



ITALIAN CERAMICS

CATALOGUE OF THE J. PAUL GETTY MUSEUM COLLECTION

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Catherine Hess

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THE J. PAUL GETTY MUSEUM LOS ANGELES

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Front cover: Pilgrim flask with marine scenes (detail). See no. 34.
Back cover: Plate with a winged putto on a hobbyhorse. See no. 22.
Front inside flap: Lustered plate with a female bust. See no. 20.
Half-title page: Green-painted jug with a bird (detail). See no. 3.
Title page: Drug jar for theriac (detail). See no. 37[.2].
Opposite: Basin with Deucalion and Pyrrha (reverse). See no. 35.

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CONTENTS

Foreword	vii
Acknowledgments	ix
Ceramic Production Centers	x
Introduction	i
Catalogue	18
Literature Cited	245
Profiles	260
Index	263





FOREWORD

IN THE EARLY 1980S the Museum's holdings of Italian ceramics consisted primarily of wonderful ancient examples from Etruria, Imperial Rome, and Magna Graecia. Although the Museum already owned an impressive collection of seventeenth- and eighteenth-century French decorative arts, including pieces produced at Sèvres, the Italian peninsula was represented by a mere handful of fine objects produced in those same years.

Then, in a single group acquisition in 1984, the Getty became the repository of one of the most important collections of Italian Renaissance tin-glazed earthenware, or maiolica, in the United States and Europe. Although small, this group of objects is exceptionally fine and includes highly inventive luxury items with an illustrious provenance, such as the splendid and bizarre Venetian plate decorated with grotesques that was once owned by Queen Victoria. It also contains more humble rarities, such as the spirited drug jar made for Santa Maria della Scala in Siena, the site of one of the most important pharmacies of its day. Thus, the Museum's holdings provide a remarkably comprehensive picture of Italian Renaissance maiolica production.

Since 1984, several objects have been added to complement and round out the collection. A few earlier Spanish pieces, and an astonishing Baroque basin and Rococo tabletop, bracket the predominantly Renaissance material. The acquisition of the Medici porcelain flask in 1986, at that time one of only three such objects left in private hands, extended the collection into the area of Italian porcelain, which also offers rich comparisons with the Museum's eminent collection of French porcelain.

Due to its process of firing colored glazes onto a clay body, Renaissance maiolica preserves an unchanging palette, and its painted scenes offer an enlightening counterpart to paintings from the same period, whose pigments may have faded or altered with time. One of the many benefits of the new installations at the Getty Center has been the chance to view the maiolica collection in beautifully designed galleries one floor below the galleries of Italian Renaissance paintings. The opportunity to relate these works of very different media, but of comparably erudite subject matter and virtuosic technique, is an unexpected bonus to the Museum visitor.

This volume is a reworking of the 1988 catalogue of the Italian maiolica at the Getty. I would like to thank Catherine Hess, Associate Curator of Sculpture and Works of Art, for her excellent research and work on both the original catalogue and this revised edition. The ensuing fourteen years have seen great advances in relevant scholarship and archaeology. As a result, the present catalogue not only fully presents, for the first time, the Museum's Italian porcelain in addition to its maiolica but also provides new and more ample scientific, iconographic, and historical information.

DEBORAH GRIBBON
Director, The J. Paul Getty Museum
Vice-President, The J. Paul Getty Trust



ACKNOWLEDGMENTS

IN THE DOZEN YEARS since the Getty Museum's *Italian Maiolica* catalogue was published, a number of significant advances have been made in the study of Italian ceramics. New archaeological evidence and the use of archaeometry—once an uncommon tool of inquiry in the field—have helped connect baffling ceramic typologies with their centers of production. In cases where firm evidence is lacking, old prejudices regarding attribution—giving unfair hegemony to certain towns over others—continue to give way to a new prudence and circumspection. And archival work continues to uncover critical details regarding the activities of potters and potteries.

Negotiating and incorporating this new research would have been impossible were it not for the help of several important individuals, collaborators really, from within and without the Getty Museum. In Getty Trust Publications I am indebted to Mark Greenberg and John Harris for their constant encouragement and fine editorial skills; to designer Kurt Hauser for his inspired eye; and to Cecily Gardner and Kimberly Riback for their help in gathering visual materials. Amita Molloy oversaw the complexities of this book's production; Kathleen Preciado prepared the index; and David Fuller created a new map for this edition. Ellen South, staff assistant in the Department of Sculpture and Works of Art, provided regular assistance with grace and talent. Jack Ross of Photo Services worked his magic in the luscious

photographs reproduced here. David Scott of the Getty Research Institute and Brian Considine, Jane Bassett, and Arlen Heginbotham of the Decorative Arts and Sculpture Conservation laboratory helped obtain and assess the information gleaned from such procedures as X-radiography, thermoluminescence, and nuclear-activation testing. Finally, Getty interns and research assistants James Hinton, Kathrin Holderegger, Karen Hung, Anne Iverson, and Bobbye Tigerman assisted in various and important ways throughout the project.

Outside the Getty fold I found inspiration and brilliant support from Timothy Wilson of the Ashmolean Museum, Oxford. I will always be grateful to him for his generosity, encouragement, and friendship. I am thankful to John Mallet, another preeminent scholar in the area of maiolica studies, whose comments and suggestions considerably improved this manuscript. I would also like to thank scholars Alessandro Alinari, Michael Brody, Guido Donatone, Marco Spallanzani, and Anna Moore Valeri for answering questions and sharing their enthusiasm for the subject. I am beholden to the various scholars, scientists, and curators who continue to work and publish in the area of Italian ceramics, thereby furthering research and confirming the sometimes overlooked place of Italian ceramics within the broader history of art. Finally, support on this project, as on so many things, was provided by my husband, Laurence Frank, to whom this book is dedicated.



0 100 miles



Milan

Venice

Rovigo

Ferrara

EMILIA-ROMAGNA

Bologna

Faenza

LIGURIA

Cafaggiolo

Bacchereto

Doccia

Florence

Pisa

Montelupo

Siena

TUSCANY

Deruta

UMBRIA

Pesaro

Urbino

Castel Durante

MARCHES

Gubbio

Castelli

Roma

LAZIO

Naples

Capodimonte

Taranto

Palermo

Sciaccia

SICILY

Adriatic Sea



CERAMIC PRODUCTION CENTERS



INTRODUCTION

There were no mortal men until, with the consent of the goddess Athene, Prometheus, son of Iapetus, formed them in the likeness of gods. He used clay and water of Panopeus of Phocis, and Athene breathed life into them.

Hesiod, THEOGONY

And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.

GENESIS 2: 7

Objects of terra-cotta . . . fulfill us, giving us the tiles for roofs, the bricks for walls, the receptacles for wine, the tubes for water, and all of those objects which one makes on the wheel and forms with one's hands. For these reasons, Numa established as seventh college that of the potters.

Pliny the Elder, NATURAL HISTORY

CERAMIC OBJECTS have existed in many shapes and in many countries for thousands of years. That they are produced from earth mixed with water, dried by air, and baked by fire—embodying, thereby, the metaphysical doctrine of the four elements that make up the universe—may explain some of their allure. The potter's seemingly divine act of using a medium representing the elements of the universe to create form from nonform helps account for the cross-cultural appeal of ceramic work, which long ago included not only utilitarian vessels but also votive offerings to the gods. More importantly, however, it is clay's ability to give shape to functional objects that explains the long history and remarkably wide geographical and cultural dissemination of ceramic production.

This long history and wide dissemination can be attributed to three chief factors: first, the raw materials required—the different clays for the ceramic body, and the minerals, ash, and sand for the pigments and glazes—are abundant and accessible; second, ceramic ware is easily shaped (by hand, on a wheel [fig. 1], or in a mold) and hardened (by drying or firing); and third, the objects produced are fundamentally utilitarian.

Clay is made of earth formed by the decomposition of feldspathic rocks. An almost limitless variety of clays exists, depending on the amount of mineral and organic matter and of impurities that either accumulate during sedimentation or are added. Three general types of ceramic ware can be produced from the various clays: earthenware, stoneware, and porcelain. Earthenware, fired at relatively low temperatures, is porous, coarse, and ranges in color from light yellow to red. Stoneware,

fired at a temperature high enough to make the body somewhat vitrified, is hard and dense and was most popular in Europe in modern times in Germany and England. Finally, porcelain, also fired at high temperatures, is translucent, white, and vitreous.

Earthenwares have been produced in Italy since ancient times. The colonizing Greeks (ninth to eighth century B.C.) and the Etruscans (seventh to fifth century B.C.), for example, were able, even masterful ceramists. The development and success of tin-glazed earthenware, or maiolica, on the peninsula in the fourteenth, fifteenth, and sixteenth centuries produced a particularly rich chapter in this history. Certainly, Italy's location in the Mediterranean basin, at the center of an area touched by diverse cultural influences—Byzantine, Islamic, North African—helped determine not only the high level of technical virtuosity but also the beauty and variety that maiolica wares display.

The term *maiolica* is commonly thought to derive from the name of the Balearic island of Majorca (Majolica), which served as an entrepôt for the Moresque lusterware bound for the Italian market in the fourteenth and fifteenth centuries.¹ However, it is more likely traceable to the Spanish name for luster products, *obra de málequa*.² Medieval potteries at Málaga (*málequa*), as well as Murcia and Almería in the Moorish south, seem to have been the first to produce ceramic lusters in Spain. Until the sixteenth century *maiolica* referred exclusively to wares decorated with iridescent lusters of Spanish or Islamic origin.³ Only later did this term come to refer to Italian earthenwares, including the unlustered variety.



- 1 Style of the Centaur Painter. Detail of black-figure cup, ca. 540–30 B.C. Karlsruhe, Badisches Landesmuseum. The decoration on this cup shows a potter trimming a kylix on a potter's wheel. A robed companion, possibly the person who had ordered the cup, watches him at work.
- 2 *Albarello*. Valencia (Manises), early fifteenth century. Tin-glazed earthenware, H: 38 cm (15 in.). London, Victoria and Albert Museum. This Spanish jar is decorated with Kufic script and knot, interlace, and tree of life patterns.



Tin glazes can likewise be traced to Spain from as early as A.D. 1000.⁴ But around 1300 Ibn al-Ahmar's Nasrid kingdom, which had united Málaga with Murcia and Granada, became increasingly unstable, and Moorish masters were forced north to the more prosperous Valencian ceramic centers. They brought with them Islamic motifs and techniques that were then exported to Italy thanks to active commerce and the movement of artisans between Spanish workshops and the growing Italian centers of production (fig. 2).

The technique of tin-glazing ceramics reached Italy for the first time by the eleventh century, when potters and pottery from the eastern Mediterranean and Maghrib reached southern Italy. Geometric patterns, Islamic motifs, ships, and animal figures in green, brown, and yellow predominate, with cobalt blue pigment appearing in the twelfth century. This so-called protomaiolica can also be found in Pisa, where polychrome bowls were set into church walls—possibly to create a coloristic effect much like stone mosaic—although whether it arrived via ship or overland is not known.⁵

In the fourteenth century Near Eastern craftsmen transmitted the technique across northwest Africa through Spain to Europe. Trade and migration also carried ceramics along this route. It was this later importation—comprising pottery of Moorish Spain together with Islamic wares—that exerted the strongest stylistic influence on early Italian maiolica.



3 Attributed to Jacopo della Pergola. *Illuminated initial "M" from a manuscript* (detail), mid-fifteenth century. London, Victoria and Albert Museum. The woman carting produce from her garden in a basket on her head also holds a maiolica jar in her right hand. The jar was probably used in the cultivation or harvest of the crop or to carry a beverage to the harvesters.



4 Bowl. Iran, thirteenth century. Lead-glazed earthenware. London, Victoria and Albert Museum. This bowl illustrates the runny nature of fired lead glazes that have not been stabilized by the addition of tin oxide.

By the end of the fifteenth century the number of Hispano-Moresque ceramics in Italy fell as Italian potters became adept in the tin-glaze medium. Italian tastes had also changed, and quintessentially Renaissance embellishments such as narrative elements supplanted the medieval and Islamic-inspired motifs still found on Spanish wares from the same period. In addition, by the fifteenth century Chinese porcelain—with its thin walls and elegant blue and white decoration—had begun to reach Italy, stirring collectors' desire and influencing local earthenware production.

While retaining some of the original glazing techniques, Italian Renaissance maiolica featured distinctively Italian colors and ornamentation, as many of the Getty Museum's works illustrate. Moreover, maiolica ware of the fifteenth and sixteenth centuries served a range of purposes that crossed social strata: from practical common-ware vessels of the everyday household (fig. 3) to elaborate pottery of rarefied subject matter pointing up the taste and erudition of its patrician owners. Initially, the shape and glaze of these wares followed their function as receptacles; later on, however, the shape and surface decoration became aesthetic concerns, taking on significance in and of themselves.

Italian maiolica of the Renaissance displays exceptionally brilliant and colorful surface decoration. This decoration was made possible by advances in glazing and firing techniques, developments in pictorial representation, and active patronage that sought out and rewarded quality and innovation. Maiolica decoration was achieved by covering already fired earthenware with a primary *bianco* (white) glaze. The *bianco* glaze was made up of a glassy lead oxide opacified by the addition of tin oxide (ashes), along with a silicate of potash made from wine lees mixed with sand. The painted ornament was then applied to the raw glaze in the form of metallic oxides. Firing again in the kiln fused the painted pigments to this white ground. The innovation of adding tin not only enabled the potters to produce an opaque white ground but also made the glazes more stable when fired; previously, the pigments had tended to run or blur (fig. 4). Maiolica painters often reserved the tin glazes—which

were imported from Cornwall via Flanders, making them expensive⁶—for the front of a dish or the exterior of a pot, where the glaze's brilliance and stability for painted decoration were most important, relegating the less pricey lead glaze to the reverse side or interior.

Late medieval maiolica displays a limited range of colors composed primarily of green from acetate or carbonate produced by the action of vinegar on copper, white from tin (though not used overall at this early date), and purplish brown from manganese. Although rare, light blue and yellow also appear at this time.⁷ By the early fourteenth century, especially in Emilia-Romagna and Tuscany, one finds the first known dark blue-glazed works of the Christian West. By the mid-Quattrocento, Italian *vasai*, or potters, had developed a rich palette that included a deep blue from cobalt oxide mixed with quartz or sand, a more purple-colored manganese brown, and brilliant yellows and oranges from mixing antimony and ferric oxide. Although red occasionally appeared, no true red from vermilion was used before 1700, since this pigment proved too volatile to survive contemporary firing techniques.

The application of silver and copper oxides before an additional firing produced the gold, red, or pearly metallic reflections characteristic of lusterware. These oxides were sprinkled or painted in a thin wash onto the surfaces of the ceramics. Introducing smoke into the kiln during firing by narrowing the air inlets to the fire chamber and adding wet or resinous fuel (such as rosemary or juniper branches [fig. 5]) removed the oxygen from the pigments, leaving the painted areas with a thin metal coat. When rubbed, these metal deposits produced the shimmering, iridescent surface characteristic of luster. Sometimes a final *coperta* (cover) glaze was applied to especially precious objects, which functioned like a clear varnish, fusing the pigments and leaving a particularly shiny, jewellike surface. (A *coperta* is composed of *marzacotto* [cooking mixture] made by fusing sand with calcined wine lees.)

Maiolica painters needed a sure hand: once applied, pigments were partly absorbed into the raw tin glaze and could not be imperceptibly altered or erased. These artists also needed a thorough knowledge of their



5 Cipriano Piccolpasso (Italian, 1523–1579). Folio 49v from *Li tre libri dell'arte del vasaio* [1557]. London, Victoria and Albert Museum. Resinous fuel is added below the kiln while plates placed above the kiln serve as test pieces that the workmen periodically check to determine when the right temperature has been reached to develop the luster.



6 Vannoccio Biringuccio. Illustration from chapter 14, book 9, of *De la pirotechnia* (Venice, 1540). Los Angeles, Getty Research Institute, Special Collections. Two potters use two different types of potter's wheels next to a kiln in their workshop.

materials to ensure that the decoration desired became the decoration achieved, since raw pigments appear in shades of gray and beige when applied and only develop their color with firing. Luckily, painted maiolica decoration has the great advantage of never dulling or darkening with age, unlike fresco or oil painting of the same period. Although limited by available materials and techniques, maiolica pigments thus provide some of the few examples of colors used in the Renaissance that have remained unchanged by time or use.

Fifteenth- and sixteenth-century experts in such subjects as pyrotechny, metallurgy, and mineralogy—such as Vannoccio Biringuccio (1480–ca. 1539) (fig. 6) and Georgius Agricola (né Bauer, 1494–1555)⁸—helped advance the techniques of maiolica production. Others explained how the “divine” properties of fire made possible the potters’ gift of life (permanence) to earth (clay), much as the gods of the creation myths of the Mediterranean world gave life to man. References to the mystical and divine nature of the ceramic craft are found in the most exhaustive and didactic sixteenth-century manual on ceramic production. Cavaliere Cipriano Piccolpasso of Castel Durante wrote *Li tre*



7 Cipriano Piccolpasso. Folio 3 from *Li tre libri dell'arte del vasaio* (1557). London, Victoria and Albert Museum. Potters collecting clay from a riverbed.

libri dell'arte del vasaio at the suggestion of Cardinal François de Tournon when the cardinal was visiting Castel Durante as a guest of the duke of Urbino. Piccolpasso instructed novice potters to prepare and light the kiln “al far della luna . . . raccordandosi far sempre tutte le cose col nome di Jesu Cristo” (by the light of the moon . . . remembering to do all things in the name of Jesus Christ).⁹

Thanks to Piccolpasso, we are able to reconstruct contemporary methods of gathering (fig. 7) and forming clay, making and applying glazes, and firing ceramic pieces. His manual recorded for the first time “tutti gli segreti de l’arte del vasaio . . . quello che gia tant’anni è stato ascosto” (all of the secrets of the potter’s art . . . which have been kept hidden for many years).¹⁰ Besides being hidden (*ascosto*), these secrets—the keys to success and fame—were jealously guarded as well. This explains why, despite the mobility of ceramists and their wares, one can often distinguish the methods, ceramic shapes, and decorative styles of different centers of production.

Some types of maiolica decoration became the specialties of the centers in which they were developed.

Especially in Tuscany one finds *zaffera a rilievo*, or relief blue decoration (see nos. 4–5, 7–9). The term *zaffera* may well relate to the Italian term *zaffiro* for “sapphire,” a gemstone prized for its brilliant blue color. *Zaffera* decoration was rendered in cobalt oxide, a costly material that, like tin, required importation, in this case from northern Africa or the eastern Mediterranean. Maiolica painters used this cobalt pigment that was high in lead, outlined with manganese brown, to paint motifs resembling oak leaves and berries,¹¹ sometimes framing figural subjects and heraldic devices. Because of the lower melting point of lead, the decoration swelled with firing, making it stand out in relief from the jar (see no. 4).¹²

The East influenced *alla porcellana*, or porcelain-like decoration, through Persian designs, Turkish Iznik pottery, and especially Chinese porcelain of the Ming dynasty (1368–1644), which arrived in Italy in the fifteenth century. This decoration imitated porcelain, with painted blue foliage and floral sprays on a white ground (see no. 19). Although popular as well in Tuscany, Emilia-Romagna, and the Marches, *alla porcellana* embellishment became a specialty of Venetian workshops, probably because of the city’s location on the Adriatic Sea, a strategic position for trade with the East.

Like *alla porcellana* motifs, *berettino* glazes may have originated in Venice as a result of Middle and Far Eastern influences. Ceramists achieved *berettino*’s characteristic lavender-gray color by mixing tin-white glaze with a small amount of cobalt. This delicate blue served as a ground on which they painted designs (primarily flowers, foliage, and grotesques)¹³ in intense blue highlighted with threadlike bands of white (see nos. 24, 32–33). A similar *berettino* blue ground was also popular in Faenza and, later, in Liguria.

Around the beginning of the sixteenth century, painted figural and abstract decorations were equally popular on maiolica pieces produced in the rival centers of Deruta, Faenza, Florence, Gubbio, and Montelupo. Faenza—from which the term *faïence* derived—was one of the most productive and well organized of these centers and was, as a result, one of the most influential. Other centers were likewise developing sophisticated commercial operations. As early as 1490, the Florentine

Francesco di Antonio Antinori struck a contract with twenty-three potters from neighboring Montelupo whereby Antinori would buy the entire production of the contracted workshops for the subsequent three years. What he intended to do with this stock is not known, although one scholar surmises that Antinori might have seen the situation as an opportunity to make money by monopolizing Montelupo production and selling it in Florence, where the maiolica industry had begun to decline.¹⁴

Figural decoration began to predominate on luxury maiolica by 1520. Yet some painters at Faenza, Castel Durante, and Urbino championed *istoriato* (historiated), ware, on which painted “stories”—usually historical, religious, or mythological—cover most, if not all, of the surface (see no. 29). *Istoriato* painting shows the influence of contemporary panel, fresco, and oil painting, particularly in its illusionistic representation of deep space. But the time and skill required limited its output, making *istoriato* ware, in spite of what we study and see in museums, only a small portion of the maiolica that was produced.

In earlier maiolica forms one finds a union of shape, decoration, and use. In *istoriato* ware, however, the painted stories were of primary importance, which explains why much full-scale *istoriato* painting was executed on shallow, concave vessels whose surfaces were largely uninterrupted by rims, depressions, or molded designs. The shift in emphasis from functional ceramic receptacles to pictorial glazed surfaces is reflected not only in *istoriato* ceramics but also in maiolica plaques and *piatti da pompa* (show dishes), which were produced solely for display (see no. 35). The largely unanswered question of whether fancy, *istoriato* maiolica was ever used at the dining table has provoked a great amount of discussion among scholars. No evidence exists of maiolica objects being used for display on a sideboard (fig. 8), whereas there is no lack of depictions of metal plate being used in this manner (fig. 9).¹⁵ One has yet to find incontrovertible evidence on the surface of an *istoriato* piece that it had held food (for example, virtually invisible fine cracks on the surface of a dish, called crazing, can become pronounced when stained with food) or



8 Plate with Soderini arms. Valencia (Manises), early fifteenth century. Tin-glazed earthenware, Diam: 20 cm (8 in.). London, British Museum. Photo: © The British Museum. According to the inventory of his estate, Giovanni Soderini kept elegant plates like this one in his study, indicating that he considered such Hispano-Moresque maiolica, together with his other precious and edifying objects, worthy of admiration. He might have also used these plates for the occasional special meal.

9 Circle of Francesco Granacci (active in Florence, 1469–1543), possibly Bartolomeo di Giovanni. *The Lapiths and the Centaurs* (detail), late fifteenth century. Cassone panel. Wiltshire, England, Longleat. A lavish display of metalwork appears on the credenza behind the dinner table.





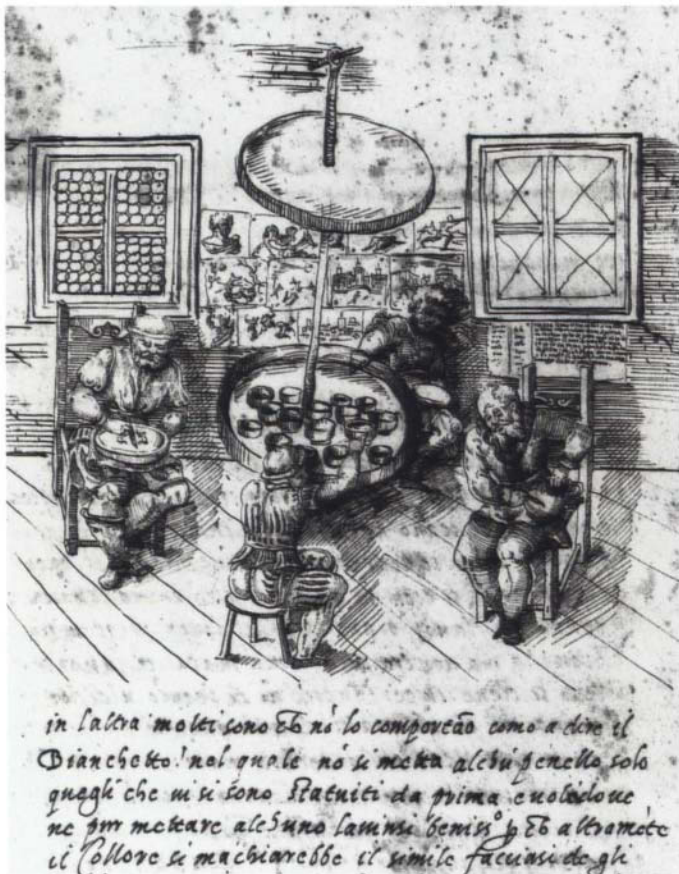
10 Workshop of Guido Durantino (active in Urbino, d. 1576). Plate of David and Goliath, from the Cardinal Duprat service, 1535. Diam: 44 cm (17 1/8 in.). Paris, Musée du Louvre, inv. MR 2201. Photo: © Réunion des Musées Nationaux. The opening to the channel for draining off liquid is cleverly located at the lowest point of the river, where it disappears underground.



11 Nicola da Urbino (Urbino, fl. 1520–1537/8). Plate of Apollo and Daphne, ca. 1525. London, British Museum, inv. MLA 1855, 1201, 103. © The British Museum. The duchess of Urbino may have been referring to the service to which this plate belongs, comprising twenty-one plates and bowls and marked with the Este-Gonzaga coat of arms.

been scarred by eating utensils, then relatively common in Italian courts. Moreover, there is not one representation of an *istoriato* plate in an Italian Renaissance painting. One scholar, John Mallet, believes that the new and great variety of shapes given to maiolica plates must have developed as a result of the plates' varied functions at the dining table. Indeed, some evidence does exist to suggest that *istoriato* maiolica might have been used, albeit rarely, for dining. For example, Mallet points out the unambiguous function of a large plate of 1535 from a service belonging to an illustrious French patron, Cardinal Duprat (fig. 10). This plate, depicting the subject of David and Goliath, includes a clever outlet for gravy or some other liquid on its underside, originating from and hidden in the stream on the front.¹⁶ Documents also tell us that Pope Clement VII preferred to eat from maiolica painted with *bianco sopra bianco* rather than with *istoriato* decoration, which he had lesser church officials use. His opinion would seem to have been shared by Isabella d'Este's mother, Eleonora, who gave her daughter an important *istoriato* maiolica service in 1524 and noted that this service was suitable for use in the casual setting of Isabella's county villa (fig. 11).¹⁷

Used to illustrate these narrative ceramics, prints and engravings, which proliferated in the mid-fifteenth century, brought once esoteric imagery into wider circulation. Especially in the Marches region of central Italy, maiolica painters used prints by German and Italian masters such as Martin Schongauer, Albrecht Dürer, and Marcantonio Raimondi as cartoons for their ceramic paintings (see nos. 25, 29). They adapted the scenes and figures from the prints to the generally circular shapes of the ceramics and transferred the designs to the wares. From Piccolpasso we know that ceramists copied works on paper freehand (probably including prints and drawings both) (fig. 12). Yet, since so many print images appear repeatedly—and almost identically—on *istoriato* plates, it appears that painters used the cartoons as stencils or templates in order to copy more precisely the desired scenes and figures. They would have transferred these images by pricking a cartoon with small holes, placing the cartoon on the ceramic surface, and tapping it with a bag filled with a dark powder (fig. 13). This process left a series of small dots under the cartoon that served to guide the painting yet burned away during firing, leaving no trace.



12 Cipriano Piccolpasso. Detail of folio 57v from *Li tre libri dell'arte del vasaio* (1557). London, Victoria and Albert Museum. Ceramic painters copy images from the paper tacked to the wall behind them onto the bowls and jugs that they hold on their knees.

13 Pricked cartoon (backlit view). Castelli, late seventeenth to early eighteenth century. Los Angeles, Getty Research Institute, Gentili/Barnabei Archive, cat. no. 170. An unidentified engraving was used to transfer the image onto a piece of maiolica by means of pricking.



In addition to drawing on sources in the visual arts, maiolica painters also used the works of contemporary literary figures to ornament their wares. The inscriptions and mottoes often written on decorative banderoles painted across the front of vases, plates, and jugs were usually recordings of popular wisdom that frequently emphasized a clever turn of phrase. Famous contemporary writers were sometimes engaged to invent these witticisms, causing Angelo Poliziano to complain in 1490 of those who wasted his time by employing him to compose “un motto . . . o un verso . . . o una impresa . . . pei i cocci di casa” (a motto . . . verse . . . or device . . . for household pots).¹⁸ Though he lamented such attempts to display erudition, wit, and status by emblazoning even household crockery with witty mottoes and heraldic arms, the demand for the latest fashion and cleverest maxim served only to increase competition among workshops. This competition existed in the area of technique, pictorial rendering, and style, thereby helping to promote innovations in the medium.

In contrast to these humanistic innovations in decoration, pottery shapes continued to reflect late medieval forms well into the fifteenth and sixteenth centuries.



14 Domenico Ghirlandaio (Italian, 1448/9–1494). *The Birth of Saint John the Baptist* (detail), ca. 1486/7. Fresco in Santa Maria Novella, Florence. Photo: Alinari/Art Resource, New York. An *albarello* with a lid, presumably holding a medicine to aid in childbirth or sleep, sits on a round box between two lemons on the headboard of Saint Elizabeth's bed.



15 Guido Reni (Italian, 1575–1642). *Young Bacchus*, 1620. Oil on canvas. Florence, Galleria Palatina, Palazzo Pitti. Photo: Alinari/Art Resource, New York. The young boy in the foreground holds a late sixteenth-century maiolica jug with *compendiario* decoration.

Typical among these shapes, jugs, two-handled jars, *tondini* (small, rounded bowls), and *albarelli* (cylindrical storage jars) are represented in the Museum's collection. *Albarelli* were most often used in the home (fig. 14) and in public and private pharmacies for conserving and transporting preparations in viscous, paste, or dry form, including pharmaceuticals as well as various nonmedicinal spices, herbs, dyes, and ointments (see nos. 5, 10–12, 14, 16, 21, 24). They were closed with a lid or with a piece of paper, parchment, or cloth tied around the rim. Their name may derive from an Arabic term that refers to containers made of sections of bamboo that were used in the East.¹⁹

During the second half of the sixteenth century there were significant changes in the pottery shapes, reflecting a new interest in highly decorative, undulating forms. Toward the middle of the century, as pictorial maiolica decoration was passing from vogue, potters and painters began breaking up and rearranging into compartments both the ceramic surface and the painted decoration. Maiolica potters invented the *crespina* form in

imitation of highly valued metal repoussé vessels.²⁰ These *crespine* were gadrooned (the rounded molding was decoratively notched), embossed, and molded in shell, mask, and other ornate shapes (see no. 31). One finds the ultimate expression of this fondness for irregular surfaces and surface decoration in the sculptural flasks, basins, vases, and wine coolers of the late sixteenth century (see no. 35), as well as in the sketchy *compendiario* (shorthand) style of painting (fig. 15). *Compendiario* painting—executed in a limited palette, often on wares with pure white grounds (called *bianchi*)—also enabled workshops to turn out large numbers of finished pieces quickly and efficiently in order to meet the demands of an expanding market. In San Casiano on a trip through Tuscany in 1581, Michel de Montaigne observed that these white wares “are like porcelain, they are so white and clean. Indeed, they are so refined and such a bargain that they seem better suited for tableware than the French wares of pewter, especially those served in hotels, which are really filthy.”²¹



16 Cipriano Piccolpasso. Folio 11 from *Li tre libri dell'arte del vasaio* (1557). London, Victoria and Albert Museum. The various parts of a parturition set.

Why was this ceramic art so popular and so highly developed in Renaissance Italy? It might well be true that eating off of glazed ceramics was more palatable than eating off of wood or pewter. Yet the question remains: Why is it that, in the Renaissance, beautiful things—that is, objects made valuable by their craftsmanship rather than by their intrinsic worth—appear for the first time so pervasively and in such numbers? Richard Goldthwaite, a prominent scholar outside the ranks of art history, believes that the Renaissance can be distinguished from previous periods by a great new demand for secular architecture, comprising not only civic monuments but also private residences. These structures were now gathered in urban centers rather than in a countryside controlled by feudalism. One result of this new construction was that “furnishings of every kind, from pottery and beds to paintings and frescoes, proliferated to fill up interior spaces.”²² This new need for objects not only redefined spending habits but also changed the way the upper classes claimed their place in society, that is, via a display of erudition,

taste, and splendor. In describing Niccolò Niccoli, the wealthy fifteenth-century humanist and collector of art, Vespasiano da Bisticci writes: “There was no house in Florence that was more adorned than his or where there were more refined things than in his, so that whoever went there, whatever his interests, found an infinite number of worthy things.”²³

Although much of the maiolica that has survived intact consists of the splendid items—“worthy things”—that were carefully kept and displayed, other, less luxurious pieces that have endured help illuminate not only the vessels’ significance but also the social practices with which they were associated. The study of maiolica, and of the minor arts in general, affords the opportunity to understand better the daily life of various social classes, since the objects were not destined solely for use by courtly patrons and the Church.

One gets an idea of the role of courtship, matrimony, and childbearing—and youth, beauty, hospitality, and decorum—in Renaissance life when one considers the often elaborate maiolica forms made to serve these social practices and honor these ideals. *Bella donna* (beautiful lady) plates and so-called *coppe amatorie* (love cups) were often decorated with classicized busts of beautiful women or heroic men or with a lover’s portrait accompanied by a name or love motto; *piatti da ballata* (party plates) were used to offer sweets to houseguests; maiolica flasks, ewers, *rinfrascatoi* (coolers), and basins held scented water offered to guests to wash their hands and cooled wine glasses and bottles; and *scodelle da parto* were vessels used by and given to pregnant women or new mothers (fig. 16). These confinement dishes, often used during the period immediately following childbirth, could comprise various components—bowls, a saltcellar, a trencher, sometimes an eggcup, and a cover—pieced together in the shape of a vase. In these dishes women would be served special foods during pregnancy and parturition.

In addition to its domestic use, maiolica was also commissioned by and presented as prized gifts to the aristocracy. Marchesa Isabella d’Este, Pope Julius II, Pope Leo X, Grand Duke Cosimo I de’ Medici, Duke Guidobaldo da Montefeltro, and Duke Francesco Maria

della Rovere all commissioned works by the foremost maiolica artists of their time. The maiolica vogue soon spread to other countries through gifts and foreign commissions; the households of Andreas Imhof in Nuremberg and Constable Anne de Montmorency in France included pieces of Italian maiolica.²⁴ Indeed, the Museum's trilobed basin (no. 35) may originate from a ducal collection in Urbino. Although unable to afford the most refined pieces by the most sought-after ceramists, families of lesser fame but of a certain affluence also commissioned and collected maiolica. Three of the Museum's maiolica objects (nos. 11, 25–26) were either ordered by or given to the well-to-do families whose arms they bear.

Also of noble heritage is the Museum's sixteenth-century porcelain flask made in the grand-ducal factory founded by Francesco I de' Medici. (no. 36). This remarkable object is a particularly fine example of this rare production—the first of its kind in the West—and is the very item that set in motion the revival of interest in these objects in the nineteenth century after several centuries of oblivion. Named for a type of “little pig”-shaped (*porcellus* in Latin) shell, porcelain is distinguished from earthenware by the very qualities of the shell after which it was named: it is translucent, smooth, white, and hard. The more porous earthenware requires a vitreous glaze surface to be watertight, whereas porcelain (and to a certain degree stoneware) actually vitrifies when fired at high temperatures. Porcelain glaze and pigment decoration are entirely decorative, with no real practical function.

Medici porcelain as well as the French versions made at Saint Cloud and Rouen in the seventeenth century were of a type called soft paste, which served as a substitute for true, or hard-paste porcelain before the secret of hard-paste manufacture was discovered in the West. This secret entailed mixing kaolin (found in a limited number of deposits worldwide) with a feldspathic rock that, when fired at a high temperature (around 1300 degrees centigrade), fuses into a glassy matrix. By comparison, soft paste is generally made of white clay mixed with ground glass and then fired at a lower temperature. Although porcelaneous (that is, vitreous or glassy), soft



17 Figure of Beltrame di Milano. Meissen manufactory, ca. 1720. Hard-paste porcelain, h: 16.5 cm (6 1/2 in.). Los Angeles, J. Paul Getty Museum, 86.DE.542.

paste is, indeed, less hard than true porcelain (although the terms *hard* and *soft* refer, in fact, to the higher or lower firing temperatures). With its own qualities of paste and pigment, soft paste continued to be in fashion even after hard paste was successfully manufactured.

In Europe, hard-paste porcelain was first developed at the German Meissen factory in the early years of the eighteenth century. As in the development of maiolica luster, the role of alchemists was a central one. Since the Middle Ages the desire had been strong to find the “philosopher’s stone”: that ancient “medicine” for base metals that would transmute them into gold, thereby leading to the discovery of a medicine that would treat the maladies of man. At the turn of the eighteenth century Johann Böttger (1682–1719), an apothecary’s apprentice in Saxony, claimed that he could create gold by transmutation. Frederick I, the first king of Prussia, arrested Böttger and ordered him to do just that. Augustus the Strong, king of Poland and elector of Saxony, interceded, bringing Böttger to Dresden so that he could continue his experiments there. Although the philosopher’s stone eluded Böttger, his experiments with the physicist and mathematician Ehrenfried Walter von Tschirnhaus (1651–1708) led to the creation of Europe’s first white true porcelain around 1710 (fig. 17). Two craftsmen emigrated from Meissen to Vienna and, with the help of Dutchman Claudius Innocentius du Paquier (d. 1751), succeeded in producing hard-paste porcelain at the Vienna factory by 1719.

The first Italian workshop to produce this elusive material was established by Francesco and Giuseppe Vezzi in Venice in 1720; it lasted only seven years. True porcelain was then produced in France around mid-century and in England slightly later. Following the Vezzi workshop in Venice was the Cozzi factory, whose owner, Geminiano Cozzi, made use of lessons learned from other factories (he had been a partner in the Meissen-based Hewelcke factory during its brief tenure in Venice from 1758 to 1763), even luring craftsmen away from rival enterprises. Elsewhere in Italy, the factory established by Marquis Carlo Ginori in 1737 at Doccia outside Florence has continued production, although leaving Ginori hands in 1896, to the present day.

Another area of intense ceramic activity in Italy was the region under Bourbon control. In the mid-fifteenth century, southern Italy and Sicily were united into one state—the Kingdom of the Two Sicilies—under the Sicilian ruler Alfonso V of Aragon. In the late 1730s the infante Don Carlos of the House of Bourbon became king of these “Two Sicilies” (i.e., southern Italy, essentially Naples, and Sicily) as Charles VII, becoming king of Spain as Charles III in 1759 and then leaving the crown of Naples to his son, Ferdinand I. Bourbon control lasted until the unification of Italy in the mid-nineteenth century, when sovereignty passed to the House of Savoy.

This brief account of Italian political complexities is relevant to the production of Italian porcelain since Charles and, later, Ferdinand were both interested in promoting cultural and economic development during their reigns. In 1743 Charles established a royal factory for soft-paste porcelain at Capodimonte outside Naples. He brought this factory with him when he assumed the Spanish crown, setting up the Buen Retiro factory outside Madrid in 1760 and leaving his successor to revive Neapolitan production in 1771, when the Real Fabbrica Ferdinanda was founded.

Around the middle of the eighteenth century, English potters from Staffordshire developed a fine earthenware with a cream-colored body and lead glaze that offered a substitute for the more expensive porcelain. Creamware, also known as Queen’s ware after the English queen Charlotte, created thin, durable, and light-colored ceramics that became the specialty of Josiah Wedgwood’s factory in the second half of the century. The popularity of this ware—which was called *faïence fine* in France and *terraglia* in Italy—drove out of the market a number of tin-glazed earthenware factories and even threatened porcelain ones. However, led by the German Meissen and the French Sèvres manufactories, porcelain production continued to do well into the nineteenth century, with a slightly less expensive version, bone china, becoming popular in England and America. After the eighteenth century, Italian porcelain was produced in Naples, Doccia, and elsewhere.

W. B. Honey, former keeper of the Department of Ceramics at the Victoria and Albert Museum, wrote in



18

Giovanni Battista Quadroni.
Vergognosa (detail), 1875. Oil on
 panel, 26.5 x 26.3 cm (10 $\frac{1}{4}$ x 10 $\frac{3}{8}$ in.).
 Turin, Galleria Civica d'Arte Moderna
 e Contemporanea, Bequest of Antonio
 Abrate, 1926, inv. 991. The artist's
 studio in this painting is bedecked
 with a variety of objects. On the
 cabinet above the nude model is a
 late sixteenth-century Urbino vase.
 It would have been prized by a nine-
 teenth-century collector as a roman-
 tic evocation of another time and place.

the 1950s: "The neglect of Italian porcelain by students of art history in view of the importance of the wares in the evolution of European porcelain is a piece of irony. No study adequate to the importance of the wares has ever been published, and a full survey has long been overdue."²⁵ This statement appears in the foreword to one such survey published in 1954, that of Arthur Lane, Honey's successor as keeper of the Department of Ceramics. Although Honey passes over the work done by Nino Brabantini and Morazzoni between the wars, his comment does reveal the relative lack of interest in the field. The year after Lane's book, Alice Wilson Frothingham, curator at the Hispanic Society of New York, published her study of production under Charles III. In 1960 a basic two-volume survey appeared, begun by the Milanese professor Giuseppe Morazzoni and finished at Morazzoni's death by another Milanese ceramics scholar, Saul Levy. Although several fine studies of Italian porcelain, some concentrating on specific centers, have appeared more recently—such as those by Francesco Stazzi,

Claire Le Corbeiller, Leonardo Ginori-Lisci, Alessandra Mottola Molino, and Angela Caròla-Perrotti—much remains to be explored and understood in the field. The hegemony of French and German porcelains seems to have hindered exploration of the Italian versions.

By contrast, in the field of maiolica one might claim that the first survey was presented in the mid-sixteenth century by Cipriano Piccolpasso in his treatise *I tre libri dell'arte del vasaio* that includes a section in which typologies and styles are categorized by center of production. However, the first serious and systematic attempts in Europe to identify and catalogue Italian Renaissance maiolica began in the eighteenth century when Giambattista Passeri published his *Istoria delle pitture in majolica fatte in Pesaro*. By the late nineteenth and early twentieth centuries collectors and art historians with an interest in maiolica—such as C. D. E. Fortnum, Alfred Darcel, Otto von Falke, Bernard Rackham, Gaetano Ballardini, Giuseppe Liverani, and Henry Wallis—began producing collection catalogues

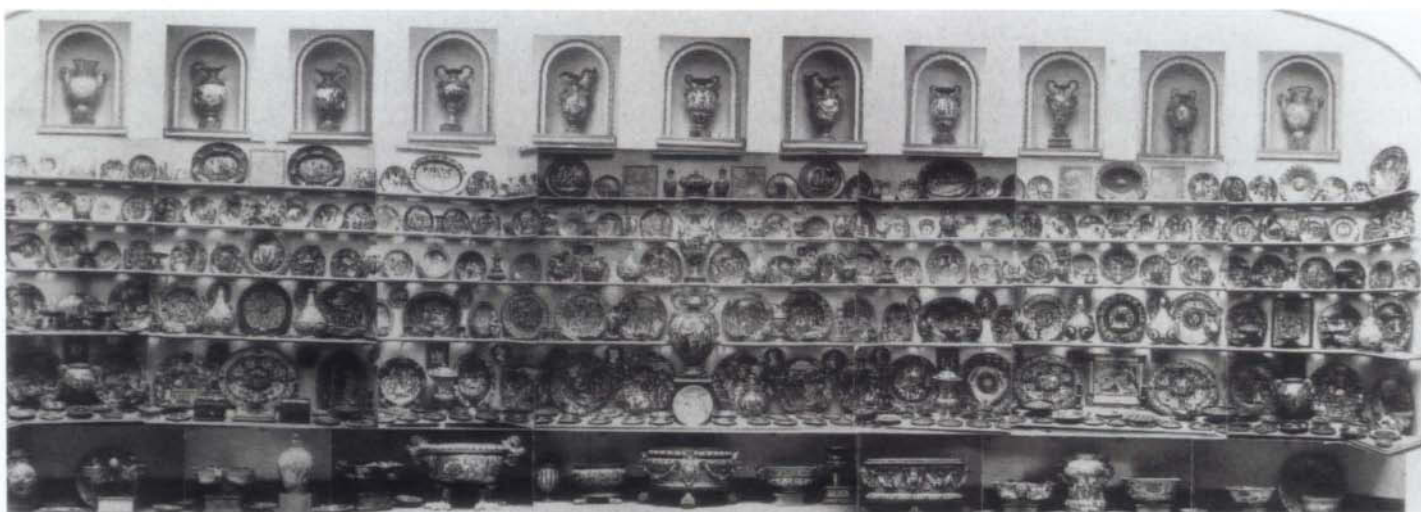
as well as books and articles on the subject. More recently, the list of European pioneers in maiolica studies includes Galeazzo Cora, Paride Berardi, Carmen Ravanelli Guidotti, John Mallet, Timothy Wilson, and others. One of the richest sources for information regarding current maiolica research is the periodical *Faenza* published by the Museo Internazionale delle Ceramiche that had been founded by Ballardini in 1908.

In the United States the field of maiolica scholarship is more limited. In the late nineteenth century Arthur Beckwith published his *Majolica and Fayence*. This volume was followed by several catalogues of American collections, including those by Joan Prentice von Erdberg and Marvin C. Ross on the Walters Art Gallery (now Museum), Baltimore; Bruce Cole on midwestern collections; Andrew Ladis on southern collections; Jörg Rasmussen on the Robert Lehman collection, Metropolitan Museum of Art, New York; Wendy Watson on the William A. Clark Collection, Corcoran Gallery of Art, Washington, D.C.; Timothy Wilson on the National Gallery of Art, Washington D.C.; and Jessie McNab on the Taft Museum, Cincinnati.

The J. Paul Getty Museum's collection of Italian ceramics is composed of objects of outstanding quality and in fine condition. It is no surprise that one can trace the provenance of a great number of these works to illus-

trious nineteenth- and twentieth-century collectors, such as Charles Damiron of Lyons; Alfred Pringsheim of Munich; Wilhelm von Bode of Berlin; Andrew Fountaine of Norfolk (fig. 19); Alessandro Castellani of Rome; J. Pierpont Morgan of New York; and Baroness Marie-Hélène and Barons Guy Édouard Alphonse and Alphonse Mayer of Paris, as well as Lord Nathaniel Charles Jacob Rothschild of London.

The present volume is a reworking of the Museum's 1988 *Italian Maiolica* catalogue, changed not only to correct and update information resulting from the ensuing dozen years of research but also to include the other Italian ceramic objects in the Getty Museum's collection that happen not to be made of maiolica. Of the forty-one entries (including four pairs of objects), thirty-six are objects made of maiolica (tin-glazed earthenware), one is made of terra-cotta (earthenware baked but not tin-glazed), another one is made of terraglia (white-bodied earthenware), and three are made of porcelain: one soft-paste (without kaolin), one hybrid soft-paste (with kaolin but low fired), and one hard-paste (with kaolin). These objects span almost four hundred years, from the early fifteenth century to the end of the eighteenth, and so demonstrate the changing fashions and technical developments in Italian ceramic production during that period. Two essentially sculptural ceramic objects (nos.



19 Composite photograph of the Andrew Fountaine maiolica collection, as displayed in the China Room at Narford Hall, Norfolk, ca. 1884. Photo: Courtesy of Christie's.

28, 41) have been included here and can be cross-referenced to their more complete entries in the Museum's *Italian and Spanish Sculpture* (2002). The alert reader will also notice that the first two objects in the catalogue are not Italian at all but Spanish. The influence of Spanish pottery, as developed by craftsmen from the Islamic world, on Italian postclassical ceramics was significant, and it is opportune and revealing to illustrate that influence here.

For the past fifteen years or so the British Museum has been involved in three linked projects attempting to establish the geographical sources of different groups of tin-glazed earthenware using neutron activation analysis (NAA).²⁶ The three groups include Hispano-Moresque and other Spanish pottery, Italian maiolica, and Northern European tin-glazed ceramics. These NAA investigations have been remarkably successful. Using as benchmarks objects whose origins are known, the analysis has been able to distinguish between discrete groups of objects, establishing incontrovertible evidence that the groups were created in different places (different clays come from different geographical settings). Of the maiolica items in the Getty collection whose place of origin had remained elusive, four—nos. 13–14, 17, 21[.2]—were chosen for neutron activation analysis on the grounds that removing samples would not risk the integrity of the pieces. Two types of statistical analysis were performed on the data obtained from the samples: cluster analysis and discriminant analysis. Initially the results confirmed that all were produced in the Tuscany/Umbria regions of central Italy. More specifically, whereas the cluster analysis indicated that nos. 13, 14, and 21 displayed chemical features associated with comparison pieces from Deruta, discriminant analysis showed that the samples were close to Montelupo reference samples. In this case, stylistic associations were used to attribute the Getty pieces to one of these two centers. Results showed that the clays used for nos. 13 and 14 are so similar as to strongly suggest they were made from the same center. Both cluster and discriminant analyses of no. 17 indicate that it was made in Montelupo.

Timothy Wilson admits that pieces of earthenware from different areas “are sometimes so similar in

appearance that we have not yet learnt visual criteria to tell them apart.”²⁷ Lacking signatures and documentary information, stylistic groupings established by connoisseurship have been the only tools available to distinguish the yield of different centers of production. Now, archaeometry—the study of art history and archaeology using physical and biological sciences, in this case, the chemical analysis of clays—can be added to the tools at the historian's disposal.²⁸ However, as in other cases, no single method of analysis is totally sufficient to evaluate an object. For the most complete understanding, a concert of analyses must be employed: stylistic and documentary as well as scientific.

Notes

1. *Maiolica* specifically refers to tin-glazed earthenware dating from the Renaissance; *majolica* is an application of the original term to the colorful Renaissance-inspired wares of the nineteenth century championed by the Minton factory in England.
2. Caiger-Smith 1985, 127. Gaetano Ballardini (1922b, 60) reminds us, however, that by the mid-thirteenth century *obra de málequa* (alternate spellings include *melica*, *melicha*, *maliqua*, and *malica*), although certainly referring to a place (Málaga), became a generic term for the process (luster) much as the French term *faïence* (from *Faenza*) was later applied to tin-glazed earthenware in general.
3. See, for example, Lightbown and Caiger-Smith 1980, 1: fols. 46v, 47r, 50r.
4. Caiger-Smith 1973, 54 n. 3. Because these tin glazes could produce a particularly white surface, they were crucial to the development and appeal of lusterware. Fired on the more common lead-based glazes, luster appears dull, whereas it becomes fully brilliant when set off against a stabler and purer white ground.
5. See Ragona 1999, 24–33; Ragona in Cilia Platamone and Ragona 1995, 34–38, figs. 34–49; Berti and Tongiorgi 1981.
6. Caiger-Smith 1973, 101.
7. Valeri 1986, 281.
8. See Biringuccio 1540; Agricola 1556.
9. Lightbown and Caiger-Smith 1980, 1: fol. 64v.
10. Lightbown and Caiger-Smith 1980, 1: prologue.
11. Although once thought to depict oak leaves, the precise identification of this foliate ornament has not been settled (Wallis 1903).
12. For more information on this decoration, see Conti et al. 1991.
13. So called after the decoration in the ancient Roman ruins that had been buried and so were called grottoes, grotesque embellishment is characterized by fantastic and highly decorative combinations of animals and humans (for two different approaches to grotesque embellishment on maiolica, see nos. 33 and 35).
14. Cora 1973, 1: 108ff.
15. The Italian word for such 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*.
16. Mallet 1998, 35; Crépin-Leblond 1995, no. 31.
17. Spallanzani 1994, 129 n. 19; Palvarini 1987, 211 n. 2 (cited in Mallet 1998, 35).
18. Bellini and Conti 1964, 27.
19. Conti 1976, 219. Conti believes that these Eastern jars were originally made from sections of bamboo; this may help explain the origin of the ceramic *albarelllo* shape.
20. From the Italian *crespa*, meaning wrinkle or ripple.
21. Montaigne [1774] 1955, 215.
22. Goldthwaite 1987, 153–75. For other enlightening publications by this scholar relevant to maiolica studies, see "The Florentine Palace as Domestic Architecture," *American Historical Review* 77 (1972): 977–1012; "The Economic and Social World of Italian Renaissance Maiolica," *Renaissance Quarterly* 42 (1989): 1–32; *The Building of Renaissance Florence: An Economic and Social History* (Baltimore, 1982); *Wealth and the Demand for Art in Italy, 1300–1600* (Baltimore, 1993).
23. As cited in Goldthwaite 1987, 172.
24. Rasmussen 1984, 212–13, no. 142; Rasmussen 1989, 156–58, no. 91.
25. Lane 1954, vii.
26. See, for example, Hughes 1995, no. 30; Hughes et al. 1995, 77–81; Hughes and Gaimster 1999, 57–89.
27. Wilson 1999, 8.
28. In addition to neutron activation analysis (NAA), other analytical methods are now (or soon will be) available to provenance clays. These include electron microprobe analysis, proton induced X-ray emission (PIXE), proton induced gamma emission (PIGE), inductively coupled plasma atomic emission spectrometry (ICP-AES), inductively coupled plasma mass spectrometry (ICP-MS), and laser ablation-ICP (inductively coupled plasma), all of which have their own advantages and drawbacks. Only a database of NAA information exists at present. To continue these promising archeometry studies, it will be critical to compile an extensive database for whichever method is ultimately determined to be the best, i.e., the most accurate, the least damaging, the most cost effective.

OVERLEAF: Plate with the Abduction of Helen (detail). See no. 29.

CATALOGUE





Tile Floor

Valencia region, probably Manises
(Spain)

ca. 1425–50

Tin-glazed earthenware

Overall: 110 x 220 cm (42⁷/₈ x 85³/₄ in.)

Square tiles: 11.2 to 12.4 cm

(4⁷/₁₆ to 4⁷/₈ in.)

Hexagonal tiles: 10.8 to 11.1 x 21 to

21.8 cm (4¹/₄ to 4³/₈ x 8¹/₄ to 8⁹/₁₆ in.)

84.DE.747

MARKS AND INSCRIPTIONS

On the scrolls across the hexagonal tiles, *speratens, ne oblyer*; on the square tiles, a coat of arms of barry of six argent and gules.

CONDITION

Surface chips; numerous abraded areas.

PROVENANCE

Luigi Grassi, Florence, before 1920, sold to R. Blumka in 1960; [Ruth Blumka, New York, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

Beyond Nobility: Art for the Private Citizen in the Early Renaissance, Allentown Art Museum, September 28, 1980–January 4, 1981; *Italian Renaissance Maiolica from the William A. Clark Collection*, Los Angeles County Museum of Art, March 5–May 17, 1987.

BIBLIOGRAPHY

Berendsen 1967, 76; Callmann 1980, 115–16; *GettyMus* 13 (1985): 239, no. 151; Hess 1988A, no. 1; *Summary Catalogue 2001*, no. 382.

THIS PAVEMENT consists of interlinked octagonal units (*alfardones*) composed of square tiles (*rajoles*) with a coat of arms, surrounded by hexagonal tiles (*alfardones*) with a motto on scrolls. Both types of tiles are painted with cobalt blue foliage. The triangular fills (*rigoletes de puntas*, not illustrated) may have been cut from old tiles at a later date. The coat of arms (barry of six argent and gules) is probably Tuscan, but the family to which it belongs has yet to be identified (fig. 1A).

On the scrolls, the mottoes *speratens* and *ne oblyer* ("have hope" and "do not forget"), possibly religious or family devices, are written in Gothic script. These mottoes may be derived from an Old Catalan or Old French dialect.¹

The floor's octagonal units composed of square and hexagonal tiles are characteristic of Spanish pavements, and the foliate pattern is typical of the ceramic centers of Manises, Paterna, and Valencia. Although the design of these tiles is certainly Spanish in origin, it is not known whether the floor was ever installed in Spain. Valencian potters produced large quantities of similarly inscribed tiles, as well as ceramic plates and vessels for export to Italy in the fifteenth century.²

Matching hexagonal tiles inscribed *speratens* are in the Kunstgewerbemuseum, Berlin (inv. 01,43c),³ and the Musée National de Céramique, Sèvres (inv. MNC 8447), and one inscribed *ne oblyer* was formerly in the Robert Forrer collection, Zurich.⁴ A matching square tile with



1A Plate with the arms of the Bonacossi of Ferrara. Valencia, ca. 1450. Tin-glazed earthenware, Diam: 27 cm (10⁵/₈ in.). Courtesy of the Hispanic Society of America. Given the limited palette available, it is difficult to securely identify simple coats of arms depicted on maiolica: a light-colored bar, for example, might be painted in any available light-colored pigment. However, the apparent Bonacossi interest in Valencian ceramics makes it at least possible that their coat of arms is the one on the Getty tiles.





18 Jaume Huguet (Spanish, ca. 1415–d. before 1492). *Santa Tecla and San Sebastián with a Donor*, mid-fifteenth century. Barcelona, Museu de Arte de Barcelona, Museu de la Catedral. The floor depicted in this Spanish retablo, contemporary with the Getty tiles, is similar in conception and design to the Museum's tile floor.

shield is in the Museum Boijmans-Van Beuningen, Rotterdam.⁵ Similar, but not identical, individual tiles are in the Museo Nacional de Cerámica, Valencia; the Victoria and Albert Museum, London (inv. 607-610, 1893);⁶ the Museo Arqueológico Nacional, Madrid; the Museu d'Arts Industrials, Barcelona; the Hispanic Society of America, New York (inv. E712); the Art Institute of Chicago (inv. 1984.923); and the Museo Correr, Venice.⁷ Comparable tiles can also be seen in the panel paintings of Jaume Huguet (fig. 1B), Pedro Alemany, and Gabriel Guardia, Spanish artists active from the mid-fifteenth to the early sixteenth century.⁸

Notes

1. Corti suggested this derivation in correspondence with the author, January 25, 1985.
2. Hausmann 1972, 50, no. 32. Frothingham (1953, 92) mentions Ferrarese notarial records of 1442 listing numerous Valencian ceramics that had been carried to Italy on Majorcan ships.
3. Hausmann 1972, 50, no. 32.
4. Forrer 1901, pl. 38.
5. Berendsen 1967, facing 76.
6. Ray 2000, 316–17, nos. 617–20, colorpl. 70.
7. For an examination of these Museo Correr tiles, see González Martí 1948, 91–92, pl. 22a; Concina 1975, 80–82. Produced in Valencia for the church of Sant' Elena, Venice, these tiles are further evidence of the active artistic exchange between Italy and Spain in the fifteenth century. The hexagonal *azulejos*, inscribed *Justiniano*, and the square units, decorated with a crowned eagle, may have been ordered by Francesco Giustinian to embellish the tomb of his father, Giovanni, in Sant' Elena. In light of archival documents, Concina (1975, 82) has suggested dating these tiles soon after 1460.
8. For examples, see Ainaud de Lasarte 1955, figs. 38, 48; Mayer 1922, pl. 73; Post 1938, 7, pt. 1: fig. 116.



1C This early twentieth-century photograph shows how the tiles were made to fit into a small room in a Tuscan villa, a previous (but not the original) setting. Later tiles fill in the gap between the perimeter of the tile floor and the walls of the room. Photo courtesy of Ruth Blumka.

Hispano-Moresque Basin

Valencia region, Manises (Spain)

Mid-fifteenth century

Tin-glazed earthenware

H: 10.8 cm (4 1/4 in.)

Diam: 49.5 cm (19 1/2 in.)

85.DE.441

MARKS AND INSCRIPTIONS

On the obverse, in the center, *IHS*.

CONDITION

Some minor chips and glaze faults.

PROVENANCE

[Leonardo Lapicciarella, Florence]; (sold, Christie's, London, July 1, 1985, lot 270, to R. Zietz); [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1985].

EXHIBITIONS

Italian Renaissance Maiolica from the William A. Clark Collection, Los Angeles County Museum of Art, March 5–May 17, 1987.

BIBLIOGRAPHY

Conti 1973, pl. 8; "The Salc-Room," *Apollo*, no. 122 (1985): 405, no. 5; *GettyMusJ* 14 (1986): 252, no. 214; Hess 1988A, no. 2; Hess 1990A, 2; Musacchio 1999, 93, fig. 74; *Museum Handbook* 2001, 236; *Summary Catalogue* 2001, no. 383.

THIS BASIN (called a *brasero*) has a flat bottom, nearly vertical sides sloping slightly outward, and a flat rim. The painted decoration is executed in cobalt blue pigment and copper red luster; Spanish Moors had mastered the metallic luster technique by the eleventh century, and by 1415 Málaga and Murcian potters had brought this technique to the Valencian region.¹

The center of the obverse is inscribed *IHS* (Jesus Hominum Salvator). Saint Bernardino of Siena, who died in 1444, began in 1425 to hold up this monogram surrounded by rays of light for veneration at the end of his sermons, and it came to be associated with the saint and his missionary work (fig. 2C). The monogram, complete with radiating shafts of light, appears on Italian ceramics datable from 1425 to after 1450, the date of Saint Bernardino's canonization.² The monogram on this mid-fifteenth-century Spanish basin probably reflects the increased interest at that time in the saint's teachings, which were spread through his Spanish disciple, Fray Mateo de Agrigento.³

The piece is further embellished with a radiating leaf pattern that extends over the rim and down the sides of the exterior; the reverse displays alternating wide and narrow concentric bands. The floral and foliate decoration includes a three-part leaf in blue identified as a bryony leaf (*brionia*, a vine of the gourd family)⁴ or fleur-de-lis,⁵ a small flower in blue with a gold luster center sometimes identified as a daisy (*flor de margarita*),⁶ and tendrils bearing hatch marks in luster identified as ferns (*helechos*).⁷ One finds this leaf-spray embellishment in various configurations on Hispano-Moresque wares of the second and third quarters of the fifteenth century

(figs. 2D–F).⁸ This foliate motif spread from Spain to Italy and became popular on Italian wares—especially in the area around Florence—toward the end of the century.⁹ Works decorated in this manner were also favored and collected in France, where this leaf-spray motif is referred to as *feuillages pers* (greenish blue foliage). They are included in important inventories such as that of King René of Anjou.¹⁰

More shallow versions of this type of Valencian dish may have been used as serving dishes, whereas the deeper versions may have functioned as refreshment coolers and wash basins (fig. 2G). The large scale, elaborate decoration, and excellent state of preservation of the Museum's dish suggest that it was intended for display, perhaps on a credenza. Similar dishes with leaf-spray embellishment and the Saint Bernardino monogram, many of which are basins and display concentric bands on the reverse, include those in the Kunstmuseum, Düsseldorf¹¹ formerly in the Bak collection, New York;¹² formerly in the Vieweg collection, Braunschweig;¹³ in the Musée du Louvre, Paris (inv. OA 1223–24, 4029, 4032); in the Musée de Cluny, Paris (inv. 2471, 2753);¹⁴ in the Museo Nazionale, Palazzo del Bargello, Florence;¹⁵ formerly in the M. Boy collection, Paris;¹⁶ in the Victoria and Albert Museum, London (inv. C.2046-1910);¹⁷ formerly in the Émile Gaillard collection, Paris;¹⁸ in the Hispanic Society of America, New York;¹⁹ in the Toledo Museum of Art;²⁰ in the González Martí collection, Valencia;²¹ formerly in the Francis Wilson Mark collection, Palma de Mallorca and London;²² and in the British Museum, London.²³





2A Reverse.



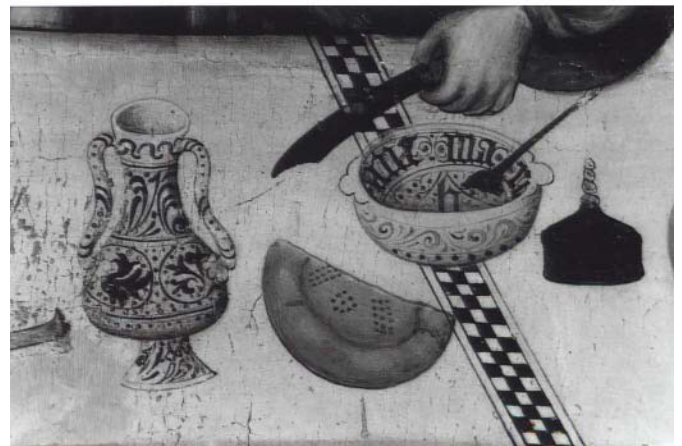
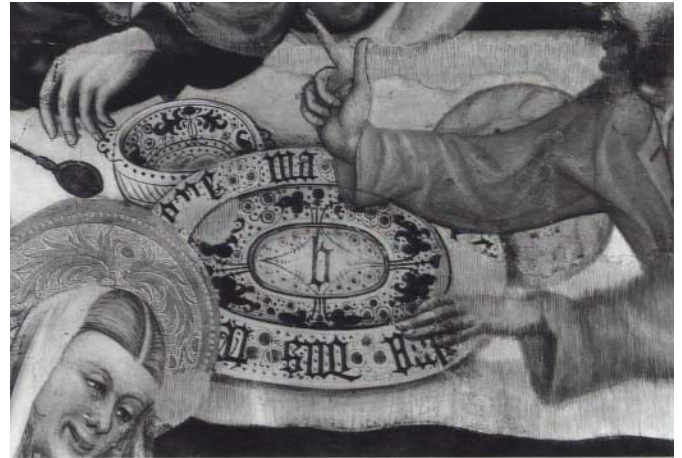
2B Profile of basin.

2C Taddeo Crivelli (Italian, fl. 1451–d. by 1479). *Saint Bernardino of Siena* from the *Gualenghi-d'Este Hours*, ca. 1469 (detail). Los Angeles, J. Paul Getty Museum, Ms. Ludwig IX 13, fol. 195v.





2D Jaime Ferrer I. *The Last Supper* (detail). Solsona, Spain, Museu Diocesà i Comarcal. This disciple is shown drinking from a Hispano-Moresque bowl.



2E-F A Hispano-Moresque platter (top) and ewer and bowl (bottom) can be seen in these details from *The Last Supper*.

1. Lane 1946, 251–52.
2. See, for example, a drug jar in the Museo Internazionale delle Ceramiche, Faenza, dated to the second quarter of the fifteenth century (Conti et al. 1991, no. 16), and a plaque of the second half of the fifteenth century (Ravanelli Guidotti 1998, fig. 11).
3. De Aréchaga Rodríguez-Pascual and Manglano Baldovi 1985 (cited in Ray 2000, 77).
4. See, for example, Frothingham 1936, 158; Frothingham 1951, 139; Martínez Caviro 1991, 158.
5. In contemporary Italian inventories, this decoration is referred to as *fiordalisi* (*fioralixi*) normally translated as fleurs-de-lis but also frequently used to identify small carnations (Spallanzani 1986, 164–70). Indeed, since these inventories were concerned with listing works so that they could be readily identified, it is possible that a common and easily recognizable flower such as the carnation might have been used to describe this decoration.
6. Montagut 1996, 68, no. 10.
7. Martínez Caviro 1991, 158.
8. Ray 2000, 73; Barber 1915, 34.
9. See, for example, Bojani, Ravanelli Guidotti, and Fanfani 1985, nos. 467–71. For a further discussion of the extent to which Spanish ceramics might have influenced the appearance of fifteenth-century Tuscan wares, see Alinari and Berti 1991, 47–52; Valeri 1996, 128–32.
10. Husband and Hayward 1975, 53.
11. *Düsseldorf* 1962, 266, no. 892, fig. 104.
12. Sotheby's 1965, lot 2.
13. Lepke 1930, lot 147.
14. Montagut 1996, 68, no. 10.
15. Conti 1971A, no. 517; Conti 1980, pl. 68.
16. Galerie Georges Petit 1905, lot 53.
17. Ray 2000, 76–77, no. 160; Ainaud de Lasarte 1952, 10: 68, fig. 155.
18. *Gaillard* 1904, 85, no. 406.
19. Frothingham 1951, 136, 138–39, figs. 98–99.
20. Toledo 1962, 58.
21. González Martí 1944–52, 1: 461, pl. 17, fig. 565.
22. Blaikie Murdoch 1922, 201, no. 5.
23. *Godman* 1901, 34, nos. 48–50, ill. nos. 252, 254 on pl. XXXIX and ill. no. 394 on pl. XXV.



26 Paolo Uccello (Italian, 1397–1475). *The Birth of the Virgin* (detail), ca. 1436. Prato, Prato cathedral. Photo: Alinari/Art Resource, New York. Saint Anne is depicted washing her hands in a basin—possibly made of maiolica—that is comparable in size and shape to the Getty piece.

Green-Painted Jug with a Bird

Southern Tuscany or possibly
northern Lazio

Early fifteenth century

Tin-glazed earthenware

H: 25 cm (9⁷/₈ in.)

Diam (at lip): 9.5 cm (3³/₄ in.)

W (max.): 16.2 cm (6³/₈ in.)

84.DE.95

MARKS AND INSCRIPTIONS

None.

CONDITION

A chip in the base; minor chips on the handle and rim; three apparent chips around the central section are areas of the clay body on which deposits of calcined lime or other impurities have expanded and "popped out," or exploded, during firing.

PROVENANCE

Private collection, the Netherlands; [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

GettyMus/ 13 (1985): 239–40, no. 155; Hess 1988A, no. 3; *Summary Catalogue 2001*, no. 342.

FORMED OF an ovoid body, strap handle, flared rim, and pinched spout, this jug (or *brocca*) is a simple yet elegant piece because of its gently attenuated shape¹ and strongly rendered surface decoration. A long-beaked bird stands on the ground line, from which sprouts foliage, against a background of berries and dots in copper green and manganese brown pigments. The interior is lead glazed.

The oldest piece of maiolica in the Museum's collection, this jug corresponds to the archaic style, according to Gaetano Ballardini's classification.² The archaic style prevailed from roughly the thirteenth to the beginning of the fifteenth century and is generally characterized by simple motifs—initials, coats of arms, stylized animals—painted in copper green outlined in manganese brown. Like the present work, archaic-style maiolica jugs from southern Tuscany commonly display a guilloche pattern encircling the neck and parallel lines dividing the piece into decorative panels.³ Also popular was the motif of a single bird, often portrayed pecking at a berry or leaf (fig. 3C).⁴ In addition, examples of similarly shaped or comparably decorated ceramics have been excavated in northern Lazio or are attributed to makers there.⁵

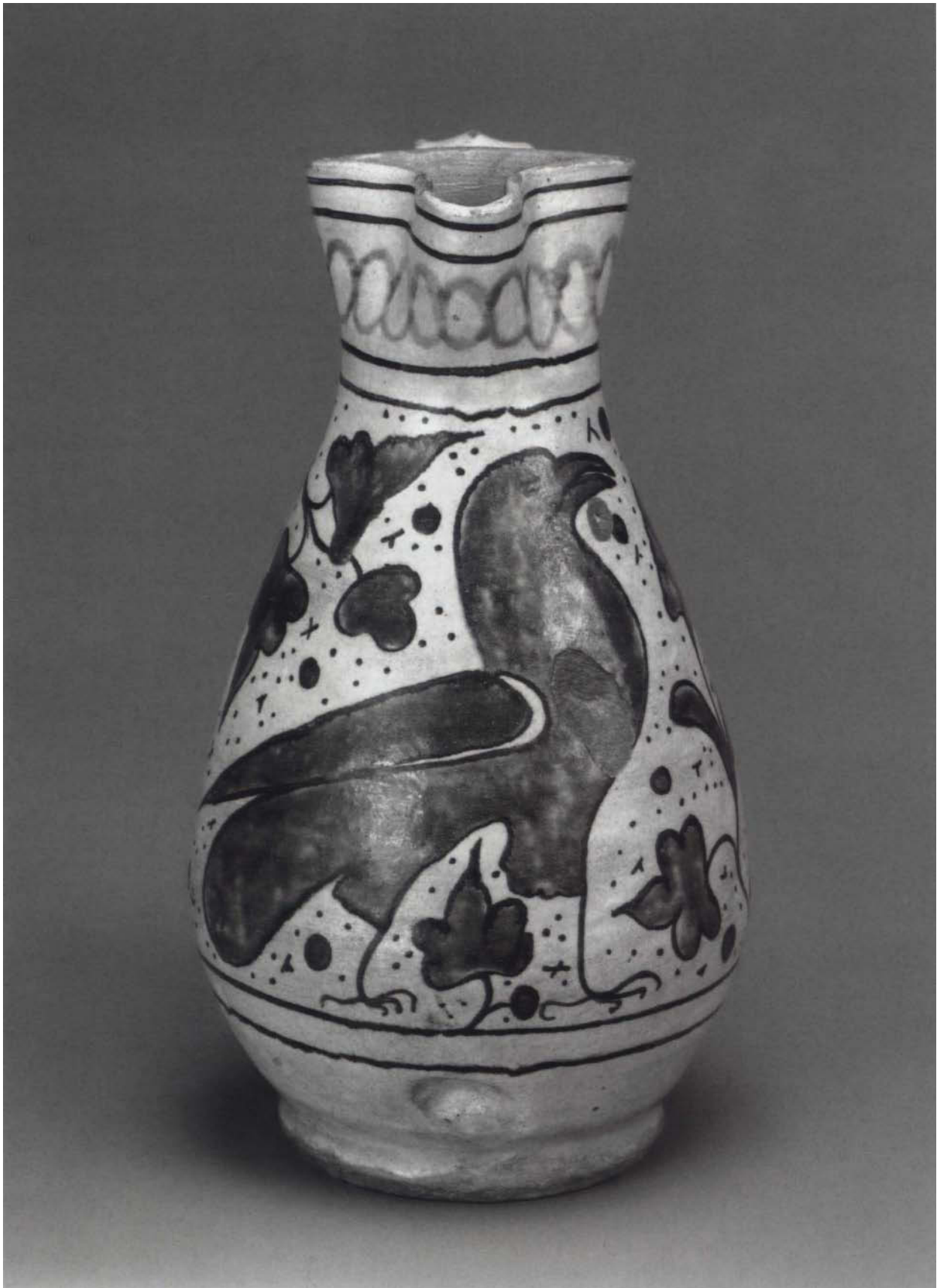
Although similar objects—jugs decorated with a single bird—have been found in Faentine excavations,⁶ the preponderance of the most closely related material derives from the area comprising northern Lazio and southern Tuscany. A plate in the Hockemeyer collection, Bremen, decorated in green with a single bird surrounded

by berries and leaves, is believed to have been excavated at Orvieto, and other examples have been attributed to makers in Viterbo.⁷ In addition, the rather thickly painted green glaze and the appearance of berries and lobed leaves relate this decoration to the relief-blue (*zaffera a rilievo*) embellishment popular in southern Tuscany primarily in the second quarter of the fifteenth century (see nos. 4–5, 7–9).⁸

Indeed, the connections between earlier archaic ceramics and *zaffera a rilievo* products may be more direct than initially thought. Traditionally, all ceramics of the relief-blue typology were dated to the fifteenth century.⁹ Recent archaeological excavations in Tuscany have unearthed *zaffera* wares together with fourteenth-century archaic types, however, so that one can be certain that relief-blue works were already being produced in the second half of the fourteenth century.¹⁰ It has been suggested that, since the blue pigment of relief-blue ware contains copper as well as cobalt, the less precious relief-green variant may have resulted from simply omitting the cobalt.¹¹ Although the present jug is not painted with a thick impasto, its typology may relate more closely to relief-blue decoration than was previously believed.¹²

Once thought to be derived directly from Islamic and Islamic-inspired ceramic decoration,¹³ the stylized animal designs—including lions, hares, leopards, and dogs as well as birds—on Italian wares appear to have been based instead on local textiles and other decorative arts of the fourteenth and fifteenth centuries. These products





3A Alternate view.



3B Alternate view.

in turn appear to have been influenced by motifs originating in the Islamic eastern Mediterranean.¹⁴ Maiolica decoration therefore may display Islamic motifs that were indirectly transmitted to the ceramic medium through other Renaissance Italian decorative arts.



3C Plate with a bird. Viterbo, first half of the fifteenth century. Tin-glazed earthenware, Diam: 28.3 cm (11 1/8 in.). Viterbo, private collection. The similarity of the decoration on this plate to the Getty jug suggests that this bird, leaf, and berry design was popular in the early fifteenth century. It is also possible that both objects were produced in the same workshop. The acorn above the wing on the plate helps identify the similar but harder-to-distinguish element in the same position on the jug; its foliate motif depicts oak leaves.

Notes

1. The form of this jug corresponds to Francovich's category A.7.1 (Francovich 1982, 128), which, he speculates, marks a transition from an earlier shape with a higher foot and wider neck that was diffuse throughout Tuscany—with variants in Umbria, Lazio, and Emilia-Romagna, Liguria, the Veneto—and a later, broader one found more specifically in the area of the Maremma in southern Tuscany; apparently A.7.1 is also common to the Maremma area, especially the Nicchia district.
2. See Ballardini 1933, 1: 13–14; for a helpful schema see Ballardini 1938, 2: 10. Based on classifications of ancient pottery, Ballardini's categories are organized according to the wares' decorative motifs. Although scholars have become increasingly aware of the importance of such factors as object shape as well as clay body and glaze composition in grouping maiolica wares, Ballardini's classification remains helpful in establishing a basic chronology of maiolica decoration. More recently, Galeazzo Cora established nineteen major categories of early Italian



3D Unknown fourteenth-century artist. *Saint Guido Pours Out Water for Himself and Transforms Water into Wine for His Guest Gebeardo, Archbishop of Ravenna* (detail), 1316–20. Pomposa, Italy, Church of Santa Maria. Maiolica jugs like the Getty example were functional objects to be used at the dinner table.



3E Unknown artist. *Niche of the Sacred Oils* (detail). Spilimbergo, Italy, Spilimbergo cathedral, Cappella Maggiore. Photo: Elio and Stefano Ciol, Casarsa PN. As can be seen in this fresco, the Getty's maiolica jug could have had an ecclesiastical function.

maiolica that vary only slightly from Ballardini's schema (Cora 1973, 1: 33). One must remember, however, that while useful, the conventionalized terms employed by Ballardini and others can prove misleading, especially when used to identify the subjects of decorative motifs. Anna Moore Valeri (1984, 490-91, no. 62) has pointed out, for example, that the "Persian palmette" bears no resemblance to a palmette and that in the Near East the "peacock-feather" motif originally had no connection with peacocks, symbolizing instead the rising sun.

3. See Cora 1973, 2: figs. 6c, 8a-b, 11, 13a, 31a-d, 32, 33, 310a-c, 313a-d, 318b; Francovich 1982, 28, 30-33, 36-37, 53, 95 passim.
4. See Cora 1973, 2: figs. 8a-b, 44c, 51a, 64b, 65a-c, 69a, 69c-d, 70a-c, 71a-c, 137a, 138a, 309a-c.
5. Mazza 1983, 61, 92, 94, 114, 133, 137, 144 passim.
6. Ravanelli Guidotti 1998, 89-90, 113-15, nos. 7, 14.
7. Mallet 1998, 10, 210, no. 4; see, for example, Mazza 1983, 114, no. 146.
8. One knows of works decorated with typical relief-blue leaves, dots, and animals painted in a thin copper green glaze, as on this jug, instead of the much more common thick cobalt pigment (Giacomotti 1974, 10-11, fig. 28). Cora (1973, 2: pl. 21a) reproduces an early fifteenth-century Florentine fragment displaying similarly shaped and outlined leaves, also painted in copper green.
9. According to Cora's classification of early Florentine ceramics, *zaffera a rilievo* (his group V) dates from ca. 1410-50 and *zaffera diluita* (diluted or thin-blue) (his group VI) dates from ca. 1410-80 (Cora 1973, 1: 73-83).
10. Valeri 1984, 477-78.
11. Mallet 1998, 210.
12. Compare, for example, a mid-fifteenth-century archaic jug decorated with leaves in copper green pigment from Viterbo (Galeazzi and Valentini 1975, 108-9) and a Tuscan jug with similar decoration but in *zaffera diluita* (Bojani, Ravanelli Guidotti, and Fanfani 1985, no. 706). For a similar jug with a "pecking bird" but painted in relief cobalt blue, see Cora 1973, 2: pls. 64b, 65a-c.
13. For examples of Islamic animal motifs, see Kühnel 1971, figs. 51, 84, 88, 90; Kühnel 1925, pl. 99. For bird motifs in Hispano-Moresque works see González Martí 1944-52, 1: figs. 150, 153, 183, 192, 277, 280, 356, 459, 494-96, 538, 612, 631, 640, 648-52, 700; 2: 472-78, figs. 556-63, 668, 670, 678-80, 689-91.
14. First discussed in Wallis 1900, ix-xxx; most recently examined in Spallanzani 1978, 100-102; Valeri 1984, 477-500.

Relief-Blue Jar with Harpies and Birds

Probably the workshop of Piero di Mazzeo (Maseo, Mazeo) (b. 1377)

Florence or possibly Siena

ca. 1420–40

Tin-glazed earthenware

H: 31.1 cm (12¼ in.)

Diam (at lip): 14.3 cm (5⅝ in.)

W (max.): 29.8 cm (11¾ in.)

85.DE.56

MARKS AND INSCRIPTIONS

On each side, a ladder surmounted by a cross; below each handle a *P*, possibly intertwined with a backward *C*.

CONDITION

Previously broken and repaired; some overpainting, particularly around the lip and neck on the left of the side with birds and on the right-hand bird; approximately three-quarters of glaze on the top rim has worn off.

PROVENANCE

Wilhelm von Bode, Berlin, by 1898, sold to K. Glogowski; Kurt Glogowski, Berlin (sold, Sotheby's, London, June 8, 1932, lot 58, to A. Lederer); August Lederer (d. 1936), Vienna; by inheritance to his widow, Serena Lederer, 1936; Serena Lederer, Vienna; looted from Serena Lederer's collection by the Nazis, 1938; stored in Nazi depot in Vienna at Bartensteingasse, 8 (it appears as no. 182 on inventory list); restituted by the Austrian government to her son, Erich Lederer, 1947; Erich Lederer (1896–1985), Geneva; by in-

heritance to his widow, Elisabeth Lederer, 1985; Elisabeth Lederer, Geneva; sold to the J. Paul Getty Museum, 1985.

EXHIBITIONS

Ausstellung von Kunstwerken des Mittelalters und der Renaissance aus Berliner Privatbesitz, Kunstgeschichtliche Gesellschaft, Berlin, May 20–July 3, 1898.

BIBLIOGRAPHY

Bode 1898, 206; Berlin 1899, pl. 48, fig. 2; Wallis 1903, 9, fig. 7; Bode 1911, pl. 14; Chompret 1949, 2: fig. 648; Conti 1969, 47, fig. 11; Conti 1971B, 22; Cora 1973, 1: 76; 2: pls. 61–62, 63C; Conti 1980, pls. 45–46; Valeri 1984, fig. 4B; *GettyMusJ* 14 (1986): 251, no. 211; Hess 1988A, no. 5; Conti et al. 1991, 17, 265, fig. 3, no. 151; *Summary Catalogue* 2001, no. 343.

THIS LARGE TWO-HANDLED JAR (or *orciuolo biansato*) is of an exceptionally bold and unusual shape. Indeed, its wide cylindrical body, tall neck, high foot, and ribbed, outward-jutting handles comprise a singular form, not encountered in other examples. The center of each side displays a short ladder surmounted by a cross framed on one side by two birds, sometimes identified as peacocks,¹ and on the other side by two human-faced birds, or Harpies. The surface is further decorated with leaves and dots (often called *bacche*, “berries”). This decoration is painted in an exceptionally thick, cobalt blue impasto² outlined in and scattered with touches of manganese purple on a pinkish white ground. Vertical patterns in manganese purple of double dashes between three parallel stripes border each side of the jar's body. The interior is tin glazed.

The leaf decoration on this jar—alternately known as *pastoser Blau*, *zaffera a rilievo*, relief-blue, or oak-leaf decoration—is one of the first decorative typologies to be recognized and discussed as a coherent group. In 1898 both Federigo Argnani and Wilhelm von Bode first grouped them together and described their painted decoration as raised from the surface of the ceramic,³ and five years later, Henry Wallis identified the motif as oak



4A Alternate view.





48 Alternate view.



4C Lorenzo Monaco (Italian, 1370/75?-1425/30?). *The Madonna and Child with Six Saints* (detail). Florence, Fondazione Horne. From Federico Zeri, *Giorno per giorno nella pittura* (Turin, 1988). Courtesy Allemandi & Co. The lavish fabric covering the floor in this scene has a decoration—paired animals on a winding foliate ground—similar to that on the Getty jar. In particular, the addorsed birds recall the Harpies on the Getty example, who turn their heads to look back toward one another.

4D Domenico Ghirlandaio (Italian, 1448/49–1494). *The Last Supper* (detail), late fifteenth century. Florence, Chiesa di Ognissanti. Photo: Scala/Art Resource, New York. Simple fabrics, such as this so-called “towel from Perugia” serving as table linen, also featured patterns of paired animals. Here the animals are fantastic creatures, like the Getty jar’s Harpies.

leaves.⁴ Others, however, have described the painted decoration as grape, walnut, turkey oak, or ivy leaves. According to one scholar, this type of ornamentation was adapted in Florence from Hispano-Moresque ceramic decoration of vines and feathered leaves, which, when painted with the Florentine thick blue impasto, became simplified to resemble oak leaves.⁵ The Hispano-Moresque basin in the Museum’s collection (no. 2), for example, displays this type of Spanish ceramic decoration, especially prevalent in Valencia. Recent scholarship, however, favors connecting this leaf decoration with earlier textile patterns, architectural motifs, and illuminated manuscript border embellishment rather than with Hispano-Moresque sources.⁶ Arguably the most convincing line of reasoning traces this Tuscan leaf pattern on early maiolica to local silk (fig. 4C) and linen (fig. 4D) damasks that were, in turn, influenced by Islamic fabrics, such as those of the Turkish Mamluks.⁷

The marks below each handle—a *P*, possibly intertwined with a backward *C*—may indicate the Florentine workshop of Piero di Mazzeo and company, active at the





4E Jug. Late fourteenth-early fifteenth century. Tin-glazed earthenware, H: 23.5 cm (9¼ in.). Siena, private collection.

time the jar was made. From 1395, di Mazzeo worked as a ceramist in his hometown of Bacchereto before moving to nearby Florence, where he became head of an important workshop in 1422 together with two partners and a group of craftsmen, many of whom also came from the town.⁸ Bacchereto appears to have been an active pottery center from the fourteenth century, claiming more than forty active potters by the fifteenth century.⁹ One potter, Antonio di Branca, was a native of Viterbo and is known to have worked in di Mazzeo's workshop from roughly 1427 to 1429.¹⁰ Di Branca's presence in di Mazzeo's workshop may explain the unusual presence of a fantastic beast with human head—more common on works from centers such as Orvieto and Viterbo—on this jar of Tuscan origin.¹¹

The Harpy was a monster said to torment misers and was commonly used during the Renaissance as a symbol of avarice. It is uncertain whether the Harpies here are invested with this meaning. They might have served as admonitory emblems referring to the generosity of the hospital for which this drug jar was made. Harpies also decorate a Florentine drug jar formerly in the Wilhelm von Bode collection, Berlin,¹² and another in the Musée du Louvre, Paris.¹³ The unusually close resemblance of a Harpy on a jug in a Siense private collection (fig. 4E) to the Harpies on the Getty jar—with elongated heads, prominent upper lip, and eyes made of a dot within a single curving line—suggests that the same painter was responsible for the decoration of both objects. The association of the Getty's relief-blue vessel with this green-painted jug, an early typology, confirms the early date of the Getty piece.

Further examples of closed vessels displaying symmetrically placed striped birds, possibly peacocks, are in the Museo Nazionale, Palazzo del Bargello, Florence, and in the Museo Internazionale delle Ceramiche, Donazione Cora, Faenza.¹⁴

A short ladder surmounted by a cross is the emblem of the hospital of Santa Maria della Scala in Siena, where this jar would have served as a drug container in the hospital's pharmacy. Its emblem refers to the hospital's location in front of the steps (*scala*) of the city's cathedral. Santa Maria della Scala was primarily a founding

hospital.¹⁵ Established around the tenth century, the hospital became increasingly important and was described in the sixteenth century as “the most beautiful in the world.”¹⁶ On May 17, 1316, the Florentine town council authorized the opening of a branch in the Tuscan capital on what was to be called *via della Scala*. The Florentine branch became prominent, maintaining almost complete autonomy until 1535, when it was combined with the Florentine Ospedale degli Innocenti.¹⁷ Since apparently all Tuscan branches of the Santa Maria della Scala hospital used the cross-and-ladder emblem, one cannot be certain for which branch the present jar was produced. Maiolica products displaying the emblem include mid-fifteenth-century two-handled drug jars¹⁸ and mid-sixteenth-century dishes.¹⁹

Notes

1. Bojani, Ravanelli Guidotti, and Fanfani 1985, 1: nos. 181, 222, 225, 707.
2. The liquid pigment includes a large proportion of lead.
3. Argnani 1898; Bode 1898, 206–17.
4. Wallis 1903, xx. Both Bode (1898) and Wallis (1903) published the present jar.
5. Hausmann 1972, 96.
6. Valeri 1984, 490–93; Valeri 1996, 128–32; Wardwell 1976–77, 177–226.
7. Wardwell 1976–77, especially 186–87.
8. Roncaglia 1992, 16–17.
9. Roncaglia 1992, 17.
10. Cora 1973, 1: 76; Roncaglia 1992, 16.
11. See, for example, Soler et al. 1992, nos. 92, 94, 107, 113, 116, 118, 122–24; Mazza 1983, nos. 81, 182, 193, 205.
12. Wallis 1903, 22, fig. 20; Chompert 1949, 2: fig. 635; Bode 1911, 14 right; sale cat., Sotheby’s 1965, lot 19.
13. Inv. OA 3982; Giacomotti 1974, 12–13, no. 30.
14. Cora 1973, 2: fig. 68; Conti 1971A, no. 509; Bojani, Ravanelli Guidotti, and Fanfani 1985, 276, no. 707.
15. Park 1985, 104, no. 60.
16. Bellucci and Torriti 1991, 46; this source also discusses medical arrangements at the hospital (44–50).
17. Cora 1973, 1: 76.
18. Cora 1973, 2: figs. 91, 92c.
19. See Ballardini 1933, 1: nos. 64–67; Rackham 1940, 1: nos. 642–43.

Relief-Blue Jar with a Fish

Tuscany, probably Florence

ca. 1420–40

Tin-glazed earthenware

H: 16.5 cm (6½ in.)

Diam (at lip): 9.7 cm (3¹³/₁₆ in.)

W (max.): 12.2 cm (4¹³/₁₆ in.)

85.DE.57

MARKS AND INSCRIPTIONS

None.

CONDITION

Minor chips and overpainting on the rim.

PROVENANCE

Luigi Grassi, Florence, sold to A. Lederer, August Lederer (d. 1936), Vienna; by inheritance to his widow, Serena Lederer, 1936; Serena Lederer (d. 1943), Vienna; looted from Serena Lederer's collection by the Nazis, 1938; stored in Nazi depot in Vienna at Bartensteingasse, 8 (it appears as no. 183 on inventory list); restituted by the Austrian government to her son, Erich Lederer, 1947; Erich Lederer (1896–1985), Geneva; by inheritance to his widow, Elisabeth Lederer, 1985; Elisabeth Lederer, Geneva; sold to the J. Paul Getty Museum, 1985.

EXHIBITIONS

None.

BIBLIOGRAPHY

Rothenstein 1944, 205, pl. C; Cora 1973, 1: 78, 2: fig. 83c; Conti 1980, no. 48; *GettyMusJ* 14 (1986): 251, no. 213; Hess 1988A, no. 6; Conti et al. 1991, 258, no. 94; *Summary Catalogue* 2001, no. 344.

THIS ESSENTIALLY CYLINDRICAL VESSEL, though slightly wider at the base, is characteristic of the *albarello* form, a container shape that was used to store drugs and other materials (fig. 5B). The surface is painted with a vertically placed fish surrounded by leaves and dots (or “berries”) in thick cobalt blue pigment (*zaffera a rilievo*) outlined in manganese purple on a pinkish white ground. The background is scattered with manganese dots and curved lines that echo the dot shapes. Down one side and around the rim, wavy manganese lines are punctuated by blue dots. The interior is tin glazed. The vessel's small size suggests that it must be a *quartuccio*, or quarter measure.

Although commonly thought to be of Hispano-Moresque derivation, this fish motif appears to be derived instead from Italian archaic maiolica prototypes that may in turn have been based directly on Islamic models.¹ A drug jar in a private Florentine collection that displays a horizontally placed fish may be one of the few maiolica objects with this motif that directly relate to Hispano-Moresque or Near Eastern types.² This fish motif in the more common vertical position is found on other early Florentine jars, although of the two-handled form, also with oak-leaf and berry embellishment.³

Although the fish—both as a vertical and horizontal decorative element—is rather common, the small *albarello* shape of this piece is not. Of the 173 relief-blue

ceramics identified as Tuscan published in an extensive compendium of this typology (excluding four groups of fragments), 126 are two-handled jars (*orciuoli*), 35 are jugs (*boccali*), 6 are plates, 2 are wet-drug jars (*utelli*), 1 is a bucket, and only 3 are cylindrical jars (*albarelli*), the present example being much the smallest of the group.⁴ Two examples of small cylindrical jars identified as from Faenza and a larger example from Viterbo are also listed, but all three of these display surface decoration significantly different from that on the present jar.⁵ Whether this was a shape not considered practical or, conversely, whether objects of this shape were used extensively—thus suffering frequent damage or destruction—is not known.

Notes

1. Valeri 1984, 478, 480, 481 n. 24.
2. Cora 1973, 2: fig. 82; Valeri 1984, 480 n. 24, 494 n. 85.
3. For other examples see Cora 1973, 2: figs. 83a–b, 84a–c, pl. 85; Bojani 1990, 170, pl. 1; Cole 1977, 84–85, 100–101, nos. 40, 51. For examples on archaic maiolica, see Cora 1973, 2: pls. 14a, 16a, 17a, 20.
4. Conti et al. 1991, 248–68.
5. Conti et al. 1991, 269, 291.





5A Alternate view.



58 Carlo Crivelli (Italian, 1430/35?–before 1495). *The Annunciation with Saint Emidius* (detail), 1486. Oil on canvas, transferred from wood, 207 x 146.7 cm (81½ x 57¼ in.). London, National Gallery, inv. NG 739. On a shelf above the Virgin's bed are a number of useful household items, including a covered *albarelo*.

Green-Painted Dish with an Interlace Pattern

Florence area or Montelupo

Fifteenth century

Tin-glazed earthenware

H: 4.4 cm (1 3/4 in.)

Diam: 25.3 cm (9 15/16 in.)

84.DE.94

MARKS AND INSCRIPTIONS

None.

CONDITION

A break with areas of overpainting from rim to rim across the center of the dish and on the rim; a glaze fault and a few glaze chips around the rim.

PROVENANCE

Alfred Pringsheim, Munich, by 1913; looted from Pringsheim's collection by the Nazis during Kristallnacht, November 9, 1938; stored in an annex of the Bayerisches Nationalmuseum, Munich; ordered exported to London by the German State in 1938 for sale at auction in exchange for allow-

ing Pringsheim and his wife to emigrate to Switzerland (sold, Sotheby's, London, July 19, 1939, lot 201, to E. L. Paget [according to sale cat. notation]); E. L. Paget, London; A. Kauffman, London; [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

Falke 1914–23, 1: 4, fig. 4; 3: pl. 154, no. 236 (1); Cora 1973, 2: no. 50d, pl. 50; *GettyMusJ* 13 (1985): 239, no. 152; Hess 1988A, 20–22, no. 4; *Summary Catalogue* 2001, no. 345.

THIS MODEST DISH is in the form of a basin, or *bacino*, with a flat bottom and rather vertical sides. In spite of its simple form, the piece displays sophisticated geometric and vegetal decoration in green, ocher, and pale brownish purple. The radiating sections of scalelike ornamentation around the rim, slanting “shuttle” pattern alternating with wavy lines around the deep well border, and curvilinear pattern in the well all complement the object's simple shape. Moreover, this dish is one of the rare undoubtedly functional pieces that have survived in good condition. Although unembellished, the reverse shows traces of lead and tin glazes.

The type of decoration found on this basin marks an important development in maiolica embellishment. In the second quarter of the fifteenth century, new designs drawn from a variety of media (such as textiles, architectural decoration, manuscript illumination, and ceramics), originating in centers outside the peninsula (such as Spain and the Near East), strongly influenced Italian maiolica painted motifs. Examples of this kind of embellishment include such diverse types of painted decoration as relief-blue, Italo-Moresque, Gothic-floral, peacock feather, Persian palmette, and *alla porcellana*.

This dish's well displays looped scrolls and leaf sprigs that emanate from a cruciform motif and gracefully feed into a band around the well, all reserved on a hatched ground. Arguably the piece most closely related

to this *bacino* is a Florentine basin from the first half of the fifteenth century in the Fitzwilliam Museum, Cambridge (fig. 6C).¹ Although almost twice the size of the Getty piece, this basin displays very similar decoration, including the “shuttle” motif around the well wall and the “scale” pattern around the rim. This rim embellishment is plausibly described as a “bound laurel wreath” that would indicate the arrival of Renaissance features on this “archaic” maiolica of essentially nonfigurative, late medieval decoration.² On the Getty piece, however, the binding appears as straight lines rather than curved ones, making its rim less recognizable as a garland.

Similar decoration, particularly of the well and well border, is found on Tuscan maiolica fragments dating from the late fourteenth through the late fifteenth century that appear to be particularly common to Montelupo since a number of them have been found in excavations there, some near kiln sites. According to their archaeological context, the excavated examples are datable to the second half of the fifteenth century. It is possible that, since some of the Montelupo examples appear more loosely and freely rendered, they represent a slightly later phase of the type of decoration found on the Getty example.³ Fragments of a similar plate were also excavated from a site located between Siena and Montelupo (fig. 6D).⁴





6A Reverse.



6B Profile of dish.



6C Dish. Florence or Florence district, ca. 1420–50. Tin-glazed earthenware, h: 7 cm (2¾ in.); Diam: 43 cm (17 in.). Cambridge, Fitzwilliam Museum, inv. C.25–1932.



6D Plate called a *rinfrescoio* excavated at Semifonte, Comune di Barberino Valdelsa, Province of Florence, second half of the fifteenth century. Tin-glazed earthenware, h: 4.5 cm (1¾ in.); Diam: 24.5 cm (9¾ in.). Soprintendenza Archeologica della Toscana, material kept in the Museo Civico, Certaldo.

Notes

1. Bode 1911, 13; Rackham 1935, 1: no. 2164; Cora 1973, 2: no. 500; Poole 1995, 95–96, no. 153; Poole 1997, 18–19, no. 4.
2. Poole 1995, 96; Poole 1997, 18.
3. See Berti 1997, pls. 42, 47–49, 51–52, 54; Cora 1973, 2: figs. 24b, 28a; Rackham 1940, 1: 20, no. 76; 2: pl. 5.
4. Francovich 1982, 117, no. 47a, fig. 154.

Relief-Blue Jar with Rampant Lions

Tuscany, probably Florence

ca. 1425–50

Tin-glazed earthenware

H: 39.4 cm (15½ in.)

Diam (at lip): 19.3 cm (7⅝ in.)

W (max.): 40 cm (15¾ in.)

84.DE.97

MARKS AND INSCRIPTIONS

Below each handle, a six-pointed asterisk.

CONDITION

A crack runs from under one handle to the base; two small losses in the neck are filled and painted; small chips around the rim and along the handles.

PROVENANCE

Count Alessandro Contini-Bonacossi (d. 1956), Villa Vittoria, Florence, sold to N. Longari; [Nella Longari, Milan, sold to R. Zietz]; [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

Cora 1973, 1: 83, 457; 2, pl. 112; *GettyMusJ* 13 (1985): 240, no. 157; Hess 1988A, no. 7; Conti et al. 1991, 254, no. 59; *Masterpieces* 1997, 9, no. 2; *Summary Catalogue* 2001, no. 346.

THIS TWO-HANDLED drug jar is the largest known vessel of its kind. Its high-shouldered, ovoid body is embellished on each side with a rampant lion among dots (or “berries”) and branches of leaves in a thin blue impasto outlined in and surrounded by dashes and wavy lines in manganese purple. The short neck and strap handles are likewise painted with blue dots and manganese lines on a thin bluish white ground. The interior is glazed but much abraded.

This piece displays a painted asterisk below each handle, which may serve a purely ornamental function, since asterisks were a common decorative motif.¹ Because the areas below handles on jugs and jars are conventionally inscribed with maker’s marks, however, it is also possible that the asterisks on this work indicate a given workshop. Galeazzo Cora identified the six-pointed asterisk on this drug jar (fig. 7A) as the mark of the workshop of Giunta di Tugio di Giunta (ca. 1382–ca. 1450), one of the most important maiolica ceramists of his time in Florence.² However, the ascription of all jars marked with the asterisk to di Tugio is currently under question.³ On stylistic grounds, it has been proposed that the thirty-three relief-blue jars marked with asterisks of the total 162 attributed to the Florentine area may, in fact, be the work of at least seven different artists.⁴

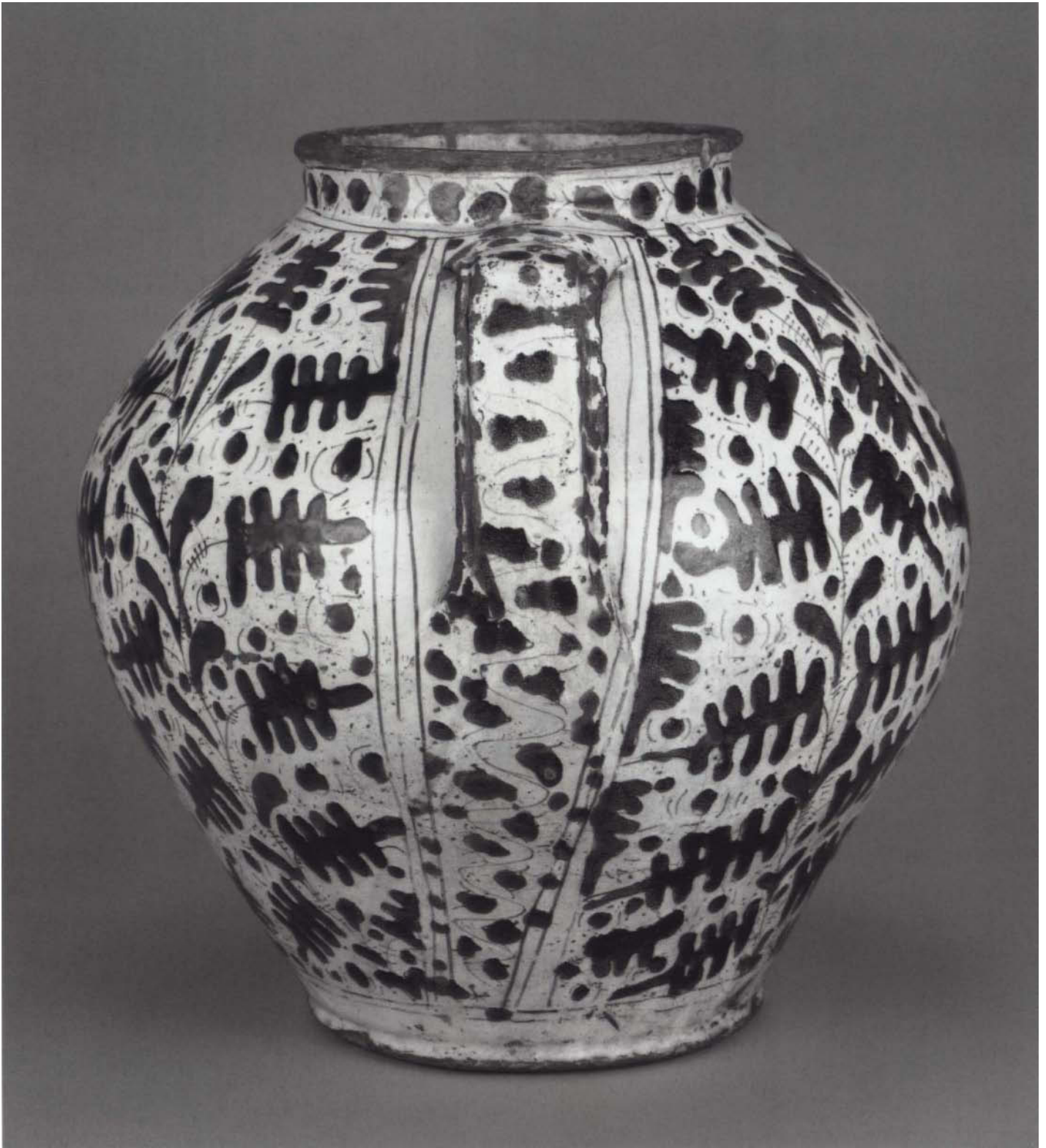
Lions frequently embellish *zaffera a rilievo*, or relief-blue ceramics (fig. 7D) and are particularly appropriate as a Florentine motif since they may refer to that city’s lion emblem, or *marzocco*. The lion, also a popular

image on wares from Valencian centers such as Paterna or Manises,⁵ is commonly thought to be of Hispano-Moresque origin. Recent scholarship also suggests that it may derive from Italian heraldry or archaic ceramics.⁶ The white, starlike disk on the lion’s chest, a design whose significance has yet to be explained, appears on Hispano-Moresque works (fig. 7E) and may have been transferred to Italian ceramics with the influx of Spanish wares in the fifteenth century.⁷ This design also appears on animals embellishing contemporary and earlier



7A Detail of maker’s mark below handle.





7B Alternate view.



7c Alternate view.



7D Bartholomew the Englishman. Detail from *The Proprietor*, translation by Friar Jean Corbichon. Paris, Bibliothèque Nationale, French ms. 218, fol. 111. In the center of the upper shelf behind the pharmacist is a drug jar, possibly of Hispano-Moresque or Florentine maiolica, decorated with a rampant lion similar to the one on the Getty example.



7E Round plate (reverse). Valencia (Manises), 1469–74? Tin-glazed earthenware, h: 7 cm (2¾ in.); Diam: 46.5 cm (18¼ in.). Paris, Musée de Cluny, inv. 1687.

fabrics, and these fabrics, possibly themselves influenced by Spanish or eastern Mediterranean prototypes, may have served as the source for the ceramic designs.⁸

Other Tuscan two-handled jars with leaves and rampant lions include those in the British Museum, London (inv. 1903, 5-15, 1);⁹ in the Kunstgewerbemuseum, Berlin (inv. 85, 621);¹⁰ in the Fitzwilliam Museum, Cambridge (inv. C76-1961, C77-1961);¹¹ in the Musée National de Céramique, Sèvres (inv. 5292);¹² in the Roche maiolica drug jar collection, Basel;¹³ in the collection of the princes of Liechtenstein, Vaduz (inv. 1267);¹⁴ formerly in the Otto Beit collection, London;¹⁵ formerly in the Damiron collection, Lyons;¹⁶ and in the Wadsworth Atheneum, Hartford (inv. 1917.433). The British Museum also has a large *albarello* with a rampant lion (inv. MLA 1898, 5-23, 1).¹⁷ The most similarly shaped large two-handled jar—with high shoulder accentuated by the handles—is also in the British Museum (inv. MLA 1902, 4-24, 1).¹⁸

Notes

1. For other examples, see Cora 1973, 2: fig. 142a–b.
2. Cora 1973, 1: 39 n. 12; 2: pl. 350 (M222–23); and for Cora's discussion of the artist, see Cora 1973, 1: 54–58, 272–75.
3. Alinari and Berti 1991, 52–56; Alinari and Berti (1991, 52) believe Cora's "constant preoccupation with finding links between archival information and specific ceramic objects even when the links appear weak" is problematic (see also Wilson 1996, 6–7, no. 1).
4. Alinari and Berti 1991, 54–55.
5. For examples, see González Martí 1944–1952, 1: figs. 290, 329, 641; 2: figs. 342, 644, 680–81, 699, 799, 801–4, 942; 3: figs. 551–54.
6. Valeri 1984, 478 n. 7.
7. See González Martí 1944–52, 1: figs. 276, 278–79, 282; 3: fig. 575.
8. See, for example, a thirteenth-century Sicilian altar frontal with embroidered leopards, parrots, and griffins in Santangelo 1959, pl. 4. As on numerous examples of textiles, moreover, the animals here are symmetrically displayed, much in the same way that animal motifs are painted facing one another or addorsed on oak-leaf jars; see also Valeri 1984, 480, figs. 4–6. For a discussion of the importance of textiles as transmitters of designs from the Islamic world to Italy, see Spallanzani 1978, 101–2.
9. See Wallis 1903, 23, fig. 21; Cora 1973, 2: fig. 81b; Wilson 1987A, no. 20.
10. Hausmann 1972, 94–96, no. 71.
11. Bellini and Conti 1964, 61.
12. Cora 1973, 2: fig. 79c; Chompret 1949, 2: 80, fig. 636; Giacomotti 1974, 12–13, no. 34.
13. Cora 1973, 2: fig. 80b.
14. Cora 1973, 2: fig. 81a; Bossert 1928–35, 6: 17; Hannover 1925, 1: 100, fig. 112; Wallis 1903, fig. 32.
15. Cora 1973, 2: fig. 81c; Rackham 1916, 76–77, no. 740.
16. Sale cat., Sotheby's 1938, 75, lot 73.
17. Cora 1973, 2: figs. 80a, 80c; Wilson 1987A, no. 23.
18. Bode 1911, 18; Cora 1973, 2, fig. 57c; Wilson 1987A, no. 21.

Relief-Blue Jar with Running Boars

Florence

ca. 1430

Tin-glazed earthenware

H: 25 cm (9⁷/₈ in.)

Diam (at lip): 12.5 cm (4¹⁵/₁₆ in.)

W (max.): 24.5 cm (9⁵/₈ in.)

84.DE.98

MARKS AND INSCRIPTIONS

On each strap handle, a copper green and

manganese purple crutch; below each handle, a six-pointed asterisk surrounded by dots.

CONDITION

A crack runs from the base to the top of one of the handles on one side; minor chips on the handles and in the glaze of the body.

PROVENANCE

According to Sir Thomas Ingilby, possibly acquired by Sir John Ingilby in Italy in 1743, though certainly at Ripley Castle for several generations; by inheritance to Sir Joslan Ingilby, Bt., Ripley Castle, Harrogate, North Yorkshire, England (offered for sale, Sotheby's, London, July 2, 1974, lot 261, withdrawn because of the owner's sudden death);

by inheritance to Sir Thomas Ingilby, Bt., Ripley Castle, Harrogate, North Yorkshire, England (sold, Sotheby's, London, April 14, 1981, lot 13, to R. Zietz); [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

Norman 1981; Cuadrado 1984, 127; *GettyMusJ* 13 (1985): 240, no. 158; Hess 1988A, no. 8; Conti et al. 1991, 255, fig. 71; Cohen and Hess 1993, 29; *Summary Catalogue* 2001, no. 347.

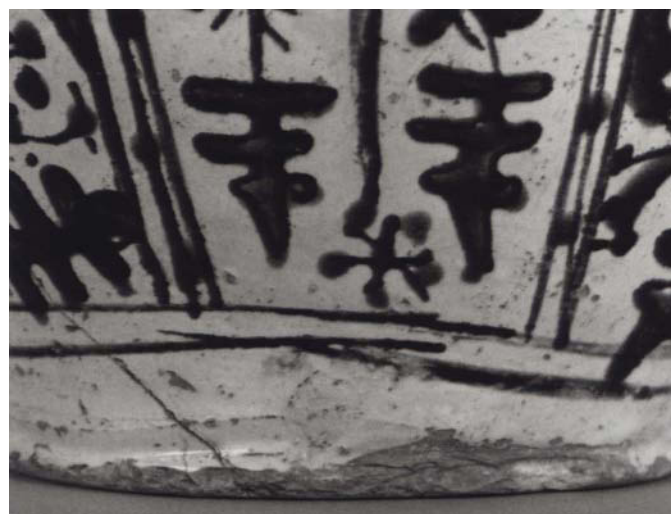
THE BODY OF THIS two-handled drug jar is covered with a yellowish white tin-glaze ground decorated with branches of leaves in cobalt blue pigment, framing on each side a running saddleback boar, also in blue. This jar is the only known relief-blue pot decorated with the boar motif. Blue dots (or "berries") and manganese purple lines further embellish the body, neck, and ribbed strap handles. The cobalt decoration is outlined in manganese purple. The interior is tin glazed.

A copper green and manganese purple crutch, emblem of the Florentine Santa Maria Nuova hospital, is painted on each of the two handles (fig. 8B). Under the direction of hospital manager Michele di Frosino da Panzano (elected 1413–d. 1443), it appears that a new pharmacy was ordered for Santa Maria Nuova. This renovation probably occurred around 1431 since in July of that year a ceramist was paid for new drug containers "per la nuova spezieria" (for the new pharmacy) and in November a cabinetmaker was paid for making the "l'armario nuovo della spezieria" (new cabinet for the pharmacy).¹ Although Giunta di Tugio has been associated with the asterisk mark (fig. 8A; see nos. 7, 9), records show that several ceramists, including Maso and Miniato di Domenico as well as Giunta, supplied the hospital with more than five hundred and one thousand drug jars, respectively, around 1430.²

In the early Middle Ages hospitals were simple hospices set up outside cities to offer food and lodging to

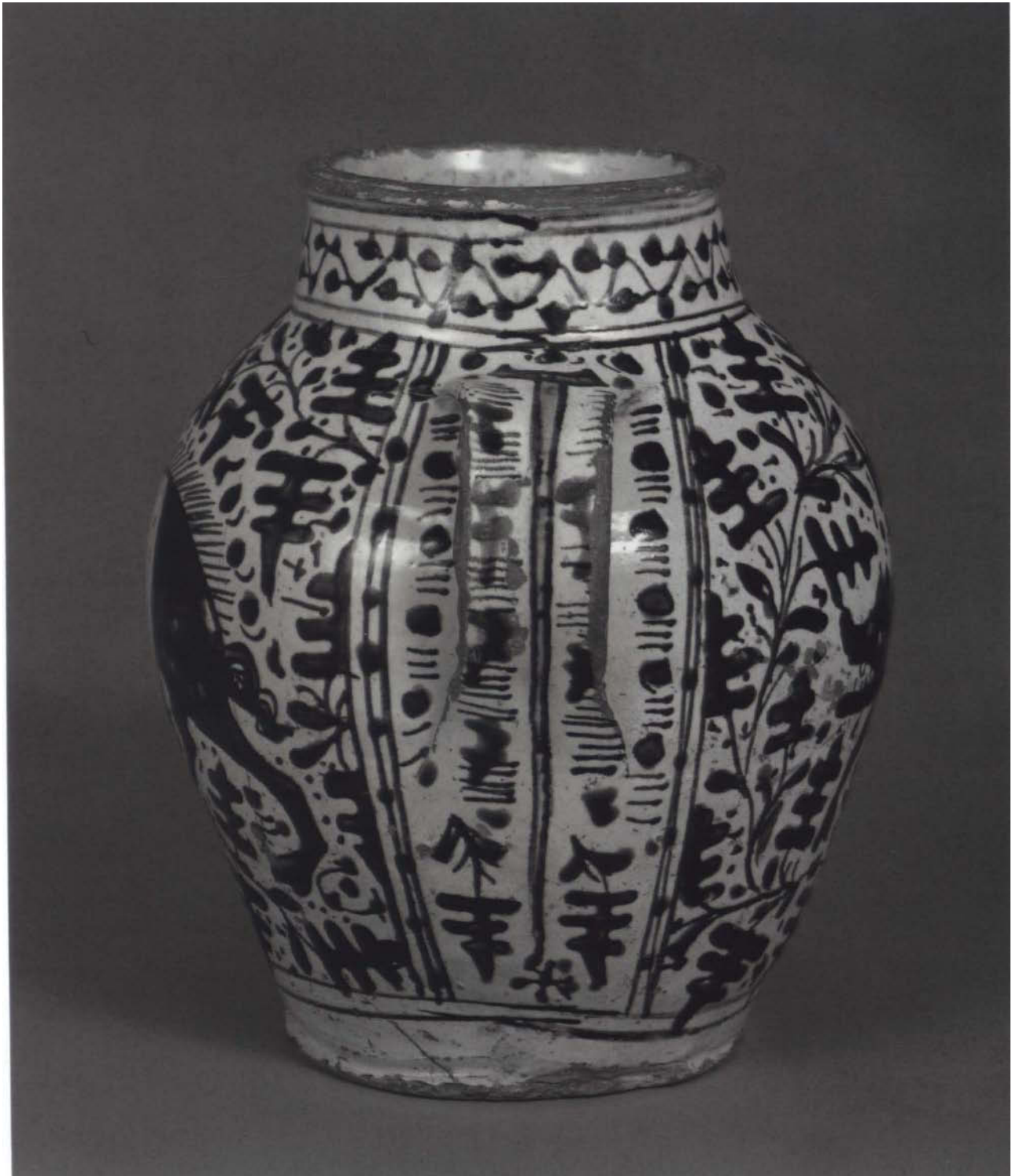
pilgrims and travelers. The Santa Maria Nuova hospital, by the mid-fourteenth century the largest in Florence, was the first hospital in that city dedicated primarily to caring for the sick. From documents such as the hospital's account books and Matteo Villani's *Cronica*, we know that Santa Maria Nuova supplied high-quality medical care to a wide cross section of Florence's population while concentrating on the needs of the poor.³

Also used as a motif on Spanish ceramics and in Italian manuscript illuminations,⁴ the saddleback boar might have been used to refer either to one of the



8A Detail of maker's mark below handle.





8B Alternate view.



8c Alternate view.

animal's many symbolic qualities—as one of the four heraldic beasts of the hunt, it represents speed and ferocity—or to a scene from Greco-Roman mythology.⁵ One finds similar boars on maiolica jugs, plates, and ceramic fragments;⁶ this animal can be seen as a heraldic emblem on a Florentine jug of the third quarter of the fifteenth century,⁷ as well as on an early sixteenth-century maiolica plate from Gubbio in the Victoria and Albert Museum, London (inv. 1725-1855);⁸ neither coat of arms has been identified.

Including the Getty Museum's piece, approximately twenty drug jars with the Santa Maria Nuova crutch emblem are known. They include one decorated with eagles in the State Hermitage Museum, Saint Petersburg (H: 18.5 cm, inv. F-3118);⁹ two—one with birds, the other with fish—in the Musée du Louvre, Paris (H: 19 cm, inv. OA 6304; H: 19 cm, inv. OA 6305);¹⁰ another with fish in the Toledo Museum of Art (H: 30.8 cm);¹¹ a drug jar with rampant dogs in the National Gallery of Victoria, Melbourne (H: 31 cm, inv. 3649.3);¹² another with running dogs in the Fitzwilliam Museum, Cambridge (H: 20 cm);¹³ two—one with rabbits, the other with fleurs-de-lis—in the Victoria and Albert Museum, London (H: 21 cm, inv. 389-1889; H: 21 cm, inv. C.2063-1910);¹⁴ another with fleurs-de-lis in the Cleveland Museum of Art;¹⁵ a third with fleurs-de-lis in the Museo Nazionale di Capodimonte, Naples;¹⁶ one with geometric decoration in the Österreichisches Museum für angewandte Kunst, Vienna (H: 20.5 cm);¹⁷ one with cranes in the Lehman collection, Metropolitan Museum of Art, New York (H: 31.5 cm);¹⁸ one with leaf decoration in the Museum of Fine Arts, Boston (H: 20.5 cm, inv. 23.268); one with Saint Bernardino monograms in the Museo Nazionale delle Ceramiche, Faenza (H: 18.5 cm, inv. 21054/c);¹⁹ one with crowns formerly in the collection of the princes of Liechtenstein, Vaduz (inv. 1269);²⁰ another with crowns cited as in a private collection, Milan, and probably the same as that from the Guido Rossi collection, Milan, that was offered for sale in 1998 (H: 19.3 cm);²¹ one with profile portraits of a bearded man wearing a pointed cap and a woman wearing a plumed hat in the Cleveland Museum of Art (H: 20.3 cm, inv. 43.54);²² and one with curly-haired figures in profile formerly in

the Volpi collection, Florence.²³ Cora also mentions a drug jar from this same Santa Maria Nuova group, also formerly in the Volpi collection.²⁴ From the published dimensions of these jars, they fall into two groups according to size: fifteen jars measure between 18.5 and 22.2 cm, and three jars measure between 30.8 and 31.5 cm.

Two other drug jars with the crutch emblem of the Santa Maria Nuova hospital but of slightly different shape and later date and with simplified leaf decoration were formerly in the Elie Volpi collection, Florence, one of which was later sold at auction in Paris.²⁵ Maiolica jugs and jars bearing the same crutch emblem were also produced for the Santa Maria Nuova hospital in the sixteenth and seventeenth centuries.²⁶

Notes

1. Cora 1973, 1: 56.
2. Cora 1973, 1: 54–61; see also Wilson 1996, 6–7, no. 1. Lacking more precise information, Alinari and Berti (1991, 54) attribute the present jar to their “painter C,” who would also be responsible for the jar with Saint Bernardino monograms in the Museo Internazionale delle Ceramiche, Cora donation, Faenza, inv. 21054/c.
3. Park 1985, 102–3, 106.
4. For ceramic examples, see González Martí 1944–52, 2: fig. 673; 3: fig. 575; for late medieval manuscript illuminations see, for example, the version of the *Tucuinum sanitatis* in the Bibliothèque Municipale, Rouen, s.v. “ghiande” (Cogliati Arano 1979, 59, pl. XV).
5. The Calydonian boar hunt, for example, was a popular subject for narrative scenes [see Liverani 1960, fig. 26]; a plate from Deruta of ca. 1530 also displays a wild-boar hunt (with saddleback boar), allegorically interpreted as one of Hercules’ labors (Conti 1984, no. 24).
6. See Cora 1973, 2: figs. 37, 166c, 188c, 196b; Ravanelli Guidotti 1990, 56–57, no. 22; Fuchs 1993, 177, no. 64.
7. Lepke 1913, lot 80.
8. Rackham 1940, 1: no. 656; 2: pl. 103.
9. Kube 1976, no. 1; Bode 1911, 19; Conti et al. 1991, 251, fig. 32.
10. Giacomotti 1974, nos. 31–32; Conti et al. 1991, 252, 257, figs. 43, 86.
11. Sale cat., Christie’s 1936, lot 2; Cora 1973, 2: fig. 84a; Conti et al. 1991, 257, fig. 87.
12. Sale cat., Christie’s 1936, lot 1; Legge in Brody et al. 1980, 14–15; Conti et al. 1991, 256, fig. 74.
13. Poole 1995, 96–99, no. 154; Poole 1997, 20–21, no. 5.
14. Rackham 1940, 1: nos. 38–39; 2: pl. 9; Conti et al. 1991, 257, 259, figs. 83, 106.
15. Cora 1973, 2: fig. 88a; Conti et al. 1991, 260, fig. 111.
16. Cora 1973, 2: fig. 89a; Conti et al. 1991, 260, fig. 109.
17. Bode 1911, 18, pl. 19; Wallis 1903, 8; Lepke 1913, lot 23; Conti et al. 1991, 261, fig. 122.
18. Falke 1914–23, 1: no. 4, pl. 3; Rasmussen 1989, 10: 4–5, no. 2; Conti et al. 1991, 252, fig. 41.
19. Bojani, Ravanelli Guidotti, and Fanfani 1985, no. 425; Cora 1973, 2: pl. 95; Conti et al. 1991, 260, fig. 116.
20. Cora 1973, 2: fig. 90c; Bode 1911, 14 center; Conti et al. 1991, 260, fig. 115.
21. Cora 1973, 1: 78; Trinity 1998, 8–9, no. 2.
22. Cora 1973, 2: fig. 55a–b; Pillsbury 1971, no. 93; Conti et al. 1991, 258, fig. 95.
23. Cora 1973, 2: fig. 55c; Conti et al. 1991, 258, fig. 96.
24. Cora 1973, 1: 80, 2: pl. 107a; Conti et al. 1991, 261, fig. 121.
25. The pair appeared for sale at Jandolo and Tavazzi, Rome, April 25–May 3, 1910, lots 261–62; lot 262 from the previous sale was then sold at Hôtel Drouot, December 15, 1976, lot 23; Conti et al. 1991, 256, fig. 77.
26. Berti 1999, 37–54; Cora and Fanfani 1982, no. 2; Bojani, Ravanelli Guidotti, and Fanfani 1985, no. 577.

Relief-Blue Jar with Dots

Tuscany, probably Florence

ca. 1430–50

Tin-glazed earthenware

H: 16.5 cm (6½ in.)

Diam (at lip): 10.5 cm (4¼ in.)

W (max.): 17.8 cm (7 in.)

85.DE.58

MARKS AND INSCRIPTIONS

Below each handle, a six-pointed asterisk surrounded by dots.

CONDITION

Two chips in the rim; chips along the handles; a number of blind cracks in the body.

PROVENANCE

Palazzo Davanzati, Florence (fig. 9D); Stefano Bardini, Florence; Elie Volpi, Florence¹ (sold, Jandolo and Tavazzi, Rome, April 25–May 3, 1910, lot 777, to Count H.-A. Harrach [information supplied by auction house]); Count Hans-Albrecht Harrach (d. 1963), Rome (1900–1914), Munich (1923–43), and Niederarnbach, South Germany (sold, Lempertz, Cologne, May 6, 1953, lot 414); Dr. Robert Bak, New York (sold, Sotheby's, London, December 7, 1965, lot 15, to E. Lederer); Erich Lederer (1896–1985), Geneva;

by inheritance to Lederer's widow, Elisabeth Lederer, 1985; sold to the J. Paul Getty Museum, 1985.

EXHIBITIONS

None.

BIBLIOGRAPHY

Cora 1973, 1: 80; 2: fig. 107b; *GettyMus* 14 (1986): 251, no. 212; Hess 1988A, no. 9; Conti et al. 1991, fig. 17; *Summary Catalogue* 2001, no. 348.



9A Alternate view.

THIS TWO-HANDLED VESSEL displays on each side four horizontal zones delineated by manganese purple lines. These zones display wavy manganese purple lines and a double row of cobalt blue dots (or “berries”) set into the curves on a ground of small manganese dots. The interior is lead glazed. The area below each strap handle bears a six-pointed asterisk mark surrounded by dots, attributed to the Florentine workshop of Giunta di Tugio (see nos. 7–8).² However, there is some question as to whether the more than thirty jars marked with various forms of asterisk all belong to di Tugio or even to a single other potter. An attempt has been made to stylistically link works by the same hand as that responsible for decorating this jar. According to this grouping, a so-called painter E would have decorated the Getty jar and the small example with an upright hare in the Victoria and Albert Museum, London (fig. 9C).³

Roughly a dozen examples of relief-blue jugs and two-handled jars display similar repetitive, almost geometric decoration (including patterns of tabs, dots, dashes, and wedge shapes), rather than the more common leaf embellishment.⁴ The arrangement of rows of repeating fingerlike cogs (called a *goccioloni* for “big drops” of pigment) on several of these more abstractly decorated pots has been associated with the vair motif deriving from heraldry.⁵ How these more simplified patterns relate to the more common relief-blue leaves has yet to be fully considered.





9B Alternate view.

Notes

1. There were strong connections among Palazzo Davanzati, Stefano Bardini, and Elie Volpi around the turn of the twentieth century. In the late 1860s Bardini was the most important antique dealer in Italy. With the financial difficulties caused by changes in the economy and in inheritance laws after Unification in 1861, many noble Italian families chose to sell parts of their collections to have money on hand. Bardini took advantage of this situation, having access, as he did, to the palaces and villas of many important Florentine families such as the Strozzi, Torrigiani, and Capponi. Bardini's clients included Wilhelm Bode, Oscar Hainauer, and Albert Figdor. Elie Volpi was hired by Bardini during this period to restore and copy works of art. Working for Bardini was excellent training for Volpi's future career as antique dealer in Florence, an activity that caused Volpi to fall out of Bardini's favor. As a dealer, Volpi's clients included J. Pierpont Morgan, Sr., Enrico Caruso, Joseph Widener, William Randolph Hearst, Isabella Stewart Gardner, and the Metropolitan Museum of Art in New York. After buying the Palazzo Davanzati in 1904, Volpi restored it and made it a private museum dedicated to the Florentine house of the Middle Ages and Renaissance. Interest in the Palazzo Davanzati helped promote an active and profitable market for Volpi, especially in the United States in the first decades of the twentieth century. After changes in the public's taste and scandals involving the production of fakes, Volpi sold Palazzo Davanzati in 1926. The structure fell into disuse before reopening in 1956 as the present Museo Statale della Casa Fiorentina Antica (see Ferrazza 1994). The Machiavellian world of today's art market is not new: a 1923 cable sent from the Paris office of Duveen Brothers (another very prominent art dealership at the time) to their office in New York states, "*Bardini going to Volpi's in March. We must be careful . . . get friendly with Volpi*" (Duveen 1876–1981, box 260, folder 18).
2. For more on this mark, see Cora 1973, 1: 39 n. 2; 2: pl. 350 (M225); see also no. 8 above.
3. Inv. 1124-1904; Rackham 1940, 1: no. 41, pl. 7; 2: 11; Conti et al. 1991, 256, no. 81.
4. For examples, see Cora 1973, 2: figs. 99c, 101c, 102a–c, 103a, 103c, 104a–b, 106, 107a, 107c; sale cat., Semenzato, Florence, November 11, 1987, lot 290; Conti et al. 1991, 250, 261, nos. 20–26, 119–23.
5. Anna Moore Valeri (1984, 486–87) has suggested that the so-called *goccioloni* pattern on Florentine *zaffera* wares may derive from the medieval vair, or squirrel pelt, which commonly served to line cloaks and appears as a motif on furriers' coats of arms.



9c Relief-blue jar with rampant hare. Florence area, first half of the fifteenth century. Tin-glazed earthenware. London, Victoria and Albert Museum, inv. 1124-1904.



9d Display cabinet in Palazzo Davanzati, late nineteenth century. Edizioni Brogi, no. 21916. The Getty jar is second from the right on the middle shelf.

Jar with Foliate Decoration

Montelupo

Mid-fifteenth century

Tin-glazed earthenware

H: 18.6 cm (7⁵/₁₆ in.)

Diam (at lip): 10.5 cm (4¹/₈ in.)

W (max.): 11.8 cm (4⁵/₈ in.)

84.DE.100

MARKS AND INSCRIPTIONS

None.

CONDITION

Chips on the rim; minor crack through the body with overpainting.

PROVENANCE

Sold, Sotheby's, London, November 22, 1983, lot 194, to R. Zietz; [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

GettyMusJ 13 (1985): 239, no. 153; Hess 1988A, no. 11; *Summary Catalogue* 2001, no. 349.

THIS CYLINDRICAL JAR, or *albarello*, with waisted neck and tapering foot, is divided into horizontal zones by light yellowish green bands outlined in grayish blue. The wide zone around the body displays a series of stylized flowers enclosed in circles and surrounded by foliate scrolls. This area is bordered below by incised flat leaves—sometimes called *foglie di gelso*, or mulberry leaves¹—in alternating manganese and cobalt intermingled with thin, curved ones. Blue foliate scrolls interspersed with parallel lines ornament the shoulder, and additional foliate scrolls run around the neck.²

The incised flat-leaf motif in the lower section is derived from Hispano-Moresque designs that spread to Italy (fig. 10B),³ becoming popular in Tuscany.⁴ In particular, Montelupo potters imitated various types of Hispano-Moresque decoration, including metallic luster and the so-called parsley leaf (*foglia di prezzemolo*) pattern.⁵ Similar versions of the uncommon rosette motif also appear on Hispano-Moresque works (fig. 10C), and the Italian designs may be derived from, or at least have been influenced by, that source.⁶ It is equally likely, however, that such a generalized motif was developed independently in Italy.

Comparable decoration is found on ceramic fragments excavated at kiln sites in the town of Montelupo (fig. 10D). These fragments display not only very similar floral medallions, foliate scrolls, and Hispano-Moresque-inspired incised leaves, but also the same limited palette of blackish blue, pale green, and dark brown manganese.⁷ Most of these works can be dated to the first decades of



10A Alternate view.

the second half of the fifteenth century, although the rather archaic quality of this jar's decoration suggests that it was executed shortly before mid-century.

For essentially functional maiolica objects such as this drug jar, efficiency of production was a prime concern. Apparently painted in haste, this work affords





10B *Albarelo*. Valencia (Manises), third quarter of the fifteenth century. Tin-glazed earthenware, h: 39.5 cm (15½ in.). London, Victoria and Albert Museum, inv. 53-1907.

one the opportunity to view the artist's hand in its painted decoration. For the green stripes the artist dipped the brush once into pigment, placed the color-laden brush on the body, and as the jar was turned, the color became depleted, leaving a much lighter green where the end of the stripe meets the beginning. In addition, the artist painted the rosette motifs without considering the size of the piece, so that the last rosette was forced to fit into the remaining space and as a result appears more oval than round.

Notes

1. Conti 1980, pl. 70.
2. For other examples of this scroll motif, derived from the Chinese "classic scroll," see no. 11 below, especially note 3.
3. Examples are found in Frothingham 1951, figs. 85, 87.
4. See, for example, Rackham 1940, 2: nos. 67, pl. 11; 80, pl. 13.
5. Berti 1997, 303-30.
6. See Frothingham 1951, figs. 70-72.
7. Berti 1997, 245-301 passim, especially nos. 92, 95-96, 98, 119-21, 168, Berti 1999, fig. 45.



10C Deep dish. Valencia, ca. 1450. Tin-glazed earthenware, Diam: 39.5 cm (15½ in.). New York, Hispanic Society of America, inv. E555.



10D Fragments of a jug. Montelupo, 1460-70. Tin-glazed earthenware, h: 23.5 cm (9¼ in.). Restored from fragments found in excavation at Palazzo Podestare, Montelupo. Montelupo, Museo Archeologico e della Ceramica.

Jar with a Kufic Pattern

Montelupo

Mid-fifteenth century

Tin-glazed earthenware

H: 18.1 cm (7 1/8 in.)

Diam (at lip): 9.5 cm (3 3/4 in.)

W (max.): 13 cm (5 1/8 in.)

84.DE.96

MARKS AND INSCRIPTIONS

On the underside of the unglazed bottom, marks were scratched after firing.

CONDITION

Hairline crack opposite handle runs from lip down neck and then forks; minor chips at lip, handle, and base.

PROVENANCE

Dr. Joseph Chompret, Paris (sold, Hôtel Drouot, Paris, December 15, 1976, lot 19, to R. Zietz);

[Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

GettyMusJ 13 (1985): 240, no. 156; Hess 1988A, no. 10; *Summary Catalogue 2001*, no. 350.

THIS JAR'S CYLINDRICAL BODY, wide mouth, indented collar, and slight foot are characteristic of the most common *albarello* shape in the fifteenth century. The small handle, however, is an unusual addition. There are only three other examples of such a handle, and they are all found on jars belonging to the same set as the Getty piece.¹ Too small to grip well, this handle may have been used to tie together a group of jars that could then be suspended for storage. It is perhaps more credible that a pharmacist would have used this handle to grab the jar from a crowded shelf.²

The blue decoration is divided into horizontal bands following the object's shape: scrolls around the neck; a scroll and stylized leaf design around the shoulder and on the handle;³ a wavy line with stylized leaves around the curved section above the unglazed foot; and hatched fields and knotwork within angular, discontinuous lines around the body. The interior is tin glazed. It appears that this jar was made in the Tuscan town of Montelupo since excavated fragments from kiln sites in that town match not only the scroll patterns around this vessel's neck but also its peculiar Kufic decoration.⁴

This rather stylized Kufic script pattern on Spanish jars and dishes has been identified as the Arabic inscription signifying the wish of good health, *alafia*.⁵ It is possible that the angular line decoration—which appears in identical form on all jars from this group—was meant to copy this kind of inscription, a common blessing in Arabic and one that would be particularly appropriate for a jar meant to hold medication (fig. 11C).

Certainly, Kufic calligraphy was known throughout Spain and Italy thanks to the spread of small and easily

transportable goods—such as textiles,⁶ leather- and metalwork, as well as ceramics (fig. 11D)—decorated with the script. Especially in Tuscany, Kufic designs had a strong influence, and there are Kufic inscriptions in paintings by important Tuscan artists from the late thirteenth to the late fifteenth century, such as Duccio, Fra Angelico, Gentile da Fabriano (fig. 11E), Filippo Lippi, and Domenico Ghirlandaio.⁷ The illegibility of the jar's inscription, however, suggests that either a fanciful Kufi-like pattern was copied on all of the jars so inscribed or else that the painter, misunderstanding Arabic orthography, copied his own corrupted version of the blessing as a simpler, chiefly ornamental pattern.⁸

One finds an interesting mixture of Near and Far Eastern influences on this small jar. The scroll design around its neck and shoulder can also be found on Islamic works,⁹ although it may originally have been derived from a Far Eastern source. The knotwork on the jar's body, commonly found on pots and tiles from Málaga and Manises, can also be traced to Moorish and Near Eastern sources.¹⁰

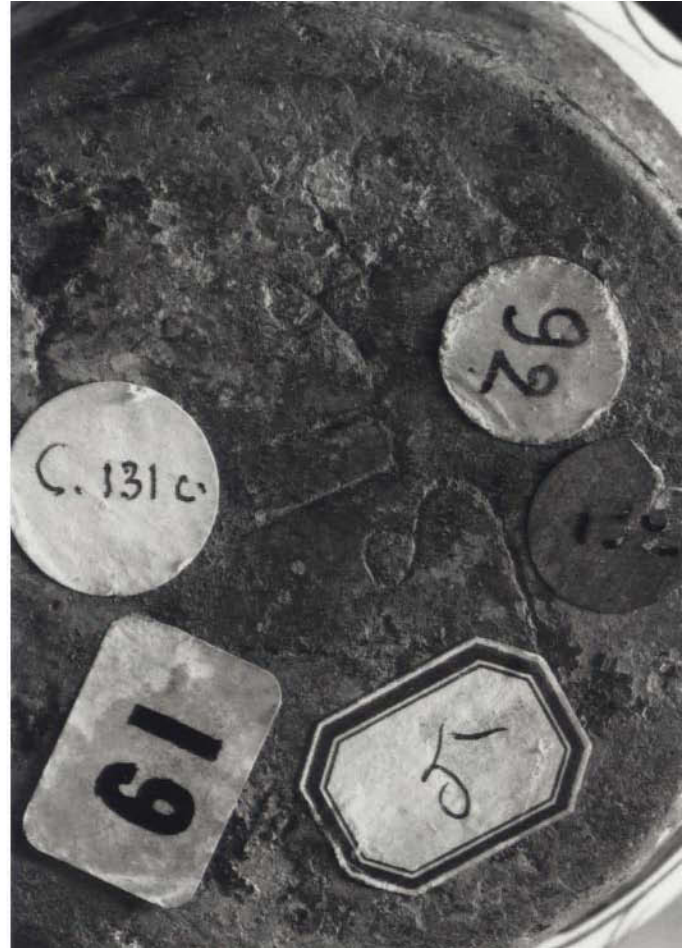
Because of the large quantity of Hispano-Moresque ceramics arriving in Italy by the fourteenth and fifteenth centuries, Spanish rather than eastern Mediterranean products were largely responsible for the spread of Islamic decoration to that country. However, the Islamic-inspired ornamentation on the vessel under discussion may have been influenced less by patterns on Spanish jars than by the blue decoration on a type of early fifteenth-century tile from Manises.¹¹

The marks on the underside may indicate the volume, weight, or price of the container (fig. 11B).





11A Alternate view.



11B Detail of underside.

Gauging the volume of storage jars, particularly drug jars, probably served to facilitate the sale or proper distribution of the jars' contents. The jars whose dimensions are published fall into general groups according to size: roughly one quarter of the jars measure between 17 and 18.5 cm high, slightly more than half of the jars measure between 21 and 25 cm high, and three measure between 27.5 and 33.5 cm high. Rather than simple height measurements, however, it is the relative volume or capacity of jars that appears to be most significant. One scholar has shown that the volume of jars belonging to a verifiable set relate to one another proportionally. In addition, it seems that these measurements of capacity

must have been regulated and identifiable in some way and that they followed different measuring systems depending on the place of production and use.¹²

In addition to this jar, there are twenty-four other known *albarelli* of similar form and related Kufic decoration.¹³ These include examples in the Victoria and Albert Museum (inv. 1143-1904, 1147-1904, 1150-1904, and 372-1889);¹⁴ Museo Internazionale delle Ceramiche, Faenza (inv. 21100/C, 21058/C, and 24886);¹⁵ Kunstgewerbemuseum, Berlin (inv. 14, 63);¹⁶ Musée National de Céramique, Sèvres (inv. 22667);¹⁷ formerly Ducrot collection, Paris;¹⁸ Museo Nazionale, Palazzo del Bargello, Florence (inv. 13795); private collection, Florence;¹⁹



11C Unknown artist. *An Apothecary's Shop* (detail) from *Avicenna's Canon*, ca. 1440. Tempera on vellum. Bologna, Biblioteca Universitaria, Ms. 2197, fol. 492A, 38B. Maiolica *albarelli* decorated with Kufic script fill the shelves of this shop as the pharmacist prepares a drug using a mortar and pestle.



11D Jar. Probably Manises, ca. 1400. Tin-glazed earthenware, H: 31 cm (12 1/8 in.). Madrid, Instituto de Valencia de Don Juan.

Museo Nazionale di Capodimonte, Naples (inv. 46);²⁰ Hoffmann-La Roche collection, Basel (inv. 244);²¹ National Museum of Stockholm;²² formerly Spanò collection, Messina;²³ early pharmacy of the Minorite brothers at San Romano Valdarno, near Pisa;²⁴ and an example presently on the art market.²⁵ Two of the twenty-five jars are adorned on the front with a coat of arms within a wreath—identified as belonging to either the Marzalogli or Buffoni families of Bologna—and, one can assume, originate from a pharmacy belonging to the patron family.²⁶



FIG 1. Gentile da Fabriano (Italian, 1370–1427). *Madonna and Child* (detail), ca. 1424–25. Tempera on panel, 91.4 x 62.9 cm (36 x 24 1/4 in.). New Haven, Connecticut, Yale University Art Gallery, University Purchase from James Jackson Jarves.

Notes

1. One is in the Victoria and Albert Museum, London (Rackham 1940, 1: no. 52; 2: pl. 12; Wallis 1904, fig. 23); a second is in the collection of the Fitzwilliam Museum, Cambridge (Poole 1995, 108–10, no. 164); and a third was formerly in the della Gherardesca collection, Bolgheri (sold, Finarte, Milan, November 21–22, 1963, lot 141, pl. 75). This third example is the closest to the Getty jar regarding shape, scale, and decoration. Other single handles are found on a few jars, but their longer form, extending down the body of the vessel, suggests they served for gripping with the hand rather than for suspension.
2. Suggested by John Mallet in May 2001.
3. The scrollwork around the neck and above the shoulder is nearly identical to, and apparently derived from, the Chinese “classic scroll” motif used as border decoration primarily on porcelain from the Yuan (1271–1368) and Ming (1368–1644) dynasties. See, for example, Krahl 1986,

- 2: nos. 571, 581, 583, 586, 593, 595. For another example on Italian maiolica, see Carswell 1985, 150, no. 90.
4. Kufi is an angular, early Islamic style of the handwritten alphabet. This script was used to record the Qur’an and for inscriptions on tombstones, coins, and buildings. Berti 1997, 256–63, especially nos. 92, 94–96; Berti 1999, 126, fig. 43.
5. Ray 2000, 46–47, 56, 66–68, nos. 94, 96, 122, 134–39; Rackham 1940, 1: 13–14, no. 50; 2: no. 50 in pl. 10.
6. Islamic fabrics, desired for their rich decoration, were imported into Italy in large quantities in the fifteenth century and likely served as a primary source for ceramic embellishment, including Kufic patterns (Lightbown 1980, 449–55).
7. For a discussion of this phenomenon, see Soulier 1924, 347–58.
8. I would like to thank Tarek Naga for his help in interpreting these inscriptions. For more information on this subject, see Contadini 1999, esp. 5–9.
9. See, for example, a blue, black, and white *albarello* of the first half of the fifteenth century from Damascus in the Musée des Arts Décoratifs, Paris (Spallanzani 1978, pl. 1). Although this work was likely produced for the Florentine market, aside from the shield with fleur-de-lis, its painted motifs derive from eastern Mediterranean products.
10. Caiger-Smith 1973, 59. For examples of this knotwork design on Islamic metalwork, see Baer 1983, fig. 180. For this pattern on Hispano-Moresque ceramics, see González Martí 1944–52, 2: 355–74 passim, especially figs. 472–73; Caiger-Smith 1973, fig. 10.
11. Hausmann 1972, 99; for further examples see González Martí 1944–52, 3: pl. 4, figs. 90–94, 142, 174.
12. Montagut 1990, 41–45.
13. Berti 1999, 127–28, 238–39, pls. 11–15.
14. Rackham 1940, 1: nos. 51–52, 68, 70; 2: pls. 12–13.
15. Two from the Cora collection (Bojani, Ravanelli Guidotti, and Fanfani 1985, nos. 436–37) and one from the Fanfani collection (Ravanelli Guidotti 1990, 22–25, no. 7).
16. Hausmann 1972, no. 76.
17. Giacomotti 1974, no. 54.
18. Ballardini 1934, pl. 3, nos. 5–6; Chompret 1949, 2: nos. 655–56; sale cat., Sotheby’s, London, April 23, 1974, lot 38, from the collection of Thomas Harris, London; sale cat., Semenzato, Florence, November 11, 1987, lot 319.
19. Conti 1971A, no. 339; Cora 1973, 2: no. 132b.
20. Museo e Gallerie Nazionali di Capodimonte 1958, 23, no. 46.
21. Mez-Mangold 1990, 99 top; Thomann 1962, pl. 8; Castiglioni 1922, pl. 8c; Mariaux 1995, 74, 166, no. 12.
22. Dahlbäck-Lutteman 1981, 48, fig. 6.
23. Ravanelli Guidotti 1990, 24, fig. 7n.
24. Pedrazzini 1934, 147.
25. Gardelli 1999, no. 146.
26. Rackham 1940, 1: no. 70; 2: pl. 13; Gardelli 1999, no. 146.

Armorial Jar

Deruta

ca. 1460–90

Tin-glazed earthenware

H: 22.2 cm (8¾ in.)

Diam (at rim): 11.4 cm (4½ in.)

W (max.): 23.4 cm (9⅓ in.)

84.DE.99

MARKS AND INSCRIPTIONS

On one side, *AMA.DIO*.

CONDITION

Glaze chips on the handles, body, and rim; loose glaze on the lower left of the shield side near the base due to soluble-salt damage; a hairline crack in the neck on reverse.

PROVENANCE

Alfred Pringsheim, Munich, by 1913; looted from Pringsheim's collection by the Nazis during Kristallnacht, November 9, 1938; stored in an annex of the Bayerisches Nationalmuseum, Munich; ordered exported to London by the German state in 1938 for sale at auction in exchange for allowing Pringsheim and his wife to emigrate to Switzerland [sold, Sotheby's, London, July 19, 1939, lot 3, to A. Spero [according to sale cat. notation]]; [Alfred Spero, London]; [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

Italian Renaissance Maiolica from the William A. Clark Collection, Los Angeles County Museum of Art, March 5–May 17, 1987.

BIBLIOGRAPHY

Falke 1914–23, 1: no. 11, pl. 8; Bellini and Conti 1964, 89, fig. A; *GettyMusJ* 13 (1985): 240, no. 159; Bojani 1988, 54–55, fig. 14; Fiocco and Gherardi 1988, 1: 54–55, fig. 14; Hess 1988A, no. 12; Donatone 1993A, pls. 46, 162d; Fiocco and Gherardi 1994A, 145, no. 6; Fiocco and Gherardi 1994, 145, no. 6; *Summary Catalogue* 2001, no. 351.

THIS VESSEL is of a gently waisted, cylindrical form with a tall, perpendicular rim and two rope-twist handles that terminate in deep indentations. The body is divided into decorative panels that display on one side a blue and ocher *testa di cavallo* (horse's head, so called because of its shape) shield against a light copper green half-circle below blue tendrils and dots. The colors that could be fired on maiolica in the fifteenth century were limited to shades of blue, green, ocher, and purple. It is therefore difficult to identify coats of arms that do not have specific distinguishing features. Although the horizontal stripes on this jar are painted in ocher and blue, these pigments may stand for any alternating light and dark colors, and thus this shield could belong to any one of a number of prominent contemporary families.¹ However, the distinctive *testa di cavallo* shield of azure a fesse or appears on a number of maiolica plates and drug jars from Deruta, where it is identified as the arms of the Baglioni of Perugia, a powerful family who periodically ruled Deruta, located a scant fifteen kilometers to the south.² Indeed, one early sixteenth-century Deruta plate displaying such a shield includes a banderole inscribed with the Baglioni name (fig. 12c).³

In addition, recent public construction and utility projects in Deruta have unearthed kiln discards that

indicate that this jar came from there. Given their nature as mistakes, these discards—which include examples of rope-twist handles (fig. 12D) and similar zigzag, tendril, dot, and splayed-lined motifs as on this vessel—could not have been brought into the area from elsewhere and must have been created at the site where they were found.⁴

On the other side of this jar, stylized leaves, tendrils, and dots frame the inscription *AMA.DIO* (love God).⁵ This proverb, which begins “Ama Dio e non fallire/fai del bene e lascia dire/lascia dir lasciar chi vuole/ama Dio di buon cuore” (Love God and do not fail/do good deeds and let it be said/let it be said by anyone/love God with a good heart), was widely known in sixteenth-century Italy. A diagonal dash pattern in blue ornaments the base, a triangular motif of splayed blue lines decorates the shoulder, and an ocher zigzag between blue stripes embellishes the rim. The interior is unglazed.

This work belongs to the second phase of the severe style, often referred to as the Gothic-floral family because central Italian ceramists drew not only on Islamic motifs but also on European Gothic ornament (in architecture and miniature illumination, for example) to decorate their works.⁶ Single figurative elements began to appear on objects of this early period, which flourished





12A Alternate view.



12B Alternate view.

from roughly 1460 to 1490.⁷ The form of this jar and its glaze color and decoration are also found on similar works attributed to central Italy and so attest to the “cross-pollination” among potteries—due to the movement of craftsmen as well as objects—and to the common vocabulary of ceramic form and decoration that extended throughout central Italy.⁸

Jars with similar rope-twist handles, splayed-line motifs around the shoulder, slanted lines around the neck and/or base, and panels of decoration on the front and back bordered by repetitive curved lines imitating a twisted rope include a jar in the Museo Internazionale delle Ceramiche (inv. 21097/c), the Minneapolis Museum of Art (inv. 43.21.2), and the Museo Nazionale, Palazzo del Bargello, Florence (inscribed *MARIA*; Diamondstein bequest 1984).



12C Dish with coat of arms of the Baglioni family. Deruta, ca. 1515–20. Tin-glazed earthenware, Diam: 40 cm (15 3/4 in.). Bequest of John Ringling, Collection of The John and Mable Ringling Museum of Art, the State Art Museum of Florida, inv. 7045. The beginning of the inscription reads “Long live the Baglioni family.”



12D Page of *Comunitatis Castris Diruta*, 1489. Deruta, Catasto del Comune, ASP, ASCP, Catasti II gruppo, 43, C.5r. The decorated initial on this page from local communal documents prominently features a jar made in Deruta with two rope-twist handles.

Notes

1. Such as the Fabbrini of Florence or Sanseverino of Salerno. Guido Donatone (1993A, pls. 46, 162d) proposes the latter in reference to this jar, suggesting that the Getty vessel was made in Naples.
2. The plates include one formerly in the Adda collection, Paris (Rackham 1959, no. 343, pl. 148b); another formerly in the Charles Damiron collection, Lyons (art market, London, late 1990s), a third plate sold at Christie's, London, July 2, 1990, lot 195; a fourth sold at Galerie Georges Petit, Paris, May 9–10, 1927, lot 27 (reprod. upside down in sale cat.); a fifth sold at Sotheby's, Florence, October 19, 1970, lot 51; and a sixth in the Lehman Collection, Metropolitan Museum of Art, New York (Rasmussen 1989, 36–37, 70–71, nos. 23, 40). Another plate in the Museo Regionale della Ceramica di Deruta exhibits the Baglioni shield impaled with another (Busti and Cocchi 1999, 243, no. 158). The two-handled jars include one from the Blumka collection, sold at Sotheby's, New York, January 9, 1996, lot 12; another in the Victoria and Albert Museum, London (Fiocco and Gherardi 1994, 153, no. 16); a third in the Lehman Collection, Metropolitan Museum of Art, New York (Rasmussen 1989, 36–37, no. 23); and a fourth in the Musée du Louvre, Paris (Giacomotti 1974, 28, no. 88).
3. John and Mable Ringling Museum of Art, Sarasota, Florida, inv. S.N. 7045 (Ladis 1989, 58–59, no. 10).
4. Busti and Cocchi 1987, 14–20, pl. 5c; Fiocco and Gherardi 1988, 5, no. 1: 259–50, nos. 152–53; Fiocco and Gherardi 1994, 144–45, nos. 5–7; Bojani 1992, fig. 32.
5. Carmen Ravanelli Guidotti (1985B, 95, no. 69) discusses Luci Lenzi's analysis (1982, 22ff) of the original oral proverb or prayer on which this inscription is based.
6. Liverani 1960, 22.
7. Ballardini 1975, 53.
8. Documentary sources describe the movement of craftsmen as well as their products, which was probably determined as much by economic factors as by the quest for new talent and novel styles. Although these sources date from the late fifteenth and sixteenth centuries, they do not exclude the possibility of earlier exchanges (see, for example, Ballardini 1922A, 144–47).

Jug with Bust Medallion

Deruta or Montelupo

ca. 1460–90

Tin-glazed earthenware

H: 34.6 cm (13⁵/₈ in.)

Diam (at rim): 9.8 cm (3⁷/₈ in.)

W (max.): 33 cm (13 in.)

84.DE.101

MARKS AND INSCRIPTIONS

None.

CONDITION

Touched-in glaze chips on the left side of the bust near the foliate scrolls; filling and repainting at the top and bottom of the spout; repainting around the

incised circles on the left side and on the area of hair below the chin; some extensive repainting of the blue leaf decoration on the left side near the top. The jug underwent thermoluminescence analysis in 1987, returning a result that the material is consistent with the expected age of the object (i.e., that the material was last fired between 390 and 600 years ago). Neutron activation analysis has determined that this jug was produced with clay originating in the lower mid-Arno Valley, showing the closest similarities to examples from Deruta and Montelupo.

PROVENANCE

Ancestors of the Savile family, Rufford Abbey, Nottingham, active in collecting since the late seventeenth century; by inheritance to John Savile Lumley-Savile, second Lord Savile (d. 1931), Rufford Abbey, Nottingham; by inheritance to George Halifax Lumley-Savile (b. 1919), third Lord

Savile, Rufford Abbey, Nottingham (sold, Knight, Frank, and Rutley in association with Christie's, on Rufford Abbey premises, October 11–20, 1938, lot 879); [Alfred Spero, London] (sold, Sotheby's, London, December 4, 1956, lot 24); Robert Strauss, England (sold, Christie's, London, June 21, 1976, lot 7); [Rainer Zietz, Ltd., London; sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

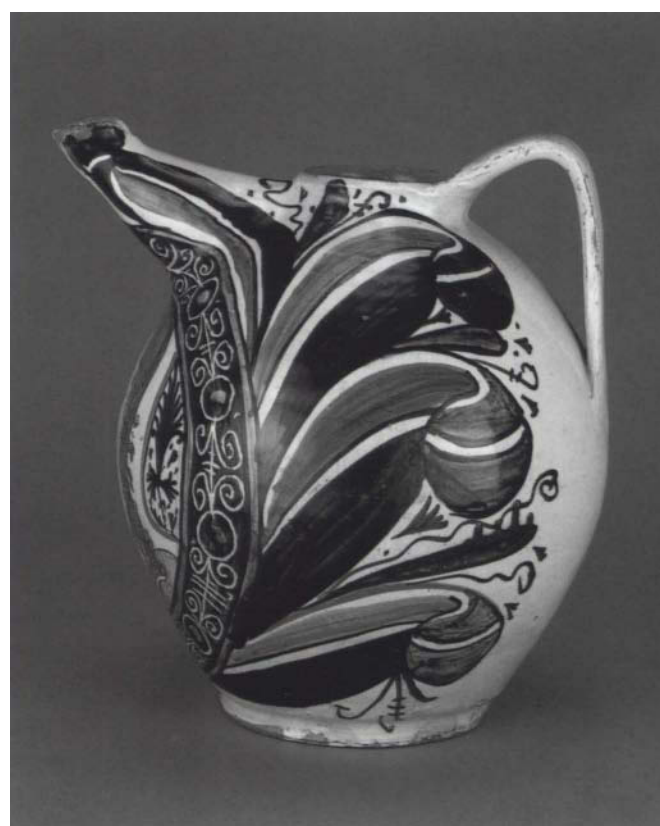
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Christie's Review 1976, 394; Morley-Fletcher and McIlroy 1984, 26, fig. 3; *GettyMusJ* 13 (1985): 239, no. 154; Hess 1988A, no. 13; Fiocco and Gherardi 1994, 154, no. 18; Fiocco and Gherardi 2000, 15–16 and fig. 2; *Summary Catalogue* 2001, 352.

THIS LARGE OVIFORM JUG has a wide strap handle, small mouth and neck, and long spout projecting almost horizontally from the upper body. Given its rudimentary and robust form, this jug might have been used for the transport or serving of wine or water.

Based on its characteristic decoration, this piece can be identified as an early example of the so-called Gothic-floral family dating from roughly 1460 to 1490.¹ The area below the spout is decorated with a bust in blue and olive green reserved against a background of stylized, feathered leaves, all enclosed in a circular band of copper green dots and heavily applied manganese pigment incised with scrolls linking circles. Wide, scrolling leaves (*a cartoccio*) in dark and light blue, manganese purple, and green surround the circular band. The handle and rear third of this vessel are undecorated. The interior is lead glazed.

Although the subject's style of dress, with full sleeves and turned-back collar, is typical of mid-fifteenth-century masculine fashion, the long hair would suggest that the subject is a woman. Also ambiguous is whether the bust depicts a young or old subject. It is possible that, although awkward, the lines on the neck and face of this figure were not meant to indicate wrinkles but, rather, to shape and define the image. In the second half of the fifteenth century potters were just learning the necessary techniques to render the figural decoration



13A Alternate view.

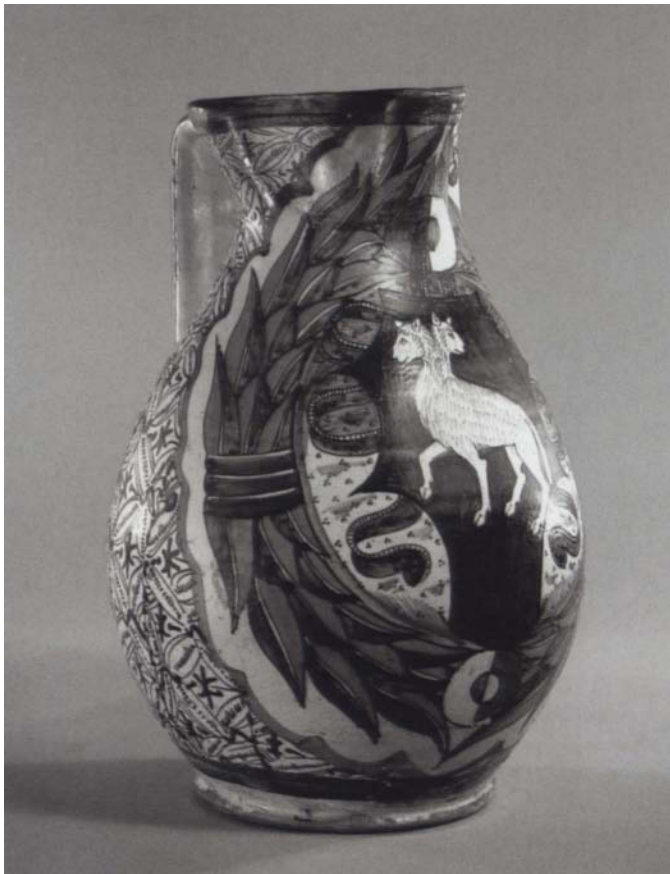




13B Jug, ca. 1480. Tin-glazed earthenware, h: 27 cm (10³/₈ in.).
Sèvres, Musée National de Céramique, inv. 21915. Photo:
© Réunion des Musées Nationaux.



13C Jug. Probably Deruta or Montelupo, second half of the fifteenth
century. Tin-glazed earthenware, h: 31 cm (12¹/₈ in.). Formerly
in the collection of Paul Damiron, Lyons (sold, Sotheby's,
London, November 22, 1983, lot 206). Photo: Courtesy of
Sotheby's.



13D Jug with degli Alessandri arms. Florence region, 1460–90. Tin-glazed
earthenware. Oxford, Ashmolean Museum.

then in fashion. Perhaps the jug's painter was beginning to develop his skills in rendering three-dimensional figures using metallic oxides on an unforgiving, two-dimensional, raw glaze ground.²

In spring 2001 this object underwent neutron activation analysis under the direction of scientist Michael Hughes, formerly of the British Museum, London. The analysis was carried out at the University of Missouri Research Reactor, and the data was compared against the British Museum database.³ The results of the analysis show that the clay of this jug originated from the lower mid-Arno Valley, most likely from either Deruta or Montelupo. To help determine attribution, stylistic comparisons were made between the jug and ceramics securely attributed to both centers.

The interesting yet somewhat frustrating results of these comparisons show that the jug displays compelling similarities to objects from both places. For example, important recent finds of kiln refuse at two sites in Deruta include examples with similar patterns of incised circles and scrolls in manganese.⁴ Other fragments display comparable wide, three-color leaves that curl under at the tips.⁵ Numerous examples of completed pots and plates with similar decoration—scrolling leaves, incised scrolls, busts framed in reserve, and feathered leaves in blue—are currently attributed to Deruta.⁶

However, of the two other jugs of this idiosyncratic shape that are known—one in the Musée National de Céramique, Sèvres (inv. 21915; fig. 13B),⁷ and another formerly in the Damiron collection, Lyons (fig. 13C)⁸—the former Damiron object is decorated with a central wreath on the front of the jug that is typical of pieces found in excavations of kiln sites at Montelupo.⁹ One jug, in particular, at the Ashmolean Museum, Oxford, and identified as from the Florence region, displays not only a very similar wreath to the former Damiron jug of this shape but also what appears to be the same coat of arms belonging to the Florentine degli Alessandri family (fig. 13D).¹⁰ In addition, several Montelupo pieces display scrolling Gothic leaves in manganese and blue, as well as some inscribed blue decoration, similar to those on the Getty example (fig. 13E).¹¹ For now, the attribution of this jug must include both Deruta and Montelupo.



13E Fragments of a plate. Montelupo, 1480–90. Tin-glazed earthenware. Montelupo, Musco Archeologico e della Ceramica.

Notes

1. Ballardini 1975, 53–55.
2. See, for example, the awkward rendering of a woman with prominent circles under her eyes, which was surely meant to depict a young and handsome figure on a Deruta plate in the Musée Adrien-Dubouché, Limoges (Giacomotti 1974, 181–82, no. 591).
3. See conclusion of the introduction for more information on neutron activation analysis as an analytical tool.
4. Bojani 1992, figs. 21–25.
5. Fiocco and Gherardi 1988, 1: pls. 5a, 6a; Bojani 1992, fig. 31.
6. See, for example, Fiocco and Gherardi 1994, nos. 5, 11–13, 19–26.
7. Duret-Robert 1973, 129–34, no. 2; Giacomotti 1974, no. 69.
8. Sale cat., Sotheby's, London, November 22, 1983, lot 206.
9. See Berti 1998, nos. 42–44, and related pieces not found in excavations: Berti 1998, nos. 140, 154; Berti 1999, nos. 69, 80, 105, 263.
10. Berti 1999, no. 263.
11. Berti 1997, nos. 79, 118–20; Berti 1999, nos. 23–27, 38–39, 45, 59; Berti 1998, nos. 91, 114–26; Berti 1999, nos. 23–27, 38–39.

Jar with the Profile of a Young Man

Deruta or Montelupo

ca. 1460–80

Tin-glazed earthenware

H: 22.9 cm (9 in.)

Diam (at lip): 11.2 cm (4⁷/₁₆ in.)

W (max.): 23.8 cm (9³/₈ in.)

84.DE.102

MARKS AND INSCRIPTIONS

Under the foot, marks inscribed after firing (fig. 14C).¹

CONDITION

Minor glaze chips on the handles and rim; some areas of glaze loss around the base that, because of their spacing and roughly oval shape, appear to be finger marks made when the ceramist gripped the piece to dip it upside down into glaze. (The oil from his fingers would have kept the glaze from adhering properly to the jar.) The object underwent thermoluminescence analysis in 1987, returning a result that the material is consistent with the expected age of the object (i.e., that the material was last fired between 400 and 610 years ago). Nuclear activation analysis has determined that this jug was produced with clay originating in the lower mid-Arno Valley, showing the closest similarities to examples from Deruta and Montelupo.

PROVENANCE

Sold, Christie's, London, October 3, 1983, lot 237 to R. Zietz; [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

GettyMusJ 13 (1985): 240, no. 160; Hess 1988A, no. 14; Donatone 1993A, pls. 47, 162 bottom left; *Summary Catalogue 2001*, no. 353.

THIS GENTLY WAISTED JAR with two ribbed handles is painted on one side with the profile bust of a young man in a feathered hat bordered by unusually slender scrolling foliage, and on the other with a geometric X pattern, flowers, and flat leaves placed vertically surrounded by dots. The decoration on both sides is painted in panels bordered by a vertical braid design. The jar's long and upwardly slanting neck—an uncommon feature—displays a distinctive pattern comprised of triangular sections of curved stripes interspersed with areas of thinner lines. The jar's embellishment is executed primarily in blue and ocher, although a light copper green colors the young man's pointed hat on one side, and curving and straight bands on the other. The interior is lead glazed.

As with the previous object, this jar underwent neutron activation analysis in spring 2001 under the direction of scientist Michael Hughes, formerly of the British Museum, London. The analysis was carried out at the University of Missouri Research Reactor, and the data was compared against the British Museum database.² The results of the analysis show that the clay of this jug originated from the lower mid-Arno Valley, most likely from either Deruta or Montelupo. In fact, the information about this piece compared so closely with that of no. 13 (inv. 84.DE.101) that the two objects can be attributed to the same center of production. Unfortunately the

attribution remains inconclusive, as does that of the preceding object. As before, to help determine attribution, stylistic comparisons were made between this two-handled jar and ceramics securely attributed to both centers.

Like no. 13, this jar displays similarities to objects from both places: for example, comparable profile busts appear on drug jars and plates attributed to both Deruta³ and Montelupo.⁴ The decorative motifs—such as the stiff leaves surrounded by dots, the X pattern formed by four small marks extending from the sides to the middle of a square, and the stylized twisted rope motif flanking the handles—appear on objects from Deruta (fig. 14D), most significantly on fragments found in excavations of local kiln sites.⁵ However, comparable elements—such as the profile bust with hat, geometric motifs, stripe decoration in triangular shapes, rosettes, curved lines resembling a twisted rope, and fields of dots—also show up on Montelupo examples, many of which originate, as well, from kiln sites (fig. 14E).⁶ For now, the attribution of this jar must include both Deruta and Montelupo.

The depiction of the young man in contemporary dress corresponds to comparable depictions on jars datable to the last decades of the fifteenth century. These include an *albarello* from Pesaro of ca. 1480–90 in the Victoria and Albert Museum, London (inv. 364-1889);⁷





14A Alternate view.



14B Alternate view.



14C Underside.

another *albarello* of ca. 1470–1500 in the British Museum, London (inv. MLA 1878, 12-30, 415);⁸ and a wet-dug jar dated to the end of the fifteenth century in the Musée des Arts Décoratifs, Lyons (from the Paul Gillet collection).⁹

Notes

1. See discussion of marks for no. 11 above.
2. See conclusion of the introduction for more information on neutron activation analysis as an analytical tool.
3. Fiocco and Gherardi 1994, 150, figs. 26–27.
4. Berti 1998, figs. 18, 70, 94, 118.
5. Busti and Cocchi 1987, pl. Va–b; Fiocco and Gherardi 1988: pl. VIa; Bojani 1992, fig. 32; Busti and Cocchi 1999, 140, no. 20.
6. Berti 1997, nos. 187, 243, 248; Berti 1998, figs. 9–10, 15, 18–19, 45–46, 49–52, 94, 118.
7. Rackham 1940, 1: no. 110; 2: pl. 20; Berardi 1984, 282, fig. 70.
8. Wilson 1987A, 36–37, no. 31 (attributed to central Italian regions of Emilia-Romagna, the Marches, or Umbria).
9. Giacomotti 1962, 33.



14D Basin with dragon and concentric geometric patterns. Deruta, ca. 1480–1500. Tin-glazed earthenware, Diam: 38.2 cm (15 in.). Washington, D.C., Corcoran Gallery of Art, William A. Clark Collection, inv. 26.315.



14E Fragments of a plate. Montelupo, 1480–95. Tin-glazed earthenware, Diam: 21.4 cm (8½ in.). Montelupo, Museo Archeologico e della Ceramica. Compare, in particular, the triangular areas of both vertical and horizontal lines around the rim with similar patterns between the lip and shoulder on the Getty jar.

Dish with a Peacock Feather Pattern

Probably Deruta

ca. 1470–1500

Tin-glazed earthenware

H: 6.3 cm (2 ½ in.)

Diam: 39 cm (15 ⅜ in.)

84.DE.103

MARKS AND INSCRIPTIONS

None.

CONDITION

Glaze chips at the center and rim; some repainting around cracks; six metal staples along a hairline crack in the underside.

PROVENANCE

Sir William Stirling-Maxwell (1818–1876), Bt., K.T., Keir (near Stirling), Scotland; by inheritance to Lt. Col. W. J. Stirling, Keir, Scotland (sold, Sotheby's, London, June 18, 1946, lot 79, to F. D. Lycett-Green [according to sale cat. notation]); F. D. Lycett-Green, Goudhurst, Kent (sold, Sotheby's, London, October 14, 1960, lot 24, with incorrect provenance, to R. Strauss); Robert Strauss, England (sold, Christie's, London, June 21,

1976, lot 14, to C. Humphris); [Cyril Humphris, London, sold to R. Zietz]; [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

Italian Renaissance Maiolica from the William A. Clark Collection. Los Angeles County Museum of Art, March 5–May 17, 1987.

BIBLIOGRAPHY

Rasmussen 1984, 71 n. 1 (attributed to "Faenza or more probably Tuscany"); *GettyMusJ* 13 (1985): 241, no. 162; Hess 1988A, no. 15; *Summary Catalogue* 2001, no. 354.

THIS IS AN UNUSUALLY SHAPED DISH with a small, slightly bossed center and wide, sloping sides. The potter pierced two holes in one edge before the first firing. It has been suggested that such holes served to hang plates for firing, thereby optimizing available kiln space. It seems more likely that such holes were used to suspend the object for display, although no evidence of either practice has been found.

Indeed, it is not known whether this piece was used at the dinner table or simply for show. In fourteenth- and fifteenth-century paintings, common vessels such as maiolica jugs occasionally appear on dinner tables or as flower vases, for example, but the more elaborate ware is entirely absent, and there is no proof that various depictions of display credenzas portray maiolica rather than metalwork. Moreover, the possibility that such maiolica ware might have been used for eating on special occasions cannot be ruled out. Since forks were still a novelty in the fifteenth century, maiolica would have been largely preserved from scratches caused by scraping utensils.

This rare plate is brilliantly decorated in dark and light blue, copper green, bright ocher, and manganese purple, with a star or flower medallion in the center surrounded by a bold, eight-pointed whorl of stiff, tapering leaves alternating with peacock feathers. This embellishment is filled in with small blue scrolls, foliage, and dots. The reverse displays a very unusual pattern of stars, scrolls, and foliate motifs in ocher, copper green, and

blue on a grayish white lead-glazed ground.¹ The clay body is of a pinkish buff color.

Very few such works—painted with purely ornamental motifs and without coats of arms, animals, profile busts, or pictorial scenes—have survived.² Plates, vases, jars, and jugs decorated in this manner were most often produced for daily use and thus were frequently broken or chipped. If this dish were used solely as a display piece, its function may explain its good state of preservation.

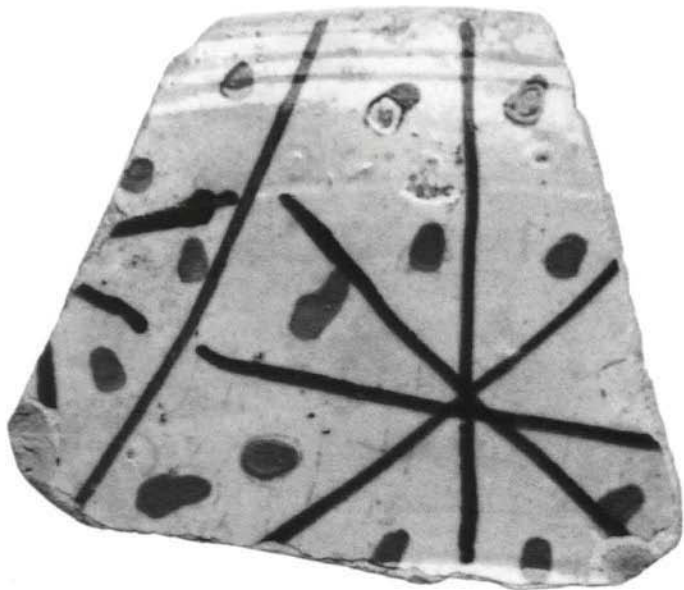
According to legend, the peacock-feather motif was commonly found on Faentine ceramics because it was thought to refer to Cassandra Pavoni (*pavona* is the Italian word for peacock), the mistress of Galeotto Manfredi, lord of Faenza in the late fifteenth century.³ Although this motif does appear on ceramics from Faenza, as confirmed by excavation shards and other documentation,⁴ it also appears on ceramics from other centers such as Pesaro,⁵ Montelupo,⁶ Deruta,⁷ and Naples.⁸ Indeed, this motif appears to be of Islamic origin and would have been distributed throughout Italy by Islamic crafts and craftsmen arriving from the eastern Mediterranean or North Africa or else via Spain.

Although the shape of this plate eludes convincing association with a center of production, and the peacock feather motif appears to be too widespread to be helpful in attribution, the tapering leaves decorated with incised scrolls and surrounded by delicate blue tendrils are





15A Reverse.



15B-C Obverse and reverse of plate fragment. Deruta, second half of the fifteenth century. Tin-glazed earthenware. Deruta, Museo Regionale delle Ceramiche.

reminiscent of several objects convincingly attributed to Deruta.⁹

In particular, a plate fragment in the Museo Regionale delle Ceramiche di Deruta displays decoration on the obverse and, especially, the reverse that is very close to that on the Getty plate (figs. 15B-C). Although the origins of this plate fragment are unknown, it appears to have been part of the original donation to the Museo Regionale in the late nineteenth century.¹⁰

Notes

1. Roughly similar embellishment is found on the reverse of a small plate formerly in the Beckerath collection, Berlin, attributed to Faenza of ca. 1480 (Lepke 1913, lot 58).
2. One such example is a *tondino* in the Hamburg Museum für Kunst und Gewerbe decorated, however, with scrolling leaves rather than the "eyes" of peacock feathers (inv. 1909.256; Rasmussen 1984, no. 39).
3. See Strocchi 1913, 105-8; Carmen Ravanelli Guidotti (correspondence with the author, February 1988), however, mentions Faentine documents from which one learns that maiolica painters employed peacock-feather decoration as early as 1460, thus predating Manfredi's relationship with Pavoni. Therefore, although the duke might have popularized this pattern, it could not have originated with him (see Bettini 1991, 12-18). For a general examination of Faentine society under the Manfredi see Gioia Tavoni 1975, 94-105.
4. Ravanelli Guidotti 1998, 153-68.
5. Berardi 1984, figs. 41, 43-44, 46-49.
6. Donatone 1993A, for example, pls. 5, 9, 18, 45, 76, 111-64 passim.
7. Berti 1998, 243-46.
8. Fiocco and Gherardi 1994, figs. 5, 24, 49-50; Busti and Cocchi 1987, pl. VIII.
9. Fiocco and Gherardi 1994, figs. 23-25.
10. Busti and Cocchi 1999, 145, no. 29.

Drug Jar for Syrup of Lemon Juice

Probably Pesaro or possibly Kingdom of
Naples (Naples or Sciacca)

ca. 1480

Tin-glazed earthenware

H: 31.5 cm (12³/₈ in.)

Diam (at lip): 11.1 cm (4³/₈ in.)

Diam (max.): 12.4 cm (4⁷/₈ in.)

84.DE.104

MARKS AND INSCRIPTIONS

On the banderole, S. ACETOSITATI CIT[RUS].

CONDITION

Slightly abraded glaze at the rim; minor flaws in
the glaze at the base.

PROVENANCE

Alfred Pringsheim, Munich, by 1913; looted from
Pringsheim's collection by the Nazis during
Kristallnacht, November 9, 1938; stored in an an-
nex of the Bayerisches Nationalmuseum, Munich;
ordered exported to London by the German State
in 1938 for sale at auction in exchange for allow-
ing Pringsheim and his wife to emigrate to
Switzerland (sold, Sotheby's, London, June 7,
1939, lot 9, to "A. Recher" [according to sale cat.

notation]); A. Recher; Charles Damiron, Lyons, by
1944; by inheritance to Paul Damiron (sold,
Sotheby's, London, November 22, 1983, lot 212);
[Rainer Zietz, Ltd., London, sold to the J. Paul
Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

Falke 1914–23, 1: no. 22, pl. 15; Hannover 1925,
1: fig. 117 (mistakenly identified as in the Louvre);
Damiron 1944, no. 27; *GettyMusJ* 13 (1985): 241,
no. 161; Hess 1988A, no. 17; Cohen and Hess
1993, 27; *Museum Handbook* 2001, 237; *Sum-
mary Catalogue* 2001, no. 355.

THIS WAISTED DRUG VESSEL displays a label indicating it was meant to hold *syrupus acetositatis citriorum*, or syrup of lemon juice. The label is bordered above and below with scrolling leaves (*a cartoccio*) in blue, green, ocher, and manganese purple. Meandering foliage in blue runs around the neck and the area above the foot. The interior is lead glazed.

The lemon was widely used for pharmaceutical purposes throughout the Mediterranean, possibly as early as the second century, in fever reducers, tonics, antiscorbutics, diuretics, and astringents.¹ Prospero Borgarucci described the preparation and use of syrup of lemon juice (which he called *scioppo d'acetosità di cedro*) in his *Della fabbrica de gli spetiali*. According to Borgarucci, this syrup served to reduce inflammations of the viscera, calm fevers (especially the "poisonous and pestilential fevers of the summer"), quench thirst, and help counteract drunkenness and dizziness.²

Tall, slender *albarelli* with so-called Gothic floral decoration—such as scrolling leaves and peacock-feather eyes—appear to have originated in two main areas of production: Pesaro and the Kingdom of Naples. The Kingdom of Naples during the late fifteenth century comprised the area around Naples as well as Sicily (also united by the Kingdom of Two Sicilies under the Aragonese). Among the only ways of securing the origin of maiolica pieces is the matching of decorative motifs

and ceramic shapes to those found on shards from kiln site excavations and on objects documented as belonging to certain centers of production. These methods bring us to the two areas mentioned above—which are remarkably distinct politically and geographically—but no further. It seems plausible that there was some sort of movement of ceramics or ceramists between these two areas. Indeed, this matter is either explained or confused by the fact that in Sicily maiolica painters copied decoration developed in and typical of other parts of Italy—such as Urbino, Castel Durante, Faenza, and, especially Venice—for local maiolica decoration.³

The Getty jar can be grouped together with two comparable drug jars because of the similarity of the form and decoration, particularly the idiosyncratic neck and foot motifs. One of the two jars, decorated with peacock feathers and bearing a painted label, appeared with the Getty piece at auction in 1983 and is presently in the Musée National de Céramique, Sèvres (inv. MNC 25141; fig. 16C); another, likewise with painted label but with delicate scrolling foliage, rosettes, and dotted background, was published in 1949 as formerly in the Girasole collection, Naples (fig. 16D).⁴ This small group of three jars, which must have originated in the same center of production, share specific motifs and, in one case, the shape of an *albarello* neck and lip, found on fragments from a Pesarese excavation.⁵





16A Alternate view.



16B Alternate view.



16C Drug jar. Probably Pesaro or possibly the Kingdom of Naples, late fifteenth century. Tin-glazed earthenware, H: 31.7 cm (12½ in.). Sèvres, Musée National de Céramique à Sèvres, inv. 25141. Photo: © Réunion des Musées Nationaux.



16D Drug jar. Probably Pesaro or possibly the Kingdom of Naples, late fifteenth century. Tin-glazed earthenware. Formerly in the Girasole collection, Naples, illustrated in J. Chompret, *Répertoire de la majolique italienne* (Paris, 1949), vol. 2, fig. 370 on p. 49.

However, they also share the distinct Gothic floral scroll decoration and slender jar form with a preponderance of Neapolitan *albarelli* (that is, from the Kingdom of Naples). The attribution of these jars is based on their distinguishing marks: they bear Neapolitan arms, the mark of a local hospital, or are inscribed either with the name of a prominent Sicilian potter from Sciacca or with a motto in Sicilian dialect.⁶ In addition, a number of similarly painted and formed *albarelli* include profile busts in reserve that one scholar has convincingly proposed are Neapolitan, given the resemblance of the profiles to contemporary depictions of Neapolitan nobles.⁷ It must be noted, however, that, in general, the painted decoration on these south Italian jars appears markedly less sophisticated than that on the present jar and on Pesarese examples.⁸

The attribution of a dozen other comparable tall jars with Gothic floral decoration, although traditionally

described as Faentine, should be seriously reconsidered. These include a jar that sold at auction in 1990;⁹ two in the Lehman collection, Metropolitan Museum of Art, New York;¹⁰ one in the National Gallery of Art, Washington, D.C.;¹¹ one in the State Hermitage Museum, Saint Petersburg (inv. F 1593);¹² one in the Musée du Louvre, Paris (inv. OA 5971);¹³ two formerly in the Robert Strauss collection, England;¹⁴ one formerly in the Fernandez collection;¹⁵ and three formerly in the Bak collection, New York.¹⁶

Although of limited use in determining the place of production, the Gothic-floral design does serve to date this work to the second half of the fifteenth century (see also nos. 12–13). The function of these drug jars is reflected in their form: the waisted shape provided a good grasp for removing the jar from a shelf and for pouring, and the flanged lip on its tall neck secured the string that held a parchment or leather cover in place (fig. 16E).



16E Illustration of “*siropus acetosus*” from *Theatrum sanitatis* (Northern Italy, late fourteenth century). Rome, Biblioteca Casanatense, Ms. 4182, fol. 183r. The druggist’s pharmaceuticals are stored in what appear to be maiolica *albarelli* and wet-drug pitchers on the shelf behind him. The preparation illustrated here, “vinegar syrup,” was used to calm coughs and cure diarrhea.

Notes

1. Grieve 1971, 474–76.
2. Borgarucci 1567, 117.
3. See Governale 1986, *passim*.
4. Sale cat., Galardelli, Florence, *Collection de Mr. Carlo Giovane de Girasole, objets d’art et de haute curiosité*, February 26, 1925, lot 189; sale cat., Sotheby’s, London, November 22, lot 211; and Chompret 1949, 2: fig. 370.
5. Berardi 1984, figs. 28 (especially c and n), 31 (especially l), 37, 51 (especially d). For more information on Pesarese maiolica production see Bettini 1997, 31–95; Bettini 1991, 12–18.
6. Governale 1986, figs. 449, 457, for the work of Nicola Lo Sciuto (Luxutusu) of Sciacca, and fig. 452b, for a jar belonging to the Ospedale Grande di Messina, Sicily; Governale 1995, figs. 290–91 (with a motto identified as “it must happen” in Sicilian dialect); Donatone 1993A, pls. 13 (with arms of Ferrante of Aragon, king of Naples), 24, 42–43 (with arms of Alfonso V of Aragon, duke of Calabria). Finally, a globular jar (with the arms of Duke Alfonso), although of different shape, is decorated with scrolling leaves remarkably similar to those on the Getty *albarell* (Governale 1995, fig. 318); see also Navarra 2001, 50–55.
7. Donatone 1993A, 32–38.
8. See, for example, the comparable, finely rendered Gothic inscriptions illustrated in Berardi 1984, figs. 38–39, 40i–j.
9. Sale cat., Christie’s, London, July 2, 1990, lot 191.
10. Rasmussen 1989, nos. 20–21.
11. Shinn 1982, 11, no. 10.
12. Kube 1976, no. 5.
13. Giacomotti 1974, no. 127.
14. Sale cat., Sotheby’s, London, June 21, 1976, lot 10.
15. Chompret 1949, 2: fig. 367.
16. Sale cat., Sotheby’s 1965, lots 22–23, 25.

Bust of Christ

Montelupo

ca. 1500

Tin-glazed earthenware

H: 60.3 cm (23³/₄ in.)

W: 59.7 cm (23¹/₂ in.)

D: 26 cm (10¹/₄ in.)

87.SE.148

MARKS AND INSCRIPTIONS

None.

CONDITION

Minor cracks and glaze faults; proper right tip of the beard is chipped; some original gilding has worn off the neck of the tunic and the base; the crown displays holes into which thorns, possibly of wood or ivory, may have been inserted.¹ The bust underwent thermoluminescence analysis in 1986 that indicated that the material is consistent with the expected age of the object (i.e., that the material was last fired between 370 and 570 years ago).

PROVENANCE

Private collection, Belgium (sold, Sotheby's, London, April 7, 1987, lot 44, to R. Zietz); [Rainer

Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1987].

EXHIBITIONS

None.

BIBLIOGRAPHY

Burlington Magazine 129 (March 1987): 1; *Il giornale dell'arte*, no. 45 (1987): 90, fig. 50; *GettyMusJ* 16 (1988): 180, no. 77; Hess 1988A, no. 16; Fusco 1997, 67; *Summary Catalogue* 2001, no. 356.

THIS SCULPTURE IS A BUST OF CHRIST CROWNED with thorns. Like devotional images of the subject in other media, the bust is half-length, terminating above the elbows and through the chest. As befits this image of Christ before his accusers after being scourged, his face is drawn and gaunt and his bearing is righteous. Presumably the sculpture was intended for an intimate devotional setting such as a private chapel.

Christ's long curling hair lies flat against his head, closely following the shape of his head, neck, and shoulders. He wears a tunic decorated with finely drawn geometric patterns and a cloak over his left shoulder. His eyebrows, eyes, and beard are painted with thin, blackish blue lines; the crown of thorns is painted with a mixture of the same dark cobalt pigment and emerald green. The neck of the tunic and the low, plinthlike base have been cold-gilded, and much of this gilding has worn away. The back of this bust is finished in a simple, unsculptural manner. Here, rather than naturalistically modeled, the hair is hastily rendered with incised lines, and the crown of thorns is linked at the back with a painted cobalt loop.

This remarkable work possesses a sculptural force and sophistication almost never found in maiolica. Although the artist is unknown, the incisive depiction of a taut and sinewy face displaying a proud, almost haughty demeanor can be most closely compared to the work of late fifteenth-century Tuscan sculptors such as Lorenzo Vecchietta (1412–80), Matteo Civitali (1436–1501), Andrea Sansovino (ca. 1460–1529),² Andrea del

Verrocchio (1435?–1488), and the so-called Master of the Marble Madonnas (fl. ca. 1470–1500). Like the Museum's example in maiolica, busts of Christ by these artists are vigorously modeled and depict Christ with curling hair, parted beard, and a crown of thorns (sometimes pierced with holes, perhaps to hold thorns made of another material), and always with an air of authority.³

Although many of the above-named sculptors produced busts in terra-cotta, sometimes polychromed, only a *Bust of Christ* attributed to Sansovino in a private Aretine collection is of glazed earthenware, or maiolica (fig. 17E). This work displays a similar noble gaze, long and curling hair, and plain white glaze ground, with only a few details (eyes and eyebrows) picked out with thin dark blue lines as in the Getty Museum's example, although it has a gentler and less powerful aspect.⁴ Maiolica busts of Christ probably influenced by Verrocchio and produced in the Florentine della Robbia workshop also exist, although they differ considerably in sculptural style and decoration from the present work.⁵

It does appear that the Getty bust resulted from the collaboration of a sculptor and ceramist. From the underside one learns that the basic form of the bust was built using coils of clay of varying lengths that were attached to one another and smoothed together on the exterior surface (fig. 17C). This method is one of the most basic and widespread of all pottery-building techniques, and one must assume that a potter was responsible for this phase of manufacture. However, the important job

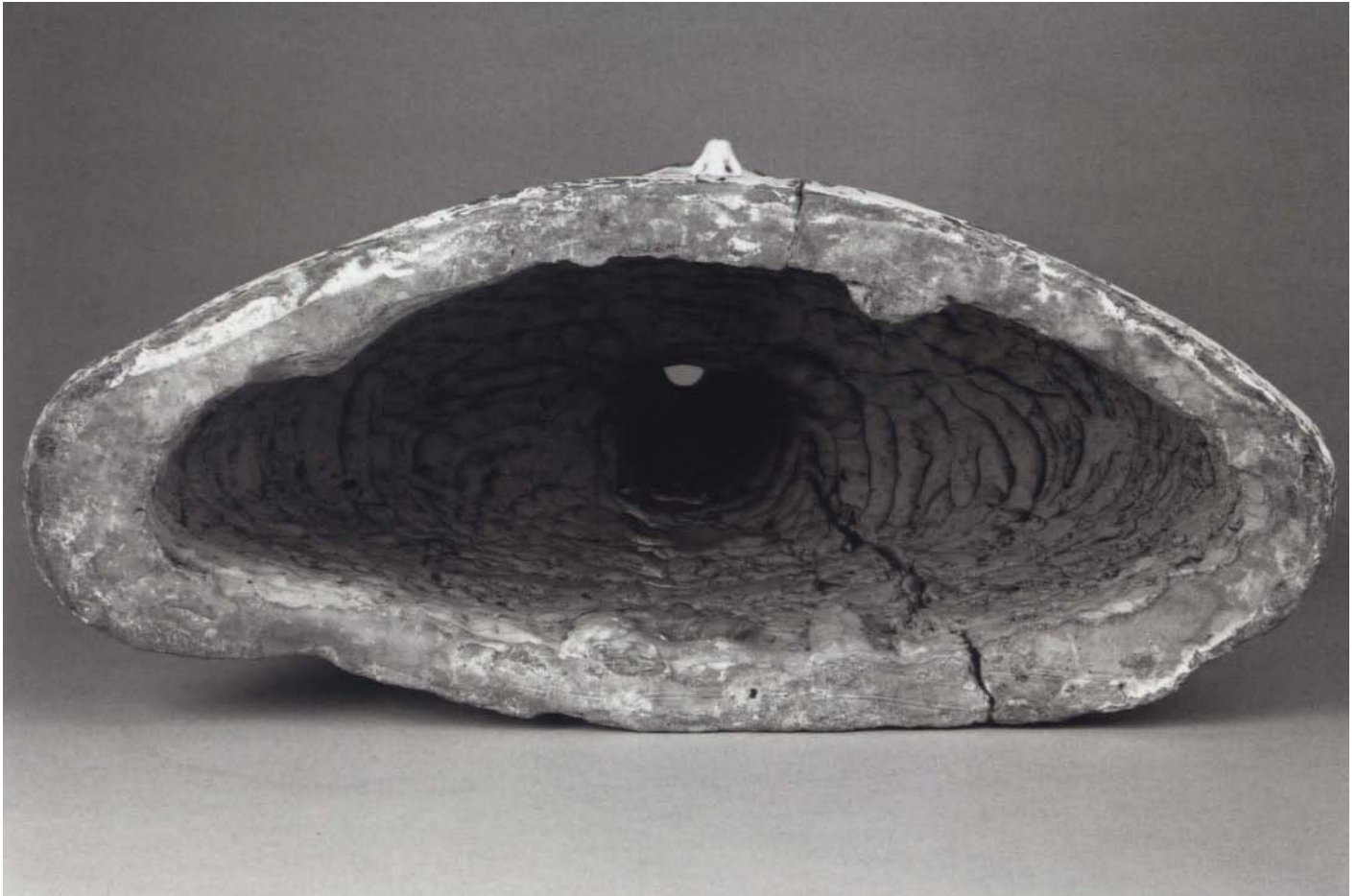




17A Back.



17B Alternate view.



17C Inside of bust.

of modeling the face appears to have been left to a talented sculptor, possibly one who was active or educated in the circle of a Florentine master toward the end of the fifteenth century. Finally, to judge from the colors and patterns employed, the surface decoration—its glazing, painting, and firing—was the work of a ceramist who was working in Tuscany or influenced by Tuscan sculpture. The work displays not only a palette of vivid and saturated yellow, green, and blackish blue but also patterns—such as the cube and cloverleaf patterns on Christ's tunic—typical of this area of production (figs. 17D, 17F).⁶

Given the difficulty in pinning down a specific center of production, this object underwent neutron activation analysis in spring 2001 under the direction of scientist Michael Hughes, formerly of the British Museum, London. The analysis was carried out at the University of Missouri Research Reactor, and the data was compared against the British Museum database.⁷ The results of the analysis show that the clay of this bust originated in Montelupo.

Indeed, several scholars maintain that the production of sculptural devotional figures and altarpieces was a specialty of Montelupine ceramic workshops in the

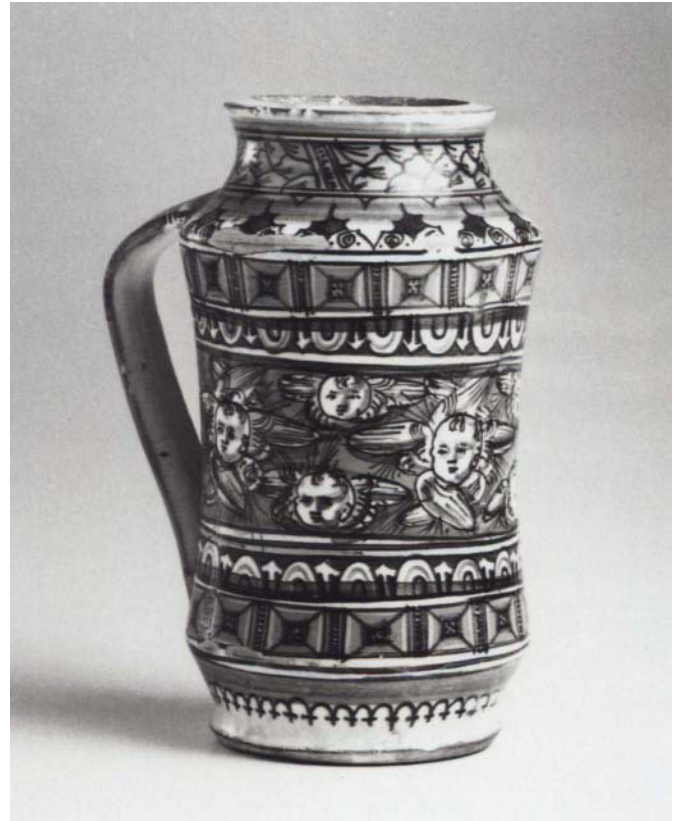


170 Detail.



17E Attributed to Andrea Sansovino (Italian, ca. 1467–1529). *Bust of Christ*, 1502–5. Tin-glazed earthenware. Arezzo, Ivan Bruschi collection.

17F Single-handled *albarello*. Siena or Cafaggiolo, 1500–1525. Tin-glazed earthenware, H: 21.9 cm (8 $\frac{3}{8}$ in.). Faenza, Museo Internazionale delle Ceramiche, inv. 24885—Donazione A. Fanfani, 1989.



sixteenth century.⁸ It is known, for example, that potters from Montelupo were active in Pistoia in the 1580s, creating figures, many in very high relief, for the della Robbia frieze on the Ospedale del Ceppo (fig. 17G).⁹ Moreover, a document of 1527 confirms the association of Florentine ceramic sculptors with Montelupo potters when clay from the quarry serving Montelupo was sent to Giovanni d'Andrea della Robbia and Santi Buglioni, the most famous ceramic sculptors active in Florence at the time.¹⁰ More research will be required to understand the production of Montelupo ceramic sculptures better.

Further substantiating attribution of this bust to a Montelupo artist is the fact that the very unusual use of gilding around the base of the bust is actually not that unusual in Montelupo. The sculptural handles on a series of jars made in Montelupo and dating to the turn of the seventeenth century are similarly gilded.¹¹



17G Filippo Lorenzo de' Paladini (Italian, 1544–1615). *Giving Drink to the Thirsty* (detail), 1583–86. Tin-glazed earthenware. Ospedale del Ceppo. Photo: © Aurelio Amendola. Actual ceramic bowls have been included in the fully three-dimensional portions of this relief.

Notes

1. This theory was postulated by John Pope-Hennessy (1964, 233–34, no. 232) to explain similar holes on Giovanni della Robbia's *Ecce Homo* in the Victoria and Albert Museum, London.
2. In particular, his *Baptism of Christ* (Boucher 1991, 2: fig. 1). Sansovino's association with and possible influence on ceramic production stems from his early career when he worked principally in terra-cotta. Moreover, Vasari reports that Sansovino's altar depicting the Virgin in glory with saints, Church of Santa Chiara, Monte San Savino, was glazed by the della Robbia workshop (Boucher 1991, 1: 5–6; Batini et al. 1986, 133–41).
3. See, for example, Passavant 1969, fig. 37; Pope-Hennessy 1964, nos. 202–3, 227, 430–31, 433; Middeldorf 1973, 234–36, especially pls. 1–2, 4–5.
4. Batini et al. 1986, 132, 135–37. Also close to the Getty bust is the half-figure *Saint John the Baptist* by Sansovino in the Museo Bardini, Florence.
5. Della Robbia figures in sculpture and relief typically appear more mild and less vigorously modeled than the present work and display monochromatic areas of pigmented glaze, without the lively tracings and geometric motifs displayed by this bust (see, for example, Gentilini 1998, nos. II.1, II.14, II.16, II.18–19; see also no. 28 below).
6. For information on *albarelli* decorated with both cube and cloverleaf patterns, see Ravaneli Guidotti 1990, 117–19, no. 70; Fanfani 1984, pls. 103a–d; Ricci 1988, 102–3, no. 30.
7. See conclusion of the introduction for more information on neutron activation analysis as an analytical tool.
8. Berti 1999, 181; Paolucci 1985, 155.
9. Berti 1999, 181–82.
10. Berti 1999, 82.
11. Berti 1999, 320–22, nos. 210–15.

Dish with Saint Peter

Probably Faenza

ca. 1500–1520

Tin-glazed earthenware

H: 4.8 cm (1 7/8 in.)

Diam: 27.3 cm (10 3/4 in.)

84.DE.108

MARKS AND INSCRIPTIONS

None.

CONDITION

Repainted cracks through the body in the area of the keys, rim, face, and blue background; minor chips in the rim.

PROVENANCE

Private collection, Switzerland, sold to R. Zietz;

[Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

GettyMusJ 13 (1985): 242, no. 170; Hess 1988A, no. 20; *Summary Catalogue* 2001, no. 357.

THIS UNUSUALLY SHAPED PLATE with small base and wide, sloping sides displays a finely painted, striking close-up portrait of Saint Peter in blue, orange, ocher, green, and yellow against a dark blue background. The saint is pointing with his right hand to a pair of keys held in his left hand, which is out of view; to the right and left of his head are the initials *SP* (for *San Pietro*, or Saint Peter). The rim inventively forms part of the saint's yellow halo, so that the circular shapes of nimbus and rim complement each other. Saint Peter's cloak is decorated with a geometric interlace border. The reverse of the plate displays two manganese purple bands among concentric lines in blue on a pinkish white ground. The clay body is of a reddish buff color.

This plate is one of very few works painted with dramatic close-up busts covering the entire obverse surface; it is virtually unique in its forceful and vigorous painting. It has been suggested that this piece was produced in the Tuscan center of Cafaggiolo because a few plates attributed to that city exist showing similarly dramatic close-up figures rendered with lively brushstrokes in a saturated palette.¹ Furthermore, the unusual rimless shape of the present plate appears in Cafaggiolo in the early sixteenth century.² Faenza is more likely to be the source of this plate, however. Faentine workshops excelled, even more than those of Cafaggiolo, in vigorously rendered, lively subjects painted in an especially brilliant and saturated palette. Moreover, although used in other centers, the reverse concentric-circle design (*a calza*, like the threads of a stocking) (fig. 18A) was most common in the Faentine decorative repertory.³

A similar sixteenth-century plate attributed to Faenza, likewise decorated with the portrait of an apostle (Saint Paul; fig. 18B), is in the Musée de la Renaissance, Écouen (Cluny 2975).⁴ Another plate in a private collection, of similar dimensions and with a large profile bust of a woman, brings to mind the Getty example.⁵



18A Reverse.





18B Plate with Saint Paul. Faenza, early 1500s. Tin-glazed earthenware. Écouen, France, Musée de la Renaissance, inv. Cluny 2975/2418.

Notes

1. See, for example, a plate with the subject of Marcus Curtius attributed to Cafaggiolo and dated ca. 1510–15 in the Herzog Anton Ulrich-Museum, Braunschweig (inv. 837; Lessmann 1979, no. 83, pl. 1), and an early sixteenth-century plate with the subject of the fall of Phaeton, also attributed to Cafaggiolo, in the Victoria and Albert Museum, London (inv. C.2082-1910; Cora and Fanfani 1982, no. 106; Rackham 1940, 1: 109, no. 314; 2: pl. 52).
2. Cora and Fanfani 1982, no. 23.
3. See Ravanelli Guidotti 1998, 163–64, 178, 206, 220, figs. 29g, 30c, 33b, 42b, 48b) as well as a Faentine plate of Hercules and Cerberus dated ca. 1520 in the Herzog Anton Ulrich-Museum, Braunschweig (inv. 4; Lessmann 1979, 98, no. 17.) Interestingly, not only is the latter

close in scale to the Getty plate but the shape—rimless with a small base and sloping sides—is very similar as well.

4. Giacomotti 1974, 60–61, no. 240; although similar in conception, the two plates differ greatly in style and could not be by the same hand.
5. It is uncertain whether the shape of this plate relates to the unusual one of the Getty piece since it is described as a *coppa svasata* (open bowl) with a *fitta filettatura* (dense line pattern) on the reverse (Studio Felsina 1984, 74–75); its attribution to Faenza is convincing since the profile of the woman is rendered in a caricature style typical of a certain type of Faentine ceramic painting around the turn of the sixteenth century (see Ravanelli Guidotti 1998, 199–200, no. 39).

Blue and White Dish with a Merchant Ship

Cafaggiolo

ca. 1510

Tin-glazed earthenware

H: 4.8 cm (1 7/8 in.)

Diam: 24.3 cm (9 9/16 in.)

84.DE.109

MARKS AND INSCRIPTIONS

On the reverse, in blue, *J^o chafagguolo*.

CONDITION

Very small chips and slight rubbing on the inner and outer borders of the rim; three stilt marks in the well.

PROVENANCE

Charles Loeser (1865–1928), Villa Gattaia, Tuscany; by inheritance in his family (sold, Sotheby's, London, December 8, 1959, lot 55, to A. Spero [according to sale cat. notation]); [Alfred Spero, London, sold to R. Strauss]; Robert Strauss, England (sold, Christie's, London, June 21, 1976, lot 19, to R. Zietz); [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

Italian Renaissance Maiolica from the William A. Clark Collection, Los Angeles County Museum of Art, March 5–May 17, 1987.

BIBLIOGRAPHY

Cora and Fanfani 1982, 66, fig. 48; Morley-Fletcher and McIlroy 1984, 44, fig. 1; *GettyMusJ* 13 (1985): 242, no. 171; Hess 1988A, no. 21; Mariaux 1995, 80; *Summary Catalogue* 2001, no. 358.

THE WELL OF THIS DEEP *TONDINO* displays a merchant ship within interlocking ogival quatrefoils with fleure-de-lis and foliage sprays. The rim is decorated with four musical trophies—a harp with sheets of music, a lute with a scroll inscribed *MVSICA*, a reed pipe and wind blower, and an urn and dulcimer—divided by stylized foliage sprays and arabesques. The reverse is embellished with three sprays of scrolling foliage and marked in the center *J^o chafagguolo*. All of the painted decoration is executed in blue pigment on a thin, creamy, yellowish white ground. The clay body itself is of a very light yellowish buff color.

This type of delicate foliage and floral embellishment in blue on a white ground, typical of Chinese porcelain, was much sought after in fifteenth- and sixteenth-century Italy (fig. 19B). It was imitated successfully in maiolica—thanks to the medium's brilliant white ground and stable cobalt oxide pigment—and called *alla porcellana* decoration. This work is a particularly elaborate example from a group of similarly decorated *alla porcellana* bowls executed in Cafaggiolo in the first quarter of the sixteenth century. Eight other known pieces from this group include a small bowl or rounded dish (*tondino*) decorated with a long-beaked bird (Cambridge, Fitzwilliam Museum);¹ a dish with a bird holding a serpent in its beak (Faenza, Museo Internazionale delle Ceramiche);² a *tondino* with flowers (Faenza, Museo Internazionale delle Ceramiche, donazione Angiolo

Fanfani);³ a small bowl with a spotted coiling aquatic animal (Florence, Museo Nazionale, Palazzo del Bargello, fig. 19D);⁴ a *tondino* with a small branch bearing two pears (Florence, Museo Nazionale, Palazzo del Bargello);⁵ two small dishes with carracks, one erroneously said to be located in storage at the Museo Nazionale, Palazzo del Bargello, Florence (present location unknown);⁶ and the other in the B. Hockemeyer collection, Bremen;⁷ and a *tondino* with a small branch bearing three acorns (private collection, Berlin).⁸ Like the Getty Museum's dish, all of these works are marked *J^o chafagguolo* on the reverse.

At one point this inscription was interpreted as the signature of a certain "Jacopo," identified as Jacopo di Stefano di Filippo, son and nephew of the two brothers Stefano and Piero, who moved in 1498 from their native Montelupo to work in the Cafaggiolo workshop—rented out to them by members of the Medici family—just north of Florence in the Mugello Valley.⁹ Jacopo di Stefano di Filippo, however, was born in the 1530s, twenty years after the *alla porcellana* group of *tondini* seems to have been produced.

Indeed, many Cafaggiolo marks have yet to be fully understood. For example, of the roughly seventy-five marked objects published in Gaelazzo Cora and Angiolo Fanfani's 1982 volume *La maiolica di Cafaggiolo*, more than half are marked *SP* or *SP^r*, of which three also include the words *in Cafaggiolo* and two the words *in*





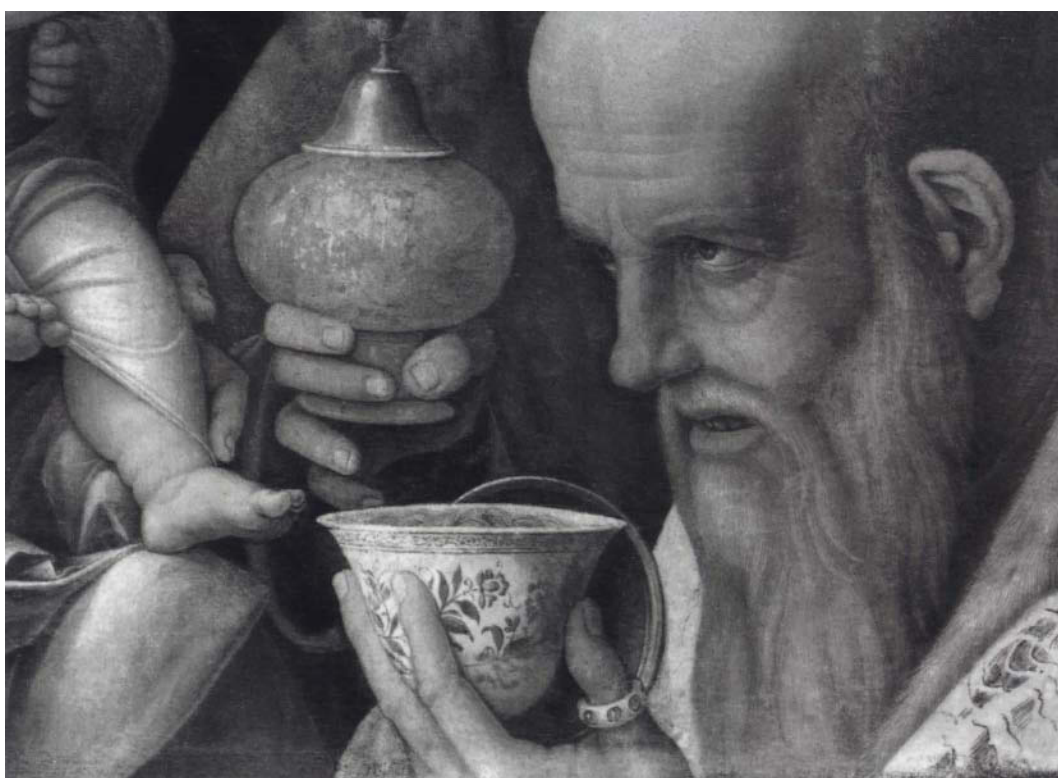
19A Reverse.

Galiano.¹⁰ It is unlikely that *SP* refers to a single artist since it appears on maiolica spanning nearly a century.¹¹ It is possible, however, as is commonly thought, that the mark stands for the “S[tefano di Filippo] P[iero di Filippo]” workshop and that the workshop continued production even after the death of its founders and had, in addition, a branch in nearby Galiano.

The mark on the nine objects in the group to which the Getty *tondino* belongs is more difficult to comprehend. *J^o* might refer to the same artist or workshop presumed to be named “Jacopo,” given that a similar inscription, *Jac^o*, which is the orthographic contraction of the name “Jacopo,” appears on the back of a masterful plate depicting Judith with the head of Holofernes in the Victoria and Albert Museum, London.¹² However, *J^o* of *J^o chafaggiuolo* (or, in other instances, *Iⁿ*, *I*, *Jn*, *J*.) might more persuasively signify the word *in* since the inscription *in Cafaggiolo* frequently appears either alone or in conjunction with other marks (such as *SP*, *Jac^o*, *AF*, *c*, and a trident). Significantly, on one example, the mark appears as *J^on chafaggiuolo* accompanied by *SP*;¹³ here the *J^on* might simply indicate the word *in* rather than the cipher of a “Jacopo” whose name, in that case, would be meaningless followed by the letter *n*.

Whether all nine bowls of the present group belong to the same or to separate services is not yet known. Although all nine are of the same shape—indeed, seven of the nine measure between 24.2 and 24.5 cm in diameter—with the same signature and reverse decoration, the painting on the obverse displays certain variations. The rim patterns on seven of the nine examples are very similar, including arabesquelike tracings interspersed with sets of rhombuses enclosing rows of small dots. An eighth bowl, one of the two in Faenza, encloses the rhombuses in an elegant circle of interlacing ogives. This same pattern appears in the well of the Getty example, surrounding the merchant ship.

Indeed, it is only the rim of the Getty example that differs in any significant way from the others. Here, instead of rhombuses, the blue tracings surround groups of finely drawn musical instruments. Similar musical instruments, along with spotted coiling creatures in the well like the one on the Bargello *tondino*, appear on a



19B
 Andrea Mantegna (Italian, ca. 1431–1506). *The Adoration of the Magi* (detail), ca. 1495–1505. Distemper on linen, 48.5 x 65.6 cm (19 1/8 x 25 7/8 in.). Los Angeles, J. Paul Getty Museum, 85.PA.417. The Magus offers his gift to the Christ Child in a small blue and white bowl, an early example of Chinese porcelain imported to Europe.



19C
 Dish with arms of the Gonzaga. Cafaggiolo, early sixteenth century. Tin-glazed earthenware. London, Victoria and Albert Museum, inv. C.2145–1910.

very elaborate Cafaggiolo plate in the Victoria and Albert Museum, London, with the arms of the Gonzaga of Mantua and signed *I chafaggiuolo* on the reverse (fig. 19C).¹⁴

Notes

1. Inv. C.4-1960; Poole 1997, 42–43, no. 16; Poole 1995, 132–33, no. 190; Cora and Fanfani 1982, no. 43; Bellini and Conti 1964, 75.
2. Inv. 21224; Ravanelli Guidotti 1990, 113, figs. 68c–d; Bojani, Ravanelli Guidotti, and Fanfani 1985, no. 389; Cora and Fanfani 1982, no. 44.
3. Inv. 24921; Ravanelli Guidotti 1990, 96, 112–14, no. 68; Cora and Fanfani 1982, no. 51; Bellini and Conti 1964, 75; Liverani 1960, fig. 13.
4. Inv. 483; Bargello 1987; Conti 1971A, no. 483; Cora and Fanfani 1982, no. 53; Liverani 1980, no. 42.
5. Inv. 484; Bargello 1987, no. 2; Conti 1971A, no. 484; Cora and Fanfani 1982, no. 58.
6. Cora and Fanfani (1982, no. 60) mistakenly describe it as in storage at the Museo Nazionale, Palazzo del Bargello, Florence.
7. Mallet 1998, 148–49, 254–55, no. 22; Trinity 1992, no. 4.
8. Sale cat., Christie's, London, April 12, 1976, lot 175.
9. Alinari 1990, 134–39; Cora and Fanfani 1982, 16–20. In summer 1999 an excavation campaign at the Villa of Cafaggiolo began, sponsored by Earthwatch Institute, which supplied volunteers and the majority of funding; the University of Florence, which supplied the archeological team; the Comune of Barberino; and others, including the four owners of the villa. The goals were to determine the range and types of pottery produced there and the exact location of the kilns and waster dump sites as well as to better understand the chronology of production and the relationship of the maiolica produced at Cafaggiolo and nearby Montelupo and Gagliano. The original plan was developed by maiolica historian Alessandro Alinari and has been carried out with the assistance of many other experts, including Guido Vannini, Anna Moore Valeri, Tommaso Zoppi, and Michael Brody. Although most of the excavating has been completed, the project continues, now involved in cataloguing, analyzing, and, hopefully, publishing the results.
10. Cora and Fanfani 1982, nos. 1–7, 14–17, 20–22, 27–28, 31–32, 34, 38–39, 45, 47, 57, 61, 65, 73, 75–76, 87–88, 90–91, 93, 99–100, 102–3, 109, 112, 114, 117, 129–30, 132–34, 136–39, 141–42.
11. Alinari 1990, 139.
12. Cora and Fanfani 1982, no. 50; Rackham 1940, 1 and 2: no. 306.
13. Cora and Fanfani 1982, no. 47.
14. Cora and Fanfani 1982, no. 72; Rackham 1940: no. 339. Apparently these plates were popular among the Florentine upper classes since a number of similar pieces display the arms of Florentine families, including Pazzi, Gaddi, Altoviti, Buonarroti, Tornabuoni, Salviati, Ridolfi, Strozzi, and, most noteworthy, Medici (Cora and Fanfani 1982, nos. 14, 17, 27, 29, 35, 79, 99, 102, 112, 117, 123, 132; sale cat., Finarte, Milan, November 21–22, 1963, no. 45, pl. 27; sale cat., Drouot, Paul Renaud, Paris, April 6, 2001, lot 53).



19D Dish with an aquatic animal. Cafaggiolo, early sixteenth century. Tin-glazed earthenware, Diam: 24.5 cm (9³/₈ in.). Florence, Museo Nazionale del Bargello, inv. 483.

Lustered Plate with a Female Bust

Deruta

ca. 1510–40

Tin-glazed earthenware with
copper luster

H: 8.8 cm (3½ in.)

Diam: 42.8 cm (16⅞ in.)

84.DE.110

MARKS AND INSCRIPTIONS

On the scroll, *VIVIS ERO VIV[U]S E MORTV[U]S
ERO VIV[U]S*.

CONDITION

Chips along the rim and base.

PROVENANCE

R. W. M. Walker, London (sold, Christie's, London,
July 25, 1945, lot 73, to "Nyburg" [according
to sale cat. notation]); Nyburg; Adda collec-
tion, Paris (sold, Christie's, London, Novem-
ber 20, 1967, lot 87); [Rainer Zietz, Ltd.,

London, sold to the J. Paul Getty Museum,
1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

Rackham 1959, 143, no. 354b, pl. 231; Morley-
Fletcher and Mellroy 1984, 52, fig. 7; *Getty-
MusJ* 13 (1985): 243, no. 172; Hess 1988A,
no. 22; Cohen and Hess 1993, 92; *Master-
pieces* 1997, 11, no. 4; *Summary Catalogue*
2001, no. 359.

THE CENTER OF THIS BLUE AND GOLD LUSTERED PLATE displays an idealized bust of a young woman in profile wearing a winged headdress and tied bodice; the background is decorated with a vertical scroll and floral spray. The whole is surrounded by a garland and an *a quartieri* (quartered or sectioned) rim of alternating scale patterns, formal foliage, and radiating bands. The reverse is painted with a transparent lead glaze, a less precious medium than the tin glaze used for the obverse. Before the first firing, two holes were pierced through the foot ring, a common feature of plates from Deruta. The function of such holes is unclear, although they may have served to hang the object for display on a wall or shelf.

The scroll inscription—which means “When alive, I shall be among the living, and when dead, I shall [remain] among the living”¹—may be a statement of undying love;² a memento mori signifying the patron's eternal love for a woman who had died, depicted as the figure in profile;³ or a *vanitas* subject (the transitory nature of life had been a dominant theme in Italian art since the Middle Ages).⁴

Idealized female images like the one on this plate, as well as other subjects on Deruta *piatti da pompa*, were influenced by, if not copied from, the work of certain painters from Umbria—the region in which Deruta is located—such as Perugino (ca. 1450–1523) and, especially, Pinturicchio (1454–1513; figs. 20B–E). Some of these plates reproduce images for which no prints exist and which were located in what were then inaccessible places, such as the Vatican, so that potters could hardly



20A Reverse.





have made sketches of the works in situ. Indeed, one scholar has associated the female profile that appears on the Getty plate, as well as on the others listed below, to the profile of a woman with horns in the fresco of Saint Anthony and Saint Paul in the Vatican Borgia Apartments.⁵ It seems more likely, however, that another image in these apartments—the woman with bowed head and loose head scarf holding a distaff in the fresco depicting the Visitation—might have influenced the type of female profile that appears on a plate in the Louvre (figs. 20B–C). Although it has been suggested, though never proven, that Pinturicchio was married to the daughter of a ceramist from Deruta, it seems unlikely that he or his colleague, Perugino, would have collaborated with local potters. Nevertheless, some circulation of sources, possibly drawings from drawings, must have existed.

The images, often virtually identical in pose and appearance, were presumably reproduced from a workshop's

20B Bernardino Pinturicchio (Italian, 1454–1513). *The Visitation* (detail), 1492–94. Rome, Vatican Palace, Borgia Apartment, Hall of the Saints. Photo: Vatican Museums.

20C Lustered plate with a female bust. Deruta, first quarter of the sixteenth century. Tin-glazed earthenware, Diam: 44 cm (17 1/8 in.). Paris, Musée du Louvre, Cluny inv. 2430.



20D Large plate with a female bust. Deruta, ca. 1515–40. Tin-glazed earthenware, Diam: 41.3 cm (16¼ in.). Washington, D.C., National Gallery of Art, Widener Collection, inv. 1942.9.323[C-48]DA.

20E Bernardino Pinturicchio. *The Death of Saint Bernardino* (detail). Rome, church of Santa Maria in Aracoeli. Photo: Scala/Art Resource, New York.



stock repertory of cartoons. These cartoons could have been copied freehand or, more likely, used as a template for the decoration. The cartoon as template would have been pricked with holes, placed against the raw glaze surface of the plate, and tapped with a bag filled with dark powder. Lifted away from the ceramic, the template would leave behind a series of dots that were then filled in with pigment.⁶

Given the often formulaic nature of the busts and rim embellishments, Deruta potteries probably turned out these works at a fast pace. The Museum's plate is a particularly fine and beautifully rendered example, however. The young woman is shown in a self-assured pose, with her chin up. The modeling of her face is especially subtle, and an outline of blue pigment delicately sets off her head and the banderole from the background.

Plates very similar to this one—with a *quartieri* rim decoration, a vertical scroll, and a female figure



in profile adorned with unusual headdress and tied bodice—include those in the National Gallery of Art, Washington, D.C. (inv. 1942.9.323 [C.48]; fig. 20D);⁷ Boston Athenaeum (inv. Ath 307);⁸ Art Institute of Chicago (inv. 1937.843); Musée de la Renaissance, Écouen (inv. Cluny 2449);⁹ Musée du Louvre, Paris (inv. OA 1238);¹⁰ formerly Pringsheim collection, Munich;¹¹ Museo Nazionale di Ravenna, collezione Classense;¹² Museo Regionale della Ceramica di Deruta;¹³ and two that sold at auction.¹⁴ That a number of other similar plates exist suggests that the image copied on these plates was a very popular one and that the pattern presumably used was available in numerous copies.¹⁵ Such a source might have copied Pinturicchio's *Death of San Bernardino* fresco in the church of Santa Maria in Aracoeli, Rome (fig. 20E).



20F Bernardino Pinturicchio. *Eritrean Sibyl* (detail). Spello, Italy, Santa Maria Maggiore. Photo: Scala/Art Resource, New York.

20G Lustered plate with a female bust. Deruta, first quarter of the sixteenth century. Tin-glazed earthenware. Paris, Musée du Louvre, inv. OA 1433. Photo: © Réunion des Musées Nationaux.

20H OPPOSITE LEFT: Bernardino Pinturicchio. *The Enthroned Virgin and Child and Saints* (detail). Spello, Italy, Chiesa di Sant'Andrea.

20I OPPOSITE RIGHT: Lustered plate with an angel in prayer. Deruta, first quarter of the sixteenth century. Tin-glazed earthenware, Diam: 42 cm (16½ in.). Paris, Musée du Louvre, inv. OA 1457. Photo: © Réunion des Musées Nationaux.



Notes

1. Bernard Rackham, however, has posited that the inscription should be read *Vivis ero vivus ero mortuis ero vivus* [alive I shall be among the living, and alive I shall be among the dead]; see Rackham 1959, 143, no. 354b, pl. 231. Since maiolica painters often did not compose and possibly did not even understand the words they copied for inscription, both the abbreviated forms and the meaning of this phrase must be considered open to interpretation.
2. Like that expressed in the amorous inscription *Sogie tovesero perfi-hivo epo[i]lamorte* [I will be subject to you as long as I live and even after death] on a basin in the Corcoran Gallery of Art, Washington, D.C. (Watson 1986, 78, no. 28.)
3. The memento mori theme also appears explicitly on maiolica plates; see, for example, a lustered *tondino* of ca. 1525 attributed to the workshop of Maestro Giorgio Andreoli in the Ringling Museum of Art, Sarasota (Duval and Karcheski 1983, 91–92, no. 82).
4. Other Deruta plates with similar female busts and similar inscriptions concerned with the transience of life include two formerly in the Adda collection, Paris: one inscribed *Non e si vago e fiore che no[n] i[n]bia[n]ca o casca* [no flower is so fair that it does not fade or fall] and the other inscribed *Um bel morire tuta la vita onora* [a beautiful death makes honorable a whole life]; see Rackham 1959, nos. 344, 354. This

- concern may well have been influenced by the plague, a constant menace in early Renaissance Italy that had at one point reduced by half the population of certain centers (Braudel 1972–73, 1: 332).
5. Marabottini Marabotti 1982, 30–31.
 6. For further information on this technique see Hess 1999, 4–22.
 7. Timothy Wilson in National Gallery 1993, 152–54.
 8. My thanks to Timothy Wilson for bringing this and the following object to my attention.
 9. Giacomotti 1974, no. 516; Sarasino 1924, 61, pl. 52.
 10. Giacomotti 1974, no. 586.
 11. Falke 1914–23, 1: no. 124, pl. 68.
 12. Liverani and Reggi 1976, 58, fig. 58.
 13. Busti and Cocchi 1999, 170, no. 57.
 14. Sale cat., Hôtel Drouot (Piasa), Paris, June 28, 2000, lot 75; and sale cat., Finarte, November 21–22, 1963, pl. 80, lot 158.
 15. See Chompret 1949, 2: figs. 200, 203–7, 820, 823–24; Giacomotti 1974, nos. 517, 582–85, 587.

Jar with a Lame Peasant and Jar with a Woman and Geese

Deruta or Montelupo
Early sixteenth century

Tin-glazed earthenware

[.1] H: 24.8 cm (9³/₄ in.)

Diam (at lip): 12.9 cm (5¹/₁₆ in.)

Diam (max.): 15.9 cm (6¹/₄ in.)

[.2] H: 24.8 cm (9³/₄ in.)

Diam (at lip): 12.9 cm (5¹/₁₆ in.)

Diam (max.): 16.8 cm (6⁵/₈ in.)

84.DE.112.1–2

MARKS AND INSCRIPTIONS

On the back of each jar, *B*°.

CONDITION

[.1] Small chips on the rim and base.

[.2] Restorations on the base, bottoms, and rim, and some painted areas (upper right corner of sky and woman's apron and right sleeve).

PROVENANCE

J. Pierpont Morgan Sr. (1837–1913), New York, by inheritance to J. Pierpont Morgan Jr. (1867–1943), New York, by 1915 passed to Duveen, 1916; [Duveen Brothers, New York, sold to J. Widener, 1916];¹ Joseph E. Widener, Elkins Park, Pennsylvania (sold, Samuel T. Freeman and Co., Philadelphia, June 20, 1944, lots 326–27, to R. Bak); [French and Company, New York]; Dr. Robert Bak, New York (sold, Sotheby's, London, December 7,

1965, lot 54, to "Goldbaum" [according to sale cat. notation]); Goldbaum; Benjamin Sonnenberg, New York (sold, Sotheby's, New York, June 5, 1979, lot 356); [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

Purportedly in the Metropolitan Museum of Art, New York, 1913–16; [.2]: *Italian Renaissance Maiolica from the William A. Clark Collection*, Los Angeles County Museum of Art, March 5–May 17, 1987.

BIBLIOGRAPHY

Rackham 1915, 50; *Widener* 1935, 67–68; Bellini and Conti 1964, 100, pls. A, C; Rasmussen 1984, 84, 86; *GettyMusJ* 13 (1985): 241, no. 163; Hess 1988A, no. 24; *Summary Catalogue* 2001, no. 360.

THE CYLINDRICAL BODIES of these two containers are painted in tones of orange, blue, green, and yellow with single figures—on the first a lame peasant, possibly a beggar, with a crutch holding a ceramic jug, and on the second a woman with a distaff beside three fighting or mating geese—within panels bordered by blue lines. The upper right corner of each figurative panel is painted with orange rays. Decorative geometric patterns run around the shoulder and the base of each *albarello*.

These jars belong to a set of twenty-four known *albarelli*, similar in shape and decoration and, except for three,² inscribed *B* or *B*^o on the reverse. The vessels are clearly the work of different hands, since they vary significantly in style.³ Another feature distinguishing these jars is their size, according to which the works can be roughly divided into three sets. Each piece in the first group, including as many as eighteen of the twenty-two pieces, is smaller (approximately twenty to twenty-two centimeters high) and can be characterized by predominantly amorous or erotic subjects. The consistency of subject matter, with the frequent occurrence of cupids and other love imagery, suggests an intentional thematic program for this set of jars.

The subjects depicted include a cupid holding a pierced heart and a blindfolded cupid on a cushion beside his broken bow, otherwise identified as Eros and Anteros

(Washington, D.C., Corcoran Gallery of Art, inv. 26.400, 26.404);⁴ a cupid holding a rope, referring to the bonds of love (Cologne, Kunstgewerbemuseum, inv. E 1921);⁵ a cupid whose genitals are exposed, leading a dog on a leash, implying either fidelity or exemplary action (Paris, Musée du Louvre, inv. OA 2629);⁶ a cupid with a violin and a cupid bearing a tree trunk and rope (formerly in the Peter Harris collection, London);⁷ a cupid with a drum and one with a horn and skull (formerly in the Pringsheim collection, Munich);⁸ a female figure;⁹ Temperance, holding a wine cup and pitcher;¹⁰ a chivalrous youth holding a shield and banner and another holding a pierced heart and standing beside a fire on an anvil, a symbol of ardent love (Berlin, private collection);¹¹ a woman lifting her skirt, exposing her genitals (Baltimore, Walters Art Gallery, inv. 48.2234);¹² a woman lifting her skirt to a winged phallus (Hamburg, Museum für Kunst und Gewerbe, inv. 1959.151);¹³ a man holding a small sphere facing a woman whose right foot rests on a larger sphere, identified as Venus protecting man (Naples, Museo Nazionale della Ceramica "Duca di Martina," inv. 955);¹⁴ a figure identified as Gluttony riding a pig;¹⁵ a putto holding a trident;¹⁶ and the twisting figure of Saint Sebastian pierced by nine arrows, in the Galleria Nazionale d'Arte Antica, Palazzo Barberini, Rome (inv. 2798).¹⁷





21A Alternate view of [.1].



21B Alternate view of [1].





21C Alternate view of [.2].



21D Alternate view of [.2].

The drug jars in the second group are larger (approximately twenty-four to twenty-five centimeters high) and fewer in number. This group includes three jars in the Louvre (inv. OA 7390–91, OA 6306) decorated with the Annunciate Angel, a youth bearing an animal on his shoulders and probably representing either the Good Shepherd or Abel, and Prudence—one of the four cardinal virtues adopted by the Church to teach moral lessons—holding a compass and mirror,¹⁸ and the Getty Museum's two *albarelli*.

In addition, in the upper right-hand corner of the scenes on all five jars from this second group, rays emanate from the sky. These rays appear on only one of the

smaller *albarelli*, however.¹⁹ Similar rays decorate various contemporaneous luster dishes from Deruta and may signify God's benediction on the subject.²⁰

The two Marcantonio Raimondi prints that are copied on the *Bo* jars—*Temperance* (also known as *Woman Watering a Plant*) and *Venus Protecting Man* (also known as *Man and Woman with Spheres*)—have been dated to before 1510 and ca. 1506, respectively,²¹ providing, at least, a terminus post quem for the group.

Although for the Louvre jars a religious theme might link the group, the figures on the final two *albarelli* from this group, those in the Getty Museum, are more problematic. Indeed, they are arguably the most unusual and perplexing of the set. They do not appear to depict images which are religious, mythological, allegorical, sexual, or amorous. Rather, their subjects, dressed in contemporary peasant clothes, seem to be genre figures.²²

The distaff—an instrument for spinning wool and therefore a symbol of domestic labor—was a conventional attribute of the industrious, righteous wife in the sixteenth century and commonly appears in female portraiture and allegorical representations.²³ However, it was also used in a negative context as a symbol of domestic discord.²⁴ In sixteenth-century European art and literature, moreover, spinning represented erotic activity.²⁵

As one scholar has pointed out, in the Renaissance a lame peasant could represent the moralizing emblem of *mutuum auxilium*—meaning reciprocal assistance or mutual love—or else the biblical episode of Saint Peter Apostle, in which he heals a lame beggar on the steps of the Temple; the latter could be the interpretation of a scene on a drug jar in Faenza (fig. 21E).²⁶ Several other images on jars from this group derive from prints by the fifteenth-century painter and engraver Jacopo de' Barbari, making it possible that the Getty examples do so as well. De' Barbari engraved a pair of figures—a woman with a distaff holding a child and a man with a maiolica jug holding a cradle (figs. 21F–G)—that might relate to the figures on the Getty jars, although these figures appear less peaceful than those in de' Barbari's engravings.²⁷

It appears that two other jars, one in the Cleveland Museum of Art (inv. 40.12) and one in the Wadsworth



21E Vase. Deruta, end of the fifteenth century. Tin-glazed earthenware, H: 29 cm (11 1/2 in.). Faenza, Museo Internazionale delle Ceramiche, inv. 24909.



21F Jacopo de' Barbari (Italian, ca. 1460/70–before 1516). *Woman and Distaff*. Engraving. London, British Museum, inv. 1895-9-15-86. Photo: © The British Museum.



21G Jacopo de' Barbari. *Man with a Cradle*. Engraving. London, British Museum, inv. 1895-9-15-87. Photo: © The British Museum.

Atheneum in Hartford, Connecticut (inv. 1917.430), comprise the third group in the *B/B^o* group, measuring roughly thirty centimeters in height. The former is decorated with the figure of Venus (after an engraving by Marcantonio Raimondi of the birth of Venus, which may have been inspired by a print by Jacopo de' Barbari);²⁸ the latter is decorated with the figure of a knight holding a shield with an unidentified coat of arms.²⁹ The set or sets to which these larger jars belong are likely incomplete, and the discovery of missing pieces and possible print sources for the painted images might well clarify the iconography of the individual subjects as well as a

possible thematic connection among the jars. Identification of the coat of arms on the Hartford example would also be helpful.

On the basis of their inscription, these works were attributed almost a century ago to the Sienese workshop of Maestro Benedetto.³⁰ Their style, however, differs considerably from that of other known works by this artist. Moreover, marks like this *B* or *B^o* would normally indicate the workshop in which the pieces were executed, the pharmacy to which they belonged, or the pharmacist who used them. A similar mark on a sixteenth-century *albarello* from Deruta in the Museo Nazionale del

Bargello, Florence, has been described as “probably referring to the pharmacy [to which the jar] belonged.”³¹

The most recent attempt to identify the B^o mark—by associating it with a potter active in Urbino—is not credible.³² It has also been suggested that the B or B^o mark might refer to the names *Betini* and *Bolognesi*, which are inscribed on the hexagonal tiles in the Cappella San Sebastiano (also called Cappella Vaselli after its patron) of San Petronio, Bologna.³³ There is no indication that the San Petronio floor and the B/B^o *albarelli* were produced by the same hand or even in the same workshop.

A previous attempt, in the late 1980s, was made to link the B/B^o set with ceramics from another center of production: Castelli d’Abruzzo.³⁴ This proposition is based on the similarity between the drug jars’ form, palette, and decorative motifs and those of works of the “Orsini-Colonna” typology, recently and convincingly attributed to Castelli.³⁵ The association of the “Orsini-Colonna” group with the Getty *albarelli* is unpersuasive.

To aid in attributing these jars to a specific center, jar .2 underwent neutron activation analysis in spring 2001 under the direction of scientist Michael Hughes, formerly of the British Museum, London. The analysis was carried out at the University of Missouri Research Reactor, and the data was compared against the British Museum database.³⁶ The results of the analysis show that the clay of this jar originated from the lower mid-Arno Valley, most likely from either Deruta or Montelupo. To help determine attribution, stylistic comparisons were made between these two jars and with ceramics securely attributed to both centers.

Examples of ceramics that have been excavated from Montelupo kiln sites display certain characteristics that can be found on B/B^o jars or on jars related to that set. These characteristics include geometric incised blue decoration similar to that found on the Wadsworth Atheneum jar;³⁷ floral rosettes similar to those on the Museo Nazionale della Ceramica “Duca di Martina” and the Galleria Nazionale d’Arte Antica examples;³⁸ geometric ornament and small tufts of grass in the background similar to those found on many B/B^o examples;³⁹ the so-called “nodo orientale” found on a jar

closely related to the B/B^o set;⁴⁰ and variegated stripes running horizontally through border decoration that appears on a number of B/B^o jars.⁴¹ Of potential interest is a Montelupo fruit bowl in the Musée National de Céramique, Sèvres, that, although of a very different type than these pharmacy jars, is likewise marked with B^o on the reverse.⁴²

However, the same type of geometric border patterns also appears on shards found at Deruta excavation sites and related plates;⁴³ more significantly, the unusual and beautifully rendered figures on such B/B^o examples as the jars in Rome and Hartford seem to relate very closely to the work of the so-called Master of the San Francesco pavement from Deruta.⁴⁴

Of the four pieces in the Getty’s collection that have eluded attribution and were, therefore, subjected to neutron activation analysis, three were determined to originate from the lower mid-Arno Valley, in particular, from Deruta or Montelupo. The preponderance of this unusual attribution among the least-understood works in the collection indicates not only that there is much work to be done to better understand the ceramics from these centers of production, but also that there appears to have been much “cross-pollination” of styles and possibly also movement of potters between these two central Italian towns.

Notes

1. Duveen 1876–1981, no. *M.M.*87, boxes 164, 193.
2. See notes 13, 16, and 27 below.
3. At least four different hands can be identified, falling into the following groups: the jar with the Annunciate Angel in the Louvre and the two Getty pieces; the two jars with young men in courtly costume, the jar with the figure of Gluttony, and the jar with a woman before a winged phallus; the two jars in the Corcoran depicting Eros and Anteros; and, finally, the jar with a putto and trident and one with a violin.
4. Watson 1986, 46–47, nos. 8–9.
5. Klesse 1966, 147, no. 270.
6. Giacomotti 1974, 62, no. 245.
7. Rackham 1932, 343, fig. 4; the *albarello* with a cupid bearing a tree trunk is now in a private collection, Florence (see Conti 1980, no. 142).
8. Falke 1914–23, 1: nos. 86–87, pl. 51.
9. This work is cited as being in the Grassimuseum, Leipzig (Rasmussen 1984, 84), although in correspondence with the Getty Museum dated June 17, 1986, the Leipzig museum shows no record of the object.
10. Rasmussen (1984, 84, no. 13) located this jar in the Museo Civico, Bologna, although it appeared in a 1987 Florentine sale (Semenzato, November 11, lot 305). See also Ballardini 1934, pl. 12; Bolognesi 1955, pl. 3a. This figure is based on an engraving by Marcantonio Raimondi entitled *Young Woman Watering a Plant* (Oberhuber 1978, 27: no. 383 [292]), which, in turn, because of stylistic similarities, may have been based on a print by Jacopo de' Barbari.
11. Rackham 1915, 51, pls. III0–p.
12. Conti 1980, no. 130 (incorrectly described as located in the Museum für Kunst und Gewerbe, Hamburg).
13. Rasmussen 1984, 85, no. 129.
14. Arbace 1996, 91–94, no. 112. The subject is based on a print by Marcantonio Raimondi after Francesco Francia (reprod. in Oberhuber 1978, 27: no. 377-1 [286]) in which a woman holds a flaming urn, symbol of sexual passion.
15. Sold at Sotheby's, Zurich, December 5, 1991, lot 66.
16. Sold at Sotheby's, Zurich, December 5, 1991, lot 67.
17. Mazzucato 1990, no. 35; Tittoni Monti and Guarino 1992, 84. Although this jar lacks the *B^o* mark and includes, unusually, an inscription of its pharmaceutical contents, the similarity of its shape, decorative scheme, and various decorative motifs—such as the circle and line pattern above the foot [identical to that on the Good Shepherd jar in Paris] and the foliate and rosette pattern on the reverse [identical to that on the jar in Naples]—confirms its inclusion in the group.
18. Giacomotti 1974, 62–63, nos. 234, 244, 246.
19. Decorated with a cupid bearing a tree trunk and rope (see note 6 above).
20. Caiger-Smith 1985, 80, pl. 23.
21. Hind 1909–10, 1: 369, no. 16; Faietti and Oberhuber 1988, 132–34, no. 22.
22. A similar image of a lame peasant embellishes a jar formerly in the Imbert collection (sale cat., Sotheby's, London, March 11, 1980, lot 38). Other examples of women with distaffs adorning maiolica objects include a *brocca* of the early sixteenth century from Rimini that sold at auction in Milan (sale cat., Semenzato Nuova Geri Srl, November 5, 1986, lot 123; the figure is unconvincingly identified as “possibly Atropos”) and a *crespina* of ca. 1540 from Faenza, attributed to the workshop of Virgiliotto Calamelli (Conti 1984, no. 37).
23. For example, Maerten van Heemskerck's *Portrait of Anna Pietersd Codde* and Cornelis Bos's engraving *The Righteous Wife*, both illustrated in Grosshans 1980, pls. 4, 147.
24. See, for example, Israhel van Meckenem's *Battle for the Pants*, reproduced in Marle 1971, 2: fig. 486.
25. See, for example, an anonymous northeastern Italian engraving of an allegory of sensual pleasures (Levenson, Oberhuber, Sheehan 1973, 526–27); Barthel Beham's print *Spinning Room* (1524; Geisberg 1974, no. 154); and two sixteenth-century paintings of lovers by Pieter Pietersz. (Renger 1970, figs. 78–79). Alison Stewart (1986, 286) has pointed out that late medieval French, English, and German words for spindle could mean phallus, presumably because of their similar shapes. Even today the Italian *filare* (to spin wool) colloquially refers to making love or courting (Cortelazzo and Zolli 1979, s.v. “fila”). Examples on maiolica objects of the distaff portrayed as sexual instrument include a plate by Maestro Giorgio Andreoli dated 1528 in the Museo Civico, Arezzo, showing Hercules suggestively pointing a distaff at Queen Omphale, whom he served as a slave.
26. Ravanelli Guidotti 1990, 160.
27. Servolini 1944, pl. LXVIII, nos. B.10–11.
28. Falke 1914–23, 1: nos. 85a–b, pl. 50; Fiocco and Gherardi 1986, pl. 96a; Milliken 1940, 33–34. The subject and style of the panel figure together with the passages of *alla porcellana* decoration on the body relate this jar most directly to the Temperance albarello formerly in the Ducrot collection, Paris (see note 10 above).
29. Roth 1987, 72–73, no. 8.
30. Otto von Falke in Rackham 1915, 50.
31. Alinari and Spallanzani 1997, 38–40, no. 13.
32. Gardelli 1999, 202–11.
33. Bolognesi 1955, 8; the existence of a Betini factory in Faenza, however, was questioned by Fortnum (1896, 254) when he noted that the inscription *BE FAVE [N]T [I]CIE* following the names of three women (Chornelia, Zetila, and Xabeta) might more convincingly be read *bella Faentina* (beauty of Faenza). This pavement is illustrated in Liverani 1960, pl. 12.
34. Rubini 1990, 27–28; Ravanelli Guidotti 1990, 199–200, no. 109; Governale 1989, 72–73; Fiocco and Gherardi 1986, 290–94, pls. 94–98.
35. See Pompeis et al. 1985, 3–36.
36. For more information on neutron activation analysis as an analytical tool see conclusion of the Introduction.
37. Berti 1998, 286–91, nos. 114–26; Berti 1999, 287, nos. 125–28.
38. Berti 1998, 271, 284, nos. 86–87, 111; Berti 1999, 286, no. 124.
39. Berti 1998, 254–58, 264, nos. 45–56, 69.
40. Berti 1998, 309–11, nos. 158–64. *B/B^o* related piece is a drug jar that sold at Sotheby's, London, June 29, 1964, lot 35.
41. Berti 1998, 264, no. 69.
42. Giacomotti 1974, 73, no. 289; Berti 1998, 346, nos. 241–42.
43. Especially those with “petal-back” decoration on the reverse. See Busti and Cocchi 1987, pl. VIa; Busti and Cocchi 1999, 148, no. 31.
44. Batini et al. 1986, 39–41 and cover; Fiocco and Gherardi 1994, especially 241, 248–49, figs. 138, 143.

Plate with a Winged Putto on a Hobbyhorse

Possibly Urbino area, Venice, or Pesaro

ca. 1510–20

Tin-glazed earthenware

H: 2.4 cm (1 5/16 in.)

Diam: 23.5 cm (9 1/4 in.)

84.DE.116

MARKS AND INSCRIPTIONS

None.

CONDITION

Minor glaze chips on the rim.

PROVENANCE

Alessandro Castellani, Rome (sold, Hôtel Drouot, Paris, May 27, 1878, lot 34, to "Fanién" [according to sale cat. notation]); Fanién; [Duveen Brothers, Paris (stock no. 3275), 1914–16, transferred to Duveen Brothers, New York, 1916 (stock no. 25892), sold 1923 to A. Seligmann, Rey and Co.];¹ [Arnold Seligmann, Rey and Co., New York]; Charles Damiron, Lyons (sold, Sotheby's, London, June 16, 1938, lot 60, to M. & R. Stora); [M. & R. Stora, Paris]; Luzarche d'Azay, Paris (sold, Palais Galliera, Paris, December 6, 1962, lot 24);

Robert Strauss, England (sold, Christie's, London, June 21, 1976, lot 22); [Cyril Humphris, London]; [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

Rackham 1937A; Chompret 1949, 2: pl. 13, fig. 93; *Christie's Review* 1976, 396; Morley-Fletcher and McIlroy 1984, 66, fig. 3; *GettyMusJ* 13 (1985): 243, no. 174; Hess 1988A, no. 29; *Summary Catalogue* 2001, no. 361.

THE WELL OF THIS *TONDINO* is decorated with a winged putto on a hobbyhorse before a lagoon landscape within a narrow white band. Two male busts in medallions are reserved on a ground of Harpies, monsters, cornucopias, and strings of beads around the wide rim. The blue, dark reddish amber, brown, yellow, green, purple, and opaque white embellishment is exceptionally brilliant and jewel-like. The dark reddish amber pigment appears to be bole, a variety of clay colored red by iron oxide, which is found in Armenia and Tuscany and was used to decorate Iznik pottery. The reverse displays a band of blue and white foliate scrolls in the *alla porcellana* style.

The medallions display a bald man in classical dress and a bearded man wearing a turbanlike hat. The appearance of these two figures calls to mind representations of Mohammed II (1432–1481), who became the sultan of the Ottoman Turks in 1451,² and John VIII Palaeologus (1390–1448), the Byzantine emperor who traveled to Italy in the early fifteenth century to discuss a possible union between the Greek and Latin churches.³ It has also been suggested that the bald man might represent Cicero.⁴ Any identification of these medallion figures must be considered tentative, however, since similarities with known portraits do not appear convincing; these busts may simply represent generalized Eastern types.

This dish was, at one time, attributed to a "Giovanni Maria" active in Castel Durante because of its similarity to a bowl in the Metropolitan Museum of Art, New

York,⁵ inscribed *1508 adi 12 de sete[m]br[e] facta fu i[n] Castel dura[n]t[e] Zova[n] maria v[asa]ro* (made in Castel Durante by the potter Giovanni Maria on September 12, 1508; fig. 22E). This signed and dated piece has been used as a benchmark for attributing a number of maiolica plates and bowls to the artist.⁶ Although these plates and bowls are no longer thought to form a consistent group—appearing to be the work of various ceramic painters—they display similarities to the Lehman bowl. These similarities include the depiction of chubby putti, imaginative and festive grotesques, trophies, masks, invented beasts, pearls, and musical instruments set against a dark blue ground. It is possible that the "Giovanni Maria" of the Lehman bowl is Giovanni Maria Mariano, a man identified by documents as being in Urbino in 1520, in Venice in 1523, and back in Urbino in the 1530s.⁷ It is possible, therefore, that the maiolica objects associated with the Lehman bowl fall within the sphere of Giovanni Maria Mariano's influence, that is, between the Duchy of Urbino and Venice in the first decades of the sixteenth century.

Three *tondini* form a group with the Getty plate and appear to have been decorated by the same hand. They include a *tondino* also showing a putto on a hobbyhorse in the Ashmolean Museum, Oxford (fig. 22C);⁸ one with a putto riding a dolphin in the Victoria and Albert Museum, London (inv. C.2087-1910) (fig. 22D);⁹ and one displaying a putto with a shield in the National Gallery





22A Reverse.



22B Plate with a winged putto standing, armed, in a landscape. Probably Urbino district or Venice, ca. 1510–20. Tin-glazed earthenware, Diam: 23.2 cm (9 1/4 in.). Washington, D.C., National Gallery of Art, Widener Collection, inv. 1942.9.313.



22C Plate with a winged putto on a hobbyhorse. Probably made in the Urbino region, ca. 1510–20. Tin-glazed earthenware, Diam: 22.8 cm (8 7/8 in.). Oxford, Ashmolean Museum.



22D Attributed to Giovanni Maria. Plate with a winged putto on a dolphin, ca. 1515. Tin-glazed earthenware, London, Victoria and Albert Museum, inv. C.2087–1910.



22E Giovanni Maria or his workshop. "Julius II" bowl, 1508. Tin-glazed earthenware, Diam: 32.4 cm (12 $\frac{3}{4}$ in.). New York, The Metropolitan Museum of Art, Lehmann Collection, inv. 1975.1.1015.

of Art, Widener Collection, Washington, D.C. (fig. 22B).¹⁰ That the putti on all four *tondini* appear before a landscape reminiscent of Venetian lagoon settings would support placing them within Giovanni Maria Mariano's area of activity. These four pieces are so close in size and design with comparably fine painting in a remarkably brilliant palette that they may well have been part of a single service; one scholar has even referred to the group as the "playing putto series."¹¹ The porcelainlike garland on the reverse of three of the four plates is virtually identical to the National Gallery *tondino* garland, although running in the opposite direction and rendered with a slightly finer line.¹²

Other *tondini* with comparable decoration of central figures surrounded by bust portraits or other heads or trophies and grotesque decoration include one with a putto riding a goose in the British Museum, London (inv. MLA 1855, 12-1, 107);¹³ a dish with Saint Jerome in the Victoria and Albert Museum, London (inv. C.2148-1910);¹⁴ a *tondino* with a putto holding a shield in the boss formerly in the Pringsheim collection, Munich;¹⁵ another showing a young man playing a lute in the Musée des Arts Décoratifs, Lyons;¹⁶ and a plate depicting Leda and the Swan, formerly in the Alexander Barker collection and currently on the Italian art market.¹⁷

A pitcher in the Museo di Capodimonte, collezione de Ciccio, Naples, and a vase in the Herzog Anton Ulrich-Museum, Braunschweig (inv. 379), display a *candelieri*¹⁸ decoration with grotesques, cornucopias, putti, and bead swags very similar to those on the Getty Museum's *tondino*.¹⁹

Most of the above-mentioned works have been attributed to Castel Durante of ca. 1510–20; Faenza and Cafaggiolo, however, have also been suggested, as has Venice.²⁰ Most recently, the "playing putto" series has been attributed to Pesaro given the stylistic similarities between the above-mentioned *tondini* and fragments excavated at Pesaro and datable to the early sixteenth century.²¹ A cornucopia, round putto head, grotesques, and scrolling foliage finely painted in reserve on a dark ground, as well as porcelainlike motifs found on these fragments, relate very closely to the group of *tondini* to which the Getty plate belongs.

Notes

1. Duveen 1876–1981, no. 25892, boxes 11, 13, 15, 17, 100, 191. When the plate was sent to New York in 1916 its price was thirty-five hundred dollars; this price was reduced in 1923 (the year of its sale) to two thousand dollars. An invoice of February 5, 1924, lists the buyer as A. Seligman, Rey and Co., New York.
2. See the portrait medal of the sultan by Costanzo da Ferrara, illustrated in Wilson 1983, 42, no. 2 (obverse).
3. See Weiss 1966, frontis., pls. 6, 9–12, 14–16.
4. See catalogues of Hôtel Drouot, Sotheby's, and Christie's sales cited above under provenance and bibliography.
5. Rasmussen 1989, 100–104, no. 62.
6. See Rackham 1928A, 435–45; Rackham 1929, 88–92.
7. It is unclear whether, in addition to directing a workshop, "Giovanni Maria" was also a potter. For documentary references see Negroni 1985, 14, 17 n. 28, 18 n. 29; Berardi 1984, 9.
8. Wilson 1989, 26–27, no. 9; Fortnum 1896, pl. 19 (attributed to Faenza of ca. 1520).
9. Rackham 1928A, pt. 2, 90, fig. 22; Rackham 1940, 1: no. 532; 2: pl. 83 (attributed to Castel Durante of ca. 1515).
10. Timothy Wilson in National Gallery 1993, 130–33.
11. Wilson 1989, 26.
12. The reverse decoration on maiolica plates is often very useful when attempting to identify a distinctive hand or center of production.
13. Solon 1907, fig. 10; Rackham 1929, 90, fig. 21; Wilson 1987A, no. 119 (attributed to "perhaps the Marches or Venice" of ca. 1505–25).
14. Rackham 1929, 89, fig. 20; Rackham 1940, 1: no. 529; 2: pl. 83.
15. Chompret 1949, 2: fig. 92; Falke 1914–23, 2: no. 157, pl. 84.
16. Giacomotti 1962, 29 (attributed to Castel Durante or Cafaggiolo of ca. 1510).
17. This plate is purportedly signed "Zoan Maria in Casteldurante." That this signature has never been reproduced and was not noted by previous scholars when documenting the object—when the plate was on loan to the Victoria and Albert Museum, London, in the 1860s, for example—suggests that the signature is spurious. The plate itself was given a thermoluminescence test at Oxford in 1991 with results indicating it was created between 250 and 400 years ago, consistent with its presumed date of ca. 1520 (Magnani 1991, 21 and cover).
18. Like a candelabra, that is, arranged symmetrically around a central axis.
19. Omodeo, 1970, 48, no. 8; Lessmann 1979, no. 16, pl. 17.
20. Wilson 1987A, no. 176; Wilson 1987B, 186 n. 8.
21. Piccioli 2000, 65–82.

Dish with Amata and Turnus

Probably Faenza

ca. 1515–25

Tin-glazed earthenware

H: 5.4 cm (2 1/8 in.)

Diam: 24.6 cm (9 11/16 in.)

84.DE.106

MARKS AND INSCRIPTIONS

On the underside, a crossed circle with a smaller circle in each of the four quarters.

CONDITION

Small hairline crack across the kneeling woman at the lower left toward the center of the plate; minor rim repairs; the male figure on the far right-hand edge has been restored.

PROVENANCE

Sold, Sotheby's, London, November 21, 1978, lot 42, to R. Zietz; [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

GettyMusJ 13 (1985): 241, no. 164; Hess 1988A, no. 18; *Summary Catalogue* 2001, no. 361.

THIS COPPA, OR FOOTED CONCAVE DISH, falls within the transition to the so-called *stile bello* (beautiful style) of the early sixteenth century, when *istoriato* decoration reached its height of popularity and pictorial sophistication.¹ On the obverse is a finely painted scene of a king seated on a high throne with groups of women and men to his right and left, respectively. A winged putto stands in the foreground holding a blank scroll that elegantly echoes the scrolling supports of the throne. This *istoriato* piece is painted in blue, yellow, pale orange, pale yellowish green, pale purple, and opaque white on a pale blue ground. Blue radiating leaves filled with concentric dark ocher lines cover the reverse, encircling the foot.

On the underside of the *coppa* is a circle divided into four sections, with a smaller circle in each of the four quarters (fig. 23A). Since 1858 this mark has been identified as the *pyros rota* (fire wheel), believed to be the mark and punning device of the Faentine Casa Pirota workshop.² However, this attribution was questioned by scholars as early as 1880,³ and recent scholarship has cast further doubt on it.⁴

Long misinterpreted as a betrothal scene, the *coppa*'s painted decoration appears to depict instead a debate over a betrothal described in an episode from Virgil's *Aeneid*, a work from which *istoriato*-ware subjects were commonly drawn in the sixteenth century.⁵ As recounted in the *Aeneid*, King Latinus of Latium was approaching old age without a male descendant. He did have one daughter, Lavinia, who was sought in marriage by many neighboring chiefs, including Turnus, king of

the Rutulians. Lavinia's parents favored this union, but Latinus had been warned by his own father in a dream that Lavinia's husband would be a foreigner and that this union would produce a race destined to conquer the world. This foreigner was Aeneas, who, after vanquishing Turnus in battle, claimed Lavinia as his wife.

The *coppa*'s scene appears to be based on a passage (bk. 12, ll. 54–80) in which Amata (Lavinia's mother, the kneeling woman in the foreground) pleads with Turnus (the young warrior before her) to refrain from fighting the Trojans for fear that he, her daughter's intended husband, will die.⁶ Lavinia (the hooded figure surrounded by attendants), hearing her mother's entreaty, is filled with emotion, "her burning cheeks steeped in tears, while a deep blush kindled its fire, and mantled o'er her glowing face" (ll. 65–67). Turnus then "fastens his looks upon the maid; [and], fired more for the fray, briefly he addresses Amata: 'Nay, I beseech thee, not with tears, not with such omen, as I pass to stern war's conflicts, do thou send me forth, O my mother[-in-law]; nor truly has Turnus freedom to delay his death'" (ll. 70–75). Latinus, enthroned and holding a scepter, presides over the scene.

This scene from the *Aeneid* is so rarely depicted in postclassical art as to be almost untraceable. However, thanks to recent literary exegesis, its meaning on this plate may not be so recondite.⁷ The portrait of Amata in the *Aeneid* is of a mother infuriated that her choice of husband for her daughter is ignored. Later in the story, after the scene outlined above, Amata becomes unhinged when her husband does not take heed after she gently





23A Reverse.



23B Attributed to the Saint John Painter. Plate with Hercules and Cerberus, ca. 1520. Tin-glazed earthenware, Diam: 27.3 cm (10 $\frac{3}{4}$ in.). Braunschweig, Herzog Anton Ulrich-Museum, inv. Maj. 4.



23C Attributed to the Master C.I. Plate with Samson in the Temple, ca. 1520–30. Tin-glazed earthenware. Krakow, Muzeum Narodowe, inv. XIII-1712.

complains to him of his presumption. In ancient Rome there was a tradition of maternal prenuptial consultation, and disregard of this tradition would bring dishonor to the mother.⁸ Rather than simply depicting an erudite passage from an ancient text, this plate may represent maternal authority and entitlement, possibly in reference to its owner.

The posture of the flying putto in the upper left suggests that the artist intended him to represent Cupid aiming his bow and arrow, attributes the artist may have simply forgotten to include after the figure had been painted. In the context of this passage from the *Aeneid*, the appearance of Cupid aiming his darts at Turnus would be appropriate both because Turnus had been promised to Lavinia in marriage and because Cupid was Aeneas's brother.

It is also possible that the omission of Cupid's bow and arrows was not an oversight but, rather, a way to represent Anteros, Cupid's rival. In classical mythology Anteros symbolized both reciprocity in amorous relations and terrestrial love (as opposed to Cupid/Eros, who represented celestial love).⁹ According to an interpretation current in the sixteenth and seventeenth centuries, Anteros symbolized physical love rejected and chastised and therefore represented *amor virtutis*, or the castigator of love.¹⁰ Identification of the *coppa's* figure with Anteros instead of Eros might be more appropriate, since the intended union of Turnus and Lavinia never came to pass.

A plate in the Herzog Anton Ulrich-Museum, Braunschweig, depicting Hercules and Cerberus (fig. 23B); another depicting Samson in the Temple in the Muzeum Narodowe, Krakow, Poland (fig. 23C); and a panel in the Victoria and Albert Museum, London, depicting the Deputation of Coriolanus (fig. 23D) display such close stylistic parallels to the Amata and Turnus plate that the three must have been produced by the same painter.¹¹ Such distinctive details as the men's short, curly hair; the stiff-legged poses; the delicate facial features, including eyes composed of dots and small slants for eyebrows; the elegant feet and overly large helmets; the deep, short folds in the drapery; and the "abdominal" muscles on the cuirasses, rendered as a curved row of sausagelike shapes, link the four pieces.¹²



230 Attributed to the Master C.I. Plaque with the Deputation of Coriolanus, ca. 1515. Tin-glazed earthenware. London, Victoria and Albert Museum, inv. 4277-1857.

The plate in Braunschweig, however, was identified by Rackham as the work of the so-called Saint John Painter, after a plate depicting the saint in the Victoria and Albert Museum, London.¹³ These two plates were then grouped with a third, also attributed to the Saint John Painter, depicting the Erythraean Sibyl and formerly in the Frassineto and Caruso collections.¹⁴ Under scrutiny, these three works do not appear to be painted by the same individual.

Rackham identified the panel of Coriolanus as work of the so-called Master C. I. after a plate in the State Hermitage Museum, Saint Petersburg, inscribed with those initials (or possibly G. I.).¹⁵ More recently, the Samson plate in Kracow has been associated with the same artist.¹⁶ Rather than the roughly eighteen objects attributed to this artist, it seems more prudent to revise the number to between five and seven. These fewer objects—displaying strong and idiosyncratic stylistic connections—are a plate with a monk and naked boy in the Musée de la Renaissance, Écouen;¹⁷ a plate with Perseus and Andromeda and a plate of a bearded figure and Mercury surrounded by a *berettino* rim in the Victoria and Albert Museum, London;¹⁸ a plate with Diana and Actaeon in the Musée des Arts Décoratifs, Lyons;¹⁹ possibly a plate after a drawing attributed to Jacopo Ripanda²⁰ or Jacopo da Bologna²¹ in the British Museum, London,²² and a plate with Judith and Holofernes in the Musée de la Renaissance, Écouen.²³ Excluded from this group is the Coriolanus panel and the Samson plate, now associated with the Amata and Turnus painter.

Rackham also identifies and attempts to group together the work of several other maiolica painters active in Faenza just after the turn of the sixteenth century, including the so-called Assumption Painter, Master Gonela, the Lucretia Painter, and the Master of the Resurrection Panel.²⁴ All of the pieces attributed to these artists are in need of reexamination and reevaluation.²⁵ What is certain are the stylistic similarities shared by early *istoriato* artists active in Faenza around 1520, including those in the Casa Pirota workshop.²⁶ Indeed, their style anticipates and may well have influenced that of their compatriot and fellow maiolica artist Baldassare Manara (active ca. 1526–47) (see no. 30).

Notes

1. According to Ballardini 1933, 1: 13–14; 2: 10; Ballardini 1975, 59–71, 92.
2. Robinson 1858, 1: 13–14.
3. See Malagola 1880, 140–41; Genolini 1881, 57.
4. Of the two known pieces with inscriptions indicating their manufacture in the Casa Pirota (located in the Museo Civico, Bologna, and in the Musée National de Céramique, Sèvres) neither bears the crossed-circle mark. Moreover, variants of the crossed circle appear on works from centers other than Faenza (such as Gubbio and Castel Durante) as simple decorative motifs or as spheres. When depicted in the hands of small boys, for example, it resembles a *pallone* (pneumatic ball). Finally, if the Faentine examples were intended to represent spheres, there would be no reason to associate them with the Casa Pirota, since they would not also have been understood as wheels. For more information regarding the crossed-circle mark see Ballardini 1940, 66–72, pls. 14–17; Norman 1969, 447–48; Mallet 1974, 12–13, pls. XIVa–b.
5. See, for example, Ballardini 1929, pl. 17; sale cat., Sotheby's, 1939, lot 77; sale cat., Sotheby's, London, March 18, 1975, lot 36; sale cat., Sotheby's, London, March 11, 1980, lots 16–17.
6. I would like to thank Dr. William Wesley Trimpi, Professor of English, Emeritus, Stanford University, for his assistance in identifying the scene.
7. Brazouski 1991, 129–36.
8. Grimal 1963, 89–91; Phillips 1978, 70–73; Dixon 1988, esp. 62–63, 196, 211, 216–17, 227–28 (as cited in Brazouski 1991, 129 and note 1).
9. Cartari [1647] 1963, 258.
10. Alciati 1621, no. 111.
11. Lessmann 1979, 98, no. 17, pl. 18; Zboinska-Daszynska 1952, no. 12, pls. XIV, XLI (cited in Ravanelli Guidotti 1996, 33, 36 n. 9, fig. 4f–g); Rackham 1940, 1: 81–82, no. 259; 2: pl. 43.
12. A decorative rendering of the *scrratas anterior* and *rectus abdominus* muscles.
13. Rackham 1940, 1: no. 266; 2: pl. 42.
14. Sale cat., Sotheby's, London, March 20, 1973, lot 27.
15. Darcel 1885, pl. XLIII.
16. Ravanelli Guidotti 1996, 36.
17. Giacomotti 1974, 88–90, no. 342.
18. Rackham 1940, 1: nos. 258, 260; 2, pl. 41.
19. Giacomotti 1962, 25, fig. 3.
20. Wilson 1987A, 115, 117, fig. XV.
21. Faicetti and Oberhuber 1988, 311–14, no. 93.
22. Wilson 1987A, 115–17, no. 184; the slightly more static grouping of figures, more exaggerated musculature, and more adept and precise rendering of the background with buildings in perspective than in other works here attributed to the Master C. I. may be explained by the fact that, on this plate, the artist is copying a painter's drawing rather than inventing the composition himself.
23. Giacomotti 1974, 90–91, no. 343; this plate was attributed to the Master C. I. by Prentice von Erdberg 1950, 283–87.
24. Rackham 1940, 1: 84–90; 2: nos. 266–78, pls. 42–45.
25. For a further discussion of this issue and for other related examples see Wilson 1996, 104–6, no. 48.
26. See, for example, Mallet 1996, figs. 1–4.

Drug Jar for Persian Philonium

Faenza

ca. 1520–40

Tin-glazed earthenware

H: 37 cm (14⁹/₁₆ in.)

Diam (at lip): 12.5 cm (4¹⁵/₁₆ in.)

Diam (max.): 16.5 cm (6¹/₂ in.)

84.DE.105

MARKS AND INSCRIPTIONS

On the banderole, *FILONII P[ER]SICHI*.

CONDITION

Minor chips around the rim.

PROVENANCE

[M. & R. Stora, Paris, sold to W. Warren]; Whitney Warren (1864–1943), New York; by inheritance to his widow, New York (sold, Parke Bernet Galleries, New York, October 7, 1943, lot 418); (sold,

Sotheby's, London, November 22, 1983, lot 197); [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

GettyMusJ 13 (1985): 242, no. 166; Hess 1988A, no. 25; *Summary Catalogue* 2001, no. 363.

THIS TALL AND WAISTED CYLINDRICAL DRUG VESSEL is painted with a label describing its contents in dark blue, surrounded by fruit, foliate arabesques, and interlacing in yellow, ocher, dark blue, green, and white. The areas around the neck and above the base display a triangular pattern in dark blue and white, and around the shoulder is a garland in yellow, ocher, and green; all of this embellishment is painted on a light blue *berettino* ground. The white tin glaze that covers the inside of this jar is unusual; before the early sixteenth century, areas that were rarely seen, such as the undersides of plates and interiors of jars, more commonly displayed less precious lead-based glazes.

The jar's inscription is a variant of *philonium persicum* (Persian philonium), named after the first-century B.C. physician Philon of Tarsus. This pharmaceutical electuary was prepared from opium and other ingredients, including saffron, white pepper, camphor, honey of roses, and ground bloodstone, pearls, and amber. The resultant confection served to relieve pain, induce sleep, improve blood circulation, prevent miscarriages, and reduce the pain of hemorrhoids and of heavy menstruation.¹

In place of the white tin-glaze ground characteristic of most maiolica, *berettino* works are traditionally distinguished by a lavender-gray ground produced by tinting the white glaze with a small amount of cobalt oxide. One scholar believes that this tinting first occurred inadvertently from attempts to produce a white glaze ground that was as neutral as possible. According to this theory,

small amounts of cobalt were added to an impure *bianco* in order to produce a more gray ground rather than more yellow-tinted glaze ground that would result from the iron impurities.² The "contamination" of a white ground by the particularly strong and hard to control cobalt pigment was certainly possible. However, it seems more likely that *berettino*-colored glazes were purposefully produced in imitation of similar colors on Middle Eastern ceramics imported at the time.³

There are two general types of Faentine *berettino* decoration: that on which the light blue decoration of grotesques, cherubs, trophies, scrolls, and other motifs is painted in reserve in dark blue (see nos. 27, 32) and that on which the light blue ground is further embellished with delicate designs of floral and foliate sprays, arabesques, cherubs' heads, grotesques, garlands, interlacing knotwork, and trophies in dark blue with touches of white (although green and yellow were sometimes used for decorative emphasis, as on this *albarello*). Ceramics decorated with the latter type, referred to in contemporary documents as *gentilezze* and *vaghezze* (refinements and embellishments), are listed in Faentine documents as being exported to Bologna in the 1520s.⁴ In addition, shards found in Faenza and in areas to which Faentine products were exported indicate that a large number of maiolica wares decorated with wreaths, flowers, and fruit on a *berettino* ground were produced in various Faentine workshops in the third and fourth decades of the sixteenth century. According to Giuseppe Liverani, "in this type of ornament we find the



most highly developed use of color by the artists of the Faentine school."⁵

The origin of the term *berettino* has been a subject of much conjecture. Thanks to a mid-sixteenth-century document belonging to a Faentine pottery that lists the ingredients of a pigment, one does know that the term refers to a specific *azzurino chiaro*, or light blue color.⁶ The term, however, may be of Venetian origin since it seems to have been used in the Veneto region in the early fourteenth century to refer to a sort of ordinary fabric.⁷ The relationship of such fabrics to a color found on Faentine maiolica remains unclear. Nevertheless, the appeal of *berettino* decoration spread north from Faenza, becoming popular on mid-century Venetian (see no. 33) and, later, Ligurian products.

Other *albarelli* similarly decorated with festoons and arabesques on a light blue *berettino* ground include those in the State Hermitage Museum, Saint Petersburg (inv. F 3087);⁸ one formerly in the Adda collection, Paris;⁹ one reproduced in 1974;¹⁰ one sold at auction in Milan;¹¹ and one in a private Italian collection.¹² The Museum's jar is distinguished by being both the tallest of these examples and the only one labeled with an inscribed banderole. An ovoid vase with similar decoration is in the Museo Internazionale delle Ceramiche, Faenza (inv. 21297/c).¹³

Notes

1. Drey 1978, 202, 222; Borgarucci 1567, 453–54.
2. Munarini 1990, 209.
3. Liverani 1958, 32 (cited in Ravanelli Guidotti 1998, 306). For examples of Middle Eastern ceramics see Fehérvári 1973, colorpl. G; Klein 1976, pls. 8–10; Fehérvári 2000, especially nos. 132–37, 218–20, 222–32, 290, 295–96, 302).
4. Liverani 1960, 40.
5. Liverani 1960, 40.
6. Ravanelli Guidotti 1998, 306.
7. Tassini 1961, 70 (cited in Mazzucato 1970, 17 n. 1).
8. Kube 1976, no. 13.
9. Rackham 1959, no. 127A; Chompert 1949, 2: fig. 563.
10. Liverani and Bosi 1974, pl. 10.
11. Sale cat., Semenzato Nuova Gerl Srl, Milan, November 5, 1986, lot 89.
12. See also Wilson 1996, 112–13, nos. 51–52.
13. Bojani, Ravanelli Guidotti, and Fanfani 1985, 57, no. 110.



24A Alternate view.



24B Alternate view.



24C Alternate view.

Armorial Dish with the Flaying of Marsyas

Nicola di Gabrielle Sbraghe
(or Sbraga), known as Nicola da Urbino
(ca. 1480–1537/38)
Urbino
Mid-1520s
Tin-glazed earthenware
H: 5.7 cm (2 ¼ in.)
Diam: 41.4 cm (16 5/16 in.)
84.DE.117

MARKS AND INSCRIPTIONS

None.

CONDITION

Broken and repaired, with breaks generally confined to the top half of the piece; overpainting in small areas of the landscape to the left, in *bianco sopra bianco*, and above the head of the putto on the right side.

PROVENANCE

Ralph Bernal, London (sold, Christie's, London, March 5, 1855, lot 1767, to "Wareham" [according to sale cat. notation] for Baron Gustave de Rothschild);¹ Baron Gustave Samuel James de

Rothschild (1829–1911), London; sold, Christie's, London, April 12, 1976, lot 179, pl. 13; [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

Morley-Fletcher and McIlroy 1984, 65, fig. 8; *GettyMus* 13 (1985): 243, no. 175; Hess 1988A, no. 30; Cohen and Hess 1993, 10; *Masterpieces* 1997, 22, no. 14; *Summary Catalogue* 2001, no. 364.

THE WELL OF THIS LARGE ARMORIAL PLATE displays a coat of arms on a shield held by two putti surrounded by *bianco sopra bianco* decoration. The wide rim is elegantly painted with two mythological scenes of musical contests, both of which involve Apollo: the competition between Apollo and Pan and the flaying of Marsyas. The palette consists of blue, ocher, copper green, grayish green, yellowish green, yellow, brown, brownish orange, black, and opaque white. A white glaze ground covers the reverse, which is otherwise undecorated.

This plate was painted by arguably the most talented and celebrated maiolica master of the Cinquecento, Nicola da Urbino. The artist has been identified thanks to a handful of pieces that bear his signature or monogram: a *coppa* painted with a seated king, dated 1521 (Saint Petersburg, State Hermitage inv. F. 363);² a plate fragment with a scene inspired by Raphael's *Parnassus* (Paris, Musée du Louvre, inv. OA 1244);³ a plate dated 1528 with a scene inspired by Raphael's *Martyrdom of Saint Cecilia* (Florence, Museo Nazionale, Palazzo del Bargello);⁴ a plate with the Old Testament subject of Joseph and His Brothers (Novellara, Santo Stefano);⁵ and, perhaps, a plate with the scene of an animal sacrifice in the British Museum, London (inv. MLA 1855, 3-13, 23).⁶ According to archival documents, Nicola seems to be a man known as Nicola di Gabriele Sbraghe (or Sbraga), the only potter recorded in Urbino whose name and dates of activity correspond to those of the artist we have come to know as Nicola da Urbino.⁷



25A Reverse.



Frustratingly little is known about this important exponent of early *istoriato* painting.⁸ From the inscription on the Saint Cecilia plate we know that Nicola worked, possibly as a visiting master, in the large and successful Urbino *bottega* of Guido da Castel Durante, otherwise known as Guido Durantino.⁹ That Nicola was also Guido's father, a man mentioned in documents as Nicolò Pellipario, is no longer accepted.¹⁰

Nicola's work is characterized by a delicate and sophisticated rendering of figures and space in a rich and varied palette. Because of Nicola's great skill, he was much admired and sought after by important patrons of maiolica in the sixteenth century. About 1525, for example, he produced a splendid *credenza*, or table service, for Isabella d'Este.¹¹ Other *credenze* attributed to Nicola include the so-called Correr service of ca. 1517–20 in the Museo Correr, Venice,¹² a Valenti-Gambara service of ca. 1518–25 after a plate in the Museo del Castello Sforzesco, Milan,¹³ a Manzoli *credenza* of the same general period after a plate listed above in the Church of Santo Stefano, Novellara,¹⁴ and two services dating to the 1530s: one executed for Duke Federico Gonzaga, Isabella's son, and another for Federico and his wife, Margherita Paleologo.¹⁵

The Getty Museum's plate belongs to yet another service, sometimes referred to as the ladder service, that was either commissioned by or given to a member of the Brescian Calini family, whose coat of arms appears in the central shield.¹⁶ Using Nicola's two signed and dated works together with the dates ascribed to his table services, one may place the Calini set roughly in mid-career, that is, in the mid-1520s, between the earlier, more delicate, blue-toned style of the Correr service and the warmer, compositionally more complex painting of the 1528 Saint Cecilia plate. Two plates in the Correr service—those depicting Apollo and Marsyas and Solomon adoring an idol—display the same temple and deity sculpture as those depicted on the Getty plate, thereby associating the two services at least in terms of the source of these images.¹⁷ However, in both style and palette the Calini service is closest to the Este-Gonzaga group. Indeed, the same subject—Apollo and Marsyas—

appears in all three services, with the interpretations on the Getty Museum and the Este-Gonzaga¹⁸ pieces being the most closely related.

The classicized, circular temple favored by Nicola was likely inspired by actual buildings of this type, such as Donato Bramante's *Tempietto*. Though separated by a generation, both Bramante and Nicola were born in Castel Durante, and on more than one occasion Nicola seems to have drawn on Bramante's architectural achievements—such as his celebrated domed and niched circular structures—for his own architectural inventions.¹⁹

In addition to Apollo and Marsyas, Nicola's plate presents the contest between Apollo and Pan. According to the ancient legend, Pan, god of woodlands and player of the syrinx, challenged Apollo, god of music and master of the lyre, to a test of musical skill in which Apollo was judged the winner. This competition represents, in essence, the struggle between wildness and carnal desire, represented by Pan, and wisdom and sophistication, represented by Apollo. In the second scene, Athena, shown on the far left of the plate, made a flute that she played beside a stream. (Here, Athena plays a bagpipe, which is not an unusual substitution.)²⁰ Watching her reflected image in the water, she saw her face become blue and her cheeks swollen, so she threw down the instrument and laid a curse on anyone who picked it up. Marsyas stumbled on the pipes, which, inspired by the memory of Athena's music, made beautiful sounds. He then invited Apollo to a contest. The sly Apollo challenged Marsyas to play his instrument upside down, knowing that this could be done with the lyre but not with the pipes. The Muses declared the winner to be Apollo, who took cruel revenge by flaying Marsyas alive. The figures of Athena and Pan on this plate (figs. 25B–C) are adapted from illustrations to the 1497 Venetian edition of Ovid's *Metamorphoses*.²¹ Curiously, the two scenes are somewhat conflated on the plate since Pan, rather than Marsyas, is shown retrieving Athena's instrument.

Including the Museum's plate, there are eleven known works from the Calini service. Their subjects are Apollo and Pan (London, British Museum inv. MLA 1855,



25B *The Contest between Apollo and Marsyas*. Fol. 49v from Ovid, *Metamorphoses* (Venice, 1497). Woodcut. Washington, D.C., Library of Congress, Rare Book and Special Collections Division, Rosenwald cat. no. 322.



25C *The Contest between Apollo and Pan*. Fol. 93r from Ovid, *Metamorphoses* (Venice, 1497). Woodcut. Washington, D.C., Library of Congress, Rare Book and Special Collections Division, Rosenwald cat. no. 322.

12-1, 73);²² the sacrifice of Iphigenia (Écouen, Musée de la Renaissance, inv. Cluny 1863);²³ the death of Achilles (New York, Metropolitan Museum of Art, inv. 84.3.2);²⁴ and an allegorical scene with Calliope and a youth (Washington, D.C., Corcoran Gallery of Art, inv. 26.348).²⁵ Five other pieces with scenes of Saint George and the Dragon, Perseus and Andromeda, the Brazen Bull of Phalaris, Cygnus changed into a swan, and an unidentified subject are in the Royal Scottish Museum, Edinburgh.²⁶ A final plate with the Rape of Europa, whose present whereabouts are unknown, was formerly in the Damiron collection, Lyons.²⁷ Subjects drawn from Ovid's *Metamorphoses*—and loosely based on the illustrations to the 1497 Venice edition of that book²⁸—predominate on the Calini service. The inclusion of the Brazen Bull subject from the first-century moralizing anecdotes of Valerius Maximus (available in Italian at the time) and the thirteenth-century *Golden Legend* tale of Saint George and the Dragon,²⁹ makes a unified iconographic program for the Calini service elusive.

An intriguing subject for further research involves the possibility that a group of individuals from Brescia and Mantua, linked by family and politics, might have helped to spread Nicola's fame and expand his patronage in the early 1520s. (It would not have been unusual for them to discuss the appeal of maiolica table services decorated with beautiful painting and intellectually stimulating iconography, along with other topics of artistic and humanist interest.) Certainly we know that during this period Nicola produced services for two Mantuans (Isabella d'Este Gonzaga and Federico Gonzaga), for one Brescian family (the Calini, heirs to the Gambara family),³⁰ and for the marriage of a Mantuan man (Valente Valenti, who was given an important concession by Francesco Gonzaga in 1518) to a Brescian woman (Violante Gambara who, like Isabella d'Este, was a woman of letters). It is interesting to note that the Manzoli fragment belonging to Nicola's final service from this period ended up in the collection of the counts of Gonzaga of Novellara, possibly passed on by a member of the Manzoli family to a Gonzaga on the transfer of the title of patriarch of Alessandria.³¹

Notes

1. Bohn 1857, 185, no. 1767.
2. Kube 1976, no. 58.
3. Giacomotti 1974, no. 829.
4. Conti 1971A, no. 16.
5. Liverani 1985, nos. 4–6, pl. 125; Wilson 1987A, 44–45, 49, no. 62; Palvarini 1994, 10–17.
6. Wilson 1987A, 50, no. 63.
7. Darcel 1864, 181; Berardi 1984, 17 n. 9; Negroni 1985, 15–20; Mallet 1987, 284–86.
8. For an examination of the artist's life and work see, in addition to the works cited above, Rasmussen 1972, 51–64; Wilson 1987A, 44–51; Palvarini 1994, 11–12.
9. Mallet 1998, 286.
10. Wallen 1968, 95–105; Negroni 1985, 13–20.
11. Examples from this service are reproduced in Chambers and Martineau 1981, nos. 131–33, 135–36, 138; Rasmussen 1989, 110–11, no. 66; for the dating of this set see Mallet, "The Gonzaga and Ceramics," in Chambers and Martineau 1981, 40.
12. Also called the Ridolfi Service. Wallis 1905; Mariacher 1958, 8–27; Cherido 1986, 73–79.
13. Palvarini 1989–90, 151–64.
14. Palvarini 1994, 10–17.
15. Mallet, "The Gonzaga and Ceramics," in Chambers and Martineau 1981, 40; see also examples reproduced as nos. 194–95, 197.
16. The arms include a ladder, whose rungs are called *scalini* in Italian. The word becomes *calini* when pronounced with a Brescian accent that drops the initial "s" sound in words where the "s" is followed by a consonant (I am grateful to Brescian architect and historian Valentino Volta for his information regarding this and other things Brescian). For identification of these arms see Ravanelli Guidotti 1985A, 394–99; for a discussion of the Calini family see Schrattenhofen 1927, 243–57; and for the postulation that this service may have been executed for Luigi Calini on the occasion of the 1525 birth of his first son, Muzio Calini, see Watson 1986, 112–14. For further biographical information, see Spreti [1928–35] 1969, 2: 246, s.v. "Calini"; *Dizionario biografico* 1960–, 725, s.v. "Calini."
17. The woodcuts are reproduced in Wallis 1905, 39, 51, figs. 16, 22.
18. Mallet 1981, 175–78, in particular, no. 133.
19. For a discussion of architecture in Nicola's work see Rackham 1945, 144–48; for a general examination of architecture painted on maiolica see Bernardi 1980. See also Manara 2000, 83–101.
20. Renaissance artists often replaced the ancient *aulos* (reed flute) mentioned in the legend with its contemporary counterpart, the *zampogna* (bagpipe) (Winternitz 1959, 187–89).
21. The woodcuts are reproduced in Wallis 1905, 39–40, figs. 16–17.
22. Wilson 1987A, no. 53.
23. Giacomotti 1974, no. 820.
24. Rackham 1928B, pl. 3D.
25. Watson 1986, no. 45.
26. Curnow 1992, 59–63, nos. 62–66. Except for the Getty Museum's plate, all the Calini pieces are illustrated in Rackham 1928B, pls. 1–4.
27. Sale cat., Sotheby's, 1938, lot 57; Rackham 1937B, 256, fig. 9.
28. See, for example, the comparisons made by Rackham 1928B, pl. 3D.

29. For a further discussion of the iconography of these two plates, see Curnow 1992, 59–60, 63, nos. 62, 66
30. It is interesting to note that at the time of this commission, the Calini family owned a small house on what was then called via delle Maioliche, later renamed via Fiume because of its proximity to the local river (*fiume* in Italian). Given both the original name of this street and that a river (potential source for clays and for energy to run mills) would have been a necessity for an active pottery, it is tempting to hypothesize that the Calini family had a long-standing interest and was possibly involved in maiolica production. The Calini were to inhabit the adjoining Palazzo Avogadri—renamed Palazzo Calini ai Fiumi in the seventeenth century—which presently serves as seat of the university law school. The Calini palazzo in the fifteenth and sixteenth centuries was that constructed by the family on Vicolo Borgondio and referred to as Casa Borgondio della Corte. The palazzo's main *salone* was decorated with early sixteenth-century frescoes by Floriano Ferramola, which were dismantled in the 1860s and 1870s. The large fresco of a contemporary tournament in Brescia was acquired by the Victoria and Albert Museum in 1861 (shadows of this fresco still remain in situ); the majority of the other frescoes entered the Pinacoteca Tosio e Martinengo, Brescia, around 1875 (see Lechi 1974, 2: 181–83, 191; Kauffmann 1973, 1: 102–3). There appears to be no connection between this fresco cycle and the Calini maiolica subjects.
31. For examinations of these links, see two articles by Mariarosa Palvarini Gobio Casali (1989–90 and 1994) and the entry by Timothy Wilson for a plate from the Valenti-Gambara service in Ausenda 2000, 182–84, no. 193.

Lustered Armorial Plate

Workshop of Giorgio di Pietro
 Andreoli, called Maestro Giorgio
 (ca. 1465–ca. 1553)
 Gubbio
 1524
 Tin-glazed earthenware with silver
 luster
 H: 7.3 cm (2 7/8 in.)

Diam: 39.9 cm (15 1/16 in.)
 84.DE.III

MARKS AND INSCRIPTIONS
 On the reverse, in the center, *M^oG^o 1524*.

CONDITION
 Small glaze fault on the inside of the rim.

PROVENANCE
 Sold, Sotheby's, London, November 21, 1978, lot
 41, to C. Humphris; [Cyril Humphris, London,
 sold to R. Zietz]; [Rainer Zietz, Ltd., London, sold
 to the J. Paul Getty Museum, 1984].

EXHIBITIONS
 None.

BIBLIOGRAPHY
GettyMus/ 13 [1985]: 243, no. 173; Hess 1988A,
 no. 23; Mattei and Cecchetti 1995, 181; *Summary
 Catalogue 2001*, no. 365.

THE WELL OF THIS BRILLIANTLY LUSTERED PLATE displays a shield bearing the coat of arms of the Vegerio family of Savona (fig. 26B).¹ The wide rim is decorated with four heart-shaped motifs interspersed with four dolphins, all surrounded by leaf scrolls. The gold and ruby luster embellishment fills in the blue background decoration, which is accented with green and black. Four large and four small foliate scrolls in gold luster decorate the reverse, which is inscribed in the center with the mark for the workshop of Maestro Giorgio and the date 1524, also in gold luster, all on a pinkish white ground.

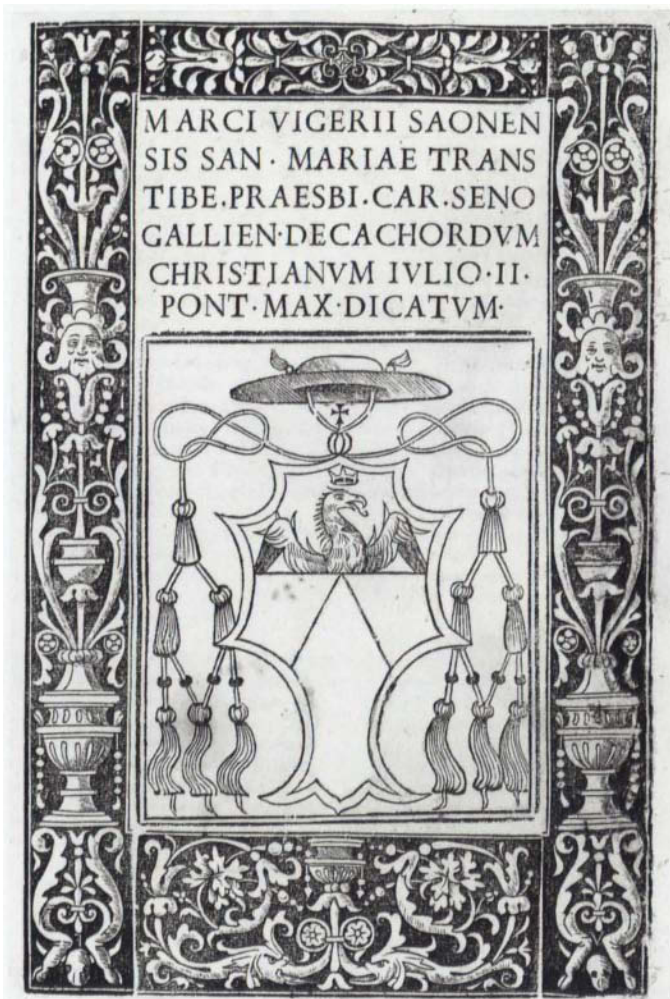
Born near Lake Maggiore, apparently in the 1470s,² Giorgio Andreoli moved around 1490 to Gubbio, in central Italy, where he became director of an active maiolica workshop and was granted citizenship and exempted from paying taxes and duties by the duke of Urbino. In 1519 Pope Leo X renewed Andreoli's exemptions "in consideration of the honor which accrues to the city . . . and in consideration of [his wares'] great usefulness and profitableness in revenue."³

The Hispano-Moresque products that served as models for Italian lusterware display predominantly blue and gold or monochrome decoration, color schemes imitated in Deruta. Lusterware from Gubbio, however, is distinguished not only by its characteristic red, gold, or silver iridescence but also by the vibrant polychrome decoration upon which the lusters were fired. In addition to applying the metallic lusters that appeared after a final reduction firing (that is, in a kiln atmosphere rich in carbon monoxide), Andreoli and his workshop may also



26A Reverse.





26B Cardinal Marcus Vigerius (Italian, 1446–1516). Frontispiece to *Decachordum Christianum* (Fano, 1507). Woodcut. Los Angeles, Getty Research Institute, Special Collections, inv. 84-B11239.

26C Artist close to Francesco Granacci (active in Florence, 1469–1543). *The Story of Tobias* (detail). Cassone panel. Berlin, Bode Museum. Like the Getty plate, the maiolica jugs and basin on this cupboard are decorated with a prominent coat of arms. Located in a dining area, the cupboard probably served to store useful tableware as well as display it.





26D Workshop of Giorgio Andreoli (active in Gubbio, ca. 1465/70–1555). Lustered armorial plate with border of foliate scrollwork, 1524. Tin-glazed earthenware, Diam: 36.2 cm (14 1/4 in.). Washington, D.C., National Gallery of Art, Widener Collection, inv. 1942.9.331(C-56)DA.



26E Workshop of Giorgio Andreoli. Lustered armorial plate with border of foliate scrollwork, dolphin heads, and cornucopias, 1524. Tin-glazed earthenware, Diam: 36.2 cm (14 1/4 in.). Washington, D.C., National Gallery of Art, Widener Collection, inv. 1942.9.332(C-57)DA.

have applied the polychrome decoration of the second firing to the luster products bearing his mark.⁴ Because of this skill in lustering ceramics, the Andreoli workshop was apparently engaged, at least in the 1530s, to luster the wares from Urbino and environs, possibly by such famed artists as Francesco Xanto Avelli of Rovigo and Nicola di Gabriele Sbraghe.⁵ Indeed, after adorning the works of other masters with his luster, Andreoli often inscribed these works with his own mark.⁶

This lustered plate is one of six known pieces from a Vegerio family service, all dated to 1524. These include two in the National Gallery of Art, Washington, D.C. (figs. 26D–E);⁷ one formerly in the Robert de Rothschild collection, Paris, that sold at auction in 1995 (fig. 26F);⁸ one in the Cleveland Museum of Art (inv. 1943.56) (fig. 26G);⁹ and one in the Hetjens-Museum, Düsseldorf



26F Workshop of Giorgio Andreoli. Lustered armorial plate with border of foliate scrollwork and grotesques, 1524. Tin-glazed earthenware, Diam: 36 cm (14 1/8 in.). Galerie Moatti, Paris.



26G Workshop of Giorgio Andreoli. Lustered armorial plate with border of foliate scrollwork and trophies, 1524. Tin-glazed earthenware, Diam: 38.5 cm (15 1/8 in.). Cleveland, Ohio, Cleveland Museum of Art, inv. 1943.56.

(fig. 26H).¹⁰ The rims on all six of the remaining Vegerio plates display a remarkable amount of invention and variety given their otherwise simple and circumscribed design. No two rims are alike but, rather, modify and recombine the motifs, with some of the plates—those including dolphins and grotesque animals—appearing more finely rendered and others—with trophies—less so.

Marco Vegerio is one of the several noteworthy members of this family. Born in Savona in 1446, Vegerio was a cardinal bishop, learned humanist, and grandnephew of Francesco della Rovere (who became Pope Sixtus IV in 1471). He died in 1516 and so could not have been the owner of this service, which might have belonged to his nephew, Stefano Vegerio (d. 1570). Stefano, a writer, moved from Savona to Perugia, near Gubbio, early in his career, when he was named Vice-Treasurer of Perugia by the pope and Count Palatine of the Lateran by his uncle. His wife, Caterina Gastodengo, was likewise notable as an illustrious woman of letters.¹¹



26H Workshop of Giorgio Andreoli. Lustered armorial plate with border of foliate scrollwork and trophies, 1524. Tin-glazed earthenware, Diam: 27 cm (10 3/4 in.). Düsseldorf, Hetjens-Museum, inv. 38/67.

Notes

1. Vigerius 1507, frontispiece.
2. Mattei and Cecchetti 1995, 43–45; for further documentary information regarding the artist see Fiocco and Gherardi 1995, 256–61.
3. Liverani 1960, 46.
4. For a presentation of the various hypotheses see Mattei and Cecchetti 1995, 132–34.
5. See Wilson in National Gallery 1993, 171.
6. For work of these and other artists bearing Giorgio Andreoli's luster see Fiocco and Gherardi 1998, 32–44. A plate in the Petit Palais, Paris, provides at least one example of a work that was not only lustered but also painted by Andreoli or someone in his workshop; this piece is signed in unlustered blue (Join-Diéterle 1984, 172–73, no. 54).
7. Widener Collection, inv. 1942.9.331–32; Wilson in National Gallery 1993, 173–76.
8. Ballardini 1933, 1: no. 146; sold at Hôtel Drouot, Paris, November 28, 1995, lot 181, to Alain Moatti, Paris.
9. Inscribed *W* or *M* on the rim: Molinier 1892, 4: no. 160 bis; Rackham 1916, 2: no. 807; Ballardini 1933, 1: no. 147; Rothenstein 1944, 205, pl. B; William M. Milliken, "Italian Majolica," *Bulletin of the Cleveland Museum of Art* 31 (January 1944): 11 right.
10. Formerly in the museum at Trèves; Rothenstein 1944, 205, pl. A; Klein 1980, 133, fig. 140.
11. Information on this family is meager. Details about certain Vegerio family members are available in Baldassare and Bruno 1981, 246–49, s.v. "Vegerio" (I am indebted to Guido Farris for bringing this source to my attention); Moroni 1860, 97–98; D. R. Campbell in *New Catholic Encyclopedia*, s.v. "Vigerio."

Plate with Hero and Leander

Faenza

ca. 1525

Tin-glazed earthenware

H: 3.8 cm (1 1/2 in.)

Diam: 44 cm (17 5/16 in.)

84.DE.113

MARKS AND INSCRIPTIONS

On the reverse, in the center, a swan.

CONDITION

Minor repair to the upper border; several chips in the rim.

PROVENANCE

Henri Gautier, Paris (sold, Hôtel Drouot, Paris, May 4, 1929, lot 28, to G. Durlacher [according to sale cat. notation]); [Durlacher Bros., London] (sold, Christie's, London, April 6–7, 1938, lot 26, to H. S. Reitlinger); H. S. Reitlinger, Maidenhead (sold by his executors, Sotheby's, London, April 27,

1959, lot 142, to R. Strauss]; Robert Strauss, England (sold, Christie's, London, June 21, 1976, lot 24, to R. Zietz); [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

Chompret 1949, 2: fig. 458; *Christie's Review* 1976, 397; Morley-Fletcher and McIlroy 1984, 36, fig. 5; *GettyMusJ* 13 (1985): 241, no. 165; Hess 1988A, no. 26; *Summary Catalogue* 2001, no. 366.

THE WELL OF THIS LARGE DISPLAY PLATE (*piatto da pompa*) is decorated with a scene from the story of Hero and Leander in pigments of green, yellow, black, ocher, orange, grayish green, opaque white, and gray (produced by painting white on black). The wide rim is decorated with scrolling foliage, cherubs' heads, and "man-in-the-moon" motifs reserved in light blue with touches of white and cobalt blue on a *berettino* glaze ground. A central swan, possibly a maker's mark consisting of the artist's or workshop's rebus, surrounded by two concentric bands of *alla porcellana* decoration in light and dark blue and white (fig. 27A), embellishes the reverse.

The *istoriato* scene on the obverse tells the sad story of Hero, priestess of Venus, who fell in love with Leander, a youth from Abydos. According to this myth, Leander would swim across the Dardanelles from Abydos to Sestos every night to visit his beloved in her tower. When Leander was drowned one night in a tempest, the despairing Hero threw herself from the tower into the sea and perished. Once thought an impossible feat, the swimming of the strait between Asia and Europe was proved possible when Lord Byron actually performed it himself and recounted it in his poem "The Bride of Abydos."¹

Leander is painted three times on this plate, so that his story unfolds in a continuous narrative. The tower from which Hero gazes seems to project awkwardly from the sea, evidence that the artist miscalculated the composition and attempted to rectify the error by painting over the bottom portion of the tower with blue pigment to widen the expanse of water. This interesting mistake

illustrates that once the artist applied pigments and glazes, changes—if they were not to be perceptible—could be made only by completely washing off the painted scene and applying the colors anew.

In both style and color the painted decoration on this plate is similar to that on works attributed to the "Green Man." First identified in 1873, this artist was given his sobriquet because he painted his figures with yellow pigment over a light blue ground, resulting in green-toned flesh.² Bernard Rackham attributed to this artist a series of works dating from 1524 to 1550,³ including a bowl dated 1529 and inscribed "made in the workshop of Maestro Piero Bergantino."⁴ More than one artist is almost certainly represented in Rackham's Green Man group. Stylistic similarities also exist between the painter of this plate and other artists active in Faentine potteries in the first decades of the sixteenth century, such as those Rackham nicknamed the "Master C. I." and "Master Gonela" (see no. 23),⁵ as well as works from the "Casa Pirota" workshop.⁶ This loose conformity of style is not surprising given the active yet insular nature of potteries working in the same small town.

The figure of Leander in the left foreground of the Getty plate derives from the figure of a struggling nude woman in a drawing by Luca Signorelli in the Musée du Louvre (fig. 27B).⁷ The drawing loosely relates to figures in the *Preaching of the Antichrist* fresco of 1500–1504 in the San Brizio chapel of Orvieto cathedral.⁸ It is not known whether the Faentine maiolica artist of the Getty plate had the actual Signorelli drawing in front of him when he decorated the plate; it may be more likely





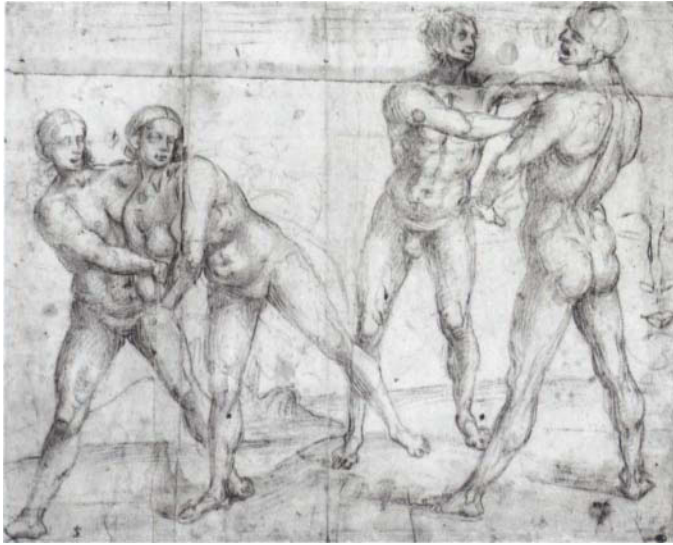
27A Reverse.

that he used a drawing made from the original. Nevertheless, this example of a maiolica plate copying a drawing by an important Umbrian artist is remarkable and may help shed light on the methods of an active Renaissance pottery.⁹

The Museum's plate forms part of a group of thirteen large *piatti da pompa* that combine *istoriato* subjects with *berettino* decoration, all of which measure between forty and fifty cm in diameter. This group includes two plates with the subject of Alexander and Diogenes (Washington, D.C., Corcoran Gallery of Art, inv. 26.309,¹⁰ and formerly Berlin, Schlossmuseum, inv. K1834);¹¹ three plates with the Judgment of Paris (London, Victoria and Albert Museum, inv. C.2110-1910;¹² and Écouen, Musée de la Renaissance, Cluny nos. 2436–37);¹³ three plates with the subject of Diana and Actaeon (Faenza, Museo Internazionale delle Ceramiche,

donazione Fanfani, inv. 25009;¹⁴ Braunschweig, Herzog Anton Ulrich-Museum, inv. 1155;¹⁵ and Dortmund, Museum für Kunst und Kulturgeschichte der Stadt Dortmund, Schloss Cappenberg, inv. C6909);¹⁶ a plate with a scene of the Rape of Europa (Toronto, George R. Gardiner Museum of Ceramic Art);¹⁷ one with the Rape of Helen that was recently sold from the Rothschild collection, London;¹⁸ and two plates—one with an architect handing the model of a church to a Roman general, now in the Musée du Louvre, Paris; and the second with the Temptation of Adam and Eve, now in the State Hermitage, Saint Petersburg—that have been attributed to the so-called Master of the Taft Orpheus, possibly in the Faentine workshop of Casa Pirotta.¹⁹

The fact that many subjects are repeated suggests that a limited number of print or drawing sources were used, from which the ceramic scenes would have been



27B Luca Signorelli (Italian, ca. 1450–1523). *Four Struggling Nude Figures*, ca. 1500. Paris, Musée du Louvre, inv. 1794. Photo: © Réunion des Musées Nationaux.



27C Plate depicting the Judgment of Paris. Faenza, ca. 1525. Tin-glazed earthenware. Paris, Musée du Louvre, Cluny inv. 2438. Photo: © Réunion des Musées Nationaux.

copied. Although the Alexander and Diogenes plates seem to be reworkings of the composition by the same artist, pieces in other groups—such as the Judgment of Paris and the Diana and Actaeon plates—appear to be by different hands. On stylistic grounds, the Getty example can be grouped most convincingly with the smaller of the two Judgment of Paris plates in the Louvre (fig. 27c). Given that various pieces bear dates ranging from 1524 to 1535 and that four of them bear four different coats of arms,²⁰ these twelve plates belonged to a number of different *credenze*. Together with the Getty plate, the examples in Faenza and Braunschweig display identical reverse decoration with the central swan, indicating that these three, although probably not painted by the same person, were undoubtedly made in the same workshop.

Notes

1. Byron 1813.
2. Fortnum 1873, 479.
3. Rackham 1940, 1: 99–100.
4. Liverani 1939, 3–9; Ravanelli Guidotti 1998, 351–55, no. 86.
5. Rackham 1940, 1: 81–84, 86; 2: nos. 258–65, 270, pls. 41–42.
6. For example, the *tondino* of 1525 with Casa Pirota mark in the Musée de Céramique, Sèvres, inv. MNC 24734 [Mallet 1996, figs. 1–2].
7. Bacou 1968, no. 10; I would like to thank Laurence Kanter for helping make this important connection by bringing this drawing to my attention.
8. Baldini 1966, pl. X; La Coste-Messelière 1975, pls. 70–144. Bringing together this drawing with the Getty plate confirms a connection between Signorelli and Faentine maiolica production in the very early sixteenth century. This connection was first “hinted at” as early as 1907 (Solon 1907, caption to pl. VI); the quote is from Rackham (1951, 106–11), who also discusses this connection; see also Verlet 1937, 13–184; Wilson 1987A, 42, no. 45; Massing 1991, 150–56.
9. For further information on this topic see Hess 1999.
10. Watson 1986, 48–49, no. 10.
11. Ballardini 1938, 2: fig. 165.
12. Rackham 1940, 1: no. 297.
13. Chompret 1949, 2: figs. 462, 464; Giacomotti 1974, nos. 335–36.
14. Ravanelli Guidotti 1990, 284–86, no. 146.
15. Lessmann 1979, 29, 99, no. 19.
16. Lepke 1930, lot 155.
17. Falke 1914–23, 2: pl. 94, fig. 180; Palmer and Chilton 1984, 26.
18. Sale cat., Christie’s, London, July 8, 1999, lot 143.
19. McNab 1995, 2: 521–25, figs. 2–3.
20. The plates in the Corcoran Gallery of Art, Washington D.C.; Victoria and Albert Museum, London; former Schlossmuseum, Berlin; and that which sold at auction in London in 1999.

Bust of a Man

Girolamo della Robbia (1488–1566)

Florence or southern France

1526–35

Tin-glazed earthenware

H: 46.4 cm (18 1/4 in.)

W: 40 cm (15 3/4 in.)

D: 19.7 cm (7 3/4 in.)

95.SC.21

MARKS AND INSCRIPTIONS

None.

CONDITION

There is a loss to the bottom left portion of the

nose that has been repaired and several smaller losses to the beard, mouth, ear, and curls. A fine crack runs 24.1 cm diagonally from the top of the head to the proper left side. Two small angular protrusions at the back of the head have been colored with a grayish violet glaze, possibly indicating the color of the background medallion into which the bust was set; an iron bolt set into the bottom of the bust during manufacture must have been part of the original mounting system. The bust underwent two thermoluminescence analyses in 1995, returning results that the material is consistent with the expected age of the object (i.e., that the material was last fired between 315 and 615 years ago).

PROVENANCE

Commissioned by Jacques, called Galiot, de Gourdon de Genouillac, Château d'Assier, near

Figeac, in the south of France; remained in situ on the courtyard facade of Château d'Assier under successive owners, until the late eighteenth century; Plantade printing house, Cahors, from the 1860s until at least 1902;¹ [Guy Ladrière, Paris, sold to the J. Paul Getty Museum, 1995].

EXHIBITIONS

None.

BIBLIOGRAPHY

Vitry and Brière [1904–11] 1969, 13, pl. 42, no. 3; Gentilini 1992, 2: 366–67; *Burlington Magazine* 136 [September 1994]: ill. x; "Acquisitions/1995," *GettyMus* 24 (1996): 136, no. 85; Crépin-Leblond 1996, 16; Bassett and Fogelman 1997, 42; Fusco 1997, 42; Alfredo Bellandi in Gentilini 1998, 306; Peggy Fogelman in *Masterpieces* 1998, 24; Fogelman and Fusco 2002, no. 4.

BUST OF A MAN DEPICTS A HANDSOME BEARDED male dressed in Roman-style armor and drapery, rendered in three-quarter relief. Turning his head slightly to the right, he appears to look up from underneath his expressively modeled brow. The entire front surface of the bust has been colored with a white glaze, perhaps in imitation of marble, except for the pupils of the eyes, which were painted black.

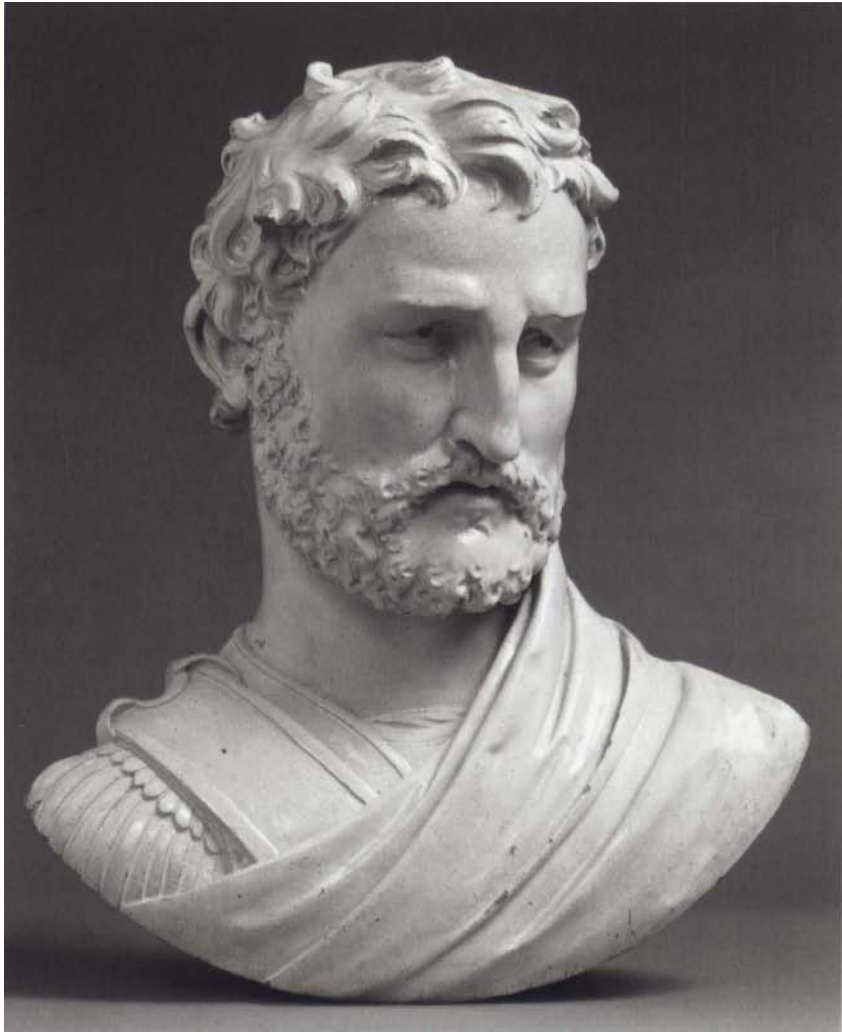
Paul Vitry and Gaston Brière first identified a group of six busts, including the Getty *Bust of a Man*, as coming from the Château d'Assier and attributed them to Girolamo della Robbia.² This provenance and attribution have been accepted by Giancarlo Gentilini and Alfredo Bellandi.³ The Getty bust and another of the group, a white-glazed terra-cotta bust of a beardless male figure, crowned and draped in a toga, now owned by Marvin and Jacqueline Kosofski in Los Angeles (fig. 28E), were both in the same Paris collection in 1995.⁴ The other busts published by Vitry and Brière are a white-glazed terra-cotta bust, now lost, of a young man in classical armor with abundant curly hair;⁵ a draped male bust in stone, crowned with a laurel wreath and set into a round medallion, acquired by the Louvre in 1910; a bust of a woman with braided hair and a draped chest, cast in reconstituted stone, which was acquired by the Louvre in 1936;⁶ and a stone bust of a man wearing elaborate armor

and a feathered helmet, also set into a medallion, now lost.⁷ A male bust, presumably in stone, is set into a wreathed medallion and is still in situ on the courtyard wall of the Château d'Assier's west wing.⁸ Another work that has been related to the Assier group is a white-glazed terra-cotta bust of a woman in the Yale University Art Gallery, New Haven (fig. 28F), which is identical to the female bust in the Louvre.⁹

Although an exact identification of subject cannot be found for every bust in this group, the crowned man in a toga and the curly-haired youth in armor appear to represent, respectively, Constantine and Alexander the Great. This, along with the classicizing or military nature of the costumes, suggests that the series as a whole depicted legendary figures of the ancient world. The classical armor of the Getty bust indicates that it too was intended to portray a Roman or Gallic hero.

The building of the Château d'Assier, near Figeac, in southern France, was begun in 1524 by Jacques, called Galiot, de Gourdon de Genouillac, and its decoration commenced in 1526 after his appointment as *grand écuyer* to Francis I.¹⁰ An inscription of 1535 marks the completion of construction. According to a watercolor by François-Roger de Gaignères of about 1680, the château was designed as a large quadrangular edifice with a central courtyard and round towers punctuating





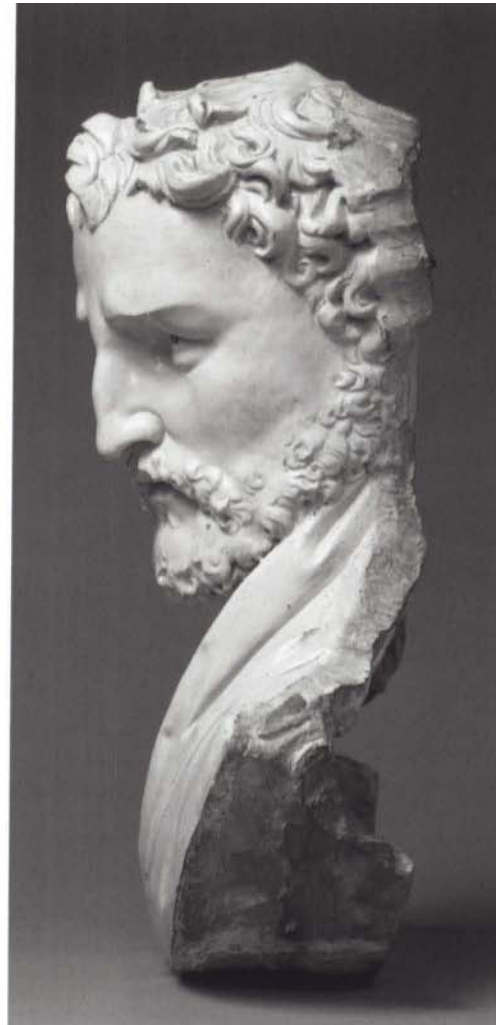
28A Alternate view.



28B Alternate view.



28c Back view.



28d Alternate view.



28E Girolamo della Robbia. *Bust of a Man (Constantine?)*, between 1526 and 1535. Glazed terra-cotta, H: 47 cm (18½ in.). Los Angeles, collection of Marvin and Jacqueline Kosofski.

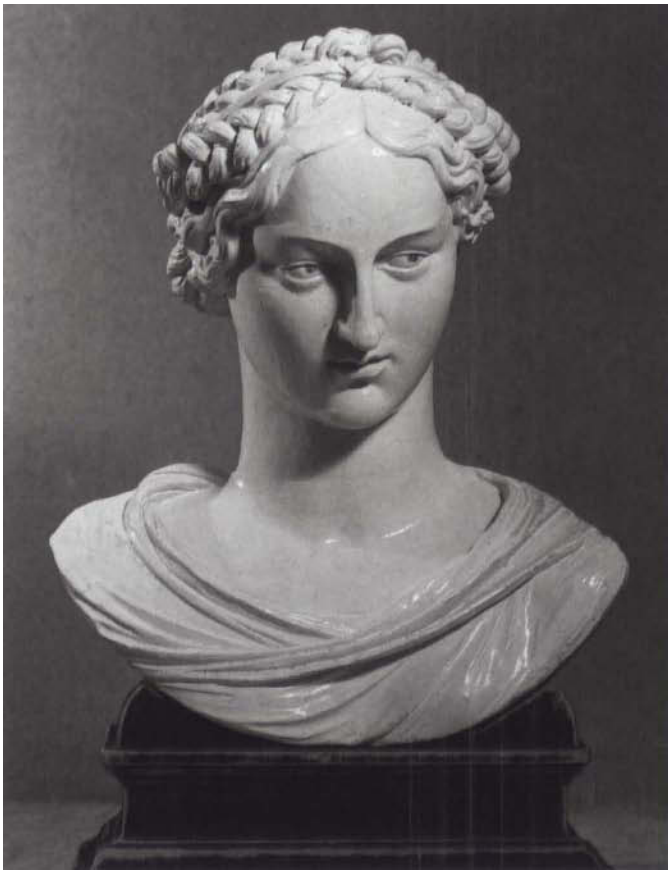
the four corners.¹¹ The courtyard facade of the west wing—the only interior facade fully visible in the engraving and the only one to survive to the present day¹²—incorporated portrait medallions in high relief between the engaged columns and pilasters of the second story. This facade may have provided the original context for the Getty bust; there its dimensionality and reflective surface would have created a striking contrast with the flat, gray walls against which it was set. The touches of purple-gray glaze at the back of the Getty bust, also present on the Kosofski and Yale busts, may recall the color used to fill in the backgrounds of the medallions.¹³

Girolamo della Robbia may have come to France at the end of 1517, since by May 1, 1518, he was receiving a royal stipend.¹⁴ Preceding other Florentine artists recruited by the French king—such as Andrea del Sarto, Giovanni Francesco Rustici, Rosso Fiorentino, and Benvenuto Cellini—Girolamo was a pioneer in spreading the influence of Italian style and establishing a more inter-

national reputation for della Robbian art. After a brief return to Florence in 1525 (the year of his father's death and Francis I's imprisonment), Girolamo received commissions for the polychrome-glazed terra-cotta decorations of the Château de Madrid, the Château de Sansac, and the Château d'Assier. Galiot de Genouillac may have based his decision to employ Girolamo on his own knowledge of and taste for Italian Renaissance architecture and ornament (acquired during French military campaigns in Italy in 1494, 1501, and 1515), as well as on the official, royal sanctioning of Girolamo's style at the Château de Madrid, which was roughly concurrent with Galiot's building. In fact, it is likely that Girolamo's designs for one château influenced his ideas for the other. Like the Château d'Assier, the south elevation of the Château de Madrid featured glazed terra-cotta portrait medallions in high relief, set into the spandrels between the arches of the first two stories, as can be seen in Jacques Androuet du Cerceau's engraving.¹⁵ For the Château de Sansac, Girolamo created a glazed terra-cotta bust of Francis I, the surround of which bears the date 1529.¹⁶

For his decoration of the Château d'Assier, Girolamo drew on several precedents from the work of the Florentine della Robbia studio. Most relevant is the series of sixty-six portrait medallions of saints and prophets produced in 1523 by the workshop under Giovanni della Robbia for the cloister of the Certosa in Val d'Ema.¹⁷ The probing gazes, dramatic facial expressions, naturalistic modeling, animated hairstyles, and costumes of the Certosa heads seem to have influenced Girolamo during his visit to Florence in 1525. Girolamo rejected Giovanni's bright palette in favor of the almost uniform white of the Getty *Bust of a Man* and the other related heads, however, suggesting his preference for a more classicizing approach to architectural decoration at the Château d'Assier.

PEGGY FOGELMAN



28F Attributed to Girolamo della Robbia. *Bust of a Young Girl*, ca. 1530. Glazed terra-cotta, H (without socle): 47 cm (18½ in.). New Haven, Yale University Art Gallery, purchased through the Maitland F. Griggs (BA 1896) Fund, inv. 1950.138.



28G Back view of fig. 28F.

Notes

1. Crépin-Leblond 1996, 19 n. 57.
2. Vitry and Brière [1904–11] 1969, 13, pl. 42, no. 3.
3. Gentilini 1993, 2: 366–67; Bellandi in Gellandi 1998, 306–7, no. IV.12.
4. Guy Ladrière, Paris; reproduced in Vitry and Brière [1904–11] 1969, pl. 42, no. 8; Gentilini 1993, 2: 367. Most recently, see Bellandi in Gellandi 1998; Crépin-Leblond (1996) accepts both these busts as part of the group associated with Château d'Assier but is uncertain that they can be traced to the château itself. They surely came from the same decorative program, since both bear traces of a grayish violet glaze on the back, likely from the background of the medallions into which they were originally set. Unless further information becomes available, it seems reasonable to accept Vitry and Brière's association of these busts with the Château d'Assier.
5. Vitry and Brière [1904–11] 1969, pl. 42, no. 6; Gentilini 1993, 2: 367.
6. For the two Louvre busts, see Beaulieu 1978, 64–65, nos. 104–5; Tollon 1993, 137–49, esp. 144.
7. Vitry and Brière [1904–11] 1969, pl. 42, no. 5.
8. Visible in a photograph reproduced in Gebelin 1927, pl. 5, no. 9; see also Tollon 1993 144.
9. The Yale bust was first associated with the Assier group by McGraw 1955, 4–7; see also Gentilini 1993, 367; Bellandi in Gentilini 1998, 306.
10. Galabert (1902, 50) gives 1524 as the date of initial construction on the building, but Gebelin (1927, 48) and Vitry (1938, 332–33) qualify the

- date by stating that, even if some construction began in 1524 or 1525, the decoration of the palace cannot date before 1526, the year Galiot was named *grand écuyer*, since the emblem of his position appears on the exterior. See also Tollon 1993.
11. Reproduced in Gebelin 1927, pl. 93, no. 175, and Galabert 1902, opposite 50.
12. The Château d'Assier was apparently owned by the dukes of Uzès in the seventeenth century but was abandoned by the family after the death of François de Crussol, duke of Uzès, in 1680. By the end of the eighteenth century the palace was given away to avoid maintenance costs, the contents and the exterior decorations were sold or stripped away, and parts of the building were demolished. Not until 1841 was the building classified as a historic monument. See Galabert 1902, 54.
13. I am grateful to Mark Aronson of the Yale University Art Gallery for ascertaining the presence of a small drop of purple glaze above the proper left ear of the bust at Yale.
14. Lesueur 1937, 200; Gentilini 1993, 362.
15. See Chatenet 1987, 196, 212, 215, figs. 13–14, 40, 44, for images by Jean Marot as well as by du Cerceau.
16. The bust is in the Metropolitan Museum of Art, New York, and the surround is in the Louvre; see Gentilini 1993, 366–67; Bellandi in Gentilini 1998.
17. Marquand 1920, 167–74. See also Domestici 1998, 39.

Plate with the Abduction of Helen

Francesco Xanto Avelli (Rovigo,
ca. 1486/87–ca. 1544)

Urbino

1534

Tin-glazed earthenware

H: 6.3 cm (2½ in.)

Diam: 46.1 cm (18¼ in.)

84.DE.118

MARKS AND INSCRIPTIONS

On the reverse, in blue, *.M.D.XXXIII/Quest'è'l
pastor che mal mirò'l bel/volto/D'Helena Greca,
e, quel famoso rapto/pel qual fu'l mondo sotto
sopra volto. /Fra[ncesco]:Xa[n]to. A[velli]. /da
Rovigo, i[n]Urbino.*

CONDITION

Minor cracks and repairs, partly overpainted, on the rim; break in the upper-left section of the dish, with moderate to heavy overpainting; some glaze faults; seven stilt marks on the obverse along the rim (originally there were eight, but one is missing because of the repair).

PROVENANCE

Sold, Sotheby's, London, November 21, 1978, lot 44; [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

Objects for a "Wunderkammer," P. D. Colnaghi and Co. Ltd., London, June 10–July 31, 1981.

BIBLIOGRAPHY

Christie's Review 1976, 397; González-Palacios 1981A, 124–25, no. 65; *GettyMusJ* 13 (1985): 243, no. 176; Bojani 1988, 129; Hess 1988A, no. 31; Roseo 1995, fig. 19; *Summary Catalogue* 2001, no. 367.

THE ENTIRE OBVERSE SURFACE OF THIS LARGE *istoriato* plate is painted with a scene of the Abduction of Helen by the Trojans in brilliant blue, yellow, brown, ocher, buff, orange, manganese purple, turquoise, several tones of green, black, and opaque white. The warm, orange-toned palette of this work is typical of Xanto's production and of *istoriato* painting in Urbino about 1530. The center of the reverse is inscribed in blue with the date and artist's signature as well as a verse, adapted from Petrarch's "Triumph of Love,"¹ describing the painted mythological scene: *1534—This is the shepherd who ill-fatedly admired the beautiful face of Helen of Greece—and that famous abduction for which the world was thrown into confusion. Francesco Xanto Avelli da Rovigo in Urbino* (fig. 29A).

Xanto was the most talented and prolific rival of the celebrated early sixteenth-century ceramic artist Nicola da Urbino.² Although an abundance of Xanto's works have come down to us—many of which are signed, dated, and otherwise inscribed—little is known about the artist. He appears to have been an educated and multitalented man. For his *istoriato* works and their inscriptions, he drew upon a variety of important artistic and literary sources, which he often inventively modified to suit his compositions and verse. Xanto was also a poet, writing a series of sonnets in honor of Francesco Maria I della Rovere, Duke of Urbino (r. 1508–38).³ These sonnets contain numerous allusions to historical

events and therefore assist in establishing a biography of the artist, as well as a chronology of his work.⁴

Born in Rovigo, Xanto moved to Urbino by 1530, the year in which he began inscribing *in Urbino* on his wares,⁵ and for the following decade and a half he executed a vast number of signed works exhibiting an exceptional consistency of style. Timothy Wilson has suggested that a trade dispute of 1530 in which Xanto was embroiled may have induced the artist to begin signing his plates with his full name.⁶

According to documents, Xanto was clearly a workshop employee at the time of this dispute. He attempted to improve his position by banding together with other employees (*dipendenti dell'arte figulina*) to demand higher wages; in response, a group of workshop heads (*capi-bottega*) agreed to resist the employees' demands and simply not hire them without the consent of the other *capi*.⁷ It is certainly possible that by signing his wares Xanto was attempting to wrest control of his products from the workshop directors.

Xanto's works are distinguished by dynamic and vigorously modeled figures in crowded compositions frequently based on engravings by Marcantonio Raimondi and others, which he often inventively and eclectically excerpted and recombined. For the present plate's *istoriato* decoration, Xanto drew upon an engraving of the same subject either by Marcantonio or by Marco Dente, called Marco da Ravenna (active 1510–27), after Raphael





29A Reverse.



29B
 Marcantonio Raimondi (Italian, ca. 1470/82–1527/34) after Raphael (Italian, 1483–1520). *The Abduction of Helen*, ca. 1510–20. Engraving. Vienna, Graphische Sammlung Albertina, inv. 1970/425.

(fig. 29B). This image was apparently a favorite of the artist and his peers, including Nicola da Urbino, since it appears with slight variations on numerous plates of the early sixteenth century. The consistency of these Abduction of Helen scenes indicates that instead of copying the engraving freehand, the artists may have used a template of some sort—probably either traced or punched with holes, through which powder was forced—to transfer the image to the ceramic plates.⁸

Other versions of this subject either signed by or attributed to Xanto include two plates in the Musée du Louvre, Paris (inv. Cluny 915, OA 1839);⁹ one formerly in the Schlossmuseum, Berlin (probably destroyed);¹⁰ one in the Colocci Honorati collection, Jesi;¹¹ and one formerly in the Pringsheim collection, Munich.¹² Another plate of the subject formerly in the Pringsheim collection is attributed to Nicola da Urbino;¹³ and two others, formerly attributed to Xanto, are now given to the so-called Painter of the Apollo Basin.¹⁴ In addition, numerous plates by Xanto copy portions of the engraving rather than the entire scene.¹⁵ Many of these plates bear inscriptions that are identical or nearly so to that on the Getty's plate, which is among the largest and most faithful to the original engraving.

Notes

1. "Trionfo d'amore," bk. 1, ll. 136–38: "Seco è 'l pastor che mal il suo bel volto / mirò sì fiso, ond'uscir gran tempeste, / e funne il mondo sottosopra vòlto."
2. See no. 30 below. For information on Xanto Avelli see the various and informative publications by Julia Triolo, including "The Armorial Maiolica of Francesco Xanto Avelli" (Ph.D. diss., Pennsylvania State University, 1996); "Francesco Xanto Avelli's Pucci Service (1532–1533): A Catalogue," *Faenza* 74 (1988): 37–44, 228–84; and her entries in the forthcoming Castello Sforzesco, Milan, catalogue.
3. These sonnets are presently in the Vatican Library; see Cioci 1987. For other examples of Xanto as a literary amateur see Wilson 1990, 321–27; Holcroft 1988, 225–34.
4. See Mallet 1984, 384–402.
5. According to a plate dated 1530 in the Castello Sforzesco, Milan (inv. M232).
6. Wilson 1987A, 52; see also Mallet 1987, 33.
7. Interestingly, these documents indicate that the workshop heads involved in the dispute included Guido Durantino and Nicola di Gabriele Sbraghe (Negroni 1986, 18, no. 33).
8. For further information on this topic see Hess 1999, 14–19; Rondot 1994, 18–49; Talvacchia 1994, 121–53; Petruzzellis-Scherer 1980, 321–71.
9. Chompert 1949, 2: figs. 988, 995; Giacomotti 1974, nos. 856, 866.
10. Ballardini 1938, 2: no. 191.
11. Ballardini 1938, 2: no. 41.
12. Sale cat., Christie's, London, February 28, 1994, lot 130; Ballardini 1938, 2: no. 192, fig. 182; Falke 1914–23, 2: no. 267, pl. 138.
13. Sale cat., Christie's, New York, October 6, 1993, lot 24.
14. One in the Victoria and Albert Museum, London (inv. c. 2232-1910; Rackham 1940, 1: no. 634; 2: pl. 100), and the other in the Museo Internazionale delle Ceramiche, Faenza ("Accessioni al Museo," *Faenza* 32 [1946]: pl. 19a). For this new attribution see J. V. G. Mallet's forthcoming publication of a paper given in Gubbio.
15. See, for example, Poole 1995, 340–42, no. 392.

Dish with Saint Clare

Baldassare Manara (active ca. 1526–47)

Faenza

ca. 1535

Tin-glazed earthenware

H: 3.8 cm (1 1/2 in.)

Diam: 21.5 cm (8 7/16 in.)

84.DE.107

MARKS AND INSCRIPTIONS

On the obverse, at the top, a shield with a holy cross flanked by *M* and *C* below the annulets; on

the scroll, *PETRE DILIGIS ME*; on the underside, *Baldasara Manara fa[e]n[tino]* or *Baldasara Manara fa[e]n[za]*.

CONDITION

Minor chips around the rim, repainted; one chip in the base.

PROVENANCE

[M. & R. Stora, Paris, sold to C. Damiron]; Charles Damiron, Lyons (sold, Sotheby's, London, June 16, 1938, lot 20, to "Recher" [according to sale cat. notation]); A. Recher; Paul Damiron (sold, Sotheby's, London, November 22, 1983, lot 209); [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

Italian Renaissance Maiolica from the William A. Clark Collection, Los Angeles County Museum of Art, March 5–May 17, 1987.

BIBLIOGRAPHY

Damiron 1944, no. 79; Chompret 1949, I: 77; 2: fig. 500; Sotheby's 1983–84, 290; *GettyMusJ* 13 (1985): 242, no. 167; Hess 1988A, no. 19; Ravanelli Guidotti 1991, figs. XXIXd, XXXVI, XXXVIII, XLIIa; Ravanelli Guidotti 1996, 206–9, no. 34; *Summary Catalogue* 2001, no. 368.

PAINTED IN OLIVE GREEN, BLUE, YELLOW, OCHER, grayish yellow, opaque white, and black, this *coppa* depicts three saints in a mountainous landscape with a city or large castle in the background. In the center is a female saint wearing a black veil over a white hood with an urn in one hand and a lily in the other. She is flanked by Saint Peter—identifiable by his keys: the dark key of hell and golden key of heaven—and a generic martyr saint holding aloft her attribute of a palm frond. Two putti appear above the saints supporting a shield bearing a cross held by two nails and flanked by the letters *M* and *C* below annulets (probably the mark of a religious order). The reverse of the dish is painted with a yellow and ocher scale pattern and is signed by the artist in the center of the raised foot.

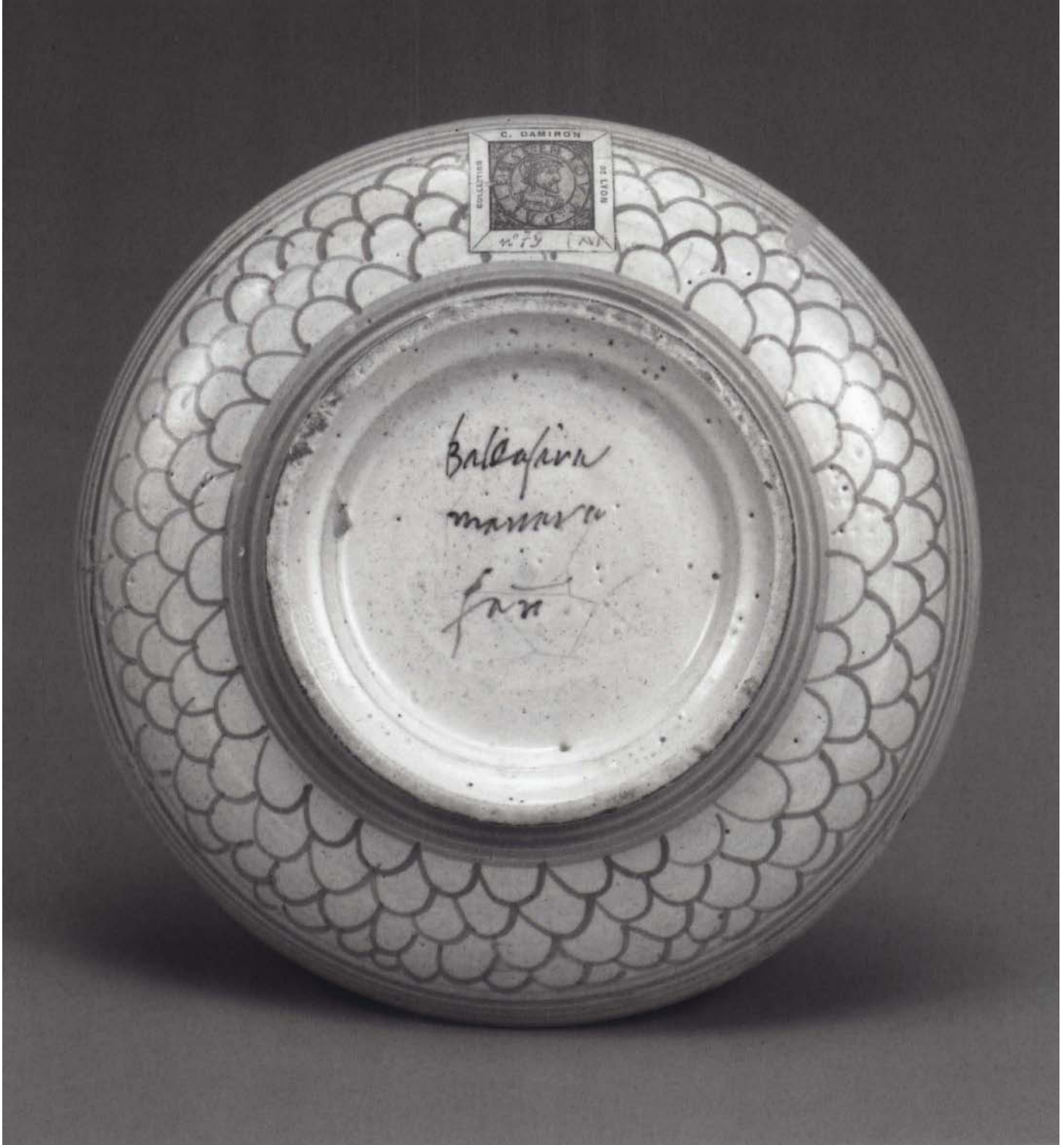
The central figure has been convincingly identified as Saint Clare of Assisi (fig. 30B).¹ Assuming a life of poverty and prayer, she founded an order of Franciscan women—the Order of Poor Ladies, or Clares—hence her Franciscan hood. On the plate she faces Saint Peter, directing toward him the words on the scroll—"Peter, do you love me?"²—the question Jesus posed to Peter three times (John 21). The plate's association of Clare with Jesus might be explained in part by the fact that Clare, on two occasions, made appeals to papal authority to allow her to practice the absolute, Christ-like poverty prescribed by Saint Francis, first to Pope Gregory IX in

1228 and, later, to Innocent IV in 1253.³ Both requests were granted.

Baldassare Manara was a member of a family of potters living in Faenza in the first half of the sixteenth century. In Faentine records he is described as *figulus* (potter) of the parish of Saint Thomas. Manara's name appears as early as 1526, and he is known to have died before June 15, 1547.⁴

Thirty-six pieces are attributed—perhaps overgenerously—to this artist;⁵ thirteen are signed. With the Getty plate, these signed pieces include a plate with Narcissus and another with the Resurrection, in the Victoria and Albert Museum, London; a plate with the Vestal Tuccia and a plaque with Captain Battistone Castellini, in the British Museum, London; a plate with Aesacus and Hesperia, formerly in the Pringsheim collection, Munich; a plate with Atalanta and Hippomenes, in the Fitzwilliam Museum, Cambridge; a plate with Pyramus and Thisbe, in the Petit Palais, Paris; a plate with Joseph Finding the Gold Cup, in the Museum of Industrial Art, Prague; a plate with the Triumph of Time and another with Caesar Receiving the Head of Pompey, in the Ashmolean Museum, Oxford; and a plate with Apollo and Pan, in a private collection.⁶ Of these signed plates, four are dated 1534, one is dated 1535, and one is dated 1536.





30A Reverse.



308 Alvise Vivarini (Italian, 1442/53–1503/5). *Saint Clare* [detail]. Venice, Accademia. Photo: Alinari/Art Resource, New York.

Notes

1. Ravanelli Guidotti 1996, 206.
2. I am grateful to Hannes Pütz, Mönchengladbach, and Frederick Hammond, Annandale-on-Hudson, for helping me understand this inscription.
3. *Catholic Encyclopedia*, s.v. "Clare of Assisi."
4. See Ravanelli Guidotti 1996, 89–91; Grigoni 1932, 181.
5. Ravanelli Guidotti 1996.
6. Ravanelli Guidotti 1996, 108–215, nos. 1–36; signed examples are nos. 2–4, 12, 16, 21, 23, 25, 27–28, 32, 34, 36.

Molded Dish with an Allegory of Love

Faenza

ca. 1535

Tin-glazed earthenware

H: 7.3 cm (2⁷/₈ in.)

Diam: 28 cm (11 in.)

84.DE.114

MARKS AND INSCRIPTIONS

None.

CONDITION

Glaze chip on the underside; minor chips at the rim.

PROVENANCE

Prince Thibaut d'Orléans, Paris (sold, Sotheby's, London, February 5, 1974, lot 30); [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

GettyMusJ 13 (1985): 242, no. 168; Hess 1988A, no. 27; Cohen and Hess 1993, 62; *Summary Catalogue* 2001, no. 369.

CERAMIC *CRISPINE*—FROM THE ITALIAN *CRSPA*, meaning pleat or wrinkle—were forms molded in imitation of gadrooned metalwork designs which were popular from roughly the second quarter of the sixteenth century on. The shallow body of this footed *crispina* is molded with flutes that issue from a low central boss. This convex boss, surrounded by a painted rope motif, displays a youth in contemporary courtly dress seated against and bound to a tree painted in ocher, yellow, and blue, heightened with white on a light blue ground. Light blue leaves, foliate scrolls, and stylized dolphins, accented with white and reserved on alternately dark blue and ocher grounds, decorate the petal-shaped *a quartieri* (sectioned) panels around the boss. The reverse is glazed with the same light blue *berettino* and is painted with alternately dark blue and ocher dashes following the molded panels' shapes around the foot.

The central figure on the raised boss represents an allegory of love: the young man is tied to love much as he is bound to the tree. Love portrayed in this manner was a popular subject of the time. The same allegory appears, for example, in a Florentine engraving of ca. 1465–80 entitled *Woman and Captive's Heart*, made for the decorative cover of a woman's toiletries box or workbox, in which a standing youth bound to a tree faces a young woman who holds his heart in her hand (fig. 31B).¹ A lustered plate from the workshop of Giorgio Andreoli of Gubbio (New York, Metropolitan Museum of Art, inv. 65.6.10) portrays a man bound to a tree confronted by a woman with a knife. Whether she intends to liberate or wound the man is unclear, but the inscription on this

piece, *Medol limfamio tua: piu ch[e] [i]l morire* (your disgrace [of me] hurts more than death), expresses a particularly painful view of love. In contrast to the glorified images of love popular on ceramic *coppe amatorie*, the series of molded dishes to which the Getty Museum's *crispina* belongs portrays love as a bittersweet force that holds its victims captive.



31A Reverse.



Attribution of such *crepine* to Faenza is confirmed by the existence of several such bowls with Faentine marks.² Similar shapes and designs appear on later products from Montelupo, although these Tuscan examples display a warmer palette and looser drawing style.³ *Crepine* were probably used for the display of fruit, as numerous pictorial and trompe-l'oeil ceramic examples attest (fig. 31C).⁴

The most closely related *crepine* to the Getty example include one with the image of a standing youth bound to a tree (London, Wallace Collection);⁵ one displaying a standing woman bound to a tree (Hamburg, Museum für Kunst und Gewerbe, inv. 1880.511);⁶ two

molded bowls with Judith and the head of Holofernes (a subject that may have meant to flatter its female recipient; Paris, Musée du Louvre, inv. OA 1760; and London, Victoria and Albert Museum, inv. 4343-1857);⁷ another with a halberdier (Sèvres, Musée National de Céramique, inv. 2317);⁸ a dish with Cupid leaning on an urn and another with a three-quarter image of a youth bound to a tree and pierced through the heart by an arrow (London, Victoria and Albert Museum, inv. 1611-1855 and 4626-1858);⁹ four *crepine* with single female figures holding a staff (or an arrow or javelin);¹⁰ a plate with Venus and Cupid in a private Italian collection;¹¹ three— with a seated woman holding a heart and dagger, the



31B Unknown artist. *Woman and Captive's Heart*, ca. 1465–80. Engraving. London, British Museum, inv. 1852.4.24.7. Photo: © The British Museum.



31c Vincenzo Campi (Italian, 1530/35–1591). *La fruttivendola* (detail), 1583. Oil on canvas. Sold Sotheby's, London, December 9, 1987. Photo: Courtesy of Sotheby's.

figure of Fortitude embracing a column (her attribute), and a woman seated against a tree holding a distaff—in another private Italian collection;¹² and a *crespina* with a woman holding a dog, in the Herzog Anton Ulrich-Museum, Braunschweig.¹³ All of the above examples display a remarkable variety of shape and decoration. Three of them—including the Getty *crespina*—appear to have been created in the same mold.¹⁴

Notes

1. Hind 1938–48, 2: pl. 144, A.IV.15.
2. Ravanelli Guidotti 1998, 366–67, figs. 1–2; Rackham 1959, no. 317 in fig. 125; Kube 1976, no. 17.
3. It is possible that either Faentine potters brought these designs with them on their transfer to Montelupo or else that ceramic clientele influenced local pottery production to provide them with examples of objects they had seen elsewhere and desired for themselves. For examples see Berti 1998, 350–56, nos. 252–64.
4. See, for example, *crespine farcite* (filled) created in Faenza and then later in Montelupo, Ravanelli Guidotti 1990, 287–88, 298, 304–5, no. 148; Berti 1998, 345–47, figs. 239, 242–43, 245.
5. Norman 1976, 1: 126–27, no. c56.
6. Rasmussen 1984, 110–12, no. 72.
7. Giacomotti 1974, 305–7, no. 935; Rackham 1940, 1: no. 302; 2: pl. 50.
8. Giacomotti 1974, 305–6, no. 934.
9. Rackham 1940, 1: nos. 300–301; 2: pl. 50.
10. Rackham 1959, no. 318, fig. 124; Watson, 50–51, no. 11; Falke 1907, 114, fig. 52; Hausmann 1972, 174–76, no. 131.
11. Ravanelli Guidotti 1992, fig. 34n.
12. Wilson 1996, 128–34, nos. 60–62.
13. Lessmann 1979, 102, no. 24.
14. The other two bowls are those at Sèvres (Giacomotti 1974, no. 934) and the piece published by von Falke (1907, 114, fig. 52).

Jug with a Musical Theme

Faenza

1536

Tin-glazed earthenware

H: 32.5 cm (12¹³/₁₆ in.)

Diam (at lip): 13.3 cm (5¹/₄ in.)

W (max.): 26 cm (10¹/₄ in.)

84.DE.115

MARKS AND INSCRIPTIONS

On each of the four tablets under the medallions, 1536; in one medallion, *Elixéo* beside a bearded and turbaned old man.

CONDITION

Restorations around the rim and neck on either side; glaze faults (crawling), particularly in areas of yellow glaze; chips on the handle and around the rim.

PROVENANCE

Alessandro Castellani, Rome (sold, Hôtel Drouot, Paris, May 27–29, 1878, lot 230); J. Pierpont Morgan Sr. (1837–1913), New York, passed to Duveen, 1916; [Duveen Brothers, New York, sold to C. W. Hamilton, 1919];¹ Carl W. Hamilton, New York, at least until 1936; George R. Hann, Sewickley Heights, Pennsylvania (sold, Christie's, on the Hann premises, Treetops, Sewickley Heights, May 19, 1980, lot 91, to R. Zietz); [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

Loan Exhibition of the J. Pierpont Morgan Collection, Metropolitan Museum of Art, New York, 1914–16; *Catalogue of a Group of Old Masters, Renaissance Italian Furniture, Majolika, Vases, and Other Objects from the Collection of Carl W. Hamilton*, New York, California Palace of the Legion of Honor, San Francisco, September 1, 1927–January 6, 1928.

BIBLIOGRAPHY

Metropolitan 1914, 56–57 and illus.; Legion of Honor 1927, 15, no. 11; *GettyMusJ* 13 (1985): 242, no. 169; Hess 1988A, no. 28; Ravanelli Guidotti 1998, 289–90, fig. 20; *Summary Catalogue* 2001, no. 370.

THIS JUG HAS AN OVOID BODY WITH PINCHED SPOUT and broad, ribbed handle. Three large medallions ornament the body. They depict a bearded and turbaned old man reading a book; a man, perhaps Orpheus, playing a *lira da braccio* (fig. 32A); and a musician in contemporary dress playing a lute (fig. 32B).² Laurel garlands encircle the medallions and run down the handle. The ochre, yellow, green, black, and opaque white decoration is surrounded by a dark blue reserve set against a light blue *berettino* ground, which covers the rest of the body and consists of cherubs, dolphins, books, and foliate scrolls. Small labels inscribed with the date 1536 appear under each medallion and under the handle, and a wavy ribbon pattern embellishes the areas around the rim and base. The interior is tin glazed.

The old man labeled *Elixéo* (fig. 32D) represents the Old Testament prophet Elisha (or Eliseus in the New Testament [Luke 4:27]). Indeed, an incident from the prophet's life may establish a thematic connection among the three medallion figures on the jug. Before foretelling the success of their expedition against Moab to the allied kings of Israel, Jehoshaphat and Edom, Elisha asked for a minstrel to perform music; the music induced an ecstatic state in which Elisha made his prophecy (2 Kings 3:15ff.). Such musical associations

may connect the popular, mythological, and biblical figures in the medallions, suggesting that the patron for whom the jug was executed was a lover of music or perhaps a musician himself.

A similar image of Elisha appears on a *crespina* published in 1999 (fig. 32E). Both the Getty jug and this *crespina* drew upon the same, as yet unidentified, print source for this portion of their decoration.³

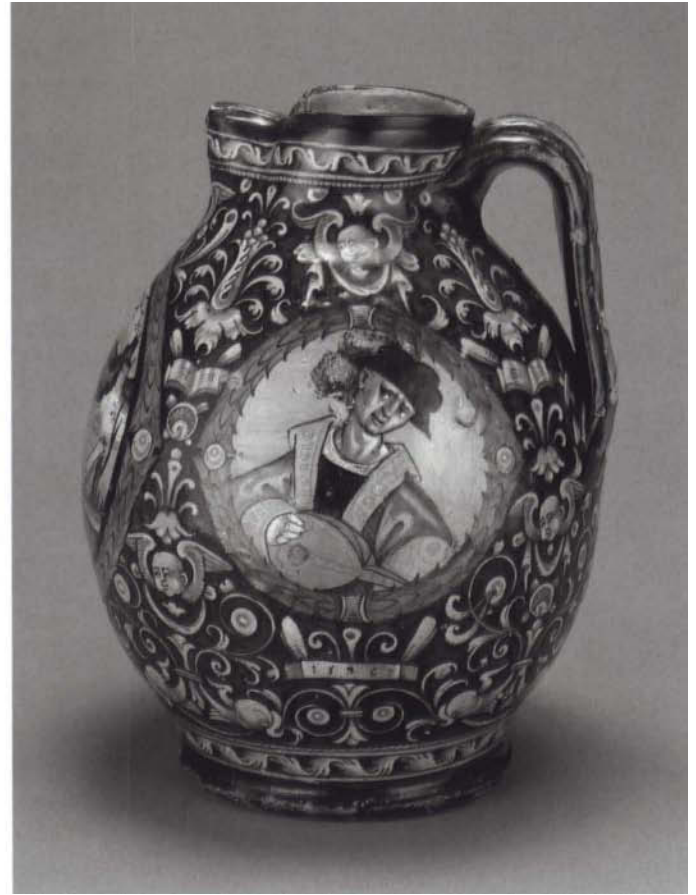
This jug is rare because of its large size, unusual form, and exceptionally beautiful painting. There are very few known vessels from the large group of Faentine *berettino* wares with comparably elaborate grotesque decoration. Orpheus playing the *lira da braccio* seems to have been a popular subject for *berettino* ceramics, given that the figure appears on a pair of jars and a plate in London, on a plate in Paris, and, in monochrome *berettino*, on a *crespina* in Faenza.⁴ However, the Getty Orpheus seems to have been inspired more by a Benedetto Montagna print⁵ than by the Moderno plaqueette convincingly proposed by Carmen Ravanelli Guidotti as the source for the other four examples.⁶

In a private Florentine collection is a Faentine jug of similar height (thirty-eight centimeters) and form but decorated with delicate fruit, flowers, and leaves; it was executed in the workshop of Virgiliotto Calamelli and is





32A Alternate view.

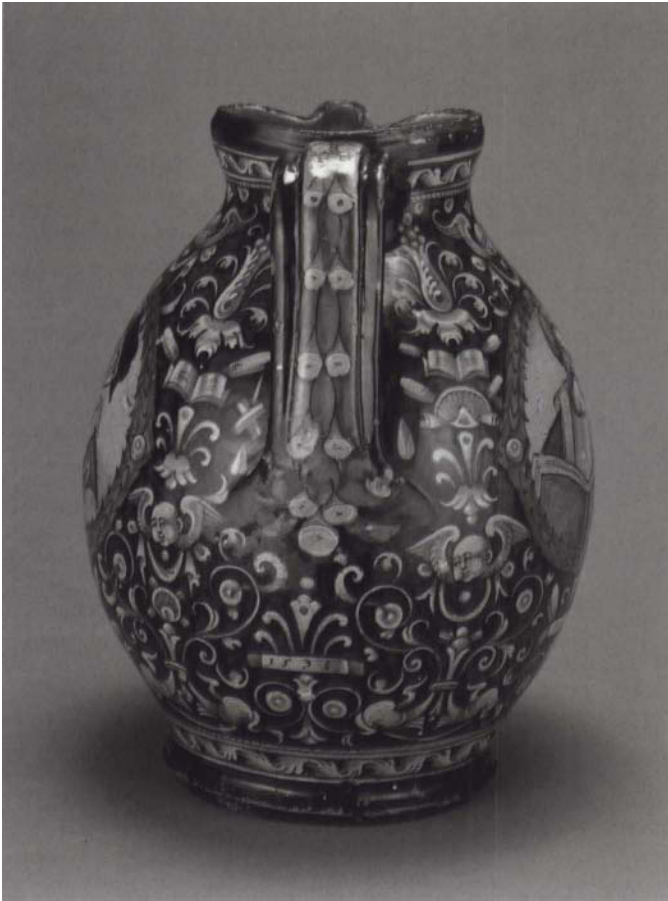


32B Alternate view.

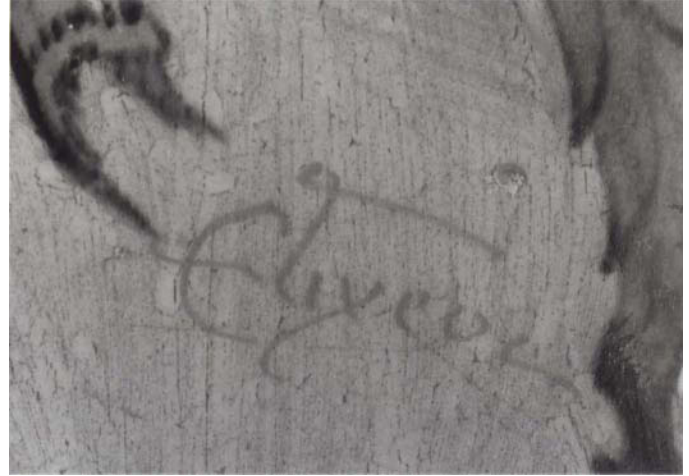
dated to the second half of the sixteenth century.⁷ Another comparable jug, slightly taller than the Getty example but of similar shape and with very similar laurel wreath encircling a decorative medallion, is in the Victoria and Albert Museum, London.⁸

Notes

1. Duveen 1876–1981, no. M.M. 15 (29054), box 193, where the price is listed as \$1,250.
2. A similar figure of a musician, also wearing a contemporary cap and displaying rugged, chiseled features, appears in the sixteenth-century portrait engraving of Philotheo Achillini by Marcantonio Raimondi after Francesco Francia (Hind 1923, fig. 37; Oberhuber 1978, 27: no. 469 [349]).
3. Gardelli 1999, 116–17, no. 59 (identified as on the art market).
4. Rackham 1940, 1: nos. 303–4; 2: pl. 50; Join-Diéterle 1984, 124–25, no. 35; Ravanelli Guidotti 1998, 333–34, no. 80.
5. Hind 1909–10, 1: no. 6, fig. 22.
6. Ravanelli Guidotti 1998, 334, fig. 80e.
7. Liverani 1975, 140, pls. 88a–b, 89a, 90a–b.
8. Rackham 1940, 1: no. 286; 2, pl. 46; Ravanelli Guidotti 1998, 289, fig. 19.



32C Alternate view.



32D Detail of inscription.



32E Workshop of Francesco Mezzarisa (Italian, 1527–1581). *Crespina*, second half of the sixteenth century. Tin-glazed earthenware, Diam: 20 cm (7 7/8 in.). Lugano, Collection ITALIKA inv. no. M259. Reproduction kindly granted by EDIT, Faenza.

Plate with Grotesques

Venice

ca. 1540–60

Tin-glazed earthenware

H: 5.7 cm (2 ¼ in.)

Diam: 47.7 cm (18 ¾ in.)

84.DE.120

MARKS AND INSCRIPTIONS

On the obverse, .S.P.Q.R.

CONDITION

Hairline cracks on the right edge and on the left side, with retouching.

PROVENANCE

Collection of Queen Victoria (reigned 1837–1901), London, by 1857 and at least until 1873;¹ Robert Strauss, England (sold, Christie's, London, June 21, 1976, lot 52, to R. Zietz); [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

On loan to the Victoria and Albert (South Kensington) Museum, London, by 1873 [Fortnum 1873, 596].

BIBLIOGRAPHY

Marryat 1857, 34, fig. 18 (described as "probably after a design of B. Franco"); Fortnum 1873, 596; *Christie's Review* 1976, 400; Morley-Fletcher and McLroy 1984, 86, fig. 1 (unconvincingly attributed to the master of the Venetian dish of ca. 1520 with arms of the Imhof and Schlaudersbach families, formerly in the Adda collection, Paris);¹ *Getty-MusJ* 13 (1985): 244, no. 178; Hess 1988A, no. 33 and cover; Conti and Grosso 1990, fig. 54; Mariaux 1995, 82; Melegati 1996A, 42; *Masterpieces* 1997, 24, no. 16; *Summary Catalogue* 2001, no. 371.

THIS PLATE IS EMBELLISHED with a central male figure, cherubs, cherubs' heads, griffins, cornucopias, bead swags, drapery, and dolphins, all elegantly intertwined and arranged *a candelieri* beneath a swag of draped fabric. The central figure supports a basket on his head flanked by birds and surmounted by the inscribed panel.² The grotesque decoration is painted in greenish grisaille (that is, in various tones of gray as a *trompe l'oeil* marble relief) enriched with white and reserved on a dark blue ground. The reverse displays a row of radiating dashes and a border of scrolling *alla porcellana* foliage in dark blue on a light blue *berettino* ground.

This plate appears to be a unique masterpiece. No other known work of the period approaches its Mannerist elegance and sophisticated rendering of figures and decoration. One finds the most closely related trophy and *a candelieri* designs—often in grisaille, on a light or dark blue ground and with "filled-in" backgrounds of white scrolling ribbons—on wares from the first half of the sixteenth century from Urbino and Venice. Two bowls—one in the National Gallery of Art, Washington, D.C., and the other in the Museo Internazionale delle Ceramiche, Faenza—probably made in the Urbino district provide especially close analogies to the Getty plate.³ Although their style predates that of the Getty example by twenty-five years or more, their finely painted, symmetrically placed designs in grisaille include fantastic animals, ribbons, and beads—modeled using small lines that follow the shape of the elements—

are strongly reminiscent of the larger Venetian example.

This kind of decoration has traditionally been associated with Castel Durante, and objects decorated in this style are often described as painted in the *maniera durantina*.⁴ John Mallet traces the habit of calling this type of decoration—grotesques painted in reserve blue on a light blue or white ground—to Otto von Falke's no longer accepted belief that Nicola da Urbino developed it while he was in Castel Durante.⁵

In his sixteenth-century treatise on ceramic production, Cipriano Piccolpasso writes in a caption below a drawing of grotesque decoration very similar to that on the Getty plate, "Le grotesche . . . gliè una delicata pittura, l'uso della qual'io no' so di dove si divini. Queste pagansi doi fiornini per il stato [di Urbino] il cento, el a Vinegia 8 lire."⁶ Piccolpasso's statement may imply that the decoration was particularly common in the duchy of Urbino and in Venice.

Similar stylistic elements, such as the facial features and background scrolling ornament, can be found on pieces attributed to Giovanni Maria, a ceramist active in Castel Durante who traveled between the Urbino area—where Castel Durante is located—and Venice in the first decades of the sixteenth century (see no. 22).⁷ While this plate's style is Urbinate, its shape and color are characteristically Venetian. It is altogether possible that the artist who painted this piece was born or trained around Urbino and moved to Venice to create this plate around the middle of the century.





33A Reverse.



33B Marcantonio Raimondi (Italian, ca. 1470/82–1527/34). Ornamental panel, late fifteenth–early sixteenth century. Engraving. London, British Museum, inv. 1873-8-9-758. Photo: © The British Museum.

Unusually large plates with wide, shallow wells were produced in Venice, and both the blue-and-white enamel on a light grayish blue ground and the reverse *alla porcellana* border on the same *berettino* ground are typical of Venetian wares.⁸ Analogous to the present work is a group of four small Venetian dishes or bowls datable to the 1530s and 1540s.⁹ These pieces, possibly part of a single service, share with the Getty plate its elegant grisaille decoration as well as a similar style: fine facial features, sharp noses and chins, small mouths, and dotlike eyes, with objects uncommonly well situated in space (albeit limited space). In particular, one of these four displays a male head with an open-mouthed expression of surprise and a cuirass that accentuates the anatomy of an elongated and twisting male back; these elements can also be found on the central figure of the Getty plate.¹⁰

The decoration on the present work is of such high quality, and the style of painting is so remarkably current with the prevailing Mannerist tendencies of the first half of the sixteenth century, that one would wish to attribute its design to a contemporary master.¹¹ Around the mid-sixteenth century artists Battista Franco (1498–1561) and Taddeo Zuccaro (1529–1566) both produced designs for maiolica plates from which several pieces were commissioned by Duke Guidobaldo II della Rovere of Urbino (r. 1538–74) and executed by such workshops as that of the Fontana in Urbino.¹² Although Joseph Marryat suggested that the Getty plate copies a design by Franco,¹³ Franco's as well as Zuccaro's maiolica designs emphasize the often complicated placement of figures in three-dimensional space, an interest almost completely lacking in the Museum's plate.¹⁴

The Getty Museum's plate is distinguished by its exceedingly mannered and refined painting style. The central figure is almost astonishingly bizarre, a favorite effect of Mannerist artists. This figure's expression of surprise, elongated proportions, and twisted torso that ends in foliage and leafy scrolls at the thighs and shoulders all contribute to its fantastic nature. Also favored by the Mannerists was an extreme elegance in surface decoration, exemplified in the present work by such details as the elegant drapery along the plate's upper



33C Design depicting the Getty plate with grotesques, Cantagalli manufactory, Florence, late nineteenth century. Watercolor, 52.5 x 57 cm (20 $\frac{3}{4}$ x 22 $\frac{1}{4}$ in.). Faenza, Fondo Cantagalli. Even in the late 1800s the Getty plate was still being used as a workshop pattern for Cantagalli ceramics, an indication of the high esteem in which it was held.

edge and the way in which the grotesque figure on the right gracefully crosses his left hand over his right arm, throwing a shadow on his extended forearm. The type of grotesques on the present plate might instead have been inspired by prints of contemporary ornament, such as those executed by the engravers Agostino Musi (called Agostino Veneziano; ca. 1490–ca. 1540),¹⁵ Giovanni Antonio da Brescia (active ca. 1490–after 1525), or Marcan-tonio Raimondi (ca. 1480–1534) (fig. 33B).

Notes

1. As cited in Marryat 1857, 34; Fortnum 1873, 596.
2. *S.P.Q.R.* (*Senatus populusque romanus*) does not indicate specific Roman patronage but, rather, serves a decorative and generalized symbolic function, since it commonly appears on maiolica wares, most often with trophy motifs, from pottery centers throughout Italy.
3. Timothy Wilson in National Gallery 1993, 136–37; Ravanelli Guidotti 1990, 210–11, 230, no. 116. These bowls belong to a group of roughly ten similarly painted examples (listed in National Gallery 1993); they are among the finest of the group and are, therefore, more closely comparable to the later, extraordinary Venetian plate.
4. For examples of comparable decoration on works believed to be from Castel Durante see Giacomotti 1974, nos. 747–72; Chompert 1949, 2: figs. 65–101; Ballardini 1933, 1: pl. 28, figs. 213, 217–20, 223; Rackham 1940, 1: no. 615; 2: pl. 97; Corradi 1982, no. 50; della Chiara 1979, nos. 83, 85. One finds similarly mannered grotesque decoration on the rim of a plate of uncertain origin in the Victoria and Albert Museum, London, which according to Rackham, “points to Castel Durante” (Rackham 1940, 1: no. 994), as well as around the rim of a large plate of about the mid-sixteenth century in the Museo Civico, Pesaro, also attributed to Castel Durante (della Chiara 1979, no. 79).
5. Mallet 1996, 230, no. 14; Falke 1917, no. 1.
6. “Grotesque painting . . . is very refined; I don’t know where its use originates. It costs two florins per hundred in the State of Urbino and, in Venice, it costs eight” (Lightbown and Caiger-Smith 1980, 1: folio 67 recto; 2: 113).
7. See, for example, Rackham 1940, 2: nos. 535–37, pl. 84.
8. For Venetian plates that are similar in shape and decoration see Alverà Bortolotto 1981, pls. 36c–d, 43a, 46a, 48a–e, 51, 55a; Alverà Bortolotto 1980, 154, figs. 1–2; Wilson 1987b, pls. 3–8. For a discussion of Venetian wares with *berettino* glaze and *alla porcellana* motifs see *ibid.* [Wilson 1987b ?], 63–66; Alverà Bortolotto 1983, 310–12, pls. 82–85; Wilson 1987a, 184–89.
9. Sale cat., Christie’s, London, October 3, 1983, lot 215; Alverà Bortolotto 1988, 43 (identified as in a private Venetian collection); sale cat., Sotheby’s, March 22, 1977, lot 51, dated 1544; a fourth example is in a private Italian collection, perhaps made in the workshop of Giacomo da Pesaro (Wilson 1996, 424–26, no. 164).
10. Wilson 1996, 424–26, no. 164.
11. In general maiolica designs were somewhat old-fashioned in relation to contemporary oil and fresco painting; for example, the depiction of three-dimensional space in maiolica painting was only attempted about 1500, two centuries after Giotto and nearly a century after Alberti’s perspective studies. Ceramic artists were apparently fully occupied with mastering the new and difficult techniques of maiolica production—including the particularly demanding tasks of glaze manufacture, painting, and firing—and were less concerned with rivaling the stylistic innovations of other art forms.
12. The painting style, however, differs significantly from any of the artist’s known maiolica designs. For a discussion of Battista Franco and maiolica see Fagiolo 1981, 245–48; Clifford and Mallet 1976, 387–410. For an examination of Taddeo Zuccaro’s maiolica designs see Gere 1963, 306–15; Laskin 1978, 2: 281–84, pls. 1–2; Watson 1987, 177–82.
13. Marryat 1857, 34, fig. 18.
14. See, for example, the nude man seen from the rear on the left-hand side of Zuccaro’s design for *Banquet in a Piazza* (Laskin 1978: pl. 1).
15. Oberhuber 1978, 27: nos. 564-II [396], 579-II [399].

Pilgrim Flask with Marine Scenes

Fontana workshop (possibly Orazio; 1510–71)

Urbino

ca. 1565–70

Tin-glazed earthenware

H: 44.1 cm (17 1/8 in.)

W (max.): 28.6 cm (11 1/4 in.)

84.DE.119.1–2

MARKS AND INSCRIPTIONS

None.

CONDITION

Cracks and restorations on the side loops and on the screw top.

PROVENANCE

Thomas F. Flannery Jr., Winnetka, Illinois; by inheritance to Joanna Flannery, Winnetka, Illinois; Chicago [sold, Sotheby's, London, November 22, 1983, lot 160, to E. Lubin]; [Edward Lubin, New York, sold to R. Zietz]; [Rainer Zietz, Ltd., London, sold to the J. Paul Getty Museum, 1984].

EXHIBITIONS

None.

BIBLIOGRAPHY

GettyMusJ 13 (1985): 243–44, no. 177; Hess 1988A, no. 32; *Summary Catalogue* 2001, 372.

THIS VESSEL IS MOLDED IN THE FORM of a pilgrim flask with a tall, tapering neck and screw top surmounted by a vase-shaped knob (figs. 34C–D). Cipriano Piccolpasso discusses and illustrates with specificity the clever method used by potters to create screw tops (figs. 34E–F).¹ His particular interest in this technique may have been due to the fact that he was writing his treatise at around the same time that these screw-top flasks were most popular.

Both neck and cover of the flask are decorated with black birds among clouds. The handles, in the form of horned grotesque masks, have curling “beards” that become relief volutes complementing the shape of the flask body. The ceramic pilgrim-flask form reflects the influence of metal pilgrim flasks patterned after the dried gourds used by travelers to carry drinking water, which were suspended from side loops. The horned masks on the sides of the Museum’s flask and the holes cut from either side of the base would never have been used to suspend the object; they were retained as decorative reminiscences of the earlier functional forms.

The flask is painted on both sides with marine scenes: a Triton abducting a Nereid on one and two fighting Tritons on the other. The palette consists of blue, buff, dark manganese purple, copper green, yellowish green, brownish ocher, yellow, turquoise, black, and opaque white. Orazio Fontana (1510–1571) was the eldest son of the master potter Guido Durantino, who took the Fontana family name after he moved to Urbino from his native Castel Durante. Orazio’s brothers Camillo and

Nicola and his nephew Flaminio were also maiolica potters, although Orazio appears to have been the most celebrated of the Fontana ceramists.

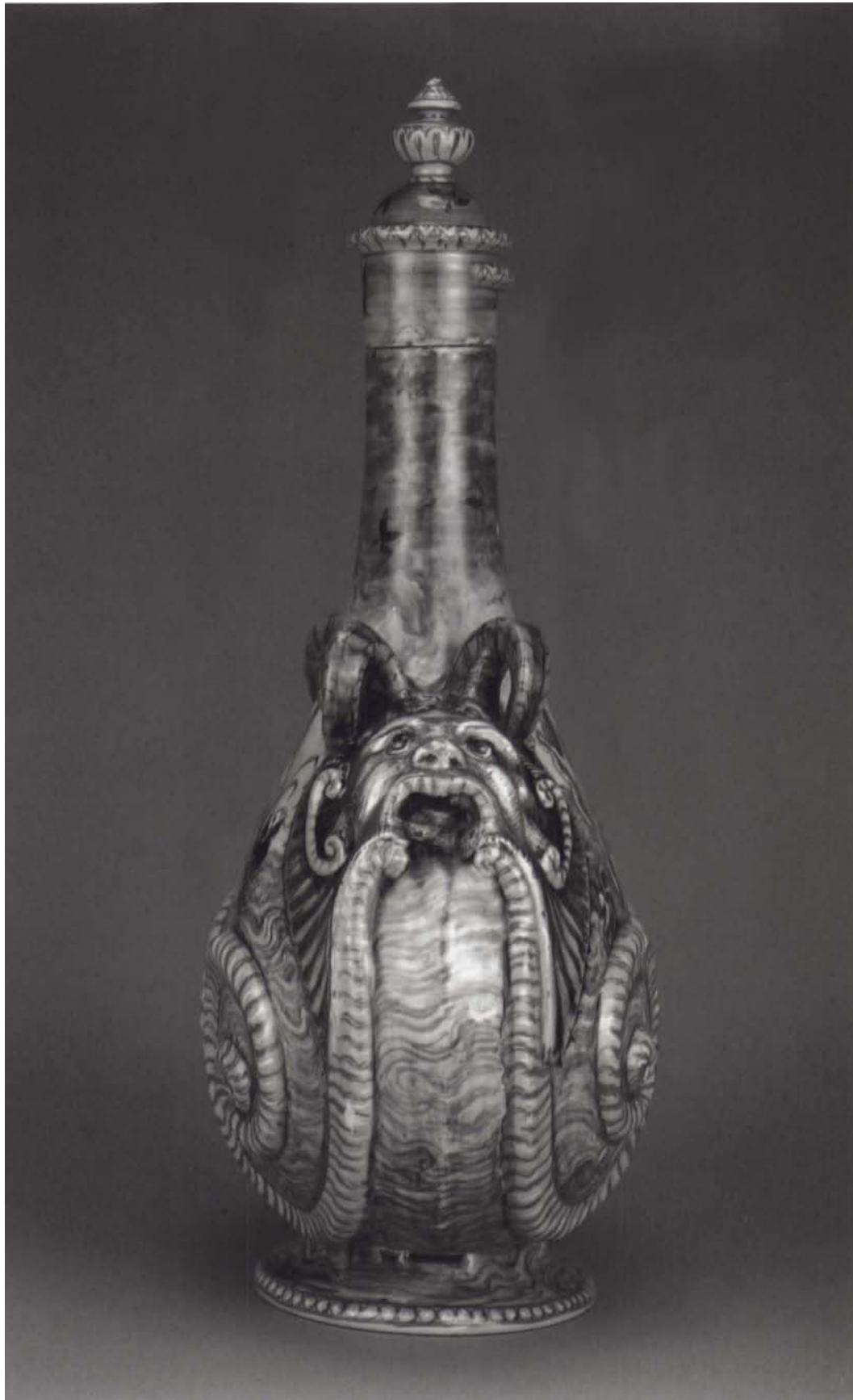
Stylistic analogies exist between this flask and a vase in the British Museum; its inscription establishes that the vase was “made in the workshop of Master Orazio Fontana.”² Both flask and vase are decorated with richly colored *istoriato* scenes, applied masks, and coiling elements; on the flask they are the “beards” and horns of the masks, on the vase these are the snake handles. The narrative scenes on this flask also bring to mind the scene of the landing of the Greeks before Troy on a molded wine cooler that sold at auction in 1950.³ This piece of ca. 1565–71 includes a band of grotesques around the *istoriato* scene and on the underside and is signed on the reverse *Fatto in Urbino in Botega di Orazio Fontana*.

Orazio worked in his father’s shop at least until the 1540s. Evidence of his ceramic activity is lacking for the ensuing twenty years, during which time he appears to have been traveling around Northern Italy.⁴ In 1565 Orazio finally set up his own *bottega* not far from that of his father in Urbino’s Borgo San Paolo, and it remained active for several years after his death in 1571.⁵ During this time Orazio occupied himself mainly with luxurious ceramics (fig. 34F), often combining *istoriato* scenes with grotesque ornament, probably leaving to his father the plainer, and probably more profitable, white and common wares.⁶ Whether Orazio continued to paint the pieces produced in his workshop after 1565 or whether





34A Alternate view.



34B Alternate view.



34C Detail of screw threads.



34D Detail of top.



34E Cipriano Piccolpasso (Italian, 1523–1579). Folio 5R from *Li tre libri dell'arte del vasaio* (1557). London, Victoria and Albert Museum.



34F Cipriano Piccolpasso (Italian, 1523–1579). Detail of folio 5v from *Li tre libri dell'arte del vasaio* (1557). London, Victoria and Albert Museum. Piccolpasso illustrates the manner in which tops could be made with threads to screw a top securely onto a flask or bottle. Parallel strips would be formed using a toothed instrument; they would then be cut and shifted to create spiral threads. The Getty flask uses a male neck that fits into a female top, whereas Piccolpasso illustrates the reverse method.

he then functioned solely as *capo-bottega* (workshop director) is not known.

Fontana flasks with very similar marine-inspired decoration and of identical shape and size, very possibly made from the same mold as the present work, include examples in the Herzog Anton Ulrich-Museum, Braunschweig (inv. 919),⁷ and in the Helen Foresman Spencer Museum of Art, Lawrence, Kansas (inv. 60.76).⁸ Another flask of the same shape but decorated with the subject of Myrrha and Adonis is in the Corcoran Gallery of Art, Washington, D.C.⁹ Still other Fontana workshop examples of the same flask form but with grotesque decoration are in the Victoria and Albert Museum, London (inv. 8408–1863, 8409–1963),¹⁰ and formerly in



34C Jan Roos or Roosen (known as Giovanni Rosa or Rosso Genovese) [Antwerp 1591–Genoa 1638]. *Pirates with Loot* (detail), seventeenth century. Rome, Galleria Colonna. This sixteenth-century Urbino vase decorated with narrative scenes is shown grouped together with other precious objects—such as small bronzes, metalwork, and jewelry—attesting to the value given such maiolica ware at the time.

the Basilewski collection, Paris.¹¹ Five similarly shaped flasks produced in a Fontana workshop are in the Museo Nazionale, Palazzo del Bargello, Florence.¹² Like the Getty Museum's example, a pilgrim flask of the late 1560s or early 1570s in the Nationalmuseum, Stockholm (inv. NM 60), displays marine subjects (Amphitrite or Galatea crowned by a putto, a Triton abducting a Nereid, and other sea creatures, against an overall background of blue waves).¹³

Arguably the closest in style to the Getty flask are the pharmacy containers made in the Fontana workshop at the end of the sixteenth century for the Santa Casa di Loreto.¹⁴ Certain of these jars and the flask are decorated with comparably rendered horses (hippocampi on the flask) with animated facial expressions, finely proportioned figures in theatrical poses, and dramatic swaths of drapery. Although the jars are first mentioned in an inventory of 1608, evidence suggests that they were a gift of Guidobaldo II, duke of Urbino, and so must have been produced before the duke's death in 1574.¹⁵

Notes

1. Lightbown and Caiger-Smith 1980, 1: folios 5 recto and verso.
2. Wilson 1987A, 64, no. 91.
3. Sale cat., Parke-Bernet Galleries, New York, March 9, lot 183.
4. He marries a Venetian woman and is documented in the service of the duke of Savoy (Liverani 1957, 133, no. 6).
5. It is known that Orazio's brother, Flaminio, produced several important pieces of maiolica between the years 1571 and 1574, including a signed *rinfrascatoio* in the Wallace Collection, London (Norman 1976, 218–23, no. 107).
6. Mallet 1987, 287–88.
7. Lessmann 1979, no. 230.
8. Broun 1978, 28–29; Cole 1977, no. 37; Chompret 1949, 1: 194; 2: 130, fig. 1033; sale cat., Christie's 1884, lot 376.
9. Watson 1986, 158–59, no. 62.
10. Rackham 1940, 1: nos. 840–41; 2: pl. 133.
11. Darcel and Delange 1867, pl. 97; Darcel and Basilewsky 1874, 158, no. 410.
12. Conti 1980, figs. 291–92; these flasks figure among the wares traditionally thought to have been executed for the table service of Duke Guidobaldo II della Rovere of Urbino, although proof of this commission has not yet come to light. See also Conti 1971A, nos. 25, 27, 46, 50, 52.
13. Dahlbäck-Lutteman 1981, no. 20.
14. I am grateful to Timothy Wilson for bringing this comparison to my attention. See, for example, Grimaldi and Bernini 1979.
15. Grimaldi and Bernini 1979, 10–11.

Basin with Deucalion and Pyrrha

Fontana workshop (Orazio or Flaminio)

Urbino

ca. 1565–75

Tin-glazed earthenware

H: 6.3 cm (2 ½ in.)

Diam: 46.3 cm (18 ¼ in.)

86.DE.539

MARKS AND INSCRIPTIONS

None.

CONDITION

Broken and repaired at the top and in the proper right lobe; a small area of crawled glaze at the lower right of the medallion has been repaired.

PROVENANCE

Baron Adolphe (Carl) de Rothschild (1823–1900), Paris, between 1870 and 1890; by inheritance to Maurice (Edmond Charles) de Rothschild, Paris (1881–1957), sold to Duveen 1913/14; [Duveen, New York, inv. 26967; sold to N. Simon, March 1965]; Norton Simon Foundation, Fullerton (sold, Parke-Bernet Galleries, New York, 1971, lot 81); private collection, Stuttgart (sold, Reimann and Monatsberger, Stuttgart, January 1986); [Alain Moatti, Paris, sold to the J. Paul Getty Museum, 1986].

EXHIBITIONS

Italian Renaissance Maiolica from the William A. Clark Collection, Los Angeles County Museum of Art, March 5–May 17, 1987.

BIBLIOGRAPHY

Antiquitäten-Zeitung, no. 25 (1985): 611; *Getty-MusJ* 15 (1987): 216, no. 114; Hess 1988A, no. 34; Mariaux 1995, 130; *Masterpieces* 1997, 21, no. 13; *Museum Handbook* 2001, 243; *Summary Catalogue* 2001, no. 373

BASINS OF THIS TYPE WERE GENERALLY USED to hold scented water, which was offered to guests at the dining table so that they could wash their hands between the courses of a meal. This triangular basin's elaborate molded and painted decoration, however, suggests that it may also, if not solely, have served for display. The three molded lobes are painted to resemble shells. Delicate grotesques on a painterly white ground fill these lobes and run around the rim, where they are dispersed *a candelieri* around cameo-like medallions showing single figures in silhouette. A fisherman catching a large fish, a sea nymph riding a sea monster, and a Nereid either riding or being abducted by a Triton are painted on a background of blue waves between the three shell-like cartouches. The blue wave decoration continues on the reverse, on which six swans are molded in relief following the contours of the basin's three lobes (fig. 35A). Molded strapwork encircles each of the three pairs of swans and is decorated with geometric patterns primarily in ocher, orange, and black. The remainder of the decoration is executed in tones of ocher, yellow, blue, grayish green, yellowish green, turquoise, buff, black, and opaque white.

This basin was accompanied by its matching trilobed ewer when both objects entered the stock of Duveen Brothers, New York, in either 1913 or 1914 (fig. 35C). The unusual, remarkably animated form of this ewer—with bizarre griffins whose elongated mouths form part

of the handles—was apparently a sought-after form, given the price Duveen asked for the ewer compared with the one he asked for its basin.¹ The ewer was sold on January 25–27, 1926, to Henry E. Huntington for ten thousand dollars and has been on display at the Huntington Art Collection since 1929; the basin went unsold until the 1960s.²

The central medallion of the basin displays the scene of Deucalion and Pyrrha (Ovid, *Metamorphoses*, bk. 1, ll. 315–415), copied from the Lyons edition of 1559 (fig. 35D). Deucalion, son of Prometheus and Clymene, was the Noah of Greek mythology. After surviving the deluge sent by Zeus, Deucalion and his wife, Pyrrha, withdrew to a temple on Mount Parnassus to ask the gods how the two might renew the human race. The oracle told the couple to cast behind them the bones of their mother. Pyrrha was horrified, but Deucalion understood that the oracle was referring to their mother the earth. The two began to cast stones, which, upon hitting the ground, assumed human shape. The stones thrown by Deucalion became men and those thrown by Pyrrha became women.

This basin's type of grotesque ornament (fig. 35B)—delicate and sinuous fantastic figures and animals intertwining against a white ground—began to appear on Urbino ceramics of the 1560s and was a specialty of the Fontana and, later, Patanazzi workshops. The ornament was inspired by Raphael's frescoes of ca. 1520 in the





35A Reverse.



35B Detail.



35C Fontana workshop (Orazio or Flaminio). Ewer, ca. 1565–75. Tin-glazed earthenware. Courtesy of the Huntington Library, Art Collections, and Botanical Gardens, San Marino, California.

Vatican Logge, which, in turn, were inspired by wall paintings in ancient Roman houses, such as Nero's Golden House, that had been discovered around 1500. That these houses were excavated from beneath the ground in grotto-like settings gave rise to the name of their wall decoration. These so-called Raphaelesque or grotesque motifs became greatly sought after for luxury ceramic decoration.

These grotesques began to dominate the painted decoration of elaborate ceramic forms, forcing the more traditional Renaissance narrative scenes into circumscribed medallions or cartouches. Recent research has

established that the grotesques on at least forty Urbino ceramics of this period copy engravings—the *Petites grotesques*—by Jacques Androuet du Cerceau (active 1549–84) that, in turn, appear to copy engravings by Enea Vico of ca. 1540.³ The availability of this print source, published first in 1550 and later in 1562 and known to have been used on Urbino ceramics by 1563,⁴ must have influenced the prevalence and popularity of Urbino grotesques.

Not only the painted embellishment but also the forms of Fontana workshop ceramics reflect the new, ornate style of the mid-sixteenth century. Oval trays, refreshment coolers, basins, and jars were molded in highly decorative, sculptural, and often fantastic shapes, much like the elegant grotesques that ornament them.

The Museum's basin has traditionally been thought to belong to a service of maiolica ware executed by Orazio for Duke Guidobaldo II della Rovere of Urbino, although no proof of this commission has come to light.⁵ It is known that Orazio and Flaminio sent maiolica to Francesco de' Medici in 1569 and 1573, respectively, including examples decorated with grotesques.⁶ Three molded oval basins embellished with comparable narrative scenes and grotesques on a white ground are in the Museo Nazionale, Palazzo del Bargello, Florence,⁷ and appear to have entered the Bargello from the collections of Francesco I, Cardinal Ferdinando, and Don Antonio de' Medici.⁸ A fourth such basin was in the Schlossmuseum, Berlin, until the Second World War, at which time it was destroyed.⁹

This basin is one of a group of six of identical form decorated with some combination of analogous grotesque ornament and narrative scenes. In addition to the Getty basin, these include examples in the British Museum, London; Wadsworth Atheneum, Hartford, Connecticut; Ashmolean Museum, Oxford; Musée du Louvre, Paris; and a fifth that sold at auction in 1995 and had been part of the Veneziani collection, Rome.¹⁰ Within this group, the lobes of grotesque ornament surrounded by marine motifs of the Getty basin match most closely those of the basin in Hartford, whereas several of the framing motifs, including the transformation of the lobes into



35D *Deucalion and Pyrrha*. P. 23, fol. 11R from Ovid, *Metamorphoses* (Lyons, 1559). Los Angeles, Getty Research Institute, Special Collections, inv. 85-B8407.

shells, resemble the ex-Veneziani example. The grotesques on the basins in the British Museum, London; the Ashmolean Museum, Oxford; and the Musée du Louvre, Paris, copy various portions of du Cerceau's *Petites grotesques* prints, with the grotesques on the former two being identical.¹¹ Sources for the grotesques on the Getty basin have not been identified.

Of great interest is the fact that the basin in the Louvre belonged to a service made for Duke Alfonso II d'Este of Ferrara which is convincingly attributed to the slightly later Patanazzi workshop of Urbino, rather than the Fontana.¹² The relationship between these two workshops has yet to be fully examined and understood. Professional as well as personal connections among potters were common. It is known, for example, that Giovanni Patanazzi married Nicola di Gabriele Sbraghe's sister in 1515 (see no. 25) and that his son, Antonio, appears to have collaborated with Orazio Fontana on at least one occasion.¹³ Whether the two workshops shared tools and materials (including the mold for this basin, for example) as well as a similar painting style (composed of delicate grotesques on a white ground) or whether the Patanazzi took over or

inherited the Fontana materials when Orazio died in 1571 is not known.

Other basins of this shape—either produced in the same or a similar mold as the six listed above but with less precisely rendered painting—include examples in the Museo Correr, Venice; Museo Nazionale di San Martino, Naples; Musée du Louvre, Paris, deposited at the Château d'Azay-le-Rideau; and one that sold at auction in 1981.¹⁴

Notes

1. When the objects entered the stock of Duveen Brothers in 1913 or 1914, the price of the ewer was \$5,000 and that of the basin was \$719.44 (Duveen 1876–1981, no. 960015, box 10, New York Stock, 1914–15, 153).
2. Duveen 1876–1981, no. 960015, box 20, New York Stock, 1926, sales book folio 783.
3. Poke 2001, 332–44.
4. Poke 2001, 332, 334.
5. Spallazani 1979, 111.
6. Spallazani 1979, 115–18.
7. Conti 1971A, nos. 21, 48, 54. The Bargello collection includes twenty-nine other related Urbino basins, pitchers, vases, plates, coolers, and flasks traditionally identified as belonging to a service made for Guidobaldo II (Conti 1971A, nos. 2–13, 15, 17–18, 24–25, 27, 34, 39, 44–46, 49–52, 57–58).
8. Spallazani 1978, 111–26; Spallazani 1980, 78, 80–81, 84, 86. Other pieces may have arrived in Florence from Urbino with Vittoria della Rovere on the occasion of her marriage to Ferdinando II de' Medici in 1637 (Passeri 1758, chap. 13; Vita 1924–25, 171, 182 n. 15; Rackham 1940, no. 846. See also Fortnum 1873, 321; Falke 1907, 11–13; Spallazani 1979, 111–12).
9. Hausmann 1974, pl. 35a.
10. Wilson 1987A, 153, 241; Rasmussen and Watson 1987, no. 14; Louvre inv. OA 1467; Giacomotti 1974, 358, 361, no. 1081; sale cat., Christie's, London, June 12, 1995, lot 367.
11. Poke 2001, 336, 341, 343–44, nos. 13, 18, 36.
12. The loose, sketchy quality of this work's painted decoration is quite different from the more precise designs of the Fontana and is associated, rather, with ceramics made in the Urbino Patanazzi workshop (ca. 1580–1625).
13. Negroni 1998, 105–7.
14. Correr inv. no. 789 Cl IV, no. 110; Fittipaldi 1992, no. 652; Giacomotti 1974, 258 (cited in entry for no. 1081); sale cat., Christie's, London, February 23, 1981, lot 130. This list of the so-called swan-back basins was compiled by Timothy Wilson, and I thank him for allowing me to publish it.

Pilgrim Flask

Medici Porcelain Factory (1575–early
seventeenth century)

Florence

1580s

Soft-paste porcelain

H: 26.4 cm (10³/₈ in.)

Diam (at lip): 4 cm (1⁹/₁₆ in.)

W (max.): 20 cm (7⁷/₈ in.)

86.DE.630

MARKS AND INSCRIPTIONS

On the underside, the dome of Santa Maria dei Fiori accompanied by *F*; a mark resembling 3 scratched under the glaze and painted with blue glaze; on the rim, three hatch marks inscribed before the glaze firing.

CONDITION

Firing crack in the lip (fig. 36c) and small chip on the rim of the foot, which occurred after the

bisque firing but before the decoration had been applied. (That the ceramists found no need to mend or redo the chipped body is proof that they were well satisfied with such a successfully formed and fired, albeit blemished, object in this experimental medium.)

PROVENANCE

William Blundell Spence, Florence, sold to A. Foresi, 1857; Alessandro Foresi, Florence, sold to G. Freppa; [Giovanni Freppa, Florence, sold to E. Piot]; Eugène Piot, Paris (sold, Hôtel des Commissaires-Priseurs, Paris, March 19, 1860, lot 82, to M. A. de Rothschild); Baron (Mayer) Alphonse de Rothschild (1827–1905), Paris; by inheritance to Baron Édouard (Alphonse James) de Rothschild (1868–1949), Paris; appears to have been looted from Rothschild's collection by the Nazis and then restituted to him after the war by the French government; by inheritance to Baron Guy (Édouard Alphonse Paul) (b. 1909) and Baroness Marie-Hélène (1927–1999) de Rothschild, Paris, sold to Curarrow Corp.; [Curarrow Corporation N. V., Curaçao, Antilles, sold to the J. Paul Getty Museum, 1986].

EXHIBITIONS

Exposition rétrospective du Trocadéro, Paris, 1878 (Darcel 1878, 762).

BIBLIOGRAPHY

Jacquemart 1859, 276; Jacquemart and Blant 1862, 644, no. 5; Foresi 1869, 15ff, 29 (erroneously lists Baron Gustave de Rothschild, Paris, as owner), reprint from *Piovani Arlotto* (July 1859); Darcel 1878, 762; Davillier 1882, 39–41, 114–15, no. 29; Grollier 1914, 1: no. 2309; Ricci 1919, 29, no. 22 (also states erroneously that flask belonged to Gustave de Rothschild and was passed to his son, Robert); Liverani 1936, 31, no. 28; Lane 1954, 5, pl. 3C; *GettyMusJ* 15 (1987): 216–17, no. 115; Hess 1988A, no. 36; Le Corbeiller 1988A, 119–26; *Masterpieces* 1997, 27, no. 18; Mariaux 1995, 118; Thornton 1998, 29, pl. 47; *Museum Handbook* 2001, 244; *Summary Catalogue* 2001, no. 374.

THIS FLASK IS ONE OF THE EARLIEST EXAMPLES of porcelain made in Europe.¹ Produced in the Medici porcelain factory in Florence, it is one of only sixty-odd objects that remain today from perhaps the three hundred that were made at this factory.² Characteristic of Medici porcelain wares are the signs of their experimental nature: the white clay base often displays a pink or gray cast; the pigment is frequently blurred, with small bubbles or a wide crackle; and the clay body is sometimes misshapen, having sagged out of shape when the object was fired. The Museum's flask is an exceptionally beautiful piece since it displays the finest qualities of Medici porcelain, including a well-formed, translucent white body decorated with clear designs in blue underglaze, evidence of a restrained and sensitive touch. The particularly fine quality of this flask can be associated with a pair of similarly decorated bottles dated 1581.³

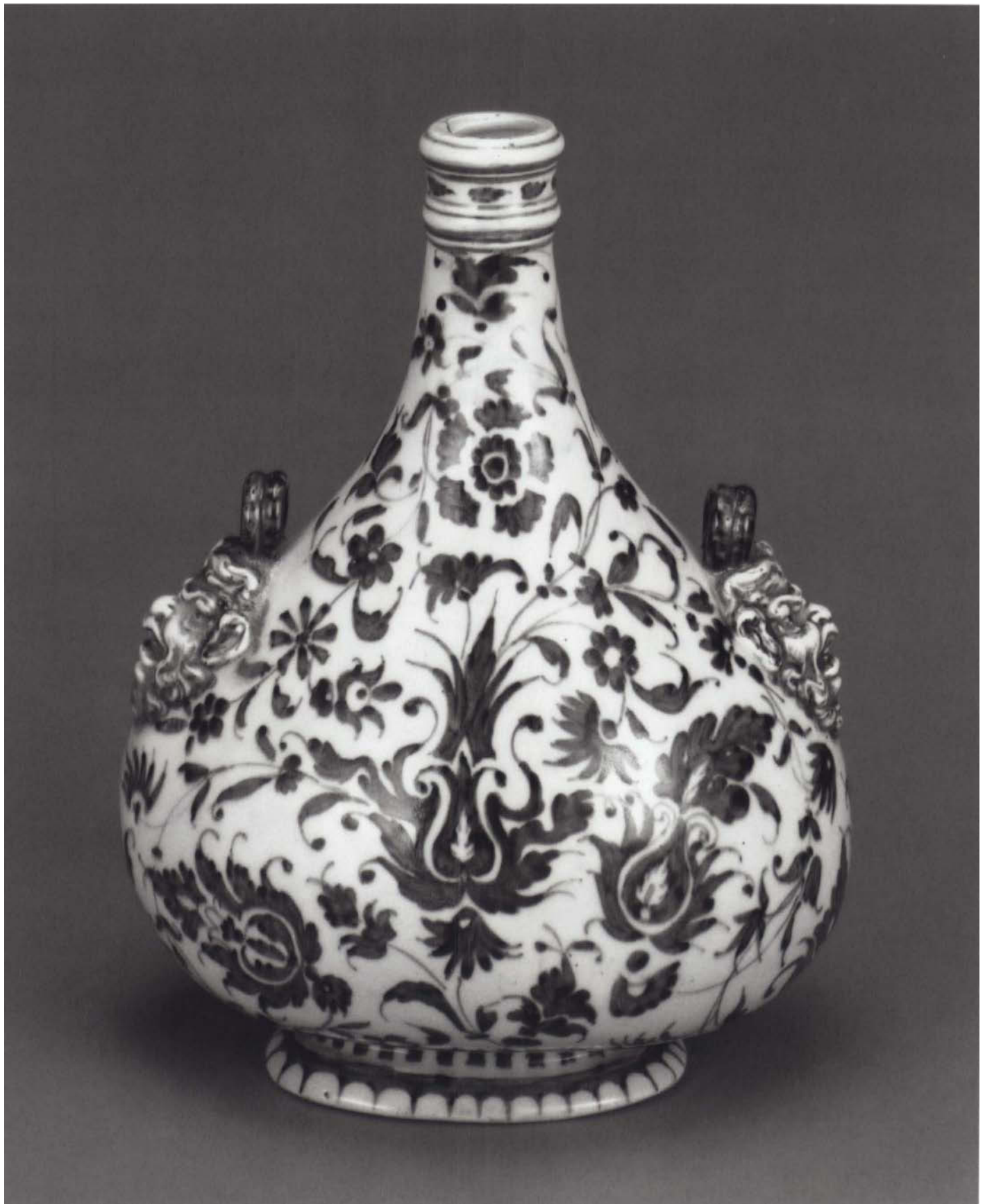
Although it seems likely that plates of Medici porcelain were used at the dinner table,⁴ given its preciousness and chiefly ornamental shape, this flask must have served as a display piece. The applied side loops, certainly

never used to suspend the object from a pilgrim's shoulder, assume the form of satyrs' masks (fig. 36B), reflecting the influence of maiolica wares from Urbino dating to the 1560s and 1570s (see no. 34). The flask combines this typically Italian Renaissance form with decoration from the East, specifically Chinese blue and white porcelain of the early Ming dynasty (1368–1644) (fig. 36E) and Turkish Iznik ware dating from about 1500 (fig. 36F).⁵

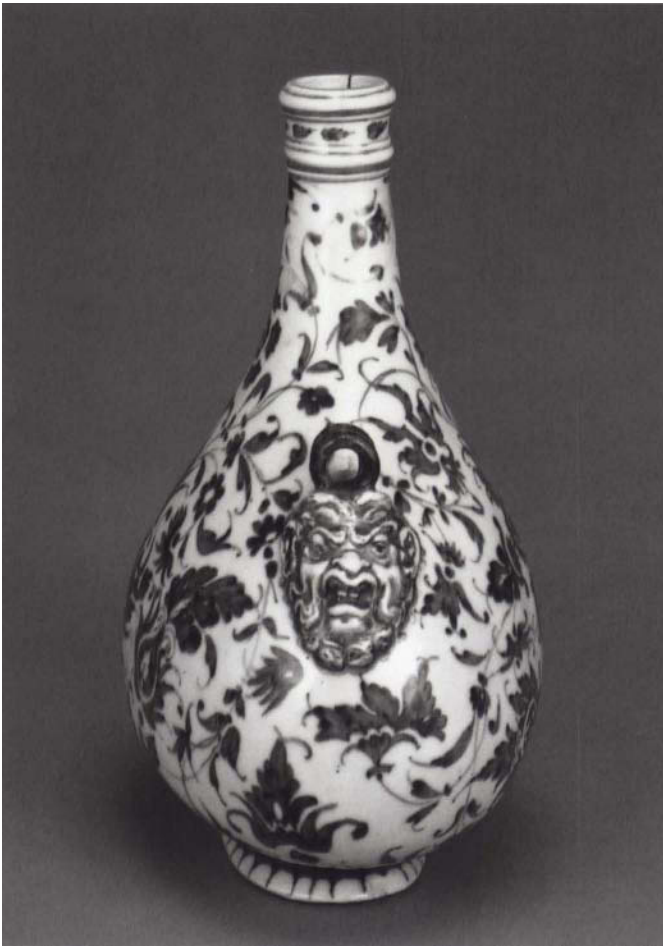
Ming porcelain was a particular favorite in Italy, partly because it appeared to unite characteristics of both pottery (sturdiness, colorfulness) and glass (refinement, translucency), two crafts Italian artists had mastered by the late fifteenth century.⁶ Indeed Italian maiolica ceramists were sufficiently aware of these Chinese wares to attempt to imitate them in their *alla porcellana* earthenware decoration (see, for example, no. 19).

However, the predominant decoration of blue arabesques and the stylized floral embellishment—including rose, carnation, tulip, and palmette motifs—appears to be derived from a type of pottery made at Iznik in Turkey (northeast of Istanbul) that is composed of a





36A Alternate view.



36B Alternate view.



36C Detail of mouth of flask.



36D Underside.

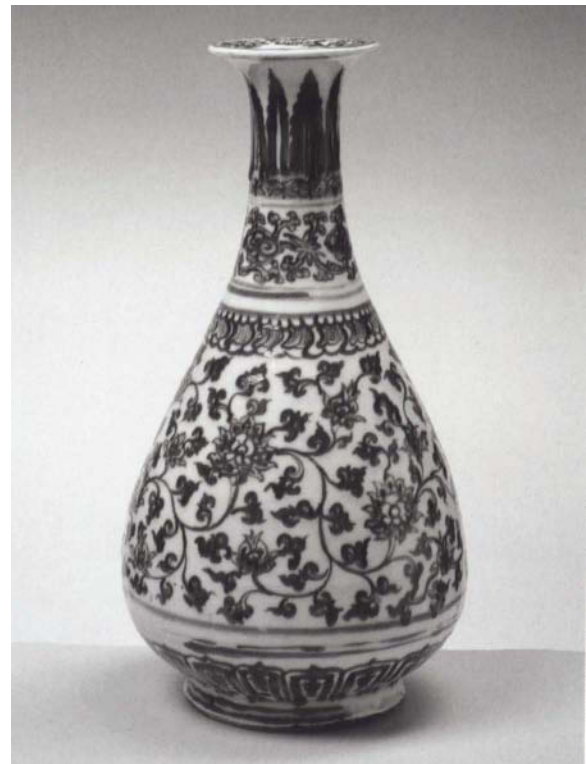
white, slip-covered frit paste rather than porcelain. Trade with the Ottoman Empire, extending throughout the Middle East and North Africa, brought ornamented goods, possibly including ceramics, to Italy.⁷ In documents, Iznik wares and Chinese porcelain can be indistinguishable, both being referred to in various ways, often interchangeably, as *porcellana* or *domaschino*.⁸

By the mid-fifteenth century, these porcelain and porcelainlike ceramics from the East were making their way into collections of the European elite. In Italy, late fifteenth-century and early sixteenth-century inventories of the Strozzi, Portinari, Martelli, and other important Florentine families include porcelain among the objects listed.⁹ Most notable was the collection begun by Piero and his son Lorenzo de' Medici. By mid-century the Medici collection of porcelain numbered in the hundreds of objects, many of which had been sent as diplomatic gifts from important Far and Middle Easterners.¹⁰ The arrival of fine ceramics from China and the Islamic world must have further fostered the taste for these luxurious and hard-to-come-by objects. It is not surprising, therefore, that more than one Italian court endeavored to manufacture porcelain locally.

In the late fifteenth and early sixteenth centuries, Venetian attempts at porcelain production resulted in examples that appear to be nothing more than a *porcellana contrefacta* (counterfeit porcelain) of opaque white *lattimo* glass painted with enamel colors.¹¹ Contemporary sources suggest that Ferrarese potters produced porcelain in the 1560s and 1570s, although none of these vessels have been identified, and a recipe of 1583 from Ferrara in the Modena archives identifies the “porcelain” material as made of the same white tin glaze and fine clay that were used to make earthenware maiolica.¹²

After he had purchased the Palazzo Pitti in 1550, Grand Duke Cosimo I de' Medici built workshops behind it to encourage the recondite arts of tapestry weaving, crystal carving, *pietra dura* mosaic, and porcelain production. Bernardo Buontalenti was apparently the supervisor for most of the grand duke's artistic ventures, and Giorgio Vasari, writing of Buontalenti in 1568, predicted that he “will be making vessels of porcelain in a short time,” indicating that none yet existed. Only after the grand duke's death in 1574 was porcelain finally produced in the Boboli Garden workshops under the patronage of his son, Francesco I. In 1575 Andrea Gussoni, a Venetian ambassador to Florence, wrote that Francesco had rediscovered the method of making porcelain and that a “Levantine” (elsewhere referred to as “a Greek who had traveled to the Indies”) helped teach how to produce it.¹³ This porcelain production apparently continued for a few decades following Francesco's death in 1587, after which it fell into oblivion. Surprisingly, almost a century passed before soft-paste porcelain was reinvented at Rouen—by Louis Poterat—and then at Saint-Cloud in the 1670s.¹⁴

It was the Getty flask that, centuries later, helped Medici porcelain regain its fame. While visiting the Florentine studio of the English art dealer, collector, and painter William Blundell Spence in 1857, the dealer Alessandro Foresi noticed the Getty flask sitting on a chest of drawers, where it was being used to hold paint brushes.¹⁵ Although Spence thought it was a piece of maiolica from Faenza, Foresi recognized the material as porcelain, thinking it might be from the Ginori factory at Doccia whose objects had once been likewise marked



36E Vase. China, beginning of the sixteenth century. Hard-paste porcelain, h: 36 cm (14 in.). Florence, Palazzo Pitti, Museo degli Argenti. Photo: Antonio Quattrone. This Chinese blue and white vase was the type of porcelain collected by the Medici. It appears to have entered the Medici collection in the sixteenth century and was only recently rediscovered in an armoire in the Palazzo Pitti.



36F Plate. Turkey (Iznik), ca. 1570. Earthenware, Diam: 32.8 cm (13 1/4 in.). Oxford, Ashmolean Museum, inv. x.3267.

with Brunelleschi's cathedral cupola.¹⁶ He consulted a passage on Ginori porcelain in Marco Lastri's *L'osservatore fiorentino* to discover that the Medici had produced objects of porcelain at the end of the sixteenth century "non senza merito" (not without merit) and that "v'è ancora chi ne conserva qualche pezzo, e porta il segno della Cupola della Metropolitana nel rovescio, colla lettera F" (fig. 36D) (a few pieces, marked with the cathedral's dome and the letter F, are still kept in private collections).¹⁷ Foresi published his discovery, arousing a passion for this rare porcelain among European and American collectors.¹⁸

One finds the largest collections of Medici porcelain in the Victoria and Albert Museum, London (nine pieces); the Musée National de Céramique, Sèvres (eight pieces); the British Museum, London (four pieces); and the Metropolitan Museum of Art, New York (four pieces).¹⁹ Only three other Medici porcelain pilgrim flasks are known to exist: two are in the Musée du Louvre, Paris, and display typically Chinese-influenced landscape decoration; one is in the Victoria and Albert Museum, London, with a *candelieri* grotesque decoration and, like the present work, applied masks for the lateral loops. Only the Getty Museum's flask displays the Medici porcelain factory mark of a cathedral dome and the letter *F* (for Francesco I de' Medici) on the underside. The cathedral-dome mark is particularly large and beautifully painted, with exceptional attention to detail. The other flasks are unmarked, although the underside of one of the Louvre flasks (inv. OA 3103) is inscribed with the word *prova* (trial), suggesting that it was an early experimental piece.²⁰

Notes

1. For a concise discussion of the history and development of Medici porcelain and its appeal in sixteenth-century Italy see Lightbown 1980, 458–65.
2. Spallanzani 1990, 316–17, 319.
3. Le Corbeiller 1988A, 126.
4. See Spallanzani 1994, 130; Mallet 1998, 260, no. 24.
5. See, for example, Rackham 1959, pls. 20–96; Fiocco et al. 1986, 66–69; Savage and Newman 1985, 159.
6. For an incisive and thorough examination of the Medicis' love for and extensive collection of Eastern, especially Chinese, ceramics, see Spallanzani 1978; Spallanzani 1980, 73–94; according to these sources, documents establish that the Medicis' collection of Chinese ceramics

numbered around four hundred in 1553 and far exceeded their collection of native (Faentine and Urbinate) ceramics.

7. One scholar believes that Egyptian ceramics, rather than Turkish, might have been a more probable source of inspiration for Medici porcelain designs (M. Rogers as cited in National Gallery 1993, 238 n. 9).
8. These terms most often indicate Far Eastern and Near Eastern (via the market in Damascus) ceramics, respectively. Further confusing matters, many Chinese wares arrived in Italy via the Islamic world and were often not distinguished from the Islamic ceramics that accompanied them to Italy. See Spallanzani 1978, especially chaps. 2–3.
9. Spallanzani 1978, 49–55.
10. Spallanzani 1978, 55–68.
11. Lorenzetti 1920, 248; Schmidt 1922, fig. 56.
12. Campori 1871, 31–33; Lane 1954, 2–3.
13. Lane 1954, 3.
14. A curious addendum to Medici porcelain production before the late seventeenth century consists of two small porcelaneous bowls in the Victoria and Albert Museum, London, inscribed *I.G.P.F. 1627* and *G.C.P.F. 1638* (Lane 1954, 6–7, figs. 4a–b). Arthur Lane (1954, 6–7) believes that they may have been executed in Padua, but no evidence proving or disproving either their origin or date has been found.
15. Spence recounts that Foresi "got from me a very valuable specimen of the very early blue and white Florentine china. It was brought to my studio by a man for sale. I thought it was Chinese and kept my brushes in it. Nobody seemed to notice or value it. Now, Foresi had read about the china made by the Grand Duke Francesco and the mark of the cupola of Florence and had examined the piece once or twice and saw the mark. He comes to the studio one day and, after praising my painting, says, 'What do you do with that bit of china? It will be broken very soon. Sell it to me.' I said, 'It cost me 30 lire. You may have it for the same.' 'Thirty-five lire,' said he and pulled out the money. He wrapped up the bit of china—a sort of hunting flask—and departed in a great hurry. A few days later I heard he had sold it to Freppa for 1,500 francs. Rothschild bought it from Freppa for, I think, 3 or 4,000 francs" (British Museum Add MSS.89900.270, as cited in Fleming 1979, 505 n. 81. For more information on Spence see Fleming 1979, 492–508; Callmann 1999, 338–48; Kerr-Lawson 1904, 310–11).
16. Such as on a large plate of ca. 1745 in the Musée des arts décoratifs, Paris (Ginori Lisci 1963, 48, 248–49, fig. 24, no. 6). The mark on a Medici porcelain plate in the Museo Internazionale delle Ceramiche, Faenza, was even misidentified as belonging to the Doccia factory as recently as 1998 (Burrelli 1998, 19).
17. Lastri 1821, I: 194–95.
18. Foresi 1869, 15–18 [reprinted from *Piovano Arlotto* [July 1859]].
19. Most of the Medici objects known to exist are reproduced in Cora and Fanfani 1986.
20. Other Medici porcelain marks include *F* surrounded by the letters *M.M.D.E. II*, for "Franciscus Medicis Magnus Dux Etruria Secundus" (on a ewer in the Louvre), and six balls inscribed *F M M E D II*, for "Franciscus Medicis Magnus Etruria Dux Secundus" (on a plate in the Metropolitan Museum of Art and on a large ewer in the Baron Elie de Rothschild collection, Paris).

Drug Jar for Mithridate and Drug Jar for Theriac

Attributed to Annibale Fontana
(1540–1587)¹

Northern Italy (possibly Milan)

ca. 1580

Terra-cotta with white paint and gilt
exterior and lead-glazed interiors

[.1] H (with lid): 60 cm (23 5/8 in.)

Diam (max.): 39.4 cm (15 1/2 in.)

[.2] H (with lid): 60 cm (23 5/8 in.)

Diam (max.): 39 cm (15 3/8 in.)

90.SC.42.1–2

MARKS AND INSCRIPTIONS

None.

CONDITION

The two lids exhibit a number of breaks and repairs. Cross-sectional analysis indicates that initially the jars were completely oil-gilded, this surface was later completely covered with lead-white paint; finally the figural elements were oil-gilded (rendering its present white and gilt surface). The objects underwent thermoluminescence analysis in 1990, returning a result that the material is consistent with the expected age of the objects [i.e., that the material was last fired between 320 and 490 years ago [.1] and between 320 and 500 years ago [.2]]. The lower front cartouches on both jars have two layers of white oil-paint cov-

ered with a layer of Prussian blue, the latter in use only after the early eighteenth century.

PROVENANCE

[Mario Tazzoli, London, sold to Siran Holding Corporation]; [Siran Holding Corporation, Geneva, sold to the J. Paul Getty Museum, 1990].

EXHIBITIONS

None.

BIBLIOGRAPHY

GettyMusJ 19 (1991): 164, no. 57; *Summary Catalogue* 1993, 211, no. 367; Fusco 1997, 23; *Masterpieces* 1997, 23, no. 15; *Summary Catalogue* 2001, no. 375; Fogelman and Fusco 2002, no. 13.

THESE ELABORATELY MODELED DRUG JARS were made to contain specific medicinal preparations.² The preparations can be identified thanks to the jars' relief scenes depicting the origins of the drug each was intended to store. These scenes may well copy as-yet-unidentified print sources. The first jar was made to hold *antidotum Mithridaticum*, or mithridate, named for its inventor, Mithridates Eupator VI, king of Pontus (120–163 B.C.; reigned from 111 B.C.), whose image surmounts the lid. An amateur pharmacist fearful of being poisoned by his enemies, as was common in ancient political warfare, Mithridates concocted his own antidote. He ingested this antidote on a daily basis after first testing its powers on criminals condemned to death. Following a failed military campaign against the Roman Empire, the king decided to commit suicide rather than become a Roman subject. But because of his diet of mithridate, the king was not affected by the poison he had swallowed, and so Mithridates was forced to have himself slain by one of his own guards.³

The second jar held *theriaca Andromachi*, or theriac, named for Andromachus, court physician to the Roman emperor Nero (reigned A.D. 54–68). Commanded by Nero to revise Mithridates' famous elixir, Andromachus added dozens of new ingredients, including the flesh of vipers. As a result this antidote was better-suited than mithridate to counteract snake bites. Andromachus

wrote the recipe down in the form of verse, which was preserved and discussed by Galen of Pergamum (A.D. 129–ca. 216).⁴ Galen presents theriac, as well as his own version of the antidote called Galene, in several books.⁵

The work of Greek writers and physicians, such as Dioscorides (A.D. 40–ca. 90) and Claudius Galen (A.D. 130–ca. 201), greatly influenced medical theory and practice in Europe from the twelfth to the mid-seventeenth century. The late medieval revival of interest in classical botany, together with the recovery of ancient texts on the medicinal value of plants, led to a renewed interest in pharmacology. Important for the development of this *materia medica* was the retrieval of plants discussed by the ancient scholars, most of which came from the eastern Mediterranean. For this reason Venice, with its commercial and political ties to the Middle East, became the most important center for the recuperation of theriac and mithridate (figs. 37E–F). Concern over the quality and authenticity of these drugs led Venetian officials in 1172 and again in 1258 to order that the drugs be prepared in the presence of municipal authorities.⁶ The compounding of these antidotes typically featured lavish ceremony, with the city's political and religious authorities present.⁷ In his diary entry for March 23, 1646, British gentleman and writer John Evelyn writes, "Having packed up my purchases of books, pictures, glasses, treacle [i.e., theriac] (the making and





37A Alternate view of [1].



37B Alternate view of [1].





37C Alternate view of [.2].

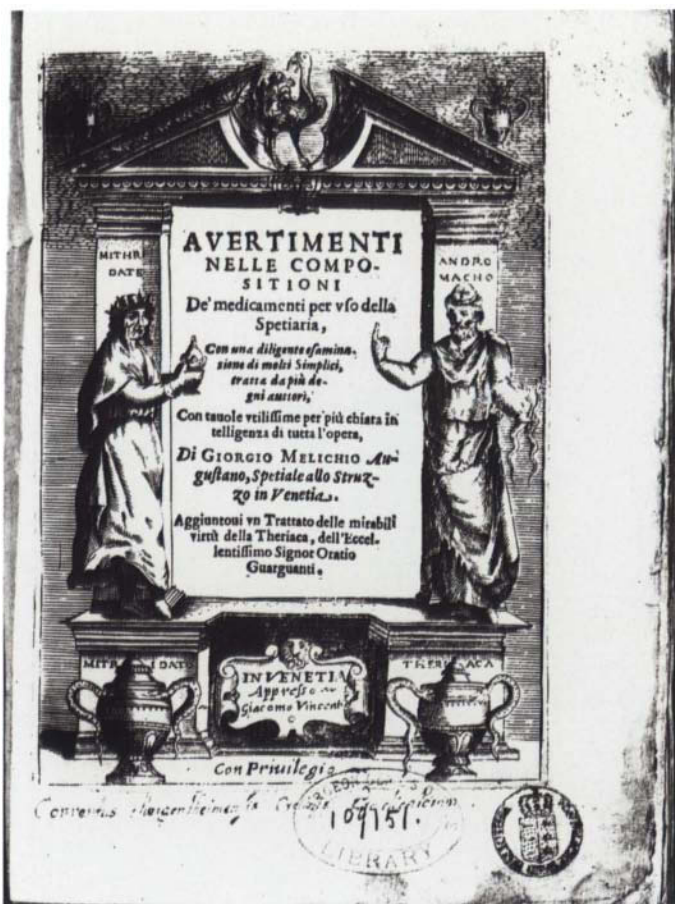


37D Alternate view of [.2].

extraordinary ceremony whereof I had been curious to observe, for 'tis extremely pompous and worth seeing) I departed Venice." The resulting compounds in paste form were dried "for fifteen days . . . in a vessel of lead, glass, or gold."⁸ The Getty jars, with their lead-glazed interiors, could have been used in a particularly sumptuous preparation ceremony.

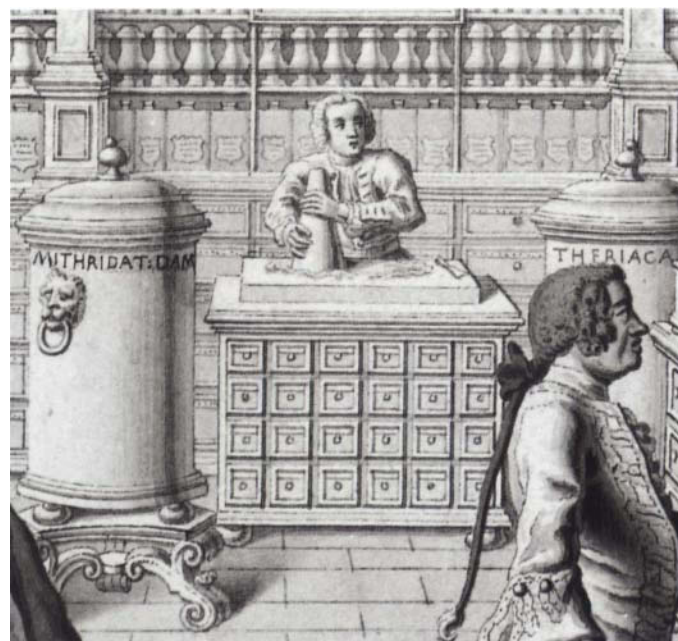
The elaborate strapwork, masks, and the relief and figural ornamentation provide a rich sampling of Italian embellishment around the turn of the seventeenth century. Given the importance of this drug to the city of Venice (which had a long-standing monopoly on its production)⁹ and the stylistic similarities between the

figures on the jar and aspects of the late work of Jacopo Sansovino (1486–1570),¹⁰ it is possible that the jars were produced in the Veneto by one of Sansovino's followers.¹¹ The figures' dancelike poses, the animated relief scenes, and the vigorously formed yet elegant nudes of slightly attenuated proportions—at once sensuous and bizarre—are typical of Mannerism and are most closely related to the work of the Milanese sculptor Annibale Fontana (fig. 37G).¹² (By the late sixteenth century theriac had become a great article of commerce in several Italian cities, including Milan.)¹³



37E Georg Melich and Orazio Guarguanti. Frontispiece to *Avertimenti nelle compositioni de' medicamenti per uso della spetiaria . . .* (Venice, 1605). Fondo Berio; Be.XVII.A.471. National Union Cat, fol. 5246. Mithridates with his mithridate and Andromachus with his theriac dominate this frontispiece to a text on drug preparations that was compiled for the dello Struzzo pharmacy in Venice.

37F Salomon Kleiner (German, 1703–1761). Illustration of a pharmacy from *Christopheri De Pauli pharmacopoei camera materialum ad vivum delineata* (1751), p. 11. Los Angeles, Getty Research Institute, Special Collections, no. 861133. Mithridate and theriac, stored in large and elaborate containers, are prominently displayed in the eighteenth-century Red Crawfish pharmacy in Vienna designed for the De Pauli family.



Notes

1. This attribution results from research done by Peter Fusco and Victoria Avery.
2. I would like to thank Simon Stock, Jennifer Montagu, and Richard Palmer, London, for their assistance in studying these jars.
3. Other contemporary accounts blame Mithridates' son and successor Pharnaces, for Mithridates' death (Cassius Dio, *Roman History*, bk. 37, ll 11ff.). One source proposes that the more quixotic version was meant to divert accusations of patricide away from the new king (McGing 1986, 166 n. 98).
4. C. Galen, *Antidotes*, bk. 1, chaps. 1–2 (translated in Brock 1929, 196–200).
5. These include *Antidotes I*, *Antidotes II*, and *Theriake to Pamphilianus* (Watson 1966, 3).
6. Palmer 1985, 100–117.
7. Swann 1985, 457.
8. Carosi et al. 1988, 120.
9. Micca 1970, 706.
10. See, for example, the elegant contortion of figures and the male facial type in Sansovino's *Resurrection* relief of the Porta della Sagrestia, San Marco, Venice, or the dynamic yet linear quality of drapery in his *Saint Mark Dragged by Infidels* relief on the Cantoria, San Marco, Venice.
11. Suggested by Manfred Leithe-Jasper, former director, Kunsthistorisches Museum, Vienna, in correspondence, 1990.
12. This artist is not related to the Fontana family of ceramists mentioned in nos. 34–35. See, in particular, Fontana's *Birth of the Virgin* relief in the Biblioteca Ambrosiana, Milan; *Nativity* relief in the Contini-Bonacossi collection, Florence; and figures in cartouches on the shafts of the candlesticks in the Certosa, Pavia.
13. Watson 1966, 102.



37G After Annibale Fontana (Italian, 1540–1587). *The Adoration of the Shepherds* [detail]. Terra-cotta, 109.2 x 57.2 cm (43 x 22½ in.). Washington, D.C., National Gallery of Art, Samuel H. Kress Foundation, inv. 1939.1.319.

*Candelabrum with
Mercury and Argus and
Candelabrum with
Perseus and Medusa*

Ginori Porcelain Factory

{founded 1737}

Doccia (near Florence)

Gasparo Bruschi (1701–1780) after
models by Giovanni Battista Foggini

{1652–1725}

ca. 1750

Hard-paste porcelain, partially gilt

[.1] H (with socle): 45.5 cm (17 3/4 in.)

W: 34.5 cm (13 1/2 in.)

D: 28 cm (11 in.)

[.2] H (with socle): 45.5 cm (17 3/4 in.)

W: 33 cm (13 in.)

D: 28 cm (11 in.)

94.SE.76.1–2

MARKS AND INSCRIPTIONS

[.1] On the underside, against the wall, *I*, written
after manufacture.

[.2] On the underside, against the wall, *II*, written
after manufacture.

CONDITION

Firing cracks through the undersides of bases
(figs. 38E, J). Mercury's caduceus and sword and
Perseus's sword are missing. The candlestick

sockets had been broken off; they were reattached,
and the joins were repaired.

PROVENANCE

Private collection, England, sold to D. Katz,
[Daniel Katz, London, sold to A. Moatti]; [Alain
Moatti, Paris, sold to the J. Paul Getty Museum,
1994].

EXHIBITIONS

None.

BIBLIOGRAPHY

[.1] *GettyMus* 23 (1995): 122, no. 101; Melegati
1996B, 26–37, pls. 1, 1a, 2, 2a; Fusco 1997, 22.
[.2] *Masterpieces* 1997, 84, no. 64; *Summary
Catalogue* 2001, no. 376; Fogelman and Fusco
2002, no. 33.

THE SUBJECTS OF BOTH GROUPS derive from episodes in Ovid's *Metamorphoses*. The scene of Mercury and Argus (1: 668–721) is taken from the story of Jupiter's love affair with the princess Io. When Juno, Jupiter's wife, became suspicious of the lovers, Jupiter changed his mistress into a cow to disguise her identity. To vex the couple, Juno asked Jupiter for the cow as a gift. After agreeing to his wife's request, Jupiter appointed the hundred-eyed giant Argus as Io's guardian. Io was so tormented, however, that Jupiter sent Mercury to kill Argus by lulling him to sleep and then cutting off his head. Eventually, after promising Juno that he would no longer pay Io any attention, Jupiter returned her to human form. The figures of Perseus and Medusa derive from the famous episode (54: 773–803) in which the hero surprised the snake-haired monster Medusa in her sleep and, avoiding her deadly gaze by looking at her reflection in his polished shield, decapitated her with his curved sword.

The figures of these groups, caught at the most dramatic moment of the action, are placed on rocky platforms with tufts of grass that sit on polychrome and partially gilt bases of elaborate scrolls, acanthus leaves, and *rocaille* elements. Small urns embellished with green leaves and gold decoration at each of the four corners served as candle sockets.

The figures were produced in the porcelain factory founded at Doccia, near Florence, by Marquis Carlo Ginori (1701–1757).¹ In 1735 Ginori began experiments to produce porcelain from Italian clays, a feat that had not been accomplished since the days of the Medici factory in the late sixteenth century (see no. 36). Around that time he lured Anreiter von Zirnfeld away from the Viennese Du Pacquier factory to set up and run the painting studio, with the Florentine sculptor Gasparo Bruschi as chief modeler.

Giovanni Battista Foggini—sculptor to the grand duke of Tuscany—first created the compositions of these groups for execution in bronze (fig. 38L).² As depictions of violent struggle in a scenographic landscape with gestures and drapery that amplify the theatricality of the scene, they are typical of Foggini's late Baroque style. After the artist's death in 1725 the piece-molds of most of Foggini's bronzes passed to his son Vincenzo, who also served as royal sculptor. By 1741 Ginori had begun to collect models and molds that he intended to use in the production of porcelain figures, and his account books reveal that in the following twelve years he repeatedly commissioned Vincenzo Foggini to cast wax or plaster models from his father's molds.³

These groups may have served as the candelabra element in a larger table centerpiece. Scenes of decapitation





38A Alternate view of [.1].



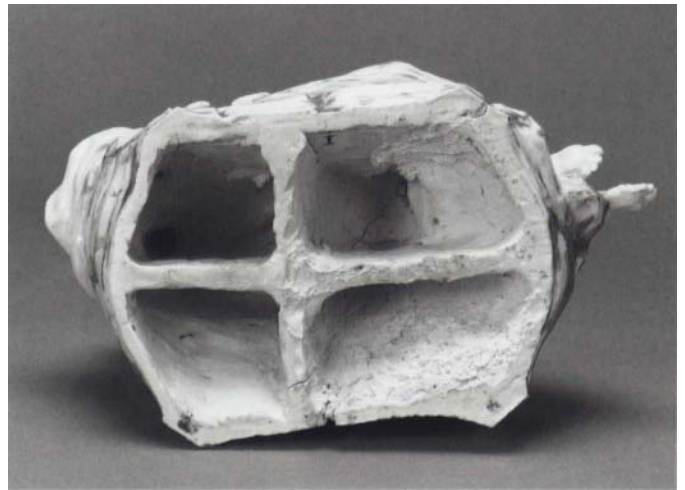
38B Alternate view of [1].



38C Detail of [1].



38D Detail of [1].



38E Underside of [1].





38F Alternate view of [2].

OPPOSITE: 38 [2]



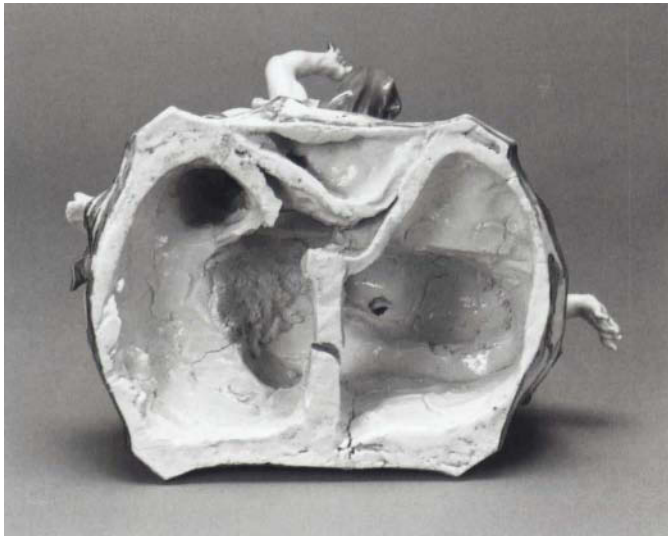
38G Alternate view of [2].



38H Alternate view of [.2].



38I Detail of [.2].



38J Underside of [.2].



38κ After Giovanni Battista Foggini. *Mercury and Argus*. Wax model from the Doccia porcelain manufactory. Museo di Doccia, inv. D 358 [41].



38L Giovanni Battista Foggini (Italian, 1652–1725). *Perseus Slaying Medusa*, ca. 1690. Bronze, 40 x 38.1 x 22.2 cm (15 1/4 x 15 x 8 3/4 in.). Courtesy of the Fogg Art Museum, Harvard University Art Museums, Annie Swan Coburn Fund.

might seem an odd choice for dining table ornament. However, rather than emphasizing the grisliness of the scenes, the compositions depict Argus and Medusa not as monsters but as a man and woman in distress, thereby emphasizing the drama rather than the horror. A closely related work is the Doccia group of the Three Fates (fig. 38M),⁴ produced around the same time. Although its candle-socket urns are missing, the base is identical to the bases of the two Getty groups, as are the paste quality and palette. It seems likely that the three figure groups would have belonged to the same table centerpiece. Payment was made to Vincenzo Foggini in 1749 for wax models of Mercury and Argus (fig. 38κ) and of Perseus and Medusa and in 1750 for the figures of the Three Fates.⁵



38M Doccia porcelain manufactory. *The Three Fates*, ca. 1750. Hard-paste porcelain. Private collection, Florence.

In the same way that Giovanni Battista Foggini reused models of figures for different bronzes, slightly changing the position of the limbs as needed, Doccia craftsmen recombined elements from different models—occasionally by different artists—to create new compositions. For example, Foggini’s *Medusa* reappears as *Beauty* in his *Rape of Beauty by Time*.⁶ In like manner Doccia craftsmen chose Foggini’s *Three Fates* to create the table centerpiece discussed here as well as to ornament the spandrels of Doccia’s large *Temple of the Glories of Tuscany* porcelain group in the Museo dell’Accademia Etrusca, Cortona, where they are allegorical figures;⁷ and Foggini’s *Perseus* was combined with Massimiliano Soldani-Benzi’s *Andromeda* for the Doccia *Perseus and Andromeda* porcelain group.⁸

Notes

1. For information on the Doccia factory see Ginori Lisci 1963; Lane 1954; Le Corbeiller 1985. A version of *Mercury and Argus* (in a private collection), made from the same model but not polychrome (i.e., in white), was recently exhibited in Lucca (Lucca 2001, 215, no. 154).
2. The bronzes are described in the 1713 inventory of Grand Prince Ferdinand de’ Medici. Two bronze versions of the *Mercury* group (Museo Nazionale del Bargello, Florence [with sword intact], and another formerly on the Paris art market, present location unknown) and one of the *Perseus* group exist (Fogg Art Museum, Harvard University, Cambridge). For the *Mercury* group see Lankheit 1962, fig. 122; Bargello 1989, 26, no. 20. For the *Perseus* group see Metropolitan 1969, no. 78; Heim Gallery 1980, no. 36. The late Leonardo Ginori Lisci thought, and Jennifer Montagu currently concurs, that the composition of *Mercury and Argus* derived, at least in part, and as was common for the artist, from a print by Antonio Tempesta (Buffa 1984, 37: no. 647 [151]; see Detroit 1974, 416–17, no. 244).
3. Under the date September 9, 1749, in the Florentine *Archivio Ginori Lisci* are the entries regarding payments made to Vincenzo Foggini “per gettare di cera il gruppo di Perseo e Medusa” and “per gettare di cera . . . il gruppo di Mercurio che taglia la testa ad Argo” (C. R. 1749–50), which refer to the creation of the original wax models for the Getty groups. The models, and the molds taken from them, are also listed in the 1780 inventory of the Doccia factory—where they remain today—as “Gruppo di Perseo che taglia la testa a Medusa. Di Gio. Batta. Foggini in cera con forma” and “Gruppo di Mercurio che taglia la testa a Argo. Di Gio. Batta. Foggini in cera con forma” (Lankheit 1982, 121, nos. 22:16, 22:18, figs. 131–32).
4. Private collection (see Melegati 1996, fig. 3; and Lucca 2001, 216, no. 155).
5. Lankheit 1982, 160 [87:2] and fig. 232. These figures were also used for representations of the parts of the world on the renowned 1756 Doccia group of the *Temple Dedicated to the Glories of Tuscany*, now in the Museo dell’Accademia Etrusca, Cortona (see Ginori Lisci 1973, pl. 38).
6. Lankheit 1982, fig. 128.
7. Liverani 1967, fig. 22; Morazzoni 1960.
8. Liverani 1967, pl. 36; Morazzoni 1960, 2: pl. 248, where it is attributed to Piamontini.

Tabletop with Hunting Scenes

Francesco (or Filippo) Saverio Maria Grue, called Saverio Maria or Saverio Grue (1731–after 1802)

Castelli

ca. 1760

Tin-glazed earthenware

H: 3.2 cm (1¼ in.)

Diam: 59.7 cm (23½ in.)

86.DE.533

MARKS AND INSCRIPTIONS

On the obverse, in two cartouches, *FLAVA CERES*

TENUS SPICIS REDEMITA CAPILLOS and *FORTUNAE SUAE QUISQUE FABER*; on the horse's haunch in the scene of Europeans hunting a deer, *SGP*; on the horse's haunch in the scene of Moors hunting ostriches, *FSG*.

CONDITION

Several chips and glaze faults.

PROVENANCE

Most likely acquired in Italy and brought to Warwick Castle, Warwickshire, England, by George Greville, second earl of Warwick (1746–1816) or his son, Henry Greville, third earl of Warwick (1779–1853);¹ removed from Warwick Castle and placed in another residence of the earls of Warwick; by inheritance to David Greville, eighth earl of Warwick, in one of the residences of the earls of Warwick (sold, Sotheby's, London,

March 4, 1986, lot 24 [listed without mention of Warwick ownership], to W. Williams); [Winifred Williams, London, sold to the J. Paul Getty Museum, 1986].

EXHIBITIONS

None.

BIBLIOGRAPHY

Norman 1986; *GettyMusJ* 15 (1987): 217, no. 116; Guillaumin 1987, 12, fig. 4; Donatone 1988, 17–18, fig. 1; Hess 1988A, 116–19, no. 35; Hess 1988B, 17–28; *Masterpieces* 1997, 87, no. 66; *Summary Catalogue* 2001, no. 377.

THIS MAIOLICA TABLETOP is painted with four elaborate Rococo cartouches interspersed with landscape scenes of birds and hares in their natural habitat; intertwining vegetation; and floral and fruit swags in a palette typical of the Grue workshop: ocher, yellow, purple, light and dark grayish blue, black, and several shades of green—including grayish green, yellowish green, and olive green—on a creamy white ground. The cartouches—composed of scrolls, shells, acanthuses, and vegetal motifs—enclose Moorish and European hunting scenes after engravings by Antonio Tempesta. The two figures in the foreground of Saverio's deer hunt scene are based on the two figures in the foreground of Tempesta's *Deer Hunt* from *Hunting Scenes III* (fig. 39J); the cartouche displaying an ostrich hunt is based on Tempesta's engraving *Ostrich Hunt* from the same series (fig. 39I); the elephant hunt scene is a conflation of two separate engravings entitled *Elephant Hunt*, also from *Hunting Scenes III* (figs. 39K–L). Although the source has yet to be identified, it is likely that the deer hunt in the background of this cartouche is based on another Tempesta engraving. The final cartouche scene, a boar hunt, is also likely to be based on one or more Tempesta hunt engravings (boar hunts were a favorite subject of the engraver).² The reverse is unglazed.

This work is signed with two monograms of the artist: *S[averio] G[rue] P[inxit]* on the horse's haunch in the scene of Europeans hunting a deer and *F[rancesco or ilippo] S[averio] G[rue]* on the horse's haunch in the scene of Moors hunting ostriches (figs. 39B, D). The two cartouches on the obverse are inscribed in Latin with "blond Ceres, whose hair is enwreathed with grain," referring to the Roman goddess who is protectress of agriculture and of all fruits of the earth, and "each man is the maker of his own fortune," an antique proverb.

There is confusion regarding the proper name of this artist: Francesco³ or Filippo.⁴ Sources do agree, however, that he was called Saverio, was born in 1731, and was the son of the porcelain painter Francesco Antonio Grue. The renowned Grue family was long connected with the manufacture of painted maiolica at Castelli, in the Italian Abruzzi region; Saverio was the last to play an important role in maiolica production.⁵ Born in Atri, he moved with his parents to nearby Castelli, where he learned to paint. In 1747 he and his brother, Vincenzo, received honorary Neapolitan citizenships from King Carlo III in honor of their father, Francesco Antonio, a renowned maiolica painter who had decorated a large series of jars for the hospital "degli incurabili" in Naples. From 1754 to 1756 Saverio worked in the royal maiolica





39A Detail.



39B Detail.



39c Detail.



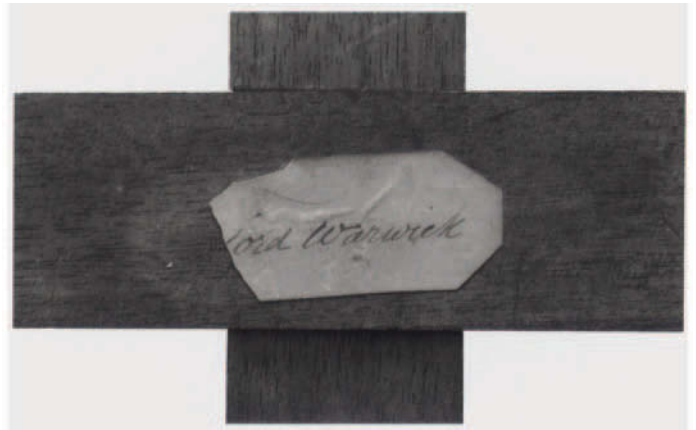
39d Detail.

factory at Caserta. Two years later he applied to enter the royal porcelain factory at Capodimonte, but the factory's manager refused his application on the grounds that the technique of miniature painting on porcelain was different from that on maiolica, the medium to which he was accustomed.⁶ Saverio finally entered the royal porcelain factory in 1772, at that time under Ferdinand IV,⁷ eventually becoming director of the *gabinetto di pittura* (painting studio) and, later, director of the *tornanti* (ceramists who worked on the potter's wheel).⁸

In porcelain Saverio executed statuettes, small busts, and reliefs painted in a refined style inspired by Pompeian figures and ornament. On maiolica objects such as this tabletop, however, he painted mainly landscape and genre scenes in a loose, almost sketchy style, emphasizing the "rustic" quality of the medium. The decorative cartouches, intertwined vegetal motifs, and



39E Underside.



39F Detail of table base.



39G Detail of table base.



39H Table base.



39I Antonio Tempesta. *Ostrich Hunt* from *Hunting Scenes III*, 1598. Engraving. London, British Museum, inv. 1980-U.431-no. 412. Photo: Courtesy of the Trustees of the British Museum. © The British Museum.



39J Antonio Tempesta [Italian, 1555–1630]. *Deer Hunt* from *Hunting Scenes III*, 1598. Engraving. London, British Museum, inv. 1980-U.438-no. 419. Photo: Courtesy of the Trustees of the British Museum. © The British Museum.

charming pastoral scenes on the tabletop exemplify the eighteenth-century Rococo emphasis on freely handled naturalistic motifs and fanciful curvilinear forms. According to a chronology of style established by L. Moccia, this tabletop, executed during Saverio's stay at the royal porcelain factory, falls within his third period of production, which is typified by predominantly "French" subjects rendered in a delicate palette on a white ground.⁹ One scholar has suggested that Saverio's mature style was formed as the artist, inspired by his travels abroad, attempted to decorate maiolica with the delicate designs more typical of porcelain.¹⁰

Maiolica plaques, favored by the Grue family, were developed as supremely pictorial objects from an originally functional plate form. Saverio Grue's tabletop is particularly innovative since it is an adaptation of the circular maiolica plaque to serve a functional purpose. The only other tabletop comparable to this one is a rectangular example measuring approximately 76.2 by 106.7 cm attributed to the workshop of Carlo Antonio Grue that sold at auction in 1986.¹¹ Other objects by Saverio Grue that are similar to this tabletop include two plaques decorated with classical scenes in a private



39K Antonio Tempesta. *Elephant Hunt* from *Hunting Scenes III*, 1598. Engraving. London, British Museum, inv. 1980-U.437-no. 418. Photo: Courtesy of the Trustees of the British Museum. © The British Museum.



39I. Antonio Tempesta. *Elephant Hunt* from *Hunting Scenes III*, 1598. Engraving. London, British Museum, inv. 1980-U.433-no. 414. Photo: Courtesy of the Trustees of the British Museum. © The British Museum.

collection, Pescara,¹² and a plate in the Victoria and Albert Museum, London (inv. 241-1876) likewise decorated with a scenic landscape in which distant figures are occupied with activities of country life.¹³

When the tabletop entered the Museum it was accompanied by a giltwood base bearing a paper label inscribed *Lord Warwick* (fig. 39F), indicating that it and its tabletop had come from Warwick Castle, Warwickshire. Physical analysis indicates this base started out as a gilt frame of mahogany or similar dark, tropical wood, possibly made in Italy,¹⁴ that was used to hang the tabletop against a wall (fig. 39G). The style of this framing element and the fact that it was produced with the aid of a banding saw indicate that it was made sometime in the early nineteenth century. It is possible that Lord Warwick sent the framed piece of maiolica back to England and subsequently decided to add the less expensive poplar or pine legs in order to use the ceramic as a tabletop (fig. 39H).¹⁵

Notes

1. A notice in the *Gazzetta toscana* of December 10, 1774, mentions that a Lord Warwick was visiting Florence (Ingamells 1997, 51; my thanks go to John Mallet for bringing this source to my attention).
2. For a discussion of Tempesta engravings as sources for a Sèvres plaque and a plate attributed to Candeloro Cappelletti of Castelli see Jestaz 1973, 117–18, figs. 19–22; for an examination of iconographic sources for Castelli maiolica, including Tempesta engravings, see Moro 1981, 399–400.
3. Thieme and Becker 1907, 15: 124; Bénézit 1951, 4: 242; Donatone 1971B, 36–37; Fittipaldi 1992, 102.
4. Cherubini 1865, 11; Arbace 1993, LV–LVI.
5. For a brief discussion of the artist and his fame see Rosa 1981, 44–46, no. 56; Arbace 1993, XXIX–XLVII, as well as relevant information in her forthcoming catalogue of the Papparella-Treccia collection.
6. Minieri-Riccio 1878, 26.
7. The Bourbon Capodimonte factory closed in 1759, and the royal factory reopened a year later in Buen Retiro, Madrid, under Charles III. Charles's son, Ferdinand IV, opened a royal porcelain factory in 1771 in the Reale villa di Portici. For more information see A. Caróla-Perrotti.
8. Thieme and Becker 1907, 15: 124; Donatone 1971A, 24–37.
9. Moccia 1968, 24–25.
10. Levy 1964, 62–63.
11. Sale cat., Sotheby's, London, November 28, lot 218.
12. Levy 1964, pls. 80–81.
13. González-Palacios 1981B, 657, pl. 2; Rackham 1940, 1: 382–83, no. 1152; 2: pl. 184.
14. Indeed, the framing of maiolica bowls, plates, as well as plaques—particularly eighteenth- and early nineteenth-century pieces from Castelli—in nineteenth-century giltwood frames seems to have been a popular decorating scheme, reflecting stylistic predilections and serving to display plaques and otherwise functional tableware as hanging ceramic paintings (see, for instance, Ravanelli Guidotti 1992, 3; Arbace 1993, nos. 35–37, 40–41, 52, 59–61, 66, 72–77, 92, 94, 119, 123–25, 128–32, 134–36, 140, 147–51, 153, 168, 184–89, 197–227, 235–40, 257–65, 295–99; Bojani and Vossilla 1998, no. 10).
15. I would like to thank Arlen Heginbotham for his help in analyzing the structure of the base.

Vase with Neptune and Vase with an Allegory of Venice

Factory of Geminiano Cozzi

(active 1764–1812)

Venice

1769

Hybrid soft-paste porcelain

[.1] H: 30 cm (11¹³/₁₆ in.)

Diam: 26.7 cm (10¹/₂ in.)

[.2] H: 29.8 cm (11³/₄ in.)

Diam: 27.3 cm (10³/₄ in.)

88.DE.9.I–.2

MARKS AND INSCRIPTIONS

[.2] On one side, inscribed, *Primo Esperimento in Grande fatto li 15 Maggio 1769 Nella Privilegiata fabbrica di Geminiano Cozzi in Canalregio*; on the other side the Cozzi factory mark, an anchor.

CONDITION

Several hairline cracks and two large firing cracks through the underside. A portion of the inscribed mark underwent repair and has been overpainted.

PROVENANCE

Centanini collection, Venice, by 1889; private collection, Budapest, until the end of the 1930s and then stored in Switzerland during World War II; recovered by the owners after World War II and brought to Rome; by inheritance in the same fam-

ily, Rome, sold to E. de Unger, 1988; [Edmund de Unger, The Manor House, Surrey, England, sold to the J. Paul Getty Museum, 1988].

EXHIBITIONS

Arte ceramica e vetraria, Museo Artistico-Industriale, Rome, 1889 [Gheltof 1889].

BIBLIOGRAPHY

Gheltof 1889, 151; Molino 1976, 27; Stazzi 1982, 53; *GettyMusJ* 17 [1989]: 146, no. 85; Battie 1990, 102; Hess 1990B, 141–56; *Summary Catalogue* 1993, 213, no. 369; *Museum Handbook* 2001, 266–67; *Summary Catalogue* 2001, no. 378.

THE BROAD, OVOID BODIES OF THESE VASES taper to low rims that would have been surmounted by lids, now lost,¹ in imitation of Eastern or Eastern-influenced forms such as *potiches*² from China or baluster vases from the German Meissen factory. That their forms are not the most elegant is understandable, given the exigencies of working in the medium on such a large scale.³ Their painted decoration, however, is executed with a delicate mastery. One vase displays the figure of Neptune holding his trident and riding a throne pulled by dolphins. Two Nereids flank him, offering plates or baskets of riches. Four putti cavort above him, one of whom holds aloft Neptune's drapery, which elegantly encircles the god's crowned and bearded head. The other side is painted with a river town landscape with a clock tower and a foreground scene of longshoremen at work (fig. 40A). An undulating rocaille border surrounds the rim, while a sawtooth pattern rings the base.⁴ Butterflies, delicate bunches of fruit and flowers, and swags of rocaille elements fill in the remainder of the surface (fig. 40B).

The allegorical figure of Venice ornaments the second vase. She is shown with her traditional attributes: regal ermine cape and scepter, *cornio* hat (worn by the Venetian doge during public ceremonies), and recumbent lion.⁵ A male nude kneels below, facing her. Beside him projects a staff resembling a trident or caduceus. These



40A Alternate view of [.1].





40B Alternate view of [.1].



40C Underside of [.1].

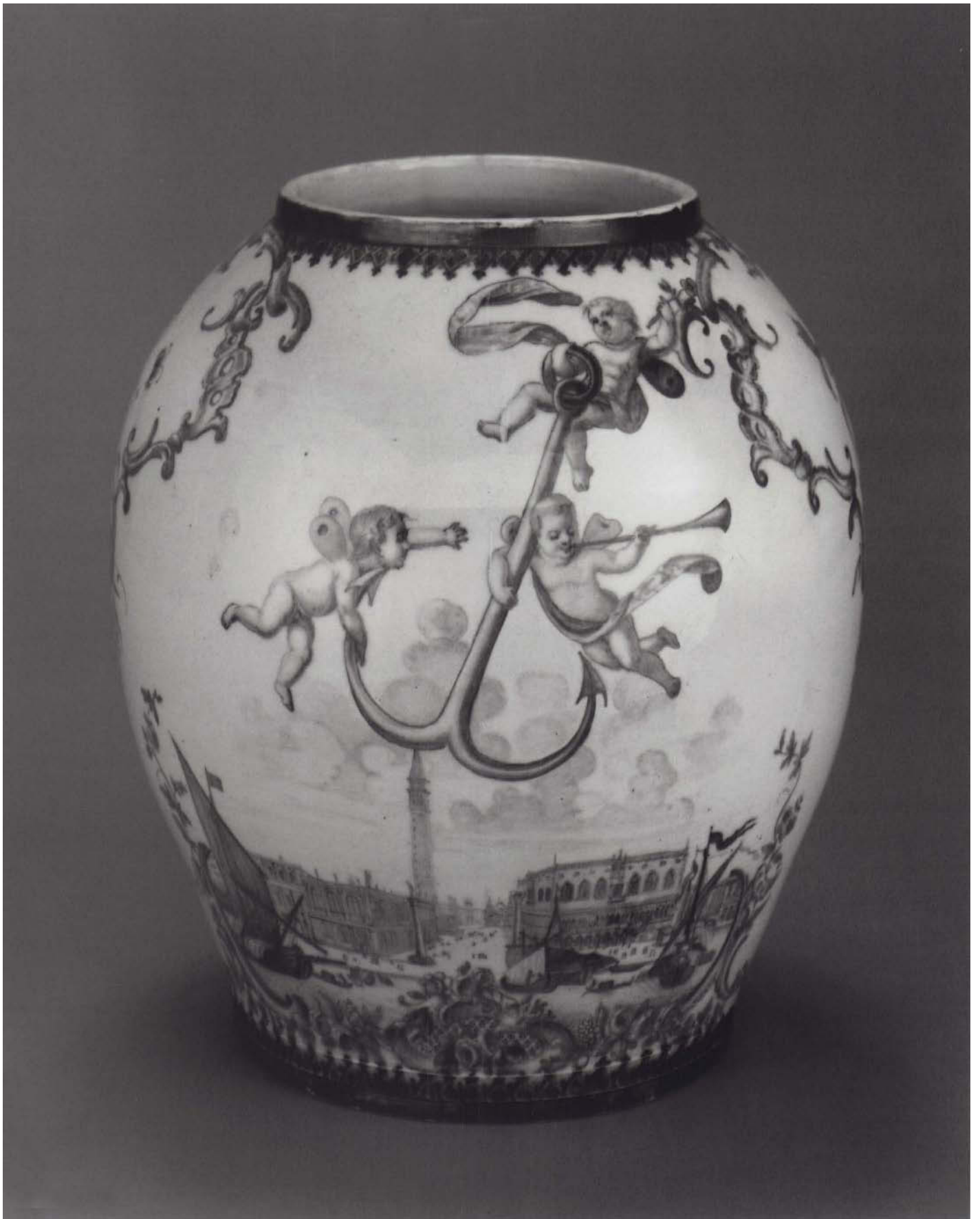
attributes refer to Neptune and Mercury, respectively, and either god would have been an appropriate symbol for "La Serenissima," given her location by the sea and her mercantile activities. Above the figure of Venice, four putti support an elaborate cartouche with an inscription that identifies the object as the "first large-scale experiment executed May 15, 1769, in the privileged factory of Geminiano Cozzi in Cannareggio" (fig. 40E). A panorama of the Piazzetta di San Marco with foreground ships decorates the other side (fig. 40D). The piazzetta is viewed from the southwest across the Grand Canal, roughly from the Isola di San Giorgio. Above, three putti hold up a large anchor, the mark of the Cozzi factory. The remainder is decorated in a manner similar to the Neptune vase.

A Modenese banker, Geminiano Cozzi first became involved in the business of ceramics as a partner of the Hewelcke porcelain factory that was based in Venice from 1761 to 1763. After the factory moved back to its native Dresden at the close of the Seven Years' War, Cozzi founded his own factory in Venice, located in the Cannaregio parish of San Giobbe. Cozzi was a shrewd businessman and in the ensuing dozen years managed to create a prosperous enterprise with the support of the Venetian Senate as well as the board of trade (*I cinque savi alla mercanzia*).⁶ Also fortunate was the factory's location down river from sources of kaolin, the white clay essential for producing hard-paste porcelain.⁷ By 1767 the factory included four porcelain kilns, forty-five employees, six apprentices, and a mill at Treviso.⁸

The Cozzi factory turned out small-scale pieces such as tea- and coffeepots, plates, cups, saucers, and figures, as well as the occasional large-scale tureen, wine cooler, or vase.⁹ Compared with other large-scale Cozzi porcelain, the form of the Getty vases appears less refined: they are bottom-heavy, their walls are of uneven thickness, their shoulders are rather low (creating a squat appearance), and their undersides reveal significant firecracks and chips (fig. 40F). Their inscription can be trusted, therefore, since the vases are convincing as a "first large-scale experiment" in the newly discovered porcelain material.

OPPOSITE: 40 [.2]



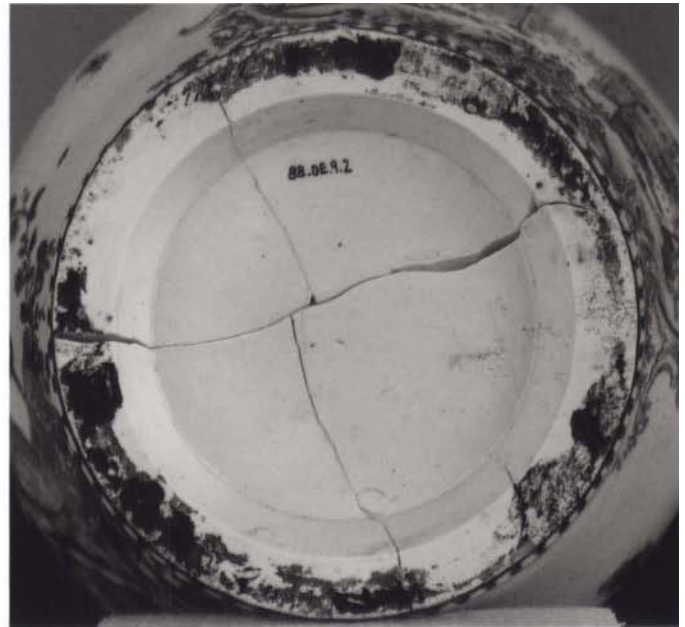


40D Alternate view of [.2].



40E Detail of [.2].

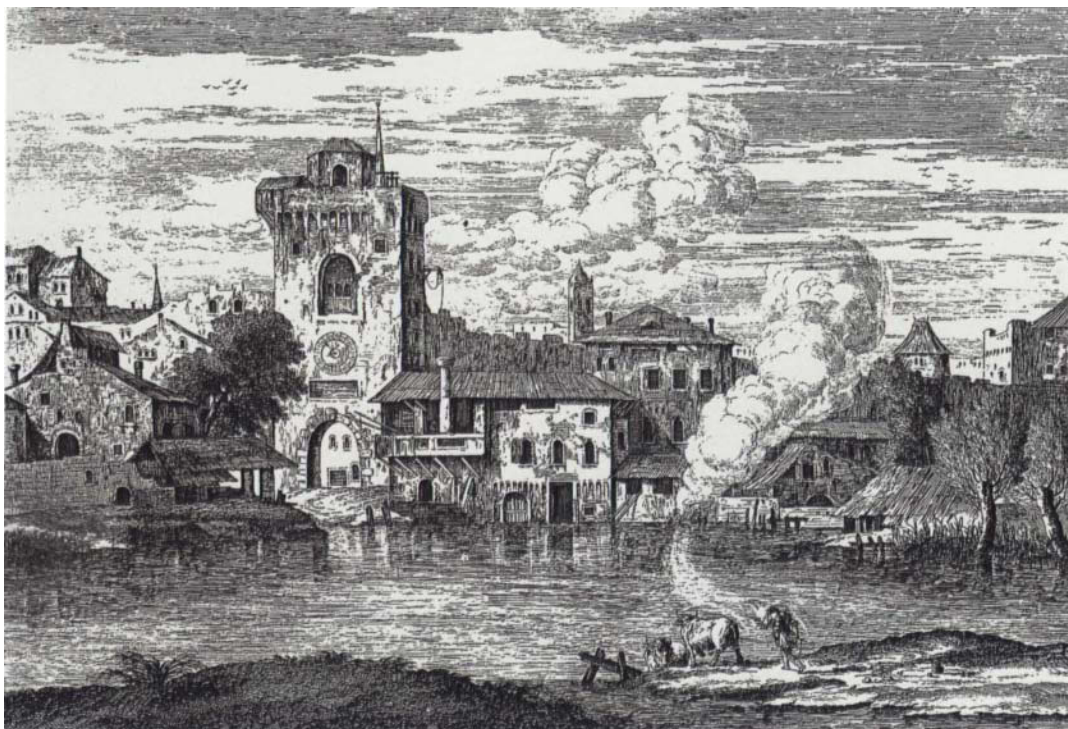
The Cozzi artist or artists who painted these vases drew upon contemporary print sources for their principal scenes.¹⁰ The scene of the river town conflates two prints of similar subjects—one of a town with a clock tower, the other with longshoremen, ships, and distant marina—designed by Marco Ricci (1676–1729) and engraved by Giuliano Giampiccoli (1703–1759), Ricci’s son-in-law, and published in 1750 (figs. 40 G–H).¹¹ The view of the Piazzetta di San Marco reproduces a print by Francesco Zucchi (1692–1764) published in 1740 (fig. 40I).¹² The ships in the foreground of the Zucchi print have been shifted, apparently to conform to the shape of the vase, yet the distant view of the piazzetta is reproduced with delicate precision. The figure of Venice appears to derive from the figure in a colophon of the Venetian publisher Giovanni Battista Albrizzi (1698–1777) (fig. 40J).¹³ A source for the Neptune has yet to be identified. God of the sea and personification of the Adriatic, he is shown triumphant, accompanied by the sea’s riches. Opposite him, an invented landscape, or *capriccio*, illustrates a typical and picturesque river town of the Veneto. Venice—personification of a republic whose



40F Underside of [.2].

power was based on control of the Adriatic—is likewise shown triumphant, accompanied by her attributes of power and authority. Opposite her, the cityscape of the Piazzetta di San Marco supplies a quintessential view, at once scenographic and descriptive, of the political and cultural heart of the Republic. The pairing of Venice and Neptune—female and male, land and sea—was a common theme in Venetian cultural and political life; indeed, the ultimate expression of Venetian state liturgy was Venice’s “marriage to the Sea.” On this yearly occasion the doge would ride his ceremonial barge into the lagoon, and with the words “We espouse thee, o sea, as a sign of true and perpetual dominion,” he would throw a gold wedding ring into the water. In marrying the sea, according to Venetian law, the “husband,” or doge, representing the city of Venice would establish legitimate rights over his “wife” the sea, represented by Neptune, in this way supporting the doge’s claim to sovereignty over trade routes.¹⁴

Although this proposed political schema of the vases celebrates the Veneto’s urban and rural settings as well as the Republic’s imperial and mercantile prerogatives,



40G
 Giuliano Giampiccoli (Italian, 1703–1759) and Giambattista Tiepolo (Italian, 1696–1770) after Marco Ricci (Italian, 1676–1730). *River Town with Clock Tower*, 1743–44. Engraving. Venice, private collection. Photo: Courtesy Foligraf s.n.c., Mestre.



40H Giuliano Giampiccoli and Giambattista Tiepolo after Marco Ricci. *Marina with Longshoremen*, 1743/44. Engraving. Photo: Courtesy Foligraf s.n.c., Mestre.

more than anything else it honors the innovations and talents of the factory that produced it. The exaltation of the Republic's beauty and dominion becomes a backdrop for their more obvious message: that the Venetian factory of Geminiano Cozzi, as early as 1769 and with the support of the Republic, could produce such large and gloriously painted porcelain. As such, the vases might have served as gifts given to the Venetian state in gratitude. They might also have served as reminders of the Republic's continued financial and legislative support and been used as promotional display pieces for the Cozzi establishment.

Notes

1. When the Museum acquired these vases, they were accompanied by lids that, because of differences in paste and pigment as well as in painting quality, were determined to be modern replacements.
2. This French term refers to a type of handleless jar or vase with a small lid produced in the Far East.
3. Indeed, below one vase is a sizable fire-crack (fig. 40F). This crack would have resulted from imperfect drying or firing of the thick wall that was made to sustain the form of the vases without having the malleable clay collapse on itself.
4. While the geometric pattern appears to have been inspired by similar designs on Vezzi porcelain of the 1720s, the rocaille decoration more closely relates to scrollwork on other Cozzi pieces of the 1760s, reflecting the current Rococo taste. Compare Lane 1954, figs. 11b, 12a; Molfino 1976, pls. 25, 35, 38–39, 52–66, 80; with Lane 1954, figs. 18a–c, 19a.
5. The winged lion, an apocalyptic beast, is associated with Saint Mark, who came to personify the Venetian polity. According to legend, the saint became fond of the city during an evangelizing trip through Italy.



401 Francesco Zucchi (Italian, 1692–1764). *Prospetto della Piazza verso il mare* in Giovanni Battista Albrizzi, *Forestiere illuminate intorno le cose più rare . . . della città di Venezia* (Venice, 1740). Los Angeles, Getty Research Institute, Special Collections, inv. 85-B4274.



401 Colophon to Giovanni Battista Albrizzi, *Componenti poetici per l'ingresso solenne alla dignità di procuratore di S. Marco per merito di Sua Eccellenza il Signor Lodovico Manin* (Venice, 1764). Engraving. Los Angeles, Getty Research Institute, Special Collections, inv. 85-B20471.

Although he died in Egypt, his body was supposedly transferred from Alexandria to Venice in the early ninth century, and it was in Saint Mark's honor that the eponymous Venetian basilica was built (Chambers 1970, 16–17; Zorzi 1983, 243). For the allegorical representation of Venice see, for example, Muir 1981, 229–30, 239, 295.

6. For more information on the factory see Hess 1990A, 141–56.
7. Kaolin—a silicate of aluminum that, when combined with feldspathic rock, fuses into a glassy matrix when fired in a kiln—was found in the Vicenza hills near Venice. The director of the Sèvres manufactory, Alexandre Brongniart (1770–1847), first classified the Cozzi product as a “hybrid soft-paste porcelain” because it was fired at lower temperatures than German or French hard-paste wares but, nevertheless, contained kaolin. The Cozzi factory also produced maiolica (see Gobbi and Alpi 2001, 28–47).
8. A report documenting these figures was sent by arts inspector Gabrielle Marcello to the board of trade [cited in Molino 1976, 26–27; Stazzi 1982, 47, with an erroneous date].
9. See, for example, Morazzoni 1960, 1: figs. 46b, 51, 58, 61a, 68a–c, 69a–b, 70–71, 72a–b, 73a–c, 74–75, pl. 6.
10. Easily, more than one painter could have contributed to the decoration of these works. In a painters' guidebook Roger de Piles (1772, 95) explains that for porcelain painting, “The work . . . is distributed among a large number of craftsmen in the same workshop: one would be responsible

for painting the colored circle around the rim of a piece of porcelain, another would draw the flowers that yet a third would paint; some would paint nothing but water and mountains, others nothing but birds and other animals, and yet others would execute human figures.”

11. From the model book for artists *Raccolta di paesetti intagliati in rame*, published by Albrizzi in 1750.
12. The Zucchi print is entitled *Prospetto della piazza verso il mare* in G. B. Albrizzi's edition *Forestiere illuminato intorno le cose più rare, e curiose, antiche, e moderne della città di Venezia* (Venice, 1740) [fig. 401]; it ostensibly copies a print designed and executed by Luca Carl-evarijs (1663–1730)—*Veduta della Piazza S. Marco verso l'horologio*—published in G. B. Finazzi's edition *Le fabbriche e vedute di Venetia* (Venice, 1603).
13. Found, for example, at the end of *Componenti poetici per l'ingresso solenne alla dignità di procuratore di S. Marco per merito di Sua Eccellenza il Signore Locovico Manin* (Venice, 1764) [fig. 401].
14. Pope Alexander clearly defines this relationship when he says, while giving Doge Ziani the ritualistic ring, “Take this [ring] . . . so that posterity knows . . . that the sea was placed under your dominion, as a wife is to a husband” (Francesco Sansovino, *Venetia* [Venice, 1663], 501; as cited in Muir 1981, 124, n. 53). It is not surprising, therefore, that the term for “the sea” in Venetian dialect changes the masculine and Latin-derived *il mare* into the feminine *la mar*.

Saint Joseph with the Christ Child

After a model by Giuseppe Sanmartino (1720–1793)

Probably modeled by Gennaro Laudato (active 1790s)

Naples

1790s

Polychrome terraglia (white-bodied, glazed earthenware)¹

H: 53.8 cm (21³/₈ in.)

91.SE.74

MARKS AND INSCRIPTIONS

None.

CONDITION

There are no losses, breaks, or old repairs in the piece. There are some firing cracks, which are

visible primarily on the interior surface. Hairline cracks evident on the exterior are found: across Joseph's left ankle; sloping diagonally downward from left to right across the lower part of Joseph's yellow cloak near his right ankle and continuing across the ankle; across the upper left thigh of the Christ Child; and under the left arm of the Christ Child, beginning at the front and continuing around to the back of his upper chest. There are some minor losses of glaze near these cracks as well as small chips in several places, for example, at the tip of the second toe of Christ's right foot, the back of Joseph's left hand, and along the edges of Joseph's cloak. Several minor chips occur along the base of the piece.

The piece is open at the back (fig. 41C), where the paste was scooped out to ensure safe drying and firing; paste was removed from underneath the base for the same reason. Close examination of the areas where the piece has been chipped (i.e., Joseph's left hand and an area of his cloak on his proper left side) shows that the clay is covered with a white lead glaze over which colored glazes were applied.

PROVENANCE

Possibly in the William Charlesworth Collection, Naples (sold, Galleria Sangiorgi, Rome, January 29–February 3, 1901, lot 631);² Bauzá collection, Madrid, by 1953, and by descent in the same family, sold to Same Art Ltd.; [Same Art Ltd., Zurich, 1990, sold to the J. Paul Getty Museum, 1991].

EXHIBITIONS

Possibly shown at *Esposizione nazionale di belle arti*, Naples, 1877.³

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Olivar 1953, 2: 109, 340, fig. 241; Martínez Caviro 1973, 20; Fittipaldi 1986, 2: 654–55, 699–700; *Report* 1991–92, 15; Catherine Hess in *J. Paul Getty Museum Calendar* (summer 1992): cover, 2; *Getty-MusJ* 20 (1992): 179, no. 78; Donatone 1993B, 40; Donatone 1996, 32–33, 42, fig. 4; Donatone 1997, 49; Fusco 1997, 45; *Masterpieces* 1997, 91; *Museum Handbook* 1997, 263; *Summary Catalogue* 2001, no. 380; Fogelman and Fusco 2002, no. 42.

THE PIECE REPRESENTS THE STANDING SAINT JOSEPH with the Christ Child. The composition of the group conveys a sense of intimacy between the two figures. Joseph embraces and supports the child with his left hand, holding Christ's right foot in his right hand. The infant Jesus reaches around Joseph's back and points toward him with his left hand. Both figures look downward as if to engage a spectator below them. Saint Joseph, dressed in a purple undergarment and a bright yellow cloak, stands firmly on his right leg, with his left foot supported on a small, colorful, rocky ledge. The nude Christ Child sits on a burgundy red pillow with a yellow tassel, placed atop a pedestal composed of brilliantly pigmented, rocky forms. The artist achieved remarkable verisimilitude in the flesh tones of the figures: buff pink darkens to rosy orange in the areas of the flesh that are more deeply modeled and to red in the lips of both figures.⁴ All the colors used in the figures, drapery, and cushion appear in bright, saturated, patchy areas in the rocky formations of the base and support for the infant Jesus; in addition, a bright copper green is included among these brilliant colors. The fantastic suggestion of landscape is unified by the application of brown pigments.

The piece was first published in 1953 by Marçal Olivar Daydí as a product of the Buen Retiro porcelain factory in Madrid, with a tentative attribution to Giuseppe Gricci and a date of ca. 1765.⁵ This identification was accepted by Balbina Martínez Caviro in 1973.⁶ In 1986 Teodoro Fittipaldi noted that *Saint Joseph with the Christ Child* was a ceramic version of a monumental marble sculpture of 1790–92 of the same subject by Giuseppe Sanmartino in Taranto cathedral (fig. 41E) and for this reason could not have been a product of the Buen Retiro factory dated to the 1760s.⁷ Fittipaldi also noted that the Getty ceramic was closely related to a polychrome terra-cotta Madonna and Child signed by Gennaro Laudato (active 1790s) and dated 1791, pointing out that both objects depended upon Sanmartino's Taranto sculpture.⁸ This was the first step both in the proposed attribution to Laudato of the Getty Saint Joseph and in the identification of works by this otherwise undocumented Neapolitan artist. Guido Donatone, following Fittipaldi's argument, presented the ceramic in publications in 1991 and 1993 as the work of Laudato, gathering together several pieces that either bear





41A Alternate view.



41B Alternate view.



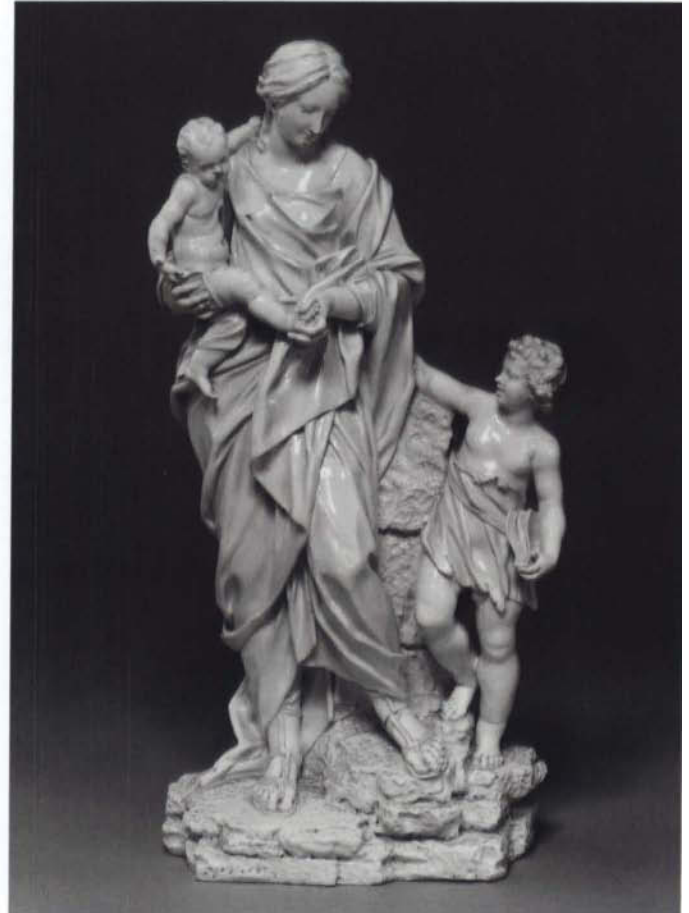
41C Alternate view.



41D Base.



41E Giuseppe Sanmartino. *Saint Joseph with the Christ Child*, 1790–92. Marble. Taranto, cathedral, Chapel of San Cataldo.



41F Gennaro Laudato. *Madonna and Child with Saint John the Baptist*, 1794. Terraglia. H: 34.6 cm (13 $\frac{3}{8}$ in.). London, British Museum. Photo: © The British Museum.

Laudato's signature or can be grouped stylistically with the signed works.⁹ Donatone also asserted that the Getty Saint Joseph was produced in the Real Fabbrica, Naples, and could be identified with a ceramic group representing Saint Joseph with the Christ Child once in the Charlesworth collection, Naples, exhibited in the *Esposizione Nazionale di Belle Arti* held in Naples in 1877, and sold in Rome in 1901.¹⁰ Recently he proposed a date for the piece after 1794.¹¹

Donatone, who is currently reconstructing Laudato's oeuvre, sees him as a sculptor and ceramist working in the circle of Sanmartino.¹² His conclusions derive from stylistic analysis of Laudato's signed works; the Getty group's dependence on a statue by Sanmartino; and the fact that another piece in terraglia signed by Laudato is based on a drawing by Sanmartino for a silver group of Tobias and the Angel (executed by the silversmiths Giuseppe and Gennaro Del Giudice and completed in 1797, after Sanmartino's death), in the chapel of the Treasury of San Gennaro in Naples.¹³ The terraglia Madonna and Child with Saint John the Baptist, signed and dated 1794 by Laudato in the British Museum (fig. 41F), also derives from Sanmartino's Taranto Saint Joseph, probably known to Laudato from a terra-cotta model by the master.¹⁴

In 1790 the archbishop of Taranto, the Neapolitan noble Giuseppe Capecelatro, commissioned the marble statue of Saint Joseph (fig. 41E) from Sanmartino for his seat at Taranto cathedral.¹⁵ Sanmartino produced a terra-cotta model for the sculpture, which was seen and approved by Capecelatro before November 1790.¹⁶ Thus Laudato could have known the Sanmartino model as early as 1790 and certainly knew it by 1791, the date of his terra-cotta Madonna and Child, which is clearly based on the Taranto composition. This also provides a likely terminus post quem for the Getty Saint Joseph.

The Getty piece employs a formula typical for images of the standing Madonna and Child but substitutes Saint Joseph for the Virgin. This manner of presenting Saint Joseph became popular in the seventeenth century and is a clear indication of the development of the cult of the saint.¹⁷ Joseph was revered for his privileged role as husband of Mary, stepfather of Christ, and protector of

the Holy Family. His intimate relationship with Christ was seen as a sign of his holiness, and Joseph came to be seen as a protector of the faithful as he had been protector of Jesus. The Getty ceramic stresses Joseph's handsome vigor, as Sanmartino did in his Taranto sculpture. There the image conveyed the idea that Joseph would act as protector of his namesake, Archbishop Giuseppe Capecelatro, and that the saint and, in turn, the archbishop would act as protectors of Taranto's faithful. Given the personal resonance of the Taranto commission, one might consider the possibility that Capecelatro also commissioned the ceramic piece as a private record of the marble sculpture.¹⁸

The ceramic version differs from the marble (and presumably from the model for the statue) in ways that indicate that it was reworked specifically for production in the new medium, taking into account the possibilities offered by polychromy, the lighter material, smaller scale, and private function of the group as a devotional object. For example, the figure of Christ is brought closer to Joseph, his right leg bent sharply and his left foot hanging free, whereas in the heavier marble he presses his left foot into the rocky support while fully extending his right leg. Above all, the polychromy enhances that composition, the fantastic colors acting as a foil for the flesh tones. The fine modeling of the forms and the creative reworking of the model, in technical and expressive terms, encourage seeing the piece as an independent work of sculpture in its own right.¹⁹ Perhaps Sanmartino played a direct role in its creation, but surely it was Laudato who fully understood and exploited the possibilities of the ceramic medium.

WITH MARIETTA CAMBARERI

Notes

1. The piece has not yet been scientifically analyzed to determine the material, so this identification remains tentative. Visual analysis suggests that the piece is made of terraglia, the Italian version of white-bodied, glazed earthenware made famous by Josiah Wedgwood in the later eighteenth century and known in England as creamware to describe its creamy white color. In late eighteenth-century Naples the medium was called "creta all'uso inglese" (earthenware in the English manner). Later called terraglia, this ceramic material was covered with white or transparent lead glaze and sometimes, as in the case of the Getty piece, polychromy. The medium was developed in the second half of the eighteenth century as an alternative to hard- and soft-paste porcelain. It was less expensive and less difficult to work and could achieve the whiteness valued in porcelain, although it does not have the same quality of translucency. For terraglia, see Morazzoni 1956; Borrelli 1985, 30–44; Caròla Perrotti 1986, 586–87; Biavati 1988, 100–120; Donatone 1991; Fittipaldi 1992, 202–7.
2. See note 10 below for Donatone's theory about the Charlesworth provenance.
3. See note 12 below for this theory.
4. The ability to achieve verisimilitude in polychromy was noted in the nineteenth century as a characteristic of terraglia; see Donatone 1991, 12, citing Giuseppe Novi, a nineteenth-century historian of Neapolitan ceramics.
5. Olivari 1953, 2: 109, 340, fig. 241. At this time the piece was in the Bauzá collection, Madrid.
6. Martínez Cavió 1973, 20.
7. Sanmartino's sculpture decorates a niche in the vestibule of the Chapel of San Cataldo in Taranto cathedral, where it is paired with another marble sculpture by Sanmartino, representing San Giovanni Gualberto (1788–90). For the S. Giovanni Gualberto, see Carducci 1975, 135–58; Marciano and Pasculli 1985.
8. Fittipaldi 1986, 2: 603–707, esp. 651–57 n. 66. The Madonna and Child by Laudato is illustrated in Borrelli 1970, 118, fig. 214; he locates it in the Hermanin collection, Rome; it is also illustrated in Donatone 1991, fig. 3. Fittipaldi (1992, no. 464) notes that the Madonna and Child is dated 1791; this is important because it demonstrates that Laudato knew Sanmartino's model for the Taranto figure by that date and so may have worked directly with the master, who died in 1793.
9. Donatone 1991, 43, fig. 4; Donatone 1993b, 39–46.
10. A group representing Saint Joseph and the Christ Child shown in the *Esposizione nazionale di belle arti* in Naples in 1877 was described in the catalogue (394) as a "gruppo in porcellana in colori. Epoca IV. Porterebbe la marca N coronata." Donatone (1991, 43) associated this citation with the Getty Saint Joseph, which he had seen only in a photograph. Because the piece does not have the mark of the crowned N, doubt must be cast on it being the piece exhibited in Naples in 1877. Donatone also asserts that a group described as "S. Giuseppe a Bambino" [sic] offered at the 1901 sale at the Galleria Sangiorgi in Rome of the Charlesworth collection, and listed as no. 631, a "groupe en faïence coloriée vieux Naples," is the Getty group, providing a possible provenance for it in a famous Neapolitan collection.
11. Donatone 1997, 9.
12. See, especially, Donatone 1993b and Donatone 1996, 31–43. For Sanmartino, see Borrelli 1966; Fittipaldi 1980, 136–94; Catello 1988, with additional bibliography; Ferrari 1996, 27: 756–57.
13. For the silver group, see Catello and Catello 1978, 49–51; Catello 1988, 97–98, fig. 132; Catello and Catello 1979, 2: 227, no. 484, and 218, fig. XIV; Catello 1987, 23, 38, 74. The ceramic version (private collection), signed by Laudato, is illustrated in Donatone 1993b, 44–45, figs. 1–2.
14. "Selected Acquisitions, September–November 1987," *British Museum Society Bulletin*, no. 57 (spring 1988): 30.
15. For Capecelatro, see *Dizionario biografico* 1975, 18: 136–94, with bibliography; Croce [1927] 1943, 159–82. For Sanmartino's sculpture of Saint Joseph with the Christ Child in the Cappellone di San Cataldo in Taranto cathedral, see Carducci 1975; Marciano and Pasculli 1985, 103–5. According to the terms of the contract, Sanmartino was to finish the marble statue by April 1792; see Marciano and Pasculli 1985, 158, doc. 20. No documents are known that relate to the execution, transport, or installation of the statue, but we may assume that it was complete or nearly so by Sanmartino's death in 1793. Certainly it was in place before 1799, when Capecelatro was removed from his archbishopric in the aftermath of a short-lived revolt against the Bourbon monarchy.
16. See Marciano and Pasculli Ferrara 1985, 158–60, for the documents related to the commission, execution, and approval of Sanmartino's terracotta model [e.g., 158, doc. 20, dated November 25, 1790: "E risapendosi che il piu celebre scutore di marmi in oggi sia il detto signor Sanmartino molto rinomato per le sue opere statuarie in marmi a cui avendo l'anzidetto monsignor Arcivescovo [Capecelatro] fatta la richiesta per costituzione della suddetta statua con suo piedistallo ed iscrizione il medesimo si è offerto eseguirle talche avendone a richiesta dello stesso monsignor Arcivescovo formato in creta ed avendoglielo rimesso in Taranto dal medesimo è stato approvato in tutte le sue parti"].
17. Until the later fifteenth century Saint Joseph rarely appeared as the principal subject of images. He was generally depicted in narrative scenes from the life of Mary (the Marriage of the Virgin) or the infancy of Christ (the Nativity) and then generally as a doddering old man. In the sixteenth and especially the seventeenth centuries he came to be represented as a strong young man capable of protecting Christ and the Virgin. Beauty, a sign of grace, became one of his features. See Mâle 1932, 313–25. See also Filas 1962, esp. 544–75.
18. Capecelatro was also directly involved in the commission for the other statue, the San Giovanni Gualberto by Sanmartino in the Chapel of San Cataldo, Taranto cathedral: he suggested the sculptor to the patron, negotiated the terms of the contract, and, most interesting, kept Sanmartino's terra-cotta model for himself; see Carducci 1975, 154–55, esp. 155, doc. 2, a letter from Capecelatro in Naples to the patron in Taranto, dated January 26, 1788: "Ho ricevuto la procura e si è convenuto che debba il Signor S. Martino mandare a voi il disegno della statua di S. Giovanni e lasciarne anche un modello in poter mio."
19. For recent tendencies toward considering ceramic figures and groups as works of sculpture and the evaluation of ceramic artists alongside contemporary sculptors in marble, bronze, wood, and terra-cotta, see González-Palacios 1988; this issue is emphasized in Nicholas Penny's review of the book in *Burlington Magazine* 132 (December 1990): 880–81. See also Schmidt 1932, esp. 186–291, and, more recently, Le Corbeiller 1988b, 22–28; Poole 1986; Tabakoff 1992, 12–20.

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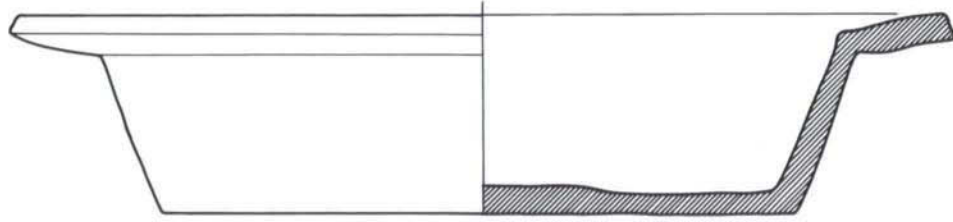
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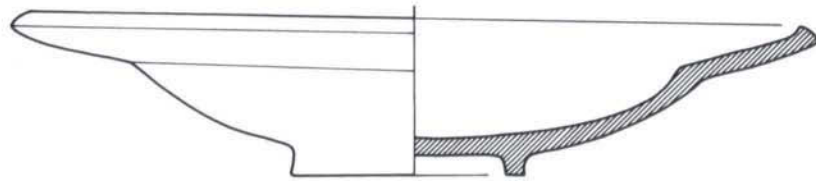
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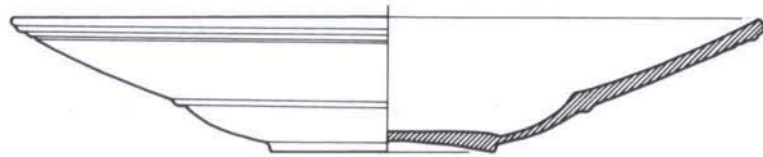
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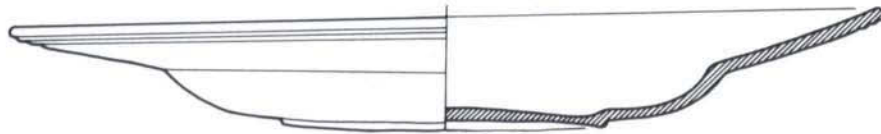
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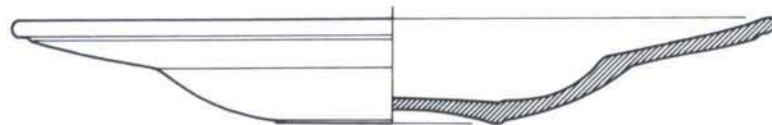
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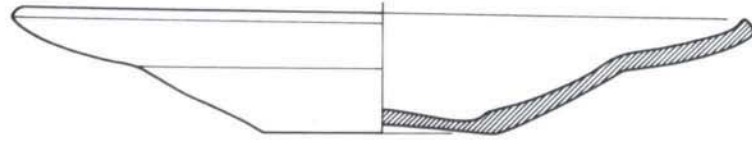
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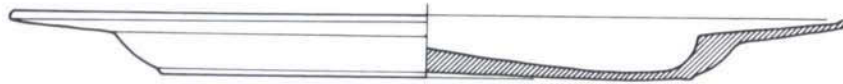
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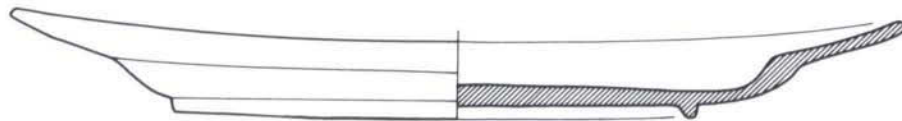
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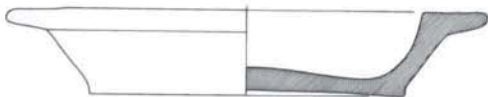
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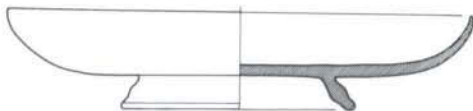
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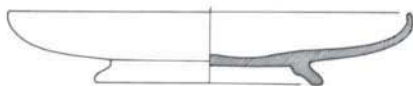
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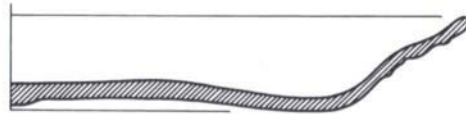
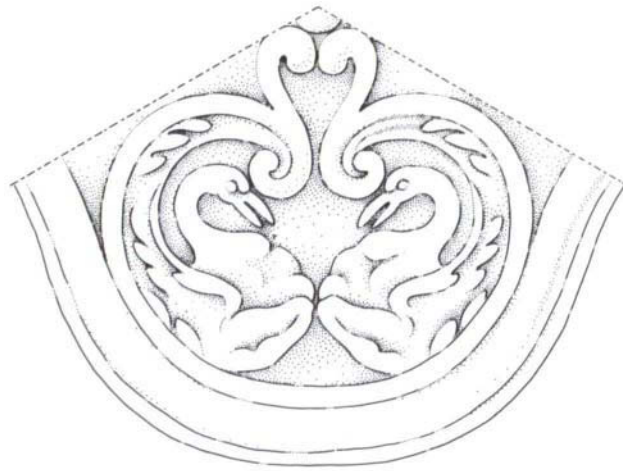
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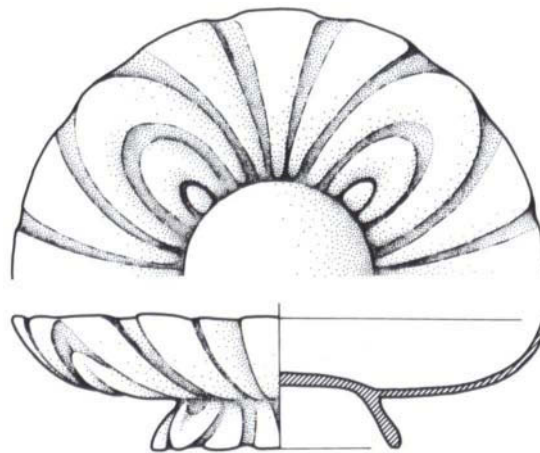
No. 30 (84.DE.107)



No. 22 (84.DE.116)



No. 35 (86.DE.539)



No. 31 (84.DE.II4)

INDEX

Page numbers for illustrations are in **boldface**.

- a calza* design, 104, **104**
a candelieri design, 132, 182, 192, 203
 Agricola, Georgius (né Bauer), 5
 Agrigento, Mateo de, 24
albarelli, 42, 82, 118. *See also* drug jars
 covered, 10, **10**, **45**
 pictured in a pharmacy, **95**
 single-handled, **102**
 with incised flat-leaf motif, **68**
 with Kufic script, **2**, 69, 71
 Albrizzi, Giovanni Battista
 Componimenti poetici, 235, **237**
 Forestiere illuminate intorno le cose
 più rare, 235, **237**
alfardones, 20
 Alfonso V (king), 13
alla porcellana design, 6, 46, 107, 128, 156,
 182, 184, 198, 202
 Andreoli, Giorgio, workshop. *See under*
 Gubbio
 Androuet du Cerceau, Jacques, 164, 196, 197
 Arezzo
 Bruschi, Ivan, collection
 Bust of Christ, 96, **102**
 Museo Civico
 plate, 127n. 25
 Augustus the Strong (king), 13

 Baglioni family, dish with coat of arms of,
 74, 77
 Baltimore, Walters Art Gallery
 albarello, 118
 bamboo, 10, 17n. 19
 Barbari, Jacopo de', 124, 125, 126n. 10
 Man with a Cradle, **125**
 Woman and Distaff, **125**
 Barcelona
 Museu d'Arts Industrials
 tiles, 23
 Museus de Arte de Barcelona
 Santa Tecla and San Sebastián with
 a Donor, **22**, 23
 Bartholomew the Englishman
 The Proprietor, **54**
 Basel
 Hoffmann-La Roche collection, 72
 Roche collection, 55
 basins
 from Deruta, 85
 Hispano-Moresque, 24, **25–27**, 29, **29**
 with Deucalion and Pyrrha, v, 192,
 193–95, 196–97
 Beham, Barthel
 Spinning Room, 127n. 25
berettino glazes, 6, 139, 140, 142, 156, 158,
 174, 178, 182, 184

 Berlin
 Beckerath ex-collection, 89n. 1
 Bode, Wilhelm von, ex-collection, 15, 36
 Bode Museum
 Story of Tobias, **152**
 Kunstgewerbemuseum
 jars, 55, 71
 tiles, 20
 private collections, 107, 118
 albarello, 118
 tondino, 107
 Schlossmuseum ex-collection, 158, 159n.
 20, 169, 196
 Bernardino of Siena, Saint, 24
 The Death of Saint Bernardino, **115**, 116
 drug jar with monograms of, 60, 61n. 2
 Saint Bernardino of Siena, **27**
 Biringuccio, Vannoccio
 De la pirotechnia, 5, 5
boccali, 42
 Bode, Wilhelm von, 64n. 1. *See also under*
 Berlin
 Bologna, 140
 Biblioteca Universitaria
 An Apothecary's Shop, **72**
 Cappella San Sebastiano
 tiles, 126
 Museo Civico, 139n. 4
 Bonacossi, plate with arms of, **20**
 bone china, 13
 Borgarucci, Prospero
 Della fabrica de gli spetiali, 90
 Boston
 Boston Atheneum
 plate, 116
 Museum of Fine Arts
 drug jar, 60
 Branca, Antonio di, 40
 Braunschweig
 Herzog Anton Ulrich-Museum
 creospina, 177
 flask, 190
 plates, 106nn. 1, 3, 137, **137**, 139, 158,
 159
 vase, 132
 Vieweg ex-collection, 24
 Bremen, Hockemeyer, B., collection
 dish, 107
 plate, 30
 Brescia, 148
 Pinacoteca Tosio e Martinengo, 149n. 30
 Brunelleschi, Filippo, 203
 Bruschi, Gaspero
 candelabra, 212, **213–19**
 Buglioni, Santi, 102
Bust of Christ, 96, **97–99**, 100, **100–101**,
 102–3
Bust of a Man, 160, **161–63**, 164–65

 Cafaggiolo, ceramics from, 104, 132
 dish, 107, **108–11**, 109, 111

 Calamelli, Virgiliotto, workshop. *See under*
 Faenza
 Calini family service, 146, 148, 148n. 16,
 149n. 30
 Cambridge, Fitzwilliam Museum
 dish, 46, **49**
 jars, 55, 60, 73n. 1
 tondino, 107
 Cambridge, Mass., Fogg Art Museum
 Perseus Slaying Medusa, 220, **220**
 Campi, Vincenzo
 La fruttivendola, **177**
 candelabra, 212, **213–19**
 Capodimonte, porcelain manufactory, 13,
 226, 229n. 7
capriccio, 235
 Carlevarijs, Luca, 237n. 12
 cartoons, 8, **9**, 115
 Caruso, Enrico, 64n. 1
 Caserta, 226
 cassone panels, **7**, **152**
 Castel Durante, 6, 90, 132, 139n. 4, 146, 182
 Castelli, 222, 229n. 14
 pricked cartoon made in, 8, **9**
 tabletop made in, 222, **223–27**
 Castelli d'Abruzzo, 126
 Cecilia, Saint, plate with, 144, 146
 Centaur Painter, style of
 cup, **2**
 Civitali, Matteo, 96
 Charles III (king), 13, 229n. 7
 Charlotte (queen), 13
 Chicago, Art Institute of Chicago
 plate, 116
 tile, 23
 Chinese. *See also* Ming dynasty; Yuan
 dynasty
 "classic scroll" motif, 68n. 2, 73n. 3
 porcelain, 3, 107, **110**, 198, 201, **202**,
 203n. 6, 230
 Clare, Saint
 dish with, 170, **171–72**
 portrait of, **173**
 Cleveland, Cleveland Museum of Art
 jars, 60, 124
 plate, 153, **154**
 cluster analysis, 16
 Cologne, Kunstgewerbemuseum
 albarello, 118
compendiario decoration, maiolica jug with,
 10, **10**
Comunitatis Castri Diruta, page of, **77**
 confinement dishes, 11, **11**
coperta glaze, 4
coppa svasata, 106n. 5
coppe amatorie, 11, 174
corno hat, 230
 Cortona, Museo dell'Accademia Etrusca
 Temple of the Glories of Tuscany, 221,
 221n. 5

- Cozzi, Geminiano, 13, 232
 Cozzi factory. *See under Venice*
 crazing, 6
 creamware, 13
 credenza, 17n. 15, 146
 crespine, 10, 174, 175, 176–77, 177n. 4, 178
 Crivelli, Taddeo
The Annunciation with Saint Emidius, 45
Saint Bernardino of Siena, 27
 crutch emblem, jars with, 56, 60
- Damascus, Syria, 203
 degli Alessandri arms, jug with arms of, 80, 81
 Della Robbia, Girolamo
Bust of a Man, 160, 161–63, 164–65
Bust of a Man (Constantine?), 160, 164, 164
Bust of a Young Girl, 160, 164, 165
 Della Rovere, Francesco Maria (duke), 11–12, 166
 Della Rovere, Guidobaldo (duke), 184, 191, 196
 Deruta
 Catasto del Comune
 page of *Comunitatis Castri Diruta*, 77
 Museo Regionale della Ceramica
 plate fragment, 89
 Deruta, objects from, 6, 124, 125, 126, 150
 basin, 85
 dishes, 74, 77, 86, 87–88, 89
 jars, 74, 75–76, 82, 83–84, 85, 118, 119–23, 124
 jug, 78, 78–80, 81
 page of *Comunitatis Castri Diruta*, 77
 plate fragment, 89
 plates, 77n. 2, 112, 112–13, 114–17, 114–17
 vase, 124
 discriminant analysis, 16
 dishes
 armorial, 144, 144–45, 146, 148–49
 blue and white, with merchant ship, 107, 108, 109, 109, 111
 confinement, 11, 11
 green-painted, with interlace pattern, 46, 47–48, 49
 molded, with allegory of love, 174, 174–75
 with Amata and Turnus, 134, 135–36, 137, 139
 with aquatic animal, 107, 111
 with arms of the Gonzaga, 110, 111
 with peacock-feather pattern, 86, 87–88
 with Saint Clare, 170, 171–72
 with Saint Peter, 104, 104–5, 106
 distaffs, 124, 127nn. 22, 25, 177
 Doccia, 13, 221, 221n. 3
 Ginori porcelain factory, 13, 202, 203
 candelabra, 212, 213–19, 220–21
 Museo di Doccia
Mercury and Argus, 220, 220
 domaschino, 201
 Dortmund, Museum für Kunst und Kulturgeschichte
piatto da pompa, 158
 drug jars, 29n. 2, 40, 42, 50, 54, 56, 66, 71, 94. *See also albarelli*
 for mithridates, 204, 205–7
 for Persian philonium, 140, 141, 142, 142–43
 for syrup of lemon juice, vi, 90, 91–93, 94–95
 for theriac, **title page**, 204, 208–9
 Durantino, Guido, 146, 186
 plate, 8
 Dürer, Albrecht, 8
 Düsseldorf
 Hetjens-Museum
 plate, 153, 155
 Kunstmuseum
 dish, 24
 Duveen Brothers, 64n. 1, 118, 128, 178, 192, 197n. 1
- Écouen, Musée de la Renaissance
 plates, 104, 106, 116, 139, 148, 158
 Edinburgh, Royal Scottish Museum
 plates, 148
 Egyptian ceramics, 203n. 7
 Evelyn, John, 204
 ewer, 196
- fabrics. *See textiles*
 Faenza
 Calamelli, Virgiliotto, workshop, 178
 Casa Pirota workshop, 134, 139, 139n. 4, 158
 Museo Internazionale della Ceramiche
 bowls, 182
 closed vessel, 40
 jars, 29n. 2, 71, 76, 102
 plates, 158, 169n. 14
tondino, 107
 vases, 124, 124, 142
 Museo Nazionale delle Ceramiche
 drug jar, 60, 61n. 2
 Faenza, ceramics from, 6, 86, 90, 132
 dishes, 104, 104–5, 107, 134, 135–36, 170, 171–72, 174, 174–75, 176–78, 179–81
 drug jar, 140, 141–43
 jug, 178, 179–81
 plates, 106, 156, 157, 158, 159, 159
faïence, 6, 13, 17n. 2
 Ferdinand I (king), 13
 Ferrer I, Jaime
The Last Supper, 28
 Figdor, Albert, 64n. 1
 Filippo, Jacopo di Stefano di, 107, 109
fiordalisi decoration, 29n. 6
 fire-crack, 236n. 3
- fitta filettatura* pattern, 106n. 5
 flasks, 190, 191, 203
 pilgrim, 186, 198, 199–200, 201, 201, 202–3
 fleurs-de-lis, 29n. 5, 60
 Florence
 Bardini, Stefano, ex-collection, 62, 64n. 1
 Cantagalli factory
 workshop pattern, 185
 Chiesa di Ognissanti
The Last Supper, 39
 Contini-Bonacossi, Alessandro
 ex-collection, 50
 Fondazione Horne
The Madonna and Child with Six Saints, 39
 Foresi, Alessandro, ex-collection, 198, 202–3
 Galleria Palatina, Palazzo Pitti
 vase, 202
Young Bacchus, 10
 Grassi, Luigi, ex-collection, 20, 42
 Mazzeo, Piero di, workshop
 jar probably from, 36, 36–38, 39–41
 Medici porcelain factory, 212
 pilgrim flask, 198, 199–200, 201, 201, 202–3
 Museo Nazionale, Palazzo del Bargello
 basins, 196, 197n. 7
 bronzes, 221n. 2
 closed vessels, 40
 dishes, 107, 109, 111
 flask, 191
 jars, 71, 76, 126
 plate, 144
 Museo Statale della Casa Fiorentina Antica, 64n. 1
 Ospedale degli Innocenti, 41
 Palazzo Davanzati
 display cabinet, 64n. 1, 65
 ex-collection, 62
 private collections
 jars, 42, 71
The Three Fates, 221, 221
 Santa Maria Novella
The Birth of Saint John the Baptist, 10
 Santa Maria Nuova, drug jars with emblem of, 56, 60
 Spence, William Blundell, ex-collection, 198, 202
 Volpi, Elie, ex-collection, 60, 62, 64n. 1
 Florence, ceramics from, 6, 24
Bust of a Man, 160, 161–63, 164–65
 dishes, 46, 47–48, 49, 49
 jars, 36, 36–38, 39–42, 43–44, 50, 50–53, 56, 56–59, 60–62, 62–64, 64, 65
 pilgrim flask, 198, 199–200, 201, 201, 202–3
 Foggini, Giovanni Battista, after
Mercury and Argus, 220, 220

- Perseus Slaying Medusa*, 220, 220, 221
 Foggini, Vincenzo, 212, 220
foglia di prezzemolo pattern, 66
foglie di gelso pattern, 66
 Fontana, Annibale, attributed to
The Adoration of the Shepherds, 211
 drug jars, 204, 205–8, 209, 209, 210
 Fontana, Flaminio, 186, 191n. 5, 192, 196
 Fontana, Orazio, 186, 192, 196, 197
 Fontana workshop. *See under* Urbino
 forks, use of, 86
 Fontaine, Andrew, collection, 15, 15
 framing of maiolica pieces, 229, 229n. 14
 Frederick I (king), 13
- Gardner, Isabella Stewart, 64n. 1
 Genouillac, Galiot de, ex-collection, 160
 Gentile da Fabriano
Madonna and Child, 69, 73
 Ghirlandaio, Domenico, 69
The Birth of Saint John the Baptist, 10
The Last Supper, 39
 Giampiccoli, Giuliano, and Giambattista Tiepolo
Marina with Longshoremen, 236
River Town with Clock Tower, 236
 Ginori, Carlo (marquis), 13, 212
 Ginori porcelain factory. *See under* Doccia
 Gonzaga, Federico (duke), 146, 148
 Gonzaga arms, dish with, 110, 111
 Granacci, Francesco, circle of
The Lapiths and the Centaurs, 7
The Story of Tobias, 152
 “Green Man,” 156
 Gricci, Giuseppe, 238
 grotesque embellishments, 6, 17n. 13, 182, 192, 196, 197
 Grue, Carlo Antonio, 228
 Grue, Francesco Antonio, 222
 Grue, Francesco Saverio Maria
 tablet with hunting scenes, 222, 223–25, 226, 226–27, 228–29
 Guardia, Gabriel, 23
 Gubbio, 6, 139n. 4
 Andreoli, Giorgio, workshop
 plates, 117n. 3, 127n. 25, 150, 150–51, 153–55, 174
 Gussoni, Andrea, 202
- Hainauer, Oscar, 64n. 1
 Hamburg, Museum für Kunst und Gewerbe
albarelli, 118
crespine, 176
tondino, 89n. 2
 Hartford, Wadsworth Atheneum
 basin, 196
 jars, 55, 124–25, 126
 Hearst, William Randolph, 64n. 1
 Hispano-Moresque ceramics, 38, 39, 42, 50, 66, 69, 150
- basin, 24, 25–27, 29
 in *The Last Supper*, 28
 hospitals, 40–41, 56
 Huguet, Jaume
Santa Tecla and San Sebastián with a Donor, 22, 23
 Huntington, Henry E., 192
- Imhof, Andreas, 12
 Isabella d’Este (marchesa), 8, 11, 146, 148
 Islamic wares, 2, 3, 16, 33, 86
istoriato ware, 6, 8, 134, 139, 146, 156, 158, 166, 186
 Iznik pottery, 6, 128, 198, 201, 202
- jars. *See also* albarelli; drug jars
 armorial, 74, 75, 76, 76, 77
 relief-blue, 36, 36–38, 39–42, 43–44, 50, 50–53, 55–56, 56–59, 60–62, 62–63, 64, 64
 with foliate decoration, 66, 66–67, 68
 with Kufic pattern, 69, 70, 71, 71, 72–73
 with lame peasant, 118, 119–21, 123–27
 with profile of a young man, 82, 83–84, 85
 with woman and geese, 118, 122–22, 123, 123, 124–27
 Joseph, Saint, 243, 244n. 17
 representations of, 238, 239–42, 243–44
 jugs, 40, 80, 81
 green-painted, half-title page, 30, 31–32, 33, 33, 35
 probably from Deruta or Montelupo, 80
 with bust medallion, 78, 78–79, 81
 with degli Alessandri arms, 80, 81
 with musical theme, 178, 179, 180, 180–81
 Julius II (pope), 11
- kaolin, 12, 232, 237n. 7
 Karlsruhe, Badisches Landesmuseum
 cup, 2
 Kleiner, Salomon
 illustration of a pharmacy, 210
 Krakow, Muzeum Narodowe
 plate, 137, 137, 139
 Kufic script, 69, 73n. 4
 jars decorated with, 2, 71, 72
- lattimo* glass, 202
 Laudato, Gennaro, 243
Madonna and Child with Saint John the Baptist, 238, 242, 243, 244n. 8
 Lawrence, Kans., Helen Foresman Spencer
 Museum of Art
 flask, 190
 Lazio, northern, ceramics possibly from
 jug, 30, 31–32, 33, 33, 35
 Leo X (pope), 11, 150
 Liguria, 6, 33n. 1, 142
 Limoges, Musée Adrien-Dubouché
 plate, 81n. 2
- lira da braccio*, 178, 180
 London
 British Museum
 basin, 196, 197
Deer Hunt, 222, 228
 dish, 24
Elephant Hunt, 222, 228, 229
 jars, 55, 85
Madonna and Child with Saint John the Baptist, 238, 242, 243
Man with a Cradle, 125
 Medici porcelain, 203
 ornamental panel, 184, 185
Ostrich Hunt, 222, 228
 plates, 7, 8, 139, 144, 146, 170
tondino, 132
 vase, 186
Woman and Captive’s Heart, 174, 176
Woman and Distaff, 125
 National Gallery
The Annunciation with Saint Emidius, 45
 Rothschild, Gustave (baron),
 ex-collection, 144
 Victoria and Albert Museum
 bowl, 3
 dishes, 24, 110, 111, 132, 176
Ecce Homo, 103n. 1
 flask, 190, 203
 fresco, 149n. 30
 illuminated initial “M,” 3
 jars, 2, 60, 62, 65, 68, 71, 73n. 1, 77n. 2, 82
 jug, 180
Li tre libri dell’arte del vasaio, 4, 5, 5, 9, 11, 14, 190
 plaque with Deputation of Coriolanus,
 137, 138, 139
 plates, 60, 106n. 1, 128, 131, 139, 158,
 159n. 20, 169n. 14, 170, 185n. 4, 229
 tiles, 23
 Wallace Collection
crespine, 176
 Lorenzo Monaco
The Madonna and Child with Six Saints,
 39
 Los Angeles
 Getty Research Institute
Christophori De Pauli pharmacopoeia,
 210
Componimenti poetici, 235, 237
Decachordum Christianum, 152
De la pyrotechnia, 5
Deucalion and Pyrrha, 197
 pricked cartoon, 9
Prospetto della Piazza verso il mare,
 235, 237
 Kosofski, Marvin and Jacqueline,
 collection
Bust of a Man (Constantine?), 160, 164,
 164

- Lucretia Painter, 139
- Lugano, Collection, ITALIKA
crepina, 178, **181**
- Lyons
Damiron family, ex-collection, 77n. 2, **80**,
81, 90, 128, 170
Musée des Arts Décoratifs
plate, 139
tondino, 132
wet-drug jar, 85
- Madrid
Buen Retiro porcelain factory, 13, 229n. 7,
238
Instituto de Valencia de Don Juan
jar, **72**
Museo Arqueológico Nacional
tile, 23
- Maestro Benedetto, 125
- Maghrib, 2
majolica, 17n. 1
- Majorca, 1, 23n. 2
- Málaga, 1, 2, 17n. 2, 24, 69
- Mamluks, 39
- Manara, Baldassare, 139, 170
Dish with Saint Clare, 170, **171–72**
maniera durantina, 182
- Manises, ceramics from, 20, 50, 69
basin, 24, **25–27**, 29
jars, **2**, **68**, **72**
plates, 7, 50, **55**
- Mannerist style, 182, 184, 209
- Mantegna, Andrea
The Adoration of the Magi, **110**
- Mantua, 148
- Maria, Giovanni, 128, 182
“Julius II” bowl, **131**
plate, **131**
- Mark, Saint, 236n. 5
marzocco emblem, 50
- Master C. I., 156
plaque with Deputation of Coriolanus,
137, **138**, 139
plate with Samson in the Temple, 137,
137, 139nn. 22, 23
- Master Gonela, 139, 156
- Master of the Marble Madonnas, 96
- Master of the Resurrection Panel, 139
- Master of the Taft Orpheus, 158
materia medica, 204
- Mazzeo, Piero di, workshop. *See under*
Florence
- McNab, Jessie, 15
- Medici, Cosimo I de’ (grand duke), 11, 202
- Medici, Ferdinand de’ (grand prince), 221n. 2
- Medici, Francesco I de’ (grand duke), 12, 196,
202, 203
- Medici porcelain factory. *See under* Florence
- Meissen porcelain factory, 230
figure of Beltrame di Milano, **12**
- Melbourne, National Gallery of Victoria
drug jar, 60
- Melich, Georg, and Orazio Guarguanti
Avertimenti, **210**
- memento mori theme, 117n. 3
- Messina, Spanò ex-collection, 72
- Mezzarisa, Francesco, workshop
crepina, **181**
- Milan
Biblioteca Ambrosiana, 210n. 12
Museo del Castello Sforzesco
plate, 146
private collection
drug jar, 60
Rossi, Guido, collection
drug jar, 60
Milan, ceramics possibly from
drug jars, 204, **205–9**, 209, **209**, 210
- Milano, Beltrame di, figure of, **12**
- Ming dynasty, 6, 73n. 3, 198
- Minneapolis, Minneapolis Museum of Art
jar, 76
- Minton factory, 17n. 1
- Mithridates Eupator VI (king), 204, 210n. 3
- mithridates, 204
- Modena, 202
- Mohammed II (sultan), 128
- Montagna, Benedetto, 178
- Montefeltro, Guidobaldo da (duke), 11
- Montelupo, Museo Archeologico e della
Ceramica
fragments of a jug, 66, **68**
fragments of a plate, **81**, **85**
- Montelupo, ceramics from, 6, 66, 86, 126,
176
Bust of Christ, 96, **97–100**, 100, **101**, 102–3
dish, 46, **47–48**, 49
fragments of a jug, 66, **68**
fragments of a plate, **81**, **85**
jars, 66, **66–68**, 69, **70–70**, **71**, **71**, 72–73,
82, **83–84**, 85, 118, **119–23**
jugs, 78, **78–80**, 81, **81**
- Montmorency, Anne (duke), 12
- Morgan, Sr., J. Pierpont, 15, 64n. 1
ex-collection, 118, 178
- Munich, Pringsheim, Alfred, ex-collection,
46, 74, 90, 116, 118, 132, 169
- Murcia, 1, 2, 24
- Musi, Agostino, 185
- Naples, 13, 86
Charlesworth, Williams, ex-collection,
238, 243, 244n. 10
Girasole ex-collection
drug jar, 90, **94**
Museo Nazionale della Ceramica
albarello, 118
Museo Nazionale di Capodimonte
jars, 60, 72
pitcher, 132
- Museo Nazionale di San Martino
basin, 197
Real Fabbrica, 243
- Naples, ceramics from
drug jar, 90, **91–93**, 94, **94**, 95
Saint Joseph with the Christ Child, 238,
239–41, 243–44
narrative scenes, 8, 196. *See also istoriato*
ware
- Nasrid kingdom, 2
- Nazis, ceramics looted by, 36, 42, 46, 74, 90,
198
- neutron activation analysis, 16, 81, 82, 100,
126
- New Haven, Yale University Art Gallery
Bust of a Young Girl, 160, 164, **165**
Madonna and Child, **73**
- New York
Bak, Robert, ex-collection, 24, 94, 118
Blumka, Ruth, ex-collection, 20, 77n. 2
Hispanic Society of America
dishes, 24, **68**
plate, **20**
tile, 23
Metropolitan Museum of Art, 64n. 1
bust, 165n. 16
dish, 148
jars, 48, 60, 94
“Julius II” bowl, 128, **131**
Medici porcelain, 203
plates, 77n. 2, 174
tile, 60
- Nicchia district, 33n. 1
- Nicola di Gabriele Sbraghe da Urbino
workshop. *See under* Urbino
- Norfolk, Narford Hall
maiolica collection, **15**
- Nuremberg, 12
- obra de málequa*, 1, 17n. 2
orciuoli, 42
orciuolo biansato, 36
Orvieto, cathedral, 30, 156
Ottoman Empire, 201
- Ovid
Metamorphoses, 146, **147**, 148, 192, **197**
- Oxford, Ashmolean Museum
basins, 196, 197
jug, **80**, 81
plates, 128, **131**, **202**
- Painter of the Apollo Basin, 169
- Paladini, Filippo di Lorenzo
Giving Drink to the Thirsty, **103**
- Palaeologus, John VIII (emperor), 128
- Paris
Adda ex-collection, 77n. 2, 112, 117n. 4,
142
Basilewski ex-collection, 191
Bibliothèque Nationale

- The Proprietor*, 54
 Boy, M., ex-collection, 24
 Ducrot ex-collection, 71, 127n. 28
 Gaillard, Émile, ex-collection, 24
 Galerie Moatti
 plate, 154
 Musée des Arts Décoratifs
 albarello, 73n. 9
 Musée de Cluny
 dish, 24
 plate, 55
 Musée du Louvre
 basin, 196–97
 bowls, 176
 bust, 160
 bust surround, 165n. 16
 dish, 24
 Four Struggling Nude Figures, 156, 159
 jars, 40, 60, 77n. 2, 94, 118, 123, 124
 Medici porcelain, 203
 plate fragment, 144
 plates, 8, 114, 114, 116–17, 159, 159, 169
 Petit Palais, 170
 Rothschild ex-collection, 153, 192, 198
 parturition set, 11, 11
 Patanazzi, Giovanni, 197
 Patanazzi workshop. *See under* Urbino
 Paterna, 20, 50
 Paul, Saint, plate with, 104, 106
 pavements, 20, 21, 23
 Pavia, Certosa, 21on. 12
 Pavoni, Cassandra, 86, 89n. 3
 Pergola, Jacopo della
 illuminated initial “M” attributed to, 3
 Perugino, 112, 114
 Pesaro, Museo Civico
 plate, 185n. 4
 Pesaro, ceramics from, 86
 drug jar, 90, 91–93, 94, 94, 95
 plate, 128, 129–30, 132
 Pescara, private collection
 plaques, 229
 Peter, Saint
 dishes with, 104, 104–5, 106, 170, 171–72
 pharmacology, 204
 Pharnaces, 21on. 3
 Philon of Tarsus, 140
 Piccolpasso, Cipriano, 8, 182, 184
 Li tre libri dell'arte del vasaio, 4, 5, 5, 8,
 9, 11, 14, 190
 Pietersz, Pieter, 127n. 25
 Piles, Roger de, 237n. 10
 pilgrim flasks. *See under* flasks
 Pinturicchio, Bernardino
 The Death of Saint Bernardino, 115, 116
 *The Enthroned Virgin and Child and
 Saints*, 117
 Eritrean Sibyl, 116
 The Visitation, 114, 114
- Pisa, 2
 Pistoia, Ospedale del Ceppo
 Giving Drink to the Thirsty, 102, 103
 plague, 117n. 4
 plates
 lustered, 112, 112–13, 114, 114, 115, 116,
 117, 117, 150, 150–51, 153–55, 153–55
 piatti da balata, 11
 piatti da pompa, 6, 158
 with abduction of Helen, 166, 167–68, 169
 with Apollo and Daphne, 8
 with arms of the Bonacossi, 20
 with female bust, 115, 116
 with grotesques, 182, 183, 184, 184, 185
 with Hero and Leander, 156, 157, 158,
 158, 159
 with winged putto, viii, 128, 129–31,
 132–33
 “playing putto” series, 132
 Poliziano, Angelo, 9
 Pomposa, Church of Santa Maria
 Saint Guido, 34
 Poterat, Louis, 202
potiches, 230, 236n. 2
 Prague, Museum of Industrial Art
 plate, 170
 Prato, cathedral
 The Birth of the Virgin, 29
 Pringsheim, Alfred, 15, 74. *See also under*
 Munich
 print images, 8, 124, 158, 166, 185, 196
 protomaiolica, 2
pyros rota mark, 134
- Quadrone, Giovanni Battista
 Vergognosa, 14
 Queen's ware, 13
- Raimondi, Marcantonio, 8, 124, 125, 127nn.
 10, 14, 18on. 2
 The Abduction of Helen, 166, 169
 ornamental panel, 184, 185
rajoles, 20
 Ravenna, Museo Nazionale di Ravenna
 plate, 116
 René of Anjou (king), 24
 Reni, Guido
 Young Bacchus, 10
 repoussé vessels, 10
 retable, 22
 Ricci, Marco, 235
rigoletes de puntas, 20
 Ripanda, Jacopo, 139
 Rococo style, 222, 228
 Rome, 137
 Biblioteca Casanatense
 Theatrum sanitatis, 95
 Castellani, Alessandro, ex-collection, 15,
 128, 178
 Church of Santa Maria in Aracoeli
- The Death of Saint Bernardino*, 115, 116
 Galleria Colonna
 Pirates with Loot, 191
 Galleria Nazionale d'Arte Antica, Palazzo
 Barberini
 albarelli, 118, 126
 Hermanin collection
 Madonna and Child, 244n. 8
 Vatican, 112, 196
 The Visitation, 114, 114
 Veneziana ex-collection, 196, 197
 Roos, Janoosen
 Pirates with Loot, 191
 Rotterdam, Museum Boijmans-Van
 Beuningen
 tile, 23
 Rouen, 12, 202
- Saint-Cloud, 12, 202
 Saint John Painter
 plate attributed to, 137, 137
 Saint Petersburg, State Hermitage Museum
 jars, 60, 94, 142
 plates, 139, 144, 158
 San Marino, Calif., Huntington Library, Art
 Collections, and Botanical Gardens
 ewer, 196
 Sanmartino, Giuseppe, 244n. 18
 Saint Joseph with the Christ Child, 238,
 242, 243, 244nn. 7, 8
 Sansovino, Andrea
 Bust of Christ attributed to, 96, 102
 Sansovino, Jacopo, 209, 210n. 10
 Sarasota, The John and Mable Ringling
 Museum of Art
 dish, 77
 tondino, 117n. 3
 scented water, 192
 Schongauer, Martin, 8
 Sciacca, ceramics possibly from
 drug jar, 90, 91–93, 94–95
scodelle da parto, 11
 screw tops, 186, 190
 Semifonte, plate excavated at, 49
 Sèvres
 Musée National de Céramique
 bowl, 176
 jars, 55, 71, 90, 94, 126
 jug, 80, 81
 Medici porcelain, 203
 tiles, 20
 porcelain factory, 13, 237n. 7
 Siena, private collection
 jug, 40, 40
 Signorelli, Luca
 Four Struggling Nude Figures, 156, 159
 Simon, Norton, ex-collection, 192
 Soderini, plate with arms of, 7
 Soldani-Benzi, Massimiliano, 221
 Solsona, Museu Diocesà i Comarcal

- The Last Supper*, 28
Spain, 2, 16, 46, 50, 69, 86
Spello
Chiesa di Sant'Andrea
The Enthroned Virgin and Child, 117
Santa Maria Maggiore
Eritrean Sibyl, 116
Spilimbergo, cathedral
Niche of the Sacred Oils, 35
spinning, 124, 127n. 25
Staffordshire, 13
statistical analysis, 16
stile bello, 134
Stockholm, Nationalmuseum
albarello, 72
pilgrim flask, 191
Strauss, Robert, ex-collection, 78, 86, 94,
107, 128, 156, 182
Strozzi family, 111n. 14, 201
- Taranto, cathedral
Saint Joseph with the Christ Child, 238,
242, 243
Tempesta, Antonio, 221n. 2, 222
Deer Hunt, 222, 228
Elephant Hunt, 222, 228, 229
Ostrich Hunt, 222, 228
terraglia, 13, 15, 238, 243, 244nn. 1, 4
testa di cavallo shield, 74
textiles, 39, 55, 55n. 8, 69, 73n. 6
Theatrum sanitatis, 95
theriac, 204, 209
thermoluminescence, 133n. 17
Toledo, Toledo Museum of Art
dish, 24
drug jar, 60
tondini, 10, 89n. 2, 107, 128
Toronto, George R. Gardiner Museum of
Ceramic Art
plate, 158
Tournon, François de, 5
Tschirnhaus, Ehrenfried Walter von, 13
Tugio, Giunta di, 50, 56, 62
Turin, Galleria Civica d'Arte Moderna e
Contemporanea
Vergognosa, 14
Tuscany, southern, ceramics possibly from
jug, 30, 31–33, 33, 33, 35
- Uccello, Paolo
The Birth of the Virgin, 29
Umbria, 33n. 1, 112
Unknown artists
An Apothecary's Shop, 72
Niche of the Sacred Oils, 35
Saint Guido, 34
Woman and Captive's Heart, 174, 176
Urbino, Nicola da. *See under Urbino*
Urbino, 6, 90, 150, 182
Fontana workshop, 184
basin, 192, 193–95, 196–97
ewer, 196
pilgrim flask, 186, 187–89, 190, 190, 191
Nicola di Gabriele Sbraghe da Urbino
(Nicola da Urbino) workshop, 153,
166, 169, 182, 197
dish, 144, 144–45, 146, 148
plate, 8
Patanazzi workshop, 192
basin, 197, 197n. 12
Urbino, ceramics from, 198
basins, 192, 193–95, 196–97
dish, 144, 144–45, 146, 148–49
pilgrim flask, 186, 187–89, 190, 191
plates, 128, 129–32, 133–34, 166,
167–68, 169
- Vaduz, princes of Liechtenstein collection
jars, 55, 60
Valencia, 23n. 7
Martí, González, collection
dish, 24
Museo Nacional de Cerámica
tile, 23
Valencia region, ceramics from, 39
albarello, 2
basin, 24, 25–27, 29
dish, 68
tile floor, 20, 21, 23
- Vasari, Giorgio, 202
vases, 230, 230–31, 232, 232–34, 235, 235,
236–37
Vecchietta, Lorenzo, 96
Vegerio, Marco, 154
Vegerio family service, 150, 153
Veneto, 33n. 1, 142, 235
Veneziano, Agostino. *See Musi, Agostino*
Venice, 90, 132, 204, 209
Accademia
Saint Clare, 173
Cozzi factory, 13
vases, 230, 230–31, 232, 232–34, 235,
235, 236–37
Hewelcke factory, 13, 232
Museo Correr
basin, 197
Correr service, 146
tiles, 23, 23n. 7
private collection
River Town with Clock Tower, 235, 236
San Marco, 210n. 10, 232, 235
Venice, ceramics from
plates, 128, 129–30, 132, 132, 133, 182,
183, 184, 184, 185
vases, 230, 230–31, 232, 232–34, 235,
235, 236–37
Venice, figure of, 232, 235–36
Verrocchio, Andrea del, 96
Vezi, Francesco and Giuseppe, 13
- Vico, Enea, 196
Victoria (queen), ex-collection, 182
Vienna, 13
Du Pacquier factory, 212
Graphische Sammlung Albertina
The Abduction of Helen, 169
Österreichisches Museum für
angewandte Kunst
drug jar, 60
Vigerius, Marcus (cardinal)
Decachordum Christianum, 152
Villani, Matteo
Cronica, 56
Virgil
Aeneid, 134, 137
Viterbo, 30, 35n. 12, 40, 42
private collection
plate with a bird, 30, 33
Vivarini, Alvise
Saint Clare, 173
Volpi, Elie, 64n. 1. *See also under Florence*
- Warwickshire, Warwick Castle, 222, 229
Washington, D.C.
Corcoran Gallery of Art
basins, 85, 117n. 2
flask, 190
jars, 118
plates, 148, 158, 159n. 20
Library of Congress
*The Contest between Apollo and
Marsyas*, 147
The Contest between Apollo and Pan,
147
National Gallery of Art
The Adoration of the Shepherds, 209,
211
bowl, 182
jar, 94
plates, 115, 116, 128, 132, 132, 153, 153
Wedgwood, Josiah, 13, 244n. 1
Widener, Joseph, 64n. 1
ex-collection, 118
Wiltshire, Longleat
The Lapiths and the Centaurs, 7
- Xanto Avelli, Francesco, 153, 166, 169
- Yuan dynasty, 73n. 3
- zaffera* wares, 64n. 5
a rilievo, 6, 30, 36, 42, 50
diluitta, 35nn. 9, 12
zampogna, 148n. 20
Zirnfeld, Anreiter von, 212
Zuccaro, Taddeo, 184
Zucchi, Francesco, 235
Prospetto della Piazza verso il mare, 237,
237n. 12
Zurich, Forrer, Robert, ex-collection, 20



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