

Maiolica: Italian	n Renaissance Ce	eramics IN THE	METROPOLITAI	N MUSEUM OF ART



Maiolica: Italian Renaissance Ceramics

IN THE METROPOLITAN MUSEUM OF ART

Timothy Wilson

with an essay by Luke Syson



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right), three albarelli (nos. 93, 928, and 48)
Frontispiece: Dish with Virgin and Unicorn and the arms
of Matthias Corvinus and Beatrice of Aragon (detail of
no. 26)

Page xii: (left to right, top to bottom) details of nos. 116, 65, 51, 9A, 7, 36, 34, 111D, 105, 15, 24, 43, 18, 94B, 16, 21, 10, 42, 3, 11, 37, 117, 27, 17

Page 2: Plate with arms of the degli Agli family of Florence (detail of fig. 8)

Page 10: Dish with *Achelous and Theseus* (detail of no. 95)

Page 38: Bowl with arms of the Ridolfi di Borgo family (detail of no. 15)

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Director's Foreword

The Metropolitan Museum of Art has one of the world's great collections of the vibrantly colored, tin-glazed earthenware known as maiolica. Maiolica is an Italian invention that expressed many of the key values of the Renaissance, particularly its emulation of antiquity. Images were

taken from Greek and Roman history and mythology, as well as from ancient coins and mural decoration, but maiolica designs were rendered in brighter colors than those used in ancient pottery and augmented with decorative motifs born in the stylistic melting pot of the medieval Mediterranean.

These jugs, jars, plates, bowls, and sculptures also give us access to daily practices of dining and shopping—the world of Renaissance consumption. They tell a story of exchange and competition among pottery manufacturers in towns such as Faenza, Pesaro, Gubbio, and Deruta, the latter two specializing in iridescent lusterware.

Although many of these pieces have been published individually, the character of the collection as a whole has not been previously explored. At its core are important holdings of *istoriato* (story-painted) wares from the early to mid-sixteenth century, which, combined with a similarly striking group in the Robert Lehman Collection, constitute one of The Met's great strengths in ceramics.

Equally impressive is the collection of late sixteenth-century wares and vessels from Urbino, which are both sculpturally complex and lavishly decorated. Perhaps most outstanding is the collection's representation of maiolica production in the second half of the fifteenth century, when the Italians took on the Spanish, who had previously enjoyed a European monopoly in lusterware production.

Readers of this volume have the benefit of being taken through the collection by Timothy Wilson, widely considered the leading scholar in the field. Wilson locates each object within the modern classifications of the field, which he himself has done so much to establish over the past thirty years. In so doing, he rehabilitates pieces that had been condemned as fakes and correctly identifies those that were wrongly

attributed. His connoisseurship also takes full account of the archaeological evidence that has proven increasingly important in understanding the origins of pieces that have lost their provenance.

These detailed entries are contextualized in an introductory essay by Luke Syson, Iris and B. Gerald Cantor Chairman of European Sculpture and Decorative Arts. Syson looks at how an object's function determined the painter's visual and compositional choices.

Italian maiolica was the height of fashion across Europe by the end of the sixteenth century. Collecting maiolica pieces as works of art began in the seventeenth century, at which time the French took up the challenge of manufacturing similar wares. But maiolica collecting really reached its zenith in the decades on either side of the year 1900. Wilson's essay on the formation of The Met's collection shows how the interest in maiolica decreased in the mid-twentieth century, precisely when the Museum exploited the decline in the market to build its holdings.

We are pleased that The Met's maiolica collection is now receiving the attention it deserves. We are grateful to The Metropolitan Museum of Art's Friends of European Sculpture and Decorative Arts, The Peter Jay Sharp Foundation, Marica and Jan Vilcek, and Ceramica-Stiftung Basel for their generous support of this publication. Assistant Curator Peter Jonathan Bell has coordinated the project within the Department of European Sculpture and Decorative Arts, and the beautiful photography was undertaken by The Met's Chief Photographer Joseph Coscia, Jr. The result is an important book that will serve not only as a record of a great collection but also as the standard introduction to this fascinating field.

Thomas P. Campbell, Director
THE METROPOLITAN MUSEUM OF ART, NEW YORK

Preface

This volume is part of the Highlights of the Collection series, which focuses on the holdings of the Department of European Sculpture and Decorative Arts at The Metropolitan Museum of Art, and it generally follows the established format of that series. Although it is hoped that

scholars and specialists will find it useful, its main aim is to present to a wider public the most beautiful and historically significant objects in what may fairly claim to be the most spectacular unpublished collection of maiolica in the world. The volume also strives to show how this vivid and revealing aspect of Italian Renaissance visual culture relates to the other arts of the time.

The period covered is the Renaissance in its most extensive sense, from about 1300 to about 1675. Most of the items discussed are maiolica (tin-glazed earthenware), but the panorama of Renaissance ceramic achievement would be incomplete without slipware and Medici porcelain, examples of which have been included (nos. 13, 111A-D). The phenomenon of the spread of Italian maiolica to France is represented by three pieces (nos. 116-118). The order of the objects is basically chronological in a series of time periods and, within those periods, by region of Italy, approximately north to south. This order is designed to provide some degree of narrative through the history of Italian Renaissance maiolica while grouping together related objects. Nine objects in the care of the Museum's Department of Medieval Art and The Cloisters have been included, but pieces in the Robert Lehman Collection, the subject of a fine catalogue by the late Jörg Rasmussen published in 1989, have been excluded.

The formation of this great collection is a significant chapter in the cultural history of the United States, and special attention has therefore been given to provenance and the role of the art market in creating

the collection. The entries include price histories of each object, as far as I have been able to discover them, but exclude prices paid in the last fifty years.

Since the collection was formed relatively late among those in the great museums of the world, it is not surprising that a certain number of mistakes about the authenticity of works have been made. In my view, however, the collection also includes several pieces that have, at various times and by various scholars (and sometimes by the Museum itself), been wrongly classified as inauthentic. Science has not yet produced a technology that can reliably and consistently distinguish sixteenth-century maiolica from nineteenth- or early twentieth-century imitations or from outright fakes. Specifically, the Museum's experiences with thermoluminescence testing by external laboratories have been uneven and have sometimes produced results that are clearly inaccurate. For the present volume, I have had the benefit of close consultation at the Museum with conservator Wendy Walker and of analytical reports by research scientist Mark Wypyski, but the distinguishing of the genuine from the skilled imitation retains a strong element of the subjective. The inclusion here as genuine of several objects that have been previously dismissed as fakes, not only in the Museum records but sometimes in print, has been a personal judgment, and it is entirely likely that future research will show that I am mistaken in some cases.

TIMOTHY WILSON

Acknowledgments

I began this book at the invitation of Ian Wardropper, then Iris and B. Gerald Cantor Chairman of the Department of European Sculpture and Decorative Arts (ESDA) at The Metropolitan Museum of Art, and now the Director of the Frick Collection. I thank him for his faith in me and

for his encouragement and help at every stage. I also thank his successor, Luke Syson, for his intensive, dynamic, and incisive input and for his innovative and thoughtful essay. My Director at the Ashmolean Museum from 1999 to 2014, Christopher Brown, made it possible for me to complete this project in addition to my duties as his Keeper of Western Art.

Some of the work on the history of the collection was done in 2012, while I was a Senior Fellow at the Frick Center for the History of Collecting. I am grateful to Ian Wardropper, Inge Reist, and Inge's colleagues there for the privilege of being part of another of New York's great scholarly institutions.

At The Met, Erin E. Pick of ESDA did all that could be asked and much more to make my time in New York productive and enjoyable. Jeffrey Munger and his colleagues were consistently friendly and helpful. In the later stages of editing, the input and support of assistant curator Peter Jonathan Bell were meticulous, knowledgeable, courteous, and patient. Denny Stone gave my work a flying start by preparing an extremely efficient and useful series of illustrated inventory documents. Sharing an office with the eminent art historian Davide Gasparotto resulted in much well-informed advice as well as unfailingly good and cheerful company. The material assembled in the ESDA records by curator Jessie McNab, who had care of these collections for many years, provided much valuable information.

The service provided by the staff of the Thomas J. Watson Library has been superlative. Research scientist Mark Wypyski has provided useful analytic data, especially by the application of X-ray fluorescence technology. Working with conservator Wendy Walker has been a constant pleasure and illumination, a model of how curatorial and conservation expertise can enrich each other.

Every stage in the making of this volume was diligently overseen by Mark Polizzotti, Michael Sittenfeld, Gwen Roginsky, and Peter Antony of the Museum's Publications and Editorial Department. I am especially grateful to Margaret Donovan, an editor of exemplary tact, thoughtfulness, and tolerance throughout its long gestation. My thanks also go to the following for their excellent work: Jayne Kuchna (bibliography), Ellyn Allison (provenances), Paul Booth (production), Jane S. Tai and Josephine Rodriguez-Massop (picture procurement), and Anne Rebecca Blood and Briana Parker (administration). I am delighted that the book has been rendered as beautiful as it is by the creativity, flair, and judgment shown in Lucy Hitchcock's design and by the revealing, sensitive photography of Joseph Coscia, Jr.

I owe a special debt to Katie Tycz, ESDA intern in 2012 from the Masters of Art program at the Bard Graduate Center (BGC). She has been tireless, incisive, meticulous, thoughtful, and a pivotal support to the project—a credit to herself and to the BGC.

I have some overriding debts to kind and learned friends outside America. I am warmly grateful to Paul Taylor of the Warburg Institute's Photographic Collection for advice on problems of iconography. In Italy, I am particularly indebted to Giulio Busti for wise and expert comments on most of the Deruta pieces; to Carmen Ravanelli Guidotti for authoritative opinions on Faenza and some other objects; and, in Florence, to Marco Spallanzani, Sandro Alinari, and Marino Marini for constant "disponibility." Although I do not always agree with his conclusions, Guido Donatone, the father of studies on Naples Renaissance maiolica, has provided stimulating comments and helpful information on putatively Neapolitan pieces over many years, both to Jessie McNab and to me. Among those who came to New York and discussed

attributional problems with me were Camille Leprince, Claudio Paolinelli, and Justin Raccanello.

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My greatest and most long-standing academic debt is to my friend and mentor John Mallet, who has with grace and generosity guided me in studying Italian pottery for more than thirty years.

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Many other people have helped and supported me over the years; I hope those not specifically mentioned here will forgive me.

I join the Museum in thanking The Metropolitan Museum of Art's Friends of European Sculpture and Decorative Arts, The Peter Jay Sharp Foundation, Marica and Jan Vilcek, and Ceramica-Stiftung Basel for making this beautiful book possible.

TIMOTHY WILSON

Note to the Reader

The objects in this volume are grouped into basically chronological sections and are arranged geographically within each section, from northern to southern Italy. Some have been moved from strict chronological position to allow juxtaposition with related objects.

The dimensions given for the objects are overall unless otherwise specified. Since most of the pieces are not perfectly round or regular in shape, some dimensions are approximate. Inscriptions appear on the fronts of the objects unless otherwise mentioned.

The Provenance sections cite three sets of inventory numbers for maiolica acquired from the collection of J. Pierpont Morgan. The first set was assigned by the Victoria and Albert Museum, London, to the pieces Morgan lent to that museum between 1907 and 1912 (loan list, Victoria and Albert Museum Archive, Blythe House, London). The second set of numbers, prefixed "PM," was probably assigned to the maiolica lent to the Metropolitan Museum of Art between 1914 and 1916 (MMA Archives). The third set of numbers was assigned by Duveen Brothers to "Morgan Majolica," the collection of 122 pieces that had been on loan to the Metropolitan, which the dealers purchased en bloc in 1916. These numbers are prefixed "Morgan Majolica" or "MM." For the most comprehensive concordance of "PM" and "Morgan Majolica" numbers, see the document compiled by the author and available on his website at <http://www.ashmolean.org/documents/Staff/ WilsonTim/MorganMaiolicaList.pdf>. The use of square brackets in the Provenances denotes a period of ownership by an art dealer.

Labels have been described only when they are of significance or interest or likely to allow further

information to be discovered on the provenance of a piece. Where labels have been removed for photography of the objects, they have been retained in the Museum records.

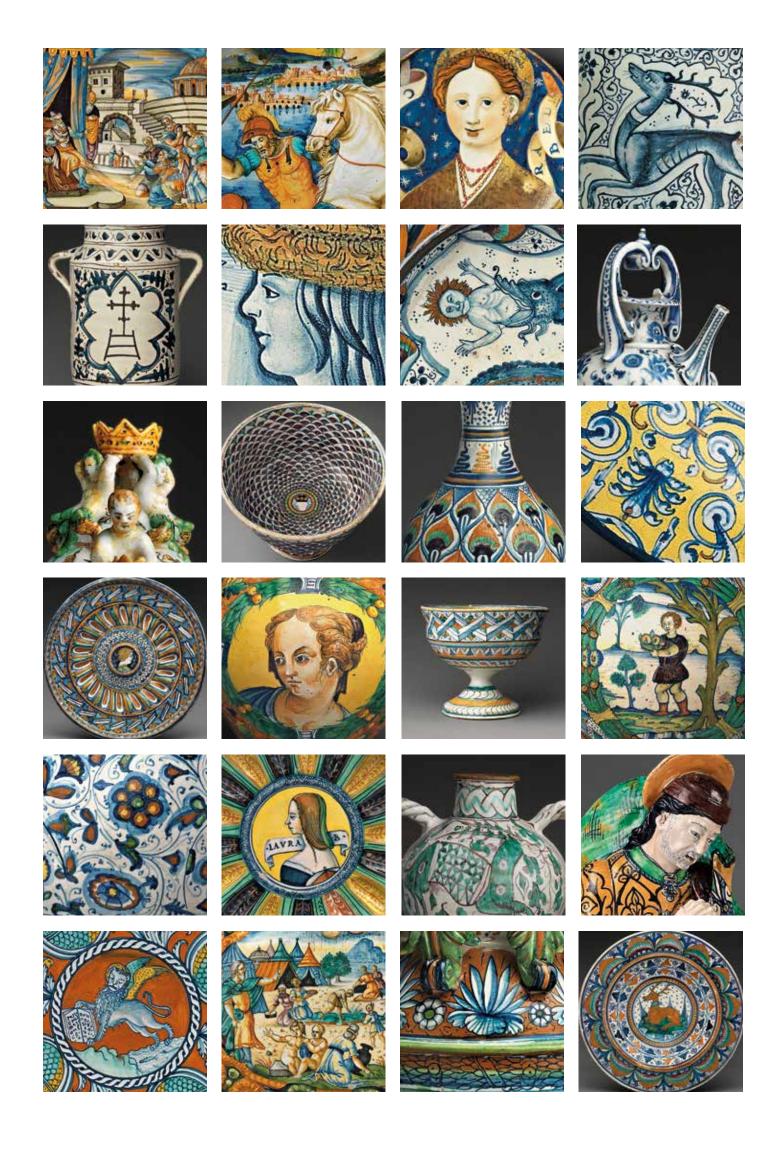
References are cited in abbreviated form in the Literature sections and in the notes; the corresponding full citations are given in the Bibliography.

Unless otherwise specified, all records cited in the notes are in files located at the Metropolitan Museum, either in curatorial departments (Medieval Art and The Cloisters or European Sculpture and Decorative Arts) or conservation departments (Objects Conservation or Scientific Research).

The descriptive terminology used attempts to describe shapes with reference to expected use. There is no generally accepted descriptive terminology in maiolica studies to distinguish precisely between what are here variously called "plates," "dishes," "shallow bowls," or "ewer stands." With the exception of *albarello*, Italian terms have generally been avoided. No attempt has been made in most cases to describe the color of the clay body. This can vary within an object and can be accurately assessed only from a cleanly broken edge.

The book is designed to be used along with the Museum's website, which has additional images of objects in the book as well as of most of the other Italian pottery held by the Museum. See http://www.metmuseum.org/EuroSculpture.





Maiolica: Italian	n Renaissance Ce	eramics IN THE	METROPOLITAI	N MUSEUM OF ART



Introduction

TIMOTHY WILSON

It is the premise of this volume that painted pottery, at its most ambitious, is a serious form of Italian Renaissance art, with much to offer those interested in the wider culture of this astoundingly creative period. That this may not be, to some readers, a self-evident proposition is the result of specific facts of Western cultural history, themselves determined by Renaissance ideas.

Painted pottery: Its value and standing among the arts of the Renaissance

In the two editions of his Lives of the Artists, published in 1550 and 1568, the painter and art historian Giorgio Vasari set out an implicit manifesto of a campaign to establish architecture, sculpture, and, above all, painting as "liberal arts," and their practitioners as gentlemen rather than laborers in the "mechanical arts." Following the lead of treatises on these three art forms written in the 1430s and 1440s by Leon Battista Alberti, Vasari's Lives included painters, sculptors, and architects but excluded workers in gold and silver, textiles, glass, and earthenware. For Vasari, what he calls the "arts of design" (arti del disegno) are real art, and only their practitioners are what he calls valentuomini (men of talent). In 1563 Vasari founded an academy in Florence under the patronage of the Grand Duke of Tuscany, the Accademia delle Arti del Disegno, to which only painters, sculptors, and architects were admitted. This distinction, now normally expressed as "fine art" versus "applied art," or "art" versus "craft," has been long-lasting:1 the Royal Academy of Arts in London, Great Britain's premier artists' body, still admits artists only under the categories of Painters (including engravers, printmakers, and draftsmen), Sculptors, and Architects.²

For the period in which many of the items included in this book were made, as for most non-Western cultures, this distinction is a distortion. The differentiation between "artists" and "artisans" had little meaning in the fifteenth century, when men like Lorenzo Ghiberti, Andrea del Verrocchio, and the Pollaiuolo brothers were goldsmiths as well as sculptors or painters. Between 1480 and 1520, at a time when Italians enjoyed covering almost everything around them with pictures, from the walls of their houses to their

furniture, potters in North Central Italy transformed the Islamic technique of tin-glazed earthenware into a full-fledged branch of Renaissance painting. In fact, the most ambitious form of maiolica, *istoriato* (story painting), provides one of the largest bodies we have of Renaissance narrative painting, especially of non-religious subjects.

Some of the most wealthy and discriminating art collectors of the age, from Lorenzo de' Medici to Isabella d'Este, from Beatrice, queen of Hungary, to Anne de Montmorency, Constable of France, owned fine maiolica and recognized what an unprecedented art form it was. Potters responded in their aspirations: a bowl in the Robert Lehman Collection at The Metropolitan Museum of Art, made for Pope Julius II, not only displays supreme virtuosity in design and execution, but also proudly bears the signature of the potter, $Zoua[n]maria\ v[asa]ro$ (Giovanni Maria, potter), the place of manufacture, Castel Durante, and the date, September 12, 1508 (figs. 1, 2).³ In the years following, the frequency with which maiolica was signed, marked with its place of origin, or dated increased exponentially.⁴

The aspiration of some maiolica painters to be seen as "real artists" is eloquently conveyed by a plate in the Victoria and Albert Museum, London, made at Cafaggiolo, near Florence, about 1510 (fig. 3).⁵ The painter sits at work watched by two aristocratic clients. Unrealistically, and perhaps imprudently if sitting in a dusty workshop, he wears clothes scarcely less luxurious than theirs. The plate is not so much a realistic representation of a pottery painter at work as a visual claim to be seen as a "gentleman artist," at a time when Raphael and a few other painters were enjoying unprecedented social status and economic success.

In 1524 Eleonora Gonzaga, Duchess of Urbino, sent as a present to her mother, Isabella d'Este, Marchioness



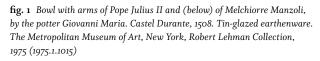




fig. 2 Back of fig. 1, signed Zoua[n]maria v[asa]ro and marked as made in Castel Durante on September 12, 1508

of Mantua, a maiolica service, of which the Lehman Collection holds two lovely pieces (figs. 4, 5).⁶ In the accompanying letter, Eleonora apologized that the gift was not more valuable, but expressed the hope that her mother would like it and make use of it at her country residence, since it was, she explained, a "cosa da villa" (for possible translations of this term, see "Italian Maiolica Painting: Composing for Context" by Luke Syson in this volume).7 Eleonora's letter makes clear that even the most refined istoriato maiolica was never too good to use. Its status was a matter of context. At court in Mantua, the wife of the head of state would have been expected to eat off silver, but in the relaxed, cultured, often female-led world of country villas one of gardens, music, and elegant conversation, as described in Baldassare Castiglione's Book of the Courtier—the grandest and most discriminating collectors used and took an interest in maiolica tableware.

Unlike silver, maiolica cannot be melted down and recycled. Unlike glass, it can sometimes be mended if broken. Unlike textiles, wood, and leather, it is not subject to organic decay. It has therefore survived in greater quantity than other functional domestic art forms. In its range of decoration and in the undimmed brilliance of its original coloring, it provides a view into Renaissance life—of how, for example, Renaissance men and women absorbed on a day-to-day basis the new fashion for classical mythology—more vivid than that offered by any other art form. ⁸

However, the relatively high survival rate of elaborately decorated maiolica should not lead us to exaggerate the cultural or economic importance of pottery in this or any other historical period. With two exceptions, Maestro Giorgio Andreoli of Gubbio and

Orazio Fontana of Urbino, few Renaissance potters ever achieved much wealth, social success, or fame; the aspirations expressed in the Victoria and Albert plate were in great part a delusion. Compared with some other forms of consumption⁹ or collecting—clothing, jewelry, tapestries, silver, antiquities, occasionally painting and sculpture—the cost of even the finest maiolica was trivial.

The maiolica that is the subject of this volume is only a tiny and unrepresentative proportion of what was made. Excavations, even in specialist centers such as Faenza and Pesaro, have yielded only tiny proportions of *istoriato*, and archaeology reveals a very different picture of the use of pottery across society. Vast quantities of summarily decorated maiolica and of cheaper forms of pottery were made for kitchen and table use at all social levels. Nevertheless, the elite product, which has been treasured, preserved, and collected for five centuries and of which The Metropolitan Museum of Art holds one of the world's most beautiful collections, can be seen and enjoyed as a revealing part of the continuum of Renaissance art as well as an apex of its surviving domestic material culture.

Hispano-Moresque pottery for fifteenth-century Florentine clients

By the late fourteenth century, the lusterware potters of Paterna and Manises, ¹⁰ near Valencia—inheritors of a long Islamic tradition of prestige ceramics—had perfected a product that they were able to sell to markets across Europe, especially to the Low Countries¹¹ and Italy. From about 1380, documentary, archaeological, ¹² and pictorial evidence indicates that quantities of Valencian lusterware were imported into Italy and





fig. 3 Plate with A Maiolica Painter at Work, by the painter Jacopo. Cafaggiolo, ca. 1510. Tin-glazed earthenware. Victoria and Albert Museum, London (1717-1855)

figs. 4, 5 Nicola da Urbino, Plates with Apollo and Pan and The Triumph of Silenus, from the service presented by Eleonora Gonzaga to her mother, Isabella d'Este. Urbino, 1524. Tin-glazed earthenware. The Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975 (1975.1.1019, .1020)

used at various social levels. In 1386 a Florentine merchant in Valencia wrote admiringly to the Florence office of Francesco di Marco Datini (the so-called Merchant of Prato, whose business records have survived with unique completeness) to inform the firm that local potteries made "beautiful painted bowls of Málaga ware [di Malicha] which seem like gold." 13

At the upper end of this market, the potters' best clients were the affluent merchant families of Florence. If a rich fifteenth-century Florentine wanted to have ceramics in the family palazzo that would impress, he (or she) would usually turn not to local potters but to Spain. Branches or agents of banks and merchant companies belonging to Tuscan families were active in Valencia, and it was a fairly routine matter to ask the Florentine branch of one of these firms to arrange a commission through its Valencian agency. Many commissions of this sort were painted with armorials, for Florentines were famously eager to project family identity through the display of arms on the buildings and works of art they owned.¹⁴ Although merchant companies from other Italian cities, such as Genoa, Milan, and Venice, were active in Valencia, many more examples of Valencian lusterware survive with the arms of Florentine families than with those from all the rest of Italy put together.¹⁵

Typically, the clients would supply a description or drawing of the arms they wanted painted onto the dishes, and the order would then be passed to the



Florentine agent in Valencia, who would arrange the commission, usually with Muslim potters in Manises. The documents amusingly testify to the difficulty the Italian agents sometimes found dealing with the potters, whose first language was often Arabic and who did not always share the Italians' belief in the importance of deadlines. ¹⁶ A year or so later, the pottery would be shipped back, usually to Pisa for onward delivery to Florence, packed in enormous jars of the type used for transporting olives and therefore familiar to the dockworkers; each of these might contain three hundred pots, or even more.

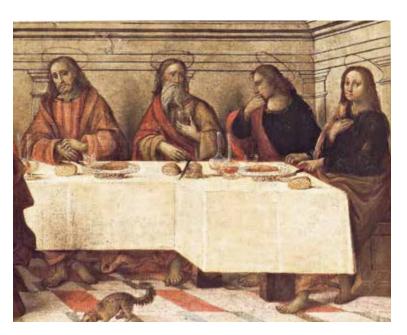
Florentines came to call this ware *maiolica*. In medieval Italian, this was the word for the island of Majorca, which is not far offshore from Valencia and sometimes served as a transshipment point for Mediterranean trade. It seems from the documents that when fifteenth-century Florentines used the word they were usually thinking of the island; indeed, some Florentines, misled by the term, thought lusterware was made on Majorca, which was not true. ¹⁷ By 1550 the usually well-informed writer Leandro Alberti, in his *Descrittione di tutta Italia* (*Description of the Whole*

fig. 6 Raffaellino del Garbo and workshop, The Last Supper (detail), ca. 1510–20. Oil on canvas. New York University, Villa La Pietra, Florence

of Italy), unequivocally stated his (mistaken) belief that "these vases are called Maiolica, because originally the technique was discovered on the island of Majorca, and it was brought here from there." It seems likely that Italians in Spain in the later fourteenth century had heard the Spanish phrase obra de malica (Málaga work) used for luster, 19 and since Majorca was more familiar to them than Málaga, they misunderstood the term and modified it in Italian to maiolica.

Maiolica came to be the normal Italian word for imported Spanish lusterware. When the Italians, in various places before 1500, learned to make luster themselves, the word was applied to Italian examples as well. This is how Cipriano Piccolpasso, the author of the first-ever illustrated treatise on ceramics, uses it in the 1550s. Gradually, during the sixteenth century, the meaning of the term broadened to take on its modern sense—tin-glazed pottery, lustered or not.²⁰ When fifteenth-century Florentine inventories mention locally made, unlustered pottery, it is generally described with a more basic phrase, such as di terra (earthenware).

Lusterware imports from Spain were more expensive than locally produced, unlustered Italian pottery.²¹ They could be employed for display in the rooms of one's palazzo or as containers for plants,²² as well as at table. They were never, however, too good to use. A Florentine merchant, Jacopo Ottavanti, made an inventory in 1480 of property in his house at Pisa, which included numerous *lavori di Maiolicha* and a group, separately listed, of local pottery from Montelupo. In 1486 he annotated the inventory and noted numerous pieces of lusterware as broken; the degree of damage suggests



that, unless his domestic staff was unusually careless, the pots had been in regular use.²³ Such pottery is depicted at table in a Last Supper of about 1510–20 by the Florentine artist Raffaellino del Garbo and his workshop (fig. 6).²⁴ The apostles have in front of them dishes of characteristic Valencian type, which were probably thirty or more years old when the picture was painted but still evidently emanated a certain exotic glamour (for more examples of the documented use of maiolica, see Luke Syson's essay in this volume).

Although the forms and sizes of Valencian lustered objects with the arms of Florentine families vary, as do the types of shields according to the patterns the potters were given, most of the surviving examples display a limited number of standardized background designs. The commonest, consisting of trefoils and round flowers with tendrils (figs. 7-9), is known to modern writers as "bryony" but is likely to be the pattern Ottavanti called "fleur-de-lis" (fioralixi) in his 1480 inventory.²⁵ From around 1450, a design with rows of stylized ivy leaves, linked by tendrils, became fashionable; these were sometimes alternating blue and luster (fig. 10), but a version entirely in luster (figs. 11, 12) soon came to be preferred. The Cloisters Collection at the Metropolitan Museum includes one of the most spectacular collections anywhere of this striking type of ceramics, examples of which bearing arms of prominent Florentine families are illustrated here.26

For Italian potters, especially those from Tuscany, who were by the mid-fifteenth century producing pots of some artistic aspiration, it must have been galling that their local plutocrats preferred to commission lusterware from Spain rather than from local makers. They reacted, as potters have often done over the centuries, with imitation. Number 8 is a more or less direct copy of a Valencian model, although the Tuscan potters did not at that time know how to make luster.

By 1500, the potteries of Manises were becoming less able to produce the spectacular and consistent products that had had such success with foreign clients, and their export markets declined. At the same time, potters in various parts of Italy, developing their own sophisticated decorative language and pictorial style, were increasingly attracting the attention of the most prominent and discriminating Italian clients and collectors. By the first decade of the sixteenth century, Italian potters had completely driven Spanish imports out of the top of their home market, and the golden age of Italian maiolica was under way.²⁷













fig. 7 Plate with arms of the Dazzi family of Florence. Valencia, probably Manises, ca. 1400–1460. Tin-glazed earthenware, lustered. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1956 (56.171.156)

fig. 9 Footed bowl with arms of the Sernigi family of Florence. Valencia, probably Manises, ca. 1400–1460. Tin-glazed earthenware, lustered. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1956 (56.171.68)

fig. 11 Dish with arms of the Morelli family of Florence. Valencia, probably Manises, ca. 1470–90. Tin-glazed earthenware, lustered. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1956 (56.171.136)

fig. 8 Plate with arms of the degli Agli family of Florence. Valencia, probably Manises, ca. 1400–1460. Tin-glazed earthenware, lustered. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1956 (56.171.152). The ring of plants around the shield is aglio (garlic), an element in the arms, punning on the family name.

fig. 10 Basin with arms of the Tedaldi family of Florence. Valencia, probably Manises, ca. 1473–77. Tin-glazed earthenware, lustered. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1956 (56.171.67). Pisan archive documents record payments of customs dues in Pisa on commissions from the Tedaldi in 1473 and 1477 (Spallanzani 2006, pp. 217, 533).

fig. 12 Back of fig. 11. The splendid spread eagle is a type of decoration generally quite common on ambitious Valencian lusterware but relatively rare on pieces bearing Italian arms.

Making maiolica

Maiolica is made by covering an earthenware body with a glaze traditionally containing lead and tin. 28 Tin does not occur in quantity in Italy and was imported into medieval and Renaissance Italy mainly from mines in England, especially Cornwall.²⁹ Adding tin to a glaze turns it from translucent to opaque white. In addition to this, tin glazes have the advantage that the pigments, when painted onto the unfired, powdery glaze, sink in and, when the pot is refired, fuse with the glaze; if the firing conditions are correct, the pigments remain fast and do not spread into the surrounding glaze. This makes tin glaze a particularly suitable medium for painting, and the painted surface decoration, with colors that have remained unfaded and unchanged since the pot left the maker's workshop, is the special glory of Renaissance maiolica.

The tin-glaze technique is of Islamic origin. The process of opacifying glazes by adding tin was discovered in what is now Iraq, by potters in or near the port of Basra, sometime around A.D. 800. Fragments of early tin-glazed pottery have been found alongside those of white-bodied stonewares imported from China. The arrival of these technically preeminent, high-fired wares from Tang-dynasty China spurred the Muslim potters of the Abbasid caliphate, who had access neither to the white-firing clays nor to the necessary kiln technology, to develop a glaze that could give the appearance of fine white pottery when applied over a coarser body.30 From this time almost to the present day, it has been the norm in the Islamic and Western worlds for fine tablewares to be white, in contrast to the tradition of red and black pottery inherited from Greece and Rome.31



fig. 13 The "Gazelle Vase." Málaga, late 14th–early 15th century. Tin-glazed earthenware, lustered. Museo Nacional de la Alhambra, Granada (190)

At around the same time, potters in the same region developed the ability to add metallic luster to the surface of pottery. This difficult technique, which seems to have been adopted from the manufacture of glass, gave pottery a sparkle that must have struck those who first saw it as magical, in a more than metaphorical sense, a realization of the alchemist's dream of making gold. Indeed, there seemed to many over the centuries something alchemical about pottery as a whole. The Sienese writer Vannoccio Biringuccio, who died in 1539, wrote that "the art of the potter has two sources as its principal basis. One comes from the art of design, the other from various alchemical secrets and elemental mixtures." 32

As they spread through the expanding Islamic world, the techniques of tin glaze and luster propelled ceramics to the level of a luxury product. The success of Islamic potters is shown, for example, by the facades of churches in the great medieval port of Pisa: from about 1000, for more than three hundred years, builders set into these facades brilliantly colored, often lustered, bowls imported from Egypt, Tunisia, Morocco, and Spain.³³

The Nasrid kingdom of Andalucia, founded with its capital at Granada in 1238, was the westernmost outpost of Islamic civilization until the armies of Christian Spain conquered it in 1492. The earliest known Spanish lusterware, from Murcia, dates from before 1100. By the thirteenth century, the potters of the port of Málaga in Andalucia had made a specialty of luster, adding blue derived from imported cobalt to the palette, and their wares won international luxury markets. Around 1350, the prolific traveler Ibn Battuta wrote of "admirable Málaga lustreware which is exported to the most remote countries." His words are corroborated by archaeological finds in southern England and the Low Countries, which Málagan

lusterware reached along the busy maritime trade route round the western edge of Europe. In 1303, for instance, the records of the port of Sandwich in Kent indicate thirty shillings' worth discorum et picherorum de Malyk (of dishes and pitchers from Málaga).³⁵ The huge wing-handled vases made by Málagan potters to decorate the Alhambra Palace in Granada in the fourteenth and early fifteenth centuries (fig. 13) are among the most brilliant achievements in world ceramics, "the closest that pottery has ever come to architecture."³⁶

During the fourteenth century, potteries in the Kingdom of Valencia, especially in Manises and Paterna, near the port city of Valencia, rose to rival and ultimately eclipse those of Málaga in the production of lusterware. It is likely that some of the makers, who were mainly Muslims, had moved up from Murcia and Málaga; the normal term for lusterware, even when made in Valencia, was *obra de malica* (Málaga work).

The tin-glaze technique was widespread around the Mediterranean. In Italy it was diffused by soon after 1200, both in a polychrome form in Sicily and South Italy, known today as "protomaiolica," and in a form decorated in manganese purple and copper green in parts of Central and North Italy, termed "archaic maiolica." Cobalt was introduced into the palette in North Central Italy in the middle of the fourteenth century, and a wider range of colors and decoration in the fifteenth. From around 1460, experiments were made in the luster technique in various Italian pottery centers, including, probably, Faenza, Pesaro, Montelupo, Cafaggiolo, and Orvieto. However, lusterware was only ever executed on a large scale in two towns in Umbria: Deruta and Gubbio.

We know a good deal about the making of Renaissance maiolica thanks to Piccolpasso's Li tre libri dell'arte del vasaio (The Three Books of the Potter's Art).37 Piccolpasso was a soldier and administrator rather than a practicing potter, but he was from the pottery town of Castel Durante (now called Urbania), near Urbino, where almost all the residents to some degree had clay in their veins, and he took the trouble to inform himself about ceramic techniques. His treatise was compiled about 1557 at the request of a visiting French cardinal who was interested in establishing an Italiantype maiolica industry in France. Although evidently intended for publication, it apparently never reached its patron and remained unpublished. The manuscript, now in the library of the Victoria and Albert Museum, London, provides recipes and descriptions, ranging from how to build the various types of kiln to how to

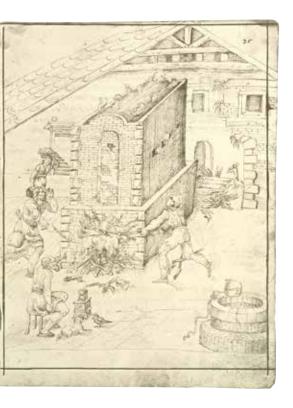




fig. 14 Cipriano Piccolpasso, Firing a Maiolica Kiln, from Li tre libri dell'arte del vasaio (The Three Books of the Potter's Art, fol. 35r), ca. 1557. Pen and ink. National Art Library, Victoria and Albert Museum, London (MSL/1861/7446). The kiln master in the left foreground is judging the temperature of the kiln by eye.

fig. 15 Cipriano Piccolpasso, Maiolica Painters at Work, from Li tre libri dell'arte del vasaio (The Three Books of the Potter's Art, fol. 57v), ca. 1557. Pen and ink. National Art Library, Victoria and Albert Museum, London (MSL/1861/7446). The painters have a rotating table with their colors; prints or drawings are pinned on the wall as models. Piccolpasso comments, "Painting on pottery is different from painting on walls, since painters on walls for the most part stand on their feet, and painters on pottery sit all the time." (Piccolpasso 1980, vol. 2, p. 101)

prepare glazes and colors, all backed up by Piccolpasso's own vivid drawings (figs. 14, 15).

Piccolpasso describes how clay was dug, mainly from riverbeds, and purified. The clay was thrown on a wheel or pressed into plaster molds and given a first firing to about 1,000 degrees Celsius (ca. 1,832 degrees Fahrenheit) in a wood-fired kiln. The ware was then dipped in a glaze that consisted mainly of potash (often obtained by burning the lees out of wine barrels), sand, and oxides of lead and tin. When the glaze was dry, the powdery surface was painted.

Maiolica painting at the highest level requires the delicate hand of the miniature painter combined with the confidence of the fresco painter: mistakes once made in the absorbent glaze, as in the fresco painter's plaster, are difficult to correct. Piccolpasso writes that the brushes were made from selected hairs from goats or donkeys and adds, "There are many who, to make fine brushes for *istoriato* ware, make a practice of mixing with these others some hairs or whiskers of mice, that is, those that are found on them around the nose." 38

The main colors available to sixteenth-century pottery painters were blue (cobalt), green (copper), orange or ocher (iron), yellow (antimony), purple or brown (manganese), and white (tin). No satisfactory red was available at these firing temperatures: some potteries in Tuscany and Faenza used a red based on an iron-rich clay (see nos. 22, 23, and 44), but this tended to fire rough and brownish, especially if used over large areas.

Piccolpasso describes how some painted pieces were finished with a top coating of transparent lead glaze (*coperta*), either by the hazardous-sounding process of dipping the object in the glaze or by the sprinkling of glaze from a brush.

The second firing was at a temperature somewhat lower than the first. Dishes were often stacked in the kiln supported on small pointed spurs, and many have small scars where these touched the surface.

Certain Italian pieces, especially some made in Deruta and Gubbio, were enriched with metallic luster. Luster is achieved by painting compounds containing oxides of copper and/or silver onto a pottery vessel that has already been fired, glazed, and refired. The pot is then fired a third time at a lower temperature. During this step, the kiln vents are blocked, and brushwood or other smoke-generating fuel is put in the kiln. The carbon monoxide in the kiln then converts the oxides into layers of pure metal on and in the surface of the glaze. When cleaned, the surface has a shimmering iridescence.³⁹

Luster added considerably to the value of the finished piece, but the desired effect was not always achieved. As Piccolpasso gloomily remarked, "The art is treacherous and often of a hundred pieces put in the kiln only six come out good."⁴⁰ The high risk of imperfect results or outright failure probably explains why, although some Italian potters in various towns mastered the luster technique, only in Deruta (from the 1460s) and in Gubbio (from the 1490s) did production develop on anything like an industrial scale.⁴¹

Between about 1460 and 1560, Italian potters transformed a technique that they owed to the Islamic world into something entirely unprecedented in world ceramics. During the sixteenth century, some emigrated and took their unrivaled technical skills abroad, notably to Spain, France, and the Low Countries; by so doing, they laid the foundation of independent tin-glaze pottery traditions in most of the countries of Europe.⁴² [Notes appear on page 340.]



Italian Maiolica Painting: Composing for Context

LUKE SYSON

"If you like a dinner with pottery, [my] pure Carbo, the dinner is prepared for you, and our countryside is open to you. . . . Let the table and the maplewood credenza glow with pottery for you; the house will be wiped clean and nothing in it will be unpleasurable." GIOVANNI PONTANO¹

Entertaining

It is early evening in the Italian countryside, a harvest day dissolving into warm, star-sprinkled night. Or perhaps the easy serenity of the country has gently penetrated the stony heart of the city. A lovely setting—trestle tables set up in a statue-filled garden, a little vineyard on the edge of town, or a gathering of guests in a simple loggia overlooking the family estate (fig. 16). Delicious, copious, newly complex, and varied foods are served over several courses, so there is time for brilliant, wide-ranging conversation, perhaps even some mild flirtation, suggestive but safe.

Not all repasts laid on by members of the fifteenthand sixteenth-century Italian elite were like this; a feast could be very much more formal, a lavishly staged event that took place inside, in a room magnificently bedecked with tapestries and silver. But even the grandest of the grand recognized that effective entertaining might sometimes depend upon a precisely calibrated relaxation of the formalities, on the careful construction of an unostentatious ostentation. Guests were encouraged to bridge, for example, the intellectual and the bawdy or to find the space between the self-consciously literary and the frankly bucolic, creating an atmosphere that would make a dinner convivial,2 literally companionable (a companion is a person with whom one breaks bread), but still special and exclusive. Such a meal was designed to impress, but more than that, to bind host and guests temporarily into a pleasant little community.

Although great feasts quite often included performances, mummeries that celebrated the harmonies, heroics, and heartbreaks of the ancients and their deities, this other kind of meal involved more participatory or communal entertainments, making music together or playing word games devised to show off the wit and erudition of the assembled company. And, just

as the splendors of an urban banquet needed detailed planning, the establishment of a relaxed environment also required considered orchestration. Creating the right mood and establishing behavioral parameters called for the creation of objects that would provide suitable social cues. Guests would expect some standard forms of luxury, like the pristine white tablecloths, one for every course, that were piled up in layers (fine leather intercloths placed between the linens to protect those underneath from spillages) or the plethora of napkins on which they would wipe their food-dirty fingers and dry their hands after a servant had sprinkled them with scented water. While some counts and cardinals took their silver to the country, certain commentators thought this practice excessively grandiose. Instead, hosts might seek out adornments for the table that expressed this spirit of lively, simple, cultured bonhomie. Looking for possibilities in the tableware itself, they turned to pottery.

Shopping

A prosperous pharmacy in a respectable parish. The apothecary, or speziale, has just spent a considerable sum on the outfitting of his new ground-floor shop (fig. 17). In doing so, he has obeyed Leon Battista Alberti's dictum that "the shop that lies beneath the house . . . should be better fitted out than his dining room, as it should appear more in keeping with his hopes and ambitions."3 The decor of the shop, shown off on occasion to visiting dignitaries as a mark of civic pride, might even contribute to the sense of economic well-being in the city.⁴ The *speziale* serves a cross section of the neighborhood, mostly male but also widows shopping for themselves and wives and female servants buying cheaper groceries. Particularly splendid households send senior manservants. On either side of the long wooden counter, the conversation is quiet, as



befits the seriousness of commercial transaction; shopkeepers are banned from proclaiming the virtues of their goods in the street.

This is a place where the different classes meet, and its fittings can be neither too imposing nor too unassuming. Customers buy the pharmacist's medicines and ingredients-herbs, spices, oils, and unguents-for their own remedies. Some of his products, made on-site, might be simultaneously healing, or so it was believed, and more frivolously delicious. Customers could indulge themselves with sugar, sauces, candied and preserved fruits and vegetables; they might also be able to obtain perfumes and cosmetics, sponges, candles, and wax. Many of these goods needed storing in carefully sealed containers if they were not to spoil, so behind him, arrayed on shelves, are hundreds of jars and flasks, each labeled with its contents. But the speziale knows that, unlike his goldsmith or cloth-merchant neighbors, he cannot impress clients with the visible richness and variety of his stock. So if he cannot shout, he can make sure his containers do, bringing color and a little luxury to the dimly lit shop, inspiring confidence in the quality of their contents by the excellence of their design and execution, and, in their profusion, proclaiming the prosperity of his business. Once again, earthenware is his solution.

The status of earthenware

These descriptions are collages of documentary, literary, and visual evidence, intended to evoke two of

the principal contexts for a new category of ceramic that emerged in Italy around 1500: the vividly hued tin-glazed earthenware that we know today as maiolica. Italian potters and pottery painters, working in a number of specialist centers, created objects whose forms suggest that they served a range of useful purposes: plates and dishes, bowls and footed cups, of many different shapes and sizes, as well as coolers, candlesticks, salts, pitchers, ewers, and jars. The forms adopted are mainly utilitarian, or ostensibly so, and the range of shapes expands exponentially in these decades, a fact that implies increasingly specialized functions.

At the same time, these Italian craftsmen revolutionized the adornment of earthenware. A rusticity consonant with the medium continued to be desirable, but by the later fifteenth century, pottery painters had hugely amplified the fundamentally static ornamental repertoire of late medieval Italian ceramics, abandoning, for example, the stylized representations of the horsemen and the animals of the hunt that had become so familiar (see nos. 3, 6, and 9). And they had modernized and complicated another well-tested motif, the generic female head, so as better to celebrate the beauty of virtuous women.⁵ Their inventive systems of Renaissance ornament, particularly those inspired by ceramic imports belonging to Islamic traditions or by the "grotesque" decoration of the subterranean Golden House of Nero, took on a new rigor and complexity, while also giving a greater energy to the wares, imparting an extra joie de vivre.

fig. 16 Sebastien Vranckx, Fête in the Garden of the Duke of Mantua, ca. 1595. Oil on canvas. Musée des Beaux-Arts, Rouen (890.1.1)

fig. 17 Unknown artist, Pharmacy, ca. 1500. Fresco. Castello di Issogne, Val d'Aosta

Most important, ceramics started telling stories, as they had not in Europe since the vase paintings of ancient Greece and southern Italy or the Aretine relief wares of ancient Rome. By 1510 or thereabouts, a plate, bowl, or dish might bear a scene inspired by tales from classical mythology or biblical history, some moralizing, others agreeably amorous, and not a few both at once. We call these istoriato wares, from a term enshrined by the mid-sixteenth-century treatise writer Cipriano Piccolpasso; the word translates as "historiated" or "story-painted." While medieval pottery painters had employed a limited range of pigments, these narratives were executed using a palette unprecedented anywhere else in the world, and they were designed with an ambition that was indebted to the most innovative painters of the day. In this respect, as Giorgio Vasari himself pointed out, the pottery painters of the Cinquecento had outdone their revered classical forebears.⁷

Vasari's writings are one of the reasons why we have come to respect figurative painting above the ornamental. And this veneration has led to assumptions about the ways in which maiolica wares and vessels, especially *istoriato* pieces, were employed, viewed, and valued at the time they were made, as well as how they should be studied and exhibited now. It has seemed impossible to many scholars that the original owners would have obscured these stories by putting food on these wares. Museum displays and publications have therefore traditionally followed certain patterns. Dishes, plates, and bowls, especially those bearing narrative scenes, are set vertically on plate stands and photographed to appear flat and upright; as a result, the



pieces lose much of their volume, viewed as if they were flat canvas or panel paintings. Storage jars, many originally made in large series, have been paired by dealers and collectors to turn them into vases, as if initially made to decorate a chimneypiece. Thus, maiolica vessels and wares take their place in museums alongside engraved gems, portrait medals, bronze statuettes, and even framed pictures, many of which categories were expected to operate entirely as works of art, with no other, more practical, function.

These modern museum methods have had major implications for maiolica scholarship in that they have encouraged the assumption that pieces made in the first instance to perform practical functions must always have been exhibition pieces. Treated in this way, these wares are presumed to be susceptible to much the same modes of viewing as were employed for art objects created especially for the meditative spaces of the Renaissance studiolo or picture gallery. As we will see, certain categories of maiolica were indeed fashioned primarily as showpieces. There is also good evidence—documentary and literary—that the space between functionality and aesthetics was contested territory for Italian ceramics during the late fifteenth and the sixteenth century. But we will argue here that most maiolica objects, including those painted with narrative scenes, had primarily practical functions. And by expecting this material to perform visually in ways not originally intended—as pictures that happen to be painted on plates or jars—we may have made maiolica less artistically interesting than it actually was. We may actually have missed the subtler claims to raised status made by Renaissance producers and patrons. Was it possible for maiolica to be aesthetically pleasing precisely in accordance with its several functions rather than despite them?

We will propose that maiolica painters realized their images, painted on pottery wares and vessels, would have needed to communicate very differently from those executed on panel or canvas. The contexts in which maiolica was viewed would have imbued its imagery with more precise or additional meanings. How might the profile head of a man be read if it was part of the packaging of a medicine or sweetmeat? How might viewers think of a painted story if they were going to put food on it, or if it was revealed while food was consumed? Associations with shopping or feasting would have turned their pictures into a discrete category of image—arguably one that would have been taken less seriously than an image encountered in a

study or gallery. So how then might pottery painters have taken these functions and contexts into account? It is demonstrable that maiolica painters sought out and evolved new ways of coloring and composing, employing different kinds of pictorial ordering from those adopted by painters in the mainstream. This essay is concerned with the several uses of maiolica—and how, over time, these determined aesthetic choices.

High and low

We should start with a key internal contradiction, one that came to be deliberately exploited: that the upper echelon of maiolica production was truly grand, judging by the people who possessed it and by its artistic ambition, but that it was also still modest, especially in terms of what it cost to produce. Armorial evidence suggests that the ownership of highly ornamented or story-painted maiolica was restricted to the social and economic elite; the rulers of many of Italy's most powerful city-states, members of the richest merchant families, popes, and cardinals all commissioned maiolica. The frequently abstruse subject matter of the painted narratives on *istoriato* wares also implies its ownership by an educated elite.

In Ferrara, incised slipware was the norm for local ceramic production in the late Quattrocento (see no. 13), and it was perhaps by contrast that maiolica was thought worthy of inclusion in the 1494 inventory of the ducal guardaroba. The many highly precious art objects kept in what was essentially an early Kunstkammer (art-chamber) were arranged by function (small devotional items) or subject matter (medals and portraits together), but also by the raw materials that had been transformed into artificial marvels: ivory, semiprecious stones, and "Works of different kinds in earthenware." The notary lists "A fashioned and painted earthenware dish [piatello] of those made in Pesaro [de quelli se fano a Pesaro]; two other similar little dishes [piatelliti] made in the same way; seven cups [Tace] of similar workmanship in earthenware."8 Although inspired by techniques employed by Pesaro potters, these may have been made locally, for the Este dukes were extremely interested in ceramic technologies. At this date, if they truly resembled Pesaro-made prototypes, the pieces could well have incorporated figurative elements; Pesaro pottery was pioneering in this respect (see no. 26). Their appeal may have been partly pictorial, but it lay even more in the appreciation of novel and unfamiliar technologies to transform humble clay into treasures worthy of

taking their place alongside those fashioned from the most costly of raw materials.

However, maiolica remained remarkably cheap to make, and to buy. Timothy Wilson has compared the fifty-one ducats (thirty-one for the silver, twenty for the workmanship) paid in 1525 by Federigo II Gonzaga, Duke of Mantua, for just one silver-gilt salt designed by Giulio Romano, to the 25 scudi that one hundred pieces of istoriato maiolica cost him five years later.9 Even though many pieces were spoiled in kilns, earthenware wares and vessels, especially of simpler forms, could be quickly produced in considerable quantities. In inventories, ceramic items are quite often not separately valued, since individually they fell beneath the line of significant value. Since pottery was also extremely vulnerable to breakage, wares might come into the category almost of temporary belongings, of ephemera: it was used for takeaway packaging by pharmacists, for example, and occasionally hosts provided their guests with simple armorial plates that could become souvenirs after the banquet. 10 In an age of sumptuary legislation, this humbleness and simplicity could even become virtuous. The Netherlandish Merode Altarpiece of around 1430, attributed to the workshop of Robert Campin, makes the point. In it, the Annunciate Virgin is accompanied by an Italian medieval pitcher—one indication, among many, of her humility as the chosen vessel for Christ's Incarnation (see fig. 51).11 Commissioning objects made from clay, as Richard Goldthwaite has pointed out, cannot therefore be regarded as a straightforward example of what we now recognize as conspicuous consumption. 12 As a result, some Renaissance commentators believed that earthenware was just too trivial a medium to merit serious consideration. The great Florentine poet and scholar Poliziano wrote testily to Girolamo Donati in April 1490:

I have not replied to you more promptly . . . because my time is spent on an infinity of little tasks. . . . One person wants a motto for a sword pommel or for the emblem on a ring, another [wants] a line of poetry to put on the bedhead or in the chamber, and someone else a device [impresa], not, I say, for his silver, but for his household crocks [cocci]. And all of these should come straightaway from Poliziano. 13

And for others, the use of ceramics at table flouted the rules of nobility. One early sixteenth-century writer in Naples, Benedetto Di Falco, commented indignantly that princes and barons, having lost their taste for eating off silver plates and drinking from gold goblets, were now using tableware supplied by common clayworkers (*cretari*).¹⁴

Some subtler minds adapted a trope that had been used for bronze to argue that the low cost of earthenware (as compared with silver or other more precious materials) allowed its artistry to come to the fore. In around 1500, the Bolognese humanist Antonio Urceo wrote an epigram to accompany a gift of ceramics:

We are called pots, we exist everywhere, / And we ask a lower price. / Glassware is more expensive, and so is crystalware, / And all metalware surpass us for price. . . . However, neither King Agathocles was ashamed of dining off us, / Nor King Numa of making offerings off us. . . . / We are not manufactured by foreign hands, and yet / We are not inferior artistically to any of the foreign arts. . . . / And if it wasn't for the fact that self-praise reeks, / We would say we deserve the first prize. 15

Urceo had found his information in Ausonius's *Epigrams*: "It is said that King Agathocles dined off earthenware plates and that his sideboard [*abacum*] was loaded with Samian ware." The son of a potter, Agathocles ruled Sicily around 300 B.C., so this choice signaled his modest origins. By putting together his reading of Plutarch and Juvenal, Urceo had also learned that the determinedly unassuming Numa Pompilius, second king of Rome, used black earthenware for his sacrifices to the gods (and, according to Pliny's *Natural History*, created a guild especially for potters).¹⁷

It was precisely the blend of modesty and artistic ambition that, when circumstances demanded, could encourage a ruler to replace his dining and *credenza* silver with earthenware. Alfonso I d'Este, Duke of Ferrara, was known to be so fascinated by the technological revolution happening in the world of ceramics that he had experimented with the medium himself. According to Alfonso's biographer Paolo Giovio, the prince, short of funds and unwilling to infuriate his subjects by exacting higher taxes:

sacrificed all the precious things he had inherited from his ancestors, his own, including even the jewels of his wife, Signora Lucrezia Borgia . . . and with the ornaments of the credenzas and from the table [mensa] eliminated, he began to use earthenware vessels and dishes [vasi & piatti di terra] that appeared even more noble and creditable inasmuch as they were made by the hand and industry of the prince.¹⁸

A point was being made. Excessive grandeur was being deliberately tempered. Technological drive and adeptness were being celebrated.

Prestigious imports

Urceo's epigram also acknowledged that Renaissance consumers often valued goods made abroad, including ceramics, more than locally made products. This taste is borne out in the many domestic inventories from the fifteenth century that list large ceramic pieces on view in the public rooms of a palace. To take one good example, visitors entering the ground-level "sala grande" of the Medici Palace in 1492 would have seen a wall-fountain (aquaio) with three shelves upon which were arranged, among other things, "two large coolers worked 'alla dommaschina' [in the Damascus fashion] . . . two large maiolica vases [quartoni], two earthenware coolers and even more pottery and glass."19 It is noticeable that chief among the items on the aquaio were foreign imports, or pieces made in imitation of Middle Eastern or Asian ceramics. Here, the vessels were displayed in association with water, allowing the coolers to be used to keep wine or fruit cold. So they might have become fully functional when the sala, a reception space, was set up for dining. However, these vases and coolers were permanently installed (as buffet silver could not be for security reasons) to send a message of simultaneously rich and modest hospitality even when the Medici were not actually entertaining guests. To convey this important message, the ceramics had to be judged worthy of exhibition.

The maiolica vases owned by the Medici were almost certainly of Spanish origin, belonging to the category that ceramic historians have dubbed Hispano-Moresque. These were often vessels of great size, heavy and difficult to move, with complicated sculptural forms. And they were glamorously adorned with luster, so that, in candlelight, they would have imparted a glittering energy to the room; there is a reason why we still use the metaphor "adding luster." Nasrid Málaga had been famous for lusterware, and some have argued that the term *maiolica* derives from this place of origin.²⁰ However, Marco Spallanzani has

explained the early conviction in Italy that the main source for Spanish luster-decorated earthenware was Mallorca (or Maiorca) rather than Valencia, or better, nearby Manises, where Valencian lusterware production was actually concentrated.21 Thanks to the domination of Mediterranean trade by the Kingdom of Aragon, and to the canny creation of local luxury markets by Italian merchants, lusterware was imported into Italy in significant quantities from the fourteenth century onward. Mallorca and the other Balearic Islands, as well as Barcelona, continued to act as staging posts as pieces made their way to the Italian port cities of Venice, Pisa, and Genoa, each vying with the other to attract this prestigious trade. In 1455 the authorities in Venice, wanting to remain competitive, exempted from duty "lauori [works] da maiorica e da Valenca."22 As with the pieces listed in the Medici inventory, these imports were quite often magnificent display items, specially commissioned and bearing the stemma of an Italian family.

The value—cultural as well as financial—of these objects derived, above all, from their technological accomplishment. The great size and sculptural forms of coolers and vases would have conveyed the difficulty of successfully potting and firing them. But, even more important, the recipe for luster was unknown in Italy, this mystery unquestionably increasing consumer esteem. Luster pigment had three main ingredients, sulfur and red earth mixed with strong vinegar, and, seeking to discover the secret, Italian potters sent spies to Spain. Deruta potters knew the secret by the 1460s, but probably kept it close-guarded. At any rate, in 1513, with the support of the wealthy Sienese merchant Battista Bulgarini, the potter Galgano di Matteo da Belforte still needed to travel to Valencia to learn the techniques of lusterware, laboring in disguise ("vili habitu delitescens" [dressed poorly]) in a workshop there. When Galgano returned to Siena the following year, a local chronicler saw his journey, and its results, as a reason for celebration.²³ By the later fifteenth century, the term maiolica began to be applied generically to lusterware, now more often made in Italy.

Foreign imports were also a great source for those seeking to expand Italian ornamental vocabularies. Pottery painters copied the so-called bryony patterns found in Spanish lusterware (see no. 8), and ceramics from other parts of the world provided more inspiration for them. Given the prestigious location of the two Medici coolers on the *aquaio*, their description as alla dommaschina may indicate that these were also

imported. The three "alberegli domaschini" in the 1456 inventory of Piero de' Medici's belongings have been identified with a group of surviving jars of Mamluk origin, blue-decorated and branded with the Florentine lily;²⁴ Damascus was a Mamluk provincial capital until the Ottoman conquest in 1516.

More likely, however, given the way they are described (alla), the Medici coolers were decorated in imitation of Mamluk wares. So what might that have meant in practice? It may simply indicate that they were blue or blue and white. The 1435 inventory of the Pesaro pottery workshop of Lorenzo Ciarlatini and Andrea Peloso, lists small dishes "fulcitos coloris damaschini" (decorated with damascene colors) and a half pound of powder "azurri sive damaschini" (blue, that is damascene).25 However, the descriptive term alla damaschino might actually mean more than that. In September 1535, the Perugian noblewoman Francesca Baglioni Ranieri was in a demanding mood: Pope Paul III and his entourage were coming to eat at almost no notice, and she needed a new dining service. She wrote to the Commune of the great Umbrian pottery center Deruta: "We pray that your excellencies will be pleased to send all the work that is included in the memorandum and we would like, if it is possible, for it all to be damaschino schietto [schietto translates literally as "candid," so therefore "white"], that is white on white [biancho sopra bianco], or if not the most beautiful one can have."26

That damaschino schietto and bianco sopra bianco were perceived here as more or less synonymous might surprise some scholars, but this letter provides clear evidence that the word damaschino also indicated the use of the interlace or fine scrollwork designs that were also called arabesques or moresques, here executed with an opaque white pigment on an off-white glaze. The same usage is encountered in 1550. Simeone Fabeni, another Perugian noble, commissioned from Francesco Durantino, then in Montebagnolo di Perugia, a service of eighty-two pieces that he wanted to be "biancho sopra bianco damaschinati."27 This is an example of the terminological slipperiness that is such a feature of the period. The meaning of damaschino may have changed over time to become a portmanteau term, to describe first color, then pigment and ornament combined, then the system of decoration alone; alternatively, it may always have been somewhat inclusive.

That whiteness had become a prized ingredient was thanks to the prestige and rarity of imported



Chinese porcelain. In 1487 the Mamluk sultan of Egypt sent Lorenzo de' Medici "large vessels [vasi] of porcelain, the like of which has never been seen before nor [anything] better fashioned."28 Porcelain was lighter and whiter—and so considered somehow cleaner and more hygienic—than any European earthenware could hope to be. As with Spanish luster, finding the secrets of porcelain's hardness and consequent translucency, or trying to emulate these qualities using local materials, became an essential goal for Italian potters. Where, though, were they to seek out this technology? Unsurprisingly, given the source of Lorenzo's gift, there was a certain vagueness as to the origins of porcelain. Boccaccio's wily trickster, the fictional Frate Cipolla, invents a journey to "where the sun rises"—so to the Orient all rolled into one geographical catchall, trying and failing to find "i privilegi del Porcellana" (the secrets of porcelain).29 And, much later, in 1518, the Venetian potter Leonardo Peringer petitioned for the privilege of producing in Venice "good and excellent works of porcelain such as those from the Levant which are transparent."30 As late as 1575, the Venetian ambassador in Florence reported that Francesco I de' Medici, Grand Duke of Tuscany, had discovered the means of manufacturing "the porcelain of India" and that "it has taken him ten years to discover the secret, but a Levantine showed him the way to success" (see "Medici Porcelain," pp. 312-13 in this volume).³¹

The secrets of porcelain out of reach, Italian potters from the late fifteenth century onward invented brands of *porcellana ficta* that were slightly closer to Mamluk fritware than to Chinese hard-paste porcelain. Simulated porcelain was being made in Venice by one Antonio, an alchemist, as early as 1470.³² In 1504 Alfonso I d'Este paid for "schudelle sette de porcellana contrafacta" (seven counterfeit porcelain bowls).³³ The ingredients of these experimental pseudo-porcelains are not known, although the attention given to this problem in Venice might imply that glass was an ingredient. Whatever their contents, these Italian recipes became new secrets. In 1523 Alfonso sent Maestro Antonio, his potter, to his sister

Isabella d'Este, Dowager Marchioness of Mantua, bearing "several vessels and other lovely things of those stones [pietre] composed and made in our secret places."34 Medici porcelain of the late sixteenth century was not actually a ceramic the Chinese would have recognized. Instead it was a species of fritware that could indeed have been learned from a potter from the Middle East. We now categorize this material as an early kind of soft-paste porcelain, less sharp and slightly bulkier than Chinese hard paste but, critically, firing at a lower temperature. But this was still a risky and labor-intensive procedure, and potters sought other means to increase the whiteness of earthenware, depending on the tin glaze rather than the composition of the body. In Faenza, whiteness became such a prized feature of local production that a sketchy drawing style, known as compendario, for both figures and ornament was developed to show it off (in line with the raised status of drawings on paper; see no. 97). This was also a painting style that speeded up production considerably and therefore allowed the creation of vast services.

Attempts at technological advance and adaptations of "Orientalist" decoration marched hand in hand. So when we encounter the word porcellana applied to ceramic objects in sixteenth-century documents, some may have been imports, but others could have been locally made earthenware whose "blue-andwhite" ornament, or white glaze or body, evoked imported porcelains. In 1510, for example, Isabella d'Este ordered "vasi de la porcellana," which could not have been soft-paste porcelain at that date.35 It is unlikely, too, that the blue-and-white decorated serving bowls on the table in Plautilla Nelli's Last Supper (fig. 18) should be understood as representing real Chinese porcelains.³⁶ Owing in part to vagueness about the geographical origins of porcelain, the particular systems of ornament employed in Italy were not, moreover, always strictly Asian. When Piccolpasso drew the blue-and-white ornament he called porcelana, his scrolling plant forms are in fact more Ottoman than Chinese. This, therefore, is another term that could encompass a variety of meanings.

fig. 19 Pesaro workshop, Tile with image of pharmacy jar with bound parchment cover, 1471–82. Galleria Nazionale, Parma



Vases or jars?

Earthenware vases (boccali or quartoni; vasi means "vessels" or just "wares" in this period) had been made and seemingly cherished in Italy from at least the early fifteenth century (see no. 6). What the highly valued imports did was to up the ante. In the process, they established new categories of ceramic display object in which technology and ornament, rather than figurative elements alone, became paramount ingredients. Even before their successful adoption of the luster technique, Italian potters in the late fifteenth century imitated the showier characteristics of Hispano-Moresque vases (see no. 31). When designing their vases, they were particularly impressed by the Spanish deployment of assertively projecting handle-wings, gloriously impractical but giving the impression that the vessel might somehow take flight (see no. 31). And when they added luster, the pieces became truly marvelous. Vases had room to breathe—their display presented no problem of restricted space—so other forms of vase handle could be just as spatially greedy (see nos. 4, 32, and 33). A graceful profile was clearly always a desirable feature. The "handles" on number 27 in this volume (perhaps missing a lid) are acanthus-shaped, the vase designed to evoke a Corinthian capital. The form of vases like this one suggests that they may sometimes have been viewed in the round, so that ornament should be spread more or less evenly all around the vessel. They may have been purchased when newlyweds were putting together their household furnishings at the time of marriage. So while their decoration is sometimes strictly ornamental, figurative and textual elements quite often contain amorous messages (see no. 32).

Then, as now, a piece made with a practical function in mind, something that might have been thought relatively ordinary in its homeland, could become exotic and thus artistically more valuable in another. Italians also loved Hispano-Moresque storage or pharmacy jars (albarelli) and, if fifteenthcentury paintings are to be believed, they used them as flower vases. But they had been made in the first instance as highly practical objects. Their waisted shapes not only are elegant but also facilitated easy handling. Generally they were sealed with a parchment cover, and so required a flanged rim. These, too, were copied by Italian potters. One Pesaro maiolica painter thought the results so visually appealing that he painted a parchment-covered jar on a floor tile that was installed in a chapel (fig. 19).³⁷

Unlike vases, which were truly luxury items, albarelli were made in vast quantities, especially for hospitals and pharmacies. Every dispensary was lined with pharmacy jars. Consequently, a great many were manufactured, and their cheapness became a huge asset. James Shaw and Evelyn Welch have analyzed the Speziale del Giglio, owned by Tomasso di Giovanni Guidi, a shop that was near the Mercato Vecchio (now demolished) in Florence.³⁸ A 1504 inventory suggests that this was a pharmacy at the higher end of the spectrum in terms of luxurious display, with an incredible 151 feet of shelving. The bicchieraio (vessel maker) Chimenti d'Agnolo supplied the shop with pharmacy jars and other vessels including more than two hundred albarelli of different sizes, forty-four syrup jars, and thirty-eight ceramic oil flasks, as well as fifty-eight glass flasks for distilled waters. And this number was relatively modest, compared with some. An inventory taken in 1500 of another apothecary shop in Florence shows that it contained more than five hundred albarelli.39 These two shops were privately owned, but hospitals and pharmacies were quite often attached to religious communities. They could also be administered by a court: in 1520 the great painter Titian could be found acting as a ducal agent obtaining maiolica jars in Venice, choosing three sizes "per la speciaria" of His Excellency in Ferrara.⁴⁰ Jars were naturally also made for domestic use, and such pieces were quite often found in the bedchamber. To take just one example of very many, in 1430 Niccolo da Uzzano's Florentine town house: "In the loggia of the chamber [of Monna Bamba]... one closet within which [are] jars and flasks [schole] with many confections."41 Many

albarelli, those made after about 1475, bear inscriptions identifying their contents, and, for all but the most commonplace of ingredients, logic would suggest that these were made for commercial use or in a large semi-institutional dispensary, becoming near-universal in these contexts; in a domestic context classifying a jar might limit its utility. Similarly, the weights of vessels scratched into the clay after firing (see no. 3) would have allowed the shopkeeper to assess the weight of their contents but might have been of less use to a housekeeper.

The graceful shape of Hispano-Moreseque storage jars was so appealing, however, that it was imitated by Italian potters not just for *albarelli* but also for vases. So how should we make the important distinction between vases for display and more obviously useful storage jars? Are there clues in the ways they were formed and decorated that would allow us to tell the difference?

If vases could take up space, and were often viewed in the round, storage jars were designed to fit with dozens of others on a shelf, and were therefore seen mainly from just one side. Thus, an albarello (no. 7) made for the Sienese hospital of Santa Maria della Scala has handles that are small and practical and that do not add significantly to its bulk. Much later, pharmacy bottles that contained wormwood water and a liquid derived from water lilies (no. 90) are considerably more elaborate, but they still have handles that do not project beyond the width of the body. The positioning of imagery and text on these pieces accords absolutely with their function. Pharmacy jars quite often cluster most of the important information—text, coat of arms or emblem, figurative motifs on their "fronts," making them essentially uniface. Inscriptions will therefore sometimes abbreviate words or squeeze in letters so that they can be read completely without the jars being taken down. The other sides—their "backs"—are often much more simply decorated.

Moreover, the imagery on these jars was to be read from a distance, and it was usually very boldly conceived. We regularly encounter heads in series, pseudo-portraits for the most part, rather than true likenesses, but playing on popular literary and visual genres—dynastic sequences, worthies, female beauties, and so on (see nos. 36, 38, and 39, all created to be seen from the front only)—in such a way as to exploit the sheer quantity of vessels gathered in rows, to become a form of popular entertainment. Occasionally,

the pieces acknowledge their movement from shelf to counter. One *mostarda* jar (no. 93) has its standard label on the front but a lovely surprise on the back, a still life showing the equipment of the pharmacy, which would be revealed only when the *albarello* was placed on the counter. Similarly, a bulbous vessel, also of unknown origin, with handles projecting upward and labeled as having contained preserved lettuces (a delicacy at the time), has a rather witty allusion to service and contents on the back: a youth carrying a basket of fruit (no. 21).

It would be foolish to make blanket rules for the classification of vessels, and there was obviously some functional flexibility; uses are not fixed, and they are determined by owners, not forms. Nonetheless, on the basis of these analyses, one can propose a few consistent features. Number 30, a highly ambitious piece, may have done double duty in the Orsini household in Rome. The vertical outer profile of the handles shows, however, that it was designed to fit comfortably on a shelf with others of its type, and the portrait head was probably one of a series. It therefore probably functioned mainly as a storage jar. Number 28, on the other hand, is shaped like an albarello, with a flange, and it is lustered, so the piece refers to its Hispano-Moreseque prototypes. However, it has strongly projecting handles and two inscribed initials, a large R on one side and an *F* on the other. The inscription would have been perfectly useless, therefore, for identifying its contents, if any, so perhaps these are the initials of a recently married couple, and this was made as a vase.

Display chargers

It has likewise proved challenging to distinguish between large serving dishes and plates made for display (what we now might term "chargers"). Large dishes are regularly recorded as present, and presumably exhibited, in the homes of the rich. In the 1483 inventory of the town house of the leading Sienese doctor and philosopher Bartolo di Tura, for example, we find in the "camara grande" (principal bedchamber) on the upper floor, "un piattello di maiolica, grande, bello" (a large and beautiful maiolica dish). And another could be seen in his kitchen: "Vno piattello grande, di terra, con quattro manichi, dipento con uno scudo con Senatus. p. q. R." (a large earthenware dish, with four handles, painted with a shield [and inscribed] Senatus p[opulus]q[ue] R[omanus] [i.e., "The Roman Senate and People," a well-known reference to the government of the ancient Roman Republic]).42



The practice of framing plates and hanging them on the wall is of a later date: it has not been traced back earlier than the 1658 inventory of the goods belonging to the Marchesa di Torrearsa in Palermo that lists two Urbino plates "mounted in wood with a gilded frame."43 What are possibly the two earliest surviving examples, both now in Hamburg, also date to the seventeenth century.⁴⁴ Nevertheless, it is clear that big dishes or chargers were hung singly on walls (without frames) from at least the early Quattrocento. A very large dish (no. 5), more than twenty-seven inches in diameter, has two holes made through its rim so that it could be suspended and turned into a truly striking showpiece. Similarly, the foot rings of Deruta chargers were pierced before firing, in order that the pieces could be easily attached to a wall (see no. 34).

The manufacture of these so-called *piatti da pompa* (a modern term) was a particularly important part of Deruta lusterware production (see nos. 29, 83, 86, and 88), and these large dishes became, to all intents and purposes, glistening circular pictures. Their subject matter is frequently amatory or, at least, amorous. The beauty of the women depicted on them became a selling point, sometimes perhaps to be related to the actual charms of the women of the region. ⁴⁵ At any rate, love comes to dominate, and the chargers bear mottoes that are derived from Petrarchan poetry or that bestow fictive poetic identities on idealized women shown in exquisite profile ("Laura").

bella," for one). So perhaps these, too, belong to the category of goods purchased at the time of marriage. Interestingly, quite large numbers of religious images can also be found on Deruta display dishes. These pieces must have tapped into a parallel market, since a devotional image was considered an essential ingredient of the domestic interior (see nos. 84 and 85). Whether amorous or religious, almost all these images are iconic rather than narrative in nature, and, just as in their framed, mostly rectangular equivalents, their compositions are mostly strongly vertical. These pieces were clearly intended to be seen upright.

Yet it remains to be asked if such pieces were found in the most prestigious public rooms of a palace. There is more detailed research to be done on this, as on so many other maiolica-related matters. However, it is possible to suggest that, in line with their grandmodest status, ceramics were thought to be particularly suitable for the more domestic, or even the working, spaces of a patrician house. The very sparse visual evidence for the display of chargers on walls places them in kitchens. A late sixteenth-century Italian engraving, which might depict the story of Mary and Martha and which certainly represents a kind of "displayed" kitchen (fig. 20), contrasts its working area with an upper, "display" area. Near the door are two figured chargers that almost certainly should be understood as ceramic pieces, one seemingly representing Hercules. This is a context for displayed maiolica that makes good sense.

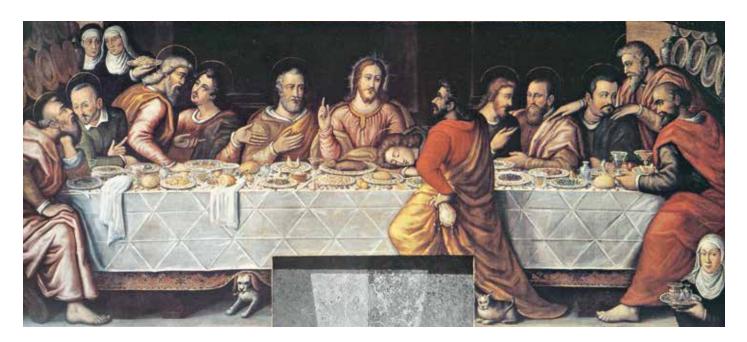
fig. 21 Attributed to Giovan Battista Bertucci the Younger, The Last Supper, ca. 1580. Oil on canvas. Refectory of the Suore Agostiniane, Modigliana, near Forli

Maiolica on the credenza

These charger-icons were therefore different in character from the many istoriato plates, dishes, and bowls made in sets and decorated with narrative scenes. This brings us back to one of the most contentious issues in the maiolica literature—the question of whether such ceramics were customarily shown on the credenza in serried ranks or whether they were employed for serving and eating food. The word credenza is now often assumed to refer to the stepped buffet or sideboard on which silver was displayed.⁴⁶ This was certainly one of its meanings, but actually this is another portmanteau term. Most important, and providing the concept that lies behind the name, it was the table on which food was tasted, and when necessary tested for poison, so it could be "believed" or "credited."47 This kind of credenza—a side or serving table—was also where sweetmeats, salads, and other cold foods were laid out and where all the food arriving from the kitchen on large platters was divided up and transferred onto smaller dishes so that it could be taken to the table. In addition, the word might encapsulate the participants' deportment at dinner (presumably indicating a certain formality)⁴⁸ and, by around 1600, could describe the little room where dining equipment was stored, a kind of butler's pantry.⁴⁹ Crucially, it is also the word most often used for a service, and, whether or not a service was exhibited, the word implies some relationship with the side table.

There is no doubt that maiolica was sometimes presented in this way. Indeed, credenza displays were created by potters themselves. In 1538 Gerolama, the

widow of Nicola di Gabriele Sbraghe, gave the use of her late husband's workshop equipment for three years to Vincenzo di Maestro Giorgio di Gubbio. This included three "credenzas made with shelves to hold vessels, set into the wall" and twelve planks "with the chestnut poles to make a credenza [for use] in a piazza," to construct, in other words, a stepped stall or stand for selling outdoors. 50 It is fascinating that the word used here is credenza, since it does suggest an association between earthenware and the kind of display buffet on which we know silver was shown off during dinners. Certainly Pontano's poetic invitation to his friend Carbo, with which we began this essay, would imply that maiolica was displayed like this as well, although his word, abacus, is chosen once again from Ausonius's Epigrams, so there may have been a certain poetic license here. Possibly, however, the scholar-poet was referring not to dishes and plates but instead to the display of vases and coolers, ewers and their basins or stands, of the kind described in the Medici Palace on the aquaio, and of the forms commonly seen in Renaissance depictions of ceremonial silver on a credenza. We have been able to trace just one example of maiolica dishes displayed while dining. A late sixteenth-century painting of The Last Supper from the little town of Modigliana (near Forli) shows maiolica on the table and two sets of large earthenware plates, all the same size and simply decorated, on a credenza at either end (fig. 21).⁵¹ It was painted for the refectory of a convent of Augustinian canonesses, and we need to take this monastic context into consideration. Religious communities,



especially wealthier ones, might have been especially eager to obtain wares that were modest but not entirely drab. This is another area that would merit further investigation.

Maiolica at table

Pontano's table was also, however, alight with pottery, and it has been argued that sumptuary laws regulating the use of silver at table in this period caused the "setting fashioned from ceramics [to] become more ambitious, both in style and content."52 What then might his service have looked like? Prestigious though Hispano-Moresque imports may have been, there is no doubt that, throughout the Quattrocento, Italians acquired countless entirely functional pieces for dining. We find ample evidence, for example, in the account books of the celebrated merchant of Prato, Francesco di Marco Datini, who in 1400, for example, had six "piattelli di terra piccolini da pesce fatti a Maiolica, XVIII scodelle di terra da mangiarvi dentro fatte a Maiolica" (little earthenware dishes for fish, lustered; eighteen earthenware bowls from within which to eat, lustered) in his possession as well as two, rather more ceremonial "rifrescatori di terra fatti a Maiolica da mettere frutte in fresco nell'aqua" (lustered earthenware coolers for keeping fruit cold in water).53 And in 1475 the superbly wealthy Florentine merchant Filippo Strozzi ordered an especially lavish service from Spain, sending the Company of Giovanni del Vigna designs with his stemma and the other devices he wanted. Initially it was to be made up of 155 pieces, the number raised to 209 to make good use of the available space in the crates in which they were transported. These included five different cooler shapes and sizes, as well as "3 paia di schodelle chopertorate da portare la charne in tavola" (three pairs of covered bowls to bring meat to the table).⁵⁴ Display pieces are far outnumbered in inventories by those recorded in chests or in rooms identified as kitchens or storage spaces. A Hispano-Moresque service would certainly have caused Pontano's table to sparkle.

So, too, albeit in more understated way, would a pure white or a blue-and-white service. In 1526 the Gonzaga Marquess of Mantua was reported to be interested in finding someone who knew how to make porcelain because he took particular pleasure in eating off such wares. ⁵⁵ Porcelain, perhaps imported, was also used in 1543 for the birth wares of the Duchess of Florence, Eleonora of Toledo, and a year later "per servitio della Duchessa" (for the service of the Duchess) of Tuscany. ⁵⁶

These wares generally employed systems of ornament rather than figurative painting. So is it really possible that splendid *istoriato* services, teeming with gods and goddesses, nymphs and generals, heroes and heroines, were to be covered by food? To many, the very idea has seemed like sacrilege. But we should not allow our prejudices about the supposed primacy of figurative art to blind us to the facts, and we need to appreciate that Renaissance consumers were far more cavalier with the figurative than we are now. *Spalliera* (wainscot) panel paintings, for example, were placed surprisingly high, with the result that their figurative profusion and detail were to some degree superfluous.⁵⁷

A first distinction between dining and display items can be detected in the objects themselves. J. V. G. Mallet has pointed out that Deruta piatti da pompa generally have no decoration on their reverses, because they would never be seen. However, the reverses of smaller plates of similar date, the products of the same kilns, often have "petalback" decoration.⁵⁸ So these backs were presumably sometimes visible, and it is logical to assume that would be when they were in use for dining. Similarly, many sixteenthcentury istoriato wares have inscriptions on their reverses identifying the scenes painted on the fronts. Mallet argues that reading the inscriptions on the reverses of plates and bowls would require them to be picked up and turned over, something that could not occur if the pieces were arranged in fixed displays.

His observations are supported by documentary evidence, and by one letter in particular. On July 7, 1528, the Duke of Urbino's representative, Giovanmaria della Porta, wrote to Eleonora Gonzaga, Duchess of Urbino, from the temporary papal court set up at Viterbo: "Seeing Our Lord eating off white on white earthenware dishes [piatti di terra in bianco sopra bianco], I asked his seneschal why His Holiness did not eat from those painted with figures [depinti a figure]. He told me that His Holiness did not eat from anything else, reserving those [the figurative plates] for the use of the Cardinals."59 Championing the view that it furnishes evidence of the use of istoriato wares at table, Mallet offered a brilliant analysis of this now well-known letter.60 He argued that Pope Clement VII's decision to eschew figurative maiolica might be taken as a sign of his mourning following the Sack of Rome in the previous summer. The pope, who would have been served separately from his guests, may however have been playing the modest host, as the etiquette of the day dictated. What is

important here is that Della Porta was surprised, that he asked his question because the use at table of *istoriato* wares was perfectly expected, and that the pope was doing something odd by sticking to white plates. His cardinals were behaving more normally by using *piatti* painted *a figure*.

It is likely, too, that the palace contained the remains of a figurative service. The ambassador goes on to suggest that the duchess might commission new *istoriato* wares in Urbino, since an earlier assemblage made in Faenza "has nearly come to the end [alla fin]," presumably on account of the kinds of breakage that arise through use:

And the seneschal told me particularly that His Holiness did not care for large or small bowls [de scotelle né de scotellini] or candlesticks, nor does he care much for flasks. He very much values having a quantity of dishes [piatti] of the size included here and two smaller sizes; no more than two large platters [piatti]; two ewers and basins, salts, and other dishes [piatti] such as appears best to our Genga.

Girolamo Genga was court designer-painter in Urbino whose drawings found their way, at least once, onto maiolica. ⁶¹ The status of the gift demanded the involvement of a leading artist. Above all, however, Della Porta recommended the set should be made as quickly as possible, and, to speed up the work, the commission should be shared between two master potters working simultaneously. There was to be no nonsense here about individual authorship for the potters.

Maiolica in the countryside

Viterbo was normally the papal summer residence, and the use of maiolica, including *istoriato*, may have been more expected in such a setting. Pontano in his essay *On Splendor* included the making of villas and gardens among the activities appropriate for a truly splendid individual: "We also want [the prince of a state] to have gardens, in which he can take exercise by walking, and in the right weather hold banquets." Gardens and vineyards were recognized as particularly comfortable settings for feasts in hot weather. Pontano advocated the use of gold and silver on the table, but Pope Pius II in condemning the flashy Duke of Ferrara, Borso d'Este, held that the duke "desired to seem rather than to be magnificent and generous. . . . He bought as many precious stones as he could and never

appeared in public without jewels. He collected rich household furnishings; even in the country he used gold and silver dishes."⁶³

Ceramics were one of the things Borso might have used instead, an "anti-silver" that could still look spectacular. It was, we should recall, to the country that Pontano invited his friend for their pottery-glorious dinner, and in the country, unlike the city, rooms were seemingly set up permanently for such entertaining. In the 1459 inventory of Il Palagio at Campi, owned by the four sons of Carlo di Marcuccio Strozzi, there appears, for example, an enormous dining table, ten braccia, or nearly twenty feet, long. ⁶⁴ Dining maiolica is recorded, of course, in inventories of town houses, but there is plentiful evidence that there was a particular association with country life.

Here we must turn to another document that has become rightly celebrated in the maiolica literature, one that describes the service ordered from Nicola da Urbino in November 1524 by Eleonora Gonzaga, Duchess of Urbino, as a present for her always exacting mother, Isabella d'Este. Eleonora felt the need to explain: "I have had made a service [credenza] of earthenware pottery . . . since the master craftsmen of this region of ours have some reputation for good workmanship. I shall be pleased if Your Excellency likes it and if you will make use of it at Porto, since it is something for the countryside [per essere cosa da villa]."65 This last phrase is usually slightly mistranslated in English. We now think of a villa as a somewhat imposing building in a rural or suburban setting. This it was, but Amanda Lillie has explained that "in this period, the word villa was used in three interrelated ways, firstly to mean the countryside in general; secondly, it was applied to a hamlet, unfortified village, or small town in open countryside; and thirdly, it referred to a country estate embracing the landowner's house (casa da signore), any related farmhouses . . . and outbuildings, together with gardens and farmland."66 In the Veneto, the phrase andare in villa meant simply "to go to the country." This modification is important because Eleonora was explaining not just the intended physical setting but the social and cultural mores of what she had sent. It seems that the relaxed associations of maiolica were to be linked with female hospitality (promoting the kind of discussions that were presided over by the duchess in Baldassare Castiglione's Book of the Courtier); this seems to be an area in which women were particularly active patrons. Porto was Isabella's

fig. 22 Plate containing alto voice of four-part frottola attributed to Giacomo Fogliano, inscribed "Altus" on front and back, ca. 1525–30. Tin-glazed earthenware. Museo Internazionale delle Ceramiche, Faenza (21036)

fig. 23 Jacopo Tintoretto, The Last Supper, 1592–94. Oil on canvas. San Giorgio Maggiore, Venice

own property, which she left to her daughter-in-law and to future Gonzaga consorts "for their pleasure and entertainment," so where learned and lively conversations assuredly took place. ⁶⁸ And in 1518, Clarice Strozzi, another very powerful woman, had the Montelupo potter Lorenzo di Piero di Lorenzo Sartori make a service [fornimento] alla porcellana for her country estate Le Selve, on the road between Florence and Montelupo. ⁶⁹

More broadly, maiolica was to be associated with the values of country living. In January 1478, Donato Giannarino, vicar and vice-podesta, sent a gift of Pesaro maiolica to Lorenzo de' Medici. He explained:

I have had a service [tavoletta] made for when Your Lordship is at Careggi in the summer, that is, six large and six small bowls [sei scodelle et sei scodellini] and six round trenchers [quadri tondi, i.e., plates], two large dishes [piatelli grandi], and two medium, and four little dishes for laying [piattelletti da posare], six cups [tazze], a basin with its ewer [baccino colla miscirobba], two cups for fruit [coppe da frutti], two confectionary stands with covers [confettiere col coperchio], two candlesticks, and the cooler, which being broken, I've needed to exchange it in a hurry for one that is here, which I was sending to the Bishop of Arezzo and so has his arms rather than yours; and two salts that are also broken: but I did not want to delay further by trying to send them, because I know that there's no need to put too much salt on your table [this must be a reference to the quality of conversation], and so I'll make sure they're remade more beautifully with more time.⁷⁰

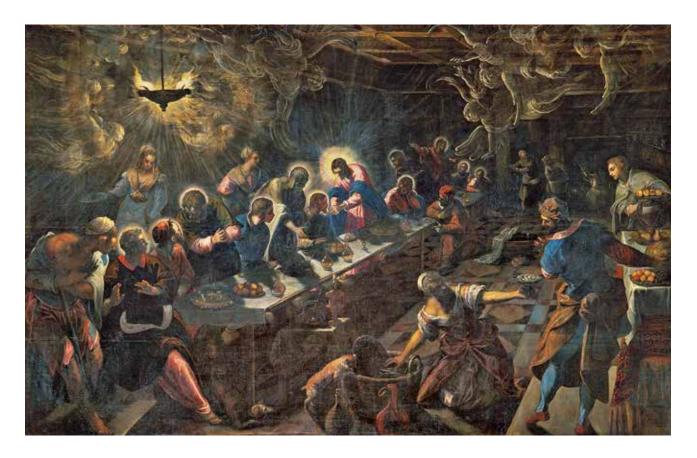
Giannarino's present of armorial maiolica was therefore intended specifically for Careggi, Lorenzo de' Medici's country house. The site of Lorenzo's famous Platonic academy, this was also where he went to relax, to think, to write poetry, to enjoy himself away from the pressures and pretensions of the city, from plague and public life. It may be that we find a clue to the origins of rustic usage in the Medici inventory of 1492. Though stored in their city palace, the Medici had in their kitchen wares intended specifically for the hunt: "dishes [piattegli], bowls and other earthenware flatware [stovigl[i]e], and more, 130 earthenware dishes/plates 'by the dozen' [piattegli di terra dozinali], and those were given by Francesco Antinori for the hunt." Is this then one explanation



for the omnipresence of hunting motifs on medieval earthenware? If the association of earthenware with the countryside likely had its origins in the late Middle Ages, this was certainly a continuing tradition. In 1578 Cardinal Guastavillani was presented with a Faenza-made service, acquired in the workshop of Leonardo Bettisi, known as Don Pino. He thanked the *anziani*, the board of elders of the town, for the "beautiful and copious maiolica service [*credenza*] that has been sent from here to my country property [*villa*] of Barbiano."⁷²

All these maiolica owners shared a set of wellestablished ideas on the appropriate decorum for country living. Rural properties were supposed to provide peace and quiet but also pleasure; in Ferrara they were christened delizie (delights).⁷³ These were the places to celebrate the arcadian, the bucolic, even the earthy (quite literally, if the tableware was made of clay). The countryside was associated with sex, and the villa was seen as an eroticized space. In a tale by Boccaccio, the bachelor son of the owner of a possessione, or villa, outside town "used from time to time to bring a woman for his pleasure and to keep her there a day or two, and then send her away."74 And by the late fifteenth century the pastoral convention that the woods and meadows were populated not just by delicious birds and beasts but with romping and rutting nymphs and satyrs was well established. These villas were to be fertile in other ways. Agriculture was in itself an activity that could be rhetoricized in a Virgilian mode, but it was genuinely important for the family to cultivate food and to produce wine and oil—in dovecotes, fishponds, vineyards, orchards, olive groves, and vegetable gardens. Here on the doorstep was the very substantial range of ingredients for a feast.

Anton Francesco Doni's ecstatic memory of the villa built by Federigo Priuli at Treville, near Castelfranco, adumbrates many of the desired ingredients in a



way that is wonderfully visual: "Here marvellous intellects foregather, to sing, play, talk, recite; and from the windows you can see coming from far away carriages bearing gentle women, honourable men riding horses, solely to see the fine place—and so in one vista you have beautiful women, landscapes, gardens, banquets, dances, and all the pleasures united, to the sound of fountains, of birds tame and wild, and the scents of flowers."

Subject matter

This is a description that chimes tellingly with the iconography of much surviving istoriato. The Mantuan diplomat and court official Gian Jacopo Calandra was advised by a correspondent in Urbino that maiolica should be priced according to the degree of workmanship; a credenza of "really excellent ware painted with landscapes, fables and histories, to my eyes of surpassing beauty," was the most expensive category.⁷⁶ It is revealing that his short list of subjects starts with the pastoral settings for narratives rather than with the stories themselves. Even those tales that do not demand them are often provided with sylvan settings. In some sense, this distinction between setting and story mirrors that between the villa, gardens, and estate and the social activities that took place there. Musical instruments and notation also quite frequently appear as ingredients in ornamental borders, sometimes contrasted with arms and trophies. In one instance music became the main subject. A plate in the Museo Internazionale delle Ceramiche, Faenza, is decorated with the notes for the alto voice (inscribed "Altus") of a four-part frottola attributed to Giacomo

Fogliano (fig. 22).⁷⁷ Assuming three other "voice" plates originally made up the set, the music could actually have been sung at table. And if that was not always the intention, the plates allow us to imagine a small group of individuals eating in harmony.

Performing music takes time, so this plate also conveys the leisureliness of the dinner. Storytelling has similar connotations. After all, the hundred tales of the Decameron were told while their narrators enjoyed enforced leisure, sheltering from the plague in a secluded villa just outside Florence. The subjects chosen for a single service of dishes, plates, and bowls sometimes had a loose thematic connection, but no more so than those in the Decameron itself, and until the mid-Cinquecento, the scenes did not generally make up episodes in a continuous story. Painters mixed contemporary poetic references, Old Testament scenes, and especially mythological narratives, with tales from Ovid coming to the fore. Many pieces have a mildly erotic flavor, still suggestive but safe. When the imagery was religious, as it sometimes was, the wares might have added seriousness to occasions that might otherwise become too lighthearted. It is no surprise that a shallow footed bowl (tazza) in the Met's collection (no. 46), containing a depiction of Christ's Agony in the Garden, was seemingly owned by an ecclesiastic. Such wares were perhaps made for convents and friaries, to give their inhabitants a way of being simultaneously rich and poor in a religious setting. But equally they might have been useful for laymen eating or entertaining during religious festivals.

As well as storytelling, the playing of word games was a feature of a leisured dinner. By the end of the

sixteenth century, books were even published with instructions, and they recommended that diners should have basic knowledge of some very celebrated books to help them quote and identify literary sources. As Marta Ajmar-Wollheim has suggested, dining wares may also have been tools for such games, with a certain visual literacy now expected.⁷⁸ The stories with which they were painted could usually be quite easily identified by reference to much the same set of texts, and many of these subjects had been chosen by any number of artists working across a range of media. They would have been perfectly familiar to the welleducated viewer-diner, but in case they were not, the inscriptions on the reverses could help. These inscriptions would become even more useful when the subject was obscure, and arguably maiolica painters illustrated a greater number of classical myths and legends than any other category of artist. The written prompts for the decipherment of the allegories that start appearing in the 1530s were surely essential. This kind of teasing and resolving can be interpreted as another, more material, sort of flirtation.

This kind of approach may also have been taken for the construction of the imagery itself. Most maiolica painters used prints as sources for their figures, and they earned Vasari's opprobrium by doing so.⁷⁹ Sometimes they adapted entire compositions, but the more enterprising employed a form of cut-and-paste technique, assembling poses from a variety of different prints. Just as the guests at a dinner might quote Plutarch or Petrarch and expect their reference to be recognized, painters were using canonical images invented by leading artists that were circulated in print form. Engravings, sometimes reproductive of famous paintings and sculpture, established a shared visual culture across the Italian peninsula and helped to build the star status of certain artists, above all of Raphael. They were collected by exactly the same people who dined from maiolica, and when they were quoted by pottery painters, the more visually literate of their consumers would presumably have recognized their sources. Ingeniously combining these cited poses to make a new composition was therefore authorized by the same literary theory of imitatio that would have encouraged the diners in their speechmaking and recitations.80 It could also be a form of wit, not least because the poses that were among the most energetic and difficult to depict came from I modi (Ways of Doing It), the banned set of prints illustrating couples in complicated sexual congress designed by Raphael's

protégé, Giulio Romano, and engraved by Marcantonio Raimondi. ⁸¹ Disguising or semidisguising these figures added an erotic charge to even the most innocent of subjects.

Ways of dining

Other artistic choices made by pottery painters were determined by the precise uses of maiolica at table. It is therefore critical to understand more about dining practices in this period and the ways these determined the forms for different wares before we can analyze aesthetic decisions. The fifteenth and, even more, the sixteenth century were marked by a great expansion of possibilities in the serving and eating of food in company, and it is likely that modes of dining in the country or in a rustic setting were not terribly dissimilar from how food was served and eaten in town. The main evidence of what dining entailed is to be found in the several treatises and "how-to" books, dealing with both cooking and serving, that were written in the sixteenth century, including the Banchetti of Cristoforo da Messisbugo (1549) and the 1570 treatise of Bartolomeo Scappi (The Art and Craft of a Master Cook).82 This instructive literature frequently describes the most elaborate of occasions, such as banquets for a visiting dignitary, a marriage, an investiture, but garden and vineyard feasts are also elaborated. There are fewer observations on more quotidian dining, and, frustratingly, almost nothing is said about what people ate off. The textual information is supplemented by images of dining, especially depictions of the Last Supper, the Feast at Emmaus, and the Marriage Feast at Cana. Paintings by Tintoretto, Veronese, and their Venetian contemporaries are particularly enlightening. Again, these mostly depict grand dinners and require careful analysis, since they are of course fictions, albeit ones that were meant to reflect and heighten the realities of the day to lend proper conviction to these scenes.

Large banquets had a great many courses, beginning with salads and other things to tickle the palate, some of them sweet, and ending with fruit and more sweetmeats. Lesser occasions still had multiple courses with several dishes in each, but the meal was scaled down. Recipes and combinations of ingredients, many combining sweet and savory, became ever more sophisticated in this period, and what was particularly important was the play between hot and cold dishes, appearing as alternate courses. Hot food, described as "from the kitchen," was sometimes brought in to be cut



fig. 24 Giovan Pietro Birago, The Last Supper, illumination from The Hours of Bona of Savoy, ca. 1490. Tempera and gilding on parchment. The British Library, London (Add. Ms. 34294, fol. 138v)

up in front of the diners; watching the elaborate carving of roasted meats became another form of entertainment by the end of the Cinquecento.

Cold or tepid dishes were termed "from the credenza." And these servizi di credenza doubled the number of courses in any meal, causing a vast increase during the sixteenth century.⁸³ A meal might therefore last an extraordinary time. Messisbugo lists the ingredients of the banquet that was hosted in a garden setting on May 20, 1529, by the nineteen-year-old Ippolito d'Este for his brother Ercole, newly married to Renée of France, daughter of King Louis XII.84 The meal began with antipasti (salads, marzipan biscuits, and so on), followed by eighteen courses, none of them enormous, and the whole event took a stupendous seven hours. Given the length of time and the quantity of different dishes at banquets like this one, the idea was to sample small quantities of many things, tapas-style. Serving dishes and platters would therefore not have needed to be very big, but the different foodstuffs had to be in reach of all the diners. Larger dishes of food were divided onto several smaller dishes, sometimes crowding the table, each expected to be available for about four or six diners to serve themselves. Diners still mostly ate with their fingers, and their food went straight from serving dish to mouth. The lack of scratching on the glazes of istoriato plates is sometimes adduced as a proof they were not used, but this argument is apparently misguided given these eating methods. Knives, now more often provided on the table than hitherto, were generally used to cut morsels off roasted birds or larger cuts of meat or to slice pies and pasties.

This was essentially an updated continuation of the system used at medieval meals, with communal bowls and platters used for serving, and it could become very refined. In April 1536 Scappi cooked for twelve guests at a small pranzo in suburban Trastevere in honor of Holy Roman Emperor Charles V.85 The table was laid with four perfumed, specially folded tablecloths and twelve napkins. There were to be five services from the credenza and seven from the kitchen. With the emperor receiving everything on his own plate, most other foods were divided between three dishes for sharing. At other times, foods were brought out on individual platters, one for each diner, such as the "first course from the credenza" in which "Pisan and Roman-style biscotti, with malmsey wine [served] in little gold cups [tazzette d'oro] . . . 12 in total, on 12 piatti" were served or in the "First course from the kitchen, of fine roasts" during which guests enjoyed "plum soup, one pound per plate . . . with 12 piatti [in all]."

There was also a rise in the taste for salads in this period, a deliberate refinement of peasant practices. As well as leaf salads, chefs prepared formed salads, and these could be quite elaborately shaped. Some were brought to the table in communal basins, but increasingly they, too, seem to have been served on individual plates. Shared serving dishes can be seen in profusion in a painting by Leandro Bassano, The Feast of Antony and Cleopatra (Nationalmuseum, Stockholm), in which a host of smallish (silver) dishes on the table contain many different foods. There is a side table for the preparation of the food. Given the subject—the banquet of a deplorably profligate queen—this repast is meant to be more lavish than usual, but it still needed to reflect contemporary practice. In Tintoretto's Last Supper (fig. 23), Christ and the apostles have arrived at the fruit and dessert course. Once again, there is a side table for serving, and the diners have been provided with dishes to share.

Giovan Pietro Birago's *Last Supper* illumination of around 1490 (fig. 24) is immensely informative about the way soups, broths, and pottages were served. Something that is evidently liquid is being served on a side table from a large but not particularly deep dish into individual bowls, each with a plate underneath, which are then carried to the table. Thus every dish or bowl brought to the table had food in it, and the guests emptied wares that had arrived filled. There was, however, another mode of dishing up soups and stews that had empty bowls placed in front of each diner. In a

fig. 25 Apollonio di Giovanni, The Story of Alathiel: The Daughter of the King of Babylon at a Banquet (detail), ca. 1450. Tempera on wood. Museo Correr, Venice

fig. 26 Leonardo da Vinci, The Last Supper (detail), ca. 1492/94–98. Fresco. Santa Maria delle Grazie, Milan





wedding-chest painting by Apollonio di Giovanni, illustrating another story from Boccaccio, servants approach the table with footed serving basins, an early form of tureen, to spoon its contents into the bowls provided for every diner (fig. 25).

This was one stage in the evolution of the individual place setting. Food historians have perceived a major change in this period whereby dining habits came to reflect the growing autonomy of the individual in society. In the Middle Ages food could be placed by diners on trenchers, slices of dried bread (tagliere means "a slice" in Italian), a limited form of individualism. In this period, bread taglieri were replaced by plates, made of gold and silver on aristocratic tables and wood, pewter, and ceramic in most homes.⁸⁶ Michel de Montaigne was surprised when he went to dinner in Rome in December 1580; his host was a French cardinal, but the protocol was Italian. He noted that each guest was provided with his own napkin along with a knife, fork, spoon, and silver or earthenware plate.⁸⁷ Pictorial evidence suggests that this trend was already well understood by the late fifteenth century. In Leonardo da Vinci's Last Supper (fig. 26), each disciple is provided with

a shallow bowl, much like a pasta plate today. At the center of the table are dishes laden with food, including one with an eel-and-orange combination.⁸⁸ Some of these dishes are no bigger than the empty plates, and they are all metal, silver or more likely pewter. In Tintoretto's Marriage Feast at Cana (fig. 27), large, shallow bowls or dishes containing various foods are again lined up at the center of the table; seemingly, each diner has been given an individual plate or shallow bowl. Another Marriage Feast, by an anonymous Greco-Venetian painter, shows the meat and other foodstuffs being brought into the room in covered dishes (fig. 28). Each diner has a large dish of meat near him from which he picks with his fingers—to put onto his own plate, which is apparently wooden or ceramic with a metal underplate. We know of the removal of a tablecloth after each set of courses, so the place settings were relaid before the next round of food arrived. Painted plates and bowls provided the possibility for moments of individual pleasure that would fill the pause.

The anatomy of the dining service

So, by the early Cinquecento, a range of different

modes of serving and eating were available for different courses, foods, or occasions. Great families must have wanted options, and more and more of them, and they commissioned maiolica services that could accommodate these changing preferences. Mallet's argument for the use of istoriato at table rested principally on the hugely varied forms and sizes of the dishes, plates, and bowls produced in this period.⁸⁹ Each, he assumes, was associated with a different function. Surviving pieces do indeed take many forms, and potters would have been making life unnecessarily difficult for their painters by asking them to paint plates and bowls with deep wells, or even shallower depressions, if display was the only ambition. Mallet's case is reinforced by the creation of birth sets, a group of interlocking wares made to serve a woman immediately after the birth of her child. Each of the forms in such sets had a specific function and was ornamented with figurative scenes—images that would heighten the significance of the moment but that would also be covered or reemerge as the new mother nibbled on boiled chicken or sipped broth. This was, after all, one form of ritualized dining. Our analysis of dining practices has shown that similarly specific functions, associated with different foodstuffs, arose at the table.

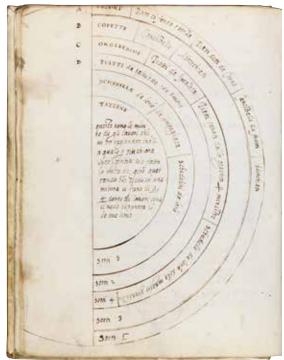
By the end of the sixteenth century, services could be absolutely enormous, and the expanded repertory of service wares could include many types and sizes of specialist serving pieces and utensils. We find a plethora of names in the inventories of households and potters' workshops, in letters, and in contracts commissioning services. We have already encountered several such



terms describing items in the services that Lorenzo de' Medici received for use at Careggi and that Eleonora Gonzaga was to order for Pope Clement VII. Potters and patrons clearly knew what each term meant, and each was understood as being different from the other. In 1492, at the Medici country palace, a chest contained "fifteen maiolica *piatelli* for various purposes" (*di più ragioni*). 90 So it is likely, too, that all these different forms were recognized as being particularly suitable for distinct functions. As with ornament, we have to deal with a somewhat shifting terminology, in which regional variation plays a part. Nonetheless, some broad conclusions can be drawn.

It is important to emphasize again that this range of wares certainly extended to istoriato services. A 1501 contract between the Urbino potter Francesco Garducci and Cardinal Lodovico Podocataro is immensely revealing.91 The cardinal paid a high price (twenty ducats for ninety-one wares), and the potter was given just two months to finish everything, "according to the form and quality specified above, beautifully and well painted with good pigments with the arms of the said lord Cardinal, and other pictures worthy of praise and approval by those expert in the art." The service was to include some traditional display vessels, an all'antica vase, coolers, ewers, and basins, as well as some particularly elaborate fruit stands. Pontano's credenza could easily have had pieces like these on it that mirrored the vessels seen in displays of ceremonial silver. Some of the cardinal's dining wares were unquestionably to be story-painted, while other were to be white on white: "Piatti without rims with the form of shallow cups [taze lisse], two white-damascened and two jometi [sic] of Hungarianstyle plates [piadini a l'ungarescha]; two meat dishes, large and well painted." And, especially, for the items that we think were associated with individual place settings, the cardinal wanted options, so he ordered pieces that were arabesqued, white on white, and istoriato: "concave plates [tondini] four whitedamascened and eight painted." Similarly, he asked for four white and eight painted "tondini piani" (flat plates), "scudelle," and "scudelini," and three each for the "piateletti da insalata" (little salad dishes). More diners could therefore be fed if only the painted wares were used. It is not odd that he requested a dozen pieces in total for several of these categories: ordering in twelves was quite common. Interestingly, much later, in 1599, in a Patanazzi service probably commissioned by Isabella della Rovere, Principessa





di Bisignano, for Caterina, Contessa di Lemos, wife of the viceroy of Naples, the "onghareschi" were also divided between those "con historia" (of Julius Caesar) and those which were termed "ordinarii."⁹²

There is no solid information in this document as to what exactly these piatti, tondini, piatteletti, scodelle, and scodellini looked like or what they were to be used for: for clues as to their forms and functions we need to look elsewhere. Piccolpasso's treatise gives the sizes for a number of wares with these names, and sometimes specifies their prescribed functions.⁹³ He explains the size hierarchy with a diagram (fig. 29). The pages of the earliest manuscript edition of his treatise are not big, and, perhaps in consequence, the diameter of the largest ware measures only about eleven inches. Many surviving pieces are much larger than that, so that it may be that this diagram should be interpreted as indicating relative sizes rather than precise dimensions. This largest category includes "Piatti con fondo e senza" (dishes, with and without a hollow/well) and "Piatti detti da Carne" (so-called meat dishes).

fig. 28 Unknown artist, Greco-Venetian School, The Marriage Feast at Cana (detail), late 16th century. Oil on canvas. Museo Correr, Venice

fig. 29 Cipriano Piccolpasso, Page showing the relative sizes of dishes and other wares, from Li tre libri dell'arte del vasaio (The Three Books of the Potter's Art, fol. 11v), ca. 1557. National Art Library, Victoria and Albert Museum, London (MSL/1861/7446)

Piatti literally means "flat," but we also often find piatti cupi (literally, deep or hollowed), so, just as Piccolpasso states, a piatto could have a depression, and actually the term may well pertain more to function than to form. Though it is tempting to transliterate the word as "plate," it is generally better to classify piatti as dishes or platters, used for serving food, as indicated by how it is used in the many cooking manuals mentioned above. And they could be sized and shaped in association with different foods. We need only think back to Datini's fish platters and Piccolpasso's meat dishes. A Florentine document of 1530 mentions a "piatto grande . . . a uso di bacino, da gielatino" (large dish . . . used as a basin for jellies).94 Other functions are specified, confirming the view that these were used for serving. Cristoforo da Messisbugo in 1549 lists the necessary "Massarizie da cucina" (kitchen equipment) and includes "Piatelli grandi per arrosto grosso e ostreghe" (big dishes/ platters for large roasts and oysters).95 And Scappi describes the "luncheon made on the last day of June, at Monte Cavallo [in Rome] in the vineyard belonging to [the great antiquities collector] Most Illustrious and Reverend Cardinal Rodolfo Pio da Carpi, by Signor Giovan Lodovico, brother of the said Cardinal." Peacock was the main dish, with the four birds served on eight dishes.96 A maiolica service appears with others in a 1583 inventory of the goods belonging to Jacopo di Alamanno Salviati, 272 pieces (all "piatti") of "terra bianca venuta di Faenza," recognizable as Faenza white decorated in sketchy compendario style. By then the food uses had become even more specialized: twelve dishes for serving peacock and turkey from the Americas, eighteen plates for hare and young goat, thirty for capon and pheasant.97 Incidentally, annotations in the inventory for this service and another large service, probably made in Albisola, say that they had been "sent to the garden." These then were the wares that arrived on the table with food on them. Depictions of feasts show servants carrying dishes (often covered) held at shoulder level, so their undersides would have been visible to the diners, though women servants sometimes carry their loads at waist height.

Serving dishes could be of different sizes, however, and did not have to be very big. Salad dishes, for example, could sometimes be large, but published menus suggest that salads were often individually served, already plated. Messisbugo mentions "dishes for salads and canapés," and Piccolpasso also lists "Piatti da Insalata" (salad dishes), which come into his middle-size

fig. 30 Giovanni Antonio Bazzi, called Il Sodoma, Scene from the Life of Saint Benedict: How He Obtained Abundant Flour (detail), 1505. Fresco. Abbey of Monte Oliveto Maggiore, Tuscany

fig. 31 Unknown artist, North Italian, Christ Attended by Angels (detail), ca. 1600. Oil on canvas. Private collection



range. 98 Certainly this is a type that recurs in inventories, and a fresco depicting an episode in the life of Saint Benedict by the painter called Il Sodoma in which salad is served suggests that such dishes may sometimes have had the form of a broad-rimmed bowl (fig. 30). Each monk has a little wooden trencher with two fish and a small platter to the side (perhaps for sauce). At the center of the table is a dish with a deep well and salad leaves in it. The dish seems to be made in white-glazed earthenware with some form of basic decoration, and its size is consonant with Piccolpasso's diagram and with a smaller size implied in inventories.

Piccolpasso's chart also includes "Piatti cavati dallo argento per minestre" (dishes for soups, derived from a silver model). The Salviati service mentioned above contained sixty dishes for soups and stews ("per iscodelle e guazzetti"), and these may be like the serving bowl seen in the Birago illumination. It also describes eighteen dishes for aromatic condiments or sauces (sapori). This is size D in Piccolpasso's chart, so they were smaller (about 71/4 in.) and termed "Piatti da salviette e da savore" (dishes for napkins and sauces). The Salviati service also has 134 separate piatti for napkins (salviette). This has seemed an odd function, but a solution has just emerged on the art market, a wonderfully peculiar picture of Christ attended by angels (fig. 31) painted in North Italy in the last years of the sixteenth century.99 This depicts an angelic host bringing down a blue-and-white service from the heavens, with a particular emphasis on covered dishes.



Christ, supplied with a ewer and basin, is washing his hands. The napkin with which he will dry them is arranged over a little platter. *Tazze* and *tazzette* were probably another form of serving dish, adapted from a silver form and footed. In inventories they are associated with fruit or sweetmeats and can also be called *confettieri* or *fruttieri* (here the contents found their way into the name). They made their way onto the table with the dessert course. All these types were almost certainly plated before coming to the table.

What of scodelle and scodellini? A scodello was a bowl or porringer, with or without a rim. The presence of a rim for a scodello might be specified. In the Medici inventory of 1492, there are numerous pewter "schodelle con l'orlo largo," distinct from "schodellini." 100 One form, perhaps those with rims, may at one time have been considered specifically Italian; in a document of 1418 regarding Hispano-Moresque wares, mention is made of "scutelle venetiarum" (bowls of the Venetians).101 Piccolpasso has "Schudelle da lorlo della magior grandezza" (bowls or porringers with a rim of the larger size), which are the same scale as his salad dishes, along with slightly smaller "Schudelle da lorlo da limpagliata" (porringers with rims for confinement) and simply "schudelini da lorlo" (porringers with rims). These were all used for liquid foods, soups, and stews. The rimless forms can be seen in the picture by Apollonio di Giovanni (see fig. 25), those with rims in Birago's miniature (see fig. 24). Bowls could either be brought to the table (scodellare means "to serve" in modern Italian) or form an element within an individual place setting.

The wares for such place settings are harder to identify in documents. The frequent mention of *piatti duzinali* (dishes by the dozen) suggests that each diner (also conventionally counted in twelves) was supplied with his or her own plate. These may therefore have been a category of *piatti* that were possibly placed empty in front of the diner. In May 1562 Luigi Martelli bought 6 piateletti di terra grande e 6 di picoli da

fig. 32 (top left) Urbino, probably workshop of Guido Durantino, Dish (piatto grande) from the Salviati "paesi" service, ca. 1559. Tin-glazed earthenware, 16 in. (40.5 cm). Victoria and Albert Museum, London (Rackham 833)

fig. 33 (bottom left) Urbino, probably workshop of Guido Durantino, Plate/dish (piattetto cupo) from the Salviati "paesi" service, ca. 1559. Tin-glazed earthenware, 10½ in. (26.8 cm). National Museum of Scotland, Edinburgh (1877-20-105)

tenere avanti di quella da chastelfiorentino" (six large earthenware dishes, and six smaller ones to put in front, made in Castelfiorentino), and in September 1567 he purchased a further "24 [piatti] da tenere avanti [to put, hold, keep or carry in front]." A service made in Cafaggiolo for Grand Duke Francesco I de' Medici in June 1568 has five different kinds of piatti, including sauce dishes and eighty "piatti da tenere inanzi [in front]." This seems to be a classification that belongs to the later sixteenth century, and it may be that it replaces others. These "in-front-of" plates could sometimes have arrived with food plated

on them, as in a restaurant today, but, given the dining

practices of the day, it is more likely they came empty.

There is no consistent terminology, however, for the dining plates that formed part of individual place settings. In one context only, Piccolpasso adopts the term *tagliere* (trencher; see fig. 75): when he labels the plate that constituted one of the five parts of the birth set, "la schudella da Don[n]a di parto," which when put together, "formano un Vaso" (make up a single vessel). ¹⁰⁵ The term was also used in Florence. The inheritance left in 1425 by the Florentine patrician Bingerio di Iacopo Rucellai included "otto [eight] taglieri . . . di Maiolicha." A year later, a more humble *speziale* (pharmacist) in Florence owned "5 taglieretti da Maiolicha, 1 tagliere grande [large] e 7 picholi [small]." As well as a trencher, a *tagliere* could be a tray, so flatness was probably a feature.

A term found even more often is *tondi*. A *tondo* was also an individual eating plate, which was either flat or slightly concave. The Medici possessed pewter examples in 1492—"Cinquantatre piani overo tondi" (fifty-three "flats" or, more accurately, plates), ¹⁰⁸ an interesting qualification since it suggests firstly that the terminology of the day was imprecise and secondly that these *tondi* were also flat.

Composing

Demonstrably, *istoriato* painters took serious account of these forms and their associated functions when determining the colors and composition of their painted narratives. A dining context makes sense of their color choices. With the exception of the delicately naturalistic maiolica paintings of Maestro Nicola, there is nothing subtle about the palette of pottery painters in the first half of the sixteenth century. Their bright hues guaranteed that the images spoke

fig. 34 (top right) Urbino, probably workshop of Guido Durantino, Welled dish (piatto per dinanzi) from the Salviati "paesi" service, ca. 1559.

Tin-glazed earthenware, 9% in. (23.7 cm). The Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975 (1975.1.1125)

fig. 35 (bottom right) Urbino, probably workshop of Guido Durantino, Plate (scodellino) from the Salviati "paesi" service, ca. 1559. Tin-glazed earthenware, 7% in. (19.5 cm). Musée du Louvre, Paris (OA 1769)

immediately, giving them a rapid visual appeal and ensuring the visibility of these wares by candlelight. From the outset, moreover, pottery painters constructed less definitively vertical, less perpectivally rigorous, more scattered compositions than those met with on easel paintings, because they knew the pieces would be seen lying flat on a table. They also provided lots of alluring detail, for when more time was available for looking.

How, though, would these images have been seen? What parts of which wares were visible when? Given the overlap in sizes in Piccolpasso's chart between some of his serving dishes and dining plates—a closeness in size that is borne out by inventories of silver dining wares in which the weights of piatti and tondi are very little different109—we cannot (except for the very largest pieces) use dimensions alone to determine which are which, to map these various terms onto existing pieces. In analyzing maiolica compositions, however, it is worth reiterating that they were painted onto wares falling into two main categories: wares that arrived at the table with food on them and those that came empty. This factor was especially important in the positioning and arrangement of the main protagonists and subsidiary figures across the surfaces of their wares. The choices made by pottery painters might sometimes help us understand into which category a piece may have come.

Fortunately, one documented service in which several different forms are specified survives in part. The beautiful paesi (landscapes) service, which had been executed probably in 1559, was also itemized in the 1583 Salviati inventory. 110 This series of vessels and wares is adorned with romantic castles, cheery cottages, temples, busy peasants, lush trees, craggy mountains, and cool rivers. These are very much alla fiamminga ("in the Flemish style," to adopt a term of the day) and constitute a neglected step in the history of Italian landscape painting. At least thirty pieces of the 178 inventoried at that date have been published. It is worth pointing out that the list almost certainly follows standard practice by starting from the biggest and most valuable items and going down in descending order. It begins with what we now might term credenza items. Of the four boccolini grandi, two beautiful pitchers are now in a private collection.111 Seemingly none of the coolers (rinfrescatoi) survived into the twenty-first century, some probably destroyed









in Berlin at the end of World War II, when other pieces from the service perished.

Five ware types are listed: twenty-four piatti grandi, twenty-four scodelle ord[ina]rie, fifty piattetti cupi, forty-nine piatti p[er] dinanzi, and twenty-three scodellini. It is likely that some breakages had already occurred, for the service items were almost certainly ordered by the dozen, with some spares, to feed perhaps a maximum of twenty-four diners over several courses. The breakages clearly continued after 1583 because, of these five types, examples of only four come down to us. When the pieces contained food, the Salviati coat of arms would always have been visible on their rims. Otherwise, they behave compositionally somewhat differently from one another.

One of the piatti grandi, 16 inches wide, is now in the collection of the Victoria and Albert Museum (fig. 32). The only other known example (with a diameter of 151/2 inches) passed through the art market in 2004. 112 The design of these large dishes, separating the zones of rim and well, takes account of their rather shallow depressions. The flanking trees and the roots and rocks in the foreground (on the rim) are arranged to read like a border and can stand alone, as well as framing the more distant landscapes with their little figures in the middle grounds. That said, there are some motifs, trees, branches, and bridges that spill over from one zone to the other to bring a modicum of unity to the landscape views. The scodelle ordinarie were probably serving bowls, and it seems that none survives. Certainly, there are no pieces from the service that are the right size—biggish—and bowl-shaped. The next size down, between 103/4 and 11 inches, must therefore be the piattetti cupi, and these are, indeed, dishes with a wide rim and wide, curved well. Again, the compositions take some note of the edge of the well in, for example, the directional curve given to

the plowman and his team in a piece from the National Museum of Scotland, Edinburgh (fig. 33). However, these are much more continuous, unified scenes, with large trees, for example, growing across the wells into the rims. They are thought out, therefore, much like the many surviving tazze from other services in which a single scene must have been partially concealed by the fruit and sweetmeats that arrived on them and became completely coherent only when they were emptied. This footed tazza form, with its shallow, continuously curved bowl and no rim (particularly easy for pottery painters), allowed the making of a totally unified scene. Number 55, depicting the legend of Diana and Actaeon, is such a piece, whose considerable pictorial ambitions extend to the acknowledgment of the circular shape but are otherwise consistent with those of a canvas painter. Here, then, we understand the main tactic for serving dishes: the compositions make no allowance for the placing of food; the joy was to be in the uncovering.

The piatti per dinanzi in this Salviati service are plates with a shallower depression and with widths of from 8% to 9% inches (fig. 34). Here the two zones are quite clearly differentiated. The well has a selfcontained set of motifs that do not carry over onto the rim and vice versa. The clear blue water in the foregrounds seems to be a consistent element. Unlike the other wares, if these dishes were full there would be no tantalizing glimpses of motifs that were otherwise largely concealed, and the area that would have contained food is pictorially self-contained, its separateness inviting the placement of food within it. It seems likely therefore that these were delivered to the table empty, the equivalent of taglieri or tondi. Indeed, they are much the same shape as those used by the disciples in Leonardo's Last Supper (see fig. 26). The fact that these two types survive in larger numbers than the others confirms these identifications, given that more were originally made.

The number of remaining scodellini is smaller, and these are wide-rimmed bowls with deeper, curved wells, all measuring between 6¾ and 75% inches, with the largest known now in the Musée du Louvre, Paris (fig. 35). A rocky road running across the foreground of each provides a horizontal feature that continues from one to another and suggests they were laid out and seen in a row. Once again, the rims bear what are essentially complete scenes. What is depicted in the wells is much less consistent in scale, varying between long, watery views or buildings that are nearer to the viewer, but these vignettes are all pretty much self-contained.

These observations help us understand how the disposition of the elements of a scene reflects the ways a piece was used. Maiolica painters understood they were to deal with a system of reveals and concealments. In maiolica, the most straightforward reveal was when an image was painted on the boss at the center of a basin, which would normally be covered by the base of a ewer (as in nos. 18, 82, and 87). This image would therefore be visible only when the ewer was removed for handwashing. Generally, however, reveals would be more gradual as food was removed. The primary interest lay in the ways in which painters exploited the rims and borders and the wells and depressions of the various wares: whether they merged them into a single scene or turned them into separate zones.

The conventions adopted by maiolica painters may seem to us counterintuitive. The earliest istoriato, from the last decades of the fifteenth century, often decorates large, deep dishes (see nos. 17, 26, and 95). The figurative scenes are contained within, framed by an ornamental border on the rim; when the dish was used at table, therefore, its main imagery would have arrived covered. There is a clear distinction between narratives, precisely fitted into the wells, and the borders, even when the borders are themselves figurative (see no. 96). Single compositions on serving dishes at first sight look more unified, but in fact their arrangement of figures is consistent with earlier piatti with ornamental borders, made with the understanding that just the rim would be visible when the filled piatto arrived at table. On the rim, there therefore are only subsidiary figures, pointing and gesturing, designed to intrigue or just standing by, staffage for the main protagonists. The main action remains at the center. The food eaten, a now-empty dish might sometimes be turned over to discover what scene is depicted from a reverse inscription (see, for example, no. 64).

Entirely another mode of composing is employed for *scodelli*, which, as we know, sometimes arrived full and were sometimes filled at table. Their wide rims assist carrying, and their small wells are often rather deep to contain only a mouthful or two of soup or stew. When coming filled, the wells of *scodelle* that are mainly ornamented frequently contain a surprise—a putto, a classicizing head—or an image that would reinforce the identity of the host, a stemma or coat of arms. This is a shape that particularly militates against a unified picture surface. Often, therefore, the main narrative can be found on the rim, and it could be argued that the rims became so wide precisely to provide a support for the painting; in surveying *istoriato*,

scodelle with wide rims are more frequently found than rimless bowls. And just as with ornamented bowls, the wells are usually treated as discrete picture surfaces. At the center is often another image of a different nature, perhaps of relatively minor significance but at any rate giving additional information or amplification, a bonus, not intrinsic to the narrative. The decorated undersides of numbers 78A and B suggest that they could be carried to the table. Their rims are very wide and can thus accommodate whole Aeneid narratives. But in the wells are the figures of a ragged old man and an armed youth (who are they? they still resist identification), as well as a ring of solid luster that in framing them actually interrupts any possible connection with what is painted on the rims. Number 54 by the "In Castel Durante" Painter tells part of the story of Perseus and Andromeda. Perseus is shown twice, battling the sea monster on the wide rim and again in the well, resting by a (liquid) river after decapitating Medusa. The diminished scale of Perseus within the well indicates that he is farther away. The well vignette is framed in white (bianco sopra bianco), which isolates this second Perseus to give him his particularity, although the scenery runs continuously—and ingeniously—behind this inner border, with some rather brilliantly conceived pictorial continuities of water and landscape.

This tactic is consistent with that seen in shallower tondi, taglieri, and piatti per dinanzi. The scenes remain apparently unified, but actually the compositional mode used for serving dishes is often turned inside out. Many ensure that the less important aspects of a story are happening at the center, so as to preserve the meaning when the plate has food on it. One often sees, therefore, a kind of centrifugal composing, with the main figures strewn, scattered, or spread out, pushed to the edge and revolving around a center that might contain subsidiary characters or bystanders or might be relatively empty. The key information would therefore always remain visible. Nicola da Urbino's Paris Killing Achilles plate (no. 53) has a flattish depression. The composition is closely based on a 1497 woodcut, but the rectangular source has been rather brilliantly opened up by rendering the architecture more monumental. The arcade is parallel to the picture surface in the print, while on the plate the columns recede into the well, combining perspective and the physical recession of the plate. With food in the well, the subsidiary figures of Hecuba and Polixena would have been largely concealed. So, possibly, would be head of Achilles. But Paris's pose is adapted so that the arrow provided by Neptune points at Achilles's vulnerable

heel, and these would always have been seen. This is very much not the way a frescoed narrative was painted or the prints these painters were quoting were composed. Nevertheless, this method does ensure that the placing and removal of food become part of the way the work tells its story. In use, the story becomes sequential and animate.

These calculations required particular expertise, and it is scarcely surprising, first, that major artists were not generally involved in the pictorial design of maiolica in this first phase of istoriato production and, second, that there was almost no crossover between professions. There are a few exceptions. Genga in Urbino was one, and in 1496, in Mantua, unsurprisingly it was the directorial Isabella d'Este who sent drawings to Antonio Fedeli for her floor tiles. 113 In Ferrara, the major artists who were involved in providing designs did so for forms rather than imagery, like the sculptor Domenico di Paris in 1492114 or Battista Dossi in 1529, who provided "lo bochallaro" (the potter) with handle designs for vessels that would go in the spezieria that had been decorated by his brother Dosso two years before.115 In general, though, it was understood that expert painters were required. In 1523 Sigismondo d'Este employed the "Frate pittore alla maiolica" (Friar painter of maiolica), understood as being a skilled specialist.116

Such pottery painters quite frequently signed their works, and it has been argued that some—above all, the talented Francesco Xanto Avelli—were asserting an artistic rather than artisanal status. Xanto certainly made the biggest claim. ¹¹⁷ But this painter, poet, and, some would say, poseur may well have been declaring his talent specifically as a maiolica specialist, someone who followed a different set of rules from those governing the painters of images destined for sustained and analytical viewing. The coloristic appeal of Xanto's works is immediate, and he created masterly patchworks of print sources. He was also particularly attentive to the sizes, shapes, and functions of the wares he decorated.

In 1532 Xanto painted a large dish with a scene of *The Woman of Sestos and the Eagle* (no. 57). There is a long inscription recounting this obscure story on the otherwise plain reverse. The bystanders on the rim react to the action that would have been entirely concealed when food was placed in the wide well at the center. Thinking about it when uncovered, Xanto has used the convex shape to promote a sense of recession that is emphasized by the bellows and by the positioning of the nude male, seen from behind kneeling on

all fours to tend the flames, his testicles delicately described (he comes, unsurprisingly, from *I modi*). Xanto adopted the same tactic for number 58, with the history of Alexander the Great and Roxana (or Semiramis). Here, the bystanders on the rim seem to utter the words on the back, "Hor vedi . . ." (Now you see . . .).

Xanto's witty approach is very evident in a widerimmed *scodello* with the myth of Hercules and the flesh-eating Cacus (no. 63). Cacus can be seen attempting to drag the cows stolen by Hercules into his cave, which the artist has positioned as if in the deep well of the bowl. On another *scodello* (no. 56), with Vulcan in his forge watched by Venus and Cupid, the action plays out entirely on the wide rim. The well contains only a landscape.

Maiolica triumphant

All of this is thoughtful and clever, but if Xanto was trying to promote the specific skills of the pottery painter, he signally failed. Vasari never once mentions the name of a painter of ceramics. Neither, more oddly, does Piccolpasso. So the widely held curatorial desire to attribute pieces to named individuals, even when we have to invent the names, may once again skew our understanding of these craftsmen's status and ambitions. Individual maiolica painters achieved little in the way of fame, and in general commentators celebrated maiolica making as an expression of collective, local pride in production that could be promoted by rulers and other authorities. Pottery was quite frequently the subject of civic eulogy.118 This justifies our arrangement of the pieces in this volume by the pottery center in which they were made; this is not merely a taxonomical system, but one that responds to the value system of the day. Services were therefore frequently used for diplomatic gifts by the authorities governing pottery towns such as Deruta, Faenza, and even the little Duchy of Urbino. Indeed, gift giving to and by rulers goes back to the presents of maiolica made to Lorenzo de' Medici and Isabella d'Este.

Just as in the Quattrocento Hispano-Moresque, Mamluk, and even Chinese ceramics were imported from distant lands, so in the sixteenth century the distances traveled, within Italy and farther afield, of the products from a small number of Italian pottery centers can be interpreted as a sign of their success. This was already the case for Pesaro by the end of the fifteenth century, for Deruta at the beginning of the next, and, above all, for Faenza and Urbino at the end of the Cinquecento. Moreover, by that time, since istoriato was no longer produced in quantity, pieces

made earlier in the century started becoming desirable for collectors, especially in northern Europe, sparking off new manufacturing fashions in, for example, France (see nos. 116-118). It was around then that wares made in the past as functional table items were given frames and converted into display pieces. Thus, in the second half of the sixteenth century, three competing prestige ceramics were created that expressed local, even ducal or grand-ducal pride: porcelain in Florence; Faenza white; and Urbino grotesque wares. The rulers of these states or cities could become, in effect, the authors of these works. We have already encountered Faenza white used by the anziani of the city as gifts for visiting dignitaries. Faenza white was purchased by rulers such as Albert V, Duke of Bavaria. And there is an Italian inscription inside the large cooler made for Albert by Leonardo Bettisi, who seems to have taken little account of the language spoken by his client.119 Perhaps the potter was making a point of the Italian origins of the service.

Above all, the maiolica made in Urbino, always a city heavily invested in ceramic production, became truly remarkable. Potters in the Fontana and Patanazzi workshops made huge, sculpturally complex vessels whose decoration demonstrated an extraordinarily inventive command of grotesque ornament. These works were wanted everywhere. As with the comissioning of credenza silver by Federigo II Gonzaga, so the dukes of Urbino now involved leading painters in the production of these vessels. Vasari's biography of the artist Battista Franco contains his only substantial discussion of maiolica. Battista's designs had ensured "a rare result," "wherefore wares were made in such numbers and of as many kinds as would have sufficed to do honor to the credenza of a King; and the pictures that were painted on them would not have been better if they had been executed in oils by the most excellent masters."120 Duke Guidubaldo II della Rovere sent enough of these wares to Emperor Charles V to make up a double credenza and another service to Cardinal Alessandro Farnese, the brother of his consort, Vittoria.

The writer and poet Annibale Caro wrote to Vittoria herself in January 1563 about a *credenza* made for Philip II of Spain depicting Caesar's Gallic Wars, the so-called Spanish Service of 1562 (see no. 103): "The Duke your husband had made here designs for various little stories for painting a service of maiolica in Urbino. Which is finished and the drawings have remained in the hands of those *maestri*, who do not normally have them." The drawings made for the set,

most of which were by the painter Taddeo Zuccaro, were becoming part of the language for maiolica in Urbino. But they were not the only reason for its success. A letter of September 1562 from Paolo Maria della Rovere, bishop of Cagli, to one of the duke's ministers regarding this Spanish Service praises Taddeo and makes a flattering comparison with works of art in other media, not just painting:

I have found that more care has been taken over the making of that earthenware service than if it had been made of precious stones. The drawings were brought here from Rome, drawing by drawing, by the hand of a celebrated painter, who has with the greatest skill and effort depicted all the history and deeds of Julius Caesar; they were then done and redone more than once because of unfortunate happenings, which I do not want to describe here; and in the end it was all complete and so perfect that you can learn from it the arts of sculpture, painting, and miniatures, and the history of Caesar, for which Muzio Giustinopolitano, secretary to His Excellency, a learned and excellent man, dictated the verses or quotations on the back of all the pieces. His Excellency has sent them with an experienced maestro, who has packed them in ten crates and he will be as careful as possible to transport them unbroken and intact (God grant that he may) and to free them from the hands of the Aragonese customs men. 122

The drawings went on being used for many years. In the *Lista della Credenza della Sig.ra Prencipessa* [di Bisignano], the list of the intended contents of the service to be made by Francesco Patanazzi in 1599, 123 the various subjects for the pictorial elements are specified, most of which seem to have been based on the *Caesar* drawings: "twelve large dishes [piatti] with the history of Caesar in their wells; twelve mediumsized dishes with the history of Caesar; eighteen dishes for peacock with the same story; 36 dishes for capon that follow the same history." 124

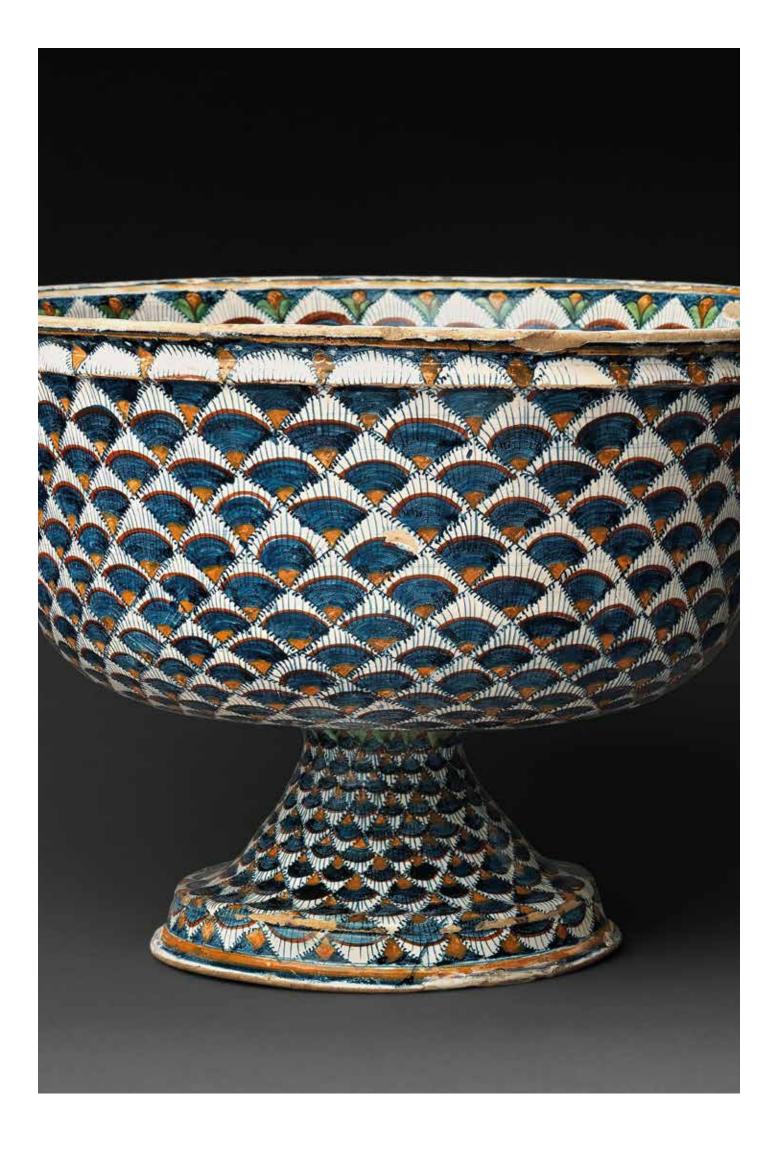
This then was to be a functional service. So, too, was an enormous, elaborately decorated *credenza* (service) that told the story of Amadis of Gaul, also made probably for a Spanish patron (no. 104). The inscribed backs of these pieces are very important, since they, once again, explain what is going on in all the many episodes depicted. The multiwelled dishes in the Metropolitan's collection could not have been propped up on a sideboard, since some scenes would have been

the wrong way up. Moreover, their shape is quite specific. Were the several cavities they contain intended for different sweetmeats or for small portions of several foods? Most of this service is lost, but the three individual plates that survive demonstrate that these dishes were, indeed, also part of a dining service.

Many Urbino grotesque wares continued, therefore, to be useful. These were also the most glamorous vessels a pharmacy could hope to obtain, and jars and vases were exported as far away as Sicily (see no. 105). However, for the first time in nearly a century, maiolica reached a new level in the hands of Urbino potters and painters. When storytelling maiolica was still rare, at the end of the fifteenth century, istoriato from Pesaro was thought a suitable gift for Matthias Corvinus, king of Hungary (no. 26), and, as we have seen, there was also a moment when Pesaro maiolica was thought worthy of the Este guardaroba. Now not only were services exported to Spain and Germany, as well as all over Italy, they were understood as being so special they no longer had to be functional. Great examples could be seen, for instance, in the Medici grand-ducal guardaroba. And in 1586 another Duke of Bavaria, Wilhelm V, ordered a group of wares from Urbino. The Duke of Urbino's agent wrote that "the biggest vessels, that were badly treated, suffered severe damage in the kiln . . . but as they do not have to do more than be seen, it will be easy to find a way of mending them . . . their form and skill are immensely pleasing to those princes."125 Hispano-Moresque and Deruta lusterware had found its proper heir. At last, and for a brief moment, magnificent examples of painted earthenware, with no luster in sight, were being made just to be looked at, to be admired as complete and autonomous works of art. 126 [Notes appear on pages 340-41.]

Acknowledgments

I am very grateful to Eliza Graham, Julia Siemon, Valeska Wittig, and the staff of the Warburg Institute in London for their research assistance, to James David Draper and Maria Ruvoldt for their thoughts on objects in the Museum's collection, to Deborah Krohn for her thoughtful reading of this essay, and to Peter Bell, who has contributed much more to this volume than will be immediately apparent to its readers. Above all, however, I am indebted to Timothy Wilson, a friend for many years, whose patience and bibliographic advice enabled me to research and complete this essay. It is dedicated to Gail Getty and Domitilla Harding, who hosted me—and maiolica—for three wonderful Italian Augusts.



Collecting Italian Renaissance Ceramics at The Metropolitan Museum of Art

TIMOTHY WILSON

The Metropolitan Museum's Italian Renaissance maiolica, by far the finest collection in America, was the last to be assembled of those held by the world's great museums. The collection, divided between the Department of European Sculpture and Decorative Arts, the Department of Medieval

Art and The Cloisters, and the Robert Lehman Collection, owes its preeminence to the enthusiasm, wealth, and energy of a few New York collectors, who, mainly between 1900 and 1925, brought to the city a torrent of beautiful and art historically important works.¹

The Museum was founded by a group of public-spirited New Yorkers in 1870, the same year as the Museum of Fine Arts, Boston, against which the Museum sometimes measured its achievements in its early years.2 In the 1870s, maiolica was high collecting fashion in Europe, especially in England and France. Numerous collections, both specialized and belonging to wider assemblages, had been recently and were still being formed. In London, the British Museum and the South Kensington (now Victoria and Albert) Museum had been systematically acquiring maiolica since 1851. Reflecting the educational ideology underlying the creation of the collection at South Kensington, curator J. C. Robinson wrote in 1856 that maiolica "is now perceived to be one of the most important categories of industrial or decorative art which the world has yet seen."3 For collectors and museums in the energetic industrial culture of mid-Victorian Britain (and also in France), maiolica could also be seen as the quintessential coming together of "art" and "industry."

Private collectors in Europe competed in a booming market, generating some high prices, even comparable to those for Renaissance easel paintings.⁴ The taste epitomized by that of the Rothschilds, in London, Paris, and Vienna, included maiolica, Palissy ware, glass, and enamels, along with medieval objects such as carved ivories, paintings, sculpture, furniture, and tapestries. Successful collector-dealers, like Frédéric Spitzer and Émile Gavet⁵ in Paris, blurred the boundaries between collecting and dealing and arranged their stock atmospherically in galleries that gave visitors a sense of being invited into grand private houses.

The Museum in its early years had no purchase endowments, and the price of the best maiolica awed Americans. In his Manual of Pottery and Porcelain for American Collectors, published in 1872, John Treadwell commented that "at present the Majolica ware—most celebrated of the Italian work—is only to be procured at the sales of great and choice collections. . . . At the sale of Prince Napoleon's collection . . . several genuine pieces of this ware were offered, which commanded prices far beyond the reach of ordinary purchasers."

At this time, neither in New York nor elsewhere in America were there specialist dealers or significant collectors.⁷ The prime collecting focus in New York was recent French painting, although some, like Museum trustee and picture dealer Samuel Avery, collected Chinese porcelain. The principal works-of-art dealer in the city before the arrival of Henry Duveen in 1877, Obadiah Sypher, interviewed in 1887, said of what he still mock-disparagingly called "bric-à-brac":

Twenty-five years ago the bric-à-brac stores were not accepted as fashionable places of *rendez-vous*—not by any means. First of all, they contained but few articles of real value, and, besides, people of wealth seemed ashamed to be found out looking after "second-hand" furniture and things. . . . The real movement in favor of bric-à-brac dates only from 1876, that is, from the Centennial year. Then it was that our fellow-citizens warmed up at the idea of collecting ancient pieces of furniture, old china, old plate, curious relics of all sorts, as well as master-pieces from artists of present and past ages. 8

In 1875 a Hand Book for the Use of Visitors Examining Pottery and Porcelain in The Metropolitan Museum of Art, edited by trustee and ceramic specialist William C. Prime, included no significant maiolica⁹ except for

a few loans from the Trumbull-Prime collection, assembled by Prime and his wife, the former Mary Trumbull.10 Two years later, however, an opportunity arose to acquire at a stroke a world-class maiolica collection. At the Philadelphia Centennial Exhibition in 1876, classical antiquities and Renaissance maiolica were exhibited by Alessandro Castellani, a member of a multitalented Roman family whose firm made jewelry in the archaeological style. He also collected and dealt in antiquities and maiolica and had already sold works of art to the Museum of Fine Arts in Boston. The 321 examples of maiolica that Castellani exhibited in Philadelphia were far superior to anything seen in America before. It was generally known that both the antiquities and the maiolica were for sale, and the Boston and Philadelphia museums considered trying to purchase them during the exhibition. These efforts came to nothing, and on December 13, 1876, Museum trustee Robert Hoe wrote to the Treasury in Washington:

Signor Castellani of Rome . . . has brought to this country and exhibited at the Phila. Exhibition, his collection of ancient Works of Art and Majolica. . . . The Trustees of the Metropolitan Museum of Art are very anxious to retain this most valuable collection in this country. They desire to exhibit it at the Museum in New York, that it may not only be seen and better known by the people, but in the hope that sufficient public interest may be excited to enable them to purchase for the Museum the whole or a portion of the collection. ¹¹

The letter sought assurance that no import duty would be charged, but this did not prove simple: the customs officers knew that "antiquities" were exempt from duty but claimed they had "general instructions that medieval objects are not antiquities." This bureaucratic hurdle, which remained an obstacle to art collecting in America for years to come, was eventually overcome, and early in 1877 Castellani's collections were put on show (fig. 36) in the Douglas Mansion on Fourteenth Street, the Museum's home at the time.

The quality was high, but so was Castellani's asking price—\$150,000 for each collection. After a few weeks, the trustees realized they could not raise \$300,000 and decided to concentrate on the maiolica. However, as the Museum's *Annual Report* mournfully noted,



whether from lack of interest in the subjects illustrated, or from the fact of their exhibition to millions of visitors in Philadelphia, the number of persons admitted during nine months to the exhibition was only 14,282. All the efforts to raise money for the purchase of the Italian Potteries was [sic] unsuccessful, and the Trustees were compelled to inform the owner that they could not hope to make the purchase. . . . The collections were shipped to Europe on the second day of March [1878]. ¹³

When Castellani soon afterward put the maiolica up for auction in Paris, the total proceeds were about \$80,000. The trustees, including Prime, who had argued that \$150,000 was expensive, felt justified. This did not, however, exempt them from sharp criticism in New York papers, especially from the design writer Clarence Cook.¹⁴

Although the socialite Alva Vanderbilt bought some maiolica in 1889 in Paris, together with medieval objects to furnish the Gothic Room in Marble House, her grandiose villa at Newport, Rhode Island, 15 it would be thirty years before another truly important maiolica collection reached America, when, in 1906, Duveen's purchased the Oscar Hainauer collection from Germany. 16

After 1880, the Museum began to form a modestly representative collection of maiolica through gifts from one of its greatest early benefactors, Henry G.

Marquand (1819–1902), trustee and later president of the Metropolitan. A May 3, 1894, letter from Marquand, echoed the South Kensington Museum's focus on the practical utility of art collections in offering the Museum a collection of European pottery and porcelain comprising examples of Spanish, French, Italian, English, German, Danish, etc. etc. now contained in one of the rooms of the north wing. It is my hope that the collection will become useful in promoting the industrial arts of our country.

In 1902 a gift was received from the estate of Osgood Field (1823–1900), who had lived with his wife in Palazzo Colonna, Rome, where they were considered leaders of the American colony. Field had written to Marquand on May 22, 1890, offering to bequeath

several things which I think may be acceptable to the Metropolitan Museum. . . . Although I cannot consider myself a collector in the strict sense of the word, I have a partiality for what is old and artistic and I have purchased abroad from time to time, in the last dozen years, or so, such articles as pleased my fancy and were within my means and more especially so during the 8 years I have resided in Rome. My purse has not allowed me to buy the choicest specimens; but the things I have are good. During my visits to the Museum I have noticed that while certain branches of art are well represented there it does not contain a single specimen of certain others. ¹⁹

The first few years of the twentieth century transformed both the Museum's self-image and its collecting ambitions. The monumental entrance facade by Richard Morris Hunt, completed in 1902, staked a claim for the Metropolitan as a world-class "temple of art." In 1904 the long-standing director Luigi Palma di Cesnola died in office, and shortly afterward J. Pierpont Morgan (1837-1913), the world's preeminent financier and unstoppable collector of works of art, was elected chairman of the board. Around the same time, the full extent of the unexpected bequest of the train manufacturer Jacob S. Rogers, who had died in 1901, became clear: it created an endowment fund yielding \$200,000 a year for acquisitions. Suddenly the Museum was in a position to make major purchases on the world market from its own funds. The Annual Report of 1905, describing the previous year, contains the following resonant statement over Morgan's signature.

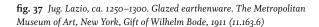
The collections of the Museum have not been systematically developed under any comprehensive plan. In some departments it is lamentably deficient; in others perhaps abnormally extended; in many inadequately represented. This condition . . . is the inevitable consequence of having had to rely in the past for our expansion upon gifts. . . . The present situation is different. Our Museum has already taken a place among the great storehouses of art in the civilized world. . . . We have resources, inadequate to be sure, but still considerable, with which to enlarge our collections. . . . We can also now for the first time build up our collections according to a comprehensive scientific plan. In doing so it will be the aim of the Trustees not merely to assemble beautiful objects and display them harmoniously, still less to amass a collection of unrelated curios, but to group together the masterpieces of different countries and times in such relation and sequence as to illustrate the history of art in the broadest sense, to make plain its teaching and to inspire and direct its national development.20

The first systematic acquisition of Renaissance maiolica using the Rogers Fund was the purchase of a collection from the Frankfurt dealers J. and S. Goldschmidt. ²¹ More dramatic was the acquisition in 1904, for \$9,500, of the collection's first maiolica masterpiece, the 1487 *Lamentation* (no. 11). This purchase was initiated by Morgan, who was in Europe when the sculptural group was offered at the Paris sale of the Gaillard collection and for whom, characteristically, price was little object.

Recognizing the wealth and new wide-ranging enthusiasm of American collectors, certain European dealers set up in business in New York during these years. In 1906 the Italian dealer Alessandro Imbert offered some maiolica to the Museum. This was declined, probably wisely—Imbert was to become notorious as one of the most active distributors of fakes in the history of the art market.²²

In 1907 curator Garrett C. Pier wrote a report on the Metropolitan's ceramic collections. Of the maiolica, he judged, rightly, that "this section of the Ceramic Department is far from rich in really choice examples of the work of the various Italian fabriques of the fifteenth and sixteenth centuries."²³

In 1908, at Morgan's instance, Wilhelm (William) Valentiner was appointed as the Museum's first curator





of decorative arts.²⁴ Valentiner had been the assistant of Wilhelm Bode, general director of the Berlin Museums and the most dynamic figure in the European museum world. Among Bode's enthusiasms was fourteenth- and fifteenth-century Florentine pottery, on which he published a pioneering book that helped promote interest among collectors in earlier wares. In 1910 the Museum made its first purchase of medieval Italian pottery (no. 2), and the following year Bode, visiting America, presented six medieval jugs (fig. 37).²⁵

From its early days, the Museum made it a practice to take items on loan in the hope that they would become gifts. In 1907, V. Everit Macy (1871-1930), heir to an oil and industrial fortune, bought maiolica from Imbert and put it on loan. Until 1924, he added further objects to the loan as he acquired them, sometimes paying top world-market prices, and in 1927 he gave forty-one pieces in memory of his wife, Edith.²⁶ Macy's maiolica, which is especially strong in lusterware, became the basis of the Museum's displays from 1907 on. In a typescript written about 1920, the dealer Jacques Seligmann expressed the belief that "the finest collection [in America] is that of Mr. Everett Macy, of New York. This gentleman has developed a marvelous taste in his purchases."27 In 1913 Macy bought an exceptional medieval maiolica jar (no. 3) from the collection of the New Yorker Rita de Acosta Lydig; it was promptly lent to the Museum and eventually formed part of his gift.

Although the main source of first-rate objects remained dealers and auctions in Europe, good things occasionally appeared in New York auction rooms. In 1916 some medieval and Quattrocento purchases were made at the sale organized by the Florentine collector-dealer Elia Volpi at the American Art Association. ²⁸ This was the first of a series of such sales arranged by Italian dealers in New York up to the early 1930s.

Meanwhile, Morgan had assembled one of the finest collections of decorative arts ever formed.²⁹ From 1901 to 1912, he kept most of his purchases in London, where they were placed on loan at the Victoria and Albert Museum. The core of his maiolica consisted of forty-six pieces, the collection of the eminent Paris dealer and connoisseur Charles Mannheim, which Morgan bought in 1901. Over the following ten years, he added purchases from European dealers whom he trusted: Lowengard and Seligmann in Paris, Goldschmidt in Frankfurt, Durlacher in London, and Imbert in Rome.30 In 1910 he acquired through Seligmann the comprehensive collection of French faience belonging to Gaston Le Breton of Rouen (see nos. 116 and 118). Also in 1910, provoked by two fiscal changes the previous year—increases in British death duties and the abolition in the United States of import duty on works of art more than twenty years old-Morgan began removing his entire collection to New York, to the distress of the Victoria and Albert Museum³¹ and the shock of the British press. The transfer was completed in December 1912, just in time, from an American point of view, for Morgan died in Rome in March 1913.

The general expectation had been that Morgan would make a major bequest to the Museum, but in fact all his collections were left to his son, J. P. Morgan Jr. From 1914 to 1916 a massive exhibition of the Morgan collection was held at the Museum (see fig. 38).32 In 1916 "Mr. Jack" set about disposing of things. That year he gave his father's most important painting, Raphael's Colonna Altarpiece, to the Museum; 1,325 objects of various kinds, including some maiolica, went to the Wadsworth Atheneum in his father's hometown, Hartford, Connecticut.33 The French pottery was donated, with much else, to the Museum in 1917,34 but the Italian maiolica, the Limoges enamels, and the bronzes were purchased by Duveen's. That firm sold on the best of the bronzes and Limoges quickly and profitably to Henry Clay Frick, and they are now part of the Frick Collection.³⁵ Frick was apparently not interested in maiolica, however,³⁶ and Duveen's had to disperse it piecemeal in subsequent years.

After 1927, other collections formed by New Yorkers came to the Metropolitan. In 1929 the amazing bequest of French and Spanish paintings and other art formed by the sugar magnate H. O. Havemeyer (1847–1907) and his wife, Louisine (1855–1929), included three splendid luster dishes.³⁷ More important was the



fig. 38 Room in J. Pierpont Morgan exhibition, The Metropolitan Museum of Art, 1914–16, with cases of maiolica flanking Raphael's Colonna Altarpiece. The Morgan maiolica was sold in 1916 to Duveen's, but some pieces, such as the Corvinus dish (no. 26, visible at bottom of case to left of the Raphael), later came to the Museum.

maiolica in the bequest of Michael Friedsam (1858–1931), who had succeeded another great benefactor of the Museum, Benjamin Altman, as leader of the Altman department store business. Friedsam left a varied collection with some exceptionally imposing maiolica.³⁸ His stated motivation was straightforward: "to enrich the City of New York by the permanent possession of these collections and thus to enhance its prestige as one of the most important art centers of the world."³⁹ One of the characteristics of Friedsam's collection was the sheer size of some of the pieces—not that they are any the less in quality or interest for that.

George Blumenthal (1858–1941), a German-born banker, was elected a trustee of the Museum in 1909 and then, in 1934, its president. He and his wife, Florence, had created in their home a spectacular display of medieval and Renaissance art, concerning which Museum director Francis Henry Taylor observed, "One must look abroad to the Carrand collection in the Bargello in Florence or to the Jacquemart-André Museum in Paris to find a re-creation of the renaissance palazzo comparable to the Blumenthal residence at the corner of Park Avenue and Seventieth Street." A gift from Blumenthal in 1941 was closely followed by a bequest; both included high-quality maiolica. 41

Maiolica prices had begun to fall in the early 1930s and, by World War II, were a fraction of what they had been fifteen years before. The reasons for this are not fully definable but no doubt include the Wall Street crash, on the one hand, and the modernists' dislike for art forms with highly elaborate surface decoration, on the other.⁴²

The sale of part of the famous collection of Baron Gustave de Rothschild (1829–1911),⁴³ by the refugee widow of his grandson, Baron Lambert, in New York in March 1941, while Europe was preoccupied with the war, was a favorable moment; the six Museum purchases were bargains. The Medici porcelain dish (no. 111B), for which the Museum paid \$850, would now fetch more than two thousand times that.

Mortimer L. Schiff (1877–1931), a member of one of the great New York banking dynasties, was a wideranging art collector, but in the years 1914–16 he focused on buying early maiolica. A series of large purchases—the Sigismond Bardac collection from Paris in 1914, the best of the early Morgan maiolica from Duveen's in 1916, and a selection from the Italian dealers Cesare and Ercole Canessa in 1916—combined to create one of the finest groups of pre-1500 maiolica ever assembled. The collection was complete by 1927, when Schiff arranged the publication of a sumptuous catalogue. In 1917–19 he lent his maiolica to the Metropolitan, and after his death, his son John did so again from 1937 to 1946.

In 1946 John Schiff put the collection up for sale at Parke-Bernet. Rather than giving anything directly, he made the Museum one of the beneficiaries of the proceeds. The Museum curators recognized the sale as a unique opportunity. Market prices were still at a historic low,⁴⁵ and the Museum's agents, French and Company, were strikingly successful. The Metropolitan's forty-nine purchases, totaling \$110,171.25 (with commission),⁴⁶ included every one of the twenty-eight items the curators had listed as most desirable.⁴⁷ The marvelous early maiolica from the Schiff collection is a defining characteristic of the Museum's holdings and the largest single component of this volume.

The maiolica and Palissy ware that came to the Metropolitan from Julia Berwind (1864–1961), though not given until 1953, were actually part of one of the earliest-formed assemblages in America. The ceramics had been bought by her brother, the coal millionaire Edward Julius Berwind (1848–1936),⁴⁸ and his wife, Sarah, to decorate The Elms, their grand Newport house. The Elms was built from 1899 to 1901 and the ceramics were probably mostly acquired during that time.⁴⁹

In 1956 the Museum's small collection of Spanish lusterware was transformed into one of the most spectacular anywhere by the purchase en bloc of ninety-seven pieces, mainly fifteenth-century Valencian plates, from the collection of the larger-than-life newspaper magnate William Randolph Hearst (1863–1951), the model for the title character of Orson Welles's *Citizen Kane*. With an eye for the showy, Hearst had acquired his lusterware energetically, especially in the 1910s and 1920s.⁵⁰

In 1965 the Museum was presented with the opportunity to acquire some of the best pieces of another of the great early twentieth-century European





collections. The German lawyer Walter von Pannwitz (1856–1920) had sold his first art collection, mainly porcelain, in 1905, but from 1910 on, he formed a second, more important one in Berlin. ⁵¹ Pannwitz's maiolica was later acquired, well after his death, by the New York dealers Rosenberg and Stiebel, who offered to exchange fourteen pieces of maiolica for some of the Museum's numerous eighteenth-century enameled boxes and *carnets de bal*, which had formed part of the Morgan gift in 1917. In retrospect, this appears, from the Metropolitan's point of view, a well-judged exchange.

In 1975 arrived the art collection assembled by the banker Robert Lehman (1891–1969), among the very greatest benefactions the Museum has ever received.⁵² From the early 1920s until the late 1940s, Lehman was the world's most active and discriminating maiolica collector. Although he bought at various European and New York sales,⁵³ his prime acquisitions were pieces from two extraordinary collections. One was the superlative maiolica assembled by the German Jewish mathematician Alfred Pringsheim (1850-1941), whose collection was auctioned at Sotheby's, London, in 1939.54 The other was the part of Hearst's astonishing art accumulation that was liquidated at a bizarre sale at Gimbel's department store in New York in 1941.⁵⁵ Through Hearst and then Lehman, the Museum acquired several works brought to America from Adolphe de Rothschild's collection by Duveen's in 1914

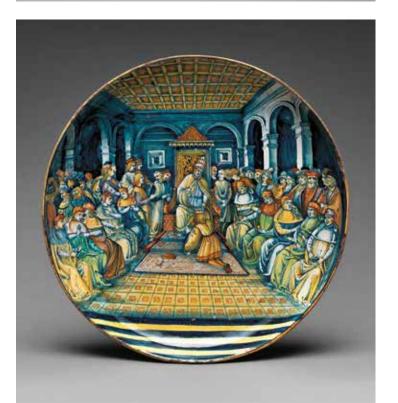
and others that Duveen's had bought from the Morgan estate in 1916.

One consequence of the high prices fetched by maiolica in Europe in the second half of the nineteenth century was the creation of deceptive fakes, in the making of which potters in various parts of Italy became regrettably expert. It is not surprising that, as the collection grew, the Metropolitan's donors and the Museum itself acquired some of these (figs. 39–43).⁵⁶

Although the Museum's maiolica collection has been developing since the 1870s, the key period for collecting maiolica in America was the first quarter of the twentieth century. In this period, maiolica still carried the same prestige it had for nineteenthcentury Europeans; wealthy Americans and the dealers who served them exploited the dispersal or availability en bloc of major European collections (mainly French and British) formed in the nineteenth century.⁵⁷ When the maiolica market fell in the 1930s, the Museum, directly and through Lehman, was able to exploit the lower prices and buy counterfashionably. Through the rises and falls of fashion and despite opportunities lost as well as seized, a spectacular and important collection, with its own historically conditioned character and strengths, has been put together for public enjoyment and the enhancement of our understanding of the Italian Renaissance. [Notes appear on pages 341-42.]







Group of fakes

figs. 39, 40 Tile (front and back), impressed with monogram DH on back. Naples, ca. 1868–70. Tin-glazed earthenware. The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1917 (17.190.1807). Previously thought to be French Renaissance (the monogram was used by King Henry II and his mistress Diane de Poitiers) and acquired by J. Pierpont Morgan with the Gaston Le Breton collection of French faience, this tile was actually made in the factory of the Mosca family in Naples, on commission from the Paris dealer Henri Delange, whose initials correspond to the monogram. It copies a chromolithographic illustration of early sixteenth-century Sienese tiles in a volume published by Delange and the Louvre curator Alfred Darcel in 1869 (Darcel and Delange 1869, no. 19; Tortolani 2006b, pp. 97–100).

fig. 41 Plate with The Rape of the Sabine Women. Pesaro, ca. 1900–1907. Tin-glazed earthenware. The Metropolitan Museum of Art, New York, Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 (27.97.19). This plate, perhaps by Ferruccio Mengaroni, copying an original in the Musei Civici, Pesaro, was probably sold to Macy about 1907 by the dealer Alessandro Imbert.

fig. 42 Bowl with lion. Italy, probably Tuscany or Umbria, ca. 1900–1910. Tin-glazed earthenware. The Metropolitan Museum of Art, New York, Fletcher Fund, 1946 (46.85.2). Although considered one of the prime treasures of the Mortimer L. Schiff collection and fetching at the 1946 Schiff sale a high price of \$5,900, this bowl was recognized in 1993 by Otto Mazzucato as part of a group of ambitious fakes, of which another is in the Los Angeles County Museum of Art (Mazzucato 1993, p. 210).

fig. 43 Bowl with A Papal Coronation, back marked C-XA PIROTA and dated 1537. Italy, probably Pesaro, possibly by Ferruccio Mengaroni, ca. 1905–15. Tin-glazed earthenware. The Metropolitan Museum of Art, New York, Fletcher Fund, 1946 (46.85.36). This bowl was purchased by Mortimer L.Schiff from the dealers Cesare and Ercole Canessa in 1916. Although its authenticity was questioned by Gaetano Ballardini, founder-director of the Museo Internazionale delle Ceramiche in Faenza (Ballardini 1928a, p. 47), it was catalogued as authentic at the 1946 Schiff sale.



Maiolica MEDIEVAL AND EARLY RENAISSANCE, ca. 1250-1480

1. Bowl with two lions flanking a tree

PROBABLY ORVIETO OR ENVIRONS, CA. 1275-1375

Tin-glazed earthenware Diam. 18% in. (48 cm), D. 2% in. (6.8 cm) Fletcher Fund, 1946 46.85.4

PROVENANCE: Alessandro Castellani, Rome (until d. 1883; his sale, Palazzo Castellani, Rome, March 17–April 10, 1884, pt. 2, no. 162, as made in Pesaro); [C. and E. Canessa, Paris,¹ until 1907; sold to Morgan]; J. Pierpont Morgan, London and New York (1907–d. 1913; probably on loan to the Victoria and Albert Museum, London, 1909–12, brought to New York 1912); his son, J. P. Morgan, New York (1913–16; on loan to MMA 1914–16 [PM3054]; sold to Duveen as part of the Morgan collection ["Morgan Majolica," no. 116]); [Duveen Brothers, New York, 1916; sold to Schiff]; Mortimer L. Schiff, New York (1916–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 58, for \$3,700 plus \$185 commission, to French and Company for MMA)

EXHIBITIONS: "The J. Pierpont Morgan Collection," The Metropolitan Museum of Art, New York, February 17, 1914–May 28, 1916; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938; "John Pierpont Morgan, Alexandre Imbert e la ceramica medievale orvietana," Galleria Nazionale dell'Umbria and Palazzo Baldeschi al Corso, Perugia, November 7, 2009–January 10, 2010

LITERATURE: Objets d'art 1884, pt. 2, no. 162; "Collection of J. Pierpont Morgan" ca. 1912, no. A45; Duveen Brothers 1916, no. 116; S. de Ricci 1927, no. 3, ill.; Frankfurter 1928, pp. 49–50; Parke-Bernet 1946, no. 58, ill.; Riccetti 2001, p. 34, pl. VII, b; Riccetti 2010b, p. 428, nos. 6.12.2, 6.12.3, ill.; Scoppola 2010, pp. 170–71, fig. 3; Riccetti 2013, fig. 45; Pesante 2015, pp. 42–43, fig. 1

THIS OBJECT, THE EARLIEST CATALOGUED HERE, IS AN EXAMPLE of what is often called "archaic maiolica." It could have been produced at any time over the course of about a century, from the later years of the thirteenth to the third quarter of the fourteenth, during the relatively "primitive" beginnings of an art that was to become much more ambitious and sophisticated.

The front is painted in the limited palette of manganese purple (which has bubbled in firing) and pale copper green. The main design features two rampant lions flanking a vertical plant, while the background is crosshatched overall in manganese, with cusped indentations at the top and bottom. A rudimentary scale pattern is painted in pale green on the sides, and a row of crosses in manganese appears on the rim.

In form and decoration, the Museum's bowl resembles wares found in Orvieto, where it is most likely to have been made. However, attribution of such objects is not straightforward, and it may be that it was actually produced nearby. Many major museums, including the Metropolitan, own whole or reconstructed vessels of medieval maiolica or fragments (as well as some lead-glazed earthenware) that were excavated in or near the city of Orvieto, north of Rome. From soon after 1900, the medieval rubbish pits and wells that had been dug into the volcanic tufa on which the city is built were excavated, often clandestinely. A vigorous international market then developed in pottery that was seen as having aesthetic value of its own but also as constituting the precursor to the great age of Renaissance maiolica. The trade became frenetic, leading to energetic overrestoration and some faking; it was said in 1910 that "more sherds of broken pottery were sold in Orvieto than pounds of salt."

Nevertheless, similar wares were made in centers in the northern part of the Lazio region, for instance, at Acquapendente, as well as in nearby Umbrian towns such as Todi, and it is not always easy to distinguish wares made in Orvieto from those produced in potteries nearby. Although there has been a great deal of digging, there remains a dearth of systematically excavated sites in the city, and provenances to Orvieto given by dealers, who wished to satisfy clients asking for celebrated "Orvieto pottery," are not always to be trusted. Moreover, some museum specimens (including ones in the Metropolitan) have proved to be composites, assembled from fragments that originally came from several separate objects.

No such problem attaches to the Museum's bowl. Indeed, among large examples of Orvieto-type ware, the piece is unusual for its excellent state of preservation. While it has been broken and repaired, some of the damage may have occurred quite recently. Recorded as badly





Underside

"broken" in transit at the time of its arrival in New York in 1912 for loan to the Museum,⁴ the bowl has clearly been reassembled from five pieces. Slight indications that the object may have been buried are inconclusive, and it may have actually survived aboveground from the Middle Ages onward. The uniquely early provenance of the bowl is also helpful in this respect. It formed part of the collection of the Roman jeweler, collector, and dealer Alessandro Castellani, who died in 1883—well before a market in excavated medieval pottery from Orvieto had developed.⁵ In the sale of his collection, its manufacture was attributed to the town of Pesaro, but there is no evidence that Castellani knew of its having been excavated in any specific place.

The design and painting of the bowl are of limited use in pinning down its date or place of origin, for the decorative patterns on Orvieto and similar pottery were long-lasting and there are few reliable dating criteria. Moreover, it not always clear how much specific meaning can be attached to designs such as the one here. The motif of two creatures or figures flanking a tree echoes the so-called Tree of Life motif in Islamic art, which found expression in the work of Islamic potters in Spain⁷ and became part of the artistic language of the maiolica made in medieval Orvieto. Then again, this particular design has been thought to refer to the arms of the Atti family of Todi, a palm tree flanked by two lions.

A somewhat similar-looking basin, now in the De Ciccio Collection at the Museo Nazionale di Capodimonte, Naples, is stated to have been excavated in Orvieto and is painted with a Siren with two shields of arms, those of the Monaldeschi family of Orvieto, flanking a shield *semée* of fleurs-de-lis. It has been suggested that the latter arms refer to Charles of Anjou, king of Naples (ruled 1266–85), and that the bowl must therefore date from his reign. But this remains a hypothesis, and in reality the uncertainties about the

basin in Naples are such that it furnishes no reliable dating evidence. O A closer dating of the Museum's bowl must await more stratified and carefully studied archaeological finds from Orvieto. O Cryieto. O C

Broad bowl, flattish base, sides curving upward to narrow, sloping rim, no foot ring. Warped in firing. Earthenware, covered on front with whitish tin glaze, over most of back with thin, translucent brownish glaze. Large kiln-support scar on rim; on back, two additional short kiln-support scars and a long, curving one, together with curving grooves where bowl removed from wheel with wire. Broken and reassembled from five pieces, with small areas of infill and retouching. Old rivet repair near center removed. Slight but inconclusive indications that object may have been buried. Cleaning and minor conservation done at MMA, 2011. [Notes appear on page 343.]

2. Bowl with fish

PERHAPS NORTHERN LAZIO OR SOUTHWESTERN UMBRIA, CA. 1350-1425

Tin-glazed earthenware

Max. W. (across handles) 13% in. (33.2 cm), D. 4 in. (10 cm)

Rogers Fund, 1910 10.18.1

PROVENANCE: [Giuseppe Sangiorgi, Rome, until 1910;¹ sold, for \$435, to MMA]

LITERATURE: Galleria Sangiorgi 1910, p. 80, ill.; Pier 1911, no. 2103; Valentiner 1913a, p. 60, fig. 27; Cox 1944, vol. 1, p. 350, fig. 528; Riccetti 2010a, p. 24, fig. 1



THIS SUBSTANTIAL BOWL IS REVEALING BOTH OF THE PLACE AND moment in which it was made and of the treatment in the years around 1900 of archaeological material excavated in quantity in Orvieto and its environs. It is painted in copper turquoise-green and manganese purple (which has slightly bubbled) and as such belongs broadly to the category of "archaic maiolica." Such maiolica is generally considered "medieval," although this bowl could have been made as late as about 1425, when in other media the Renaissance is considered to have "begun."

It is painted, simply but charmingly, with a smiling fish set among leaves and hatched panels. On the sides, fourteen panels each contain an onionlike motif between four chevrons. Fish motifs are very common on Italian maiolica from the fifteenth century and earlier, probably less because they were sometimes applied to bowls from which fish-based food was to be eaten than because of the well-understood symbolic meaning of the fish as a representation of Christ. From early Christian times, the Greek word for fish, *ichthus*, was regarded as an acronym, its letters corresponding to "Jesus Christ the Son of God, Savior." The motif and its treatment were not exclusively Italian—a fish as melancholy as the Museum's is cheerful appears on a painted fourteenth-century bowl made at Paterna in eastern Spain.³

Thus the motif cannot help us identify the place of manufacture with any certainty. The piece was stated by the vendor Giuseppe Sangiorgi to be "from Orvieto," but Orvieto maiolica was in high demand internationally about 1910 and such a provenance should therefore be regarded with caution. General analogies with excavated material suggest, as possible alternative places of manufacture, centers in northern Lazio, such as Acquapendente, Tuscania, and Viterbo. 5

The condition of the bowl makes it clear that it was excavated in pieces (with some small parts missing). It has been reassembled from at least eight fragments, with the large fragment containing the fish's head and the rim in front whiter and less abraded than the rest; the smaller fragments were presumably buried in more acidic conditions.

Deep bowl, flanged edge sloping inward, flat base. Two broad, flat handles, each formed of single strip of clay reinforced at top with piece of clay pressed in with potter's thumb. Severely warped and misshapen in firing. Buff-colored earthenware, covered on inside with white tin glaze, on outside (extending in streaks along handles and onto underside) with translucent, brownish lead glaze. Large kiln scar on edge where bowl rested in firing. Reassembled from at least eight fragments. Triangular repair at edge at five o'clock and a small area at side, near base, at ten o'clock. Conservation done at MMA, 2011. [Notes appear on page 343.]



3. Two-handled vase or storage jar with stags

PROBABLY TUSCANY OR NORTHERN LAZIO, CA. 1350-1420

Tin-glazed earthenware H. 14% in. (36 cm)

Marks (scratched on underside): #xiiii

Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.35

PROVENANCE: [Stefano Bardini, Florence]; [Jacques Seligmann and Company, Paris]; Rita de Acosta (Mrs. Philip) Lydig, New York (until 1913; her sale, American Art Association, New York, April 4, 1913, no. 15, for \$5,100, to Macy); V. Everit Macy, New York and Tannersville, N.Y. (1913–27; on loan during those years to MMA)

LITERATURE: Bode 1911, pl. x; William R. Valentiner in American Art Association 1913, no. 15, ill.; Valentiner 1913a, p. 60, fig. 28; Valentiner 1913b, pp. xxxi–xxxii, no. 76, ill.; Avery 1927, p. 164, fig. 2; Avery 1938, p. 12; Cox 1944, vol. 1, p. 353, fig. 534; Rorimer and Forsyth 1954, ill. p. 139; Riccetti 2010a, pp. 24–25, fig. 2; Pesante 2015, p. 43, fig. 5

THIS IMPOSING JAR WAS ONE OF THE FIRST TRULY REMARKABLE pieces of medieval maiolica to appear at auction in New York. The seller was the extravagant and glamorous socialite Rita de Acosta Lydig (1875–1929), widely known as "the most picturesque woman in America," who had a spectacular Manhattan residence at 38 East Fifty-Second Street. Wilhelm (William) Valentiner, fairly recently arrived at the Museum, wrote a large catalogue of her art collection that was privately printed in 1913. On February 13, 1913, the New York Times reported that Mrs. Lydig's health obliged her to live outside New York and she had as a result decided to sell the "notable art treasures contained in her residence." The unpublished biography of Thomas Kirby, who presided over the auction, described the fervor of the sale: "With the auction of objects accumulated rapidly by Mrs. Rita Lydig occurred one of the most hectic sessions. In this Mr. Kirby had a very brilliant house crammed with more than the usual proportion of men and women alert to buy as well as amused merely to look on. . . . The sale was a social and art orgy of the first order."2

This is a jar worthy of such an "art orgy": grand and elaborately decorated. Globular jars of much this shape were popular throughout Tuscany in the late Middle Ages, in Florence especially but hardly less so in Siena.³ This example is unusual in its high, twisted (rather than strap) handles and in its tilelike design of triangles on the bodies of the stags painted in panels on either side in copper green and manganese purple. And, although the origin of the jar has been located in Florence and the surrounding area,⁴ this example may actually have been made









Scratch marks on underside

farther south, possibly in the Siena area⁵ or, as suggested by Marino Marini, in northern Lazio or southern Umbria.⁶ No precise analogies in excavated material have been found of a kind that would clarify its origins.⁷ Unusually intact for an object of this date and evidently never buried, the piece may have always been prized as an object of some aesthetic value.

The frequent presence of stags as decorative subjects for maiolica may be connected to the popularity of hunting at the highest social levels. Thought to teach the aristocracy the all-important art of war, hunting was reserved for a social elite. On the other hand, the pursuit of the stag found its way into popular poetic and even religious cultures—as a metaphor for love and yearning. It has thus been suggested that stags painted on similar pots carried symbolic and religious resonances derived from imagery used by popular preachers. Valentiner thought the ornament was "probably taken from an Islamitic design." Here, one stag looks glumly forward, while the other, with a floral motif between its antlers, has its head turned back. As well as the design of triangles on the bodies, both have circular ornaments on their necks and haunches. Around each stag are arranged branches and leaves, with more circles.

Scratch marks on the bottom, apparently reading #XIIII, were probably made after the jar was fired and may be intended to provide an indication of the weight of the empty jar, fourteen *libbre* (pounds). On that basis, a pharmacist using the jar to store valuable drugs could ascertain the weight of its contents. Such marks are found on other jars, which were used for the storage of medicinal herbs and spices (see nos. 23, 30, and 36). However, in this instance, the correspondence is not exact. Weights and measures varied over different regions of Italy, but typically a pound of the period equaled twelve ounces (340 grams), so this figure would add up to ten pounds eight ounces (4,760 grams), while the actual weight of this jar is eleven pounds eleven ounces (5,292 grams). The interpretation of the scratch marks in this case is therefore not certain.

Globular jar, flanged at rim above tapering, cylindrical neck, slightly everted at flat base. Two twisted handles. Reddish earthenware, covered on greater part of exterior with glossy, grayish-white tin glaze, on lower part and interior with brownish, translucent glaze, underside not glazed. Some wear and glaze loss. Conservation done at MMA, 2012. [Notes appear on page 343.]

4. Two-handled vase or storage jar with lion masks

PERHAPS TUSCANY (FLORENCE OR ENVIRONS?), CA. 1400-1430

Tin-glazed earthenware H. 9½ in. (24 cm) Rogers Fund, 1937 37.184

PROVENANCE: [Stefano Bardini, Florence, until 1899; his sale, Christie's, London, June 5–7, 1899, no. 179, for £105, to Colnaghi]; Wilhelm Bode, Berlin (by 1905); Kurt Glogowski, Berlin (until 1932; his sale, Sotheby's, London, June 8, 1932, no. 64, for £380 plus premium, to Seligmann); [Arnold Seligmann, Rey, and Company, New York, 1932–37; sold, for \$1,000, to MMA]

LITERATURE: Bode 1898, p. 213, ill.; Christie's 1899, no. 179; Collection Bardini 1899, no. 121, pls. 6, 44; Wallis 1905, fig. 53; Bode 1911, p. 12, pl. XI; Graul 1913, p. 71, fig. 5; Sotheby's 1932, no. 64, ill. (frontispiece); Harris 1938, ill.; Cox 1944, vol. 1, p. 353, fig. 536; Chompret 1949, vol. 2, fig. 628; Riccetti 2010b, p. 425, no. 6.11.6, ill.; Pesante 2015, p. 43, fig. 3



THIS IMPOSING JAR IS EXCEPTIONAL FOR BOTH ITS COLOR SCHEME and its relief decoration. It is painted in a rich copper green, slightly in relief, as well as manganese purple-black, with iron-based brownish-yellow on two lion masks, which are probably ornamental and not of any specific heraldic significance. Beneath each mask is a tree with five branches from which sprout what appear to be somewhat approximately described oak leaves, with what might be seen as two relief "pinecones," one on each side. These relief motifs have been thought to represent bunches of grapes rather than pinecones, given that many of the jugs on which they occur, though not this jar, would have been meant to contain wine. This decoration is framed by manganese lines and vertical bands of saltire crosses.

In the first decades of the fifteenth century, some potteries—mainly in Tuscany and northern Lazio, but also in Orvieto²—devised a decorative vocabulary executed in a thick green copper pigment with outline drawing in manganese³ that used similar ornamental motifs to those employed in relief-blue maiolica, which developed in parallel (see no. 6). The form and ornament of this piece resemble those of numerous relief-blue jars, but to find decoration molded in relief is rare. A relief-blue jar in the National Museum of Ireland, Dublin,⁴ has two faces that project above the surface of the vessel, while one in the Museum Boijmans Van Beuningen, Rotterdam,⁵ has two compartments with a griffin in each against an unusual gold-colored ground. Both jars have unflanged, tapering necks similar to that of the Museum's.

The analogies of form to relief-blue jars that were certainly made in or near Florence are the basis for the long-standing attribution of this jar to that area, and this may indeed be correct. However, both the leaf ornament and the "pinecone" motifs suggest links to workshops farther south, in or near Viterbo or Orvieto. Such decorations occur frequently on earlier jugs from Orvieto, as well as on a few large storage jars from there of approximately the same form as this jar. A definitive attribution will be possible only when a more systematic archaeological panorama of the late medieval production of Tuscany, southern Umbria, and northern Lazio is published.

The jar was bought by the Museum in 1937 for 1,000 from dealers who had paid £380, the equivalent of more than 1,900, for it at auction in London five years before—an indication of the degree to which the international fashion for collecting maiolica was collapsing during the 1930s.

Bulbous jar, slight ridge at shoulder, unflanged; tapering, cylindrical neck; slightly everted at flat base. Two broad handles, each formed of three joined strips of clay. Reddish-buff earthenware, covered on outside and inside with grayish tin glaze, underside not glazed. Cracked across base and from rim. Overall wear and chipping. [Notes appear on page 343.]



5. Dish with horseman

NORTHERN TUSCANY (FLORENCE OR ENVIRONS), CA. 1420-40

Tin-glazed earthenware Diam. 27% in. (69.2 cm), D. 3% in. (8.6 cm) Inscribed (to left of rider's head): $e\ t$ [reversed] Fletcher Fund, 1946 46.85.1

PROVENANCE: G. de Beaucorps (in 1865); Jean-Léonce Leroux, Paris (by 1888, until d. 1895; his sale, Hôtel Drouot, Paris, April 13–18, 1896, no. 1); Sigismond Bardac (by 1897, until 1913; sold as part of the Bardac collection to Seligmann); [Arnold Seligmann, Paris and New York, 1913–14; sold as part of the Bardac collection to Schiff]; Mortimer L. Schiff, New York (1914–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 57, for \$16,500 plus \$825 commission, to French and Company for MMA)

EXHIBITIONS: "Musée rétrospectif," Union Centrale des Beaux-Arts Appliqués à l'Industrie, Palais de l'Industrie, Exposition de 1865, Paris, August 10–October 10, 1865; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938; "The Secular Spirit: Life and Art at the End of the Middle Ages," The Cloisters, The Metropolitan Museum of Art, New York, March 25–June 3, 1975

LITERATURE: Franck 1867, ill.; *Musée rétrospectif* 1867, no. 2677; Molinier 1888, p. 21; Hôtel Drouot 1896, no. 1, ill. facing p. 5; Molinier 1897, pp. 149–50; Wallis 1903, fig. 55; Bode 1911, p. 10, pl. v; Leman 1913, no. 1, ill.; S. de Ricci 1927, no. 8, ill.; von Falke 1928, p. 391; Frankfurter 1928, p. 51, ill. p. 55; Avery 1938, p. 12, fig. 1; Parke-Bernet 1946, no. 57, ill.; Taylor, Jayne, and Harrison 1947, ill. p. 19; Cora 1973, pl. 50a; Giacomotti 1974, p. 10, under no. 27; *Secular Spirit* 1975, no. 64, ill.; Gerhauser 1997; Wilson 2014, p. 128, fig. 11

THIS MASSIVE DISH IS THE LARGEST KNOWN SURVIVING PIECE OF late medieval Italian maiolica. It was manufactured from a coarse brick-red earthenware, apparently slab-built. A similar dish, about the same size, with a profile portrait of a young man, once belonged to the Staatliche Museen zu Berlin, but sadly it was destroyed in air raids in 1944.² A slightly smaller one, in the Musée du Louvre, Paris, has at the center a lion standing and holding a banner of the lily of the City of Florence, an important clue as to the origin of these pieces.³

Painted in manganese purple-black, which has bubbled extensively in firing, and turquoise-green over a grayish tin glaze is a horseman wearing a short tunic and high, feathered hat; he holds what is probably intended as a cup. In front of him are two letters, apparently e and t. On the sides and rim are plant motifs with wavy lines.

This decoration in manganese and green was still current production in Tuscany at the same period as the relief-blue jars of which numbers 6 and 7 are examples. At this time, in addition to potteries operating in Florence itself, two centers to the west of the city—Montelupo and Bacchereto (near the town of Carmignano)—contained active pottery kilns. Later in the century, Montelupo boomed to become one of the most prolific maiolica centers in Italy, whereas production at Bacchereto tailed off and several of its potters moved to Montelupo. Neither at Montelupo nor at Bacchereto, however, have fragments been found close enough in detail to allow these three exceptionally ambitious dishes to be attributed to either place.⁴

The figure is broadly reminiscent of horses and riders in the paintings and medals of the North Italian artist Pisanello, whose inventions seem to have entered various decorative languages throughout the Italian peninsula. The two letters in front of the figure's face have not been convincingly explained. It could be that they should be read backward, as if issuing from the rider's lips, and should thus be te (you), as if the rider were making a pledge to his beloved.

In its magnificent scale, chivalric theme, and artistically resonant decoration, this dish is unique among surviving maiolica from the first half of the fifteenth century and must have been exceptionally ambitious at the time it was made. The two holes made in the rim during manufacture, similar to those found on some spectacular examples of imported Spanish lusterware and placed so that the dish hangs correctly from them, probably indicate that it was envisaged by its maker as much for display (on a wall or possibly on a wooden credenza) as for practical use in serving food. In this respect, the dish anticipates the elevation of maiolica in the last years of the fifteenth century into true art objects (see no. 26).

Dish, broad, flat base, near-vertical sides, narrow, sloping rim, no foot ring. Coarse brick-red earthenware, apparently slab-built, covered on front with grayish tin glaze, back not glazed. Two holes in rim, between eleven and twelve o'clock, apparently drilled between first and second firing. Extensively worn. Repair to rim at two o'clock. [Notes appear on page 343.]



6. Two-handled jar with stags

FLORENCE OR ENVIRONS, CA. 1410-50

Tin-glazed earthenware H. 7% in. (19.9 cm) Fletcher Fund, 1946 46.85.5

PROVENANCE: Sigismond Bardac, Paris (until 1913;¹ sold as part of the Bardac collection to Seligmann); [Arnold Seligmann, Paris and New York, 1913–14; sold as part of the Bardac collection to Schiff]; Mortimer L. Schiff, New York (1914–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 7, for \$2,600 plus \$130 commission, to French and Company for MMA)

EXHIBITION: "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: Leman 1913, no 2, ill.; S. de Ricci 1927, no. 5, ill.; Frankfurter 1928, p. 50, ill. p. 49; Cox 1944, vol. 1, p. 353, fig. 535; Parke-Bernet 1946, no. 7, ill.; Cora 1973, pl. 78c; Conti et al. 1991, p. 256, no. 79





the most original kinds of pottery produced in Italy in the fifteenth century; it is decorated in a thick cobalt blue that does not fully melt into the tin glaze but instead stands out in relief on the surface of the pot. These pots are one of the earliest types of Italian ceramics to have survived in large numbers in collections, that is, aboveground. Relief blue, which made use of imported cobalt, was introduced around the end of the fourteenth century and was widely employed for relatively high-status production in Tuscany and its adjoining regions in the first half of the fifteenth century. The leaf ornament is of broadly orientalizing character, with parallels in contemporary Tuscan textile patterns, themselves strongly influenced by Islamic designs.² From the time of a groundbreaking book published in 1903 by the English painter and collector Henry Wallis, these pots have often been known in English as "oak-leaf jars."³

This form of two-handled jar (*orciolo*) was a characteristic product of potteries in or near Florence. The jars were made mainly for pharmacy use but could also be employed for general storage purposes. No pottery covers are known for them, and they were apparently sealed with parchment or oiled cloth tied round the rim.⁴

On each side of the jar, painted in dark relief blue and manganese purple, is a stag walking with its right foreleg raised; two disks on its body are reserved in white and ornamented with dots and circles. The stag is set in a compartment enclosed by wavy lines at the sides and decorated with a pattern of oak leaves, simpler leaves, and tendrils in vertical bands. Flanking the handles are vertical bands with protrusions resembling oak leaves on one side only. Leaves, crosses, and horizontal lines run down the handles. This system of ornament is familiar from objects made from other materials. Illustrated here (fig. 44) is a woven cloth of a type commonly made in fifteenth- and sixteenth-century Perugia, in Umbria, and thus often called "Perugia towels." While such textiles were not necessarily a direct source for the maiolica decorator, they do suggest a type of ornamental language current in the fifteenth century, in which textiles were among the most prestigious and certainly universally visible elements. Maiolica painters must have been conscious of the lush designs on the expensive textiles that the wealthy both wore and used to decorate their surroundings.⁵

The scale and economic importance of the production of reliefblue jars of this type are demonstrated by a documented order placed by the great Florentine hospital of Santa Maria Nuova: in 1431 the Florentine potter Giunta di Tugio delivered to the hospital some one thousand jars to renew its pharmacy. About twenty of these with the emblem of Santa Maria Nuova, a crutch painted in green down the handle, are now recorded.⁶ It is probable that these surviving jars, including a large one in the Robert Lehman Collection at the Museum (fig. 45),⁷ formed part of the enormous group delivered by Giunta. Presumably all or most were made in his workshop in the Oltrarno



fig. 44 Cover ("Perugia towel") (detail). Italy, perhaps Perugia, 15th–16th century. Linen and cotton. The Metropolitan Museum of Art, New York, Rogers Fund, 1918 (1832)

fig. 45 Probably workshop of Giunta di Tugio, Relief-blue jar made for the Hospital of Santa Maria Nuova, Florence. Florence, ca. 1431. Tinglazed earthenware. The Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975 (1975.1.1061)

district of Florence.⁸ Many of the jars with the crutch emblem, including that in the Lehman Collection, have variations of a mark beneath the handles consisting of one or more asterisks, which may be workshop marks or may denote individual workmen within Giunta's workshop. If so, they are the earliest identifiable maker's marks in post-classical European pottery.⁹

Most of these globular two-handled jars seem to have been made by potteries in Florence itself,¹⁰ but Giunta di Tugio's workshop is unlikely to have been the only producer. The present jar is not marked, and although it is similar in design and facture to the Santa Maria Nuova pieces, there is not enough evidence to attribute it to Giunta himself. The date, however, is probably within a few years of 1431.

Bulbous jar, flanged at rim, slightly everted at flat base. Two small handles. Pale earthenware, covered on outside with whitish tin glaze, on inside with similar glaze (now degraded), underside not glazed. Some wear, chipping, and cracking. [Notes appear on page 343.]

7. Two-handled jar (albarello) with badge of Hospital of Santa Maria della Scala, Siena

PROBABLY SIENA, CA. 1420-60

Tin-glazed earthenware H. 12% in. (32 cm) Rogers Fund, 1916 16.154.5

PROVENANCE: probably Hospital of Santa Maria della Scala, Siena;¹ [Elia Volpi, Palazzo Davanzati, Florence, until 1916; his sale, American Art Association, New York, November 21–27, 1916, no. 666, for \$350, to MMA]

LITERATURE: American Art Association 1916, no. 666, ill.; W. M. Milliken 1917, p. 37; Cox 1944, vol. 1, p. 352, fig. 533; Ferrazza 1994, p. 271; Riccetti 2010b, p. 467, no. 8.1.15, ill.; Marini 2015a, pp. 26–27, fig. 2



fig. 46 Arms of the Hospital of Santa Maria della Scala, Siena

THE PHARMACY JAR WAS ONE OF THE MOST FREQUENTLY PRODUCED vessel types in late medieval and Renaissance Italy; examples that can be linked to a known hospital or pharmaceutical business have particular documentary and historical value. That this piece, substantially intact, comes from one of the most famous hospitals in Europe gives it a particular fascination.

Painted in relief blue and dark manganese purple, in a cusped compartment on each side, is a three-rung ladder surmounted by a cross. The compartments are set within square panels and surrounded by leaves, resembling oak, and some botanically undefined tendrils. The ladder and cross constitute the emblem of the Hospital of Santa Maria della Scala, which in legend dates its foundation to 832 (fig. 46). Set immediately opposite the facade of the cathedral, it was and remains one of the great institutions of the city of Siena.² The jar was beyond any reasonable doubt made for use in the hospital's pharmacy.

Three other large albarelli, each of similar form with two small, high handles, also bearing the emblem of the hospital in a cusped compartment, are known. One of these remains in the hospital itself,3 another is in the Victoria and Albert Museum, London,⁴ and the third, on which the emblem is flanked by the letters *M* and *G*, is in a private collection in Turin.⁵ This distinctive form, shared by all four pieces, is not known in examples that are definitely Florentine, which suggests that they are likely to have been made in Siena itself.⁶ In 1458 the Sienese potter Checco di Nutino and his son Francesco supplied pottery "painted in blue" to the hospital; it is an attractive, if unproven, speculation that the group of jars to which the Museum's piece belongs formed part of this delivery. 7 Archaeological excavations undertaken since the nineteenth century indicate that there was a significant production of relief-blue maiolica in Siena, though on nothing like the scale of production in and around Florence.⁸ The Hospital of Santa Maria della Scala was always an important client. An albarello of different form, with the ladder motif flanked by two harpies rather than painted within a compartment and bearing a mark that may be intended as a P, is in the J. Paul Getty Museum, Los Angeles.9

This was one of five pieces of Italian pottery that the Museum bought, along with a large sculpture of the Virgin and Child, at the 1916 sale¹⁰ of the collection sent to New York by Elia Volpi of Florence. Volpi (1858–1938) was a colorful character who had acquired, restored, and furnished, as the Museum of the Old Florentine House, the atmospheric Palazzo Davanzati in the center of Florence. Mainly consisting of medieval and Renaissance works of art that had been shown in the Palazzo Davanzati, the Volpi sale was financially successful and launched a series



of such sales held in New York by Volpi himself and other Italian dealers that continued until the 1930s. $^{\rm 11}$

Albarello, vertical sides, shoulders sloping in to cylindrical neck with large flange at rim, lower part sloping down and slightly everted at flat base. Two small strap handles, each formed of single strip of clay placed high up on sides. Pale pinkish-buff earthenware, covered on outside and inside with grayish-white tin glaze, underside not glazed. Cracks running from base upward. Worn and chipped, especially at base. [Notes appear on page 344.]

8. Albarello imitating Valencian lusterware

FLORENCE OR ENVIRONS (PROBABLY MONTELUPO), CA. 1460-80

Tin-glazed earthenware H. 9% in. (23.1 cm) Rogers Fund, 1916 16.154.4

PROVENANCE: [Elia Volpi, Palazzo Davanzati, Florence, until 1916; his sale, American Art Association, New York, November 21–27, 1916, no. 635, for \$280, to MMA]

LITERATURE: American Art Association 1916, no. 635, ill.; W. M. Milliken 1917, p. 37; Cox 1944, vol. 1, p. 352, fig 532; Ferrazza 1994, p. 271; Poole 1995, p. 108, under no. 163



fig. 47 Lustered albarello. Valencia, probably Manises, ca. 1430–70. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1956 (56.171.92)

THE IMITATION BY ITALIAN POTTERS IN THE MID- AND LATE fifteenth century of imported Hispano-Moresque lusterware is a key chapter in the evolution of Italian maiolica. These imports, known at the time as maiolica wares, remained in high fashion with wealthy Tuscan, especially Florentine, clients up to the end of the fifteenth century. They were more expensive than local products and led potters in Montelupo and elsewhere to compete by imitation. One of the most extensively imitated designs, from about 1440-50 onward,1 was of alternating blue and luster leaves, conventionally identified as ivy. This type, of which figure 47 is an example, was among the most popular Valencian patterns in Italy, although it was also sold elsewhere. One such albarello found its way to Flanders, where it was accurately painted, containing lilies, about 1475 by Hugo van der Goes in the great Portinari Altarpiece, which was later placed by Tommaso Portinari in the Hospital of Santa Maria Nuova, Florence, and is now in the Uffizi Gallery, Florence.

The Tuscan potters, in Montelupo and probably elsewhere in Tuscany, who copied these imported jars could not at this date execute luster and their products are relatively crude, but unlustered jars like this survive in some quantity and, being much cheaper than the lustered imports, were evidently a successful product. This example is painted in blue, manganese, and yellow and has three bands of ivy leaves placed horizontally, flanked by a single band of similar leaves placed vertically above and another below. Veins in the leaves have been scratched through the blue and manganese to the white glaze beneath.

Such albarelli, copying the Islamic form, were particularly made for use in hospital and commercial pharmacies. It is, however, a practical shape, which could also serve for domestic storage or as a flower vase (as in the *Portinari Altarpiece*). Fifteenth-century examples rarely bear the names of specific intended contents, as many examples from the following century do.

Particularly similar, in the arrangement of the decoration and in including yellow in the palette, are three examples, all bearing the same unidentified shield of arms; these are in the Fitzwilliam Museum, Cambridge,³ the Museo Internazionale delle Ceramiche, Faenza,⁴ and in the Museu de Arte de São Paulo.⁵ On the basis of material excavated at Montelupo, Fausto Berti, director of the Museo della Ceramica in Montelupo, attributes the Faenza museum example, and by implication the Museum's jar, to that town,⁶ which was at this date rapidly developing as a specialist production center for maiolica, serving Florence and increasingly wider markets.

Albarello, slightly waisted, cylindrical neck flanged at rim, slightly everted at flat base. Earthenware, covered on outside with grayish-white tin glaze, on inside with degraded opaque white glaze, underside not glazed. Some wear and chipping to rim, shoulder, and near base; a large patch of glaze loss near base. Repaired cracks to lower part of body. [Notes appear on page 344.]



9A, B. Two pharmacy or storage jars (albarelli) with stags and fish

FLORENCE OR ENVIRONS (PROBABLY MONTELUPO), CA. 1440-70

Tin-glazed earthenware

(A) H. 9¼ in. (23.4 cm) (B) H. 9 in. (22.9 cm) Fletcher Fund, 1946 46.85.10 Fletcher Fund, 1946 46.85.11

PROVENANCE (A AND B): [Stefano Bardini, Florence, until 1899; his sale, Christie's, London, June 5–7, 1899, no. 32, for £92, to "Muller" or "Miller"]; Sigismond Bardac, Paris (until 1913; sold as part of the Bardac collection to Seligmann); [Arnold Seligmann, Paris and New York, 1913–14; sold as part of the Bardac collection to Schiff]; Mortimer L. Schiff, New York (1914–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, nos. 49 and 50, to French and Company for MMA for \$2,600 plus \$130 commission [A] and \$1,800 plus \$90 commission [B])

EXHIBITION (A AND B): "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE (A AND B): Christie's 1899, no. 32; Collection Bardini 1899, no. 429, pl. 32; Leman 1913, no. 13, ill.; S. de Ricci 1927, nos. 13, 14, ill.; Frankfurter 1928, p. 54, ill. p. 47 (illustrating A); Parke-Bernet 1946, nos. 49, 50, ill.; Cora 1973, pls. 150a, b; Ravanelli Guidotti 1990, p. 52, figs. 16d, e



Side view of no. 9B

IN WARES SUCH AS NUMBER 8, THE ORNAMENT OF VALENCIAN lusterware prototypes was imitated relatively directly, insofar as the technological know-how of the Tuscan potter permitted. These two jars, on the other hand, show a more creative and masterly adaptation of a decorative language that again owes much to pottery made by Islamic craftsmen outside Italy. They are similarly painted, probably by the same hand. The ornament, specifically the tight floral scrolls and flowers, is derived from Valencian pottery, not only lusterware but also blue-and-white of a type attributed to the town of Paterna.¹

Most notable, though, is that both jars are examples of a form of decoration employing what have been termed "contour panels." This is a decorative strategy in which a figure or other subject is placed against a ground with little or no further decoration; that plain ground is framed by a painted outline that roughly follows the shape of the subject within it. Beyond this outline is an area of tight scrolls or other denser decoration. Contour panels of varying types had been used by Islamic potters in the Middle East and the countries bordering the eastern Mediterranean (such as Syria) for centuries, but the device was somewhat falling out of fashion in Islamic ceramics in the fifteenth century.² Presumably imitating these Islamic wares, such panels also occasionally occur in "archaic maiolica" of the fourteenth century. But they became a very common decorative device in Italian maiolica in Florence and several other centers only from about the middle of the fifteenth century (see no. 34). Since contour panels are not a common feature in Valencian lusterware, the adoption of the motif by fifteenthcentury Italian potters may be considered an indication of the wider Mediterranean context, embracing both Christian and Islamic cultures, in which the decorative language of Italian maiolica developed.

Within the contour panels on either side of the first of these jars (A) is a running stag. The panel is surrounded by tight scrollwork with flowers, each flower set within its own small contour panel. The design on each side is further enclosed in a square compartment, separated by vertical panels of tight scrollwork and trefoil flowers. Similar ornament runs around the shoulders with a simpler version around the neck. The second jar (B) has contour panels containing fish, one of which is painted dark blue with a stripe along it, while the other has scales. The leaf design on the shoulder of the jar is of a different pattern from its companion's.

Two closely related *albarelli* in the Museo Internazionale delle Ceramiche in Faenza may have formed part of the same series. One is painted with two human-faced fishlike monsters, the second has busts of a man and a woman, in each case set into contour panels.³

(A and B) Straight-sided albarello, shoulder sloping sharply in to near-cylindrical neck, rim unflanged, slightly everted at flat base. Earthenware, covered on outside and inside with whitish tin glaze, underside not glazed. Some chipping and wear to rim, shoulder, interior, and elsewhere on both jars. [Notes appear on page 344.]



Nos. 9A (right) and 9B (left)



Maiolica FIRST FLOURISHING, ca. 1480-1520

10. Storage jar

PERHAPS VENICE, CA. 1500-1525

Tin-glazed earthenware
H. 13% in. (34 cm)
Gift of George Blumenthal, 1941 41.100.271

PROVENANCE: George and Florence Blumenthal, Paris and New York (by 1926, until her death in 1930); George Blumenthal (1930–41)

LITERATURE: Rubinstein-Bloch 1926, pl. xxxvII; Governale 1995, p. 213, fig. 215



fig. 48 Tile. Probably Antwerp, ca. 1530. Tin-glazed earthenware. The Metropolitan Museum of Art, New York, Museum Accession (X 2181)

ALTHOUGH ITS ATTRIBUTION IS AT PRESENT UNCERTAIN, THIS JAR may perhaps be seen as pointing up the crucial role of Venice as fulcrum of the commercial, cultural, and artistic relationships between Italy and much of northern Europe.

Encircling the body is a broad band of stylized flower ornament with scrolling tendrils in blue, yellow, and brown, flanked above and below by plain white bands with simple trefoil cresting. The neck is decorated with a band of interlace with mounds. Near the base, a band of floral tendrils in orange with dotted rosettes in blue is placed above one of simple arches.

The attribution of this jar is problematic. Although previous catalogues of museum and other collections have usually suggested Faenza as the origin of jars more or less closely resembling this,¹ the recent, more rigorous study of finds from Faenza has not corroborated the attribution.² The Museum's records, following the suggestion made by Antonello Governale, propose that it might have been made in Sciacca in Sicily, but the evidence for this is slender.³

A more radical hypothesis might compare the ornament here with the painted decoration of tiles made in the 1530s in the Antwerp workshop of Guido Andries. An Italian originally named Guido di Luca Savini (or Guido di Savino), he came from Castel Durante and settled in Antwerp about 1508.⁴ The tile illustrated here (fig. 48), almost certainly Antwerp-made, does indeed have ornament similar to that found on the Museum's jar. However, neither the form nor the glaze of the jar is typical of Antwerp maiolica, 5 so this theory, too, should probably be discounted, even if the connection with Antwerp remains intriguing.

The most plausible hypothesis, in the present state of knowledge, is that the jar was made in or near Venice, where the globular form became very popular from the early part of the sixteenth century for pharmaceutical, and probably domestic, storage. It was perhaps manufactured in the workshop of one of the potters from the Marche who settled in Venice. The most successful of these immigrants was Jacomo da Pesaro, who was active in Venice by 1507 and worked there into the 1540s.⁶ It may be significant that both the globular form without handles and the cresting motif around the neck are found in work made in Jacomo's hometown of Pesaro before 1500.7 It is true that no conclusive parallels to the colored, stylized floral ornament seen here have been noted on material excavated in Venice or on work definitely produced there. Yet there is some similarity to the ornament on an albarello, now in the Museum für Kunst und Gewerbe, Hamburg, which has armorials of two German families that indicate it must have been made before 1522 and is convincingly attributable to Venice, where numerous armorial maiolica services were commissioned for such families.8



The very uncertainty about the origin of this jar is revealing of the movements of potters, techniques, and decorative motifs across Europe. This sort of ornament may indeed have been painted on maiolica made in Venice around 1500–1520, perhaps by men trained in the Marche. If so, it may have been from Venice that Guido di Savino (of Castel Durante, which is in the Marche), who may have worked in the city for a time, took the style with him to Antwerp. 10

The jar came to the Museum from the George and Florence Blumenthal collection with a companion jar of a

slightly different ornament.¹¹ Although the two are likely always to have been together, it is important to recognize that they would have been part of a larger series rather than a pair. The pairing of objects such as these reflects an aspect of the collecting history rather than of the period in which they were made.

Almost spherical jar, everted at neck, flat base. Earthenware, covered on outside with white glaze, on inside with somewhat degraded whitish glaze, underside not glazed. Overall crackling to glaze, unglazed on top of rim and base. [Notes appear on page 344.]

11. Sculptural group of The Lamentation over the Dead Christ

EAST CENTRAL ITALY (EMILIA-ROMAGNA OR THE MARCHE?), 1487

Tin-glazed earthenware

Overall W. ca. 64 in. (162.6 cm); (A) L. 28% in. (72.7 cm); (B) H. 27% in. (70.5 cm); (C) H. 28% in. (72.7 cm); (D) H. 29% in. (74.3 cm); (E) H. 27% in. (69.9 cm); (F) H. 28% in. (72.7 cm); (G, standing): H. 8% in. (21.9 cm); (H, standing) H. 7% in. (20 cm) Inscribed and dated: (on back of H, in probably 18th-century hand) *Luca / dalla Robia / fece l'an[] / 1487* (Luca della Robbia made it in the year 1487); (on G, on central band) *M*; (on H, on central band) *CCCCLXXXVII* [together, 1487] Rogers Fund, 1904 04.26a-h

PROVENANCE: Count Ferdinando Pasolini dall'Onda and then Count Benvenuto Pasolini dall'Onda, Faenza¹ (sale, 42, rue de Jeûneurs, Paris, December 13–15, 1853, no. 90); J.-A. Berthon, Versailles (by 1865, until d. 1867;² his sale, Hôtel Drouot, Paris, December 16–20, 1867, no. 24); Émile Gaillard, Paris (until d. 1902; his heirs; his sale, his hôtel, 1, place Malesherbes, Paris, June 8–16, 1904, no. 400, for 42,000 francs, to Duveen);³ [Duveen Brothers; sold, for \$9,500, to MMA]

EXHIBITIONS: "Musée rétrospectif," Union Centrale des Beaux-Arts Appliqués à l'Industrie, Palais de l'Industrie, Exposition de 1865, Paris, August 10–October 10, 1865;4 "Masterpieces of Fifty Centuries," The Metropolitan Museum of Art, New York, November 14, 1970–June 1, 1971

LITERATURE: Frati 1852, nos. 1 and 3 (G and H, catalogued separately); Catalogue d'une belle collection de majoliques italiennes 1853, no. 90; Delange 1853, p. 103; Hôtel Drouot 1867, no. 24; Musée rétrospectif 1867, no. 2678; Molinier 1904, p. XXI, no. 400, ill.; Ballardini 1928b, p. 112, pl. XXXII; Ballardini 1933–38, vol. 1, no. 7, fig. 7; Chompret 1949, vol. 1, p. 64, vol. 2, fig. 403; Masterpieces of Fifty Centuries 1970, no. 193, ill.; Corbara 1973, pp. 65–66, pl. XXXI; Mallet 1974, p. 6; Berardi 1984, pp. 212–25; Ravanelli Guidotti 1988, pp. 32, 40, pl. 2; Ravanelli Guidotti 1998, p. 224, fig. 6; Thornton and Wilson 2009, vol. 1, p. 359, under no. 213; Leprince 2012, p. 17; Paolinelli 2014, pp. 132–33, ill.; Warren 2014, vol. 2, p. 433, fig. 169; Wilson 2014, pp. 120–21, fig. 3



Back view of element B

THIS GROUP, REPRESENTING THE LAMENTATION OVER THE DEAD Christ, is the largest, most ambitious, and most spectacular piece of sculpture produced in any Renaissance maiolica workshop.⁵ The individual elements, made of a pale pinkish-buff earthenware, are painted in blue, green, yellowish-orange, manganese purple, and yellow. Numerous firing cracks are evidence that the pieces cannot have been easy to fire.

The Lamentation is composed of eight separate components, each modeled more or less fully in the round but intended to be seen only from the front:

A. The dead Christ is laid out on a cloth covering a bier, forming a sort of plinth, the top of which has an artificial slope from back to front, so as to make him more visible. As is normal, Christ is shown with a beard, a crown of thorns, and a crossed halo; the bloody wounds in his hands and right side and beneath his feet are made very evident. The front of the plinth is decorated in relief with smiling sphinxes, foliate sprays, and figures whose lower bodies are formed as leaves. In the center, supported by two of the sphinxes, is a garland enclosing a shield with a letter g. This letter seems more likely to be connected with the patron or church for whom the commission was carried out than to be the signature of the maker. Firing cracks across the knees, chest, and arms of the figure and in the plinth beneath him suggest that the piece was modeled in sections that were then joined together. On the reverse, the component is supported on a slab of clay angled at forty-five degrees, with four rough circular holes pierced through it, and supported on five vertical buttresses.

B. Against a background screen of rocks and grass, the Virgin stands, supported by two Marys. One of the women, probably Mary Salome, wears a dark cloak and hood similar to the Virgin's. The other, probably Mary the wife of Cleopas, ⁶ has a fashionable headdress jutting forward over her forehead and, beneath a dark cloak, a dress and sleeves made of an elaborately patterned fabric. The reverse is strengthened with a slab of clay pierced with eight holes and with struts and buttresses. The top of this component has supports apparently intended for a capping piece that is now missing.

C. At the left, against more rocks, trees, and plants, stands Saint Mary Magdalen with her traditional long, flowing hair, her head thrust forward and her mourning palpable; she, too, wears a patterned dress and sleeves beneath a dark cloak. Her figure is reinforced at the back with a slab of clay with four holes and two struts.

D. At the right, seen against a similar enclosing background, with grass and two plants that rather resemble onions, is Saint John the Evangelist ("the disciple whom Jesus loved"), here represented, as always, as youthful. Wearing a cloak decorated with large branches and flowers,



he holds a handkerchief up to his face. The figure is reinforced at the back with a slab of clay with three large holes, one small hole, and a strut.

E. At the far left, with a lower background than the sacred figures at the center, stands a figure who is probably Nicodemus, his hands clasped in mourning. He wears an elaborate and visibly expensive long jacket and cap. The figure is reinforced at the back with a slab of clay with four holes and a strut.

F. At the far right, with a similarly truncated backdrop, is a figure who can probably be identified as Joseph of Arimathea, also richly dressed, and wearing a tall hat with a badge. He holds the three nails from the Cross in a loop of his cloak. Joseph of Arimathea, according to the Gospels, was the man who took Jesus's body and arranged for it to be placed in his own tomb; Nicodemus, according to John's gospel, assisted him.⁷ It is just possible that the left-hand figure is intended as Joseph and this as Nicodemus.⁸ The figure is reinforced at the reverse with a slab of clay with two holes and one strut.

G. To the left of Christ's bier, a slab of clay, supported on a single buttress, bears the inscription M on a central band.

н. To the right, another slab of clay, supported on a single buttress, bears the inscription *cccclxxxvii* on a central band.

When read across, the Roman numerals on panels G and H add up to the date 1487.

This group of 1487 is by far the biggest of a number of devotional maiolica sculptures for which the artist and place of origin have still not been ascertained. These include narrative reliefs as well as standing and seated figures of the Madonna and Child. Within this class of object, a Seated Madonna and Child dated 1499, formerly in the collection of Emanuele Taparelli, Marchese d'Azeglio, provides, together with the Museum group, an approximate date range for this production.

It might be expected that the origin of so outstanding and monumental a work would have been established, but the source of the whole group of which the Museum's *Lamentation* is the great masterpiece has proved controversial and difficult to determine. Its ornament, for example, finds few close parallels in ceramic vessels of the late fifteenth century, either in Faenza, Pesaro, or elsewhere.

Since the 1850s the Museum's group has traditionally been attributed to Faenza, a theory that receives some support from the provenance. The work comes from the collection of Counts Ferdinando and Benvenuto Pasolini dall'Onda, dispersed in 1853, which had been formed in and near Faenza in the first half of the nineteenth century. It might therefore

be supposed that so unwieldy an object might have remained quite close to its original location, presumably in a church. Furthermore, the links in feeling, theatricality, and iconography with terracotta sculpture in the region, notably with the works of Guido Mazzoni, suggest a connection with the art of Emilia-Romagna.¹² This gifted sculptor from Modena specialized in painted terracotta representations of human figures, especially in scenes of the Lamentation, which he executed in a hyperrealist, highly emotive style. A supreme example is his great Lamentation group made for the Church of Santa Maria della Rosa in Ferrara in about 1483-85 (now in the Church of the Gesù, Ferrara).¹³ The iconography of the present group, with the Virgin Mary accompanied by three mourning women, making a total of eight figures, including the body of Christ (as opposed to the seven-figure groups widespread in late medieval Europe), also follows a tradition exemplified by Mazzoni.

That is not to say, however, that the Museum's *Lamentation* was necessarily the work of a professional sculptor. The technique—in which the figures are modeled from slabs of clay without any subsequent hollowing-out at the back and in which conspicuous holes were made to prevent the work from exploding in the kiln—differs from that of most Renaissance terracotta sculpture and suggests that the group may have been made by a craftsman (or indeed craftsmen) trained in the workshop of a potter rather than a sculptor.¹⁴

That said, there are also reasons to associate examples from the group with the Marche, specifically with the region between Pesaro and Ancona, from which at least six of the known examples of these devotional sculptures come. 15 Indeed, of the five high reliefs on a smaller scale (some of them almost in the round) with the subject of the Lamentation, two remain in the Marche. One, from a local church, is to be found at Ostra Vetere and has the arms of the Montefeltro dukes of Urbino as they appeared before 1508;16 a second was formerly in the cathedral at Ancona and was damaged in World War II.¹⁷ Others are now in the Cleveland Museum of Art (fig. 49)18 and the Museo Internazionale delle Ceramiche in Faenza.¹⁹ A fifth, which is cold-painted rather than tin-glazed, is in the Museum of Fine Arts, Boston.²⁰ Although these others are on a much more modest scale and level of ambition, the way they are made suggests that all these Lamentation groups are linked and all possibly products of a single workshop. This is especially true of their backs, which, like those of the Museum's group, have combinations of back panels, circular ventilation holes, and support struts. Except for the examples in Ancona and Faenza, the



fig. 49 Unknown artist, The Lamentation over the Dead Christ. Perhaps the Marche, ca. 1490–1500. Tin-glazed earthenware. Cleveland Museum of Art, Gift of Samuel Mather (1922.174)

Lamentations all also have a garland flanked by various kinds of ornament in relief at the center of the sarcophagus; the rather naively *all'antica* frieze on the Museum's piece is the most elaborate of these.²¹

One hypothesis would be that all these maiolica sculptures were the work of an itinerant artist or workshop active along the Adriatic coast and a little inland, in what are the modern regions of the Marche and Emilia-Romagna. Nevertheless, it would seem likely that only a well-established ceramic workshop could have possessed the mastery of kiln technology to make and glaze so large and ambitious a work as this, so it is possible that the workshop was stationary but that it exported pieces throughout this region.

In a 1973 article, Antonio Corbara classified the sculptures of this type as "in the Flemish manner" (fiammingheggianti).²² Both Mazzoni's works and contemporary Ferrarese paintings, in their heightened religious emotion combined with realistic portraitlike representations of faces, do reflect the impact of Netherlandish artists such as Rogier van der Weyden. Leonello d'Este, Marquess of Ferrara, owned an *Entombment* triptych by Van der Weyden as early as 1449.²³ Although no specific analogies between the Museum's group and surviving Netherlandish paintings have been noted, it is true that the mood and certain realistic touches of the sculptures depend, at least indirectly, on such models.

The representation of the textiles in the garments worn by the Virgin and other attendant figures adheres in some degree to the formulas seen in paintings of the period. The Virgin wears a gown and mantle of a simple deep blue that was probably meant to suggest a fine woolen textile. The other figures are dressed in much more costly fabrics, and the patterned garments of Mary Magdalen, Mary the wife of Cleopas, John, and Nicodemus all contain textiles with stylized floral motifs enclosed in an ogival framework. This type of composition can be found in the velvets brocaded with gold, often called "pomegranate" designs, that were being woven in Italy (particularly Florence and Venice) and widely exported during the fifteenth century. Holike his Netherlandish precursors, the painter of the Museum's *Lamentation* group has depicted rather simplified versions of these textiles, and his use of green departs from the colors found in the majority of extant textiles as well as those depicted in paintings, which were more often red or blue. The yellow paint most probably represents the gold thread typically woven into such fabrics. A Madonna and Child group in Pesaro has patterning on the dress comparable to the pattern on the fabrics here.

An inscription on the reverse of component H attributes the work to the Florentine Luca della Robbia, who specialized in glazed sculpture. This reflects the idea, prevalent in the eighteenth and early nineteenth centuries (although entirely erroneous), that the technique of tin-glazed pottery was developed by this celebrated sculptor.²⁷ Luca and his successors in the Della Robbia workshop tended to use colored glazes rather than ornament painted onto a glazed surface. There is a certain irony in this old attribution to Luca of a work that, with its decorative painting of white-glazed surfaces, is more likely to have been made by men trained as potters rather than as sculptors, who yet here pushed the boundaries of their art to the utmost limit of its sculptural and expressive potential.

The catalogue of an exhibition organized in 2014 by Claudio Paolinelli in Senigallia, Italy, ²⁸ has usefully assembled illustrations of many of the pieces of maiolica sculpture referred to here and emphasized the importance of the Marchigian context, provenance, or heraldry of several of them. It remains, however, an unresolved issue as to whether most of the works were made in one or more fixed workshops in Romagna or the Marche, or whether an itinerant group of craftsmen was involved.

Pale pinkish-buff calcareous earthenware, tin-glazed on front surfaces, some yellowish and white streaks extending onto back; creamy white, near-transparent glaze, yellowish in thin streaks on back. Various repairs to certain elements: between head and halo on component C; component D is damaged and repaired at lower right; its halo was broken and has been repaired. Conservation done at MMA, 2012.

See above for further information on form.²⁹ [Notes appear on page 344.]

12. Devotional plaque with The Madonna and Child with Donors

PERHAPS EMILIA-ROMAGNA (FAENZA?) OR THE MARCHE, CA. 1490-1500

Tin-glazed earthenware $17\% \times 13\% \times 1\%$ in. (43.8 \times 33.7 \times 4.4 cm) Rogers Fund, 1947 47.10

PROVENANCE: J. Pierpont Morgan, London and New York (by 1901–d. 1913; on loan to the Victoria and Albert Museum, London, 1901–12 [no. 250], brought to New York 1912); his son, J. P. Morgan, New York (1913–16; on loan to MMA 1914–16 [PM3119]; sold to Duveen as part of the Morgan collection ["Morgan Majolica," no. 93]; [Duveen Brothers, New York, 1916; sold for \$360 to Scotti]; Antonio Scotti, New York (from October 5, 1916); [R. Stora, New York; probably sold by him, for \$1,500, to MMA]

EXHIBITION: "The J. Pierpont Morgan Collection," The Metropolitan Museum of Art, New York, February 17, 1914–May 28, 1916

LITERATURE: "Collection of J. Pierpont Morgan" ca. 1912, no. A47; Duveen Brothers 1916, no. 93; "Recent Accessions" 1948, p. 228, ill.; Riccetti 2013, fig. 47



fig. 50 After Benedetto da Maiano, Virgin and Child. Florence, ca. 1490–1500. Painted and gilt terracotta relief. Victoria and Albert Museum, London (5-1890)

IN THE LAST QUARTER OF THE FIFTEENTH CENTURY, ITALIAN maiolica painters, striving for increased pictorial sophistication, began to make more use of preexisting designs and models in other media. They drew especially upon paintings by artists such as Perugino and Pinturicchio, Italian and foreign engravings, and book illustrations, but also occasionally upon prototypes in three dimensions. In this case, the maiolica painter, commissioned or choosing to make a devotional image, has had recourse to an authoritative sculptural model created in Quattrocento Florence.

Within a frame painted in imitation of stone, the Madonna holds the infant Christ, who makes the sign of benediction; she has a plain halo, while his is crossed. In the upper corners are two seraphim in clouds, and at the lower left a worshiper, presumably representing a donor, and a boy seen from behind, probably his son, both of whom kneel in adoration.

The composition of the panel is taken from a series of Madonna and Child reliefs based on a design by the Florentine sculptor Benedetto da Maiano; illustrated here is a terracotta version in the Victoria and Albert Museum, London (fig. 50).² Such Florentine sculptural models were widely diffused through inexpensive terracotta, stucco, and papier-mâché casts—so widely, in fact, that the imitation of a compositional prototype from Florence need not make us think that the maiolica panel copying it would have to have been painted in Tuscany. Another maiolica panel, in the Musée du Louvre, Paris, perhaps made in the same workshop, but without the added seraphim and donors, follows the same composition.³ That these fifteenth-century Florentine sculptural models continued to be used as the sources for new devotional images well into the seventeenth century is demonstrated by a lead-glazed earthenware relief made in Imola and dated 1627.⁴

Maiolica painters were not, however, simply slavish copyists but often adapted their sources. The inclusion here of the two small figures, presumably donors or commissioners, is unusual on maiolica. They appear in the position occupied by the figure of the infant Saint John the Baptist in the sculpted prototype. Devotional panels of this sort were placed in domestic contexts to encourage private piety, but the presence of these donors suggests that this example may have been made for a church or chapel.

While a Tuscan origin cannot be ruled out, it seems more likely that this relief was executed somewhere in the present-day regions of Emilia-Romagna or the Marche. The figure style is loosely comparable with that of painters active in Emilia-Romagna, such as Francesco del Cossa and the Zaganelli brothers. ⁵ A somewhat analogous Madonna



and Child panel in the Victoria and Albert Museum is dated 1489, which gives a rough indication of the likely date of our work. Even closer in style is a panel with the Virgin and Child and Donors before a canopy in the Ford Collection. Both of these have been attributed in recent scholarship to the Marche region, and most probably to Pesaro.

Rectangular panel in integral ceramic frame, flat back. Pale buff earthenware, covered on front with whitish tin glaze, back not glazed. Small firing crack in upper edge. Broken into three pieces and repaired. Extensive restorations to outside edge of frame.

Conservation done at MMA, 2012. [Notes appear on pages 344–45.]

13. Plate with angels

PROBABLY FERRARA, CA. 1480-1500

Incised slipware

Diam. 16¼ in. (41.3 cm), D. 2¾ in. (6 cm)

Gift of R. Thornton Wilson, in memory of Florence Ellsworth Wilson, 1943 43.100.61

PROVENANCE: [Ginsburg and Levy, New York, until 1943; sold to Wilson]; R. Thornton Wilson (March–June 1943; on loan to MMA March 1943)

EXHIBITION: "The Triumph of Humanism: A Visual Survey of the Decorative Arts of the Renaissance," California Palace of the Legion of Honor, San Francisco, October 22, 1977–January 8, 1978

LITERATURE: *Triumph of Humanism* 1977, p. 90, no. 183, fig. 86; Thornton and Wilson 2009, vol. 2, pp. 660, 661, n. 12, under no. 439

THIS PLATE IS NOT TIN-GLAZED MAIOLICA BUT INCISED SLIPWARE. The technique is traceable back to Tang-dynasty China (A.D. 618–907) and spread through the Islamic and Byzantine worlds to Italy. Incised slipware became the main form of decorated pottery over large parts of North Italy in the fifteenth and sixteenth centuries, especially in the Po Plain and the Veneto region. For makers, it had the practical advantage of not requiring cobalt and tin, expensive imported ingredients. The aesthetic effect is often, as here, achieved by the contrast between the sharpness of the incised lines and the fluidity of the colors—here, green, yellow, and brown—running into the lead glaze.

The present object is one of an exceptional group of elaborate large plates, perhaps all made in Ferrara, in which the decoration has been carried out equally elaborately on the front and the back; most of the intact surviving examples are now in European museums.² On the front, against a dotted background and two stylized plants, an angel with an unusually solid and three-dimensional halo looks over his shoulder. Around this central roundel is a garland encircled by a band with twenty-nine serrated leaves that have been either modeled or molded and then incised into the surface. The rim is adorned with a continuous tendril of serrated leaves. On the back, an angel comparable to the one on the front is shown against a wattle fence and dotted background with two rosettes. Twenty-nine serrated leaves in relief appear on the curving sides, while the rim is decorated similarly to that on the front.

It was in Ferrara, under successive generations of d'Este dukes,³ that incised slipware was elevated to an art form on a level with maiolica. Works similar to those produced in Ferrara were also made in neighboring centers, notably Modena and Bologna, and it is sometimes difficult to tell these pieces apart.⁴ A label on the Museum's plate, reading Bologna ca. 1500 for G. Bentivoglio, reflects the fact that since the 1920s most wares of this type have been most commonly attributed to Bologna.⁵ (The reference is to Giovanni II Bentivoglio, ruler of Bologna from 1463 to 1506.) Nevertheless, all or most of the artistically most ambitious examples, like this plate, seem to have come from Ferrara.⁶ Indeed, by the late fifteenth century, Ferrarese slipware had attained a high level of artistic sophistication, and the figural style of pottery seen here reflects the work of celebrated local painters such as Cosmè Tura and Francesco del Cossa with their insistent linearity and elegantly complex poses. The wattle fence behind the angel on the back of this plate is a common motif on Ferrarese slipware. It echoes medieval images that depict the Virgin Mary in an enclosed fenced garden and also occurs in manuscripts made for Duke Borso d'Este, for whom it was virtually a personal device.8

Plate, thickly potted and warped in kiln. Red earthenware, covered on front and back with whitish slip, which has then been incised or scraped away over entire surface on front and back, colored, and finally covered with nearly transparent glaze. Three kiln-support marks at edges of central roundels on front and back. Overall wear; some patches of glaze loss on rim at front. [Notes appear on page 345.]



No. 13 front (top) and back (bottom)



14. Jug

FLORENCE OR ENVIRONS (PROBABLY MONTELUPO), CA. 1480-1500

Tin-glazed earthenware
H. 6% in. (17.6 cm)
Gift of J. Pierpont Morgan, by exchange, 1965 65.6.14

PROVENANCE: [Rosenberg and Stiebel, New York, until 1965; one of fourteen maiolica pieces given by the dealers to MMA in exchange for a group of eighteenth-century boxes and dance cards (*carnets de bal*) from the Morgan collection]¹

EXHIBITIONS: "The Secular Spirit: Life and Art at the End of the Middle Ages," The Cloisters, The Metropolitan Museum of Art, New York, March 25–June 3, 1975; "Patterns of Collecting: Selected Acquisitions, 1965–1975," The Metropolitan Museum of Art, New York, December 6, 1975–March 23, 1976

LITERATURE: Jessie McNab in Metropolitan Museum 1975, p. 275, ill.; *Secular Spirit* 1975, no. 39, ill.

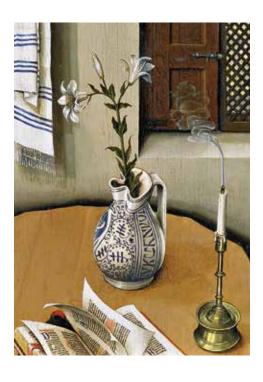


fig. 51 Workshop of Robert Campin, The Annunciation Triptych (Merode Altarpiece) (detail), ca. 1430. Oil on oak panel. The Metropolitan Museum of Art, New York, The Cloisters Collection, 1956 (56,70a-c)

SOME MAIOLICA FORMS SURVIVED FOR MANY YEARS ESSENTIALLY unchanged, retaining their popularity precisely because of their tried and tested functionality, which was coupled with an ornament that also evolved slowly, adhering to traditional formulas. This small, pear-shaped jug is an example of a characteristically Tuscan form that combines a sturdily made, broad strap handle with a deep, pinched lip, both practical features that enable safe handling and easy pouring. The palette is green, yellow, and a deep, dark blue.

The ornament is well adapted to the form. A roundel beneath the lip contains a collared dog, so stylized as to make the viewer slightly uncertain as to whether this is indeed a hound—not least because the creature appears to be leaping across little flames licking at its feet or oddly colored waves. Perhaps ornamental rather than heraldically significant, this animal is the descendant of those painted on relief-blue maiolica made in Florence and the surrounding area some decades earlier (see no. 6).²

The rest of the surface is covered in a pattern of stylized tendrils and rudimentary flowers in an approximate imitation of Valencian lusterware. Most of the maiolica with this simplified version of Hispano-Moresque ornament was probably made at Montelupo.³ The archaeological record there suggests that such decoration was not much used in the town before about 1480. By this time, curiously, the prototype ornament, which is more sophisticated than in this jug, had fallen out of fashion for the Valencian lusterware that was being imported into Italy.

Jugs of this form and decoration, often with heraldic or what one might term semiheraldic devices on the front, were popular. One, with a wolf or dog in a shield, is in the Robert Lehman Collection at the Museum.⁴ Another, with a lion, is now in the Detroit Institute of Arts.⁵ A similar jug, excavated in Southampton, was exported to England sometime around 1500.⁶

An earlier jug of this characteristically Tuscan shape found its way to northern Europe and appears in the central panel of the celebrated *Merode Altarpiece* at The Cloisters (fig. 51), probably painted in Tournai about 1430 in the workshop of the Netherlandish painter Robert Campin. The vessel in the painting appears to be an accurate representation of a Tuscan jug with decoration intermediate between the relief-blue types seen in number 6 and the "Italo-Moresque" patterns exemplified by number 9. More modest examples of jugs like the one in the altarpiece, though without the vertical band resembling script, have been excavated at Montelupo. The painting shows one of the earliest recorded Italian maiolica jugs to reach the Low Countries, an object that was seemingly admired there.

Small, pear-shaped jug, deep, pinched lip, slightly everted at flat base, circular striations where jug removed from wheel. Broad strap handle. Pinkish earthenware, covered on outside with whitish tin glaze, on inside with opaque whitish glaze, underside not glazed. Glaze bubbled, especially in dark blue. Wear and chipping to rim and base; some retouching to rim. [Notes appear on page 345.]



15. Bowl with arms of the Ridolfi di Borgo family

MONTELUPO, CA. 1480-1500

Tin-glazed earthenware H. 9% in. (23.8 cm), Diam. 12½ in. (31.8 cm) Fletcher Fund, 1946 46.85.28

PROVENANCE: Eugène Piot, Paris (until 1864; his sale, Hôtel Drouot, Paris, April 25-30, 1864, no. 134); Émile Gaillard, Paris (until d. 1902; his heirs; his sale, his hôtel, 1, place Malesherbes, Paris, June 8–16, 1904, no. 423, for 10,900 francs, to Durlacher Brothers for Morgan); J. Pierpont Morgan, London and New York (1904-d. 1913; on loan to the Victoria and Albert Museum, London, 1904-12 [no. 863], brought to New York 1912); his son, J. P. Morgan, New York (1913-16; on loan to MMA 1914-16 [PM3111]; sold to Duveen as part of the Morgan collection ["Morgan Majolica," no. 26]); [Duveen Brothers, New York, 1916; sold to Schiff]; Mortimer L. Schiff, New York (1916-d. 1931; on loan to MMA 1917-19); his son, John Schiff, New York (1931-46; on loan to MMA 1937-46, on view 1937-41; his sale, Parke-Bernet, New York, May 4, 1946, no. 65, for \$2,600 plus \$130 commission, to French and Company for MMA)

EXHIBITIONS: "The J. Pierpont Morgan Collection," The Metropolitan Museum of Art, New York, February 17, 1914–May 28, 1916; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: Hôtel Drouot 1864, no. 134; Molinier 1904, no. 423, ill.; Duveen Brothers 1916, no. 26; S. de Ricci 1927, no. 87, ill.; Parke-Bernet 1946, no. 65, ill.



fig. 52 Glass bowl. Venice, ca. 1500–1520. The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1917 (17.190.549)

NOT ONLY MIGHT THE DECORATION OR IMAGERY OF A MAIOLICA piece be imitated from works in other media, as in number 12, but, less often, the form was as well. This deep bowl, stepped and everted at the rim and foot, reflects a shape more usually found in costly and fashionable Venetian glass. The decoration of the bowl is also reminiscent of patterning used on glass, 1 as can be seen by comparison with an example in the Museum's collection (fig. 52). Inside and outside, a continuous pattern of overlapping scales increases in size, on the exterior as they approach the rim and the edge of the foot and on the interior as they approach the rim.

This maiolica bowl is, however, not Venetian. At its center, within a circle of green arches, is a roundel containing, amid scrolling ribbons and triple dots, a shield with the arms of the Ridolfi di Borgo.² This was a prominent Florentine family, whose house in the city was in the district of Borgo San Jacopo.

The shape and decoration of the bowl may be exceptional, but Fausto Berti, director of the Museo della Ceramica in Montelupo, has confirmed that it was produced in that town by drawing upon his unrivaled knowledge of material excavated there.³ By the time this bowl was made, Montelupo, in Florentine territory on the river Arno between the city and Pisa, was becoming established as the *fabbrica di Firenze* (manufactory for Florence),⁴ with a concentration of maiolica workshops closely linked to the city's merchant elite, especially the Antinori family, and providing many of its families and institutions with high-quality maiolica (see no. 20). The arms of the rich merchant families of Florence continue to appear very frequently on Montelupo maiolica over a long period of time.

Deep bowl, stepped and everted at rim and foot, inside of foot hollow. Pinkish-buff earthenware, covered on outside and inside with white tin glaze, inside of foot not glazed. Some wear and chipping to rim; repair to edge of foot. [Notes appear on page 345.]





16. Bowl with Lucretia Bella

TUSCANY, PROBABLY MONTELUPO, CA. 1480-1500

Tin-glazed earthenware
H. 9% in. (23.8 cm), Diam. 11% in. (28.3 cm)
Inscribed (on inside, at base): LUCRETIA B[ELLA] (B[eautiful] Lucrezia)
Fletcher Fund, 1946 46.85.29

PROVENANCE: J. Pierpont Morgan, London and New York (by 1901, until d. 1913; on loan to the Victoria and Albert Museum, London, 1901–12 [no. 243], brought to New York 1912); his son, J. P. Morgan, New York (1913–16; on loan to MMA 1914–16 [PM3115]; sold to Duveen as part of the Morgan collection ["Morgan Majolica," no. 86]); [Duveen Brothers, New York, 1916; sold to Schiff]; Mortimer L. Schiff, New York (1916–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 64, for \$1,700 plus \$85 commission, to French and Company for MMA)

EXHIBITIONS: "The J. Pierpont Morgan Collection," The Metropolitan Museum of Art, New York, February 17, 1914–May 28, 1916; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: Duveen Brothers 1916, no. 86; S. de Ricci 1927, no. 88, ill.; Parke-Bernet 1946, no. 64, ill.

one of the perennial Questions concerning maiolica relates to the frequent decoration of vessels of all kinds with the images of young women—head and shoulders only, usually but not always in profile—many of which are "labeled" with inscriptions giving a first name and describing the lady as "beautiful" (bella, sometimes abbreviated).¹ Are these images of real women of the period, perhaps the recipients of the pieces in question, which were presents from their betrotheds, as is often supposed, or perhaps celebrated local beauties? If so, can we trust the names given in the legends, or are they equivalent to the fictionalizing ones bestowed on the objects of devotion in so many sonnets of the period?² Or are they merely references to famous women of virtue, or indeed simply generic beauties whose presence was intended to enhance the grace of the ceramic pieces and perhaps imbue them with a broadly amorous mood?

This unusual bowl is a case in point. In the center of the deep bowl, on a ground composed of triple dots, is a bust-length profile of a woman labeled <code>LUCRETIA B[ELLA]</code>; at the left end of the scrolling label with these words there is a heart pierced by an arrow. Although the woman's charms may now seem rather limited, the overall object has some elegance. Along with its brilliant yet restrained orange and gray color scheme, the piece has a very elegant shape: widest at the rim with sides that are concave and set upon a hollow, flaring foot. On the exterior, around the foot, two bands of fictive spiraling gadroons enclose a band of scrolls incised through on an orange ground. The lower part of the exterior features bands of interlace and of alternating mounds composed of horizontal dashes and such mounds inverted; above this a broad band of angular interlace has stylized plants and small scrolls. Inside, the



Interior of foot with potter's thumbprint





bust of Lucretia is surrounded by a band of angular interlace composed of trimmed logs amid small scrolls.

Although the authenticity of the bowl was questioned by Jörg Rasmussen, it seems certainly a late fifteenth-century object, identifiable, though it does not bear a workshop mark, as a product of a workshop in Montelupo, the pottery center that served Florence.³ The scrolls scratched through the orange ground to the white beneath are a variant of a technique more commonly applied at Montelupo to a blue ground.⁴ The interlaced angular ribbons around the exterior are also a version of a favorite type of Montelupo ornament, introduced about 1480.⁵ This variant, in which the interlace is composed of logs, probably refers to the *bronconi*, an emblem of rebirth particularly associated with the Medici family. These were usually represented as trimmed logs with new laurel shoots sprouting from them, but sometimes, as here, they appear without shoots.⁶

In view of this apparent Medicean reference, and although Lucrezia was a common enough name in Renaissance Italy, it may not be fantastic to see this profile of a "beautiful Lucretia" as a representation of Lucrezia de' Medici, born in 1470, the daughter of Lorenzo the Magnificent and his wife, Clarice Orsini.⁷ This would be

consistent with the date of the piece, which on this basis would have had some connection with the Medici family and perhaps, given the presence of the pierced heart, with Lucrezia's wooing, betrothal, or marriage. On the other hand, the ancient Roman Lucretia, who committed suicide once her wifely honor was lost (as the result of her violation by Tarquin), was a popular subject in the period, promoted assiduously as an exemplar of female chastity. There is no incompatibility between what may be a representation of a real Lucrezia, with contemporary romantic overtones, and a reference to a model of ancient womanly chastity.

In an unusual way, this bowl is "marked" by the potter who made it, although this is very far from a deliberate signature. One of the few splashes of glaze or slip within the foot contains what appears to be the maker's thumbprint, impressed before the second glaze firing took place.

Deep bowl, widest at rim, slightly concave sides, hollow, flaring foot. Pinkish earthenware, covered on outside and inside with white tin glaze, inside of foot not glazed. A few splashes of glaze or slip within foot, one bearing impression of maker's thumbprint. Three kiln-support marks. Stem repaired. Some retouching to rim. Glaze extensively crackled. [Notes appear on page 345.]

17. Dish with stag resting

MONTELUPO, CA. 1490-1500

Tin-glazed earthenware
Diam. 14 in. (35.6 cm), D. 2½ in. (6.4 cm)
Fletcher Fund, 1946 46.85.34

PROVENANCE: Pietro Rusca, Florence (until 1883; his sale, Florence, April 10–21, 1883, no. 60); Sigismond Bardac, Paris (until 1913; sold as part of the Bardac collection to Seligmann); [Arnold Seligmann, Paris and New York, 1913–14; sold as part of the Bardac collection to Schiff]; Mortimer L. Schiff, New York (1914–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 69, for \$1,700 plus \$85 commission, to French and Company for MMA)

EXHIBITION: "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: Catalogue d'objets . . . la collection de M. r Rusca 1883, no. 60; Leman 1913, no. 8, ill.; S. de Ricci 1927, no. 83, ill.; von Falke 1928, p. 391; Parke-Bernet 1946, no. 69

THICKLY POTTED AND BRILLIANT IN ITS PRIMARY COLORING, THIS dish is a handsome and characteristic example of maiolica made in Montelupo at the end of the fifteenth century.¹ At its center, at the bottom of the curving well, a stag reclines on a flat mound. The presence of a collar on the stag suggests that it has been tamed and probably alludes to that well-known metaphor for the captured lover. A double row of simple mounds with scrollwork encircles the animal. On the slightly sloping rim, which is somewhat flanged at the edge, there are thirteen radiating panels of a stylized peacock feather ornament with curving lines, motifs resembling fleurs-de-lis with diamonds behind,² and scrolls between the tip of each feather.

All the elements—the seated animal in the center,³ the foliage (a simplified imitation of the leaf decoration on Valencian lusterware),⁴ and the peacock feather ornament with lines drawn down the feathers⁵—have parallels in material excavated in Montelupo that can be dated to the end of the Quattrocento.

Dish, thickly potted, curving well, slightly sloping rim, slightly flanged at edge, flat underside. Pale buff earthenware, covered on front with white tin glaze, on back with off-white, semiopaque glaze extending in streaks onto underside. Repair to center of dish. Wear and chipping to inner and outer edges of rim. [Notes appear on page 345.]



18. Basin with classicizing head

MONTELUPO, CA. 1500-1510

Tin-glazed earthenware

Diam. 13¼ in. (33.7 cm), D. 2¼ in. (5.7 cm)

Marks (within underside of foot ring): [letters or symbols, apparently incorporating the letters CA]

Fletcher Fund, 1946 46.85.33

PROVENANCE:¹ [Charles Mannheim, Paris, until 1901; sold as part of the Mannheim collection to Morgan]; J. Pierpont Morgan, London and New York (1901–d. 1913; probably on loan to the Victoria and Albert Museum, London, 1901–12, brought to New York 1912); his son, J. P. Morgan, New York (1913–16; on loan to MMA 1914–16 [PM3154]; sold to Duveen as part of the Morgan collection ["Morgan Majolica," no. 27]); [Duveen Brothers, New York, 1916; sold to Schiff]; Mortimer L. Schiff, New York (1916–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 78, for \$1,000 plus \$50 commission, to French and Company for MMA)

EXHIBITIONS: "The J. Pierpont Morgan Collection," The Metropolitan Museum of Art, New York, February 17, 1914–May 28, 1916; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: Molinier 1898, no. 42, ill.; Duveen Brothers 1916, no. 27; S. de Ricci 1927, no. 89, ill.; Parke-Bernet 1946, no. 78, ill.



fig. 53 Attributed to Giovanni Filangieri Candida, Charles the Bold (1433–1477), Duke of Burgundy, ca. 1474. Italian. Bronze, cast. Diam. 1½ in. (3.8 cm). Dr. Stephen K. and Janie Woo Scher Collection. New York

THIS ELABORATE BASIN IS OF A FORM MADE, WITH A CENTRAL boss, to be accompanied by and hold a type of jug known as a ewer. This combination of ewer and basin was very common and was especially used for washing hands at table at a time when food was mainly eaten, in the absence of table forks, with the fingers. In Tuscany in the second half of the fifteenth century, such objects might be of Hispano-Moresque lusterware or Italian-made pottery but could equally well be of precious or nonprecious (pewter or brass) metal. Here, the spiral gadroons, painted in an orange that may be intended to suggest the glitter of metal or lusterware, are in imitation of the embossed ornamentation of metal dishes or Hispano-Moresque lusterware imports, both of which were usually more expensive than locally made pottery.

An element not previously encountered in the maiolica presented in this section is the influence of the antique, represented in this basin by the somewhat classicizing head at the center. The ornamental language of the ancient world, which had long had an impact on sculpture, architecture, and painting—and in some degree on textiles and metalwork—began relatively late, around 1500, to have a sustained impact on the ornament of maiolica. In this case, the central head is the only *all'antica* element; it is surrounded by typical Montelupo ornament of the period.² The central retaining ring is framed by a pattern of simple arches. Between it and the colored flutings is a band of interlaced branches. Another band of interlace, angular and more abstracted, surrounds the flutings. The turned-up edge is painted to follow the moldings. Concentric bands of ornament, beginning outside the foot ring, appear on the back.

The profile head of the man is set against a distinctly unclassical blue background into which elegant little scrolls are scratched through to the white beneath. At the back of the head these may be ribbons flying out from his head fillet, which is a nod to the antique; otherwise his costume appears to be approximately contemporary with the date of the basin. By this time, metalworkers tended to reproduce imperial portraits on ancient Roman coins with more accuracy. Knowledge of ancient coins was quite widespread, especially among sculptors, in the fifteenth century; these images were more widely diffused and became still more accurate in the second decade of the sixteenth century as they were circulated in prints from the Roman workshop of Marcantonio Raimondi, in Andrea Fulvio's much-consulted book Illustrium Imagines (Images of Illustrious People, 1517), and later in engravings by Enea Vico. This basin, however, predates any of these sets of printed images and resembles more closely the profile portraits on commemorative medals such as the one in figure 53.3



Although in recent decades this basin has been classified as nineteenth-century in the Museum's records, it is beyond any reasonable doubt an authentic Montelupo piece, made around 1500–1510.

Scratched within the underside of the foot ring, after the dish was made, are some letters or symbols that apparently incorporate the letters *CA*, possibly an indication of ownership. Shallow bowl or basin for ewer, central retaining ring in relief, rim turned upward at edge, slightly flaring foot ring. Nineteen slightly spiraling flutings, row of small gadroons running around inside of edge. Pale pinkish-buff earthenware, covered on front and back with white tin glaze (thin and patchy within foot ring). Two kiln-support marks just outside retaining ring at three and six o'clock; perhaps remains of a third on ring at ten o'clock. Some wear, especially to inner retaining ring; minor chipping overall. [Notes appear on page 345.]

19. Pharmacy jar (albarello)

MONTELUPO, CA. 1500-1510

Tin-glazed earthenware
H. 10% in. (26.2 cm)
Inscribed (on band): PIONIA (Peony)
Gift of J. Pierpont Morgan, by exchange, 1965 65.6.4

PROVENANCE: Adolf von Beckerath, Berlin (until 1913; his sale, Rudolph Lepke's Kunst-Auctions-Haus, Berlin, November 4–5, 1913, no. 72); Walter von Pannwitz, Berlin (until d. 1920); [Rosenberg and Stiebel, New York, until 1965; one of fourteen maiolica pieces given by the dealers to MMA in exchange for a group of eighteenth-century boxes and dance cards (*carnets de bal*) from the Morgan collection]

LITERATURE: Lepke 1913, no. 72, pl. 23; von Falke 1925b, no. 79; Rackham 1940, p. 37, under no. 136

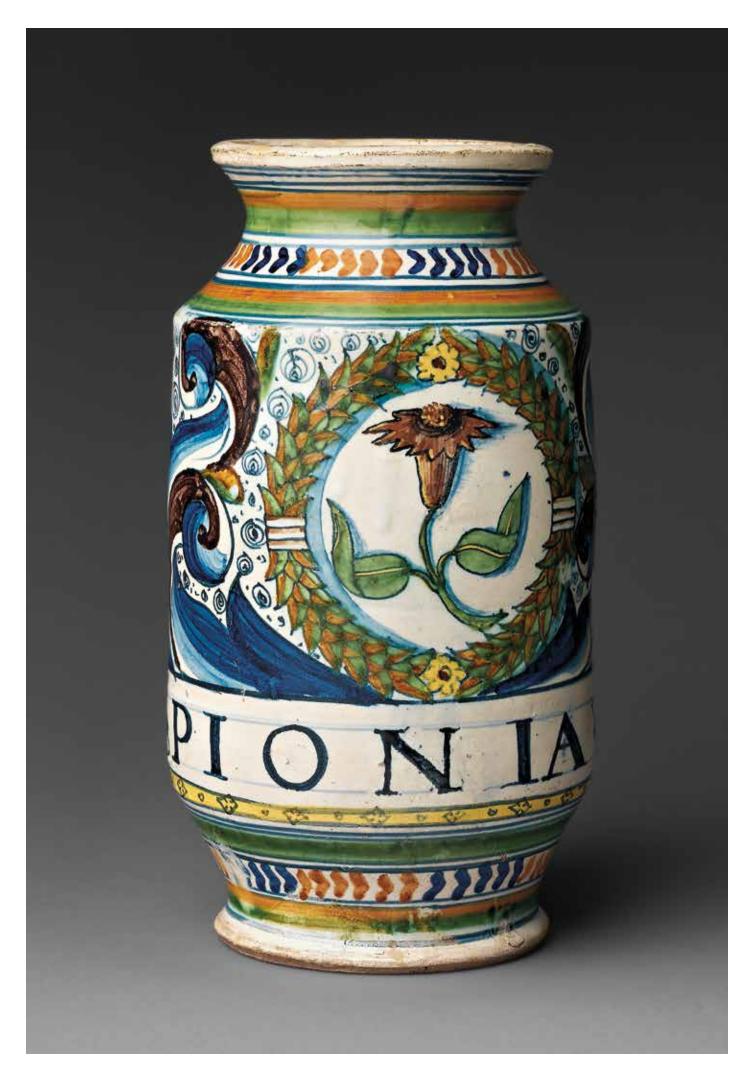


WITHIN A GARLAND ON THE FRONT, THERE IS A SINGLE FLOWER. The garland is flanked by vigorously curling foliage and small, tight scrolls that extend around the back of the jar. An inscription on the curling scroll beneath the garland indicates that the jar was meant to hold a preparation made from peonies, the roots and seeds of which were believed to be efficacious for numerous and varied medicinal purposes. 2

This albarello belongs to a substantial pharmacy series that is attractively and well painted; ten other pieces are known today. The flower, very similar in each case and painted so prominently on the front of each, does not denote the intended contents but may have been the emblem or shop sign of the pharmacy for which the series was made. All the objects in the series are albarelli except for a spouted jar now in the Galeazzo Cora Collection at the Museo Internazionale delle Ceramiche in Faenza (inscribed S.DEUPATORIO).³ Succo di Eupatorio, probably a syrup made using bitter-tasting hemp-agrimony (Eupatrium cannabinum), was recommended by doctors as a diuretic. The two albarelli in the Victoria and Albert Museum, London, are inscribed ALOE SUC[C]UTRI[N]O—dried Aloe succotrina (Fynbos aloe) was imported from the "East Indies"—and EL[L]EBERO BIA[N]CHO, white hellebore (Veratrum album), used for purging.4 Two formerly in the J. P. Morgan, Mortimer L. Schiff, and Robert Bak collections are labeled DICTIVIO BIA[N]CHO, white dittany, thought to kill worms, counter venom, and guard against "pestilence," and COLO QUINTIDA, Colocynth (Citrullus colocynthis), another purge and allpurpose remedy.⁵ Single pieces are found in the Wadsworth Atheneum, Hartford, Connecticut (ALOE LAVATO, washed aloe), 6 and in the Bayer Collection, Milan (LOCH SANUM, a "loch" being a preparation—here, a linetus good for the lungs, possibly containing pine, licorice, and cinnamon).7 Another, in a private collection in London, is inscribed SEME SANCTO (Santonica, or Artemisia cina, of the mugwort family, an ingredient in an vermifugic powder), while one in another private collection has simply *INCE[N]SO* (incense). One more, formerly in the Della Gherardesca and Serra collections, is labeled TREMETILLA (Tormentil or Potetilla erecta, another ingredient thought to have a variety of uses). 10 Analysis of these inscriptions gives fascinating insight into the drugs sold by a pharmacy.¹¹

None of the jars has a workshop mark, but the place of origin is almost certainly Montelupo, the production of which is known in some detail thanks to large quantities of fragmentary material, including kiln wasters, found in the town.¹²

Albarello, sides nearly vertical, shoulders tapering in to neck, which flares outward to rim, everted and chamfered at flat base. Pale pinkish-buff earthenware, covered on outside with white tin glaze, on inside with thin, somewhat degraded opaque whitish glaze. Minor chipping and wear to rim and base. Patch of glaze loss near left-hand edge of inscription scroll and two smaller patches above that. [Notes appear on page 345.]



20. Double-spouted pitcher with arms of the Antinori family

MONTELUPO, CA. 1505-15

Tin-glazed earthenware
H. 12% in. (32.7 cm)
Marks (painted beneath foot): *LR*¹
Gift of George Blumenthal, 1941 41.100.276

PROVENANCE: George Blumenthal, Paris and New York (until 1941)²

LITERATURE: F. Berti 1997–2003, vol. 5 (2003), p. 133, no. 6, ill., and cover ill.



fig. 54 Pitcher with arms of the Ambrogi family of Florence. Montelupo, 1506. Tinglazed earthenware. The Metropolitan Museum of Art, New York, Robert Lehman Collection, 1975 (1975.1.1011)

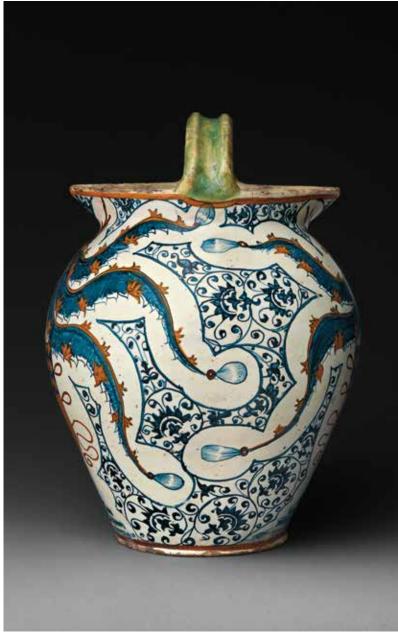
ON EITHER SIDE OF THIS DRAMATICALLY PAINTED EWER, BENEATH each spout, a shield of arms of the Antinori family of Florence³ is placed on a tree stump and surmounted by a sideways helmet from which flutter enormous scrolls resembling octopus tentacles with flamelike protrusions. These scrolls are surrounded by contour panels, outside of which is *alla porcellana* decoration. The handle is painted green.

The painter has transformed the fluttering scrolls here into a spectacular, individualistic decorative feature. The same grandiloquent motif occurs on at least three other large pitchers with the arms of Florentine families.⁴ One of these, in the Robert Lehman Collection at the Museum, has the arms of the Ambrogi and is dated 1506 (fig. 54);⁵ one, excavated in Montelupo, the arms of the Pandolfini (Museo della Ceramica, Montelupo);⁶ and the third, the arms of the Lamberti and a mark identified as that of the workshop of the Montelupo potter Lorenzo di Piero Sartori (Kunstgewerbemuseum Berlin).⁷ The Antinori piece is unmarked, but the distinctive design conception might suggest that a single workshop and very likely a single painter were responsible for all four pieces. The mark on the Berlin example points to Lorenzo's important and productive workshop, which was situated in what is now the Piazza dei Gelsi, near the castle in Montelupo, and was a major supplier to local hospitals, including from 1521 the great Florentine hospital of Santa Maria Nuova.8 On the other hand, the Lehman jug, so similar in style, has a different mark—a crossed B, a workshop or painter's mark that has not yet been identified,9 and the Pandolfini jug is marked N.¹⁰ The attribution of the Antinori jug to Lorenzo's workshop must therefore remain hypothetical.

The Antinori have been for centuries one of the wealthiest and most influential families in Florence, and they have a particular importance for the history of maiolica in Montelupo, where they were landowners. In 1490 Francesco Antinori entered into a remarkable and unprecedented three-year contract with twenty-three Montelupo potters, who agreed to give over to him their entire production at prices fixed in advance. This would be made according to certain stipulated patterns for the different categories of vessel. Perhaps not yet fully established as an independent potter, Perhaps not yet fully to this contract, which in any case had probably lapsed by the time the Museum's ewer was made. This vessel of substantial capacity, with the family arms so splendidly represented, was probably intended for water and for use in one of the Antinori family houses.

The areas of the body that are painted *alla porcellana* include a repeated motif resembling a half cogwheel, picturesquely known to Italian scholars as *mezzaluna dentata*, or toothed half-moon. Derived





from fifteenth-century Italian (and ultimately Ottoman) textiles, this decorative detail was a common element, from about 1490, in ornament at Montelupo and also at Cafaggiolo. It seems to have been rarely if ever used elsewhere. 13

Rounded pitcher, tapering toward bottom, slightly everted at flat base. Unflanged rim above neck pulled out to form two roughly triangular spouts with overarching handle. Earthenware, covered on outside with white tin glaze and on inside with cream-colored semiopaque glaze, underside not glazed. Large fragment at rim and three breaks across handle repaired. Chipped at base. Conservation done at MMA, 2013. [Notes appear on pages 345–46.]

21. Storage or pharmacy jar

ORIGIN UNCERTAIN, PERHAPS SIENA, CA. 1500-1520

Tin-glazed earthenware
H. 12¾ in. (32.4 cm)
Inscribed (on cartouche): Lactuce · [con]diti (Preserved Lettuces[?])
Bequest of George Blumenthal, 1941 41.190.68

PROVENANCE: George and Florence Blumenthal, Paris and New York (by 1926, until her death in 1930); George Blumenthal (1930–d. 1941)

LITERATURE: Rubinstein-Bloch 1926, pl. XXXVI

than one way. A broad, scrolling cartouche on the front bears the words *Lactuce [con]diti*, perhaps to be translated as "preserved lettuces." Garden lettuce (*Lactuca sativa*) and other kinds of *Lactuca* were used by apothecaries, and it might possibly be that the plant referred to is *Lactuca virosa*, from which a preparation with opiate or sedative effects could be made. There is some uncertainty, however, about this reading and thus about the intended contents; the adjectival ending *diti* is apparently masculine plural, which fails to agree with the feminine plural noun *lattughe*.

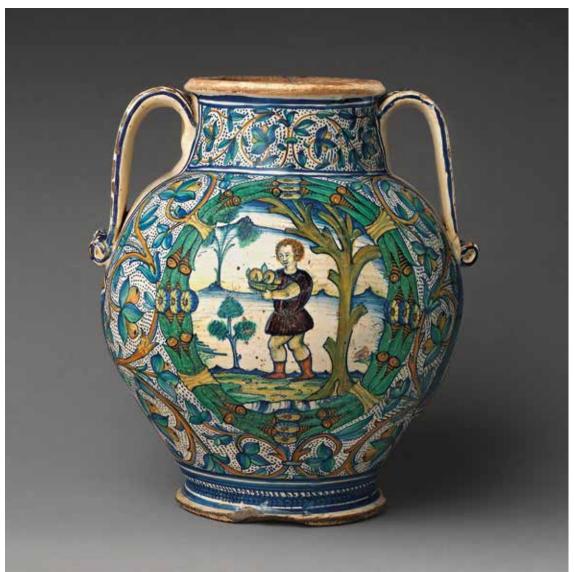
Cristoforo da Messisbugo, steward of the Este ducal court at Ferrara from 1524 to 1548, mentioned, among delicacies provided for a court banquet, "ten pounds of prepared lettuce with sugar"; the intended contents of this jar were probably therefore not medicinal but a preparation of small lettuces candied.

The decoration around the jar is hard to parallel closely. Above the cartouche, orange-ground foliate scrollwork appears along with grotesques that enclose a compartment, formed by scrolling tendrils and containing a winged cherub head above a winged mask; the neck has a panel with a section of a wreath of leaves and fruit, somewhat in the manner of the borders of sculptures produced by the Della Robbia workshop. Below the label, and extending around the rest of the jar, is foliate scrollwork with fruit on a dotted-blue ground. Simple, regular plant sprays run down the handles.

The back is decorated with a large garlanded compartment in which a boy walking across a landscape carries a basket of fruit. This roundel is reminiscent of designs found on early examples of istoriato painted at Pesaro in the 1490s.4 Yet the closest overall parallel that has been found—a spouted jar in the Museo Internazionale delle Ceramiche in Faenza, which has similar grotesques and the same unusual blue-dotted white ground—is plausibly argued by Carmen Ravanelli Guidotti to be a product of a Siena pottery, perhaps made somewhat later.⁵ On the basis of these stylistic considerations, one might hypothesize the involvement of a Pesaro-trained potter working in Siena, but while published documents record numerous immigrant potters from Faenza and elsewhere in early sixteenth-century Siena, none are known to have come from Pesaro. The true local origin of this jar therefore awaits further research or new archaeological evidence; the problem may be seen as a reminder of the way in which artisans have always moved freely between potteries and between towns, creating works that may sometimes strike historians of ceramics as stylistically hybrid.

Rounded jar, neck slightly tapering and flanged at rim, flaring at flat base. Two strap handles terminating at lower end in simple scrolls. Earthenware, covered on outside with white tin glaze, on inside with partly degraded whitish glaze. Repairs to both handles, with restoration to scrolling lower part of each. Chipping around base. Wear to rim. Some patches of damage to glaze. Conservation at MMA, 1943. [Notes appear on page 346.]





22. Albarello

SIENA, 1515

Tin-glazed earthenware
H. 9% in. (25.2 cm)
Dated (twice, on cartouche above mask): 1515
Rogers Fund, 1923 23.166

PROVENANCE: Robert Langton Douglas, London (until 1923; sold, for \$324.80, to MMA)¹

LITERATURE: Ballardini 1933–38, vol. 1, no. 62, fig. 59; Cox 1944, vol. 1, p. 360, pl. 119; Sutton 1979, p. 473, fig. 53; Rasmussen 1984, pp. 128–29; McNab 1988, p. 249, fig. 3; Wilson 1996b, p. 402, under no. 157, ill.; Luccarelli and Migliori Luccarelli 2012, p. 65

THE DECORATIVE LANGUAGE EMPLOYED FOR THIS VIVIDLY colored piece and the introduction of small areas of dark red—a color difficult to perfect and little used outside Tuscany and Faenza—are characteristic of a group of albarelli produced in Siena in the early sixteenth century. Although a few albarelli of this kind survive in which the grotesque ornament is set off by a black or blue ground, the city's maiolica painters particularly favored orange grounds. This distinctive orange-ground ornament is characteristic of floor tiles made for buildings in Siena, a local taste already evident in the pavement of the Bichi Chapel in the Church of Sant'Agostino, a documented work of 1488 executed by the Mazzaburroni workshop.³ Subsequently, orange-ground grotesque ornament was also produced elsewhere, for instance at Faenza⁴ and Montelupo⁵ (see no. 47), but Sienese potters continued to have a special liking for it. 6 Orange-ground tiles with ornament similar to that on the present albarello were laid in Siena in the Oratory of Santa Caterina, about 1504-5,7 and in the Palazzo Petrucci, around 1509.8

Here the ornament is arranged in horizontal bands, the broadest painted with grotesques set against a ground divided into zones of not just orange but also yellow and blue. These areas of bright color are separated from each other by dolphin scrolls and two masks with somewhat gloomy expressions, each surmounted by a foliate stem with a cartouche bearing the date 1515. There is no contents inscription.

The configuration and specific motifs of grotesque ornament appearing on the jars in this group owe much to Pinturicchio, one of the artists in Rome who, from the 1480s, made creative use of the grotesque decorations that were such an important feature of the newly discovered wall paintings in Nero's Golden House. In 1502 Pinturicchio was commissioned to paint the Piccolomini Library in Siena Cathedral, and the contract specifically stipulated "fantasies, colors, and compartments . . . in the designs nowadays called 'grotesques.'"9 This resulted in the glorious black-ground grotesques on its vault. On the Museum's jar, the grotesques are framed by bands of rope pattern and knot work; horizontal lines appear near the neck, which has in turn a strip of inverted foliate arches and fruit against the dark red. Variant types exist with and without contents inscriptions.¹⁰

This jar is one of very few of this type of orange-ground Sienese albarello that are dated. 11 The earliest known dated examples bear the dates 1500^{12} and $1501.^{13}$

The Museum's jar, late in the sequence of such works and significant because of its date, has been described in a recent and authoritative survey of Sienese maiolica as "decidedly tired." In view of persistent doubts about its authenticity as a sixteenth-century object, a thermoluminescence analysis was carried out in 1987; it concluded that the





piece had last been fired between 1397 and 1607. The evidence and weight of opinion therefore point to this *albarello*'s being genuinely of 1515, but the question cannot be regarded as conclusively settled.

The colorful, erudite, and talented English scholar-dealer Robert Langton Douglas wrote a history of Siena and had a special interest in the art of the city. When the Museum purchased this jar and number 40 from him, he held the post of director of the National Gallery of Ireland, Dublin, but continued to act as a dealer and included the Metropolitan Museum among his clients for pictures and other works of art.¹⁷

Albarello, heavily potted, sides slightly waisted, shoulders sloping in to small neck and flanged rim, everted at flat base. Reddish earthenware, covered on outside with grayish-white tin glaze, on inside with semiopaque whitish glaze, underside not glazed. Pronounced horizontal throwing ridges on inside. Some wear and chipping to protruding surfaces. [Notes appear on page 346.]

23. One-handled albarello

SIENA, CA. 1510-30

Tin-glazed earthenware
H. 8½ in. (21.7 cm)
Marks: (cold-painted on body behind handle) 8; (incised on underside) L2 d8
Fletcher Fund, 1946 46.85.44

PROVENANCE: Sigismond Bardac, Paris (until 1913; sold as part of the Bardac collection to Seligmann); [Arnold Seligmann, Paris and New York, 1913–14; sold as part of the Bardac collection to Schiff]; Mortimer L. Schiff, New York (1914–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 16,¹ for \$800 plus \$40 commission, to French and Company for MMA)

EXHIBITION: "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: Leman 1913, no. 28, ill.; S. de Ricci 1927, no. 28, ill.; Parke-Bernet 1946, no. 16; Ravanelli Guidotti 1990, pp. 117–19, fig. 70 (l); Wilson 1996b, p. 406, n. 1, under no. 158; Fiocco, Gherardi, and Sfeir-Fakhri 2001, p. 72, under no. 42



Scratch marks on underside

THIS *ALBARELLO*, WITH ITS SINGLE STRAP HANDLE, BELONGS to a coherent group of *albarelli* that probably constituted a single pharmacy series commissioned together. At least twelve jars of this type, similar in form and decoration, are known, including another example in the Museum.² Despite their evident practicality, however, single-handled *albarelli* never became a common form in Renaissance pharmacies.

All the jars from this set are painted with seraphim on an orange ground, and all are decorated in a free, energetic style, probably by the same hand, although there are some variations in the ornament, especially around the necks. The ornamentation of this jar, as of the others, is arranged in horizontal panels that do not continue under the handle. A broad band with ten winged seraphim on an orange ground decorates the middle band. Above and below are narrower bands of arches and arrowheads, crossed rectangles (perhaps intended to resemble faceted gems), scale pattern, and inverted cresting. The handle is painted green with three vertical rows of fictive studs.

None of these one-handled jars has an inscription to designate its intended contents; a pharmacist would have applied a paper label for this purpose. However, the symbols $L2\ d8$ are incised on the underside of the jar and were no doubt added by a pharmacist, probably in the sixteenth century when the jars were in functional use. These appear to indicate the weight of the empty jar as two pounds eight ounces. At one of the local measures in operation in the sixteenth century, this amounts to almost exactly two modern pounds (907 grams). The present weight of the jar is only very slightly less (888 grams). The closeness of the figures suggests this is the correct interpretation of these scratch marks (see no. 30).

Henri Leman, in his 1913 catalogue of the Sigismond Bardac collection, assigned the present jar and its companion in the Museum to the pottery workshop at Cafaggiolo, to the north of Florence.⁴ In 1927 Seymour de Ricci catalogued this piece and the other three examples then in the Schiff collection as Florentine, on the unlikely grounds that the seraphim are "believed to be emblematic of the Florentine Hospital of Santa-Maria-degli-Angeli."⁵ In 1984 Angiolo Fanfani claimed to have discerned on one of the jars, then in a private collection, a symbol that he interpreted as the *SP* mark of the Cafaggiolo factory. However, the mark painted beneath the handle of that jar is formed differently from the *SP* employed at Cafaggiolo. More convincing analogies, as Mario Luccarelli and other scholars since Bernard Rackham



have argued, 7 are with maiolica produced in Siena, and this attribution has been accepted by the majority of recent scholars. 8

Albarello, slightly waisted, flanged at rim, everted and chamfered at flat base. One strap handle. Pale buff earthenware, covered on outside with white tin glaze, on inside with partly degraded opaque whitish glaze. Two kiln scars on lower part of body. Some chipping, mainly to protruding surfaces, especially around the shoulders. [Notes appear on page 346.]

24. Pharmacy bottle

PROBABLY PESARO, CA. 1470-1500

Tin-glazed earthenware
H. 12½ in. (30.8 cm)
Inscribed (on band, near base): AQUA DE BOGOLOSA (Water of Bugloss)
Gift of J. Pierpont Morgan, by exchange, 1965 65.6.5

PROVENANCE: Adolf von Beckerath, Berlin (by 1898, until 1913; his sale, Rudolph Lepke's Kunst-Auctions-Haus, Berlin, November 4–5, 1913, no. 49); Walter von Pannwitz, Berlin (until d. 1920); [Rosenberg and Stiebel, New York, until 1965; one of fourteen maiolica pieces given by the dealers to MMA in exchange for a group of eighteenth-century boxes and dance cards (*carnets de bal*) from the Morgan collection]

EXHIBITIONS: "Ausstellung von Kunstwerken des Mittelalters und der Renaissance aus Berliner Privatbesitz veranstaltet von der Kunstgeschichtlichen Gesellschaft," Akademie der Künste, Berlin, May 20–July 3, 1898; "The Secular Spirit: Life and Art at the End of the Middle Ages," The Cloisters, The Metropolitan Museum of Art, New York, March 25–June 3, 1975

LITERATURE: Ausstellung von Kunstwerken des Mittelalters und der Renaissance 1899, pl. LII, no. 6; Lepke 1913, no. 49, pl. 16; von Falke 1925b, no. 80; Secular Spirit 1975, no. 128, ill.

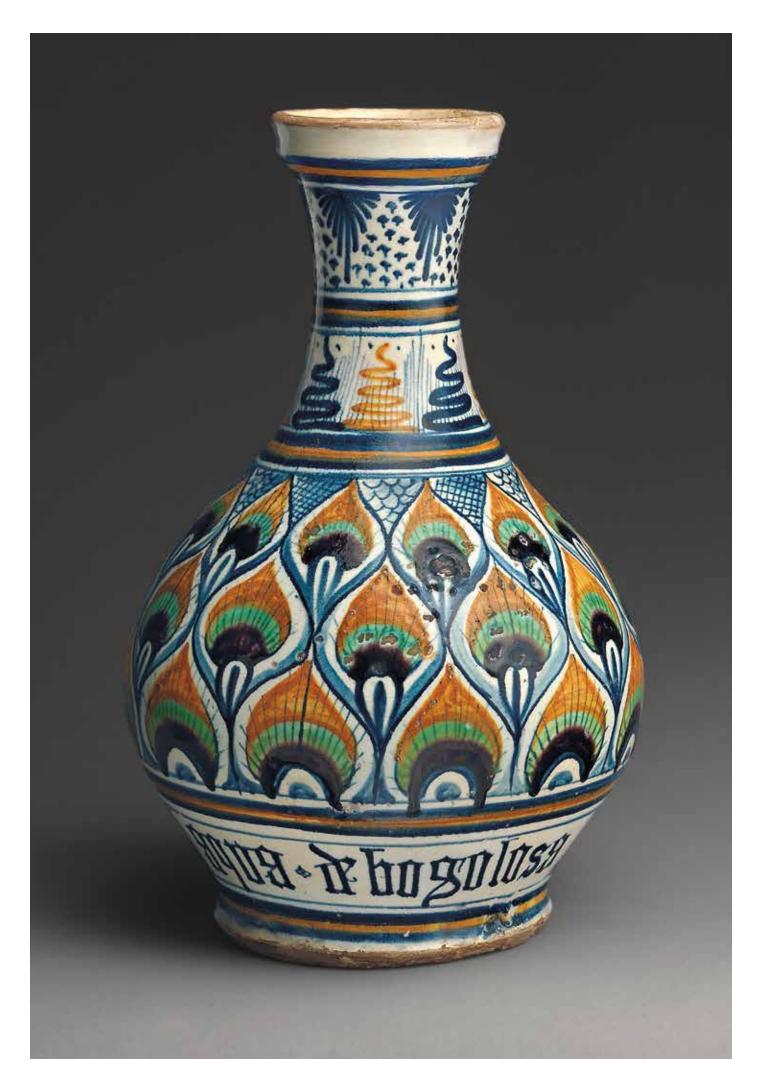
THIS BOTTLE IS AN EARLY EXAMPLE OF A VESSEL FORM THAT WAS used in Renaissance pharmacies for liquid preparations. A panel with the inscription AQUA DE BOGOLOSA indicates that it was meant to contain water of the bugloss plant, also known as alkanet, whose leaves, flowers, and root were used for medicinal purposes. Such inscriptions designating their specific pharmaceutical contents begin to appear on Italian drug jars soon after the middle of the fifteenth century, and they had become normal by the closing decade.

Around the body is a striking triple band of vertical and interlocking peacock feathers. Known as the *occhio di penna di pavone* (eye of the peacock feather), this became a favorite design, in various configurations, on maiolica in Faenza, Pesaro, and elsewhere from around the 1460s. The term was used as early as 1470, when the Faenza potter Gentile Fornarini recorded in his notebook making four plates *a occhio di paoni*. For a later version of this ornament, see the Museum's dish decorated with the lion of Saint Mark (no. 86).

When in the collection of Adolf von Beckerath, this bottle was alongside another of the same shape and size, with different ornament but perhaps made in the same workshop, that is now in the Museum of Applied Arts, Budapest.³ A third similar bottle, from the collection of Charles and Pierre Chavaillon and that of Riccardo Tondolo, has been attributed on the basis of fragments found locally to a workshop at the Abbey of Santa Croce in Pesaro (see no. 26);⁴ this workshop may therefore be the origin of the whole group.

Beckerath, a German industrialist involved in the weaving of silk at Krefeld, collected in many fields of art. His maiolica collection was pioneering in its preference for fifteenth-century wares, which were also being championed by Wilhelm Bode.⁵

Pear-shaped bottle, neck flaring and stepped to rim, slightly everted and chamfered at base. Pale, buff-colored earthenware, covered on outside with white tin glaze, on inside with yellowish-cream opaque glaze, underside not glazed. Large piece missing from slightly worn rim now filled and retouched. Conservation done at MMA, 2013. [Notes appear on page 346.]



25A, B. Two albarelli

PERHAPS PESARO, CA. 1470-1500

Tin-glazed earthenware

(A) H. 11% in. (30 cm)
Inscribed (on scroll): LAGAMESTARE • ENOMETOCARE
(Lasciami stare e non mi toccare, Let me be and do not touch me)
Fletcher Fund, 1946 46.85.21

(B) H. 12¼ in. (31.1 cm)

Marks (on base): [four wax seals, worn and damaged, one incorporating the letter *D* and another letter in Gothic characters]

Fletcher Fund, 1946 46.85.22

PROVENANCE (A): Sigismond Bardac, Paris (until 1913; sold as part of the Bardac collection to Seligmann); [Arnold Seligmann, Paris and New York, 1913–14; sold as part of the Bardac collection to Schiff]; Mortimer L. Schiff, New York (1914–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 14, for \$750 plus \$37.50 commission, to French and Company for MMA)

EXHIBITIONS (A): "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938; "The Secular Spirit: Life and Art at the End of the Middle Ages," The Cloisters, The Metropolitan Museum of Art, New York, March 25–June 3, 1975

LITERATURE (A): Leman 1913, no. 12, ill.; S. de Ricci 1927, no. 85, ill.; Parke-Bernet 1946, no. 14, ill.; Secular Spirit 1975, no. 127, ill.; Donatone 2013, fig. 6d

PROVENANCE (B): [Michel Boy, Paris and Versailles, until d. 1904]; thereafter, same as A; as no. 15 in the Schiff sale, it was sold for \$500 plus \$25 commission, to French and Company for MMA

EXHIBITION (B): "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE (B): Leman 1913, no. 11, ill.; S. de Ricci 1927, no. 84, ill.; Rackham 1940, p. 37, under no. 133; Parke-Bernet 1946, no. 15, ill.; Donatone 2013, fig. 6c

ONCE INSCRIPTIONS BECAME A CONSISTENT INGREDIENT IN THE decoration of *albarelli* and other vessels, it became possible to make pottery speak.¹ These ceramic voices range from the earthy and vulgar to the poetic to the frankly enigmatic (a riddling that must always have been intended to intrigue). It therefore becomes rather fascinating to compare a mute, conventionally decorated jar with one that bears a legend.

These two jars have not always been together and had different histories until they were brought together in the Sigismond Bardac collection.² They are, however, very similarly manufactured.³ They also have many decorative features in common: the scrolling ornament (a kind of acanthus leaf), the use of saturated dark cobalt blues, and the bands of ornament at the shoulder and base. They were therefore perhaps made in the same workshop. Both are likely to have formed part of large sets, the equipment of pharmacies, but there is no cogent reason to suppose these two formed part of the same commission.

Where they were made remains, however, uncertain. There is no archaeological or other evidence to support the attribution to Faenza in the previous literature. A related group, characterized by the same sharply indented waists but different in both ornament and an inscription on a horizontal scroll, has been ascribed to Deruta.⁴ Yet Deruta products are easily confused with pottery made at this period in Pesaro,⁵ and parallels among fragments found there seem to provide a basis for a provisional attribution to a Pesaro workshop.⁶

Jar B can be admired for the beauty of its painting. It is ornamented with three contour panels, each containing a bird with orange dots around it; two of the birds are crested and must be intended as peacocks. The remainder of the body of each panel is painted with vigorously scrolling foliage with peacock feathers introduced within it. Above and below are horizontal lines with running bands of chevrons.

On the other hand, jar a challenges the viewer more directly with its inscription. On its front is painted a leaping dog, behind which are groups of three dots, floral triangles, and a floral rhomboid. This is set within a contour panel, partly formed by an overarching scroll with the feisty words *lagamestare enometocare* (*lasciami stare e non mi toccare*, Let me be and do not touch me). The words are to be imagined as spoken by the dog. But in addition, perhaps, they might be read as a kind of oblique warning given by the toxic contents of the jar.⁷



Nos. 25A (left) and 25B (right)

(A) Waisted albarello, flanged at narrow opening and everted at flat base. Buff-colored earthenware, covered on outside with glossy white tin glaze, on inside with apparently whitish glaze (largely concealed by residue of contents), underside not glazed. Edges abraded; some cracking to glaze; rim worn and chipped.

(B) Waisted albarello, flanged at narrow opening and everted at flat base. Buff-colored earthenware, covered on outside with glossy white tin glaze, on inside with degraded whitish glaze, underside not glazed. Some abrasion to edges, with retouching. Rim worn. [Notes appear on page 346.]

26. Dish with *Virgin and Unicorn* and the arms of Matthias Corvinus and Beatrice of Aragon

PESARO, PROBABLY CA. 1486-88

Tin-glazed earthenware
Diam. 18% in. (47.9 cm), D. 4 in. (10.2 cm)
Fletcher Fund, 1946 46.85.30

PROVENANCE: Matthias Corvinus, king of Hungary (r. 1458-90), and/or his third wife, Beatrice of Aragon (m. 1476-d. 1508); Château de Langeais, Indre-et-Loire, France (until 1886; Château de Langeais collection sale, Galerie Georges Petit, Paris, December 13-18, 1886, no. 68);1 [Charles Mannheim, Paris, by 1888, until 1901; sold as part of the Mannheim collection to Morgan]; J. Pierpont Morgan, London and New York (1901–d. 1913; on loan to the Victoria and Albert Museum, London, 1901-12 [no. 41], brought to New York 1912); his son, J. P. Morgan, New York (1913–16; on loan to MMA 1914-16 [PM3053]; sold to Duveen as part of the Morgan collection ["Morgan Majolica," no. 23]); [Duveen Brothers, New York, 1916; sold to Schiff]; Mortimer L. Schiff, New York (1916-d. 1931; on loan to MMA 1917-19); his son, John Schiff, New York (1931-46; on loan to MMA 1937-46, on view 1937-41; his sale, Parke-Bernet, New York, May 4, 1946, no. 60, for \$9,500 plus \$475 commission, to French and Company for MMA)

EXHIBITIONS: "The J. Pierpont Morgan Collection," The Metropolitan Museum of Art, New York, February 17, 1914-May 28, 1916; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15-February 27, 1938; "The Dowry of Beatrice: Italian Maiolica Art and the Court of King Matthias," Museum of Applied Arts, Budapest, March 20-June 25, 2008; "Art and Love in Renaissance Italy," The Metropolitan Museum of Art, New York, November 11, 2008-February 16, 2009, and Kimbell Art Museum, Fort Worth, March 15-June 14, 2009; "Search for the Unicorn: An Exhibition in Honor of The Cloisters' 75th Anniversary," The Cloisters, The Metropolitan Museum of Art, New York, May 15-August 18, 2013; "Mattia Corvino e Firenze: Arte e umanesimo alla corte del re di Ungheria," Biblioteca di Michelozzo, Museo di San Marco, Florence, October 10, 2013-January 6, 2014

LITERATURE: Galerie Georges Petit 1886, no. 68 (bizarrely describing the subject as "Saint Genevieve, half-naked, combing a doe"); Molinier 1888, p. 61; Müntz 1895, p. 121; Fortnum 1896, pt. 1, p. 272; Molinier 1898, no. 41, ill.; de Radisics 1900, ill. p. 267; "Collection of J. Pierpont Morgan" ca. 1912, no. A39; Duveen Brothers 1916, no. 23;

THIS UNFORGETTABLE DISH IS ONE OF ONLY FOUR SURVIVING pieces from the most spectacular maiolica commission known from the fifteenth century. The scene in the center is set in a landscape with six little flat-topped hummocks or, more properly, plateaus. In the foreground sits a near-naked young woman with a unicorn resting its head in her lap while she combs the hair on its neck; on the back plateau two stags recline contentedly. Around this central scene is a band of continuous curling ribbon, encircled by a broader band of scrollwork and flowers. On the rim are a double band of scale pattern and a running chain, each link of which is formed by four beads. Two concentric bands of scrolling foliage in blue decorate the back.

At the top, in a contour panel, are shields of the arms of Matthias Corvinus and Beatrice of Aragon,³ linked and suspended by cords beneath an arched royal crown. From this we know that the dish was part of a service made for Matthias Corvinus, king of Hungary from 1458, and/or his wife, Beatrice of Aragon. A successful military ruler who held back the advance of the Ottomans, Matthias was also the creator of the first court north of the Alps in which the cultural and artistic values of the Italian Renaissance found vigorous expression. The Bibliotheca Corviniana, the library he established in his capital at Buda, was one of the greatest humanist libraries of its time. Beatrice, whom he married as his third wife in 1476, was the daughter of Ferdinand I, king of Naples. Their court maintained strong links to Italy, and numerous works of art of various kinds were commissioned in Italy for them, including a series of spectacular illuminated manuscripts.⁴

Three other pieces from the service survive. One, in the Victoria and Albert Museum, London (fig. 55),⁵ is approximately the same size as the Museum's; its center is painted, by the same hand, with a group of naked boys energetically collecting fruit from a tree. Another, also about the same size, in the Phoebe A. Hearst Museum of Anthropology, University of California at Berkeley (fig. 56),⁶ has the arms painted at the top and concentric bands of ornament. A smaller wide-rimmed bowl with a deep well, also in the Victoria and Albert (fig. 57), has the arms at the top, on a border of curling straps and flowers,7 and bianco sopra bianco (white on white) ornament on the sides of the well. There is no way of telling how many pieces the service originally consisted of, or what the overall range of subject matter may have been. The Unicorn subject and the theme of boys picking apples might be construed as having complementary significance in terms of marriage and fertility, but without knowing what the other subjects were this is mere speculation.

The myth of the unicorn, a fierce creature that could be subdued only by a pure maiden, was diffused in medieval bestiaries, acquiring a





S. de Ricci 1927, no. 25, ill.; Frankfurter 1928, pp. 54-55, ill.; Rackham 1940, pp. 42-43; Jebb 1946, p. 89. ill. p. 88; Parke-Bernet 1946, no. 60, ill.; Pugliese 1964, fig. 2; Standen 1964, p. 5, ill. no. 7; Balogh 1966, vol. 1, pp. 437-38 (with bibliography), pl. 673; Pataky-Brestyánsky 1967, pp. 28-30, fig. 8; Balogh 1975, p. 282, fig. 186; Donatone 1976b, p. 15, fig. 11; Herta Bertalan in Matthias Corvinus 1982, no. 212, ill., and fig. 83; Metropolitan Museum 1983, p. 228, no. 61, ill.; Metropolitan Museum 1987, pl. 44; Bertalan 1994, p. 379, fig. 1; Donatone 1994, pp. 58-63, pl. 167; Wilson 1996b, p. xx, n. 6; Bettini 1997, pl. xxvIa; Wilson 1999, pp. 6, 11, n. 16; Ciaroni 2004b, pl. xxi; Moretti 2004, p. 76, fig. 102; Balla 2008, pp. 33-37, ill. nos. 15, 16, 20; Gabriella Balla in Balla and Jékely 2008, no. 3.1, ill.; Dora Thornton in Bayer 2008, no. 3, ill.; Farbaky and Waldman 2011, ill. p. 94; Metropolitan Museum 2012, p. 299, ill.; Wilson 2012, pp. 146-47, fig. 1; Riccetti 2013, fig. 39; Gabriella Balla in Farbaky et al. 2013, no. 47, ill.; Wilson 2015b, p. x

variety of romantic, allegorical, and moral resonances that led to the wide representation of the subject in the art of fifteenth-century Europe, not least in Italy. Earlier than the Museum's dish are a medal by Pisanello of 1447 with the famously religious Cecilia Gonzaga, daughter of the marchese of Mantua, on the obverse and a unicorn with the features of a goat resting its head on the lap of a semidraped lady on the reverse;⁸ a Florentine engraving of about 1460–80, attributed to Baccio Baldini, in which the woman is identified as "Marietta";9 two celebrated drawings by Leonardo da Vinci;10 and, particularly interesting here, two tiles from a pavement in Parma, which was probably produced in Pesaro or by potters from that city between 1471 and 1482 (fig. 58). 11 Dating from a few years later (about 1480-90 and 1500, respectively) and demonstrating how widely this subject was disseminated are the two justly famous sets of tapestries woven in the southern Netherlands: The Hunt of the Unicorn at The Cloisters and The Lady and the Unicorn at the Musée National du Moyen Âge in Paris.¹²

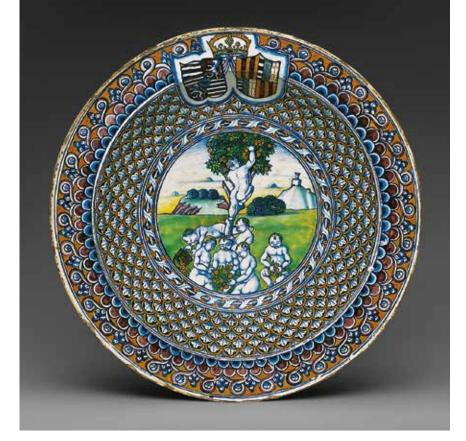
It has been noted that the unicorn myth, with its focus on female chastity, was specifically appropriate for betrothals. Indeed, records indicate that at the wedding banquet of Matthias and Beatrice in 1476, a buffet of ceremonial silver and gold was accompanied by two large silver unicorns. Under this interpretation, the putti picking fruit on the dish in the Victoria and Albert Museum could be interpreted as a symbol of hoped-for wifely fertility. In most recent study of the service argues, on the basis of this iconography, that it is likely to have been commissioned for their wedding in 1476. Certainly, the coats of arms show that it must have been executed between the date of the marriage and that of Matthias's death, in 1490. The arms on the dexter (the viewer's left) shield are in a form recorded as used by Matthias from 1480, but the evidence does not allow for precise heraldic dating. In the coats of arms show that

This suggestion of a slightly later date for the maiolica service is supported by its place of production and by the likely circumstances under which it was made. The Museum's dish and its companions were for many years thought to have been made in Faenza (and sometimes other places). However, the availability and study since the 1980s

fig. 55 Dish from the Corvinus service. Pesaro, probably ca. 1486–88. Tin-glazed earthenware. Victoria and Albert Museum, London (741-1860)

fig. 56 Dish from the Corvinus service. Pesaro, probably ca. 1486–88. Tin-glazed earthenware. Phoebe A. Hearst Museum of Anthropology, University of California at Berkeley (7-7730)

fig. 57 Smaller bowl from the Corvinus service. Pesaro, probably ca. 1486–88. Tinglazed earthenware. Victoria and Albert Museum, London (1733-1855)







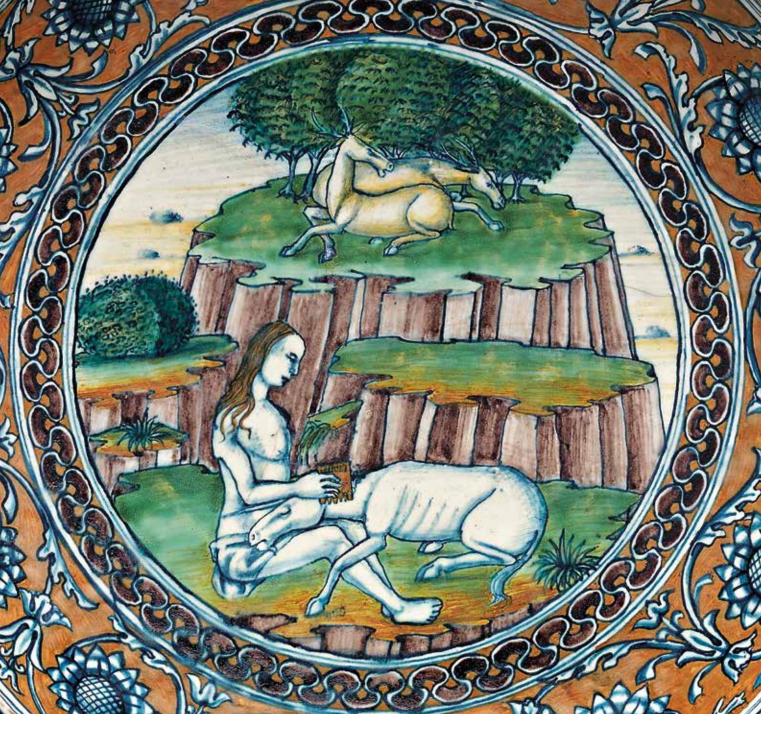




fig. 58 Tile with Virgin and Unicorn. Probably Pesaro, ca. 1471–82. Tin-glazed earthenware. Galleria Nazionale, Parma

of fragments from Pesaro, with numerous examples of ornament of this type found locally, now leave no doubt that the service was made by potters from there. ¹⁷ Pesaro was rapidly developing as one of the most successful centers producing high-quality maiolica in the second half of the fifteenth century.

Excavations in Buda (in the old royal palace) have provided evidence not only of maiolica imported from Italy in the late fifteenth century but also of a local workshop, active in the 1480s and 1490s, that fabricated tiles and tableware in the Italian style. This is the first substantial attempt known in the Renaissance to make maiolica in that style outside Italy. Since the Buda products have stylistic affinities with Pesaro maiolica, it is supposed that the manufactory was established by potters from Pesaro. There might, therefore, seem room for confusion between maiolica exported from Pesaro and ceramics produced in Buda by Pesaro potters. However, the evidence of the archaeological material, which looks rather different, would seem to rule out the possibility that the service was made in Hungary for Beatrice and Matthias rather than imported.¹⁸

With the attribution of the dish established, stylistic arguments can also be adduced in favor of a date later than 1476. The figurative centers of two of the dishes from the service constitute a genuine, if rudimentary, attempt at istoriato (story-painting) with the construction of pictorial space that properly recedes. Although Pesaro was in the vanguard of the development of what may be called a full-fledged istoriato style, there are no firmly datable examples from there before 1490. Thus the service would have been almost incredibly avant-garde if painted as early as 1476. The Virgin and Unicorn tile illustrated here, executed between 1471 and 1482, very likely in Pesaro, shows no equivalent pictorial ambition.

Furthermore, documentary evidence of Hungarian interest in maiolica dates from the later 1480s, when it seems that Beatrice took notice of this developing Italian art form. In August 1486, the Ferrarese ambassador in Buda, Cesare Valentini, wrote to Eleonora of Aragon, Duchess of Ferrara, that her sister Beatrice would welcome a gift of "Faenza earthenware works," by which she "would be more delighted than if they were of silver." ²⁰

The ruler of Pesaro at this time was Camilla of Aragon, another Neapolitan princess and cousin of Beatrice and Eleonora. Her husband, Costanzo I Sforza, had died in 1483, and from then until 1489 Camilla acted as regent of Pesaro in the name of her stepson, Giovanni Sforza. In April 1486 she issued an edict designed to protect and promote the developing maiolica industry in Pesaro, competing at the time with Faenza for supremacy in production of artistic

ceramics. Pesaro maiolica is described in that document as "more beautiful work than is made anywhere else in Italy; this work is carried out in numerous workshops, more than ever . . . it is praised by people of understanding throughout Italy and beyond."²¹

Moreover, a document from May 1488 in the Pesaro archive records that a leading potter of the city, Francesco di Angelo da Sant'Angelo, was unable to be present since he was away "in distant parts of Hungary and other places." While Francesco may conceivably have been in Hungary to help establish the pottery works at Buda, it is tempting to imagine that he was delivering this actual service to Beatrice and Matthias.

Given that it was known that Beatrice had a taste for maiolica and that her cousin Camilla was eager to promote the reputation of the Pesaro industry, to which high-prestige commissions would contribute, the circumstantial evidence makes plausible the hypothesis that the service, including the Museum's dish, was commissioned and made in Pesaro as a gift from Camilla to Beatrice, queen of Hungary, in about 1486-88. There is abundant evidence that maiolica in the Renaissance was often commissioned to be given by one woman to another, and the iconography of the two figural dishes surviving from the service, if interpreted as celebrating chastity and fertility, might seem in some degree appropriately "feminine" subjects.23 From the evidence of the surviving pieces, and of the Museum's dish especially, it is easy to see why the service would have been appealing. And the images celebrating chastity and fertility would have remained apposite even after Beatrice's marriage. The suggestion that the service was a gift from Camilla and the dating here proposed are both hypothetical, however, and await further archival or other corroboration.

Dish, deep, curving well, sloping rim slightly flanged at edge. Somewhat warped in firing. Two holes in thick foot ring made before plate glazed, so placed that plate hangs correctly from them. Two supplementary holes for suspension drilled at bottom of foot ring postfiring. Pinkish-buff earthenware, covered on front and back with white tin glaze. Repaired cracks run across from nine o'clock; large restored loss to edge. Wear and retouching to edge. Conservation done at MMA, 1986. [Notes appear on pages 346–47.]

27. Vase

PROBABLY PESARO, CA. 1490-1500

Tin-glazed earthenware
H. 10¾ in. (27.3 cm)
Fletcher Fund, 1946 46.85.25

PROVENANCE: probably Alessandro Castellani, Rome (by 1876, until 1878; his sale, Hôtel Drouot, Paris, May 27-29, 1878, no. 21, for 420 francs, to Fau); Joseph Fau (1878-84; his sale, Hôtel Drouot, Paris, March 3-8, 1884, no. 42, for 280 francs); J. Pierpont Morgan, London and New York (until d. 1913; on loan to the Victoria and Albert Museum, London, 1901-12 [no. 252], brought to New York 1912); his son, J. P. Morgan, New York (1913-16; on loan to MMA 1914–16 [PM3048]; sold to Duveen as part of the Morgan collection ["Morgan Majolica," no. 95]); [Duveen Brothers, New York, 1916; sold to Schiff]; Mortimer L. Schiff, New York (1916-d. 1931; on loan to MMA 1917-19); his son, John Schiff, New York (1931-46; on loan to MMA 1937-46, on view 1937-41; his sale, Parke-Bernet, New York, May 4, 1946, no. 99, for \$700 plus \$35 commission, to French and Company for MMA)

EXHIBITIONS: Centennial Exhibition, Philadelphia, 1876; "The Castellani Collection," The Metropolitan Museum of Art, New York, 1877–78; "The J. Pierpont Morgan Collection," The Metropolitan Museum of Art, New York, February 17, 1914–May 28, 1916; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: Antiquities Exhibited by Signor Alessandro Castellani 1876, no. 16 (probably this object); Castellani Collection 1877, no. 21; Hôtel Drouot 1878, no. 21; Hôtel Drouot 1884, no. 42; Duveen Brothers 1916, no. 95; S. de Ricci 1927, no. 93, ill.; Parke-Bernet 1946, no. 99, ill.; Giacomotti 1974, p. 69, under no. 268

THIS ELABORATE VASE IS OF AN UNUSUAL FORM. IT STARTS FROM a somewhat squat, globular shape, which has two ridges around it that give it a satisfying architectural solidity; this is then lifted up on the high, stepped, hollow foot. The most striking and unusual elements are the eight scrolling handles, extending from the body to the rim, in the form of leaves that add an element of naturalism. The painted decoration in horizontal bands includes running, twisted ribbons, scale patterns, flowers and stylized leaves, arches, and, around the middle, a continuous garland. Circling the neck, between the handles, are roughly painted ovals and dots.

Another vessel of this form with similar decoration, now in the Musée du Louvre, Paris, is evidently from the same workshop.¹ Neither has a lid or a flange to accommodate a tied-on cover. Given their flamboyance, the two pieces are quite likely to have been conceived as flower vases rather than as containers for food, herbs, or spices. Although both vases have previously been attributed to a Faenza workshop,² studies carried out in Pesaro in the last thirty years allow us to ascribe them to a potter working there.³ Indeed, in their decoration and bright palette, they may be compared with the Corvinus service (no. 26), although the vases may be a little later.⁴

This object corresponds to the catalogue description of (and is almost certainly identical with) a piece that was once part of the superlative collection brought to America in 1876 by Alessandro Castellani and then exhibited at the Philadelphia Centennial and subsequently at the Museum.

Globular vase, two reinforcing ridges forming band around middle, high, flaring, stepped hollow foot. Eight scrolling, leaf-shaped handles extending from ridge just below rim down to body. Pinkish-buff earthenware, covered on outside and inside and within foot with white tin glaze. Repairs to foot; wear to rim. Conservation done at MMA, 2004. [Notes appear on page 347.]



28. Storage jar or vase

PROBABLY GUBBIO, CA. 1495-1510

Tin-glazed earthenware, lustered H. $7\frac{1}{2}$ in. (18.9 cm) Inscribed (on bands): (on one side) $\cdot R \cdot$; (on the other) $\cdot F \cdot$ Fletcher Fund, 1946 46.85.46

PROVENANCE: [Charles Mannheim, Paris, by 1898, until 1901; sold as part of the Mannheim collection to Morgan]; J. Pierpont Morgan, London and New York (1901–d. 1913; on loan to the Victoria and Albert Museum, London, 1901–12 [no. 53], brought to New York 1912); his son, J. P. Morgan, New York (1913–16; on loan to MMA 1914–16 [PM3107]; sold to Duveen as part of the Morgan collection ["Morgan Majolica," no. 59]); [Duveen Brothers, New York, 1916; sold to Schiff]; Mortimer L. Schiff, New York (1916–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 22, for \$500 plus \$25 commission, to French and Company for MMA)

EXHIBITIONS: "The J. Pierpont Morgan Collection," The Metropolitan Museum of Art, New York, February 17, 1914–May 28, 1916; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: Molinier 1898, no. 53; Wallis 1904, fig. 67; Duveen Brothers 1916, no. 59; S. de Ricci 1927, no. 12, ill.; Parke-Bernet 1946, no. 22



THIS VESSEL IS PAINTED IN BLUE, ENRICHED WITH BROWNISH and pinkish-red luster. On one side, between cusped lozenges in a rectangular panel with diapering above and below, is the letter F; on the other side, in a similar panel, R. The significance of these letters is unexplained, and they could have some reference to the intended contents. However, since only one side of the jar would have been visible when it stood on a pharmacy shelf, it is not clear how this would work (for further discussion of the possibilities, see "Italian Maiolica Painting: Composing for Context" by Luke Syson in this volume). The high, prominent handles and the way the rim is flanged to take a cover, however, might be thought to militate against the notion that a jar like this was primarily intended as a vase. There are lozenges, roundels, and small scrolls on the shoulders. The handles are striped across in golden luster and blue.

Although Deruta was almost certainly the earliest Italian town to produce luster on a substantial scale (see no. 81), some of the most spectacular achievements of Italian lusterware were made farther north (but still in what is now the region of Umbria), at Gubbio. In Gubbio, which was in the Renaissance part of the Duchy of Urbino, the production of lusterware is associated with the name of the successful entrepreneurial potter Giorgio di Pietro, who adopted the surname Andreoli.¹ Giorgio came from Lombardy; his elder brother Salimbene, also a potter, had arrived in Gubbio by 1488, and Giorgio may have been there by then, too. In 1495 he entered into partnership with an established local potter, Giacomo Paolucci, to produce two thousand five hundred pieces of pottery, at least some of it lustered. Later, Giorgio supplanted Paolucci as the leading potter in Gubbio, established a successful business specializing in luster, and came to be known as Maestro Giorgio delle Maioliche (see nos. 72–80).

The earliest dated piece marked by Giorgio is from 1518,² but records indicate that he had been making luster since at least 1495. The identification of this early Gubbio lusterware is rendered difficult by the fact that we do not have, as we do for Deruta, a large body of locally found shards or kiln waste to document local production. It is clear, however, that some lusterware made in Gubbio was similar in type to what was being produced in Deruta³ and that some of the potters who worked for Giorgio for extended periods were from Deruta.⁴

A brilliant red luster was to become a hallmark of Gubbio production. It used to be thought a firm indication of a Gubbio origin, but subsequent finds have shown that red luster was also made at Deruta about 1500–1510, although it was never taken up on a large scale and was later more or less completely abandoned by Deruta potters. As a result, there is a group of pieces, decorated in red and gold luster,



that cannot at present be firmly attributed between Deruta and Gubbio.⁵

The origin of the Museum's vessel may become clear only when more locally found material from Gubbio is published or available for study. Nevertheless, Giulio Busti comments that the specific decorative motifs on this piece do not have exact parallels on archaeological fragments found in Deruta. Gubbio thus seems the most likely origin.

We do not yet have sufficient criteria, in the early period of luster production at Gubbio, for distinguishing lusterware made under the direction of Giacomo Paolucci from that made under the direction of Giorgio. Nor do we know how many (if any) other luster kilns were operating in the town

around the time this jar was made. A definite attribution to a specific Gubbio workshop is not therefore, in the present state of knowledge, possible.

Jar or vase, sides nearly vertical and swelling slightly toward shoulders, flanged at rim, slightly everted at flat base. Two strap handles formed of single strips of clay, pressed in at bottom to form small, everted "tail." Pinkish-buff earthenware, covered on outside with white tin glaze, on inside with yellowish translucent glaze, underside not glazed. Cracks running up from base. Wear and chipping to rim and handles. [Notes appear on page 347.]

29. Dish with centaur and centauress battling

DERUTA OR GUBBIO, CA. 1500-1510

Tin-glazed earthenware, lustered

Diam. 17¼ in. (43.8 cm), D. 3 in. (7.6 cm)

Inscribed (on scroll): FR [R crossed] · EL^AF · MI

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 29.100.95

PROVENANCE: Hollingworth Magniac, London and Colworth, Bedfordshire (until d. 1867; Magniac sale, Christie's, London, July 2, 4–8, 11–15, 1892, no. 481, for £205 plus premium, to Duveen); [Duveen Brothers, New York, 1892; probably sold the same year, for \$1,800, to Havemeyer]; Mr. and Mrs. H. O. Havemeyer, New York (probably 1892, until his death in 1907); Mrs. H. O. (Louisine W.) Havemeyer, New York (1907–d. 1929)

LITERATURE: Christie's 1892, no. 481; Frelinghuysen 1993, p. 103, pl. 92; Wilson 2014, p. 124, fig. 6

fig. 59 Unknown artist, Two Centaurs in Battle. Florence, ca. 1480–1500. Engraving. Trustees of the British Museum, London (PD1841,1211.4)



THE SUBJECT IN THE CENTER OF THIS HAUNTING DISH, PAINTED in blue and green, with reddish and pale golden luster, is unusual in Renaissance art. On a grassy stage, with a suggestion of the sky behind, a male centaur rears up and lifts a sword to strike a female centaur, whose head droops in defeat as the three-balled flail she is carrying slumps to the ground. The curved line across her face may be intended to represent a wound, and both figures bleed in red luster. On the rim, a row of "wolves' teeth" ornament with stylized plants is separated by six ovals studded with stars.

The subject is somewhat mysterious. The female centaur is evidently vanquished, and the words partially inscribed on the scroll above them may be thought of as spoken by her. She may be saying something like "Frappa, e la fine mia" (Strike, it is the end for me), but this is highly speculative. Is the subject some kind of variant, with comic-erudite reference to classical mythology, to the "battle of the sexes"? But in such battles, the male usually comes out the loser, as in number 74 in this volume.

In classical mythology, the centaurs were a race of wild creatures, half human, half horse, that lived in the mountains of Thessaly. They were regarded as representing uncontrolled wildness. The best-known story relating to them is the Battle of the Lapiths and Centaurs from Ovid's *Metamorphoses*.² The centaurs, invited to the wedding of Hippodamia and Pirothous, king of the Lapith tribe, got drunk and tried to abduct the Lapith women, resulting in a bloody battle. Centaurs are naturally picturesque: one of the most famous Renaissance representations of the creature is found in Botticelli's *Pallas and the Centaur* in the Uffizi Gallery, Florence.

Elements of the design, and especially the figure of the victorious centaur, exhibit similarities to a late fifteenth-century Florentine engraving of two male centaurs in battle, somewhat in the manner of Antonio Pollaiuolo (fig. 59).³ Since the correspondence is not exact, the resemblance may indicate that both derived from a common source rather than that the maiolica painter had the engraving in front of him.

In style, the dish is related to a striking group of large lustered wares, some with unusual and memorable secular subjects. One in the Musée du Louvre, Paris, has a woman with a basket of penises.⁴ Two, in the Victoria and Albert Museum, London,⁵ and the Ashmolean Museum of Art and Archaeology, University of Oxford,⁶ have subjects based on woodcuts in an edition of Aesop's *Fables* published in 1485. The Robert Lehman Collection at the Museum has a dish with an unidentified coat of arms,⁷ while the Museo Internazionale delle Ceramiche in Faenza has one depicting Saint Ubaldus, the patron of Gubbio.⁸ A dish in the Louvre apparently related to the preceding



examples has the arms of the Montefeltro, dukes of Urbino.⁹ All the dishes, though not necessarily by a single painter, seem likely to have been produced in the same place. That with the Montefeltro arms must have been made no later than 1508, when that family gave way as dukes of Urbino to the Della Rovere,¹⁰ and the whole group seems likely to date from about 1500 to 1510.

In the past, these dishes have usually been said to have been made in Deruta, and this may well be right, ¹¹ for the "wolves' teeth" border and stylized plants are typically Deruta motifs. However, as discussed under number 28, it has recently been cogently argued that the documented lusterwares produced in Gubbio, by Giacomo Paolucci, Maestro Giorgio, or the two of them in partnership, in the years between 1495 and 1515, must have sometimes been

very like the contemporaneous lusterware of Deruta. ¹² The presence, on two of the dishes previously mentioned, of Saint Ubaldus and the Montefeltro arms (since Gubbio was part of the Duchy of Urbino) points to Gubbio rather than to Deruta. ¹³ Definitive attribution awaits further study and, specifically, the publication of more archaeological material from Gubbio. ¹⁴

Large dish, broad, curving well, sloping rim flanged at edge. Somewhat warped in firing. Thick foot ring pierced twice before firing in such a way that dish hangs correctly. Earthenware, covered on front with slightly speckled white tin glaze, on back with thin, translucent yellowish glaze, unglazed within foot ring. Broken across from eleven to seven o'clock and repaired. Some wear to inner and outer edges of rim. Luster worn, especially red luster on body of male centaur. Conservation done at MMA, 1941 and 1986. [Notes appear on page 347.]

30. Two-handled pharmacy or storage jar with arms of the Orsini family and profile head of a man

PROBABLY DERUTA, CA. 1460-80

Tin-glazed earthenware
H. 14 in. (35.6 cm)
Marks (scratched on underside): *lb.x.d.vi*.
Fletcher Fund, 1946 46.85.26

PROVENANCE: J. Pierpont Morgan, London and New York (until d. 1913; probably on loan to the Victoria and Albert Museum, London, brought to New York 1912); his son, J. P. Morgan, New York (1913–16; on loan to MMA 1914–16 [PM3079]; sold to Duveen as part of the Morgan collection ["Morgan Majolica," no. 98]); [Duveen Brothers, New York, 1916; sold to Schiff]; Mortimer L. Schiff, New York (1916–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 86, for \$2,700 plus \$135 commission, to French and Company for MMA)

EXHIBITIONS: "The J. Pierpont Morgan Collection," The Metropolitan Museum of Art, New York, February 17, 1914–May 28, 1916; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: "Collection of J. Pierpont Morgan" ca. 1912, no. A21; Breck 1914, ill. facing p. 55; Duveen Brothers 1916, no. 98; S. de Ricci 1927, no. 90, ill.; Avery 1938, p. 13; Rackham 1940, p. 50, under no. 163; Parke-Bernet 1946, no. 86, ill.; Donatone 1987b, pp. 43–45, figs. 5, 6; Rasmussen 1989, p. 14; McNab 1991, figs. 9, 10; Donatone 1994, pls. 157, 158; Donatone 2013, pp. 64–67, pl. IX; Riccetti 2013, fig. 21



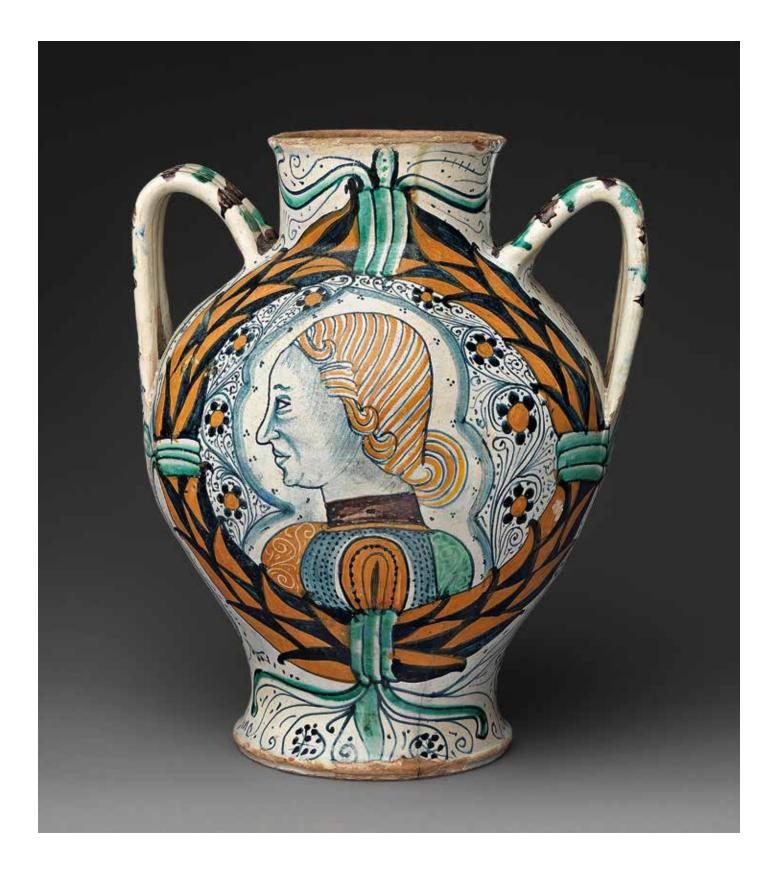
THIS MEMORABLE JAR IS OF A SHAPE THAT COULD HAVE SERVED not only for pharmaceutical or domestic storage purposes but also equally as a vase, in the same way as Hispano-Moresque lusterware did in Italian palaces, but with very different ornamental elements.

One side is painted with the profile head of a young man in a contour panel against a background of triple dots; his clothing is partly decorated with scrolls scratched through the orange to the white beneath. The contour panel is itself framed by flowers and tendrils that are somewhat reminiscent of Valencian lusterware. Encircling all is a large leaf garland tied at the top, bottom, and sides with flamboyantly fluttering ribbons. On the other side, also in a contour panel, is a shield of arms, intended as the arms of the Orsini family. Outside this second contour panel, similarly framed by a large leaf garland, are panels of ornament with lozenges and small scrolls. The remainder of the surface is summarily decorated with scrolls incorporating stylized plants with radiating lines and dots. The handles are horizontally striped with copper green and manganese purple.²

The Orsini were one of the most powerful families of medieval and Renaissance Rome. Their arms occur often on maiolica made at Deruta in Umbria, on the Tiber River about seventy-five miles north of Rome.³ Indeed, Deruta potteries seem to have had extensive markets in Rome at this period, especially at the upper social levels.⁴ The attribution of this piece to a Deruta potter is supported by both stylistic and technical considerations. The garland of spiky leaves and the lozenges around the arms, as well as the profile in a contour panel and other decorative motifs, such as the Valencian-style flowers, are all characteristic of Deruta production.⁵ And what appears to be a separate layer of slip between the body and the tin glaze⁶ is a technical feature also entirely compatible with late fifteenth-century practice at Deruta.

Thus, the earlier suggestion, followed in the Museum's records, that the jar was made in Naples is not followed here. Nor is the argument that the profile represents a particular member of the Orsini family, of the branch based at Nola, near Naples.⁷ Neither this attribution, nor an alternative hypothesis that the jar was made in Sicily,⁸ is supported by tangible or specific archaeological or other evidence. Despite the presence of the coat of arms, we cannot even know if the male profile was meant to represent a specific individual or if its apparently individualized features were intended to give an impression of specificity and thereby add visual interest. If portrait he is, his precise identity is now impossible to recover, although that he is a member of the Orsini family surely remains the most likely solution.

Scratched on the underside are the Roman numerals *lb.x.d.vi*. Such marks, made while a vessel was in use in a pharmacy, are found quite often on Italian Renaissance pharmacy jars. If interpreted as



ten *libbre* (pounds) and six *once* (ounces), they could be read, at the measures used by apothecaries in the Papal States, as indicating seven pounds fourteen ounces (3,560 grams); the actual weight of the jar now is seven pounds eleven ounces (3,479 grams). The closeness of the two figures, taking account of the imprecision of Renaissance measurements and damage and repairs since the piece was made,⁹ suggests that these scratch marks designated the weight of the empty jar. If the pharmacist knew that measurement, it became simple to calculate the weight of its contents by determining the weight of the full vessel and

then deducting that of the jar itself (see nos. 3, 23, and 36). In any case, these scratch marks show that, whether or not it was originally intended specifically for use in a pharmacy, the jar was so used for a period during its working life.

Jar of baluster form, flaring at flat base, slightly flanged at rim. Two broad strap handles, each formed of three strips of clay. Pinkish-red earthenware, covered on outside with whitish tin glaze (apparently over slip), on inside with translucent glaze, underside not glazed. Cracked around base and rim. Chipping and wear to rim. Extensive losses to glaze repaired. Conservation done at MMA, 2013. [Notes appear on pages 347–48.]

31. Two-handled albarello or vase with crowned eagles

DERUTA, CA. 1460-80

Tin-glazed earthenware
H. 9½ in. (24.1 cm)
Gift of J. Pierpont Morgan, by exchange, 1965 65.6.2

PROVENANCE: Monsieur de Rozière, Paris (until 1902; his sale, Hôtel Drouot, Paris, March 3–5, 1902, no. 13); [Charles Mannheim, Paris, until d. 1910; his sale, Galerie Georges Petit, Paris, 1910, no. 1]; Walter von Pannwitz, Berlin (until d. 1920); [Rosenberg and Stiebel, New York, until 1965; one of fourteen maiolica pieces given by the dealers to MMA in exchange for a group of eighteenth-century boxes and dance cards (*carnets de bal*) from the Morgan collection]

EXHIBITION: "Patterns of Collecting: Selected Acquisitions, 1965–1975," The Metropolitan Museum of Art, New York, December 6, 1975–March 23, 1976

LITERATURE: Hôtel Drouot 1902b, no. 13; Galerie Georges Petit 1910, no. 1, ill.; von Falke 1925b, no. 77, pl. xvII; Chompret 1949, vol. 2, fig. 371; Jessie McNab in Metropolitan Museum 1975, p. 274, ill.; Norman 1976, p. 165, under no. c80 TOWARD THE END OF THE FIFTEENTH CENTURY, ITALIAN POTTERS moved beyond the styles influenced by the imported lusterware that had had such an impact on the form and decoration of pottery, particularly around 1440–80 in Tuscany. However, certain elements of Valencian design persisted in some workshops. Both the form and the decoration of this forceful but simple jar owe a distant debt to Valencian pottery, although the feel of the object is entirely different. The dramatic flat handles, cut out of chunky slabs of clay, seem in some degree to enshrine a memory of those on vases (of various shapes) made by Muslim potters in Spain—from the Alhambra vases made in Málaga (see fig. 13) to several produced in Valencia in the fifteenth century for the Italian market, such as the magnificent example of about 1470 in the British Museum, with arms and ring *impresa* that indicate it was executed for Piero de' Medici or his son Lorenzo.²

The eagle displayed crowned that appears in a shield on each side of the vessel³ may also be interpreted as an echo of the splendid eagles and other creatures painted on the reverse of ambitious fifteenth-century Hispano-Moresque dishes (see fig. 12). This so-called spread-eagle, a motif particularly associated with the Holy Roman Empire and, in Italy, with the pro-Imperial Ghibelline faction, is so pervasive in heraldry that its specific reference here is impossible to determine. It may be that it has no special association with a family or regime in this case but is simply meant to denote grandeur. Rays, straight and curling diagonal dashes, and cross-hatching appear above, below, and to the sides of the panel with the shield. The palette comprises not just dark blue, purple, and green but also an uneven yellowish-brown. The strokes of yellow-brown are painted using a pigment with a small amount of antimony and a larger amount of iron.⁴ The way in which they are applied suggests an attempt to give the impression of luster.

The idea that the painter has sought to suggest luster is interesting in the context of the likely date and place of production. Although examples of this type have been variously attributed until quite recently to Faenza and, more often, to Florence, finds of closely related fragments at Deruta published in the 1980s leave little doubt that this vessel was made there. The ornament scratched through the manganese ground of the handles was a standard Deruta motif in the second half of the fifteenth century. At about the same time that this piece was made, luster was beginning to be produced in Deruta for the first time, launching a production locally that was to become the center of the largest-scale, almost industrial, production of luster anywhere in Renaissance Italy. Jars or vases similar in form and ornament, though with different main motifs, include two in the Wallace Collection, London, and one in the Museo Nazionale del Bargello, Florence.

Albarello or vase, widening slightly toward top, cylindrical neck flanged at rim, slightly everted at flat base. Two large, cusped, flat handles. Earthenware, covered on outside with whitish tin glaze, on inside with brownish, semitranslucent glaze, underside not glazed. Intact; some wear to rim; some chipping overall, especially at base. Crackling to glaze. [Notes appear on page 348.]



32. Vase or jar with love motifs

DERUTA, CA. 1470-90

Tin-glazed earthenware
H. 10% in. (25.7 cm)
Inscribed (on scroll): NONTEPOSSOLASSAR (Non ti posso lasciare, I cannot leave you)
Gift of J. Pierpont Morgan, by exchange, 1965 65.6.3

PROVENANCE: Monsieur de Rozière, Paris (until 1902; his sale, Hôtel Drouot, Paris, March 3–5, 1902, no. 4); [Charles Mannheim, Paris, until d. 1910; his sale, Galerie Georges Petit, Paris, 1910, no. 2]; Walter von Pannwitz, Berlin (until d. 1920); [Rosenberg and Stiebel, New York, until 1965; one of fourteen maiolica pieces given by the dealers to MMA in exchange for a group of eighteenth-century boxes and dance cards (*carnets de bal*) from the Morgan collection]

EXHIBITIONS: "Patterns of Collecting: Selected Acquisitions, 1965–1975," The Metropolitan Museum of Art, New York, December 6, 1975–March 23, 1976; "Art and Love in Renaissance Italy," The Metropolitan Museum of Art, New York, November 11, 2008–February 16, 2009, and Kimbell Art Museum, Fort Worth, March 15–June 14, 2009

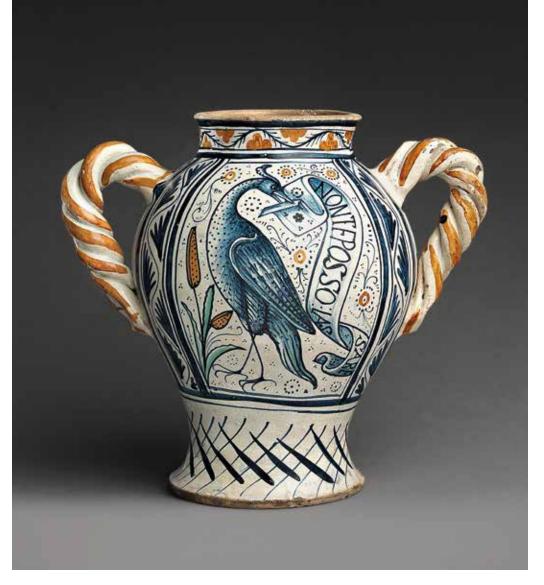
LITERATURE: Hôtel Drouot 1902b, no. 4; Galerie Georges Petit 1910, no. 2, ill.; von Falke 1925b, no. 78, pl. xvII; Jessie McNab in Metropolitan Museum 1975, p. 274, ill.; Dora Thornton in Bayer 2008, no. 23, ill.

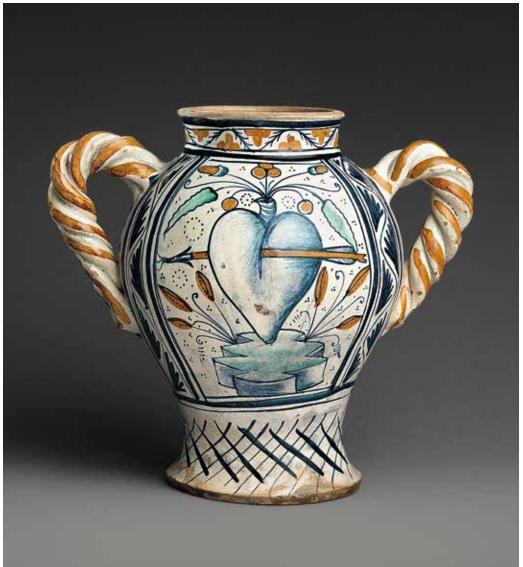
THIS PEAR-SHAPED VASE, DELECTABLY REDOLENT OF RENAISSANCE romance, is likely to have been a love gift. The lively decoration is in two main panels, flanked by wavy lines with sprays of dashes. A running tendril with trefoil plant motifs decorates the neck, while at the base thin, diagonal dashes are crossed by thick ones. The twists of the handles are outlined in orange. While all this energetic color is appealing, the main message is conveyed by the figurative elements in each panel. On the front, among groups of dots and simple scrolls, a crested bird looking backward holds in its beak a scroll inscribed Nontepossolassar (Non ti posso lasciare, I cannot leave you); in front of the bird is a stylized plant. On the back, standing on a rudimentary plateau, an arrow pierces a heart-shaped fruit with a flowering stalk of what appear to be acorns.

Containers of this form could be used for storage by sealing them with a cover tied over the flange at the rim, but there is also evidence that they could also be employed as pots for plants.² The imagery of the bird expressing fidelity in love complements the amorous motif of a pierced heart.³ A jar of identical form and similar ornament (probably from the same workshop), in the Museo Internazionale delle Ceramiche in Faenza, has inscriptions with, rather oddly, two female names, *Ludivicha* and *Gabriiella* [sic] be[lla].⁴ It may be that jars such as this were made to be given as gifts to young women, either as betrothal presents from their husbands-to-be or just possibly from their families or others. Whether the vase was intended as storage jar or plant pot, the lasting role of what surely started out as a love gift, but in this case a durable one, might have been to reinforce the role of a married woman as wife, home manager, and mother.

The form, especially the twisted handles, and the decoration are characteristic of Deruta pottery in the second half of the fifteenth century.⁵

Pear-shaped vase, flanged at rim, everted and chamfered at flat base. Two twisted handles. Pinkish earthenware, covered on outside with white tin glaze, on inside with thin, translucent glaze, underside not glazed. Some wear and chipping; overall crackling to glaze. [Notes appear on page 348.]





33. Albarello or vase

PROBABLY DERUTA, CA. 1480-1500

Tin-glazed earthenware H. 10¾ in. (27.3 cm) Fletcher Fund, 1946 46.85.23

PROVENANCE: [Charles Mannheim, Paris, until 1901; sold as part of the Mannheim collection to Morgan]; J. Pierpont Morgan, London and New York (1901–d. 1913; probably on loan to the Victoria and Albert Museum, London, 1901–12, brought to New York 1912); his son, J. P. Morgan, New York (1913–16; on loan to MMA 1914–16 [PM3084]; sold to Duveen as part of the Morgan collection ["Morgan Majolica," no. 28]); [Duveen Brothers, New York, 1916; sold to Schiff]; Mortimer L. Schiff, New York (1916–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 19, for \$1,600 plus \$80 commission, to French and Company for MMA)

EXHIBITIONS: "The J. Pierpont Morgan Collection," The Metropolitan Museum of Art, New York, February 17, 1914–May 28, 1916; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: Wallis 1904, fig. 85; Breck 1914, ill. facing p. 56; Duveen Brothers 1916, no. 28; S. de Ricci 1927, no. 23, ill.; Parke-Bernet 1946, no. 19, ill.

production centers is a constantly developing field. Traditional attributions often persist in sale catalogues, and sometimes beyond, well after new evidence or reassessment of existing evidence has shown the need for rethinking. Such evidence can include, among other elements, archival research, heraldic interpretation, analysis of ornament, scientific analysis of clays—although, since maiolica potters sometimes used clay dug far away from the place where they were working, this has not proved as helpful as was once hoped—and art historical identification of works by particular painters. However, by far the most important factor with respect to the maiolica of fifteenth-century Italy has been the study of material retrieved from the ground, both from systematically excavated sites and from more casually accumulated bodies of material found in particular towns, the latter needing to be treated with caution. This memorable *albarello* is a case in point.

The body is painted on an orange ground with a pattern, nearly identical on both sides, of abstract and foliate ornament arranged around and within a lozenge; the motif in the center resembles an inverted fleur-de-lis and suggests a design for a square tile. Around the shoulder is a band of scale pattern, around the neck a narrow band of simple zigzag with dots, and around the base a row of blue crosses.

The Museum's records have previously attributed the vessel to Siena. Although exact parallels to the lozenge motif have not been found in fragments excavated at Deruta,¹ the coloring, the scale pattern on the shoulders, the twisted handles, and the rough crosses around the base link this piece with archaeologically documented Deruta products of the last years of the fifteenth century. There is indeed some similarity between Deruta and Siena maiolica about 1500, but Deruta was the more productive center of maiolica manufacture at this date, and research in recent years has suggested that most of the pieces that have in the past been classified as "Siena or Deruta" were actually made in Deruta.²

An *albarello* sold at the Adolf von Beckerath sale in 1913 and now in the Museum of Applied Arts, Budapest, appears likely to derive from the same workshop.³

Broad albarello or vase, sides nearly vertical, flanged at rim, slightly everted at flat base. Two applied twisted handles. Buff-colored earthenware, covered on outside with whitish tin glaze, on inside with semitranslucent glaze, underside not glazed. Large kiln scar on one side next to bottom of lozenge. Minor wear and chipping to handles and rim. Cracked and scored around base. Extensive crackling to glaze. [Notes appear on page 348.]



34. Dish with arms of the Visconti family

DERUTA, CA. 1480-1500

Tin-glazed earthenware Diam. 15 in. (38.1 cm), D. 3¼ in. (8.4 cm) Fletcher Fund, 1946 46.85.16

PROVENANCE: J. Pierpont Morgan, London and New York (1901–d. 1913; on loan to the Victoria and Albert Museum, London, 1901–12 [no. 245], brought to New York 1912); his son, J. P. Morgan, New York (1913–16; on loan to MMA 1914–16 [PM3168]; sold to Duveen as part of the Morgan collection ["Morgan Majolica," no. 88]); [Duveen Brothers, New York, 1916; sold to Schiff]; Mortimer L. Schiff, New York (1916–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 67, for \$2,900 plus \$145 commission, to French and Company for MMA)

EXHIBITIONS: "The J. Pierpont Morgan Collection," The Metropolitan Museum of Art, New York, February 17, 1914–May 28, 1916; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938; "Renaissance Velvet: Textiles for the Nobility of Florence and Milan," The Metropolitan Museum of Art, New York, June 7, 2011–January 8, 2012

LITERATURE: S. de Ricci 1927, no. 17, ill.; Frankfurter 1928, pp. 54–55, ill.; Parke-Bernet 1946, no. 67, ill.; Metropolitan Museum 1952, p. 236 and p. 177, fig. 173; Phillips 1954, ill. p. 155; Thornton and Wilson 2009, vol. 1, p. 77, under no. 45; Donatone 2013, fig. 10a; Wilson 2014, p. 128, fig. 12



THE FREQUENCY WITH WHICH COATS OF ARMS OR HERALDIC elements from them are encountered on maiolica dishes and vessels in the decades around 1500 might suggest that the task of identifying the original owners would be relatively straightforward. In fact, the proliferation of certain Italian families and the absence of further information, such as initials or badges of rank, can present insurmountable obstacles.

In the center of this dish, in a large contour panel against a background of grouped dots, there is a highly memorable heraldic device—a serpent swallowing a boy—the arms, known as the *biscione* (big serpent), of the Visconti family, dukes of Milan. Legend held that the device had been taken over by Ottone Visconti from a Saracen warrior during the First Crusade (1096–99), and it had already been mentioned by Dante not long after 1300. It continued in use as part of the arms of the next ruling dynasty, when Francesco I Sforza married the last of the Visconti line, taking over the rule of Milan in 1450, and then was succeeded (in a far from tidy sequence) by his sons and grandsons.

However, this dish was produced considerably to the south of Milan. With its stiff, curling-leaf decoration, flower ornament in the manner of Valencian lusterware, and garland of "peacock feathers," this is a handsome and characteristic example of the large dishes produced in Deruta at the end of the fifteenth century. Comparison with archaeological fragments found in Deruta prove that it and other large dishes of the same shape, with the same band of slightly curling leaves against a similar pattern of three-petaled flowers and scrolls (though with various different central motifs), were made there.³

At the time this piece was produced, from about 1480 to 1500, the ruler of the Duchy of Milan was Francesco Sforza's fourth son, Ludovico Maria, known as Ludovico il Moro, who acted first as regent for his nephew, then ruled as Duke of Milan in his own right. The husband of Beatrice d'Este and patron of Leonardo da Vinci and Donato Bramante, Ludovico ruled a state that was hugely powerful and wealthy but continually embroiled in shifting international alliances and conflicts. While it is not impossible that this dish was intended for use in his household, it does not bear a ducal coronet above the arms, and it is more likely to have been made for another member of the Sforza family, for one of the many cadet branches of the Visconti, or, more simply, for a Milanese person who wanted to associate himself with the ruling dynasty.

This raises the questions of how far Milanese patrons would go to obtain ceramics of the highest quality and how widely Deruta wares were exported. The richest families of Italy had, after all, thought nothing of commissioning lusterware from distant Valencia. Was Deruta pottery held in similar esteem? For simpler, unlustered pieces, Italians in various parts of the peninsula tended to favor local pottery centers. If, therefore, this dish was exported to Milan, it might speak to the growing prestige of Deruta. If, on the other hand, it was made for a Milanese



citizen living in Rome (which is much nearer Deruta and a city where there was a market for its production), the dish becomes a document of another kind—a statement of identity or allegiance made away from home. It is worth remembering that Ludovico's brother Ascanio was a cardinal in Rome at this time, angling but failing to become pope.

The thick foot ring of the dish has been pierced twice for suspension before the first firing, with the holes positioned so that the piece hangs correctly aligned from them. Pierced foot rings are often found on Deruta dishes of this sort and indicate that the potter envisaged it as being hung on a wall for display. That such pieces were envisaged for display does not

mean they were not used at table: maiolica was always far cheaper than precious metal and never "too good to use."

Dish, broad, curving well, rim sloping in shallow curve up to flanged edge. Thick foot ring pierced twice for suspension before first firing. On back, concentric turning marks and radiating ridges made while plate on wheel. Pinkish earthenware, covered on front with white tin glaze (streaked onto back), on back with orange-brown translucent glaze. Some small glaze flaws. At some point, piece broken across from five to eleven o'clock; joins filled and retouched. Wear to the inner and outer edges of rim. Patch of glaze lost on middle of serpent's body. Conservation done at MMA, 2011. [Notes appear on page 348.]

35A, B. Two pharmacy bottles

DERUTA, CA. 1500-1510

Tin-glazed earthenware

(A) H. 17% in. (44.1 cm)

Inscribed: (on central band) A · BERTONICE (Acqua di bettonica, Water of Wood Betony); (to left of shield of arms) VIRTUS / SÊMPER / ARDET (Virtue always burns); (to right of shield of arms), NON VAL / VIRTU CHI / NON HA FE (Virtue has no value if one has no faith)

Gift of W. B. Osgood Field, 1902 02.5.58

(B) H. 16% in. (42.5 cm)
Inscribed: (on central band) $A \cdot D \cdot CAPILLI \cdot V \cdot (Acqua\ di\ cappello\ di\ Venere,\ Water of\ Venus-Hair,\ or\ Maidenhair); (flanking\ shield\ of\ arms) [same\ as\ A]$

Gift of W. B. Osgood Field, 1902 02.5.59

PROVENANCE (A AND B): Cav. Ferdinando Pandola, Rome (his sale, Giacomini and Capobianchi, Rome, February 28–March 7, 1887);¹ Osgood Field (probably 1887–d. 1900); his widow, Katherine Field (1900–d. 1901; presented to MMA by their nephew, W. B. Osgood Field, in accordance with his uncle's wishes)

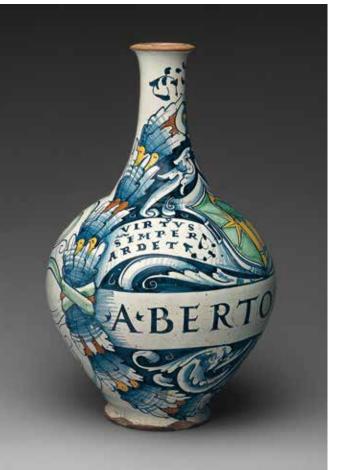
LITERATURE (A AND B): Catalogo degli oggetti d'arte . . . del sig. Cav. Ferdinando Pandola 1887, no. 78; Pier 1911, no. 2163

in their form and decoration, continue the Museum's remarkable sequence of wares from Deruta, of which several fifteenth-century examples have already been described. Of a form used for liquid preparations in Renaissance pharmacies, they probably would have been part of a large series. Although the decoration is differently arranged on the two bottles, in each case it incorporates a central inscription band, with mottoes, dolphin scrolls, foliate scrolls, and cornucopias, all within a large garland, with rudimentary ribbons at the sides and *alla porcellana* ornament above. The decoration is emphatically frontal, reducing on the back to simple volutes on a blank ground. The flanged top would have allowed the bottles to be sealed with parchment, oiled cloth, or similar material tied on with a cord, but the necks could also have been stopped.

Each bottle has a scroll inscribed with two mottoes, flanking an unidentified shield of arms.² The garlands of spiky leaves are a typical Deruta equivalent of the framing garlands of plants, fruit, and flowers common in Tuscan sculpture and other forms of Renaissance art. The moralizing inscriptions, which are less common on pharmacy jars than on large dishes, are of the type found on numerous Deruta dishes with *belle donne*, such as number 83 in this volume. Inscriptions on the central bands describe the intended medicinal contents: water of wood betony for A³ and water of Venus-hair, or maidenhair, for B.⁴

The shape and ornament are characteristic of Deruta potteries, which had flourishing and widespread markets for pharmacy jars in the early years of the sixteenth century. Several bottles from other comparable sets, with different heraldry and from various commissions, survive.⁵

(A and B) Tall bottle, high neck flanged at rim, everted at flat base. Earthenware, covered on outside with whitish tin glaze, on inside with semitranslucent glaze, underside not glazed. Minor patches of glaze crawling and small kiln scars. Some wear and chipping overall. [Notes appear on page 348.]



No. 35A



Nos. 35A (left) and 35B (right)

36. Albarello

DERUTA, CA. 1505-10

Tin-glazed earthenware H. 8¾ in. (22.2 cm) Marks (scratched on underside): *L2d4* Fletcher Fund, 1946 46.85.38

PROVENANCE: [Stefano Bardini, Florence, until 1899; his sale, Christie's, London, June 5–7, 1899, no. 37, with a companion piece, for £160, to "Cowlean"]; Sigismond Bardac, Paris (until 1913; sold as part of the Bardac collection to Seligmann); [Arnold Seligmann, Paris and New York, 1913–14; sold as part of the Bardac collection to Schiff]; Mortimer L. Schiff, New York (1914–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937-46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 10, for \$850 plus \$42.50 commission, to French and Company for MMA)

EXHIBITION: "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: Christie's 1899, no. 37; *Collection Bardini* 1899, no. 106, pl. 5; Leman 1913, no. 23, ill.; S. de Ricci 1927, no. 35, ill.; von Falke 1929, p. 365; Parke-Bernet 1946, no. 10; Watson 1986, p. 183, under no. 105



Underside with scratch marks

ALTHOUGH PROBABLY DATING FROM SHORTLY AFTER 1500, THIS albarello seems to breathe what we have come to think of as the quintessential atmosphere of the late fifteenth century. Encircled by a fruited garland within a compartment, the profile of an attractive young man, facing to the left, dominates the front of the jar. The back is painted with scrolls and circular and trefoil flowers. Above and below are narrow bands of vertical dashes on an orange ground; a running band of chevrons decorates the base.

This is one of a group of strikingly similar *albarelli* that were surely made in a single Deruta workshop early in the sixteenth century and may well have formed part of a single pharmacy series. Two of these, formerly in the Alfred Pringsheim and Fernand Adda collections successively, have recently been offered at auction in Florence.¹ Another was alongside the present jar in the collections of Stefano Bardini, Sigismond Bardac, and Mortimer L. Schiff, but was not among the items bought by the Museum at the Schiff sale.² Another is in the Musée des Arts Décoratifs, Lyon.³

Scratched into the underside are the symbols L2d4, the figure here read as 2 resembling a letter Z. Probably indicating the weight of the empty jar, these would have been inscribed during the functional life of the vessel by the pharmacist, who could use them to calculate the weight of the contents (see nos. 3, 23, and 30). The weight noted here may be two pounds four ounces, which makes, at the prevailing measures in much of Italy, about 793 grams, close, though not an exact correspondence, to the present weight of the jar, 824 grams.

All the profile figures, male and female, on these jars face to the left. This militates against the idea that they were intended to be shown as pairs, men facing women. Pharmacy jars in the Renaissance were almost always supplied in large numbers to stand in rows on shelves; the tendency of collectors over subsequent centuries to acquire and display them as pairs is a fact more about the history of collecting than about the way their makers or first users generally thought of them.

Albarello, slightly waisted, flanged at rim, everted at flat base. Turning marks visible on interior. Earthenware, covered on outside with white tin glaze, on inside with brownish translucent glaze, underside not glazed. Some chipping and wear, especially to shoulders. [Notes appear on page 348.]





37. Plate with Lion of Saint Mark

DERUTA, CA. 1500-1510

Tin-glazed earthenware
Diam. 9% in. (23.7 cm), D. 1% in. (2.9 cm)
Inscribed (on book held by lion, scrambled): PAX TIBI MARCE EVANGELISTA MEUS
(Peace be with you, Mark my Evangelist)
Fletcher Fund, 1946 46.85.41

PROVENANCE: [Charles Mannheim, Paris, by 1898, until 1901; sold as part of the Mannheim collection to Morgan]; J. Pierpont Morgan, London and New York (1901–d. 1913; on loan to the Victoria and Albert Museum, London, 1901–12 [no. 39], brought to New York 1912); his son, J. P. Morgan, New York (1913–16; on loan to MMA 1914–16 [PM3141]; sold to Duveen as part of the Morgan collection ["Morgan Majolica," no. 118]); [Duveen Brothers, New York, 1916; sold to Schiff]; Mortimer L. Schiff, New York (1916–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 87, for \$1,250 plus \$62.50 commission, to French and Company for MMA)

EXHIBITIONS: "The J. Pierpont Morgan Collection," The Metropolitan Museum of Art, New York, February 17, 1914–May 28, 1916; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: Molinier 1898, no. 39, ill.; S. de Ricci 1927, no. 66, ill.; von Falke 1929, p. 363; Parke-Bernet 1946, no. 87, ill.



THIS SMALL PLATE MEMORABLY CARRIES THE SYMBOL OF THE great maritime republic of Venice at a high point of its power and cultural brilliance. On the front, in the center, is a winged lion leaping from sea to land and holding an open book with a scrambled inscription that represents PAX TIBI MARCE EVANGELISTA MEUS (Peace be with you, Mark my Evangelist).

Saint Mark the Evangelist was the patron saint of the city of Venice from about 828, when the Venetians are thought to have stolen his supposed relics from Alexandria. The Basilica of Saint Mark was consecrated in 832. The winged lion, the ancient Christian symbol for the evangelist (as Saint Luke is represented by a bull, Saint John by an eagle, and Saint Matthew by a man or angel), was adopted, usually with this inscription on the book, as the symbol and armorials of Venice; it is still seen on buildings throughout the city and in its historical possessions. In Carpaccio's mighty painting of the subject in the Palazzo Ducale, executed in 1516, probably a little later than the plate, the lion is similarly shown moving from the sea onto the land, in reference to the creation by Venice of its *terraferma* empire on the Italian mainland.

This is a typical example of a handsome, though sometimes modest, class of maiolica that Deruta potteries produced about 1490–1515, along with lusterware pieces. The type is known as "petal-back," because of the appearance on the backs of the plates of various decorations featuring hatched petals or lobes. On the front of this plate, outside the central roundel and a band of ropework, the border is painted with plant sprays and cornucopias separated by egg-shaped motifs with scale patterns and a central band (as if representing a two-part metal container). The back is adorned with ten crossed petals, with chevrons and dots in between; the area within the foot ring is undecorated.

The plate was perhaps made for a Venetian client or for sale in the city (see no. 86). By 1500 Deruta, like Faenza and Montelupo, had developed into a specialist pottery-producing town serving a wide area; it had won markets for lusterware but also for unlustered pottery, both in Rome and much farther afield.

Flattish plate, virtually without central depression, slightly flanged at edge, small foot ring. Two holes for suspension drilled at top near edge. Earthenware, covered on front and back with whitish tin glaze. Wear and scratching to glaze; glaze crackled on back. [Notes appear on page 348.]



38A, B. Two albarelli with male profiles

PROBABLY NAPLES OR ENVIRONS, CA. 1475-1500

Tin-glazed earthenware

(A) H. 12¾ in. (32.5 cm) Fletcher Fund, 1946 46.85.13

(B) H. 12% in. (31.4 cm) Fletcher Fund, 1946 46.85.14

PROVENANCE (A): Purportedly Miss Walters Cacciola, Taormina; [perhaps Alessandro Imbert, Rome, about 1910]; [C. and E. Canessa, New York, by 1915, until 1916; sold to Schiff]; Mortimer L. Schiff, New York (1916–d. 1931; on Ioan to MMA 1917–19); his son, John Schiff, New York (1931–46; on Ioan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 72, for \$1,200 plus \$60 commission, to French and Company for MMA)

EXHIBITIONS (A): Panama-Pacific International Exhibition, San Francisco, February 20–December 4, 1915; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE (A): Canessa's Collection 1915, no. 140; von Falke 1925a, pl. 1, nos. 3, 4; S. de Ricci 1927, no. 45, ill.; Parke-Bernet 1946, no. 72, ill.; Donatone 1970, fig. 39; Governale 1986, p. 302, fig. 472; McNab 1991, figs. 1, 2; Donatone 1994, fig. 9f, pl. 119; Governale 1995, pp. 288–89, fig. 299; Wilson 2010, fig. 7; Donatone 2013, pls. 19a, c; Tortolani 2013, p. 13, fig. 7a; Donatone 2014, p. 148

PROVENANCE (B): same as A; as no. 73 in the Schiff sale, it was sold for \$1,200 plus \$60 commission, to French and Company for MMA

EXHIBITIONS (B): Panama-Pacific International Exhibition, San Francisco, February 20–December 4, 1915; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE (B): Canessa's Collection 1915, no. 141; von Falke 1925a, pl. 1, nos. 8, 9; S. de Ricci 1927, no. 46, ill.; Parke-Bernet 1946, no. 73, ill.; Donatone 1970, fig. 35; Governale 1986, p. 302, fig. 473; McNab 1991, figs. 3, 4; Donatone 1994, fig. 9d, pls. 120, 141a; Governale 1995, pp. 286–87, fig. 298; Wilson 2010, fig. 7; Donatone 2013, pls. 19b, d; Tortolani 2013, fig. 7b; Donatone 2014, p. 148

THESE ALBARELLI ARE BOTH STRIKINGLY DECORATED WITH THE features of two men, one middle-aged, or at least mature, the other youthful, and they have generated much debate about their origin. They are made in the same way and were surely produced in the same workshop, at the same time (quite possibly in the same firing), and painted by the same hand. There is every reason, therefore, to suppose they are from a single pharmacy set.

These pieces have been together as a pair for at least a century, probably much longer, and placed side by side, the two profiles face one another, like a kind of diptych. It is, however, important to recognize, in this and many other cases (see, for instance, no. 25), that pharmacy jars in the Renaissance were made and supplied in very large numbers, often several hundred at a time. The fact that they have frequently been sold and collected in what amount to pairs, as if they were an eighteenth-century pair of porcelain vases, is a fact of collecting history that can be misleading about the original relationships of jars to each other.

On the front of jar A, within a contour panel, is the head of a man with boldly described, large features, a somewhat aquiline nose, and an especially strong jaw; he wears a flat hat with an upturned brim over long hair that appears crimped or curly at the ends. On jar B is a boy, bareheaded with similarly long hair that falls onto his shoulders in slightly more casual strands. His profile, upright bearing, and exaggeratedly puffed-out chest (the torso seems somewhat oddly foreshortened) suggest that he, like his older companion, is a person of elevated social rank. A band of diagonal dashes marks the shoulder of each jar, and the back of each bears a large tendril of stylized foliage.

The profiles recall medallic portraits, and the features are rendered sufficiently specific to indicate they could be intended to represent real people. In 1915 the catalogue of the Canessa collection suggested that they depict Ferdinand I, king of Naples from 1458 to 1494 (though the man on the jar is shown uncrowned), and his son. More recently, both former Museum curator Jessie McNab and the Neapolitan scholar Guido Donatone have identified the two figures as Lorenzo de' Medici, virtual ruler of Florence from 1469 to his death in 1492, and Ferdinand's grandson, who was king of Naples, as Ferdinand II, for a very brief spell in 1495–96. These identifications remain highly speculative.

In a groundbreaking book of 1970, Donatone assembled a group of pharmacy jars, including these two, that he argued had been made in a pottery in Naples, within the royal castle of Castel Nuovo, for an apothecary under royal patronage in the same complex, which he called the Spezieria Aragonese di Castelnuovo.¹ Both the fronts and the backs of the present jars are in fact comparable with pavement tiles from churches in Naples. Specifically, there is a close resemblance between



Nos. 38A (left) and 38B (right)



fig. 60 Tiles stated to be from the Brancacci Chapel, Church of Sant'Angelo a Nilo, Naples. Probably Naples or Naples environs, ca. 1470– 1500. Tin-glazed earthenware. Museo dell'Istituto Statale d'Arte "Filippo Palizzi," Naples

their male profiles and the heads on tiles from the Brancacci Chapel in the Church of Sant'Angelo a Nilo (fig. 60), as well as some resemblance to the tiles in the ornament on the backs. Donatone thus attributed the Museum's *albarelli* to a painter he named after this pavement, the Master of the Brancacci Chapel.²

In 1975, however, Jörg Rasmussen restated the view, previously suggested by Otto von Falke, that these are fakes. In his catalogue of the Lehman Collection maiolica, Rasmussen cited Falke's doubts concerning some jars of the same general type as these two that were published in his review of the 1927 catalogue of the Schiff collection.³ It is true that few if any of the portrait albarelli have a known provenance going back further than 1890, but a jar with the arms of the kings of Naples, which forms part of the group put together by Donatone, was acquired by the British Museum as early as 1856.⁴ Some doubts remain about the authenticity of several of the albarelli that Donatone attributed to Naples, and it is not impossible that some of them were made in the late nineteenth or twentieth century using the designs on Neapolitan pavement tiles as models. However, the case made in detail by Donatone, based in part on armorial examples such as the British Museum one cited, that the specific group to which the Museum's albarelli belong was produced in the closing decades of the fifteenth century for, or in association with, the Aragonese royal court of Naples seems convincing overall.

Nevertheless, even setting aside the questions of authenticity that still surround some of the group, the lack of archaeological proof of local manufacture (in the form of definite kiln wasters) or of documents specifically relating to potters in Naples producing jars like this has left open the hypothesis that some or even all of them were made outside the capital city, perhaps in a smaller center that served Naples rather as the specialist pottery town of Montelupo provided for Florence. Recent studies have suggested, for example, that Vietri sul Mare, near Salerno, may have had an active production of maiolica in the sixteenth century (see no. 92), 6 and it may also be that some pottery for the Neapolitan market was made in Sicily. 7 The many questions that remain unanswered about the group await archaeological or documentary discoveries.

To add to the complications attached to this group, the uncertainties as to the origins of the *albarelli* and the identities of the men portrayed on them are compounded by problems of their more recent whereabouts. The provenance given by the firm of Canessa in 1915 for this and several other pharmacy jars more or less similar in type was a "Miss Walters Cacciola, Taormina." No information has been discovered about this person, and unless reliable facts become available, the





Backs of nos. 38A (left) and 38B (right)

possibility cannot be excluded that she was invented by the dealer. Furthermore, these two jars may have belonged about 1910 to the Rome-based dealer Alessandro Imbert, whose integrity is itself highly suspect.

(A) Albarello, slightly waisted, flanged at rim, everted and chamfered at base. Spiral marks underneath flat base, where jar removed from wheel with wire. Pinkish earthenware, covered on outside with whitish tin glaze, on inside with thin, whitish glaze, underside not glazed. Condition good, minor wear and abrasions, some crackling of the glaze. The glaze is largely worn away from the rim flange.

(B) Similar in form and glaze to A. Condition good; some minor wear, especially to protruding edges, some crackling and discoloration of glaze. [Notes appear on page 348.]

39. Albarello with male profile

PERHAPS NAPLES OR ENVIRONS, CA. 1490-1500

Tin-glazed earthenware H. 12½ in. (31.9 cm) Fletcher Fund, 1946 46.85.15

PROVENANCE: "Dr B[elliol]" (until 1909; his sale, Hôtel Drouot, Paris, April 23–24, 1909, no. 46); [probably Alessandro Imbert, Rome]; [Arthur Sambon, Paris, until 1914; his sale, Galerie Georges Petit, Paris, May 25–28, 1914, no. 242]; [Arnold Seligmann, Rey, and Company, New York; sold March 14, 1916, for \$3,000, to Schiff]; Mortimer L. Schiff, New York (1916–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 34, for \$700 plus \$35 commission, to French and Company for MMA)

EXHIBITION: "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: Hôtel Drouot 1909, no. 46; Galerie Georges Petit 1914b, no. 242, ill.; von Falke 1925a, pl. 3, no. 30; S. de Ricci 1927, no. 41, ill.; Parke-Bernet 1946, no. 34; Chompret 1949, vol. 2, fig. 361; Donatone 1970, fig. 37; McNab 1991, figs. 7, 8; Donatone 1994, fig. 10e, pls. 135, 136; Donatone 2013, pl. 11b



fig. 61 Attributed to Niccolò Fiorentino, Medal of King Charles VIII, 1494–95. Bronze. The Metropolitan Museum of Art, New York, Ann and George Blumenthal Fund, 1950 (50.58.3)

ITALIAN RENAISSANCE PHARMACY JARS USUALLY FORMED PARTS of sets, which could number many hundreds. Numerous surviving examples bear representations on the display face of real, imaginary, historic, literary, or unspecified persons and would have made a striking impression displayed on the shelves of a pharmacy. One aspect that distinguishes the group that has been associated with the royal court of Naples is the liking for large-scale profile portraits much in the manner of medals, although they rarely if ever seem to be derived directly from actual named medallic portraits of the period. Many of these profiles are so individualized as to give the impression of representing real contemporary individuals; this is even more true of the present albarello than of the two preceding ones (no. 38A, B). Such albarelli do not often, however, bear inscriptions or armorials permitting identification, and attempts to distinguish the individuals on them have often been speculative or proved controversial. This jar is recognizably of the same "family" as the two preceding but quite distinct in the painting style of the profile figure. The contrast demonstrates how individual two artists' interpretations of a single, broad stylistic type can be, even if made in the same place at much the same time.

The primary decoration, filling the front of the jar, is a man in profile wearing a brimmed hat, in a contour panel against a background of dotted circles. On the back, swirling foliage with scrolls and dotted flowers somewhat resemble those on Valencian lusterware. A row of diagonal dashes decorates the base, while toward the neck there is a band of rudimentary plant motifs with tendrils.

This profile of a man has a distinctive hooked nose and is likely to be a portrait, or at least based on one. Despite the lack of any indication of royal rank or insignia of a chivalric order, it may—as suggested by Guido Donatone and former Museum curator Jessie McNab—represent King Charles VIII of France, who lived from 1470 to 1498.¹ The profile has been compared with those on portrait medals representing Charles, such as the one attributed to Niccolò Fiorentino (fig. 61), made in Florence while the king was there.² In 1494–95 Charles invaded Italy and marched into Naples, in an attempt, initially successful but ultimately abortive, to assert a claim to the throne of that kingdom.³ The comparison with the medal is, however, inconclusive, and there is no reason to suppose the maiolica painter had direct access to it. Although there would probably not have been any shortage of images of the king in various media available in and around Naples for the painter to copy, the identification as Charles remains uncertain.

In 1923 this *albarello*, like other jars with profile portraits (see no. 38), was condemned as a fake by Otto von Falke in the highly confidential proceedings of the international club of museum directors





known as the Museen-Verband.⁴ Falke based his views on a photograph that had been sent about 1910 to Wilhelm Bode by the Rome dealer Alessandro Imbert, who probably therefore owned the present jar.⁵ Imbert is known to have diffused fakes. Nevertheless, Donatone and McNab argued for its authenticity, and this view seems likely to be correct. The provenance to the collection of Dr. Belliol is relevant. The sale in 1909 after his death is the first time the albarello is mentioned, but Belliol, whose first name is not known, was already cited by Fortnum in 1873 as having a significant collection, 6 so it is likely, if not certain, that the provenance of the jar can be pushed back before 1900. Since Falke's suspicion was that the jars he believed to be fakes were early twentieth-century, in some cases by Ferruccio Mengaroni, who was born in 1875, even a putative provenance earlier than the end of the nineteenth century is a helpful pointer to authenticity.

On the basis of parallels with tiles bearing the arms of the Bozzuto family from an unidentified Neapolitan church, Donatone has attributed the jar to a painter he has named the Master of the Bozzuto Pavement.⁷ Yet, as with the two previous jars, questions remain. In particular, it is uncertain to what extent maiolica of this type was made in Naples itself rather than somewhere outside the city for the Neapolitan market.

Albarello, slightly waisted, flanged at rim, everted at flat base. Shallow spiral grooves on base where jar removed from wheel with a wire. Pinkish-buff earthenware, covered on outside with white tin glaze, on inside and along flange edge with yellowish translucent glaze, running in four streaks from rim, underside not glazed. Wear and chipping, especially to upper protruding edge; some cracking to glaze. [Notes appear on page 348.]

40. Albarello

PERHAPS NAPLES OR ENVIRONS, CA. 1500

Tin-glazed earthenware H. 12¼ in. (31 cm) Rogers Fund, 1920 20.93.1

PROVENANCE: Robert Langton Douglas, London (until 1920; sold, for £50, to MMA)¹

LITERATURE: Breck 1920, p. 235; Donatone 1994, pl. 82; Wilson 2015b, p. 44

THE UNUSUAL DESIGN ON THIS IMPOSING, BROAD ALBARELLO IS problematic, both in terms of attribution and in terms of possible emblematic significance. It is painted with a continuous design of interlocking, massive chainwork apparently simulating metal but also resembling intertwined or knotted cords with bands of different colors behind the interstices.²

In its squat form, horizontal lines above and below the main zone of decoration, and dashes around the shoulder and base, this jar may be tentatively grouped with another at the National Gallery of Victoria, Melbourne, that has a similarly repetitive design, in that case of interlace and acorns.³ The acorns may conceivably be a reference to the oak tree arms of Julius II, of the Della Rovere family, who reigned as pope from 1503 to 1513. Another similarly formed jar at the Musée National de la Renaissance, Château d'Écouen,⁴ with a portrait accompanied by the inscription RE FELISTALLE is, however, thought by Guido Donatone to depict Frederick I, who became king of Naples in 1496 and was deposed in 1501.⁵ Donatone's admittedly tenuous argument might suggest a dating for the Museum's jar of about 1500.⁶

It is natural to wonder if such unusual and carefully composed decoration might have been intended by the maker to have any emblematic significance. Chains are a standard medieval trope for the plight of the male lover, but these do not look like lover's chains. If they have any reference to a personal *impresa*, this has not been identified. It may well be that no meaning was intended for this novel and intriguing decorative motif.

The albarello was sold in 1920 as a product of the city of Siena by Robert Langton Douglas, the colorful scholar-dealer, historian of Siena, and director of the National Gallery of Ireland, Dublin (see no. 22). Nonetheless, this object and the albarelli in Melbourne and Écouen may be part of the group that Donatone has convincingly suggested should be associated with the patronage of the Neapolitan court (see nos. 38 and 39). Since they have not been conclusively linked to any piece with a confirmed origin, this theory remains hypothetical. More recently, Sicily has been suggested as the origin of the group.⁷

Broad albarello, very slightly waisted, flanged at rim, everted at flat base. Pinkish-buff earthenware, covered on outside with whitish tin glaze, on inside with translucent brownish glaze, underside not glazed. Minor overall wear, chipping and crackling of glaze, especially at rim and on shoulder. [Notes appear on pages 348–49.]





Maiolica ISTORIATO AND LUSTERWARE, ca. 1520-1570

41. Wide-rimmed bowl

PROBABLY VENICE OR ENVIRONS, CA. 1530–50; PERHAPS WORKSHOP OF JACOMO DA PESARO, VENICE

Tin-glazed earthenware

Diam. 9% in. (23.8 cm), D. 1% in. (3.2 cm)

Inscribed (on tablet): Dominus provide / · Bit · (The Lord will provide)

Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.11

PROVENANCE: "Prof. Grassi"; I [Alessandro Imbert, Rome, until 1906 or 1907; sold to Macy]; V. Everit Macy, New York and Tannersville, N.Y. (1906 or 1907, until 1927; on loan to MMA 1907–27)

LITERATURE: unpublished



the classical world, crossed with reference to Christianity. It belongs to an attractive and curious group characterized by grotesque ornament painted on a dark blue ground over a pale blue or turquoise (*berettino*) glaze. The center of the bowl bears a tablet crossed by a vertical quiver with two arrows and inscribed *Dominus providebit*. The border is painted with trophies incorporating the winged head of a cherub, a book of music, a tub, weapons, and a shield in the form of a mask; fine scrolls are scratched through the dark blue ground to the glaze beneath. On the back, there is a chain of crossed lozenges with loops at the corners.

The date range of the group is provided by one example in the Gemeentemuseum, The Hague, apparently dated 1530, and one sold at auction in 1977, dated 1544. Several of these bowls, though not the Museum's, bear cryptic, even riddling, groups of letters amid the ornament. One lettered $R \cdot E \cdot P \cdot V \cdot E \cdot N \cdot$, plausibly readable as *Repubblica Venezia*, tends to confirm the Venetian origin of the group.⁵

It has long been customary to attribute wares of this type to the workshop of a potter known as Maestro Ludovico. This is argued on the basis of a single piece in the Victoria and Albert Museum, London, which is marked as being made in the San Polo district of Venice in the workshop of that individual.⁶ However, research in the Venetian archives has produced no documentation concerning Maestro Ludovico's workshop, and it seems problematic to attribute so many of the best examples of Venetian maiolica of the 1530s and 1540s to a workshop of which no archival record has been found. Until further information comes to light, attributions to this workshop should be treated with caution. On the other hand, the workshop of Jacomo da Pesaro is well documented and was evidently successful from 1507 until Jacomo's death in 1546.7 An unrecorded work painted in the manner associated with Maestro Ludovico, but marked as made in Jacomo's workshop, has recently emerged in the art trade in Paris and been acquired by the Louvre Abu Dhabi.8

Bowl, deep well, broad, slightly sloping rim, small foot ring. Earthenware, covered on front and back in grayish turquoise-blue glaze. Wear to inner and outer edges of rim. [Notes appear on page 349.]



42. Basin or bowl with Laura Bella

PROBABLY FAENZA, CA. 1510

Tin-glazed earthenware

Diam. 10¾ in. (27.3 cm), D. 2¾ in. (6 cm)

Inscribed (across profile bust): · LAURA · B[ELLA] · (Beautiful Laura)

Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.10

PROVENANCE: Alessandro Castellani, Rome (until d. 1883; his sale, Palazzo Castellani, Rome, March 17–April 10, 1884, pt. 2, no. 50); A. Andrews, London (his sale, Christie's, London, April 14–17, 1888, no. 360, bought in at 70 gns.); [probably Alessandro Imbert, Rome, until 1906 or 1907; sold to Macy]; V. Everit Macy, New York and Tannersville, N.Y. (1906 or 1907, until 1927; on loan to MMA 1907–27)

EXHIBITION: "Specimens of Hispano-Moresque and Majolica Pottery," Burlington Fine Arts Club, London, 1887

LITERATURE: Objets d'art 1884, pt. 2, no. 50; Hispano-Moresque and Majolica Pottery 1887, no. 373; Christie's 1888, no. 360 one of the most charming genres of renaissance maiolica is made up of plates, jugs, and other objects painted with the figure of a girl or young woman, inscribed with a name and often the word bella (beautiful) or less often words like diva (divine) or unica (unique).¹ The "portraits" on these love dishes (coppe amatorie) are usually standardized and do not give the impression that the painter was portraying a specific individual. Although it would seem likely that these objects were often bought by young men as gifts for the objects of their affection, there is a lack of specific contemporary documentation for this. Their frequency of survival and generalized depictions suggest that they were probably bought "off the shelf" more often than they were specially commissioned.

Here, the central profile bust is crossed with a banner inscribed · LAURA · B[ELLA] ·. Surrounding this, impressed lobes are painted in various combinations of orange, green, and white on yellow, blue, and orange grounds; the zones between are painted green with blue-black outlining and triangles. Dense blue-black palmettes on an orange ground decorate the border. On the back are dashes and strokes in orange, hatched oval compartments, and a central star motif.

By the mid-sixteenth century, such wares were well established in the culture of courtship and can be seen in the context of a literary tradition of praise of illustrious and beautiful women. A poem written in 1557, addressed by the poet Andreano da Concole of Todi to a notional potter in Deruta, suggests that the master should systematically portray the most beautiful women of his town:

Master potter, take my advice. If you wish to sell your wares fast, you should depict on them the women whom I honour here, who have come down to us from heaven. . . . I list them one by one. . . . Colonna Perugina alma Badesca, Messer Fabio's wife, Madonna Francesca, and apart from these women, it should not displease you to include also, painted by your fine hand, Franceschina, wife of Bartolaccio, nor should it be troublesome to paint Ortentia, Celidonia and Filomena, Orsina, Betta, Figenia and Filena, Dorotia and Madalena . . . and I am looking out [for] more lovely ladies for you. . . . this poem . . . was written without lying by Andreano admirer of the most beautiful women and faithful servant to all those listed here. ²

The names on maiolica of this type often have an unusual or literary flavor, and some that were very common for girls, such as Maria and Francesca, rarely appear. While the names may sometimes have been those of actual women, they were also occasionally designed





to conceal the identity of those women, as in Renaissance sonnets to poetically named women, including Sir Philip Sidney's "Stella" and similar examples in Italian poetry. The "Laura" here may have been a real person, but she may also hark back to the most celebrated Italian recipient of love sonnets, Petrarch's Laura.

This basin or bowl, which is in excellent condition, has been classified in Museum records as "sixteenth-century or later," reflecting doubts expressed over the years about its authenticity.³ Nevertheless, convincing analogies to the form

and decoration have been identified in fragments excavated at Faenza,⁴ and there seems no good reason to doubt that the plate is an authentic work. A recent technical examination at the Museum found nothing out of line with sixteenth-century practice in the pigments and glaze elements.⁵

Basin or bowl, low, splayed foot, rim flaring out above exterior ridge. Central roundel surrounded by low retaining ring, encircled by seventeen impressed lobes. Earthenware, covered on inside and outside with whitish tin glaze. Three kiln-support marks on or outside retaining ring. Some wear and chipping to edge. [Notes appear on page 349.]

43. Plate with putti playing

FAENZA, 1520

Tin-glazed earthenware
Diam. 10% in. (27.6 cm), D. 1% in. (4.8 cm)
Dated (on four masks): 1520
Marks (on back, at center of foot ring): [crossed circle with small circle in one quarter]
Fletcher Fund, 1946 46.85.35

PROVENANCE: S. Addington (by 1862); Frédéric Spitzer, Paris (until 1893; his sale, 33, rue de Villejust [avenue Victor Hugo], Paris, April 17–June 16, 1893, no. 1051, for 15,100 francs, to Durlacher Brothers, London); John Edward Taylor, London (until d. 1905); his widow, Martha Taylor (d. 1912; sale, Christie's, London, July 1–4, 9–10, 1912, no. 259, for £1,470, to Seligmann); [Jacques Seligmann, Paris, 1912–23; sold January 30, 1923, for 150,000 francs (more than \$8,000), to Schiff]; Mortimer L. Schiff, New York (1923–d. 1931); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 52, for \$2,200 plus \$110 commission, to French and Company for MMA)

EXHIBITIONS: "Works of Art of the Mediaeval, Renaissance, and More Recent Periods," South Kensington Museum, London, June 1862; "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: Robinson 1863, no. 5171; Molinier 1892, no. 16, pl. VII; *Catalogue des objets d'art . . . collection Spitzer* 1893, no. 1051, pl. XXXIII; Christie's 1912, no. 259, ill.; S. de Ricci 1927, no. 97, ill.; Ballardini 1928a, p. 45; Ballardini 1933–38, vol. 1, no. 90, figs. 86, 273; Parke-Bernet 1946, no. 52, ill.; Wilson 2014, p. 128, fig. 13



This plate, dated 1520, is an exceptional example of Faenza maiolica at a high point of technical supremacy and playful grace. In the center, a winged putto holds a torch or flaming horn and a bow and quiver as he pulls along a cart on which another chubby little boy rides. The flaming torch was a long-established symbol of Hymen, god of marriage, and this may be the reference here. Around the central scene, there is a narrow band of twisted leafy ribbon, encircled by a broader one of *bianco sopra bianco* (white on white) paired scrolls alternating with curving lines in orange. The border, delectably painted with grotesques in blue, orange, and white on a yellow ground, incorporates four masks, each with the date 1520, dolphin scrolls, masks, and palmettes. Hatched arches in blue and orange appear on the back.

Broadly in the tradition of ancient sculpture, these boisterously playing winged putti are descendants of those carved by Luca della Robbia and Donatello on the Singing Galleries of Florence Cathedral in the 1430s.¹ By the first half of the sixteenth century, they were a popular motif on maiolica made in various centers (see, for example, no. 79). The cart on which the putto is being pulled along may represent a real child's play vehicle of the sixteenth century, but it also constitutes a kind of parody of contemporary festivals in the form of triumphal processions. The iconography of triumphal cars was sometimes derived from the *Trionfi* (Triumphs) of the fourteenth-century poet Petrarch.²

A number of plates with playing putti, very similarly painted, are marked on the back with a trident alongside a small circle.³ These include examples in the Württembergisches Landesmuseum, Stuttgart,⁴ the Bayerisches Nationalmuseum, Munich,⁵ a private collection in Berlin,⁶ and the Minneapolis Institute of Arts (this last dated 1521).⁷ Other plates painted with similar putti in the centers lack the trident mark, but some have delicately painted *bianco sopra bianco* borders.⁸ All these seem likely to have been made in Faenza. The date 1521 occurs on a fragment,⁹ found there in the nineteenth century and published by Federigo Argnani, with two similar putti and a blue-ground grotesque border.

The border ornamentation is an early dated example of what was to become in the 1520s a standardized form of maiolica decoration in Faenza, usually on a dark blue ground and often on a *berettino* (bluestained) glaze, as in the Museum's Strozzi-Ridolfi dish (no. 44). The version here, on a bright yellow ground, is much less common and was perhaps used only for a short period, but fragments found in Faenza confirm the attribution.¹⁰

The mark within the foot, a crossed circle with a small circle in one quarter, first appears on dated works of Faenza maiolica in 1519, 11 and it becomes frequent on high-quality products of the 1520s made in



the town. Its interpretation has been much discussed. For a long time it was believed to represent a "firewheel" of some sort and to be the mark of the Casa Pirota, the welldocumented workshop of the Pirotti family.¹² Yet it does not occur on the only two genuine pieces marked as certainly made in that workshop.¹³ A more plausible interpretation is that it represents an inflatable ball and that the circle in one corner signifies a nozzle for filling up the ball. This theory has led to the proposal that it might be connected with the Dalle Palle (Of the Balls) family of Faenza potters. More recent studies have linked it rather with a third major potting workshop in Faenza, that of Piero and Paolo Bergantini, although once again it does not occur on the only fully marked piece from that workshop, which is dated 1529.14 At present, an attribution of this early occurrence of the mark to the Bergantini workshop is plausible, although not certain.

For some decades, this astonishingly perfect plate has been classified at the Museum as of doubtful authenticity. However, nothing in its facture raises doubts about it, and a provenance at least back to 1862 is encouraging, if not conclusive, since convincing fakes of Renaissance maiolica were already being made in Italy in the 1850s. The case for its authenticity and the attribution to Faenza are corroborated by the existence of excavated fragments that have not only similar yellow-ground decoration on the front but also similar hatched arches on the back. ¹⁵ A recent technical examination at the Museum found nothing in the pigments or compositional elements inconsistent with sixteenth-century practice. ¹⁶

Plate, curving sides flattening slightly toward edge, small foot ring. Earthenware, covered on front and back with white tin glaze. Three kiln-support marks at edge of central roundel. Minor chips to edge. [Notes appear on page 349.]

44. Dish with arms of the Strozzi and Ridolfi families

PERHAPS WORKSHOP OF PIERO AND PAOLO BERGANTINI FAENZA, CA. 1525

Tin-glazed earthenware

Diam. 16% in. (41 cm), D. 2% in. (6.7 cm)

Marks (on back, in center of foot ring): [crossed circle, with small circle in one quarter]
Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.17

PROVENANCE: probably commissioned for Roberto di Michele Strozzi and/or his wife, Marietta di Simone Ridolfi, Florence; [probably Alessandro Imbert, Rome; probably sold to Macy]; V. Everit Macy, New York and Tannersville, N.Y. (by 1907, until 1927; on loan to MMA during those years)

LITERATURE: Avery 1927, p. 164, fig. 9; Ballardini 1938, p. 54, fig. 51; Wilson 1996b, p. 116, under no. 54; Wilson 2003a, p. 184, n. 7; Wilson and Sani 2006–7, vol. 1, pp. 74, 76, under no. 24



THIS IS THE LARGEST SURVIVING PIECE FROM ONE OF THE MOST substantial armorial maiolica services made in Faenza in the 1520s. In the center of the dish, underneath a string of hanging beads and against a background of dots, a beribboned shield of the arms of Strozzi impaling Ridolfi is supported by two winged putti above a squared pavement.² Around this is a band of ornament with heart-shaped palmettes, flowers, foliate scrolls, and interlace, followed by another with a fruited garland of pointed leaves tied four times. On the border, on a dark blue ground, there are grotesques incorporating masks, dolphin scrolls, winged cherub heads, cornucopias, vases, and small scrolls. The back has lozenge and arch ornament in two bands.

From the mid-1520s, several members of leading Florentine families commissioned or were given highly accomplished armorial services made in Faenza that are stylistically similar and may have been made in the same workshop. The earliest firmly dated set has the arms of Bindo Altoviti and/or his wife, Fiammetta Soderini (who had married in 1511); one piece in this set is dated 1524.³ In the following year, 1525, a set was commissioned with the arms of the historian Francesco Guicciardini and his wife, Maria Salviati (married from 1508).⁴ The arms on the present dish and the others in the set are those of Roberto di Michele Strozzi and his wife, Marietta di Simone Ridolfi, members of two of the most prominent and wealthy Florentine families, who were married in 1515.⁵

These important Florentine families were a closely knit caste, interconnected by numerous marriages. In fact, Marietta Ridolfi was Fiammetta Soderini's first cousin, their mothers being sisters of the Strozzi family. It is plausible to think that women were prime movers in these commissions, which may have been intended as gifts to be exchanged between them. Impaling arms of husband and wife in a single shield, as here, was the normal way a woman indicated her own arms, so that it is equally accurate to describe these arms as those of Marietta herself or as the joint arms of husband and wife.

The genuine surviving dishes of the Strozzi-Ridolfi set are in four sizes, of which this dish is the largest. Three are 11 to 11% inches in diameter, five or more are about 9½ to 9% inches, and one is just more than 7½ inches; all display similar ornament. As we know from the related sets, services of this type often had at least one istoriato dish and also more three-dimensional pieces, such as jugs, deep bowls, flasks, and candlesticks.

The Strozzi-Ridolfi set is close in style to the Altoviti-Soderini set of 1524 and the Guicciardini-Salviati set of 1525 and is likely to have been made about the same date. The mark on the back of the dish, which is similar to that on number 43, may indicate that the service



was made in the workshop run by the brothers Piero and Paolo Bergantini. This family workshop was one of the most important in Faenza through the first half of the sixteenth century; Piero (or Pietro) is documented from 1503 to 1540 and Paolo from 1507 to 1541. The earlier supposition that the numerous pieces painted in this style on a bluish (*berettino*) glaze were made in the workshop of the Pirotti family, called the Casa Pirota, has now been discredited (see no. 43). 14

Large dish, broad, curving well, slightly convex center, sloping rim, small foot ring. Earthenware, covered on front and back with tin glaze stained pale blue. Minor wear and chipping to edge. [Notes appear on page 349.]

45. Bowl with A Lover Tied to a Tree

FAENZA, CA. 1535-40

Tin-glazed earthenware
Diam. 10% in. (27 cm), D. 1% in. (4.1 cm)
The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.379

PROVENANCE: unrecorded **LITERATURE:** unpublished



THIS FINELY MADE BOWL, LIKE NUMBER 32, IS REDOLENT OF THE atmosphere of young love. It takes a fluted form (*crespina*) that is derived from embossed metalwork. The type seems to have been used in the Renaissance especially for fruit bowls, and some examples are actually filled with molded ceramic fruit. Those made in Faenza during the 1530s and 1540s are sometimes, as in this case, virtuoso examples of thin potting.

Within a landscape rich with trees, buildings, and distant, jagged mountains, a young man in contemporary dress stands, seemingly bound to a tree; his bonds are invisible—perhaps metaphorical—but his hands are behind his back, and the pose is standard. Surrounding this scene are lush scrolling foliage and fruit that largely disregard the elaborate moldings. The back of the bowl is decorated in orange, yellow, and blue picking out the moldings.

The conceit of the lover bound and often tortured by unrequited love is common in medieval and Petrarchan love poetry and in the arts of the Renaissance. Sometimes the young man is accompanied by his beloved, who shoots arrows at or otherwise torments him (see no. 74).³ The late fifteenth-century Florentine engraving illustrated here (fig. 62) is one example of many.

The painting here is not far in style from the work of Baldassare Manara (see no. 46).

Bowl, mold-made, thinly potted, convex center, formerly on foot. Molded with sixteen spiraling lobes, sixteen oval lobes outside them, and sixteen slanting lobes at edge (latter crisper on back, suggesting bowl was pressed into concave mold). Pale buff earthenware, covered on front and back with white tin glaze. Foot cut away. Broken and repaired between eight and eleven o'clock; repairs to edge. Conservation done at MMA, 2005. [Notes appear on page 349.]

fig. 62 Unknown artist, A Lover Tormented. Florence, ca. 1465–80. Engraving. Trustees of the British Museum, London (PD1852,042.7)





46. Shallow bowl with The Agony in the Garden

BALDASSARE MANARA AND/OR ASSOCIATE PROBABLY FAENZA, 1538

Tin-glazed earthenware

Diam. 10% in. (26.4 cm), D. 1½ in. (3.8 cm)

Inscribed and dated (on back): (within roundel) D·O·N· P·A·R·I·s·I·O· D·A· T·R·A·V·I·s·I·O; (within tablet) MDXXX8 (1538)

Gift of J. Pierpont Morgan, 1918—18.129.3

PROVENANCE: private collection, Italy (until 1847; sale, 16, rue des Jeûneurs, Paris, December 13–15, 1847, no. 138); Adrien-Joseph Rattier (by 1853; his sale, Hôtel Drouot, Paris, March 21–24, 1859, no. 20, for 550 francs, described as "broken"); S. Addington (by 1863); Frédéric Spitzer, Paris (until 1893; his sale, 33, rue de Villejust [avenue Victor Hugo], Paris, April 17–June 16, 1893, no. 1188, for 8,200 francs); Heinrich Wencke, Hamburg; [Jacques Seligmann, by 1906; sold December 5, 1906, for £2,400, to Morgan]; J. Pierpont Morgan, London and New York (1906–d. 1913); his son, J. P. Morgan, New York (1913–18; given by him in his father's name to MMA with three other pieces of maiolica in exchange for two "Saint Porchaire" salt cellars that he had previously donated to the Museum)

LITERATURE: Catalogue d'une précieuse collection d'objets d'art 1847, no. 138; Henri Delange in Passeri 1853, n.p. ("Supplément & errata"); Catalogue des objets d'art . . . la collection de feu M. Rattier 1859, no. 20; Chaffers 1863, p. 71; Fortnum 1873, p. 604; Genolini 1881, pp. 115–16; Molinier 1892, no. 150, ill.; Catalogue des objets d'art . . . collection Spitzer 1893, no. 1188, pl. xxxIII; Fortnum 1896, pt. 1, pp. 305–6, pt. 2, p. 130, no. 430; Fourest 1980, colorpl. 35; Rasmussen 1989, p. 43, under no. 26; Bellieni 1991, pp. 34–35; Ravanelli Guidotti 1991, pls. xxIXf, xxxvIe; Ravanelli Guidotti 1996a, no. 35, figs. 35a–c

THE SCENE ON THE FRONT, FROM THE NEW TESTAMENT, depicts an episode shortly before Christ was captured in the Garden of Gethsemane, beginning the chain of events that would lead to his Passion and death.² In a landscape representing the garden, Christ kneels and takes a cup containing a cross, symbol of his imminent Crucifixion, from a mourning angel. In the foreground, the disciples Peter, James, and John sleep. The figures and composition are derived from a design by the Ferrarese printmaker Girolamo de' Grandi that in turn echoes compositions by Albrecht Dürer. A woodcut by Girolamo in the British Museum, London, from a series of New Testament subjects that bears the same date as the maiolica, shows the scene in reverse (fig. 63). The fact that the composition is reversed may indicate that the maiolica painter had access to a different, perhaps earlier, version of the woodcut.3 There is no way of knowing if this bowl was a one-off commission or part of a series illustrating religious subjects.

The elaborately decorated back is of particular interest. It is painted with ornament that has no relation to the subject on the front but is entirely secular: muscular winged putti and sheets of music,⁴ together with fantastic creatures, masks, rams' heads, and scrollwork, unified by a blue ground that was carefully added around the ornament. Within the foot, two more putti hold up a roundel containing a profile head circumscribed with the name DON PARISIO DA TRAVISIO. Above are two creatures resembling griffins and a cup, below a tablet with the date 1538.

The inscription apparently refers to the individual portrayed, a Don Parisio. "Don" would normally indicate that the individual was in ecclesiastical orders, although the rather odd, somewhat medallic, profile is in classical rather than ecclesiastical dress and headgear. Don Parisio was presumably a cleric from the town of Treviso in the Veneto, and it seems likely, though not certain, that he was the person for whom the bowl was made. For more than a century, beginning in 1863, this bowl was repeatedly cited in the maiolica literature and in ceramic reference manuals (mainly by writers who had never seen it) as if it were evidence of maiolica production in Treviso —an absurd conclusion since the name on the back, whomever it refers to, cannot possibly be an artist's signature.

An attribution to the Faenza maiolica painter Baldassare Manara was suggested by the dealer Jacques Seligmann in his invoice to J. Pierpont Morgan in 1906 and was later and





Back



independently argued by Carmen Ravanelli Guidotti.⁷ Manara's name is one of the best known in Faenza *istoriato* maiolica, thanks to a series of signed works. He came from a family active in the maiolica industry and is first mentioned in archive documents in 1529; he died in 1546 or 1547. Dated works signed by or attributable to him bear dates between 1532 and 1539, so that the Museum's dish—if the painting of the scene on the front is correctly attributed to him—is at the later end of the range. The conception and execution of the back of the present piece are unparalleled in the work of Manara or in other Faenza maiolica; the back and front might be by different painters.

The cutting down of the foot is presumably an example of a practice common in the seventeenth and eighteenth centuries, when the feet of maiolica dishes were trimmed off to facilitate their being placed in frames.⁸

Shallow bowl, formerly on low foot. Pinkish earthenware, covered on front and back with whitish tin glaze. Foot cut away. Wear and retouching to edge. Conservation done at MMA, 2003. [Notes appear on pages 349–50.]

fig. 63 After Girolamo de' Grandi of Ferrara, Christ in the Garden, 1538. Woodcut. Trustees of the British Museum, London (PD1927,0614.137)

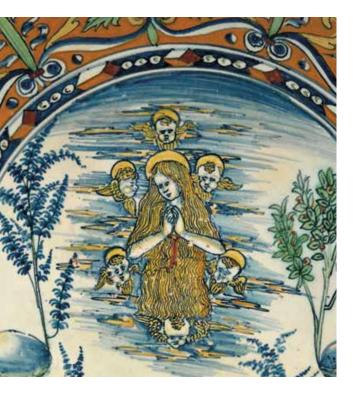
47. Plate with Saint Mary Magdalen

PROBABLY MONTELUPO, CA. 1510-40

Tin-glazed earthenware
Diam. 16¼ in. (41.3 cm), D. 3 in. (7.6 cm)
Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.37

PROVENANCE: [Jacques Seligmann and Son, Paris, until 1922; sold to Macy]; V. Everit Macy, New York and Tannersville, N.Y. (1922–27; on loan to MMA during those years)

LITERATURE: Avery 1927, p. 164, fig. 4; McNab 1988, figs. 1, 5–8; Wilson 1996b, p. 406, n. 6, under no. 158



BORNE ALOFT BY SIX WINGED CHERUBS, THE PRAYING SAINT MARY Magdalen floats above a walled and towered city. She is framed by trees and plants growing out of little hummocks and rocks to either side. The scene is bordered by a narrow band of elongated trompe l'oeil blocks separated by groups of three beads. Surrounding this is a broad band of grotesques, including masks, cornucopias, and leaf scrolls, arranged in six panels on an orange ground.

According to the saint's life in the medieval *Golden Legend*,² Mary Magdalen retired to the desert for penance and contemplation; while there, at the canonical hours, she was lifted up in the air by angels and heard heavenly song. She is shown here, characteristically, as wrapped in her long hair.³

This striking plate has generated conflicting opinions. It was long attributed to Siena until former Museum curator Jessie McNab called into question its authenticity as a sixteenth-century object. As a consequence, in 1977 it was subjected to thermoluminescence testing, which found it to be "not old." A further test, conducted in 1987, concluded that the plate was made no earlier than the mid-eighteenth century.⁴ On the basis of these results, in 1988 McNab published the object in the *Metropolitan Museum Journal* as a "neo-Renaissance" work of the nineteenth century.⁵ In the same year, J. V. G. Mallet, then Keeper of Ceramics and Glass at the Victoria and Albert Museum, London, wrote that "the piece is of an absolutely characteristic Montelupo shape . . . the body, glaze, colours and firing scars are exactly as one would expect for Montelupo or, failing that, the Florentine zone."

Since 1988, more archaeological material excavated at Montelupo and documenting the town's production in greater detail has become available, and it seems to lend support to the view that the plate is authentic and likely to be from that productive pottery center. Reinforcing this opinion is a plate, which has a somewhat simpler but broadly similar orange-ground border, dated to about 1500–1510 by Fausto Berti, the director of the Museo della Ceramica there. The way the back of the Museum's plate is formed and its semiopaque glaze are absolutely typical of Montelupo wares throughout the sixteenth century and into the seventeenth. Very recently, Carmen Ravanelli Guidotti, author of an authoritative book on Montelupo istoriato (or figurato, to use another sixteenth-century term) maiolica, has supported the authenticity of the plate and the attribution to that pottery center.

It is with some hesitation that the present writer rejects the evidence of two separate scientific tests, but the object seems to him, as it does to Mallet and Ravanelli Guidotti, to have the characteristics of an entirely authentic work of Montelupo maiolica of the early sixteenth century. There are various reasons—including having been subjected to



heat at some date subsequent to manufacture—that an earthenware dish can produce misleading thermoluminescence results, and it may be noted that the scientist who conducted the 1987 tests considered the dish to be "from a particularly difficult clay." Thermoluminescence results have therefore, in the present writer's opinion, to be treated as indicative rather than as objectively reliable.¹⁰

If the authenticity of the plate as a work of the early sixteenth century is accepted, there remains some residual uncertainty about the attribution to Montelupo. The orangeground grotesques (see also nos. 22 and 23) are reminiscent of those on the borders of plates that Bernard Rackham and many other scholars have attributed to Siena. Specifically, the painting has similarities to the work of an artist to whom Rackham gave the name the Nessus Painter, after a plate in the Victoria and Albert Museum that bears a scene of *Nessus Carrying off Deianira*. Although no documents have yet been found to record the presence of potters from Siena in Montelupo around 1510–20, the close links in those years between workshops in the two Tuscan centers are indicated by such ornamental and stylistic similarities. 12

To complicate matters further, the border of the Museum's plate also recalls those on a group of exquisitely painted plates that were also previously ascribed to Siena but which have recently been argued to come from Faenza. One of these plates is similarly painted with a figure of Mary Magdalen in the sky flanked by cherubs, which somewhat resembles the present plate in its composition. He is may be somehow relevant that several potters specifically identified as coming from Faenza are recorded as working in Montelupo, the earliest known being Girolamo di Giovanni Mengari, documented in Montelupo from 1523 to 1544.

At present, there is only slight evidence from excavations undertaken in Montelupo for the production of istoriato wares of this sort, but this is not surprising. Even in very productive centers of istoriato, such as Urbino, fragments with figurative subjects constitute just a tiny proportion of what is found in the ground—both because istoriato wares were always produced in much smaller quantities than those that were patterned and because such pieces tended to be valued and preserved even if imperfect or damaged. Montelupo also had very close connections with Cafaggiolo, a pottery located in the outbuildings of a Medici-owned castle north of Florence that produced istoriato of a wonderful quality soon after 1500; the workshop was founded and run by men from Montelupo. It would be surprising if potters in Montelupo, like those at Cafaggiolo, had not aspired to make istoriato in the early years of the sixteenth century.

The confusingly close relationship between pottery production in Montelupo and that in both Siena and Faenza,



combined with the difficulty of distinguishing some Montelupo production from that of Cafaggiolo (although Cafaggiolo is not a plausible attribution for the Museum's plate), provides a salutary reminder that potters in the sixteenth century were highly mobile and could carry both technical ways of making pottery and styles of painting with them. Sometimes traveling potters or pottery painters may have done short periods of work in a town and then moved on. In light of this, it may be expected that currently accepted attributions of Renaissance maiolica, as more archaeological and archival work is done, will undergo as much revision in the decades to come as they have in the last fifty years.

Plate, thickly potted, curving evenly up from center, then flattening to slightly flanged edge, flat underside. Pale pinkish-buff earthenware, covered on front with white tin glaze, on back with whitish, semiopaque glaze that covers most of back. Kiln scar on front at twelve o'clock, near which glaze had run in kiln. Back undecorated. Extensive chipping to edge; wear to base. [Notes appear on page 350.]

48. Albarello with arms of Leonardo Buonafede

PROBABLY MONTELUPO, CA. 1525-30

Tin-glazed earthenware
H. 15% in. (39.1 cm)
Inscribed (on scroll): BO / NA FI / DES
Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.29

PROVENANCE: probably commissioned by Leonardo Buonafede, Florence; V. Everit Macy, New York and Tannersville, N.Y. (probably 1909, until 1927; on loan to MMA 1909–27)

EXHIBITION: probably "Arts of the Italian Renaissance," The Metropolitan Museum of Art, New York, May 7–September 9, 1923

LITERATURE: probably *Arts of the Italian Renaissance* 1923, no. 117; Avery 1927, p. 164, fig. 1



fig. 64 Santi Buglioni workshop, Leonardo Buonafede, detail of Works of Mercy frieze, ca. 1526–28. Tin-glazed terracotta. Ospedale del Ceppo, Pistoia

THE FRONT OF THIS JAR BEARS A BERIBBONED SHIELD OF ARMS, ¹ those of the Florentine bishop Leonardo Buonafede (or Buonafé). ² Beneath this shield is a scroll with his name, Bonafides, and above it a miter with waving bands (lappets) bearing crosses. On the back of the albarello, the body and neck are painted with alla porcellana designs that incorporate the mezzaluna dentata, or toothed half-moon, motif (see no. 20). The blue handles have simple ornament scratched through the blue to the white beneath.

Buonafede, an active art patron, commissioned works from the Ghirlandaio workshop and from the great painter Rosso Fiorentino.³ A supporter, too, of the Della Robbia workshop, he has been described as the principal patron in early sixteenth-century Florence of works in glazed terracotta.⁴ Buonafede was responsible for ordering from the workshop of Santi Buglioni the spectacular frieze *The Works of Mercy*, made about 1526–28 for the loggia of the Ospedale del Ceppo, Pistoia,⁵ in which he is himself portrayed several times (fig. 64). The present jar and an almost identical one in the Cité de la Céramique, Sèvres,⁶ evidently formed part of a commission placed by or for Buonafede, but exactly when has not been determined.

Trained as a Carthusian monk, Buonafede was appointed bishop of Vieste in 1528 and bishop of Cortona in 1529, from which date he was also commendatory of the Hospital of Santo Spirito in Sassia, Rome. However, the heraldry on this piece, and in particular the miter, cannot be used as a straightforward indicator of its date, since the miter was used not only by bishops but also by other ranks of the church. By the time Buonafede became a bishop in 1528, he had already received a number of ecclesiastical offices, having been appointed prior of the Florentine Charterhouse (Certosa di Galluzzo) in 1494, administrator (spedalingo) of the Hospital of Santa Maria Nuova, Florence, in 1500 (an office he held until 1527), and commendatory abbot of Badia Tedalda (near Borgo Sansepolcro) in 1519. He appears to have used the miter on his arms even before this last date.⁷ Alessandro Alinari and Fausto Berti have argued⁸ that the jar must predate 1528, but this does not seem certain. There is nothing in the arms to indicate that they were made in connection with Buonafede's role at either the Charterhouse or Santa Maria Nuova. Had they been made for the hospital, it might be expected that they would have its emblem of a crutch painted somewhere on them (see no. 6). Moreover, the lappets descending from the miter on either side are considered by some heraldic authorities to be distinctive of those worn by bishops rather than abbots, in which case the jar must have been made after 1528.9

Berti has suggested that the jars at the Museum and at Sèvres formed part of a delivery to the *spezieria* of the Ospedale del Ceppo in





Pistoia, which would suggest that they were made in the workshop of the Maffei family of Montelupo, who are documented as having supplied pottery to that hospital from 1527 onward. Yet the jars display only Buonafede's personal heraldry rather than any emblems of a hospital, so it is possible they were made not for a hospital or pharmacy but for his personal use or for domestic display. 11

Tall, heavy albarello, vertical sides, tall neck rising to flanged rim, everted at flat base. Elaborate scrolling handles rising from molded grotesque masks; similar mask at widest point of each handle. Concentric circular marks on underside, where jar removed from wheel with a wire. Earthenware, covered on outside and inside with white tin glaze, underside not glazed. Extensive chipping to rim, handles, and foot; large area of glaze loss to most of bull's head. An almost identical jar was used to replicate the head. Conservation done at MMA, 2013. [Notes appear on page 350.]

49. Double-spouted armorial pitcher

LA WORKSHOP

MONTELUPO, CA. 1530

Tin-glazed earthenware

H. (overall) 16% in. (42.1 cm)

Marks: (within each spout) LA [upper stroke of L crossed by paraph on one spout and looped round to cross itself on other]; (on base) 68^{1} Bequest of George Blumenthal, 1941 41.190.70

PROVENANCE: possibly commissioned by or for Cardinal Niccolò Ridolfi, Florence; Mme d'Yvon (her sale, Galerie Georges Petit, Paris, May 30–June 4, 1892, no. 2, for 6,200 francs, to Froechels); [Froechels, Hamburg, 1892; sold to Wencke]; Heinrich Wencke, Hamburg; [Jacques Seligmann and Company, New York, by 1910;² sold to Ryan]; Thomas Fortune Ryan, New York³ (1910–d. 1928; on loan to MMA 1923; his sale, American Art Association / Anderson Galleries, New York, November 23–25, 1933, no. 374, for \$1,000); George Blumenthal, New York (until d. 1941)

EXHIBITION: "Arts of the Italian Renaissance," The Metropolitan Museum of Art, New York, May 7–September 9, 1923

LITERATURE: Galerie Georges Petit 1892, no. 2; Ryan's Collection 1921, no. 42; Arts of the Italian Renaissance 1923, no. 115; Collection of Thomas F. Ryan 1926, no. 51; American Art Association 1933, no. 374; Wilson 2014, p. 127, fig. 10



THIS PITCHER IS EXCEPTIONAL BOTH FOR ITS COMPLEXITY OF ornament and for its relationship to four of the great churchmen of the High Renaissance, but the exact context of its commission remains a conundrum.

Grotesques on an orange ground—incorporating masks, cornucopias, vases, flowers, monstrous figures, dolphin scrolls, and flowers —cover the entire surface of the body. Under one spout, between two outsized cornucopias and ringed by laurel branches, is a large, scrolling shield with the arms of the Ridolfi family beneath a red cardinal's hat with five tassels on each side. Opposite, between two more cornucopias and beneath a papal tiara,4 is another large shield of arms with the arms of Medici impaling Austria placed on an imperial eagle;5 immediately above the eagles' heads is a second, smaller, tiara. On one of the remaining sides of the body, within a roundel of trimmed branches with newly sprouting leaves (bronconi) beneath a red cardinal's hat with five tassels on each side, is a smaller shield with the arms of the Pucci.⁶ On the last side, within another roundel of bronconi and under a cardinal's hat with five tassels on each side, is a fourth shield of arms with Cibo (or Cybo) quartering Medici. Above the main area of decoration are narrow bands of simple decoration painted on a yellow band and, at the rim, blue bands scratched through to the white beneath.

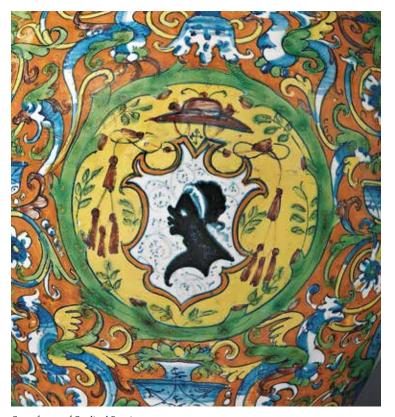
The four sides of this pitcher bear the arms of a Medici pope and of three cardinals with intimate connections to the Medici family. The largest cardinal's shield, perhaps denoting the individual for whom the jar was made, is that of the Ridolfi of Florence, representing Cardinal Niccolò Ridolfi (1501–1550). Niccolò was the son of Piero Ridolfi and Contessina de' Medici, daughter of Lorenzo the Magnificent. He was created cardinal by his uncle Leo X in 1517. The shield with the arms of the Pucci refers to Lorenzo Pucci (1458–1531), a member of another of the great Florentine families connected with the Medici, named cardinal by Leo in 1513. The shield of Cibo quartering Medici is that of Cardinal Innocenzo Cibo (1491–1550). Cibo was the son of Francesco Cibo (illegitimate son of Pope Innocent VIII) and Maddalena de' Medici, another daughter of Lorenzo the Magnificent. So he, too, was a nephew of Leo X; like Lorenzo Pucci, he was made cardinal by the pope in 1513.

The shield of Medici impaling Austria with the imperial eagle and two papal tiaras must refer to Giulio de' Medici, cousin of Leo X, who reigned as Pope Clement VII from 1523 to 1534. ¹⁰ A likely hypothesis is to link this unusual impalement with Clement's coronation of the Holy Roman Emperor, the Habsburg Charles V, in the papal city of Bologna on February 24, 1530. ¹¹ Although the exact circumstances remain to be discovered, the heraldic evidence suggests that the pitcher was commissioned by or for Cardinal Ridolfi and connected in some way with the





Side view with arms of Cardinal Ridolfi





Coat of arms of Cardinal Pucci

Coat of arms of Cardinal Cibo

coronation, when all four men referred to by their arms were together in Bologna. All three of the cardinals were the pope's close associates and accompanied him in the ceremonial reception of the emperor on this occasion.¹² At that time, Cardinal Cibo was legate of Bologna, and Cardinal Ridolfi archbishop of Florence (a post he held from 1524 to 1532). The piece is unlikely to have been made later than 1531, when Cardinal Pucci died.

At the time of the coronation, Florence was under siege by imperial troops, and a few weeks later the Florentine Republic surrendered. Soon afterward, Alessandro de' Medici became duke of Florence, inaugurating two centuries of dynastic rule by his family. Cardinal Ridolfi stayed loyal to the republican ideal and in later life lived in Rome as a leader of the anti-Medicean party. Some years later, probably in the 1540s, Michelangelo made for him a marble bust of Brutus—the Roman republican hero who led the assassins of Julius Caesar—the subject being chosen with reference to the assassination in 1537 of Duke Alessandro de' Medici.

As its shape is not one normally used by pharmacies, this vessel was presumably intended for domestic use, as a jug for water or wine. So elaborate an object may well have been made for use at a special festivity, or it could have been intended solely as a display piece. Although previously attributed to Cafaggiolo, it was certainly made at Montelupo. The mark *LA* is that of a long-lived workshop in that town, used from around 1520 until about 1660, the owners of which have not been identified.¹⁴

Large pitcher of near-spherical form, tapering to slightly everted, flat base. Short, flaring neck with two large spouts, each supported on modeled mask of a boy; two similar masks reinforcing overarching, twisted handle. Earthenware, covered on outside and inside with white tin glaze, underside not glazed. Repairs to both spouts and chipping along rim, with several fills and retouching. Conservation done at MMA, 2012. [Notes appear on page 350.]

50. Shallow bowl with Ruggiero

PERHAPS URBINO, CA. 1525

Tin-glazed earthenware

Diam. 8¼ in. (21 cm), D. 1½ in. (4.1 cm)

Inscribed (on scroll): *Rugieri*Gift of J. Pierpont Morgan, by exchange, 1965 65.6.7

PROVENANCE: Joseph Fau (by 1865, until 1884; his sale, Hôtel Drouot, Paris, March 3–8, 1884, no. 16, for 2,750 francs, to Boy; [Michel Boy, Paris and Versailles, 1884–d. 1904]; John Edward Taylor, London (until d. 1905); his widow, Martha Taylor (d. 1912; sale, Christie's, London, July 1–4, 9–10, 1912, no. 110, for £240 plus premium, to Lippmann); Walter von Pannwitz, Berlin (until d. 1920); [Rosenberg and Stiebel, New York, until 1965; one of fourteen maiolica pieces given by the dealers to MMA in exchange for a group of eighteenth-century boxes and dance cards (*carnets de bal*) from the Morgan collection]

EXHIBITIONS: "Musée rétrospectif," Union Centrale des Beaux-Arts Appliqués à l'Industrie, Palais de l'Industrie, Exposition de 1865, Paris, August 10–October 10, 1865; "Patterns of Collecting: Selected Acquisitions, 1965–1975," The Metropolitan Museum of Art, New York, December 6, 1975–March 23, 1976; "Art and Love in Renaissance Italy," The Metropolitan Museum of Art, New York, November 11, 2008–February 16, 2009, and Kimbell Art Museum, Fort Worth, March 15–June 14, 2009

LITERATURE: Franck 1867, no. 173, ill.; *Musée rétrospectif* 1867, no. 2750; Lièvre 1866–69, vol. 2 (1869), pl. 64; Hôtel Drouot 1884, no. 16, ill.; Christie's 1912, no. 110; von Falke 1917, col. 15; von Falke 1925b, no. 82, pl. XVIII; Hausmann 1972, p. 239, under no. 175; Jessie McNab in Metropolitan Museum 1975, p. 274, ill.; Rasmussen 1989, p. 244, no. 63.6, ill.; Wilson 1990, p. 327, app., no. 1; Dora Thornton in Bayer 2008, no. 14a, ill.; Thornton and Wilson 2009, vol. 1, p. 347, under no. 204; Wilson 2011a, p. 142

bowl is a profile of a warrior wearing armor and a helmet that looks more suitable for parade than for military use, with at the front the kind of mask encountered in grotesque decoration and on the back acanthus, ram's horns, and swan's wings. The inscription on the scroll curling behind his neck identifies him as Ruggiero, the warrior hero of Ariosto's poem *Orlando Furioso* and its now less well-known predecessor, Matteo Maria Boiardo's *Orlando Innamorato* (1487). The first edition of Ariosto's hugely successful epic was published in 1516, the definitive edition in 1532.²

There are at least eleven similar bowls with profiles of men and seven with those of women, all in comparably theatrical *all'antica* helmets,³ and all or most of the group are likely to have been part of a series of fictive portraits. Since 1865 and probably earlier, this bowl⁴ has been paired with a *Philomena*, also now in the Museum.⁵ Although there are differences in shape, both may have belonged to this single set. Four men and one woman within the group are characters from Ariosto, and others derive from ancient poetry or legend or from contemporary history; some are perhaps imagined anew. The group constitutes a ceramic version of the several Renaissance printed collections of illustrious men and women exemplified by Andrea Fulvio's *Illustrium Imagines* (*Images of Illustrious People*) of 1517 (see no. 18) or,



fig. 65 Workshop of Andrea del Verrocchio, Alexander the Great. Florence, ca. 1480. Marble relief. National Gallery of Art, Washington, D.C., Gift of Therese K. Straus (1956.2.1)



for women only, Giacopo Filippo Foresti's *De Claris Mulieribus* (*Of Famous Women*), first published in 1497.

Ruggiero's profile on this bowl seems to depend ultimately upon a type produced in the workshop of Andrea del Verrocchio and represented by an *Alexander the Great* relief in the National Gallery of Art, Washington, D.C. (fig. 65), and a *Scipio* in the Musée du Louvre, Paris. The *Alexander* is likely to have some relationship to the metal relief by Verrocchio that Vasari states was given by Lorenzo de' Medici to Matthias Corvinus, king of Hungary—a resemblance that gives a sense of how much prestige this iconography enjoyed, especially

when associated with modern rulers.⁷ The Verrocchio workshop types were widely diffused in drawings, pattern books, and engravings.⁸

All or most of the bowls in this group were painted by one extremely talented painter, probably based in Urbino or Castel Durante in the 1520s, but his identity has not been determined.⁹

Shallow bowl, low, flaring foot flattened at bottom. Earthenware, covered on front and back with whitish tin glaze. Back undecorated, with one long kiln scar near edge. Wear and chipping to edge and foot; repairs to edge. [Notes appear on page 350.]

51. Shallow bowl with Beautiful Cassandra

PROBABLY MADE IN URBINO, LUSTERED BY "N" (VINCENZO ANDREOLI?) IN GUBBIO OR URBINO, 1538

Tin-glazed earthenware, lustered

Diam. 9½ in. (24.1 cm), D. 2 in. (5.1 cm)

Inscribed (on scroll): CASANDRA BELL[A] (Beautiful Cassandra)

Dated and marked (on back, in luster): 1538 N

Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.24

PROVENANCE: V. Everit Macy, New York and Tannersville, N.Y. (probably by 1907–8, until 1927; on loan to MMA 1908–27)

LITERATURE: Avery 1927, p. 166, fig. 7



ELABORATELY GARBED IN A RICH BROCADE DRESS AND A PATTERNED hat, the woman depicted here is smiling gently and a little seductively. She is flanked by an inscribed scroll with her name and the word <code>Bella</code>, asserting her beauty. Behind her is seen a dark blue background studded with lustered stars, suggesting the night sky. A little tendril of auburn hair falls down her cheekbone. She wears a beaded necklace, perhaps of coral, and chains (or a single chain looped twice around her neck) from which hangs a bright red crucifix; the costume and crucifix portray her as a woman of the Renaissance rather than a representation of Homer's Trojan prophetess. The painting is in blue, brown, and near-black, with brilliant red and gold luster. On the back, in luster, are rough scrolls and the date 1538 with the letter *N*.

Lustered versions of these types of *bella donna* objects, discussed under number 42, were a significant part of Maestro Giorgio's production; ones in which the entire surface of the bowl is painted with the woman, as in this example, date from 1530 and later. The delicately portrayed face of the woman and the starry background are similar to those found on a group of dishes, dated 1537, with women's faces seen at different angles. Some of these bear the workshop mark of Maestro Giorgio ($M^{\circ}G^{\circ}$), and one, in the State Hermitage Museum, Saint Petersburg, has both the $M^{\circ}G^{\circ}$ and the N mark that is seen here. All these may be the work of the same painter.

The lustered *N* occurs on lusterware dated between 1531 and 1540. A plate in the Cité de la Céramique, Sèvres, marked *M*[*aestr*]^o *N* suggests that the individual represented by this letter was a master potter, not just a humble applier of luster.⁵ J. C. Robinson's proposal made in 1856 that the *N* might be read as a monogram of *VIN* and thus refer to Maestro Giorgio's son Vincenzo Andreoli (known as Maestro Cencio), while unproven, may be correct.⁶

This dish appears in the Museum's records as "Castel Durante lustered at Gubbio." Many lustered *bella donna* dishes of this general type are indeed close in style to work made at Castel Durante and Urbino, and some of the painters who worked for Giorgio may well have been trained as *istoriato* painters in one of these towns.

In April 1538, Vincenzo Andreoli took a three-year lease on the workshop of the recently deceased Nicola da Urbino (see no. 53) in Urbino.⁷ Since the specialty of Vincenzo's family was luster, it is likely that making lusterware, or adding luster to wares produced locally in other potters' kilns, was the main activity of this workshop in the years after 1538. "Maestro Giorgio Limited," based in Gubbio, might possibly have had an outstation in Urbino, the capital of the duchy, before 1538, although no direct documentary proof of this has been found. Gubbio is only about twenty-five miles in a direct line from Urbino (though farther



away if the passes over the Apennines are used), and workers could quite easily have gone from one place to another for short periods of employment; Vincenzo himself could easily travel between one and the other.

The origin of the Museum's dish is therefore unclear. Numerous hypotheses are possible: it could have been painted and lustered in Gubbio, painted in Urbino and taken to Gubbio to be lustered, painted and lustered in Vincenzo's newly opened workshop in Urbino, or painted in another workshop in Urbino and lustered by Vincenzo. Further research or new evidence is needed to resolve this uncertainty.⁸

Shallow bowl, low, spreading foot. Earthenware, covered on front and back with off-white tin glaze. Wear and chipping to edge. Large section missing from foot. [Notes appear on pages 350–51.]

52. Armorial dish with bianco sopra bianco ornament

DUCHY OF URBINO (PROBABLY URBINO), CA. 1545

Tin-glazed earthenware

Diam. 17 in. (43.2 cm), D. 2¼ in. (5.7 cm)

Gift of V. Everit Macy in memory of his wife, Edith Carpenter Macy, 1927 27.97.1

PROVENANCE: [probably Alessandro Imbert, Rome; probably sold to Macy]; V. Everit Macy, New York and Tannersville, N.Y. (probably 1906 or 1907, until 1927; on loan to MMA 1907–37)

LITERATURE: Thornton and Wilson 2009, vol. 1, pp. 377–78, under no. 223, ill.



THIS DISH IS AN OUTSTANDINGLY IMPRESSIVE AND ACCOMplished example of a type quintessentially characteristic of maiolica made in the Duchy of Urbino. Between two garlands of leaves with acorns, a broad band of lacelike ornament incorporates palmettes and diamonds painted in intense white on an off-white glaze. This technique, known as bianco sopra bianco (white on white), was already in use by potteries in Pesaro at the time of the service made there for Matthias Corvinus of Hungary and/or his wife, Beatrice of Aragon, in about 1486-88 (no. 26). It was employed in Urbino in association with istoriato painting in the 1520s (see no. 54). This version of the ornament, used as the main feature in a decorative scheme, had already appeared by 1535, the date of an example in the Victoria and Albert Museum, London.1 It was still current about 1557, when Cipriano Piccolpasso provided a drawing (fig. 66) and commented that what he calls soprabianchi were "an Urbino practice" (uso Urbinato). The high point of production seems to have been in Urbino in the 1540s,2 although similar pieces may have been made at Castel Durante and elsewhere in the duchy.

In the center, a beribboned shield of arms is supported by two naked male figures, painted with great accomplishment.³ The arms, which also occur on a smaller piece from the same service in the British Museum,⁴ London, are yet to be identified. Another example of the same type in the Metropolitan Museum has the arms of the Mazza family of Pesaro.⁵

Large dish, flat well, base without foot ring, narrow, sloping rim. Earthenware, covered on front and back with grayish-white tin glaze. Back undecorated. Repaired crack from four o'clock to center. Wear to edge. [Notes appear on page 351.]

fig. 66 Cipriano Piccolpasso, Soprabianchi (White on white) and Quartiere (Quarters), from Li tre libri dell'arte del vasaio (The Three Books of the Potter's Art, fol. 70r), ca. 1557. Pen and ink. National Art Library, Victoria and Albert Museum, London (MSL/1861/7446)



53. Plate with Paris Killing Achilles and arms of the Calini family

NICOLA DA URBINO (NICOLA DI GABRIELE SBRAGHE)
URBINO, CA. 1525

Tin-glazed earthenware
Diam. 10½ in. (26.7 cm), D. 1½ in. (2.9 cm)
84.3.2

PROVENANCE: Adrien-Joseph Rattier (by 1853; his sale, Hôtel Drouot, Paris, March 21–24, 1859, no. 9, for 600 francs, to Beurdeley); G. H. Morland¹ (by 1862, until 1866; his sale, Christie's, London, May 8–12, 1866, no. 465, for £25 plus premium, to Whitehead, probably T. M. Whitehead, London); Alessandro Castellani, Rome (until d. 1883; his sale, Palazzo Castellani, Rome, March 17–April 10, 1884, pt. 2, no. 36, for 2,900 lire [approximately \$580], to "Villegas," perhaps acting for Henry G. Marquand)²

EXHIBITIONS: "Works of Art of the Mediaeval, Renaissance, and More Recent Periods," South Kensington Museum, London, June 1862; "Treasures from The Metropolitan Museum of Art, New York: Memories and Revivals of the Classical Spirit," National Library and Alexander Soutzos Museum, Athens, September 24–December 31, 1979

LITERATURE: Catalogue des objets d'art . . . la collection de feu M. Rattier 1859, no. 9; Robinson 1863, no. 5202;
Christie's 1866, no. 465; Objets d'art 1884, pt. 2, no. 36; Pier 1908, p. 53, fig. 2; Pier 1911, no. 2149, ill.; Rackham 1922, p. 27; Rackham 1928, p. 236, pl. III, p; Rackham 1940, p. 181; Treasures from the Metropolitan Museum 1979, no. 28, ill.; Petruzzellis-Scherer 1982, p. 373, fig. 3; Metropolitan Museum 1983, p. 228, no. 62, ill.; Rasmussen 1984, p. 172, under no. 122; Ravanelli Guidotti 1985a, p. 394, n. 3; Watson 1986, p. 112, under no. 45; Curnow 1992, p. 61, under no. 63; Cioci 1997a, p. 200, fig. 6; Timothy Wilson in Museo d'Arti Applicate 2000, p. 184, under no. 194; Hess 2002, p. 148, under no. 25; Mallet 2007a, p. 224, no. 55; Thornton and Wilson 2009, vol. 1, p. 238, under no. 145; Françoise Barbe in Majolique 2011, pp. 118, 123

IN A PILLARED TEMPLE INTERIOR WITH A DOORWAY OPEN TO reveal a castle, Polyxena, Hecuba, and Priam stand by an elaborately carved classicizing altar with a sculpted likeness of Apollo.³ Before the statue, Achilles kneels in prayer, while behind him, Paris aims an arrow at Achilles's vulnerable heel. At the upper left, in a landscape, the gods Apollo (left) and Neptune (right) stand in conversation near a tree that bears a scrolling shield with the arms of the Calini family of Brescia.⁴ The back of the plate is plain except for yellow lines around the edge and foot ring.

The plate illustrates the death of the Greek hero Achilles, toward the end of the Trojan Wars. Achilles was the son of Peleus and Thetis. According to legend, when Achilles was a baby, his mother dipped him in the river Styx, rendering him invulnerable except for the heel by which she held him. During the siege of Troy, he entered the battle to avenge his friend Patroclus and killed Hector, son of Priam and Hecuba, king and queen of Troy; this episode is the main subject of Homer's *Iliad*.

An elaboration of the legend, which is not in Homer but was current in medieval European versions of the stories of Troy, told of Achilles's love for the Trojan princess Polyxena. By promising him Polyxena, Hecuba, who was seeking vengeance for the death of Hector, lured Achilles into the temple of Apollo, where he was killed by Paris. In a version of the story told in Ovid's *Metamorphoses*, the death of Achilles was planned by Neptune, who hated Achilles, and Apollo.⁵

The source of the present scene is the text and woodcut in an Italian-language paraphrase of the *Metamorphoses*, with moral interpretations, written by Giovanni Bonsignori of Città di Castello in 1375–77. Bonsignori's version, illustrated and entitled *Ovidio Methamorphoseos Vulgare*, was first printed in Venice in 1497 and reprinted several times thereafter. Its simple but convenient woodcuts immediately became a favorite resource for maiolica painters, especially in and near Urbino, and remained popular for more than thirty years. The Museum's collection includes an edition of the work published in Venice in 1501 with the woodcut illustrating the death of Achilles (fig. 67).

This elegantly drawn and harmoniously colored plate is a fully autograph work by the finest painter of *istoriato* working in Urbino in the 1520s, Nicola di Gabriele Sbraghe. Nicola is first mentioned in Urbino documents in 1520 as an already established master potter with the title *Maestro* (*Magister*, or Master). It has been surmised that he had earlier worked for or been connected with the workshop of the Urbino painter Timoteo Viti. After 1520, Nicola is often cited in Urbino documents, and he was evidently one of the most successful workshop owners in the city. He died in the winter of 1537–38.



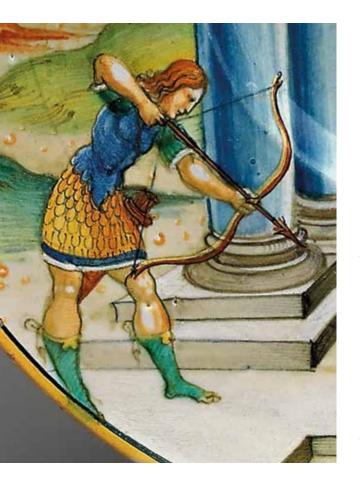


Nicola was a maiolica painter as well as a workshop owner. Five pieces that bear Nicola's name in full or in monogram give a firm basis for further attributions to him,⁸ and more than 120 pieces of *istoriato* can be ascribed to his hand with some confidence.⁹ These works, including three in the Robert Lehman Collection at the Museum (see figs. 4, 5),¹⁰ stake a claim for Nicola to be considered "the Raphael of maiolica,"¹¹ the most accomplished artist in the first flowering of Urbino *istoriato* painting.

Three table services constitute the central surviving achievements of Nicola's career. The earliest, now in the Museo Correr, Venice, consists of seventeen pieces, without arms, made about 1520-22. Of a lyrical quality unmatched in Italian maiolica, these were made for an unknown patron. The second, executed in 1524 on the instructions of Eleonora Gonzaga, Duchess of Urbino, was a service that she presented to her mother, Isabella d'Este, Marchioness of Mantua; twenty-four pieces are preserved in museums and collections around the world. When this service was delivered to Isabella in November 1524, Eleonora wrote in an accompanying letter, "I have had made a credenza [service, of a kind that could be displayed on a buffet] of earthenware vessels and I am sending it . . . since the maestri of this country of ours [the Duchy of Urbino] have some reputation for good work. And if it pleases Your Excellency I shall be happy and you might make use of it at Porto [Porto Mantovano, Isabella's country villa] since it is a villa thing [cosa da villa]."12 This eloquent phrase gives a vivid impression of the cultured life led by Isabella when she was in the country, in the company of women friends, musicians, and men of letters—a world in which elegant maiolica tablewares painted with subjects from Ovid were appropriate conversation pieces.¹³

The third of the outstanding services painted by Nicola in very much the same spirit is the one made for a member of the Calini family. Eleven pieces are now known; the subjects are varied, but seven

fig. 67 Page from Giovanni Bonsignori, Ovidio Methamorphoseos Vulgare, with woodcut Paris Shooting Achilles. Venice, 1501. The Metropolitan Museum of Art, New York, Rogers Fund, 1922 (22.16)



of them come from the Metamorphoses. Two large dishes bear an Apollo and Pan (in the British Museum, London)14 and a Flaying of Marsyas (in the J. Paul Getty Museum, Los Angeles). 15 Two intermediate-sized plates have depictions of a Sacrifice of Iphigeneia (at the Musée National de la Renaissance, Château d'Écouen)¹⁶ and of Europa and the Bull (formerly in the Charles Damiron collection, currently on loan from a private collection to the Graves Art Gallery, Sheffield).¹⁷ Of plates approximately the same size as the Museum's, five belong to the National Museum of Scotland, Edinburgh (Cycnus Turned into a Swan, Perseus and Andromeda, The Bull of Perillus, Saint George and the Dragon, and an unidentified subject). 18 An astrological subject that is unexplained but may relate to the personal horoscope of a member of the receiving family is found on a plate formerly in the Corcoran Gallery of Art, Washington, D.C., and now in the National Gallery of Art, Washington, D.C.¹⁹ The Museum's plate is the eleventh known. The arms may be for a Brescia nobleman, Luigi Calini, and his wife, Antonia Ducco. Their first child, Muzio (later a distinguished churchman), was born in 1525, and it is possible that the service was made as a gift on the occasion of his birth. Since the Calini set is very close stylistically to Isabella's service, though slightly less elaborate, it seems likely to date from much the same period.20

The Death of Achilles was one of Nicola's favorite subjects, and at least four other versions by him are known, all derived from the same woodcut. One is in the Museo d'Arti Applicate, Castello Sforzesco, Milan,²¹ another from a set with the arms of the Leonardi family of Pesaro is in the museum at Écouen,²² and two more are believed to be in Italian private collections.²³ In the woodcut, Paris aims his arrow at Achilles's head, but in this and his other versions of the subject on maiolica, Nicola, with characteristic attention to narrative detail, makes Paris aim at Achilles's foot. He was presumably aware of the story, not mentioned by Ovid, that Achilles was invulnerable except for his heel.

The magnificent series of columns is a virtuoso exercise in architectural spatial perspective. Of all maiolica painters, Nicola was the one who showed the most intelligent, consistent, and up-to-date interest in architecture, often studding his compositions with Bramantesque buildings.²⁴

Shallow plate, small foot ring, edge molding on back. Earthenware, covered on front and back with white tin glaze. Five small kiln-support marks near edge.

Repaired crack from left of six o'clock to center, small repairs to rim. [Notes appear on page 351.]

54. Wide-rimmed bowl with Perseus and Andromeda

PROBABLY THE "IN CASTEL DURANTE" PAINTER URBINO OR CASTEL DURANTE, CA. 1522–25

Tin-glazed earthenware

Diam. 9½ in. (24.1 cm), D. 1% in. (4.1 cm)

Marks (scratched within base): af [Fountaine inventory mark] 47

Gift of J. Pierpont Morgan, by exchange, 1965 65.6.9

PROVENANCE: probably Sir Andrew Fountaine (until d. 1753); his descendants, the Fountaine collection, Narford Hall, Norfolk (1753–1884; Fountaine sale, Christie's, London, June 16–19, 1884, no. 328, for £110 plus premium, to T. M. Whitehead, London); Octavius E. Coope, Brentwood, Essex (until 1910; his sale, Christie's, London, May 3–5, 1910, no. 22, for £500 plus premium, to Harding, probably George Harding, London); Walter von Pannwitz, Berlin (until d. 1920); [Rosenberg and Stiebel, New York, until 1965; one of fourteen maiolica pieces given by the dealers to MMA in exchange for a group of eighteenth-century boxes and dance cards (*carnets de bal*) from the Morgan collection]

EXHIBITION: "Patterns of Collecting: Selected Acquisitions, 1965–1975," The Metropolitan Museum of Art, New York, December 6, 1975–March 23, 1976

LITERATURE: probably Fountaine family inventory, 1835, no. 45, Narford Hall, Norfolk (published in Moore 1988, p. 441); Fountaine "Family Book," 1855–73, no. 1:47, Narford Hall (published in Moore 1988, p. 446); Christie's 1884, no. 328; Christie's 1910, no. 22, ill.; von Falke 1925b, no. 85, pl. xix; Jessie McNab in Metropolitan Museum 1975, p. 275, ill.; Rasmussen 1984, p. 164, under no. 117



fig. 68 Page from Giovanni Bonsignori, Ovidio Methamorphoseos Vulgare, with woodcut Perseus and Andromeda. Venice, 1501. The Metropolitan Museum of Art, New York, Rogers Fund, 1922 (22.16)

THE STORY OF PERSEUS AND ANDROMEDA PROVIDED THE INSPIRAtion for Renaissance artists working in a range of media. The tale, told
in Ovid's *Metamorphoses*, was well known to Italian readers by the
beginning of the sixteenth century. The son of Jupiter and Danae,
Perseus was given gifts by the gods, including his celebrated winged
sandals from Mercury. After killing the monstrous Gorgon Medusa and
cutting off her head, he came upon the princess Andromeda chained to
a rock. A sea monster had ravaged Ethiopia, ruled by Andromeda's
father, Cepheus, and an oracle had said that the only way to save the
kingdom was for Andromeda to be given up to the monster. Perseus
killed the beast and subsequently married Andromeda.

The decoration on this bowl incorporates two episodes from the story. Exploiting the shape of the piece, the painter has depicted the principal scene on the broad rim, where at the right in a landscape of trees, water, and distant mountains, a nude Andromeda stands with her arms tied to a tree by a scarf. The sea monster rears out of the water at the left, while in the sky, emerging from the top of a cloud, Perseus approaches with winged helmet, sword, and shield. On the sides of the well, in *bianco sopra bianco* (white on white), a continuous foliate garland encloses a little landscape vignette in the center that complements the main scene. Here, Perseus is shown again, after the battle and sitting by the edge of the sea, with his feet in the water, washing the monster's blood off his body; near him lie his shield and Medusa's head.

The painter is likely to have had access to Giovanni Bonsignori's Ovidio Methamorphoseos Vulgare (see no. 53), although the composition is much modified here and set in the opposite direction from the published woodcut (fig. 68). The scene of Perseus's seashore ablutions corresponds to the narrative in the Italian paraphrase rather than to Ovid's Latin original.²

The compositional conception of this delightful bowl, with *bianco sopra bianco* ornament on the sides of the well enclosing a little vignette complementary to the main scene painted on the rim, is close to the Ovidian scenes in Nicola da Urbino's Correr service, painted around 1521–23 (Museo Correr, Venice).³ The wares in that service are also based on woodcuts in the *Ovidio Methamorphoseos Vulgare*. Nicola painted two versions of the Perseus and Andromeda subject in about 1524–25 as part of his services for Isabella d'Este, now in the Museum of Fine Arts, Boston,⁴ and for the Calini family, now in the National Museum of Scotland, Edinburgh (see no. 53).⁵ Nicola's versions of the theme follow Bonsignori's woodcut more closely than this bowl does.

Nicola was not, however, the only painter in or near Urbino to adopt this compositional strategy at about this time. A bowl in the Victoria and Albert Museum, London, dated 1522, and a related piece



in the National Gallery of Victoria, Melbourne, signed $\cdot F \cdot R \cdot$, adopt the same strategy; they may be early works by Francesco Xanto Avelli (see nos. 55–59).⁶ Also closely comparable in conception, but by a different painter, is a wide-rimmed bowl in the British Museum, London, marked TB or BT in monogram.⁷ Although the well-honed eye of Otto von Falke thought the Museum's bowl a work by Nicola, the piece does not seem to be by any of the three painters mentioned. Nevertheless, it is so similar in conception to the other wares that the four artists must have been in close contact with one another.

Jörg Rasmussen suggested that the Museum's bowl was the work of a painter who, probably slightly later, executed a number of wares that are marked *In castel durante* and bear dates between 1524 and 1526, for which reason the artist has been dubbed the "In Castel Durante" Painter.⁹ If, as seems likely, our *Perseus and Andromeda* bowl predates this painter's marked and dated works, he might have been working in Urbino for a spell; the two towns are near each other and their artistic ceramic industries were closely intertwined.¹⁰

Rasmussen's attribution, which has been adopted in the Museum's records and supported by J. V. G. Mallet, 11 is followed here. 12

The piece formerly belonged to one of the most spectacular private collections of maiolica ever formed. Sir Andrew Fountaine (1676–1753), was among the earliest and most discriminating of the virtuoso art collectors of eighteenth-century England. The stupendous collection he assembled remained at the family residence, Narford Hall in Norfolk, until 1884, when it was sold in a contentious and high-profile auction at Christie's. The scratched monogram *af* and the number 47 on the back of the bowl refer to the nineteenth-century inventory in the Fountaine "Family Book," which is still in the possession of the family.¹³

Bowl, broad, sloping rim, thickening at edge, deep well, slightly convex center, small foot ring. Turning marks visible on back.

Earthenware, covered on front and back with white tin glaze; glaze on sides of well smeared at top. Three small kiln-support marks near edge. Back undecorated. Upper half of bowl restored from seven fragments. Conservation done at MMA, 1991. [Notes appear on page 351.]

55. Shallow bowl with Diana and Actaeon

ARTIST SOMETIMES SIGNING FR, PERHAPS FRANCESCO XANTO AVELLI PROBABLY URBINO, CA. 1525

Tin-glazed earthenware
Diam. 10% in. (26.4 cm), D. 2 in. (5.1 cm)
Samuel D. Lee Fund, 1941 41.49.3

PROVENANCE: probably Baron Gustave de Rothschild, Paris (until d. 1911); by descent to his grandson, Baron Henri Lambert, Brussels (until d. 1933); his widow, Baroness Johanna Lambert, New York (1933–41; sold, Parke-Bernet, New York, March 7, 1941, no. 85, for \$600, to MMA)

EXHIBITION: "Treasures from The Metropolitan Museum of Art, New York: Memories and Revivals of the Classical Spirit," National Gallery and Alexander Soutzos Museum, Athens, September 24–December 31, 1979

LITERATURE: Avery 1941, p. 230, fig. 1; Parke-Bernet 1941, no. 85, ill.; *Treasures from the Metropolitan Museum* 1979, no. 29, ill.; Kilinski 1985, no. 30, ill., and ill. p. 5; Wilson 1993, p. 204, n. 2; Brody 2007, pp. 92–98, figs. 1, 2; Sani 2007b, p. 191, no. 1



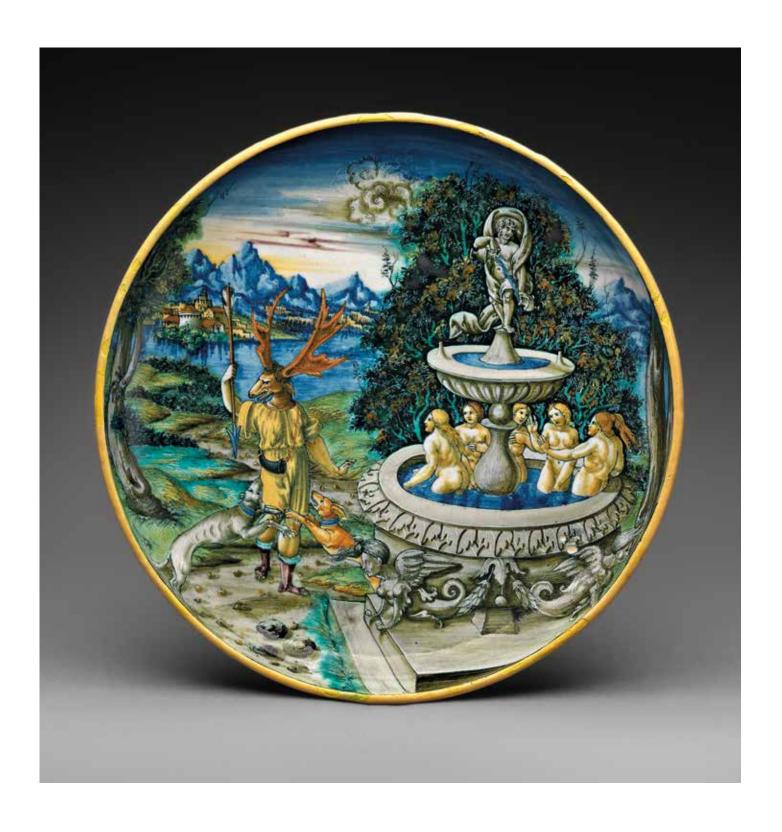
THE STORY OF ACTAEON IS ONE OF THE MORE OUTrageously unjust in classical mythology, but its picturesque potential made it a favorite subject for maiolica painters. As told in Ovid's *Metamorphoses*, ¹ Actaeon was out hunting when he accidentally came across Diana and her nymphs bathing. Outraged at being seen naked, Diana sprinkled water on him, changing him into a stag, whereupon he was devoured by his own hounds.

The scene is appropriately set in a lush blue and green landscape filled with trees, water, buildings, and distant mountains. Diana and her nymphs stand, somewhat diminutively in relation to the rather oversize hunter, within the lower basin of a sumptuously tiered stone fountain supported by sphinxes and surmounted by a sculpted figure pouring water from one ewer into another. Curiously, none of the female figures is clearly singled out as Diana herself, although the figure on the far left gesturing to splash water over Actaeon may be the goddess. The perspective of the fountain is notably awry, with the two basins seen from different angles, one tipped up to reveal more of the naked female bodies. In accordance with the standard iconography of the scene, Actaeon's head has already been transformed into a stag's, and his two dogs jump up to attack him.

The artificial fountain shown here is not part of the classical iconography of Diana and Actaeon, nor is it mentioned by Ovid, who describes a sheltered pool. The maiolica painter instead follows late medieval and early Renaissance versions of the myth.² Michael Brody, who has devoted a detailed study to this dish, offers several comparisons of the figures with prints that the painter might have known, but the analogies are suggestive rather than conclusive.³

This dish is painted by the same hand as a group of istoriato pieces, some of which bear the initials FR on the front.⁴ J. V. G. Mallet cogently argues that these pieces are by the young Francesco Xanto Avelli (see no. 56) and that, although there is no documentary proof of Xanto's presence in Urbino before 1530, they are likely to have been made there.⁵

Shallow bowl, low, splayed foot. Earthenware, covered on front and back with whitish tin glaze. Back undecorated. Chips to rim with some retouching. [Notes appear on page 351.]



56. Wide-rimmed bowl with Vulcan Forging Arms with Venus and Cupid

FRANCESCO XANTO AVELLI PROBABLY URBINO, CA. 1528-30

Tin-glazed earthenware

Diam. 10½ in. (26.7 cm), D. 1½ in. (3.8 cm)

Inscribed (on back, in blue-black): *Vulcano alla fuci / na abotte batte · / fabula*(Vulcan at the forge strikes with crashing blows. A fable)

Rogers Fund, 1904 04.9.19

PROVENANCE: A. Andrews, London (by 1887; his sale, Christie's, London, April 14–17, 1888, no. 373, for £64 1s., to "Stett," presumably the Paris dealer Henri Stettinger); [J. and S. Goldschmidt, Frankfurt, by 1903, until 1904; sold to MMA]

EXHIBITION: "Specimens of Hispano-Moresque and Majolica Pottery," Burlington Fine Arts Club, London, 1887

LITERATURE: *Hispano-Moresque and Majolica Pottery* 1887, no. 369; Christie's 1888, no. 373; J. and S. Goldschmidt 1903, no. 7; Pier 1911, no. 2144; Sani 2007a, no. 82; Wilson 2015b, p. 92

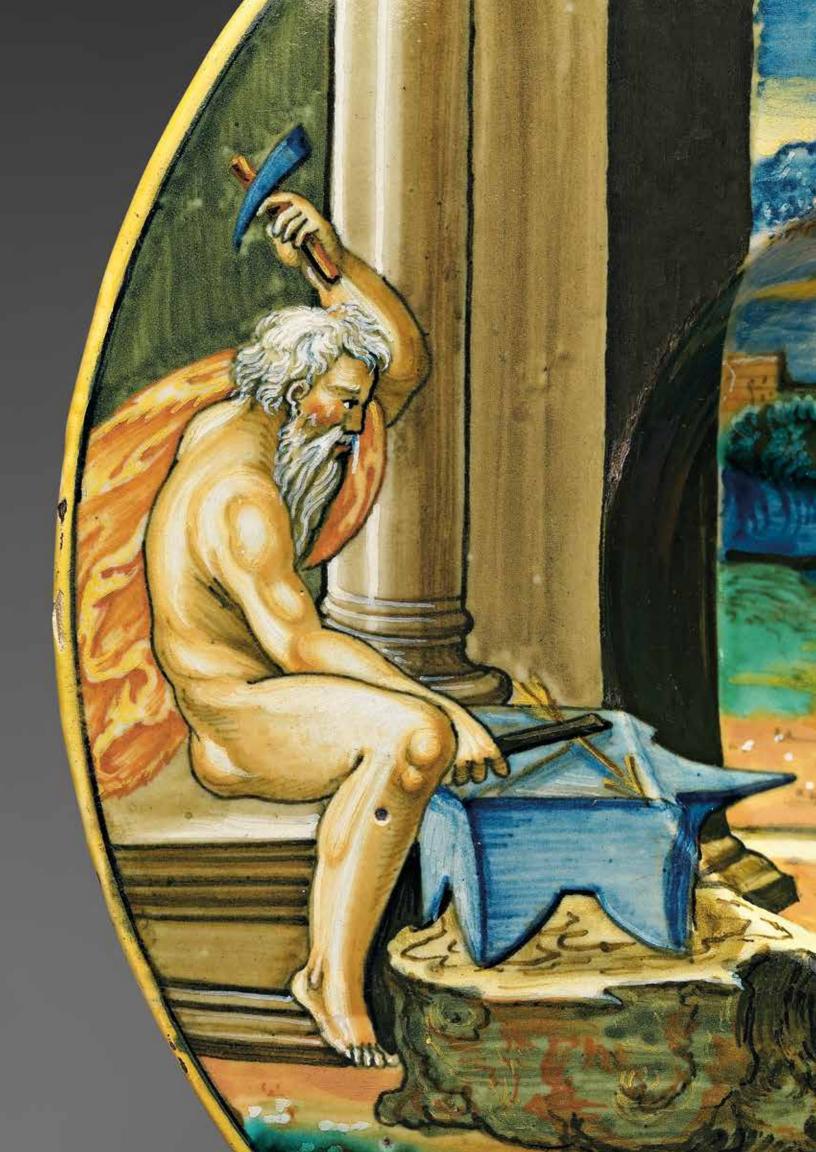
WATCHED BY VENUS AND THE WINGED CUPID, VULCAN FORGES AN arrow in front of a column and a wall beyond; the three are set against a background of rocks, water, and buildings. On the reverse, in blueblack, there is an inscription describing the scene, followed by a slash resembling the letter Y or the Greek letter phi (Φ) . In the Aeneid, Virgil describes how Vulcan, the deformed husband of Venus, forged arms for Venus's son Aeneas, but here the arrow is presumably for the use of the boy archer Cupid.

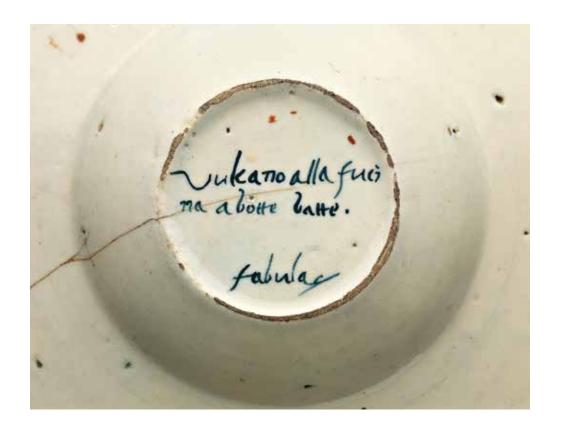
The bowl is by the most interesting and challenging of all Italian maiolica painters, Francesco Xanto Avelli, usually known by the short form of his name that he adopted, Xanto.² An immigrant from Rovigo in the Veneto, Xanto based himself in Urbino by 1530, probably arriving several years earlier (see no. 55). In 1530 he was involved in an apparently unsuccessful attempt to form a kind of trade union in the city to achieve higher wages for pottery workers. From that year until 1542, he appears frequently in Urbino documents, although he seems always to have been a dependent worker, never the owner of his own workshop. In a document of 1539, Xanto is described by the unusual and grandiloquent phrase "outstanding painter of pottery vessels." In the 1530s he wrote a sonnet sequence in praise of Francesco Maria I della Rovere, Duke of Urbino, the elegant presentation manuscript of which is in the Vatican Library.

Xanto's movements in the years before he is definitely documented in Urbino in 1530 are uncertain. He seems to have spent some time in Gubbio in the mid- or late 1520s, and he may already have been in Urbino, at least part of the time, from the early 1520s, since some of the works attributed to him from then are quite close to those demonstrably painted by other artists in that city. This bowl, which is certainly by Xanto, was in all probability made and painted in Urbino.

Xanto was highly prolific as a maiolica painter: a recent census lists more than 420 surviving works by him, most signed with his name or initials.⁴ He began regularly signing his works only after around 1528–30, but thereafter went on to signing them more systematically than any previous maiolica painter. He developed the practice of adding elaborate, sometimes cryptic inscriptions, often presented as lines of verse and sometimes citing Petrarch or other literary sources. In his work around 1530, he often added summarizing words like *nota* (note), *historia* (history), or, as on the present bowl, *fabula* (fable). The flourish, resembling a Y or Φ , that often closes his inscriptions in the work of this period seems to be a kind of notarial gesture, probably without meaning.⁵ The long series of signed and dated pieces made between 1530 and 1542 enables us to follow the development of Xanto's work minutely.







Fundamental to Xanto's method was his devising of an individual cut-and-paste technique of extracting and adapting figures from engravings, especially those by Marcantonio Raimondi and his associates, which he deftly assembled into elaborate and impressive compositions, although they sometimes lack narrative lucidity. Here, the figures on the right are derived from two engravings: the Cupid is a reversed version of a putto in Marcantonio's *Dance of Cupids* after Raphael, and Venus is based partly on a figure in *The Contest between the Muses and the Pierides* by Giovanni Jacopo Caraglio after a design by Rosso Fiorentino.

The subject of Vulcan, Venus, and Cupid enjoyed some popularity in the late 1520s among maiolica painters in the Duchy of Urbino, especially in Gubbio. Lustered wares with this theme include examples in the National Museum of Scotland, Edinburgh, dated 1527, and the Museum für Angewandte Kunst, Vienna, dated 1528, as well as one in an Italian private collection, dated 1529. Unlustered examples by Xanto, from about the same date, are in the Walters Art Museum, Baltimore, and the National Gallery of Victoria, Melbourne. All are compositionally related, showing some similarity to an engraving by Marco Dente da Ravenna after an ancient Roman relief. However, the maiolica plates and bowls are closer to each other than any of them is to the engraving. If, as seems likely, Xanto was working in Gubbio for a period in the mid- or late 1520s, he may have developed or picked up the compositional scheme there.

In the ambition of his compositions and his aspirations to be taken seriously as an artist, poet, and courtier, Xanto deserves the designation "pottery-painter, poet, man of the Italian Renaissance," which was applied to him in the title of an exhibition devoted to his work in London in 2007.¹³

Bowl, broad, flat rim, rim molding on back, deep well, small foot ring.

Earthenware, covered on front and back with whitish tin glaze. Cracked from three o'clock toward center; edge chips. [Notes appear on page 351.]

57. Dish with The Woman of Sestos and the Eagle and arms of the Pucci family

FRANCESCO XANTO AVELLI

URBINO, 1532

Tin-glazed earthenware

Diam. 16 in. (40.6 cm), D. 1% in. (4.8 cm)

Signed, dated, and inscribed: (on front, on tablet) Le cener della [Ver] / $g\hat{n}$ qui [. . .] (The ashes of the virgin here); (on back, in blackish-blue) $M \cdot D \cdot XXXII \cdot \hat{A}$ l'uso antico u[na] [ver]gi[n] corpo arde[n]do / un'Aquila da quel nutrito, anch'ella / volse partecipar dil fuoco horre[n]do. / Nel·X·Libro d[i] Caio Plinio seco[n]do, al / cap: $V \cdot /$ fra[n]: Xanto · $A \cdot$ da Rovigo, i[n] Urbino · (1532. In the ancient fashion, a maiden's body was burning; an eagle that she had cherished also wished to have a part in the horrendous fire. In the Tenth Book of Gaius Plinius Secundus, chapter 5. Francesco Xanto Avelli of Rovigo, in Urbino) The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.378

PROVENANCE: unrecorded

EXHIBITION: "Art and Love in Renaissance Italy," The Metropolitan Museum of Art, New York, November 11, 2008–February 16, 2009, and Kimbell Art Museum, Fort Worth, March 15–June 14, 2009

LITERATURE: Breck 1932, p. 62, fig. 8; Ballardini 1933–38, vol. 2, no. 44, figs. 40, 247; Woodford 1965, pp. 345–46, pl. 55c, d; Conti 1973, fig. 213; Conti 1980, fig. 218; Triolo 1988, pp. 269–71, no. 27, pl. LIIIa, b; Rasmussen 1989, p. 253, no. 80.6; Triolo 1996, pp. 301–2, no. 7.3; Sani 2007a, no. 176; James Grantham Turner in Bayer 2008, no. 109, ill.; Thornton and Wilson 2009, vol. 1, p. 271, no. 3, under no. 161; Zurla 2012, p. 87, fig. 4

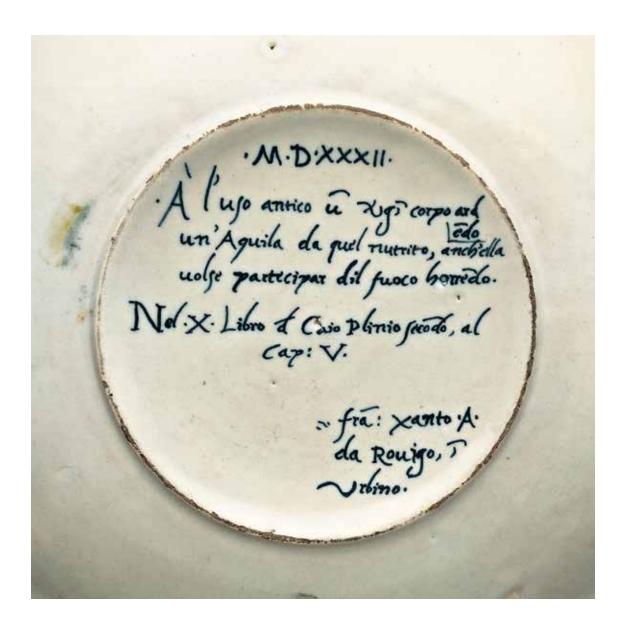
THIS IS ONE OF THE BIGGEST DISHES FROM THE LARGEST AND most complex of Francesco Xanto Avelli's armorial services—probably the most ambitious *istoriato* service executed in any Italian maiolica workshop up to that date. Thirty-six dishes or plates (six of them in the Museum's collection)¹ and a salt are known; of these, thirty-five are dated 1532, and two are dated 1533;² one, in the Robert Lehman Collection at the Museum, is lustered.³ The subject here is from the *Natural History* of Pliny the Elder, who died in the eruption of Vesuvius in A.D. 79. Xanto's choice of other subjects for pieces in the service is eclectic, and there seems to be no consistent or unified theme.⁴

Set against a background of buildings, obelisks, mountains, and trees and witnessed by numerous bystanders, the body of a woman lies slumped upon a pyre as an eagle settles near her shoulder. In the foreground a naked man, seen from behind and dramatically foreshortened, lunges forward to tend the fire, with a pair of bellows to his left and a bundle of faggots to his right. At the far right, the woman appears as she was in life, and the eagle perches on her shoulder. An urn at the left is placed opposite a tablet that identifies its contents as "the ashes of the virgin." Fluffy clouds float across the sky, which is horizontally banded in blue and yellow.

Much read in the Renaissance, Pliny's *Natural History* was available in Italian in an often-reprinted translation by Cristoforo Landino. In his depiction of the subject, Xanto was following this Italian translation in book 10, chapter 5: "The fame is celebrated of an eagle near Sestos [a town on the Hellespont]. It was brought up by a girl and when it grew big it paid her back, bringing her first of all birds which it caught, then game. At the end, when she died and her body was being burnt, the eagle threw itself into the flames and burnt with her." On the back of the dish, a rhyming verse inscription paraphrases this text and also gives the painter's name and the date of its production.

Hanging on a wall at the right is a scrolling shield of the arms representing the person for whom the set was commissioned. The arms are those of the Pucci, then, as now, one of the principal aristocratic families of Florence. The canopy on a staff behind them is the so-called *ombrellino* (little umbrella), an emblem of the papacy, but it is heraldically unusual to find it placed in this relationship to a shield of arms. Although we do not know the identity of the family member for whom the service was made, a plausible candidate is Roberto Pucci, later a cardinal. However, no specific evidence that he was ever entitled to use the *ombrellino* has been found, and the identification remains speculative.





With its eighteen figures, this complicated scene is a virtuoso example of Xanto's method of assembling compositions. The overall configuration of the scene and the figures to the left of the pyre are based on *The Martyrdom of Saint Cecilia*, an engraving by Marcantonio Raimondi after Raphael.⁸ The body of the woman on the pyre is taken in reverse from another School of Raphael print, Agostino Veneziano's *Death of Cleopatra*.⁹ Additional figures and groups are extracted and assembled from six further engravings, including one of the erotic prints by Marcantonio after drawings by Giulio Romano known as *I modi* (*Ways of Doing It*).¹⁰

The same, somewhat obscure legend was represented at least twice more on maiolica dishes from the circle of Nicola da Urbino, one in the Musei Civici, Pesaro, and a lustered piece formerly in the collection of Robert Bak.¹¹ Neither is dated, but it seems likely that Xanto was the painter who introduced the subject to Urbino maiolica.

Large dish, slightly convex in center, broad, sloping rim with low molding on back, slight foot ring. Earthenware, covered on front and back with whitish tin glaze; glaze crawl at nine o'clock. Four kiln-support marks near edge. Minor repairs to edge. [Notes appear on page 351.]



58. Dish with The Story of Semiramis

FRANCESCO XANTO AVELLI

URBINO, 1534, LUSTERED IN GUBBIO OR URBINO

Tin-glazed earthenware, lustered

Diam. 17% in. (45.4 cm), D. 1½ in. (3.7 cm)

Signed, dated, and inscribed (on back, at center): •M•DXXXIIII – / Hor vedi la ma[gna]nima Reina / ch'una tre[ccia] rivolta, e, laltra sp[ars]a / corse alla [B]abylonica ruina • / • fra[n]: Xanto •A• / da Rovigo •[—] • / Urb[ino] • (1534. Now you see the great-hearted queen, who with one lock of hair bound up and the other loose, ran to the ruin of Babylon. Francesco Xanto A[velli] of Rovigo made this in Urbino.)

Gift of J. Pierpont Morgan, 1918 18.129.2

PROVENANCE: Elia Volpi, Florence (in 1903); J. Pierpont Morgan, London and New York (until d. 1913); his son, J. P. Morgan, New York (1913–18; given by him in his father's name to MMA with three other pieces of maiolica in exchange for two "Saint Porchaire" salt cellars that he had previously donated to the Museum)

LITERATURE: "Collection of J. Pierpont Morgan" ca. 1912, no. A12; Ballardini 1933–38, vol. 2, no. 135, figs. 129, 307; Cox 1944, vol. 1, p. 373, fig. 551; Holcroft 1988, pp. 229–34, pl. 37a; Petruzzellis-Scherer 1988, p. 129; Sani 2007a, no. 250; Riccetti 2013, fig. 12; Wilson 2014, p. 124, fig. 5; Marini 2015a, pp. 29–30, fig. 4; Marini 2015c, p. 22, fig. 3

WITH ITS REFERENCES BOTH TO PETRARCH AND TO ANCIENT historians, this piece provides an indication of Xanto's reading, the most wide-ranging of any Renaissance maiolica painter.¹

On a throne beneath a drawn-back curtain, Semiramis bows her head while winged Cupids at her head and feet attend to her. Standing before her at center left and presenting a crown to her is a helmeted man (probably Ninus), accompanied by a boy and a young man, both naked. Other attendants include an armed man reclining in the foreground, seen from behind, two gesticulating figures on the far left, and, on the far right, a bearded man in exotic costume, apparently praying. The painting is in blue, green, yellow, orange, brown, turquoise, gray, purple, black, and white, with red and brownish-gold luster. On the back of the dish, in red and golden luster, there is elaborate scrollwork inside and outside an interlaced compartment; at the center, in blackish-blue, an inscription gives the subject as well as the name of the painter and the date the dish was made.

The inscription is an adaptation of lines from Petrarch's poem *Il trionfo della fama* (*The Triumph of Fame*).² Taken from the Latin writer Valerius Maximus,³ the story referred to by Petrarch relates how Semiramis, the legendary queen of Assyria, was having her hair dressed when she received the news that Babylon had revolted; rather than waiting to finish, she rushed to arms to quell the revolt. However, the scene shown here, which has at center stage a man offering the queen a crown, seems to merge the story of the interrupted hairdressing session with an earlier episode in Semiramis's life. According to a story told by



fig. 69 Giovanni Jacopo Caraglio, after Raphael, Alexander Offering a Crown to Roxana, ca. 1519. Engraving. Trustees of the British Museum, London (PD1864,0514.247)

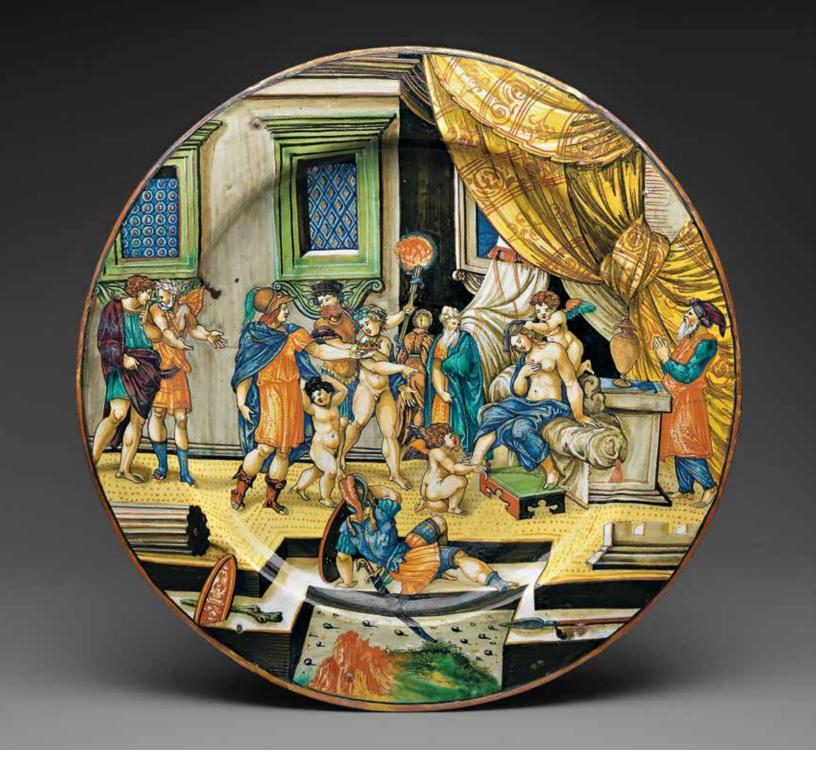




fig. 70 Marcantonio Raimondi, after Raphael, Parnassus, ca. 1517–20. Engraving. The Metropolitan Museum of Art, New York, Bequest of James Clark McGuire, 1931 (31.54.166)

fig. 71 Marcantonio Raimondi, after Baccio Bandinelli, The Martryrdom of Saint Lawrence, ca. 1525. Engraving. The Metropolitan Museum of Art, New York, Harris Brisbane Dick Fund, 1917 (17.3.3496)





the ancient Greek historian Aelian, Semiramis was a beautiful woman of low birth who persuaded Ninus, king of Assyria, who was in love with her, to let her have power for five days. Having been granted this authority, she used it to establish herself permanently as queen.⁴ Pliny the Elder mentions a painting by the Greek painter Aetion that showed "Semiramis elevated from being a serving maid to royal power." If this is indeed the story illustrated, the man offering a crown is Ninus, with the Cupids representing the power of love.

In 1533 Xanto had painted another version of the same scene, similarly composed and with the same confusing ambiguity of subject, on a plate that formed part of a prestigious set made for Federigo II Gonzaga, Duke of Mantua, and his wife, Margherita Paleologo, now in the Victoria and Albert Museum, London. A simpler version by him, also of 1534, is in the Museo Correr, Venice.

The core group of figures in Xanto's composition is adapted from *Alexander Offering a Crown to Roxana*, an engraving by Giovanni Jacopo Caraglio (fig. 69) after a drawing by Raphael.⁸ Made about 1519 for Agostino Chigi's Villa Farnesina in Rome, Raphael's drawing was an attempt to reconstruct another of Aetion's lost paintings, described by the Greek writer Lucian.⁹ Subsidiary figures on the dish are

taken from engravings by Marcantonio Raimondi: the two men on the left reversed from figures in his *Parnassus* after Raphael's fresco in the Vatican (fig. 70),¹⁰ the man standing in front of Semiramis and the reclining soldier in the foreground from *The Martyrdom of Saint Lawrence* after Baccio Bandinelli (fig. 71).¹¹ While the luster on this dish is in the manner of Maestro Giorgio Andreoli of Gubbio, it might have been executed not in Gubbio itself but at an outstation of Maestro Giorgio's business in Urbino, the capital city of the duchy (see no. 51).

Large dish, broad, flat well, narrow, nearly flat rim, no foot ring. Earthenware, covered on front and back with whitish tin glaze. Five kiln-support marks near edge. Broken across from nine o'clock to three and seven o'clock, resulting in losses to inscription on back; fills and retouching front and back. Conservation done at MMA, 2012. [Notes appear on pages 351–52.]

59. Plate with The Vision of Alcyone and arms of Jacopo Pesaro

FRANCESCO XANTO AVELLI

URBINO, 1535, LUSTERED IN URBINO OR GUBBIO

Tin-glazed earthenware

Diam. 10 in. (25.4 cm), D. % in. (2.2 cm)

Signed, dated, and inscribed (on back, in blackish-blue):

· 1535 · / D'Alcyone la visio[n] tre / me[n]da, e, vera · / ·F·x·

(1535. The awful and true vision of Alcyone. F.X.)

 $\label{eq:Gift of Mrs. Francis P. Garvan, in memory of Francis P. Garvan, \\$

1952 52.192.3

PROVENANCE: Ralph Bernal, London (until d. 1854; his sale, Christie's, London, March 5–April 30, 1855, no. 2028, for £4, to D. Falcke); Alessandro Castellani, Rome (by 1876, until 1878; his sale, Hôtel Drouot, Paris, May 27–29, 1878, no. 274, for 1,225 francs, to Pandolfini); comte Prosper d'Épinay, Duca di Pescolanciano (until 1884; his sale, Rome, February 11–16, 1884, no. 80); Charles Maurice Camille de Talleyrand-Périgord, fourth duc de Dino (until 1894; his sale, Hôtel Drouot, Paris, May 8, 1894, no. 32); [Seligmann, Paris; sold, Galerie Georges Petit, Paris, March 16–17, 1914, no. 29]; Mr. and Mrs. Francis P. Garvan, New York (until his death in 1937; on loan to MMA 1935–37); Mrs. Francis P. (Mabel Brady) Garvan (1937–52; on loan to MMA during those years)

EXHIBITIONS: Centennial Exhibition, Philadelphia, 1876; "The Castellani Collection," The Metropolitan Museum of Art, New York, 1877–78

LITERATURE: Christie's 1855, no. 2028; Bohn 1857, no. 2028; Antiquities Exhibited by Signor Alessandro Castellani 1876, no. 256; Castellani Collection 1877, no. 274; Hôtel Drouot 1878, no. 274; Catalogo delle collezioni di oggetti d'arte antica . . . conte Prospero d'Épinay 1884, no. 80; Hôtel Drouot 1894, no. 32; Galerie Georges Petit 1914a, no. 29; "Recent Accessions" 1953, p. 173, ill.; Giacomotti 1974, p. 272, under no. 865; Triolo 1996, pp. 355–56, no. 11.3; Wilson 1996b, pp. 198–201, fig. d, under no. 87; Triolo 2002, p. 129, fig. 6; Thornton and Wilson 2009, vol. 1, p. 284, under no. 168

ACCORDING TO A STORY TOLD IN OVID'S METAMORPHOSES, 1 CEYX, husband of Alcyone, decided to go on a sea voyage to consult an oracle. With a sense of terrible foreboding, Alcyone tried to dissuade him but was unsuccessful, and he was drowned in a storm. The goddess Juno then sent Morpheus, god of dreams, in the form of a vision of Ceyx to tell Alcyone of his death; she later found his body floating in the sea. Such was the intensity of their love and their grief that they were changed into halcyons, the brooding seabirds named after Alcyone.

The front of this plate shows one scene from the story. Alcyone lies on a bed as Morpheus points to a vision of Ceyx, shipwrecked and drowned; above, ringed with clouds, Juno stands with a peacock, her attribute. The back of the plate bears an inscription, in blackish-blue, that identifies the subject, the date of the plate, and its painter.

Although a woodcut of the scene appears in the 1497 edition of Giovanni Bonsignori's Ovidio Methamorphoseos Vulgare, ² Xanto's version bears no relation to this but is instead assembled from engravings, using his standard compositional technique. Alcyone is reversed from a figure of an embracing woman in one of the erotic Modi by Marcantonio Raimondi after drawings by Giulio Romano,³ and the dead Ceyx may also be an adaptation from the same series. The figure of Morpheus is based on the young man in Alexander Offering a Crown to Roxana, an engraving by Giovanni Jacopo Caraglio after a drawing by Raphael (see fig. 69); the same man also stands at the center of the Ninus and Semiramis dish.

This subject became one of Xanto's favorites. He painted a version, with a rather similar composition, now in the Musée du Louvre, Paris, in the same year.⁴ In 1537 he painted two more, both now in the Museo Correr, Venice,⁵ with another following in 1539, now in the Victoria and Albert Museum, London.⁶

The scrolling arms that feature prominently at the upper right, with the jeweled cross above them,⁷ are those of Jacopo Pesaro, bishop of Paphos, for whom the service to which this plate belongs was made. A member of one of the greatest of Venetian families, Pesaro was rather a bellicose churchman. He was admiral of the papal fleet in 1502, when he won an important victory against the Turks. He was represented in a celebratory painting by Titian now in the Royal Museum of Fine Arts, Antwerp (fig. 72), and went on to commission from Titian the great *Pesaro Altarpiece* in the Church of the Frari in Venice (1519–26). It has been suggested that the link between Jacopo Pesaro and the Urbino maiolica industry might have been Duke Francesco Maria I della Rovere, who was from 1523 captain general of the Venetian armies and who spent a good deal of time in Venice, where he had many friends, including members of the Pesaro family. It is not impossible that the





fig. 72 Titian, Jacopo Pesaro Being Presented by Pope Alexander VI to Saint Peter, ca. 1510. Oil on canvas. Royal Museum of Fine Arts, Antwerp (357)

service was a gift from Francesco Maria to Jacopo Pesaro or that he assisted in bringing the commission about.⁸

Seven other plates from the Pesaro service are known: ⁹ The Vision of the Woman of Himera, private collection; ¹⁰ Polyphemus, Acis, and Galatea, State Hermitage Museum, Saint Petersburg; ¹¹ Aeneas and Ascanius, Victoria and Albert Museum; ¹² Judith and Holofernes, formerly in Berlin, believed destroyed in World War II; ¹³ Allegory of Prudence, Ashmolean Museum, Oxford; ¹⁴ Allegory of Disaster, British Museum, London; and Theseus Entering the Labyrinth, formerly Paolo Sprovieri collection. There is no apparent coherence in the choice of subject matter for the service. The first six of these plates are lustered; the last, like the present piece, is not. The two unlustered ones are not the most imposing of the set, and it is not at all clear why some plates should have been lustered and others not. ¹⁵

In 1910 the owner of this work, Francis P. Garvan (1875–1937), president of the Chemical Foundation, married Mabel Brady. Today, the Mabel Brady Garvan Collection of American Arts and Crafts at the Yale University Art Gallery is nationally preeminent. The couple and later the widow also donated arms, furniture, and decorative arts (mostly British ceramics) to the Metropolitan Museum. While Italian maiolica was not a major element in the Garvans' collecting, the two pieces Mrs. Garvan gave, this one in 1952 and the other in 1974 (no. 69), are both exceptionally interesting.

Flat plate, small foot ring, edge molding on back. Earthenware, covered on front and back with whitish tin glaze. Some chipping and wear to edge. Repairs to rim at five and nine o'clock. Conservation done at MMA, 2012. [Notes appear on page 352.]



60. Trilobed vessel with Two Lovers in a Landscape

PERHAPS URBINO, LUSTERED IN URBINO OR GUBBIO, CA. 1540-45

Tin-glazed earthenware

Max. W. 7½ in. (18.4 cm), Max. H. 2½ in. (7.3 cm)

Samuel D. Lee Fund, 1941 41.49.1

PROVENANCE: probably Baron Gustave de Rothschild, Paris (until d. 1911); by descent to his grandson, Baron Henri Lambert, Brussels (until d. 1933); his widow, Baroness Johanna Lambert, New York (1933–41; sold, Parke-Bernet, New York, March 7, 1941, no. 63, for \$150, to MMA)

LITERATURE: Avery 1941, p. 231; Parke-Bernet 1941, no. 63



fig. 73 Girolamo de' Grandi of Ferrara, Activities under the Planetary Influence of Venus, 1533. Engraving. The Metropolitan Museum of Art, New York, Rogers Fund, 1962 (62.656.19)

fig. 74 Cipriano Piccolpasso, Cerquate (Oak leaf patterns) and Grotesche (Grotesques), from Li tre libri dell'arte del vasaio (The Three Books of the Potter's Art, detail of fol. 67r), ca. 1557. Pen and ink. National Art Library, Victoria and Albert Museum, London (MSL/1861/7446)

THIS DELICATE LITTLE VESSEL, OF UNUSUAL FORM AND UNCERTAIN purpose, could have been meant to contain salt, spices, or small delicacies (confetti). The piece was painted in green, orange, yellow, purple-brown, blue, black, and white, then enriched with red and golden luster. However, the colors have burnt to black in parts, perhaps because the temperature in the part of the kiln where the vessel received its second firing was slightly too hot. The exterior of the bowl is painted in blue and yellow, with luster, roughly following the molded ornament. The other recorded examples of this form, including another lustered piece in the Museum, are all of about the same date; most have oak branches in relief and may be from the same mold.

Inside, set against a landscape with a copse of trees, a young man is about to embrace a young woman. The lovers are extracted from an engraving showing various activities under the influence of the planet Venus by Girolamo de' Grandi of Ferrara, of which an impression is dated 1533 (fig. 73).

The same figures appear on a plate in the Victoria and Albert Museum, London, dated 1542,³ which Bernard Rackham attributed to an associate of Xanto whom he called the Painter of the Myths in Modern Dress; the present vessel has been attributed in Museum records to this painter. However, the London plate seems to be by Xanto himself (perhaps with a collaborator), and it is doubtful whether the Painter of the Myths in Modern Dress really existed in the form postulated by Rackham.⁴ The vessel here is not by Xanto, but must be by a painter working in his circle or under his influence.⁵

The interlaced leaves with acorns molded on the exterior are from the *rovere*, the oak tree that was part of the arms of the Della Rovere family, dukes of Urbino. Cipriano Piccolpasso, in his *Three Books of the Potter's Art*, written about 1557, provides a drawing of a plate with a Cupid at the center and alternative designs for the border; the left-hand







half shows what he terms *cerquate* (oak leaf patterns) (fig. 74). He comments that "these are much used with us [in the Duchy of Urbino] for the veneration and duty we owe to the Oak Tree, under the shadow of which we live happily, so that it can be called painting in the Urbino style." This sort of decoration was popular on Urbino maiolica from at least 1526 into the 1540s.⁷

Trilobed vessel joined to separately made, splayed hollow foot, with a ridge below join. Trellis pattern of branches and leaves molded into the exterior; pair of leaves rising above rim on each side.

Earthenware, covered on inside and outside with off-white tin glaze.

Some wear and chipping to edge; on one side two upstanding leaves broken off at rim. [Notes appear on page 352.]

61. Plate with The Rape of Proserpina

ATTRIBUTED TO THE MILAN MARSYAS PAINTER URBINO, CA. 1530-35

Tin-glazed earthenware

Diam. 10½ in. (26.7 cm), D. % in. (2.1 cm)

Gift of Julia A. Berwind, 1953 53.225.81

PROVENANCE: Edward J. Berwind, The Elms, Newport, R.I. (probably ca. 1899–1901, until d. 1936); his sister, Julia A. Berwind, The Elms, Newport (1936–53)¹

LITERATURE: unpublished

THE STORY OF THE ABDUCTION OF PROSERPINA (PERSEPHONE IN Greek) is told in book 5 of Ovid's *Metamorphoses*.² Proserpina, the daughter of Jupiter and the goddess Ceres, was gathering flowers near Enna in Sicily when she was abducted by her uncle Pluto, god of the Underworld. The water nymph Cyane tried unsuccessfully to stop him, but Pluto carried Proserpina underground in his chariot. The distraught Ceres complained to Jupiter, but because Proserpina had eaten seven pomegranate seeds in the Underworld, it was decreed that she should spend half the year there and half on earth. This myth was interpreted as providing an explanation for the changing seasons.

The scene is appropriately set in a landscape replete with trees, rocks, buildings, water, and distant mountains. In his chariot, Pluto grasps Proserpina, who waves an arm in futile protest. The chariot is pulled by two horses, one with a rider, that run toward a cavernous opening to the Underworld. In the foreground is a muscular but apparently female figure, probably representing Cyane.

The painter of this plate was associated both with Nicola da Urbino and with Francesco Xanto Avelli; he worked in Urbino in about 1525–35. J. V. G. Mallet, who first assembled a body of work by the artist, named him the Milan Marsyas Painter, after a plate in the Museo d'Arti Applicate, Castello Sforzesco, Milan.³

The Rape of Proserpina was a quite common subject for maiolica made in Urbino and its environs. An example by Nicola da Urbino in the Musée Jacquemart-André, Paris, probably of about 1525, is the earliest noted.⁴ One with a shield of arms belongs to the National Museum of Scotland, Edinburgh,⁵ and another was once in the E. Doucet collection;⁶ these both may be by the Milan Marsyas Painter, although the latter, when last sold, was attributed to Nicola da Urbino. Some later examples, which echo the same composition, may go back to a common source.⁷

Flattish plate, slightly convex within shallow well, small foot ring. Earthenware, covered on front and back with whitish tin glaze, painted yellow edge. Five neat kiln-support marks near edge. Wear and chipping to edge. [Notes appear on page 352.]



62. Bowl from a birth set with birth scene and Diana and Actaeon

PERHAPS MILAN MARSYAS PAINTER
IN COLLABORATION WITH FRANCESCO XANTO AVELLI
URBINO, CA. 1530–32

Tin-glazed earthenware
Diam. 7½ in. (18.1 cm), D. 3¾ in. (9.5 cm)
Samuel D. Lee Fund, 1941 41.49.2

PROVENANCE: Baron Gustave de Rothschild, Paris (by 1865, until d. 1911); by descent to his grandson, Baron Henri Lambert, Brussels (until d. 1933); his widow, Baroness Johanna Lambert, New York (1933–41; sold, Parke-Bernet, New York, March 7, 1941, no. 71, for \$230, to MMA)

EXHIBITION: "Art and Love in Renaissance Italy," The Metropolitan Museum of Art, New York, November 11, 2008–February 16, 2009

LITERATURE: Avery 1941, pp. 230–31; Parke-Bernet 1941, no. 71; Jacqueline Marie Musacchio in Bayer 2008, no. 82, ill.



fig. 75 Cipriano Piccolpasso, Five-piece Stacking Birth Set, from Li tre libri dell'arte del vasaio (The Three Books of the Potter's Art, fol. 111), ca. 1557. Pen and ink. National Art Library, Victoria and Albert Museum, London (MSL/1861/7446)

of childbirth. In the arched interior, an exhausted mother lies in a canopied bed while a woman brings her a tray of delicacies; in the foreground, a nurse holds the newborn baby on her knee. The exterior is painted with a continuous landscape of rocks, trees, and distant mountains. Its main scene represents Diana and Actaeon (see no. 55), which might be thought an odd choice of subject for a present to a new mother. Four naked female figures, one of whom must be Diana, stand in a pool; the figure at the far right splashes water at Actaeon, who is shown with his head already transformed into that of a stag; to the right, two dogs attack Actaeon, this time represented as a stag with a bearded human face. A female figure to the right is probably Diana again, with what may be her emblem, a crescent moon, on her head. The landscape is continued around the foot. Above the flange is a continuous garland with flowers.

In Renaissance Italian society, where the birth of heirs, the continuance of family, and the reinforcement of extended family networks were of paramount importance at various social levels, childbirth was celebrated both with rituals and with the production of a wide range of material objects specific to the occasion. New mothers were often presented with consumable delicacies, offered on objects that could be kept as treasured family possessions. In the fifteenth century, painted wooden trays (deschi da parto) were a popular gift. After 1500, as maiolica painting increased in sophistication, a fashion developed across Italy for a particular kind of childbirth gift. This took the form of ceramic bowls, covers, and stands that could be stacked on top of one another. Cipriano Piccolpasso describes such sets in his Three Books of the Potter's Art, which gives a drawing of a five-piece set (fig. 75) but notes that sometimes they could consist of as many as nine components. Piccolpasso's word for these stacking sets is schudelle (bowls) dal impagliata. The exact meaning and origin of impagliata (literally, "placed on straw" or "filled with straw") are uncertain, but the word may have been a special use of a term for being in bed, on a mattress that might in former days or in poor households have been made of straw, now specifically applied to childbed. Sadly, no complete Renaissance set has survived.

Urbino was one of the main production centers for childbirth sets of this sort. It became customary in potteries there for the sets to be painted, on one or more surfaces, with scenes specifically illustrating childbirth. Sometimes these show the moment of birth, with the mother supported and encouraged by a group of women; other examples, with the new baby swaddled and cared for, represent the happy outcome. The scenes can be read as celebrations of womanhood and of the nursery; fathers are rarely present.









On the basis of the initials MXAR (interpreted as an abbreviation for Maestro Xanto Avelli da Rovigo) and FXAR, all these five bowls, including the Museum's, have been generally attributed to Xanto. His involvement is corroborated by the fact that four of them include figures of women in childbed that are more or less closely based on figures in I modi (Ways of Doing It), the series of erotic engravings by Marcantonio Raimondi after Giulio Romano's drawings that was a favorite—and seemingly distinctive—source of figures for Xanto.⁶ Although less mechanically copied here than sometimes in his work, the use of individual figures assembled or adapted from prints,⁷ including I modi, strongly suggests Xanto's involvement in the composition.

On the other hand, when the painting style of the central scene on the Museum's bowl is compared with that of the examples of Xanto's work in the Museum and with number 61, one is led to the conclusion that at least part of the bowl was executed not by Xanto but by the painter known as the Milan Marsyas Painter. The two artists appear to have collaborated in 1530 on a service with arms featuring three crescents, of which there are examples in the Robert Lehman Collection. Given all this, it seems plausible that this bowl and at least some of the other birth sets in the group were painted by the two painters in some kind of collaboration.

Rounded bowl, flattening at bottom, tall, splayed, hollow foot separately made and joined to underside with reinforcing ring of clay, flange on exterior below rim. Earthenware, covered on outside and inside with whitish tin glaze. Small chips and restored losses to edges. [Notes appear on page 352.]

63. Wide-rimmed bowl with Hercules and Cacus and arms of Cardinal Antonio Pucci

PROBABLY WORKSHOP OF GUIDO DURANTINO (GUIDO FONTANA)

URBINO, CA. 1535-40

Tin-glazed earthenware Diam. 9% in. (25.1 cm), D. 1% in. (4.4 cm) Inscribed (on back, in blue): Hercule / @ / Caccho (Hercules and Cacus) Gift of Julia A. Berwind, 1953 53.225.77

PROVENANCE: Edward J. Berwind, The Elms, Newport, R.I. (probably ca. 1899–1901, until d. 1936); his sister, Julia A. Berwind, The Elms, Newport (1936–53)¹

EXHIBITION: "Treasures from The Metropolitan Museum of Art, New York: Memories and Revivals of the Classical Spirit," National Library and Alexander Soutzos Museum, Athens, September 24–December 31, 1979

LITERATURE: Treasures from the Metropolitan Museum 1979, no. 31, ill.; Thornton and Wilson 2009, vol. 1, p. 304, under no. 179

Two successive scenes are represented in the unified landscape space. On the right, Hercules, wearing his lion skin, attacks a naked figure (of uncertain gender, but presumably representing Cacus) lying on the ground; on the left, in front of rocks with suggestions of a cave, Cacus pulls the tail of one of two cattle. On the back, there are four yellow rings and, in blue, an inscription identifying the subject. In the classical story, told in both Virgil's *Aeneid* and Livy's *History of Rome*, ² Cacus, the son of Vulcan, was a robber who stole some of Hercules's cattle and dragged them backward into his cave. Hercules discovered the theft and killed Cacus, who is here represented as an ordinary man, not the monstrous figure described by Virgil.

A shield of arms representing Medici impaling Pucci appears in the sky beneath a red cardinal's hat with six tassels on each side. The bowl belongs to a service that bears the arms of Cardinal Antonio Pucci, for

THE NARRATIVE IS SET IN A LANDSCAPE, RICH WITH TREES, ROCKS, water, a town, and distant mountains, that almost overwhelms it.

A shield of arms representing Medici impaling Pucci appears in the sky beneath a red cardinal's hat with six tassels on each side. The bowl belongs to a service that bears the arms of Cardinal Antonio Pucci, for whom it was made. A member of one of the leading Florentine families (see nos. 49 and 57), Pucci was closely allied to the Medici and was made cardinal by the Medici Pope Clement VII in 1531.³ The placement of the shield of his arms alongside those of the Medici reflects a common practice that paid honor to a pope when he appointed a cardinal.⁴ The set must have been made before Pucci's death in 1544.

Twelve pieces from Antonio Pucci's set are known, ten with classical stories and two with subjects from the Old Testament.⁵ Occasionally in such services for men of the Church, as in one made for Cardinal Antoine Duprat,⁶ the subjects were limited to religious themes, but seemingly random mixtures of sacred and secular such as this are, at this date, more common.⁷ More than one painter worked on the set. Although attributed in the Museum's records to Pesaro,⁸ Antonio Pucci's set is more likely to have been made in Urbino. The handwriting on the back of this bowl resembles that of the person who wrote the inscriptions on all the pieces of a set made for Anne de Montmorency, Grand-Master of France, which are marked as made in the workshop of Guido Durantino and dated 1535.⁹ Furthermore, the painting style is similar to that of some pieces from the Montmorency service¹⁰ and may be by the same hand.

Guido of Castel Durante, known as Guido Durantino, ran one of the largest maiolica workshops in Urbino that appears to have specialized in *istoriato*. First mentioned in Urbino documents in 1516, he may have moved there not long before. In 1530 he was, alongside Nicola da Urbino, part of a group of workshop owners who organized a "lockout" in response to an attempt by workers to improve their pay rates (see no. 56). He became successful and was named prior of an







Urbino confraternity. Guido's workshop apparently was the preferred contractor for Duke Francesco Maria I della Rovere and later for his son Guidubaldo II. By 1541 Guido and his son Orazio had adopted the surname "Fontana." Guido made a new will in 1576 and probably died soon afterward. There is no evidence that Guido was himself a painter of *istoriato*, but over his long career he employed many of the best maiolica painters in Urbino.¹¹

Bowl, deep well, broad, sloping rim, slight foot ring.

Earthenware, covered on front and back with white tin glaze. Four kiln-support marks near edge. Chipping to edge. [Notes appear on page 352.]

64. Plate with The Continence of Scipio

FRANCESCO DURANTINO (FRANCESCO DI BERARDINO DE' NANNI), POSSIBLY WITH COLLABORATOR PROBABLY URBINO, CA. 1545

Tin-glazed earthenware

Diam. 10½ in. (26.7 cm), D. 1¾ in. (3.5 cm)

Inscribed: (on front, on banner) SPQR (Senatus Populusque Romanus, The Senate and People of Rome); (on back, at center, in blue) Ala presa d[i] car / tagine d[i] spagna / Come d[i] nanze · a · / Scipione africano fu / menata una belletissima / giovane ch[e] era moglie d[i] / Lutio principe d[i] celtebari (How at the taking of Carthage a very beautiful young woman was brought before Scipio Africanus; she was the wife of Lutius prince of the Celtiberians); (below, in square) · C· Gift of Henry G. Marquand, 1894 94.4.332

PROVENANCE: unrecorded

LITERATURE: Pier 1908, pp. 53–54, fig. 3; Pier 1911, no. 2148; Wilson 2004b, pp. 127–28, figs. 30, 31; Lessmann 2015, p. 154, under no. 50



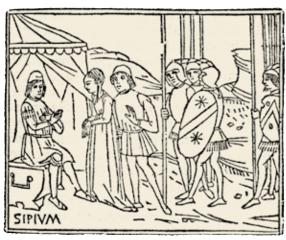


fig. 76 The Continence of Scipio, from Deche di Tito Livio vulgare hystoriate, edition of Livy in Italian translation. Venice, 1511. Woodcut. The Metropolitan Museum of Art, New York, Rogers Fund, 1917 (17.43.2)

THE STORY ILLUSTRATED HERE CONCERNS THE ROMAN GENERAL Scipio Africanus, who while campaigning in Spain in 210 B.C. captured the town of New Carthage. A beautiful young woman prisoner was brought to him, and rather than taking sexual advantage of her or demanding a ransom, he restored her to her fiancé. Known to the Renaissance through both Livy and Valerius Maximus, the tale was emblematic of the virtue of continence, or self-restraint. The painter of this plate seems to have taken the general idea of the composition from a primitive woodcut in an edition of Livy's *History of Rome* first published in 1493 and reused in several subsequent editions (fig. 76).

The scene is set in a landscape with trees and military tents. Scipio, a hand across his chest, is half-seated at center left, while a soldier gestures toward the young woman; other male and female figures surround this central group. Arms and armor lie about in the foreground. Above is a banner with the initials <code>spqr</code> (<code>Senatus Populusque Romanus</code>, the Senate and People of Rome). The back of the plate bears two yellow rings and, in the center, an inscription describing the scene and identifying the woman as the wife of Lutius, prince of the Celtiberians. Below, a large capital <code>C</code> is set within a square; the meaning of the letter is not clear. It does not seem likely to be the number <code>100</code>, but more probably an initial, either of the potter-painter or possibly of a client.²

The style and handwriting link this plate to Francesco di Berardino de' Nanni, called Francesco Durantino, one of the best-documented Renaissance maiolica artists.³ Francesco Durantino was presumably born in Castel Durante sometime before 1520. In 1537 he was working in Urbino in association with Guido Durantino (no relation; the word Durantino simply denotes an origin in the town of Castel Durante), and six years later he signed a contract to work for Guido di Merlino, the owner of another Urbino workshop (see no. 65). From 1547 until the late 1550s, Francesco ran an intermittently successful venture at a kiln at Monte Bagnolo, just outside Perugia.4 Under the patronage of the abbot of the Monastery of San Paolo in Rome, he moved in 1559 to set up a pottery at Nazzano, a small town north of Rome, and in the next decade he and his son Giovanni Antonio worked both there and in Rome. In 1575 he fled from creditors and was employed for a time in Turin by Emmanuel Philibert, Duke of Savoy. Cipriano Piccolpasso, writing around 1578, noted that "Francesco Gnagni of this place [Castel Durante], who they say is now in the service of the Duke of Savoy, has excelled in this technique, that is, in the whole art from the basics to the completion, in creating colors, mixing them, as well as painting and firing them."5 Francesco later returned to Nazzano and died about 1597. A consideration of the documented mobility of this



potter serves as a warning against overconfident attribution of *istoriato* to individual towns.

Around 1545, while working for master potter Guido di Merlino, Francesco painted an extensive service of subjects relating to the campaigns of Scipio Africanus, which were among the most ambitious and systematic treatments of classical history painted on maiolica up to that time. The Museum's plate, with its unusually pale coloring—perhaps the result of defective firing—is inscribed in his handwriting and conceived and painted, more or less, in his manner. However, another painter in the workshop may possibly have collaborated in its production. The approximate dating is confirmed by another plate of Francesco's with the same subject similarly painted, dated 1545, which was sold in London in 2012.

Plate, broad, shallow well, sloping rim, foot ring. Earthenware, covered on front and back with whitish tin glaze. Three kiln-support marks and glaze flaw near edge. Broken across from ten to four o'clock and repaired; some hairline cracks. [Notes appear on page 352.]

65. Wide-rimmed dish with The Heroism of Marcus Curtius

WORKSHOP OF GUIDO DI MERLINO

URBINO, 1542

Tin-glazed earthenware

Diam. 15 in. (38.1 cm), D. 1¾ in. (4.6 cm)

Inscribed, dated, and marked (on back): Marco cuzio quando se gito in qela / oragine p[er] liberare la patria \sim / 1542 (When Marcus Curtius threw himself into that gulf, to free his country \sim 1542); (in different handwriting) fata in botega de guido de merlino / in san polo - - (made in the workshop of Guido di Merlino in San Polo - -)
The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.365

PROVENANCE: Maurice Stora, Paris; Michael Friedsam, New York (by 1923, until d. 1931; on loan to MMA 1923)²

EXHIBITION: "Arts of the Italian Renaissance," The Metropolitan Museum of Art, New York, May 7–September 9, 1923

LITERATURE: Arts of the Italian Renaissance 1923, no. 126; Del Vita 1924–25, pp. 174–75, ill.; Breck 1932, p. 62; Lessmann 1979, p. 175; Fourest 1980, colorpl. 73; Wilson 1996b, pp. 266–68, fig. a, under no. 112; Ravanelli Guidotti 2011, p. 28; Wilson 2014, p. 127, fig. 7

from a legend regarding the early history of Rome that was very well known in the Renaissance and frequently represented on art objects. One day a chasm opened up in the Forum, which the soothsayers said would close only if the most valuable thing the city possessed was thrown into it. Reasoning that Rome had nothing more precious than its valiant young men, a noble named Marcus Curtius threw himself, on horseback, into the chasm, which accordingly closed. The story was known to the Renaissance as an emblem of heroic self-sacrifice, especially through the collection of moralizing episodes written by the Roman author Valerius Maximus.³

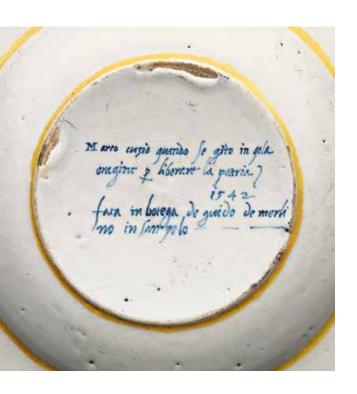
The scene takes place in a landscape with only minimal refer-

THE SUBJECT OF THIS DYNAMICALLY COMPOSED PLATE IS TAKEN

The scene takes place in a landscape with only minimal reference to its supposed setting in the ancient city of Rome. In the center rises a swirling rocky peak, accompanied by trees, water, buildings, and distant mountains. Curtius, holding a spear, is mounted on his horse, which rears up as it is about to plunge into the dark hole beneath. At left and right, men watch and gesture, some bringing vessels of gold and silver. On the back of the plate, there are three yellow lines and, in blue at the center, a description of the scene followed by a squiggle and the date 1542; in a thicker blue and a different handwriting, the plate is identified as having been "made in the workshop of Guido di Merlino in San Polo," a district of Urbino, south of the ducal palace.

In the middle of the sixteenth century, Guido di Merlino's workshop was the most important producer of *istoriato* in Urbino after that belonging to Guido Durantino (see no. 63). Guido di Benedetto Merlini is mentioned in Urbino documents between 1523 and 1558,⁴ and Francesco Durantino (see no. 64) worked for him at least between 1543 and 1546.

The painter of this piece also executed five other dishes with subjects from classical history, four of which, like the Museum's, are dated 1542. They share with the Museum's example the peculiarity that the inscription giving the subject is in one handwriting, while that indicating manufacture in Guido's workshop is in a different hand, perhaps that of Guido himself.⁵ The related wares are An Episode from the Life of Scipio Africanus, which once belonged to Goethe (Goethe National Museum, Weimar), The Battle of Actium (Herzog Anton Ulrich Museum, Braunschweig), An Episode from the Life of Pompey (Oberösterreichisches Landesmuseum, Linz), Hannibal and Scipio (Wittelsbacher Ausgleichsfonds, Munich), and an undated Coriolanus before Rome (private collection, formerly in the Alfred Pringsheim and Paolo Sprovieri collections).





The painter, who was skilled in these multifigure compositions, does not in the main seem to have been dependent on print sources. Among his probable other works are some plates of a service made for a German widow from Augsburg, Helena Herwart. It is likely that he also painted in other workshops, and he might subsequently have moved to Pesaro, where at least one painter from Guido's workshop was seemingly active. One of the painter from Guido's workshop was seemingly active.

Large dish, heavily potted, convex central depression, sides curving up to broad, sloping rim, low foot ring. Earthenware, covered on front and back with white tin glaze. Five kiln-support marks near edge. Minor rim chips. [Notes appear on page 352.]

66. Dish with battle scene

THE PAINTER OF THE COAL MINE SERVICE URBINO, CA. 1540-45

Tin-glazed earthenware

Diam. 16¼ in. (41.4 cm), D. 2¼ in. (5.7 cm)

The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.369

PROVENANCE: unrecorded **LITERATURE:** unpublished



fig. 77 Marco Dente da Ravenna, after Giulio Romano, Battle Scene, ca. 1520–23. Engraving. The Metropolitan Museum of Art, New York, Purchase, Joseph Pulitzer Bequest, 1917 (17.50.16–98)

THIS ELABORATE AND ENERGETIC BATTLE SCENE IS BASED on an engraving made about 1520–23 by Marco Dente da Ravenna after a design by Giulio Romano (fig. 77). A densely complex group of horsemen and footsoldiers are doing battle in a wooded landscape with water in the foreground; they have, variously, swords, shields, and spears, and a man at the right hurls a rock. The reverse has three pairs of orange-yellow rings, but (unlike most of the *istoriato* in this volume) is not inscribed.

J. V. G. Mallet convincingly attributes the dish to an Urbino painter for whom he suggests the name the Painter of the Coal Mine Service.² This painter's works include a series of wares, dated 1541 and 1542,3 bearing the arms of an unidentified senior churchman that were for a time wrongly identified⁴ as those of Giulio della Rovere, son of Francesco Maria I della Rovere, Duke of Urbino, who was appointed a very youthful cardinal in 1547; the painter has therefore sometimes been called by the unwieldy name of the Painter of the So-Called Della Rovere Dishes.⁵ Another service seemingly by the same hand, two plates of which are dated 1546, has a mysterious emblem of a coal mine painted on the back, from which the painter has been given his name. 6 Mallet has reconstructed a period of this painter's career by reference to works dated between 1540 and 1546, but no later examples have been identified. In this brief period of activity, the artist had some exalted clients, including, in about 1543-44, the great man of letters Pietro Bembo, who had become a cardinal and administrator of the bishopric of Gubbio.⁷ In some of this painter's works, the figures have a characteristic exaggerated musculature that may almost be called Michelangelesque.8

Although he must have been one of the principal maiolica painters in Urbino between 1540 and 1546, he has not been identified. A piece sold at auction in 1996, dated 1542, has a monogram on the front, but the letters that seem to compose the monogram, MAFS, have not yet been interpreted or related to any documented individual.⁹

Large dish, slightly convex central depression, sides curving up to broad, sloping rim with edge molding on back, slight foot ring. Earthenware, covered on front and back with whitish tin glaze. Four kiln-support marks near rim. Small repairs to rim, repair to edge at eight o'clock, hairline crack from edge at five o'clock. [Notes appear on page 352.]



67. Dish or plate with Hannibal Encountering Roman Troops in Italy

PROBABLY WORKSHOP OF GUIDO DURANTINO (GUIDO FONTANA) URBINO, CA. 1550–60

Tin-glazed earthenware

Diam. 15¾ in. (40 cm), D. 2% in. (7.3 cm)

Inscribed (on back, at center): • 47 • / Annibal venne al buon Cornelio à fronte, / E molto apprezza le sue forze pronte. (47. Hannibal comes to face the good Cornelius and much esteems his troops in readiness.)

The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.366

PROVENANCE: probably Medici collection, Florence, perhaps by 1588; probably Orelli family, Locarno, Switzerland (before 1735); Michael Friedsam, New York (until d. 1931)

LITERATURE: Thornton and Wilson 2009, vol. 1, p. 328, n. 5, under no. 192



THIS IS THE LARGEST DISH FROM A SERVICE ORIGINALLY NUMBERing at least 114 objects representing episodes from the early part of the Second Punic War. The service is one of the most systematic attempts in all Renaissance art, in any medium, to portray in detail a substantial chapter of ancient Roman history.

The Second Punic War (218–201 B.C.) was fought between the Romans and the Carthaginians, led by their great general Hannibal. In the episode illustrated here, Hannibal and his troops, having crossed the Alps into Italy, encounter the Roman troops led by the Consul Publius Cornelius on the Ticino River.¹ The narrative is set in a tented military encampment in a landscape with the usual ingredients. A little river divides the scene. Two groups of soldiers, each with a bearded leader, approach opposite sides of the river; the men of the left-hand group have banners depicting black eagles. In the background is another group of soldiers in a tent. The back of the piece has four yellow lines painted on it with, at the center in blue, the number 47 and an inscription describing the subject.

The surviving pieces of the Hannibal series fall into three categories, following narrative order.² Fifteen dishes and bowls are known that belong to the beginning of the sequence.³ These have rhyming couplets on the back that label the scenes and, on the front, a ghostly shadow in the sky, apparently where space was left for a coat of arms, which was either not painted in or was painted but then deleted and repainted. Presumably these were the beginning of an armorial commission that for some reason was canceled or failed to go forward. Next in the sequence are three trilobed basins, all in the Museo Nazionale del Bargello, Florence, that bear the numbers *41*, *43*, and *44*.⁴ The third group consists of plates with subsequent narrative scenes, with numbers between *47* and *114*, twenty-six of which have been noted;⁵ the Museum's is the first and largest of the surviving numbered plates.

The commission was clearly a prestigious and important one, with the subjects and couplets probably provided by a scholar-adviser. It may be that the program given to the pottery also included drawings for the scenes, but if so, no such drawings have been found and the artist remains unidentified.⁶

Since so large a commission would have been demanding for any workshop, it is likely that more than one maiolica painter worked on the set.⁷ The dominant producer of *istoriato* services in Urbino around 1550–60 was the workshop belonging to Guido Durantino (see no. 63), by this time known as Guido Fontana, and the Hannibal service was probably made in the Fontana workshops.⁸ Although no specific evidence has been found, this uniquely ambitious service may have been commissioned by a member of the ruling Della Rovere family, perhaps to be used as a diplomatic gift.⁹



Another possibility is that the set was made for a member of the Medici family. The service seems, in any case, to have been Medici property before 1600. The three basins still in the Bargello are probably recognizable in an inventory of Medici property in 1588, 10 and the plates may have belonged to the family by that time, too. A letter written in 1735 records how a large part of what must be the same service had before that date found its way from Florence to Locarno, in Italian-speaking Switzerland, under decidedly questionable circumstances:

At Locarno I was shown . . . a cupboard full of maiolica pottery with the history of Hannibal, for which the owners, the Orelli brothers, were offered a price equal to the best silver . . . although the sequence of stories is not complete and some pieces are missing. This pottery belonged many years ago to a Grand Duke of Florence, whose palace caught fire. A man from Locarno [in fact from Centovalli] . . . rescued

the pottery for himself and then brought it home. At that time the late father of these brothers was magistrate in Centovalli and the pottery was offered to him for purchase. . . . He therefore wrote to the Grand Duke of Florence and received the reply, that if the history was still complete it should be sent back to him, but if some pieces were already broken, they could keep it. It thus remained at Locarno. 11

The fact that the history was perceived to be incomplete suggests that the wares referred to were mainly the numbered ones, and it is likely that most of the known recorded pieces now scattered around the world, including the Museum's, formed part of this group looted from Florence.¹²

Large dish or plate, slightly convex central depression, sides curving up to broad, sloping rim, substantial foot ring. Earthenware, covered on front and back with whitish tin glaze. Broken and repaired between three and seven o'clock. Wear and chipping to edge. [Notes appear on pages 352–53.]

68. Plate with The Building of the Tower of Babel

PROBABLY WORKSHOP OF GUIDO DURANTINO (GUIDO FONTANA) URBINO, CA. 1550–60

Tin-glazed earthenware

Diam. 10% in. (25.7 cm), D. 2 in. (5.1 cm)

Inscribed (on back); Di Nembroth la torre alta, e superba (The lofty and proud tower of Nimrod)

The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.370

PROVENANCE: unrecorded

LITERATURE: Winchester 1955, p. 418, fig. 13



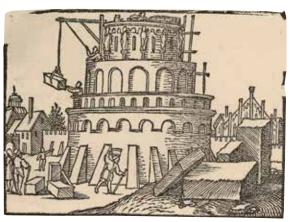


fig. 78 Sebald Beham, The Building of the Tower of Babel, from Biblische Historien. Frankfurt, 1533. Woodcut. The Metropolitan Museum of Art, New York, Gift of Felix M. Warburg, 1918 (18.58.5)

the prolific German printmaker Sebald Beham that was first published in the *Biblicae Historiae* (*Biblische Historien* [*Stories from the Bible*]) in Frankfurt in 1533 (fig. 78). This small, inexpensive book of Bible illustrations was the first woodcut series of this type to be regularly used by Italian maiolica painters, although they had employed German prints, by Albrecht Dürer and others, since the beginning of the sixteenth century (see no. 111B). Numerous plates with Old Testament subjects that copy Beham's prototypes survive, all painted in a similar style, and the fact that there is little duplication of subjects suggests these may for the most part be the remains of a single service.

The back has yellow rings around the edge and foot and, at the center in blue, an inscription identifying "the lofty and proud tower of Nimrod." The subject is taken from Genesis. When the people of the world still spoke a single language, they began to build in the Mesopotamian land of Shinar a city and a mighty tower "whose top may reach unto heaven." Angered by this presumption, God "scattered them abroad from thence upon the face of all the earth: and they left off to build the city." The inscription makes an association between the construction of the tower and Nimrod, descendant of Noah and powerful ruler of Shinar, although this is not made explicit in Genesis and Nimrod is not mentioned in the caption to the Beham illustration. This connection derives from a postbiblical tradition linked to the Romano-Jewish historian Josephus, and the maiolica painter may himself have been well enough informed in Old Testament history to make the link with Nimrod.

Here the Tower of Babel is represented by a four-tiered circular structure, still under construction at the center and filling much of the picture surface. Two men in the foreground are shown at work, and two others watch the tower going up from the left. Behind are arranged other buildings, whose architecture suggests more an Alpine village than a great ancient capital.⁷

The painting style and handwriting on the reverse are rather similar to, though apparently not by the same hand as, those found on the Museum's plate from the Hannibal series (no. 67). Like those from the Hannibal series, this plate seems likely to have been made in the Fontana workshop. From the 1540s onward, this workshop seems to have developed a coherent "house style" for *istoriato* painting, within which the contribution of individual painters is difficult to distinguish.

Shallow bowl, flattening toward edge, small, spreading foot. Earthenware, covered on front and back with white tin glaze. Five small kiln-support marks near edge. Some fills and retouching to edge; loss restored at nine o'clock. [Notes appear on page 353.]



69. Plate with Jacob Is Shown Joseph's Coat

PROBABLY GIRONIMO TOMASI PROBABLY URBINO, CA. 1560–75

Tin-glazed earthenware

Diam. 10% in. (27.6 cm), D. 1¼ in. (3.2 cm)

Inscribed (on back, above scrolling shield of arms): CANDOR ILLAESUS (Purity Undamaged [or Whiteness Unsullied])

Marks (on red wax seal): [shield of the arms of Medici beneath a coronet with five balls and the legend D · PETRUS MEDICES ·]

Gift of Mrs Francis P. Garvan, 1974 1974.286

PROVENANCE: Mr. and Mrs. Francis P. Garvan, New York (by 1935, until his death in 1937; on loan to MMA 1935–37); Mrs. Francis P. (Mabel Brady) Garvan (1937–74; on loan to MMA during those years)

LITERATURE: Jessie McNab in Metropolitan Museum 1975, p. 289, ill. (as probably Venice, ca. 1560); McNab 1987, pp. 12, 13, 37, no. 7, fig. 7 (as Nevers, ca. 1600–1620)





fig. 79 Bernard Salomon, Jacob Is Shown Joseph's Coat, from Biblia Sacra . . . Lugduni. Lyon, 1554. Woodcut, also used in the Quadrins historiques of 1553. The Metropolitan Museum of Art, New York, Rogers Fund, 1917 (17.67)

THE SUBJECT OF THIS PLATE IS THE EPISODE FROM GENESIS IN which Joseph's brothers, having sold him into slavery, show their father, Jacob, his bloodied "coat of many colors" to deceive Jacob into thinking his favorite son is dead. The scene is set against a large, slightly dilapidated arch, placed off-center. Jacob sits on an elaborate throne, with a great cloth behind, while five of his sons present the garment, which curiously displays no sign of color or blood. Two other figures stand gesturing in the shadow of a second arch.

The painter has based his composition on a woodcut by the French artist Bernard Salomon (fig. 79), which was easily available and widely diffused though the *Quadrins historiques de la Bible* (*Historical Illustrations of the Bible*). This small book of Bible illustrations was first published in Lyon in 1553 and subsequently in numerous editions with texts in several languages as well as in large illustrated Bibles published in Lyon. Woodcuts from the *Quadrins* became popular among Italian maiolica painters soon after their publication. For example, subjects derived from Salomon's images appear on five plates of a series, the gift from Duke Guidubaldo II della Rovere to Fra Andrea Ghetti of Volterra, painted in the Fontana workshop in Urbino between 1559 and 1574. Later the illustrations were much employed by French ceramic painters working in the Italian style, both in Lyon and in Nevers, and continued in use into the 1640s (see no. 116).³

The back of the plate bears a scrolling shield of arms that is a version of those of the Este, rulers of Ferrara, suggesting that the piece was made for a member of that family.⁴ Above the shield is a motto that is recorded to have been used as a personal device by only one individual, the Medici pope Clement VII, who died in 1534.⁵ No person who is known to have used this combination of papal or Medicean motto and Este arms at the right date has yet been identified.⁶

Around the arms, between narrow single bands of scales, is an elaborate garland of leaves with flowers and fruit. Such intricately patterned backs are unusual on Urbino *istoriato* maiolica but not without parallel: one is in the Museum of Applied Arts, Budapest,⁷ and another in an Italian private collection.⁸

The painter of the dish was, very probably, Gironimo Tomasi of Urbino. Gironimo was trained in Urbino and there, in 1575, painted a large plate (formerly in the Staatliche Museen zu Berlin but believed destroyed in World War II) with a view of the villa built by Cardinal Ippolito d'Este at Tivoli. When Cardinal Ippolito died in 1572, the Villa d'Este passed to his nephew Cardinal Luigi d'Este. By 1576 Gironimo was working in Albisola, near Savona. In 1582 he was in Lyon, where he painted and initialed a key documentary example of early istoriato painting in France, now in the British Museum, London. He appears to have remained in Lyon, where he died in 1602.



Comparison with the British Museum plate, which has imagery also taken from a Salomon woodcut, leaves little doubt that Gironimo was the painter of the Museum's piece. It is theoretically possible that the plate was made in Lyon after 1581, but the piece seems more likely, in view of its sophisticated technique and reverse decoration, to be a product of the highly developed maiolica industry in Urbino (or possibly in Liguria) rather than of the more experimental, less expert production of pioneering workshops in France.

The coroneted ownership seal on the back refers to an early owner, presumably a Don Piero or Pietro de' Medici. The individual referred to may be the youngest son of Duke Cosimo I, Pietro de' Medici, a violent spendthrift who was

to some degree a "black sheep" of the family and who spent much of his life in Spain.¹³ Whether or not this is the man who owned the plate, the link with the Medici family, in view of the Medicean connections of the motto, is an avenue for further research. It may not be a coincidence that Piero was the younger brother of Lucrezia de' Medici, who was the wife of Alfonso II d'Este.¹⁴

Flattish plate, shallow central depression, sloping rim, pronounced foot ring. Earthenware, covered on front and back with whitish tin glaze. Five neat kiln-support marks on front near edge. Cracked and repaired from eleven o'clock toward center; some edge chips, including one large filled and retouched chip at three o'clock. Conservation done at MMA, 2012. [Notes appear on page 353.]

70. Wide-rimmed bowl with Beautiful Margarita

DUCHY OF URBINO (PESARO?), 1546

Tin-glazed earthenware

Diam. 7½ in. (18.1 cm), D. 1½ in. (3.8 cm)

Inscribed and dated: (in center) Margarita Bella (Beautiful Margarita); (on lower cartouche) •S•P•Q•R• (Senatus Populusque Romanus, The Senate and People of Rome); (on upper cartouche) 1546
The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.359

PROVENANCE: Achillito Chiesa, Milan (until 1926; his sale, American Art Association, New York, April 16–17, 1926, no. 399; [Duveen Brothers, New York; sold April 21, 1926, for \$550, to Friedsam]; Michael Friedsam, New York (1926–d. 1931)

LITERATURE: American Art Association 1926, no. 399; Cox 1944, vol. 1, p. 360, pl. 119

THIS SMALL BOWL IS A MODEST BUT CHARMING VARIATION ON the bella donna type (see nos. 42 and 51). In the center, a demure profile of a woman is inscribed Margarita Bella (Beautiful Margarita). On the border are classicizing motifs of the type known as trofei ("trophies"; see no. 101) with grimacing grotesque masks, shields, drums, and two cartouches, one of which contains the date 1546, and the other the letters S.P.Q.R., representing the ancient abbreviation for the Latin Senatus Populusque Romanus (The Senate and People of Rome). These initials, which are still found on manhole covers and other public property in Rome, often appear in Renaissance art and especially on maiolica, where they accompany ornament that is understood to be all'antica, in the Roman style. Small scrolls are scratched through the blue ground of the border to the white glaze beneath.

Margarita's garment, with its high collar, perhaps embroidered, is decidedly of the mid-sixteenth century. This contemporary look and the domestic placidness of her expression are in some contrast to the forcefully *all'antica* manner of the sculpturally painted and violently grimacing grotesque masks with rolling eyes that flank her on the border.

Margarita or Margherita was and is a common girl's name in Italy. The everyday nature of the name and the representation of her here as an ordinary sixteenth-century woman, albeit within a border that harks back to the ancient world, contrast somewhat to the more common occurrence on *bella donna* dishes of stylized representations and of more pretentious, classicizing, or literary names such as Laura or Cassandra. This little bowl seems a more realistic, domestic vision of a woman than is often found on maiolica. The ability of maiolica painters to counterpoint ancient and modern in this way is one of the endearing features of much sixteenth-century maiolica painting.

A jug dated 1543 and decorated with a somewhat similar profile of a comparably dressed woman was excavated in Pesaro and is attributed to a pottery in that city.² A flask dated 1541 in the Museo Nazionale d'Arte Medievale e Moderna in Arezzo with grotesques in a similar style and coloring is attributed by Riccardo Gresta to Pesaro.³ Although, as subsequently discussed (see no. 100), it remains problematic to distinguish much of mid-sixteenth-century maiolica made in Pesaro from pieces made in Urbino, Castel Durante, and possibly other places in the Duchy of Urbino,⁴ and even in Venice (see no. 41), an attribution of the present bowl to a workshop in Pesaro seems plausible.

Small bowl, deep, curving well, small foot ring. Earthenware, covered on front and back with whitish tin glaze. Three kiln-support marks on front near edge. Undecorated back with accidental blue streak. Wear to inner and outer edges of rim, hairline cracks. [Notes appear on page 353.]



71. Plate with Saint Matthew

PERHAPS WORKSHOP OF LUDOVICO AND ANGELO PICCHI CASTEL DURANTE, CA. 1550–60

Tin-glazed earthenware

Diam. 12¼ in. (31.1 cm), D. 1% in. (4.8 cm)

Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.8

PROVENANCE: perhaps Miss Lockwood, Rome; [Alessandro Imbert, Rome, until 1906 or 1907; sold to Macy]; V. Everit Macy, New York and Tannersville, N.Y. (1906 or 1907, until 1927; on loan to MMA 1907–27)

LITERATURE: Riccetti 2010b, p. 340, ill.

THIS DISH COMBINES A RELIGIOUS SUBJECT WITH A CLASSICIZING border in the unselfconscious way that is characteristic of much sixteenth-century maiolica. In the center, in a landscape with a yellow sky, a figure, presumably representing Saint Matthew, holds a large book, his Gospel, and gestures with his right hand; behind him is a naked young man. The border is painted on a blue ground with two pairs of human-headed serpent monsters with foliate tails and two pairs of cornucopias; there are small scrolls scratched through the blue to the white beneath and then partly colored in.

The young male figure is the emblem that had been associated since early Christian times with the Evangelist Saint Matthew (as the lion with Saint Mark, the bull with Saint Luke, and the eagle with Saint John). The standard iconography more usually shows him winged, like an angel, but figures without wings occur at various dates and there can be no real doubt that the writer of the first Gospel is represented here.² The plate might have been part of a set representing the Four Evangelists.

Although its place of manufacture was previously given as Venice in the Museum's records, the plate is very probably the work of a painter who seems to have been active in the 1550s and early 1560s in the workshop of the Picchi brothers in Castel Durante. It is painted in very much the same rapid, almost slapdash style—and probably by the same hand—as numerous *istoriato* dishes, including a large service with arms and the motto *Sapies Dominabitur Astris* (The wise man will be master of the stars), some of which are dated 1551. All these dishes are almost certainly by the same hand as an extensive series of pharmacy jars, some dated 1562 or 1563, that bear the coat of arms of Boerio. These were part of a well-documented set commissioned in 1562 by Andrea Boerio, a Genoese merchant resident in Palermo, from Ludovico and Angelo Picchi, potter brothers of Castel Durante.³

The Picchi were sons of the potter Giorgio Picchi of Castel Durante, who died before 1535, and their workshop had become one of the most productive in the town. Their markets extended to supplying large sets of pottery to businessmen in Sicily. When the brothers failed to deliver the set ordered by Boerio within the contracted period, an acrimonious legal case ensued, for which the documentation survives in the archives at Urbania (the modern name for the town called Castel Durante in the sixteenth century). Boerio's deposition described the brothers as "generous in promises and sparing in delivery." Perhaps because of the financial losses incurred as a result of this affair, the brothers moved to Rome and afterward worked as potters there.

The Picchi brothers ran a busy workshop, and it is unknown whether either or both of them were regular painters of maiolica themselves; they are likely to have employed several painters, some of them perhaps on a transient or piecework basis. A dish in much the same



style as the Museum's plate (now in the Museo Nazionale d'Arte Medievale e Moderna, Arezzo) is inscribed on the back with the name andrea da negroponte, and the suggestion by Johanna Lessmann that this is the name of the painter has been widely accepted.⁶ Andrea da Negroponte was perhaps an immigrant; Negroponte is the Italian name for the Greek island of Euboea. It is not completely impossible that this Andrea da Negroponte was the client of the Arezzo plate, but the suggestion that he was indeed its painter is reinforced by the existence of another plate by him marked on the reverse AB, which might be the painter's initials: standing for "Andrea" and his unknown surname. 7 Nonetheless, no individual with such a name has been discovered in the archival documentation, and the idea that the painter of all these works was an otherwise unrecorded "Andrea da Negroponte" must therefore remain hypothetical. Furthermore, if this one painter was solely responsible for all the pieces apparently in the same

style, he would have been exceptionally, almost incredibly, prolific. It may be, therefore, that there was one or even more than one painter working, mainly in the Picchi workshop, in a "house style" so similar to that of the painter of the "Andrea da Negroponte" bowl that their styles are difficult to distinguish.

Plate with broad, curving well, sloping rim, small foot ring, low edge molding on back. Earthenware, lightweight, covered on front and back with off-white tin glaze. Four kiln-support marks near edge. Back undecorated. Some wear and chipping to edge; large chip at eight o'clock. [Notes appear on page 353.]

72. Shallow bowl with a bearded saint

WORKSHOP OF MAESTRO GIORGIO, PROBABLY THE PAINTER OF THE JUDGMENT OF PARIS GUBBIO, CA. 1520

Tin-glazed earthenware, lustered Diam. 7% in. (19.4 cm), D. 1% in. (3.8 cm) Marks (on back): $M^{\circ}G^{\circ}$ [with sun's rays] Fletcher Fund, 1946 46.85.47

PROVENANCE: John Edward Taylor, London (until d. 1905); his widow, Martha Taylor (d. 1912; sale, Christie's, London, July 1–4, 9–10, 1912, no. 261, for £892 10s., to Seligmann); Mortimer L. Schiff, New York (1923–d. 1931); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 95, for \$2,700 plus \$135 commission, to French and Company, for MMA)

EXHIBITION: "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938

LITERATURE: Christie's 1912, no. 261, ill.; S. de Ricci 1927, no. 106, ill.; Parke-Bernet 1946, no. 95, ill.; Wilson 2002c, p. 113, pl. xv



THIS DELECTABLE LITTLE BOWL, SEEMINGLY THE WORK OF THE finest painter in the most successful workshop of its day in the town of Gubbio, is painted in the center, in a panel of inverted teardrop form, with a bearded and haloed saint. Around this, and seeming to support it, is a roughly symmetrical design with foliate scrollwork and fruit, incorporating two dolphin-monsters at the sides, a basket of fruit above, and a mask below. The painting is in blue, with red and patchy golden luster. On the reverse of the bowl, in brownish luster, are concentric rings and the letters M and G, each with a stroke through it and a dot above and to the right for the letter O; rays of the sun shine from the edge of the foot ring above.

This is one of a group of four similar surviving bowls, all painted by the same hand, with busts of bearded saints surrounded by various combinations of scrollwork, flowers, dolphin scrolls, masks, monsters, and cherub heads. The others, all dated 1520, show, respectively, a saint reading and the inscription *ama idio com tutto el core* (Love God with all your heart [Ashmolean Museum of Art and Archaeology, University of Oxford]); a bald saint with a long cross (Wernher Collection, Ranger's House, Blackheath, London); and a bald saint in profile (private collection). These are not all the same size and do not seem to have been made as a single set. The saints on the bowls of this group are problematic to identify. Seymour de Ricci suggested the saint on the one here is Francis of Assisi, but there seems no compelling reason for this identification. The Museum's bowl, while not dated, is the only one to bear the workshop mark M^o G^o or the sunburst motif.

The present bowl is the earliest in a series of works in this book that bear the workshop mark of Maestro Giorgio (who later adopted the name Andreoli). As discussed under number 28, Giorgio di Pietro Andreoli was born in Lombardy around 1470 and moved as a young man to Gubbio, where he collaborated with his elder brother Salimbene (who died in 1522) and formed a partnership with the local potter Giacomo Paolucci.⁵ He came to be the dominant potter in Gubbio, establishing a large workshop and making a specialty of lusterware. A papal brief from Pope Leo X in 1519, granting Giorgio tax exemptions, described him as "an excellent master in the art of maiolica [lusterware] and without equal in it . . . whose work brings honor to the city, lord, and people of Gubbio in all the nations to which his work is exported." From 1518, a series of works, painted by numerous individuals, display his workshop mark M° G°. In 1547 Giorgio handed over the running of his successful business to his sons Vincenzo and Ubaldo, and he died in 1555.

On the series of bowls with saints, the superbly delicate painting with its characteristic use of pale shades of blue seems to be by the



artist responsible for a dish with the Judgment of Paris, in the Petit Palais, Paris, which bears the words in blue, M^o giorgio 1520 Adi2deotobr^e B·D·S·R ingubio (Maestro Giorgio On the second of October 1520 B.D.S.R in Gubbio).⁷ Although it would seem natural to interpret the letters BDSR as the initials of the painter, no individual with a name that would correspond has been found in contemporary documents, and the painter, who remains unidentified, is therefore now known as the Painter of the Judgment of Paris. Unquestionably the finest painter working in Maestro Giorgio's workshop during this period, he was a key figure in the early development of istoriato in the Duchy of Urbino, which included Gubbio (see also nos. 73 and 74).⁸

The sunburst motif occurs on the backs of two other lustered pieces, both marked as made in Maestro Giorgio's workshop and both dated 1520: an armorial plate in the Wallace Collection, London, and a shallow bowl with

Hercules and Antaeus in the National Gallery of Art, Washington, D.C.¹⁰ It may be that all three are by the same painter and that the sunburst is a personal device, perhaps referring to the brilliance of the lusterware produced in the workshop that shone like the sun.

From the middle of the nineteenth century, Maestro Giorgio's lusterware was intensely sought after and fought over by collectors. Marked pieces were among the great iconic treasures of maiolica collecting. The examples presented in this book, supplemented by those in the Robert Lehman Collection, constitute one of the finest series of works by Maestro Giorgio anywhere in the world.

Shallow bowl, small foot ring. Earthenware, covered on front and back with whitish tin glaze, mottled and pinkish on back.

Some wear to luster. Set in heavy metal collar. [Notes appear on page 353.]

73. Shallow bowl with The Suicide of Dido

WORKSHOP OF MAESTRO GIORGIO ANDREOLI, PAINTER OF THE JUDGMENT OF PARIS GUBBIO, 1522

Tin-glazed earthenware, lustered

Diam. 9% in. (25.1 cm), D. 2 in. (5.1 cm)

Dated and marked (on back): 1522 / •M°•G°•

Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.31

PROVENANCE: William Tyssen-Amherst, 1st Baron Amherst of Hackney, London and Didlington Hall, Norfolk (until d. 1909; his sale, Christie's, London, December 11, 1908, no. 37, for £1,365,¹ to Partridge's, London; V. Everit Macy, New York and Tannersville, N.Y. (about 1909, until 1927; on loan to MMA 1910–27)

EXHIBITION: "Italian Renaissance Prints and Illustrated Books," January 1–February 27, 1938

LITERATURE: Christie's 1908, no. 37, ill.; L'arte ceramica e vetraria 3, no. 23 (Jan. 1909); Breck 1918, p. 43, ill. p. 42; Ballardini 1933–38, vol. 1, no. 112, figs. 108, 279; Chompret 1949, vol. 1, p. 115; Wilson 1996b, pp. 314–16, fig. a, under no. 128; J. V. G. Mallet in Mallet and Dreier 1998, p. 236, under no. 16; Wilson and Sani 2006–7. vol. 1, p. 180, under no. 58, ill. p. 183; Wilson 2014, pp. 122, 124, fig. 4



fig. 80 Marcantonio Raimondi, after Raphael, The Suicide of Dido, ca. 1511–12. Engraving. The Metropolitan Museum of Art, New York, Purchase, Joseph Pulitzer Bequest, 1917 (17.50.95)

A DRAMATIC SCENE COVERS THE ENTIRE FRONT SURFACE OF THIS shallow bowl, treated as a unified pictorial space with no framing border. In the center a woman lifts a knife to stab herself; to the right is a flaming pyre in striking red luster. The violent incident is set in a land-scape dense with thickly leaved trees, little hummocks, water, a castle, and distant mountains. At the left are what may be intended as city walls. The painting is in blue, green, and yellow, with red and golden luster. The back of the bowl is decorated in golden luster with spirals, crossed lozenges, and, in the center, $1522 \cdot M^{\circ} \cdot G^{\circ}$, the mark of the workshop owner Maestro Giorgio.

The presence of the fire identifies this suicidal heroine as Dido, queen of Carthage. As related in Virgil's *Aeneid*, Dido was abandoned by her lover Aeneas and subsequently stabbed herself near the funeral pyre she had had built. The figure is taken from an engraving by Marcantonio Raimondi (fig. 80), which, however, seems to link the suicide of Dido with that of the Roman heroine Lucretia, who killed herself rather than endure her shame after being raped by Sextus Tarquinius. The two female suicides are iconographically similar (if not quite interchangeable), although the moral standing of Dido was felt in the Renaissance as more ambiguous than that of the unimpeachably virtuous Lucretia. The maiolica painter has, very unusually, rendered a dark night sky, intended perhaps as foreboding or funereal.

This plate and numbers 72 and 74 are seemingly by the same groundbreaking painter,⁵ whose hand has been identified only on lustered work.

Shallow bowl, low, spreading foot. Earthenware, covered on front and back with off-white tin glaze. Large fill to foot, wear and chipping to edge. Broken into five pieces; conservation done at MMA, 1991. [Notes appear on page 353.]





74. Plate with The Lover Tormented

WORKSHOP OF MAESTRO GIORGIO ANDREOLI, PROBABLY THE PAINTER OF THE JUDGMENT OF PARIS GUBBIO, 1522

Tin-glazed earthenware, lustered
Diam. 10% in. (27 cm), D. 1% in. (3 cm)
Inscribed (on front, on tablet): *M edol limfamia / tua: piu ch[e]l morire*(Your wickedness grieves me more than death)
Dated and marked (on back): 1522 / M° [G]°
Gift of J. Pierpont Morgan, by exchange, 1965 65.6.10

PROVENANCE: Richard Ford (until d. 1858);¹ his descendants (until 1911; sale, Christie's, London, May 18, 1911, no. 33, for £2,400 plus premium, to Goldschmidt);² Walter von Pannwitz, Berlin (until d. 1920);³ [Rosenberg and Stiebel, New York, until 1965; one of fourteen maiolica pieces given by the dealers to MMA in exchange for a group of eighteenth-century boxes and dance cards (*carnets de bal*) from the Morgan collection]

EXHIBITION: "Art and Love in Renaissance Italy," The Metropolitan Museum of Art, New York, November 11, 2008–February 16, 2009, and Kimbell Art Museum, Fort Worth, March 15–June 14, 2009

LITERATURE: Marryat 1857, p. 83 (as one of two "matchless specimens of Maestro Giorgio"); Christie's 1911, no. 33, ill.; von Falke 1925b, no. 88; Ballardini 1933–38, vol. 1, no. 119, fig. 114; Rackham 1940, p. 223; Borenius 1944, pl. B; Chompret 1949, vol. 1, p. 115, vol. 2, fig. 528; Rackham 1958, p. 149, ill. no. 1; Jessie McNab in Metropolitan Museum 1975, p. 275, ill.; Poole 1995, p. 222, under no. 296; J. V. G. Mallet in Mallet and Dreier 1998, p. 236, under no. 16; Dora Thornton in Bayer 2008, no. 24, ill.



THIS DEPICTION OF TORMENTED LOVE IS AN ALLEGORY, WITH A somewhat dreamlike quality, but the scene is also represented with a certain realism. In a lush setting with spindly trees, a body of water in the middle ground, pale, distant hills, and clouds in the sky, a young man is tied to a gnarled trunk with a cord wound around it, the end of which trails on the ground at his feet. He is confronted by a woman holding a knife in her right hand who points fiercely at him with her left. A tablet set against a tree stump bears a shield of arms⁴ and an inscription that translates as "Your wickedness grieves me more than death." The painting is in blue, green, gray-brown, and white, with golden and red luster. On the back, there are two broad blue lines and, in brownish luster, rough scrolls, while at the center, in luster, are the date and workshop mark.

The subject, reminiscent of love poetry, is similar to that depicted on number 45, which also shows a lover tied to a tree. It is presumably the man, tormented by unrequited love or perhaps the faithlessness of his beloved, who is imagined as speaking the words of reproach.

The arms are close to those of the Turamini family of Siena and are probably a variant or an erroneous representation of them.⁵ This plate and two others, both also dated 1522, bear the same shield of arms and must be from the same service. One of these, in the State Hermitage Museum, Saint Petersburg, has as its subject the Fall of Phaeton, from Ovid's *Metamorphoses*; the other, in the Fitzwilliam Museum, Cambridge, represents another subject from the *Metamorphoses*, Herse and Aglauros. A similar mixing within a single service of amorous allegory and Ovidian themes is found, at about the same date, in Nicola da Urbino's service, painted at about the same date (1521–22) in Urbino, now in the Museo Correr, Venice.

This plate was ascribed by Bernard Rackham to an artist he christened the Saint Ubaldus Painter, an attribution accepted thereafter in the Museum's records. Rackham derived this name from a dish in the Victoria and Albert Museum, London,⁹ and from one now in the Robert Lehman Collection at the Museum,¹⁰ both depicting Ubaldus, patron saint of Gubbio, and both dated 1521–22.¹¹ Yet the style of all or most of the work that Rackham attributed to this painter is so close to that of the Painter of the Judgment of Paris (see nos. 72 and 73) that it is open to question whether they are really separate artists. The consensus of modern opinion is that the present plate is by the Painter of the Judgment of Paris.¹²

Plate, shallow well, broad, sloping rim, small foot ring. Earthenware, covered on front and back with off-white tin glaze. Broken across from twelve to seven o'clock, some wear to inner and outer edges of rim. [Notes appear on page 354.]



75. Armorial bowl

WORKSHOP OF MAESTRO GIORGIO ANDREOLI GUBBIO, 1524

Tin-glazed earthenware, lustered

Diam. 10½ in. (26.8 cm), D. 1% in. (4.1 cm)

Inscribed (on garland): (at top and bottom) M; (at left) G; (at right) B

Dated and marked (on back): 1524 / ·M°·G°·

Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.38

PROVENANCE: [Stefano Bardini, Florence, until 1899; his sale, Christie's, London, June 5–7, 1899, no. 197, for £600 plus premium, to Durlacher]; William Newall (until 1922; his sale, Christie's, London, June 27–29, 1922, no. 18, for £1,312 10s. including premium, to Seligmann); [J. Seligmann, Paris; sold to Macy]; V. Everit Macy, New York and Tannersville, N.Y. (1922–27; on loan during those years to MMA)

LITERATURE: Christie's 1899, no. 197; *Collection Bardini* 1899, no. 150, pls. 9, 54; Christie's 1922b, no. 18, ill.; Avery 1927, p. 166, fig. 6; Ballardini 1933–38, vol. 1, no. 148, fig. 149; Chompret 1949, vol. 2, fig. 102; Ettore A. Sannipoli in Sannipoli 2010, p. 134, under no. 2.13



This bowl again shows off the enormous accomplishment of the workshop of Maestro Giorgio. In the center, a garland with an M at the ties above and below and G and B at the sides surrounds a scrolling, beribboned shield of arms. The remainder of the surface is painted approximately symmetrically on a gold-lustered ground with serpent scrolls, dolphin scrolls, a winged cherub head, long-necked birds, foliage, fruit, and beads. The painting is beautifully executed in blue and green with brilliant red and golden luster. The back is decorated in brownish luster with scrolls and crossed lozenges, while the center is inscribed 1524 $\cdot M^{\circ} \cdot G^{\circ}$, the workshop mark of Maestro Giorgio. The style of painting, with the delicate use of drawing in pale blue, is close to that of another bowl in the Museum's collection (no. 72).

The fine painting and elaborate decoration would suggest a wealthy and high-status family as the clients of the service to which this bowl belonged. However, the arms have so far proved tantalizingly problematic. The arms in the second and third quarters are almost certainly those of the Buonaparte of San Miniato;² a branch of this family, the ancestors of Napoleon, later moved to Corsica, by which time the spelling of the name had been modified to Bonaparte. The arms in the first and fourth quarters, heraldically the "senior" (or male) quarters, have not, however, been certainly identified. Fabrizio Cece³ has suggested they are the arms of the Tellucci, a family based at San Miniato.⁴ While the correspondence is not exact, the fact that these two families were both from the same small Tuscan town, located between Pisa and Florence, suggests that this identification is likely to be correct. According to Teodoro de Colle's Genealogia della famiglia Bonaparte,⁵ Virginia Buonaparte married Costa Tellucci at some unspecified date in the second half of the fifteenth century. The plate might conceivably have therefore been made for one of their children or descendants. 6 If it was made for a married couple, the initials MM and GB could refer to their names.⁷ This hypothesis and the exact identification of the recipient await more detailed genealogical research.

Two lustered pieces, less meticulously painted and undated, probably formed part of the same set; one was formerly in the Mortimer L. Schiff collection 8 and the other was offered for sale by Caviglia, Milan and Lugano, in 1996. 9

Shallow bowl, low, spreading foot. Earthenware, covered on front and back with whitish tin glaze. Broken across into three pieces and repaired. Wear and chipping to edge, with large chip at one o'clock. [Notes appear on page 354.]



76. Dish

WORKSHOP OF MAESTRO GIORGIO ANDREOLI

GUBBIO, CA. 1525

Tin-glazed earthenware, lustered

Diam. 16% in. (42.9 cm), D. 2% in. (6 cm)

Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.23

PROVENANCE: V. Everit Macy, New York and Tannersville, N.Y. (probably 1907–8, until 1927; on loan to MMA 1908–27)

LITERATURE: unpublished

THIS EXCEPTIONALLY LARGE EXAMPLE OF THE PRODUCTION OF Maestro Giorgio's workshop is painted in blue and green with deep red and golden luster. It shows the workshop's trademark red luster at its most brilliant and successful.

The grotesques at the center incorporate a mask and vases, dolphins, trophies of arms, cornucopias, fruit, swags, beads, and, at the bottom, a winged cherub. This is a veritable compendium of all'antica motifs. Such motifs, first intensively used in Italian maiolica about 1490, were by the 1520s employed not only in Maestro Giorgio's workshop but also in many of the major maiolica centers in the Duchy of Urbino and elsewhere. For a version of such ornament from Faenza, dated a few years previously, compare the plate with putti playing (no. 43). In the present piece, the motifs are arranged in a highly controlled symmetrical composition. The red luster is used on the swags, beads, fruits, and on some other details. The delicate scrolls between the major motifs are in some places scratched through the blue ground to the white beneath and sometimes painted. There are squiggles that rather resemble Arabic numerals on the quivers at either side, but these do not seem to combine legibly to form a date. This central design is encircled by a band of ropework and, on the border, by a bold interlace pattern.

Since such piecess may well have been made using pounced designs or some kind of stencil, trying to distinguish the work of individual painters is hazardous.¹

Large dish, broad, curving well, narrow, sloping rim with slight molding on front at edge, no foot ring. Earthenware, covered on front and back with whitish tin glaze. On back, luster lines, which have fired badly, kiln scars, and patches of crawling to glaze. Wear to edge, luster worn in places. Some crackling to glaze. [Notes appear on page 354.]



77. Ewer

WORKSHOP OF MAESTRO GIORGIO ANDREOLI GUBBIO, CA. 1520–25

Tin-glazed earthenware, lustered
H. 7¾ in. (19.7 cm)
Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.39

PROVENANCE: Baron Gustave de Rothschild, Paris (probably by 1865);¹ [Jacques Seligmann and Company, Paris and New York, until 1924; sold, for 76,000 francs, to Macy]; V. Everit Macy, New York and Tannersville, N.Y. (1924–27; on loan to MMA during those years)

EXHIBITIONS: probably "Musée rétrospectif," Union Centrale des Beaux-Arts Appliqués à l'Industrie, Palais de l'Industrie, Exposition de 1865, Paris, August 10–October 10, 1865; "Art and Love in Renaissance Italy," The Metropolitan Museum of Art, New York, November 11, 2008–February 16, 2009, and Kimbell Art Museum, Fort Worth, March 15–June 14, 2009

LITERATURE: probably *Musée rétrospectif* 1867, p. 245, no. 2682; Dora Thornton in Bayer 2008, no. 15a, ill.



man and a young woman face each other from within two shieldshaped panels. Around the shields curve two large serpentine creatures that terminate in dolphin heads. The rest of the surface is elegantly painted with trophies of arms, pipes, cornucopias, foliage, and scrolls scratched through the blue ground to the white beneath. The painting is in blue, with touches of green and yellow and with golden-brown and red luster. The restrained design of this ornament is adapted well to the form of the vessel. The painting is close in style to, and perhaps by the same painter as, the Museum's armorial dish produced in Gubbio in 1524 (no. 75).²

Ewers such as this were intended to stand on shallow basins that had retaining rings to hold them steady. A lustered example in the Museum's collection (no. 82), although made at Deruta and not Gubbio, suggests the approximate shape of the basin that would have accompanied this ewer. Ewers were quite easily broken, surviving much more rarely than the corresponding basins.

There is some evidence that in the fifteenth and sixteenth centuries ewers and basins, whether in metal or ceramic, were considered especially suitable gifts for young women and girls. Margherita, wife of Francesco di Marco Datini of Prato, who died in 1410, planned to take to the birthday party of a friend's daughter "a bowl and ewer, such as is customary to give to girls." Although the pieces mentioned might conceivably have been made of Hispano-Moresque pottery, they were more likely, at the time, to have been of metal. By the sixteenth century, however, many such sets were produced in Italian maiolica, especially in lusterware. In this case, the young man and young woman, who stare at one another from their separate compartments with a steady intensity, seem likely to represent a betrothed or married couple.

Ewer, flattened spherical form, neck spreading out to rim; spout, formed as separate piece of clay, protrudes from rim; hollow foot reinforced at narrowest point by ring. Handle made from single strip of clay, with slight fluting down exterior, pressed in to form a slight "tail" at bottom. Earthenware, covered on outside, inside, and within foot with whitish tin glaze. Piece broken away from foot and restored. Small fills and retouching to rim, spout, and handle. [Notes appear on page 354.]



78A, B. Two wide-rimmed bowls with figures from Virgil's Aeneid

WORKSHOP OF MAESTRO GIORGIO ANDREOLI, THE PAINTER OF THE THREE GRACES GUBBIO, 1525

Tin-glazed earthenware, lustered

(A) Diam. 11% in. (28.3 cm), D. 2 in. (5.1 cm) Dated and marked (on back, in luster): $1525 / M^{\circ} \cdot G^{\circ} \cdot$ Gift of George Blumenthal, 1941 41.100.279

(8) Diam. 11% in. (28.3 cm), D. 2% in. (5.4 cm) Dated and marked (on back, in luster): $1525 / M^{\circ} \cdot G^{\circ} \cdot$ Gift of George Blumenthal, 1941 41.100.280

PROVENANCE (A): Adolphe de Rothschild, Paris (until d. 1900); by inheritance, his great-nephew, Baron Maurice de Rothschild, Pregny, Switzerland (1900, until 1913–14; sold to Duveen); [Duveen Brothers, New York, 1913–14, until 1919; sold to Blumenthal]; Florence (Mrs. George)
Blumenthal, Paris and New York (1919, until d. 1930);
George Blumenthal (1930–41)

LITERATURE (A): Rubinstein-Bloch 1926, pl. XL; Comstock 1946, p. 52, ill. no. VIII; Norman 1976, p. 90, under no. c36; Wilson 1996b, p. 318, n. 6, under no. 129; Wilson 2002c, p. 120, fig. 20; Mallet 2004, p. 42; Sani 2007a, no. 9; Thornton and Wilson 2009, vol. 2, p. 498, under no. 300

PROVENANCE (B): J. Pierpont Morgan, London and New York (ca. 1904–5, until d. 1913; on loan to the Victoria and Albert Museum, London, 1905–12 [no. 883], brought to New York 1912); his son, J. P. Morgan, New York (1913–16; on loan to MMA 1914–16 [PM 3086]; sold to Duveen as part of the Morgan collection ["Morgan Majolica," no. 63]); [Duveen Brothers, New York, 1916–19; sold to Blumenthal]; thereafter, same as A

LITERATURE (B): "Collection of J. Pierpont Morgan" ca. 1912, no. A38; Rubinstein-Bloch 1926, pl. XL; Comstock 1946, p. 52, ill. no. IX (wrongly assigning the date 1526); Norman 1976, p. 90, under no. c36; Wilson 1996b, p. 318, n. 6, under no. 129; Wilson 2002c, p. 120, fig. 21; Mallet 2004, p. 42; Sani 2007a, no. 10; Thornton and Wilson 2009, vol. 2, p. 498, under no. 300; Riccetti 2013, fig. 38

THESE TWO BOWLS ARE AMONG THE MOST ACCOMPLISHED IN execution of all Italian lusterware—balanced, flawless, classic examples of *istoriato* lusterware that effortlessly exploit the awkward "doughnut" shape of the rims of the bowls and their sunken centers.

Depicted on the rim of bowl A, amid swirling clouds, is Juno, seated on her chariot beneath a rainbow; the chariot is decorated with peacocks, her emblem, and drawn by two more birds that are also probably intended as peacocks. She raises a hand in salutation. Opposite her, naked except for a cloak thrown over his shoulder, is Aeolus, god of the winds, holding his staff; he respectfully acknowledges her greeting with his left arm. In a landscape vignette in the deep center, an old man leans on a stick.

On the rim of bowl B, also among clouds, is Venus, similarly in her chariot; one winged Cupid pushes the chariot, another fans her.

Opposite her are three more winged Cupids and four doves, which pull the chariot. In a vignette landscape in the center is a young man bearing a spear and shield.

The painting on both bowls is enriched and completed with red and gold luster. There are red and gold luster scrolls on the back of each, with the date and workshop mark, 1525 / $M^{\circ} \cdot G^{\circ} \cdot$.

The border figures, but not the two in the central vignettes, are derived indirectly from one of the most famous and successful engravings of the Renaissance, the so-called Quos Ego print, engraved in 1515-16 by Marcantonio Raimondi after designs by Raphael. This print illustrates a series of scenes from the beginning of Virgil's Aeneid, with Neptune, god of the sea, calming a storm in the center. The storm had been whipped up by Aeolus at the request of Juno (who had long been hostile to the Trojans) as a tribulation to Aeneas and his fellow Trojans, who were escaping in their ships from the wreck of Troy. The main scene in the engraving shows Neptune, who, affronted by this action carried out without his authority by his sister Juno, hastens to calm the sea before Aeneas's fleet is entirely wrecked. He summons the winds and upbraids them, spluttering out an unfinished sentence beginning Quos ego (Whom I).² Venus, the mother of Aeneas, appears on the print and on the maiolica bowl as the balancing deity to Juno. The old man and the young man in the wells of the bowls seem to belong to the earth rather than to the celestial realm depicted on the borders and to be there for visual effect rather than narrative relevance.

The scenes at the top of the print were copied in reverse, soon after they were first engraved, by Giovanni Antonio da Brescia (fig. 81),³ and



Nos. 78A (top) and 78B (bottom)









fig. 81 Giovanni Antonio da Brescia, from Marcantonio Raimondi's engraving after Raphael, Scenes from the "Quos Ego," 1515–16. Engraving. Ashmolean Museum of Art and Archaeology, University of Oxford (WA1863.1625)

it was probably this print that the maiolica painter used. Both the *Quos Ego* engraving itself and its derivatives were favorite sources for maiolica painters.⁴

These two bowls came to the collection of Florence and George Blumenthal from the dealers Duveen Brothers,⁵ which had acquired them during World War I from two different sources, the collections of Adolphe de Rothschild⁶ and J. Pierpont Morgan.⁷ Nonetheless, they are identical in facture and constitute a symmetrically balanced pairing,⁸ so they may well originally have formed part of the same set.

The bowls belong to a group of superbly executed examples of *istoriato* painting with luster added, all of which are marked—in luster, appropriately enough—with initials $(M^{\circ} \cdot G^{\circ})$ indicating their production in the workshop of Maestro Giorgio and with the date 1525. The artist has been called the Painter of the Three Graces, after the subject of one of these works, a roundel in the Victoria and Albert Museum, London. His style has strong affinities to that seen on maiolica painted in Castel Durante and Urbino, and it may be that the painter learned his trade in one of those cities.

Indeed, the stylistic link to Castel Durante and Urbino is so strong that it has sometimes been thought that works in the group were painted and twice fired in Castel Durante before they were sent over the mountains to Gubbio to have



the luster added in Maestro Giorgio's workshop. However, the evidence indicates that, even if such laborious transporting of painted wares between cities may occasionally have happened in the 1530s, wares such as this in the 1520s were entirely made and painted in Gubbio. Maestro Giorgio may have brought painters from Castel Durante and Urbino to work for him on short contracts, 11 for it must always have been easier and cheaper for craftsmen to travel than for unwieldy cartloads (or mule loads) of pottery to be carried through the mountain passes.

The identity of the Painter of the Three Graces and the question of what other work may be attributed to him before and after the year 1525 are problematic. One hypothesis12 is that he is the same as a painter who marked a plate depicting the Judgment of Paris in the Petit Palais, Paris, with the initials (possibly but not certainly the signature of the artist) B.D.S.R., the workshop signature of Maestro Giorgio "in Gubbio," and the date 152013 (see no. 72). The present writer does not consider this as likely to be correct. It has also been suggested that the Painter of the Three Graces should be identified as Giovanni Luca, alias Luca Baldi, of Castel Durante, who, according to a surviving contract, undertook to paint pottery for Maestro Giorgio in Gubbio for a year. 14 A different hypothesis, championed by J. V. G. Mallet, is that these works were painted by the young Francesco Xanto Avelli (see no. 56), who, according to this suggestion, would have spent a period at Gubbio in the mid-1520s. 15 None of these suggestions, however, is without difficulties. It may be that further archival discoveries will one day resolve the question.

(A and B): Bowl, thickly potted, deep well, sloping border, moldings at front and back edges, slight foot ring. Earthenware, covered on front and back with off-white tin glaze. Some wear and chipping on both bowls to inner and outer edges of rim. [Notes appear on page 354.]

79. Wide-rimmed bowl with winged putto

WORKSHOP OF MAESTRO GIORGIO ANDREOLI GUBBIO, 1526

Tin-glazed earthenware, lustered

Diam. 10½ in. (26.7 cm), D. 2 in. (5.1 cm)

Dated and marked (on back, in red luster): 1526 / ·M°·G°·

Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.25

PROVENANCE: V. Everit Macy, New York and Tannersville, N.Y. (probably 1908 or 1909, until 1927; on loan to MMA 1909–27)

EXHIBITION: "The Triumph of Humanism: A Visual Survey of the Decorative Arts of the Renaissance," California Palace of the Legion of Honor, San Francisco, October 22, 1977–January 8, 1978

LITERATURE: Ballardini 1933–38, vol. 1, no. 198, fig. 179; *Triumph of Humanism* 1977, p. 89, no. 171, fig. 88; Rasmussen 1989, p. 202, under no. 122

IN THE WELL OF THIS DENSELY DECORATED BOWL LOLLS A WINGED putto or Cupid. Such putto figures are common in many branches of Renaissance secular art (see no. 43). Whether winged or unwinged, often shown at play, they were a particular favorite for plates made in the 1520s and 1530s in Gubbio. A similar piece, undated, is in the Robert Lehman Collection at the Museum.

The putto is naked, but wears around his neck, waist, wrist, and ankle what appear to be beads, depicted by red luster dots. These may be intended to represent coral jewelry, long believed to have talismanic and protective qualities, especially for children. The fact that "branches of coral hung at the neck of infants are thought to act as a preservative against danger" is mentioned by the ancient Roman writer Pliny the Elder in his *Natural History*, which remained a well-known and authoritative source throughout the Middle Ages and the Renaissance.³ It is an attractive speculation that wares representing such happy and contented children might sometimes have been gifts to new mothers, but there is no firm evidence for this.⁴

Technically this bowl is characteristic of Gubbio ornamental wares of the 1520s and 1530s, but it is an unusually carefully decorated example of its type. The border has scrollwork and roundels against a blue ground; this blue was laid down on the wheel with the scrolls scratched through it to the white beneath. Inside and outside this band are fruited garlands. The painting is in blue, green, and white with golden and pinkish-red luster. Thick and thin rings in red luster appear on the back, where the date and workshop mark appear at the center.

Bowl, thickly potted, deep well, broad, slightly sloping rim, low molding on upper edge, slightly concave base. Earthenware, covered on front and back with whitish tin glaze. Wear to inner and outer edges of rim. [Notes appear on page 354.]





80. Bowl with Saint Roch

WORKSHOP OF MAESTRO GIORGIO ANDREOLI GUBBIO, CA. 1530–40

Tin-glazed earthenware, lustered

Diam. 10% in. (25.6 cm), D. 2½ in. (6.3 cm)

Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.6

PROVENANCE: [Alessandro Imbert, Rome, until 1906 or 1907; sold to Macy]; V. Everit Macy, New York and Tannersville, N.Y. (1906 or 1907, until 1927; on loan to MMA 1907–27)

LITERATURE: unpublished



fig. 82 Bowl with spiral gadroons. Italy, perhaps Venice, ca. 1500–1520. Silver, parcel-gilt, with spiral gadroons. Victoria and Albert Museum, London (M.2694-1931)

LUSTERED BOWLS WITH MOLDED RELIEF DECORATION, SUCH AS this, were a specialty of the workshop of Maestro Giorgio Andreoli in Gubbio. The earliest dated examples are from 1530, but two with the arms of Pope Julius II, who died in 1513, suggest that the type may have been introduced earlier.²

In the center, the haloed Saint Roch, painted to follow the molded relief, stands between two trees in an otherwise rudimentary landscape. The painting is in blue, with golden and pinkish-red luster.

Saint Roch of Montpellier, thought to have lived in the 1300s, was widely venerated from late in the following century in Italy and beyond as a protector against the plague and other illnesses. His cult was especially developed in Venice, where the Scuola di San Rocco was founded in 1478, and his relics were moved there from Voghera in 1485. He is often represented as a pilgrim, pointing to a plague sore on his leg; here it is visible on his right leg, showing beneath his short walking tunic. The iconography is loosely related both to a fresco by Perugino from the Church of San Francesco, Deruta,³ and to an engraving by Marcantonio Raimondi.⁴ The Museum has a similar bowl with the same subject, differing in its details and border,⁵ and other variants survive.⁶ Comparable representations of this popular saint are also to be found on Deruta lusterware.⁷

Outside the central roundel of the saint are fourteen spiral gadroons separated by beads in relief and painted plant-scrolls; on the back are four simple luster scrolls. The shape of the bowl is in imitation of embossed metalwork, as seen in the silver bowl illustrated here (fig. 82). A comparison of the Museum's bowl and the silver one illustrates clearly the way in which Italian lustered maiolica, which in some degree could be thought of as a substitute for precious metal, sometimes followed metalwork shapes. This technique involved impressing with molds vessels that were probably already thrown. It seems that separate molds were commonly used for the center and for the border, so the same figure of the saint is found with different relief ornament around him on various examples.⁸

Relief-molded Gubbio bowls of this type have survived in large numbers. That many of them have saints suggests they were particularly popular in devotional contexts or as items for sale to pilgrims. Other saints frequently portrayed on them include the Virgin Mary, Saint Francis of Assisi, Saint John the Baptist, Saint Mary Magdalen, and Saint Sebastian; others have the Sacred Trigram, the letters *IHS* (see no. 113).⁹

Bowl, slightly raised center with retaining ring. Bowl has been thrown, then the front either pressed over a mold or molds or molded by impressing part-molds. Earthenware, covered on front with white tin glaze, on back with off-white glaze. Chipping to edge. [Notes appear on page 354.]



81. Plate with arms of the Tosinghi family

PERHAPS DERUTA OR BY DERUTA-TRAINED ARTIST WORKING IN TUSCANY PROBABLY CA. 1500–1510

Tin-glazed earthenware, lustered
Diam. 8% in. (22.5 cm), D. % in. (1.9 cm)
Samuel D. Lee Fund, 1941 41.49.5

PROVENANCE: probably Baron Gustave de Rothschild, Paris (until d. 1911); by descent to his grandson, Baron Henri Lambert, Brussels (until d. 1933); his widow, Baroness Johanna Lambert, New York (1933–41; sold Parke-Bernet, New York, March 7, 1941, no. 76, for \$275 to MMA)

LITERATURE: Avery 1941, p. 230; Parke-Bernet 1941, no. 76, ill.



THE LUSTER TECHNIQUE WAS PRACTICED IN DERUTA, A LITTLE south of Perugia, seemingly by the 1460s. The earliest intact example identified from there is a twisted-handled *albarello* in the Musée du Louvre, Paris, that probably dates from about 1470–80.¹ By 1498, the Masci family of Deruta claimed in a tax return that "they practice and have practiced the art of pottery and *maiolica* [lusterware] in Deruta, and their beautiful and unheard-of work is sold throughout the world, and the city of Perugia derives glory from this and grows in fame, and all wonder to see the said *maiolica* wares."² Luster production at Deruta beyond the middle of the sixteenth century is amply documented by fragments found locally, now in the town's Museo Regionale della Ceramica.³

At the center of this unusual, well-composed plate, there is a beribboned shield of arms, set on a rocky plateau and flanked by stylized plants. The border is painted with foliate tendrils, spotted birds, and four roundels, one showing a bearded man in an *all'antica* helmet, another a woman in profile, and the others two dogs running. Twenty concentric luster rings and a central disk are painted on the back.

The arms have been identified by Alessandro Alinari⁵ as those of the Tosinghi, an old and affluent Florentine family whose main residence was a palace near the Mercato Vecchio in the center of the city.⁶

The close-spaced rings on the back are unusual for Deruta,⁷ although they do occur in colors on comparable pieces painted without luster.⁸ The red used for the terrace beneath the shield of arms, which is not luster, is a rare and problematic color on Renaissance maiolica. These uncharacteristic elements have led to suspicions that the plate might not be an authentic Renaissance object.⁹ Still, the identification of the arms as those of a Florentine family suggests an alternative hypothesis: that it was made in Tuscany, perhaps around 1500, by a pottery painter trained at Deruta. The plate does not, however, seem to correspond with the types of lusterware currently documented as made in Cafaggiolo¹⁰ and Montelupo,¹¹ the main centers of lusterware production in the region, and its exact origin therefore remains to be determined. It may be a product of a luster-producing center yet to be identified.

Flattish plate, shallow central depression, slightly sloping rim, small foot ring. Earthenware, painted in grayish-blue (bubbled in firing), red, and near-black with yellowish-golden luster; tin-glazed on front and back.\(^{12}\) Wear and chipping to edge, with large chip at six o'clock. [Notes appear on page 354.]



82. Ewer stand with male and female profiles and arms of the Orsini family

DERUTA, CA. 1500-1510

Tin-glazed earthenware, lustered

Diam. 12% in. (30.8 cm), D. 1% in. (4 cm)

Inscribed: (within central band) • FIDES • / O[M]NIA (Fides Omnia, Faith [or Fidelity] is all things); (on left roundel) • LORE •; (on right roundel) • CESERA

The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.364

PROVENANCE: Robert Stayner Holford, Dorchester House, London, and Westonbirt House, Gloucestershire (until d. 1892); his son, Lt. Col. Sir George Holford, Dorchester House, London, and Westonbirt House, Gloucestershire (1892–d. 1926; his sale, Christie's, London, July 13–14, 1927, no. 57, for £1,155 including premium, to Symons); Michael Friedsam, New York (until d. 1931)

EXHIBITIONS: "Pictures and Other Objects of Art Selected from the Collections of Mr. Robert Holford (1808–1892), Mainly from Westonbirt in Gloucestershire," Burlington Fine Arts Club, London, 1921–22; "Art and Love in Renaissance Italy," The Metropolitan Museum of Art, New York, November 11, 2008–February 16, 2009, and Kimbell Art Museum, Fort Worth, March 15–June 14, 2009

LITERATURE: Bernard Rackham in Collections of Mr. Robert Holford 1921, p. 40, no. 4; Christie's 1927, no. 57; Holford Collection 1927, vol. 2, no. 192, pl. CLXXIII; Dora Thornton in Bayer 2008, no. 15b, ill.



THIS EWER STAND IS AN OBJECT THAT WOULD HAVE HAD A distinct personal reference for its first owners. The man and woman at the center are encircled by a band with the words <code>FIDES O[M]NIA</code> (Faith [or Fidelity] is all things).¹ The same motto occurs on a fifteenth-century pharmacy jar in the Victoria and Albert Museum, London, and is accompanied on that jar by the clasped hands known as the <code>fides</code> motif, which is associated with betrothal and fidelity in marriage.²

Basins of this type, with a central retaining ring, were made to accompany ewers of the form represented by an example in the Museum made in the workshop of Maestro Giorgio Andreoli (no. 77). The present work, painted in blue with golden luster in parts tending to reddish brown, is a more complex version of the standardized type, which often had only a female profile in the center.³ Outside the retaining ring are four roundels separated by stylized plant sprays. The left and right roundels show the same man and woman as in the center, respectively inscribed as LORE and CESERA; the top and bottom roundels bear two scrolling shields with the arms of the Orsini family. Curving serrated rays and rudimentary scrolls adorn the rim.

The Orsini family was among the greatest in Rome (see no. 30). The figures appear likely to represent lovers, and this and the motto suggest that the plate directly relates to a marriage or betrothal. The fact that the Orsini arms occur twice may indicate that both the man and the woman were members of or associated with that family. LORE and CESERA would seem to be their names.

One possibility, suggested by Katherine Tycz, is that the man referred to is the condottiere Lorenzo Anguillara, also known as Lorenzo da Ceri or Lorenzo Orsini. Although a professional soldier of repute, Lorenzo is somewhat (undeservedly) infamous in history for having failed, while in charge of the defense of Rome in 1527, to have prevented the city from being sacked by imperial troops. In 1508 he married, as his second wife, Francesca di Giangiordano Orsini. In light of the fact that the Orsini arms appear twice on the plate and that both Lorenzo and Francesca were part of the family, this seems an attractive hypothesis. However, no evidence has been found of the use of the form *Cesera* as any kind of affectionate version of "Francesca," or as a female name in any other context, and the identification remains hypothetical.⁴

The circumstances of the commission and the positive identification of the individuals await further research, but the style of the plate suggests that 1508, the year of Lorenzo and Francesca's marriage, is a plausible date for its production.

Ewer stand, slightly raised center surrounded by retaining ring, sides curving up to narrow, slightly sloping rim, small double foot ring on back. Earthenware, covered on front and back with white tin glaze. Four concentric rings of luster on back. Cracked and repaired with fills and retouching. During a prior campaign of restoration, retaining ring on the front built up, probably larger than it was originally. Some wear to luster. Conservation done at MMA, 2012. [Notes appear on page 354.]



83. Dish with profile of a woman with Petrarchan verse

DERUTA, CA. 1510-30

Tin-glazed earthenware, lustered

Diam. 15% in. (40.3 cm), D. 3½ in. (8.9 cm)

Inscribed (within scroll): LAVITA · ELF[I]NE · ELDI · LODA · LASERA

(La vita el fin, e'l dí loda la sera, The end crowns life, as the evening crowns the day)

Gift of Henry G. Marquand, 1894 94.4.320

PROVENANCE: Alessandro Castellani, Rome (by 1876, until 1878; his sale, Hôtel Drouot, Paris, May 27–29, 1878, no. 143, perhaps to C. D. E. Fortnum,¹ who may have returned it to Castellani); Alessandro Castellani (d. 1883; his sale, Palazzo Castellani, Rome, March 17–April 10, 1884, pt. 2, no. 21, for 2,350 lire [approximately \$470], to "Villegas," perhaps acting for Henry G. Marquand)²

EXHIBITIONS: Centennial Exhibition, Philadelphia, 1876; "The Castellani Collection," The Metropolitan Museum of Art, New York, 1877–78

LITERATURE: Antiquities Exhibited by Signor Alessandro Castellani 1876, no. 135; Castellani Collection 1877, no. 143; Hôtel Drouot 1878, no. 143; Objets d'art 1884, pt. 2, no. 21; Pier 1911, no. 2130; Maioliche umbre 1982, p. 94, no. 5, ill.; Poole 1995, p. 166, under no. 237



THIS PIECE, PAINTED IN BLUE WITH GOLDEN LUSTER, IS A supremely elegant example of a well-known type of Deruta display dish. A woman shown in half-length profile holds a flower in her left hand, while a scroll to her right bears a line from Petrarch's *Canzoniere* (*Songbook*), which may be loosely translated as "The end crowns life, as the evening crowns the day." The central roundel is encircled by a narrow fruited garland. On the rim, four panels of scale pattern alternate with four of foliate sprays, separated by narrow bands of stylized plants.

The poetry of Petrarch (Francesco Petrarca) enjoyed enormous popularity throughout the Renaissance, and this particular tag appears on several Deruta dishes with similar female figures, including one at the Fitzwilliam Museum, Cambridge,⁴ one in the Musée National de la Renaissance, Château d'Écouen, France,⁵ one in the Museo Nazionale, Ravenna,⁶ and one formerly in the Dutuit collection.⁷ Those who wrote or supplied the inscription presumably regarded this difficult-to-translate verse as a moralizing thought about a good Christian death.⁸

The idealized female profile seen here is extremely common on large Deruta dishes of this sort, although usually facing to the viewer's right and with minor variants and different inscriptions. It resembles figures in the works of both Pinturicchio and Perugino. One such figure was included in Pinturicchio's fresco *The Visitation* (1492–94) in the Borgia Apartment in the Vatican. Another is *The Erythraean Sibyl* in the Sala dell'Udienza, Collegio del Cambio, Perugia, painted by Perugino in 1496–1500 (fig. 83). Perugino's figure is so close to Pinturicchio's as to suggest that Perugino was drawing on the slightly younger artist's work. Giulio Busti and Franco Cocchi have demonstrated that, in general, the locally accessible work of Perugino was more widely exploited by Deruta maiolica painters. Drawings by or after designs produced in Perugino's workshop were no doubt available in Deruta workshops.

Large dish, curving well, broad, sloping rim, flanged at edge. Foot ring pierced twice before firing, in such a way that dish hangs correctly from one of the holes. Earthenware, covered on front with white tin glaze, on back with brownish semiopaque glaze. Broken across from four to eleven o'clock and around well. Old rivet repairs removed. Wear and chipping to inner and outer edges of well. All joins, rivet holes, and many chips filled and retouched. Conservation done at MMA, 2012. [Notes appear on pages 354–55.]

fig. 83 Pietro Perugino, The Erythraean Sibyl, from the lunette God the Father with Angels, 1496–1500. Fresco. Collegio del Cambio, Perugia



84. Dish with angel

DERUTA, CA. 1510-30

Tin-glazed earthenware, lustered
Diam. 15½ in. (39.4 cm), D. 3¼ in. (8.3 cm)
Gift of J. Pierpont Morgan, by exchange, 1965 65.6.12

PROVENANCE: Walter von Pannwitz, Berlin (until d. 1920); [Rosenberg and Stiebel, New York, until 1965; one of fourteen maiolica pieces given by the dealers to MMA in exchange for a group of eighteenth-century boxes and dance cards (carnets de bal) from the Morgan collection]

LITERATURE: von Falke 1925b, no. 92; *Maioliche umbre* 1982, p. 100, no. 15, ill.; Thornton and Wilson 2009, vol. 2, p. 472, under no. 280



fig. 84 Pietro Perugino, Angel, from the lunette God the Father with Angels, 1496–1500. Fresco. Collegio del Cambio, Perugia

THIS DISPLAY DISH IS ANOTHER EXAMPLE OF THE MOST GRACEFUL Deruta lusterware of the early sixteenth century, in which the figure style and spirit of Perugino and Pinturicchio are very evident. The angel in the center is derived from one in Perugino's fresco God the Father with Angels, painted in 1496-1500 in the Sala dell'Udienza, Collegio del Cambio, Perugia (fig. 84). Here the angel kneels in prayer before a book, presumably a sacred text or book of sacred music, with a shrine or church seen behind. As with the figure that was the prototype for number 83, a very similar parallel exists in one of Pinturicchio's compositions, in this case his Virgin and Child with Saints in the Church of Sant'Andrea, Spello (1506–11). The book, an atypical element in dishes of this type, was added by the maiolica painter. A nearly identical angel occurs, usually but not always facing to the viewer's right, on several lustered Deruta dishes.² All these are of high quality and may have been produced in the same workshop, perhaps most of them by a single painter. Hung on the wall of a bedchamber or other palace room, dishes such as this could in some degree have operated as images to encourage domestic devotion.

The dish is painted in blue with orange-golden luster. The lower part of the background is checkered in a way that resembles a tiled floor. Wavy rays of light issue from the upper left edge. On the rim, three panels of scale pattern alternate with three of foliate sprays, separated by narrow bands of stylized plants.

Large dish, curving well, broad, sloping rim, flanged at edge. Foot ring pierced twice before firing in such a way that dish hangs correctly. Large kiln scar on back. Earthenware, covered on front with white tin glaze, on back with brownish translucent glaze. Wear and chipping to inner and outer edges of rim. Crack running from eight o'clock toward center and around well. Luster slightly worn. [Notes appear on page 355.]



85. Dish with saint (Saint Francis?) or friar praying before crucifix

DERUTA, CA. 1515-30

Tin-glazed earthenware, lustered
Diam. 16% in. (42.2 cm), D. 3% in. (8.9 cm)
The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.360

PROVENANCE: J. Pierpont Morgan, London and New York (until d. 1913; probably on loan to the Victoria and Albert Museum, London, brought to New York 1912); his son, J. P. Morgan, New York (1913–16; on loan to MMA 1914–16 [PM3160]; sold to Duveen as part of the Morgan collection ["Morgan Majolica," no. 40]); [Duveen Brothers, New York, 1916–18; sold, for \$2,925, to Friedsam]; Michael Friedsam, New York (1918–d. 1931)

EXHIBITIONS: "The J. Pierpont Morgan Collection," The Metropolitan Museum of Art, New York, February 17, 1914–May 28, 1916; "Arts of the Italian Renaissance," The Metropolitan Museum of Art, New York, May 7–September 9, 1923

LITERATURE: Breck 1914, p. 58; Arts of the Italian Renaissance 1923, no. 120

IN THE CENTER OF THIS DISH, A FRIAR, OR SAINT IN A FRIAR'S habit, holds a rosary as he prays before a crucifix; a stylized plant spray appears at the right. The bearded figure, with an intense, almost fierce, expression, is without a halo, but nevertheless he may represent Saint Francis of Assisi. Assisi is close to Deruta, where this dish was made, and Francis was a common subject for Deruta potters.

Other Deruta dishes have an image, sometimes painted in a similarly severe manner, showing Saint Jerome facing to the viewer's left and beating his chest with a rock in front of a crucifix.² It appears that ceramics with figures of Saint Jerome and Saint Francis were sometimes paired,³ and the links between these two saints are occasionally reflected in art. Janet Cox-Rearick notes the frequency with which Jerome and Francis had been depicted together in Franciscan iconography.⁴ Both lived for periods as hermits and are often represented as such, frequently with crucifixes, and a loose parallel might be made between Jerome's lacerating his flesh with a rock and Francis's receiving the stigmata.

On the rim of the dish, which is painted in blue with uneven golden luster, two panels of scale pattern alternate with two of foliate sprays, separated by narrower bands of stylized plants. Sectional borders, as exemplified by this dish and by numbers 83, 84, and 88, became common on Deruta maiolica after about 1510 and help to date this dish.

In 1914, writing about the exhibition in the Museum of maiolica lent from the collection of the late J. Pierpont Morgan, curator Joseph Breck singled this dish out for praise even among the stellar pieces in that display, describing it as "notable for the depth of color and the bright golden lustre."⁵

Large dish, curving well, broad, sloping rim, flanged at edge. Somewhat warped in firing. Foot ring pierced twice before firing in such a way that dish hangs correctly. Earthenware, covered on front with white tin glaze, on back with brown semitranslucent glaze. Several small kiln scars on back. Wear and chipping to inner and outer edges of rim; some retouching. [Notes appear on page 355.]



86. Dish with Lion of Saint Mark

DERUTA, CA. 1510-30

Tin-glazed earthenware, lustered

Diam. 16¼ in. (41.3 cm), D. 3½ in. (7.9 cm)

H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 29.100.94

PROVENANCE: Hakky Bey, perhaps Ismaïl Hakky Bey (d. 1903, buried in Père Lachaise Cemetery, Paris; sale, Hôtel Drouot, Paris, March 5–10, 1906, no. 21); Mr. and Mrs. H. O. Havemeyer, New York (until his death in 1907); Mrs. H. O. (Louisine W.) Havemeyer (1907–d. 1929)

LITERATURE: Hôtel Drouot 1906, no. 21, ill.



IN THE CENTER OF THIS DISH, STANDING AMONG STYLIZED plants, is the Lion of Saint Mark, splendidly four-square and sculptural. The lion holds a book with indecipherable letters and musical notation. A continuous pattern of simplified peacock feathers decorates the rim. The dish is painted in blue, with golden luster.

The winged, haloed lion is the emblem of both the Evangelist Mark and Venice, the city of which he is the patron saint (see no. 37). The book normally has the words PAX TIBI MARCE EVANGELISTA MEUS (Peace be with you, Mark my Evangelist). In this case it has music, which is difficult to read but appears to be liturgical chant. The dish was perhaps made for the Venetian market or for a Venetian client. Another lustered Deruta dish with a similar Lion of Saint Mark but a different border is in the Musée du Louvre, Paris.

The repeated peacock-feather motif on maiolica became popular at Deruta in both lustered and unlustered versions; it was executed with particular mastery in lustered dishes.⁴ For the earlier usage of the design, see the discussion under number 24.

Large dish, curving well, broad, sloping rim curving slightly up to flanged edge. Foot ring pierced twice before firing in such a way that dish hangs correctly. Earthenware, covered on front with white tin glaze, on back with greenish-gray opaque glaze. Broken across, repaired, and retouched. Conservation done at MMA, 2013. [Notes appear on page 355.]



87. Ewer stand with classicizing head

PROBABLY DERUTA, CA. 1520-50

Tin-glazed earthenware, lustered Diam. 12½ in. (31.8 cm), D. 1½ in. (3.7 cm) Rogers Fund, 1904 04.9.23

PROVENANCE: [J. and S. Goldschmidt, Frankfurt, by 1903, until 1904; sold to MMA]

LITERATURE: J. and S. Goldschmidt 1903, no. 24; Pier 1911, no. 2127; *Maioliche umbre* 1982, p. 110, no. 28, ill.

THIS PIECE HAS THE DISTINCTIVE FORM OF A STAND, A LARGE, shallow dish with a retaining ring around a central boss, on which was placed a hollow-footed ewer. Ewers, along with basins for handwashing, were very common in the fifteenth and especially the sixteenth century; they were also popular in metal. Some of these basins were so shallow as to make them, one would think, difficult to use without spilling water, and they may therefore have been intended mainly for display.

Painted in blue and ocher, the plate also has yellowish golden-brown luster of low iridescence. The ornament around the central boss echoes the arabesques on Islamic inlaid metalwork, with the addition of blue flowers derived from Valencian lusterware; on the back, in blue, there is a pattern of overlapping cusped scales around a central rosette. The Museum has two other examples of Deruta lusterware with this sort of decoration. Lustered maiolica of this type was probably made from the 1510s or 1520s to the 1550s or even later. It comes mainly from Deruta but perhaps also from elsewhere.

Both of the other examples in the Museum have a plain lustered disk in the center. In the middle of this stand, however, is an *all'antica* head of a man with what appears to be a laurel leaf headband in the ancient Roman style. A profile portrait similarly styled after ancient coins and Renaissance medals appears on the Museum's Montelupo basin of a few years previously (no. 18). This profile is of the same general type as the images of specific Roman rulers from ancient coins published by Andrea Fulvio in his *Illustrium Imagines* (*Images of Illustrious People*, 1517).⁵ It also resembles some of the engravings of the Twelve Caesars by Marcantonio Raimondi.⁶

Ewer stand, central retaining ring, narrow, sloping rim, slightly flanged at edge, no foot ring. Earthenware, light in weight, covered on front with whitish tin glaze, on back with grayish-white glaze. Loss from rim restored between two and four o'clock. Wear to retaining ring; some wear and chipping to edge. [Notes appear on page 355.]





88. Dish with two lovers

DERUTA, CA. 1520-50

Tin-glazed earthenware, lustered Diam. 16% in. (42.2 cm), D. 3% in. (9.2 cm) 84.2.11

PROVENANCE: unrecorded **LITERATURE:** Pier 1911, no. 2122

THE RATHER CHARMINGLY AWKWARD DEPICTION OF TWO LOVERS on this dish seems to contain an element of caricature. Although display pieces such as this, with or without specific female names, may at least sometimes have been gifts from men to their wives, fiancées, or lovers, no specific proof of this has been found.¹ A pharmacy jar in the Philadelphia Museum of Art, attributed to Castelli in the Abruzzi and dated 1548, has a similar scene with the affectionate inscription "I am the happiest man in all the world."² Such representations of embracing couples also occur in easel painting, such as several by the Venetian painter Paris Bordone of around the same date.³ Some of these paintings also suggest that the liaison depicted is in some way illicit. The woman on this dish holds two feathers, which have been described as an attribute of lasciviousness, but it seems unlikely that this is the implication here.⁴

A slightly later Deruta dish in the Victoria and Albert Museum, London, has a similar portrayal with the inscription DULCE EST AMARE (It is sweet to love). Two others, in the Rijksmuseum, Amsterdam, and the Musée du Louvre, Paris, with Gubbio-type luster (but possibly made in Urbino), have comparable double portraits with the inscriptions Pantasilea DIVA MIA BELLA (My beautiful, divine Pantasilea) and Margarita DIVA MIA BELLA (My beautiful, divine Margaret). Another, no less awkwardly posed, probably made in the Duchy of Urbino, was formerly in the collection of Lord Astor of Hever and is now in the Gardiner Museum, Toronto. 8

Painted in blue, with brownish-gold luster, the dish is one of the earliest of the Metropolitan's maiolica acquisitions, but details of its previous history are uncertain. Museum records state that it was bought in 1884 from the famous and controversial sale at Christie's in London that year of the historic collection of the Fountaine family. However, it does not appear ever to have been in the Fountaine collection and in fact probably formed part of the gift of Henry Marquand in 1894.

Large dish, curving well, broad, sloping rim, flanged at edge. Thick foot ring pierced twice before firing, in such a way that dish hangs correctly; third hole, at side, broke away before second firing and has glaze running into it. Earthenware, covered on front with white tin glaze, on back with brownish translucent glaze. Some wear and chipping to inner and outer edges of rim. [Notes appear on page 355.]



89. Dish with arms of the Vitelli family

PERHAPS NICOLA FRANCIOLI, CALLED "CO" DERUTA, CA. 1520-30

Tin-glazed earthenware

Diam. 16% in. (41 cm), D. 3½ in. (8.9 cm)

Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.16

PROVENANCE: [Alessandro Imbert, Rome, until 1906 or 1907; sold to Macy]; V. Everit Macy, New York and Tannersville, N.Y. (1906 or 1907, until 1927; on loan to MMA 1907–27)

LITERATURE: Thornton and Wilson 2009, vol. 2, p. 515, under no. 314

THE SHIELD OF ARMS² ON THIS DRAMATICALLY CONCEIVED DISH IS flanked by two wonderfully energetic acanthus scrolls that terminate in male heads, each glaring at a snake. The heads are tied at the neck with a collar, above which is a trumpet-shaped container with flowers and fruit. Around this central design, there is a narrow band with diagonal dashes in yellow and orange. Three panels of scale pattern alternate on the rim with three of foliate sprays with flowers, separated by narrow bands each with a single serrated leaf touched with green. The back is decorated with three simple scrolls.

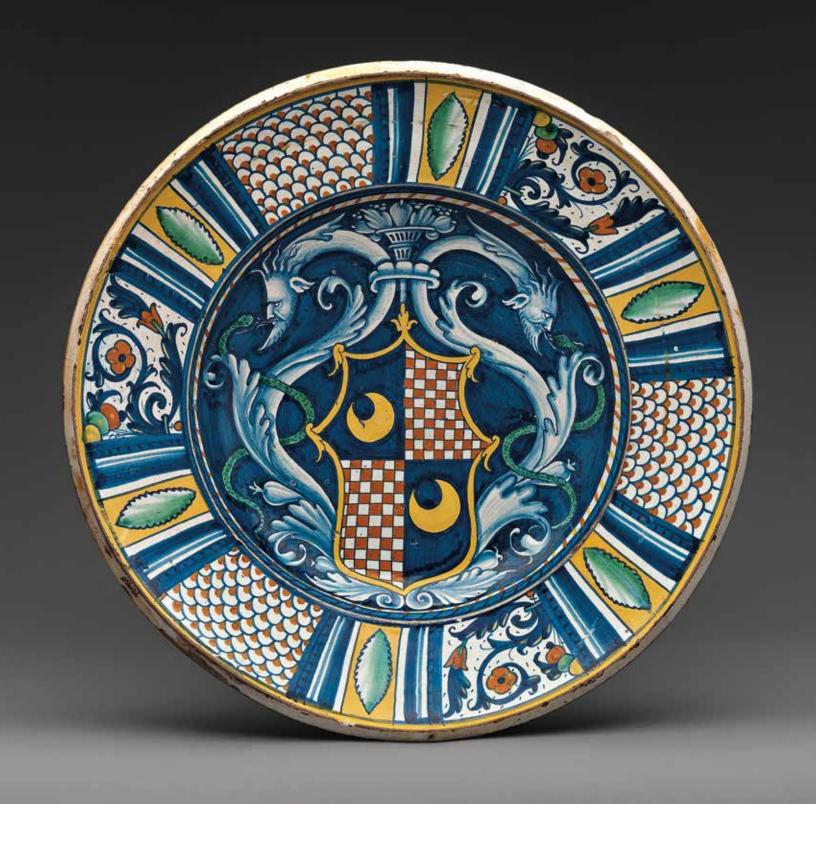
The arms are those of the Vitelli, the ruling family of Città di Castello in northern Umbria. One possibility is that the dish was made for, or in allegiance to, Niccolò II Vitelli, commander of the Papal Guard after the Sack of Rome in 1527. Vitelli is said to have killed his wife, Gentilina della Staffa, and been in turn killed, in 1529, by her lover, Nicola Bracciolini. A service made in Maestro Giorgio's workshop in Gubbio in 1527 bears the arms of the Vitelli and Della Staffa impaled and must have been made for the couple, or for her, before this double catastrophe.³

However, in the absence of any impalement indicating a marriage or any sign of rank or office, the arms on the Museum's dish could refer to another member of the Vitelli family. Equally, an object of this sort, with the unimpaled arms of a ruling family, could have been made as a sign of allegiance for members of the Vitelli household or their supporters and need not have been used by any member of the family itself.

The monstrous creatures flanking the shield are similar to, and perhaps by the same painter as, those found on two smaller wares of documentary importance. One of these, in the Victoria and Albert Museum, London, is marked as *Fatto in Diruta* (Made in Deruta) and bears a now-indecipherable date; it has been attributed to the Deruta painter Nicola Francioli.⁴ The other, in the State Hermitage Museum, Saint Petersburg, is dated 1524.⁵

Nicola Francioli, who was nicknamed "Co," a short form of Nicola, was born between 1489 and 1496 and lived at least until 1565. He came from a leading Deruta pottery family, and although documents about nonpayment of debt suggest he lived rather on a knife edge economically, he was the most brilliant artist in the golden age of Deruta maiolica. Proof of his extraordinary talent is to be found in one of the great masterpieces of Renaissance maiolica, the tiles of the pavement formerly in the Church of San Francesco in Deruta, of which he was the principal painter. This dish is either by him or by a close associate.

Large dish, curving well, broad, sloping rim, flanged at edge. Warped in firing. Foot ring pierced twice before firing in such a way that dish hangs correctly. Earthenware, covered on front with white tin glaze, on back with brownish translucent glaze, partly unglazed within foot ring. Piece of foot ring broken away. Repaired crack from four o'clock across well. Conservation done at MMA, 2013. [Notes appear on page 355.]



90A, B. Two pharmacy bottles

WORKSHOP OF ORAZIO POMPEI

CASTELLI, CA. 1550

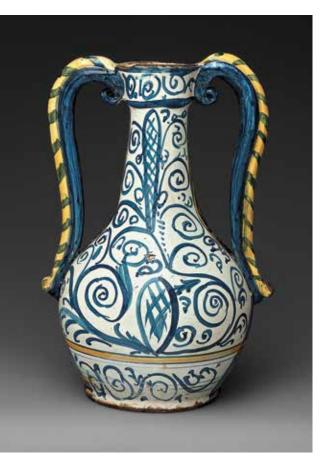
Tin-glazed earthenware

(A) H. 15% in. (38.4 cm) Inscribed (on scroll): $\cdot a \cdot absi[n]tii$ (wormwood water) Bequest of George Blumenthal, 1941 41.190.66

(B) H. 15% in. (38.4 cm) Inscribed (on scroll): $\cdot a \cdot nenufaris$ (water of water lilies) Bequest of George Blumenthal, 1941–41.190.67

PROVENANCE (A AND B): John Edward Taylor, London (until d. 1905); his widow, Martha Taylor (d. 1912; sale, Christie's, London, July 1–4, 9–10, 1912, no. 114, for £420, to Seligmann); George and Florence Blumenthal, Paris and New York (by 1926, until her death in 1930); George Blumenthal (1930–d. 1941)

LITERATURE (A AND B): Christie's 1912, no. 114; Rubinstein-Bloch 1926, pl. XXXIX; *Maioliche cinquecentesche di Castelli* 1989, nos. 494, 497, ill.



Back of no. 9ов

PAINTED IN A COMPARTMENT ON THE FRONT OF THE FIRST OF these elegantly potted bottles (A) is the figure of a bearded man dressed in an elaborately ornamented robe and set in a simple landscape. Beneath him, an inscribed scroll identifies the contents of the jar as wormwood water.¹ A band of scrolling foliage scratched through the blue ground and painted yellow frames the compartment. To the sides of and above this panel are small panels of foliate ornament on an orange ground. Another panel of foliate scrollwork scratched through the blue ground and painted yellow appears at the front near the rim. On the back of the bottle, there is a cactuslike foliate design with rough, fictive gadroons below and simple scrolls above. The reinforcement strips down the handles are painted with diagonal stripes.

Bottle B is similar in both form and design, with a figure of a gently smiling young woman in a dress with an embroidered neckline. Its inscription designates water of water lilies as the contents.² The ancillary decoration is similar to that on A, but with the small side panels made up of simple foliate scrollwork scratched through the blue ground; the scrollwork on the back differs from that on bottle A, but still suggests plant forms.

These handsome bottles were in the past attributed to various locations but most often to Faenza. Archaeological work in the 1980s has shown that the group to which they belong was, however, made in the small town of Castelli, in the mountains in what is now the Abruzzi.³ In the sixteenth century, Castelli was part of the Kingdom of Naples, and the town's potters had extensive markets in Naples and Sicily as well as in Rome. At least one example similar in type to these bottles bears the arms of the Orsini family, which had had feudal dominion over the town until 1526.⁴ Another jar of the same form has the emblematic scene of a bear hugging a column and the motto ET SARRIMO BONI AMICI (And we shall be good friends), a heraldic reference to the reconciliation between the two great feuding families of Rome, the Orsini and the Colonna.⁵ On this basis, the vessels of the series, evidently produced over a number of years for numerous pharmacies, are often known as the Orsini-Colonna pharmacy jars.

All or most of these vessels can now be firmly attributed, judging from both marked examples⁶ and from fragments excavated below the family house, to the workshop of Orazio Pompei, the leading figure in Castelli ceramics during much of the sixteenth century.

Old men and young women often appear on Castelli jars of this sort, but they are always unnamed, and it is most unlikely that the images were intended to represent specific individuals. This is in contrast to Faenza pharmacy jars of the same date, which frequently bear portraits of named individuals, mostly literary or historical.⁷



Nos. 90A (left) and 90B (right)

Although elderly men (perhaps sages) such as the one here are reminiscent of those found in German prints of the period, no precise parallels have been discovered. 8

(A and B): Bottle, tall neck stepped and spreading at rim. Scrolling handles reinforced with additional strips of clay down outside, flat base. Earthenware, covered on outside with white tin glaze, on inside with partly degraded whitish glaze, underside not glazed. (A) Some chipping, wear, and retouching; cracks running from base up on back and down from rim. Patch of restoration on back. (B) Some chipping and wear; large chip to rim. [Notes appear on page 355.]

91. Pharmacy jar with the Apollo Belvedere and King David

PERHAPS CASTELLI, CA. 1545-50

Tin-glazed earthenware
H. 10½ in. (26 cm)
Inscribed: (on either side of David) DAVITTE / P[R]OFET[A] (The prophet David);
(twice, on scroll beneath roundel) CO[N]SERVA · BORAGINATA (Conserve with Borage);
(on either side, in kink in scroll) ·E·P·F· [under double cross]
Fletcher Fund, 1946 46.85.24

PROVENANCE: Sigismond Bardac, Paris (by 1913; sold as part of the Bardac collection to Seligmann); [Arnold Seligmann, Paris and New York, 1913–14; sold as part of the Bardac collection to Schiff]; Mortimer L. Schiff, New York (1914–d. 1931; on loan to MMA 1917–19); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 38, for \$450 plus \$22.50 commission, to French and Company for MMA)

EXHIBITIONS: "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938; "Treasures from The Metropolitan Museum of Art, New York: Memories and Revivals of the Classical Spirit," National Library and Alexander Soutzos Museum, Athens, September 24–December 31, 1979

LITERATURE: Leman 1913, no. 27, ill.; Breck 1918, pp. 42–43; S. de Ricci 1927, no. 52, ill.; Frankfurter 1928, p. 55; Avery 1938, p. 13, fig. 3; Hind 1938–48, pt. 1, vol. 1 (1938), p. 166, under no. 6; Parke-Bernet 1946, no. 38; *Treasures from the Metropolitan Museum* 1979, no. 16, ill.; Drey 1992, fig. 1; Fiocco and Gherardi 1992, p. 163, pl. xxixd (as Castelli); Thornton and Wilson 2009, vol. 2, p. 538, under no. 337; Giacomini and Genovese 2014, p. 14, figs 15, 15a

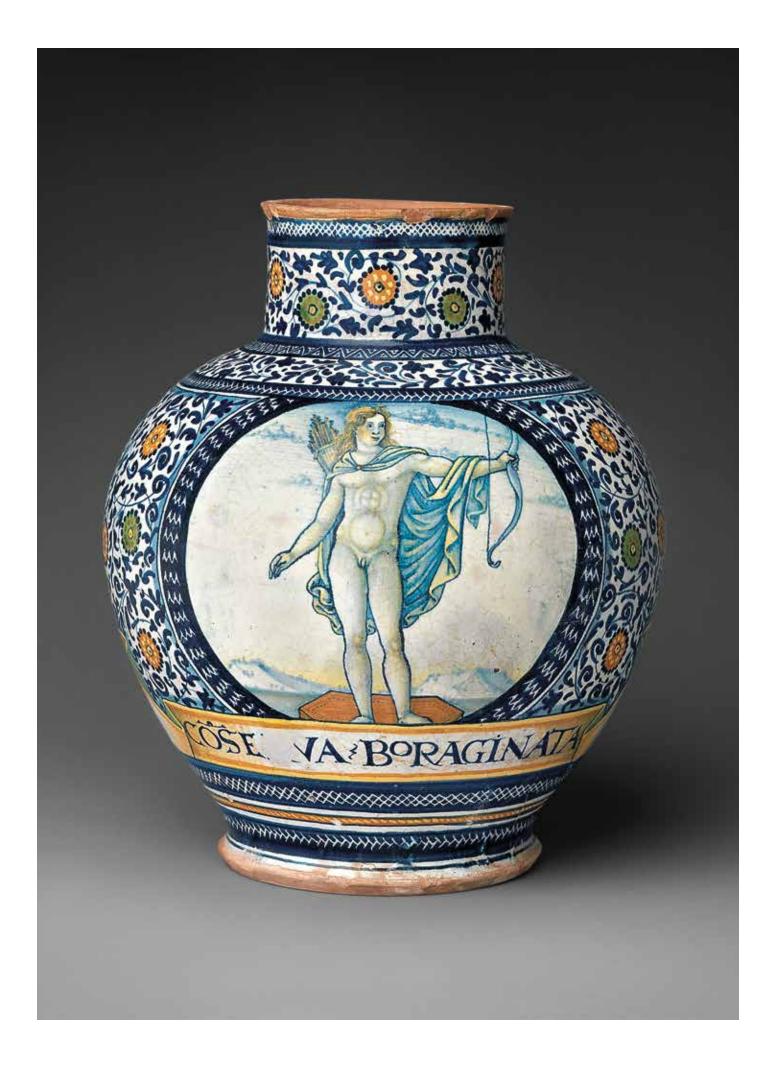
WITH DENSE DECORATION, MOSTLY IN BLUE WITH ENLIVENING touches of orange, green, and yellow, this jar features two large roundels within a garland. One, showing the god Apollo standing and holding out his bow, represents the famous ancient sculpture known as the *Apollo Belvedere*. In 1511 this marble statue, now thought to be a Roman copy of a lost Greek bronze original, was installed by Pope Julius II in the Belvedere Courtyard at the Vatican, where it became one of the major sights of Rome. For Johann Joachim Winckelmann in 1755, it was "the consummation of the best that nature, art and the human mind can produce." The maiolica painter here drew upon an engraving of the statue by Nicoletto da Modena that was probably executed about 1507 (fig. 85).²

In the roundel on the other side is King David, seated and playing a triangular psaltery (representing his harp), with an inscription identifying him as "The prophet David." The source for this representation of David as the Psalmist making music is a Florentine engraving from a print series depicting Old Testament prophets, dating to about 1470–80 (fig. 86).³

A scroll that encircles the jar is inscribed twice beneath each roundel with the words <code>co[n]Serva boraginata</code> (Conserve with Borage). The jar was made seemingly to contain a preparation of borage, which was thought to have wide medicinal properties, including purifying the blood. Whichever of the two roundel images was considered primary



fig. 85 Nicoletto da Modena, Apollo Belvedere, ca. 1507. Engraving. The Albertina, Vienna (DG1952/385)



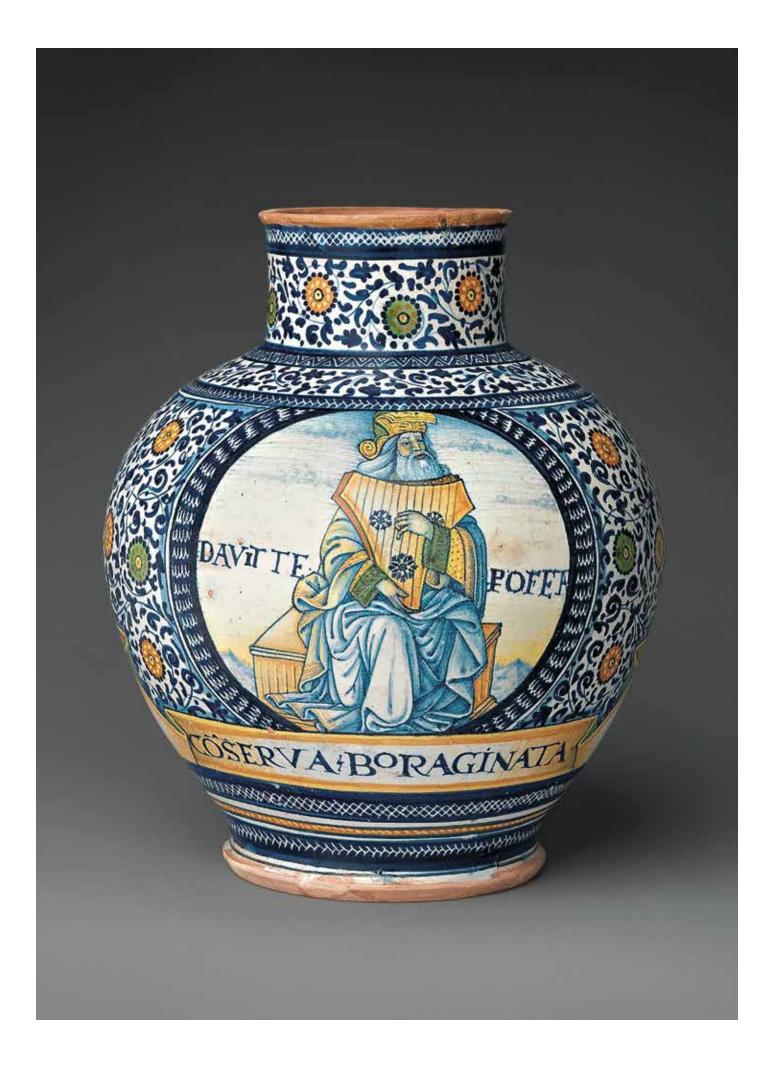
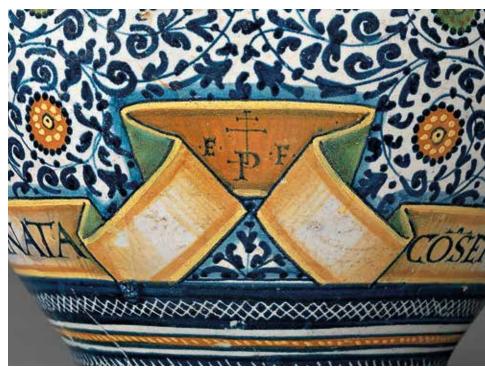


fig. 86 Unknown artist, The Prophet David. Florence, ca. 1470–80. Engraving. Trustees of the British Museum, London (PD1845,0825.416)





Detail of scroll with letters E, P, F and double cross

when the jar stood on a shelf, its contents could be identified. Rudolf E. A. Drey noted that the handwriting on the David medallion is different from that of the pharmaceutical inscriptions below and plausibly deduced that the latter was written by someone specializing in such inscriptions.⁵

Between these inscriptions, placed on a kink in the encircling scroll, is an owner's mark that incorporates the letters *E*, *P*, and *F*, topped by a double cross. The rest of the surface has bands of simple ornament incised in white on blue and broad areas of *alla porcellana* decoration, with colored rosette flowers on the body and neck.

The jar belongs to a pharmacy series that also included an *albarello* with similar ornament around a profile figure of a man and the same monogram on the back, which is now in the British Museum, London.⁶ Several comparable sets exist, including one of jars dated 1548 in which the same device of a letter *P* with a double cross is flanked not by *EF* but by *PA*. It may be that the 1548 set of jars and the series to which the examples in the Museum and the British Museum belonged were produced for pharmacies in different religious houses that nonetheless belonged to the same religious order.⁷

It has been argued, plausibly but not conclusively (on the basis of approximate stylistic analogies with definite Castelli products of the period), that jars of this type, with a colored version of *alla porcellana* decoration, were made at Castelli.⁸ However, the precise place of origin may be proved only by identification of the ownership emblems or archaeological discoveries yet to come.

Rounded jar, cylindrical neck flanged at rim, everted at flat base. Pinkish earthenware, covered on outside with white tin glaze, on inside with thin, transparent glaze, underside not glazed. Patches of glaze loss on and around Apollo roundel filled and retouched, some chipping to rim. Conservation done at MMA, 2003. [Notes appear on page 355.]

92A, B. Two albarelli

PROBABLY NAPLES OR ENVIRONS OR VIETRI SUL MARE, CA. 1530-60

Tin-glazed earthenware

(A) H. 10¾ in. (27.3 cm)
Inscribed (on band to left of woman): nrro (nero[?], black); Gift of George Blumenthal, 1941 41.100.268

(B) H. 10% in. (27.6 cm)
Inscribed (on band to left of woman): *au* [or *an*] [meaning unknown]
Gift of George Blumenthal, 1941 41.100.269

PROVENANCE (A AND B): George and Florence Blumenthal, Paris and New York (by 1926, until her death in 1930); George Blumenthal (1930–41)

LITERATURE (A AND B): Rubinstein-Bloch 1926, pl. xxxv; Donatone 1987a, p. 26, fig. 9; Donatone 1994, pls. 66, 67; Poole 1995, p. 432, under no. 463; Fiocco, Gherardi, and Sfeir-Fakhri 2001, p. 303, under no. 201; Donatone 2013, pls. 44a, b; Tortolani 2013, p. 21, fig. 21b (B only)

these two jars come evidently from the same series, painted by the same distinctive hand. On the front of jar A is a loosely rendered profile of a woman, with a high forehead, fierce stare, beetling brow, and downturned mouth. There is a black band around her neck, and her hair is elaborately bound at the back in an arrangement with horizontal stripes.¹ To the left, in a scroll, are the letters *nrro* (perhaps to be read as *nero*, black). The back of the jar is painted in blue with large plant tendrils and small scrolls. Above and below the main image and ornament are blue horizontal lines, with the addition of roughly executed short dashes against a white background around the neck. Jar B has a female profile with the face executed very similarly, but with a different costume and a variation on the hairstyle. The banderole in front of her has two letters, perhaps *au* or *an* (of unknown meaning),² while the back features rough plant scrolls and dots. The ornamentation of the neck omits the short dashes.³

Several *albarelli* and baluster-shaped jars by the same hand are known.⁴ Guido Donatone gave their painter the appropriately descriptive name of the Master of the Frowning Profiles (Maestro dei Profili Corrucciati) and believed that this maiolica painter worked in Naples. The Museum's records suggest an attribution of the jars to Luca Iodice, who is recorded to have gone to Bari to make a church pavement there in 1545 and who signed a jar now in a private collection as FATTO IN NAPULE (Made in Naples).⁵ However, although there are some affinities in shape and in the ornament on the back between the Iodice-signed jar and some of the Master of the Frowning Profiles group, they do not seem close enough to prove that the two maiolica painters were the same person or even that they worked together.⁶

As recognized by Donatone, a close affinity does exist between the work of the Master of the Frowning Profiles and a group of tiles from the Basilica of Santa Maria de Giulia at Castellabate, some thirty miles south of Salerno. Building on this, Giacinto Tortolani hypothesized that the Master of the Frowning Profiles worked in Vietri sul Mare, near Salerno. Specifically, he suggested attributing the jars of this group to the potter Mazzeo di Stasio, who is documented as making both tiles and vessels at Vietri between 1532 and 1574. It is true that Vietri is closer to Castellabate than is Naples, but since Castellabate was a port, there would have been ample opportunity to import tiles for the church from Naples, from Vietri, or indeed from Sicily. 9

In the absence of conclusive archaeological or documentary corroboration, the origin of these jars remains an open question, although the evidence seems to point more to an origin in Campania than in Sicily.¹⁰

(A and B) Albarello, waisted, flanged at rim, everted and slightly chamfered at flat base. Pale buff earthenware, covered on outside with grayish-white tin glaze, on inside with thin, semitranslucent glaze, underside not glazed. (A) Minor chipping and wear, fragment repaired at base. (B) Minor chipping and wear, crack running from base halfway up body. [Notes appear on pages 355–56.]



top and bottom: Nos. 92A (left) and 92B (right)



93. Albarello for mostarda

ORIGIN UNCERTAIN, 1543

Tin-glazed earthenware

H. 13% in. (34.1 cm)

Inscribed and dated (on scroll): $MO[S]T[A]RD[A] \cdot D[O] / 1543$ (Sweet mostarda 1543)

Bequest of George Blumenthal, 1941 41.190.71

PROVENANCE: George Blumenthal, Paris and

New York (until d. 1941)1

LITERATURE: unpublished



Detail showing pharmacy equipment

on the front of this albarello is a scroll identifying its intended contents as sweet mostarda and giving its date of production as 1543. This is surrounded by plant and abstract ornament that includes foliage, roundels, and crossed lozenges. On the back, within similar ornament and set against a yellow ground, a culinary still-life composition features various jars and implements, among them a ewer, a book, and a pestle and mortar. One of the jars is labeled mele (honey), another cumino (cumin), the latter containing what may be spatulas or sticks for stirring but might, more intriguingly, be a maiolica painter's brushes. This serves as a reminder that pottery made for one purpose may easily have been adapted in daily use for completely different functions.

Mostarda is not what we understand in English as mustard but a sweet, tangy preparation of fruits, sometimes based on quince, combined with mustard and honey or sugar, which was and remains a specialty of several North Italian towns, especially in the Veneto region.² The very large size of some surviving jars, mostly Venetian, inscribed as having contained mostarda suggests that it was consumed in large quantities in parts of Italy in the sixteenth century. The representation here of what appears to be the equipment of a Renaissance pharmacy, a farmacia or spezieria, is charming and unusual. Such establishments were not limited to selling medicines: typically, and especially in commercial establishments independent of religious hospitals, they might also offer candles, sugar, sweetmeats, condiments, and spices.³

This *albarello* was previously attributed in the Museum's records to manufacture in Faenza, but the glaze and ornament have nothing in common with the production of that great and well-documented center of fine maiolica. It is stylistically unusual and was perhaps made at an unidentified secondary maiolica center in North or North Central Italy.⁴ The difficulty of attributing maiolica of this type, which is accomplished but does not fit into the production, as we know it, of any of the principal Central or North Italian maiolica production centers, is a reminder of the attributional problems caused by the well-documented mobility of Renaissance potters and pottery painters from center to center.

Albarello, nearly straight-sided, flanged at rim, everted at flat base. Earthenware, covered on outside with white tin glaze, on inside with brownish, semitranslucent glaze, underside not glazed. Lower part damaged and repaired. Some overall wear and chipping. Overall crackling to glaze. A large rough hole made in base, for use as a lamp; metal fittings removed at MMA, 1942. [Notes appear on page 356.]





Maiolica NEW FORMS AND AMBITIONS, ca. 1550-1600

94A, B. Two storage jars

VENICE, CA. 1550-70

Tin-glazed earthenware

(A) H. 12% in. (32.1 cm)
Inscribed: (in cartouche) *pestachii* (pistachio nuts);
(between roundels) *ARMOAR* (Arms)
Gift of George Blumenthal, 1941 41.100.274

(B) H. 12% in. (32.1 cm) Gift of George Blumenthal, 1941 41.100.275

PROVENANCE (A AND B): George and Florence Blumenthal, Paris and New York (by 1926, until her death in 1930); George Blumenthal (1930–41)

LITERATURE (A AND B): Rubinstein-Bloch 1926, pl. XLII; Wilson 1996b, p. 454, under no. 178

THESE JARS, APPARENTLY FROM THE SAME SET AND PAINTED BY the same hand, are magnificent examples of a type made in Venice for some decades in the mid-sixteenth century. Each bears three yellow roundels, surrounded by garlands. The decoration between the roundels is on a striking orange ground animated with small scrolls.

Around the body of jar A, two of the roundels contain the heads of an old man and a young woman. The third has a scrolling cartouche with the word *pestachii* (pistachio nuts) surmounted by two dolphins. Between the roundels are vigorously described trophies in blue and white, incorporating arms and, helpfully, the word *armoar* (arms), putto heads, musical instruments, a shield with a grimacing face, and a rearing horse. There are blue and yellow lines above and below, with a fruited garland below the neck.

On the companion jar B, the three roundels contain the heads of an old man and a young woman as well as a large nut, probably a walnut. The orange ground is painted with dolphin scrolls, leaves, flowers, and a cornucopia. There is a foliate scroll below the neck.

Many similar jars were produced in the workshop of Domenego da Venezia, including a major commission executed in the 1560s for the hospital at Messina. Domenego is first documented in 1547, but large, round jars such as these seem to have been popular earlier in Venice. Some may have been made in the workshop of Domenego's father-in-law, Jacomo da Pesaro (see nos. 10 and 41).

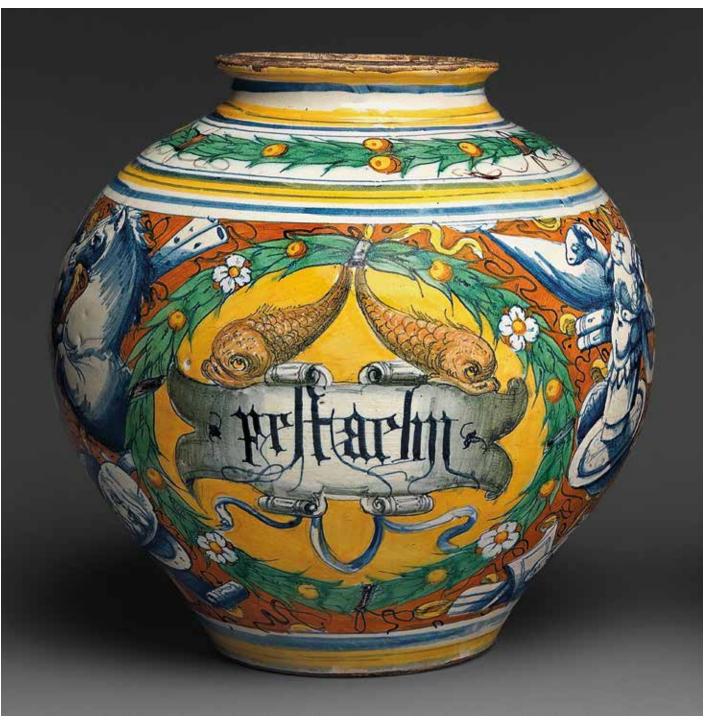
As discussed in number 93, the Venetian taste for large maiolica storage jars, both rounded as here and cylindrical albarelli, seems to have paralleled a liking for preparations of preserved fruits and nuts. Several large Venetian jars of this shape and size are marked as for mostarda, a sweet-pickle concoction of preserved fruits still made in numerous local forms in northeastern Italy (see no. 93).2 That on one jar the image of a walnut appears in the corresponding place to the word pestachii on the other suggests that its depiction here and on similar jars should be read as an indication of the intended contents rather than as any kind of family device or emblem.³ Since none of the recorded jars with a walnut motif has a contents inscription, this seems to corroborate the idea. The nuts in question may have been pickled, kept in sugar syrup, or otherwise preserved rather than fresh. Both walnuts and pistachios were popular in candied form.⁴ The cultivation of pistachios, which grow on a small tree native to Iraq and Iran, was introduced into Italy in ancient Roman times.⁵

Two globular vases with a large nut on a yellow background, similar in decoration to the present jars, are in the De Ciccio Collection, Museo Nazionale di Capodimonte, Naples; another was in the Paolo Sprovieri collection.





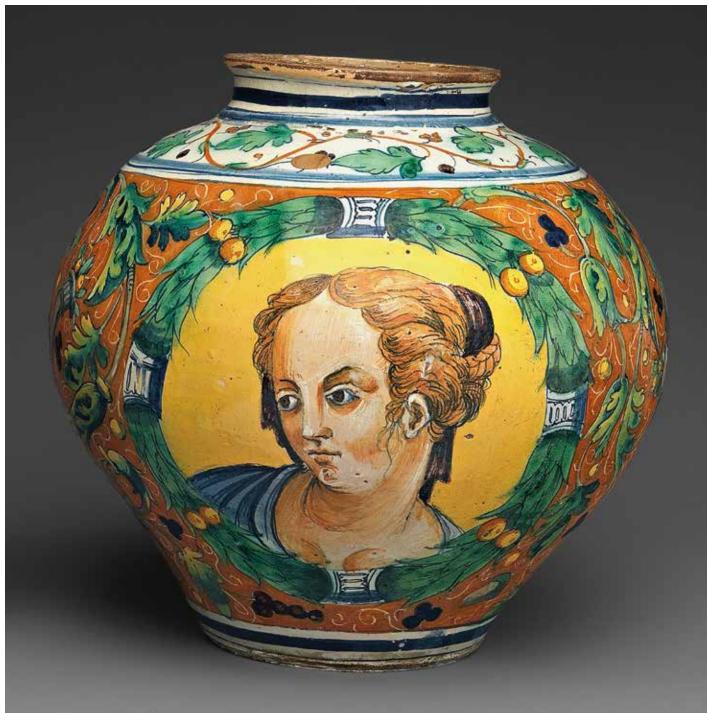
top and bottom: Nos. 94A (left) and 94B (right)



Inscription on no. 94A

On these jars, and also on the two contemporaneous Castelli jars (no. 90), images of a lovely young woman are paired with one of an old man; this is a common juxtaposition on maiolica, the men being sometimes shown as ugly or distinctly lascivious. The female figures here are recognizably from the same Venetian visual culture as those of the influential painter Paolo Caliari, called Veronese, who was approaching the height of his career at about the time these jars were made. Mismatches between young women and old lovers were the stock-in-trade of comic *novelle*, but it is not clear that there is any such satirical intention here.

(A and B) Large, nearly spherical jar, short neck, large flange at rim, flat base. Earthenware, covered on outside and inside with white tin glaze, underside not glazed. (A) Some chipping and wear to rim. Repaired crack running up from base through figure of old man. Conservation done at MMA, 2003. (B) Piece missing from rim restored. [Notes appear on page 356.]



No. 94B

95. Dish with Achelous and Theseus

WORKSHOP OF MAESTRO DOMENEGO DA VENEZIA

VENICE, CA. 1550-70

Tin-glazed earthenware

Diam. 15% in. (39.7 cm), D. 2½ in. (6.4 cm)

Inscribed (on back): \cdot DI \cdot ACHELOO \cdot FIUME \cdot ([The story] of the river Achelous)

87.6

PROVENANCE: James Alexandre, comte de Pourtalès-Gorgier, Paris (by 1842–d. 1855); his heirs (until 1865; Pourtalès-Gorgier sale, his hôtel, 7, rue Tronchet, Paris, February 6–March 21, 1865, no. 1704, for 1,620 francs, to d'Humolstein); [perhaps Jacques Seligmann];¹ possibly Henry G. Marquand (until 1894)

LITERATURE: Dubois 1842, pp. 42–43, no. 219; Catalogue des objets d'art . . . les collections de feu M. le comte de Pourtalès-Gorgier 1865, no. 1704; Pier 1911, no. 2161



THIS DISH IS A HANDSOME, AMBITIOUS, AND CHARACTERISTIC example of the maiolica produced by the workshop of Maestro Domenego da Venezia, the most successful of its time in Venice.²

The subject is the episode in Ovid's *Metamorphoses* in which the hero Theseus and his companions, returning to Athens after his adventures with the Minotaur on Crete, are entertained by the river-god Achelous,³ who represented the river that flowed between Aetolia and Acarnania in Greece and had the power of changing shape. Ovid relates various tales that were told during the meal arranged by the god. Here, at an open-air banquet, Achelous is seated at the left telling stories to the three diners as satyrs carry gifts across the water.

Another piece, in the Victoria and Albert Museum, London, represents the same scene, although without a border, and is probably painted by the same hand.⁴ The composition of both is based on a woodcut that appeared in Niccolò degli Agostini's popular verse paraphrase of Ovid, first published in Venice in 1522 and reprinted several times thereafter (fig. 87). The back of the Museum's dish has at its center the inscription \cdot DI \cdot ACHELOO \cdot FIUME ([The story] of the river Achelous), coming from the chapter heading in this edition of the Metamorphoses. The choice of this somewhat obscure but picturesque subject on at least two dishes was perhaps influenced by its suitability for a dish that might have been used for serving food at a banquet.

The elaborate border is painted somewhat in the manner of the maiolica designs of the Venetian-born painter Battista Franco (see no. 102). Clockwise from the top are Neptune in a chariot pulled by four fish-tailed horses; trumpeting figures riding sea creatures; an old sea creature with a trident and a young woman with a trumpet; a mermaid with a trumpet; a winged putto with a bow riding a dolphin; a female



fig. 87 Unknown artist, Achelous and Theseus, from Niccolò degli Agostini, Tutti gli libri de Ovidio Metamorphoseos tradotti dal litteral in verso vulgar con le sue allegorie. Venice, 1522. Woodcut. Bodleian Library, University of Oxford (Douce O.166)



centaur with a trumpet carrying a woman; a winged female messenger blowing a trumpet; and a merman with a horn. The back is decorated with blue and yellow-orange rings.

Maestro Domenego da Venezia is documented from 1547 and died in the 1570s or possibly a little later. He married the daughter of Jacomo da Pesaro (see no. 41) and took over from him as the city's leading maiolica potter. Works marked with his name are dated between 1562 and 1568,⁵ and some of these pieces have the word *feci* (I made it) after his name. Furthermore, he is described in a document as *depentor over*

bochaler (painter or potter).⁶ These facts indicate that he was himself the principal painter, or one of them, in the workshop he owned and ran. This dish is one of a large number of pieces in the same style as the signed works. The consistency is such that Domenego must either have been extremely prolific as a painter or have maintained an unusually uniform style within his workforce.

Large dish, broad, sloping rim convex at center, low foot ring. Earthenware, covered on front and back with white tin glaze. Chip to edge. [Notes appear on page 356.]

96. Bowl with An Allegory of Peace

VENICE OR DUCHY OF URBINO (PESARO?), 1561

Tin-glazed earthenware
Diam. 14% in. (36.5 cm), D. 4% in. (12.1 cm)
Dated (on inside, on tablet): [1]561
Rogers Fund, 1904 04.10.2

PROVENANCE: [J. and S. Goldschmidt, Frankfurt, by 1903, until 1904; sold to MMA]

LITERATURE: J. and S. Goldschmidt 1903, no. 20



fig. 88 Jacopo da Trezzo, Peace, reverse of gold medal of Queen Mary I of England, 1554. Trustees of the British Museum, London (CM1927,0622.1)



THIS IMPOSING BOWL, OF AN UNUSUAL SHAPE FOR SIXTEENTH-century maiolica, is elaborately decorated on all its surfaces with ornament of a broadly classicizing type. At the center, in grisaille, a standing nude female figure—the Allegory of Peace—holds a flaming torch downward that sets light to a pile of shields, armor, and helmets, using it to destroy the instruments of war. With her left hand, she points, rather casually, with a crooked finger to the heavens. The iconography is ultimately derived from Roman coins representing the Pax Augusta, established by the Emperor Augustus in the first century A.D. Versions are found in other media, as, for example, on a medal of Queen Mary of England made in 1554 by Jacopo da Trezzo (fig. 88).¹ Since Peace is more usually shown clothed, this representation may have a more direct engraved or drawn source, yet to be identified.

The central scene is surrounded by a narrow fruited garland. The remainder of the interior is painted with trophies of arms and musical instruments, images of peace and war, a cornucopia, a scroll of music, and a tablet bearing the date [1]561.² Around the trophies small scrolls are scratched through the blue to the white beneath. A broader fruited garland appears on the rim. The outside is also painted with trophies and a garland in a similar style to those on the inside, again incorporating a tablet dated 1561, a scroll of music,³ and an open book with words that were always illegible. Within the foot ring, a helmet, seen side on, rests upon crossed battle-axes.

The bowl is attributed in the Museum's records to manufacture in Forlì, a city in the modern region of Emilia-Romagna, with a specific comparison to the work of the pottery painter Leocadio Solombrino. There seems little cogency to this comparison, however. The style rather suggests work done farther south in the Duchy of Urbino, especially in Castel Durante and Pesaro. Nonetheless, potters from both towns were also active in Venice, and an origin in that city is an equally plausible hypothesis.⁴ A bulbous jar dated 1565, now in the Museum of North Bohemia, Liberec, Czech Republic, which is of unequivocally Venetian type, has very similar trophy decoration in grisaille.⁵

Deep bowl, curving sides turned over at rim, high foot ring. Earthenware, thinly potted and lightweight, covered on inside and outside with off-white tin glaze. Broken and repaired. [Notes appear on page 356.]



97. Bowl in "Faenza white" maiolica

PROBABLY WORKSHOP OF LEONARDO BETTISI, KNOWN AS "DON PINO" FAENZA, CA. 1570–80

Tin-glazed earthenware
Diam. 12 in. (30.5 cm), D. 3¼ in. (8.3 cm)
Rogers Fund, 1908 08.59

PROVENANCE: H. O. Watson, 16 West Thirtieth Street, New York (until 1908; sold to MMA for \$60)

LITERATURE: Ballardini 1929, p. 98, pl. XXIIIb; Rackham 1935, vol. 1, p. 284; Rackham 1940, p. 347, under no. 1028; G. Liverani 1958, pl. XIVb; Poole 1995, p. 264, under no. 339



THIS FOOTED BOWL IS A HANDSOME AND TYPICAL EXAMPLE OF "Faenza white" (bianco di Faenza), one of the most important and distinctive types of sixteenth-century maiolica. In the center of the Museum's bowl, in a landscape, a sketchily rendered male figure (perhaps Apollo), nude except for his fluttering cloak, stands holding a baton or scepter. Around the central roundel are loosely interlaced bands of ornament, imitating ribbons embroidered with foliate motifs, termed a ricamo (in the manner of embroidery) by modern Italian writers. A bowl of this form in the Victoria and Albert Museum, London, has an accompanying ewer, so this form appears to have been made, but not necessarily exclusively, to accompany a ewer for handwashing.

Around the 1540s, artisans in Faenza developed a new kind of pottery in which the earthenware body was covered with a much thicker, tin-rich, brilliant white glaze. In place of the often meticulous, time-consuming painting previously done on the finest maiolica, decoration was carried out in blue and what was otherwise a rather limited range of other colors in a rapid, sketchy style characterized today as *compendiario* (literally, brief or concise). According to Cipriano Piccolpasso, writing about 1557, this "Milky White, today wrongly called White of Faenza" had actually been discovered by Alfonso I d'Este, Duke of Ferrara, who died in 1534.² Whatever truth there may be in this story, it was in Faenza and above all in the workshop of the potter Virgiliotto Calamelli that the technique was developed on an industrial scale. The inventory of Virgiliotto's property made in 1556 included thousands of pieces of "white work" (*lavoro bianco*).³

By the early seventeenth century, the commercial success of this new product at both higher and middle social levels in Italy and abroad led to the adoption of Faenza's name (in its French form, *faïence*) as a term for tin-glazed pottery in several European languages. Although other regions of Italy made versions of "Faenza white" with greater or lesser success, ⁴ Faenza remained the market leader into the seventeenth century. It played an important role in the gradual adoption throughout sixteenth-century Europe of ceramic tableware in place of metal. "Faenza white," though rarely meticulously painted, is often elaborately molded into ornate forms derived from metalwork.⁵

This bowl was discussed and illustrated by Gaetano Ballardini, founder-director of the Museo Internazionale delle Ceramiche in Faenza, in an article in 1929. Comparing it with a fragment in his museum with the mark of the Faenza potter Leonardo Bettisi, known as "Don Pino," Ballardini praised the energy of the painting: "What dynamism, what sensitivity!" Even closer is another fragment, found in Faenza and also in the museum there, that is marked *DO PI* and may be by the same hand. Although it is unmarked, the Museum's bowl seems



likely to have been made in Don Pino's workshop. Don Pino is documented as a potter from 1566 and was dead by 1589. In 1570 he leased the workshop of the recently deceased Virgiliotto Calamelli from his widow, continuing production in the same style. Don Pino's most prestigious commission was the extensive service made in 1576 for Albrecht V, Duke of Bavaria, much of which remains intact in the Residenz Museum, Munich.⁹

Bowl on spreading foot. Bowl was apparently pressed into concave mold with six lobes roughly in the form of scallop shells near foot and with twelve face masks alternating with twelve narrower moldings at rim; detail of moldings visible only on back. Patch of glaze loss on nose of each face mask, probably where it was supported in kiln. Earthenware, covered on front and back with thick white tin glaze, wiped clean around bottom of foot. Some chipping to edge and cracking to glaze. [Notes appear on page 356.]

98. Wine cooler with A Marine Triumph of Bacchus

PERHAPS WORKSHOP OF GUIDO DURANTINO (GUIDO FONTANA) URBINO, CA. 1550–70

Tin-glazed earthenware
H. 9 in. (22.9 cm), Max. D. 19% in. (49.8 cm)
The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.368

PROVENANCE: Charles Jervas (until d. November 1739; probably his sale, March 11-20, 1740, no. 564);1 Cecil Brownlow, 9th Earl of Exeter, Burghley House, Lincolnshire (his gift, between 1781 and 1784, with a companion wine cooler, to Walpole);2 Horace Walpole, Strawberry Hill, Twickenham, London (by 1784, until d. 1797; his bequest to Damer); Anne Seymour Damer, Strawberry Hill, Twickenham (1797-d. 1810); Elizabeth Waldegrave, Strawberry Hill, Twickenham (until d. 1816); by descent to George, 7th Earl Waldegrave (until 1842; Strawberry Hill sale, April 25-May 21, 1842, day 23 of sale (May 20, 1842), no. 81 or 82, for £84 including premium, with the companion wine cooler, to Burdett-Coutts); Angela, later Baroness, Burdett-Coutts (1842-d. 1906); her husband, William Burdett-Coutts (1906-d. 1921; his sale, Christie's, London, May 4-12, 1922, no. 182, for £241 10s. including premium, with the companion wine cooler, to H. J. Simmons); Michael Friedsam, New York (until d. 1931)

EXHIBITIONS: "Treasures from The Metropolitan Museum of Art, New York: Memories and Revivals of the Classical Spirit," National Library and Alexander Soutzos Museum, Athens, September 24–December 31, 1979; "Horace Walpole's Strawberry Hill," Yale Center for British Art, New Haven, October 15, 2009–January 3, 2010

LITERATURE: Probably Collection of Pictures, Prints, and Drawings Late of Charles Jarvis 1740,³ no. 564; Villa of Mr. Horace Walpole 1784, pp. 52–53;⁴ Strawberry Hill 1842, day 23 of sale (May 20, 1842), no. 81 or 82; Marryat 1850, p. 22; Christie's 1922a, no. 182, ill.; Tipping 1926, p. 115, fig. 176; Breck 1932, p. 63; Treasures from the Metropolitan Museum 1979, no. 33, ill.; McLeod 1995, p. 31; Poole 1995, p. 375, under no. 410; Cynthia Roman in Snodin 2009, p, 307, no. 135, fig. 335; Wilson 2009, p. 206

THIS FORM OF DEEP, TRILOBED BASIN, OFTEN STANDING ON lion's-paw feet and equipped with grotesque-mask handles, was popular from the middle of the sixteenth century in the Fontana family workshops. Remaining in use in Urbino at least until 1608,⁵ these basins could be employed for cooling or mixing wine, water, or other cold drinks. An example with grotesque ornament inside and out is in the Robert Lehman Collection at the Museum.⁶

The interior is painted with an expansive seascape, set against mountains and towered buildings that close off the horizon. Istoriato examples of this form are often decorated with a watery theme in accordance with one of their possible functions—subjects such as the Triumph of Galatea (more or less closely inspired by Raphael's famous fresco in the Villa Farnese, Rome)⁷ or of Neptune. The present subject, equally appropriate for a vessel that might contain wine, has been described as "a triumph of Neptune transformed into that of Bacchus."8 Across the center a friezelike band of figures includes, from left to right, a sea nymph and a triton; a chariot on which stands the young Bacchus reaching toward a bearded older man with a staff, accompanied by a satyr charioteer; and two panthers, surmounted by three winged putti, pulling the chariot. Behind are three other figures, one sounding a trumpet, and in the vanguard of the procession are another satyr and three other figures, one of whom grasps a dolphin; a nymph astride a trumpeting triton; and on the right-hand edge a winged putto. The foreground contains more gamboling winged putti and dolphins, with, at the center, a trumpeting winged putto and a nymph riding on two dolphins. Three winged putti holding bunches of flowers fly among clouds above. The exterior is painted with a continuous landscape.

While the Triumph of Bacchus on land is a common subject in sixteenth-century art, no iconographical parallels for this playful and joyous representation of Bacchus triumphing at sea have been noted.⁹

This basin was already together with a similar one, depicting Galatea and her attendants, before they were both given (before 1784) to Horace Walpole, who displayed them in the Gallery at his Gothic Revival house at Strawberry Hill, Twickenham, London; the companion basin also came to the Museum with the Friedsam Bequest. The two are, however, not an exact pair and may have been brought together in the eighteenth century.

Deep, trilobed basin standing on hollow foot formed as three lion's-paw feet separated by scrolling brackets; foot separately made and placed inside roughly triangular reinforcement ring on underside. Three scrolling handles formed as grimacing masks between lobes. Earthenware, covered entirely with white tin glaze. Some chipping to raised areas. Small repairs. [Notes appear on page 356.]





99. Wine cooler with Charles V's Victory at Mühlberg

URBINO, CA. 1560-90

Tin-glazed earthenware

Max. W. 19½ in. (49.5 cm), D. 5% in. (14.9 cm)

Inscribed (at bottom, on tablet): IMP · CAROLI · V · ALBIS · APUD · /

MILBURGUM · FELICISSIMO · / NUMINE · TRAIECTIO

(The crossing of the River Elbe at Mühlberg by the Emperor Charles V under most fortunate auspices)

Gift of Julia A. Berwind, 1953 53.225.90

PROVENANCE: Marchese and Marchesa Trotti (by 1874); Edward J. Berwind, The Elms, Newport, R.I. (probably ca. 1899–1901, until d. 1936); his sister, Julia A. Berwind, The Elms, Newport (1936–53)¹

EXHIBITION: "Esposizione storica d'arte industriale," Milan, 1874

LITERATURE: Esposizione storica d'arte industriale 1874, p. 36, no. 114; Poole 1995, p. 376, under no. 410; Wilson 2014, p. 128, fig. 14



fig. 89 Enea Vico, probably after Battista Franco, The Battle of Mühlberg, 1551. Engraving. The Metropolitan Museum of Art, New York, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1949 (49.97.349)

THE SCENE INSIDE THIS SUBSTANTIAL WINE COOLER DEPICTS AN event (albeit represented with echoes of heroic classical antiquity) that was still fairly recent history at the time the piece was made. In 1547, at the battle of Mühlberg in Saxony, on the banks of the Elbe River, the Catholic troops led by Emperor Charles V and the Duke of Alba decisively defeated the Protestant forces of the Schmalkaldic League. It was in celebration of this victory that Titian painted his monumental equestrian portrait of Charles (Museo Nacional del Prado, Madrid).

On the right of the battle scene, soldiers fire their guns across a river at the town of Mühlberg, which is fronted by a water mill. Some small boats near the mill are on fire. In the foreground, men from Charles's army swim across the river as another steers two small boats; horsemen cross the river in the distance. Above, two winged putti hold out laurel wreaths representing victory. In the left foreground is a river-god. A tablet at the bottom of the scene bears a Latin inscription describing the subject. The exterior and underside are painted blue with scrolls, swags, and three fleurs-de-lis.

Basing his representation on a 1551 engraving by Enea Vico (fig. 89), probably after a design by Battista Franco,² the painter has deftly adapted the oval print to the shape of the trilobed basin. Vico's engraving of a triumph for Catholic forces was the source for at least five other large and ambitious pieces of Urbino maiolica:³ a deep plate in the Wallace Collection, London, dated 1559;⁴ a plate in the Victoria and Albert Museum, London;⁵ a plate formerly in the collection of Lord Astor of Hever, now in a private collection in Toledo, Spain;⁶ a trilobed basin similar to the Museum's, in the Musée d'Art et d'Archéologie Antoine Vivenel, Compiègne;ⁿ and a trilobed cistern in the State Hermitage Museum, Saint Petersburg, with the arms of Guidubaldo II della Rovere, Duke of Urbino, with the Order of the Golden Fleece.⁸ No other narrative of contemporary history was so often represented on maiolica.⁹

The style of painting of this example does not seem to belong to the time of Vico's engraving but suggests a dating some years after that work. By 1580 the Fontana family workshops, which had dominated production of objects of this size, scale, and form since the 1540s, had come under the management of their relatives and associates the Patanazzi, and the Museum's cooler could have been made under the supervision of either family (see no. 106). For a similarly shaped trilobed cooler, see number 98.

Deep, trilobed basin originally standing on high foot (now missing) separately made and placed inside roughly triangular reinforcement ring on underside. On outside, a grimacing lion mask with lappets on each lobe, and scrolling brackets formed as grimacing masks between lobes. Earthenware, covered entirely with white tin glaze. Foot broken off, possibly a firing mishap. Some chipping to protruding areas. Small repairs. [Notes appear on page 356.]





100. Dish with winged putto

DUCHY OF URBINO (PESARO OR CASTEL DURANTE?), 1572

Tin-glazed earthenware

Diam. 13% in. (34.9 cm), D. 1% in. (4.1 cm)

Inscribed and dated: (on cartouche at top right) S.P.Q.R. (Senatus Populusque Romanus,

The Senate and People of Rome); (on cartouche at top left) i572

Gift of Julia A. Berwind, 1953 53.225.72

PROVENANCE: Edward J. Berwind, The Elms, Newport, R.I. (probably ca. 1899–1901, until d. 1936); his sister, Julia A. Berwind, The Elms, Newport (1936–53)¹

LITERATURE: unpublished



fig. 90 Cipriano Piccolpasso, Trofei (Trophies) and Rabesche (Arabesques), from Li tre libri dell'arte del vasaio (The Three Books of the Potter's Art, fol. 66r), ca. 1557. Pen and ink. National Art Library, Victoria and Albert Museum, London (MSL/1861/7446)

THE CLASSICIZING DECORATION ON THE BORDER OF THIS ACCOMplished and imposing dish corresponds to a drawing described as *Trofei* (fig. 90) in Cipriano Piccolpasso's *Three Books of the Potter's Art*. Piccolpasso comments that "these are in use everywhere; though it is true that 'trophies' are made more often in the State of Urbino than elsewhere." This example has a blue ground with trophies of arms, musical instruments, and at the top two tablets lettered *S.P.Q.R*. (Latin for "The Senate and People of Rome"; see no. 70) and with the date *i*572 (1572). Around the trophies are small scrolls scratched through the blue to the white beneath and partly filled in with orange.

Decoration such as this, with *trofei* in gray or brown and small incised scrolls, was carried out in more than one place in the Duchy of Urbino. An early example is a set made for Niccolò Agostini of Fabriano that is dated 1530.³ The manufacture of this type has traditionally been attributed to Castel Durante,⁴ but assessment of how far this is correct must await publication of more excavated material from that town. It has been suggested that Pesaro may have been the predominant producer around this date.⁵

At the center of the well and surrounded by a fruited garland stands a naked winged putto, perhaps Cupid armed with shield in martial mode. Two smaller plates bearing the same date that combine similar ornament and centrally placed Cupids are in the Paul Gillet collection at the Musée des Arts Décoratifs, Lyon, and the Cité de la Céramique, Sèvres. Along with the Museum's piece, they may have formed part of a single service that included dishes and plates of several different sizes.

Small dish, broad, shallow well slightly convex in center, sloping rim with edge molding on back, low foot ring. Pinkish-buff earthenware, covered on front and back with whitish tin glaze (crawled in patches on front and back). Back undecorated. Some repairs to edge. [Notes appear on page 356.]



101A-C. Three pharmacy jars with the personification of Fortuna

PROBABLY PESARO, 1579-80

Tin-glazed earthenware

(A) H., including lid, 17% in. (45.4 cm)
Bequest of George Blumenthal, 1941 41.190.343a, b

(B) H., including lid, 16 in. (40.6 cm)

Dated and inscribed: (on tablet above central roundel) 1579;
(on band below roundel) SY°.LUPULI (Syrup of Hops)

Bequest of George Blumenthal, 1941 41.190.344a, b

(c) H., including lid, C. 16% in. (40.8 cm)
Inscribed: ANGUR CO[N]FETTA (A Preparation of Watermelon[?])
Bequest of George Blumenthal, 1941 41.190.345a, b

PROVENANCE (A-C): George and Florence Blumenthal, Paris and New York (probably acquired in France; by 1926, until her death in 1930); George Blumenthal (1930–d. 1941)

EXHIBITION (A-c): "Masterpieces in the Collection of George Blumenthal," The Metropolitan Museum of Art, New York, opened December 8, 1943

LITERATURE (A-c): Rubinstein-Bloch 1926, pl. XLIII; Collection of George Blumenthal 1943, pl. 36 (illustrating c); Wilson 1996b, pp. 360, 363, n. 6, under nos. 146–48

Detail of no. 101B



These three Jars are among the largest known from one of the most ambitious pharmacy series made in the sixteenth century. Numerous pieces with the same image of a female nude survive, including globular jars with mask handles, bottles and spouted jars for liquid drugs, smaller *albarelli*, and much smaller pill jars. Several surviving pieces, including jar B here, are dated 1579, and a few 1580. One in the State Hermitage Museum, Saint Petersburg, presumably a replacement made for the same pharmacy, bears the date 1620. It is relatively unusual to find examples that retain their original lids.³

While the two jars with handles are by the same painter, the *albarello* seems to be by a different hand. Several different painters are likely to have worked on the series as a whole.

Each of the jars has a central roundel depicting a naked female figure with streaming hair holding a sail in front of her as she rides the sea on a serpent-tailed dolphin. The seashore with buildings and distant blue mountains are in the background. In jar B the woman faces to her left, but its companion (c) has her turned in the opposite direction. On the *albarello* her pose is slightly different, looking into her sail.

Although this female nude has been interpreted as a Siren or as Venus Marina, she certainly represents Fortuna (Fortune). An early sixteenth-century medal by Niccolò Fiorentino bears on its reverse a nude woman with exactly the same attributes and a caption identifying her as such.⁴ One possible explanation for the figure of Fortuna has been that she is connected to the city of Fano, near Pesaro, which was known in Latin as Fanum Fortunae.⁵ More persuasive is Riccardo Gresta's suggestion that the jars were made for the pharmacy "at the sign of Fortune" (aromataria ad signum fortune), run by Marco Paoli in the San Nicola district of Pesaro; this identification would support the attribution of the series to a Pesaro workshop. Certainly the inscriptions on the pieces indicate their use by a pharmacy. The legend sy^o· LUPULI on jar B would have identified its contents as syrup of hops, while the words ANGUR CO[N]FETTA on jar C indicate a "preparation of watermelon."

The greater part of the surface of each jar is painted with trophies of arms and music⁸ and has small scrolls scratched through the blue to the white glaze beneath. Decoration in a similar style was carried out in Castel Durante, and this has been the traditional attribution



Nos. 101A (center), 101B (left), and 101C (right)

for the type in the Museum's records and elsewhere. However, it was also carried out in other places in the Duchy of Urbino, and local finds of fragments from Pesaro, alongside other evidence, suggest that that town was a prime producer of such work (see nos. 70 and 100). 10

(A) Large albarello, vertical sides, bulbous projections above and below, everted at base, which has low foot ring at edge. Earthenware, covered on outside and inside, and partly on underside, with white tin glaze. Some wear and chipping at rim and base. Repairs to lid.

(B) Jar, spreading foot, flat base, flanged at rim. Two broad strap handles. Glaze on foot covers large chip made before glaze applied. Earthenware, covered on outside and inside, and partly on underside, with white tin glaze. Some minor wear and chipping. Lid and its finial restored.

(c) Same as B. Some minor wear and chipping. Finial and flange of lid restored. [Notes appear on pages 356–57.]

102. Dish with The Discovery of Achilles

URBINO, CA. 1555-60

Tin-glazed earthenware
Diam. 17 in. (43.2 cm), D. 2% in. (6 cm)
Inscribed (on back): Cosi Cogniobbe achil' l'Astuto / Ulisse.
(How the clever Ulysses recognized Achilles.)
Rogers Fund, 1904 04.9.1

PROVENANCE: [J. and S. Goldschmidt, Frankfurt, by 1903, until 1904; sold to MMA]¹

LITERATURE: J. and S. Goldschmidt 1903, no. 11; Pier 1911, no. 2154; Gere 1963, p. 306, n. 2; Clifford and Mallet 1976, p. 405, no. 8, fig. 54; van Tuyll van Serooskerken 2000, p. 425, under no. 453; Lauder 2004, vol. 1, p. 98, vol. 3, p. 1019, no. 10M; Lauder 2009, pp. 201–2; Thornton and Wilson 2009, vol. 1, p. 393, under no. 233



Inscription on back



fig. 91 Battista Franco, The Discovery of Achilles, ca. 1548. Pen and wash. Teylers Museum, Haarlem, the Netherlands (K27)

THE NARRATIVE SCENE ON THIS DISH COMES FROM THE EARLIEST known major series of designs made by a professional painter specifically for maiolica. In the 1568 edition of his *Lives of the Artists*, Giorgio Vasari relates how the Venetian-born painter Battista Franco was called to Urbino by Duke Guidubaldo II della Rovere to paint murals in the cathedral. The results were judged disappointing, but Vasari continues:

The Duke, aware of this and thinking that Franco's designs would be very successful if put into effect by those who made excellent pottery vessels at Castel Durante, and who had made much use of the engravings of Raphael of Urbino and other men of talent, had Battista produce a very large number of drawings, which, adapted for that most elegant of all Italian wares, emerged as something exceptional. From them were made many and various sorts of pottery, enough to do honor to a royal credenza; and the painting on them could not have been better had they been done in oil by excellent masters. Duke Guidubaldo sent a credenza of this pottery to the Emperor Charles V and one to Cardinal Farnese, brother of his wife, Vittoria.²

Franco's drawings, all of Trojan War subjects, date to about 1548, and the first services produced from them were probably executed soon afterward. Although Vasari thought the services had been made at Castel Durante, modern scholars have concluded that most of this maiolica was made in Urbino, mainly from the duke's preferred pottery workshop, run by Guido Durantino, who had by then adopted the surname Fontana. Several services, with various border designs, were produced in subsequent years, probably most or all by the Fontana workshop.³

The story illustrated here is one of the legends surrounding the Trojan War, told not in Homer's *Iliad* but in Ovid's *Metamorphoses*. Intended by fate to be their supreme warrior, Achilles was needed by the Greek armies setting off to attack Troy, but his mother, the seanymph Thetis, tried to prevent his departure and his inevitable death, by concealing him, disguised as a woman, at the court of King Lycomedes of Scyros. To expose the young warrior, the wily Ulysses (the Latin name for the hero whom Homer calls Odysseus) journeyed to the court, pretending to be a merchant with goods for sale for its women but also including arms and armor among his wares. On the dish, this scene is set in an expansive landscape rather than a court interior. At the center, the bearded Ulysses offers a helmet to a tall figure—Achilles in female garb—who already holds a short sword in one hand and reaches for the helmet with the other. By instinctively



choosing the armor, Achilles revealed himself, and he subsequently joined the Greek armies. Standing behind Ulysses are men with camels, his merchant's train, and to the left is a group of the women of the court.

On the sides of the well, a continuous fruited garland runs between two narrow bands of rope pattern. The border features trophies of arms and a symmetrical design incorporating winged putti, old satyrs with cornucopias, and goats. The edge is painted with a simple arch motif, while the back has five yellow rings and an inscription in blue identifying the subject.

Franco's finished drawing for *The Discovery of Achilles*, with a different border, is now in the Teylers Museum, Haarlem, the Netherlands (fig. 91).⁵ Three other maiolica versions and three other drawings for or after the composition are recorded.⁶ Franco's maiolica drawings were also used by the sculptor Federico Brandani, who adapted some of them for

the stuccos he made about 1560 to decorate the Palazzetto Baviera in Senigallia.

The Museum's dish belongs to a group with similar white-ground borders, most likely dating to around 1555–60.7 The borders are probably not from designs by Franco, but are inventive, spirited, and original. Others pieces with similar borders include *The Abduction of Helen*, in the Seattle Art Museum; *Cassandra Raving*, in a private collection; *Priam in Council*, formerly in the Alfred Pringsheim collection; and versions of *Achilles Arming Himself*, in the Speed Art Museum, Louisville, Kentucky, and the British Museum, London.

Dish, broad, flat well, narrow, sloping rim, high foot ring. Earthenware, covered on front and back with white tin glaze, heightened on rim with white applied with brush. Long break extending from four to one o'clock passing around center of dish; large repair to rim between four and six o'clock. Conservation done at MMA, 2012. [Notes appear on page 357.]

103. Wine cooler with A Pageant Battle with Elephants

WORKSHOP OF THE FONTANA FAMILY URBINO. CA. 1562-75

Tin-glazed earthenware

H. 12% in. (32.7 cm), Diam. at rim 21% in. (55.5 cm)
The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.362

PROVENANCE: Alexander Barker, London (by 1860–ca. 1870; sold, with the Barker collection, to Cook); Sir Francis Cook, Doughty House, Richmond, Surrey (ca. 1870–d. 1901); his son, Wyndham Cook, London; his son, Humphrey W. Cook, London (his sale, Christie's, London, July 7–10, 1925, no. 82, for £346 10s. to Durlacher Brothers; Michael Friedsam, New York (until d. 1931)

EXHIBITIONS: "Works of Art of the Mediaeval, Renaissance, and More Recent Periods," South Kensington Museum, London, June 1862; "Specimens of Hispano-Moresque and Majolica Pottery," Burlington Fine Arts Club, London, 1887; "Exuberant Grotesques: Renaissance Maiolica from the Fontana Workshop," Frick Collection, New York, September 15, 2009–January 17, 2010

LITERATURE: Robinson 1863, no. 5258; Fortnum 1873, p. 341; *Hispano-Moresque and Majolica Pottery* 1887, no. 230; Fortnum 1896, pt. 1, p. 207; Rackham 1904, no. 81; Christie's 1925, no. 82; Breck 1932, pp. 62–63, fig. 10; Gere 1963, p. 310, fig. 24; Dahlbäck Lutteman 1981, p. 115; Wilson 1996b, p. 372, under no. 150; Vignon 2009, no. 1, ill.; Casamar Pérez 2013, p. 200; Giardini 2014, p. 36, ill.

PAINTED WITH A COMPELLING NARRATIVE SCENE AND IMAGINATIVE grotesques, this massive wine cooler (*rinfrescatoio*) with sculptural lion handles is among the most ambitious achievements in sixteenth-century maiolica. The episode depicted is one of a series of elaborately conceived scenes depicting Caesar's Triumphs. It shows a Roman battle notable for the presence of two elephants. This is not, apparently, a historical encounter but instead a pageant battle staged in 46 B.C. by Julius Caesar as part of the triumphal festivities in Rome celebrating his Gallic, African, Pontic, Alexandrian, and Spanish victories. Dio Cassius, in his history of Rome (*Romaika*), describes these gladiatorial combats as follows:

As for the men, [Caesar] not only pitted them one against the other in the Forum, as was customary, but he also made them fight together in companies in the Circus, horsemen against horsemen, men on foot against others on foot, and sometimes both kinds together in equal numbers. There was even a fight between men seated on elephants, forty in number. Finally he produced a naval battle, not on the sea nor on a lake, but on land; for he hollowed out a certain tract in the Campus Martius and after flooding it introduced ships into it. . . . He was, blamed, indeed for the great number of those slain.²

In 1963 John Gere published a pioneering article that described the spectacular service that was the prototype from which this cooler derives.³ Since the original service was made as a diplomatic gift to be sent to Spain, Gere called it the Spanish Service, the name by which it has come to be generally known. Giorgio Vasari, writing not long after the service was executed, mentioned that the Caesar scenes were designed by the painter Taddeo Zuccaro about 1560–61 at the request of Guidubaldo II della Rovere, Duke of Urbino.⁴ Vasari wrote, "Before Taddeo [Zuccaro] left Urbino, he made all the drawings for a *credenza*, which that duke had made at Castel Durante to send to King Philip II of Spain."⁵

Gere correctly noted that while most of the larger drawings for the service were by Taddeo Zuccaro, some of the others were by his younger brother Federico.⁶ Although Vasari thought the service had been made in Castel Durante, both the original service and most of the subsequent reworkings of the designs seem to have been executed in the Fontana workshop in Urbino.⁷ One piece, sold in New York in 1950, is stated to have been signed *Fatto in Urbino in Botega di Oratio Fontana* (Made in Urbino in the Workshop of Orazio Fontana).⁸ A wine cooler with a naval battle now in the Wallace Collection, London, is dated





1574 and signed .F.F.F., probably for Orazio Fontana's nephew Flaminio Fontana.⁹

The Spanish Service itself was described in a letter from the Duke of Urbino's ambassador Paolo Mario della Rovere in Urbino dated September 17, 1562:

I have found that more care has been taken over the making of that earthenware service than if it had been made of precious stones. The drawings were brought here from Rome, drawing by drawing, by the hand of a celebrated painter, who has with the greatest skill and effort depicted all the history and deeds of Julius Caesar; they were then done and redone more than once because of unfortunate happenings, which I do not want to describe here; and in the end it was all complete and so perfect that you can learn from it the arts of sculpture, painting, and miniatures, and the history of Caesar, for which Muzio Giustinopolitano, secretary to His Excellency, a learned and excellent man, dictated the verses or quotations on the back of all the pieces. His Excellency has sent them with an experienced maestro, who has packed them in ten crates and he will be as careful as possible to transport them unbroken and intact (God grant that he may) and to free them from the hands of the Aragonese customs men.10

Only one piece has been identified in Spain that might have formed part of this original service, a wine cooler with white-ground grotesques and a version of a naval battle described by Dio Cassius, once in the Spanish royal collection and now in the Museo Nacional del Prado, Madrid. The Prado piece may have been part of the original delivery or just possibly a later supplement, but it seems likely, if not completely certain, from the surviving maiolica pieces using the designs that the Spanish Service had Zuccaro-designed scenes surrounded by white-ground grotesques. Much of the surviving maiolica painted with these designs, the Museum's massive cooler included, seems likely to have been made, using the Zuccaro drawings or, more probably, copies of them, in the Fontana workshop in the years after 1562.

The history of the Spanish Service is elucidated but also complicated by a series of important documents recently published by Almudena Pérez de Tudela Gabaldón. ¹⁴ These record a commission promoted by Guidubaldo II but in part organized by his wife, Vittoria Farnese, and her brother Ottavio Farnese of a *credenza*, described as *historiato*, as a gift to the Spanish grandee Ruy Gómez de Silva, prince of Eboli. This was first discussed in June 1559, executed, though with some delays, and, packed in ten cases, sent to Spain; eight of the cases are recorded as having arrived in Alicante in May

1561. The coincidence of "ten cases" has given rise to the idea that this was the same service mentioned by Paolo Mario in the letter of September 17, 1562, that is to say, the Spanish Service; however, it is inconceivable that Paolo could have not known of the safe arrival of the service sixteen months after it had reached Alicante, so it seems more likely that the Ruy Gómez set was a precursor of the Spanish Service sent to Philip II. 15 It is possible but not proven that the service made for Ruy Gómez might have been the *Amadis of Gaul* series (see no. 104).

No drawings are known to survive for the Battle with Elephants scene, but there is another large wine cooler with the same design and similar grotesques in the Nationalmuseum, Stockholm.¹⁶ About fifty designs are known, some through the original drawings by Taddeo and Federico Zuccaro or through copies of such drawings, but also, as in this instance, through the maiolica made from them. Some of the designs recur many times. One depicting the naval battle is reproduced in at least ten drawings and four large maiolica cisterns.¹⁷ This reiteration reflects the fact that the drawings by Taddeo and Federico were not apparently promptly returned to the artists, but they, or copies of them, remained in Urbino. In January 1563, the writer Annibale Caro sent a letter from Rome to the Duchess Vittoria (Farnese) of Urbino asking her to try to recover the drawings of an artist who is not named but almost certainly Taddeo: "The Duke your husband had made here designs for various little stories for painting a service of maiolica in Urbino. Which is finished and the drawings have remained in the hands of those maestri, who do not normally have them."18

Other wine coolers of this form and using various Zuccaro designs include two in the Museo Nazionale del Bargello, Florence;¹⁹ two in the Nationalmuseum, Stockholm;²⁰ one in the De Ciccio Collection at the Museo Nazionale di Capodimonte, Naples;²¹ and one in the Flint Institute of Art, Michigan.²²

Around the central scene, the sides are painted on a whitened ground with large-scale grotesques and four fictive cameos. Three of the cameos show soldiers—one brandishing a sword (top); one, perhaps the legendary Roman hero Mucius Scaevola, standing by a flaming urn (left); and one holding a severed head (right)—and the fourth a nude female (below). The grotesques further incorporate monsters, half-human creatures, and braziers. On the top of the rim is a narrow band of musical instruments and trophies of arms. More bands of grotesques, including fantastic birds, some with human heads, and sphinxlike creatures, decorate the exterior and the base.

The ornament, which was already called *grottesche* by the sixteenth century, owes its origin to the decoration of wall paintings in ancient Rome, such as those in the Golden

House built for the emperor Nero near where the remains of the Colosseum now stand. From their discovery in the 1480s, these wall paintings became the subject of exploration and study by artists such as Pinturicchio. At least three sixteenth-century potters appeared among those who scratched their names into the plaster of the Golden House.²³ Among the first appearance of grotesques in maiolica were tiles painted in Siena in association with Pinturicchio soon after 1500 (see no. 22).²⁴ The decoration, in numerous forms, became widely popular.

The origin of the term was succinctly explained by Benvenuto Cellini in his *Autobiography*:

These grotesques [grottesche] have been given this name in modern times. They were found in certain underground chambers in Rome by researchers; these underground chambers were bedrooms, bathrooms, studies, living rooms, and other such things. These researchers, finding them in these cavelike places, since the ground level has risen since ancient times and they are now underground, and since the word in Rome for those underground places is grottoes [grotte], these decorations have acquired the name "grotesques." ²⁵

Grotesques painted on a white background were developed before Raphael's death in 1520 by him and members of his workshop, especially Giovanni da Udine, in the Loggias of the Vatican. White-ground grotesques more or less in the manner of the Loggias were adopted in Urbino maiolica about 1560; not long afterward, Taddeo Zuccaro made virtuoso use of them in his grandiose paintings in celebration of the Farnese family at Caprarola. Piccolpasso's drawing of grottesche (see fig. 74), made about 1557, clearly shows dark-ground ornament of a type that had been made since about 1500. He says that it has "almost ceased to be made, I do not know why," and makes no mention of the white-ground type, so one may assume it was not yet much used.²⁶ Over the next few years, however, white-ground grotesques burst into fashion and largely superseded full istoriato as the most prestigious type of Urbino maiolica, favored by Duke Guidubaldo and others for diplomatic gifts.²⁷

Some of the small grotesque creatures on this piece are reminiscent, though not exact copies, of etchings by the French architect and designer Jacques Androuet Du Cerceau, who published his *Petites grotesques (Small Grotesques)* in 1550 and 1562. The circulation of printed images of this kind was international, and Du Cerceau's etchings in turn exploited earlier engravings by Enea Vico. A set of *Petites grotesques* seem to have been available in the Fontana workshop by 1562. Designs copied more or less closely from them played a part in creating the characteristic style—meticulous

yet inventive and humorous—of early white-ground grotesque painting on Urbino maiolica.

The evidence indicates that the prime mover in this new fashion was Orazio Fontana, the son of Guido Durantino. Around 1607, the Urbino writer Bernardino Baldi noted his eminence: "The noblest in the art of making pottery and porcelain vases was Orazio Fontana; who in the time of Guidubaldo so conducted himself that services made by him were sent, as rarities, to great lords, to the King of Spain, and to the Emperor himself." ²⁹

Born around 1520, Orazio was an accomplished maiolica painter by 1541–44, when he marked several *istoriato* plates from his father's workshop with his monogram.³⁰ For at least some of the time during the years 1563–64, he was in Turin, working for the Duke of Savoy as his chief potter (see no. 104); by this time he was probably specializing in whiteground grotesque maiolica. In 1565 he was back in Urbino, where he and his father separated out their businesses. When Orazio died in 1571 (before his father), his business was taken over by his nephew Flaminio, before apparently passing under the management of his relative and collaborator Antonio Patanazzi (see no. 105).³¹

When first recorded, in 1862, the Museum's cooler belonged to Alexander Barker, one of the most dynamic of Victorian collectors of maiolica and other Italian Renaissance works of art. Some of Barker's maiolica purchases came from the Palazzo Albani, Rome, but it has not been proved that the present piece was among them.³²

Large, circular bowl supported on three lion's-paw feet that rise into scrolling brackets with lion masks, between which are garlands supported by lion masks. Feet set around central circular stem and placed on a hollow hexagonal plinth with alternating convex and concave sides. Earthenware, covered entirely (including within foot) with white tin glaze, further heightened on inside and outside with white applied with brush. Some repairs to edge between two and five o'clock. Repaired foot. Conservation done at MMA, 1994 and 2009. [Notes appear on page 357.]

104A, B. Two oval basins or dishes with subjects from Amadis of Gaul

WORKSHOP OF ORAZIO FONTANA; URBINO (OR POSSIBLY TURIN), CA. 1559-64

Tin-glazed earthenware

(A) $20\% \times 26\% \times 2\%$ in. $(53 \times 66.7 \times 6.4 \text{ cm})$; (B) $20\% \times 26\% \times 2\%$ in. $(52.4 \times 67.3 \times 6 \text{ cm})$

(A) Inscribed (on back, in Spanish): (at upper right) Darioleta abaxa en el rio / el / ninno Amadis puesto en / el Arca · / ·l· (Darioleta lowers into the river the baby Amadis placed in the chest. 1); (at upper left) Gandales toma el Arca / saca el ninno y lo da a su / muger a criar · / ·ll· (Gandales pulls out the chest, takes out the baby, and gives him to his wife to nurse. 2); (at center) La Reyna muestra a sus don / zellas la fermosura y apostura / del Donzel del Mar · / ·lll· (The Queen shows her ladies the handsomeness and bearing of the Child of the Sea. 3); (at lower left) Urganda la desconoçida mu / estra al Hermitâno en el Aria / dos serpiêtes q[ue] sînificâ a / Amadis y Galaor · / ·llll· (Urganda the unrecognized shows to the hermit two serpents in the air that represent Amadis and Galaor. 4); (at lower right) Sirve el Donzel del Mar / a su Oriana de Copa · / ·V· (The Child of the Sea serves his Oriana as cupbearer. 5)

Bequest of George Blumenthal, 1941 41.190.109

(B) Inscribed (on back, in Spanish): (at center) El Donzel haze batalla con / el / Rey Abies · / · XXII· [number partly overwritten] (The Child battles with King Abies. 22); (at upper right) El Donzel haze batalla con el / Rey Abies · / · XXIII· (The Child battles with King Abies. 23); (at upper left) Mientras bolvia el Donzel a la / Ciudad la Donzella de Denemarca / le da la Carta de su sennora · / · XXIIII· (While the Child of the Sea returns to the City, the lady of Denmark gives him her mistress's letter. 24); (at lower left) El Donzel da su Anillo a Meliçia / ablando con ella · / · XXV· (Amadis, talking with Melicia, gives his ring to her. 25); (at lower right) El Rey Perion y la Reyna Elisena / estan mirando la Espada del Don / zel q[ue] duerme · / · XXVI· (King Perion and Queen Elisena marvel at the Child's sword while he sleeps. 26)
Bequest of George Blumenthal, 1941 41.190.110

PROVENANCE (A AND B): Spanish Royal Collections, Escorial; Baron de Monville, possibly Hippolyte Boissel, Baron de Monville, Paris (until 1837; his sale, 7, rue de Las Cases, Paris, March 7–10, 1837, no. 15, for 4,650 francs); Sir Anthony de Rothschild, London (by 1862); George and Florence Blumenthal, Paris and New York (by 1926, until her death in 1930); George Blumenthal (1930–d. 1941)

EXHIBITIONS (A AND B): "Works of Art of the Mediaeval, Renaissance, and More Recent Periods," South Kensington Museum, London, June 1862; "Masterpieces in the Collection of George Blumenthal," The Metropolitan Museum of Art, New York, opened December 8, 1943; "Exuberant Grotesques: Renaissance Maiolica from the Fontana Workshop," Frick Collection, New York, September 15, 2009–January 17, 2010 (B only)

LITERATURE (A AND B): Catalogue des objets d'art . . . le cabinet de M. de Monville 1837, no. 15; Robinson 1863, nos. 5261, 5262; Fortnum 1873, p. 340; Fortnum 1896, pt. 1, pp. 206–7; Rubinstein-Bloch 1926, pls. xLV, xLVI; Collection of George Blumenthal 1943, pl. 37 (illustrating B); Comstock 1946, ill. nos. 1–IV; Olivar 1953, pl. xxxIV (illustrating B); Giacomotti 1974, p. 357, under no. 1078; Metropolitan Museum 1987, pl. 95 (illustrating A); Wilson 1987a, p. 64; Wilson 2004a, p. 206, fig. 2 (illustrating A); Thornton and Wilson 2009, vol. 1, pp. 394–97, under no. 234; Vignon 2009, no. 3 (B), ill., and fig. 3.1 (illustrating A); Giardini 2014, p. 49 (both ill.); Wilson 2014, p. 127, fig. 9 (illustrating A)

WHEN SOLD FROM THE COLLECTION OF BARON DE MONVILLE IN 1837, these two splendid basins were "considered the most beautiful of the genre," and when they were exhibited in London in 1862, the great scholar-connoisseur J. C. Robinson wrote, "In perfection of execution, enamel colours, glaze, and indeed in every other quality, these magnificent pieces of majolica ware are the *ne plus ultra* of the art." They are, indeed, remarkable examples of the extraordinary maiolica wares executed in Urbino in the second half of the Cinquecento.

The paintings on the front of each of these imposing basins depict five scenes from a popular Spanish prose romance. Originally written in the fourteenth century, *Amadis of Gaul* was reworked by Garcí Rodríguez de Montalvo and printed for the first time in 1508, with frequent new editions in Italian and French, as well as in Spanish, published throughout the sixteenth century.

The hero of the story is Amadis, the son of King Perion of Gaul and Princess Elisena of England. Put out to sea as a baby, he was rescued and brought up by the Scottish knight Gandales. Known accordingly as the Child of the Sea, Amadis grew up to become a mighty knight and fell in love with Princess Oriana of Denmark. He was eventually recognized by his parents, partly on account of his ownership of his father's sword. Many fantastic adventures and exploits ensue. The events illustrated on these two basins, which are captioned in Spanish on tablets on the back, all derive from the first book of this lengthy narrative.

Each scene is numbered on the tablets, to correspond to the order of episodes in the story (basin A: 1–5; basin B: 22–26). The pottery painters must have been provided with a detailed program, as well as with the Spanish texts that are transcribed on the reverses of the basins. On basin A, at the upper left (I), the maid Darioleta lowers a chest from a palace window into the water, while at the upper right (II), the baby Amadis is rescued in a boat by Gandales, who gives the infant

Nos. 104A (top) and 104B (bottom)







into the care of his wife.⁴ At the center (III), Queen Elisena points out the handsome little Amadis, with bow and arrow, among his playmates.⁵ At the lower right (IV), the prophetess Urganda points out the omen of two dragons in the sky, and on the lower left Amadis as a servant brings a cup to his future beloved, Oriana, seated alone at table.⁶

Basin B takes the story to a different place in the narrative. At the center (XXII), Amadis and the Gaulish king and famous knight Abies engage in battle against a cityscape background. Their combat continues at the upper left (XXIII), as Abies begins to yield.⁷ At the upper right (XXIV), a lady from Denmark, the servant of Princess Oriana, gives Amadis a letter as he rides into a city.⁸ Within a bedroom, at the lower right (XXV), Amadis presents his father's ring to Melicia, the daughter of King Perion, while at the lower left (XXVI), Perion and Elisena recognize Amadis's sword while he sleeps.⁹

The ornament around these scenes follows and enhances the relief decoration. The painting is in blue, orange, yellow, green, purple, white, gray, brown, and black. The border of each basin bears grotesques that include, on basin A, satyrs battling horse monsters resembling hippogriffs, figures with tridents and swords riding dolphins, fictive cameos, halfhuman figures, putti, and figures in long robes possibly intended to be Chinese, and, on basin B, fantastic monsters, half-human creatures, birds, more fictive cameos, animals, vases, and heraldic eagles. The style of these fanciful grotesques suggests a date in the early 1560s.10 They are in the manner of the Petites grotesques (Small Grotesques) of the French designer and printmaker Jacques Androuet Du Cerceau, but are not copied exactly (see no. 103).11 The back of each basin is decorated with waves of the sea, in which dolphins gambol, and with two bands of painted strapwork featuring fleurs-de-lis.

The service to which these basins belonged was clearly extensive. However, apart from these two basins, the only recorded surviving pieces are a large vase with scenes numbered 62 and 63¹³ and three small plates each with a single scene numbered 47, 4 153, 5 and 166. All these surviving works are extremely meticulously painted, and, quite exceptionally, the small plates are decorated on both front and back. Even allowing for the fact that the largest pieces in the service, like the Museum's, bore more than one numbered scene, these numerals suggest that there were close to a hundred pieces in the set.

Documentary evidence concerning this commission is lacking. The inscriptions in Spanish must indicate that the intended recipient spoke or at least read the language. There can be little doubt, moreover, that the *Amadis* set, surely a high-profile and prestigious service, was made under the direction of Orazio Fontana, but whether in his workshop in Urbino or in Turin is uncertain.

One hypothesis connects the *Amadis* Service with Turin. In 1563–64 Orazio Fontana was working in Turin together with his relative Antonio Patanazzi. Fontana was apparently employed by Emmanuel Philibert, Duke of Savoy; he was described as "*capo mastro* of the Duke's potters." Emmanuel Philibert was a cousin of King Philip II of Spain and on friendly terms with him. If the record in the De Monville sale catalogue stating that the Museum's plates were formerly in the Escorial is reliable, ¹⁸ the *Amadis* set could have been commissioned as a gift from the duke to Philip II. Fontana was not working exclusively for the duke at that time, however. From January 1563 to May 1564, the cardinal administrator of the Archdiocese of Turin was Iñigo d'Avalos, who was born in Naples and therefore had strong Spanish links. Two pieces are



Backs of nos. 104A (opposite) and 104B (left)

recorded with the arms of Cardinal d'Avalos, one of which is very similar to the two basins here.¹⁹ It has therefore seemed possible that the cardinal was also somehow connected with the *Amadis* set, either as commissioner or as recipient.²⁰

Nevertheless, as mentioned under number 103, newly published documentation throws into relief the importance of an extensive *istoriato* service commissioned by Guidubaldo II della Rovere, Duke of Urbino, in collaboration with his wife, Vittoria Farnese, and brother-in-law Ottavio Farnese, as a gift for Ruy Gómez de Silva, prince of Eboli, a powerful figure at the Spanish court.²¹ This set was first discussed in 1559 and delivered to Spain in May 1561. It is a hypothesis for further research that the *Amadis* set, with its Spanish provenance for some pieces, is the set that was made for Ruy Gómez, in which case the connection suggested above with Iñigo d'Avalos and with Turin is likely to be a false trail.²²

The scenes do not derive from any illustrated version of the poem, ²³ and they were probably based on specially made drawings, perhaps by an artist aware of the work of Taddeo Zuccaro. ²⁴ A plausible candidate, if the Turin connection were to prove relevant, might be Giacomo Rossignolo, appointed court painter to Emmanuel Philibert on March 12, 1563. ²⁵ However, no direct links with Rossignolo's surviving works have been found, and no identification of the designer of the scenes can be offered here. ²⁶

Mighty oval dishes of this form were made (perhaps in most or all cases from the same mold) in the Fontana, and later the Patanazzi, workshop. In addition to the dish with the arms of Cardinal d'Avalos previously cited, examples include those with scenes of the campaigns of Julius Caesar, taken from designs made for the Spanish Service (see nos. 103 and 105), as well as works now in the Museo Nazionale del

Bargello, Florence; the Musée du Louvre, Paris; the Museo delle Ceramiche, Pesaro; the Wadsworth Atheneum, Hartford, Connecticut; and formerly in the Staatliche Museen zu Berlin, the Fernand Adda collection, and the Cottreau collection.²⁷ Pieces with biblical scenes after Bernard Salomon are found in the collections of the Louvre, the Bargello, the Nationalmuseum, Stockholm, the Victoria and Albert Museum, London, and Waddesdon Manor, Buckinghamshire; another was also formerly in the Richard Zschille collection.²⁸ The State Hermitage Museum, Saint Petersburg, has a dish with Minerva and the Muses, the Bargello one with Lucretia after the German painter and engraver Georg Pencz.²⁹ Later examples with hunting and fishing scenes after the Flemish artist Stradanus are in the Bargello and the Musée National de la Renaissance, Château d'Écouen.³⁰ This type of dish was imitated in Nevers at least sixty years after the Museum's pieces were made (see no. 117).

(A and B) Two large, oval basins, made from same mold. On each, central convex compartment flanked left and right by grotesque shouting-satyr masks; at top and bottom, face masks with knots of hair at each side covered by a cloth that suspends below. Four surrounding compartments bordered by scrolling bands in relief; on edge, beading and gadrooning. On back, oval foot ring bordered by mold-made relief band incorporating four fleurs-de-lis. Earthenware, covered on front and back with white tin glaze, further heightened with white using brush. Minor chips to both. Repaired crack at four o'clock on B. [Notes appear on pages 357–58.]

105. Pharmacy jar with subjects from The Campaigns of Julius Caesar

WORKSHOP OF ANTONIO PATANAZZI URBINO, 1580–81

Tin-glazed earthenware
H. with lid 25¼ in. (64 cm)
Inscribed (under each handle, on cartouche): CESARO CANDIA¹
The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.377a, b

PROVENANCE: pharmacy, Roccavaldina, Sicily; ² Michael Friedsam, New York (until d. 1931)

EXHIBITION: "Plain or Fancy? Restraint and Exuberance in the Decorative Arts," The Metropolitan Museum of Art, New York, February 25-August 18, 2013

LITERATURE: unpublished



fig. 92 The historic pharmacy, Roccavaldina, Sicily

THIS MONUMENTAL, VIRTUOSO PHARMACY JAR BELONGS TO ONE of the most spectacular maiolica assemblages to survive from the Italian Renaissance. Two hundred thirty-eight jars of various shapes and types of ornament, including *istoriato*, remain in the pharmacy, now a museum, at Roccavaldina, near Messina, Sicily (fig. 92).³ This jar and its companion, which is still at Roccavaldina,⁴ are the largest pieces in the set.

In the sixteenth and early seventeenth centuries, apparently in a spirit of competition, Sicilian pharmacies were sometimes fitted out with exceptionally lavish ceramics. Substantial orders for elaborately decorated jars supplied to pharmacies in Sicily were carried out by workshops on the mainland of Italy. In 1562 Andrea Boerio, a Genoese living in Palermo, commissioned more than three hundred such pieces, mostly with *istoriato* decoration, from the brothers Ludovico and Angelo Picchi in Castel Durante; jars from this series are now scattered in museums across Europe and North America. Closer to Roccavaldina, there survive in Messina forty-one large jars, some dated 1562 and 1568, from a set made for the Great Hospital in that city by the Venice workshop of Maestro Domenego.

The arms⁸ that appear twice in elaborately scrolling cartouches with masks on the Museum's jar—and once or twice on every jar in the series—are, in this and some other cases, surrounded by a band inscribed with the name CESARO CANDIA. It would be natural to suppose that Cesaro (or Cesare, the normal form of the name) was the patron or pharmacist who ordered the series and that the arms are those of the Candia family.9 A merchant named Cesare Candia is recorded as living in Messina early in the seventeenth century and as having contracted in 1605 to supply three separate pharmacists in Palermo with pharmacy jars bearing their arms or names. 10 However, the arms on the jars are not recorded as having been used by the Candia of Messina or by any other branch of the family, 11 and it has been questioned whether, despite the inscription, the arms do refer to Cesare Candia rather than to a client. 12 The exact circumstances of the contract will be determined only by positive identification of the arms or by further archival discoveries.

Two jars from the series, one still at Roccavaldina¹³ and another now at the Museo Internazionale delle Ceramiche in Faenza,¹⁴ bear the date 1580 and the signature <code>MOANTONI[O] PATA[NAZ]ZI URBINI</code>, for the potter Antonio Patanazzi, who ran the Urbino workshop that his family had, it seems, recently taken over from the Fontana family. Several of the jars have the date 1580, and one has 1581. None displays a contents inscription or has blank space for the pharmacist to add his own label. Although the jars vary in shape and ornament, it appears likely that the







whole series was ordered as an ambitious decorative and functional ensemble from the Patanazzi workshop and was made in a single campaign in 1580–81.

Some years later, it was documented that the pharmacy was owned by Francesco Benenato, 15 who sold it to Gregorio Bottari, who in turn gave it in 1628 to the Confraternity of the Sacrament in his hometown of Roccavaldina, where the jars have in great part remained ever since. 16 However, in 1690 at least four jars were removed from the Roccavaldina pharmacy on the instructions of the notoriously predatory viceroy of Sicily, Juan Francisco Pacheco y Téllez-Girón, 4th Consort Duke of Uceda, who presumably took them to Spain. 17 It may be that the Museum's jar and some of the dozen or so others currently known outside Sicily were part of this group. 18

The Roccavaldina pharmacy was singled out as worthy of notice in a reference work of 1757, as "a pharmacy most elegantly adorned with vases, painted, they say by Raphael of Urbino or some other excellent artist." ¹⁹

Antonio Patanazzi was related to the Fontana family. He appears to have collaborated with Orazio Fontana by about 1560, and the Patanazzi seem to have taken over the running of the Fontana workshop shortly before 1580. ²⁰ When Patanazzi died in 1587, he was succeeded in the management of the workshop by his son Francesco. ²¹ In the mid-1580s, the Patanazzi workshop is documented as having supplied jars to the Santa Casa at Loreto, the other great Renaissance pharmacy that still retains most of its original stock of highly decorated Urbino pharmacy jars. ²²

Antonio Patanazzi seems to have been associated with Orazio Fontana in developing the fashion for white-ground grotesques. In this jar, the grotesques on the main band of decoration include fantastic monsters and half-human creatures, birds, cornucopias, fictive cameos, an insect, and dolphins. Above and below the strips of rope pattern on the body, there are more grotesque figures, arranged around the relief decoration. Four fantastic birds are painted on the foot, and waves within the rim extend down to the neck. The rest

of the surface is decorated with grotesques featuring fanciful figures, birds, and snails, within a band of fictive faceting.

As discussed in the entry for number 103, the development of the white-ground grotesque style in Urbino in the Fontana (subsequently Patanazzi) workshop was assisted by the availability to pottery painters of the *Petites grotesques* (*Small Grotesques*), etchings by Jacques Androuet Du Cerceau published in 1550 and 1562. The grotesques on this vase are in the general manner of Du Cerceau's, but do not seem to copy them exactly.²³

The subjects of the narrative scenes on this jar, as on some of the other large pieces from the series, are taken from drawings made by Taddeo and Federico Zuccaro for the Spanish Service (see no. 103), ordered by Guidubaldo II della Rovere, Duke of Urbino, in about 1560-61. Taddeo Zuccaro was assisted in the preparation of these by his brother Federico, who made numerous small drawings of episodes from the wars of Julius Caesar. Scenes of Caesar receiving allies, defeated enemies, or messengers are especially frequent. This jar has two large roundels, one showing Caesar listening to an old man who lifts his hand as he gives news of Crassus's victories,²⁴ and the other, Caesar listening to a group of kneeling old men. Although no drawing by or after the Zuccari has been found for either, a plate in the Wallace Collection, London, has the same image of Caesar slouched at the right, with an inscription that helps identify the subject: MESI DA CHRASSO DIVITORIE HVTE (Messengers from Crassus of Victories Gained).25 It seems possible that subjects relating to Caesar were chosen for many of the jars in the Roccavaldina commission because of Candia's first name.²⁶

Large vase, elaborately modeled, applied decoration. Around body, two bands of twisted-rope ornament. At top, flaring rim supported by two female figures with lower bodies formed of leaves and scrolling serpent tails. Two handles formed as winged putti astride crowned, two-tailed mermaids supported on lion masks flanked by scrolling brackets. Below lower band of rope pattern, two female herm figures alternate with two satyr masks, all four linked by fruited garlands. Above foot, body buttressed by two more female figures similar to those at rim and linked by garlands to two grotesque, grimacing masks. Domed lid topped by three similar figures leaning against body to support a coronet. Earthenware, covered on outside and inside with white tin glaze; white ground with additional heightening in white. Damaged and repaired, especially around base and to lid; piece of baize stuck to base. [Notes appear on page 358.]

106. Inkstand with Apollo and the Muses

WORKSHOP OF THE PATANAZZI FAMILY URBINO, 1584

Tin-glazed earthenware

H. 19 in. (48.3 cm), W. 20½ in. (52.1 cm), D. 14% in. (37.8 cm)

Signed, dated, and inscribed: (on component D, on book held by unbearded figure, scrambled)

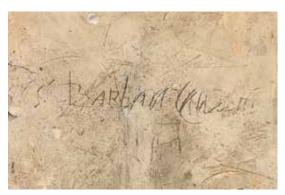
Urbini Patanazi fecit anno 1584 [sibe?] (Patanazzi made this in Urbino in the year 1584 [. . .]);

(on front of component F, on rectangular basin) URBINI (Of Urbino); (on back of component F, on cartouche) · MAI / ORA · / MERE / NTI · (To one who deserves greater things)

The Friedsam Collection, Bequest of Michael Friedsam, 1931 32.100.363a-f

PROVENANCE: perhaps Barbara Cancetti (name scratched on a drawer base); "Family of Dr. Porta"; Cavaliere Della Chiesa, Turin; Emanuele Taparelli, Marchese d'Azeglio (his sale, Hôtel Drouot, Paris, March 16–17, 1868, no. 3, for 900 francs, to Delange); [Henri Delange, Paris]; Denis Sanlaville, Lyon (by 1869); Michael Friedsam, New York (until d. 1931)

LITERATURE: Hôtel Drouot 1868, no. 3; Darcel and Delange 1869, no. 100; Fortnum 1873, p. 353; Breck 1932, p. 62; Watson 1986, p. 160, under no. 63; Wilson 1996b, p. 386, n. 2, under no. 154, ill. p. 384; Wilson and Sani 2006–7, vol. 2, p. 212, under no. 70, ill. p. 215; Maritano 2011, p. 64 (with note on provenance), ill. p. 63; Giardini 2014, p. 109; Wilson 2014, p. 127, fig. 8



Interior of drawer with scratched name Barbara Cancetti

ELABORATE SCULPTURAL INKSTANDS OF THIS SORT, DECORATED with grotesques, were a significant part of the production of the Patanazzi family workshop of Urbino in the decades around 1600. Numerous such inkstands survive, complete or as fragments of larger ensembles, such as a hexagonal base in the Museum.² This is the largest known example to survive intact³ as well as being the only one to bear a workshop mark.⁴

The rectangular base (A) features, at its corners, eagles surmounted by winged putti; on its long sides, mermaids with scrolling tails, flanked by winged putti astride floral garlands; and on its short sides, grimacing masks. Serpent handles adorn the two square drawers at the ends of the base (B, C), while the middle section (D) has, on the ends of its long sides, four wreathed figures, three bearded and the fourth of uncertain gender.

The upper element (F), modeled with eleven figures, is entirely sculptural. At the top, Apollo holds forward an open book on which the writing is illegible. He is seated slightly above a figure with a lyre, presumably Orpheus, who appears elsewhere on the inkstand. Flanking them are the Nine Muses, appropriately accoutered with their musical instruments, books, and scrolls. They are crammed together on top of a simplified rendition of a mountain, either Parnassus or Helicon, both named in legend as the home of the Muses. The stream of water that flows around a lion mask is either the fountain Castalia (on Parnassus) or the Hippocrene Spring (on Mount Helicon), both considered the source of poetic inspiration. It pours into a rectangular basin inscribed with the word URBINI. Meanwhile, two of the Muses at the back hold a scrolling cartouche on which the words MAIORA MERENTI are written. The composition of this group distantly echoes that of Raphael's Parnassus in the Vatican Stanze.

The Museum's records suggest that the four figures perched on the corners of the middle section (d) are the poets Homer, Virgil, Dante, and Sappho. An inscription on the book held by the unbearded figure reads *Urbini Patanazi fecit anno 1584* (Patanazzi made this in Urbino in the year 1584), followed by four indecipherable letters that may be *sibe* (an unexplained word). Between these figures are rectangular recesses painted on one side with Orpheus Playing to the Animals and on the other with a musician (Orpheus or Apollo?) with towers and rocks. Each of the short sides displays a convex oval cartouche supported by winged putti; the scenes show, respectively, Mercury Playing to Argus (lulling him to sleep) and Arion with a viol riding a dolphin in a dolphin-strewn sea.

Two of the shields held by the putti at the corners are painted with a winged horse (Pegasus?)⁵ and two with a phoenix in flames. However, grotesques constitute the basic painted decoration on the large base



top: Sandbox middle : Interior with indicated contents bottom: Open book with signature of Patanazzi workshop and date 1584







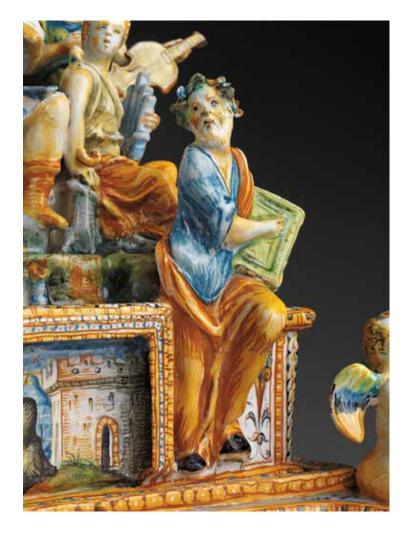
element (A). Among these grotesques of various kinds are, on the sides, monsters, birds, dolphins, cornucopias, and, on the flat upper surface, a mask, a fictive cameo, insects, snails, and two half-human creatures holding coronets. The exteriors of the drawers (B and C) are similarly ornamented, with monsters, dolphins, cornucopias, and fictive cameos. The long recesses on the interiors of the drawers have illustrations of crossed quills, with the addition on C of a knife and scissors, while the square compartments show knives and scissors, with the addition on B of a pair of dividers.

The shaker for sand (E) that fits in this middle section bears panels with more grotesques, masks, and half-human figures, on each side and at the corners; its upper surface is painted green, with simple scrollwork. The interiors of the partitioned areas, like those on B and C, are variously painted with their intended contents, the tools of the writer's trade—quills, scissors, signet rings, a desk seal, dividers, squares, and knives.

Inkstands, which could hold pens, ink, sand (for drying written pages), scissors, knives (for trimming quill pens), drawing instruments, and other items, were popular in the private rooms (*studioli*) of aristocrats, churchmen, writers, and humanists throughout the Renaissance. Of varying complexity, they took many forms, sometimes with specific personal or erudite references. They were often of bronze but might also be made of other materials, including silver, various metals, wood, glass, slipware, or maiolica. Elaborate maiolica examples became an Urbino speciality after the middle of the sixteenth century.

Although the original owner of this inkstand is not known, surviving examples and historical records indicate that such objects were used and appreciated at high social levels. A comparable piece, but with a Pietà rather than a secular subject on top (now in the Museo Internazionale delle Ceramiche in Faenza), was once owned by the celebrated church historian Cesare Baronio (Caesar Baronius) after his elevation to the rank of cardinal in 1596. Sixteen such *calamari* (inkstands; *calamai* in modern Italian), including one with "Orpheus and the animals around," are listed in the Urbino ducal inventory of 1609.⁷

The prominently positioned phrase MAIORA MERENTI (To one who deserves greater things) would make this object an appropriate gift. It may be seen as a reference to the rhetorical trope that maiolica is an unworthy gift. The suggestion in the 1868 sale catalogue of the collection of



Emanuele Taparelli, Marchese d'Azeglio, that it "must have been a gift to a great poet of the age, perhaps Torquato Tasso, from the Duke of Urbino" is plausible. The musical iconography might, however, make a leading musician as likely a recipient as a poet.

Monumental inkstand, made up of three main components

(A, D, F), two drawers for base (B, C), and separate sand-shaker (E).

(A) Rectangular base, set on six scrolling feet. On each short side, a recess for a drawer. (B, C) Two square drawers, fitting into ends of base, each with handle, one long recess, one square recess, and a flanged circular recess to take inkwell. (D) Rectangular middle section, sitting in recess on base. Interior with one square and two rectangular compartments and two flanged compartments for inkwells. (E) Square shaker for sand, designed to fit into square compartment in middle section (D). (F) Upper piece. Earthenware, covered, except beneath bases of components, with white tin glaze. Condition strikingly good, with minor damage and retouching. Some firing cracks, especially on one corner of component A, repaired. Conservation work and retouching done at MMA, 2006. [Notes appear on page 358.]

107. Inkstand with A Madman Distilling His Brains

PROBABLY URBINO, CA. 1600

Tin-glazed earthenware
H. 9½ in. (24.1 cm)
Inscribed (on back of chair): [...] CERV[...] IOTUTO LIETO
([Mi lambico il]CERV[ello] IO TUTTO LIETO, I distill my brain and am totally happy)
Rogers Fund, 1904 04.9.15

PROVENANCE: probably Charles Ross, London (by 1887;¹ probably his sale, Christie's, London, April 18–19, 1894, no. 161, for £8 18s. 6d., to Harding); [J. and S. Goldschmidt, Frankfurt, by 1903, until 1904, sold to MMA]

EXHIBITIONS: probably "Specimens of Hispano-Moresque and Majolica Pottery," Burlington Fine Arts Club, London, 1887; "Triumph of Humanism: A Visual Survey of the Decorative Arts of the Renaissance," California Palace of the Legion of Honor, San Francisco, October 22, 1977–January 8, 1978

LITERATURE: probably Hispano-Moresque and Majolica
Pottery 1887, no. 274; probably Christie's 1894, no. 161;
J. and S. Goldschmidt 1903, no. 14; Pier 1911, no. 2139;
Triumph of Humanism 1977, p. 89, no. 175, fig. 92; Ravanelli Guidotti 1996b, p. 352



fig. 93 Sebastiano di Re, La gabbia dei matti (The Cage of Madmen) (detail), ca. 1557–63. Engraving. The Metropolitan Museum of Art, New York, Purchase, Janice and Roger Oresman Gift, 2002 (2002.51)

IN THIS EXTRAORDINARY OBJECT, A RICHLY DRESSED MAN, SEATED in a chair that is set on a checkered floor, grasps an alembic (a distillation apparatus) with both hands and places his head inside. A grotesque satyr mask in relief decorates each side of the base of the alembic. Under the opening below the alembic, there is a recess painted with flames that has a hole at the top—perhaps a vent to aid the successful firing of the object. Another opening at the top of the apparatus might, however, have been used as a receptacle for some kind of narrow object.

This piece has previously been described as a salt. However, such novelty objects were especially popular as inkstands. The hole at the top of the alembic could therefore have held a quill. By the man's right knee, at the side of the chair, are two marbled containers, one open, the other now covered. The shallower of the two could have held ink (rather than salt). The smaller may also originally have been open; its finial cover is a restoration.

The object has been extensively damaged. On the chair back are the words, now fragmentary, [. . .] CERV[. . .] IOTUTO LIETO. The upper part of this inscription is missing and was previously wrongly restored. On one side of the alembic, a protrusion has broken off and left a hole. Extensive repairs have been made to stabilize, resurface, and retouch numerous old plaster fills.

The humorous subject of the piece is taken from a detail of *La gabbia de matti* (*The Cage of Madmen*), an elaborate sixteenth-century satirical engraving caricaturing human excess and foolishness. An impression in the Museum's collection is signed as issued by "Sebastiano di Re da Chioggia" (fig. 93).² On the basis of this print and its other versions, the inscription on the back of the chair can be reconstructed, as *MI LAMBICO IL CERVEL[LO] IO TUTTO LIETO* (I distill my brain and am totally happy).³

This is the only known version of the subject in three dimensions, but a group of maiolica plates that take their subjects from the same print includes two pieces with the same theme as the Museum's, one at the Residenzschloss Ludwigsburg, near Stuttgart,⁴ the other in the Schlossmuseum Weimar,⁵ both apparently by the same hand. Other plates, more or less identical in style, show different figures from the same print: two men with small and large beams in their eyes (at Ludwigsburg),⁶ a man and a woman,⁷ an astrologer,⁸ and a banker⁹ (all Herzog Anton Ulrich Museum, Braunschweig). These plates have been attributed either to Venice or to Faenza.¹⁰ A pharmacy jar at Schloss Pillnitz, Dresden, also draws upon the same source; its origin is uncertain, but it may have been made at Castelli.¹¹





Damaged inscription on back of seat

The present object, to all appearances, belongs to a group of functional maiolica sculptures thought to have been produced in Urbino, especially in the Patanazzi workshop (for another, see no. 106). It seems improbable that not only the same unusual print source but also, in some cases, the same detail from it should have been used independently in workshops in different towns. The explanation might lie in maiolica artisans' having moved between workshops and towns while perhaps carrying prints or books of drawings with them. Nevertheless, the iconographical relationship does raise the possibility that such sculptural objects, in the Urbino manner, were also made elsewhere, perhaps by craftsmen trained in the Duchy of Urbino.

Seated man, with head placed inside alembic (for which, see above). On floor to man's right, two marbled containers, one open, one now closed by finial. Earthenware, covered with white tin glaze except beneath flat base. Extensively damaged. Vessel by man's right knee repaired and upper part restored. On one side of alembic, protrusion broken off, leaving hole. Most of chairback restored, with considerable loss of inscription. Extensive repairs to floor and other areas. Conservation done at MMA, 2012. [Notes appear on page 358.]

108. Ewer in the form of a dragon

PROBABLY URBINO, CA. 1600

Tin-glazed earthenware H. 8% in. (20.5 cm) Rogers Fund, 1904 04.9.16

PROVENANCE: Émile Gavet, Paris (until 1897; his sale, Galerie Georges Petit, Paris, May 31–June 9, 1897, no. 384); [J. and S. Goldschmidt, Frankfurt, by 1903, until 1904; sold to MMA]

LITERATURE: Galerie Georges Petit 1897, no. 384; J. and S. Goldschmidt 1903, no. 15; Pier 1911, no. 2155





VIVIDLY PAINTED IN YELLOW, GREEN, PURPLE, BLUE-BLACK, AND white, this ewer in the form of a rearing dragon with a curly tail and endearingly diminutive wings was meant to be filled from a hole in the tail and pour from its mouth. Its capacity is so small that it was most likely intended as a collector's item rather than as an object for practical use at table. As such, it is a ceramic equivalent of those ornaments made about the same time in more costly materials like bronze (fig. 94) and in even more expensive ones like rock crystal (fig. 95). Around the end of the sixteenth century, Urbino workshops produced a variety of inkstands and other sculptural inventions in maiolica (see no. 107). The 1599 inventory of the ducal palace there includes numerous amusing figural inkstands, architectural models, and the like, although no birds or dragons are mentioned.¹

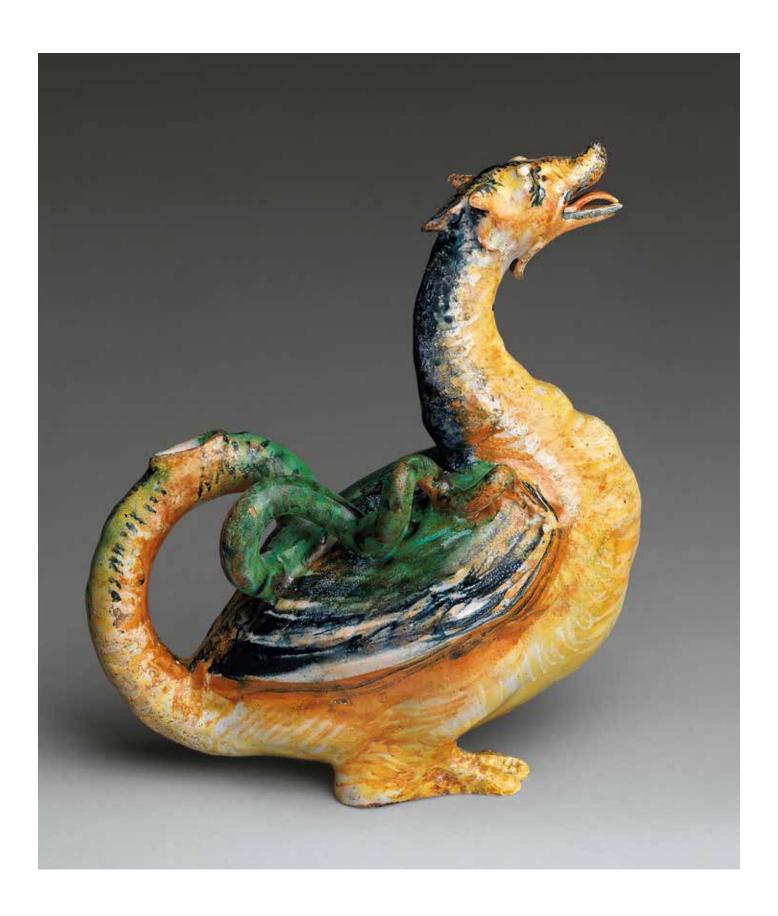
These items might be table ornaments or decorations for a room such as a private study (studiolo), or they might simply be collectibles. With regard to their production and collecting, those made of maiolica come close to the type of object that was at this date becoming characteristic of the Renaissance Kunstkammer (cabinet of art) or Wunderkammer (cabinet of wonders), much loved of aristocrats and princes in Central Europe but also in Italy and elsewhere. In such collections, spectacular accumulations of objects made of precious or exotic materials and often demonstrating virtuoso craftsmanship displayed the wealth and sophistication of their owners. Although maiolica was of no intrinsic or recyclable material value, cleverly made and amusing objects like the present one may in some degree be compared with the natural and artificial wonders being assembled at the same date north of the Alps, especially by Habsburg princes such as Emperor Rudolf II at Prague or, slightly earlier, Archduke Ferdinand II at Schloss Ambras, near Innsbruck.

The Museum has another maiolica ewer in the form of a dragon, of about the same date and also probably made in or near Urbino.²

Ewer, modeled as a dragon. Earthenware, covered on outside with white tin glaze. Retouching to head. [Notes appear on page 358.]

fig. 94 Unknown artist, Dragon. Perhaps Rome, early 17th century. Bronze. The Metropolitan Museum of Art, New York, Gift of Ogden Mills, 1925 (25.142.2)

fig. 95 Saracchi workshop, Table ornament in the form of a basilisk. Milan, ca. 1575–80 (mounts later).
Rock crystal. The Metropolitan Museum of Art, New York, Gift of J. Pierpont Morgan, 1917 (17.190.538)



109. Albarello

PROBABLY WORKSHOP OF GIACOMO MANCINI, CALLED "EL FRATE" DERUTA, 1573

Tin-glazed earthenware

H. 13¼ in. (33.5 cm)

Inscribed, dated, and marked: (on front, on band) ZAFFARANO (Saffron); (on front, at top and bottom) SNF [monogram]; (on back) 1573 [;] SNF [monogram] Gift of W. B. Osgood Field, 1902 02.5.12

PROVENANCE: [T. Gagliardi, Florence, until 1889; sold, for 190 lire, to Field]; Osgood Field (1889–d. 1900); his widow, Katherine Field (1900–d. 1901; presented to MMA by their nephew, W. B. Osgood Field, in accordance with his uncle's wishes)

LITERATURE: Pier 1911, no. 2136; Wilson 1991a, p. 301; Wilson 1996b, p. 39, n. 1, under nos. 13, 14; Thornton and Wilson 2009, vol. 2, p. 425, n. 19



THE JAR WAS MADE TO CONTAIN THE LUXURIOUS SPICE SAFFRON, which is derived from crocus flowers. Prospero Borgarucci, a sixteenth-century writer on pharmacy, noted that saffron had both culinary and medical uses and that the quality varied widely.² Since saffron was and remains very expensive, this *albarello* would have held an impressively large quantity. Set in a panel within a beribboned garland, the decoration on the front includes blue scrolls on an orange ground that incorporate acanthus scrolls tipped with dolphin heads and cornucopias; the word <code>ZAFFARANO</code> (saffron) within a band; and the emblem of a sun with a face. Repeated twice on the front, at top and bottom, is a monogram incorporating a double cross, with *F* below and the letters *S* and *N* in the lowermost register, all clearly seen against a bright yellow disk. The jar is dated 1573 on the back, where the *SNF* monogram is repeated.

At least fifteen jars exist—including ones with spouts,3 albarelli,4 and a bottle⁵—that are painted with the same device and monogram; these were doubtless made for the same pharmacy, which must have been an operation on a substantial scale. It has been suggested that they have a connection with a pharmacy in the Porta Sole district in central Perugia, where the emblem of a sun with a face can still be seen on buildings, ⁶ but this remains unproven. ⁷ The Museum's albarello and one from the same set, now in the Musée de la Céramique, Rouen,⁸ are both dated 1573. However, spouted jars in the group are strikingly similar in conception and form, if not in decorative detail, to another pharmacy series, one in which the pieces bear the emblem of a moor's head; some of these are dated 1501 and, in one case, 1502.9 The likely solution to this stylistic anomaly is that most or all of the surviving jars with SNF and the sun emblem were made in 1573 as replacements or supplements for an earlier pharmacy series, closely resembling that with the moor's head emblem; this series must also originally have been produced soon after 1500. The potter in 1573 was very likely asked to have them match the earlier ones to some degree.

This replacement series, if such it is, seems likely to have been made in the workshop of one of the most prominent maiolica potters of the period: Giacomo Mancini, called El Frate (The Friar). The orangeground decoration resembles, for instance, that found on tiles from a pavement in the Church of San Pietro, Perugia, which is documented as having been supplied by El Frate and dated 1563.¹⁰

The Mancini are documented as one of Deruta's leading pottery families throughout the sixteenth and seventeenth centuries. Unusually, however, for Deruta pottery painters, El Frate made a habit early in his career, between 1541 and 1545, of signing *istoriato* work. Thanks to this, he is the only individual Deruta maiolica painter of the 1540s and three subsequent decades who can be brought into art historical focus.



If the pharmacy series to which the Metropolitan's *albarello* belonged is correctly attributed to him, it is among his last works, as he died about 1580.¹¹

Albarello, slightly swelling sides, flanged at rim, everted at flat base. Pinkish-buff earthenware, covered on outside and inside with white tin glaze, underside not glazed. Wear and chipping, especially to rim and base. Restored from several fragments. Conservation done at MMA, 2002. [Notes appear on pages 358–59.]

110. Jug

DERUTA, 1594

Tin-glazed earthenware
H. 14½ in. (36.8 cm)
Dated (beneath handle): 1594
Gift of W. B. Osgood Field, 1902 02.5.13

PROVENANCE: Osgood Field (1886–d. 1900);¹ his widow, Katherine Field (1900–d. 1901; presented to MMA by their nephew, W. B. Osgood Field, in accordance with his uncle's wishes)

LITERATURE: Pier 1911, no. 2169; Wilson 2014, p. 118, fig. 2



BETWEEN CORNUCOPIAS WITHIN A LARGE, BERIBBONED FRUITED garland, a prancing man holds a parcel-gilt silver drinking cup in one hand and a towel in the other. At the top is a hideous female figure. The date 1594 is painted beneath the handle.

The man is presumably a servant, although he is dressed with unusual and flamboyant elegance; his movements across the checkered tiled floor are exaggerated in their theatricality, as if from a dancing manual. The subject celebrates the pleasure of drinking wine, of which this jug would have contained generous quantities.

After the middle of the sixteenth century, Deruta's maiolica workshops in some degree shifted the nature of their production, abandoning the ambitious and meticulously painted lusterware dishes that were the showpieces of earlier decades and aiming at markets across a wider social spectrum. It is notable that fewer armorial commissions survive from the years after 1560, and the number of pieces bearing dates, which would often indicate special commissions, is reduced. Although lusterware continued to be made into the seventeenth century, it was on a smaller and more modest scale. The industry remained, however, prosperous and productive, with markets far and wide, well into the seventeenth century. This is one of the most splendid and vivacious examples of Deruta maiolica of its date.

Giulio Busti has suggested that this imposing and unusual jug may have been made in the Deruta workshop of the Mancini family (see no. 109).³ A jug of the same form and similar in decoration, dated 1578, is in the Museum Boijmans Van Beuningen, Rotterdam.⁴

Bulbous jug, deep lip, flat base. Handle formed of three strips of clay, with two serpent heads and three serpent terminals. Pinkish earthenware, covered on inside and outside with tin glaze, underside not glazed. Large loss to spout repaired. Chipped and worn around base. Conservation done at MMA, 2012. [Notes appear on page 359.]



THE CERAMICS MADE IN FLORENCE UNDER THE PATRONage of Francesco I de' Medici, Grand Duke of Tuscany, from 1575 onward are the first successful European attempts to make porcelain of which examples are known to survive. A recent listing records sixty known intact pieces. The beauty, rarity, and historical importance of these objects have placed them among the prime collecting icons of world ceramics. Of the nine belonging to American museums, four very fine examples are in the Metropolitan Museum.

Chinese porcelain was known in medieval Europe as something rare, precious, and almost magical.3 Pieces reached Europe through the trade routes across the Islamic world and were valued enough to be used as diplomatic gifts between sovereigns and sometimes to be given elaborate preciousmetal mounts. From about 1450, a steadily increasing flow of Chinese porcelain was finding its way into Italy, as was some Islamic blue-and-white ware made in imitation of it. The preeminent collectors in Europe were the Medici. The family's collection of Chinese porcelain was begun by Piero di Cosimo de' Medici (the Gouty), followed with increasing enthusiasm by his son Lorenzo (the Magnificent).4 In 1487 a gift from the Egyptian sultan Qa'it-Baj in Cairo to Lorenzo included "big vases of porcelain unlike anything seen before."5 The fifty-two pieces Lorenzo owned by his death were a larger accumulation than belonged to anyone else in Italy. 6 The Medici collection continued to grow rapidly after Lorenzo's death: a 1553 inventory of the guardaroba (storeroom) of Cosimo I included over four hundred pieces.⁷

Although cheaper than vessels of similar size in silver and never too precious to be used on the tables of the highest social classes, Chinese porcelain exceeded in value all other ceramics available on the Renaissance market.⁸ Its technical qualities were self-evidently superior to those of even the finest earthenware made by Italian potters, whether tinglazed or not.

Not surprisingly, efforts were made in Italy to imitate Chinese porcelain. Italian potters had neither the kaolinitic china clays nor the high-temperature kiln technology needed to make "true porcelain," which was not achieved in Europe until Johann Friedrich Böttger's discoveries at Dresden in 1708–9. The Italian artisans therefore tried to adapt the technologies they had, which were derived both from ceramics and from glass.

Various attempts to make porcelain, more or less successfully, are known from documents. In Venice, the great center of glassmaking, documentary references in 1504, 1518, and 1519 indicate that craftsmen there were producing what they claimed to be a form of porcelain. Subsequent experiments

at porcelain manufacture in the sixteenth century are recorded at Lodi, in the Duchy of Urbino, in Turin, and in the 1560s in Rome.¹⁰

The city with a good claim to having manufactured the first viable European imitation of porcelain was Ferrara, where Duke Alfonso II d'Este employed two brothers, Camillo and Battista Gatti, members of a prominent pottery-making family of Castel Durante. Camillo was killed in 1567 in an artillery accident, but not before he had discovered how to make what was considered a form of porcelain. In reporting his death, the Florentine ambassador, Bernardo Canigiani, described him as "Camillo of Urbino, potter and painter, but so to speak alchemist to his Excellency, and the modern rediscoverer of porcelain." No surviving examples of this "Ferrarese porcelain" have been identified.

At the same time, in Florence, experiments were taking place under the aegis of Francesco I de' Medici, Grand Duke from 1574 but regent of the State of Tuscany since 1564.12 Fascinated by experimental technology of various kinds, Francesco was described by Montaigne, on a visit to Florence in 1568, as a "grand mechanique," a great practical experimenter.¹³ In the 1568 edition of his Lives of the Artists, Giorgio Vasari mentioned the duke while writing of his own versatile pupil Bernardo Buontalenti: "Bernardo has demonstrated wonderful talent in every kind of thing. . . . [Francesco] has devised a way of melting and purifying rock crystal and has made from it narrative pieces and vessels of several colors, in all of which Bernardo is involved, as will shortly be seen in the production of porcelain vessels that have all the perfection of the most antique and perfect."14 By 1575, the Venetian ambassador in Florence reported, "Grand Duke Francesco has found the way of making Indian [i.e., oriental] porcelain and in his experiments has succeeded in equaling its qualities—its transparency, hardness, lightness, and delicacy. It has taken him ten years to discover the secret, but a Levantine showed him the way to success." The following year, the Ferrarese ambassador in Florence noted that Francesco had shown him several large vessels of porcelain, "which gave him much pleasure, because he had not expected that this porcelain of his would succeed for large pieces."16

The principal workshop for the production of Medici porcelain and for Francesco's other artistic and alchemical experiments was the Casino di San Marco, a building near the Monastery of San Marco, built by Buontalenti in 1574. In the Casino, goldsmiths, hardstone craftsmen, glassmakers, and others worked alongside the team making porcelain. The Grand Duke himself was intensively involved. In 1576 the Venetian ambassador reported that Francesco "has a

place called the Casino in which, like a miniature Arsenal, various masters work in various rooms on various projects. It is here that he keeps his distilleries and all his experimental equipment. He goes there in the morning and stays there till dinner-time and after dinner comes and stays here till the evening."¹⁷

Together, presumably, with the mysterious and unidentified "Levantine" mentioned by the Venetian ambassador, several Italians expert in maiolica were involved. The head of the project for a time seems to have been Flaminio Fontana, the grandson of Guido Durantino (see no. 63), who is documented as working in Florence between 1573 and 1578 and as having supervised porcelain firings. His collaborators included Pier Maria and Jacopo di Filippo, both from Faenza, and, later, Niccolò Sisti, whose particular expertise may have been in kiln technology. 19

There is extensive documentation that production of Medici porcelain continued through to the death of Grand Duke Francesco in 1587. More intermittent later records indicate that some production went on after his death, in Pisa as well as in Florence, and that Sisti was still making a type of porcelain as late as 1620.²⁰ It seems likely that most of the surviving examples of Medici porcelain date from the period 1575–87, but it is possible that some were made later. The number of pieces executed over the life of the project was considerable: a single gift from Grand Duke Ferdinando II de' Medici to a member of his household in 1629 consisted of 506 pieces of "porcelain made in the Casino." Because not all the pieces were marked, more may survive than have yet been identified.

The design sources for Medici porcelain were varied and eclectic. Some shapes are orientalizing, but others, including the two ewers in the Museum's collection (no. 111A, D), are in the manner of the hardstone carving and goldsmith's work that were being carried out by the Dutch goldsmith Jacopo Biliverti (Jacques Bijlivert) and others, sometimes after designs by Buontalenti. The painted ornament on many examples owes much to Chinese porcelain—and was no doubt copied directly from examples in the Medici collection—but also something to motifs on blue-and-white ware made by Islamic potters.²² Other pieces, perhaps some painted by Flaminio Fontana himself, are in a style derived from maiolica.²³

Medici porcelain is technically as well as stylistically an amalgam of East and West. Studies of the body suggest that "the inspiration of the high silica body was surely Levantine [Middle Eastern], but the technology used was wholly Italian."²⁴ The body formulation presumably reflects the

involvement of the unidentified "Levantine." The firing temperatures, around 1,100 degrees Celsius (2,012 degrees Fahrenheit), were higher than those used in maiolica potteries, so that efforts to control the kiln pushed the limits of Italian technology. Many pieces show signs of overfiring, evidenced either by warping, sagging, or running of colors, or other kiln defects. Production of Medici porcelain was never commercially viable and always depended on grand-ducal patronage.

The only pieces of Medici porcelain bearing dates are a bottle with the royal arms of Spain, dated 1581, in the Cité de la Céramique, Sèvres, 25 and an uncolored relief portrait of Grand Duke Francesco, dated 1586, in the Museo Nazionale del Bargello, Florence. A large ewer in the Detroit Institute of Arts, with the arms of Francesco and his wife, Joanna of Austria, is unlikely to have been made after she died in child-birth in 1578 and must represent an early phase of production. Certain other pieces can be identified by reference to dated Medici inventories or other documents drawn up during Francesco's lifetime. However, no general chronological sequence of the surviving pieces by technical or stylistic criteria has been established, nor do the variations in the marks used seem to correspond to a coherent chronology.

After production ceased, Medici porcelain was largely forgotten, and the French, English, and German attempts to reproduce Chinese porcelain from 1670 onward owe nothing to it.²⁹ Among collectors the very existence of this "first European porcelain" was forgotten until 1859, when a Florentine doctor, Alessandro Foresi, published an account of it.³⁰

Foresi's discovery launched a collecting fever that soon brought some of the finest examples to collectors and museums, first in London and Paris and later in New York. The Museum's plate with *The Death of Saul* (no. 111B) belonged to Foresi and then to one of the great French collectors of the nineteenth century, Baron Gustave de Rothschild. Its two ewers (nos. 111A, D), from the collection of the English newspaper proprietor John Edward Taylor, were among the last purchases made by J. Pierpont Morgan before his death in 1913.³¹ [Notes appear on page 359.]

111A. Ewer

MEDICI PORCELAIN WORKSHOP FLORENCE, CA. 1575–80

Imitation porcelain
H. 11% in. (29.5 cm)
Marks (within foot ring): [dome of Florence Cathedral] / •F•
Gift of J. Pierpont Morgan, 1917 17.190.2046

PROVENANCE: said to have belonged to the family of the master apothecary serving Grand Duke Ferdinando I de' Medici; and afterward to the Lardarelli (perhaps the De Larderel family of Tuscany);³² Pietro Rusca, Florence; Alessandro Castellani, Rome (by 1882, until d. 1883; his sale, Palazzo Castellani, Rome, March 17–April 10, 1884, pt. 2, no. 951; sale blocked by the Italian State and ewer returned to his family); Torquato and Bice Castellani Polverosi (in 1889); John Edward Taylor, London (until d. 1905);³³ his widow, Martha Taylor (d. 1912; sale, Christie's, London, July 1–4, 9–10, 1912, no. 135, for £1,995, to Seligmann, perhaps on commission from Morgan); J. Pierpont Morgan, London and New York (1912–d. 1913); his son, J. P. Morgan, New York (1913–17; on loan to MMA 1913–16;³⁴ given by him in his father's name to MMA)

EXHIBITION: "Masterpieces of European Porcelain," The Metropolitan Museum of Art, New York, March 18–May 15, 1949

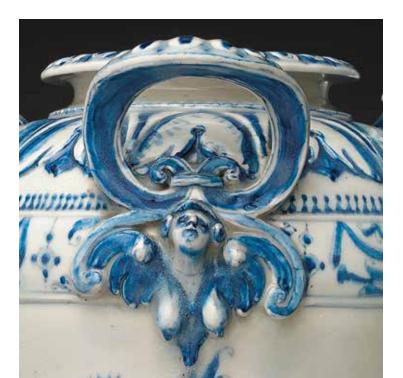
LITERATURE: Davillier 1882, p. 98, no. 12, ill.; *Objets d'art* 1884, pt. 2, no. 951; *Arte ceramica e vetraria* 1889, p. 330, no. 3219; Fortnum 1896, pt. 1, p. 43; Fortnum 1897, p. 103; Christie's 1912, no. 135, ill.; Breck 1914, p. 56; de Grollier 1914, no. 2316 (12); Hannover 1925, vol. 2, p. 14, fig. 10; G. Liverani 1936, p. 26, no. 11, ill.; Middeldorf 1938, p. 119; Avery 1941, p. 232; Avery 1949, no. 373; Cora and Fanfani 1986, pp. 108–9; Alinari 2009, no. 28 (with bibliography); Thornton and Wilson 2009, vol. 2, p. 698

Detail of underside with mark of Medici porcelain workshop

THE FOUR SPRAYS OF FLOWERS AROUND THE BODY ARE surmounted by a frieze of grotesque ornament that features roundels with heads resembling those carved on ancient gemstones flanked by fantastic serpent-monsters and swags. Above and below, the relief decoration is picked out in shades of blue. A large and detailed representation of the dome of Florence Cathedral, with the letter *F* (which could stand for *Firenze* or *Francesco*), is painted within the foot ring. The painting is under the glaze in shades of blue from pale to bright.

The resemblance to the previously mentioned ewer in Detroit with the arms of Grand Duke Francesco and his wife, Joanna of Austria, who died in 1578, suggests that this may be an early example of Medici porcelain production. It could have been one of the "large pieces" that Francesco proudly showed to the Ferrarese ambassador in 1576.³⁵

Large ewer, thickly made and misshapen in firing; swelling form with slight ridge at widest point. Around shoulder, band of leaves carved in low relief; flaring rim with small, radiating gadroons in relief. Around base, a band of vertical gadroons in relief. Thick, slightly flaring foot ring. Near base, beneath spout, hole for a tap has been drilled after firing. Two pouring spouts, fixed to body with eight foliate lobes. At sides, two high, curling handles, tied at center with fictive strap, above head of a figure with pendent breasts in high relief, flanked by scrollwork suggesting wings. Medici porcelain body, covered on outside, inside, and underside with transparent glaze, which is unusually thick and puckered on underside. Repairs to both spouts. [Notes appear on page 359.]





111B. Dish with The Death of Saul

MEDICI PORCELAIN WORKSHOP

FLORENCE, CA. 1575-80

Imitation porcelain

Diam. 13% in. (33.3 cm), D. 2% in. (5.7 cm)

Marks: (on back, at center) [coronet and six balls of Medici arms];

(on three topmost balls) F M M·; (on remaining three balls) [illegible initials, perhaps E· D· II]

Samuel D. Lee Fund, 1941 41.49.6

PROVENANCE: Dr. Alessandro Foresi, Florence (acquired from a Florentine dealer); Eugène Piot, Paris (until 1860; his sale, Hôtel des Commissaires-Priseurs, Paris, March 19, 1860, no. 83); Baron Gustave de Rothschild, Paris (by 1869, until d. 1911); by descent to his grandson, Baron Henri Lambert, Brussels (until d. 1933); his widow, Baroness Johanna Lambert, New York (1933–41; sold Parke-Bernet, New York, March 7, 1941, no. 110, for \$850, to MMA)

EXHIBITIONS: "Masterpieces of European Porcelain," The Metropolitan Museum of Art, New York, March 18–May 15, 1949; "L'ombra del genio Michelangelo e l'arte a Firenze, 1537–1631," Palazzo Strozzi, Florence, June 15–September 29, 2002; "The Medici, Michelangelo, and the Art of Late Renaissance Florence," Art Institute of Chicago, November 9, 2002–February 2, 2003, and Detroit Institute of Arts, March 16–June 8, 2003

LITERATURE: Foresi 1859/1869, pp. 19, 29, no. 2; Hôtel des Commissaires-Priseurs 1860, no. 83; Fortnum 1873, p. lxvi; Davillier 1882, p. 115, no. 30; de Grollier 1914, p. 358, no. 2308 (30); Hannover 1925, vol. 3, p. 13; G. Liverani 1936, pp. 25–26, no. 10, ill.; Avery 1941, p. 232; Parke-Bernet 1941, no. 110; Avery 1949, no. 371; Cora and Fanfani 1986, p. 113; Metropolitan Museum 1987, pl. 120; Alan P. Darr in Chiarini, Darr, and Giannini 2002, no. 105; Darr in *Medici, Michelangelo* 2002, no. 105, ill.; Alinari 2009, no. 6 (with bibliography)



AGAINST A BACKGROUND RESEMBLING A NORTHERN EUROPEAN town, King Saul falls on his sword while to the right his armor-bearer thrusts his own sword through his chest. This scene, depicting the suicide of the king of Israel after his defeat by the Philistines at Gilboa,³⁶ is based on a woodcut by Sebald Beham first published in the Frankfurt Bible of 1533 (fig. 96; see also no. 68).

The central roundel is encircled by a band of fictive faceted gems. Outside this is a grotesque composition featuring four female figures, two with baskets of fruit on their heads and two with vases; these are variously accompanied by dolphins, half-human figures, winged cherub heads, and fantastic birds. Decorating the rim are more grotesques, including masks, swags, fictive gems, and delicate foliate scrolls. The painting is under the glaze in shades of blue, blurred in parts, with some blue-black in the central scene.

A band of *alla porcellana* ornament on the back, on the curving exterior of the well, displays scrolls and rosettes. Painted as if carved in three dimensions with accompanying shadows, the six balls (*palle*) of the Medici arms at the center are surmounted by a grand-ducal coronet with a central fleur-de-lis. The letters *F*, *M*, and *M* are visible, respectively, within the upper three balls, but those on the lower ones are faint to the point of illegibility.

On the evidence of the ewer in Detroit, the initials within the Medici balls here were F.M.M.E.D. II, Franciscus Medicis Magnus Etruriae Dux II, Francesco de' Medici Second Grand Duke of Tuscany). Although the Detroit ewer and another in the Musée du Louvre, Paris,³⁷ have the balls from the Medici arms, this dish is the only one with the grand-ducal coronet above them.

Alan Darr notes that the similarities between this plate and the ewer in Detroit, which is heraldically datable no later than 1578, suggest a comparable date range for both pieces.³⁸

Deep dish, warped in firing, narrow, slightly sloping rim, pronounced foot ring. Medici porcelain body, covered on front and back with grainy, transparent glaze of slightly bluish-gray tint. Two kiln flaws on edge, either side of three o'clock. One rim chip. [Notes appear on page 359.]

fig. 96 Sebald Beham, The Death of Saul, from Biblische Historien. Frankfurt, 1533. Woodcut. The Metropolitan Museum of Art, New York, Gift of Felix M. Warburg, 1918 (18.58.5)





 $Back\ with\ arms\ of\ Medici\ beneath\ grand-ducal\ coronet$

111C. Dish

MEDICI PORCELAIN FACTORY FLORENCE, CA. 1575–87

Imitation porcelain

Diam. 11½ in. (29.2 cm), D. approx. 1% in. (4.1 cm)

Marks (on back): [dome of Florence Cathedral] / •F•

Gift of Mrs. Joseph V. McMullan, and Fletcher Fund, 1946 46.114

PROVENANCE: perhaps Vincenzo Funghini, Arezzo;³⁹ [C. and E. Canessa, New York, until 1919; sold, for \$5,454.54 plus war tax, to Schiff]; Mortimer L. Schiff, New York (1919–d. 1931); his son, John Schiff, New York (1931–46; on loan to MMA 1937–46, on view 1937–41; his sale, Parke-Bernet, New York, May 4, 1946, no. 93, for \$4,800, to McMullan); Constance (Mrs. J. V.) McMullan (in 1946; given shortly after purchase to MMA in exchange for a Sienese maiolica plate)⁴⁰

EXHIBITIONS: "Maiolica from the Mortimer L. Schiff Collection," The Metropolitan Museum of Art, New York, January 15–February 27, 1938; "Masterpieces of European Porcelain," The Metropolitan Museum of Art, New York, March 18–May 15, 1949

LITERATURE: Canessa Collection 1919, no. 252; S. de Ricci 1927, no. 111, ill.; G. Liverani 1936, pp. 32–33, no. 32; Avery 1938, p. 13; Avery 1941, p. 232; Parke-Bernet 1946, no. 93, ill.; Avery 1949, no. 372; Le Corbeiller 1968, pp. 269, 270, fig. 1; Cora and Fanfani 1986, pp. 110–11; Alinari 2009, no. 20 (with bibliography)

CHINESE PORCELAIN HAS DIRECTLY INSPIRED THE DECORATION OF this marvelous dish, which is arranged in four concentric zones. The central medallion with a flower is circumscribed by a band of flowers on radiating stalks. Around this, the ornament recalls an oriental garden, with blossoming trees, flowers, trellis, two male figures in high hats, of somewhat theatrical appearance, an insect, and a sun and a moon, each with a smiling face. Eight flower-and-leaf motifs adorn the rim. This decoration is painted in blue under the glaze. On the back, the curving exterior of the sides bears five painted floral sprays, while at the center, the dome of Florence Cathedral, surmounted by a ball and cross, appears above the letter *F*.

Dish, warped in firing, sides curving down to slightly convex center, narrow, sloping rim, pronounced foot ring. Medici porcelain body, covered on front and back with whitish transparent glaze. Some wear and scratching to glaze. [Notes appear on page 359.]



Back with mark of Medici porcelain workshop



111D. Ewer

MEDICI PORCELAIN WORKSHOP FLORENCE, CA. 1575–87

Imitation porcelain
H. 8 in. (20.3 cm)
Marks (within foot ring): [dome of Florence Cathedral] / •F•
Gift of J. Pierpont Morgan, 1917 17.190.2045

PROVENANCE: Sir William Richard Drake, London and Oatlands Lodge, Weybridge, Surrey (by 1873, until d. 1890); his heirs (1890–96; sold Christie's, London, July 17, 1896, no. 43, as "property of a lady," for £304 10s., to Durlacher Brothers, London); John Edward Taylor, London (until d. 1905); his widow, Martha Taylor (d. 1912; sale, Christie's, London, July 1–4, 9–10, 1912, no. 136, for £1,312 10s., to Durlacher Brothers, London, perhaps on commission from Morgan); J. Pierpont Morgan, London and New York (1912–d. 1913); his son, J. P. Morgan, New York (1913–17; on loan to MMA 1913–16;⁴¹ given in his father's name to MMA)

EXHIBITIONS: "English and Continental Porcelain,"
Burlington Fine Arts Club, London, June 1873;
"Masterpieces of European Porcelain," The Metropolitan
Museum of Art, New York, March 18–May 15, 1949

LITERATURE: English and Continental Porcelain 1873, pp. 7, 16; Christie's 1896, no. 43; Christie's 1912, no. 136; Breck 1914, p. 56; G. Liverani 1936, pp. 27–28, no. 16; Avery 1941, p. 232; Avery 1949, no. 374; Standen 1964, p. 14, ill. no. 18; Metropolitan Museum 1983, p. 230, no. 66, ill.; Cora and Fanfani 1986, pp. 106–7; Metropolitan Museum 1987, pl. 119; Strouse 2000, p. 56, fig. 67; Alinari 2009, no. 24 (with bibliography); Valeriani 2010, p. 43; Metropolitan Museum 2012, p. 307, ill.

THE MAIN DECORATION HERE CONSISTS OF ORIENTALIZING flowers of various types, perhaps of Islamic rather than Chinese inspiration, with scrolling branches. 42 Beneath the spout, a single figure in *all'antica* costume stands with a fleur-de-lis suspended above each shoulder. The rim, handle, and spout all have arch-and-scale motifs. The painting, in dark blue, slightly blurred in parts, and with some outlining in blue-black, is under the glaze. Within the foot ring, the letter F is painted under a representation of the dome of Florence Cathedral.

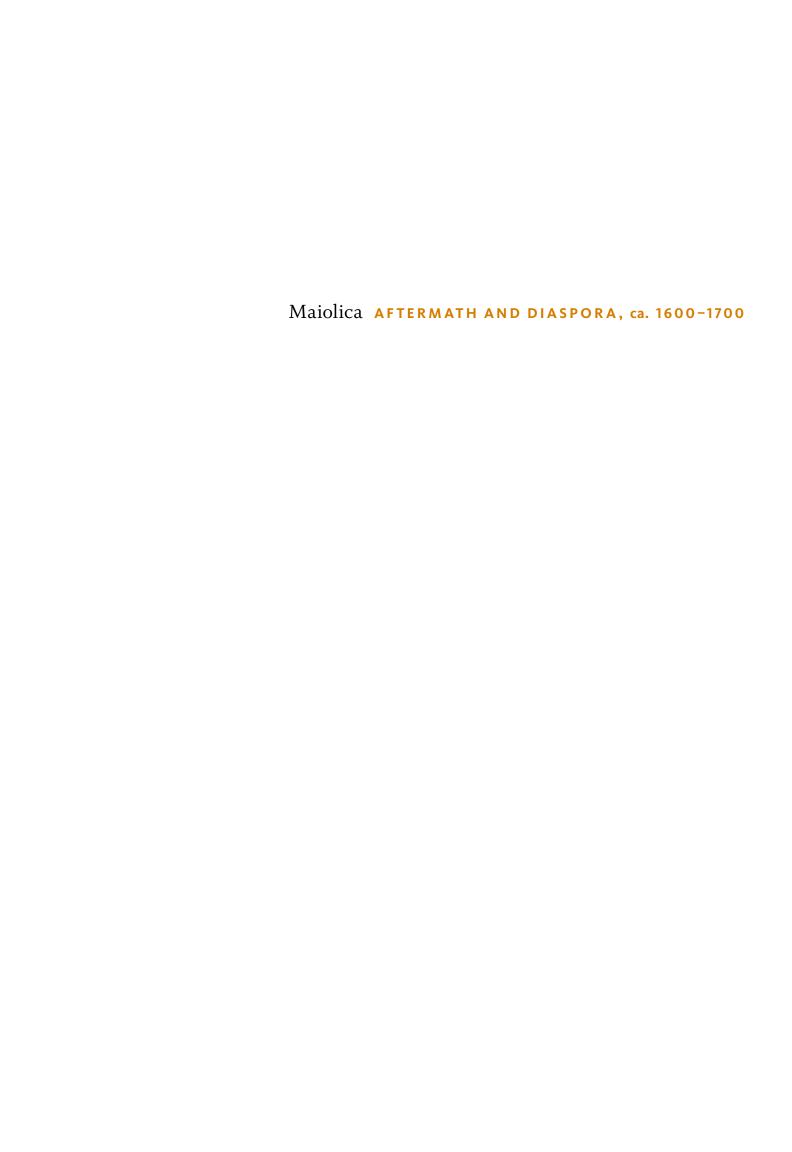
Ewer, of swelling oval form; reinforcing ridge at base of neck, which flares at rim; slightly splayed foot ring. Hexagonal spout spreading to form six foliate lobes fixing it to body. Overarching, scrolling handle fixed to shoulder, neck, and rim with finial at top. Medici porcelain body, covered on outside, inside, and underside with transparent glaze. Broken and repaired at rim. [Notes appear on page 359.]



Detail of underside with mark of Medici porcelain workshop







112A, B. Pair of jars

WORKSHOP OF THE MARMI FAMILY MONTELUPO, CA. 1597–1620

Tin-glazed earthenware

(A) H. 40½ in. (102.8 cm)

Marks (on back and side): [curved fishhook]

The Charles E. Sampson Memorial Fund, 1975 1975.63.1a, b

(B) H. 40¾ in. (103.4 cm)

Marks (on both sides): [curved fishhook]

The Charles E. Sampson Memorial Fund, 1975—1975.63.2a, b

PROVENANCE (A AND B): sale, Sotheby Parke Bernet, New York, February 27–March 1, 1975, no. 47, to MMA

EXHIBITION (A AND B): "Capolavori della maiolica rinascimentale: Montelupo 'fabbrica' di Firenze, 1400–1630," Palazzo Medici Riccardi, Florence, May 31–October 22, 2002

LITERATURE (A AND B): Yvonne Hackenbroch in Metropolitan Museum 1975, p. 292, ill.; Sotheby's 1975, no. 47, ill.; Hackenbroch 1976, figs. 1–3; Rasmussen 1984, p. 262; F. Berti 1997–2003, vol. 3 (1999), pp. 174–75; F. Berti 2002, pp. 291–96, nos. 71, 72, ill.; F. Berti 2004, pp. 55–58, figs. 22–24; Marmi 2005, ill. nos. 4, 5

fig. 97 Frontispiece from the manuscript of The Ceramist's Secrets, with the signature of Dionigi Marmi, the date 1636, and the fishhook mark used by the Marmi family.

Wellcome Library, London (Western Ms. 473)



MONTELUPO POTTERS IN THE SIXTEENTH AND SEVENTEENTH centuries made some very large jars indeed, which were intended for display and for the storage of wine. These two virtuoso examples, with their elaborate and sophisticated emblematic decoration, are among the most monumental maiolica objects ever produced in Italy.

The jars are painted with bands of ornament that incorporate female figures holding, among other objects, arms, trumpets, scales, and cornucopias. They are also enlivened by masks, garlands, vases of flowers, women issuing from brackets, trellises, and birds. Jar A, which has the more elaborate iconographical program, has a band around its middle with female figures holding up fleurs-de-lis and balls (the palle of the Medici family arms). Below them is another band of female figures that alternate with vases.2 Wearing mural crowns and standing on masks, these women hold scepters and various shields of arms, which can be interpreted with varying levels of certainty and seem to point to a Tuscan, Medicean iconography. Among them are a cross fusilly (perhaps the arms of the city of Pisa); a beaver head;³ the Medici arms; a lattice (perhaps the arms of the city of Pistoia); a lamb and flag (perhaps for the Arte della Lana, the wool guild of Florence); and a fleur-de-lis (a symbol of the city of Florence). The figure above the lower tap aperture holds two cornucopias, while a coroneted falcon grasping a Medici palla (ball) is painted above the lower tap protrusion. The lid of jar A features grotesque sphinx figures, birds, and vases; that of B is a replacement, from another, later jar.

Relatively recent purchases for the Museum's maiolica collection, these jars were acquired in 1975, at which time they were the subject of a detailed study by Yvonne Hackenbroch.⁴ She argued that they had been commissioned by Don Antonio de' Medici⁵ and executed after designs by Giulio Parigi, the pupil of Bernardo Buontalenti. Parigi, the principal architect and designer at the Medici grand-ducal court in Florence from 1608, was celebrated especially for his masque designs. Don Antonio, the putative son of Grand Duke Francesco I and his mistress, Bianca Cappello, lived from 1597 at the Casino di San Marco in Florence.⁶ Hackenbroch found later evidence that the device of a falcon holding a single Medici palla had been used by Don Antonio,⁷ and her hypothesis, although unsupported by hard evidence, may well be correct. 8 If so, the jars may have been made at the time Francesco was remodeling the house and gardens in the years after 1597.9 However, a slightly later date might be suggested by a jar dated 1619, formerly in the collection of Whitney Warren, that has a similar figure of a woman with a shield bearing the lily of Florence. 10

The curling fishhook that appears twice on each jar is the workshop mark of the Marmi family.¹¹ The Marmi, prominent potters in

Nos. 104A (top) and 104B (bottom)



Nos. 112A (left) and 112B (right)



Montelupo over several generations, were involved in 1614-17 in producing a series of pavements, after designs by Jacopo Ligozzi, for Marie de' Medici, queen of France. 12 In the next generation, Dionigi Marmi wrote a book of ceramic recipes, the manuscript of which is now in the Wellcome Library, London; the fishhook mark appears on its title page (fig. 97).¹³ A large jar of the same shape as those in the Museum, now in the South African National Gallery, Cape Town, bears arms that have been identified as those of the Marmi family themselves.¹⁴

(A and B) Large jar, with deeply flanged rim supporting domed lid. At front, a lion mask with hole to take a tap or stopper; below this, a projection to take a tap, now missing. On side, a scrolling handle supported by a satyr mask. Reddish earthenware, covered on outside with white tin glaze, on inside with translucent glaze, underside not glazed. Some wear and chipping overall, especially where taps were. [Notes appear on page 359.]

Detail of no. 112B

113A, B. Two pharmacy jars

ORIGIN UNCERTAIN, CA. 1620-80

Tin-glazed earthenware

(A) H. 23% in. (60 cm)
Inscribed (on scroll): Aqu[a]. Maluar[um]. (Water of Mallows)
Gift of W. B. Osgood Field, 1902 02.5.100

(B) H. 22% in. (58.1 cm)
Inscribed (on scroll): Aqu[a]. Lupulorum (Hop Water)
Gift of W. B. Osgood Field, 1902 02.5.101

PROVENANCE (A AND B): said to have belonged to an artist at Naples; [V. Ciampolini, Florence, until 1889; sold, as a pair of Abruzzi vases, April 24, 1889, for 500 lire, to Field]; Osgood Field (1889–d. 1900); his widow, Katherine Field (d. 1901; presented to MMA by their nephew, W. B. Osgood Field, in accordance with his uncle's wishes)

EXHIBITION (A AND B): "Genoa: Drawings and Prints, 1530–1800," The Metropolitan Museum of Art, New York, April 23–July 7, 1996

LITERATURE (A AND B): Pier 1911, no. 2186



Backs of nos. 113A (above) and 113B (opposite)

The front of each of these monumental Jars bears a sunburst containing the Sacred Trigram, the letters ihs , with a cross above the H and, below, a heart pierced with three nails. This emblem is an ancient Christian symbol representing the first three letters of the name of Jesus in Greek, Ihs^2 which in the Middle Ages was often interpreted as if Latin, $\mathit{iesus}\ \mathit{hominum}\ \mathit{salvator}\$ (Jesus, Savior of Mankind). It was adopted by the Jesuits with the addition of three nails representing the Passion of Christ; on these vases, it clearly appears as the emblem of the order. The Jesuit order grew rapidly (and internationally) after its foundation by Ignatius Loyola in 1534, and these magnificent jars were probably made for a house of that order.

Around the central motif, which stands out in golden yellow from the surrounding blue decoration, are painted floral garlands with birds and animals. On jar A, the sunburst motif is flanked by two torchbearing winged putti, while below them an inscribed scroll identifies the contents of the jar as water of mallows. The back of the piece is painted with a figure of a seminaked female, with towered hills behind her. She may perhaps be Venus and, if so, the figure of the goddess of love or indeed of any scantily attired woman might be thought surprisingly erotic for a house of the severe Jesuit order.

On jar B, the flanking putti turn away from the sunburst to grasp flowers, and the inscription indicates hop water as the intended contents. Mercury, holding his caduceus and with wings on his sandals, helmet, and wrists, is depicted on the back. Each jar has a band of scrollwork below the main zone of decoration and bands of floral scrollwork above it and around the neck.

The Museum has previously attributed the jars to either Genoa or Savona in Liguria. Blue-and-white decoration, in some degree reflecting the prestige of imported Chinese porcelain, was especially common on Ligurian maiolica in the seventeenth century. However, although the ornament is generally in the style employed in the seventeenth century in those cities and also at Albisola, near Savona,³ the shape is different from those most often found among Ligurian maiolica.⁴ These jars may therefore have been produced, as a special commission, by a Liguriatrained potter working elsewhere, in Rome, for instance.⁵

While the inscriptions indicate that the jars were intended for pharmaceutical use (both mallow and hops are still used in herbal medicines), these objects are unusual in their size and may have been intended as a pair to be displayed at ground level rather than to stand on a shelf with numerous other pharmacy jars. It seems likely that they were for an exceptionally splendid pharmacy, and one would suppose that other, more modest jars should exist. Nevertheless, no others



Nos. 113A (left) and 113B (right)



looking likely to belong to the same series and bearing the Jesuit emblem have yet been traced.⁶

The intended contents of these jars were herbal medical preparations that were probably generally available in appropriately large quantities.7

(A and B) Large jar, heavily potted, with ovoid body, neck flanged at rim, and broad, shallow foot ring. Handles modeled as grimacing masks and set on large, applied masks. At front of each jar, near bottom, applied mask with hole for tap. Horizontal glaze flaw on jar A, suggesting both bodies thrown in two parts and then joined. Earthenware, covered on inside and outside with thick, white tin glaze, extending partly beneath base. Some wear and chipping to both. Missing piece of rim restored (A); repairs to handles (B). Conservation done at MMA, 2013. [Notes appear on pages 359-60.]

114. Plate with hunting scene and arms of the Alarçon y Mendoza family

FRANCESCO GRUE OR CLOSE ASSOCIATE

CASTELLI, CA. 1640-50

Tin-glazed earthenware

Diam. 12½ in. (31.6 cm), D. 1¾ in. (4.3 cm)

Inscribed (on shield of arms): AVE MARIA • / GRATIA PLENA • (Hail Mary, full of grace)

Gift of Julia A. Berwind, 1953 53.225.68

PROVENANCE: Edward J. Berwind, The Elms, Newport, R.I. (probably ca. 1899–1901, until d. 1936); his sister, Julia A. Berwind, The Elms, Newport (1936–53)¹

LITERATURE: unpublished

THE CENTER OF THIS PLATE IS PAINTED WITH EPISODES OF A hunting expedition in a forest; huntsmen, both mounted and on foot, and dogs chase game that may be intended as foxes. The scene is somewhat awkwardly painted in the manner of hunt engravings by Stradanus and Antonio Tempesta, but no precise graphic source for it has been found.

In the rim, between narrow borders of ornament on a yellow ground, are naked figures—two holding a coroneted shield of arms and two with scrolling tails as well as various animals, all placed amid tight foliate scrollwork. The shield of arms at the top, incorporating the angelic salutation to the Virgin Mary,² indicates that the plate was made for a member of the Alarçon y Mendoza family, grandees of Spain, who were from 1526 marquesses of Valle Siciliana (part of the modern region of Abruzzo) and feudal overlords of the town of Castelli.

The family was actively involved over a long period as patrons of Castelli maiolica painters. Luciana Arbace has published a series of plates with their arms, some of which are impaled by Ruffo, a specific reference to the marriage in 1673 of Girolamo Alarçon y Mendoza and Lucrezia Ruffo dei Principi di Bagnara.³ She notes that the 1703 inventory of the family palaces records "sixteen plates of *istoriato* faience, made in Castelli, with black and gold frames,"⁴ which may possibly have included the Museum's plate. Armorial plates that might be part of the same set as the present one include three in Italian private collections.⁵

This plate and its close cognates are by, or very close in style to the work of, Francesco Grue, the greatest pioneer of maiolica painting during its flowering in Castelli in the late seventeenth and eighteenth centuries. Francesco was born in Castelli in 1618, the son of Marco Trua (the Trua family adopted the name Grue during Francesco's lifetime) and Margherita Cappelletti. His mother was a member of one of the major ceramic families of the town, and it has been thought likely that he trained in the workshop of her family. The key figure in the development of the distinctive Castelli style of *istoriato* painting, Francesco founded a dynasty of potters that lasted several generations. He died in 1673.

Although this plate is close stylistically to works attributed to Francesco from about 1640–45, when his individual manner was developing, specialist opinions differ concerning which works in this group are by Francesco himself and which by an associate. Carola Fiocco and Gabriella Gherardi attribute one of the plates with the Alarçon y Mendoza arms and a similarly painted hunting scene to Francesco himself, suggesting a date of around 1640–50; they characterize Francesco's youthful style as having a "somewhat rustic heaviness." However, another specialist in Castelli maiolica, Vincenzo De Pompeis,



attributes the Museum's plate to a painter "working at the same time as Francesco Grue, but cruder in his manner of painting." In any case, the plate serves to mark the transition from Renaissance maiolica to a new epoch of *istoriato* maiolica painting that was to flower in Castelli and elsewhere throughout the eighteenth century.

Plate, heavily potted, with broad, curving well, sloping rim; small foot ring. Earthenware, covered on front and back with white tin glaze. Edge chips. [Notes appear on page 360.]

115A, B. Pair of crowned eagles

PERHAPS WORKSHOP OF IPPOLITO ROMBALDONI, URBANIA PROBABLY URBANIA OR ROME, 1671

Tin-glazed earthenware

(A) H. 13% in. (34.1 cm)

Dated (in scrolling cartouche, on front and back): 1671

Bequest of Irwin Untermyer, 1973 1974.28.114

(B) H. 13% in. (33.3 cm)

Dated (in scrolling cartouche, on front and back): 1671

Bequest of Irwin Untermyer, 1973 1974.28.115

PROVENANCE (A AND B): sale, Sotheby's, London, May 14, 1963, no. 47; sale, Christie's, Geneva, April 26, 1972, no. 97, as from Caltagirone, Sicily, to Montanari; Irwin Untermyer, New York (until d. 1973)

LITERATURE (A AND B): Sotheby's 1963, no. 47, ill.; Christie's 1972, no. 97, ill. (as from Caltagirone, Sicily)



No. 115A

THE PLUMAGE OF THESE EAGLES, WHICH ARE ENTIRELY ornamental rather than functional, is painted on the front in yellow, orange, and purple and on the back in blue and purple. Their bases are decorated with foliate scrollwork in blue against a yellow ground on one side and a white ground on the other. The date 1671 appears twice on the base of each eagle in a scrolling cartouche surmounted by a shell. Rough foliage is painted on the flat upper surface of the plinth upon which the eagle stands.

The Museum has previously attributed these pieces to a maker in Caltagirone, Sicily, and assigned them, despite the inscribed date of 1671, to the nineteenth century. Nevertheless, their style and facture are entirely consistent with the date they bear.

The strongest stylistic analogies are with works made in Urbania, as Castel Durante was renamed by Pope Urban VIII in 1636, after the Duchy of Urbino had come under the direct control of the Papal States. Specifically, the pieces may be compared in coloring and style with examples made by and in the circle of the potter Ippolito Rombaldoni, the most significant maiolica painter working in the Marche in the seventeenth century. The scrollwork, for instance, resembles that found on the foot of a large vase signed by Rombaldoni and dated 1678, now in the Museo Bagatti Valsecchi, Milan. Since numerous potters from Castel Durante went to work in Rome, an alternative possibility is that the eagles were made there.

The crowned imperial eagle forms part of the Borghese coat of arms, and it is possible that these eagles have some connection with that great Roman family. If this were so, they might have originally been accompanied by the other Borghese heraldic creature, the dragon. Eagles and dragons appear on some of a series of rather earlier tiles that apparently come from the Palazzo Borghese in Rome (fig. 98).⁴ A similar crowned eagle is in the Musei Civici, Pesaro;⁵ it looks a little earlier and appears to be the cover of a very large vase.

(A and B) Two eagles, crowned, facing in opposite directions and standing on hollow, stepped circular plinths. On underside of each body, a hole made before firing to avoid explosion in kiln. Earthenware, covered on outside and within base with white tin glaze; rim of underside wiped clean of glaze. Some chipping and retouching. [Notes appear on page 360.]



Nos. 115A (left) and 115B (right)



fig. 98 Tile from the Palazzo Borghese, Rome. Probably Rome, ca. 1617–27. Tin-glazed earthenware. The Metropolitan Museum of Art, New York, Purchase, The Isak and Rose Weinman Foundation Inc. Gift, 2012 (2012.93)

116. Dish with Joseph and His Brothers

PROBABLY WORKSHOP OF THE CONRADE FAMILY FRENCH, NEVERS, CA. 1630–45

Tin-glazed earthenware

Diam. 17% in. (43.5 cm), D. 2% in. (5.4 cm)

Inscribed (on back in blue): LES FRERE' · DE · JIOSEPH / VENUS · A LUY · EN · EGIPTE / AU · GENESE XLII ·

(The brothers of Joseph came to him in Egypt in Genesis 42)

Gift of J. Pierpont Morgan, 1917 17.190.1804

PROVENANCE: Gaston Le Breton, Rouen (by 1892, until 1910; sold as part of the Le Breton collection to Jacques Seligmann for Morgan); J. Pierpont Morgan, London and New York (1910–d. 1913); his son, J. P. Morgan, New York (1913–17; given by him in his father's name to MMA)

LITERATURE: Rondot 1892, p. 118, pl. 9; Le Breton n.d. (by 1910), no. 19, ill.; Damiron 1926, vol. 1, pl. xIV, no. 67; Auchincloss 1990, ill. p. 78; Rosen 2009, pp. 161–62, figs. 176, 177; Leprince 2009, p. 72, ill. p. 74





THE INSCRIPTION ON THE BACK OF THIS DISH IDENTIFIES THE subject as an episode from the Old Testament story of Joseph.¹ Sold into slavery by his brothers when still a young man, Joseph rose to become a trusted governor in Egypt. At a time of famine in Canaan, the brothers traveled to Egypt to buy corn and appeared before Joseph, who recognized them although they did not know him. The scene is given a grand and complex urban setting, with classicizing buildings arranged on several levels connected by flights of steps. The bearded and enthroned Joseph, flanked by other old men, gestures toward his twelve brothers, who approach in attitudes of supplication.

The treatment of this subject is based on one of the woodcuts by Bernard Salomon in the successful little picture book, the *Quadrins historiques de la Bible* (*Historical Illustrations of the Bible*), first published in Lyon in 1553 (fig. 99). These small but convenient woodcuts were subsequently published with verse texts in numerous inexpensive editions in French, Italian, and other languages; they continued to be popular in maiolica workshops, in Italy and also later in France, for nearly a century after they were printed (see no. 69). Like Salomon, the painter here has made no attempt to add Egyptian "local color" to the scene.

This dish and the following two pieces represent the expansion of Italian Renaissance maiolica into France. From early in the sixteenth century, Italian maiolica potters were active in the great commercial center of Lyon, which had a large community of merchants from their homeland. From 1512, potters described as "Florentine" are recorded to have been working in Lyon, and their products, especially pharmacy jars, display ornament similar to that found on pottery from Montelupo, near Florence.² Subsequent documents indicate the presence in Lyon of potters from both Liguria and Faenza. The earliest known marked piece of French *istoriato* maiolica is an example in the British Museum, London, with another Old Testament subject (Aaron's Rod) also copying Salomon, which was initialed by Gironimo Tomasi of Urbino, marked as made in Lyon, and dated 1582 (see no. 69).³

Yet the center that was most crucial in diffusing the techniques and style of Italian maiolica in France was not Lyon but Nevers, which was ruled from 1588 by a branch of the Italian Gonzaga family. *Istoriato* was being made there by 1589, the date marked on an oval dish in the Musée du Louvre, Paris, painted with the figure of Galatea, which is

fig. 99 Bernard Salomon, Joseph and His Brothers, from Biblia Sacra . . . Lugduni. Lyon, 1554, also used in the Quadrins historiques of 1553. Woodcut. Bibliothèque Municipale de Lyon (Rés. 389453)



inscribed, in a mixture of Italian and French, FESI A NEVRS.⁴ The family of the Conrades (originally Conradi, from Liguria) ran the most important workshop for a long period. In 1644 Antoine Conrade of Nevers, still described as *gentilhomme italien* (gentleman from Italy), was appointed Fayencier Ordinaire de Sa Majesté (Faience-Potter of His Majesty) by King Louis XIII. Nevers therefore was truly the cradle in which the French *faïence* (tin-glazed earthenware) industry was nurtured.⁵

The present piece belongs to a group of large wares with Old Testament subjects, many taken from the story of Joseph, that are all inscribed on the back. Some of them may be from a single narrative series. However, two plates, in the British Museum and the Herzog Anton Ulrich Museum, Braunschweig, both illustrate the same subject, Joseph Feasting with His Brothers, so must surely come from different services. Both are dated 1641, which gives an approximate (although surprisingly late) date for the production of this group of dishes.

Recent studies have established that all or most of these pieces are by a single painter, who was probably operating

within the workshop of Antoine Conrade.⁹ Most of the inscriptions, which are in a distinctive handwriting, probably that of the painter, are in French, but a few are in a mixture of Italian and French¹⁰—and, on some, in such defective French that it seems likely the writer was an Italian rather than a native speaker.

Thanks to the gift in 1917 from John Pierpont Morgan Jr. of the large and wide-ranging collection his father had bought en bloc seven years earlier from the French scholar-collector Gaston Le Breton of Rouen, the Museum has a superlative collection of French faience, including examples such as this one, which illustrate the Italian origins of the use of the technique in France.¹¹

Large dish, slight central depression within curving well, broad, sloping rim, thick foot ring. Earthenware, covered on front and back with white tin glaze. Restored rim fragments between ten and one o'clock and between six and nine o'clock. Conservation done at MMA, 1993. [Notes appear on page 360.]

117. Basin or dish with The Gathering of Manna

PROBABLY WORKSHOP OF THE CONRADE FAMILY PROBABLY FRENCH, NEVERS, CA. 1620–45

Tin-glazed earthenware $19\% \times 25 \times 2\% \text{ in. } (50.5 \times 63.5 \times 6.4 \text{ cm})$ Mark (on back, near edge): af 18¹ Gift of V. Everit Macy, in memory of his wife, Edith Carpenter Macy, 1927 27.97.26

PROVENANCE: Sir Andrew Fountaine (until d. 1753); his heirs, Fountaine collection, Narford Hall, Norfolk (1753–1884; Fountaine sale, Christie's, London, June 16–19, 1884, no. 205, for £252, to W. H. Tuck); V. Everit Macy, New York and Tannersville, N.Y. (probably 1909, until 1927; on loan to MMA 1909–27)

EXHIBITION: "Arts of the Italian Renaissance," The Metropolitan Museum of Art, New York, May 7–September 9, 1923

LITERATURE: Fountaine family inventory, 1835, no. 1 or 7, Narford Hall, Norfolk (published in Moore 1988, pp. 439, 440); Christie's 1884, no. 205; *Arts of the Italian Renaissance* 1923, no. 127, ill.; Avery 1927, pp. 166, 168, fig. 3; Ballardini 1938, p. 52, fig. 49; Leprince 2013, pp. 22–23, figs. 8–10



fig. 100 Bernard Salomon, The Gathering of Manna, from Biblia Sacra... Lugduni. Lyon, 1554, also used in the Quadrins historiques of 1553. Woodcut. The Metropolitan Museum of Art, New York, Rogers Fund, 1917 (17.67)

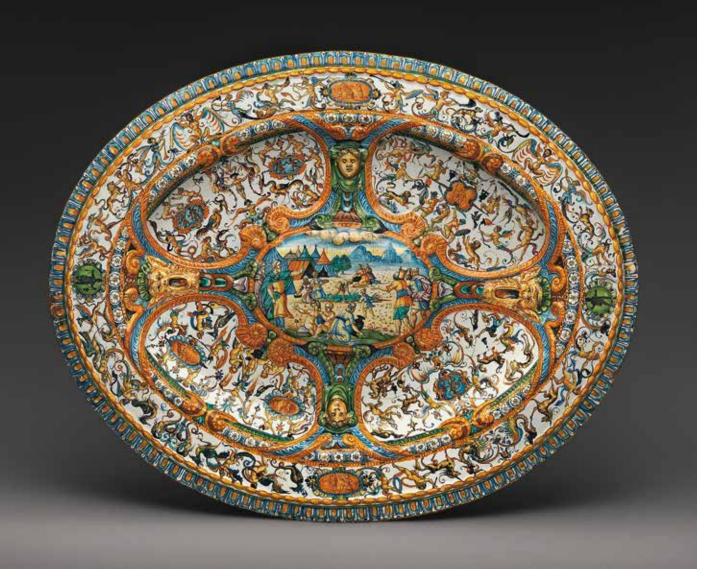
THIS IMPOSING BASIN RAISES INTERESTING, AND AS YET ONLY partly solved, questions about the passage of top-of-the-market Italian maiolica from Italy to France in the first half of the seventeenth century.

In the center is a scene of the Israelites gathering manna, which falls like rain from clouds, while on the left, Moses gestures at the miracle. The relief decoration on the front is picked out in color; between and around it are grotesques that incorporate monsters, men fighting lions, satyrs, half-human figures, animals, fictive cameos, and birds. On the reverse, painted waves of the sea with gamboling dolphins and strapwork including fleurs-de-lis surround a foot ring with a reclining sea- or river-god holding an upturned vase.

The story of how the Israelites, led by Moses on their journey out of Egypt, were fed by the miraculous food manna is from Exodus.² The source, perhaps indirect, of the scene here was a woodcut by Bernard Salomon published in the *Quadrins historiques de la Bible (Historical Illustrations of the Bible*; Lyon, 1553) and also used in the larger Bibles printed at Lyon at about the same time (fig. 100; see also no. 116).

Until very recently, this monumental basin was assumed in the Museum and by all scholars to have been made in Urbino. It is to the credit of the French scholar Camille Leprince to have recognized that, despite its resemblance to the Museum's two Amadis basins (no. 104), this piece is actually French.³ While the strapwork and fleurs-de-lis on the Amadis basins are executed in relief, the corresponding ornament on the back of this basin is painted. In addition, the Manna basin is also notably heavier and more thickly potted. Finally, and most revealingly, although the molded decoration on all three pieces is similar in structure, the overall dimensions of the present object and every detail of its molding are more than five percent smaller. For instance, the distance here between the noses of the shouting satyrs is about 151/4 inches, whereas on the Amadis basins it is 1614 inches. These differences lead to the conclusion that the present basin was very probably formed directly by molding from an Urbino basin made from the same mold as the Amadis ones; the difference in size is a result of the shrinkage of the clay after molding and in firing.

In 1885 the Victoria and Albert Museum, London, acquired an oval basin (figs. 101, 102) that had been sold the previous year at the auction of the Fountaine collection and that would seem to be from the same mold as the Metropolitan Museum's two *Amadis* basins. ⁴ Made in Urbino sometime after 1560 and probably in the Fontana workshop, that piece has at its center the same scene as the present basin. Most of the Fountaine collection, including no doubt the Victoria and Albert Museum's basin, had been acquired in the first half of the eighteenth century by Sir Andrew Fountaine, who died in 1753. Since Fountaine











figs. 101, 102 Probably workshop of Orazio Fontana, Basin (front and back) with The Gathering of Manna. Urbino, ca. 1560–70. Tin-glazed earthenware. Victoria and Albert Museum, London (17-1885)

made numerous acquisitions in France, the Museum's basin and the London example may have been acquired by him in Paris together. The one now in London may possibly have already been in France in the second quarter of the seventeenth century, so it is interesting to speculate that the Museum's basin might have been molded directly, and its central design copied, from the London basin and that they subsequently remained together until acquired by Fountaine. However, the details of the painted ornament differ both front and back: in particular, the marine figure in the center of the reverse of the Victoria and Albert's basin is a female nereid, not a male deity. Could the Museum's basin have been made to create a pair with the one now in London? The exact relationship of the two basins remains tantalizingly uncertain.

The painting, recognizable by the distinctive spiraling clouds, seems to be the work of a maiolica artist who was active in the Conrade workshop in Nevers around 1630–45 and who probably painted the Museum's dish with Joseph and His Brothers (no. 116). The sea-themed painting on the reverse is similar to that on some works belonging to others painted by him.⁵ Another molded oval dish, which has recently emerged on the Paris art market and been studied by Leprince, has an identical arrangement of ornament and the same scene in the center.⁶ It is, however, painted entirely in blue in a manner reminiscent of some works marked as produced in the Conrade workshop.⁷

Leprince observes that, at the time the present basin was most likely made, Italian sixteenth-century maiolica was actively collected by Cardinal Mazarin⁸ and perhaps by others in his circle; this basin may therefore have been intended for that market. Whether it was sold deceptively as a sixteenth-century Italian object or, more honestly, commissioned to accompany an existing Urbino basin (perhaps the one now in the Victoria and Albert) or to replace one that had been broken is a matter of speculation.

Oval basin, heavily made, with molding in relief. Central convex compartment flanked left and right by grotesque shouting-satyr masks, top and bottom by face masks with protruding, rounded ears and towel suspended below. Four surrounding compartments bordered by scrolling bands in relief; beading and gadrooning on edge. Thick, oval foot ring on back. Earthenware, covered on front and back with white tin glaze, heightened by white applied with brush. Foot ring drilled for suspension. Some chipping to edge. [Notes appear on page 360.]

118. Plate with two lovers

PERHAPS WORKSHOP OF THE CONRADE FAMILY FRENCH, NEVERS, 1644

Tin-glazed earthenware
Diam. 9¼ in. (23.5 cm), D. 1 in. (2.5 cm)
Inscribed (on back, in purple): May / 1644
Gift of J. Pierpont Morgan, 1917 17.190.1801

PROVENANCE: Gaston Le Breton, Rouen (until 1910; sold as part of the Le Breton collection to Jacques Seligmann for Morgan); J. Pierpont Morgan, London and New York (1910–d. 1913); his son, J. P. Morgan, New York (1913–17; given by him in his father's name to MMA)

LITERATURE: Le Breton n.d. (by 1910), no. 27, ill.; Cox 1944, vol. 1, p. 376, fig. 557; McNab 1987, pp. 12, 14, 37, no. 8, fig. 8; Leprince 2009, p. 66, ill. p. 65; Rosen 2009, p. 193, figs. 262, 263

THIS PRETTY LITTLE PLATE IS PAINTED WITH A SCENE OF TWO lovers sitting beneath a pair of trees, the man embracing the woman as she plays a lute. They rest on what may be meant as a promontory or island, with water and distant buildings in the background. The border is decorated with grotesques that include fantastic creatures, both with and without wings, two of which hold musical instruments and one an open book. Radiating wavy lines divide the back into four segments, each containing a floral motif; the words *May 1644* at the center are encircled by a band containing circles and crosses.¹

Although the romantic scene is redolent of spring, it is not clear if *May* refers to the subject or the date of production of the plate; it might refer to both. If it is a representation of the amorous activities associated with the month of May, the plate may have been part of a set of Activities of the Months, such as the small oval series engraved by the sixteenth-century printmaker Étienne Delaune.²

The attribution of the plate to the Conrade workshop in Nevers is plausible but not corroborated by direct relationship to any marked piece,³ and the pieces of this period marked as made in that workshop are painted in blue in a different style.⁴ Nor does this plate have any relationship in style to the two preceding items in this volume (nos. 116 and 117), here attributed to the Conrade workshop. There were other maiolica artisans active in the city, including Nicolas Estienne, who was recorded in Nevers in 1638 as working in "l'art de la majorie" (an unusual use of the word *maiolica* for France at this date),⁵ and Denis Lefebvre, by whom three initialed works are known.⁶ Despite advances in knowledge of seventeenth-century Nevers pottery through the recent work of French scholars, it is only for the Conrade workshop that we yet have any real understanding of the range of its production.

Flattish plate, shallow depression, sloping rim. Earthenware, covered on front and back with thick, glossy tin glaze. Three long kiln scars near edge. Minor fills and retouching to rim. Hole for suspension drilled in foot ring postfiring. [Notes appear on page 360.]





INTRODUCTION

- Bologna 1972; Syson and Thornton 2001, pp. 75–76,
 135–81; Wilson 2003b.
- 2 When, in 2011, the Royal Academy wanted to elect the successful English potter Grayson Perry, who had won the prestigious Turner Prize for art, it was obliged to classify him, absurdly, as a printmaker.
- 3 Rasmussen 1989, no. 62. For a summary of subsequent research on the identity of Giovanni Maria, see Thornton and Wilson 2009, vol. 1, p. 364.
- 4 This is evident from the sequence of dated pieces in Ballardini 1933–38.
- 5 Rackham 1940, no. 307; Wilson 2003b, pp. 45-46.
- 6 Rasmussen 1989, nos. 66, 67, and pp. 246–51; Thornton and Wilson 2009, vol. 1, pp. 230–36.
- 7 The letter, dated November 15, 1524, is in the Archivio di Stato, Mantua; quoted in Palvarini Gobio Casali 1987, pp. 211–12, n. 29; Thornton and Wilson 2009, vol. 1, pp. 231, 234, n. 8. For a discussion of the words cosa da villa, see "Italian Maiolica Painting: Composing for Context" by Luke Syson in this volume.
- 8 For the status and uses of maiolica for Renaissance Italians, see Syson and Thornton 2001, especially pp. 182–228; also, among recent studies, Watson 2001; Ajmar-Wollheim and Dennis 2006; Bayer 2008; Sani 2012.
- 9 Goldthwaite 1989 analyzes maiolica as an index of a developing culture of consumption.
- 10 The documents published by Marco Spallanzani in 2006 show that Manises was overwhelmingly the preferred source for Florentine agents and their clients. However, a fragment with the arms of the Cavalcanti of Florence, found at nearby Paterna (Spallanzani 2006, p. 190), suggests that similar wares were also made there. See also Ray 2000b, p. 58.
- 11 The export of Spanish lusterware to the Low Countries is documented not only by archaeology but also by paintings, the best-known instance being the ivy leaf *albarello* in Hugo van der Goes's *Portinari Altarpiece* in the Uffizi Gallery, Florence.
- 12 See the works cited by Spallanzani 2006, p. 15.
- 13 Ibid., pp. 9, 328, doc. no. 4.
- 14 Ibid., p. 13.
- 15 Ibid., p. 12. Spallanzani's exemplary study, the basis for the account here, contains a corpus of known armorial examples, including all those in the Metropolitan Museum.
- 16 See ibid., pp. 82–83, 92, on the stress experienced by the staff of the Datini office in Valencia in dealing with the Manises potter Asmet Zuleima.
- 17 Ibid., p. 4.
- 18 L. Alberti 1550, fol. 85v, cited by Wilson 1996a, p. 35.
- 19 The 1386 document cited above, one of the earliest in Spallanzani's survey, uses the expression scodelle dipinte di Malicha, i.e., Málaga (rather than Majorca) bowls, which perhaps provides support to the idea of a linguistic misunderstanding.
- 20 In British English and sometimes in American English, the spelling majolica is reserved for the nineteenth-century wares, very approximately resembling those of the Renaissance, made by Minton's of Stoke-on-Trent and other firms; these are, for the most part, not tin-glazed.
- 21 Spallanzani 2006, pp. 20–21, 78.
- 22 Syson and Thornton 2001, fig. 163, and Spallanzani 2006, p. 127, fig. 14, illustrate a painting showing topiary-cut evergreen trees in Valencian lusterware pots on the balcony of a mid-fifteenth-century Florentine house. For basil pots, see Ray 2000a.

- 23 Spallanzani 1986; Spallanzani 2006, pp. 151–66.
- 24 Spallanzani 2006, pp. 158–59, figs. 21a–c.
- 25 Spallanzani 1986, p. 165. There is some uncertainty as to when this design was introduced, for which see Ray 2000b, p. 73; Spallanzani 2006, pp. 132–33.
- 26 MMA 56.171.67-.163, bought in 1956 from the William Randolph Hearst collection with funds provided by John D. Rockefeller Jr. See Randall 1957; Husband 1970; "Valencian Lusterware" 1970. For documentation of individual examples, see Spallanzani 2006, pp. 181-223. See also Marino Marini in Paolozzi Strozzi and Bormand 2013, pp. 492-93.
- The object most emblematic of the conquest by Italian potters of the top of their home market is a vase, now in the Detroit Institute of Arts, that imitates Valencian lusterware both in form and ornament and is painted with the arms of Medici dimidiated impaling Orsini. It was probably made for Lorenzo de' Medici and/or his wife, Clarice Orsini, sometime after their marriage in 1469. See Dora Thornton in Bayer 2008, no. 1; Wilson 2013a, pp. 12–13; Timothy Wilson in Wilson, Simons, and Darr 2013, no. 9.
- 28 The various European tin-glaze traditions, such as those in Spain (Hispano-Moresque), France and Germany (faience), the Netherlands (Delft), and England (delftware), are versions of the same technique.
- 29 In his *Three Books of the Potter's Art*, Cipriano Piccolpasso's use of the term "Flanders tin" reflects the fact that the trade was controlled by merchants in the Low Countries, especially Bruges; see Piccolpasso 1980, vol. 1, fol. 24v, vol. 2, p. 54. Vannoccio Biringuccio states of tin ore, "Although I have never seen [tin] ore, for apparently it is engendered in few places, still, according to what I have heard from experienced men, the best and the most abundant that is found in the provinces of Europe is that which is mined in England; and I have also heard that it is found in certain places in Flanders, in Bohemia, and in the Duchy of Bavaria, but I am not able to list these exactly because of the strangeness of the names and places." Biringuccio 1990, p. 60.
- 30 Hallett 2010.
- 31 For a lucid account of the tin-glaze tradition by an eminent practitioner, see Caiger-Smith 1973.
- 32 Biringuccio 1990, p. 392. Disegno, the word translated as "design," might equally mean "drawing."
- 33 G. Berti and Tongiorgi 1981.
- 34 Ray 2000b, p. 7.
- 35 Ibid., pp. 5-7.
- 36 Caiger-Smith 1991, pp. 89–93, listing known examples.
- 37 The facsimile edited by Ronald Lightbown and Alan Caiger-Smith (Piccolpasso 1980) has been reissued (2007) in a handsome and affordable edition by the publishers of Revue de la céramique.
- 38 Piccolpasso 1980, vol. 1, fol. 56v, vol. 2, p. 101.
- 39 Caiger-Smith 1991.
- 40 Piccolpasso 1980, vol. 1, fol. 49r, vol. 2, p. 90.
- 41 Wilson 1996a.
- 42 G. Liverani 1937; Gaimster 1999; Wilson 2007b (with bibliography).

ITALIAN MAIOLICA PAINTING: COMPOSING FOR CONTEXT

Giovanni Pontano, Eridanus, book 1, 40 (Pontano 1948, p. 413). I am grateful to Caroline Elam for her translation and her extremely useful analysis of this

- passage. In Syson and Thornton 2001, p. 223, Dora Thornton, the primary author of the chapter, cites this poem as part of her pioneering treatment of maiolica. Her consideration of maiolica pieces as works of art followed the equally transformative essay by Richard Goldthwaite (Goldthwaite 1989). Recent synthetic treatments of maiolica include Simons 2013; Wilson forthcoming.
- 2 For which word see Benporat 2001, p. 94, citing Giovanni Pontano, *De Conviventia*, in Pontano, *Opera*, Venice, 1518.
- Instructions in his architectural treatise of 1471.
 L. B. Alberti 1988, p. 152; cited by Welch 2005, p. 125.
- 4 Welch 2005, p. 147.
- 5 Ajmar-Wollheim and Thornton 1998; Syson 2008.
- 6 The word istoriato must have been commonplace by the time it was used—in 1577—to describe certain wares inherited by Virginia, daughter of Orazio Fontana. See Negroni 1998, p. 106.
- 7 Vasari 1878–85, vol. 6 (1881), p. 581; cited by Syson and Thornton 2001, p. 214. "The vessels from those days that have been found filled with the ashes of their dead are covered with figures incised and washed in with one color in any given area, sometimes in black, red or white, but never with the brilliance of glaze nor the charm and variety of painting that has been seen in our day."
- 8 Campori 1870, p. 34.
- 9 A calculation shared with Syson and Thornton 2001, pp. 200, 274, nn. 99, 100.
- 10 For banquet souvenirs, see Benporat 2007, p. 80; for disposable packaging, see Shaw and Welch 2011, p. 254.
- 11 Maryan W. Ainsworth in Ainsworth and Christiansen 1998, no. 2.
- 12 Goldthwaite 1989.
- 13 Ballardini 1923, p. 46.
- 14 Donatone 1972, p. 87.
- 15 Campana 1946, p. 65; Ajmar-Wollheim 2003, pp. 56–57.
- 16 Ausonius, Epigrams II. The passage continues as follows: "whereas he used to lay his rustic trays with jeweled cups, thus mingling wealth and poverty together. To one who asked his reason he replied: 'I, who am king of Sicily, was born a potter's son."
- 17 Juvenal, Satire 6.342–45; Plutarch, Parallel Lives, "The Life of Numa" 8.8 ("the least costly gifts"); Pliny the Elder, Natural History 35.46.
- 18 Giovio 1597, p. 69; paraphrased by Campori 1863, pp. 8–9.
- 19 Spallanzani and Gaeta Bertelà 1992, p. 134.
- 20 Ray 2000b, p. 7.
- 21 Spallanzani 2006, pp. 4-5.
- 22 Ray 2000b, p. 58.
- 23 Guasti 1902, p. 324.
- 24 Busti and Cocchi 2014, p. 93.
- 25 Albarelli, B. Bonini, and C. F. Bonini 1936, pp. 110–11.
- 26 Busti and Cocchi 2014, p. 91.
- 27 Ibid., p. 96, citing Balzani and Cutini 2013.
- 28 Cora and Fanfani 1986, p. 15. It is likely, too, that imported Chinese porcelain was owned by Lorenzo de' Medici, Duke of Urbino, who in 1516 paid for leather cases to be made for "dua vaxi di porcellana, per la credenza" (two porcelain vessels, for the credenza). See Spallanzani 1994, p. 143.
- 29 Boccaccio 1985, p. 545 (Day 6, Novel 10); cited by Strocchi 1932, p. 35.
- 30 Cora and Fanfani 1986, p. 15.
- G. Liverani 1936, p. 47, doc. no. 7; Spallanzani 1994,
 p. 69.

- 32 Cora and Fanfani 1986, p. 14.
- 33 Campori 1879b, pp. 23-24.
- 34 Ibid., p. 21.
- 35 Palvarini Gobio Casali 2014, p. 21.
- 36 As tentatively suggested by Spallanzani 1994, pp. 54-55.
- 37 Ciaroni 2004c, p. 39 and fig. 49.
- 38 Welch 2005, p. 156; Shaw and Welch 2011, pp. 58–59.
- 39 Shaw and Welch 2011, pp. 59, 71, n. 38. See also, for production, Goldthwaite 1989, p. 8.
- 40 Campori 1879b, pp. 15-16.
- 41 Bombe 1928, p. 19.
- 42 Mazzi 1898, pp. 86, 273; Mazzi 1900, p. 304.
- 43 Mazzola 1993, p. 11.
- 44 Rasmussen 1984, nos. 137, 140. These are not mentioned in the useful survey in Higgott 2003, especially pp. 64–68, which lists several frames that could date to the late sixteenth century, but whose authenticity is somewhat dubious.
- 45 Ajmar-Wollheim and Thornton 1998.
- 46 This assumption runs through Crépin-Leblond and Ennès 1995.
- 47 However, Hess 2002, p. 17, n. 15, proposes that "the Italian word for . . . a table service as well as for the sideboard on which it would have been displayed, signified the owner's monetary worth, or 'credit,' hence *credenza*."
- 48 Waddy 1990.
- 49 Ibid., p. 36.
- 50 Biganti 2002, p. 78, doc. no. 439.
- 51 These may reflect the appearance of the "20 piateloni grandi da Credenza bianchi" (20 large white dishes from the credenza) found in the Faenza workshop of Virgiliotto Calamelli in 1556, the only such nomenclature I have been able to trace. See Grigioni 1934, p. 143.
- 52 Varriano 2009, p. 162.
- 53 Ray 2000b, pp. 60-61.
- 54 Spallanzani 2006, pp. 73-74, doc. no. 309a, b.
- 55 Goldthwaite 1989, p. 19.
- 56 Spallanzani 1994, p. 41.
- 57 Motture and Syson 2006, especially pp. 274-75.
- 58 Mallet 2012, p. 95.
- 59 Document discovered by Sabine Eiche and first published in Spallanzani 1994, p. 129; analyzed in Mallet 1998a, pp. 33–37; Mallet 2007b, p. 27. The pope always sat alone, with the cardinals placed on a level below. See Di Schino and Luccichenti 2007, pp. 146–47, citing Agostino Patrizi Piccolomini, Caeremoniale Romanorum, 1519. Piccolomini was master of ceremonies for Popes Pius II, Sixtus IV, and Innocent VIII.
- 60 Mallet 1998a, pp. 33–37; Mallet 2007b, p. 27. The opposite view is championed in Crépin-Leblond and Ennès 1995. Thornton and Wilson 2009, vol. 1, p. 232, suggest that the variety of size and form in the service given to Isabella d'Este "may have been calculated to provide variety within overall visual unity on a credenza."
- 61 Wilson 1987a, p. 113.
- 62 Holberton 1990, p. 167.
- 63 Syson and Thornton 2001, p. 31.
- 64 Lillie 2005, p. 133.
- 65 First published by Palvarini Gobio Casali 1987, pp. 211–12, n. 29; Thornton and Wilson 2009, vol. 1, pp. 231, 234, n. 8.
- 66 Lillie 2005, p. 2.
- 67 Holberton 1990, p. 108.
- 68 Wilson forthcoming.
- 69 Spallanzani 1984, pp. 381–82.
- 70 Ciaroni 2004b, pp. 190–91, doc. no. 11.
- 71 Spallanzani and Gaeta Bertelà 1992, p. 175.
- 72 Zauli Naldi 1942, p. 80.
- 73 Pazzi 1933; Zaniboni 1987.
- 74 Boccaccio 1985, p. 767 (Day 9, Novel 5).
- 75 Built in the late 1530s, decorated by 1542, now demolished. Holberton 1990, pp. 127–28.
- 76 Mallet 1981, especially p. 167; see also Rebecchini 2002, pp. 175–76.
- Ravanelli Guidotti 2004b, pp. 58–59; Dennis 2006, especially p. 242.

- 78 Ajmar-Wollheim 2003.
- 79 Vasari 1878–85, vol. 6, p. 581.
- 80 Syson and Thornton 2001, pp. 249-50.
- 81 Ibid., p. 260.
- 82 Da Messisbugo 1549 (reprint, da Messisbugo 1992); Scappi 2002 (facsimile reprint; first published Venice, 1570). See also Di Schino and Luccichenti 2007; Krohn 2015.
- 83 Grieco 2006, pp. 249–50.
- 84 Hollingsworth 2004, pp. 19–23.
- 85 Di Schino and Luccichenti 2007, pp. 159-64.
- 86 Varriano 2009, p. 161.
- 87 Ibid., citing de Montaigne 1903, vol. 2, pp. 85–87.
- 88 Varriano 2009, pp. 101-5.
- 89 Mallet 1981, especially pp. 162-63.
- 90 Spallanzani and Gaeta Bertelà 1992, p. 176. Kept in "una chassa d'albero riquadrata all'anticha" (a wooden chest paneled in the antique form) in the "camera della chucina" (chamber [adjoining] the kitchen).
- 91 Rossi 1889
- 92 Negroni 1998, p. 114.
- 93 Piccolpasso 1980, vol. 1, fol. 11v, vol. 2, pp. 32-33.
- 94 Spallanzani 2006, p. 112, doc. no. 459.
- 95 Da Messisbugo 1992, p. 24.
- 96 Di Schino and Luccichenti 2007, p. 159.
- 97 Brody 2000, especially pp. 44-45.
- 98 Among the details given by Messisbugo (1992, p. 31) concerning the outdoor fish feast hosted by Ippolito d'Este (then bishop of Milan, later cardinal) on May 20, 1529, at the delizia Belfiore, we learn that individual piattelletti were used for salad: fifty-four for "insalata di sparagi [asparagus]," for example. Fifteen piatti were used to serve all the other foodstuffs. For salads served on small individual plates, see Piccolpasso 1980, vol. 1, fol. 11v, vol. 2, pp. 32–33.
- 99 Sotheby's, New York, January 29, 2016, no. 448.
- 100 Spallanzani and Gaeta Bertelà 1992, p. 107.
- 101 Ray 2000b, p. 61, n. 2.
- 102 Piccolpasso 1980, vol. 1, fol. 12v, vol. 2, p. 36.
- 103 Lydecker 1987, pp. 308, 310.
- 104 Guasti 1902, pp. 458-59.
- 105 Piccolpasso 1980, vol. 1, fol. 11r, vol. 2, pp. 30–31. For maiolica birth sets, see in particular Musacchio 1999, pp. 91–123.
- 106 Spallanzani 2006, p. 415, doc. no. 147.
- 107 Ibid., p. 416, doc. no. 152.
- 108 Spallanzani and Gaeta Bertelà 1992, p. 107.
- 109 See, for example, D. Ferrari 2003, pp. 257-60, reporting the celebrated 1540-42 Martelli inventory of goods belonging to the Gonzaga in Mantua. Items include (strangely on its own) "una piadenella da insalatte con svaza a spichii, dorata" (a small salad dish with space for cloves[?], gilded).
- 110 Brody 2000; the inventory is published on p. 44. For recent bibliography and the locations of surviving pieces, see Timothy Wilson in Wilson, Simons, and Darr 2013, no. 17.
- 111 Christie's, London, May 24, 2011, no. 30.
- 112 Christie's, London, July 5, 2004, no. 238.
- 113 Ciaroni 2004b, p. 227, doc. no. IX.356; see also Ciaroni 2004c.
- 114 Campori 1879b, p. 12.
- 115 Ibid., pp. 22-23.
- 116 Ibid., p. 25.
- 117 See Syson and Thornton 2001, pp. 250–60; Mallet 2007b, especially pp. 10–45.
- 118 See, for example, the letter from Giovanni Antonio Flaminio ("De laudibus Urbis Faventiae") to Cardinal Pucci in 1536; Ballardini 1919, p. 61.
- 119 Zauli Naldi 1942, especially p. 85.
- 120 Vasari 1878–85, vol. 6, p. 581.
- 121 Caro 1957–61, vol. 3 (1961), p. 147, quoted at length in Clifford 2012, pp. 96–97.
- 122 Campori 1879a, pp. 215–16; Gere 1963, especially p. 306, n. 5.
- 123 Negroni 1998, p. 115.
- 124 Ibid., p. 114.
- 125 Pérez de Tudela Gabaldón 2010, especially p. 1594, n. 106.
- 126 It is sometimes thought that the two permanent

credenzas commissioned between 1590 and 1600 for the Antiquarium in Munich by Wilhelm V, Duke of Bavaria, were intended for a service made for his predecessor, Albrecht V, in Faenza in 1576, but, though this is what is displayed today, proof that this was always the idea is lacking. See Ottomeyer 2002, pp. 69–70, for a contrary view.

COLLECTING ITALIAN RENAISSANCE CERAMICS AT THE METROPOLITAN MUSEUM OF ART

- 1 For an overview of the history of maiolica collecting, see Wilson 2007a. For maiolica collecting in America, see Walker 2001; Vignon 2009; Riccetti 2010b; Riccetti 2012. The most useful general history of the Metropolitan Museum is Tomkins 1989.
- 2 For the early collecting of maiolica for Boston, notably the Lawrence collection, which was brought to the United States in 1869, see Riccetti 2012, pp. 605–8.
- 3 Robinson 1856, p. 1.
- 4 In 1861 the National Gallery in London paid £241 for Piero della Francesca's large painting *The Baptism of Christ*. The same year, the collector Andrew Fountaine paid £480 for a piece of maiolica made in Gubbio in 1525 (now in the Victoria and Albert Museum; Rackham 1940, no. 673).
- 5 Chong 2009.
- 6 Treadwell 1872, p. 44.
- 7 When in 1883 an exhibition of thousands of art treasures from many New York lenders was mounted at the National Academy of Design in support of the project to raise money for the pedestal of the Statue of Liberty, the rather skimpy and derisively named section "Old China" included a mere handful of examples of Italian Renaissance maiolica. See Pedestal Fund 1883.
- 8 "Bric-a-Brac Trade" 1887, p. 192. See also Sypher 1992.
- 9 Neither of the first maiolica pieces acquired by the fledgling museum, two plates given by E. T. Magauran in 1874 and 1876, remains in the Museum. The first, La bella Polisena, was judged a reproduction by curator Garrett C. Pier in 1907 and presumably deaccessioned soon afterward. It may be a plate with this inscription now at Waddesdon Manor, Buckinghamshire; if so, Pier was probably wrong in judging it a reproduction.
- Metropolitan Museum 1875. Prime, a Presbyterian, resigned as trustee in 1891 in protest of the Museum's decision to open on Sundays. In an article in 1874 he wrote: "It will be found that gathering majolica for a collection is about as difficult, and costs nearly as much, as gathering a gallery of the old masters in oil. . . . A collection of this ware is no collection of broken china or queer old stuff. . . . It is a gathering of beautiful works of art." Prime 1874, pp. 328-29; see also Rosasco 1996, pp. 17-26, 36. In 1888-89 he gave the Trumbull-Prime ceramics to what is now Princeton University, which had appointed him its first professor of art and archaeology in 1884. This collection has been extensively deaccessioned, but it does not seem ever to have contained much maiolica.
- 11 Robert Hoe Jr. to Lot M. Morril, December 13, 1876, Castellani collection file, Office of the Secretary Records, Archives, Metropolitan Museum.
- 12 John Taylor Johnston to Chester A. Arthur, Collector of the Port of New York, January 11, 1877, Castellani collection file, Office of the Secretary Records, Archives, Metropolitan Museum.
- 13 Johnston 1878, p. 125.
- 14 For the acrimonious exchange between Cook, who publicly blamed Prime for the Museum's failure to purchase the collection, and Prime, see Cook 1878a; Cook 1878b; Prime 1878. See also the earlier unsigned article "Castellani Collection" 1878; Riccetti 2012, pp. 609–10.
- Now at the Ringling Museum of Art, Sarasota, Florida; see Brilliant 2009; P. F. Miller 2015.

- 16 Duveen's sold the maiolica to Senator William Clark, and it passed with his collection to the Corcoran Gallery of Art, Washington, D.C. (Watson 1986; Vignon 2010, pp. 471–77). It has recently, after some sales of lesser objects, been transferred to the National Gallery of Art, Washington, D.C.
- 17 The Museum's records of early acquisitions are thin, and no acquisition register has been found. The evidence is, however, that when an attempt was made, apparently about 1909, to establish a retrospective inventory and assign numbers, the numbers assigned were sometimes misleading. It seems likely that the only acquisitions of Italian pottery in the last two decades of the nineteenth century were actually gifts from Marquand.
- Henry Marquand to the Trustees, May 3, 1894, Marquand ceramic gifts file, Office of the Secretary Records, Archives, Metropolitan Museum. On Marquand, see Del Collo 2011. The Museum's archive file on Marquand's gifts includes a manuscript note on maiolica pieces made in Gubbio, Pesaro, Urbino, and Castel Durante. Although not identified as such in the note, these pieces were purchased from the Castellani sale in 1884, being nos. 18 (MMA 04.9.28), 21 (MMA 94.4.320; see no. 83 in this volume), 36 (MMA 84.3.2; see no. 53), 128 (MMA 84.3.3), and 144 (MMA. 84.3.4). For the Castellani sale, see Objets d'art 1884. The purchaser of all the five lots mentioned above is given as "Villegas," perhaps José Villegas y Cordera, a Spanish painter who may have been acting for Marquand.
- Osgood Field to Henry Marquand, May 22, 1890, Osgood Field bequest file, Office of the Secretary Records, Archives, Metropolitan Museum. Field specifically mentioned "a dozen or so vases-mostly large, of Italian fayence of the 16th-17th centuries." In his will, he bequeathed to the Museum, with a lifetime interest to his wife, "most of the bric-a-brac which I now own, but some of that which I may hereafter purchase, or acquire. . . . It is also my wish that the various articles above bequeathed, when they shall be placed in the Museum shall be designated by ticket . . . as having been bequeathed by me." Osgood Field will, Office of the Secretary Records, Archives, Metropolitan Museum. In the event, after the death of Mrs. Field in 1901, the executors argued that many of the objects were unsuitable for the Museum. The Museum renounced the bequest, and only a selection was acquired and recorded, rather unjustly, as the gift of Field's nephew, William B. Osgood Field (Osgood Field bequest file, Office of the Secretary Records, Archives, Metropolitan Museum). Extensive documentation of Osgood Field's collecting is in the New York Public Library, William B. Osgood Field Papers, especially the collection notebook, box 243/12. I thank Jane Wilson for research in these papers.
- 20 The statement was cosigned by Robert de Forest, then secretary to the board of trustees. Morgan and de Forest 1905, pp. 10–11.
- 21 The collection, for which the Museum paid \$12,500, consisted of thirty-two pieces of maiolica (some of which have proved to be substantially restored), two pieces of Palissy ware, two Spanish-Islamic tiles, and one Persian bottle.
- 22 An offer from Imbert to sell maiolica to the Museum is mentioned as having been made "last year" in a memo from Edward Robinson to Sir Caspar Purdon Clarke of June 19, 1907 (V. Everit Macy loans and gifts file, Office of the Secretary Records, Archives, Metropolitan Museum), but no other correspondence about the offer has been found. For Imbert as a distributor of fakes, at least by 1911, see Wilson 2010.
- 23 Garrett C. Pier, Report on Ceramics Collections, 1907, Office of the Secretary Records, Archives, Metropolitan Museum.
- 24 On Valentiner's early years at the Metropolitan Museum, see Kisluk-Grosheide 2013, pp. 5–7. See also Darr 2013.
- 25 I thank Volker Krahn for informing me that there is nothing about this gift in the Bode-Valentiner corre-

- spondence in the Central Archive of the Staatliche Museen zu Berlin. There is some correspondence relating to the gift in the Metropolitan Museum's archives. These documents do not offer any specific statements as to why Bode thought these pieces appropriate for the Metropolitan.
- 26 Avery 1927.
- 27 Seligmann ca. 1920, p. 7. Seligmann continued, "It is true that he has been lucky enough, when he was once in Paris, to be able to buy part of the collection of Baron Gustave de Rothschild, and this was an unique chance in a collector's lifetime."
- 28 For Volpi, see Ferrazza 1994.
- 29 For Morgan as a collector in general, see Roth 1987; Strouse 2000; Gennari Santori 2015. For his maiolica, see Riccetti 2001; Gennari Santori and Vignon 2010; Riccetti 2010b; Riccetti 2013.
- 30 A preliminary and partial reconstruction of Morgan's collection is available online at http://www .ashmolean.org/documents/Staff/WilsonTim /MorganMaiolicaList.pdf.
- 31 For example, Curator Eric Maclagan, memo of November 1, 1912, Victoria and Albert Archive, MA/1/M2725, part 12: "We have been taken unawares, indeed disappointed by this sudden demand for removal."
- 32 Metropolitan Museum 1914.
- 33 Roth 1987.
- In 1918 Jack asked the Museum to return to him two Saint-Porchaire salts, which he wanted for display in the Morgan Library (J. P. Morgan II to Robert W. de Forest, July 5, 1918, Morgan correspondence file, Office of the Secretary Records, Archives, Metropolitan Museum). In exchange he gave four pieces of maiolica. One of these, a Gubbio bowl with a woman's portrait and the letters *CB*, was subsequently deaccessioned and sold at Parke-Bernet, New York, November 15–16, 1956, no. 29.
- 35 Gennari Santori 2010a; Gennari Santori 2010b.
- 36 Vignon 2009, p. 20.
- 37 Saarinen 1958, pp. 144–73; Frelinghuysen et al. 1993. The three luster dishes were nos. 29 and 86 in this volume and MMA 29.100.93.
- 38 No documentation has been found of the sources of most of Friedsam's maiolica.
- 39 Coffin 1932, p. 3.
- 40 Taylor 1941, p. 195.
- 41 On the Blumenthals, see Seligman 1961, pp. 142–48. Jacques Seligmann (Seligmann ca. 1920, p. 7) had noted earlier, "Mr. George Blumenthal has also got a marvelous collection, especially three or four pieces which he got, through Messrs. Duveen, from Baron Maurice de Rothschild. These plates really came from the collection of Baron Maurice de Rothschild who inherited them from his Uncle, Baron Adolphe de Rothschild." For the Blumenthals' maiolica purchases from Duveen's, see Vignon 2010, p. 490. The tactile nature of Blumenthal's collecting is stressed in Collection of George Blumenthal 1943. The Museum's Archives note that George Blumenthal destroyed all his papers, and there are few records of the sources of his collection. An album of photographs and family documents is in the library of the Department of European Sculpture and Decorative Arts at the Museum.
- 42 Wilson 1994, pp. 88–89.
- 43 Fortnum 1873, p. ciii, already described it as "one of the finest in Europe."
- 44 S. de Ricci 1927. See assessments of the collection in Ballardini 1928a; Frankfurter 1928; von Falke 1930; Avery 1938. I am grateful to David Schiff for access to family papers.
- 45 For example, the Faenza plate (no. 43), cost \$2,200 as opposed to the more than \$8,000 it had cost Schiff in 1923; the Naples jar (no. 39), bought by Schiff for \$3,000 in 1916, fetched \$700 in 1946. For other examples of this collapse in prices worldwide, see Wilson 1994, pp. 88–89.
- 46 One purchase, a Sienese plate, no. 63, was later advantageously exchanged for the Medici porcelain dish (no. 111C). It recently emerged on the interna-

- tional art market and has been presented by Monsieur and Madame Alain Moatti to the Ashmolean Museum of Art and Archaeology, University of Oxford (WA2015.14).
- 47 Purchases, Authorized, Parke-Bernet Galleries—
 Schiff Sale, 1946, Office of the Secretary Records,
 Archives, Metropolitan Museum. Trustee Robert
 Lehman, who would otherwise have been formidable
 competition, was closely involved in the selection.
- As The dealer René Gimpel visited Edward Berwind in New York in June 1918. "He is a handsome old American with white hair and a stiff moustache. He was the first American collector to appreciate our eighteenth-century paintings. . . . I have sold him a dozen pictures which rank among the finest in the world. The interior of his mansion is just bric-a-brac. Almost everything is fake. Because he believes he has taste, he has never asked anyone's advice, and he is too violent and authoritarian to stand the truth." Gimpel 1966, p. 37.
- Kathrens 2009, pp. 159-60. "Miss Julia," who had been asked by her brother to take over the running of The Elms after Mrs. Berwind's death in 1922, lived until 1961; in 1953 she allowed curator Edith Standen to make a selection for the Museum. At The Elms the maiolica was shown in the south vitrine of the north alcove; this case can be seen in a photograph taken around 1926 (Preservation Society of Newport County). The greater part of the contents of The Elms was acquired en bloc in association with the fitting out of the house by the Paris decorator and cabinetmaker Jules Allard, and some of the maiolica came from Émile Gavet. However, no specific documentation of the provenance of individual pieces is known to survive. The sale of remaining property from The Elms, after Julia's death, was organized by Parke-Bernet on the premises, June 27-28, 1962. I thank Paul Miller for information on the Berwinds.
- Co Levkoff 2008, especially pp. 198–202, nos. 72–80 (entries by Christine E. Brennan). Certain pieces of Hearst's lusterware were subsequently bought by the Detroit Institute of Arts. Although some of his Italian maiolica had been on loan to the Metropolitan since 1922, the Museum had not pursued opportunities to buy any of it.
- 51 In 1919 Pannwitz went to Argentina. After his death, the collection was installed in the Villa Hartekamp, near Heemstede, the Netherlands. See Bode 1997, vol. 2, pp. 361–62.
- On the maiolica given to the Museum, see Rasmussen 1989.
- 53 Including Achillito Chiesa (American Art
 Association, New York, April 16–17, 1926), Achille
 de Clemente (American Art Association, Anderson
 Galleries, New York, January 15–17, 1931), Kurt
 Glogowski (Sotheby's, London, June 8, 1932), Charles
 Damiron of Lyon (Sotheby's, London, June 16, 1938),
 Baroness Lambert (Parke-Bernet, New York,
 March 7, 1941), Whitney Warren (Parke-Bernet,
 New York, October 7–9, 1943), and Mortimer L.
 Schiff (Parke-Bernet, New York, May 4, 1946).
- 54 Wilson 1994.
- 55 Levkoff 2008, p. 131, opines that the Hearst collections were "marketed . . . with a crassness that was appalling even by today's standards."
- 56 For early twentieth-century faking of maiolica, see Wilson 1987a, pp. 175–78; Wilson 2010 (both with further references). For Henri Delange's commissioning of tiles such as figure 39, see Tortolani 2006b, p. 98, figs. 7, 8. For the group of fakes to which figure 42 belongs, see Chompret 1949, vol. 2, fig. 622; Mazzucato 1993. See also Satolli et al. 1997, p. 14, which convincingly adds to the group. However, Riccetti 2010b, p. 408, no. 6.6.5, publishes the Museum's bowl as authentically fourteenth-century. For Ferruccio Mengaroni, to whom figures 41 and 43 are here tentatively attributed, see Wilson 2010.
- 57 Some lesser pieces of maiolica have been deaccessioned at various times, notably at American Art Galleries, New York, February 6–7, 1929, and at Parke-Bernet, New York, November 15–16, 1956.

MAIOLICA: ITALIAN RENAISSANCE CERAMICS IN THE METROPOLITAN MUSEUM OF ART

1. Bowl with two lions flanking a tree

- I am indebted to Lucio Riccetti for this part of the provenance. The bowl is recorded in a list of items sold by Cesare and Ercole Canessa and invoiced from Paris on April 3, 1907 (Morgan Library and Museum, New York, dealer files, Canessa).
- 2 See the group given by Wilhelm Bode in 1911 (MMA 11.163.1-6).
- 3 In L'antiquario (1910), cited by Riccetti 2010a, p. 64. On the rediscovery of and trade in medieval Orvieto pottery, see Satolli 1983b, pp. 24–25; Satolli et al. 1997; Riccetti 2001; Riccetti 2010b; Andreani 2011. An extensive group of such pottery, mostly from Orvieto, is in the Fitzwilliam Museum, Cambridge (Poole 1995, pp. 3–92).
- 4 Morgan Loans files, List of objects delivered in 1912, p. 10, no. 1286, Office of the Secretary Records, The Metropolitan Museum of Art Archives.
- Pesante 2015, p. 42, notes the extreme rarity of intact examples of maiolica surviving from before the fifteenth century and, judging the piece from photographs, doubts its authenticity. However, no technical features have been noted to corroborate the suggestion that the bowl is a fake, and a fake of this sort would be surprising at a date twenty years before a significant market in excavated wares of this sort from Orvieto developed.
- 6 Poole 1995, p. 55, suggests a date range of about 1275–1350 for her no. 85, a comparable large bowl with a woman between two rampant antelopes on a crosshatched ground between stylized plants. Although Lucio Riccetti later doubted the authenticity of the Museum's bowl (email, February 9, 2006), Riccetti 2001, p. 34, proposed a genuinely medieval, but surprisingly late, date in the early fifteenth century. For an attempt at establishing a relative chronology of Orvieto maiolica, see Whitehouse 1967, pp. 71–79.
- 7 Ray 2000b, p. 43, fig. 7, a Paterna dish painted in manganese and green with two female figures flanking a tree, and p. 65, fig. 11, a lustered Manises dish with two deer flanking a tree.
- 8 Compare Wilson 2003d, no. 1, an Orvieto bowl with two queens flanking a treelike pillar.
- 9 Di Crollalanza 1886–90, vol. 1 (1886), p. 69: Di rosso, alla palma sradicata di verde, accostata da due leoni affrontati al naturale. The suggestion is made by Riccetti 2010b, p. 428. Perhaps less likely is a reference to the arms of the Missini family of Orvieto, illustrated by Sconci 2011a, p. 23, and apparently azure a rose tree between two lions affrontés.
- 10 For the basin in Naples, see Alberto Satolli in Luzi and Ravanelli Guidotti 1993, p. 151, no. 1, and Satolli 1993, pp. 44–47, arguing that the arms previously interpreted as Anjou are as likely to be for Farnese and suggesting a dating of about 1310–20. Riccetti 2001, pp. 61–65, throws further doubt on the evidential value of the Naples basin by suggesting it might not be genuinely medieval at all.
- 11 See Ceramica orvietana 1985.

2. Bowl with Fish

- On the back is a circular printed label reading COLLEZIONE SANGIORGI, with, in pen, imperfectly legible, 7587 UL88 U888. Another label, red-bordered and octagonal, can be read as PUR.R. / 953: /—/ No 1., while 7881/07 and 6/89 are written in pencil.
- 2 For examples attributed to Florence, see Rackham 1940, no. 37, and Cora 1973, pls. 14a, 16a, 17a, 20, 82–85, 114; to Montelupo, F. Berti 1997–2003, vol. 1 (1997), fig. 47; to Siena, Luna and Francovich 2000, fig. 3, and Luccarelli 2003, pl. 15; to Orvieto, Satolli 1983a, no. 163; to Viterbo, Mazza 1983, pl. 118, and Luzi 2005, nos. 80, 88, 104; and to Arezzo, Francovich and Gelichi 1983, no. 62. Luca Pesante (email, September 1, 2012) refers to a jug of characteristically Viterbo form in the Museo della Ceramica della Tuscia, Collezione Federiciana,

- Viterbo, no. 33, which has a similarly happy fish. Examples are also on display, from local excavations, in the Museo Civico, Acquapendente.
- 3 Martínez Caviró 1991, fig. 126.
- 4 Valentiner 1913a, p. 60, also says it was found in Orvieto. For the energetic and sometimes nefarious activities of Sangiorgi, who operated from the Palazzo Borghese in Rome, see Loiacono 2011.
- I am indebted to Luca Pesante, specialist in this material, for his comment (email cited in note 2 above): "Objects of this sort are found between Tuscania, Orvieto (and some other Umbrian centers), Acquapendente, or Viterbo." Although the bluish tone of the copper green is reminiscent of production in and near Siena, Pesante regards a Sienese origin as improbable.

3. Two-handled vase or storage jar with stags

- "Mrs. Lydig to Sell Her Art Treasures" 1913.
- American Art Association records, Archives of American Art, Smithsonian Institution, Washington, D.C., microfilm, reel 423.
- 3 Thornton and Wilson 2009, vol. 1, pp. 37-39.
- 4 Riccetti 2010a, p. 25.
- 5 For Sienese archaic maiolica, see Luccarelli 2003; Luccarelli and Migliori Luccarelli 2012, pp. 30–40. The distinctive bluish-green often found on Sienese maiolica (see, for example, MMA 46.85.7) does not appear on this jar.
- 6 Marini (personal communication) kindly points out that, aside from the twisted handles, parallels for the form can be found in objects from Viterbo (Otto Mazzucato in Carosi et al. 1988, no. 29) and that the triangular ornamentation on the stags' bodies also occurs on a jug from Orvieto (Sconci 2011b, no. 175). He also suggests a comparison between the leaf motifs here and those on relief-blue maiolica from the Viterbo region, for which see Conti et al. 1991, pp. 287–93, though the similarities are general rather than conclusive.
- 7 These unusual features have led Luca Pesante, a specialist in medieval maiolica of North Central Italy, to question the authenticity of this piece. (email, September 1, 2012). Nondestructive scientific examination in 2012 by Mark Wypyski, research scientist at the Museum, found no technical features to support the hypothesis that it is not authentically late medieval. I have never seen scratch marks of this type on a demonstrably nonauthentic object. Recently, Pesante has restated the case in print that this object, which he knows from photographs, is a fake; see Pesante 2015, p. 43.
- 8 See, for example, a Sienese jug (Luccarelli 2003, pl. 10) and a jar in the Musée du Louvre, Paris, attributed to Florence (Giacomotti 1974, no. 28).
- 9 Luccarelli 2003, p. 43.
- 10 Valentiner 1913a, p. 60.

4. Two-handled vase or storage jar with lion masks

- 1 Satolli 1981, pp. 68-71.
- 2 For instance, Sconci 2011b, no. 59.
- For example, see Cora 1973, pl. 44b (albarello attributed to Florence, formerly Anthony Ray collection), and numerous examples from Viterbo (Luzi 2005, pp. 51–62). MMA 46.85.3 is another example, attributed by Conti et al. 1991, p. 288, no. 13, to Viterbo.
- 4 Inv. no. 142.1890 (Wallis 1905, fig. 52).
- 5 Inv. no. A3582; formerly Alfred Pringsheim collection (von Falke 1914–23, vol. 1, no. 2; discussed by Wilson 1996a, pp. 36–38).
- 6 I see no reason to doubt the authenticity of the jar. At one point, Lucio Riccetti (email, February 9, 2006) questioned whether it might be a fake, but he subsequently published it as authentic. Recently, Pesante 2015, p. 43, has also suggested that the jar is a fake. His judgment is based on photographs of the object, and although I have a high respect for Pesante's work, I do not believe he is correct in this or in his similar judgments on nos. 1 and 3 in this volume.

- 7 Examples of similar motifs appear in the collection of the Fitzwilliam Museum, Cambridge (Poole 1995, no. 145), and the Musée du Louvre, Paris (Giacomotti 1974, no. 22). One in the Victoria and Albert Museum, London, has different plant motifs in relief, flanking the arms of the Ottoni family of Matelica (Rackham 1940, no. 37; Paolinelli 2012a, pp. 29–30).
- 8 Scientific analysis suggests that the gray color is due to a small quantity of manganese in the glaze. Analysis conducted by Mark Wypyski, research scientist at the Museum.

5. Dish with horseman

- 1 Musée du Louvre curator Émile Molinier regretted that "Monsieur Leroux did not suspect the interest of this piece and did not include it in his generous bequest to our great national museum," noting also that at the Leroux auction "the bidding was so ardent that it was out of the question for the Louvre to acquire this monument of pottery"; Molinier 1897, p. 149.
- 2 Hausmann 1974, pl. XXIIIa; formerly in the collection of the Prussian diplomat Jakob Salomon Bartholdy.
- 3 Giacomotti 1974, no. 27. For other analogies, see Cora 1973, pp. 72–73, pl. 15.
- For Montelupo, see F. Berti 1997–2003, especially vol. 1 (1997). For Bacchereto, see Cora 1973, pp. 64–88; Museo Archeologico di Artimino 1992, especially p. 34, nos. 21, 22. The finds from Bacchereto are mostly made of red clay, reminiscent of, if less coarse than, that used for the Museum's dish, but the published fragments do not provide conclusive parallels to the decoration. Galeazzo Cora, who studied the Bacchereto material firsthand, does not suggest attributing the three dishes to the village.

6. Two-handled jar with stags

- Bardac's important collection of early maiolica was bought en bloc by Arnold Seligmann and sold to Mortimer L. Schiff; it was a defining constituent of the Schiff collection.
- 2 Moore Valeri 1984a.
- 3 Wallis 1903. The subsequent principal literature is Bode 1911; Cora 1973; Conti et al. 1991.
- 4 For such a cover, illustrated on a fifteenth-century tile from Parma, see Fornari Schianchi 1988, fig. 37.
- 5 I owe this comparison to Katherine Tycz.
- 6 Listed by Hess 2002, p. 60.
- 7 Rasmussen 1989, no 2.
- 3 Cora 1973, pp. 56–57, 273–74.
- Subsequent scholars (Alinari and F. Berti 1991, p. 53) query Galeazzo Cora's link between the 1431 contract and the surviving jars with the crutch. They note that Giunta did not have a monopoly on supplying the hospital and, specifically, that in 1427 the brothers Maso and Miniato di Domenico made numerous pieces of pottery for Santa Maria Nuova that were described as stoviglie di damaschini. The word damaschini (Damascus type) may refer to the decoration in blue. The suggestion that the surviving jars might equally have been made in the workshop of Maso and Miniato, however, seems to take insufficient account of the fact that the 1431 document mentions alberelli e orciuoli e altri vaselli dati per la nuova spezieria (albarelli and jars and other vessels for the new pharmacy), whereas the 1427 document cites only general stoviglie (pottery) and does not specifically say they were pharmacy jars. Cora's hypothesis that jars of the present type can be attributed to Giunta's workshop seems to me probable. See Cora 1973, pp. 58, 288.
- 10 Conti et al. 1991, pp. 262–63, tentatively attribute some examples, including MMA 46.85.6, to Montelupo. See also Ravanelli Guidotti 1990, nos. 12, 13, for examples bearing marks attributed to Montelupo, and F. Berti 1997–2003, vol. 2 (1998), pp. 234–36, illustrating examples, including one with an asterisk mark, as Montelupo.

7. Two-handled jar (albarello) with badge of Hospital of Santa Maria della Scala, Siena

- 1 A note on an inventory card in the curatorial files of the Department of Medieval Art, MMA, states that "[Elia] Volpi says he bought this from the hospital in Siena." No independent documentary confirmation has been found of this information, which may have been conveyed during a conversation with the Florentine dealer.
- 2 For other pharmacy jars made for the hospital, see Luccarelli 2008; Luccarelli and Migliori Luccarelli 2012.
- 3 Mario Luccarelli in Conti et al. 1991, p. 108, no. 12. There is also an example reconstructed from fragments excavated within the hospital (Luccarelli 2008, p. 137, n. 3).
- 4 Rackham 1940, no. 34.
- 5 Cora 1973, pl. 91. Luccarelli and Migliori Luccarelli 2012, p. 38, suggest the initials may refer to the ancient name of the hospital, Sanctae Mariae ante Gradus.
- 6 The hospital had numerous affiliates, including one in what is now the Via della Scala in Florence, but there seems no good reason to suppose these jars were made for anything other than the dominant entity, the motherhouse in Siena.
- 7 Luccarelli in Conti et al. 1991, p. 108.
- 8 See fragments illustrated by Luccarelli in ibid., pp. 97–109; see also Luccarelli 2004.
- 9 Hess 2002, no. 4.
- 10 The sale was organized at the American Art
 Association by auctioneer Thomas Kirby. On
 December 14, 1916, Volpi wrote to Kirby, "To my
 point of view the Davanzati sale was a great success,
 and this is due entirely to your wonderful business
 direction . . . the greatest Italian sale in the world"
 (American Art Association records, Archives of
 American Art, Smithsonian Institution, Washington,
 D.C., microfilm, reel 423).
- 11 Ferrazza 1994, pp. 117–19, 165–79, 267–76; Ferrazza 2010; Riccetti 2010a, pp. 89–94.

$8.\ Albarello\ imitating\ Valencian\ lusterware$

- For the dating of the start of the type, see Ray 2000b, p. 83.
- 2 Thornton and Wilson 2009, vol. 1, p. 55, list some examples.
- 3 Poole 1995, no. 163.
- 4 Ravanelli Guidotti 1990, no. 17.
- 5 Inv. no. MASP185 M120.
- 6 F. Berti 1997–2003, vol. 3 (1999), p. 244, nos. 23, 24.

9A, B. Two pharmacy or storage jars (albarelli) with stags and fish

- 1 Martínez Caviró 1991, fig. 132.
- 2 I thank Francesca Leoni for advice on this question.
- Ravanelli Guidotti 1990, no. 16 and figs. 16f, 16g; F. Berti 1997–2003, vol. 3 (1999), nos. 16–19. Among the more loosely related examples are two in the Victoria and Albert Museum, London (Rackham 1940, nos. 55, 56).

10. Storage jar

- 1 Lepke 1913, no. 307 (later Ducrot collection); Honey 1934, p. 21, no. 15a, pl. xv, as "Faenza"; Rackham 1940, nos. 152, 152A (acquired in Smyrna), nos. 153, 154, and albarelli, nos. 213, 214; Vydrová 1960, no. 3; Giacomotti 1974, no. 147; Arbace 1996, no. 7. The present jar and its companion were attributed to Faenza in the Blumenthal catalogue by Rubinstein-Bloch 1926, pl. xxxvII.
- 2 For instance, Ravanelli Guidotti 1998.
- 3 Governale 1995, p. 213, fig. 215.
- 4 Dumortier 2002, fig. 26 (tiles from Herkenrode Abbey, Belgium, 1532–33), fig. 43 (tiles from Fère-en-Tardenois, France, ca. 1538), or fig. 32 (an albarello). In my opinion, the tiles in the Museum (X.218.1, .2), one of which is reproduced here, although attributed in the Museum's records to Naples, are likely to be from Guido's workshop.
- 5 Claire Dumortier, the leading specialist on Antwerp

- maiolica, comments on the atypical form and glaze and states that she does not believe the Metropolitan's jar to have been made there (email, November 28, 2012).
- 6 Wilson 1987b, p. 186; Alverà Bortolotto 1988.
- 7 Thornton and Wilson 2009, vol. 1, no. 35. Compare Rackham 1940, no. 154; also an example provisionally attributed to Venice later in the sixteenth century or even in the first half of the seventeenth (Poole 1995, no. 444, and pieces there cited).
- 8 Rasmussen 1984, no. 142.
- 9 For maiolica as an index of how the achievements of the Italian Renaissance were exported across Europe, see Wilson 2007b.
- 10 For the "Venetian connection" between the Marche and Antwerp and the likelihood that Guido worked in Venice before moving to Antwerp, see Alverà Bortolotto and Dumortier 1990; Dumortier 2002, p. 16.
- 11 MMA 41.100.272.

11. Sculptural group of The Lamentation over the Dead Christ

- For the dispersal of the Pasolini collection, see Royer 2003.
- I am indebted to my friend Raymonde Royer for this chapter of the object's history.
- 3 Documentation in the MMA archives (Ceramics Purchased—"Entombment" file, Office of the Secretary Records) and in the Morgan Library and Museum, New York, shows that the London dealers Durlacher Brothers were also involved in the purchase, which was initiated by Morgan and subsequently ratified by the Museum.
- 4 An octagonal, black-bordered label on the back of component A, reading UNION CENTRALE 20.480, was probably attached for the 1865 Paris exhibition.
- The Entombment and the Lamentation are subjects that overlap in Christian iconography; see Réau 1955–59, vol. 2, pt. 2 (1957), pp. 522–54. A somewhat similar French sculpture of the early sixteenth century in the Metropolitan Museum (MMA 16.31.2) is part of a category discussed by Forsyth 1970 and called an Entombment by the Museum. However, since there is no sense in the present group that Christ is actually being laid in a tomb, it is here called a Lamentation (Compianto in Italian).
- 6 For Mary Salome and Mary the wife of Cleopas, see Matt. 27:55–56; Mark 15:40–41.
- 7 For Joseph, see, for example, Luke 23:50–53, and for Nicodemus, John 20:39–40.
- Nicodemus and Joseph of Arimathea are hard to distinguish in scenes such as this, but according to Réau 1955-59, vol. 2, pt. 2 (1957), p. 524, Joseph is usually bearded and Nicodemus often not. Studies of iconographical references suggest that either man can be shown with the nails from the Cross. On the other hand, the mainstream iconographical tradition puts Joseph, as the protagonist, at the head of Christ; see Forsyth 1970, p. 5.
- This discussion makes use of a research report compiled in 2012 by Katherine Tycz and has also benefited from discussions with or information from Camille Leprince, Claudio Paolinelli, Justin Raccanello, Luke Syson, Marietta Cambareri, Davide Gasparotto, Paola D'Agostino, Peter Bell, Raymonde Royer, and Wendy Walker.
- 10 For an attempt at listing and classifying these, see Thornton and Wilson 2009, vol. 1, p. 359. To the list may be added an Adoration in the Stable at Hearst Castle, San Simeon, California; Hoyt Fields in Paolinelli 2014, pp. 121, 152. A large Standing Madonna and Child was sold at Sotheby's, London, July 6, 2011, no. 1 (Paolinelli 2014, p. 140). Paolinelli 2014 illustrates many of the known examples, including helpfully, the backs of several.
- 11 Two Madonna and Child groups in Gothic niches, both dated 1477, stand rather apart from the main group. The date 1551 on the Standing Madonna from the Kiyi and Edward Pflueger collection, now in the Museum of Fine Arts, Boston (Marietta Cambareri in

- Paolinelli 2014, pp. 141, 152), is anomalous and in need of further study.
- 12 Lugli 1990, notably the Lamentation in the Church of Santa Maria degli Angeli, Busseto, of about 1475–76 (Lugli 1990, pp. 319–20, figs. 1–7). Closer in composition to the Museum's group than any work by Mazzoni is the painted terracotta Lamentation in the Church of San Giacomo, Soncino, in the province of Cremona, the maker of which is unknown (Lugli 1990, p. 344, fig. 160). Not far from Faenza, at Lugo, is a large painted terracotta Lamentation, somewhat in the Mazzoni manner, which is illustrated in Faitelli 1998, p. 39. I thank Claudio Paolinelli for this reference.
- 13 Visser Travagli 2003.
- This was the consensus of a small group of specialists in Renaissance sculpture who met to discuss the work in June 2012. The nearest sculptural comparison I have found to the way this group is made at the back is a figure of Saint Agnes by Andrea della Robbia, which has a back panel with circular holes but is described as having had the clay scooped out (svuotata) at the back. See Gentilini 1996, fig. 17; I am indebted to Davide Gasparotto for this reference. An important addition to the group was presented by Claudio Paolinelli at a conference, "Studi sulla ceramica abruzzese, umbro-marchigiana e laziale," held in Tolentino in September 2014. This is a seated Madonna and Child in a private collection in Cento, which is similar in many details to the British Museum example (Thornton and Wilson 2009, vol. 1, no. 213). It bears the date March 25, 1499 (or possibly 1490).
- 15 Thornton and Wilson 2009, vol. 1, pp. 359-60.
- 16 Claudio Paolinelli in Paolinelli 2014, pp. 96–97.
- 17 Corbara 1973, pl. xxxII; Paolinelli in Paolinelli 2014, pp. 96–97.
- 18 Inv. no. 22.174 (Patrick de Winter in Neils 1982, no. 44; Paolinelli 2014, p. 131).
- 19 Cecchetti 2000, p. 168, no. 2; Paolinelli 2014, p. 130.
- 20 Cambareri 2007, fig. 12; Paolinelli 2014, p. 134. The technique and back of the work in Boston resemble those of another cold-painted group, an Adoration with Shepherds from a church at Zattaglia, near Faenza (Ravanelli Guidotti 1998, pp. 221–22).
- 21 A more sophisticated but comparable rendering of such ornament, including the pair of sphinxes, is found on the tomb of the *Pietà* by Bartolomeo Bonascia of Modena, dated 1485, in the Galleria Estense, Modena (Lugli 1990, fig. 126).
- 22 Corbara 1973.
- 23 Lugli 1990, pp. 70-85; for Van der Weyden's direct connection with Ferrara, see Frédéric Elsig in Cosmè Tura e Francesco del Cossa 2007, p. 266. For the Entombment owned by Leonello, see De Vos 1999, p. 397, no. B31.
- 24 See Monnas 2008, p. x, for the use of the term "pomegranate" designs to describe fifteenth-century Italian textiles, and also pp. 149–79. Also close to the ornamentation of the textiles in the Museum's group is a figure of Saint Lucy once in the collection of Charles Damiron (Sotheby's 1938, no. 37).
- 25 I owe this analysis to Melinda Watt, supervising curator of the Antonio Ratti Textile Center at the Museum.
- 26 Giardini 1996, no. 41; Paolinelli 2014, pp. 106–7. The one from the Pflueger collection bearing the date 1551 mentioned in note 11 above appears to be a near replica of the Pesaro one.
- 27 See, for example, the eighteenth-century writer Giambattista Passeri on the role of Luca della Robbia in developing tin-glaze; Vanzolini 1879, vol. 1, pp. 28–29.
- 28 Paolinelli 2014.
- 29 Analysis conducted in 2012 by Mark Wypyski, research scientist at the Museum, indicates that the earthenware is composed of about thirty percent calcium oxide.

12. Devotional plaque with The Madonna and Child with Donors

For an overview, see Wilson 1987a, pp. 112-30.

- 2 Pope-Hennessy 1964, vol. 1, pp. 161–62. I thank Davide Gasparotto for the identification of this source.
- 3 Giacomotti 1974, no. 157 (given to the Louvre by Baron Davillier in 1883).
- 4 Cecchetti 2000, p. 76, fig. 34. For the diffusion of a different model of the Virgin and Child by Benedetto da Maiano, see Wilson 1996b, no. 161.
- 5 Keith Christiansen expresses the view that the style has echoes recalling Francesco del Cossa, who worked in Ferrara and Bologna (email, July 16, 2012). This suggests the hypothesis that the panel might have been made in Faenza, where the artistic impact of Ferrarese and Bolognese painting was felt in ceramic workshops. Luke Syson theorizes that there are analogies with the style of Francesco Zaganelli and his brother Bernardino, who were also mainly active, rather later, in Emilia-Romagna (verbal communication).
- 6 For the Victoria and Albert panel, see Rackham 1940, no. 148; Sani 2012, pl. 210; for its attribution to Pesaro, see Berardi 1984, fig. 83. The suggestion in the Museum's records that the present plaque is not an authentic Renaissance work is unfounded. A notation by former Museum curator Jessie McNab reports a test in 1975 by Dr. Gary Carriveau of the Brookhaven National Laboratory, Upton, New York, as indicating that the panel might be "young." However, no report of any such test has been found, and Carriveau's results have in any case proved to be unreliable.
- 7 This comparison was noted in Mallet 1998b, pp. 84–85, no. RF135, pl. 33. Comparison may also be made with MMA 46.85.18 (S. de Ricci 1927, no. 31), which the Museum has classified as a forgery, but it is far from obvious that this is correct.
- 8 See notes 5 and 6 above.

13. Plate with angels

- 1 For an overview of Italian Renaissance slipware and the literature on its production in the various regions of North and North Central Italy, see Thornton and Wilson 2009, vol. 2, pp. 640–93.
- 2 Some are listed in ibid., p. 661, n. 12. See, especially, a plate with an angel on the base in the Ashmolean Museum of Art and Archaeology, University of Oxford (inv. no. WA1899.CDEF.C402), illustrated in Magnani 1981–82, vol. 1, pls. XXIII, XXIV; one at the Cité de la Céramique, Sèvres (inv. no. MNC 4769); and one at the Potteries Museum and Art Gallery, Stoke-on-Trent (Brody 2001, figs. 1, 2). A two-sided example with the Annunciation on the front and IHS on the back is in an English private collection.
- 3 F. Liverani 1989 proposed the name graffito estense (Este incised ware) for incised slipware. The problem with this is that one of the major production centers of such pieces, Bologna, although not far away, was never part of the Este dominions.
- 4 Nepoti 1991.
- 5 The attribution of most wares of this type to Bologna was proposed in an influential, but narrowly grounded, article by William Bowyer Honey (Honey 1926). See also Nepoti 1991, p. 34.
- 6 V. Ferrari 1960; Magnani 1981–82; Nepoti 1991; Magnani and Munarini 1998; and for a full bibliography, Cesaretti, Bonazzi, and Galvani 2011.
- 7 Syson 2002, pp. 61-65.
- 8 Thornton and Wilson 2009, vol. 2, pp. 659-61.

14. Jug

- 1 The group of maiolica acquired in 1965 is described in the Museum's documentation as from the Walter von Pannwitz collection; however, this jug is not in the catalogue of that collection (von Falke 1925b) and may have been added to the Pannwitz pieces at a later date. Memorandum, John Goldsmith Phillips to James J. Rorimer, January 12, 1965.
- Conti et al. 1991, p. 256.
- F. Berti 1997–2003, vol. 1 (1997), pp. 210, 326–29, noting that the ornament is not present among the finds from the 1470s from the Pozzo dei Lavatoi, the

- large excavated assemblage from the town of Montelupo that forms the basis for much of our knowledge of Montelupo maiolica in this period. The type is sometimes loosely called "Santa Fina" by Italian archaeologists, after examples from the hospital of that name in San Gimignano.
- 4 MMA 1975.1.1068; Rasmussen 1989, no. 3, citing other examples.
- 5 Timothy Wilson in Wilson, Simons, and Darr 2013, no. 10; see also Cora 1973, pls. 166, 171.
- 6 Brown 2002, no. 361.
- 7 For the complicated arguments concerning authorship of this famous painting, see Kemperdick and Sander 2008. The same jug appears from a slightly different angle in what is thought to be an earlier version of the painting, now in the Royal Museums of Fine Arts of Belgium, Brussels.
- 8 F. Berti 1997–2003, vol. 1 (1997) nos. 81–87, suggesting a date range for these examples of about 1420–40.
- Gallmann 1982. For the wider subject of pottery in fifteenth-century Netherlandish painting, see Strauss 1972; more recently, Wilson 1999, pp. 6–7; Balla and Jékely 2008, pp. 186–89; Jékely 2008a; Jékely 2008b.

15. Bowl with arms of the Ridolfi di Borgo family

- 1 Museum curator Clare Vincent notes that such a scale pattern also occurs on Venetian enamels; see, for example, MMA 17.190.559 (Clare Vincent in Koeppe et al. 2012, p. 91 and fig. 23.5).
- 2 Per fess, in chief azure three bezants or, in base argent. Ciabani 1992, vol. 4, p. 981; see also F. Berti 1997– 2003, vol. 5 (2003), p. 133.
- 3 Berti, commenting on a photograph at the request of former Museum curator Jessie McNab, 2002. No close parallels are illustrated in F. Berti 1997–2003 or in F. Berti 2002.
- 4 For the phrase, see F. Berti 2002.

16. Bowl with Lucretia Bella

- 1 Ajmar-Wollheim and Thornton 1998.
- 2 Wilson 1987a, p. 144.
- Rasmussen's opinion is given in the curatorial files, Department of European Sculpture and Decorative Arts, MMA. There seems to me to be no good basis for the attribution of the bowl to Naples in the Museum's records, although the Neapolitan scholar Guido Donatone informs me that he did consider it possible (personal communication, 2016).
- 4 For "scratched blue" (blu graffito), see F. Berti 1997–2003, vol. 2 (1998), pp. 288–91. For the rarer technique of "scratched orange" seen in this piece, see F. Berti 2008, p. 280, fig. 25h.
- 5 F. Berti 1997–2003, vol. 2, pp. 262–66. For a somewhat analogous motif on a Deruta plate in the Musée des Arts Décoratifs, Lyon, see Fiocco, Gherardi, and Sfeir-Fakhri 2001, no. 64. I am grateful to Carola Fiocco and Gabriella Gherardi for confirming that the Lyon plate is of unequivocally Deruta form.
- 6 See Wilson 1984, p. 437, for instances with and without new growth.
- 7 Langedijk 1981–87, vol. 2 (1983), no. 77, lists no contemporary portraits of Lucrezia as a young woman. Lucrezia married Jacopo Salviati in 1486.
- 8 See Ajmar-Wollheim and Thornton 1998; Syson 2008.
- 9 Examination in 2012 by Mark Wypyski, research scientist at the Museum, showed no evidence of a separate slip layer beneath the glaze.

17. Dish with stag resting

- 1 After Jörg Rasmussen suggested in 1975 that the dish was not authentic, it was subjected to thermoluminescence testing by Dr. Gary Carriveau (see no. 12 above, note 6). Notwithstanding his conclusion that the piece is "young," I have no doubt that this is an authentic Montelupo piece of about 1490–1500.
- 2 It seems just possible that the diamond motifs appear here as references to the role of the diamante as a

- Medici family *impresa* or that the floral motif refers to the *giglio*, the lily symbol of Florence.
- 3 F. Berti 1997–2003, vol. 2 (1998), no. 29, dated 1480–95.
- 4 Ibid., nos. 3-8, dated 1480-95.
- 5 Ibid., nos. 24–29, variously dated between 1480 and 1520.

18. Basin with classicizing head

- The underside of the piece has an old painted inventory number, No 1930, and a nineteenth-century label, probably from a sale, reading 78. It is not yet known to what collection or sale these belong.
- 2 For similar relief molding on work made at Montelupo, see F. Berti 1997–2003, vol. 2 (1998), fig. 131, as about 1505–15. For the zigzag ribbons, see F. Berti 1997–2003, vol. 2, figs. 67–73, as 1480–1500.
- 3 Cunnally 1999; compare Thornton and Wilson 2009, vol. 1, no. 121.

19. Pharmacy jar (albarello)

- The flower, being carefully drawn and very similar on all examples, seems likely to be intended to represent a real plant, but identifications have varied. S. de Ricci 1927, no. 94, thought it perhaps a pink. Roth 1987, no. 5, thought it might be a carnation. Ravanelli Guidotti 2006, p. 26, suggested a marigold (calendula). Dr. Stephen Harris of the Department of Plant Sciences, University of Oxford, writes (email, January 29, 2015): "I do not think it is a carnation. There are too many 'stamens' at the centre of the flower; the artist appears to have gone to some trouble to represent them as distinct (in carnations you would expect five or ten). Given the effort the artist has gone to with the stamens, I would have expected five petals to be clearly depicted if the image is a carnation. The leaves are the wrong shape for carnation and the way they attach to the stem is also wrong. I think that this is an image of a developing fruit of Punica granatum (pomegranate). This stage of the plant is commonly seen on trees. The bright red petals have been lost as the thick, orange red calyx develops with a ball of stamens at the centre of the flower. Leaf shape and attachment are also pretty good."
- 2 Villa Nova 1520, no. 101, lists various medical uses for peony, including as a remedy for difficulties in passing water.
- 3 Bojani, Ravanelli Guidotti, and Fanfani 1985, no. 451; Carmen Ravanelli Guidotti in Balla and Jékely 2008,
- For the first, see Rackham 1940, no. 136; for the second, Sani 2010, no. 3.
- S. de Ricci 1927, nos. 94, 95; Sotheby's 1965, no. 42; Cora 1973, no. 213a, b (sold from the Rueff collection, Paris, at Palais Galliera, Paris, March 7, 1970, no. 8; most recently sold, Pandolfini, Florence, October 28, 2014, no. 8). Seymour de Ricci cites another in the Bromberg collection, Hamburg, which may or may not be one of those listed here; see S. de Ricci 1927, p. 94.
- 6 Roth 1987, no. 5
- 7 Biscontini Ugolini 1997, no. 9.
- 8 Sold at Christie's, London, May 29, 1990, no. 208.
- 9 Ravanelli Guidotti 2006, no. 2.
- Della Gherardesca sale, Finarte, Milan, November
 21–22, 1963, no. 118; Maioliche della collezione
 D. Serra 1964, pt. 1, no. 118; sold at the Abbazia di
 San Gregorio sale, Finarte Semenzato, Venice,
 November 28, 2002, no. 396.
- 11 Thanks to Julia Siemon for her research.
- 22 Compare F. Berti 1997–2003, vol. 3 (1999), nos. 60, 61; Ravanelli Guidotti 2006, no. 2; Ravanelli Guidotti in Balla and Jékely 2008, no. 1.35.

20. Double-spouted pitcher with arms of the Antinori family

- 1 These letters, painted after the pitcher was made, perhaps indicate ownership at one point in its history.
- The pitcher is not catalogued in Rubinstein-Bloch

- 1926. It may have been acquired by the Blumenthals between 1926 and 1930, when Florence Blumenthal died, or thereafter by George Blumenthal.
- 3 Or, a chief lozengy or and azure, the gold (or) represented by orange.
- 4 Four other, more modest, examples are illustrated by Cora 1973, pls. 270c–272c.
- 5 Rasmussen 1989, no. 12; for the arms, see F. Berti 1997–2003, vol. 5 (2003), p. 133, no. 5. Rasmussen cites other examples, less closely related.
- 6 F. Berti 1997–2003, vol. 5, p. 151, no. 60.
- Hausmann 1972, no. 96; for the arms, see F. Berti
 1997–2003, vol. 5, p. 143, no. 34; for the mark,
 F. Berti 1997–2003, vol. 5, p. 219.
- 8 Marini 1998; F. Berti 1997–2003, vol. 5, pp. 537–50.
- 9 Cora 1973, vol. 2, mark M36; F. Berti 1997–2003, vol. 5, p. 209, recording the mark on finds from about 1540–80.
- 10 F. Berti 1986, no. 26.
- 11 Cora 1973, vol. 1, pp. 108–12.
- 12 I thank Marino Marini for comments on this point.
- 13 Moore Valeri 1984b; Thornton and Wilson 2009, vol. 1, p. 188 (with bibliography).

21. Storage or pharmacy jar

- Drey 1978, p. 210. Villa Nova 1520, no. 80, notes the distinction between the wild and cultivated types and lists among their medical uses the promotion of sleep and the encouragement of lactation in women.
- 2 Errors in spelling are quite frequent in the inscriptions on Renaissance pharmacy jars. The pottery painters were not always literate, in which case the inscriptions might have been painted by specialists in writing them, but sometimes the pottery painters might imperfectly copy inscriptions supplied to them.
- 3 Da Messisbugo 1992, p. 62. I owe this reference to Luke Syson.
- 4 Wilson 2005; Thornton and Wilson 2009, vol. 1, no. 35.
- 5 Ravanelli Guidotti 1990, no. 72. The band of yellowground knot work around the base of the jar in Faenza seems a particularly Sienese element. The attribution of that jar to Siena is supported by Luccarelli and Migliori Luccarelli 2012, p. 69.
- 6 Migliori Luccarelli 1983.

22. Albarello

- Notes on an inventory card in the Department of European Sculpture and Decorative Arts, MMA, state that the *albarello* once belonged to Douglas Bode, and that the piece was at the Hospital of Santa Maria della Scala, Siena. Neither statement has been confirmed.
- 2 For the black ground, see Giacomotti 1974, no. 404.
- 3 Luccarelli 1983 and, more recently, Luccarelli and Migliori Luccarelli 2012.
- 4 Fiocco and Gherardi 2004; Thornton and Wilson 2009, vol. 1, p. 119; in general, Luccarelli 2002.
- 5 F. Berti 1997–2003, vol. 2 (1998), p. 282, fig. 106, p. 284, figs. 110, 112.
- 6 See, for instance, the fragments on pl. I in Luccarelli
- 7 Luccarelli 1995; Quinterio and Monti 1996.
- 8 For instance, Rasmussen 1984, no. 95; see also E. Miller and Graves 2010.
- 9 See Thornton and Wilson 2009, vol. 2, p. 608, with discussion and references.
- 10 For a list and classification, see Rasmussen 1984, p. 128; see also Fiocco, Gherardi, and Sfeir-Fakhri 2001, nos. 38–42.
- 11. An albarello bearing the same date as the present work, with decoration on a blue ground, is in the Museu de Arte de São Paulo (Ballardini 1933–38, vol. 1, no. 61, fig. 58; Corrêa Macedo de Carvalho 2006, p. 44). The maiolica in that museum is mostly from the Alessandro Imbert collection, a provenance that has raised uncertainties about the authenticity of some examples (see Wilson 2010).
- 12 Giacomotti 1974, no. 402.
- 13 Rackham 1940, no. 364.
- 14 Luccarelli and Migliori Luccarelli 2012, p. 65.

- 15 The 1987 technical examination was conducted by Doreen Stoneham of the Research Laboratory for Archaeology and the History of Art, University of Oxford. A subsequent analysis, in 2012, by Mark Wypyski, research scientist at the Museum, noted that "the sample of the red-orange, relatively lowlime clay body from this piece is significantly different from that of the buff-colored high-lime clay from 46.85.44 [no. 23]. The overall composition of the glazes appears to be similar in composition, to the extent revealed by XRF analysis, although the green glaze on this piece does appear to have a lower proportion of antimony than seen on 46.85.44." Although such differences do not seem impossible between various workshops in Siena in the early sixteenth century, Wypyski's findings leave some slight room for uncertainty as to the authenticity of the Museum's albarello.
- 16 J. V. G. Mallet, visiting the Museum in 2012, judged it authentic.
- 17 For Douglas and his work on Sienese art and Italian maiolica, see Sutton 1979.

23. One-handled albarello

- 1 Number 16 (and the price) included a companion piece, now also in the Metropolitan Museum (see note 2 below).
- In the absence of inscriptions, it is sometimes difficult to identify the individual pieces from photographs taken from different angles. For attempts at listings, see Ravanelli Guidotti 1990, pp. 117-19; Wilson 1996b, p. 406; Fiocco, Gherardi, and Sfeir-Fakhri 2001, p. 73; see also Luccarelli and Migliori Luccarelli 2012, p. 66. The jar formerly in the Maranghi collection (Fiocco and Gherardi 1996a, pp. 28-29) was sold at Semenzato, Florence, December 19, 2002 (CeramicAntica 13, no. 1 [Jan. 2003], p. 65, fig. 29). The Museum's other example, which was also in the Bardac collection before it was acquired by Mortimer L. Schiff and has probably always been together with the present jar, is MMA 46.85.45; S. de Ricci 1927, no. 28. Two were sold at Sotheby's, Paris, May 14, 2014, no. 14. I owe to Marino Marini the information that another example forms part of the Ugo Bardini bequest to the Italian State, housed in Florence.
- The large, cold-painted red inventory number 8 painted on the body behind the handle perhaps dates from a time when the jars were together as a series. The other Museum *albarello* from the series (see note 2 above) does not now have such an inventory number, but Seymour de Ricci states that it once did. The two other examples in the Schiff collection were each marked with red numerals, 7 and 10, respectively, when de Ricci described them.
- 4 Leman 1913, no. 28.
- 5 S. de Ricci 1927, no. 27.
- 6 Fanfani 1984. The marked jar is now in a private collection in Turin.
- Luccarelli 1990, with convincing analogies to locally excavated fragments; also Luccarelli and Migliori Luccarelli 2012, p. 58, assembling a coherent group of Sienese plates, including one in Indianapolis with a central Cupid that seems a close cousin of the ones on the *albarelli* in the group. Rackham 1940, p. 125, no. 365, suggests that the example in the Victoria and Albert Museum, London (inv. no. 3028-55), was executed by an artist he calls the Nessus Painter.
- A thermoluminescence analysis conducted at the Brookhaven National Laboratory, Upton, New York, in 1976 concluded that the present piece was "younger" (but not "very young") than the group of albarelli of the type attributed to Naples, including nos. 38 and 39, which were also tested about the same time. The companion jar, which is certainly of the same origin, was tested in the Research Laboratory for Archaeology and the History of Art, University of Oxford, in 1981, with the conclusion that it was last fired between 1471 and 1651. The authenticity of the jars from the group is, in my opinion, beyond question. Among the others accepting the attribution are Ravanelli Guidotti 1990,

pp. 117–19, and Fiocco, Gherardi, and Sfeir-Fakhri 2001, pp. 72–73.

24. Pharmacy bottle

- Drey 1978, p. 190. Borgarucci 1566, p. 56, says that the herb "is much used by us [pharmacists] for almost every purpose and is wonderfully efficacious in many aspects of our practice."
- 2 Ravanelli Guidotti 1998, p. 153, with discussion of the ornament.
- 3 Gabriella Balla in Balla and Jékely 2008, no. 1.41.
- 4 Sold at Christie's, London, July 5, 2012, no. 62. For the attribution, see Ciaroni 2004b, pl. xvIII. Fragments from Pesaro with peacock-feather decoration are illustrated on p. 39, fig. 52, and pl. xxxvII. For Santa Croce, see no. 26, nn. 17 and 22, in this volume.
- 5 See Krahn and Lessmann 1987.

25A, B. Two albarelli

- 1 See Ajmar-Wollheim 2003.
- 2 S. de Ricci 1927, nos. 84, 85, gives a provenance for B that predates its ownership by Bardac (the Versaillesbased dealer Michel Boy) but does not give such a one for A. The two jars have different pre-Bardac labels applied to them, and the B has on its underside four worn and damaged wax seals—one incorporating the letter D and another letter in Gothic characters—that are lacking on jar A. This, together with the extensive retouching, now deteriorating, on B, which is absent on A, indicates that the two had different histories before the years around 1900.
- There is no doubt of their authenticity. A thermoluminescence analysis conducted on jar B at the Research Laboratory for Archaeology and the History of Art, University of Oxford, in 1987 concluded that the jar was likely last fired between 1387 and 1597. Report by Doreen Stoneham, February 27, 1987 (ref 381232).
- 4 Ravanelli Guidotti 1990, no. 91, and examples there cited, including MMA 46.85.20. Most recently, Donatone 2013, figs. 6c, 6d, has attributed both of the Museum's jars to a follower of the painter active in Naples whom he names the Master of the Brancacci Chapel (see no. 38). He illustrates (figs. 6a, 6b) two other albarelli with similarly conceived, though less well-drawn, dogs.
- 5 Two of the jars in Ravanelli Guidotti's group attributed to Deruta, in the Victoria and Albert Museum, London (Rackham 1940, no. 110), and in the Museo Internazionale delle Ceramiche, Faenza (Ravanelli Guidotti 1990, no. 91), had previously been published by Berardi 1984 (figs. 70 and 78), as Pesaro; the attribution of the latter was subsequently reasserted by Moretti 2004, p. 63, fig. 75.
- 6 For fragments with Gothic foliage from Pesaro, see Berardi 1984, fig. 37; Ciaroni 2004b, pls. xxxv, xxxvi; and especially Bettini 1986, fig. 10.
- 7 Secular Spirit 1975, p. 116. The contents of jar A, when tested in 2012 by Mark Wypyski, research scientist at the Museum, proved to be predominantly calcium carbonate, perhaps residue of some kind of cosmetic powder or preparation. There is no reason to suppose this corresponds to what the jar might have contained in its first uses.

26. Dish with Virgin and Unicorn and the arms of Matthias Corvinus and Beatrice of Aragon

- Frits Lugt recorded that the collection sold in 1886 had been successively the property of Monsieur Baron père (probably Christophe Baron), who was also owner of the château, of his son; of the widow of Baron fils; and of Albert Lefèvre. The château itself was bought in 1886 by Jacques Siegfried, who restored and refurnished it and later gave it to the Institut de France. See Lugt 1964, sale no. 46118.
- Sainte Geneviève à demi nue . . . occupée à peigner une biche.
- For Matthias: quarterly, 1 and 4 argent 4 bars gules (Hungary), 2 and 3 gules a lion rampant argent (Bohemia); on an inescutcheon azure [actually a streaky pale blue] a raven sable with a ring in its beak

(for his family, the Hunyadi). For Beatrice: quarterly, 1 and 4, or two pallets gules (Aragon), 2 and 3 tierced per pale, 1 argent four bars gules (Hungary), 2 azure [this should be semée of fleurs-de-lis or, but if the fleurs-de-lis were ever painted, they are not now visible] (France Ancient/Anjou), 3 argent a cross potent between four crosses or [Jerusalem, but two of the crosses are missing in the third quarter]. Gules (red) in the arms is represented by dark manganese purple or black.

- 4 Farbaky and Waldman 2011.
- 5 Rackham 1940, no. 150; Gabriella Balla in Balla and Jékely 2008, no. 3.2.
- 6 Balla in Balla and Jékely 2008, no. 3.3; this was once together with the Museum's dish in the Schiff collection.
- 7 Rackham 1940, no. 151; Balla in Balla and Jékely 2008, no. 3.50.
- 8 Hill 1930, no. 37. The suggestion of Guido Donatone (1994, pp. 60–61) that the medal was the pottery painter's source does not seem justified.
- 9 Hind 1938–48, pt. 1, vol. 1 (1938), p. 88, no. a.v.4, vol. 2 (1938), pl. 134; Dora Thornton in Bayer 2008, pp. 70–71, fig. 57.
- 10 See Carmen C. Bambach in Bambach 2003, pp. 307–8, no. 23, and fig. 135.
- 11 Fornari Schianchi 1988, figs. 85, 88. For recent bibliography and attributional discussion, see Thornton and Wilson 2009, vol. 2, pp. 614–15.
- 12 Freeman 1976, especially pp. 33–65; Cavallo 1998; Campbell 2002, pp. 70–79.
- 13 See Thornton in Bayer 2008, pp. 70–71, maintaining caution about the date. Balla in Balla and Jékely 2008, p. 144, argues for a date around 1476 and writes, "The principal image alludes to the purity and virginity of the bride, and the deer to the expected consummation of the marriage."
- 14 However, this is speculative. A plate in the Victoria and Albert Museum, London (Rackham 1940, no. 95), probably made at Deruta about 1480, has a similar scene inscribed *E NON SE PO MANGIARE SENZA FATICA* (And one cannot eat without making an effort), which does not suggest any allegorical significance relating to fertility. On the iconography, see also Carmen Ravanelli Guidotti in Barbe and Ravanelli Guidotti 2006, no. 1.
- 15 Balla 2008; Balla in Balla and Jékely 2008, pp. 144–49. Balla restates her view that the service is likely to have been commissioned around 1476—a view rejected here—in Farbaky et al. 2013, pp. 176–77.
- Balla 2008, p. 32, states, "The united Hungarian and Bohemian arms on a quartered shield appear in Matthias's seal usage in 1480, and feature on the King's second ring seal that was in use the right way up until 1488 (in a similar form they appeared on the third and fourth ring seals also), but this does not completely exclude the possibility of an earlier dating." This appears to be corroborated by the armorials on various manuscripts made for Matthias; these quarterings are found on manuscripts dated as early as the 1460s, such as Berkovits 1964, pl. v (before 1468). Matthias seems to have used the quarterings in this form, though not exclusively, throughout his life; see the version from a manuscript of 1487-89 illustrated by Farbaky and Waldman 2011, p. 230. The discussion of crowns used by Matthias in Hablot 2009, p. 185 (a reference I owe to Davide Gasparotto), does not suggest that the use of the arched crown, as found on the four maiolica plates, was confined to any particular period of his life.
- Berardi 1984, pp. 33, 178, figs. 54, 76; Bettini 1997; Wilson 1999, p. 11, n. 16 (with bibliography); Ciaroni 2004b, p. 152, and Moretti 2004, fig. 102, suggesting that the closest analogies are with fragments documenting production at a workshop at the Abbey of Santa Croce; Balla and Jékely 2008, pp. 150–84; Cesaretti 2008.
- 18 For the finds from Buda, see Balla and Jékely 2008.
- 9 On the beginnings of istoriato in Pesaro, see Wilson 2005.

- 20 Lavoreri da faienza di terra . . . se ne farà più festa che se le fusseno darzento. This is early evidence of the rise to international prominence of Faenza maiolica, but Faenza is quite close to Ferrara and so would have been a natural source in Valentini's mind for such a gift. See Wilson 1999, p. 11, n. 16, citing Balogh 1966, vol. 1, p. 438.
- 21 Berardi 1984, p. 40, n. 18. It happens that there exists an unusually detailed illustrated account of the allegorical, astrological, and mythological pageantry at Camilla's own wedding, to Costanzo I Sforza in 1475; see Bridgeman 2013.
- 22 Bettini 1997, p. 173: in longi[n]quiis partibus Ungarie et aliis locis. For Francesco di Angelo Benedetti da Sant'Angelo, see also Ciaroni 2004a, p. 13, noting that Francesco was associated from 1496 with the workshop run by Antonio Fedeli at the Abbey of Santa Croce in Pesaro, where it is thought, from the evidence of fragments found locally, that the service may have been made; also documents relating to him in Albarelli 1986.
- 23 Wilson 2003a; Wilson 2004a.

27. Vase

- 1 Giacomotti 1974, no. 268.
- 2 A notation by former Museum curator Jessie McNab queries the authenticity of the jar, but I see no reason to doubt it. The piece in the Louvre was acquired with the Giampietro Campana collection in 1861, although that is not in itself an early enough provenance to rule out both being from the nineteenth century.
- 3 Compare, in general, fragments from Pesaro such as those illustrated by Berardi 1984, figs. 65, 66; Albarelli 1986, fig. 16.
- 4 Claudio Paolinelli, a specialist in Marchigian maiolica, expressed this opinion on a visit to the Museum in 2012.

28. Storage jar or vase

- 1 There is an ample literature on Maestro Giorgio; among the more recent works are Bojani 1998; Biganti 2002; Bojani 2002. See the summary in Thornton and Wilson 2009, vol. 2, pp. 487–88.
- 2 Ballardini 1933–38, vol. 1, no. 67, figs. 64, 256.
- 3 Sannipoli 2009.
- 4 For instance, Paolo da Deruta, documented as working for Giorgio from 1515 (Biganti 2002, p. 44, doc. no. 123).
- 5 Fiocco and Gherardi 1996b.
- 6 Email, February 20, 2013. I take the opportunity to thank Professor Busti, Curator of the Museo Regionale della Ceramica in Deruta, for many years of kindness and friendly advice based on his unequaled knowledge of the archaeological material from Deruta and his experience as a ceramic artist. I also thank Carola Fiocco and Gabriella Gherardi, specialists in Umbrian maiolica, for their opinion that the piece, though somewhat perplexing, is more likely to be from Gubbio than from Deruta.
- 7 This albarello was discussed by Alberto Piccini in a lecture given at Acquapendente on May 30, 2015 (video available online at http://www.maiolica.info /2015/09/16/). He attributes it to Acquapendente and reads the letters F and R as initials of the potter, Francesco del Carina. No good evidence is given for this attribution.

29. Dish with centaur and centauress battling

- On December 6, 1892, Duveen sold "an old majolica plate" to the sugar magnate H. O. Havemeyer, probably this piece; Duveen Brothers, New York ledger, 1891–1901, ser. 1.A, box 3, Duveen Brothers Records, 1876–1981, Getty Research Institute, Los Angeles (microfilm, reel 3, Thomas J. Watson Library, MMA).
- Ovid, Metamorphoses 12.210–535.
- 3 See Alison Wright in Rubin and Wright 1999, no. 67. The resemblance was noted by Paul Taylor of the Warburg Institute Photographic Collection, London (private communication).
- 4 Giacomotti 1974, no. 528, as Deruta; Fiocco and

- Gherardi 1996b, p. 9, as Gubbio. See also Giacomotti 1974, no. 527.
- 5 Rackham 1940, no. 439, as Deruta; Sani 2012, pl. 85, as Gubbio.
- 6 Wilson 1987a, no. 193, as Deruta; Fiocco and Gherardi 1996b, p. 9, as Gubbio.
- 7 Rasmussen 1989, no. 39, as Deruta, and see the items there cited.
- 8 Ravanelli Guidotti 1990, no. 100, as Deruta; Fiocco and Gherardi 1996b, p. 9, as Gubbio. See also a plate in the Musei Civici, Pesaro, with the fable of the Wolf and the Crane; Giardini 1996, no. xLv.
- 9 Giacomotti 1974, no. 526, as Deruta; Fiocco and Gherardi 1996b, p. 9, as Gubbio.
- 10 See also Thornton and Wilson 2009, vol. 2, no. 268, with the arms of Montefeltro, and the pieces there cited.
- 11 Giulio Busti states that he believes the present piece to be Derutese (email, February 15, 2012).
- 12 Fiocco and Gherardi 1996b; Sannipoli 2009.
- 13 While the Museum's dish is similar in shape to many Deruta examples, the unglazed patch within the foot ring is not normal at Deruta; see Thornton and Wilson 2009, vol. 2, nos. 253, 254.
- 14 This dish was discussed by Alberto Piccini in a lecture given at Acquapendente on May 30, 2015 (video available online at http://www.maiolica.info /2015/09/16/). He attributes it to the potter Francesco del Carina at Acquapendente and interprets the inscription as FR E LA MIA FIRMA (FR is my signature). This seems extremely improbable.

30. Two-handled pharmacy or storage jar with arms of the Orsini family and profile head of a man

- Per fess, in chief, argent a rosette gules, in base bendy of six gules and argent over the division a fess or.
- 2 Jörg Rasmussen supposed this jar to be not a genuine Renaissance work but "almost certainly" made around 1900 (Rasmussen 1989, p. 14). There seems to the present writer no reason at all to share this view. A thermoluminescence analysis conducted in 1975 by Dr. Gary Carriveau concluded that the jar is "old," but these results are not now considered reliable (see no. 12 above, note 6).
- 3 Compare the vase with the Orsini arms in the Robert Lehman Collection (MMA 1975.1.1062; Rasmussen 1989, no. 7). Although Rasmussen expresses perplexity as to the condition of the Lehman jar, Fiocco and Gherardi 1994, no. 14, are surely right to regard it as authentic and to attribute it to Deruta. Compare also a late fifteenth-century Deruta plate formerly in the Alfred Pringsheim collection (von Falke 1914–23, vol. 1, no. 16).
- 4 M. Ricci 1985, p. 419, citing the extensive series of finds from the Crypta Balbi in Rome, notes that Deruta products are preponderant among the more highly decorated finds in Rome at this period and that Deruta potters had certain privileges in the Roman market.
- 5 For the garland, see Thornton and Wilson 2009, vol. 1, no. 45; for the lozenges, Busti and Cocchi 1999, no. 30. Giulio Busti, Curator of the Museo Regionale della Ceramica, Deruta (email, February 22, 2012), describes the piece as "obviously Derutese" and compares it with a jar with the arms of the Baglioni family of Perugia in the Victoria and Albert Museum, London (Rackham 1940, no. 163; Fiocco and Gherardi 1994, no. 16).
- 6 Analysis conducted in 2010 by Mark Wypyski, research scientist at the Museum. For another example of such a layer, see Busti and Cocchi 2004a, no. 4.
- Donatone 1987b, pp. 43–45, figs. 5, 6; McNab 1991, figs. 9, 10; Donatone 1994, pls. 157, 158. Donatone's comparisons to jars now in The Hague and on the art market look cogent, but my own view is that this is because all were made at Deruta. Recently, Guido Donatone (2013, pp. 64–67) has reaffirmed the identification of the man as Gentil Virgino Orsini and the attribution to Naples.
- $8 \quad \text{ The attribution of a plate with similar decorative } \\$

- motifs and a coat of arms, a ram's head erased, to Sciacca in Governale 1989, fig. 43, seems strained.
- 9 The extensive flaking of the glaze, now repaired, is a defect quite often found on wares of this period which have a slip layer between the body and the tin glaze
- 10 Nardelli 2003 notes that a later source gives the *libbra* in the Papal States as 339.07 grams and the *oncia* as 28.25 grams. See Thornton and Wilson 2009, vol. 2, pp. 427–28, for other examples and for alternative views about the interpretation of these scratch marks. For other instances of these marks on maiolica in the Museum's collection, see nos. 3, 23, and 36.

31. Two-handled albarello or vase with crowned eagles

- 1 There is a worn gray Pannwitz wax seal on the underside.
- 2 Thornton and Wilson 2009, vol. 1, p. 7, fig. 2.
- 3 Argent an eagle displayed crowned azure (or sable).
- 4 Analysis conducted in 2012 by Mark Wypyski, research scientist at the Museum.
- 5 Fiocco and Gherardi 1988–89, vol. 1, pl. va. From this conclusive evidence, former Museum curator Jessie McNab changed the official attribution of the Museum's jar to Deruta in 1992. This was endorsed by Giulio Busti, Curator of the Museo Regionale della Ceramica, Deruta (email, February 22, 2012).
- 6 See, for example, the jar in the Musée du Louvre, Paris, which is one of the oldest surviving pieces of Italian lusterware and was certainly made in Deruta, probably about 1470–80 (Giacomotti 1974, no. 92; Busti and Cocchi 2004a, no. 8). For the arrival and development of the luster technique in various places in Italy, see Wilson 1996a.
- 7 Norman 1976, nos. c80, c81.
- 8 Cora 1973, pl. 209a.

32. Vase or jar with love motifs

- 1 There is a worn gray Pannwitz wax seal on the underside.
- 2 Dora Thornton in Bayer 2008, p. 90; Ravanelli Guidotti 1990, p. 156.
- 3 For numerous examples of comparable love imagery, see Busti and Cocchi 2001; Bayer 2008.
- 4 Ravanelli Guidotti 1990, no. 88.
- 5 In a note on an index card made following a visit to New York by the Neapolitan scholar Guido Donatone, former Museum curator Jessie McNab proposed to reclassify it as Neapolitan.
- 6 Examination in 2008 by Richard Stone, conservator emeritus at the Museum, suggested there may be a thin, clear lead glaze (coperta) over the tin glaze.

33. Albarello or vase

- I thank Giulio Busti, Curator of the Museo Regionale della Ceramica, Deruta, for this information and for additional comments (email, February 22, 2012).
- 2 Von Falke 1929; Busti and Cocchi 1987; Fiocco and Gherardi 1988–89, vol. 1; Fiocco and Gherardi 1994; Busti and Cocchi 1999.
- 3 Gabriella Balla in Balla and Jékely 2008, no. 1.41, as Deruta.

34. Dish with arms of the Visconti family

- Dante Alighieri, Purgatorio 8.80.
- 2 Thornton and Wilson 2009, vol. 1, pp. 56-57.
- Thornton and Wilson 2009, vol. 1, p. 77, list comparable examples. Recently, Guido Donatone (2013, fig. 10a) has cautiously suggested that the arms might be for Ippolita Sforza, wife of Alfonso, Duke of Calabria, and proposed an attribution to Naples; neither suggestion seems to me convincing.

35A, B. Two pharmacy bottles

- Field's collection notebook indicates the jars were bought at this sale (William B. Osgood Field Papers, box 243/12, New York Public Library).
- Vert a star or dimidiating or a tree vert. Clara
 Menganna suggests that the dexter (the viewer's left)

- arms might be those of the Danzetta family of Perugia, who are recorded as having used azure a star or (email, September 19, 2012). However, the field is definitely painted green, not blue. No hypothesis can be offered for the sinister (right-hand) half of the arms.
- 3 Drey 1978, p. 189; the herb was widely used in medicine. Borgarucci 1566, p. 163, reports that betony "is said to be of many, almost infinite virtues."
- 4 Drey 1978, p. 192; the dried fronds were used in medicine. Borgarucci 1566, pp. 111–12, lists various uses, especially purging and cleansing the internal organs.
- The largest series is represented by examples in the Victoria and Albert Museum, London (Rackham 1940, no. 397); Kunstgewerbemuseum Berlin (Hausmann 1972, no. 148); the Museo Internazionale delle Ceramiche in Faenza (Fiocco and Gherardi 1988-89, vol. 1, no. 184; Ravanelli Guidotti 1990, no. 96); and others cited by Fiocco and Gherardi 1988–89, vol. 1, p. 269. A bottle from a different series is in the Museum für Angewandte Kunst, Cologne (Klesse 1966, no. 300); one from another was sold at Christie's, London, October 4, 1982, no. 241; and one from a fourth series is in the Museo Regionale della Ceramica, Deruta (Busti and Cocchi 1999, no. 72). For a series of similar type with magnificent standing figures, see Giacomotti 1974, nos. 481-87; Fiocco and Gherardi 1994, nos. 98, 99; the last two were sold from the Koelliker collection at Wannenes, Genoa, October 11-12, 2011, nos. 35, 36.

36. Albarello

- Rackham 1959, nos. 369, 370, stating unequivocally that both are dated 1507 on the back. However, they are apparently, as Rackham indicates, the two from the Pringsheim collection, a fact that is noted in von Falke 1914–23, vol. 1, nos. 60, 61, where no date is mentioned. It seems unlikely that Falke would have failed to record a date if it had been present in 1914. The 1939 Pringsheim sale catalogue assigns a date of 1507 to them, although it, too, does not explicitly say they are dated (Sotheby's 1939, no. 39). The uncertainty is now resolved by the reappearance of these two albarelli at auction at Pandolfini, Florence, October 28, 2014, no. 16; they are definitely not dated.
- 2 The accompanying jar was no. 9 in the Schiff sale (Parke-Bernet 1946; present whereabouts unknown); S. de Ricci 1927, no. 34. There was also a female companion in the Bardini sale of 1899 (Christie's 1899, no. 87; Collection Bardini 1899, no. 103, pl. 5).
- Fiocco, Gherardi, and Sfeir-Fakhri 2001, no. 52; its female counterpart, no. 53, is almost identical to the one once in the Pringsheim collection. Two more, formerly in the Corcoran Gallery of Art, Washington, D.C. (Watson 1986, nos. 105, 106), and now in the National Gallery of Art, Washington, D.C., have spouts and handles and are thought by Watson either to be wholly spurious or to have had the spouts and handles added. However, the example (Watson 1986, no. 105) sold at Christie's, New York, November 22, 2011, no. 68, although heavily restored, is in my opinion a genuine object that always had a handle and spout. Another similar example (Chompret 1949, vol. 2, fig. 327), inscribed LAUS DEO (Praise to God), was in the Henry Oppenheimer, Charles Damiron, and Robert Montagut collections.

37. Plate with Lion of Saint Mark

1 For example, Fiocco and Gherardi 1994, nos. 32–39; Busti and Cocchi 1999, nos. 31–36.

38A, B. Two albarelli with male profiles

- 1 Donatone 1970; updated in some respects in Donatone 1994 and Donatone 2013. The particularly fine example once in the Schiff collection reproduced by S. de Ricci 1927, no. 4, and Donatone 2013, pl. 9b, was sold again at Pandolfini, Florence, October 28, 2014, no. 6o.
- Donatone 1994, pp. 41–43, pl. 7; and for the backs, see also fig. 8.

- 3 Rasmussen 1989, p. 238; von Falke 1930. See also Falke's earlier confidential, so less guarded, discussion of this group (von Falke 1925a).
- 4 Thornton and Wilson 2009, vol. 1, no. 52.
- 5 The study of this subject is made more difficult by the destruction of much of the Naples archives during World War II.
- 6 Donatone 1994, pp. 87–88; Tortolani 2006a; Tortolani 2006c. Most recently, Tortolani 2013, pp. 13–15, returns to the subject and to the hypothesis that the two Museum jars are fakes.
- 7 Governale 1995, figs. 290, 295, 296, 298, 299, attributes three portrait albarelli of similar type in the De Ciccio Collection, Museo Nazionale di Capodimonte, Naples, and the present examples to the town of Sciacca in Sicily.
- 8 For example, one in the Robert Lehman Collection at the Museum (Rasmussen 1989, no. 154).
- In reply to an inquiry from the Metropolitan in 1988, the Azienda Autonoma Soggiorno e Turismo of Taormina suggested that this personage was Lady Florence Trevelyan (1852–1907), an English aristocrat who had reputedly been the lover of the Prince of Wales, later Edward VII. Lady Florence settled in Sicily and married Professor Salvatore Cacciola, mayor of Taormina, but I know of no evidence that would corroborate the suggestion that she and "Miss Walters Cacciola" were the same person. I thank Gianni Mirulla and Dino Papale of Taormina for information on this matter.
- The jars are reproduced by Falke (1925a, pl. 1) from a photograph seemingly sent by Imbert to Wilhelm Bode in 1910 (Wilson 2010, p. 276, fig. 10); neither of these albarelli is shown in photographs of the exhibition of Imbert's collection at the Musée des Arts Décoratifs, Paris, in 1911 (Dubrujeaud 1911; for one of the photographs, see Riccetti 2010b, p. 339, fig. 3.11a).
- 11 Riccetti 2010b, and especially the essay by Wilson in that volume (Wilson 2010).

39. Albarello with male profile

- 1 McNab 1991, figs. 7, 8; Donatone 1994, fig. 10e, pls. 135, 136.
- 2 Hill 1930, no. 945.
- Charles VIII himself expressed admiration and took an active interest in Neapolitan maiolica tiles: he wrote from Naples in 1495 of the "excellent painters... making the loveliest possible planchiers, such that the planchiers of Beaux, Lyon, and elsewhere in France cannot rival these in beauty and richness; so I will get some of them and bring them with me to work at Amboise." However, Rosen 2000, p. 89 and pp. 91–92, n. 14, states that the planchiers referred to were not ceramic but painted wooden ceilings. I am indebted to Thierry Crépin-Leblond for confirming to me (email, February 13, 2013) that he, too, believes the reference is not to maiolica.
- 4 Von Falke 1925a; repeated in less specific form in Falke's review of S. de Ricci 1927 (see von Falke 1930), but this cautious note hidden away in a German periodical probably remained unnoticed in America.
- 5 The albarello is illustrated by Falke (1925a, pl. 3), and the photo is there indicated to have been sent by Imbert; see Wilson 2010, p. 274. The jar is not shown in a set of photographs of maiolica exhibited by Imbert at the Musée des Arts Décoratifs, Paris, in 1911 (Dubrujeaud 1911; see Riccetti 1910b, p. 339, fig. 3.11a).
- 6 Fortnum 1873, p. civ.
- 7 Donatone 1994, pp. 45–46, pl. 12d. Donatone notes as characteristic of this painter a distinctively geometric way of drawing eyes in triangles, but the profile on the *albarello* is so much more carefully drawn than the profiles on the tiles that it is difficult to be definite about the hand.

40. Albarello

It is likely that former Museum curator Joseph Breck

- purchased this jar while in London on behalf of the
- I thank Marian Campbell, specialist in historic ironwork, for her comments on this subject. She remarks that it is not necessarily meant to represent metal and thinks it "basically a knitted pattern" (email, January 5, 2014).
- 3 Wilson 2015b, pp. 44-45.
- 4 Giacomotti 1974, no. 99; Thierry Crépin-Leblond in *Majolique* 2011, no. 29.
- 5 Donatone 1994, pl. 137. Why the name Federico should be modified to Felistalle, if that is indeed the meaning, is unexplained, but the identification of the crowned figure seems plausible.
- 6 Donatone (ibid., pl. 82) originally dated the Museum's albarello to the second half of the sixteenth century, but he has recently informed me that he now thinks it dates from the first half of the century (email, February 18, 2013).
- 7 By Justin Raccanello, personal communication, 2012.

41. Wide-rimmed bowl

- 1 The bowl appears, with an attribution to Castel Durante, in a portfolio of illustrations of items belonging to Alessandro Imbert, which was given by V. Everit Macy to the Thomas J. Watson Library, MMA; the illustration is annotated "Prof. Grassi collection."
- Examples, other than those cited below, include one formerly in the Paolo Sprovieri collection (Wilson 1996b, no. 163; sold, Sotheby's, New York, January 4-5, 2008, no. 162); one in the Museum of Decorative Arts, Prague (inv. no. 89.955); one formerly in the Alfred Pringsheim collection (von Falke 1914-23, vol. 2, no. 235; Sotheby's 1939, no. 361); one at Schloss Pillnitz, near Dresden (Richter 2006, no. 151); one, formerly in the Richard Passavant-Gontard collection, now in the Potteries Museum and Art Gallery, Stoke-on-Trent (Brody 2001, p. 16, no. 1); one sold at Christie's, London, October 3, 1983, no. 215; one sold by Porro & C., Milan, May 22, 2012, no. 23; and one in a private collection in Venice (Alverà Bortolotto 1988, p. 43). Most examples have an alla porcellana garland on the back.
- 3 Inv. no. 26.1921.
- 4 Sotheby's, London, March 22, 1977, no. 51; sold again, Pandolfini, Florence, November 27, 2014, no. 36. A somewhat similar piece in the Museum für Kunst und Gewerbe, Hamburg, is dated 1540 (Rasmussen 1984, no. 146). Another, dated 1540, was sold at Pandolfini, Florence, October 28, 2014, no. 56.
- 5 Sale, Sotheby's, London, June 2, 2005, no. 7.
- 6 Rackham 1940, no. 960; Sani 2012, pls. 70, 71.
- Alverà Bortolotto 1988, pp. 17–23. A magnificent example dated 1534 and with initials read, perhaps optimistically, as *IP* (for Iacomo Pesaro) is published by Alverà Bortolotto (1988, pl. 3) from a private collection in Milan. Yet, even if the initials on it are correctly interpreted, the style is not close enough to provide, in itself, convincing corroboration of the attribution to Jacomo's workshop of the group to which the Museum's dish belongs.
- There is much still to be learned about the history of Venetian maiolica, and many discoveries in the voluminous archives of the Venetian Republic still to be made. However, as a working hypothesis, it seems plausible to suppose that Jacomo's workshop was the dominant producer of high-quality maiolica in Venice between 1507 and 1546, that many works of the type to which the Museum's dish belongs were made in it, and that the workshop that made the "Ludovico" plate was a relatively short-lived venture, possibly a breakaway from Jacomo's business. See, most recently, Sani 2014, discussing the plate acquired in 2014 by the Louvre Abu Dhabi and essentially corroborating this hypothesis.

42. Basin or bowl with Laura Bella

The fullest survey of the subject, with a review of

- previous contributions, is Ravanelli Guidotti 2000; see also Wilson 1987a, pp. 144–48; Ajmar-Wollheim and Thornton 1998; Syson 2008.
- 2 Quoted from Ajmar-Wollheim and Thornton 1998, p. 140; see also discussion in Syson 2008, p. 249.
- Notes in the Museum's files record that both Johanna Lessmann (1980) and J. V. G. Mallet (1981) expressed such reservations. However, Mallet, looking again in 2012 (email, June 4, 2012), said he believed it to be authentic. Carmen Ravanelli Guidotti (commenting on a photograph; email, February 28, 2012) also stated she believes it to be an authentic Faenza object.
- 4 Compare Giacomotti 1974, no. 170, for the central figure, and Ravanelli Guidotti 1998, pp. 373-75, for the ornament and form.
- 5 X-ray fluorescence analysis carried out in 2012 by Mark Wypyski, research scientist at the Museum.

43. Plate with putti playing

- 1 Dempsey 2001.
- 2 Such "Triumph" iconography, more or less serious or fantastic, is very common on maiolica of the first half of the sixteenth century; see, for example, a plate in the Robert Lehman Collection (Rasmussen 1989, no. 64) or one in the Ashmolean Museum of Art and Archaeology, University of Oxford (Wilson 2003d, no. 24).
- 3 The various marks involving a trident are problematic, for many pieces with a crossed trident were made at Montelupo; see Thornton and Wilson 2009, vol. 1, pp. 210–11.
- 4 Hesse 2004, p. 99, figs. 2, 3; the figure is identical to the Minneapolis example mentioned in the text below.
- 5 Hantschmann 2004, p. 31, no. 16, fig. 6.
- 6 Hausmann 2002, no. 39, with detailed discussion.
- 7 Ballardini 1933–38, vol. 1, no. 105, figs. 100, 278; Cole 1977, no. 41.
- 8 Blumka sale, Sotheby's, New York, January 9–10, 1996, no. 32 (probably ex-Antiq collection); Wilson 1996b, no. 49; Thornton and Wilson 2009, vol. 1, no. 71. Also similar are the putti supporting a shield of arms (Medici impaling Della Bordella?) on two plates with blue-ground grotesque borders in the State Hermitage Museum, Saint Petersburg (inv. nos. ¢349a and b), one illustrated in Darcel and Delange 1869, no. 49, but Hermitage curator Elena Ivanova kindly informs me that she judges these as nineteenth century. See also no. 260 in the Taylor sale (Christie's 1912), again without a trident and with a Faenza-type border.
- 9 Ravanelli Guidotti 1998, p. 287, fig. 10, following Argnani 1898, pl. xxxv, fig. v. I thank Carmen Ravanelli Guidotti for bringing this reference to my attention
- 10 Erani 2002, pl. IXa, with fronts and backs comparable to the present example; also Argnani 1898, pl. XXV, fig. III, and Giacomotti 1974, fig. 235 (the same piece).
- 11 Ballardini 1933–38, vol. 1, no. 87, fig. 271, no. 91, fig. 272.
- 12 The weakness of the case was pointed out by Norman 1969; see also Norman 1976, p. 105.
- 13 One in the Museo Civico Medievale, Bologna (Ravanelli Guidotti 1985b, no. 42), and one at the Cité de la Céramique, Sèvres (Mallet 1996). The one in the Metropolitan (see fig. 43) is now generally accepted to be a fake, perhaps made by Ferruccio Mengaroni, based on the Bologna piece.
- 4 Wilson 2003a, pp. 181–82; Thornton and Wilson 2009, vol. 1, p. 131. The piece marked as from the Bergantini workshop is part of the Galeazzo Cora Collection at the Museo Internazionale delle Ceramiche in Faenza (Ravanelli Guidotti 1998, pp. 351–55).
- 15 Carmen Ravanelli Guidotti, curator at the Museo Internazionale delle Ceramiche in Faenza, wrote on February 28, 2012, that the plate "has all the characteristics of Faenza grotesques in the first two decades of the sixteenth century." J. V. G. Mallet, visiting the Museum in 2012, also expressed the view that the plate is authentic.

16 X-ray fluorescence analysis carried out in 2012 by Mark Wypyski, research scientist at the Museum.

44. Dish with arms of the Strozzi and Ridolfi families

- 1 The large numeral 35 written on the base in ocher is probably an inventory number for a collection before 1907.
- 2 The colors on the armorials on this dish are perceptibly in relief. Examination by Richard Stone, conservator emeritus at the Museum, led to the suggestion that they might have been applied in a third firing. It seems just possible that the dish was originally painted with different arms, which were for some reason repainted and the plate refired, but this is far from certain.
- 3 Wilson 2003a.
- 4 Thornton and Wilson 2009, vol. 1, nos. 80, 81.
- 5 Fumi Cambi Gado 2001, p. 161.
- 6 Another large dish, with a band of palmettes around the central roundel and on the border a garland in green, is reported in a private collection in Rimini (personal communication).
- 7 In the Museum of Fine Arts, Boston; the Musée des Arts Décoratifs, Lyon; and the Strozzi Sacrati collection. For a detailed list and references, see Wilson and Sani 2006–7, vol. 1, pp. 299–300.
- 8 In the Victoria and Albert Museum, London; the Museum Angewandte Kunst, Frankfurt; the Röhsska Museum, Göteborg; formerly Giovanni Murray and D. Serra collections; and in the Strozzi Sacrati collection. See ibid. The one illustrated by Bellini and Conti 1964, facing p. 104, without dimensions, may be of this size.
- 9 Cité de la Céramique, Sèvres (Giacomotti 1974, no. 299).
- 10 One surviving from the Guicciardini-Salviati set of 1525 (Thornton and Wilson 2009, vol. 1, no. 80) and one from a set made for a member of the Salviati family in 1531 (Ravanelli Guidotti 1990, no. 143) are fully istoriato. Other sets contained bordered istoriato plates, such as the one from the Foscari set in the Berndt and Eva Hockemeyer collection, Bremen (Wilson and Mallet 2012, no. 49, and discussion there).
- Surviving pieces of the 1531 Salviati set include istoriato and grotesque-painted plates, an oil flask, and two large footed bowls; see Thornton and Wilson 2009, vol. 1, no. 89.
- 12 No dated piece is known. A plate sold from the Giovanni and Gabriella Barilla collection, Sotheby's, London, March 14, 2012, no. 15 (probably the one previously sold at Christie's, London, November 21, 1966, no. 91), is dated 1524, but is beyond much doubt nineteenth century, as is one with the date 1525 in the Galeazzo Cora Collection at the Museo Internazionale delle Ceramiche in Faenza (Bojani, Ravanelli Guidotti, and Fanfani 1985, no. 161). See also an example definitely made at the Ginori factory at Doccia in the nineteenth century (Frescobaldi Malenchini and Rucellai 2011, no. 7).
- 13 Grigioni 1939; see also Ravanelli Guidotti 1998, pp. 351–55; Wilson 2003a, pp. 182–83; Thornton and Wilson 2009, vol. 1, pp. 130–31.
- 14 Thornton and Wilson 2009, vol. 1, p. 131.

45. Bowl with A Lover Tied to a Tree

- 1 Other Faenza bowls of the type in the Museum are MMA 04.9.29; 32.100.380; 53.225.69 (dated 1544); and one in the Robert Lehman Collection, MMA 1975.1.1021 (Rasmussen 1989, no. 29).
- Ajmar-Wollheim 2006, p. 209, pl. 15.3; Thornton and Wilson 2009, vol. 1, no. 101.
- 3 See Dora Thornton in Bayer 2008, pp. 88-92.

46. Shallow bowl with The Agony in the Garden

- 1 Wencke is named as the previous owner in Jacques Seligmann's invoice to J. Pierpont Morgan in the Seligmann files in the Morgan Library and Museum, New York.
- For instance, Matt. 26:36-46.
- 3 A Tuscan plate at the Musée National de la

- Renaissance, Château d'Écouen, France (Giacomotti 1974, no. 432), reproduces the same design in the opposite direction, that is, the same direction as in figure 63. An alternative explanation might be that the painter had access to the drawing from which the woodcut was made, and from which the woodcut would have been reversed, but this is improbable.
- 4 J. Kenneth Moore, Frederick P. Rose Curator in Charge, Department of Musical Instruments, MMA, confirms that no sense can be made of this music.
- 5 Some caution should be maintained about the theory that a contemporary individual from the town of Treviso (rather than, say, the village of Tarvisio, near Udine, in northeastern Italy) is referred to. Ravanelli Guidotti (1996a, p. 210) notes that a high-profile personage from Treviso, the painter Girolamo da Treviso, was in Faenza in the 1530s, where he made paintings in the Church of the Commenda for Fra Sabba da Castiglione.
- 6 Bellieni 1991, pp. 34–35, cites several previous derivative references, which have not been deemed worth repeating here.
- 7 Ravenelli Guidotti 1996a, no. 35, with full references; compare Thornton and Wilson 2009, vol. 1, p. 148.
- 8 Higgott 2003.

47. Plate with Saint Mary Magdalen

- 1 The back of the plate bears a serrated circular label with, in pen, 9019 (Seligmann stock number) and a later mark, 1724.
- 2 De Voragine 1993, p. 380.
- There is some conflation or confusion with the iconography of Saint Mary of Egypt, for which see R. Milliken 2012, pp. 185–212. Among paintings that may be compared with the maiolica version are one representing Mary Magdalen by Antonio Pollaiuolo (Wright 2005, fig. 52) and another attributed to Lorenzo di Credi (see van Marle 1923–38, vol. 13 [1931], p. 313). I am indebted to Katherine Tycz for researching the confusing relationship of the iconography of these two saints.
- 4 The first test was conducted by Dr. Gary Carriveau (see no. 12 above, note 6), the second by Doreen Stoneham at the Research Laboratory for Archaeology and the History of Art, University of Oxford.
- 5 McNab 1988.
- 6 Letter, Mallet to McNab, March 21, 1988. In 2012 Mallet confirmed his view that this is an authentic Montelupo Renaissance object.
- 7 F. Berti 1997–2003, vol. 2 (1998), p. 284, no. 112, proposing a dating about 1500–1510; Carmen Ravanelli Guidotti suggests a comparison with no. 103 in the same volume (see email cited in note 8 below).
- 8 Email, Carmen Ravanelli Guidotti to author, March 7, 2013, commenting on photographs. See Ravanelli Guidotti 2012, pp. 36–90, as well as F. Berti 1997– 2003, vol. 2, pp. 124–26.
- 9 Letter, Stoneham to McNab, February 27, 1987.
- 10 It may be noted here, as a cautionary tale about undue reliance on thermoluminescence technology, that a dish in the Museum (MMA 27.97.27) was tested by Daybreak Archaeometric Laboratory Services, Guilford, Connecticut, in 1992 and found, with surprising precision, to be datable between 1891 and 1917. In fact, this plate can be clearly identified in the 1835 inventory of Sir Andrew Fountaine's collection at Narford Hall, Norfolk, and bears the scratched inventory marks of that collection. The conclusion of Mallet and Elisa Paola Sani that it was made about 1530 and painted by Francesco Xanto Avelli is certainly correct (Sani 2007a, no. 81).
- 11 Rackham 1940, pp. 129-30.
- 12 F. Berti 1997–2003, vol. 2, pp. 129–30; Thornton and Wilson 2009, vol. 1, p. 201.
- 13 Thornton and Wilson 2009, vol. 1, no. 74. Among potters from Faenza documented in Siena at the beginning of the sixteenth century, the most celebrated is Maestro Benedetto, who arrived in the city in 1503 and who signed a famous plate now in the

- Victoria and Albert Museum, London (Rackham 1940, no. 373; Sani 2012, pp. 61–63; see also Migliori Luccarelli 1983, pp. 265–66).
- 14 This plate is also in the Victoria and Albert Museum; Rackham 1940, no. 376.
- 15 Thornton and Wilson 2009, vol. 1, p. 211.

48. Albarello with arms of Leonardo Buonafede

- Or on a mount of six tops vert, a bull salient gules; above is a sort of finial to the shield with a chief gules a bend chequy argent and azure. The chief at the top of the shield has been thought to refer to the arms of the Cibo (Cybo) family, and Alessandro Alinari (1994, pp. 20-21) suggests that the checkers appear in honor of Pope Innocent VIII (ruled 1484-92). An alternative theory, suggested by F. Berti 1997-2003, vol. 3 (1999), p. 52, is that the reference is to "Cardinal Ippolito Cibo," by whom he probably means Innocenzo Cibo, made cardinal by Leo X in 1513. However, the tomb in the Florentine Church of San Jacopo in Campo Corbolini of an earlier family member, Leonardo Buonafede (died 1412), already shows a checkered chief, so its use here seems not to be specifically connected with any Renaissance member of the Cibo family. I owe my knowledge of the 1412 tomb to Marino Marini. A view of the tomb is available online at https://commons.wikimedia $. org/wiki/File: San_jacopo_in_campo_corbolini,\\$ _tomba_leonardo_buonafede_o2.JPG.
- 2 For biographical note, see Franklin 1987, p. 654; see also Carl 1986.
- 3 Franklin 1987.
- 4 Gentilini 1992, vol. 2, p. 281, and see index references in the same work under "Buonafede."
- 5 Gurrieri 1982
- 6 Giacomotti 1974, no. 269; Alinari 1994; further discussed by F. Berti 1997–2003, vol. 3, pp. 50–53, 268–69, pls. 77, 78, and vol. 5 (2003), p. 137; F. Berti 2002, no. 49.
- Marquand 1919, pp. 226–27, 286, lists numerous versions of Buonafede's arms on works from the Della Robbia and Buglioni workshops between 1517 and about 1531; all are surmounted by a miter. On the latest of these, which were made after 1528, the miter has lappets hanging from it, as on the present jar.
- 8 Alinari 1994; F. Berti 2002, p. 215.
- 9 Roisman 1988–89, p. 19, notes that Buonafede's tomb in the Florentine Charterhouse, carried out under his own supervision, has the arms beneath a prelatial hat (often called a cardinal's hat, but specific to cardinals only when red), which was also worn by bishops.
- 10 Berti 1997–2003, vol. 3, pp. 52–53, and for the documents, vol. 4 (2001), p. 409.
- 11 Alinari 1994, p. 21.
- 12 For the jar, see note 6 above.

49. Double-spouted armorial pitcher

- 1 This large numeral, painted in red, is probably the inventory number of a former owner.
- 2 Jacques Seligmann (ca. 1920, p. 6) recalled that the pitcher "came from the collections of Madame Yvon and Wencke. Mme. Yvon was the wife of a gentleman who was an official in Paris, and who was, if I remember well, at the head of the 'garde-Meuble.' When she died, the vase came into a public sale, and was bought by a German dealer who died about twenty years ago. His name was Froechels, of Hamburg. He sold the vase to Monsieur Wencke, who was a German amateur who lived in Hamburg. There the vase was bought privately by me and sol[d] to Mr. Ryan."
- Ryan (1851–1928) was a transport and tobacco magnate.
- For the papal tiara, somewhat loosely represented here, see Galbreath 1972, pp. 17–26.
- 5 Or a double-headed eagle displayed, on its breast a shield of Medici impaling Austria.
- 6 Argent [with floral scrollwork in blue] a moor's head sable wearing a headband. The hammers usually

- shown on the headband of the Pucci arms do not appear here.
- 7 I am indebted to Lucinda Byatt, Sheryl Reiss, Richard Goldthwaite, Marco Spallanzani, Niccolò Orsini De Marzo, and Johanna Lessmann for advice on the historical context and for comments on early drafts of this entry.
- 8 The arms of the Pucci beneath a cardinal's hat could possibly refer to Antonio (cardinal 1531–44) or Roberto (cardinal 1542–47), but Spallanzani 1999 provides evidence that only Lorenzo, of the three Pucci cardinals, used the family's arms unimpaled. Thus, if the pottery painter is reliable, the arms must refer to Lorenzo. He was, in any case, the only one of the three to be a cardinal in 1530.
- 9 Cardinals often impaled their arms with those of the popes who had elevated them (see no. 63) and sometimes quartered them. It is unusual that the family arms of Cibo are in the senior position, quarters 1 and 4.
- 10 No other record has been found of such an impalement's being used by Clement or by any other member of the Medici family before Duke Alessandro married Margaret of Austria in 1536, by which time Clement was dead.
- 11 Charles V generally used quartered arms with Spain in the first quarter, so it is odd to find him represented by an impalement of Austria alone, but no better explanation has been suggested.
- 12 Giordani 1842.
- 13 Costa 2009, pp. 14–15, states that Ridolfi's republican sympathies were first manifested in 1527 but remained restrained during Clement VII's lifetime.
- 14 F. Berti 1997–2003, vol. 5 (2003), pp. 220–21.

50. Shallow bowl with Ruggiero

- On the back of this shallow bowl and its companion piece (see note 5 below), there is a red wax seal with the letter *F*., perhaps for the Fau collection.
- 2 For Ariosto on maiolica, see Wilson 1990 and the updated version, Wilson 2011a.
- 3 For a list, with references, see Thornton and Wilson 2009, vol. 1, p. 347. Some are illustrated by Rasmussen 1989, no. 63, and pp. 244–45.
- 4 A copy of the design on this bowl, possibly based on the illustration in Lièvre 1866–69, vol. 2, pl. 64, was made in the late nineteenth or early twentieth century in Deruta lusterware; see *Maioliche umbre* 1982, p. 141, no. 60, ill.
- 5 The Philomena is MMA 65.6.8 (Dora Thornton in Bayer 2008, no. 14b; Wilson 2014, fig. 15). Philomena seems to be unknown in classical antiquity.
- 6 Inv. no. RF1347.
- 7 See Caglioti 2011 for an up-to-date discussion and bibliography.
- 8 See Thornton and Wilson 2009, vol. 1, pp. 346, 347, n. 1.
- Falke in 1917 attributed the Museum's bowl to Nicola da Urbino (von Falke 1917, col. 15). Rasmussen 1989, p. 105, assigned the group to a painter or painters in the workshop of Giovanni Maria in Castel Durante, and this has been followed in Museum records. Both attributions are rejected by Thornton and Wilson 2009, vol. 1, p. 347, where a dating in the 1520s is argued for.

51. Shallow bowl with Beautiful Cassandra

- Thornton and Wilson 2009, vol. 2, no. 318.
- 2 For similar star-studding behind a bust, in this case male, see Ivanova 2003, no. 108.
- Two in the Kunstgewerbemuseum, Berlin (Hausmann 1972, nos. 176, 177), and one in the Petit Palais, Paris (Barbe and Ravanelli Guidotti 2006, no. 50). See other examples without the stars, but probably all by the same painter and all dated 1537, in the Musée du Louvre, Paris; the Bernd and Eva Hockemeyer collection; and formerly in the Philip Lord Currie collection (cited by Thornton and Wilson 2009, vol. 2, p. 517; see also the discussion by J. V. G. Mallet in Mallet and Dreier 1998, pp. 223–24).

- 4 Kube 1976, no. 65.
- 5 Giacomotti 1974, no. 693.
- 6 Robinson 1856, p. 27.
- 7 Biganti 2002, p. 78, doc. no. 439.
- 8 See the discussions in Fiocco and Gherardi 2007b and Thornton and Wilson 2009, vol. 2, p. 488.

52. Armorial dish with bianco sopra bianco ornament

- 1 Sani 2010, no. 43.
- 2 For dated or datable analogies, especially around 1544–45, see Wilson 2003e, pp. 162–67; Ravanelli Guidotti 2004a, p. 34. See also von Falke 1899, no. 46; Hausmann 2002, no. 71; Thornton and Wilson 2009, vol. 1, pp. 377–78.
- 3 Gules a right arm brandishing a sword azure accompanied by the letter T; on a chief or an eagle displayed crowned sable.
- 4 Thornton and Wilson 2009, vol. 1, no. 223. A plate with these arms and the initials GP flanking the shield and M above was sold in Paris (Thierry de Maigret, Hôtel Drouot, November 26, 2012, no. 116).
- 5 MMA 04.9.25.

53. Plate with Paris Killing Achilles and arms of the Calini family

- 1 The back of the plate has a rectangular black-bordered label, probably from the South Kensington Museum, that may be read as "ON LOAN FROM G.H. Morland 25 June 1865."
- 2 For the circumstances of Marquand's gifts to the Museum, see my essay "Collecting Italian Renaissance Ceramics at The Metropolitan Museum of Art" (especially notes 17 and 18) in this volume.
- 3 A similar altar was portrayed by Nicola a few years earlier in the Correr set (Timothy Wilson in Majolique 2011, no. 93) and another a few years later (Thornton and Wilson 2009, vol. 1, no. 148).
- 4 Azure a ladder in bend or and a banner argent. The arms were first identified by Carmen Ravanelli Guidotti. See Ravanelli Guidotti 1985a.
- 5 Ovid, *Metamorphoses* 13.580–611. See Scherer 1963, pp. 98–102.
- 6 For recent publications on Nicola's life and work, citing the earlier literature, see Mallet 2007a; Thornton and Wilson 2009, vol. 1, pp. 229–46; Wilson 2011b; Paolinelli 2012b. The name by which he used to be known, Nicola Pellipario, has been shown to be erroneous.
- 7 Wilson 2011b.
- 8 These are in the State Hermitage Museum, Saint Petersburg (dated 1521); the Musée du Louvre, Paris; the Museo Nazionale del Bargello, Florence (marked as made in the workshop of Guido Durantino, 1528); the Museo Diocesano in Reggio Emilia (formerly in the Church of Santo Stefano, Novellara); and the British Museum, London. For references, see Mallet 2007a, nos. 21, 70, 71, 84, 119; Thornton and Wilson 2009, vol. 1, p. 229 and no. 148.
- 9 Mallet 2007a, to which may be added the plate with Michelangelo and Vitruvius sold at Christie's, London, The Exceptional Sale, July 5, 2012, no. 4, now in a private collection, and the plate from the Isabella d'Este set now in the Bernd and Eva Hockemeyer collection (Wilson and Mallet 2012, no. 49).
- 10 Rasmussen 1989, nos. 66-68.
- 11 Wilson 1987a, p. 44.
- 12 The letter, dated November 15, 1524, is in the Archivio di Stato, Mantua; quoted in Palvarini Gobio Casali 1987, pp. 211–12, n. 29; Thornton and Wilson 2009, vol. 1, pp. 231, 234, n. 8. For a different translation, including an alternate meaning for *cosa da villa*, see "Italian Maiolica Painting: Composing for Context" by Luke Syson in this volume.
- 13 For the most up-to-date list of Isabella's service and references, see Wilson and Mallet 2012, p. 47.
- 14 Thornton and Wilson 2009, vol. 1, no. 145.
- 15 Hess 2002, no. 25.
- 16 Giacomotti 1974, no. 820; Françoise Barbe in *Majolique* 2011, no. 61.

- 17 Sotheby's 1938, no. 57.
- 18 Wilson 1987a, nos. 54-58; Curnow 1992, nos. 62-66.
- 19 Watson 1986, no. 45. The kneeling figure in the National Gallery plate repeats in reverse the Achilles in the Museum's.
- 20 See Thornton and Wilson 2009, vol. 1, p. 238, for the hypothesis that this commission and one, also by Nicola, for Valente Valenti Gonzaga of Mantua and his wife, Violante Gambara of Brescia, might have been linked to a Mantua-Brescia network of female friendships and in some way might have been a follow-up to Isabella's service.
- 21 Wilson in Museo d'Arti Applicate 2000, no. 194.
- 22 Barbe in Majolique 2011, no. 65.
- 23 One ex-Scott Taggart collection (Mallet 2007a, no. 95); the other, more tentatively attributable to Nicola (sold, Christie's, London, September 21, 1992, no. 218). Two further treatments of the subject, from the circle of Nicola rather than by him, are in the Museum für Kunst und Gewerbe, Hamburg (Rasmussen 1984, no. 122), and in the Musée National de la Renaissance, Château d'Écouen (Giacomotti 1974, no. 836). Another, also showing stylistic influence from Nicola, is in a private collection.
- 24 Thornton and Wilson 2009, vol. 1, p. 236.

54. Wide-rimmed bowl with Perseus and Andromeda

- 1 Ovid, Metamorphoses 4.663-752.
- 2 The scene is equally close to the woodcut in the verse paraphrase of the Metamorphoses by Niccolò degli Agostini, first published in 1522.
- 3 Timothy Wilson in Majolique 2011, nos. 95–97.
- 4 Rasmussen 1989, p. 249, no. 67.10.
- 5 Curnow 1992, no. 64.
- 6 Mallet 2007b, no. 1; Mallet 1976; Wilson 2015b, pp. 88–91.
- 7 Thornton and Wilson 2009, vol. 1, no. 142.
- 8 Von Falke 1925b, no. 85.
- 9 Rasmussen 1984, p. 164. For a summary account of this painter's work and a listing of pieces attributable to him, see Thornton and Wilson 2009, vol. 1, no. 152.
- 10 Wilson 2003e.
- 11 Mallet communicated his opinion to me on a visit to the Museum in 2012.
- 12 Compare details of faces and landscape in the series of works by the In Castel Durante Painter in Arezzo (Fuchs 1993, nos. 205–10).
- 13 For the Fountaine collection and its inventories, see Moore 1988. The bowl is not annotated with the letters AF in the "Family Book." Moore concludes that items without this annotation are likely not to be acquisitions of Andrew Fountaine IV (1808–1873) and thus were probably, in most cases, acquired by Sir Andrew Fountaine.

55. Shallow bowl with Diana and Actaeon

- 1 Ovid, Metamorphoses 3.155-252.
- 2 Kilinski 1985, no. 30; for the iconography of Actaeon on Urbino maiolica, see Castelli 1979.
- 3 Brody 2007, pp. 93-95.
- 4 Sani 2007a, nos. 20–29. For the problem relating to the *berettino* panel with *Christ Carrying the Cross* in the Victoria and Albert Museum, London (Mallet 2007b, no. 15), see Fiocco and Gherardi 2007a.
- The case is made in detail and the extensive previous literature summarized in Mallet 2007b.

56. Wide-rimmed bowl with Vulcan Forging Arms with Venus and Cupid

- Virgil, Aeneid 8.370–453.
- 2 All previous literature on Xanto is subsumed in and superseded by Mallet 2007b; see also the essays in Faenza 93, nos. 4–6 (2007), and the summary account in Thornton and Wilson 2009, vol. 1, pp. 256–89.
- ${\it 3} \quad \textit{Fictilium vasorum pictor egregius.}$
- 4 Sani 2007a.
- 5 For the various interpretations of the Y/ ϕ mark, see Thornton and Wilson 2009, vol. 1, p. 262.

- 6 Bartsch 1803–21, vol. 14 (1813), pp. 177–79, no. 217 (Illustrated Bartsch 1978–, vol. 26 [1978], pp. 153–54).
- 7 Bartsch 1803–21, vol. 15 (1813), p. 89, no. 53 (Illustrated Bartsch 1978–, vol. 28 [1985], p. 192).
- 8 Curnow 1992, no. 69. This is by an artist for whom J. V. G. Mallet has recently suggested the name the Painter of Aeneas in Italy. See Poole 1995, p. 318; Wilson 1996b, pp. 317–18; Mallet and Dreier 1998, pp. 242–43; Mallet 2010, pp. 17–18.
- 9 Ballardini 1933–38, vol. 1, no. 221, figs. 204, 341.
- 10 Wilson 1996b, no. 131; Sannipoli 2010, no. 2.37.
- 11 Prentice von Erdberg and Ross 1952, no. 49; Wilson 2015b, pp. 92-93.
- 12 Bartsch 1803–21, vol. 14, p. 184, no. 227 (Illustrated Bartsch 1978–, vol. 26, p. 224). This was used by Xanto in a version dated 1539 (Thornton and Wilson 2009, vol. 1, no. 169).
- 13 Mallet 2007b. Less kindly, Wilson 1990, p. 321, wrote, "At times his work seems a delightful microcosm of renaissance culture, at times he can only be judged a preposterous parody of the artistic and cultural aspirations of 'Renaissance man."

57. Dish with The Woman of Sestos and the Eagle and arms of the Pucci family

- Four plates are in the Robert Lehman Collection; see Rasmussen 1989, nos. 77–80; another is MMA 04.0.7.
- 2 The latest and most accurate listing is by Sani 2007a, pp. 195–96; see also the excellent detailed catalogue in Triolo 1988, supplemented by Triolo 1992. Most examples are illustrated by Rasmussen 1989, pp. 252–57.
- 3 Rasmussen 1989, no. 80. This plate is dated 1532 in blue and 1533 in luster.
- 4 Triolo 1991, however, attempts to find such a unifying theme. See also Cioci 1997b.
- 5 Translated from Triolo 1988, p. 270, where the Italian is transcribed. Woodford 1965, p. 345, notes that the story is in chapter 6 of modern editions of Pliny but in chapter 5 in Renaissance editions.
- 6 Argent a moor's head sable wearing a headband argent charged with three hammers.
- 7 See Triolo 1996, pp. 142–43; Spallanzani 1999; and references cited in the summary discussion in Thornton and Wilson 2009, vol. 1, p. 272.
- 8 Bartsch 1803–21, vol. 14 (1813), pp. 104–6, no. 117 (Illustrated Bartsch 1978–, vol. 26 [1978], pp. 153–54).
- Bartsch 1803–21, vol. 14, pp. 161–62, no. 198 (Illustrated Bartsch 1978–, vol. 26, p. 194).
- 10 Detailed by Triolo 1988, p. 270, they are Bartsch 1803–21, vol. 14, pp. 24–27, no. 21, pp. 89–94, no. 104, pp. 200–201, no. 247, p. 283, no. 371 (Illustrated Bartsch 1978–, vol. 26, pp. 33–34, 135–38, 244–45, vol. 27 [1978], p. 63); Bartsch 1803–21, vol. 15 (1813), p. 89, no. 53 (Illustrated Bartsch 1978–, vol. 28 [1985], p. 192); and (the man stoking the fire) from one of the Modi, Lawner 1988, p. 77. For potential interpretations of Xanto's borrowings from the Modi, see Talvacchia 1994; James Grantham Turner in Bayer 2008, p. 217.
- 11 Woodford 1965, pp. 344–45, pls. 54b, 55a; Giardini 1996, no. xxv1; Sotheby's 1965, no. 58 (and for the painter, see Carola Fiocco, Gabriella Gherardi, and Erika Terenzi in Dal Poggetto 2004, p. 412).

58. Dish with The Story of Semiramis

- For his reading of Petrarch and ancient history, see Holcroft 1988; for his knowledge of Ariosto, see Wilson 1990 and Wilson 2011a.
- 2 Petrarch, Il Trionfo della Fama 2.103-5.
- 3 Valerius Maximus, Dictorum factorumque memorabilium libri IX 9.3.ext. 4.
- 4 Holcroft 1988, pp. 232–34, with several possibly relevant variants of the story that Xanto might have known.
- 5 Pliny the Elder, Natural History 35.78.
- 6 Rackham 1940, no. 632; Mallet 2007b, no. 40.
- 7 Petruzzellis-Scherer 1988, p. 129, no. 13, and p. 143, fig. 13. A version using the same model, by an associate of Xanto, dated 1539, is in the Herzog Anton

- Ulrich Museum, Braunschweig; see Lessmann 1979, no. 149, and Ravanelli Guidotti 1985b, no. 100, citing other maiolica after the *Alexander Offering a Crown to Roxana* print.
- 8 Bartsch 1803–21, vol. 15 (1813), pp. 95–96, no. 62 (Illustrated Bartsch 1978–, vol. 26 [1978], p. 201). The original engraving has no words to indicate its subject, and Xanto may not have known it is meant to represent Alexander and Roxana.
- 9 Lucian, Herodotus or Aetion 4.
- 10 Bartsch 1803–21, vol. 14 (1813), pp. 200–201, no. 247 (Illustrated Bartsch 1978–, vol. 26, pp. 244–45).
- Bartsch 1803–21, vol. 14, pp. 89–94, no. 104 (Illustrated Bartsch 1978–, vol. 26, pp. 135–38). The man at the far right is possibly from Christ at the Table of Simon the Pharisee; Bartsch 1803–21, vol. 14, pp. 29–31, no. 23 (Illustrated Bartsch 1978–, vol. 26, pp. 37–38).

59. Plate with The Vision of Alcyone and arms of Jacopo Pesaro

- Ovid, Metamorphoses 11.410-748.
- 2 The subject was portrayed, and the woodcut used, in an early example of Pesaro istoriato; see Wilson 2005, pl. 1. There is also no relationship to the woodcut in the 1522 verse version of the Metamorphoses by Niccolò degli Agostini.
- 3 Lawner 1988, pl. d.
- 4 Giacomotti 1974, no. 865.
- Petruzzellis-Scherer 1988, p. 130, nos. 15, 16, andp. 144, figs. 15, 16.
- 6 Rackham 1940, no. 730. A version dated 1545, by Sforza di Marcantonio, who often copied Xanto's compositions, was sold at Sotheby's, London, September 20, 1973, no. 167.
- 7 Per pale indented, or and azure, ensigned by a jeweled cross.
- 8 Triolo 1996, pp. 148–50, 352–53, building on work by Francesco Cioci.
- 9 The whole set is catalogued by Triolo 1996, pp. 352–60, and illustrated by Wilson 1996b, pp. 200–201.
- 10 Wilson 1996b, p. 200, fig. c.
- 11 Ivanova 2003, no. 44.
- 12 Inv. no. C.29-1943; Sani 2010, no. 23.
- 13 Wilson 1996b, p. 200, fig f.
- 14 Triolo 2002, p. 128, figs. 3, 4.
- 15 The problem is discussed by Triolo 2002.

60. Trilobed vessel with Two Lovers in a Landscape

- 1 MMA 46.85.48; S. de Ricci 1927, no. 110.
- 2 Rackham 1940, no. 599 (Victoria and Albert Museum, London); Rackham 1959, no. 440 (ex-Fernand Adda collection); Ravanelli Guidotti 2006, no. 12 (private collection), also citing another example belonging to the Württembergisches Landesmuseum, Stuttgart. Another is in the Gardiner Museum, Toronto (inv. no. G83.1.327).
- 3 Rackham 1940, no. 868; Mallet 2007b, no. 56.
- 4 Thornton and Wilson 2009, vol. 1, p. 289, n. 6.
- 5 J. V. G. Mallet, visiting the Museum in 2012, agreed that this is not by Xanto.
- 6 Piccolpasso 1980, vol. 1, fol. 67r, vol. 2, p. 113.
- 7 Wilson 2003e.

61. Plate with The Rape of Proserpina

- 1 The back of the plate has two labels: one of cloth, with the Berwind inventory number 6788 in ink, the other rectangular with 31 in ink.
- Ovid, Metamorphoses 5.385–571. The representation here has only a tenuous relationship to the woodcut of the scene in the 1497 edition of Giovanni Bonsignori's Ovidio Metamorphoseos Vulgare or to the one in the versification by Niccolò degli Agostini, first published in 1522.
- Mallet 1988, pp. 69–73. See also Rasmussen 1989, p. 127; Poole 1995, p. 315; Timothy Wilson in *Museo d'Arti Applicate* 2000, no. 199, and also nos. 200–203, which are likely to be from a single service. Compare the faces on the present plate with those on the plates in Milan and, especially, the horse here with the one in *Museo d'Arti Applicate* 2000, no. 203.

- 4 Polidori 1951, pl. xxxixc; Mallet 2007a, no. 62.
- 5 Curnow 1992, no. 67, cautiously attributing it to an associate of the Milan Marsyas Painter.
- 6 Hôtel Drouot 1902a, no. 163; sold again at Sotheby's, London, October 17–18, 1988, no. 254.
- 7 For instance, four in the Herzog Anton Ulrich Museum, Braunschweig (Lessmann 1979, nos. 479, 486, 495, 522).

62. Bowl from a birth set with birth scene and Diana and Actaeon

- 1 The type and its context are magisterially studied by Musacchio 1999.
- 2 Rackham 1940, no. 629; Mallet 2007b, no. 32; Mallet's attribution to Xanto is queried by Wilson 2007c, p. 275.
- 3 Petruzzellis-Scherer 1988, p. 123, no. 1, and p. 135, figs. 1, 2.
- 4 Von Falke 1914–23, vol. 2, no. 258; Sotheby's 1939, no. 88.
- 5 Bellini and Conti 1964, p. 144, fig. A.
- 6 Talvacchia 1994.
- Jacqueline Marie Musacchio in Bayer 2008, p. 171, suggests graphic sources for the figures and notes that the ultimate inspiration for the reclining woman is the ancient Roman marble Ariadne, which was placed in the Belvedere Courtyard in the Vatican by Pope Julius II in 1512 and became one of the most admired of ancient sculptures (Bober and Rubinstein 2010, no. 79).
- Rasmussen 1989, nos. 75, 76. For the argument that the groups of pieces in the Three Crescents Service that were separately painted by the Milan Marsyas Painter and Xanto belong to a single commission, see Wilson 1996b, p. 190.

63. Wide-rimmed bowl with Hercules and Cacus and arms of Cardinal Antonio Pucci

- 1 The back of the bowl has two labels, a blue-bordered rectangular one reading C.B e MAS Bss and a Berwind cloth label with 6784.
- 2 Virgil, Aeneid 8.185–279; Livy, History of Rome 1.7.
- 3 Pilliod 1988. Pierfrancesco Foschi's portrait of Pucci, with a Spinario inkstand in front of him, is reproduced by Sani 2012, pl. 181.
- 4 Spallanzani 1999, p. 75.
- Listed by Thornton and Wilson 2009, vol. 1, p. 304.
 One of these, Cadmus and the Dragon, was sold at
 Christie's, London, July 5, 2012, no. 79. What may
 possibly be a modern direct copy of the British
 Museum plate from the set (although I have not
 myself seen it), dated 1544, was offered for sale at
 Babuino, Rome, February 3, 2015, no. 3. See
 Ravanelli Guidotti 2015, pp. 20–21, where the distinguished writer maintains the authenticity of the 1544
 version.
- 6 Crépin-Leblond 1995; Thierry Crépin-Leblond in Crépin-Leblond and Ennès 1995, pp. 66–67.
- 7 For example, a set for a secular client such as the Lancierini set (Thornton and Wilson 2009, vol. 1, no. 182) and one for a bishop, Giacomo Nordi (Wilson 1996b, no. 106); both have similar mixtures, with a preponderance of mythological subjects.
- 8 This followed Rackham 1940, p. 306.
- 9 Thornton and Wilson 2009, vol. 1, pp. 295–99 (with bibliography).
- o For example, the ones from the Alfred Pringsheim collection and the one in the Ashmolean Museum of Art and Archaeology, University of Oxford (Wilson 2003d, no. 15), conveniently illustrated together in Ballardini 1933–38, vol. 2, figs. 201, 202. Although the Museum's bowl is less carefully painted, it seems possible that it is by the painter of the Ashmolean plate.
- 11 Mallet 1987; updated summary in Thornton and Wilson 2009, vol. 1, pp. 296–97.

64. Plate with The Continence of Scipio

- 1 Livy, History of Rome 26.50; Valerius Maximus, Dictorum factorumque memorabilium libri IX 4.3.1.
- 2 The same mark occurs on a plate painted in similar

- style, and with similar pallid coloring, with *The Heroism of Mucius Scaevola* in the collection of the Fondação Cultural Ema Gordon Klabin, São Paulo (inv. no. Mo613).
- 3 Wilson 2004b; important new discoveries are published by Pesante 2012.
- 4 Balzani and Cutini 2013 publish new documentation about the Monte Bagnolo enterprise.
- 5 Pesante 2012, p. 16, correcting the date of this reference.
- 6 Thornton and Wilson 2009, vol. 1, p. 316.
- 7 Sannipoli 2010, no. 3.21; Christie's, London, July 5, 2012, no. 84.

65. Wide-rimmed dish with The Heroism of Marcus Curtius

- This wording was subsequently commonly used on versions of the subject; see, for instance, Wilson 1996b, no. 125.
- 2 The statement on an inventory card in the files of the Department of European Sculpture and Decorative Arts, MMA, that this dish was once in the collection of J. Pierpont Morgan is uncorroborated.
- 3 Valerius Maximus, Dictorum factorumque memorabilium libri IX 5.6.2.
- Mallet 1996; Wilson 1996b, pp. 266-70.
- 5 All are illustrated by Wilson 1996b, no. 112, and pp. 266–70, figs. b–e.
- 6 Lessmann 2015, no. 36.
- 7 Lessmann 1979, no. 150.
- 8 This piece has been displayed recently in the Royal Ontario Museum, Toronto.
- 9 For the set with the arms of Herwart impaling Schellenberg, see Lessmann 1979, nos. 154, 155; Szczepanek 2004, pp. 98–99.
- 10 For the Painter of the Orpheus Basin and the hypothesis that he may have gone to work for Girolamo di Lanfranco in Pesaro, see Mallet 1996, p. 55; Thornton and Wilson 2009, vol. 1, p. 317. Ravanelli Guidotti 2011, p. 28, suggests a relationship with the earlier Painter of the Apollo Basin, but I do not myself think the painters are the same.

66. Dish with battle scene

- Bartsch 1803–21, vol. 14 (1813), pp. 316–17, no. 420 (Illustrated Bartsch 1978–, vol. 27 [1978], p. 108);
 Massari 1993, no. 36. For an earlier maiolica version of this print, see Thornton and Wilson 2009, vol. 2, no. 301.
- $_{\rm 2}$ $\,$ Personal communication, on a visit to the Museum, $_{\rm 2012}.$
- 3 See Thornton and Wilson 2009, vol. 1, p. 318, for a discussion of the arms.
- 4 Fortnum 1873, p. 408.
- 5 Lessmann 1979, no. 311.
- 6 Mallet 1991. There is some residual doubt, as indicated by Mallet himself, as to whether the Painter of the So-Called Della Rovere Dishes and the Painter of the Coal Mine Service are the same artist; I here follow the detailed discussion by Mallet 2003.
- 7 Thornton and Wilson 2009, vol. 1, no. 188.
- 8 Ibid., nos. 187, 188.
- 9 Sotheby's, Milan, September 4-5, 1996, no. 721; Mallet 2003, p. 54 and pl. III. Associating the monogram with the documented Urbino potter Francesco di Silvano is attractive but speculative.

67. Dish or plate with Hannibal Encountering Roman Troops in Italy

- Livy, History of Rome 21.39.
- Drey 1991; supplemented by Wilson 1996b,
 pp. 291–92; Thornton and Wilson 2009, vol. 1,
 pp. 326–28.
- To those cited by Drey and by Thornton and Wilson (see note 2 above) may be added one in the Museu de Arte de São Paulo, one in a private collection (Ravanelli Guidotti 2010, p. 71, figs. 41a, b), and one sold at Christie's, London, May 24, 2011, no. 34.
- 4 Conti 1971, nos. 2, 8, 10; Alessandro Alinari in Marini 2012, no. 35.
- To those cited by Drey and by Thornton and Wilson

- (see note 2 above) may be added no. 53, sold at Porro & C., Milan, May 22, 2012, no. 28. The plate numbered 70 was presented to the Ashmolean Museum of Art and Archaeology, University of Oxford (WA2014.23), in 2013 by Sinclair Hood.
- 6 Thornton and Wilson 2009, vol. 1, p. 326, cite the opinion of John Gere that one of the plates in the British Museum is reminiscent in compositional method of Battista Franco's works.
- 7 This was the opinion of J. V. G. Mallet on a visit to the Museum in 2012.
- 8 Mallet 1987, p. 294.
- 9 For the service given by Duke Guidubaldo II della Rovere to Fra Andrea Ghetti of Volterra, see Wilson 2002b; for a service made for his associate Giuseppe Baviera of Senigallia, see Wilson 2011c.
- 10 Spallanzani 1994, pp. 82, 192.
- 11 Thornton and Wilson 2009, vol. 1, pp. 326–27 (with bibliography).
- 12 Conti 1969 publishes the 1784 inventory of the grand-ducal collection in Florence, including pieces that were subsequently sold. Numbers 527–34 are Hannibal service pieces, but the Museum's dish is not among them.

68. Plate with The Building of the Tower of Babel

- Bartsch 1803–21, vol. 8 (1808), pp. 230–32
 (Illustrated Bartsch 1978–, vol. 15 [1978], p. 137, no. [7]).
- 2 Two examples among many are Rasmussen 1989, no. 119; Thornton and Wilson 2009, vol. 1, no. 69.
- 3 Rasmussen 1984, pp. 192-93, assembles many instances; two are MMA 32.100.381 and .382. Also Wilson 1996b, no. 119, which may be by the same painter as the present piece. Another related plate is in the Museum of Fine Arts, Boston (inv. no. 55.996).
- 4 A different service, by an artist sometimes called the Painter of the Carafa Service, has the arms of that Neapolitan family. The painter is not the same, although he, too, systematically used the Beham biblical woodcuts; see Lessmann 1979, nos. 224, 225; Ravanelli Guidotti 1985b, nos. 118–21.
- 5 Gen. 11:1-9.
- 6 However, in the preceding chapter, it is noted that "the beginning of his [Nimrod's] kingdom was Babel" (Gen. 10:10).
- 7 In this respect, the series to which the Museum's plate belongs may be compared to the extensive set painted with landscapes made for Jacopo di Alamanno Salviati about 1559 and bearing the Salviati family arms. For this set, see Brody 2000; Timothy Wilson in Wilson, Simons, and Darr 2013, no. 17.
- 8 Lessmann 1979, nos. 198–200, which are close in style, are attributed by Lessmann to Orazio Fontana. The iconographical links to jars at the Pharmacy of the Santa Casa at Loreto, which also drew upon the Beham woodcuts, reinforce the theory that those prints were popular in the Fontana workshop; the earlier jars of the Loreto pharmacy (Grimaldi 1977, nos. 285–354) are generally thought to have been made in that workshop.

69. Plate with Jacob Is Shown Joseph's Coat

- 1 Gen. 37:31-33.
- 2 Wilson 2002b.
- 3 See essays by Max Engammare and others in Rosen 2003; Thornton and Wilson 2009, vol. 2, nos. 341–33. The same illustrations were used for large Bibles printed in Lyon, but these large volumes are very unlikely to have found their way into maiolica workshops.
- 4 Quarterly, 1 and 4, azure three fleurs de lis, one and two, or; 2 and 3 azure an eagle displayed argent crowned or. The lilies in the first and fourth quarters lack the bordure indented that the Este arms normally have; furthermore, the lilies in the Este arms are usually arranged two over one, not one over two. However, several versions of the arms were in use at different times, and these are probably not significant variations.

- Perry 1977. Gelli 1928, p. 107, notes that the motto was used by the Cavaradosso, Bandinelli, and Sforza families. Duke Alfonso II d'Este married Lucrezia de' Medici in 1558, but she died in 1561. Cesare d'Este, later Duke of Modena and Reggio, married Virginia de' Medici in 1586. One of these seems a little earlier than might be expected for an artist not otherwise recorded before 1575, the other (since Gironimo was in France from about 1581) too late, to explain the placing of this motto, associated with the Medici, above the Este arms. However, a connection with Lucrezia, direct or indirect, may prove worth exploring further. The arms on the plate bear no coronet or badge of rank, but this need not rule out Cesare, who succeeded Alfonso II in the rule of the Este dukedoms only in 1597. I thank Andrea Palazzi, Justin Raccanello, Sheryl Reiss, and Mary Hollingsworth for advice on this difficult heraldic problem.
- 6 Extensive correspondence conducted by former Museum curator Jessie McNab produced no candidate.
- 7 Gabriella Balla in Renaissance and Mannerism 1988, no. 76. I owe my knowledge of this plate to Justin Raccanello and Camille Leprince. It is hoped that the detailed study of Gironimo that these scholars are preparing will be published soon.
- 8 Sannipoli 2010, no. 3.36. Another, with *Abraham and Isaac*, is in an American private collection.
- 9 The attribution to Gironimo was first made, verbally, to the author by Camille Leprince and Justin Raccanello. For Gironimo, see Wilson 2003c; Leprince 2009.
- 10 It would be tempting to speculate that both the Museum's plate and the destroyed plate showing the Villa d'Este might have had something to do with Cardinal Luigi. Arguing against this are the lack of evidence that he used the motto and the absence of a cardinal's hat above the arms.
- 11 Thornton and Wilson 2009, vol. 2, no. 341. Cameirana 1995, p. 166, states that Gironimo left Liguria for Lyon precisely in 1581.
- 12 Sfeir-Fakhri 2003.
- 13 Grassellini and Fracassini 1982, p. 96.
- 14 See note 5 above.

70. Wide-rimmed bowl with Beautiful Margarita

- 1 Duveen Brothers, invoice, April 21, 1926, Duveen Brothers Records, 1876–1981, ser. II.E, box 359, folder 8, Getty Research Institute, Los Angeles (microfilm, reel 214, Thomas J. Watson Library, MMA).
- 2 Giardini 1996, no. 111.
- Fuchs 1993, no. 257, as Castel Durante; Gresta 2003, fig. 1, as Pesaro.
- 4 Wilson 2003e.
- 5 The number 1055 is painted on the base, but what it refers to is as yet unknown.

71. Plate with Saint Matthew

- The plate appears in a portfolio of illustrations of items belonging to Imbert, which was given by V. Everit Macy to the Thomas J. Watson Library, MMA; see Riccetti 2010b, p. 340. The illustration is annotated "Miss Lockwood's collection"; however, it was not in the Lockwood sale, Corvisieri (Rome), May 17–22, 1899.
- I am indebted to Paul Taylor of the Warburg Institute Photographic Collection, London, for comments on the iconography (email, September 8, 2014).
- 3 It may be worth exploring whether the artist worked earlier in Urbino, in the workshop of Guido di Merlino. For both the Boerio jars and the SAPIES series, see Wilson 2002b. The facts that large commissions could be divided, or partially subcontracted, and that pottery painters could work for more than one workshop at a time, however, should caution against overconfident attribution on the basis of documents.
- 4 Leonardi and Moretti 2002.
- 5 For a summary and references, see Thornton and Wilson 2009, vol. 1, pp. 382-91.
- 6 Fuchs 1993, no. 217; Lessmann 1979, p. 148;

- Thornton and Wilson 2009, vol. 1, p. 386 (the skepticism there expressed is in some degree allayed by the appearance of the *AB* plate).
- 7 Giovanni and Gabriella Barilla sale, Sotheby's, London, March 14, 2012, no. 16. See Wilson 2015a, p. 23.

72. Shallow bowl with a bearded saint

- 1 Wilson 2002c, pl. xiv; Wilson 2003d, no. 7.
- 2 Wilson 2002a, pl. 5; Wilson 2002c, fig. 2.
- 3 Wilson 2002c, pl. xvi.
- 4 S. de Ricci 1927, no. 106.
- 5 Biganti 2002.
- 6 For this and other references, see Thornton and Wilson 2009, vol. 2, pp. 487–88.
- Join-Dieterle 1984, no. 54; Barbe and Ravanelli Guidotti 2006, no. 4.
- 8 For attributional discussions of his work, see
 J. V. G. Mallet in Mallet and Dreier 1998, pp. 236–37;
 and the summary in Thornton and Wilson 2009,
 vol. 2, p. 492.
- 9 Norman 1976, no. c65.
- 10 Wilson 1993, pp. 169-72.

73. Shallow bowl with The Suicide of Dido

- It was by far the highest price fetched for any piece of maiolica at this important sale.
- Virgil, Aeneid 4.
- 3 Bartsch 1803–21, vol. 14 (1813), pp. 155–58, no. 192 (Illustrated Bartsch 1978–, vol. 26 [1978], pp. 188–89); for the iconographical linkage of Lucretia, suggested by the dagger (as opposed to Dido's falling on a sword) and the Greek inscription that "A famous death lives on," with Dido, indicated by the funeral pyre, see Shoemaker and Broun 1981, no. 18.
- 4 Compare the bowl with Venus and Cupid by the same painter in the collection of the Fondazione Cassa di Risparmio, Perugia (Wilson and Sani 2006-7, vol. 1, no. 58).
- 5 The attribution in the Museum's records to Nicola "Pellipario" da Urbino (see no. 53, esp. n. 6) is certainly wrong. J. V. G. Mallet (in Mallet and Dreier 1998, p. 236) classes this piece with a group that he believes may be by an artist different from the Painter of the Judgment of Paris, but he notes "there is some doubt as to the separate identities of the painters"; see also number 74 in this volume.

74. Plate with The Lover Tormented

- The travel writer Richard Ford amassed one of the earliest high-quality nineteenth-century British collections of maiolica; see Mallet 1998b.
- 2 Catalogue cards in the curatorial files of the Department of European Sculpture and Decorative Arts, MMA, give George Wilder as a former owner. This is an error based on the fact that George Wilder of Stansted Park, Sussex, was one of the sellers in the 1911 sale at Christie's; he was not, however, the seller of this plate. The buyers were almost certainly J. and S. Goldschmidt of Frankfurt.
- 3 The base has a semilegible Pannwitz number 88 written on it as well as a gray Pannwitz wax seal.
- 4 Per pale nebuly azure and gules, a star and a crescent counterchanged.
- 5 Poole 1995, p. 222; see also di Crollalanza 1886–90, vol. 3 (1890), p. 50: Partito innestato d'oro e d'azzurro, ad un crescente montante del secondo nel primo. The 1706 publication Arme delle famiglie nobili di Siena includes a star or in the sinister half.
- 6 Kube 1976, no. 90; Ivanova 2003, no. 117.
- 7 Poole 1995, no. 296.
- 8 Wilson 2011b, arguing for this dating.
- 9 Rackham 1940, no. 670 and p. 223; Sani 2012, pl. 115.
- 10 Rasmussen 1989, no. 116.
- 11 Both plates are dated 1521 on the front, in the second (glaze) firing, and 1522 in luster on the back, the date of the third (luster) firing.
- 12 J. V. G. Mallet in Mallet and Dreier 1998, p. 236 (though Mallet, visiting the Museum in 2012, remained inclined to believe that the Saint Ubaldus Painter is a separate artist); Poole 1995, p. 222; Dora Thornton in Bayer 2008, no. 24.

75. Armorial bowl

- 1 Quarterly 1 and 4, or a lion argent (azure?) ascending a terrace in bend (a bend potenté on the underside); 2 and 3, gules two bendlets sinister argent between two stars argent.
- 2 Ciabani 1992, vol. 4, pp. 1007-8.
- 3 See Sannipoli 2010, no. 2.13. Thanks are due to Alessandro Alinari (email exchange, July 2012), Marco Spallanzani, and Ettore Sannipoli for advice on this matter. Dr. Alinari, who kindly checked the Tellucci genealogy in the Fondo Ceramelli Papiani in the Archivio di Stato, Florence, reports that it does not contain any reference to a marriage between the Tellucci and the Buonaparte. The reference here given to the Tellucci-Buonaparte marriage, for which no exact date is given, was traced by Katherine Tycz.
- 4 Fondo Ceramelli Papiani, folder 4596, Archivio di Stato, Florence.
- 5 De Colle 1898, p. 43.
- 6 In English heraldry, quartering usually indicates children of a marriage. In the heraldry of Italy and other European countries, it may denote titles, fiefs, honors, or property acquired in ways other than by marriage; for example, cardinals often quartered the arms of the pope to whom they owed their elevation with their own family arms. It is therefore not certain that the link of Buonaparte with Tellucci here does refer to children of a marriage.
- 7 If the B represented the surname of a wife, this would fit the heraldic identification of the family to which she belonged as Buonaparte, but the M does not correspond with the proposed identification of the other quarterings as Tellucci.
- 8 S. de Ricci 1927, no. 107, identifying the quarterings as Rinaldi and Buonaparte (sold, Christie's, Paris, December 14, 2004, no. 218); Ettore A. Sannipoli in Sannipoli 2010, no. 2.13. A catalogue card in the files of the Department of European Sculpture and Decorative Arts, MMA, suggests the Mornovi of Verona, which would at least correspond with the initials at the top and bottom.
- 9 See the Caviglia card announcing the availability of the plate (ex-collection Princes of Liechtenstein) issued in August 1996. See also the Caviglia advertisement in *CeramicAntica* 6, no. 7 (July-August 1996).

76. Dish

J. V. G. Mallet, however, visiting the Museum in 2012, suggested that the painting might be by the Saint Ubaldus Painter, for whom see no. 74.

77. Ewer

- Rothschild is named as the previous owner in Jacques Seligmann and Company's invoice to
 V. Everit Macy, July 16, 1924 (invoice book, Jacques Seligmann & Co. records, 1904–1978, ser. 7.8, invoices, January 1923–December 1925, box 310, folder 1, Archives of American Art, Smithsonian Institution, Washington, D.C.).
- 2 A note in the Museum's files, unsigned but perhaps recording an opinion of Jörg Rasmussen, suggests this might be by the Saint Ubaldus Painter, for whom see no. 74.
- 3 Quoted from Dora Thornton in Bayer 2008, p. 83.

78A, B. Two wide-rimmed bowls with figures from Virgil's Aeneid

- Bartsch 1803–21, vol. 14 (1813), pp. 264–68, no. 352 (Illustrated Bartsch 1978–, vol. 27 [1978], p. 49);
 Bernini Pezzini, Massari, and Prosperi Valenti Rodinò 1985, p. 244.
- 2 Virgil, Aeneid 1.135.
- 3 Hind 1938–48, pt. 2, vol. 5 (1948), p. 48, no. 34.
- 4 Norman 1976, p. 90, lists examples; see also Ravanelli Guidotti 1985b, p. 138; Wilson 1987a, no. 127; Thornton and Wilson 2009, vol. 1, p. 253.
- 5 Duveen Brothers, Client Summary Book, Department of European Paintings, MMA (microfilm, reel 420, Thomas J. Watson Library, MMA).
- 6 It is described in Duveen Brothers ca. 1914–16, stock

- no. 26841. It is reproduced in "Collection . . . du Baron Alphonse de Rothschild" ca. 1910. For Adolphe de Rothschild's collection and its purchase by Duveen, see Vignon 2009, pp. 16–17.
- 7 It is described in Duveen Brothers ca. 1916, no. 63.
- 8 For such visual pairing within *istoriato* sets, see Thornton and Wilson 2009, vol. 1, pp. 236–38.
- 9 Wilson 2002c; Mallet 2004, pp. 41–42; Thornton and Wilson 2009, vol. 2, p. 498.
- 10 Rackham 1940, no. 673, and pp. 223-4; Sani 2012, pl. 116.
- To cite only some of the more recent discussions:
 Wilson 1993, pp. 180–83; Fiocco and Gherardi 1998;
 Wilson 2002c; Mallet 2004; Fiocco and Gherardi
 2007b; Mallet 2007b, pp. 30–32; Thornton and
 Wilson 2009, vol. 2, pp. 487–88, 498–500.
- 12 Rackham 1940, p. 223; Fiocco and Gherardi 1988–89, vol. 2, p. 422; more equivocally, Fiocco and Gherardi 1998, p. 29.
- 13 Join-Dieterle 1984, no. 54; Barbe and Ravanelli Guidotti 2006, no. 4.
- Wilson 1993, pp. 180–83; Biganti 2002, p. 58, doc. no. 242. Mallet 2004, p. 41, points out that the agreement, executed on July 14, 1525, was made after the plate by this painter now in the Wallace Collection, London, which is dated April 6, 1525 (Norman 1976, c66); however, this is not necessarily a conclusive objection. See Thornton and Wilson 2009, vol. 2, p. 500.
- 15 Most recently, Mallet 2004; Mallet 2007b, pp. 30–33.

79. Wide-rimmed bowl with winged putto

- See, for example, Thornton and Wilson 2009, vol. 2, nos. 307, 310, 312, 315–17.
- 2 MMA 1975.1.1096. Rasmussen 1989, no. 122.
- 3 Pliny the Elder, *Natural History* 32.11.6–7 (English trans., Pliny the Elder 1855–57, vol. 6, p. 12).
- 4 On the general subject of gifts for new mothers, see Musacchio 1999.

80. Bowl with Saint Roch

- 1 The bowl is included in a portfolio of illustrations of items belonging to Imbert, which was given by Macy to the Thomas J. Watson Library, MMA; the illustration is annotated "From the [Rogers Geremia?] Collection," but the name of the collection has been crossed out.
- Fiocco and Gherardi 1995b, p. 79; Thornton and Wilson 2009, vol. 2, pp. 531–33.
- 3 Reproduced in Thornton and Wilson 2009, vol. 2, p. 484.
- 4 Bartsch 1803–21, vol. 14 (1813), p. 139, no. 164 (Illustrated Bartsch 1978–, vol. 1 [1978], p. 173); also reproduced in Fiocco and Gherardi 1995b, p. 79.
- 5 MMA 81.3.1.
- 6 Among these are examples in the Museo Civico e Pinacoteca Comunale at Gubbio (Fiocco and Gherardi 1995b, no. 22), the Musée du Louvre, Paris (Giacomotti 1974, no. 730), and the Kuckei family collection (Hausmann 2002, no. 38). A fragment of another is in the Museo Internazionale delle Ceramiche in Faenza (Fiocco and Gherardi 1988–89, vol. 2, no. 378).
- 7 Poole 1995, no. 245.
- 8 Sannipoli 1999.
- 9 For examples, see Giacomotti 1974, nos. 708–42; Thornton and Wilson 2009, vol. 2, nos. 330–36.

81. Plate with arms of the Tosinghi family

- 1 Giacomotti 1974, no. 92; Busti and Cocchi 2004a, no. 8.
- 2 Biganti 1987, p. 215.
- 3 See Fiocco and Gherardi 1988–89, vol. 1; Fiocco and Gherardi 1994; Busti and Cocchi 1999.
- 4 Or a lion sable semé of crescents or; on the shoulder a cross gules.
- 5 Email, July 9, 2012.
- 6 Di Crollalanza 1886–90, vol. 3 (1890), p. 38: D'oro, al leone di nero, seminato di crescenti del campo, e caricato sull'òmero di una palla d'argento, alla croce di rosso; Ciabani 1992, vol. 1, p. 198.

- 7 Giulio Busti informs me that these close luster rings do not occur on finds from Deruta (email, February 15, 2012), but a plate with similarly arranged ornament in the Victoria and Albert Museum, London, attributed to Deruta (Rackham 1940, no. 491), does have groups of concentric circles in luster on the back. A beautiful armorial plate very similar in style and conception to the Museum's, but larger, in the Musée Jacquemart-André, Paris (inv. no. D550; Chompret 1949, vol. 2, fig. 280), also has closespaced luster rings on the back.
- 8 See, for instance, one in the Robert Lehman
 Collection at the Museum (Rasmussen 1989, no. 34;
 attributed by Busti and Cocchi 2004a, no. 13, to the
 potter Fabiano di Giovanni), and the example in the
 Wallace Collection, London (Norman 1976, no. c24),
 both of which have comparably arranged ornament.
 The latter cannot, for heraldic reasons, be later than
 1502.
- Considering its shape and especially the close-spaced luster rings on its back, the present plate might be compared with an even more perplexing one in the British Museum, London, which is painted entirely in luster (Thornton and Wilson 2009, vol. 2, no. 402, described as "Origin and date uncertain, perhaps Cafaggiolo, ca. 1510–30 or Italy ca. 1854–68." I am more inclined now than I was in 2009 to be confident that the British Museum plate is sixteenth century.).
- 10 Alessandro Alinari (email, July 9, 2012) concludes on the basis of his detailed study of the luster fragments excavated at Cafaggiolo that the Metropolitan's plate cannot have been made there. See Alinari 1991; Thornton and Wilson 2009, vol. 1, no. 122.
- 11 F. Berti 1997–2003, vol. 1 (1997), pp. 202–4, vol. 2 (1998), p. 135.
- 12 X-ray fluorescence analysis by Mark Wypyski, research scientist at the Museum, revealed that the luster contains both silver and copper.

82. Ewer stand with male and female profiles and arms of the Orsini family

- Or perhaps the word *vincit* is understood, "Faith [Fidelity] conquers all things."
- 2 Rackham 1940, no. 446.
- For instance, ibid., no. 116.
- I can adduce no evidence to support the ideas that Cesera might be connected with the name of the town of Ceri, as "the lady of Ceri," or with the Cesi, a noble family of Rome. I am indebted to Luca Pesante for advice on this question. The possibility that the plate might have a connection to an earlier Lorenzo Orsini, who married a Clarice Orsini, but was adult by 1448, is rightly rejected by Bernard Rackham on grounds of date (Rackham in Collection of Mr. Robert Holford 1921, p. 40, no. 4).

83. Dish with profile of a woman with Petrarchan verse

- 1 Fortnum is recorded as the buyer in the annotated copy of the 1878 Castellani sale catalogue in the Thomas J. Watson Library, MMA.
- 2 For the circumstances of Marquand's gifts to the Museum, see my essay "Collecting Italian Renaissance Ceramics at The Metropolitan Museum of Art" (especially notes 17 and 18) in this volume.
- 3 Canzoniere 23.31. Given as "The end lauds life, the night what the day wrought" in Anna Maria Armi's translation of Petrarch. I am indebted to Paola D'Agostino, former senior research associate at the Museum and now Director of the Museo Nazionale del Bargello, Florence, for advice on the translation.
- 4 Poole 1995, no. 237.
- 5 Giacomotti 1974, no. 583.
- 6 Zurli and Iannucci 1982, no. 7; the catalogue was mainly written by Marzia Faietti.
- 7 Darcel and Delange 1869, no. 37; not now in the Dutuit Collection at the Petit Palais, Paris.
- 8 For possible ways of reading the words, see Ajmar-Wollheim 2003, p. 61.
- Examples are listed by Wilson 1993, p. 152; Poole

- 1995, p. 166; Busti and Cocchi 2004a, pp. 106–11; Thornton and Wilson 2009, vol. 1, p. 278. Another, MADALENA BELA PULITA, is MMA 53.225.87. Another is in the De Ciccio collection at the Museo Nazionale di Capodimonte, Naples.
- 10 Wilson 1993, p. 150, fig. 1.
- 11 Busti and Cocchi 2004a.

84. Dish with angel

- 1 The presence of the book and the fact that the angel is facing left make it unlikely that the dish was paired with a Virgin Annunciate; see Thornton and Wilson 2009, vol. 2, p. 472.
- 2 Ibid., no. 280, with examples and further references. The one cited there that was formerly in the Kunstgewerbemuseum, Berlin, is reproduced by Netzer 2004, pl. 5.

85. Dish with saint (Saint Francis?) or friar praying before crucifix

- 1 Duveen Brothers, "List of Articles on Approval at the Apartment of Michael Friedsam...," March 4, 1918, Duveen Brothers Records, 1876–1981, ser. II.E, box 359, folder 8, Getty Research Institute, Los Angeles (microfilm, reel 214, Thomas J. Watson Library, MMA); Duveen Brothers, Client Summary Book, Department of European Paintings, MMA (microfilm, reel 420, Thomas J. Watson Library, MMA).
- See, for example, Prentice von Erdberg and Ross 1952, no. 19 (Walters Art Museum, Baltimore; ex-Hakky Bey); Kassebaum 1981, no. 90 (John Philip Kassebaum collection; sold, Sotheby's, London, October 7, 1992, no. 170); Fiocco and Gherardi 1988-89, vol. 1, no. 263 (Museo Internazionale delle Ceramiche in Faenza); Watson 2001, no. 62 (Philadelphia Museum of Art); Hausmann 2002, no. 33 (Kuckei collection, Berlin). For representations of Saint Jerome that might have been paired with the frequent iconography of Saint Francis receiving the stigmata (Wilson 1996b, no. 31), see two plates in Pesaro (Giardini 1996, nos. 324, 325), one sold at the Giovene di Girasole sale, Florence, February 25-28, 1925, no. 102, and one in the Achille de Clemente sale (American Art Association 1931,
- 3 Watson 2001, p. 202; Thornton and Wilson 2009, vol. 2, p. 481.
- 4 She cites Andrea della Robbia's 1481 Crucifixion at La Verna, the Franciscan pilgrimage site in eastern Tuscany, where Jerome and Francis flank the Crucifixion (Cox-Rearick 1993, p. 243). Both saints also had religious orders bearing their names, the Hieronymites and the Franciscans.
- 5 Breck 1914, p. 58.

86. Dish with Lion of Saint Mark

- 1 In 1992 Laurence Libin, former curator at the Museum, remarked that it "looks like liturgical chant in neums on a four-line staff."
- 2 Luke Syson, commenting in 2014, suggests that, in the absence of the normal inscription on the book, the reference here might be religious, to the Evangelist rather than to Venice. However, I am unaware of any evidence of such plates being made as a set of four Evangelists.
- 3 Giacomotti 1974, no. 565.
- 4 Wilson and Sani 2006–7, vol. 2, no. 93, discuss the use of the ornament at Deruta.

87. Ewer stand with classicizing head

- See, for example, Thornton and Wilson 2009, vol. 2, no. 281.
- 2 MMA 94.4.330 and 30.39.
- Thornton and Wilson 2009, vol. 2, p. 473, suggest an earlier date range based on the apparent date 1514 on a cover or spice cup formerly in the Fernand Adda collection (Rackham 1959, no. 338). Since then, the piece has been offered for sale at Christie's, London, November 27–28, 2012, no. 2. On that occasion, J. V. G. Mallet suggested, I think rightly, that the

- date should be read instead as 1554 (15L4); the chronology will be further discussed in his forthcoming catalogue of maiolica at Waddesdon Manor, Buckinghamshire.
- 4 For the suggestion that some maiolica using this design was made at Pesaro, see Thornton and Wilson 2009, vol. 2, p. 473, and for the possibility of production of the same type at Gubbio, see Sannipoli 2009.
- For the relationship of Fulvio's images to maiolica, see Thornton and Wilson 2009, vol. 1, pp. 190–91.
- 6 Bartsch 1803–21, vol. 14 (1813), pp. 372–74, nos. 501–12, for instance, the *Domitian*, no. 511 (*Illustrated Bartsch* 1978–, vol. 27 [1978], pp. 174–85).

88. Dish with two lovers

- 1 Ajmar-Wollheim and Thornton 1998; Syson 2008.
- 2 Watson 2001, no. 59. Conversely, a representation of a comparable couple on a plate in the Victoria and Albert Museum, London (Rackham 1940, no. 591) is lettered Amore I[N]GRATO (Ungrateful love).
- 3 Syson 2008, p. 252, fig. 104, with discussion. For much older couples in similarly affectionate proximity on Deruta dishes, see Ravanelli Guidotti 1990, no. 101, and fig. 101b (Museu Calouste Gulbenkian, Lisbon); another is at Waddesdon Manor, Buckinghamshire.
- 4 De Tervarent 1958–64, vol. 1 (1958), p. 310.
- 5 Rackham 1940, no. 755; Syson 2008, p. 249, fig. 102.
- 6 Heukensfeldt Jansen 1961, no. 18.
- 7 Giacomotti 1974, no. 818.
- 8 Inv. no. G83.1.411. Astor sale (Sotheby's 1983, no. 63). For this dish and further discussion of amatory double portraits on maiolica, see Tsoumis 2014. A similar dish, formerly in the Staatliche Museen zu Berlin (inv. no. K1911), had the motto *per amore* (for love); it was destroyed by the bombing of the city in World War II.
- Moore 1988; Thornton and Wilson 2009, vol. 1, pp. 14–15.

89. Dish with arms of the Vitelli family

- 1 The dish is included in a portfolio of illustrations of items belonging to Imbert, which was given by Macy to the Thomas J. Watson Library, MMA; the illustration is annotated "H. Daguerre collection."
- 2 Quarterly, 1 and 4, azure a crescent or, 2 and 3 chequy gules (represented by orange) and argent.
- 3 See Thornton and Wilson 2009, vol. 2, p. 514, where the known pieces of the set are listed.
- 4 Rackham 1940, no. 430; Busti and Cocchi 2004a, no. 38, as by "Co"; Sani 2012, pl. 33. The first two figures of the date are 15, but the last two are irretrievably lost by a break; they may have been 25, but this is unproved.
- 5 Kube 1976, no. 44; Busti and Cocchi 2004a, no. 39.
- 6 Busti and Cocchi 2004a, nos. 37–51; Busti and Cocchi 2004b; Thornton and Wilson 2009, vol. 2, p. 437.
- 7 Busti and Cocchi 2004a, no. 45.

90A, B. Two pharmacy bottles

- Drey 1978, p. 182. Artemisia absinthium is traditionally supposed to stimulate the appetite and relieve indigestion; its flowers and leaves were used by pharmacists. Villa Nova 1520, no. 1, lists numerous medical uses, including as a laxative. The alcoholic drink based on wormwood, absinthe, popular in bohemian circles in the nineteenth century, was not developed until after 1700.
- 2 Drey 1978, pp. 217, 218. The flowers and root of the plant Nymphaea alba were used by pharmacists and were believed to have sedative and anaphrodisiac properties. Villa Nova 1520, no. 98, notes that preparations of the flowers were used to treat disorders of the liver and fevers.
- For an overview, with reproductions of numerous examples, see Maioliche cinquecentesche di Castelli 1989; for an update and further literature, Thornton and Wilson 2009, vol. 2, no. 338.
- 4 A two-handled bottle formerly in the Charles

- Damiron collection (Maioliche cinquecentesche di Castelli 1989, no. 487). The arms on some others that have previously been supposed to be of the Orsini, including the example in the Robert Lehman Collection at the Museum (Rasmussen 1989, no. 51), have been shown by Genovese and Giacomini 2013 to be of the Rosa family of L'Aquila instead.
- 5 Thornton and Wilson 2009, vol. 2, no. 338.
- 6 Ibid., p. 542. The bottle marked *HOC OPUS HORATII* there mentioned was sold at Pandolfini, Florence, October 1, 2015, and has been presented by a generous donor to the Museo Nazionale del Bargello, Florence (Marini 2015b, pp. 46–47).
- 7 For instance, Ravanelli Guidotti 1998, no. 99.
- 8 Donatone 1989, p. 111; Wilson 1996b, pp. 484–86.

91. Pharmacy jar with the Apollo Belvedere and King David

- Quoted in Bober and Rubinstein 2010, no. 28.
- 2 Bartsch 1803–21, vol. 13 (1811), p. 282, no. 50 (Illustrated Bartsch 1978–, vol. 25 [1980], p. 122); Hind 1938–48, pt. 2, vol. 5 (1948), p. 121, no. 34, pl. 659.
- 3 Bartsch 1803–21, vol. 13, p. 165, no. 6 (*Illustrated Bartsch* 1978–, vol. 24 [1980], p. 231); Hind 1938–48, pt. 1, vol. 1 (1938), p. 166, no. 6, pl. 224.
- 4 Bojani, Patti, and Tagliabracci 2005, p. 119.
- 5 Drey 1992, p. 82.
- 6 Thornton and Wilson 2009, vol. 2, no. 337.
- 7 Ibid., p. 538.
- 8 Fiocco and Gherardi 1992; Thornton and Wilson 2009, vol, 2, p. 538 (noting discrepancies in the available evidence); most recently and in most detail, Giacomini and Genovese 2014. The attribution is cautiously contested by Battistella and De Pompeis 2005, especially on the grounds that Castelli maiolica vessels of this period always have a fully opacified tin glaze inside.

92A, B. Two albarelli

- 1 Luke Syson suggests this is a snood of some type that was influenced by Spanish fashion and popular in Italy around 1495 to 1515. The jars, however, cannot be as early as this.
- 2 Donatone 1994, pl. 66, suggests an abbreviation of antidotario (antidote).
- Each jar has a label on the base with the letter *L* written in black. On the base of A, there is a bluebordered octagonal label reading 3206/2.
- 4 Examples are listed and/or illustrated by Governale 1986, nos. 373–78; Donatone 1987a, figs. 5–10; Donatone 1994, pls. 66, 186–92; Poole 1995, no. 463; Fiocco, Gherardi, and Sfeir-Fakhri 2001, no. 201; Christie's, London, July 5, 2012, no. 67. Donatone 1994, pl. 186, has not only a profile very similar to that on jar B but also apparently the same mysterious inscription (αυ or αn). Two jars in the Detroit Institute of Arts (Timothy Wilson in Wilson, Simons, and Darr 2013, no. 28) are close in style, although likely to be by a different painter.
- 5 Donatone 1994, pp. 80–82, pls. 75, 193D. Governale 1986, pp. 241–58, argues that Iodice was a Sicilian and attributes examples of the "Frowning Profiles" group to workshops in Sicily (Governale 1986, figs. 373–76), but the evidence for this seems vanishingly thin.
- 6 The tiles made by Iodice in Bari seem not to have survived, and I do not know of any piece attributable to him painted with human figures.
- 7 Donatone 1994, pls. 171, 199.
- 8 Tortolani 2006a; Tortolani 2006c; Tortolani 2006d. I am indebted to both Giacinto Tortolani and Guido Donatone for advice on these vexing questions. See Tortolani 2013, reasserting the argument in favor of Vietri and making some cogent-looking comparisons between the blue ornament on the back of the Museum's jar B and tiles from Castellabate and Cava de' Tirreni (near Vietri). The debate is continued in Donatone 2014 and Tortolani 2014.
- 9 See note 5 above.
- 10 Periodic doubts have been raised concerning the

authenticity of some examples of this type. The curator of the Musée Jacquemart-André, Paris, for instance (email, Nicolas Sainte Fare Garnot to the author, October 2, 2012), considers the example in that museum (Donatone 1994, pl. 188) to be from the nineteenth century. It might be thought a matter of concern that no published example of the type has an established provenance before the end of the nineteenth century (Donatone 1976a, p. 35, states that the one illustrated by him there as fig. 8 [also in Donatone 1994, pl. 186] is from the collection of the Duke of Verdura, which was sold in 1894).

93. Albarello for mostarda

- 1 The jar is not catalogued in Rubinstein-Bloch 1926. It may have been acquired by the Blumenthals between 1926 and 1930, when Florence Blumenthal died, or thereafter by George Blumenthal.
- Numerous large Venetian jars are marked as containing mostarda; see Poole 1995, p. 416; Wilson 1996b, p. 427; Thornton and Wilson 2009, vol. 1, p. 96. Katherine Tycz notes that recipes for a sauce with that name are given in Banchetti, Cristoforo da Messisbugo's detailed treatise on how to arrange banquets, first published in 1549 (see da Messisbugo 1992, p. 178), which gives honey and sugar as alternative sweeteners.
- 3 Shaw and Welch 2011 calculate that at the end of the fifteenth century in the Farmacia del Giglio in central Florence, forty-two percent of sales were medicine, twenty-eight percent wax products, mainly candles and torches, and twenty-five percent sweets and other foodstuffs.
- 4 A similar issue arises with a large albarello, equally interesting in its painting and equally unusual in style and facture, in the Pinacoteca Civica at Savona (Chilosi 2011, no. 39); Giuseppe Buscaglia (2004) attributes this to Antonio Tamagno, a potter from San Gimignano documented as active in Savona from about 1515 to 1526.

94A, B. Two storage jars

- 1 Pavone 1985; Ascenti 2014.
- 2 Poole 1995, p. 416; Wilson 1996b, no. 165; Thornton and Wilson 2009, vol. 1, no. 62.
- I now think both Colapinto, Casati Migliorini, and Magnani (2002, no. 109) and I (Wilson 1996b, p. 454) were mistaken in supposing the nut a heraldic or personal device rather than an indication of contents.
- 4 Shaw and Welch 2011, p. 200, mention sugar-coated pistachios; the fourteenth- or fifteenth-century *Libro di cucina/Libro per cuoco* by the "Anonimo Veneziano" in the Biblioteca Casanatense, Rome, cod. 225, mentions (chap. CXXVII) walnuts candied in honey.
 I thank Katherine Tycz for these references.
- 5 Borgarucci 1566, p. 41, notes that pistachios were imported into Venice in huge quantities from Soria and that they were judged to be healthy for old people, but does not suggest they were regarded as having serious medical use.
- 6 Inv. nos. 23, 44. There is also an albarello with a nut in the same collection (Arbace 1991, p. 59). I thank Diletta Clery for information on the De Ciccio maiolica.
- Wilson 1996b, no. 178. For other examples, see Governale 1995, figs. 237 (Museo Regionale, Messina) and 239 (Palazzo Madama, Turin); Colapinto, Casati Migliorini, and Magnani 2002, no. 109 (private collection, Ferrara).

95. Dish with Achelous and Theseus

- 1 What would seem to be the name of the antiques dealer Jacques Seligmann appears on a circular label on the back that reads antiquitäten handlung J. Seligmann Luze; however, Jacques Seligmann is not recorded as having worked in Lucerne ("Luze").
- 2 Lessmann 1979, pp. 409–507; Alverà Bortolotto 1988, pp. 24–25.
- 3 Ovid, Metamorphoses 8.547-9.97.
- 4 Rackham 1940, no. 972.

- 5 The signed works are listed by Wilson 1996b, pp. 439–40; also one with David and Goliath marked domenego feci, with Bazaart, London, and Camille Leprince, Paris, 2014. In certain respects, Domenego's style resembles that of the Urbinotrained painter, sometimes misleadingly known as Mazo, whom I have named the Eloquence Painter, after a plate with an Allegory of Eloquence, dated 1549, until recently on loan to the National Museum of Wales, Cardiff (Wilson 1987a, no. 100). It seems likely that the Eloquence Painter came to Venice around 1550 and was somehow associated with Domenego's workshop. See Lessmann 1979, p. 388; Alverà Bortolotto 1988, pp. 39, 63.
- 6 Concina 1975, p. 136.

96. Bowl with An Allegory of Peace

- I am indebted to Paul Taylor of the Warburg Institute Photographic Collection, London, for identifying the iconography; for the medal, see Attwood 2003, no. 8o.
- 2 The first figure is partially covered by restoration.
- 3 J. Kenneth Moore, Frederick P. Rose Curator in Charge, Department of Musical Instruments, MMA, finds the notation on both the interior and exterior scrolls meaningless.
- 4 This is also suggested as a possibility in the Museum's records.
- 5 Vydrová 1960, no. 19.

97. Bowl in "Faenza white" maiolica

- 1 Rackham 1940, no. 1028.
- 2 Piccolpasso 1980, vol. 1, fol. 29v, vol. 2, p. 61.
- 3 Ravanelli Guidotti 1996b, p. 86.
- 4 De Pompeis 2010.
- 5 Valeriani 2010.
- 6 The meaning of the nickname, by which Bettisi was generally known, is uncertain.
- 7 Ballardini 1929, p. 98.
- 8 Ravanelli Guidotti 1996b, no. 43.
- 9 Poole 1995, nos. 340, 341; Szczepanek 2009.

98. Wine cooler with A Marine Triumph of Bacchus

- "A curious Antique Cistern, with Neptune, Tritons, Bacchanals, &c. by Raphael"; Collection of Pictures, Prints, and Drawings Late of Charles Jarvis 1740, no. 564. MMA 32.100.367 (a companion basin) may have been no. 469: "A curious Antique Cistern, with the Banquet of the Gods, &c. by Raphael." Ibid., no. 469.
- Written on the underside of the present piece is a large red inventory number 465. The second cooler, also in the Metropolitan Museum's collection (MMA 32.100.367), bears the red inventory number 464. The numbers on these two coolers were clearly applied at the same time and while they were together, but the inventory or listing, perhaps eighteenth-century, to which they refer is unknown. Walpole mentioned seeing what may have been these two objects on a visit to Burghley in 1763: "Two fine flat large vases of Raphael's china, which cost my Lord £38"; Walpole 1948, p. 345.
- The title page of the sale catalogue notes that it contains "his curious Albano enamel'd Ware, in Vases, Ewers, Cisterns, Dishes, Plates, &c. painted by Raphael and his Disciples"; Collection of Pictures, Prints, and Drawings Late of Charles Jarvis 1740.

 Although the editors of Snodin 2009, p. 307, date this sale (Lugt 513) to 1749, the date is clearly given as Tuesday, March 11, 1739–40 (i.e., 1740 modern style) on the title page.
- 4 "Two commodes of old Japan with marble slabs; on one, a triangular cistern of Roman fayence, finely painted with figures, probably from designs of Julio Romano.... On the other commode, another cistern like the former.... Presents from the earl of Exeter; and had belonged to Jervas the painter, who had a fine collection of that fayence."
- 5 Thornton and Wilson 2009, vol. 2, no. 364. The history of the form is discussed, and examples listed, by Poole 1995, pp. 374–76, with the

- suggestion that it might have been thought of as an all'antica form.
- 6 Rasmussen 1989, no. 108, citing other examples.
- 7 For example, Norman 1976, no. C111; Ravanelli Guidotti 1985b, no. 126; Christie's, Paris, November 17, 2010, no. 60.
- 3 Treasures from the Metropolitan Museum 1979, no. 33.
- 9 I thank Paul Taylor of the Warburg Institute Photographic Collection, London, for advice on this iconography.
- 10 See notes 2 and 3 above.

99. Wine cooler with Charles V's Victory at Mühlberg

- 1 The underside of the wine cooler has a cloth label with the Berwind inventory number 6797.
- 2 Bartsch 1803–21, vol. 15 (1813), pp. 289–90, no. 18 (Illustrated Bartsch 1978–, vol. 30 [1985], p. 28); Mulcahy 2002. Lauder 2004, vol. 1, p. 103, and vol. 3, p. 991, attributes the design of the engraving to Franco.
- 3 I am indebted to Francesca Tasso of the Castello Sforzesco Museums, Milan, for checking in the photographic album of the 1874 exhibition, preserved in the Castello library, that this is the object exhibited in 1874, not a different one.
- 4 Norman 1976, no. C146.
- 5 Rackham 1940, no. 911.
- 6 Ex-collection Philip Lord Currie (Sotheby's 1983, no. 61); Carolus 2000, no. 283.
- 7 Blanchegorge and Lécuyer 2011, no. 22.
- 8 Kube 1976, no. 84.
- 9 For contemporary events reproduced on maiolica, see, for instance, Wilson 1987a, pp. 142-44; Rasmussen 1992-93. Francesco Xanto Avelli often referred to such events in his maiolica paintings, but usually did so in an allegorical or allusive rather than a narrative way.

100. Dish with winged putto

- On the back of the dish, a cloth Berwind collection label reads 6779, while another, rectangular one has 29. A third label, now missing, is recorded as having read "1785 eAbu v.Mss Castel Durante Duck B no. 62."
- Piccolpasso 1980, vol. 1, fols. 66r, 66v, vol. 2, pp. 111,
 112.
- 3 Fiocco, Gherardi, and Sfeir-Fakhri 2001, no. 128; see, generally, Thornton and Wilson 2009, vol. 1, nos. 224–27.
- 4 See, for example, Rackham 1940, no. 608; Giacomotti 1974, nos. 764, 765, 973–76.
- This is the argument proposed by Gresta 2003.
- 6 Fiocco, Gherardi, and Sfeir-Fakhri 2001, no. 133; Giacomotti 1974, no. 973. These two were probably the ones sold together as nos. 27 and 28 at the Adrien-Joseph Rattier sale in 1859. A third small plate in the Rattier collection, no. 29, was described as having "Cupid fleeing." See Catalogue des objets d'art . . . la collection de feu M. Rattier 1859.

101A–C. Three pharmacy jars with the personification of Fortuna

- Some of the dated ones are listed by Wilson 1996b, p. 360; for additions, see the addenda notes to Wilson 1996b available at http://www.ashmolean.org/documents/Staff/WilsonTim/SPROCORR.pdf. See also Fiocco and Gherardi 1997, nos. 18–23. The Museum also has two smaller albarelli from the series (MMA 53.225.83, .84), from the Julia A. Berwind gift; one of these is dated 1579, while the other has the area for the description of its contents left blank to allow the pharmacist to fill it in as circumstances arise.
- 2 Inv. no. \$220.
- 3 It might be suspected that some or all of the lids on these pieces are replacements. Furthermore, the French customs label on the albarello does not mention a cover. However, if any of the lids are replacements, they are deceptively well made.
- 4 Hill 1930, no. 1071. See also Curnow 1992, no. 81;

- Thornton and Wilson 2009, vol. 1, pp. 222–23. Closer in date to these vessels, the subject was used in a painting sometimes attributed to Bartholomeus Spranger and a sculpture by Giambologna, both northern artists active in Italy (Spranger in Dayton Art Institute, inv. no. 1962.13; the Museum has examples of bronzes after the Giambologna model, for example, MMA 24.212.5).
- 5 Fiocco and Gherardi 1997, p. 24, n. 31, crediting the suggestion to Gian Carlo Bojani.
- 6 Gresta 1999; Gresta 2005; see also Albarelli 1986, p. 427, doc. no. 1917. Gresta notes that Paoli's pharmacy was on the ground floor of the house belonging to the potter Ventura dei Fedeli, who died in 1566. He also states that the prominent workshop of Girolamo dalle Gabicce, to which he is inclined to attribute the Fortuna series, was in the same district.
- 7 Borgarucci 1566, p. 166, notes that combating fevers and purifying the blood were among the uses of syrup of hops.
- 8 J. Kenneth Moore, Frederick P. Rose Curator in Charge, Department of Musical Instruments, MMA, reports that the musical notation, which appears on a scroll within the decoration of the albarello, is meaningless.
- 9 A Castel Durante attribution is maintained by Fiocco and Gherardi 1997, nos. 18–23.
- 10 Berardi 1984, fig. 89.

102. Dish with The Discovery of Achilles

- 1 The back of the dish has a label with the numbers 9212 written in ink over an old restoration and some other hard-to-decipher letters or symbols.
- 2 Vasari 1878–85, vol. 6 (1881), p. 581.
- 3 See the classification in Clifford and Mallet 1976 and the more detailed and up-to-date enumeration in Lauder 2004, in which the present design is no. 10 in the listing of maiolica designs (vol. 3, p. 1019). On the commission, see also Nepoti 1999; Saccomani 2000.
- 4 Ovid, Metamorphoses 13.162-70.
- 5 Van Tuyll van Serooskerken 2000, no. 453.
- For the maiolica versions, see Lessmann 1979, nos. 243, 281; Ravanelli Guidotti 1983, p. 476, pl. LIXD, 4. For the drawings, see Clifford and Mallet 1976, p. 405; a preliminary sketch for the figure of Achilles is in the Musée du Louvre, Paris (Lauder 2009, no. 35).
- $7\quad$ See Thornton and Wilson 2009, vol. 1, p. 393.
- 8 Seattle Art Museum, inv. no. 52.268; an image is on the museum's website.
- 9 American Art Association 1931, no. 92.
- 10 Von Falke 1914–23, vol. 2, no. 289; Clifford and Mallet 1976, p. 403, no. 2.
- 11 Ladis 1989, no. 27.
- 12 Thornton and Wilson 2009, vol. 1, no. 233.

103. Wine cooler with A Pageant Battle with Elephants

- On the back of the cooler, there is a black-bordered, rectangular South Kensington Museum loan label reading, "ON LOAN FROM A. Barker Esq r August 22 1860."
- 2 Dio Cassius, Romaika 43.23-24 (Eng. trans., Dio Cassius 1914-27, vol. 4 [1916], pp. 252-55). See also Wilson 1996b, pp. 368-77. Vignon 2009, no. 1, followed by Giardini 2014, p. 36, interprets the scene as the battle of Thapsus, part of Caesar's African campaigns, which seems less consistent with the other elaborate subjects in the service, most of which are clearly Triumphs.
- 3 Gere 1963. Subsequent literature is listed by Thornton and Wilson 2009, vol. 1, p. 407, n. 3. See also Clifford 2012.
- 4 Clifford 2012, p. 97, suggests that the overall program was set out by Annibale Caro, who was also involved in the iconographical program for Taddeo Zuccaro's paintings at Caprarola.
- 5 Vasari 1878–85, vol. 7 (1881), p. 90.
- 6 Gere 1963, pp. 313–14.
- 7 For the arguments for this attribution, see Thornton

- and Wilson 2009, vol. 1, p. 407. For Vasari's belief (possibly misled by the Castel Durante origin of the Fontana family) that Castel Durante rather than Urbino was the place of production, see no. 102.
- 8 Parke-Bernet, New York, March 9, 1950, no. 183; present whereabouts unknown to me. It would be useful to trace this object and demonstrate its authenticity.
- 9 Norman 1976, no. C107. This naval design is different from the one on the Prado wine cooler mentioned in the text below.
- o Campori 1879a, pp. 215-16.
- 11 Maria Isabel Gisbert in Felipe II 1998, no. 294; Wilson 2007a, p. 16.
- Gere 1963, p. 313, argues that it cannot have been made as early as 1562. However, in the face of the intrinsic likelihood that the Prado wine cooler, with its royal provenance, formed part of the original service, Gere's arguments for a date later than 1561-62 seem weak. There are, as Gere notes, background details shared between the cooler and Taddeo's fresco The Capture of Tunis in the Villa Farnese at Caprarola, executed in 1564-65, but Gere's assumption that the Caprarola design must have preceded the maiolica design seems unfounded. See, most recently, Pérez de Tudela Gabaldón 2013, pp. 91-93, suggesting that the basin now in the Prado is of slightly later date and formed part of a diplomatic gift from the Duke of Urbino to the king of Spain in the 1570s.
- 13 The commission for the prince of Eboli is described in the documentation published by Pérez de Tudela Gabaldón 2010, p. 1589, n. 182, and p. 1591, n. 188, as "historiato."
- 14 Ibid., pp. 1589–96. Compare Pérez de Tudela Gabaldón 2013.
- 15 I am indebted to Letizia Azcue Brea and Almudena Pérez de Tudela Gabaldón for the reference to and advice on these documents and to Marco Spallanzani for checking the date of the Paolo Mario letter in the Archivio di Stato, Florence.
- 16 Dahlbäck Lutteman 1981, no. 19.
- 17 Gere 1963, p. 309; Thornton and Wilson 2009, vol. 1, p. 406.
- 18 Caro 1957–61, vol. 3 (1961), p. 147, quoted at length in Clifford 2012, pp. 96–97.
- 19 Marini 2012, nos. 38 (which has an unclear relationship to the Spanish Service; entry by Alessandro Alinari), and 40 (entry by Marino Marini).
- 20 Dahlbäck Lutteman 1981, nos. 18, 19. A variant form is supported by satyrs. The ones in the Prado and the Wallace Collection, London, and the one sold at Parke-Bernet in 1950, all previously mentioned, are of this type. Another cooler supported on satyrs, with the scene of a chariot race, was sold at Christie's, London, June 4, 2013, no. 4, and is now in a private collection.
- 21 Arbace 1992, no. 61.
- 22 Tracee J. Glab in Magnificence and Awe 2011, no. 12.
- 23 Dacos 1969, pp. 150, 156, 158; Wilson 1996b, p. 368 (with bibliography).
- 24 Thornton and Wilson 2009, vol. 2, p. 608.
- 25 Cellini, Vita, book 1, chap. 31; the Vita was written about 1558–62.
- 26 Piccolpasso 1980, vol. 1, fol. 67r, vol. 2, p. 113.
- 27 See, further, Wilson 1996b, pp. 368-69.
- 28 Poke 2001; Vignon 2009, p. 27.
- 29 Baldi 1706, pp. 130–31; quoted in Wilson 1996b, p. 369.
- 30 See Thornton and Wilson 2009, vol. 1, pp. 300-301.
- 31 Mallet 1987, pp. 290–92; for further references, see Thornton and Wilson 2009, vol. 1, p. 335.
- Rackham 1904, no. 81, followed by the Cook sale catalogue (Christie's 1925, no. 82), states that this cistern was from Stowe House, Buckinghamshire, previously in the collection of the Borghese family of Rome, and illustrated by Marryat 1850, p. 23, fig. 11. However, the one sold at the Stowe sale in 1848 (Forster 1848, no. 641; bought by Henry T. Hope) seems not to be the same object; it may be the one now in Capodimonte (see note 21 above).

104A, B. Two oval basins or dishes with subjects from Amadis of Gaul

- 1 According to the catalogue of the 1837 Baron de Monville sale, Paris (see text discussion below).
- 2 Catalogue des objets d'art . . . le cabinet de M. de Monville 1837, p. 1 (avertissement).
- 3 Robinson 1863, p. 433.
- 4 Amadis of Gaul 2003, [vol. 1], pp. 36-37.
- 5 Ibid., pp. 46-47.
- 6 Ibid., pp. 51, 56.
- 7 Ibid., pp. 102-3.
- 8 Ibid., pp. 103-4.9 Ibid., pp. 106, 107-8.
- 10 See the dated or datable examples cited by Thornton and Wilson 2009, vol. 1, p. 397.
- 11 Poke 2001; Vignon 2009, p. 40.
- 12 All the known pieces are now conveniently reproduced by Giardini 2014, pp. 48-54.
- 13 Philadelphia Museum of Art. Watson 2001, no. 19; Vignon 2009, no. 4.
- 14 British Museum, London. Thornton and Wilson 2009, vol. 1, no. 234.
- 15 Olivar 1953, pl. xxxv1.
- 16 Von Falke 1914–23, vol. 2, no. 288; Sotheby's 1939, no. 76.
- 7 Campori 1879a, pp. 170-71.
- 18 Catalogue des objets d'art . . . le cabinet de M. de Monville 1837, no. 15.
- 19 One is Rackham 1940, no. 845; the oval one, similar to these pieces, is described by Robinson 1863, no. 5263, and recorded in a photograph, no. 3388, in the historic Guard Books in the Victoria and Albert Archive.
- 20 Since the text of this volume was delivered, Claudio Giardini (Giardini 2014, pp. 17–58) has published a study of the *Amadis* service, arguing, as J. C. Robinson had previously suggested (Robinson 1863, p. 437), that the *Amadis* pieces and the two pieces with d'Avalos's arms actually formed part of the same series. In view of the fact that the two armorial pieces have subjects that are not from *Amadis*, I am not myself convinced by this hypothesis.
- 21 Pérez de Tudela Gabaldón 2010, pp. 1589–96; Pérez de Tudela Gabaldón 2013.
- 22 That the *Amadis* set was the one made for Ruy Gómez was first suggested to me by Michael Brody.
- 23 Olivar 1953, p. 121.
- 24 Thornton and Wilson 2009, vol. 1, p. 397. Perhaps relevant is the fact that in 1562 Federico Brandani, who had recently been using drawings made for maiolica by Battista Franco and Taddeo Zuccaro for his stuccos at the Palazzetto Baviera in Senigallia, was working at Fossano, not far south of Turin.
- 25 Spantigati 1988, p. 52. It may be optimistic to see a resemblance between Rossignolo's Resurrection, there illustrated (fig. 52), and the plate from the Amadis set in the British Museum. I am indebted to Clelia Arnaldi de Balme of the Fondazione Torino Musei for the information that she has found no tangible links between Rossignolo's work and the Amadis maiolica (email, March 22, 2013). Bertini 1958, the catalogue of Italian drawings in the Biblioteca Reale, Turin, does not include any works attributed to Rossignolo, but no. 241, there attributed to Marco Marchetti of Faenza, is a drawing for or after a plate of the same sort as the Amadis ones, apparently with a Battle of Lapiths and Centaurs.
- 26 Thornton and Wilson 2009, vol. 1, p. 397, note the suggestion made by John Spike of a connection with Giulio Campi of Cremona.
- 27 Bargello: Conti 1971, no. 48; Marino Marini in Marini 2012, no. 41. Louvre: Giacomotti 1974, no. 1077. Pesaro: Giardini 1996, no. XLVIII. Wadsworth Atheneum: (inv. no. 1917.411; ex-Frédéric Spitzer collection: Molinier 1892, no. 52). Formerly Berlin: Hausmann 1974, pl. XXXVa. Formerly Adda: Rackham 1959, no. 432 (ex-Alfred and Otto Beit collection: Rackham and van de Put 1916, no. 843). Formerly Cottreau: Chompret 1949, vol. 2, fig. 1053.
- 28 Louvre: Giacomotti 1974, no. 1078. Bargello: Conti 1971, no. 21. Stockholm: Dahlbäck Lutteman 1981,

- no. 27. Victoria and Albert: Rackham 1940, no. 846. Formerly Zschille: von Falke 1899, no. 134.
- 29 Hermitage: Ivanova 2003, no. 65. Bargello: Conti 1971, no. 54; Alessandro Alinari in Marini 2012, no. 32. A basin of this form with scenes from the Book of Tobit after Georg Pencz was offered for sale at Christie's, London, June 2–3, 2015, no. 14.
- 30 Bargello: Conti 1971, no. 15; Écouen: Giacomotti 1974, no. 1080.

105. Pharmacy jar with subjects from The Campaigns of Julius Caesar

- 1 There is also a barely legible number, perhaps \$509, written inside the lid.
- 2 When and why the jar came on the art market are not known.
- 3 G. Liverani 1967 (republished in various subsequent formats); De Seta, Degli Esposti, and Masino 1983; Ravanelli Guidotti 1987, pp. 203–4; Governale 1991; Governale 1992; Daidone 2003; Daidone 2004. I thank Justin Raccanello for material on the Roccavaldina pharmacy. See, most recently, the conference proceedings specifically on the Roccavaldina pharmacy (Maioliche del Museo Farmacia di Roccavaldina 2014), especially the essays by Giuseppe Pandolfo and Giuliana Gardelli (Pandolfo 2014; Gardelli 2014). I am indebted to Jan P. van Soest for the gift of this book.
- 4 For the jar at Roccavaldina, see G. Liverani 1967, pls. xxa, xxia; Governale 1992, p. 24, also with a Julius Caesar scene after Federico Zuccaro. A jar of similar size and design, again with Zuccaro subjects but not from the Roccavaldina series, was in the Italika collection (Gardelli 1999, no. 125) and offered for sale at Wannenes, Genoa, on November 19, 2013, no. 524.
- at wannenes, Genoa, on November 19, 2013, no. 52

 De Seta, Degli Esposti, and Masino 1983; Daidone 2005.
- 6 Leonardi and Moretti 2002; Wilson 2002b, pp. 139–49.
- 7 Pavone 1985.
- 8 Per fess, in base azure a bend or, in chief, azure a bird [a dove?] argent accompanied by three stars or; over the division a fess or.
- 9 See the comments of the late Antonino Ragona, reported by Ravanelli Guidotti 1987, p. 204, suggesting that there is a play on the color of the bird in the arms and the Latin word candidus (white).
- 10 Daidone 2003.
- Di Crollalanza 1886–90 records the Candia family of Sardinia and Messina as using unrelated arms. Nor are these the arms there recorded for Benenato of Sicily.
- 12 Daidone 2004, p. 21, explicitly states these are not Candia's arms.
- 13 G. Liverani 1967, pls. xxb, xx1b; Governale 1992, p. 25.
- 14 Formerly in the Frédéric Spitzer collection; Ravanelli Guidotti 1984, p. 422, no. 3, pl. CXXXII; Arbace 1992, no. 62.
- 15 I thank Bob La France for a copy of the document and for some bibliographical references on the Roccavaldina pharmacy. For a detailed documentation of the subsequent history of the pharmacy jars, see Pandolfo 2014.
- 16 Pavone 1985, p. 50; Governale 1992, p. 17; Daidone 2004, p. 21.
- 17 Daidone 2004.
- 18 A provisional list of those noted, apart from the Museum's jar, is as follows: a marked and dated two-handled jar in the Museo Internazionale delle Ceramiche, Faenza (see below); two albarelli in the Musée National de la Renaissance, Château d'Écouen (Giacomotti 1974, nos. 1086, 1087); an albarello in the Paolo Mereghi collection at Faenza (Ravanelli Guidotti 1987, no. 83); an albarello at the Krannert Art Museum, University of Illinois at Urbana-Champaign (inv. no. 2012-5-1; ex-Christie's, New York, November 22, 2011, no. 94); two albarelli at Waddesdon Manor, Buckinghamshire (formerly Richard Zschille collection; von Falke 1899, nos. 145, 146); an albarello at the Museo Artistico Industriale, Naples (Arbace 1996, p. 58); an albarello at Château

- d'Anet, France (Cotinat 1969); a spouted jar at the Museo Nazionale della Ceramica Duca di Martina, Naples (Arbace 1996, no. 60); two large vases in the art trade (Governale 1992, pp. 18–22), one of which is illustrated in *CeramicAntica* 2, no. 11 (Dec. 1992), pp. 2–3, the other exhibited at the Florence Biennale Internazionale dell'Antiquariato in 1991. What is probably the latter was in the Italika collection (Gardelli 1999, no. 127) and offered for sale by Wannenes, Genoa, November 19, 2013, no. 523. I owe to Jan P. van Soest (email, July 6, 2014) the information that an *albarello* is in the Slezské Zemské Muzeum, Opava, Czech Republic (inv. no. U56K; 2597).
- 19 Vito Maria Amico, *Lexicon topographicum Siculum*, cited by Daidone 2004, p. 21.
- 20 Wilson 1996b, p. 370; Negroni 1998; Thornton and Wilson 2009, vol. 1, p. 335; Fiocco and Gherardi 2000.
- 21 Thornton and Wilson 2009, vol. 2, p. 584.
- 22 For the pharmacy jars still at Loreto, see Grimaldi 1977.
- The figures on the shoulder of the vase above the roundel with the "messengers of Crassus" scene bear some resemblance to the striding satyrs in one of the Du Cerceau etchings (Poke 2001, fig. 5), but the similarity does not seem conclusive. The bearded, long-necked monsters on the sides are also close to those in etching no. 26 in the Baldus edition of the Petites grotesques but not exact. See Oeuvre de Jacques Androuet 1875.
- 24 The reference is to one of the brothers Publius Licinius Crassus or Marcus Licinius Crassus, both of whom served with the Roman armies during Caesar's campaigns in Gaul between 58 and 50 B.C.
- 25 Norman 1976, no. c115; Clifford 1991, no. 20. The illustration of the one in a private collection in Verona referred to by Clifford 1991, no. 26, which sounds as if it might correspond to the other scene on the jar, has not been found, despite the kind efforts of Judith Crouch.
- 26 Clifford 2012, p. 102.

106. Inkstand with Apollo and the Muses

- Maritano 2011, p. 64. The inkstand has a nineteenthcentury oval label, within one of the circular recesses, that reads Arts decoratifs No 95. This is likely to refer to one of the Paris exhibitions organized by the Union Centrale des Arts Décoratifs, but the inkstand is not included in the catalogue of the greatest of these exhibitions, the "Musée Rétrospectif," held at the Palais de l'Industrie in 1865.
- . MMA 04.9.6
- 3 Examples are listed by Poole 1995, pp. 405–6, and Wilson 1996b, p. 386. An imposing one, surmounted by Orpheus and resembling the present piece, from the Frédéric Spitzer collection (Molinier 1892, no. 101), was sold at the Spitzer residue sale in 1929; see Anderson Galleries 1929, no. 421. The base of one almost as large as the Museum's example was sold at Europ Auction, Hôtel Drouot, Paris, September 21, 2011, no. 116.
- A very interesting example, once in the collection of the art historian Kenneth Clark (Lord Clark), is now in a private collection (Stephens and Stonard 2014, p. 54, pl. 26). It is a figure group, 19¾ inches high, somewhat roughly modeled with Orpheus and the animals, marked PA on the reverse along with the date 1561. This seems likely to be an early example of the Patanazzi workshop's production of sculptural objects of this type, as well as, if PA is correctly interpreted for "Patanazzi," the earliest marked work of maiolica from that workshop.
- 5 The presence of Pegasus may allude to the legend that the Hippocrene Spring was created when he struck Mount Helicon with his hoof.
- 6 Thornton 1997, pp. 142–67.
- 7 Sangiorgi 1976, pp. 186–90.
- 8 For more on this, see the discussion of Eleonara Gonzaga's 1524 gift of maiolica in the Introduction and Luke Syson's essay in this volume.
- Hôtel Drouot 1868, no. 3.

107. Inkstand with A Madman Distilling His Brains

- At the exhibition of maiolica and Hispano-Moresque ware held at the Burlington Fine Arts Club in London in 1887, Charles Ross exhibited a "model of a man seated in a chair and inhaling vapour in a covered receptacle placed upon a stove; H. 10 in.; L. 9 in. Probably Urbino." The object seems likely to have been this one.
- 2 For other versions of this print, see Rigoli and Amitrano Savarese 1995, nos. 849, 851, 854.
- In the old restoration, it read DOPO TUTO BEATI I
 CERVIADIIOTUTO LIETO, which does not make sense.
- 4 Ravanelli Guidotti 1996b, p. 353, fig. 5d. The maiolica at Ludwigsburg is from the collections formerly held at the Landesmuseum Württemberg, Stuttgart.
- 5 Reissinger 2000, no. 50.
- 6 Ravanelli Guidotti 1996b, p. 354, fig 5f.
- 7 Lessmann 1979, no. 77.
- 8 Ibid., no. 78.
- 9 Ibid., no. 79.
- 10 Ibid., pp. 116, 126 (as Faenza, from the so-called Amazon workshop); Ravanelli Guidotti 1996b, pp. 351–52 (same attribution); Reissinger 2000, no. 50 (as Venice). It a noteworthy fact, which may be thought to require an explanation, that all the maiolica plates recorded here that use this print are in museums in Germany.
- 11 Richter 2006, no. 50, attributing the jar to Faenza or Castel Durante. Castelli would seem more likely than either.

108. Ewer in form of dragon

- 1 Sangiorgi 1976, pp. 186-97.
- 2 MMA 32.100.386.

109. Albarello

- Invoice, William B. Osgood Field Papers, box 241/9, New York Public Library: "1 vase de faience daté 1573 que je reprendrais toujours pour le prix de lire 190" (1 faience jar dated 1573, which I would always be willing to take back at the price of 190 lire).
- 2 Borgarucci 1566, pp. 23-24, stating that the best saffron came from L'Aquila.
- One in the State Hermitage Museum, Saint Petersburg (Ivanova 2003, no. 28); one in the Musée de la Chartreuse, Douai (Fiocco and Gherardi 1994, no. 176a); two in an Italian private collection (Ravanelli Guidotti 2003, pt. 3, p. 56, figs. 13, 14); one in a French private collection (ex-collection Adolf von Beckerath; Lepke 1913, no. 351); one in an English private collection (Sotheby's, London, November 20, 1962, no. 67); one formerly in the Arthur M. Sackler collection (Christie's, New York, pt. 1, October 6, 1993, no. 34; previously in the sale at Sotheby's, London, November 20, 1962, no. 68).
- 4 Undated ones include two in the Museo Nazionale della Ceramica Duca di Martina, Naples (Arbace 1996, nos. 38, 39); two sold at Sotheby's, London, November 20, 1962, no. 66; one formerly in the Beckerath collection (Lepke 1913, no. 352; later sold at Lyon and Turnbull, Edinburgh, December 7, 2011, no. 15); another previously in the Beckerath collection (Lepke 1913, no. 353). One with the same monogram but without the sun is in the Victoria and Albert Museum, London (Rackham 1940, no. 759).
- 5 Sotheby's, London, October 21, 1980, no. 144.
- $6\quad$ See also Fiocco and Gherardi 1994, no. 176b.
- 7 Fiocco and Gherardi 1988–89, vol. 1, p. 129; Fiocco and Gherardi 1994, p. 277.
- 8 This albarello (inv. no. C4996), 33.5 centimeters high, is inscribed MANNA but is otherwise virtually identical to the Museum's example.
- 9 Thornton and Wilson 2009, vol. 2, nos. 248, 249, 266, and others there cited.
- 10 Fiocco and Gherardi 1988–89, vol. 1, pls. xxv, xxvI; Fiocco and Gherardi 1994, p. 119, fig. 177f. Other pavements by El Frate are in the Church of Santa Maria Maggiore, Spello, 1566 (Antiche maioliche di Deruta 1980, pp. 82–83), and the Royal Museums of Art and History, Brussels (inv. no. 3656).
- 11 For the life and work of El Frate, see Fiocco and

Gherardi 1988–89, vol. 1, pp. 110–34; Fiocco and Gherardi 1994, pp. 117–21; Fiocco and Gherardi 1995a.

110. Jug

- Field stated that he acquired the jug in Rome on July 25, 1886, at a sale of the comte d'Épinay (perhaps comte Prosper d'Épinay), but no sale of that date and description has been identified: the jug was not in the d'Épinay sale in Rome on February 11–16, 1884, or the one in Paris on April 20–21, 1885; William B. Osgood Field Papers, box 243/12, New York Public Library.
- 2 Fiocco and Gherardi 1988–89, vol. 2, pp. 557–61, provide a useful list of dated sixteenth-century Deruta wares. There are more than a hundred between 1500 and 1570 but only ten with dates between 1571 and 1600.
- 3 Email, February 22, 2012. Busti suggests comparing a shallow bowl in the Wallace Collection, London (Norman 1976, no. c37), which he believes to be a product of the Mancini workshop, but the comparison does not seem to me conclusive.
- 4 Museum Boijmans Van Beuningen 1994, p. 213.

Medici Porcelain

- 1 Alinari 2009.
- 2 Of the other American museums, the Detroit Institute of Arts; the Museum of Fine Arts, Boston; the National Gallery of Art, Washington, D.C.; the J. Paul Getty Museum, Los Angeles; and the Cleveland Museum of Art each have one. The Metropolitan also has two superb examples (Alinari 2009, nos. 7 and 38) on loan from a private collection.
- 3 Whitehouse 1972.
- 4 Spallanzani 1978.
- 5 Fusco and Corti 2006, pp. 78, 302, doc. no. 87.
- 6 Ibid., p. 78, doc. no. 293.
- 7 Spallanzani 1994, pp. 149-50, doc. no. 149.
- 8 Spallanzani 1978, pp. 107-28.
- 9 See Wilson 1993, p. 236, n. 5.
- 10 For Lodi, Urbino, and Turin, see ibid., p. 234; Mallet 2008, pp. 212–13. For Rome, see Spallanzani 2002.
- 11 Campori 1879a, pp. 134–45; see Guasti 1902, pp. 394–403; Mallet 1987, pp. 292–94.
- 12 This account is abridged and updated from that in Wilson 1993, pp. 234–37, where further references are given. The most important subsequent contributions have been by Marco Spallanzani (Spallanzani 2002 and Spallanzani 2004) and Alessandro Alinari's La porcellana dei Medici (Alinari 2009). See also Thornton and Wilson 2009, vol. 2, pp. 694–706.
- 13 See de Montaigne 1992, p. 153; compare p. 81.
- 14 Vasari 1878–85, vol. 7 (1881), p. 625; see also Wilson 1993, p. 237, n. 9.
- 15 Translated from G. Liverani 1936, p. 47, n. 7.
- 16 Translated from Campori 1879a, pp. 144-45.
- 17 Wilson 1993, pp. 235, 237, n. 12, with further references. The comparison is with the great naval shipyard in Venice, the Arsenale.
- 18 G. Liverani 1936, pp. 49–50, n. 12; Spallanzani 1994, p. 65.
- 19 G. Liverani 1936, pp. 9–10; Spallanzani 1994, pp. 66–67, 172, doc. no. 32.
- 20 G. Liverani 1936, p. 10. At least some of Sisti's firings after Francesco's death were carried out in Pisa (Spallanzani 1994, pp. 113–15).
- 21 Spallanzani 2004.
- 22 Wilson 1993, p. 238.
- 23 Spallanzani 1994, p. 71; Alan P. Darr in Medici, Michelangelo 2002, pp. 247–50; Thornton and Wilson 2009, vol. 2, p. 704; Darr in Wilson, Simons, and Darr 2013, pp. 84–87, for attributions of the painting on Medici porcelain to Flaminio himself.
- 24 Kingery and Vandiver 1984, p. 450.
- 25 Alinari 2009, no. 42.
- 26 Ibid., no. 59.
- 27 Darr in Medici, Michelangelo 2002, no. 101; Darr 2004; Alinari 2009, no. 23. This might also imply an early dating for the ewer in the Louvre with a similar mark incorporating the Medici palle (Alinari 2009, no. 25) as well as for no. 111A. A pilgrim flask in the

- Louvre (Alinari 2009, no. 49) bears the word *prova* (test), but this does not prove an early date.
- 28 Spallanzani 1994, pp. 64–87.
- 29 Mallet 2008.
- 30 Foresi 1859/1869.
- 31 The flask in Washington (Wilson 1993, pp. 238–41) also belonged to Morgan.

111A. Ewer

- 32 For this part of the ewer's ownership history and the identification of the Lardarelli as the De Larderel, a family of French industrialists established in Tuscany, see Thornton and Wilson 2009, vol. 2, p. 699.
- 33 The statement in Alinari 2009, p. 78, that Sir William Richard Drake owned the ewer before Taylor is unconfirmed and probably incorrect.
- 34 List dated January 14, 1913, reporting delivery of the ewer to the Museum; Morgan Loan files, MMA Archives. It was placed in the decorative arts wing of the Museum. See Breck 1914, p. 56.
- 35 Thornton and Wilson 2009, vol. 2, p. 698, note C. Drury E. Fortnum's hypothesis is that this is an early trial piece.

111B. Dish with The Death of Saul

- 36 1 Samuel 31:3-6.
- 37 Alinari 2009, no. 25.
- 38 Darr in Medici, Michelangelo 2002, p. 251. Darr suggests, perhaps less convincingly, that "the narrative scene may well have been intended to allude to Grand Duke Cosimo, who died in 1574 and who had often chosen to be represented with the identities and attributes of Old Testament and classical heroes."

111C. Disl

- 39 This part of the provenance, given in *Canessa Collection* 1919, no. 252, is unconfirmed. As noted in Alinari 2009, the plate now at Arezzo (Alinari 2009, no. 3) and a square armorial flask (Alinari 2009, no. 44) were included in the 1886 catalogue of Vincenzo Funghini's collection (Medici 1886), but the Museum's dish has not been found in any catalogue or inventory of objects belonging to Funghini.
- 40 The Museum had purchased the Sienese plate at the Schiff sale for \$650; see Parke-Bernet 1946, no. 63. On that plate, which has recently been given by Monsieur and Madame Alain Moatti to the Ashmolean Museum of Art and Archaeology, University of Oxford (WA2015.14), see S. de Ricci 1927, no. 65.

111D. Ewer

- 41 List dated January 14, 1913, reporting delivery of the ewer to the Museum; Morgan Loan files, MMA Archives. It was placed in the decorative arts wing of the Museum. See Breck 1914, p. 56.
- 42 G. Liverani 1936, p. 28, suggesting "a Turkish-Anatolian or Damascus model."

112A, B. Pair of jars

- F. Berti 2004; F. Berti 1997–2003, vol. 3 (1999), p. 172, suggests that these huge jars might have been used especially for the enriched wine known as vin santo, a Tuscan specialty.
- 2 Katherine Tycz notes resemblances between these figures and the grotesque decoration in the Sala di Lorenzo il Magnifico in the Palazzo Vecchio, Florence, which contains paintings by Vasari and his followers.
- This is presumably the shield that Yvonne Hackenbroch interprets as the arms of the city of Chiusi (Hackenbroch 1976, p. 56), but I have not found support for this identification. F. Berti 2004, p. 54, suggests that the emblem of the town of Colle di Val d'Elsa is included among the armorials on the jar, but the animal's head does not seem to be the horse's head erased arms of that town.
- 4 Hackenbroch 1976, acknowledging information from Galeazzo Cora.
- 5 Hackenbroch notes that Don Antonio's father had left him property near Pistoia and Pisa (Hackenbroch 1976, p. 58).

- 6 The decoration on the jars does in some degree recall the ornament on certain examples of Medici porcelain, which had been made in the Casino di San
- 7 For a different perspective on Don Antonio, see Grassellini and Fracassini 1982, pp. 104–5, maintaining that he was not the true son of Bianca Cappello. They further note his interest in research into herbs and medicinal compounds. See also Luti 2009.
- One reason for caution is that there is nothing in the decoration to reflect Antonio's status as a Knight of the Order of Jerusalem. Nor is there a reference to anything comparable to these jars in the extensive extracts from the inventory made in 1621 after Antonio's death, printed in the amply documented study by Covoni 1892.
- 9 F. Berti 2002 suggests 1576–1600 as a date range (p. 291), but later (p. 296) argues rather for a dating after 1597 and does not rule out a dating up until 1621, the year of Antonio's death.
- 10 Parke-Bernet 1943, no. 541. This comparison was noted by Michael Brody (letter to Jeffrey Munger, September 29, 2000, citing advice from Alessandro Alinari, to which I am indebted). Brody also mentions the jars sold at the sale of the Pisa collection, Da Ponte, Venice, part 1, September 5–9, 1938, no. 235, one of which bears the fishhook mark and another the signature fece Lorenzo Vantini. No information has been found on Lorenzo Vantini, but he may have been active in the Marmi workshop. A similar jar with the arms of Medici impaling Austria is also said to have the Marmi mark (F. Berti 2004, figs. 25, 26).
- 11 The identification of the mark as that of the Marmi was suggested to Hackenbroch by Galeazzo Cora and, although initially doubted by Berti (1997–2003, vol. 2 [1998], p. 184), was proved to be correct by its occurrence in the Wellcome Library manuscript mentioned in the text below. For documentary records of the potters in the family, see F. Berti 1997–2003, vol. 4 (2001), pp. 43–55; Marmi 2005, pp. 22–107. A plate with the same mark in the Kunstgewerbemuseum, Berlin (Hausmann 1972, no. 253), is dated 1622. It also occurs on a fragmentary istoriato plate excavated in Montelupo (F. Berti 1997–2003, vol. 2, p. 183, fig. 28, and p. 339, pl. 225). See also Ravanelli Guidotti 2012, pp. 38, 82.
- 12 F. Berti 1997–2003, vol. 3, pp. 210–14 (with bibliography). No trace of these pavements has been found in Paris.
- 13 Marmi 2005.
- 14 F. Berti 2004, pp. 51-53, fig. 20, referring to another with the same arms.

113A, B. Two pharmacy jars

- In his collection notebook (William B. Osgood Field Papers, box 243/12, New York Public Library), Field stated: "(From an artist at Naples). Pair of Abruzzi vases from the pharmacy of some religious house, marked IHS between two angels." Ciampolini's invoice to Field is in box 241/9.
- 2 This is sometimes called the Sacred Monogram, which is not quite accurate because the letters are not interlaced into a monogram.
- 3 Compare, in general, Chilosi 2011, no. 232 (late 16th or early 17th century) or no. 237 (datable to 1666). I am indebted to J. V. G. Mallet (email, March 17, 2013) for comments on these jars.
- 4 Giuseppe Buscaglia, specialist in Ligurian maiolica, has told me (email, October 8, 2012) that he does not believe them to have been made in Liguria and has wondered whether they are actually seventeenth century in date rather than later. Specialists in the maiolica of Naples (Guido Donatone), Deruta (Giulio Busti), and Turin (Cristina Maritano) have also excluded origins in those places (emails, Donatone to the author, October 20, 2012; Busti to the author, March 18, 2013).
- Garmen Ravanelli Guidotti, in the email cited below,

- classifies the Museum jars as of "Ligurian type," but also thinks they are likely to have been made outside Liguria; she suggests Turin or Lombardy.
- 6 Some pharmacies attached to Jesuit Order houses were on a very large scale, including the one under the patronage of the Gonzaga family at Novellara, for which see Ravanelli Guidotti 1994. I am indebted for comments on these jars to Carmen Ravanelli Guidotti (email to author, December 8, 2014), who suggests comparison with a jar from the Hospital of Santa Maria della Misericordia, Albenga (Costa Restagno 2003, p. 100, no. 12, as perhaps Turin).
- 7 Villa Nova 1520, no. 86, reports that preparations of mallow root were used to treat various medical conditions and to promote menstruation. For the use of hops, see no. 101.

114. Plate with hunting scene and arms of the Alarçon y Mendoza family

- 1 The back of the plate has a cloth label with the Berwind inventory number 6775 in pen.
- 2 Quarterly per saltire, in chief and in base bendy or and (?)vert; dexter and sinister, or with the words AVE MARIA GRATIA PLENA (Hail Mary, full of grace).
- 3 Arbace 1995.
- 4 Ibid., pp. 28, 38, n. 4.
- Donatone 1981, pl. 16a, b; see also Arbace 1995,
 p. 38, n. 2.
- 6 Fiocco, Gherardi, and Matricardi 2012, no. 71. Luciana Arbace, the specialist who has most profoundly studied Francesco's work, is ambivalent. Arbace 1995, p. 38, n. 2, describes two of the armorial plates as "in all probability belonging to the youthful activity of Francesco." In her 2000 monograph on the painter (Arbace 2000), she does not include any of this group of armorial plates. Yet, among similarly painted examples, she captions fig. 91 as "workshop of Francesco Grue," although fig. 94, which looks similar in style, is given as "Francesco Grue." See also the plate, probably by the same hand, from the John Philip Kassebaum collection; sold, Sotheby's, London, October 7, 1992, no. 176.
- 7 Email from De Pompeis, May 16, 2012, commenting on a photograph. He compares the painting style of the Museum's plate to that of a bowl at the Villa Urania Museum, Pescara, with arms of the Rozzi-Cornacchia family; for this series, see Fiocco, Gherardi, and Matricardi 2012, no. 70.

115A, B. Pair of crowned eagles

- 1 Thornton and Wilson 2009, vol. 2, no. 366. On Rombaldoni, see most recently Ravanelli Guidotti 2013.
- 2 Carola Fiocco and Gabriella Gherardi in Museo Bagatti Valsecchi 2004, no. 593.
- 3 Despite the gap in date, one might compare the two-color scheme on these eagles with that on the vases in the Ashmolean Museum of Art and Archaeology, University of Oxford, marked as made in Rome by one potter from Castel Durante, Giovan

- Paolo Savino, in the workshop of another, Diomede Durante, in 1600 (Wilson 2003d, no. 29).
- 4 See Rackham 1940, no. 1068. Paola D'Agostino,
 Director of the Museo Nazionale del Bargello,
 Florence, has studied a further group of tiles from
 this group in relation to the architectural history of
 the Palazzo Borghese. Her publication of these tiles,
 provisionally entitled "A Tile Jigsaw: Design and
 Manufacture for Palazzo Borghese in Rome," is
 awaited, and I am indebted to her for sharing some
 of her work with me. She notes that it is just possible
 that the pair of heraldic eagles here might, alternatively, be associated with another great Roman
 family, the Pallavicini.
- Giardini 1996, no. 30. A figure of a double-headed crowned eagle holding a parrot in the Bayerisches Nationalmuseum, Munich (Hantschmann 2004, p. 50, no. 71), is also probably heraldic in significance, but it is almost certainly earlier than the Museum's eagles.

116. Dish with Joseph and His Brothers

- 1 Gen. 42:5-26.
- 2 References in Thornton and Wilson 2009, vol. 2, p. 548.
- Ibid., no. 341.
- 4 Rosen 2009, pp. 78, 79, figs. 56, 57, attributing the dish to the collaboration of Augustin Conrade (Agostino Conrado) and Jules Gambin (Giulio Gambini).
- Leprince 2009; Rosen 2009, vol. 2, pp. 74–185;
 summary in Thornton and Wilson 2009, vol. 2,
 p. 551.
- 6 Six of them seem to have been together in the collection of Sir Andrew Fountaine, which was assembled early in the eighteenth century (see Moore 1988, p. 440, nos. 3, 5, 12, 13 [the one now in the Ashmolean, referred to in note 10 below], 17, 19), and in fact these six may always have been together.
- 7 Thornton and Wilson 2009, vol. 2, no. 343.
- 8 Lessmann 1979, no. 923. Neither the British Museum nor Braunschweig piece, however, has handwriting on the back.
- 9 Leprince 2009, pp. 68–74; Rosen 2009, pp. 161–74; Thornton and Wilson 2009, vol. 2, no. 343.
- 10 For example, one with Miriam Celebrating the Destruction of Pharaoh's Army in the Ashmolean Museum of Art and Archaeology, University of Oxford (inv. no. WA2013.10). Wilson 2013b.
- 11 McNab 1987.

117. Basin or dish with The Gathering of Manna

- 1 The af is an inventory mark, and the 18 the number in the Fountaine "Family Book," Narford Hall, Norfolk (Moore 1988, p. 445, no. 205). There is also a fragment of an unidentified printed label that reads [8]4.
- 2 Exod. 16:12-36.
- I am grateful to Camille Leprince for sharing his unpublished conclusions about the dish with me

- (2012). Leprince's conclusions have now been lucidly and convincingly published (Leprince 2013).
- 4 Rackham 1940, no. 846; it is recognizable in the Fountaine family inventory of 1835, no. 1 or 7, Narford Hall, Norfolk (Moore 1988, pp. 439, 440). A comparable oval basin that was almost certainly, like the Museum's example, made at Nevers is in the Musée du Louvre, Paris (Giacomotti 1974, no. 1079).
- 5 For example, Rosen 2009, figs. 194, 195, 216, 217.
- 6 Leprince 2013, pp. 18–19, figs. 1, 2. This very interesting basin is now in the collection of Sidney Knafel in New York. Another oval basin with colored painting, showing the same scene of *The Gathering of Manna* in the center with surrounding grotesques, is in the Musée Gadagne, Lyon (Rosen 2009, p. 173, fig. 217, as Nevers, about 1641); at barely more than 15 by 12 inches, however, it is much smaller than the other basins discussed here.
- 7 Rosen 2009, pp. 195-99.
- 8 Inventaire . . . du Cardinal Mazarin 2004, pp. 44, 230–31.

118. Plate with two lovers

- 1 For the reverse, compare Leprince 2009, no. 17, which may be by the same painter.
- 2 McNab 1987, p. 37, no. 8, followed by Rosen 2009, p. 193, suggests the plate might have been part of such a series.
- Both Rosen (2009, p. 193) and Leprince (2009, p. 65, with attribution to Jacques or Antoine Conrade) suggest, as a possible painter of the Museum's plate, Jacques Conrade, who worked in Nevers from 1641 to his death in 1652 (Rosen 2009, p. 192). However, of the two plates that have been supposed to bear the name of Jacques Conrade, one (Rosen 2009, p. 192, fig. 259; Sidney Knafel collection, New York) is not in fact signed and is in my opinion Urbino maiolica from the Patanazzi workshop, not French at all. The other (Rosen 2009, p. 192, figs. 260, 261; present location unknown) has been stated to have the signature JACQUE CONRADE, but it is not clear from the published photograph that it really does bear these words, or if it does that they are actually a contemporary signature. In any case, neither of the plates has any stylistic relationship to the present piece.
- 4 Rosen 2009, pp. 195–99.
- For Estienne, who was probably French-born, see Leprince 2009, pp. 63, 68; Rosen 2009, p. 101. No work has been convincingly attributed to his workshop.
- 6 For documents on and works attributed to Lefebvre, who was certainly French-born, see Rosen 2009, pp. 96, 157–59, 190–92. The three works, initialed DLF, are surprisingly disparate in style: an undated plate in the British Museum, London (Thornton and Wilson 2009, vol. 2, pp. 708–9, no. RA2); a sculptural figure of the Virgin and Child in the Musée Municipal Frédéric-Blandin, Nevers, dated 1636 (Rosen 2009, p. 98, figs. 73, 74); and a jar in the Fitzwilliam Museum, Cambridge, dated 1644 (Rosen 2009, p. 191, figs. 256, 257).

Glossary

albarello. Cylindrical storage jar, usually slightly waisted, occasionally with handles. The form and word are of Islamic origin, but the shape was much used in Italian pharmacies. Albarelli could also be employed for general storage or as flower vases.

all'antica. In the manner of classical, especially Roman,

alla porcellana. Decoration more or less closely modeled on Chinese blue-and-white porcelain.

archaic maiolica. Tin-glazed pottery decorated mainly in green and manganese, as made in North Central Italy between about the mid-thirteenth and early fifteenth centuries.

a ricamo. Ornament suggesting embroidery.

berettino. A tin glaze tinted varying shades and densities of blue, normally by the addition of cobalt.

bianco di Faenza. Maiolica painted on a thick white glaze of a type that became commercially successful in Faenza beginning in the 1540s.

bianco sopra bianco. Decoration in dense white applied over the surface of a white tin glaze.

bryony pattern. Decorative floral motif on Valencian

cerquate. Term used by Cipriano Piccolpasso to describe oak leaf decoration referring to the arms of the Della Rovere dukes of Urbino.

compendiario. Rapid, sketchy painting of a type often applied to bianco di Faenza.

contour panel. Decorative motif adopted by Italian maiolica painters from Islamic pottery. See no. 9A, B.

coperta. Transparent glaze sometimes applied over the surface of a painted tin glaze to add extra sheen.

crawling. Result when glaze fails to adhere properly to the pottery and runs or pools in firing, leaving patches of bare clay.

credenza. Derived from the phrase fare la credenza, meaning to test foodstuffs, especially for poison. In the sixteenth century it came to be used for a service of metal or ceramic table vessels or for the buffetlike piece of furniture on which such vessels were displayed.

Delftware. Derived from the Dutch ceramic town of Delft. The term is now used for the British versions of tin-glazed earthenware introduced into England by immigrants from the Low Countries in the reign of Queen Elizabeth I and made until the end of the eighteenth century, when it was displaced by Staffordshire industrial earthenware. "Delft" is used for the products of Delft itself and related Dutch wares.

ewer and basin. Matched jug and dish or stand. Large ewers and basins, whether of metal or pottery, were very frequently used, in the Middle Ages and fifteenth century before table forks were common, for washing hands at table. Smaller ones, perhaps placed in bedrooms, were favorite gifts for girls and young women. The ewers were sometimes in the form of classical vases. The basins or stands were often, to a modern eye, surprisingly shallow to hold water without spilling.

faience. Derived from the town of Faenza. The word has been in use in French since the early seventeenth century to denote tin-glazed earthenware and some related wares made in France; it is more widely used in several other European languages to denote tin-glazed earthenware made in northern and central Europe.

gadroons. Convex ridges, especially on embossed metalwork.

Gothic foliage. Ceramic historians' term for the curling leaflike forms that were extremely popular in maiolica decoration from the middle of the fifteenth century.

grotesques. Fantastical decorations more or less closely based on ancient Roman wall paintings discovered in the late fifteenth century in underground spaces (*grotte*) in Rome. See no. 103.

Hispano-Moresque. Term applied to pottery, especially lusterware, made in the Islamic tradition in Spain from the thirteenth century onward.

impresa. A personal device, often with an ingenious or erudite meaning; *imprese* were adopted by Renaissance scholars and aristocrats as a kind of personal heraldry.

istoriato. Literally "storied," now generally used for maiolica wholly or mainly painted with narrative or figural subjects. The more common Renaissance term was figurato.

luster. Hispano-Moresque and Italian Renaissance pottery technique in which metal (silver and/or copper) oxides are applied to a twice-fired piece and then subjected to a third, low-temperature firing in which the oxygen level in the kiln is lowered and the oxides are "reduced" to a level of iridescent, near-pure metal on the surface of the piece. The technique had been used in Islamic pottery since it was developed in what is now Iraq in the ninth century A.D.

maiolica. Term introduced into Italian in the fourteenth century with reference to lusterware imports from the Valencia region, which Italian clients sometimes thought were made on the island of Majorca. It may ultimately be a misunderstanding of the Spanish phrase for lusterware, obra de malica (Málaga ware). It later came to be used for lusterware made in Italy and, during the sixteenth century, for tin-glazed pottery more generally. In Italian it is now a general word for tin-glazed pottery, wherever made; in English it is used specifically for Italian Renaissance products and wares allied to them. The nineteenth-century spelling "majolica" is now generally employed only for the wares (which are not tin-glazed) made, from the middle of the nineteenth century, by Minton and other companies in very approximate imitation of Renaissance wares

pharmacy. Some Renaissance Italian pharmacies (apothecaries) were attached to hospitals or religious houses, others were independent and commercial. They often also functioned as *spezierie*, which sold spices and luxury culinary products as well as medicines.

piatto. Dish or platter.

piatti da pompa. Term used by modern ceramic historians for large display dishes or chargers.

provenance. Used in this volume to indicate the previous history of an object before it entered the Museum's collection.

putti. The naked boys, winged or unwinged, who romp through Italian Renaissance art.

reduction. The transformation, by firing in an atmosphere from which oxygen has been removed, of metal oxides into pure metal; this is the essential chemical process in the making of Islamic, Spanish, and Italian lusterware.

relief-blue. Decoration applied in thick cobalt that does not completely melt into the white glaze but remains slightly in relief on the surface.

rinfrescatoio. Large bowl employed for containing or cooling water or wine.

scudello. Bowl, with or without a rim.

slip. Thin layer of runny clay, often paler than the body, applied over a ceramic body.

slipware. Pottery decorated with the use of slip, generally with a transparent lead, rather than a tin, glaze.

spezieria. See "pharmacy."

tagliere. Plate; term derived from the Italian word for "trencher" or "slice."

tazza. Shallow footed bowl.

thermoluminescence. Scientific technique developed in the late twentieth century to determine the approximate date when a fired object was last exposed to heat. In maiolica studies, it can sometimes be useful as an aid in establishing authenticity.

tin glaze. A glaze, usually lead-based, rendered opaque white by the addition of tin oxide.

tondo. Plate, probably part of an individual place setting.

trofei. Literally, "trophies," term used by Cipriano Piccolpasso to describe *all'antica* ornament, which typically includes arms, armor, and musical instruments.

waster. Ceramic object or fragment of one spoiled in firing. Because wasters rarely travel far from the place where they were fired, excavated wasters are helpful to archaeologists in determining where specific types of pottery were made.

X-ray fluorescence. Nondestructive technique of ascertaining the elemental composition of an object.

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