

Italian Majolica in the Robert Lehman Collection

JÖRG RASMUSSEN



The Metropolitan Museum of Art

The Robert Lehman Collection

X

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Italian Majolica

JÖRG RASMUSSEN

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Foreword

Many museums in the United States have excellent examples of Italian majolica, some have substantial holdings, but few possess a collection equal to that assembled by Robert Lehman and his father, Philip Lehman. Since 1975 this collection has enriched the Metropolitan Museum's already impressive collection of some two hundred seventy-five pieces. The quality and historical significance of the Robert Lehman Collection of Italian Renaissance majolica, so often recognized, are abundantly confirmed by this catalogue, which for the first time brings together these splendid objects, analyzes them in detail, and illustrates them in generous size and superb color.

The quality of the collection is matched by the expertise of the catalogue's author, the late Dr. Jörg Rasmussen. Furthermore, the great historical and aesthetic merit of the objects challenged Dr. Rasmussen and stimulated him to answer a great number of questions and to make various lines of intellectual pursuit converge. Dr. Rasmussen died in May 1986, at the age of forty-one. He regarded this catalogue as the culmination of his studies in Italian majolica. It is deeply regrettable that he did not live to see it printed.

One of Rasmussen's first articles, which appeared in *Keramos* in 1972, dealt with majolica. He was to sustain his interest in the subject throughout his career. The methods of investigation, description, and cataloguing that distinguish this volume were applied first in his complete catalogue of the Italian majolica in the Museum für Kunst und Gewerbe in Hamburg. After the Hamburg volume appeared in 1984, Rasmussen was asked to catalogue not only the majolica in the Robert Lehman Collection but also the collections at the Wadsworth Atheneum in Hartford, the J. Paul Getty Museum in Malibu, and the National Gallery of Art in Washington, D.C. Of these projects he was able only to complete the manuscript for this book and the fourteen entries for the Wadsworth Atheneum's *J. Pierpont Morgan, Collector*, published in 1987.

Undoubtedly, Rasmussen's approach to majolica was rooted in his fascination with broad and varied historical phenomena. Widely read and deeply interested in the complexities of historical forces, he moved professionally in a variety of fields. Most of his earlier research was devoted to sculpture, large and small, of the sixteenth through the eighteenth century, and in 1977 he organized a seminal exhibition of sculpture from northern Germany at the Museum für Kunst und Gewerbe. Over the years the German sculptor Veit Stoss and the Fugger family as patrons remained central to his interests. He also wrote on numerous aspects of applied art, and as curator at the museum in Hamburg from 1971 to 1979 he occupied himself with applied art in all its manifestations. Although his administrative duties increased after he was named second director of the Zentralinstitut in Munich in 1979, he continued to publish. And his work continued to reflect his interest in the relationships between art forms and intellectual settings, and between Italy and the North.

Majolica was for Rasmussen a reflection of a world of cultural sophistication and elegant display; the objects conjured up the settings for which they were created and the cosmopolitan milieu to which they belonged. His erudition in the field, his thorough

acquaintance with the vast numbers of comparable objects in numerous museums and in private collections past and present, and his knowledge of the diverse literature cannot but impress the reader of this catalogue. His prodigious visual memory made it possible for him to relate objects dispersed throughout the world and scattered throughout the complex, frequently ephemeral literature. But beyond his taxonomic classification of the objects, beyond his convincing establishment of the time and place of their origin or authorship, Rasmussen has reconstructed the intellectual and cultural world that has taken shape in these dishes and jugs and in their decoration and inscriptions. He presents these cultural connections and ramifications simply, albeit with obvious relish.

Over the past two decades or so a number of collections of Italian majolica have been catalogued, among them the Kunstgewerbemuseum, Cologne, in 1966 (by Brigitte Klesse); the Kunstgewerbemuseum, Berlin, in 1972 (by Tjark Hausmann); the museums in Paris, Sèvres, and Limoges in 1974 (by Jeanne Giacomotti); the Hermitage, Leningrad, and the Wallace Collection, London, in 1976 (by A. N. Kube and A. V. B. Norman, respectively); the Herzog Anton Ulrich-Museum, Brunswick, in 1979 (by Johanna Lessmann); the Museum für Kunst und Gewerbe, Hamburg, in 1984 (by Rasmussen); the William A. Clark Collection at the Corcoran Gallery of Art, Washington, D.C., in 1986 (by Wendy Watson); the British Museum, London, in 1987 (by Timothy Wilson); and the J. Paul Getty Museum, Malibu, in 1988 (by Catherine Hess with contributions by Rasmussen). Each catalogue has built on those that came before, and this volume is no exception. At the same time, like many of its predecessors, it represents a considerable step forward. Scholarship in the history of art, and particularly in this field, is often advanced more by the analysis of individual objects than by ambitious synthesis. This catalogue does justice not only to the individual works of art, by clarifying their historical significance, but also to the merit of the collection, by presenting as a whole what came together as a sequence of individual acquisitions.

The Robert Lehman Foundation and all those involved in the publication of this catalogue consider themselves fortunate that Dr. Johanna Lessmann, formerly at the Herzog Anton Ulrich-Museum in Brunswick and since 1987 at the Museum für Kunst und Gewerbe in Hamburg, consented to take on the tasks of writing the introduction, compiling the series and services illustrated in the appendix (which had been envisioned but not planned), and assisting the Editorial Department of the Metropolitan Museum in editing the manuscript. Dr. Lessmann accepted these tasks in spite of circumstances that might have prevented others from doing so, and carried them out with an admirable balance of respect for the text of her colleague and understanding of the exigencies of scholarship. Dr. Lessmann selflessly gave much time, thought, and energy to a text that was not hers, and she was the most helpful and pleasant of colleagues. Scholarship never stands still, so Dr. Lessmann brought some interpretations up to date and added references. Beyond those additions it seems that the doubt carefully expressed by Rasmussen about Nos. 153–56 may after all have been overly cautious, as two similar pieces in the collection of the Metropolitan Museum's Department of European Sculpture and Decorative Arts have been tested by thermoluminescence and found to be "not young."

The only lines for his introduction that Rasmussen wrote were marked, characteristically, by an expression of generosity and modesty. He stated that the Robert Lehman Collection is "the most important collection of Italian Renaissance majolica in the

United States,” and that he considered the task of cataloguing it “a great honor.” He thanked the Lehman Foundation (and the undersigned) for this privilege, and he added a list of those he wished to thank for their assistance: Peter Diemer, Munich; Hubertus Günther, Frankfurt; Yvonne Hackenbroch, New York and London; Tjark Hausmann, Berlin; Bernhard Heitmann, Hamburg; Renate Hermann, Hamburg; Bernd Hockemeyer, Bremen; Rüdiger Joppien, Cologne; John Mallet, London; Timothy Wilson, London; Rainer Zietz, London; and, at the Metropolitan Museum, Susan Romanelli and Amy-Jo Willig. To his list we add those who have been generous with their advice and help in seeing this project to completion: Julia Triolo, Rome; and, at the Metropolitan Museum, John P. O’Neill, Editor in Chief; Laurence B. Kanter, Curator, Robert Lehman Collection; Jessie McNab, Curator, European Sculpture and Decorative Arts; Barbara Cavaliere and Cynthia Iavarone of the Editorial Department; and Loretta Lorange and Eve Patterson of the Robert Lehman Collection. We are especially grateful to Sue Potter, who edited the manuscript with sensitive understanding and unfailing good humor; to Schecter Lee for his extraordinary photographs (film, background, and lighting were specially tested and chosen for this project); and to Bruce Campbell for his elegant design. We are indebted to Paul C. Guth, Secretary of the Robert Lehman Foundation, for his continuing assistance in the scholarly catalogue project. And finally, this book would not have been published without the care that Dr. Tönnies Maack bestowed on the author and the watchful eye he kept on the project after the manuscript was sent to the editorial offices.

Egbert Haverkamp-Begemann

John Langeloth Loeb Professor of the History of Art, Institute of Fine Arts, New York University; Coordinator of the Robert Lehman Collection Catalogue Project

Introduction

By the time of his death in 1969 Robert Lehman had amassed the finest and most comprehensive private collection of Italian Renaissance majolica in the United States. In his New York home, these brilliantly colored jugs, jars, dishes, and plates of tin-glazed earthenware were displayed alongside paintings, drawings, and sculpture, much as they must have been in the fifteenth- and sixteenth-century interiors for which they were created.

Many of the most exquisite and historically most significant majolica objects in Robert Lehman's collection were acquired in the salesrooms of New York and London during the twenties and thirties, when a number of the great collections of the nineteenth and early twentieth centuries were dispersed due either to death or to financial or political catastrophe. Thirty-seven pieces were once owned by Alfred Pringsheim of Munich; twenty-five came from the collection of William Randolph Hearst, who had acquired all but one of them when majolica from J. Pierpont Morgan's estate was sold in New York in 1922. Two plates can be traced to the large collection Sir Andrew Fountaine gathered at Narford Hall in Norfolk, England, in the eighteenth century, and the provenances of other pieces are linked to the names of other famed European and American collectors, among them Alessandro Castellani, Achille de Clemente, Charles Damiron, Charles Mannheim, Marchese Ranghiasi Brancaleoni, Barons Adolphe and Gustave de Rothschild, and Frédéric Spitzer.

In his acquisitions Robert Lehman was guided by two principles, which complemented each other and imbued the collection with its distinctive character. He gathered an impressive group of majolica produced in the renowned workshops of the main Italian pottery centers during the High Renaissance, the golden age of majolica. But he also wished to document the broader historical development of Italian majolica from the beginning of the fifteenth to the middle of the seventeenth century.

Keeping this second goal in mind, Robert Lehman acquired some sixteen early pieces, including a Tuscan jug of about 1400 (No. 1) painted in the green and manganese purple that were the dominant colors of the medieval palette; an "oak-leaf" jar from Florence of about 1430 (No. 2) that is one of the most outstanding examples of these relief-blue wares based on Hispano-Moresque prototypes; a magnificent jug of about 1470–80 (No. 5) decorated with bryony patterns derived from Valencian lusterware and flying putti bearing the Florentine fleur-de-lys; and a group of attractive *albarelli* (Nos. 18–21) probably made in Faenza also about 1470–80. He also enriched his collection with several pieces dating from the late sixteenth and seventeenth centuries—an armorial jug, a dish, candlesticks, a large wine cooler, a small covered soup bowl, and a number of apothecary jars (Nos. 16, 17, 102–8, 141–50). By thus broadening his scope, he assembled a collection that also displayed the various shapes of majolica pottery.

The core of the collection, however, comprises works from the first half of the sixteenth century, when both ornamentation and painting reached their peak. During this period a new and soon dominant decorative motif emerged, *istoriato*, or "story" painting, and with it came an increasing tendency to use painterly effects not only in figural

compositions but also in ornamental motifs, in a palette now brilliant with blues, yellows, and oranges in addition to green and manganese. The potteries of the small town of Deruta in central Italy, for example, produced wares marked by a harmony of shape and ornamentation combined with impressive decorative effect. Deruta ware, highly esteemed by collectors since the nineteenth century, is represented in the Lehman Collection by nineteen pieces dating from about 1490 to about 1550, when the Deruta workshops seem to have begun producing more standardized wares for a wider clientele. No. 33 is an apothecary jar painted by one of the most talented artists of the early phase of Deruta production. Nos. 37 and 38, two magnificent *piatti da pompa* (show dishes) that may have been part of a series illustrating the Labors of Hercules, are embellished with the gold and ruby luster that was used mainly in Deruta and in Gubbio, some twenty-five miles to the north.

As did the patrons who ordered them, Robert Lehman must have especially admired these precious lustered objects, on which the twice-fired, painted earthenware was adorned with a final layer of painting in compounds containing silver or copper, then fired again and burnished to an iridescent sheen. Lustered majolica pieces, some with figurative, some with ornamental decoration, account for over a third of the collection. More than forty of these pieces were either made in Gubbio, where the technique of lustering in gold and in the legendary and mysterious ruby was perfected, especially in the workshop of Maestro Giorgio Andreoli, or sent there for a final layer of luster painting from other Italian pottery centers such as Castel Durante and Urbino.

The beauty and diversity of majolica of the High Renaissance is exemplified in the wares made in the Duchy of Urbino, in the ducal city itself and in the nearby town of Castel Durante. These two centers, whose products are often difficult to distinguish, are splendidly represented in the Lehman Collection. Two of the most extraordinary of these pieces are the unique large bowl (No. 62) bearing the arms of Pope Julius II, signed by the still enigmatic Giovanni Maria of Castel Durante, and the lovely "portrait" dish (No. 63) here attributed to the same artist. Robert Lehman was able to acquire pieces from several large ensembles of majolica made in Castel Durante or Urbino for illustrious patrons and intended not as tableware but only for display. Nos. 77–80 are from the famous service painted for Piero Maria Pucci, of Florence, in 1532–33 by Francesco Xanto Avelli da Rovigo. Xanto, who also painted No. 76, a plate from a service probably made for the Vitelli family who were lords of the town of Città di Castello, truly saw the opaque tin glaze of majolica as a "canvas" for his ambitious illustrations of mythological subjects, often borrowing figures or whole compositions from engravings by Marcantonio Raimondi. Two candlesticks in the collection (Nos. 90, 91) were part of the set produced in Urbino for Constable Anne de Montmorency of France. And Nos. 66 and 67 belonged to the service made for Isabella d'Este, marchesa of Mantua. In the work of Nicolò da Urbino (now known to have been an artist named Nicola di Gabriele Sbraga), who painted the plates from the Este service as well as No. 68, and in the work of other as yet unidentified masters like the painter of the beautiful Aurora on No. 70, the art of painting on majolica was carried to the highest level of perfection.

Johanna Lessmann
Museum für Kunst und Gewerbe, Hamburg

TUSCANY

ca. 1400–1580

Tuscany(?) or Umbria(?), late fourteenth or early fifteenth century

1. Jug (*boccale*)

1975.1.984

H. 24.4 cm. Ovoid body, pinched spout, loop handle. Painted in manganese purple and copper green. A trellis, the compartments filled with small crosses, covers the front; vertical stems enclosing small hooks flank the handle. Around the neck, a chain pattern; on the handle, transverse stripes. The foot and interior are covered with a brownish lead glaze.

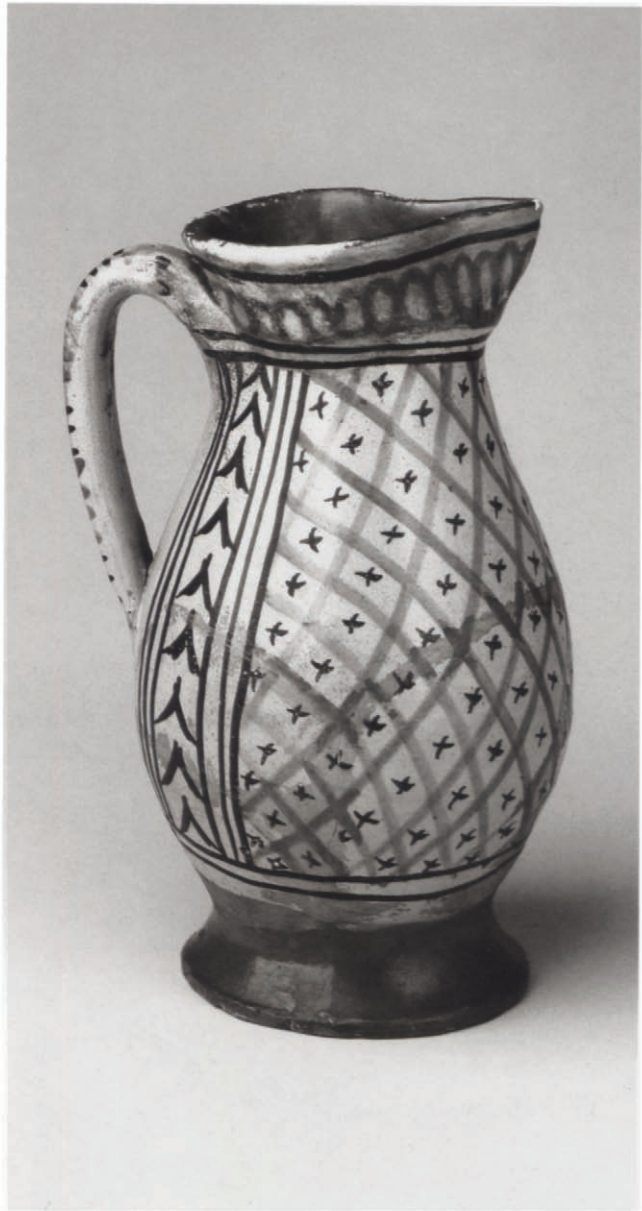
Broken into several pieces, repaired, and extensively overpainted. The foot and pinched spout are chiefly new.

Because the place where this jug (i.e., its fragments, which were later reassembled) was found is not recorded, one can only assume that it comes from one of the many local production centers in Tuscany and Umbria. Wares of this type are traditionally attributed to Siena, Pisa, Arezzo, Montalcino, or Orvieto.¹

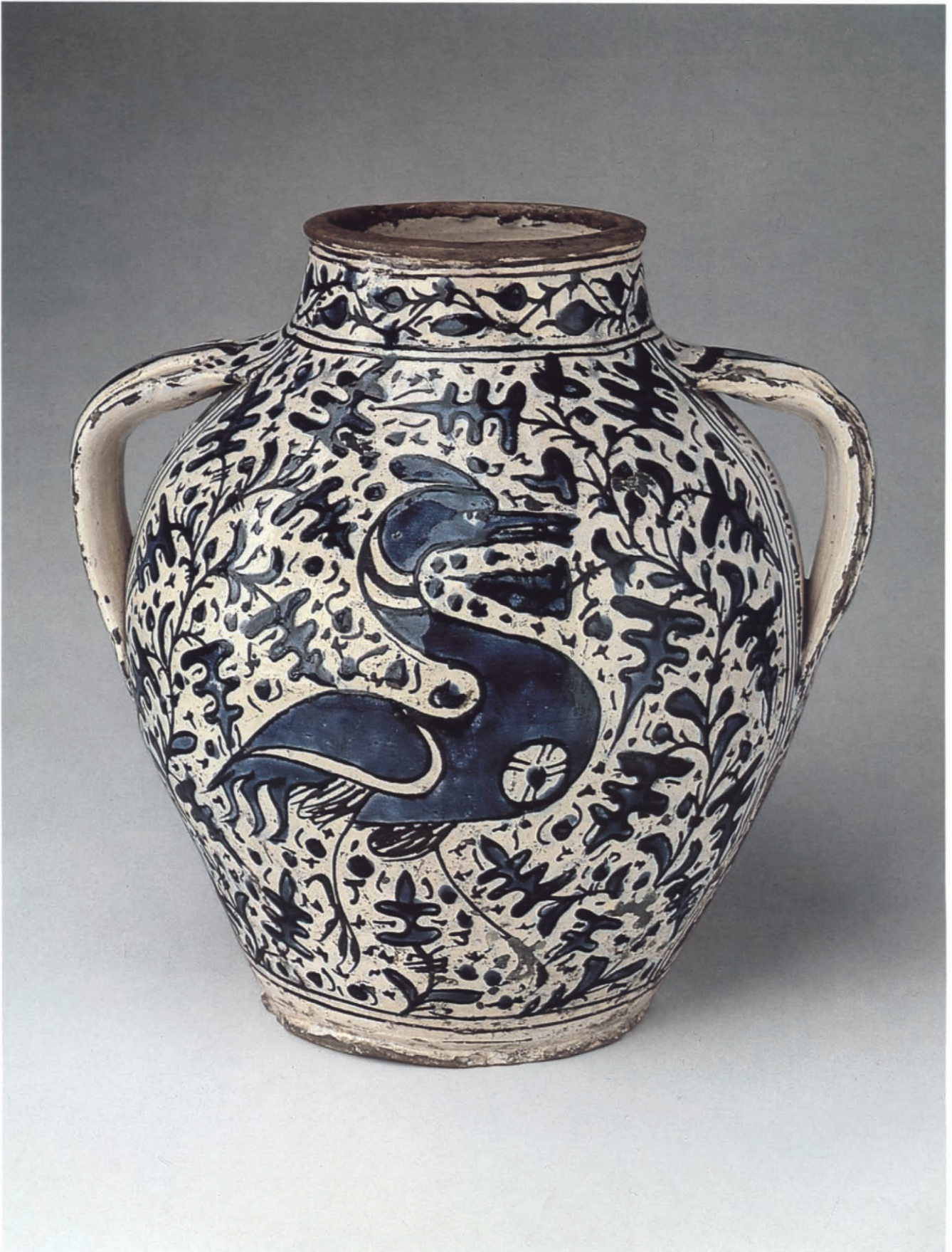
NOTE:

1. See Blake 1980 and Francovich 1982, two important recent contributions on the rapidly growing amount of excavated material.

PROVENANCE: Not established.



No. 1



No. 2

Florence, perhaps workshop of
Giunta di Tugio, 1431(?)

2. Apothecary jar (*orciuolo*)

1975.1.1061

H. 31.5 cm. Ovoid body, short neck, two double-strap loop handles on the shoulder. Thin, slightly pink glaze. Painted in blackish manganese purple outline and thickly applied, slightly grayish cobalt blue (*zaffera in rilievo*). On each side, a large, rather stylized crane, turned to the right, with a roundel on its body, between branches with "oak leaves" (actually grape leaves). On the neck, a wavy line with berries above and below. On each handle, a crutch in pale copper green and, at the base, two star flowers in manganese.

Except for many small chips in the glaze, in good condition; only minor pieces of the handles and foot have broken off.

This "oak-leaf" jar, one of the largest and most impressive of the type, must once have belonged to the pharmacy of the Arcispedale di Santa Maria Nuova, Florence's oldest and most distinguished hospital: the crutch is the emblem of the hospital. Cora published a large number of documents proving that the *orciuolaio* Giunta di Tugio (d. ca. 1466) delivered many majolica wares to the hospital, especially in 1431, when he was paid a large sum for "più alberelli e orciuoli e altri vaselli dati per la nuova spezieria" (more

albarelli and *orciuoli* and other vessels destined for the new pharmacy).¹ Several other apothecary jars in the same style and with the same emblem exist. If one assumes that they were all part of this extensive commission, it is probable that Giunta di Tugio was the potter of these splendid *zaffera in rilievo* wares after Hispano-Moresque prototypes. Particularly close in style and decoration are apothecary jars formerly in the Edgar Speyer collection, London;² in the Bargello, Florence;³ in the Louvre, Paris;⁴ formerly in the Liechtenstein collection, Vienna;⁵ in the Wadsworth Atheneum, Hartford, Connecticut;⁶ and in the Gemeentemuseum, The Hague.⁷ The last three also bear the crutch of Santa Maria Nuova. The same emblem, plus the star mark (Cora 1973, M224), can be found on smaller jars in the Louvre;⁸ the Victoria and Albert Museum, London;⁹ the Hermitage, Leningrad;¹⁰ the Galeazzo Cora Collection, Museo Internazionale delle Ceramiche, Faenza;¹¹ and the J. Paul Getty Museum, Malibu.¹²

NOTES:

1. Cora 1973, p. 273; see also pp. 272–75.
2. Bode 1911, pl. 18; Cora 1973, pl. 63a.
3. Conti 1971, no. 509; Cora 1973, pl. 68.
4. Cora 1973, pl. 69d; Giacomotti 1974, no. 29.
5. Bode 1911, pl. 15.
6. Rasmussen and Watson 1987, no. 1.
7. Gallois 1935, pl. 2; Cora 1973, pls. 76a, c.
8. Cora 1973, pls. 66c, 84c; Giacomotti 1974, nos. 31, 32.
9. Rackham (1940) 1977, no. 38; Cora 1973, pl. 78a.
10. Kube 1976, no. 1.
11. Cora 1973, pls. 94, 95; Bojani, Ravanelli Guidotti, and Fanfani 1985, no. 425.
12. Hess 1988, no. 8; formerly in the collection of Thomas Ingilby, Bart., North Yorkshire (sale, Sotheby's, London, April 14, 1981, lot 13).

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, July 19, lot 207, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Paris 1957, no. 250; Cincinnati 1959, no. 411, ill.

LITERATURE: Falke 1914–23, vol. 1, introd., pl. 3, fig. 4; Cora 1973, p. 453, pl. 70c; Szabo 1975, pp. 32–33, pl. 143.



No. 2, detail

Florence or area, ca. 1460–80

3. Armorial jug (*boccale*)

1975.I.1068

H. 17 cm. Pear-shaped body with a low base, pinched spout, flat loop handle. Painted in blue, manganese purple, and some yellow. The body is divided into five vertical panels filled with a diaper of foliage and tendrils. Under the spout, an oval containing a shield *a testa di cavallo* (in the shape of a horse's head) with mantling in manganese; azure, a wolf or dog rampant, argent (probably not a leopard, as Falke suggested) facing a crescent, or. Below the rim and around the base, narrow blue and yellow bands. On the handle, blue dashes and, at its base, two ladderlike marks.

A piece of the spout and a piece at the junction of the lip and handle have been restored; minor pieces of the foot have broken off.

The so-called bryony pattern derives from the Valencian lusterware that was very much in vogue in Florence about 1450. These wares were rather expensive, a good reason for the Florentine potters to imitate them. The Italian pieces are easy to distinguish: they are not lustered, and the bryony pattern is highly stylized and simplified.¹ Fragments have been dug up in Florence, Montelupo, and Bacchereto.² Wares of this type—jugs, plates, *albarelli*, and jars—must have been produced in large numbers;³ they sometimes appear in paintings of the late fifteenth and early sixteenth centuries,⁴ and many of them are preserved in other collections. There are similar armorial jugs, for instance, in the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin;⁵ the Louvre, Paris;⁶ the Strozzi collection, Florence;⁷ and the Rijksmuseum, Amsterdam.⁸ Cora called the decoration “Santa Fina” because a large group of *albarelli* and vases of this type was preserved in the Ospedale di Santa Fina in San Gimignano until the beginning of this century (some of these pieces are now in the Museo Comunale there).⁹ The ladder mark (Cora 1973, M242) also appears on other pieces.¹⁰ According to Cora, the shield may belong to the Altoviti family of Florence.¹¹ The Altoviti coat of arms, however, lacks a crescent.

NOTES:

1. Bode 1908, pp. 286–91; Bode 1911, pp. 24–26; Biavati 1959, pp. 104–7; Hausmann 1972, no. 81; Cora 1973, pp. 134–35.
2. Cora 1973, pls. 176b, 177a–c.
3. See the list in Hausmann 1972, no. 81.
4. Scheil 1977, nos. 42, 42a, pls. 15, 16 (by Carlo Crivelli).
5. Hausmann 1972, no. 81; Cora 1973, pl. 172c (from Bode).
6. Cora 1973, pl. 166c; Giacomotti 1974, no. 57.
7. Cora 1973, pls. 166a, b.
8. Biavati 1959, pl. 52b.
9. Cora 1973, p. 134. See also Conti 1973, fig. 41; Vannini 1981, pp. 84–85.
10. Bode 1911, pl. 32.
11. Cora 1973, pp. 135, 463.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 7, lot 6, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42.

LITERATURE: Falke 1914–23, vol. 1, pl. 4, figs. 5a, b; Chompret 1949, vol. 1, p. 103, vol. 2, fig. 677; Cora 1973, pp. 135, 463, pl. 171c; Scheil 1977, no. 41, pl. 14.



No. 3

Tuscany(?), second half of fifteenth century

4. Apothecary jar (*orciuolo*)

1975.I.999

H. 28.4 cm. Bulbous body, wide mouth, two small elbow handles. Painted in dim grayish blue with some manganese and yellow. On each side, a circular medallion enclosing a monogram (*F* and *L* ligated) surmounted by a cross (a monastic badge?) against a ground filled with small circles and dots. The medallions are encircled by short rays and flanked by flowers and leaves.

Cracked, broken, and repaired and extensively overpainted; the lip is chipped.

The same (monastic?) badge appears on an *albarello* in the Victoria and Albert Museum, London, that Rackham and Cora convincingly attributed to Florence.¹ If, therefore, the convent must be looked for in the Florentine area, a Tuscan origin for this rather artless vessel seems probable. There is not the slightest stylistic evidence, however, to support the attribution. Only some equally crude wares of uncertain origin (Cora attributed them to the *zona fiorentina*), a dish in the Museo del Castello Sforzesco, Milan, and two others formerly in the Adolf von Beckerath collection, Berlin, can be generally compared.²

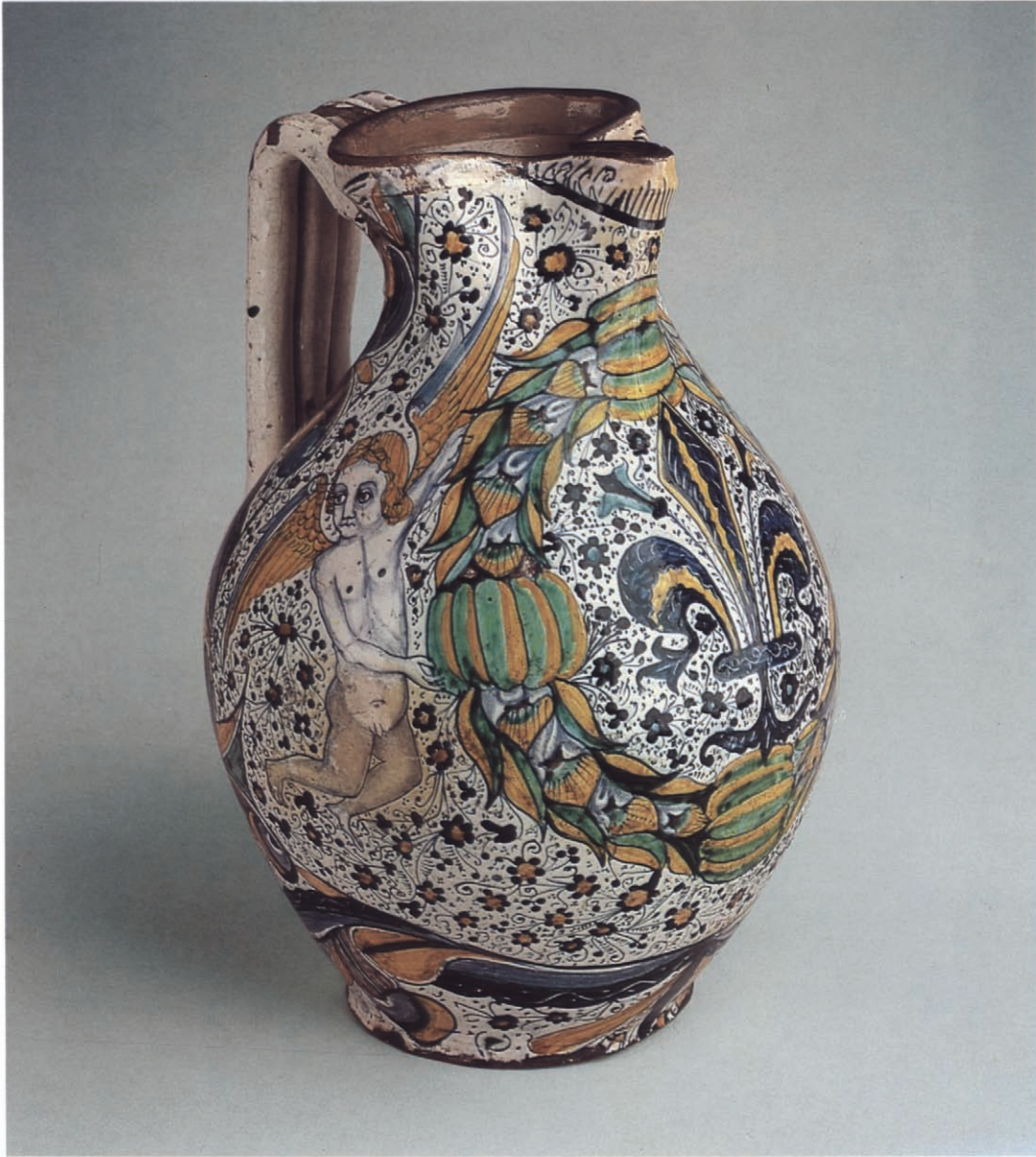
NOTES:

1. Rackham (1940) 1977, no. 82; Cora 1973, pl. 185a.
2. Cora 1973, pls. 187a–c; see also pl. 185b, an *albarello* in the Musée National de Céramique, Sèvres.

PROVENANCE: Not established.



No. 4



No. 5, side 1

Florence or area, ca. 1470–80

5. Armorial jug (*boccale*)

1975.I.1067

H. 37.6 cm. Ovoid body, pinched spout, loop handle consisting of three rolls, the middle one molded to resemble a rope. Painted in dark and light blue, yellow, copper green, orange, and some manganese purple. Beneath the spout, in a wreath (of leaves, fruit, and peacock feathers) supported by two naked winged putti, the Florentine fleur-de-lys. At either side of the handle and around the lower part of the body, swirling "Gothic" foliage, the interspaces filled with sprays of bryony flowers on a dotted ground. Dashes and wavy lines are scratched into the fleur-de-lys and the foliage.

Part of the lip has broken off and was repaired (only the left part is original). Many chips in the glaze have been filled and extensively overpainted; the lower part of the body of the left putto is almost entirely new.

In its general composition this magnificent jug closely resembles others also ascribed to Florence (although Falke attributed this jug to Siena), in particular a jug with the Rucellai shield (formerly in the collections of Alfred Pringsheim, Munich, and Robert Lehman)¹ and another with the triumph of Cupid (Victoria and Albert Museum, London).² Also comparable are some smaller jugs in a private collection in Florence;³ formerly in the Wilhelm von Bode collection, Berlin;⁴ in the Heilbronner collection, Lucerne;⁵ and in the Bargello, Florence.⁶ The chief feature all these pieces have in common is the pair of flying putti (or sometimes Christian angels) holding a wreath that encircles a coat of arms. According to Rackham, the



No. 5, side 2

painter who executed the jug in the Victoria and Albert Museum also made a majolica panel with the shield of Nicola Corsini and the date 1477 (Musée National de Céramique, Sèvres),⁷ a dish with the arms of Sforza (British Museum, London),⁸ and possibly a jug with the arms of the Alessandro degli Alessandri family (Ashmolean Museum, Oxford).⁹

It must be stated, however, that not only the especially brilliant glaze but also the style of the small flowers and the figures on the Lehman jug differ from those of the other examples. The bryony flowers, which are clearly derived from those of Valencian lusterware (see No. 3), lack the more common diaper (compare fragments dug up in Bac-

chereto and Montelupo).¹⁰ The two rather peculiar putti strongly resemble the two boys and the Cupid riding on an owl on the well-known Florentine dish in the Victoria and Albert Museum.¹¹

That jugs like this one “were part of large sets, which must have been used for occasions such as royal entries or civic feasts”¹² cannot be proved.

NOTES:

1. Falke 1914–23, vol. 1, pl. 5, figs. 7a, b; Raggio 1956, ill. p. 186.
2. Rackham (1940) 1977, no. 96; Cora 1973, pls. 152, 153a.
3. Cora 1973, pl. 153c.
4. Bode 1911, pl. 35; Cora 1973, pl. 159a.

ITALIAN MAJOLICA

5. Cora 1973, pl. 160.
6. Conti 1971, no. 477; Cora 1973, pl. 159b.
7. Ballardini 1933–38, vol. 1, no. 3, fig. 4; Giacomotti 1974, no. 61; Cora 1973, pl. 157.
8. Wallis 1905a, fig. 21.
9. Fortnum 1897, pl. 9.
10. Cora 1973, pls. 176b, 190a.
11. Rackham (1940) 1977, no. 95; Cora 1973, pl. 143.
12. Szabo 1975, p. 33.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 7, lot 14, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Paris 1957, no. 252; Cincinnati 1959, no. 413.

LITERATURE: Falke 1914–23, vol. 1, pl. 27, figs. 43a, b; Chompret 1949, vol. 1, p. 103, vol. 2, fig. 681; Raggio 1956, p. 186; Szabo 1975, p. 33, pl. 142.

Probably Florence or area, ca. 1470–90

6. Apothecary jar (*albarello*)

1975.1.1059

H. 21.4 cm. Rather high base, slightly waisted body, two rope-twist elbow handles. Painted in blue, orange, ocher, and some copper green. On each side, a square panel flanked by bands of guilloche and containing a spray of four leaves with thin tendrils and three smaller leaves between them; the two sides differ slightly. On the shoulder, San Bernardino rays; on the neck and base, slanting dashes; on the handles, splashes and twisted stripes.

Some cracks and several chips in the glaze, but no restoration.

Apothecary jars of this type and decorated with these motifs were made in several places, but especially in Faenza and Florence. There is no conclusive evidence that this piece was made at either (or a third) site. Among the comparable pieces are those in the Museo di Palazzo Venezia, Rome (attributed to Faenza);¹ formerly in the Fernand Adda collection, Paris (two, one attributed to Faenza, the other to Faenza or Florence);² formerly in the A. S. Drey collection, Munich (with flat strap handles; attributed to Faenza);³ formerly in the Adolf von Beckerath collection, Berlin (attributed to Florence);⁴ and in the Galeazzo Cora collection, Florence (also attributed to Florence).⁵ On other examples the panel contains a Gothic letter or a name. Falke ascribed this *albarello* to Siena or Florence. The rather thin glaze seems to speak in favor of a Tuscan workshop.⁶



No. 6, back

NOTES:

1. Conti 1973, fig. 64.
2. Rackham 1959, nos. 271, 272.
3. Chompret 1949, vol. 2, fig. 376.
4. Beckerath sale 1913, lot 76, pl. E.
5. Cora 1973, pls. 207c, 212a; see also sale, Sotheby's, London, April 14, 1981, lot 14.
6. See Hausmann 1972, p. 89.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, July 20, lot 302). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Allentown (Penn.) 1980–81, no. 99.

LITERATURE: Falke 1914–23, vol. 1, pl. 7, fig. 10.



No. 6



No. 7, front

Tuscany(?), ca. 1480(?)

7. Armorial jar (*vaso*)

1975.I.1062

H. 25.7 cm. Ovoid body, two rope-twist handles. Painted in dark and light blue, manganese purple, and some copper green. On the front, in a framed circular medallion, a shield *a testa di cavallo*, posted on the earth, flanked by blades of grass, with the arms of Orsini of Rome: per fesse argent, in chief a rose or, in base argent three bends gules, on a fesse or over all a wavy line (i.e., an eel). On the back, a slightly larger medallion bordered alternately by wheel motifs and lozenges; in the medallion, a label inscribed: *nō · te · a · legrare · delmio/dosso · ceraelto · n/quaddo · elmio · sera · ne*. Above and below the label, two large flowers on a dotted ground. Around the medallions and on the handles, dashes.

The original glaze must have been lost to such an extent that more than half of the surface is the result of a restoration. The handles, the frame of the medallion with the shield, and the whole lower part of the body (including most of the second and third line of the inscription) have been almost totally overpainted.

The poor condition of the piece allows neither an attribution nor even a correct reading of the corrupted inscription (the meaning of the first part, “do not enjoy about my back,” is not clear). There is a suspicious similarity to a two-handled jar in The Metropolitan Museum of Art (46.85.25), from the Mortimer L. Schiff collection, that also has the Orsini arms and is almost certainly a product of the turn of this century.¹ Could the still anonymous workshop that created this and similar “archaic” majolica wares have been responsible for the “restoration” of ruined and therefore unmarketable pieces? In any case, the Lehman vessel must be partly original; a forgery can show some “damage,” but usually not to this extent. In its present state, the jar goes back at least to 1914, when Falke



No. 7, back

published it as part of the Pringsheim collection and attributed it to Siena. For the type, compare a jar, also with rope-twist handles, that was in the Wilhelm von Bode collection, Berlin.²

NOTES:

1. Ricci 1927, no. 90.
2. Cora 1973, pl. 217b.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, July 19, lot 205, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Cincinnati 1959, no. 415; Tokyo 1977, no. 23.

LITERATURE: Falke 1914–23, vol. 1, pl. 32, figs. 48a, b; Chompret 1949, vol. 1, p. 103, vol. 2, fig. 685.

ITALIAN MAJOLICA

Florence or area(?) or Faenza(?),
late fifteenth century

8. Armorial jug (*boccale*)

1975.I.1069

H. 25 cm. Ovoid body, pinched spout, flat loop handle. Painted in blackish blue and some brownish orange. Below the spout, two pairs of concentric circles, the space between filled with broad, radiating stripes, form a medallion that contains a shield with a fleur-de-lys surrounded by rays, as is the medallion itself. At either side and around the neck, borders of cross-hatching; on the handle, five slanting strokes.

Broken into several fragments, repaired, and extensively overpainted; the base is chipped.

The fleur-de-lys possibly (but not necessarily) indicates a Florentine origin; compare other jugs in the Soprintendenza alle Gallerie, Florence;¹ the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin;² and elsewhere. See also No. 9.

NOTES:

1. Cora 1973, pl. 192a.

2. Hausmann 1972, no. 73; Cora 1973, pl. 196c.

PROVENANCE: Achille de Clemente, Florence (Clemente sale 1931, lot 438, ill.); Vitall and L. Benguiat, New York (Benguiat sale 1932, November 12, lot 452).



No. 8

Florence or area(?) or Faenza(?), ca. 1470-90

9. Armorial jug (*boccale*)

1975.I.1065

H. 24.8 cm. Ovoid body, pinched spout, flat loop handle. Painted in dark blue and some brownish orange. The decoration is similar to that on No. 8, except for the shield, here bendy sinister azure and argent.

The handle is poorly cemented to the jug; it has a different, bluish glaze and is painted in a different blue and seems not to belong. The spout has broken off and was repaired; a chip on the shield has been overpainted.

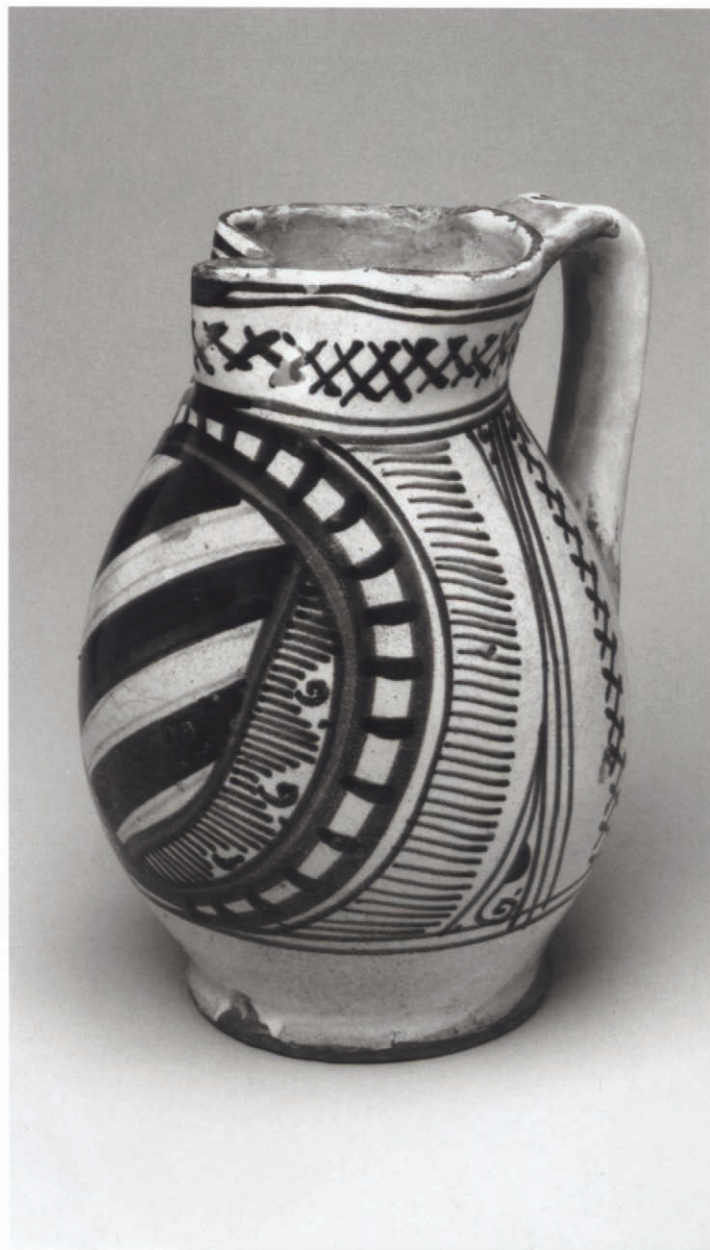
The shield cannot be identified. Jugs of this type must have been produced in vast numbers, not only for the local clientele but also for export. Fragments have been dug up in Germany, the Netherlands, and England, and many such vessels appear in Northern paintings, by Hans Memling of Bruges, Bartholomäus Zeitblom of Ulm, and others.¹ Wares with Italian coats of arms, of course, rarely made their way north; the usual motif on exported jugs was the "neutral" monogram of Christ. It cannot be proved exactly where majolica of this type was made; more than one place is probable. Since the similar jug (No. 8) bears the Florentine(?) fleur-de-lys, one might assume that this example also comes from Florence. Another possibility is Faenza, where many fragments of similar pieces have been excavated (but this is also true of other sites in central Italy). Many comparable pieces exist in the Louvre, Paris;² the Victoria and Albert Museum, London;³ and elsewhere; others were in the Adolf von Beckerath collection, Berlin.⁴ See also No. 22.

NOTES:

1. Scheil 1977, pls. 26-33.
2. Giacomotti 1974, nos. 71-74 (attributed to Faenza).
3. Rackham (1940) 1977, no. 145 (attributed to Faenza); Liverani 1958, pl. 9b.
4. Beckerath sale 1913, lots 39, 134, pl. G, lot 41, pl. 28.

PROVENANCE: Achille de Clemente, Florence (Clemente sale 1931, lot 437, ill.); Vitall and L. Benguiat, New York (Benguiat sale 1932, November 12, lot 463).

EXHIBITED: Cincinnati 1959, no. 422; Tokyo 1977, no. 24.



No. 9



No. 10

Tuscany(?), late fifteenth century

10. Armorial jug (*boccale*)

1975.I.1063

H. 21.3 cm. Ovoid body, pinched spout, flat loop handle. Painted in blue and orange, only the eagle in the shield in manganese purple, the crown in olive (for gold). Under the spout, a shield *a testa di cavallo* surrounded by a symmetrical pattern of interlaced strapwork and four stylized flower heads, the medallion itself bordered by a trefoil cresting. Around the neck, a ribbon with trellis diaper.

The handle and also the base have broken and were repaired and partly overpainted. There are several firing flaws, and minor pieces of the foot have broken off.

The crowned imperial eagle does not appear often on Italian vessels,¹ but it can be found on majolica *albarelli* and jugs reproduced in Northern paintings of the late fifteenth and early sixteenth centuries.² One may ask, therefore, whether wares of this rather simple type were made for

export. Falke and Cora ascribed this jug to Florence and to the *zona fiorentina*, respectively.³ Nevertheless, nothing really comparable exists, and the quality of the decorative painting makes it difficult to point definitively to a specific center of majolica production.

NOTES:

1. See only a (somewhat doubtful) jug formerly in the Adolf von Beckerath collection, Berlin (Beckerath sale 1913, lot 74, pl. H), now in the Iparművészeti Múzeum, Budapest (Pataky-Brestyánszky 1967, pl. 21).
2. See, for instance, Scheil 1977, pls. 76, 77.
3. Falke 1914–23, vol. 1, fig. 38; Cora 1973, p. 473.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, July 19, lot 213). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42.

LITERATURE: Falke 1914–23, vol. 1, pl. 23, fig. 38; Cora 1973, p. 473, pl. 251b; Scheil 1977, p. 116, no. 158, pl. 78.

Tuscany(?), ca. 1500–1520

11. Plate (*tagliere*)

1975.I.1113

Diam. 23.3 cm. Approximately Rackham's shape 12. Painted in blue, orange, yellow, reddish brown, and some green. In the central medallion, symmetrical knotwork around a small circle. On the flat rim, a pattern of five radial pinecone motifs alternating with five buds, the interspaces filled with spirals, leaves, and dots. On the back, in blue, four crossed lozenges between four groups of crosslike patterns formed by circles, dots, and scrolls; under the foot, another crossed lozenge.

Minor chips.

The pinecone motif, called *palmetta persiana*, was used frequently in Tuscan and Faventine workshops, but because pieces decorated with this ornament were mainly household wares only a small number of dishes have survived.¹ Fragments of plates and dishes have been dug up not only in Montelupo, Prato, and Bacchereto² but also in Ferrara,³ Faenza, and other places. The combination of knotting and *palmette persiane* is unusual; as the latter are rather awkwardly designed, one may assume that the plate was made in a peripheral town.⁴



No. 11



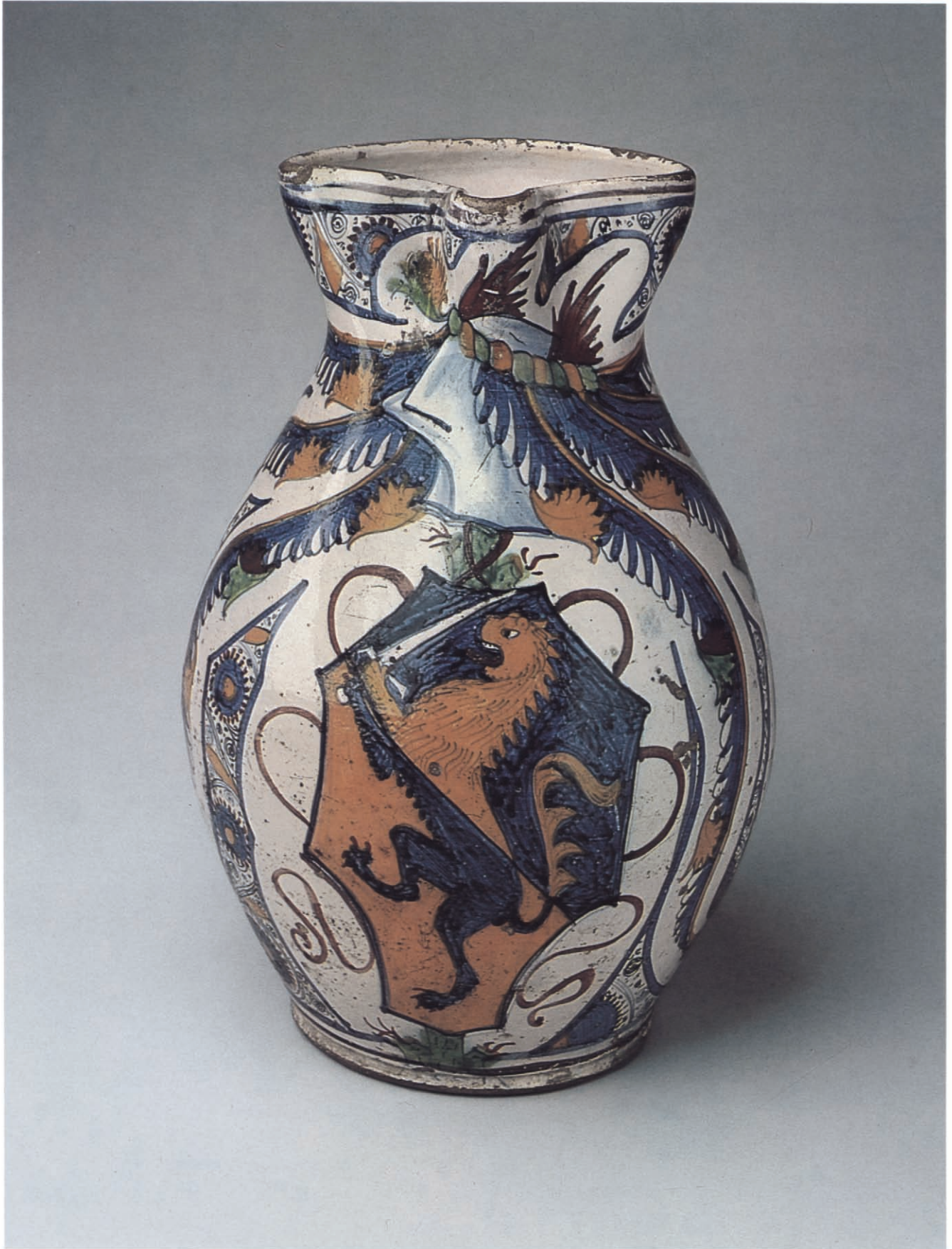
NOTES:

1. Cora 1973, pls. 236a, b.
2. Ibid., pls. 237a, b.
3. Ferrara 1972, nos. 288, 294, 296.
4. And not in Siena, as is noted in the Robert Lehman Collection files.

PROVENANCE: Charles Mannheim, Paris; Alphonse Kann, New York (Kann sale 1927, lot 408).

LITERATURE: Mannheim collection 1910, no. 13, ill.; Chompret 1949, vol. 1, p. 66, vol. 2, fig. 422 (attributed to the Casa Bettini, Faenza).

No. 11, back



No. 12

Tuscany, Cafaggiolo or Montelupo, 1506

12. Armorial jug (*boccale*)

1975.I.1011

H. 34.5 cm. Pear-shaped body, pinched spout, flat handle. Painted in dark and light blue, brownish orange, brownish red, green, yellow, and some manganese purple. On the front, a shield *a testa di cavallo* hanging from a burning tree trunk; in the shield, a lion rampant, diagonally parted in orange and blue, holding a sword. Above, a tilt helmet with wings, the mantling falling on either side of the shield and covering more than three-quarters of the body. The helmet, the shield, and the eight long, fringed ribbons (or feathers) of the mantling are enclosed in a contour panel reserved on a ground densely filled with rosettes, spirals, and dots. Inscribed at the junction of body and handle: 1506; below it: the letter *B* surmounted by a cross.

Minor chips on the lip.

The shield has not been identified.¹ This “bellissimo boccale,” as Cora called it, is part of a small group of (usually quite large) armorial jugs that are similar in shape, decoration, and brilliant coloring: in the Musée de Cluny, Paris;²



No. 12, side

the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin (with the shield of the Lamberti family of Florence);³ the Victoria and Albert Museum, London (with the shield of the Medici, for Pope Leo X);⁴ and formerly in the Alfred Pringsheim collection, Munich,⁵ and the Fernand Adda collection, Paris.⁶ Cora illustrated three somewhat less elaborate jugs, in the Luccarelli collection, Siena, the Pecchioli collection, Perugia, and his own collection.⁷ The *B* mark (Cora 1973, M36) also appears on vessels formerly in the Salvadori, Bode, and Otto Beit collections.⁸ Because the jug in the Musée de Cluny is signed with the *SP* mark of Cafaggiolo, and some comparable but later jugs also have the *SP* mark,⁹ there is good reason to assume that these rather luxurious wares were made in Cafaggiolo. On the other hand, an extremely similar jug bearing the shield of the Pandolfini family was excavated in 1973 in the *pozzo dei lavatoio* (washhouse well) in Montelupo.¹⁰

Strangely enough, Ballardini failed to include the Lehman piece in his *Corpus della maiolica italiana*.

NOTES:

1. It does not belong to the Antinori family of Florence, as is suggested in the Robert Lehman Collection files.
2. Chompret 1949, vol. 2, fig. 44; Conti 1973, fig. 56 (attributed to Deruta); Giacomotti 1974, no. 443.
3. Hausmann 1972, no. 96; Cora and Fanfani 1982, p. 39, no. 19.
4. Rackham (1940) 1977, no. 334.
5. Falke 1914–23, vol. 1, fig. 39; Cora 1973, pl. 271c.
6. Rackham 1959, no. 327.
7. Cora 1973, pls. 270c, 272a–c.
8. *Ibid.*, pl. 339, M36 and M37 (which may be the same as M36).
9. Cora and Fanfani 1982, nos. 34, 91.
10. Pontedera–Pisa 1984, p. 74; Berti 1986, fig. 26.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, July 20, lot 305, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42.

LITERATURE: Falke 1914–23, vol. 1, pl. 22, figs. 37a, b; Chompret 1949, vol. 1, p. 21, vol. 2, fig. 42; Rackham 1959, p. 91, mentioned under no. 327; Hausmann 1972, p. 123, mentioned under no. 96; Cora 1973, pls. 271a, b; Cora and Fanfani 1982, ill. p. 185.



No. 13, front

Florence or area(?), ca. 1480–1520

13. Apothecary jar (*orciuolo*)

1975.1.1058.

H. 21.4 cm. Ovoid body with short neck, two strap handles. Painted in dark and light blue, green, orange, and dark manganese purple. On the front, surrounded by scrolling “Gothic” foliage, an ovoid shield (*scudo ovato*): or on a bend azure a hare argent chased by a dog argent. On the back, a symmetrical pattern of three peacock feathers flanked by foliage. Around the neck, a zigzag ribbon. On each handle, narrow stripes and, at the base, a mark: *M* (resembling Cora 1973, M86). Around the body, a groove perhaps pressed in by a firing tool.

Both handles are almost entirely new, several chips in the glaze have been filled and overpainted, and pieces have broken off the rim and neck.

The coat of arms has not been identified. Falke called it a *Phantasiewappen*, or imaginary coat of arms, derived from Gothic silk patterns, but this cannot be the case, as other jars with the same shield exist. Although both the scrolled foliage and the peacock feathers were used in other centers, particularly in Faenza, Falke ascribed this vessel to Florence. In the Collection Paul Gillet, Musée Lyonnais des Arts Décoratifs, there is another apothecary jar, similar in size and decoration (including the shield) but with a *B* mark rather than an *M*, that Cora believes to be a product of the *zona fiorentina*.¹ A jar with this coat of



No. 13, back

arms and certainly produced in the same workshop was on the art market in London in 1983.² A jar with the Riolfo shield seems to have been modeled and painted in the same *bottega*; it has a corresponding shape, peacock feathers, a ribbon around the neck, and a B mark.³

NOTES:

1. Cora 1973, p. 469, pl. 219c; once in the Otto Beit collection.
2. Sale, Sotheby's, London, April 26, 1983, lot 82.
3. Cora 1973, pl. 22a; formerly in the Robert Bak collection, New York (Bak sale 1965, lot 51).

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, July 19, lot 211). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42.

LITERATURE: Falke 1914–23, vol. 1, pl. 12, figs. 18a, b.



No. 14

Florence or area, ca. 1480–1520

14. Plate (*tondino*)

1975.I.1056

Diam. 17.4 cm. Approximately Rackham's shape 9. Painted in blue, rather thick dark brownish red, orange, bluish black, yellow, and some green; the blue on the bands partly mixed with the red, which resulted in flaws. In the central medallion, encircled by rings and wavy lines, a checkerboard pattern, the white fields each filled with small dashes. On the rim, two interlaced zigzag bands in an irregular starlike formation; in the outer interspaces, scrolls, dots, and groups of three half-circles.

The glaze and the edge are chipped in places.

Many fragments with precisely the same ornaments and colors have been excavated in Prato, Montelupo, and other sites in the Florence area.¹ The red color may even speak in favor of Cafaggiolo. Complete dishes with similar rims but different central medallions are in the Galeazzo Cora Collection, Museo Internazionale delle Ceramiche, Faenza,² and the Victoria and Albert Museum³ and the British Museum, London;⁴ others were formerly in the della Gherardesca collection, Bolgheri,⁵ and the Serra collec-

tion, Milan.⁶ A dish with a checkered cavetto was in the Achillito Chiesa collection, Milan.⁷

NOTES:

1. Cora 1973, pls. 247a, b. Our plate almost certainly does not come from Faenza, as is stated in the Robert Lehman Collection files.
2. Ibid., pls. 244c, 245b; Bojani, Ravanelli Guidotti, and Fanfani 1985, nos. 520, 521.
3. Rackham (1940) 1977, no. 354; Cora 1973, pl. 245a.
4. According to Rackham (1940) 1977, no. 354, pp. 122-23.
5. Cora 1973, pl. 245c.
6. Serra collection n.d., no. 34, pl. 19.
7. Chiesa sale 1926, lot 44.

PROVENANCE: Alphonse Kann, New York (Kann sale 1927, lot 403, ill.).

EXHIBITED: Allentown (Penn.) 1980-81, no. 98.

Cafaggiolo, ca. 1520-30

15. Dish (*coppa*)

1975.1.1008

Diam. 34.6 cm. Approximately Rackham's shape 12. Painted in dark and light blue, copper green, brownish and light orange, and yellow. The scene depicts David, in Roman-style armor, a sling in his right hand, standing in front of a fluttering garland, Goliath's bearded head on the grass before him. On the back, three concentric circles in blue.

Broken into two large and three smaller pieces and repaired; the crack lines have been heavily overpainted.

The figure of the victorious David is a rather clumsy rendering of Verrocchio's famous bronze statue (ca. 1473-75) that stood near the entrance to the Sala dell'Orologio in the Palazzo della Signoria and is now in the Bargello,



No. 15

Florence.¹ The painter altered the attire (replacing the statue's revealing shirt with a breastplate and removing the boots) and exchanged the sword for a sling. This is not the only example of a piece of Cafaggiolo majolica reproducing a well-known Florentine sculpture: the Saint George on the dish by Maestro Jacopo in the Victoria and Albert Museum, London, is adapted from the Donatello statue once at Orsanmichele² and now in the Bargello.

Rackham listed this dish among the pieces "of which the attribution to Jacopo, though not impossible, is rendered doubtful by a certain stiffness of manner or much less careful draughtsmanship," and compared it to the dish with Susanna and the elders that is in the Musée de Cluny, Paris.³ A still closer parallel is a dish in the Louvre, Paris, with Saint George and the dragon,⁴ possibly by the same painter, which has the same broad brushwork in the blue of the background, a significant Cafaggiolo technique that can also be seen on Jacopo's celebrated plate showing a majolica painter at work (Victoria and Albert Museum).⁵

NOTES:

1. Passavant 1969, pp. 180–81, no. 5.
2. Rackham (1940) 1977, no. 308.
3. Giacomotti 1974, no. 430.
4. *Ibid.*, no. 428; Cora and Fanfani 1982, no. 77.
5. Rackham (1940) 1977, no. 307.

PROVENANCE: Alexander Barker, London(?); Walter S. M. Burns, North Mymms Park, Hertfordshire (sale, Sotheby's, London, June 25, 1931, lot 27, ill.); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 806, art. 5).

EXHIBITED: New York 1931–38.

LITERATURE: Rackham (1940) 1977, mentioned p. 105.

Montelupo, ca. 1570–80

16. Armorial jug (*boccale*)

1975.1.1010

H. 38.5 cm. Ovoid body, pinched spout, ribbed handle with circular dimples. Painted in blue, yellow, orange, copper and yellowish green, reddish brown, brown, and some dark manganese purple. Below the spout, an oval shield with a border of cut scrollwork and the arms of the Pucci family of Florence: argent a blackamoor's head proper. Flowers amid small spirals fill the interspace between the shield and the two large cornucopias, containing grapes, other fruit, and heavy foliage, that flank it. Below, at either side, a contour panel reserved on a blue ground with scratched tendrils, rosettes, and spirals. Below the handle, a mark in the form of a crescent.

The neck and base have broken and were repaired and partly overpainted.

This jug made for the Pucci family (see Nos. 77–80), a later example of the type of armorial jug represented by No. 5, seems to have been produced at Montelupo, where a similar piece that has been dated 1570–80 was recently excavated.¹ The decoration here, though not as sophisticated or detailed as that on other examples, has a certain verve. Cornucopias flanking the shield can be seen at an earlier date on the Cafaggiolo or Montelupo jug with the Altoviti and Ridolfi arms in the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin.² Other earlier jugs that may have come from Montelupo or Cafaggiolo are in the Victoria and Albert Museum, London (marked LA and dated 1544);³ in the Courtauld Institute Galleries, London (two, one marked 50);⁴ in the Bargello, Florence (with the arms of Medici-Salviati);⁵ and formerly in the Bardini collection, Florence (dated 1538).⁶ The crescent mark also appears on a jug in the Ashmolean Museum, Oxford.⁷

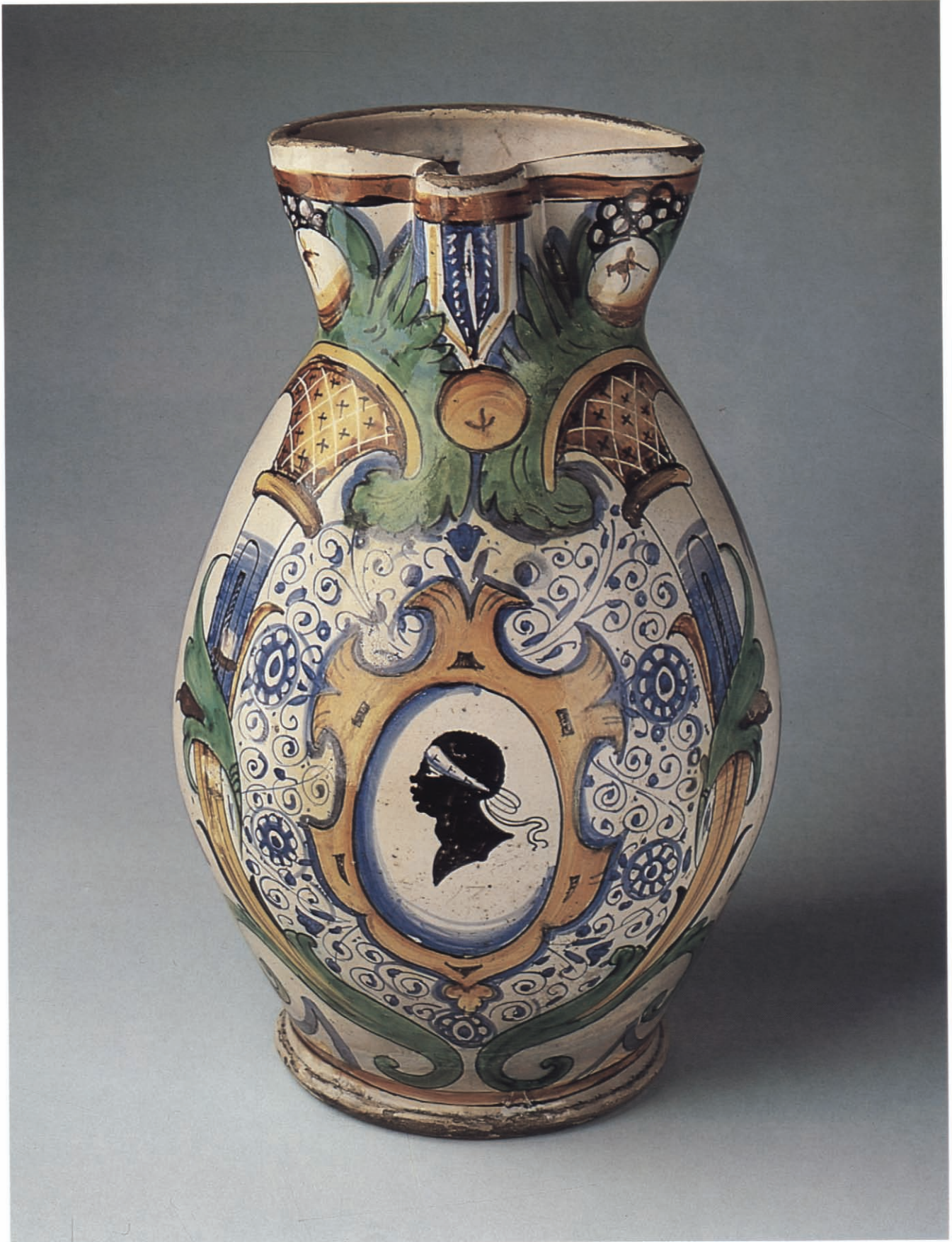
NOTES:

1. Berti 1986, p. 133.
2. Hausmann 1972, no. 97.
3. Rackham (1940) 1977, no. 343; Cora and Fanfani 1982, p. 154, no. 146.
4. Cora and Fanfani 1982, p. 156, no. 148, p. 158, no. 150.
5. Conti 1971, no. 120; Conti 1973, fig. 86.
6. Bardini sale 1899, June 5, lot 111, pl. 43.
7. Fortnum 1897, no. 25.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, July 20, lot 328). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42.

LITERATURE: Falke 1914–23, vol. 1, pl. 24, fig. 40; Szabo 1975, p. 43, pl. 153.



No. 16



No. 16, side



No. 17

Probably Montelupo or Venice, ca. 1570–80

17. Dish (*tondino*)

1975.I.1007

Diam. 27 cm. Approximately Rackham's shape 9, the body being unusually heavy and thick. Painted in blue; almost the whole surface covered with a pale gold luster. In the central medallion, a view of a town; on the broad rim, a symmetrical pattern of flowers and leaves on coiled stems within a border of arabesques. On the back, in blue, six sketchy serpentine patterns alternating with six crossed circles and, around the foot, three concentric circles; inscribed under the foot: PA.

Cracked 1½ clockwise to the center; the rim is chipped.

This highly unusual dish was ascribed to Cafaggiolo as early as 1931, in the catalogue for the Clemente sale, although not a single really comparable piece exists that can be indisputably attributed to that Tuscan site. The PA mark can be found on several Cafaggiolo or Montelupo

pieces: a jug in the Victoria and Albert Museum, London, is from 1544; a plate with the arms of the grand dukes de' Medici, in the same museum, must be even later.¹ The sketchy decoration on the underside also appears on Tuscan wares.² Both the little view of a town and the *foglie* decoration are common features of Venetian wares; compare plates and dishes in the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin;³ in the Museum für Kunst und Gewerbe, Hamburg;⁴ and formerly in the Fernand Adda collection, Paris (note as well the similarity of some minor details like the small crossed flower heads and the arabesques on the border).⁵ But this type of decoration was also used at Montelupo; a plate closely related in style to the Lehman *tondino* is preserved



No. 17, back

in the Galeazzo Cora Collection, Museo Internazionale delle Ceramiche, Faenza.⁶ The application of luster is somewhat unusual for majolica from Montelupo and Venice.

NOTES:

1. Rackham (1940) 1977, nos. 343, 945; Cora and Fanfani 1982, nos. 146, 149.
2. Compare Cora and Fanfani 1982, nos. 17, 27, 117, 137, 138, 149.
3. Hausmann 1972, nos. 235–37 (only the motifs are comparable, not the style).
4. Rasmussen 1984, nos. 145, 149, 150.
5. Rackham 1959, no. 462.
6. Bojani, Ravanelli Guidotti, and Fanfani 1985, no. 529. Compare also a plate from the excavations at Montelupo (Berti 1986, p. 133).

PROVENANCE: Achille de Clemente, Florence (Clemente sale 1931, lot 287); Vitall and L. Benguiat, New York (Benguiat sale 1932, November 12, lot 457, ill.).

EXHIBITED: According to a label once affixed to the back, shown at the *Esposizione d' Oggetti di Antiquità e d' Arte*, Florence (year not decipherable).

FAENZA

ca. 1470–1550

Faenza, ca. 1470–80

18. Apothecary jar (*albarello*)

1975.1.986

H. 31.8 cm. Slightly waisted cylindrical body. Painted almost entirely in a very dark cobalt blue, with only the pistils and some of the thin bands encircling the body in brownish orange. Around the body, two double bands and, in the middle, a strong "belt" of three bands, the zones between filled with flowers, tendrils, and leaves on two looped, intersecting stems. On the shoulder, small blue chevrons.

One small chip on the lip.

See No. 19.

PROVENANCE: Not established.

Faenza, ca. 1470–80

19. Apothecary jar (*albarello*)

1975.1.985

H. 32.6 cm. Same shape and colors as No. 18, but with somewhat different decoration. Between four broad double bands, two narrow friezes flanking a broader one, all three filled with leaves, flowers, and tendrils on wavy stems (bryony flowers) on a dotted ground. On the shoulder, a band of dark blue thorns.

Several cracks; the glaze on the shoulder and on the body near it is chipped.

This *albarello* and its companion, No. 18, decorated with rather simple flowers *alla persiana*, may have been together since they were made. They are close to a comparatively large group of even more attractive *albarelli* that have the same shape and the same system of strong, dark blue hooplike bands but are decorated with peacock feathers, "Gothic" foliage, and San Bernardino rays. Compare, for example, one formerly in the collections of Alfred Pringsheim, Munich, and Robert Bak, New York;¹ another formerly in the collections of Achille de Clemente, Florence, and Robert Bak;² a third formerly in the Adolf von Beckerath collection, Berlin;³ and a fourth formerly in the Charles Damiron collection, Lyons.⁴ The famous vase in the Victoria and Albert Museum, London, with two putti holding a wreath with a shield⁵ (a companion vase was in the Pringsheim collection)⁶ has flowers around its neck that are precisely the same as those on No. 19; the similarity is such that there can be no doubt that these two pieces were produced in the same workshop.

NOTES:

1. Falke 1914–23, vol. 1, pl. 15, fig. 23; Bak sale 1965, lot 23, see also lot 30.

2. Bak sale 1965, lot 22.

3. Beckerath sale 1913, lot 56, pl. 19.

4. Damiron sale 1938, lot 10; see also lot 9.

5. Rackham (1940) 1977, no. 115.

6. Falke 1914–23, vol. 1, pl. 26, figs. 42a, b.

PROVENANCE: Not established.



left: No. 18; right: No. 19

Probably Faenza, ca. 1480

20. Apothecary jar (*albarello*)

1975.1.1050

H. 32.9 cm. Slim-waisted, cylindrical vessel. Painted in comparatively light blue, light copper green, and brownish orange. Around the middle of the body, flower heads and tendrils on a wavy stem; above and below, two bands of vertically arranged peacock-feather motifs. Around the neck and base, blue lines and dashes.

Chips on the lip.

See No. 21.

PROVENANCE: Charles Damiron, Lyons (Damiron sale 1938, lot 12, ill.).

EXHIBITED: Stoke-on-Trent 1937; Paris 1957, no. 255; Cincinnati 1959, no. 391; Tokyo 1977, no. 19.

LITERATURE: Bak sale 1965, mentioned under lot 34; Szabo 1975, p. 35.

Probably Faenza, ca. 1480

21. Apothecary jar (*albarello*)

1975.1.1051

H. 33.2 cm. In shape and decoration almost identical to No. 20, but the neck is slightly higher, the body is not as slim, the blue is darker, and the other colors are somewhat more intense.

Cracked; part of the lip has been restored.

An *albarello* of the same form and with the same decoration as Nos. 20 and 21 was formerly in the collections of Count Galanti and Charles Fairfax Murray, Florence, and Robert Bak, New York.¹ Precisely the same foliage and peacock-feather patterns decorate the lower portions of a pair of vases in the Louvre, Paris,² that were certainly produced in the same workshop and may even have belonged to the same set as the three *albarelli*. Traditionally, wares of this type are attributed to Faenza, not only because the technically brilliant glaze and strong colors are typical of majolica from Faenza but also because many fragments with this decoration have been dug up there. In addition, the peacock (*pavone* in Italian) feather holds special meaning for the people of Faenza, who associate it with Cassandra Pavoni, the beautiful and much-celebrated mistress of Galeotto Manfredi (d. 1480), ruler of Faenza.³

NOTES:

1. Bak sale 1965, lot 34; the piece was again at auction at Sotheby's, London, April 14, 1981, lot 6.
2. Giacomotti 1974, no. 131.
3. See Strocchi 1913.

PROVENANCE: Frédéric Spitzer, Paris (Spitzer sale 1893, lot 1048).

EXHIBITED: Paris 1957, no. 254; Cincinnati 1959, no. 392.

LITERATURE: Molinier 1892, p. 23, no. 15; Szabo 1975, p. 35, fig. 147.



left: No. 20; right: No. 21



No. 22

Faenza(?) or Florence(?), ca. 1470–1500

22. Armorial jug (*boccale*)

1975.I.1064

H. 18.7 cm. Squeezed globular body, pinched spout, flat loop handle. Grayish glaze. Painted in dark cobalt blue, some manganese purple, and orange. Below the spout, a circular medallion framed by radiating stripes contains an unidentified shield: per bend sinister argent and gules a crescent in bend sinister counterchanged. Stylized San Bernardino rays flank the shield and the medallion.

A large piece of the lip has broken off and was repaired and overpainted. There are chips at the base, and the handle is cracked.

The shaggy rays around the medallion, which look somewhat like fir needles,¹ appear often on vessels made for northern Europe and reproduced in northern European paintings (e.g., the panel from Ottobeuren, dated about 1460, in the Bayerisches Nationalmuseum, Munich, and works by Hans Memling).² The shield has not been identified. A jug bearing the same escutcheon, but with the

colors reversed, was in the Adolf von Beckerath collection, Berlin,³ and a slightly different shield can be seen on an otherwise similar jug formerly in the Charles Fairfax Murray collection, Florence.⁴ See also Nos. 8 and 9.

NOTES:

1. Compare two jars formerly in the collection of Giuseppe Cavaliere, Ferrara (sale, Helbing, Munich, sold in Milan, May 25–30, 1914, lots 45, 46).
2. See Scheil 1977, pls. 25, 26, 29–33.
3. Beckerath sale 1913, lot 97, pl. 29.
4. Sale, Cassirer-Helbing, Berlin, November 6–7, 1929, lot 3.

PROVENANCE: Achille de Clemente, Florence (Clemente sale 1931, lot 260, ill.).

Faenza, ca. 1480–90

23. Apothecary jar (*albarello*)

1975.I.1060

H. 22.9 cm. Incurvate body with a rather high, sloping shoulder, two loop handles shaped like winged serpents or dragons. Painted in dark blue, brownish orange, copper green, and manganese purple. On the front, in a rectangular panel, a shield with the arms of the Baglioni of Perugia: azure a fesse or, the shield surrounded by flower heads on wavy tendrils. On the back, a panel containing four lozenges in squares and a label inscribed: MARTA · B (Marta Bella). Around the neck, slanting strokes; on the shoulder, long, pointed leaves in a zigzag formation, the interspaces filled with thin tendrils. Bands of crisscrosses flank the two panels and encircle the high foot.

Small chips on the lip; very little is left of the wings on the handles.

In the Victoria and Albert Museum, London, there is another vase with similar handles and also the arms of the “formidable” Baglioni family of Perugia.¹ Yet another vase with dragon handles and the Baglioni shield (plus another shield), as well as flower motifs resembling those on the Lehman *albarello*, was in the Adolf von Beckerath collection, Berlin.² Although Rackham thought it possible that “the handles by their form allude to the dragon crest of the Baglioni,”³ vessels with dragon handles but without the Baglioni arms exist.⁴ An *albarello* with similar ornaments (the lozenges, the zigzag formation of the leaves) is in the Louvre, Paris.⁵



No. 23, front



No. 23, back

NOTES:

1. Rackham (1940) 1977, no. 163. A famous illustration of the Baglioni *terribilità* appears in the chapter on Perugia in Symonds's *Sketches and Studies in Italy* (1879).
2. Beckerath sale 1913, lot 57, pl. 14.
3. Rackham (1940) 1977, no. 163.
4. For instance, there is one in the Louvre, Paris (Giacomotti 1974, no. 146) and another was in the Joseph Chompret collection, Paris (Chompret 1949, vol. 1, figs. 377, 378); the handles on these vessels lack the characteristic wings.
5. Giacomotti 1974, no. 104.

PROVENANCE: Achille de Clemente, Florence (Clemente sale 1931, lot 101, ill.); Vitall and L. Benguiat, New York (Benguiat sale 1932, November 12, lot 447, ill.).

Probably Faenza, ca. 1520

24. Plate (*tondino*)

1975.I.1016

Diam. 26.1 cm. Approximately Rackham's shape 9. Painted in dark blue, light grayish blue, orange, yellow, and green. In the central medallion, in a landscape with a lake and a mountain, a winged putto sits on a little hummock playing a horn. Around the medallion, a crosslike pattern of stylized leaves. On the flat rim, a radial composition of winged cherubs' heads, masks, vases, and palmettes (four of each), and dolphins, cornucopias, and garlands (eight of each), all scratched through the blue ground and touched with color.

The glaze on the rim is chipped, and there are two firing flaws.

In motifs, technique, and decoration this delightful piece resembles some works of the so-called Vulcan Painter of Cafaggiolo, especially two plates, now in the Victoria and Albert Museum, London, each with a putto in the center and rather similar decoration *a grotteschi* on the rim.¹ Other Cafaggiolo wares with similar ornaments scratched through the ground are the magnificent plate with the allegory of the bear and the fox, inscribed *E · COSI VA CHE TROPO VOLLE* (And so it goes for he who wants too much), now in the Fitzwilliam Museum, Cambridge,² and an unpublished dish with trophies in the center now in The Metropolitan Museum of Art, New York (27.97.13).

The composition of *grotteschi* on this plate, however, seems a little too schematized for Cafaggiolo (and it lacks the playful liveliness of Castel Durante majolica).³ The scratching technique was used equally skillfully in Faenza: compare, for instance, a plate with a putto holding a goose, by the "Painter of the Perseus Plate" (mistakenly called

the Master C. I.), that was in the collections of Mortimer L. Schiff and Robert Bak, New York, and is now in the Museum für Kunst und Gewerbe, Hamburg.⁴ As this example and many others show, pictures of putti sitting in landscapes were very much in favor in the workshops of Faenza. The drawing and modeling in the central medallion of the Lehman plate are rather close to the style of the Faventine panel with Christ washing Saint Peter's feet, by the Painter P. F.(?), that is in the Victoria and Albert Museum, London.⁵ The *grotteschi* on the rim resemble the *berettino* or *azzurro sopr'azzurro* wares of Faenza (dated pieces made between 1519 and 1537, formerly attributed to the workshop known as the Casa Pirota, survive) more than they do the Cafaggiolo majolica.

NOTES:

1. Rackham (1940) 1977, nos. 316, 317; Cora and Fanfani 1982, nos. 55, 66.
2. Liverani 1958, pl. 38; Cora and Fanfani 1982, no. 67.
3. The attribution of this plate to Castel Durante in the Robert Lehman Collection files cannot be accepted.
4. Rasmussen 1984, no. 53.
5. Rackham (1940) 1977, no. 263. For a discussion of the attribution to the Painter P. F., see Rasmussen 1984, no. 53, p. 88.

PROVENANCE: Charles Mannheim, Paris.

LITERATURE: Mannheim collection 1910, no. 12, ill.



No. 24

Faenza, probably 1527

25. Ewer (*brocca*)

1975.I.1053

H. 19.4 cm. The vessel consists of five decidedly separate parts: a pressed globular body; a funnel neck; a channeled spout; a circular, spreading foot; and a grooved loop handle. Painted in dark blue, light blue, green, yellow, brownish orange, and opaque white; the interior white, the handle entirely blue. Under the spout, a laurel wreath containing a coat of arms with a cherub above and a tiled floor below: or on a bend azure three estoiles of the field, on a chief azure a label(?) of five points argent. Around the lower part of the body, a band of scrolled foliage. The remaining surface of the body, spout, neck, and foot is covered with symmetrically arranged *groteschi*—dolphins, ribbons, cornucopias, fruit baskets, bearded masks, cherubs, flowers, wings, strings of pearls, candelabra, open books, and garlands—painted in light blue and opaque white in reserve on a darker blue (*berettino*) ground.

The tip of the spout has been repaired; otherwise in excellent condition.

The workshops of Faenza produced great numbers of *berettino* wares decorated with grotesques. The earliest dated piece is from 1519,¹ the latest (of those published to date) from 1537.² Both Mallet and Norman have convincingly disputed the attribution of these wares to the workshop called the Casa Pirota in Faenza.³ Most of the pieces are normal plates and dishes, but some of them fascinate by the sheer rarity of their form, which enhances the exquisite effect of the decoration. There are candlesticks,⁴ a globular apothecary jar,⁵ a bowl in the shape of a chalice,⁶ a wine cooler,⁷ and even an ox-mouth shoe.⁸

This ewer, certainly one of the most elegant and charming examples, is apparently a singular piece: the ewers made in Deruta differ in shape. According to Falke, enam-



No. 25



No. 25, side

eled copper ewers produced in Venice may have served as prototypes.⁹ The only comparable ewers are those formerly in the collections of Alphonse de Rothschild (possibly made in Urbino, with the arms of Gonzaga and Este)¹⁰ and Richard von Passavant-Gontard, Frankfurt (attributed to Castel Durante).¹¹ A large dish with the Judgment of Paris and the date 1527 (now in the Victoria and Albert Museum, London)¹² has the same unidentified coat of arms and a border of grotesques similar to those on our ewer; the two pieces may belong to the same service. Of the many *berettino* wares with similarly executed grotesques, one particularly close example should be cited: a dish in the Kunstgewerbemuseum, Cologne, with identical bearded masks.¹³

NOTES:

1. Ballardini 1933–38, vol. 1, no. 87, fig. 84.
2. Mallet 1970–71, p. 264, fig. 6.
3. *Ibid.*, p. 264; Norman 1969, pp. 447–48.
4. Rackham (1940) 1977, nos. 291, 292.
5. *Ibid.*, no. 290.
6. *Ibid.*, no. 298.
7. Conti 1973, fig. 183; in the Museo Civico, Turin.
8. Liverani 1954, pls. 9, 10; in the Schuhmuseum Bally, Schönenwerd, Switzerland.
9. Falke 1914–23, vol. 2, pl. 95, figs. 182a, b.
10. Mallet 1981b, p. 164, fig. 3.
11. Passavant-Gontard collection 1929, no. 216.
12. Rackham (1940) 1977, no. 297.
13. Klesse 1966, no. 277.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 8, lot 164, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Cincinnati 1959, no. 405; Tokyo 1977, no. 22.

LITERATURE: Falke 1914–23, vol. 2, pl. 95, figs. 182a, b; Rackham (1940) 1977, mentioned under no. 297; Chompret 1949, vol. 1, p. 73, vol. 2, fig. 488; Schiedlausky 1973, p. 6.

Faenza(?), ca. 1530

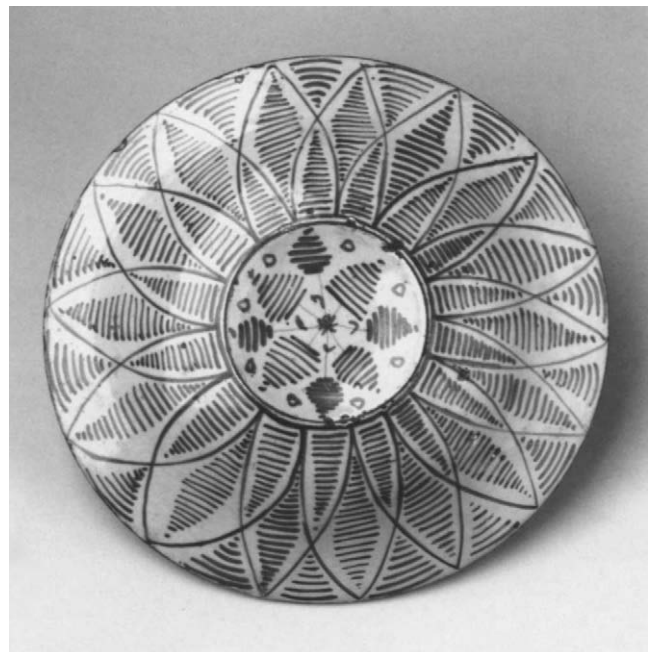
26. Dish (*piatto*)

1975.1.1055

Diam. 28.3 cm. Approximately Rackham's shape 6. Painted in dark blue, light grayish blue, orange, yellow, and copper green; some details are scratched into the blue ground. The entire surface is covered with a roughly symmetrical arrangement of stems, flowers, cornucopias, garlands, strings of pearls, and nude or almost nude figures: in the center, a woman(?) flanked by two men(?), all three holding a leaf or flower in each hand; around the edge, a pair of lovers and seven male(?) figures, the one at the top with a sword and shield, at the bottom with a shield and halberd, at the left playing a kind of trumpet and carrying a drum on his back, the others holding leaves and flowers. On the back, in orange and blue, overlapping pointed leaves, radially arranged, filled with transverse stripes; under the foot, a stylized flower head.

A large segment of the rim (5 to 8 clockwise) has broken off and was repaired. The glaze on the edge of the rim is chipped.

This peculiar piece has been ascribed to Faenza, which is difficult either to prove or to disprove. The floral elements and the coloring resemble somewhat the Faventine wares once attributed to the Casa Pirota (see No. 25). But the extremely primitive figures are comparable to those on no other pieces that are unquestionably products of Faenza. They are, however, vaguely similar to the figures on an equally strange dish with the Judgment of Paris (formerly in the collections of Charles Damiron and Giuseppe Caruso, now in the Museo Internazionale delle Ceramiche,



No. 26, back



No. 26

Faenza),¹ to the putti on the back of a dish with the Agony in the Garden that was made for (or by?) a certain Don Parisio da Travisio (or Treviso) in 1538 (Metropolitan Museum of Art, New York, 18.129.3), and to the grotesques on a dish dated 1537 that is now in the Musée Lyonnais des Arts Décoratifs.² The possibility that this dish comes from a minor site of majolica production cannot be excluded.

NOTES:

1. Damiron sale 1938, lot 47; sale, Sotheby's, London, March 20, 1973, lot 31.
2. Giacomotti 1962, ill. p. 35.

PROVENANCE: Charles Damiron, Lyons (Damiron sale 1938, lot 54, ill.).

EXHIBITED: Stoke-on-Trent 1937.

Faenza(?), ca. 1530

27. Plate (*tondino*)

1975.I.1009

Diam. 29.7 cm. Approximately Rackham's shape 9. Painted in blue, orange, grayish and reddish brown, yellow, and copper green. In the center, a winged putto sits in a meadow drinking from a pilgrim's flask as a flock of birds flies by above. Around the well, a wreath of pearlike fruit and pointed leaves bound together with ribbons. On the border, an arrangement of *trofei* consisting of armor, weapons, and musical instruments. On the outer border, a wreath similar to the one around the well. On the back, tendrils and sprays in blue; under the foot, the letters *SP* with a paraph mark.

Broken into five pieces, repaired, and overpainted. The glaze on the edge of the rim is chipped.

Because of the *SP* mark on the back, which has been traditionally interpreted as the mark of the brothers Stefano and Piero di Filippo Fattorini of Cafaggiolo, Falke attributed this plate to Cafaggiolo, and Cora and Fanfani, who had not seen the piece, included it in their 1982 corpus of Cafaggiolo majolica. There is, however, not a single Cafaggiolo piece that is comparable, in either the style of the figure drawing, the coloring, or the motif of the wreath of fruit and leaves. And as the meaning of the *SP* mark is not clear, one must reexamine the attribution primarily on the basis of stylistic evidence. Wreaths of this kind are a com-



No. 27



No. 27, back

mon feature of the group of *berettino* majolica from Faenza formerly attributed to the Casa Pirota (see No. 25). On the other hand, not one piece of this type has a similar arrangement of *trofei* on the rim (trophies appear in the well on a dish in the Museum für Kunst und Gewerbe, Hamburg,¹ and a dish formerly in the Gavet collection).² The putto bears some resemblance to one on a *berettino* plate in the Victoria and Albert Museum, London,³ as well as to the child angels and cupids painted by Baldassare Manara of Faenza (see, for instance, the dish with three saints that was in the Charles Damiron collection, Lyons, and is now in the J. Paul Getty Museum, Malibu).⁴ A tentative attribution to a Faventine workshop therefore seems justified.

NOTES:

1. Rasmussen 1984, no. 60.
2. Molinier 1889, no. 410.
3. Rackham (1940) 1977, no. 287.
4. Damiron sale 1938, lot 20; sale, Sotheby's, London, November 22, 1983, lot 209; Hess 1988, no. 19.

PROVENANCE: Walter von Pannwitz, Heemstede; Alfred Pringsheim, Munich (Pringsheim sale 1939, June 7, lot 96, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Cincinnati 1959, no. 363.

LITERATURE: Falke 1914–23, vol. 2, pl. 86, fig. 162; Cora and Fanfani 1982, fig. 46.

Faenza, Baldassare Manara, ca. 1530–40

28. Broth bowl and cover (*scodella* and *tagliere*)

1975.I.1043a, b

Bowl: h. 10.5 cm; cover: diam. 19.7 cm. Bowl on a high foot, with a trencher serving as a cover. Painted in blue, grayish brown, orange, yellow, ocher, manganese purple, brown, yellowish and copper green, and opaque white. On opposite sides of the bowl, two round yellow medallions containing unidentified coats of arms: one, azure on a mount of five hillocks or a tower gules in chief three fleur-de-lys or; two, azure on a bend or three roses gules between two estoiles of the second in chief three fleur-de-lys of the same impaling coat one. Between the medallions, symmetrically arranged *grotteschi*—sphinxes, dolphins, palmettes, and scrolled stems—reserved on the blue ground. On the foot, zones of decoration: a row of pearls, then cherubs' heads, then stylized leaves. The scene inside the bowl shows Aeneas rescuing his father from burning Troy. Around the yellow rim, orange trefoil cresting and an inscription in blue: · IDIO · CHON · LE · SVE · MAN · VE · CREO · TALLE · CHE · APRESSO · ALI · MORTALLI · SIETTE · Ī · PIV · P̄CIO · DE · QVAL · SE · VALI · GEMMA · ORIENTALLE · . Under the rim, stylized leaves.

On the outside of the cover, in a rocky landscape with a sarcophagus and a tree to the left and a town and mountains in the distance, Pyramus lies dead on the ground, blood streaming from his side, as Thisbe, her left arm raised, stands over him, about to fall on his sword. Around the double-profiled yellow rim, the interspaces filled with wavy foliage, an inscription in blue: · QVEL · CHE · VOLSSE · EXPVGNARE · IL · PARADISO · QVEL · CHE · CACHO · AMAZZO · DE · FVRIA · ACESSE · /QVEL · CHE · QVAL · SALAMANDRA · LA · VIA · PRESSE · IN · MEGIO · AL · FOCHO · CŌL · IVLIO · ET · ANCHISO · . On the inside of the cover, Hercules slays the (here rather small) Nemean lion. Around the green-edged yellow rim, a row of orange trefoil cresting and an inscription: VIRTV · BELTA · FORTESA · IN · SINGVLLARE · PERSONA · VNITA · VISERBBE · EQVALLE · COMO · VN · MINIMO · RIVO · A · VN · ĀPLO · MARE.

The foot has been broken several times and repaired. The rim is also broken, and one piece has been repaired. The cover was broken into five pieces, put together again, and overpainted.

This bowl and its cover were part of an accouchement set, which usually consisted of five pieces: on top of the broth bowl (*scodella*) and its cover (*tagliere*) were assembled a drinking cup (*ongaresca*), a saltcellar (*saliera*), and, finally, a lid (*coperchio*). Cipriano Piccolpasso (b. ca. 1523–24, d. 1579) included a schematic drawing of such a set in his *Tre libri dell'arte del vasaio*, probably written in 1557.¹ Apparently not a single complete set has survived. The inscription on the bowl's rim, which translates as “God with his hands created you so fair that now to mortal eyes you appear more precious than any oriental gem,”² may have been addressed to the woman who was given this set.

The first part of the inscription on the outside of the cover, “He who wanted to conquer Paradise, he who slew



No. 28

Cacus, who was possessed by the fury,” refers to Hercules; the second line, “He who made his way through the fire like a salamander, with Julius and Anchises,” to Aeneas. The words inscribed on the cover’s other side translate as “Virtue, beauty, and bravery united in a single person; it is as if an enormous sea flowed into a little brook.” In the *Aeneid* (2.671–729), Virgil tells how Aeneas, accompanied by his wife, Creusa, and his son Ascanius (also called Julius), fled from burning Troy carrying his father, Anchises, on his back. Creusa was lost in the chaos of the sack of the city, hence her sorrowful gesture of farewell. The sad love story of Pyramus and Thisbe, on whom Shakespeare modeled Romeo and Juliet, is from Ovid’s *Metamorphoses* (4.55–166).

Falke convincingly attributed the Lehman bowl and cover to the slightly overestimated Baldassare Manara of Faenza, who signed and/or dated a number of plates and dishes made between 1532 and 1535 and is known to have died before 1547.³ Manara’s work is of uneven quality; though he was influenced by the *istoriato* painters of



No. 28, interior of bowl



No. 28, outside of cover



No. 28, inside of cover

Urbino, he never matched their skill. The excellent *groteschi* on our bowl may therefore have been executed by a specialist in this typical Faenza decoration, rather than by Manara himself. The inscriptions, on the other hand, are surely Manara's own work, as comparison with his signature on other pieces shows. One of the dishes Manara signed, now in the Collection Dutuit, Musée du Petit Palais, Paris, also depicts Pyramus and Thisbe.⁴

NOTES:

1. Piccolpasso (ca. 1557) 1980, vol. 1, fol. 11r, vol. 2, pp. 30–31; see also introd., pp. xxiv, xxxvi.
2. After the translation in Raggio 1956, p. 197.
3. Grigioni 1932; Rackham (1940) 1977, p. 263. Unsigned pieces attributed to Manara were formerly in the Fernand Adda collection, Paris (Rackham 1959, nos. 300, 301); see also sale, Sotheby's, London, November 3, 1970, lot 16, and November 22, 1983, lot 209.
4. Chompret 1949, vol. 2, fig. 498 (dated about 1525, which is probably too early); Join-Dieterle 1984, no. 36 (dated between 1532 and 1542).

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, July 20, lot 366, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Cincinnati 1959, no. 406.

LITERATURE: Falke 1914–23, vol. 2, pls. 105, 106, figs. 201a, b, 202a, b; Raggio 1956, p. 197, ill.; Szabo 1975, p. 42, pls. 159, 160; Liverani 1980, fig. 26.

Faenza, ca. 1540–50

29. Dish (*crepina*)

1975.1.1021

Diam. 29.2 cm. Approximately Rackham's shape 15, with molded shell-shaped embossment on the rim. Painted in dark or blackish blue, light blue, orange, yellow, copper green, and some opaque white. In the middle, in a raised medallion, a saint in a Dominican frock, holding a book and a spray of lilies in his right hand and pointing with the forefinger of his left, stands in a landscape with mountains and what look like towers in the distance. Covering the remainder of the interior, a radial composition of differently contoured and colored panels filled with acanthus leaves, strapwork, and, in the interspaces, smaller, more stylized flowers. On the back, on the shell-shaped molding, dashes in pale blue and yellow, and, around the edges, concentric circles in dark blue.

The molded rim has been broken several times, repaired, and extensively overpainted (the medallion itself is not damaged). There are minor chips on the edge of the rim.

The Dominican monk represented on this dish is either Saint Dominic himself or Saint Vincent Ferrer; the book and the lily are attributes of both.¹

Although Piccolpasso claimed that these molded dishes, called *crepine* (from *crespa*, meaning wrinkled or puckered) or *scannellate*, were also produced in Castel Durante,² they are usually attributed to the workshops of Faenza. One of the pieces, in fact, bears the signature of Virgiliotto Calamelli of Faenza.³ It is not often possible to classify these numerous and not always beautiful wares. In this case, however, the friendly, somewhat childlike type of the monk is easily recognizable,⁴ and one can ascribe to the painter of the medallion on No. 29 two more dishes: one, also with Saint Dominic (or Vincent Ferrer), is in the Museum für Kunst und Gewerbe, Hamburg;⁵ the other, with Saint Francis, was in the Curt Bohneward collection, Berlin.⁶

NOTES:

1. The same saint was erroneously identified as Saint Anthony of Padua in Rasmussen 1984, no. 71. I owe this correction to Friedrich Kobler, Munich.
2. Piccolpasso (ca. 1557) 1980, vol. 1, fols. 16v–19r.
3. Rackham 1959, no. 317.
4. For the most recent literature on Virgiliotto Calamelli, see Liverani 1975.
5. Rasmussen 1984, no. 71.
6. Falke 1942, fig. 2.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 8, lot 160, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42.

LITERATURE: Falke 1914–23, vol. 2, pl. 99, fig. 190; Rasmussen 1984, mentioned under no. 71.



No. 29



left: No. 30; right: No. 31

Faenza, ca. 1550

30. Apothecary jar (*albarello*)

1975.1.993

H. 33 cm. Slim-waisted cylindrical body. Painted in blue, yellow, ocher, copper green, orange, and brown. On the front, in an oval medallion, the bust of a bearded old man with a somewhat wistful expression, facing a label inscribed: *VARGI*. Below, encircling the waist, a label inscribed in Gothic lettering: *Ry pancedmi(?)*. Covering the rest of the body, differently contoured panels *a quartieri* filled with scrolling foliage. Around the shoulder, rectangular panels with rosettes. Around the foot, a band of pearls.

Minor chips.

The inscription on the large label may be a corrupted abbreviation for panchymagogum, which according to Drey is a "purgative preparation made from colocynth pulp, agaric, scammony, aloes, black hellebore and other ingredients."¹ *VARGI* probably stands for Vargilio, or Virgil. See No. 31.

NOTE:

1. Drey 1978, p. 220.

PROVENANCE: Not established.

Faenza, ca. 1550

31. Apothecary jar (*albarello*)

1975.1.994

H. 32 cm. Shape and colors similar to those of No. 30. On the front, in an oval medallion, a bust in profile to the left of a helmeted man, facing a label inscribed: *ANCISA*. Below, encircling the waist, a label inscribed in Gothic lettering: *Sy fueffanj(?)*. Covering the rest of the body, panels in shapes different from those on No. 30, filled with foliage, dolphins, and cornucopias. Around the shoulder, a wavy foliated stem. The foot is undecorated.

The foot and lip are chipped.

Except for *Sy*, which stands for *syropo* (syrup), the medical inscription is indecipherable. *Ancisa* is Anchises, Aeneas's father, which lends credence to the reading of the name on the label on the companion piece (No. 30) as Virgil.

Numerous examples of late *albarelli* and other pharmacy jars with this kind of decoration exist, and the rather stiff foliage is related to the ornament on the *crespine* (see No. 29) made in Faenza about the middle of the sixteenth century.¹ A large vase with similar decoration and a profile bust, labeled *ANIBALO*, that is almost identical to that on No. 31 is almost certainly from the same workshop.² Another vase, with a bust inscribed *RVGERO*, is signed *FATE/IN FAENZA*.³ And a third piece, also a vase, from the same group bears the date 1548.⁴ Also very similar are three *albarelli* inscribed *LANCILOT*,⁵ *CATONE*,⁵ and *VALERIO*.⁶

NOTES:

1. See, for instance, Rackham (1940) 1977, no. 935.

2. Naldi 1956, pp. 124-25, pl. 64c; in the Museo Internazionale delle Ceramiche, Faenza.

3. Giacomotti 1974, no. 960; in the Louvre, Paris.

4. *Ibid.*, no. 959; in the Louvre. See also Klesse 1966, no. 281 (dated 1548).

5. Rackham 1959, nos. 305, 306; both formerly in the Fernand Adda collection, Paris.

6. Sale, Sotheby's, London, November 22, 1983, lot 173; formerly in the Thomas F. Flannery collection, Chicago.

PROVENANCE: Not established.

DERUTA

ca. 1490–1560

Deruta, ca. 1490–1500

32. Dish (*piatto*)

1975.I.1033

Diam. 43.2 cm. Approximately Rackham's shape 2. Painted in blue, yellow, orange, yellowish green, and some light manganese purple. In the center, Hercules wrestles with Antaeus: Hercules stands with his legs spread, holding the giant in the air as he grips him tightly around the waist with both arms; Antaeus, gasping for air, one hand pushing against the hero's forehead, struggles in vain to free himself and touch the earth, the source of his strength. Beyond the rocky terrain in the foreground is a flat meadow and a line of stylized trees. On the rim, eight oval panels enclosing lozenges alternate with flower heads and curled, radiating "Gothic" leaves. The back is partly unglazed, partly covered with a pinkish lead glaze, with some flaws of the white tin glaze. The footring is pierced with two holes for suspension.

The edge between the well and the rim and a chip in the glaze (at the top of Antaeus's thigh) have been filled in and over-painted; the glaze at the edge of the rim is chipped.

The figures of Hercules and Antaeus supposedly follow a lost painting (probably dating to 1460) by Antonio Pollaiuolo that was once in the Sala Grande of the Palazzo Medici in Florence.¹ A small panel in the Uffizi, Florence, with the same subject is said to be a reduced copy by Pollaiuolo himself, but this has recently been questioned by Ettlinger.² An engraving by Cristoforo Robetta seems to reproduce the small painting, at least as far as the figures are concerned.³ Reversed, the Antaeus on our dish corresponds to the Antaeus in the engraving, except for the position of the left leg. Because Robetta's engraving was probably done after 1500 (the precise date is not known), and because the figure of Hercules on our dish differs both from the engraving and from the small panel that may be by Pollaiuolo, one can only cautiously ask whether the majolica composition indeed refers back to Pollaiuolo's work. Vasari's description of the lost painting does not help: that Antaeus should gasp for air might be called rather appropriate behavior, and whether Hercules is gnashing his teeth here, as Vasari said Pollaiuolo depicted him, seems a matter of personal opinion.⁴ One cannot assume, as does Szabo, that the painter "copied certain particulars of the landscape from the Uffizi painting, such as the little tufts of grass in the foreground and the triangular trees lined up in the background"; these are highly stylized abbreviations typical of majolica painting of this period.⁵

The Lehman dish, rightly famous, is a somewhat isolated example; I know of no prototype for the piece as a whole. This type of large, heavy plate is traditionally associated with Deruta, as Raggio stated,⁶ and the lead glaze on the

back and the suspension holes are also characteristic of wares from that site. A comparison of details with those of other Deruta wares adds to the evidence. The roundels filled with lozenges appear on an equally early plate (also formerly in the Charles Damiron collection), with Milo and the bull, that Rackham attributed to Deruta.⁷ They can also be seen on later lustered pieces (see No. 39).⁸ Similar vegetation can be found on a plate of about 1490–1500 with the fountain of Diana (Victoria and Albert Museum, London),⁹ and on a plate depicting a man raising a club (Musée de Cluny, Paris; compare also the peculiar "rocks" in the foreground).¹⁰

NOTES:

1. Ettlinger 1978, pp. 164–65.
2. *Ibid.*, pp. 141–42, no. 10, pl. 92.
3. *Ibid.*, fig. 22; Hind 1938–48, vol. 3, no. DII35, pl. 298.
4. Szabo 1975, pp. 33–34; Ettlinger 1978, p. 165.
5. Szabo 1975, p. 34. A dish from Faenza (Forlì 1977, no. 152) is only one example.
6. Raggio 1956, p. 187.
7. Damiron sale 1938, lot 14.
8. Compare also an early Deruta plate formerly in the collections of Hermann Emden, Hamburg, and Alfred Pringsheim, Munich, now in a private collection in Bremen (Rasmussen 1983, p. 118, fig. 5).
9. Rackham (1940) 1977, no. 412.
10. Giacomotti 1974, no. 475.

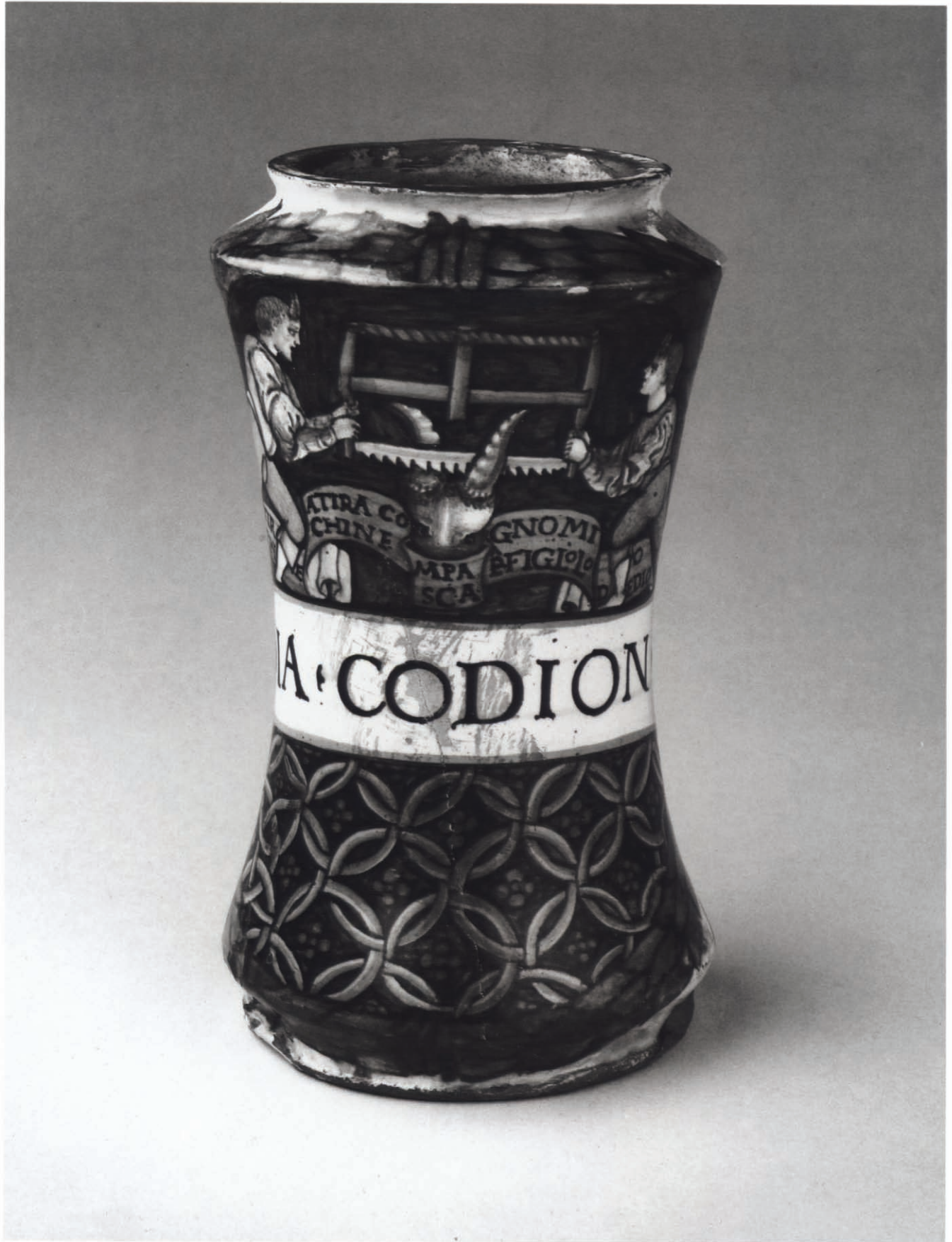
PROVENANCE: Charles Damiron, Lyons (Damiron sale 1938, lot 16, ill.).

EXHIBITED: Stoke-on-Trent 1937; Cincinnati 1959, no. 382.

LITERATURE: Chompret 1949, vol. 1, p. 42, vol. 2, fig. 187; Damiron 1953, p. 98, pl. 28c; Raggio 1956, p. 187, ill.; Szabo 1975, pp. 33–34, fig. 144; Szabo 1983, fig. 25.



No. 32



No. 33

Deruta, ca. 1505-10 (1507?)

33. Apothecary jar (*albarello*)

1975.1.1027

H. 22.3 cm. Waisted cylindrical body, low foot and shoulder. Painted in blue, copper green, brownish orange, ocher, and yellow. Around the waist, a label inscribed in Latin characters: *DIA · CODION ·*. Above it, a burlesque scene showing two men in contemporary dress, but with Satyrs' horns, sawing between the horns of a ram's(?) head; at their feet, a long scrolled label inscribed: *TIR ATIRA CO MPA GNOMI O/CH E CHINE SCA P · FIGL°L° D EDIO*. In the lower part of the oval laurel wreath framing the decoration on the front, interlaced chainwork filled with small flower heads. On the back, fluttering ribbons in green. On the base, four scratched marks.

In bad condition; a vertical crack near the middle of the front and a broad band around the whole body under the shoulder have been extensively overpainted.

This *albarello* was meant to hold *codium*, or poppy. The meaning of the peculiar scene has not been traced, and the inscription is partly corrupted by the "restoration." The first line should be read: "Tira, tira, compagno mio" (Pull, pull, my comrade). The first part of the second line is not clear; the end is "Figlolo de Dio" (Son of God).

That one cannot interpret the subject is not surprising, however, for this *albarello* belongs to a group of pharmacy vessels whose common feature is, in fact, their enigmatic pictorial decoration. These pieces, attributed by Falke to (his much beloved) Siena but now generally thought to have been made in Deruta, are of two types: jars with a handle and spout, and *albarelli*. Four such *albarelli* were in the Alfred Pringsheim collection, Munich (three of them are now in the Musée Lyonnais des Arts Décoratifs);¹ two are in the Louvre, Paris;² and the Victoria and Albert Museum, London,³ and the Hermitage, Leningrad,⁴ each have one. There are jars in the Victoria and Albert Museum, London,⁵ and the Musée National de Céramique, Sèvres;⁶ two more were in the Pringsheim collection,⁷ and others were in the Joseph Chompret,⁸ Boy,⁹ and Fernand Adda collections.¹⁰ The jar in Sèvres, one of the two Pringsheim jars, two of the Pringsheim *albarelli*, and the *albarello* in Leningrad are dated 1507. All these pieces may have belonged to the same pharmacy set. A related but slightly different jar in the Museum für Kunst und Gewerbe, Hamburg, has fantastic decoration that is not only bizarre but sometimes even perverse: dragons and snakes biting each other, copulating dogs, grotesque figures eating loathsome food, and the like.¹¹ At any rate, the painter of these pieces might be considered one of the most talented craftsmen of early Deruta production (which has nothing in common with the later standardized wares from that site).

NOTES:

1. Falke 1914-23, vol. 1, pls. 60, 61, figs. 106, 108, 109, 111 (106, 108, and 109 are now in Lyons; see Giacomotti 1962, figs. 14, 15, 19).
2. Giacomotti 1974, nos. 414, 415.
3. Rackham (1940) 1977, no. 405.
4. Kube 1976, pl. 33.
5. Rackham (1940) 1977, no. 404.
6. Giacomotti 1974, no. 417.
7. Falke 1914-23, vol. 1, pl. 58, figs. 103, 104.
8. Chompret 1949, vol. 1, pl. 10.
9. Boy sale 1905, lot 94.
10. Rackham 1959, no. 321.
11. Rasmussen 1984, no. 100.

PROVENANCE: Adalbert Freiherr von Lanna, Prague (Lanna sale 1909, lot 475, ill.); Alfred Pringsheim, Munich (Pringsheim sale 1939, July 19, lot 226, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939-42.

LITERATURE: Falke 1914-23, vol. 1, pl. 60, fig. 107.



No. 34

Deruta, ca. 1500-1510

34. Plate (*tagliere*)

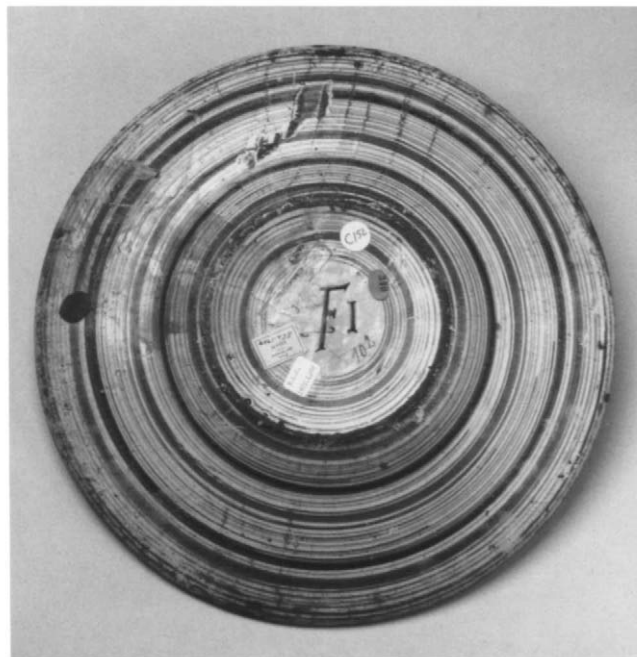
1975.I.1037

Diam. 37.1 cm. Approximately Rackham's shape 10. Painted in dark and light blue, and in yellow, green, and brownish orange. In the central medallion, a bust of a young woman in a low-cut dress, turned to the left to face an inscription: · LAODEO ·. A plaited border and a sawtooth edge frame the medallion; a wreath of leaves and a twisted ribbon decorate the inner edge of the rim. On the rim, four slightly depressed circles alternately containing flower-filled lozenges and what may be globular fruit. At the top and bottom, between the circles, *candelieri* with stems, flowers, dolphins, chains, and, at the top only, birds plucking grapes from a fruit basket; on the sides, fields of foliage and cornucopias with, on the left, a hound and, on the right, what might be a deer. On the back, dense concentric lines and bands in orange and blue; under the foot, the initials *FI*, the *F* crossed with a paraph.

A crack (12 clockwise to the middle) has been overpainted, and two chips in the glaze on the rim (4 clockwise, 6 to 7 clockwise) have been repaired.

The inscription is probably not a name but rather corrupted Latin for *laus deo* (praise to God). This beautiful plate belongs to a small group of majolica wares that were originally ascribed to Siena, first by Falke and subsequently by Ricci,¹ but Rackham's attribution to Deruta has now been generally accepted.² Most of the pieces, unlike this one, have a stylized petal design on the back and, like this dish, are marked with one or two letters crossed with a paraph. According to Mallet, the letters "may not be signatures of individual painters, but stand rather for the names of the original owners." The pieces also have in common the "direct but not unobtrusive drawing," as Mallet put it, of the profile busts set against a dark blue ground.³ Similar busts can be seen on a dish inscribed *ORSELLA · B* that was formerly in the Mortimer L. Schiff collection, New York,⁴ and on a vase that was in the Alfred Pringsheim collection, Munich,⁵ as well as on pieces in the Walters Art Gallery, Baltimore;⁶ formerly in the collection of Robert Bak, New York (like the vase in the Pringsheim collection and the dish in Baltimore, this piece is possibly by the same hand as No. 34);⁷ in the Victoria and Albert Museum, London;⁸ and in the Fitzwilliam Museum, Cambridge.⁹

The bold yet rich *candelieri/grotteschi* decoration on the rim of this plate is typical of Deruta wares of the beginning of the sixteenth century, mainly pharmacy jars and vases (one example is in the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin).¹⁰ The arrangement of the motifs seems to anticipate the later standard decoration *a quartieri*, although it lacks the stiff-



No. 34, back

ness that characterizes the wares later mass-produced in Deruta. The much disputed dish with the arms of Cristoforo Bourbon de Petrella that is now in the Wallace Collection, London, has similar decoration on its back.¹¹

NOTES:

1. Falke 1914-23, vol. 1, introd.; Ricci 1927, no. 58. Falke later changed his mind, at least in part; in 1929 (p. 365) he wrote, "Kennzeichnend für die ganze umbrische Gruppe sind die durch blaue Schattierung des Grundes hervorgehobenen Profilbrustbilder" (Characteristic of the entire Umbrian group are the profile busts set off by the dark blue shading of the ground).
2. Rackham 1915, pp. 28, 49; Rackham 1933, pp. 42-46; Rackham (1940) 1977, p. 134. See also Mallet 1970-71, p. 263; Hausmann 1972, no. 145.
3. Mallet 1970-71, p. 263.
4. Ricci 1927, nos. 56-58.
5. Falke 1914-23, vol. 1, pl. 49, fig. 83 (later in the Robert Lehman collection, sold at Sotheby's, London, April 4, 1977, lot 35) and pl. 55, fig. 98.
6. Von Erdberg and Ross 1952, no. 10.
7. Bak sale 1965, lot 46.
8. Rackham (1940) 1977, no. 391.
9. Falke 1929, fig. 6 (formerly in the Pringsheim collection); Rackham (1959, p. 106) erroneously placed this piece in The Metropolitan Museum of Art.

ITALIAN MAJOLICA

10. Hausmann 1972, nos. 147, 148. A bottle from the same set is in the Victoria and Albert Museum, London (Rackham [1940] 1977, no. 397) and another was at the Lubin Gallery, New York, according to an advertisement in *Connoisseur* (December 1960), p. 84.

11. Norman 1976, no. C24.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1938, June 8, lot 140, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Cincinnati 1959, no. 385.

LITERATURE: Falke 1914–23, vol. 1, pl. 49, fig. 84.



No. 35, back

Deruta, ca. 1500–1510

35. Plate (*tagliere*)

1975.1.1040

Diam. 22.7 cm. Approximately Rackham's shape 10. Grayish glaze. Painted in blue, yellow, ocher, orange, and copper green, the colors dull. In the central medallion, a bust in profile to the left of a young woman *all'antica*, crowned with a laurel wreath. A plaited border and a sawtooth edge frame the medallion. On the rim, concentric bands containing a plait, a checkerboard pattern, a rope, two crossed wavy lines, dashes and dots, and an egg-and-dart pattern with dots. On the back, in blue and orange, a nine-petaled flower decorated with stars and transverse stripes.

A large piece of the rim (10½ to 1 clockwise) has been broken off and was replaced; both edges of the rim are chipped.

Like No. 34 and its companion pieces, this plate and the group of pieces resembling it were once ascribed to Siena.¹ The patterns (almost entirely without *grotteschi* motifs) clearly derive from Faventine wares and may have been introduced in Deruta by painters who had worked in Faenza. The transversely striped petals on the back are typical (see No. 36), as is the glaze, which lacks the shine of the glaze used on majolica from Faenza. Pieces with rims like this one, decorated with dense stripes and bands in different patterns, are in the Nationalmuseum, Stockholm;² the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin;³ the Victoria and Albert Museum, London;⁴ and the Musée National de Céramique, Sèvres.⁵ Others were formerly in the collections of Adolf von Beckerath, Berlin,⁶ and Robert Bak, New York.⁷

The drawing of the woman on this piece is of unusually high quality, far more vivid and sensitive than most Deruta figure drawing, even the early work. Only some early lustered pieces have similarly graceful profile busts: for instance, a dish (with a young man) in the Victoria and Albert Museum, London,⁸ and a dish in the National Gallery of Art, Washington, D.C.⁹ (one of a large group of dishes with almost identical female profiles that nevertheless vary decidedly in quality).

NOTES:

1. Falke 1914–23, vol. 1, introd. and pl. 48, fig. 81.
2. Dahlbäck Lutteman 1981, fig. 27 (attributed to Siena).
3. Hausmann 1972, no. 145. Hausmann also mentions other related pieces.
4. Rackham (1940) 1977, nos. 399, 400.
5. Giacomotti 1974, no. 411 (attributed to Siena).
6. Beckerath sale 1913, lot 349.
7. Bak sale 1965, lots 45, 46.
8. Rackham (1940) 1977, no. 454.
9. Washington, D.C. 1982, no. 14 and cover ill.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 7, lot 35). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42.

LITERATURE: Falke 1914–23, vol. 1, pl. 48, fig. 81; Ricci 1927, mentioned under no. 59; Hausmann 1972, mentioned under no. 145.



No. 35



No. 36

Deruta(?), ca. 1500-1510

36. Plate (*tagliere*)

1975.I.1034

Diam. 23.1 cm. Approximately Rackham's shape 10. Painted in dark and light blue, copper green, and some manganese purple. In the central medallion, a bust in profile to the left of a girl in contemporary dress wearing a double chain necklace. Covering the well and rim, a *quartieri* decoration: four panels with bold acanthus flowers on a dotted ground, separated by radial bands with stylized pointed leaves(?). Around the edge, a scale pattern. On the back, in blue and orange, a seven-petaled flower decorated with scrolls and transverse stripes, the interspaces filled with dots. Inscribed under the foot: P crossed by a paraph.

The plate is cracked and has been extensively repaired: the lower part of the girl's face, her neck, and her décolleté are new. The glaze on the front is chipped in places, and there are large chips in the glaze on the back.

Although related to the group of early Deruta wares discussed under Nos. 34 and 35 (especially if one considers the back), this piece is, to say the least, "unusual," as the catalogue for the Pringsheim sale in 1939 described it. The rather peculiar female bust cannot, however, be the subject of any serious study, being largely the result of a modern restoration. There are some early Deruta pieces with equally primitive foliage and similar decoration on the back: compare dishes formerly in the collections of Adolf von Beckerath, Berlin,¹ and Charles Damiron, Lyons.² The question of the origin of this dish must remain open. Nevertheless, nothing indicates that it is a modern imitation.

NOTES:

1. Beckerath sale 1913, lot 350 (also with a P).
2. Damiron sale 1938, lot 56 (also with a P); again for sale at Christie's, London, October 3, 1983, lot 221.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 8, lot 134). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939-42.

LITERATURE: Falke 1914-23, vol. 1, pl. 45, fig. 69.



No. 36, back

Deruta, ca. 1510

37. Dish (*piatto*)

1975.1.1036

Diam. 46.8 cm. Approximately Rackham's shape 2. Painted in blue and some copper green; gold (partly reddish, partly pearly white) and pale ruby luster. In the center, Hercules battling the giants: Hercules, in his lion's skin and wielding his club, stands to the left, facing three nude giants, one of whom has already fallen to his knees while the other two (one, more or less homologous to Hercules, shown from the front, the other from the back), armed with clubs and shields, continue to fight the hero. In the foreground and behind the figures, stylized floral motifs; above them, fiery rays (Jupiter's lightning?). Around the scene, a wreath. On the rim, a repeat pattern of eight symmetrical foliate motifs, alternately facing in and out, on a wavy stem. On the back, an olive-buff lead glaze.

The dish has been broken across into two pieces (3 to 8½ clockwise), put together again (with metal clamps on the back), and overpainted, and chips on the edge between the well and rim have also been overpainted. The glaze on the edge of the rim is chipped, and the footring has been cut off.

Since 1914, when Falke first published this magnificent dish and its companion piece, No. 38, it has been taken for granted that they "reflect important compositions by one of the great artists of the early Renaissance, Antonio Pollaiuolo."¹ This may be true, but it cannot be proved, for none of the figures is an adaptation of figures in known works by Pollaiuolo. Only the fighting giant in the middle may have been partly derived from one of the figures in Pollaiuolo's engraving *The Battle of the Ten Nudes*.² The similarity of this Hercules to the one in Pollaiuolo's small painting *Hercules Slaying the Hydra* (Uffizi, Florence) is limited to the (reversed) legs.³ One can therefore only assume that there exist unknown prototypes in the manner of Pollaiuolo.

Comparable scrollwork appears on the rims of some later lustered Deruta wares, for example a plate with Saint Jerome (Musée de Cluny, Paris),⁴ a *bacile da versatore*, or dish for a ewer (Museum für Kunst und Gewerbe, Hamburg),⁵ a plate with Saint George (Victoria and Albert Museum, London),⁶ a plate with Saint Roch (formerly in the Ch. Miller collection),⁷ and a plate with the coat of arms of Pope Leo X or Clement VII (Widener Collection, National Gallery of Art, Washington, D.C., C44). But it may not be an exaggeration to maintain that none of these pieces can match the vibrancy, boldness, and verve of the Hercules dish – an effect perfectly suiting the dramatic *istoriato* scene. For further discussion, see No. 38.

NOTES:

1. Szabo 1975, p. 33.
2. Ettliger 1978, no. 15, pl. 72.
3. See Szabo 1975, p. 34, and, for the painting, Ettliger 1978, no. 10, pl. 93.
4. Giacomotti 1974, no. 568.
5. Rasmussen 1984, no. 109.
6. Rackham (1940) 1977, no. 762.
7. Chompret 1949, vol. 2, fig. 223.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 7, lot 26, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Cincinnati 1959, no. 384.

LITERATURE: Falke 1914–23, vol. 1, introd., pl. 72, fig. 133; Chompret 1949, vol. 1, p. 44, vol. 2, fig. 231; Raggio 1956, p. 187; Szabo 1975, pp. 33–34, pl. 145; Szabo 1983, fig. 26.



No. 37

Deruta, ca. 1510

38. Dish (*piatto*)

1975.1.1038

Diam. 37.9 cm. Approximately Rackham's shape 2, but unusually irregular and crooked. Painted in blue; gold and ruby luster, the gold partly rather light, resembling mother-of-pearl, partly dull and brownish, the ruby pale in places. In the center, against a background filled with stylized flowers and leaves, Hercules and the Lernaean hydra: Hercules, his back turned, his lion's skin covering only the upper part of his body, raises his club to kill the hydra, one of whose heads lies at Hercules' feet. A wreath of scales on the well frames the scene. Around the rim, flowers and leaves on a continuous stem. On the back, a grayish buff lead glaze and three scrolls and a star in washed-out blue. The footring was pierced with two suspension holes before the first firing, and two more holes were added later.

One thin crack on the surface; the glaze on the edge of the rim is chipped.

The source for this fiercely dramatic scene, like the one on No. 37, has always been supposed to have been a work by Pollaiuolo or one of his circle. There is only a superficial similarity, however, between this hydra and the one in Pollaiuolo's small painting *Hercules Slaying the Hydra* (Uffizi, Florence).¹ As far as the grandiose figure of Hercules is concerned, one must assume, as does Szabo, "either that there were drawings or engravings from the master's circle showing this back view of Hercules or that the maiolica painter created the pose."² Although this piece is smaller and the luster is different, it may be somehow related to No. 37; it is tempting to imagine a whole series of *piatti da pompa* depicting the Twelve Labors and other Herculean themes.

Unlike the rim decoration on No. 37, floral wreaths like the one on this dish are found on many Deruta wares, also of later date, although rarely are they so lively and forceful. The red luster is somewhat stronger than that on No. 37. Along with a few other pieces,³ these two dishes represent an early phase of Deruta majolica production, when the red luster, later to be brilliantly improved by Maestro Giorgio Andreoli in Gubbio, was also in use at Deruta.

Szabo is right to point out the "unusual beauty" of this *piatto*, which is truly not a painting *on* majolica, but "maiolica painting *par excellence*."⁴ The piece, like its counterpart, lacks the sometimes unpleasant stiffness of the standardized decoration so typical of much of the majolica produced in Deruta after about 1550. The painter was even unwilling to accept a strict separation of the individual parts: Hercules' arms and his club cut into the

well and the rim, as does the tail of the hydra. The vehement yet disciplined energy of the design defies restriction by the rules of a decorative system.

NOTES:

1. Ettlinger 1978, no. 10, pl. 93; engraved by Cristoforo Robetta (Hind 1938-48, vol. 3, no. D1134, pl. 297).
2. Szabo 1975, p. 35.
3. Other pieces of this type are in the Ashmolean Museum, Oxford (Mallet 1978b, p. 400, fig. 4); the Victoria and Albert Museum, London (Rackham [1940] 1977, nos. 437-50); the Louvre and the Musée de Cluny, Paris (Giacomotti 1974, nos. 523-37); and the Museum für Kunst und Gewerbe, Hamburg (Rasmussen 1984, no. 105).
4. Szabo 1975, p. 35.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 8, lot 130, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939-42; Paris 1957, no. 262; Cincinnati 1959, no. 386; Tokyo 1977, no. 17.

LITERATURE: Falke 1914-23, vol. 1, pl. 72, fig. 132; Chompret 1949, vol. 1, p. 44, vol. 2, fig. 230; Szabo 1975, pp. 33-35, pl. 146.



No. 38



No. 39

Deruta, ca. 1510

39. Dish (*piatto*)

1975.I.1075

Diam. 43.5 cm. Rackham's shape 2. Painted in blue and copper green; greenish gold and raspberry-colored ruby luster. In the center, two leaping winged putti (with rather conspicuous genitals) hold a shield *a testa di cavallo*: barry nebuly of twelve azure and or, impaling azure two roses in pale leafed proper. Below the putti, a floor of square tiles with tufts of grass at its edge; above them, a rayed sun and small flames. On the wall, a wreath of stylized buds; on the rim, separated by pointed rays alternating with buds, four foliated medallions enclosing lozenges. On the back, a buff lead glaze; two suspension holes pierced through the footring before the first firing.

Cracked through the middle but not repaired; two small pieces of the rim (at 10 clockwise) have broken off and were replaced.

The shield has not been identified, its wavy fesses being too common a device in Italian heraldry. The shields of the Garretti and Cacherano families of Turin, for example, have such fesses, as do those of the Freguglia of Ferrara, the Archinto of Milan, the Spini of Florence, and the Bulcano of Naples¹ (but none of these is azure and or). A slightly different combination of wavy fesses (two and three) and roses (one and four) appears in the shield of the Venturi Gallerani of Siena.

The pattern of triangular rays on the rim is typical of this period of Deruta majolica production. Compare, for instance, the two famous plates in the Louvre, Paris, one with the *gonfalonieri*, the other with a woman collecting penises,² as well as a plate, also in the Louvre, with a shield noted as "non identifié" but in fact showing the Montefeltro arms, which means a date before 1508,³ and a plate, with an eagle, in the Victoria and Albert Museum, London.⁴ No. 39 is of somewhat lower quality than those pieces and the two Hercules plates (Nos. 37 and 38), especially in the peculiar yet remarkably bold figure drawing. In addition, the painter did not complete the lustering on the buds between the rays in the upper right quarter. The red luster indicates that this dish is a product of an early sixteenth-century Deruta workshop (see No. 38).

NOTES:

1. The shield appears on the tomb monument of Cardinal Bulcano (d. 1394) in Santa Francesca Romana, Rome.
2. Giacomotti 1974, nos. 527, 528.
3. *Ibid.*, no. 526.
4. Rackham (1940) 1977, no. 444.

PROVENANCE: Charles Mannheim, Paris; J. Pierpont Morgan, London and New York, no. 3162 (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 11).

EXHIBITED: London 1910-12; New York 1914-16; New York 1923-38; Paris 1957, no. 260; Tokyo 1977, no. 16.

LITERATURE: Molinier 1898, majolica sec., no. 61, ill.



No. 40

Deruta, ca. 1515-20

40. Dish (*piatto*)

1975.I.1005

Diam. 42.8 cm. Rackham's shape 2. Painted in dark and light blue; gold luster. In the middle, the shield of the Baglioni of Perugia: azure a fesse or, surmounted by a bishop's miter, flanked by two griffins. The rest of the surface is filled with a symmetrical pattern of flowers and foliage. On the back, a buff lead glaze; two suspension holes pierced through the footring before the first firing.

Cracked (from 5 clockwise to the middle) and overpainted (especially the shield). The glaze on the edge of the rim is chipped.

The bold, forceful design and the strong, blackish blue color suggest an early date for this splendid dish, which is unfortunately not in good condition. The treatment of the surface also indicates an early date: the basin and rim are not separated, a feature found almost exclusively in early Deruta wares (compare the well-known unlustered dish, with the Annunciation, that was formerly in the Alfred Pringsheim collection, Munich, and is now in the William Rockhill Nelson Gallery of Art, Kansas City).¹ Some other lustered pieces of undoubtedly early date are also comparable: for example, a dish with a female bust and the shield of the Montefeltro, dating to before 1508 (Museo Civico, Pesaro);² a dish with the arms of Pope Julius II, dating to before 1513 (British Museum, London);³ and a dish with a bust inscribed *VSEPIO* (Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin).⁴ A dish in the Walters Art Gallery, Baltimore, seems to be related to our piece: the basin and rim are also not separated, and an almost identical griffin holds the shield of the Baglioni (though without the miter).⁵

Only one bishop of the Baglioni family of Perugia (see also No. 23) could possibly have owned this *piatto da pompa*: Ercole Baglioni, bishop of Orvieto from 1511 until his death in 1520. Born an illegitimate child in 1475, Ercole was one of the few peaceful members of the notoriously bloodthirsty Baglioni family. He gained a reputation not only as a scholar and a writer but also as a peacemaker; he was responsible for the reconciliation of the newly elected Pope Leo X (1513-21) and his adversaries the schismatic cardinals Carvajal and Sanseverino. In 1517, during the war of Urbino, Baglioni directed the defense of Perugia in his capacity as papal *commissario*.⁶

NOTES:

1. Falke 1929, pl. following p. 364; Detroit 1958-59, no. 101.
2. Spoleto 1980, ill. p. 100; Mancini della Chiara 1979, no. 170.
3. Mentioned by Rackham (1940) 1977, p. 152.

4. Hausmann 1972, no. 153.

5. Von Erdberg and Ross 1952, no. 18.

6. See Baglion de la Dufferie 1907, pp. 145, 154, 156, 420-22, 440.

PROVENANCE: Not established.

Deruta, ca. 1520

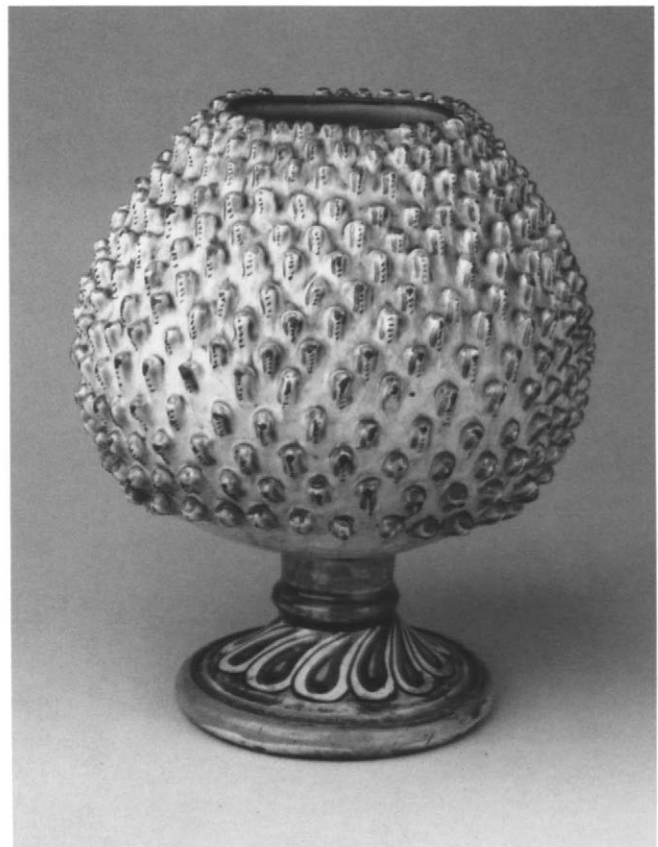
41. Vase (*vaso*)

1975.I.1026

H. 20.4 cm. Molded in the form of a pinecone on a short stem separated from the round foot by a ring. The scales painted in blue, orange, and copper green; the stem and foot in blue, orange, yellow, and copper green. Around the foot, oblique false gadroons.

The tips of many of the scales are chipped.

Rackham attributed such pinecone vases to Gubbio, though showing the influence of Deruta.¹ Almost all of those that survive are lustered, and both the color of the



No. 41

luster and the (rather modest) decoration of the foot speak strongly in favor of Deruta. Like the *nuziali* vases (see No. 46), they originally had lids, most of which have been lost. Another unlustered piece is in the collection destined for the planned Museo Regionale della Ceramica Umbra, Deruta.²

NOTES:

1. Rackham (1940) 1977, nos. 517, 518. Rackham seems later to have changed his mind, for he ascribed two similar pieces in the Fernand Adda collection, Paris, to Deruta (Rackham 1959, nos. 362, 363).
2. Spoleto 1980, ill. p. 90.

PROVENANCE: Margarethe Oppenheim, Berlin (sale, Julius Böhler, Munich, May 18–20, 1936, lot 727, ill.).

EXHIBITED: Tokyo 1977, no. 18.

Deruta, ca. 1520–30

42. Dish for a ewer (*bacile da versatore*)

1975.I.1054

Diam. 39.6 cm. Approximately Rackham's shape 4. Molded in relief, except for the medallion, which is surrounded by a profile ring that served as the base for a ewer, and some minor details that were added in blue and/or luster. Slightly grayish glaze. Painted in dark and light blue; brassy yellowish gold luster. In the center, a harpy holding a bow and arrow and carrying a small nude woman on her back. Around the boss, a symmetrical composition *a grotteschi*, with a small cherub at the top, a winged Medusa head at the bottom, and, between them, dolphins, sea horses, sphinxes, flowers, fruit, and an acorn, all springing from scrolled stems; amid the stems near the top are birds and snails. On the rim, four cherubs' heads alternating with four trophies (shields, helmets, swords); between them, fruit baskets and stylized flowers. The back is undecorated, with the same grayish glaze.

Small chips on the edge of the rim.

Only a few examples of this highly luxurious ware seem to exist. Precisely the same molded relief—certainly from the same modeling form—can be found on a dish with a female bust in a differently shaped central medallion (Victoria and Albert Museum, London),¹ on two other dishes with female busts (Louvre, Paris),² on a dish with Hercules taming the Cretan bull (Hermitage, Leningrad),³ on No. 43, and on a dish with Judith holding the head of Holofernes (formerly in the J. Pierpont Morgan collection).⁴ All the other pieces have quite elaborately decorated undersides.

The small medallions on some of these dishes were executed by one of the more professional painters of Deruta, for their quality is sharply distinguishable from the majority of Deruta figure painting. This painter may have done the medallions on Nos. 42–44, as well as the medallion on one of the dishes in the Louvre⁵ and the Hercules scene on the dish in Leningrad. His rather refined manner, reminiscent of miniature painters', can be recognized on a dish formerly in the Robert Bak collection, New York,⁶ which has different molded decoration (see No. 44), and, especially, on some of the well-known tiles, dated 1524, from San Francesco in Deruta that are now in the collection for the planned Museo Regionale della Ceramica Umbra, Deruta.⁷ One of the tiles also has the composition with a harpy, for which this painter must have had a special liking: also clearly by his hand is a lustered but not molded dish with the same, though enriched, composition that was in the Alfred Pringsheim collection, Munich.⁸ His style is close to that of another Deruta painter whom Rackham called—unfortunately—"the Painter of the *diruta* Plate,"⁹ and who Mallet suspects must also have been employed in the workshop that delivered the San Francesco tiles.¹⁰ Our dish probably dates from about the same time as the tiles. One of the two dishes in the Louvre bears the date 1546,¹¹ yet the portrait in its center is evidently much later than our paintings, which means that the same mold was in use for at least two decades.

NOTES:

1. Rackham (1940) 1977, no. 489.
2. Giacomotti 1974, nos. 663, 664.
3. Kube 1976, no. 42.
4. Mentioned by Rackham (1940) 1977, no. 489.
5. Giacomotti 1974, no. 664.
6. Bak sale 1965, lot 56.
7. De-Mauri 1924, pls. 18–21, 23.
8. Falke 1914–23, vol. 1, pl. 72, fig. 133; Pringsheim sale 1939, June 7, lot 27. Rackham's attribution to this painter of another dish in the Victoria and Albert Museum (Rackham [1940] 1977, no. 487) is not convincing. See also Bellini and Conti 1964, ill. p. 77.
9. Rackham (1940) 1977, nos. 430–35, 491–94. The plate signed *fatto in diruta* (no. 430) is not only by a different hand but also probably of a later date (1525 or 1535?), because the third numeral in the 1515 in the inscription seems to be the result of a restoration; see Mallet 1970–71, pp. 263–64.
10. Mallet 1970–71, pp. 263–64; see also Hausmann 1972, no. 150.
11. Giacomotti 1974, no. 663. Giacomotti dates the other dish (no. 664), to about 1545, which is probably much too late.



No. 42



No. 43

PROVENANCE: Baron Adolphe de Rothschild, Paris; J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 15). Acquired through M. and R. Stora, New York.

EXHIBITED: London ?-1912; New York 1914-16; New York 1923-38.

Deruta, ca. 1520-30

43. Dish for a ewer (*bacile da versatore*)

1975.I.1057

Diam. 39.2 cm. Approximately Rackham's shape 4. Molded in relief, except for the medallion. Painted in dark and light blue; brassy yellowish gold luster. In the central medallion, a nude woman sits on a bench tuning a lute, with a little dog watching beside her. Around the medallion, a wreath of small circles scratched in the blue ground. The relief decoration of the remaining surface is almost exactly the same as that on No. 42, though the intervals of the *grotteschi* on the rim are filled more extensively with light blue. On the back, in yellow luster, a wickerwork figuration (a cross overlapping a square) surrounded by rays; in the center, perhaps a monogram (*HP?*, in ligature) reserved.

Two pieces of the rim (11 to 1 clockwise) have broken off and were glued back on. The glaze on the edge of the rim is chipped.

Evidently female, the figure in the center cannot represent Orpheus, and Melancholy is also not probable.¹ One of the muses, Erato or Calliope, for example, would be a more convincing candidate. The peculiar pattern on the back, known as "Solomon's knot," resembles somewhat the decoration on the underside of the famous Faventine(?) dish, dated June 19, 1507, with David and Goliath (Bargello, Florence).² See No. 42.

NOTES:

1. Both interpretations are according to the Robert Lehman Collection files.
2. Ballardini 1933-38, vol. 1, no. 42, pl. 5, fig. 241R. Compare also Ferrara 1972, nos. 307, 308.

PROVENANCE: J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 12).

EXHIBITED: London ?-1912; New York 1914-16, ill. p. 57; New York 1923-38; Tokyo 1977, no. 21.



No. 43, back

Deruta, ca. 1520–30

44. Dish for a ewer (*bacile da versatore*)

1975.I.1032

Diam. 35 cm. Approximately Rackham's shape 4. Molded in relief, except for the medallion and the rim. Painted in dark and light blue; brassy yellowish gold luster. In the central medallion, a bust in profile to the left of a richly dressed young woman. The ground on the right is filled with luster dots, on the left with a large *N* with a crown above it and a stylized flower below. Around the boss, a symmetrical composition *a grotteschi* consisting of an inner garland of dolphins and an outer of sphinxes, dragons, sea horses, cherubs, and bearded masks. On the rim, a plaited ribbon. On the back, seven concentric circles in luster.

Cracked (5 clockwise to the profile of the medallion) and overpainted.

This dish is very close in style and technique to the group discussed under No. 42 and certainly comes from the same workshop. In the Victoria and Albert Museum, London, is a dish with Saint Catherine in the center that has exactly the same molded decoration, though it differs in the orientation of the *grotteschi* (the bearded masks appear at 12 and 6 clockwise) and in that the rim has molded decoration.¹ Another dish with this embossed decoration, with a half-length figure of a young girl in the center, was in the Robert Bak collection, New York. This marvelous piece was not lustered, the relief being white on a dark blue ground.² To the painter of the highly stylized yet beautiful female bust on the Lehman dish several works can be attributed, among them the bust in the medallion of a molded dish in the Louvre, Paris (which belongs to the group mentioned under No. 42);³ some of the tiles from San Francesco in Deruta that are now in the collection planned for the new Museo Regionale della Ceramica Umbra at Deruta;⁴ and possibly also a dish with a male profile bust *all'antica* that was formerly in the Kurt Glogowski collection, Berlin.⁵ It is difficult, however, to differentiate even this comparatively individual style from the clichés of the mass production of Deruta.

NOTES:

1. Rackham (1940) 1977, no. 770.
2. Bak sale 1965, lot 56.
3. Giacomotti 1974, no. 664.
4. De-Mauri 1924, pls. 18–21, 23. See also Ballardini 1933–38, vol. 1, no. 132a, fig. 122 (a tile with a profile bust at center bottom).
5. Chompret 1949, vol. 2, fig. 215.

PROVENANCE: Baron Adolphe de Rothschild, Paris; J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 13). Acquired through M. and R. Stora, New York.

EXHIBITED: London ?–1912; New York 1914–16; New York 1923–38.

LITERATURE: Szabo 1975, p. 42, pl. 162.



No. 44



Probably Deruta, ca. 1530

45. Plate (*tagliere*)

1975.I.1031

Diam. 44 cm. Approximately Rackham's shape 10. Molded in relief. Painted in blue with some green, yellow, and orange. In the middle, against a background filled with trees and buildings, Orpheus stands playing the viol, with Eurydice behind him. On the wall, oblique false gadroons. On the rim, a symmetrical composition *a grotteschi* incorporating sphinxes, trophies, cherubs, dolphins, scrolled stems, flowers, and putti riding on monsters. On the back, a grayish glaze.

Cracked (1 clockwise to the border of the medallion, half of the border itself) and overpainted. A piece of the rim (9 clockwise) has been broken off and repaired. There are firing flaws on the back.

The source for the Orpheus and Eurydice scene was an engraving by Marcantonio Raimondi (ca. 1480-ca. 1534), although except for the position of the viol and bow the composition is reversed (Bartsch XIV.295). It cannot be said with certainty whether the small amount of yellow in the coloring of this plate is really luster.¹ Nevertheless, there are good reasons to retain the traditional attribution to Deruta: the standardized molded decoration (which is rather close to that on Nos. 42-44, if somewhat less elegant) speaks in favor of Deruta, as does the real gold luster that enriches two other dishes of this mold, one in the Louvre, Paris,² the other in the Kunstgewerbemuseum, Cologne (306A, acquired 1966).³ Another dish with the same wall and rim but with the shield of Orsini in the center was in the Charles Testart collection.⁴ The Orsini shield alone is evidence enough that the recent attribution of the Lehman plate to a French workshop is unfounded.⁵

NOTES:

1. Szabo (1975, p. 46) called it a "thin luster."
2. Giacomotti 1974, no. 661.
3. I am grateful to Rüdiger Joppien of Cologne not only for informing me of the existence of this piece but also for sending me the manuscript of the entry in his forthcoming revised edition of the catalogue of Italian majolica in the Kunstgewerbemuseum, Cologne (Klesse 1966).
4. Chompret 1949, vol. 2, fig. 245.
5. Szabo 1975, p. 46. Joppien (see note 3 above) also disagrees with the attribution to France.

PROVENANCE: Baron Adolphe de Rothschild, Paris; J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 18). Acquired through M. and R. Stora, New York.

EXHIBITED: London ?-1912; New York 1914-16; New York 1923-38.

LITERATURE: Szabo 1975, pp. 45-46, pl. 166.



No. 46

Deruta, ca. 1520–30

46. Vase (*vaso*)

1975.I.1029

H. 23 cm. Pear-shaped body on a slender stem separated from the round foot by a ring, two S-scrolled handles. Painted in blue; yellow luster, which is somewhat ochre and not very shiny. On either side of the neck, a panel filled with flower heads and a rather simple palmette flanked by vertical bands; encircling the mouth, a row of buds. Around the waist, a formalized wreath. On the lower part of the body, oblique false gadroons; on the foot, ornamental leaves.

The lip and foot are chipped; many chips in the glaze have been repaired and poorly overpainted.

Vases of this type, called *vasi nuziali* (wedding vases) or *gameli*, were used as table decorations at wedding banquets. They survive in great numbers, usually lustered and sometimes with coats of arms, symbols, or small busts added to the floral repertory. Most of them lack their original lids.¹ Although they all appear to be identical, each is slightly different, and one never finds true duplicates. There are comparable yet somewhat more elaborately painted

pieces in the Museum für Kunst und Gewerbe, Hamburg,² and the Louvre, Paris;³ others were formerly in the de la Broise,⁴ Mrs. E. Bayer, Countess Sala,⁵ and Luigi Pisa collections.⁶ See also No. 48.

NOTES:

1. Vases still with their lids are in the Louvre, Paris (Giacomotti 1974, nos. 633, 634), and the Victoria and Albert Museum, London (Rackham [1940] 1977, nos. 472, 473).
2. Rasmussen 1984, no. 108.
3. Giacomotti 1974, no. 630.
4. Chompert 1949, vol. 2, fig. 309.
5. *Ibid.*, fig. 311.
6. Pisa 1937, pl. 109.

PROVENANCE: Achille de Clemente, Florence (Clemente sale 1931, lot 445, ill.); Cortlandt F. Bishop, New York.

EXHIBITED: Tokyo 1977, no. 15.



No. 47

Deruta, ca. 1530–40

47. Dish for a ewer (*bacile da versatore*)

1975.1.1035

Diam. 32.7 cm. Approximately Rackham's shape 4. Painted in blue; slightly reddish gold luster. In the middle, the initials *IES* (for Jesus) in a foliated square within a lozenge overlapping another square; around the middle, a band of crisscross pattern. Around the boss, decoration *a quartieri*: a scale pattern alternating with stylized leaves and flowers, the panels divided by buds on stems between radial sprays. On the rim, arabesques with small rosettes. The back is covered with a slightly pink grayish glaze.

Cracked but not overpainted. The glaze on the edge of the rim is chipped.

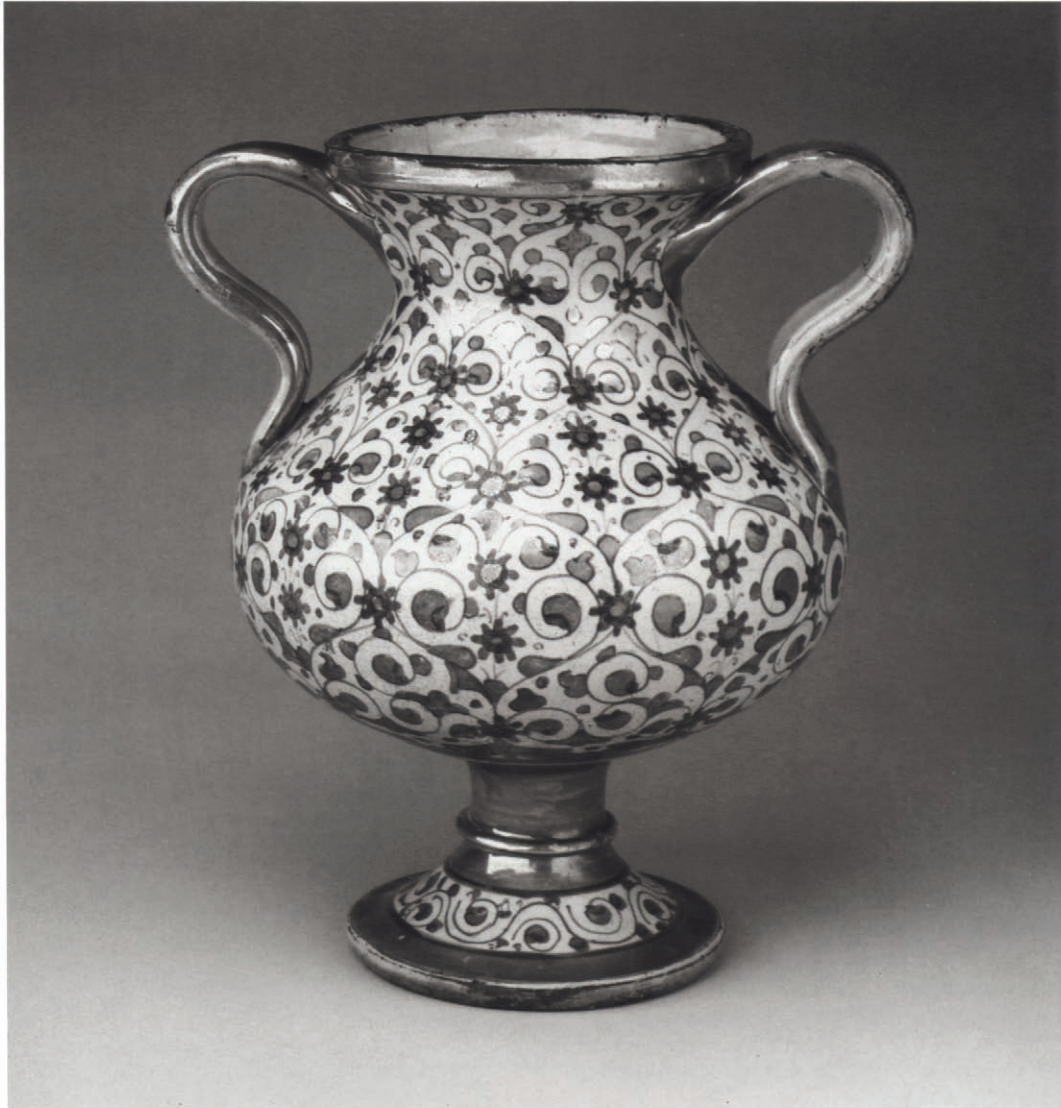
Innumerable dishes of this kind exist, but I know of none with this combination of the typical Deruta *quartieri* motifs (scales and stylized foliage) and arabesques (which indicate a rather late date for this piece). Many of the other dishes have similar geometric designs, usually with letters in the center; compare pieces in the Victoria and Albert Museum, London (with the letter V);¹ in the Louvre, Par-

is;² in the Herzog Anton Ulrich-Museum, Brunswick;³ and formerly in the Fernand Adda collection, Paris (with the arms of Baglioni);⁴ as well as a small bowl, also with the monogram of Christ, in the collection planned for the new Museo Regionale della Ceramica Umbra, Deruta.⁵

NOTES:

1. Rackham (1940) 1977, no. 503.
2. Giacomotti 1974, no. 546.
3. Lessmann 1979a, no. 89.
4. Rackham 1959, no. 343.
5. Spoleto 1980, ill. p. 89.

PROVENANCE: Walter M. de Zoete, Colchester (sale, Sotheby's, London, April 1, 1935, lot 234); George Durlacher, London (sale, Christie's, London, April 6–7, 1938, lot 17).



No. 48

Deruta, ca. 1530–40

48. Vase (*vaso*)

1975.I.1030

H. 24.9 cm. Balusterlike body on a rather high stem separated from the spreading foot by a ring, two handles. Painted in dark and light blue; greenish yellow luster. The entire surface of the body and the upper part of the foot are covered with repeating arabesques interwoven with rosettes.

Minor chips on the edges.

Like No. 46, this vase was used at wedding feasts. The decoration of lustered arabesques, frequently used in Deruta for large dishes, may have been intended to re-create the effect of Venetian inlaid brass wares. Only a few such vases and ewers appear to exist, in the Victoria and Albert Museum, London;¹ the Moravská Galerie, Brno, Czechoslovakia;² the Louvre and the Musée de Cluny, Paris;³

and the Musée National de Céramique, Sèvres;⁴ another was in the Adolf von Beckerath collection, Berlin.⁵ An unlustered vase with approximately the same decoration is in the Bargello, Florence.⁶

NOTES:

1. Rackham (1940) 1977, no. 768.
2. Vydrová 1960, fig. 30.
3. Giacomotti 1974, nos. 646, 648.
4. *Ibid.*, no. 647.
5. Sale, Lepke, Berlin, May 23–26, 1916, pl. 77, lot 641.
6. Conti 1971, no. 99.

PROVENANCE: J. Zado Noorian, New York (Noorian sale 1933, lot 29, ill.).

Deruta, ca. 1540

49. Dish (*piatto*)

1975.1.1022

Diam. 26.1 cm. Approximately Rackham's shape 2. Painted in blue, orange, yellow, and copper green. In the well, the bust of a woman, her head in profile to the left, dressed à la mode, with a veil falling from her turban. The rim is divided by broad bands into four compartments filled alternately with scale pattern and leaves and small flowers on an S-scrolled stem. On the back, a buff lead glaze with one blue-green scroll; two suspension holes pierced through the footring before the first firing.

Cracked to the middle, the crack filled with plaster and overpainted (including parts of the woman's face). The edges are chipped, and the edge between the wall and the rim has been overpainted.

Unlustered Deruta wares with the same standardized motifs as those used in the *a quartieri* decoration on this piece are too numerous to be named,¹ and the rather slovenly drawing of the medallion also lacks distinction. Remarkable is the small size of the piece, which has the shape of the much larger *piatti* (about 40-45 cm in diameter) of Deruta.

NOTE:

1. See, for example, Rasmussen 1984, no. 112.

PROVENANCE: Alessandro Imbert, Rome; Max Bondi, Rome.

No. 49



Deruta, ca. 1550–60

50. Dish (*piatto*)

1975.I.1039

Diam. 40.2 cm. Rackham's shape 2. Painted in blue, orange, copper green, yellow, and greenish gray. In the center, against a background filled with stylized flowers, a man wearing a short tunic, an apron, and a hat holds a basin from which he washes the head of an ass that sits in an armchair with a towel around its neck. On the side of the chair is the inscription *CHILAVA/ELCHPO/A LASEN/SE PERDE/ERANNO E/LSAPONE*. The rim is divided by radial bands into six *quartieri* filled alternately with a scale pattern and with leaves and flowers on S-scrolled stems. On the back, a colorless lead glaze; two suspension holes pierced through the footring before the first firing.

Broken into four pieces and also cracked, but very carefully mended. The glaze on the edge of the rim is chipped in places.

The inscription should be read: "Chi lava el ch[a]po a l'asen[o] se perderanno el sapone" (He who washes an ass's head wastes the soap).¹ The scene illustrates an old Italian proverb: "E inutile lavare la testa all'asino" (It is useless to wash an ass's head; similar to the Latin "laterem lavare," or to waste one's labor). The Florentine poet Luigi Pulci (1432–84) used the same maxim in his chivalric romance *Il Morgante Maggiore* (1483): "Sai che si dice: cinque acque perdute, con che si lava all'asino la testa."

At least three other dishes illustrating the same subject are known.² The first, in the Musée de Cluny, Paris, has a different chair and no date or inscription.³ On the second, in the Victoria and Albert Museum, London, the composition is reversed, and there is an inscription, *CHILLA/VA.EL.C/APO.AL/ASENO/SE perd ò.1556*.⁴ The composition on the third piece, formerly in the Alpinolo Magnini collection, is the same as that on the London dish, and the inscription is complete: *· 1556 · /CHI · LA/VA · EL · /CAPO · A · /LASINO · / si perd[e] omni/fatiga* (He who washes an ass's head wastes all his efforts).⁵ The dish in London, which is lustered, has a different pattern on its rim; on the other two, both of which, like the Lehman dish, are unlustered, the decoration on the rim is nearly identical to that on our piece. When dealing with mass-produced pieces such as these it is impossible to differentiate styles, but the three unlustered pieces, at any rate, may have been made in the same workshop at about the same time.

NOTES:

1. The scene does not come from Apuleius's *Golden Ass*, as was suggested in the catalogue for the Pringsheim sale (1939, July 19, lot 247).
2. Szabo (1975, pp. 41–42) states that there are at least five other pieces, and that "two of these plates bear the dates 1552 and 1556." This may be an error, especially as two of the plates bear the date 1556, and apparently none is dated 1552.
3. De-Mauri 1924, pl. 29; Giacomotti 1974, no. 508.
4. Rackham (1940) 1977, no. 769.
5. De-Mauri 1924, pl. 28; Spoleto 1980, ill. p. 78. This piece was on the New York art market (French and Company) in 1953 and was acquired by the Exeter Trust in 1961. It is now in a private Italian collection.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, July 19, lot 247). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42.

LITERATURE: Falke 1914–23, vol. 1, pl. 70, fig. 129; Rackham (1940) 1977, mentioned under no. 769; Giacomotti 1974, mentioned under no. 508; Szabo 1975, pp. 41–42, pl. 163.



CHILAVA
ELCHPO
ALASEN
SE PERDE
RANNOE
L SA PONE

CASTELLI

ca. 1515-40

Castelli, ca. 1515

51. Apothecary vase (*vaso da farmacia*)

1975.1.1028

H. 30.2 cm. Globular body, high neck, conical foot, two rope-twist handles. Painted in dark blue, light grayish blue, orange, yellow, brownish orange, and yellowish and copper green. In a panel on the front of the neck, two putti hold the coat of arms of Orsini: paly (for bendy) of five (for six) gules and argent on a chief of the second sustained by a devise or a rose of the first. In a larger panel below, Apollo, in Roman armor and carrying a bow and quiver, pursues Daphne, whose hands have already changed into laurel branches, in a hilly landscape. Vertical bands of foliage flank the panels. On the lower part of the body, a label inscribed in Latin characters: *ZVCAR · VIOLATO*. Around the stem, radiating pointed leaves; around the foot, stylized leaves scratched through the blue ground.

Minor chips on the lip, handles, and foot.

Zuccaro violato is a candied confection made from violets.¹ This apothecary vase belongs to a large group of vessels (see also Nos. 52–61), almost all of them apothecary jars in different shapes, that have been attributed to Siena, Deruta, Cafaggiolo, Castel Durante, and Faenza.² Fragments recently excavated at Castelli, however, and their connection to tiles from the church of San Donato there suggest that these vessels were made at Castelli. Furthermore, two of the pieces in the group were signed by a painter named Orazio, a member of the Pompei family who are known to have been majolica painters active in Castelli in the sixteenth century.³ Rackham called this group of vessels the “Orsini-Colonna pharmacy vases,” after a bottle in the British Museum that shows the bear of the Orsini embracing the column of the Colonna and is inscribed *ET · SARRIMO BONI · AMICI* (And we shall be good friends).⁴ The phrase alludes to one of the several and always shaky reconciliations of the two rival Roman families.⁵ Two other jars bear the arms of the Orsini family, whose feudality Castelli was until 1523.⁶ So many vessels of this type, of differing quality, have survived that they must have been made for some time, and they probably formed not just one set, with replacements, but several, commissioned by more than one pharmacy.

The careful execution of the foliage and the quality of the figure drawing (almost entirely in blue) on No. 51 indicate an early date. The blue and yellow rope-twist handles are not unusual, but the shape of this vase seems to be unique; it is somewhat similar only to a vase formerly in the Hermann Emden collection, Hamburg.⁷

NOTES:

1. Drey 1978, p. 238.
2. Rackham (1940) 1977, p. 78.
3. Fiocco and Gherardi 1985; Pompeis et al. 1985.
4. Rackham (1940) 1977, p. 78. Drey 1978, pl. 18B is a good reproduction of the bottle, and it is illustrated in color in Wilson 1987a, no. 219.
5. The year of the *Pax Romana* the bottle allegorizes is not quite clear: Rackham ([1940] 1977, p. 78) says 1517, Liverani (1958, p. 24), 1511; see also *Faenza* 1936, p. 5, pl. 1. Readers of Gregorovius (1872) or Pastor (1938), however, will easily recall other occasions of short-lived reconciliation between the two families.
6. Fiocco and Gherardi 1985, p. 68.
7. Chompret 1949, vol. 2, fig. 441.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 8, lot 155, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Cincinnati 1959, no. 381 (attributed to Deruta).

LITERATURE: Falke 1914–23, vol. 2, pl. 116, fig. 224 (attributed to Siena); Rackham (1940) 1977, mentioned p. 78; Chompret 1949, vol. 1, p. 67, vol. 2, fig. 440; Giacomotti 1974, mentioned p. 63.



No. 51



left: No. 52; right: No. 53

Castelli, ca. 1520

52. Apothecary jar (*orciuolo*)

1975.1.1046

H. 24.9 cm. Ovoid body, spout in the shape of a dragon's head connected by a link with the neck, flat loop handle. Painted in blue, copper green, yellow, orange, and some brownish red; the scaly dragon spout blue and yellow, the teeth scratched in the ground. On the front, in two curved panels superimposed on a ground filled with symmetrical foliage, two similar busts of women in contemporary dress, facing each other. Below, a label inscribed in Gothic characters: *Sy · de · prassio ·*. Around the lip, scratched wavy lines. On the handle, a crisscross pattern in blue. On the back, sketchy scrolls, dots, and wavy lines, all in blue. On the unglazed underside of the base, a mark (for the weight?) that resembles $L \frac{3}{7}$.

The dragon spout has broken off halfway down and was replaced. The glaze is chipped in places, and there are minor chips on the lip.

Syroppo de prassio or *de marrubio* is a syrup made from white horehound (*Marrubium vulgare*).¹ See No. 53.

NOTE:

1. Drey 1978, pp. 213, 224.

PROVENANCE: Whitney Warren, New York (sale, Parke-Bernet, New York, October 7, 1943, lot 452, ill.).

Castelli, ca. 1520

53. Apothecary jar (*orciuolo*)

1975.1.1047

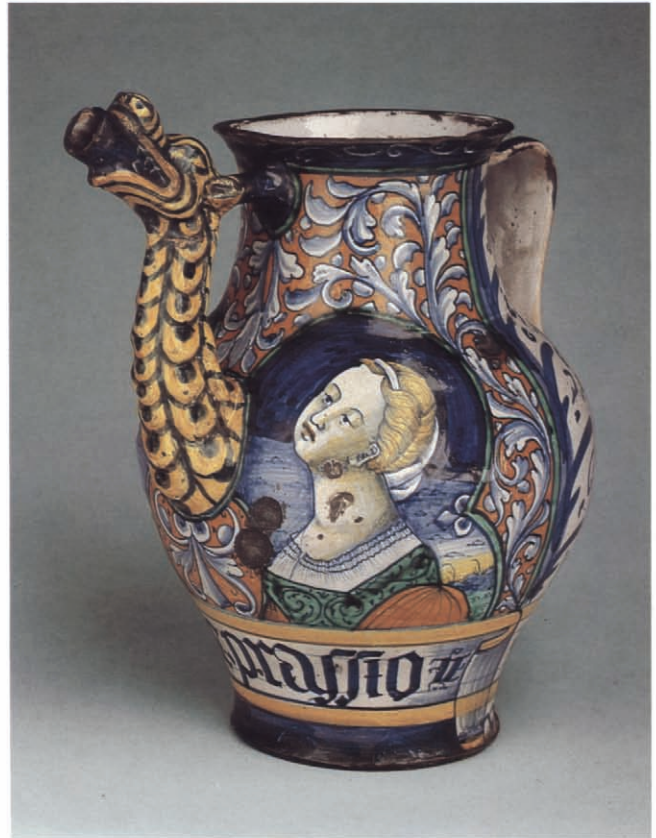
H. 25.9 cm. Same shape and colors as No. 52. In a single curved panel flanked by foliage somewhat less elaborate than that on No. 52, two putti face each other across a palmette. Below, a label inscribed: *Melis · uiolat°*. Scratched circles ring the lip; small dots enrich the dragon's scales. The back is similar to that of No. 52 but with a row of oblique dashes at the base.

The dragon spout has broken in two places and was repaired and overpainted, and there are chips on the lip.

Mel violatum is a honey made from violets.¹ This apothecary jar and No. 52 are vessels of the same type as the



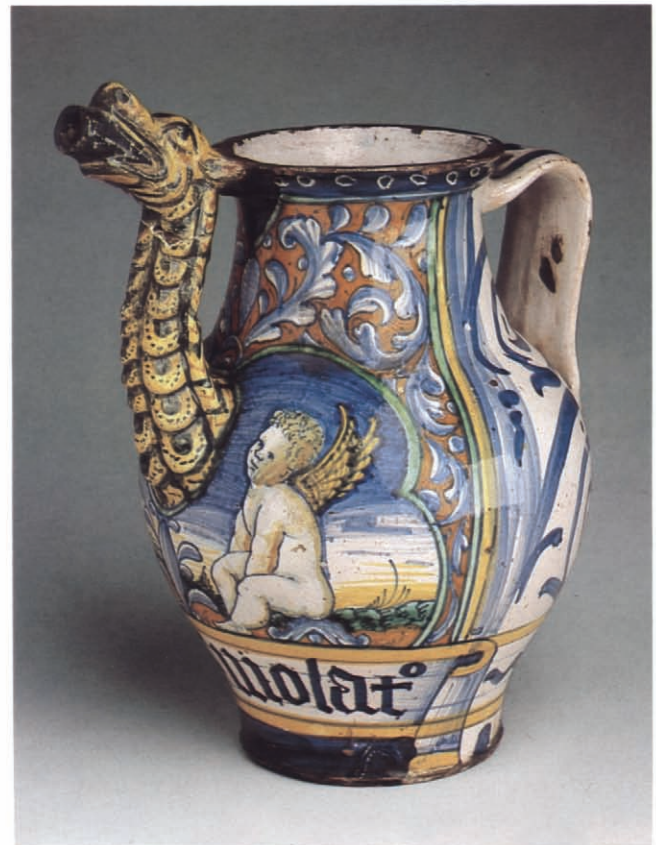
No. 52, side 1



No. 52, side 2



No. 53, side 1



No. 53, side 2

“Orsini-Colonna” pharmacy vases (see No. 51) apparently made early in the sixteenth century.² Pieces comparable in shape, style, and (relatively good) quality are in the Musée de Cluny, Paris (this piece is evidently by the same painter as are Nos. 52 and 53),³ and the Gambier-Parry Collection, Courtauld Institute Galleries, London;⁴ another was in the collections of Alfred Pringsheim, Munich, and Robert Lehman, New York (now in a private collection in Bremen);⁵ and two others were in the collections of Fernand Adda, Paris,⁶ and W. Rewall.⁷

NOTES:

1. Drey 1978, p. 214.
2. Rackham (1940) 1977, p. 78. It is no longer possible to group these vessels (a great quantity of which exist) in clearly distinguishable series, as Rackham suggested. — Ed.
3. Giacomotti 1974, no. 250.
4. Drey 1978, pl. c.
5. Pringsheim sale 1939, June 7, lot 47; sale, Christie’s, London, April 4, 1977, lot 43.
6. Rackham 1959, no. 291.
7. Chompret 1949, vol. 2, fig. 438.

PROVENANCE: Whitney Warren, New York (sale, Parke-Bernet, New York, October 7, 1943, lot 452, ill.).

Castelli, ca. 1520–30

54. Apothecary vase (*vaso da farmacia*)

1975.I.1045

H. 37.3 cm. Bulbous body, long neck, two voluted handles each made from two rolls, the inner blue, the outer yellow. Painted in blue, orange, copper green, and yellow. On the front, in a pear-shaped panel surrounded by two zones of ornament filled with fruit on tendrils, the bust of a bearded old man wearing a cap and an ornamented collar. Below, a label inscribed in Gothic characters: · A · uiolate. On the neck, a small rectangular panel of symmetrical foliage. On the handles, V-shaped dashes. On the back, a plant, a row of curved dashes, and flourishes, all boldly painted in blue.

Minimal chips in the glaze.

The A in the inscription probably stands for *aqua* (water); *uiolate* means “scented with violets.” See No. 55.

PROVENANCE: Mr. and Mrs. Perry Belmont, Washington, D.C., and Newport (Belmont sale 1932, lot 414, ill.). Acquired through Arnold Seligmann, Rey and Co., New York.

Castelli, ca. 1520–30

55. Apothecary vase (*vaso da farmacia*)

1975.I.1044

H. 38.9 cm. Same shape and colors as No. 54, except that the outer rolls of the handles are orange. On the front, in a pear-shaped panel surrounded by a band of tendrils and flowers and surmounted by a smaller panel with symmetrical foliage, a half-length figure of a young bishop wearing a miter and chasuble and raising his right hand. Below, a label inscribed · A · pimpinelli. On the neck, a rectangular panel with tendrils. On the back, blue scrolls and, at the bottom, concentric stripes in blue and yellow that continue the outlines of the label.

The neck is cracked, and the lip was cracked before the vase was fired. There are minor chips in the glaze.

As on No. 54, the A on the label must stand for water; *pimpinella*, or burnet saxifrage (*Pimpinella saxifraga*), is a medicinal herb. The shape of Nos. 54 and 55 seems to allude to the antique amphora, and the type is comparatively rare. Other examples in the “Orsini-Colonna” group (see No. 51) are two vases formerly in the collection of Charles Damiron, Lyons;¹ two in the G. Volterra collection, Florence;² and especially the name-giving vase in the British Museum, London.³ Slightly different are two vases in a private collection in Florence.⁴ The hand of the painter of the busts on Nos. 54 and 55 can be identified by the somewhat sneering expression of the fleshy faces; compare pieces in the Rijksmuseum, Amsterdam;⁵ in the Bargello, Florence;⁶ and formerly in the Bolognesi collection, Milan;⁷ as well as one that was on the art market in London in 1962.⁸

NOTES:

1. Damiron sale 1938, lots 50, 51.
2. Conti 1973, figs. III, IIII.
3. Drey 1978, pl. 18B; Wilson 1987a, no. 219.
4. Bellini and Conti 1964, ill. p. 102.
5. Drey 1978, pl. 18A.
6. Conti 1971, no. 464.
7. Chompret 1949, vol. 2, fig. 337.
8. Sale, Sotheby’s, London, May 10, 1962, lot 46.

PROVENANCE: Mr. and Mrs. Perry Belmont, Washington, D.C., and Newport (Belmont sale 1932, lot 414, ill.). Acquired through Arnold Seligmann, Rey and Co., New York.



No. 54



No. 55



left: No. 56; right: No. 57

Castelli, ca. 1530–40

56. Apothecary jar (*albarello*)

1975.I.1048

H. 20.2 cm. Cylindrical body on a rather high foot. Painted in light and dark blue, orange, copper green, yellow, and some opaque white. On the front, in a rectangular panel flanked by two bands of tendrils, a bust in profile to the right of a bearded old man wearing a turban and an ornamented collar. Below, a label inscribed in Gothic characters: *· gra · de · ocha*. On the shoulder, a wavy stem. The foot is decorated with a scratched egg and dart. On the back, scrolls and serpentes in, surprisingly, copper green.

Most of the lip has broken off and was repaired, the base is entirely new, and cracks, especially on the back, have been overpainted.

The inscription giving the name of the former contents means *granum de oca* (grain of goose).¹ See No. 57.

NOTE:

1. Drey 1978, pp. 204, 218.

PROVENANCE: Count Spada, Rome; Max Bondi, Rome.

Castelli, ca. 1530–40

57. Apothecary jar (*albarello*)

1975.I.1049

H. 19.5 cm. Same shape and colors as No. 56. On the front, in a panel flanked by two bands of tendrils, the bust of a young woman, her head turned slightly to the right. Below, a label inscribed: *· V · basilicon*. On the shoulder, a chain of guilloche. On the foot, a scratched rope pattern. On the back, a plant and two serpentes in blue.

Many cracks have been overpainted; a considerable part of the woman's face is new.

Unguentum basilicon, an ointment made from wax, pitch, olive oil, myrrh, frankincense, and other resins, was used to promote the healing of wounds.¹ This *albarello* and No. 56, which are probably not companion pieces in the strict sense of the word (see the provenances), are of the same type as the later "Orsini-Colonna" pharmacy vases (see No. 51) that, as Rackham said, show "an element of caricature in the figure-subjects" and are "to be dated on stylistic grounds about 1530–40."² A similar fe-

male bust can be found on a piece formerly in the Seligmann collection,³ and similar male heads appear on pieces in the Victoria and Albert Museum, London;⁴ formerly in the Hermann Emden collection, Hamburg;⁵ in the Musée National de Céramique, Sèvres;⁶ in the Louvre, Paris;⁷ and elsewhere.

NOTES:

1. Drey 1978, p. 188.
2. Rackham (1940) 1977, p. 78. See also No. 53, note 2.
3. Chompret 1949, vol. 2, fig. 437.
4. Rackham (1940) 1977, no. 256.
5. Chompret 1949, vol. 2, fig. 441.
6. Giacomotti 1974, no. 257.
7. *Ibid.*, nos. 258, 259.

PROVENANCE: Not established. According to a customs label on the base, the piece must once have been in a French collection.

Castelli, ca. 1530-40

58. Apothecary bottle (*fiasca da farmacia*)

1975.I.1041

H. 25.2 cm. Globular body, long neck. Painted in blue, orange, yellow, and copper green. On the front, in a panel flanked by bands of scratched tendrils, circles, and dots, a bust in profile to the left of a bearded old man wearing a turban and a shirt with ornamented collar and sleeves. Below, a label inscribed in Latin characters: ·A·S·CŌMVNIS·. On the neck, three zones of ornament containing a stylized rope pattern, scrolled tendrils, and circles. Around the foot on the front, a stylized rope pattern scratched into the blue ground. On the back, two yellow stripes and a serpentine and oblique dashes in blue below a blue plant.

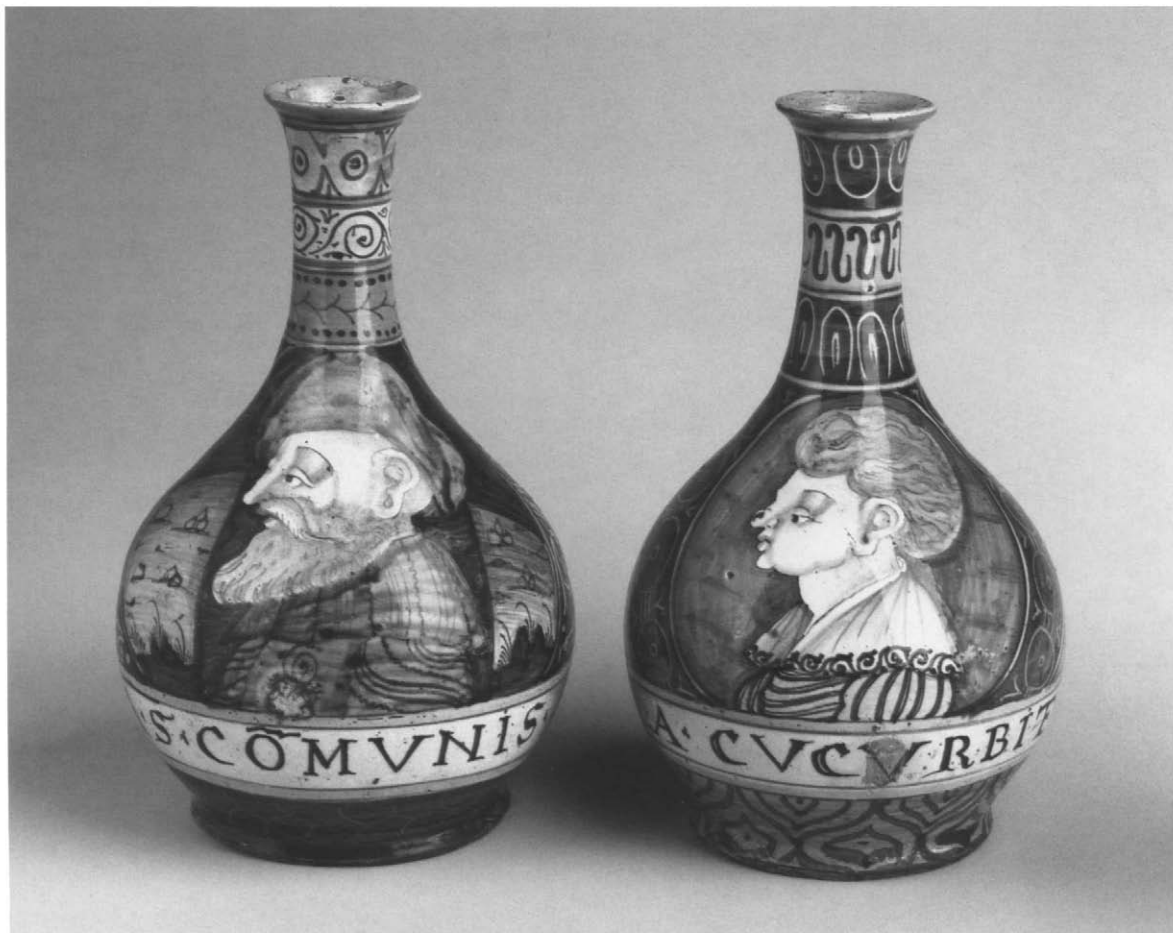
Large chips in the glaze on the back have been badly overpainted.

The inscription is not specific enough to indicate what this bottle was meant to hold. See No. 59.

PROVENANCE: Not established.

EXHIBITED: Cincinnati 1959, no. 403.

left: No. 58; right: No. 59



Castelli, ca. 1530–40

59. Apothecary bottle (*fiasca da farmacia*)

1975.I.1042

H. 24.5 cm. Same shape and colors as No. 58. On the front, in a panel flanked by chains of linked circles scratched in the blue ground, a bust in profile to the left of a young man with wavy hair. Below, a label inscribed: · A · CVCVRBITE (T and E ligated). On the neck, three zones of ornament: one of guilloche dashes between two of ovals scratched in the ground. Around the foot on the front, a pattern of ogival lines. The back similar to that on No. 58, with a somewhat more elaborate blue plant.

A small piece of the lip has broken off and was replaced.

A may stand for *aqua* (water); a *cucurbita* is a member of the gourd family (*Cucurbitaceae*). This bottle and its companion piece, No. 58, are examples of the increasingly careless production of the workshop(s?) that made the so-called Orsini-Colonna wares (see No. 51). Comparable pieces can be found in great numbers. To name only a few, there are two vases in the Bargello, Florence;¹ a tile in the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin;² a bottle in the Louvre, Paris;³ two *albarelli* in the Museo Internazionale delle Ceramiche, Faenza;⁴ and two vases that were on the art market in London in 1962.⁵

NOTES:

1. Conti 1971, nos. 518, 519.
2. Hausmann 1972, no. 114.
3. Giacomotti 1974, no. 255.
4. Liverani 1956, ill. p. 38.
5. Sale, Sotheby's, London, May 10, 1962, lots 44, 45.

PROVENANCE: Not established.

EXHIBITED: Cincinnati 1959, no. 404.

Castelli, ca. 1530–40

60. Apothecary vase (*vaso da farmacia*)

1975.I.1115

H. 23.3 cm. Globular body, conical foot, two rope-twist handles, cushion-shaped lid with knob. Painted in blue, brownish orange, yellow, and copper green; the handles blue. On the front, in a panel flanked by bands of foliage, a bust in profile to the left of a bearded old man wearing a turban and a plaid collar. Below, a label inscribed: · D · CODION ·. On the lid and stem, leaves slightly different from those on the companion vase. On the back, scrolls and wavy lines.

The lid is cracked and chipped, a piece of the lip has broken off, and many chips in the glaze have been badly overpainted.

Codion is *codium*, or poppy. See No. 61.

PROVENANCE: Achille de Clemente, Florence (Clemente sale 1931, lot 281, ill.); Vitall and L. Benguiat, New York (Benguiat sale 1932, lot 466, ill.).

EXHIBITED: Cincinnati 1959, no. 445 (attributed to Siena).

Castelli, ca. 1530–40

61. Apothecary vase (*vaso da farmacia*)

1975.I.1114

H. 23.7 cm. Same shape and colors as No. 60. On the front, in a panel flanked by bands of foliage, a bust in profile to the left of a young woman in ornamented dress, against a background of stylized mountains. Below, a label inscribed in Latin characters: · DIALTEA ·. Under the label and on the back, sketchy scrolls; on the stem, pointed leaves. Around the foot, scratched half-circles. On the lid, radial leaves.

Many small chips; a piece of the lip has broken off.

Altea is marshmallow (*Althaea officinalis*), the root of which has medicinal uses. Nos. 58–61 may all have been executed by the same painter (compare, for example, the shading around the eyes and the enormous ears). Most of the vases and *albarelli* of the “Orsini-Colonna” group are now missing their lids. Some similar lids are in the Musée de Cluny, Paris.¹

NOTE:

1. Giacomotti 1974, nos. 264–66.

PROVENANCE: Achille de Clemente, Florence (Clemente sale 1931, lot 281, ill.); Vitall and L. Benguiat, New York (Benguiat sale 1932, November 12, lot 465, ill.).

EXHIBITED: Cincinnati 1959, no. 446 (attributed to Siena).



left: No. 60; right: No. 61.

CASTEL DURANTE
AND URBINO

1508 – ca. 1580

Castel Durante, workshop of (or painted by?)
Giovanni Maria Vasaro, 1508

62. Bowl (*scodella*)

1975.I.1015

Diam. 32.5 cm; h. 10.9 cm. Shallow, concave vessel. Painted in dark and light blue; orange; light yellow; grayish, olive, and yellowish green; light manganese purple and thick, almost black manganese; turquoise; black; and opaque white. In the center, a shield *a testa di cavallo* with the arms of della Rovere: or an oak tree eradicated and leafed or, fructed gules, its branches crossed in saltire, or. Above, the papal tiara and the crossed keys, one in light blue, the other in yellow (for argent and or), superimposed on a carpet with a bordure filled with wavy tendrils. Passing behind the carpet is a thick festoon of fruit, flowers, and leaves. Bunches of fruit and oak twigs with acorns hang on ribbons tied to the festoon, which is held aloft by two winged putti standing atop cornucopias from which hang trophies inscribed ·IV· and ·II· (for *Iulius secundus*). Above the carpet, a smaller putto displaying the veil of Saint Veronica is flanked on the left by an open hymnbook, a candelabrum, a flute, and a scroll inscribed IV · II · PON · MAX · (for *Iulius secundus pontifex maximus*) and on the right by a

closed book, a candelabrum, and a scroll inscribed TV · ES · SA / CERD OIETER (for *Tu es sacerdos in aeternum*). At each side is a candelabrum incorporating an eagle, strings of beads, a mask, and a vase from which hang trophies. On each vase sits a Satyr playing a pipe. At center bottom is a smaller shield, also *a testa di cavallo*, with the arms of the Manzoli of Bologna: barry of four, argent and sable, a chief gules, superimposed on trophies (two axes, a shield, a sword, a quiver). Flanking the shield, amid fluttering drapery, are two winged putti with laurel crowns playing leafy pipes and holding *palloni* (balls) as they ride on dolphins bound together by their tails. On the back, a radial pattern of leafy tendrils *a rabeschi* in light blue; inscribed under the foot: 1508 adi 12 de setēb / facta fu ī Castel durāt / Zouā maria vrō.

Broken irregularly across from 5 to 8½ clockwise, repaired, and overpainted. Two smaller pieces of the rim (1½ to 2½, 6½ to 7½ clockwise) have broken off and were replaced.

No. 62, back





No. 62

This bowl, acclaimed since it was first brought to public attention when it was exhibited in London in 1862, could arguably be called one of the most beautiful pieces of majolica ever made. Robinson's words from the catalogue for the London exhibition are still worth quoting: "In the design and execution of the painting, splendour of colour, and perfection of enamel glaze, this magnificent piece is a triumph of the art."¹ Also true is what Raggio wrote in 1956: "The beautiful and logical simplicity with which this decoration is conceived, almost like a work of architecture, reveals Giovanni Maria as an artist of imagination and draftsmanship far superior to those of his fellow craftsmen."² Nevertheless, despite the lavish and well-deserved praise, many questions about the bowl remain unanswered.

Robinson (and subsequently Falke) suggested that the bowl was a gift from the young duke of Urbino, Francesco Maria della Rovere, to his uncle Giuliano della Rovere (1443–1513), who became Pope Julius II in 1503.³ In 1928–29, in an article that is among the most important publications to appear on Italian majolica, Rackham disagreed, rightly pointing out that it is the smaller coat of arms, belonging to the Manzoli family of Bologna, that indicates the donor: Melchiorre di Giorgio Manzoli, twice envoy to the pope, who, according to Rackham, presented the bowl to Julius II on the occasion of the pope's appointing him to the senate of Bologna in 1508.⁴ This explanation, since then regularly repeated, is not quite correct.

Since 1431 Bologna had been governed by a senate of twenty members, though the actual power rested in the hands of the cardinal's legate. In the last decades of the fifteenth century, however, the Bentivoglio family seized power. Santo Bentivoglio, signor of Bologna from 1445 to 1463, secured the city's independence from papal rule in 1447. Santo's successor, Giovanni II, continued to resist the pope's authority and consolidated the family's power by banishing many other old Bolognese families, among them the Manzoli. Giovanni's rule came to an end in 1506, when Julius II (who had once been archbishop of Bologna and legate), unwilling to tolerate independent dominions in the Church state, subjugated first Perugia and then Bologna, driving Giovanni and the Bentivoglio family from the city. The pope entered Bologna on November 11, 1506, in pompous triumph – *Bononia per Iulium a tirano liberata* (Bologna liberated from the tyrant by Julius) was the inscription on coins commemorating the victory⁵ – causing his contemporaries, among them a shocked Erasmus of Rotterdam, to remark that he was perhaps truly a "second Julius Caesar." On November 18 Julius appointed a new senate, now forty in number (Consiglio dei Quaranta), consisting entirely of members of the anti-Bentivoglio fam-

ilies who had returned with him to Bologna. Melchiorre di Giorgio Manzoli was one of those appointed.

The Lehman bowl, dated 1508, could therefore not have been a gift on the occasion of Manzoli's appointment as senator. The gift may have been prompted by no occasion at all other than Manzoli's need to confirm his loyalty in a still unstable political situation. By 1508 the pope could still not be sure of his hold on Bologna; that year there were several riots and unsuccessful attempts by the Bentivoglio to regain control. And the unrest continued; in 1511 the monument to the pope's victory, Michelangelo's bronze statue on the facade of San Petronio, was destroyed.⁶

The program of decoration on the bowl, certainly determined in all details by Manzoli himself, parallels the pope's triumphal entry in Bologna in 1506 and his return to Rome on March 28, 1507. An enormous gilt oak elevated on a *carro*, or cart, as high as the church of Santa Maria in Traspontina near the Castel Sant'Angelo greeted Julius when he entered Rome in 1507, and *fanciulli alati* (small boys wearing wings) sang the glory of the victorious pope.⁷ The tiara and the crossed keys of Saint Peter placed above the golden oak of della Rovere in the center of the bowl symbolize the pope's authority. Saint Veronica's veil is in this context also a specific allusion to the insoluble unity of the pope's power, both spiritual and secular. Rome's most sacred and venerated relic, the *sudarium* was transferred to Saint Peter's in 1292 by Pope Boniface VIII (r. 1294–1303). The relic played a central role in the first Holy Year of 1300.⁸ Pope Sixtus IV (r. 1471–84), Julius's equally despotic uncle, had been eager to join the *sudarium* and the oak of della Rovere.⁹ It is possible that by pictorially quoting the *sudarium* Manzoli intended to remind Julius of the furiously anti-French attitude of Boniface VIII and of Boniface's claim to rule "super gentes et regna" (over peoples and kingdoms). For many Italians Julius II was more a national hero, "un bravo Italiano," than a Holy Father. "Fuori i barbari" (Out with the barbarians) was to be the battle cry in Julius's war of the Holy League against France in 1511–12.

Julius was known as "Iulius secundus pontifex maximus," the title displayed in abbreviated form on the scroll at the top left of the plate. Even more pertinent, however, is the inscription on the opposite scroll, *Tu es sacerdos in aeternum* (You are a priest forever). The phrase, used here to glorify Melchizedek-like priest-king Julius II (who once called himself "Real Pontefice"), is from Psalms 110.2–6:

The Lord shall send the rod of thy strength out of Zion: rule thou in the midst of thine enemies. Thy people shall

be willing in the day of thy power, in the beauties of holiness from the womb of the morning: thou hast the dew of thy youth. The Lord hath sworn, and will not repent, Thou art a priest for ever after the order of Melchizedek. The Lord at thy right hand shall strike through kings in the day of his wrath. He shall judge among the heathen, he shall fill the places with the dead bodies; he shall wound the heads over many countries.

The *IV II* written on the trophies in the bowl's center is also a pointed reference not only to the pope's name, which he had taken for himself in memory of Julius Caesar, but also to his honorary title of the Second Julius Caesar.

Unlike the acorns, which of course allude to the *rovere* (oak), the two small globes held by the putti at the bottom of the bowl need special explanation. Rackham believed the globes to be the mark of the Casa Pirota in Faenza and suggested that Giovanni Maria might have been connected with that workshop.¹⁰ But since Norman's and Mallet's studies of 1969 and 1970–71 we know that the globe is not a *pyros rota* (fire wheel) but rather a *pallone* (ball) and that the small circle is the hole for inflating it with air.¹¹ As Norman has pointed out, both Giovanni Giacomo de' Medici di Marignano and Ippolito Cardinal de' Medici (1511?–35), son of Guiliano de' Medici, duke of Nemours and *nipote* of Pope Clement VII, used the *pallone* as a device. The motto that accompanied the device was "Emergit pressa" (Pressed, it emerges), which according to Typotius meant that just as the ball is inflated with air, so too are men carried away by popularity and seduced by fair weather so that they no longer limit the "voraciousness of their desires."¹² If the device has been introduced here with a similar meaning, the *palloni* held firmly by the two trumpeting putti could refer to the weak, unsteady character of the pope's subjects—the citizens of Bologna. Under his firm and wise rule, however, prosperity and plenty, symbolized by the cornucopias, would be theirs.

Why Manzoli should have thought a piece of earthenware a worthy gift for the pope has never been asked. The answer could be as simple as it is surprising: Julius II was a native of Albisola in Liguria, which like the neighboring town of Savona had been an important site of majolica production since the fifteenth century.¹³ By means of its material alone, therefore, the gift was a subtle compliment.

The inscription on the back of the bowl does not tell whether the *vasaro* Giovanni Maria was merely the owner of the workshop or also the painter. That he painted the bowl is unlikely. No other record of a Giovanni Maria has been found to date. Nevertheless, not only has an extensive oeuvre of Giovanni Maria been established based on

this piece, but also the whole "school" of Castel Durante (*maniera durantina*) supposedly originated here. All this is highly debatable. Rackham grouped a large body of work around our bowl, based on his estimation that "technical peculiarities, such as the prevalence of certain colours (notably a soft dark greyish blue and a light amber brown) and a glossy, almost porcelain-like glaze surface, indicate that most of the pieces are productions of a single workshop."¹⁴ (For other examples of Castel Durante products, also hitherto attributed to Giovanni Maria, see Nos. 64, 152.) None of these pieces can be ascribed to the painter of the Lehman bowl, whose draftsmanship really was "far superior" to that of his fellow craftsmen. Only one of them is even similar in colors, glaze, drawing, modeling, and many characteristic details, as well as in its striking beauty: a dish with a merman and two boys in a river landscape that was in the Stephen L. Courtauld collection, London, and is now in a private collection in Bremen.¹⁵ The *bella* dish inscribed *Gorgina Schirra*, also from the Courtauld collection and now in a private collection in Berlin, is in my opinion another work by the painter of this bowl.¹⁶ And the same is probably true of the dishes with *virii et mulieres illustres* hitherto unanimously attributed to Nicolò da Urbino (see No. 63). In any case, it may not be an exaggeration to call this master—Giovanni Maria or not—the most talented artist who ever worked in a majolica workshop.

NOTES:

1. Robinson in London 1862, p. 403.
2. Raggio 1956, p. 189.
3. Robinson in London 1862, p. 403; Falke 1907, p. 148.
4. Rackham 1928–29, p. 436.
5. Rodocanachi 1928, pl. 31.
6. As for the historical events, see Gregorovius 1872, pp. 44–49; Pastor 1938, vol. 2, pp. 733–43; G. Rossi 1926, pp. 298–309; for the history of the Manzoli family, see Mondani 1946, p. 344; Cuppini 1974, pp. 306–7.
7. Gregorovius 1872, p. 45; Boncampagni-Ludovisi 1928, pp. 404–9; see also Erasmus (1540) 1919, p. 42 (about Julius II, called Jupiter Optimus Maximus).
8. Chastel 1978.
9. *Ibid.*, fig. 10.
10. Rackham 1928–29, pp. 437–38.
11. Norman 1969, pp. 447–48; Mallet 1970–71, pt. 1, p. 264, pt. 3, pp. 173–74. See also Norman 1976, pp. 105–8, no. C44.
12. Typotius (1601–3) 1972, p. 16, no. 20, pl. 15.
13. Albisola is mentioned in Piccolpasso's *Tre libri dell'arte del vasaio* ([ca. 1557] 1980); see also Genoa 1939.
14. Rackham (1940) 1977, pp. 169–70. A recent addition, also not convincing, is the magnificent vase in the Herzog Anton Ulrich-Museum, Brunswick (Lessmann 1979a, no. 16).

15. Courtauld sale 1975, lot 13; Rasmussen 1984, no. 34, n. 2.
This piece has already been ascribed to Giovanni Maria, by Rackham as well as by Falke (Rackham 1928–29, p. 92).
16. Courtauld sale 1975, lot 17.

PROVENANCE: Henry T. Hope, Deepdene; by inheritance to the sixth duke of Newcastle, Clumber, Worksop (sale [by order of the seventh duke of Newcastle], Christie's, London, July 7, 1921, lot 121, ill.); [Duveen, New York]; William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 32).

EXHIBITED: London 1862, pp. 402–4, no. 5,159; Nottingham 1868; New York 1923–38; Paris 1957, no. 263, pl. C; Cincinnati 1959, no. 369, ill.

LITERATURE: Fortnum 1873, p. 302; Corona 1879, p. 166; Falke 1907, pp. 147–48; Thieme and Becker 1921, p. 126; Rackham 1928–29, pp. 435–38, figs. 1, 2; Rackham 1930, p. 142, pl. 28a; Rackham 1933, p. 22; Ballardini 1933, p. 38; Ballardini 1933–38, vol. 1, no. 46, fig. 43, 243R; Ballardini 1938, mentioned p. 35; Rackham (1940) 1977, pp. 169–70; Chompret 1949, vol. 1, p. 25, vol. 2, fig. 65; Raggio 1956, pp. 188–89, ill.; Liverani 1958, p. 30, frontispiece; Giacomotti 1961, p. 68, pl. 18–3; Rackham 1963, p. 22; Bellini and Conti 1964, p. 113, fig. 115C; Conti 1973, p. 121; Szabo 1975, pp. 39–40, fig. 150; Frégnac 1976, p. 67, fig. 66; Norman 1976, pp. 105, 107; Liverani 1980, pl. 55; Szabo 1983, fig. 28; Rasmussen 1984, no. 34.

Castel Durante, workshop of
Giovanni Maria Vasaro, ca. 1510–20

63. Dish (*coppa*)

1975.I.1018

Diam. 22.2 cm. Approximately Rackham's shape 14. Painted in dark and light blue, grayish green, yellow, orange, and opaque white. On the front, a bust in profile to the right of a young woman wearing fantastic gear: over her forehead is a "visor" in form of a bearded and foliated mask *all'antica*, the hair on the back of her head is wrapped in a dotted head shawl, and her collar is embroidered in a tendril pattern. Behind her, a scroll inscribed: *CAR ENDIN A*.

A piece of the rim (6 to 8 clockwise) has been repaired, and most of the yellow border has been overpainted.

Hausmann's praise of its Berlin companion could as easily describe this plate: "Die Darstellungen, meist behelmte Köpfe mit klassischem Profil, sind mit kühlen Farben auf dunkelblauem Grund, die Formen mit unüberbietbarer Genauigkeit gezeichnet und modelliert; die Farben wurden mit weichem Schmelz aufgetragen, die Schatten mit den zartesten Übergängen getönt" (The subjects, usually helmeted heads with classical profiles, are drawn in cool colors

on a dark blue background, the forms are modeled with unsurpassed accuracy; colors have been applied with soft mellowness, the shadows tinted in the most delicate gradations).¹ The group of dishes with "portraits" of historical or mythological persons, clearly by the same hand and perhaps part of the same set, comprises pieces in the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin (inscribed *DEIDAMIA*);² in the Louvre, Paris (*CORNELIO*);³ in the Musée Lyonnais des Arts Décoratifs (*SCANDERBECH*);⁴ in the Musée des Arts Décoratifs, Paris (*LA BELLA HIPOLITA*); in The Metropolitan Museum of Art (*PHILOMENA* and *RVGIERI*);⁵ in the Gambier-Parry Collection, Courtauld Institute Galleries, London (*TARSIA-B*);⁶ and formerly in the collections of A. S. Drey, Munich (*FALSIRONE*);⁷ William Randolph Hearst, New York (*ASTOLFO* and *CATELINA*);⁸ Fernand Adda, Paris (*PALLAMEDE*);⁹ and Mrs. F. M. E. Schlesinger, London (*CYRUS MEDES*).¹⁰ All twelve of these dishes are illustrated on pages 244–45.

Besides their exceptional, truly unsurpassed quality, the pieces have in common features found on no other comparable dishes: the brilliant brushwork of the blue background, the bold design of certain details such as the eyes, the strong profile, and the arrangement of the scroll in a half circle (the latter with some exceptions).¹¹ The only other such piece that is in my opinion by the same painter but does not belong to the series of *viri et mulieres illustres* is the strikingly beautiful dish inscribed *Gorgina Schirra* that was formerly in the collections of Francis Cook and Stephen L. Courtauld and is now in a private collection in Berlin.¹²

Since Falke first proposed the attribution in 1917, most scholars have agreed that these *coppe* (the term *coppe amatorie* should be reserved for dishes with *belle*) were painted by Nicolò da Urbino, one of the most talented and imaginative painters of Renaissance majolica (see also Nos. 66–68), whose identity has recently come to light through Negroni's research in the Urbino archives.¹³ But if one compares this series of dishes to the pieces that form the nucleus of Nicolò's oeuvre (which actually comprises far fewer pieces than the large number with which he is credited) – the three signed pieces in Leningrad, Paris, and Florence and the four *credenze* (the "Correr" service, the service for Isabella d'Este, and the two services with unidentified arms)¹⁴ – one finds no real stylistic similarities. Nicolò's profiles are decidedly different, "Greek" in a rather schematic way, the features somewhat doll-like; none of his male heads is as bold and individual as the Pallamede and Scanderbech of this series. The painter of our dishes, even more talented than Nicolò, probably



No. 63

the best of all majolica painters, was in my opinion the same man who created the bowl for Pope Julius II (No. 62). One need only take into account the masks at the far right and left of the bowl, as well as the painter's special liking for dark orange dots on a light orange or yellow ground (or vice versa) and for the broad blue brushwork that makes a highly effective contrast to the refined linear drawing, not to mention his unique capacity for creating compositions "in a roundel." If one accepts this attribution, the pieces must be dated considerably earlier than the majority of the *coppe amatorie*, or about 1510–20.¹⁵

I know of no mention of a Carendina in either history, mythology, literature, or poetry. The name could be entirely fanciful, but it is also possible that it alludes to the

old Italic population of the Carentini or Caretini, who, according to Pliny (*Historia naturalis* 3.106), lived in his "fourth region" of Italy near the Sagrus River.

NOTES:

1. Hausmann 1972, p. 239, no. 175. Hausmann discusses the iconographical and historical background of this type of majolica on pp. 239–43.
2. *Ibid.*, no. 175.
3. Giacomotti 1974, no. 799.
4. Formerly in the Alfred Pringsheim collection, Munich; Giacomotti 1962, ill. p. 35.
5. Formerly in the Walter von Pannwitz collection, Heemstede (Falke, ed. 1925, pl. 110, no. 213).
6. Mallet 1967, p. 148, fig. 53 (Mallet was then already skeptical about the attribution to Nicolò da Urbino).

7. Sale, Graupe, Berlin, June 17–18, 1936, pl. 67, lot 338; formerly in the collections of Charles Mannheim, Paris, and J. Pierpont Morgan, London and New York; mentioned by Falke 1917–18, p. 15.
8. Sale, Sotheby's, London, May 14, 1963, lots 35, 36. The Catelina dish was on the Milan art market (Carla Silvestri) in 1984 (Conti 1984, no. 21); it is now in a private collection in Turin.
9. Rackham 1959, no. 398, pl. 5. The piece was later on the London art market (Adda sale 1967, no. 51) and was stolen about 1970.
10. Sale, Sotheby's, London, July 13, 1967, lot 8 (the inscription partly due to a restoration).
11. Although Falke added to this group the dish with *SANSONE* formerly in the Pringsheim collection (Falke 1914–23, vol. 2, pl. 110, fig. 213), it is clearly by a weaker hand. Dishes of the most uneven quality were amassed in a publication by Polidori (1953, pp. 57–70). Hausmann included the dish inscribed *GLAVCO* that was in the Achillito Chiesa collection, Milan (Chiesa sale 1926, lot 429) in our series, but the crumpled banderole on that otherwise excellent piece may exclude it; on all the other dishes in the group the streamers unfurl in swinging curves.
12. Courtauld sale 1975, lot 17; see also Rasmussen 1984, no. 34, n. 2.
13. Wilson (1987a, p. 44) has noted that “recent research in the Urbino archives [see Negroni 1986] . . . has demonstrated that Nicolò da Urbino was almost certainly a man called Nicola di Gabriele Sbraga (or Sbraghe), who is recorded in Urbino from 1520 and died in 1537–38. The documents [also show] that Nicola was already a *maestro* in 1520; that he had a workshop of his own; and that he had regular business contacts with Guido Durantino.” – Ed.
14. See Mallet 1981b, pp. 162–69.
15. The earliest dated example is the dish with *FAVSTINA* of 1522 in the Museo Civico, Pesaro (Ballardini 1933–38, vol. 1, no. 121, pl. 14).

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 8, lot 200, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Paris 1957, no. 268; Cincinnati 1959, no. 378.

LITERATURE: Falke 1917–18, mentioned p. 15; Falke 1914–23, vol. 2, pl. 110, fig. 210; Chompret 1949, vol. 1, p. 114, vol. 2, fig. 757; Raggio 1956, p. 192; Hausmann 1972, no. 175; Szabo 1975, p. 38, pl. 161.

Castel Durante, ca. 1510–20

64. Roundel (*tondo*)

1975.1.1025

Diam. 22.2 cm. Flat, circular plaque. Painted in blue, brownish orange, green, yellow, and thick opaque white. The scene represents the Triumph of Love. In the middle, in a chariot richly decorated with wavy stems, flower heads, and a leafy mask, sits a young woman, her hands tied behind her back, her hair held up by another young woman standing behind her on a high pedestal. On the front of the chariot, on a column decorated with strings of beads, stands a young man in Roman armor, his hands tied behind him to a leafless tree. On a cornucopia springing from the top of the column stands Cupid, blindfold, with his bow and quiver; behind him sits a fantastic animal with a cornucopia on its head. A putto with a standard rides in front of the column, pointing the way; two more pull the chariot to the left. On the right walks a dwarf in contemporary dress carrying a sword; a Satyr with a kind of scepter follows, pushing the chariot. The dark blue ground is further embellished with strings of beads, trophies, cornucopias, fluttering ribbons, and ensiform leaves. In the foreground are a snail, a toad, a shell, a turtle, a snake, and a swan. On the back, three concentric circles in blue.

Two small chips on the edge (7½ and 9 clockwise) have been repaired.

The grotesque yet strangely solemn procession is in fact best described as a “mock-triumphal cortege” (to quote Szabo), perhaps (as Raggio has suggested) “inspired by the burlesque feasts and carnivals that were the common entertainment of those days.”¹ The lovers, victims of Cupid, the god of love, are displayed to the public in the bondage of passion, a kind of ironic punishment that is echoed in the treatment of the woman by her lady-in-waiting(?). The Satyr has always been understood as a creature of carnal lust; his scepter, with a laughing human head as a finial, is a jester's staff. The meaning of the animals in the foreground is not clear, although Szabo is right to point out their possible “symbolic relation with earthly, profane love.”² At any rate, the swan is the bird sacred to Venus, and the shell seems also to allude to the sea-born goddess. Because they are all by nature restricted to the earth, unable to raise themselves to higher regions, the snake, turtle, snail, and toad must therefore allude to earthly, purely sensual love.³ The dwarf is an especially interesting figure. He may even represent one of the famous court jesters of the Renaissance: his comically dignified appearance is in a way reminiscent of the portrait of the female dwarf of the Mantuan marchesa Barbara of Brandenburg in Mantegna's fresco in the Camera degli Sposi in the castle of Mantua.⁴ It has always been the jester's duty to make fun of other people's devotion to the folly of unreasonable love.



No. 64

The attribution of this plaque to the hypothetical “painter” Giovanni Maria of Castel Durante can no longer be maintained (see No. 62). There is no doubt, however, that this splendid example of early *istoriato* painting comes from a workshop in Castel Durante; the coloring, in particular, indicates an origin not too far from the bowl made for Pope Julius II. Szabo assumed that the painter “might have been schooled as a book illuminator,”⁵ but this seems questionable if one takes into account the undeniable—and very charming—naiveté of the figures. Of the pieces Rackham assembled as the “oeuvre” of Giovanni Maria, a plate with two cupids in the central medallion and a plate with profile busts of a man and a woman, both in the Victoria and Albert Museum, London, could have

been painted by the same artist;⁶ a third piece from his hand could be the plate with three putti in the center that was formerly in the Kurt Glogowski collection, Berlin, and is now in the George R. Gardiner Museum of Ceramic Art, Toronto.⁷ Noteworthy is the predilection of the workshop(s) that produced these wares for the subject of the *Trionfo d'Amore*.

NOTES:

1. Szabo 1975, p. 36; Raggio 1956, p. 189.
2. Szabo 1975, p. 36.
3. Other meanings cautiously put forth by Szabo (1975, pp. 35–36) and Levin (in *Ann Arbor* 1975–76, pp. 124–25, no. 93) need further and more accurate examination.
4. Tietze-Conrat 1957, pl. 68.



5. Szabo 1975, p. 36.
6. Rackham 1928–29, pp. 436–37, figs. 4, 5; Rackham (1940) 1977, nos. 522, 523. Mallet (1976a, pp. 84–85) suggested that the dish with the busts could also have been made in Faenza.
7. Chompert 1949, vol. 2, fig. 68; sale, Sotheby's, London, June 8, 1932, lot 60; sale, Christie's, London, July 2, 1979, lot 143; Palmer and Chilton 1984, ill. p. 25.

PROVENANCE: Baron Adolphe de Rothschild, Paris; J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939). Acquired through M. and R. Stora, New York.

EXHIBITED: London ?–1912; New York 1914–16; New York 1923–38; Paris 1957, no. 264; Cincinnati 1959, no. 368; Ann Arbor 1975–76, no. 93, pl. 33.

LITERATURE: Raggio 1956, p. 189, ill.; Szabo 1975, pp. 35–36; Szabo 1983, fig. 29.

Castel Durante, ca. 1520

65. Dish (*coppa*)

1975.I.1006

Diam. 25.5 cm. Approximately Rackham's shape 15, with a slightly convex center and concave well. Painted in blue, grayish blue, yellow, copper green, ocher, orange, manganese purple, and opaque white. In the central medallion, a scene depicting Dido receiving Aeneas in Carthage. Aeneas, dressed in a tunic and wrap, stands in the center holding a long staff and pointing behind him. On the right are the crowned Dido, carrying a scepter in her right hand and pointing to herself with her left, and the nude boy Ascanius. On the left, behind Aeneas, a young man and woman emerge from a doorway in a palacelike building, beyond which is a glimpse of a distant landscape. Around the medallion, a symmetrical composition *a candelieri* consisting of leafy bearded masks, flower baskets, strings of pearls, dolphins, trophies, cornucopias, sphinxes with grotesque heads, ducklings, ribbons, and four putti (two sitting on books, two marching, all four holding cornucopias). At the bottom, a winged putto's head and a rectangular casket(?) inscribed: .S.P.Q.R. On the back, a scrolled stem in blue and a firing flaw that was partly corrected by the painter.

Cracks in the middle have been overpainted, two small pieces of the rim have broken off and were repaired, and the footring is chipped and was repaired.

Virgil tells the story of Aeneas's reception by his future lover, Queen Dido of Carthage, in the *Aeneid* (1.494–642). The composition was adapted from an engraving of 1516 by Giovanni Antonio da Brescia¹ after the *Quos Ego* engraving by Marcantonio Raimondi (Bartsch XIV.352),

one of the sources most often used by Xanto (see No. 76). The inscription on the engraving reads: *AENEAM RECIPIT PVL/CHRA CARTHAGINE/DIDO* · (The beautiful Dido receives Aeneas at Carthage). The painter of the bowl enriched the architecture, set the scene in the open air, and added the figure of Ascanius, Aeneas's son.

The piece is equally brilliant in its dense, rich decoration, executed in the most refined manner, and in its luminous colors (note the exceptionally strong yellow). Noteworthy as well is the thin, almost porcelainlike body. *Chaffagiolo* is written on an old label on the back in a nineteenth-century hand. Since then the bowl has been ascribed to the so-called Vulcan Painter of Cafaggiolo, but more for its luxurious appearance than for stylistic reasons. In fact, none of the pieces from Cafaggiolo can be compared to this one, which Cora and Fanfani rightly did not include in their 1982 corpus of Cafaggiolo wares.

This bowl is actually the most elaborate and splendid of a small group of pieces that were produced in Castel Durante. It is possible, but not certain, that the *vasaro* Giovanni Maria (see No. 64) was responsible for these wares. Other pieces painted by the same anonymous artist are a dish with Saint Jerome (Victoria and Albert Museum, London),² a dish with Cupid riding on a goose (British Museum, London),³ and a dish with a young man playing a lute (Musée Lyonnais des Arts Décoratifs).⁴ The coloring and motifs are very close to those on our dish, but the drawing is slightly different on some other pieces also for-



No. 65, back

merly ascribed to Giovanni Maria: a dish with Cupid riding a dolphin (Victoria and Albert Museum);⁵ a dish with a putto carrying a shield (National Gallery of Art, Washington, D.C.);⁶ a dish with Cupid riding a hobbyhorse (Ashmolean Museum, Oxford)⁷ and another with the same subject (J. Paul Getty Museum, Malibu);⁸ and finally, the large vase in the Herzog Anton Ulrich-Museum, Brunswick.⁹ All these pieces (most of them with similar decoration on the back) were probably made in a single workshop. Our dish shares some conspicuous characteristics with the first three pieces named above: the extensive use of opaque white together with grayish blue and orange for the modeling of the rather fat and stocky children; the fine little dots, mostly white and blue, on the bodies of the fantastic monsters; the extremely light, cottonwool-like scudding clouds; and the vivid, if not fierce, expression of the masks. The toothed border of the terrain in the foreground is almost a personal signature of this painter.

NOTES:

1. Hind 1938–48, vol. 5, no. 35.
2. Rackham 1928–29, pp. 88–89, fig. 20. Rackham draws attention to the shape of the bowl, which like the Lehman dish has a slightly convex center and a concave well. See also Rackham (1940) 1977, no. 529.
3. Solon 1907, fig. 10; Rackham 1928–29, p. 89, fig. 21.
4. Rackham 1928–29, p. 89; Giacomotti 1962, ill. p. 29; formerly in the Frédéric Spitzer collection, Paris, and attributed by Molinier (1892) to Cafaggiolo.
5. Rackham 1928–29, p. 90, fig. 22; Rackham (1940) 1977, no. 532.
6. Washington, D.C. 1982, no. 24.
7. Mallet 1978, p. 401, pl. 3.
8. Hess 1988, no. 29; formerly in the collections of Charles Dameron, Lyons, and Robert Strauss, London (Strauss sale 1976, lot 22).
9. Lessmann 1979a, no. 16.

PROVENANCE: Baron Adolphe de Rothschild, Paris; J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939).

EXHIBITED: London ?–1912; New York 1914–16; New York 1923–38; Paris 1957, no. 259; Cincinnati 1959, no. 365.

LITERATURE: Raggio 1956, p. 193, ill. p. 195.

Castel Durante or Urbino, Nicolò da Urbino,
ca. 1520–25 (or 1519?)

66. Plate (*tondino*)

1975.1.1019

Diam. 27.5 cm. Approximately Rackham's shape 11. Painted in blue, orange, yellow, reddish brown, copper green, gray, black, and opaque white. On the rim, a depiction of the musical contest between Apollo and Pan: on the left, under a group of trees, King Midas, wearing a crown, the mountain god Tmolus, in a kind of armor, and Pan, his syrinx beside him, sit watching Apollo, who wears a laurel wreath and stands holding his *lira da braccio*; on the right, Midas sits pointing to the piping Pan, while Apollo watches from behind a tree. The scene is set in a hilly landscape with meadows and brooks, and, in the distance, rows of trees, a town, a castle, and mountains. Two shields, on the left with a golden candelabrum, on the right with a bunch of lottery tickets, hang from the branches of the trees in the foreground. In the well, which has its own horizon, two putti support a shield with the arms of Gonzaga impaling Este: Gonzaga, argent a cross patty gules cantoned by four eagles displayed sable, an escutcheon over all, quarterly, 1,4 gules a lion rampant argent (Bohemia), 2,3 barry of six or and sable (Gonzaga ancient, before 1433); Este, quarterly, 1,4 azure three fleur-de-lys or a bordure indented gules, 2,3 azure an eagle displayed argent. Below the shield, a sheet of musical notes. On the back, two concentric circles in yellow.

Broken into four pieces (7½ to 11, 11½ to 12, 12 to 1½ clockwise), put together again, and extensively overpainted across the cracks. The tree on the left and the left side of Apollo's face are therefore mostly new.

The story of the musical contest between Apollo and Pan is told by Ovid (*Metamorphoses* 11.150–93): Tmolus, the judge, decided in favor of Apollo, but King Midas, charmed by Pan's playing, challenged the decision, whereupon Apollo gave Midas the ears of an ass. The scene is a very free and partly reversed adaptation of a woodcut (fol. M5r) in *Ovidio metamorphoseos vulgare*, the Venetian edition of the *Metamorphoses* published in 1497 by Lucantonio Giunta, a source Nicolò da Urbino used frequently in his earlier work. Figures taken from the same woodcut appear in his depiction of Apollo and Pan on a plate from the so-called Correr service.¹

This piece and No. 67 were part of the renowned majolica service made for Isabella d'Este of Mantua; the service is discussed under No. 67. This plate has a gap in its provenance between 1893, when it was sold in Paris as part of the Frédéric Spitzer collection, and 1939, when the Alfred Pringsheim collection was offered for sale at Sotheby's in London. The plate was probably in Pringsheim's collection before 1933, and he must have acquired it after 1923, for it is not included in the second volume of Falke's catalogue of the collection, published that year. Falke cat-

alogued only the pieces from the Isabella d'Este service that are now in Berlin and Melbourne.²

NOTES:

1. Wallis 1905b, fig. 17; in the Museo Correr, Venice.
2. Hausmann 1972, no. 171; Falke 1914–23, vol. 2, pl. 129, fig. 252. See Figs. 67.13, 67.15, page 250.

PROVENANCE: Frédéric Spitzer, Paris (Spitzer sale 1893, lot 1705, ill.); Alfred Pringsheim, Munich (Pringsheim sale 1939, June 8, lot 190, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Paris 1957, no. 266, pl. 96; Cincinnati 1959, no. 374, ill.

LITERATURE: Molinier 1892, no. 38; Chompret 1949, vol. 1, p. 30, vol. 2, fig. 119; Raggio 1956, pp. 190–92; ill. p. 194; Wallen 1966, pp. 69–71, no. 6, fig. 85; Wallen 1968, p. 105, fig. 12; Szabo 1975, pp. 37–38, pl. 151; Liverani 1980, pl. 60; Bortolotto 1981, pl. 42; Mallet in London 1981–82, mentioned p. 177.

Castel Durante or Urbino, Nicolò da Urbino,
ca. 1520–25 (or 1519?)

67. Dish (*coppa*)

1975.1.1020

Diam. 27.5 cm. Approximately Rackham's shape 14. Painted in the same colors as No. 66, but with the green less dominant, the orange and yellow more so, and very little manganese purple. The scene depicts the triumph of Silenus. The fat old Silenus, held upright by two younger companions, rides an ass wearing a little bell on a ribbon around its neck. The silenus supporting Silenus's right arm holds a mask in his raised right hand, and the one on his left leans on a panther; all three wear wreaths of vine leaves and grapes on their heads. A young woman dressed *all'antica* walks beside the ass, carrying a basket of grapes on her head. On the left, partly obscured by a group of trees from which hangs the shield of Gonzaga and Este (see No. 66) are two more sileni, one sitting on the ground and drinking from a bowl into which the other pours wine from a skin. In the foreground, a vessel with an open lid holds what might be fruit. Hanging from the branches of a tree to the right are a shield displaying a bunch of lottery tickets, a *tabula ansata* with the inscription *NEC SPE/NEC METU*, and, below that, a roundel with the letters *YS* intertwined. In the background, behind a hill, stands a Roman temple decorated with garlands, cherubs' heads, and a *tabula ansata*; on the left is a glimpse of a distant landscape. On the back, two concentric circles in yellow.

A piece of the rim (½ to 3 clockwise) has broken off and was replaced and the crack line overpainted. There are small chips on the edge.

As usual, Nicolò da Urbino has rather freely interpreted the prototype for the scene: Marcantonio Raimondi's engraving *The Triumph of Silenus*, after Raphael (Bartsch XIV.240; see also No. 85). Only the figures of Silenus, his two companions, the ass, and the panther closely follow the engraving; Nicolò moved the two figures on the right in Raimondi's composition to the left, changed the jubilantly dancing Bacchante into a comparatively decent young woman with a fruit basket, and omitted other figures.

This dish and No. 66 formed part of the most famous Italian majolica service. According to the coat of arms and the devices on the pieces, the service belonged to Isabella d'Este (1474–1539), marchioness of Mantua and *prima donna del mondo*. Only twenty-one pieces from the service are known today, dispersed all over the world. They can be divided into four groups: (1) large plates, about 52 centimeters in diameter, with a *bianco sopra bianco* border around the central medallion, in which the Gonzaga-Este shield is supported by two putti: the gathering of the manna (Museum für Kunst und Gewerbe, Hamburg)¹ and the abduction of Helen (Hermitage, Leningrad);² (2) smaller plates, about 30 to 39 centimeters in diameter, with the same system of decoration: Peleus and Thetis (Fitzwilliam Museum, Cambridge),³ the birth of Adonis (Museo Civico Medievale, Bologna),⁴ and Orpheus and Eurydice (private collection, France);⁵ (3) smaller plates, about 23 to 27 centimeters in diameter, with the shield and the putti in the well but without the *bianco sopra bianco* border: Apollo and Marsyas, and Meleager and Atalanta (both in the Wernher Collection, Luton Hoo, Bedfordshire),⁶ Hippolytus and Phaedra (Victoria and Albert Museum, London),⁷ Apollo, Python, and Daphne (British Museum, London),⁸ Perseus and Andromeda (Museum of Fine Arts, Boston),⁹ the fall of Phaethon (damaged; formerly in the Robert Lehman collection, now in an Italian private collection),¹⁰ and No. 66; and (4) small bowls and dishes of different shapes, about 27 centimeters in diameter, with a much smaller Gonzaga-Este shield, sometimes fixed in the middle, sometimes on one side: Isaac and Rebecca (Louvre, Paris),¹¹ Tiber and Manto(?) (Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin),¹² the justice of the emperor Trajan (British Museum),¹³ Jupiter and Semele (National Gallery of Victoria, Melbourne),¹⁴ the death of Chione (Philadelphia Museum of Art),¹⁵ Diana and the Lycian peasants (Museo Miniscalchi-Erizzo, Verona),¹⁶ the flight of Aeneas (private collection, Italy),¹⁷ Dido's banquet (private collection, France),¹⁸ and No. 67. Eighteen of these pieces are illustrated on pages 246–51. Not shown is the dish with Dido's banquet.



No. 66

Seven personal devices of Isabella d'Este and her monogram *YS* appear on the pieces.¹⁹ Of the *impresi* found on Nos. 66 and 67, the bunch of lottery tickets, as Praz has noted, were meant to show that Isabella “had tried several remedies to obtain the peace of her soul.”²⁰ Equally stoical is the motto *NEC SPE NEC METU* (neither by hope nor by fear). Isabella had been using both these devices since about 1500; in 1505 one of her literary advisers, Mario Equicola, published an entire essay on the motto. Prob-

lems arise, however, with the scroll of music (also in use about 1500) and the candelabrum. The scroll, with a C clef and the signs for *tempi e pause* and repeats, has never been satisfactorily explained; one suggestion, by Lauts, made it a very complicated Aristotelian allusion.²¹ The candelabrum, which stands for *sufficit unum in tenebris* (one [light] is sufficient in the darkness), derived from the single candle that burns in the Easter night as a symbol of hope even in utmost despair, has been taken as a symbol



No. 67

of Isabella's widowhood (her husband, Gianfrancesco Gonzaga of Mantua, died in 1519),²² and Paolo Giovio gave an explanation in this sense, but it has been shown that this *impresa* (without the motto, added by Giovio) was in use long before Gianfrancesco's death.²³ Therefore, several speculative attempts, by Falke and other authors (including myself), to connect the service with the year 1519 (and to construct a special program of mourning and widowhood) are far from conclusive. Mallet has

recently pointed out (and I am more or less convinced), first, that Fortnum's statement in 1876 that a vase of the service with the date 1519 existed in Bologna has not been proved;²⁴ second, that the subject of Isaac and Rebecca on the dish in the Louvre, derived from a fresco in Raphael's Loggia in the Vatican, seems to suggest a certain relation to Giulio Romano, probably the painter of the fresco, who moved to Mantua in 1524 (the fresco had not yet been engraved by 1519–20); and third, that Isabella's

short visit in 1525 to the Duchy of Urbino, the home of her daughter Eleonora, who was the wife of Duke Francesco Maria della Rovere, "could surely have provided a favourable opportunity to enquire about the local pottery industry and to place an order with the best painter of maiolica."²⁵ Another traditional belief, that Nicolò worked in Castel Durante before he moved to Urbino, can be neither proved nor disproved.²⁶ (See also No. 63.)

Be that as it may, the artist certainly was "the best painter of maiolica" in Urbino. As Raggio has put it, "his noble figures are gracefully drawn and freely rearranged. Usually, as in the contest of Apollo and Pan, they are in a broad, open landscape of faintly idyllic mood, where rolling hills and meadows and far-away misty mountains disappear in the distance under an intensely blue sky aglow with the last rays of the sunset. The general blue undertone used for the painting is washed with light greens and yellows of marvellous transparency, which give to the whole a delicate, smooth brilliancy."²⁷

NOTES:

1. Rasmussen 1984, no. 116; formerly in the collections of Frédéric Spitzer, Paris, and Alfred Beit, London.
2. Kube 1976, pl. 56; formerly in the collection of M. P. Botkin, Saint Petersburg.
3. Rackham 1963, pl. 69; formerly in the collections of Baron Alphonse de Rothschild, Paris, and Charles Damiron, Lyons.
4. Liverani 1958, pl. 55.
5. Paris 1975, no. 18.
6. London 1981-82, nos. 133, 134, pl. 42; formerly in the collection of Countess Lauredana Gatterburg-Morosini, Venice.
7. Rackham (1940) 1977, no. 547; formerly in the collections of Ralph Bernal, Andrew Fountaine, and George Salting.
8. London 1981-82, no. 132; Wilson 1987a, no. 51.
9. Lambert sale 1941, lot 94; formerly in the collection of Baron Gustave de Rothschild.
10. Sale, Christie's, London, April 4, 1977, lot 40; formerly in the collection of M. de Rothschild.
11. Giacomotti 1974, no. 819; formerly in the collection of Salomon de Rothschild.
12. Hausmann 1972, no. 171; formerly in the collection of Alfred Pringsheim, Munich.
13. London 1981-82, no. 137, pl. 43; Wilson 1987a, no. 52; formerly in the collection of Ralph Bernal.
14. Formerly in the Pringsheim collection (Falke 1914-23, vol. 2, pl. 129, fig. 252).
15. Wallen 1968, p. 103, fig. 11; formerly in the collections of Countess Lauredana Gatterburg-Morosini, Charles Mannheim, and J. Pierpont Morgan.
16. London 1981-82, no. 132.
17. Sale, Sotheby's, London, March 20, 1973, lot 25; formerly in the collections of Countess Lauredana Gatterburg-Morosini, Charles Mannheim, J. Pierpont Morgan, William Randolph Hearst, and Giuseppe Caruso.
18. Paris 1975, no. 19.
19. See Praz 1981, pp. 65ff, and also Falke 1914-23, vol. 2, introd.; Rackham (1940) 1977, no. 547; Wallen 1966, pp. 25-34; Rasmussen 1972, pp. 58-62; Mallet 1981a, pp. 39-40; Mallet 1981b, pp. 162-67; Rasmussen 1984, no. 116.
20. Praz 1981, p. 66.
21. Lauts 1952, p. 188.
22. See Rasmussen 1984, no. 116.
23. Wallen 1968, p. 103; Praz 1981, pp. 65-66.
24. Mallet 1981b, pp. 166-67. On the other hand, I am not sure I agree with Mallet's suggestion that the ewer formerly in the Alphonse de Rothschild collection "does not look as though it could belong to the Este-Gonzaga-Service" (*ibid.*, fig. 3).
25. *Ibid.*, p. 166. Wallen (1968, p. 103) suggested a date shortly after 1521-22; I disagree (see Rasmussen 1972, p. 58).
26. J. V. G. Mallet, in a conversation with the author. Urbino as venue of his earlier activity seems more likely.
27. Raggio 1956, pp. 191-92.

PROVENANCE: Countess Lauredana Gatterburg-Morosini, Venice (sale, Palazzo Morosini, Venice, May 17, 1894, lot 176, *ill.*); Charles Mannheim, Paris; J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, *art.* 5).

EXHIBITED: London ?-1912; New York 1914-16; New York 1923-38; Paris 1957, no. 267; Cincinnati 1959, no. 375.

LITERATURE: Molinier 1898, no. 72, *ill.*; Raggio 1956, pp. 190-92, *ill.*; Wallen 1966, p. 81, no. 17, fig. 29; Szabo 1975, p. 38, pl. 152; Liverani 1980, pl. 59; Bortolotto 1981, pls. 41b, c.

Urbino, Nicolò da Urbino, ca. 1525-30

68. Plate (*tagliere*)

1975.1.1004

Diam. 48.4 cm. Approximately Rackham's shape 10. Painted in extremely vivid and varied colors: light to very dark, almost black blue; yellow; yellowish, blackish, and bluish green; olive; orange; ocher; grayish, blackish, and reddish brown; light gray; and opaque white. In the center of the scene, a young soldier in full armor kneels to receive a baton from a pope wearing a miter and a pluviale of gold damask. Behind the young man stand two soldiers holding large banners; ten clerics (probably cardinals) look on from behind the pope's chair. The scene takes place in the interior of a church, within a baldachinlike structure with a vault supported at the back by two pillars and at the front by two twisted columns, their segments decorated with grape leaves like those in Saint Peter's in Rome that are said to have come from Solomon's Temple in Jerusalem. To the right is an altar covered with an altarcloth and an antependium of gold damask; on the altar are a candelabrum(?) and an altarpiece with two niches, in one of which is a sculpture representing Saint Peter with the keys. On the back, three concentric circles in yellow.

Some minor chips on the edge.



No. 68

This plate, one of the most beautiful and intriguing pieces in the Robert Lehman Collection, is virtually unknown; it has been mentioned in the literature only recently, by Mallet. The attribution to Nicolò da Urbino cannot be questioned, and even in his oeuvre the elaborate execution and, especially, the brilliant and unusual coloring (particularly the brownish red) are outstanding.

The plate belongs to a small group of *istoriato* wares that depict or symbolize contemporary events (see also No. 97), but which event it commemorates remains a question. It has been suggested that the scene depicts

Clement VII charging an officer with the defense of the city during the Sack of Rome in 1527.¹ Although this explanation cannot be discounted entirely, if that were so the young soldier would have to be either Guido Rangoni or Renzo Orsini, both rather obscure figures who failed in their attempts to save the Holy City.² What is more, no one in Italy at the time would have considered Pope Clement VII deserving of being honored in this way. Mallet's proposal that the scene be read as "Federico (II, Gonzaga, Marquis of Mantua) being appointed Captain General by Leo X in 1521"³ is more plausible, for like his

mother, Isabella d'Este (see Nos. 66, 67), Federico was a patron of Nicolò. Another possibility is that the plate commemorates the appointment of Isabella's husband, the Marquis Gianfrancesco Gonzaga, as captain general of the Church State by Pope Julius II in 1506 in Imola. As Mallet has noted, the lack of distinguishing coats of arms or insignia on the banners may have little significance, as the red flags were the battle standards of the papal troops. That the *istoriato* pieces almost never illustrate recent events would support the theory that this is either Federico or Gianfrancesco Gonzaga.

The plate is difficult to date. Mallet suggests 1535, but that is in my opinion somewhat too late. The piece is closer to the famous plate showing the martyrdom of Saint Cecily, of 1528 (Bargello, Florence),⁴ than it is to the dishes of the Olympus service made for Federico II Gonzaga about 1535–40.⁵ At least two other plates of the same shape and size as the Lehman piece were painted by Nicolò at approximately the same time: one, with Melchizedek giving Abraham bread and wine, was formerly in the John Scott-Taggart collection, Beaconsfield, and is now in a private collection in Bremen;⁶ another, even less known, depicting Joseph and his brethren, is in the parish church in Novellara.⁷

The small bird (a magpie?) at the upper right is enigmatic. As the same bird appears on a documentary dish, showing an emperor, that was painted by Nicolò in 1521,⁸ one is tempted to ask whether it could have served as a kind of rebus.

NOTES:

1. Note in the Robert Lehman Collection files.
2. For a description and discussion of the Sack of Rome, see Gregorovius's still unsurpassed account of 1872, pp. 457–659, and Chastel 1983 (with complete bibliography).
3. Mallet 1981a, p. 40.
4. Conti 1971, no. 16.
5. London 1981–82, no. 197.
6. Scott-Taggart 1972, pp. 46, 47; sale, Christie's, London, April 14, 1980, lot 18.
7. Gazzola 1962, fig. 3.
8. Kube 1976, pl. 58.

PROVENANCE: The early provenance of the piece has not been established; according to one of the labels on the back it was once in a French collection (perhaps that of Baron Adolphe de Rothschild, Paris?). J. Pierpont Morgan, London and New York, no. 3074 (sale, Duveen, New York, May 22, 1922).

EXHIBITED: New York 1914–16.

LITERATURE: Mallet 1981a, mentioned p. 40.

Urbino, probably workshop of Guido Durantino, ca. 1525; lustered in Gubbio

69. Dish (*coppa*)

1975.1.1088

Diam. 25.3 cm. Approximately Rackham's shape 14. Painted in different shades of blue and in grayish brown; black; yellow; copper, grayish, and yellowish green; brownish red; ocher; and opaque white; sparingly added red and gold luster. In the foreground, a young woman chases a prancing horse along a riverbank, while on the other bank (or an island?) another woman washes clothes, her back turned to a young man, fashionably dressed in a hat, a jacket, a codpiece, and striped trousers, who sits on the ground caressing in a rather indecent way a girl nude to the waist. Near the lovers is a horse tied to a tree; behind them birds fly about a round tower with one circular and two triangular windows (a dovecote, or a columbarium?). To the left a bridge crosses the river; in the distance beyond it are mountains and a city on a hill. On the back, in gold luster, a circle and four scrolls, one under the foot.

Some minor chips on the edge have been repaired and over-painted.

The subject of this *coppa* is a mystery. Falke assumed that the pastoral scene illustrates an episode from Ariosto's *Orlando Furioso*, but the only couple this could then be would be Medor and Angelica, from Book 19. In an engraving by Marcantonio Raimondi (Bartsch xiv.485) Medor and Angelica fondle each other in a village with houses and a dovecote like those in Dürer's engraving *The Prodigal Son*. Who the two other women are, however, remains unexplained. The lovers could also be Paris, as a cowherd, and Oenone, from Ovid's *Heroides* (Book 5). In a more general way, the scene is reminiscent of the pastoral compositions of the circle of Giorgione, particularly those of Giulio Campagnola (ca. 1482–after 1514).

The Lehman dish has been attributed to Guido Durantino, also called Guido Fontana (see Nos. 90–92, 97–101), who may not have been a painter at all. The "delicate but somewhat naive style," to quote Raggio,¹ is clearly derived from that of Nicolò da Urbino, who is known to have worked in 1528 in Guido's *bottega* in Urbino. Other pieces painted by the same hand exist, most of them attributed to Guido Durantino: a plate with Diana and Actaeon and a dish with the sacrifice of Isaac, lustered in 1524 and 1526, respectively, by Maestro Giorgio in Gubbio (Victoria and Albert Museum, London);² a dish with Diana and Actaeon, also lustered in 1526 in Gubbio (Wallace Collection, London);³ a plate with the rape of Europa (Fitzwilliam Museum, Cambridge)⁴ and another with Joseph and Potiphar's wife (Herzog Anton Ulrich-Museum, Brunswick),⁵ both lustered and both



No. 69

dated 1524; and a lustered plate dated 1526 with the beheading of John the Baptist (Ashmolean Museum, Oxford).⁶ Rackham has described in detail the neat, doll-like figures that are characteristic of this painter,⁷ and the “Greek” profiles, adapted from Nicolò’s but exaggerated, are almost a signature. Mallet has also pointed out that on all of these pieces “the lustered additions were made with more tact than was often the case.”⁸

NOTES:

1. Raggio 1956, p. 196.
2. Rackham (1940) 1977, nos. 720, 721.
3. Norman 1976, no. C84.
4. Rackham 1963, pl. 70B.
5. Lessmann 1979a, no. 173.
6. Ballardini 1933–38, vol. 1, no. 191, fig. 182; Mallet 1978b, p. 400, fig. 6.
7. Rackham 1940, p. 187.
8. Mallet 1978b, p. 400.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 7, lot 72, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Cincinnati 1959, no. 448.

LITERATURE: Falke 1914–23, vol. 2, pl. 128, fig. 251; Raggio 1956, p. 196.

Castel Durante, probably by the “In Castel Durante” Painter; lustered in Gubbio by Maestro Giorgio Andreoli, 1528

70. Dish (*coppa*)

1975.I.1099

Diam. 25.6 cm. Approximately Rackham’s shape 14. Painted in grayish blue, grayish brown, olive and light green, yellow, light blue, orange, and opaque white; gold and ruby luster (which did not quite succeed). The scene depicts Aurora, holding a sail, her hair streaming behind her, rising from the sea in a chariot pulled by two horses held by two naked Horae with butterflies’ wings. On the back, a rather dull pink glaze decorated in gold luster with two concentric circles and four sprigs of foliage; inscribed in luster under the foot: BA (surmounted by a cross)/M·G/da ugbio/1528.

Broken into three pieces, repaired, and the cracks extensively overpainted; the face of the Hora on the left is mostly new. There are minor chips on the edge of the rim.

Aurora (Eos in Greek mythology), goddess of the dawn, rises every morning from the bed of her husband, Tithonus, to lead her brother Helios, the sun god, to the heavens.



No. 70, back

She emerges from the sea in a two-horse chariot, a biga (according to Homer [*Odyssey* 23.246], the horses are called Lampos and Phaethon). The Horae, the personifications of the Seasons, assist Aurora.¹ The majolica painter has adopted the engraving by Marcantonio Raimondi after Raphael (Bartsch XIV.293) that was the source for the scene on this dish in an unusually precise way, even to the point of using the specifically graphic technique of modeling with cross-hatching. Maestro Giorgio, who added the luster, enriched the composition only with details such as the women’s ruby-red necklaces and the horses’ harnesses.

This dish, well known since the early nineteenth century, may be considered one of the most beautiful pieces in the Robert Lehman Collection, mainly because of the firm drawing and the delicate coloring. The combination of pale hues and gold luster seems somehow to evoke the dawn. The piece can be ascribed to a painter, once called Pseudo-Pellipario, who inscribed a number of pieces *In Castel Durante* and dated them 1524, 1525, and 1526. His work can also be traced before and after those years.² The faces on the Lehman dish resemble that of the Magdalen on a plate of 1526 in the Museo Civico, Arezzo,³ and that of Fortitude, also after Marcantonio, on a fragment of a dish also dated 1526 that was in the collection of Lord Clark of Saltwood.⁴ The initials BA on the back are almost certainly not the painter’s, as they are done in the same luster as Maestro Giorgio’s signature. They may be the initials of the patron who ordered the piece.



No. 70

NOTES:

1. In *De la généalogie des dieux* (fol. 59v), Boccaccio says that "Homère dit ces dictes heures appareiller en temps au soleil chevaux et chariotz Et ouvrir les portes du ciel quant le iour veult venir." I am grateful to Peter Diemer of Munich for bringing this source to my attention.
2. See Mallet 1970–71, p. 340; Rasmussen 1972, pp. 55–57; Rasmussen 1984, no. 117.
3. Ballardini 1933–38, vol. 1, no. 189, pl. 23.
4. Sale, Sotheby's, London, June 27, July 3 and 5, 1984, lot 155.

PROVENANCE: Geremia Delsette, Bologna (sale, Delbergue, Paris, April 12, 1866); Alexander Barker, London; Francis Cook, Doughty House, Richmond Hill; 1901, by inheritance to Wyndham Francis Cook, London; 1905, by inheritance to Humphrey W. Cook, London (sale, Christie's, London, July 7, 1925, lot 56, ill.); [Durlacher Brothers, London]; Walter S. M. Burns, North Mymms Park, Hertfordshire (sale, Sotheby's, London, June 25, 1931, lot 23, ill.); Mrs. Walter S. M. Burns (sale, Christie's, London, June 28, 1935, lot 26, ill.).

EXHIBITED: London 1862, no. 5,228; London 1887, no. 293; London 1928, no. 666; Tokyo 1977, no. 25.

LITERATURE: Frati 1844, p. 32; Fortnum 1897, p. 200; Rackham 1903, no. 43; Chompret 1949, vol. 1, p. 77 (attributed to Faenza, atelier of Baldassare Manara), vol. 2, fig. 503; Chaffers 1965, p. 68; Graesse and Jaenicke 1982, p. 304, no. 34.

Castel Durante, probably by
the "In Castel Durante" Painter, ca. 1530

71. Dish (*coppa amatoria*)

1975.1.1084

Diam. 21.5 cm. Approximately Rackham's shape 14. Painted in dark and light blue and in orange, yellow, manganese purple, and some copper green; the flesh in light grayish brown, grayish blue, orange, and opaque white; the scroll in light grayish blue. On the front, a woman in three-quarter profile to the right, wearing a necklace and a turban in a Venetian brocade pattern with a large oval jewel on the front. Behind her, a scroll decorated with foliage and inscribed: *LIVIA BELLA*.

Minor chips on the edge.

This marvelous piece, until now published only in the catalogue for the Achillito Chiesa sale in 1926, may be one of the most beautiful *coppe amatorie* ever made, chiefly because of its intense color, which is as resplendent as it is delicate (note, for example, the effect of the greenish blue ornament set against the yellow-orange ground of the turban). Also noteworthy is the careful draftsmanship. Certain special features of the charming physiognomy—the large eyes under high, thin brows; the crescentlike lower lids; the long, rather massive nose; and the large ears—can be found on three other *coppe amatorie*: one, inscribed *LVCHINA*, is in the Museo Civico, Arezzo;¹ another, inscribed *LAVRA BELLA* and dated 1535, is in the Musée National de Céramique, Sèvres;² and a third, showing two lovers and dated 1532, is in the Fassini collection, Milan.³ These pieces can all be attributed to the "In Castel Durante" Painter (see No. 70).⁴ A beautiful *coppa amatoria* inscribed *CATERINA BELL* (formerly in the Fernand Adda collection, Paris) that was attributed to this painter in 1976 is certainly by a different hand (but not by Nicolò da Urbino).⁵ The sketchier and somewhat crude painting on a *coppa* dated 1528 (Museo Civico, Bologna) comes closer to his style.⁶

NOTES:

1. Del Vita 1926–27, ill. p. 19.
2. Giacomotti 1974, no. 802.
3. Bellini and Conti 1964, ill. p. 117B.
4. See Rasmussen 1984, no. 117.
5. Sale, Sotheby's, London, March 16, 1976, lot 20; see also Rackham 1959, no. 399. The same is true for a dish inscribed *GLAVCO*, which was called a "companion" to the *LIVIA BELLA* plate in the Chiesa sale catalogue (1926, lot 429). The *GLAVCO* piece seems more related to the series of *virii et mulieres illustres* (see No. 63).
6. Del Vita 1924–25, ill. p. 158; Ravanelli Guidotti 1985, no. 90.

PROVENANCE: Achillito Chiesa, Milan (Chiesa sale 1926, lot 430, ill.).



No. 71



No. 72

Duchy of Urbino(?); lustered in Gubbio,
ca. 1525–30

72. Dish (*coppa*)

1975.1.1086

Diam. 25.2 cm. Approximately Rackham's shape 14. Painted in blue; copper, yellowish, and grayish green; yellow; black; ocher; and opaque white; gold and ruby luster. In the center, a cloth stretched between two trees forms a backdrop for Prudence, who sits, nude to the waist, on a chimaera and gazes into the mirror she holds in her right hand as she touches the monster's neck with her left. To the left and right are vistas of a distant landscape with rivers, buildings, trees, and mountains. On the back, two concentric circles in gold luster.

Minor chips on the edge and on the footring. The luster is abraded in places.

The figure of Prudence follows rather closely an engraving by Marcantonio Raimondi, *Prudentia*, after Raphael (Bartsch XIV.371; see also No. 83). The fantastic animal, half lion, half dragon, in fact represents the Chimaera, alluding to the prudent Greek hero Bellerophon who killed the monster. The same engraving was adapted for a bowl now in the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin, that was probably not only lustered but also painted in Gubbio in 1526.¹

Because the prototype has been so faithfully copied, it is difficult to find individual characteristics in this painting. The somewhat chaotic landscape can be compared to those on some other pieces also not attributable to Gubbio with certainty, such as a plate of 1526 with the miracle of Saint Clare (Museo Civico, Turin) that was lustered by Maestro Giorgio but supposedly painted in Castel Durante.² At any rate, the painter of this dish must have been influenced by the early *istoriato* work of Castel Durante and Urbino; the treatment of the foliage, for example, recalls the works of the Master F. R. (or F. L. R.), who is probably to be identified as the young Xanto.³

NOTES:

1. Hausmann 1972, no. 178.
2. Ballardini 1933–38, vol. 1, no. 192, pl. 24, fig. 329R.
3. See, for instance, the famous dish with Hercules and Omphale, of 1528, in the Museo Civico, Arezzo (ibid., no. 217, pl. 27, fig. 339R).

PROVENANCE: J. Pierpont Morgan, London and New York, no. 3078 (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939).

EXHIBITED: London ?–1912; New York 1914–16; New York 1923–28; Paris 1957, no. 279; Cincinnati 1959, no. 434.

LITERATURE: Dunand and Lemarchand 1977, ill. p. 17.



No. 73

Castel Durante(?); lustered in Gubbio in the workshop of Maestro Giorgio Andreoli, 1530

73. Dish (*coppa*)

1975.1.1095

Diam. 20.6 cm. Approximately Rackham's shape 14. Painted in blue, grayish black, light and grayish green, yellow, orange, and opaque white; gold and ruby luster. On the front, a full-length Madonna and Child in a mandorla amid clouds. On the back, in luster, four concentric circles and four leafy scrolls; inscribed in luster under the foot: 1530/MG.

Minor chips; the footring has been cut off.

The figure of the Madonna in the mandorla is adapted from an engraving by Marcantonio Raimondi after Raphael (Bartsch XIV.123). The same source was used in Deruta (see a plate now in the Louvre, Paris).¹

Although the luster plays an important role in the decoration of this rather unusual piece, the dish may have been started at a place outside Gubbio and later sent to Maestro Giorgio's workshop. There is a peculiar similarity between this dish and a bowl of 1526, now in the Kustgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin,



No. 73, back



No. 74

Probably Castel Durante, ca. 1525–30

74. Dish (*piatto*)

1975.1.1012

Diam. 25.1 cm. Approximately Rackham's shape 6, but on a short conical foot. Covered with a regular, fourfold composition of interlaced oak branches molded in low relief a *cerquate* and painted in blue, copper and yellowish green, and some orange and opaque white. In the middle, a small sunken medallion with a grisaille (buff) bust in profile to the left of a bald man. On the back, a glaze irregularly colored in tones of turquoise and pink.

Minor chips on the border and at the foot.

This type of profile bust *all'antica* derives from Roman coins; the bald man represents Vitellius. In his *Tre libri dell'arte del vasaio* Piccolpasso, a native of Castel Durante, said about the *cerquate*, or oak designs: "Queste sono molto in uso a noi per la veneratione et obbligo che tenemo alla Rovere all'ombra della quale vivemo lietamente a tal che si puo dir che gli pittura al Urbinata" (These are much used among us from the veneration and duty we owe to the oak tree [*Rovere*] in the shade of which we live

that has been attributed to Castel Durante and was also lustered in Gubbio.² The figure of Prudence on that piece (see also No. 72), also after Marcantonio, appears to be in a comparable style, and on both pieces the "first" painter provided space for clouds (which do not appear in the engravings) that were executed in precisely the same manner.

NOTES:

1. Giacomotti 1974, no. 600.
2. Hausmann 1972, no. 178.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 7, lot 71). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42.

LITERATURE: Falke 1914–23, vol. 2, pl. 124, fig. 239; Ballardini 1933–38, vol. 1, no. 250, fig. 230 (attributed to "Urbino[?]"); Chompret 1949, vol. 1, p. 117.

happily, so much so that it can be said that this is the Urbino style of painting).¹ Because of this testimony, scholars have never doubted that wares of this type came from Castel Durante. Of course, they may also have been produced in Urbino itself, where the della Rovere family reigned. *Cerquate* with the branches in low relief seem to be rare (the decoration is usually only painted). There are examples in the British Museum, London (BL.2066);² the Wallace Collection, London;³ and the Hermitage, Leningrad (dated 1526).⁴ Another, almost identical in design, perhaps from the same mold, was in the Fernand Adda collection, Paris,⁵ and yet another was in the Schlossmuseum, Berlin, and was destroyed in 1945.⁶ The naturalistic coloring of the Lehman piece appears to be unique; all the others have yellow (or lustered) *cerquate* on a dark blue ground.

NOTES:

1. Piccolpasso (ca. 1557) 1980, vol. 1, fol. 67r, vol. 2, p. 113.
2. Wilson 1987a, no. 125.
3. Norman 1976, no. C18.
4. Kube 1976, pl. 62.
5. Rackham 1959, no. 409.
6. Mentioned in Falke 1907, pp. 149ff.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 8, lot 198). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939-42.

LITERATURE: Falke 1914-23, vol. 2, pl. 113, fig. 221.

Urbino, the Painter of the Milan Marsyas,
ca. 1530

75. Dish (*piatto*)

1975.I.1132

Diam. 26.6 cm. Approximately Rackham's shape 6. Painted in blue, grayish brown, ocher, orange, different shades of green, olive gray, yellow, and opaque white. The scene depicts Venus in Vulcan's forge. On the left, the old, half-nude Vulcan, seated on a kind of throne in a high, arched niche, forges an arrow on his anvil. On the right sits Venus, also half-nude, about to be embraced by Cupid. On the tree behind Venus hangs a shield with three white crescents on a blue ground. In the landscape in the distance are rows of trees, buildings *all'antica* (among them a Pantheon-like cupola), and mountains.

Two pieces of the rim (between 4 and 5 clockwise) have broken off and were repaired.

In the *Aeneid* (8.370-85) Virgil relates how Venus asked her husband Vulcan to produce a set of armor for Aeneas, her son, before he set off to war in Latium. Aeneas was victorious, and he and his companions, the legendary forebears of the Romans, founded the Trojan settlement on the Tiber.

This dish and No. 76 belong to a large group of *istoriato* wares that has been discussed extensively as the so-called Strozzi or, more cautiously, Three Crescents service.¹ These wares raise two questions: do they really come from one service, and are the arms they bear those of the Strozzi family? As early as 1957 Rackham stated, rightly, that "the pieces composing this service seem to be not all the work of a single painter, and differ as regards the treatment of the shield of arms," which have been "erroneously described as those of Strozzi."² Some of the pieces, No. 76 among them, bear shields with two crescents above and one below and have on their backs inscriptions explaining the subjects of the scenes they depict. No. 75, the Venus in Vulcan's forge dish, belongs to a second group of wares that have differently shaped shields with one crescent above and two below and no inscriptions on their backs. As both shields contain not regular arms but rather *imprese*,³ it is no wonder that they have not hitherto been satisfactorily identified.

Nevertheless, neither of these *imprese* can be assigned to the Strozzi of Florence: although the three crescents of their coat of arms was one of the *imprese* of the Strozzi family, the crescents were always combined with flames.⁴ One crescent above and two below is precisely the heraldic *impresa* of the Manetti family of Florence; it can be seen, for instance, on a capital in the Palazzo Manetti in Borgo Santo Spirito.⁵ I therefore suggest that the "Three Crescents" service is in fact two services and that the group to which No. 75 belongs should be called the Manetti service. The other group, which I have named the Vitelli service, is dealt with under No. 76. A piece from the Manetti service is in the Walters Art Gallery, Baltimore (Apollo and Daphne);⁶ two are in the Fitzwilliam Museum, Cambridge (the contest of Apollo and Pan, and the Calydonian boar hunt);⁷ and others were formerly in the Stephen L. Courtauld collection, London (Paris as a cowherd);⁸ the Museo Internazionale delle Ceramiche, Faenza (four nymphs and Cupid, or Diana and Callisto?; destroyed in 1944);⁹ the collection of Mrs. F. M. E. Schlesinger, London (Psyche and Cupid);¹⁰ and the Charles Mannheim collection, Paris (an astrologer).¹¹ A saltcellar was once in the Alfred Pringsheim collection, Munich.¹²

In the eighteenth century Horace Mann (1701-86), British envoy at Florence from 1740 to 1786, rented the Ma-

netti Palace in Borgo Santo Spirito.¹³ Several pieces from the Manetti service were (or are) in English collections, and it is tempting to speculate that they came to England via Mann, whose close friend Horace Walpole (1717–97) amassed a rich collection of Italian majolica at Strawberry Hill, his villa outside Twickenham in Surrey. Another Englishman, Andrew Fountaine (1676–1753) laid the foundation for his enormous collection at Narford Hall during his stay in Florence at the court of Cosimo III, grand duke of Tuscany (see No. 152).

The painter of the pieces in the Manetti service was once thought to be Nicolò da Urbino. This is not the case, although in some respects the painting is indisputably similar to his work. Also not convincing is Von Erdberg's theory that the pieces of the Manetti service and related wares are early works by Xanto.¹⁴ Mallet has recently compiled this anonymous painter's work, distinguishing it from Nicolò's and Xanto's. He has chosen to call this unknown master the Painter of the Milan Marsyas, after an especially typical piece, a dish in the Museo del Castello Sforzesco, Milan, that depicts the contest of Apollo and Marsyas. Mallet has written of this artist's painting: "Il disegno delle figure è abbastanza distinto, e chiaramente influenzato da Nicolò da Urbino, mentre gli atteggiamenti son meno vari, i corpi meno nerboruti, i visi meno espressivi" (The figure style is rather distinctive and was clearly influenced by Nicolò da Urbino, although the poses are less varied, the bodies less muscular, and the faces less expressive).¹⁵ Other characteristics of his work, besides the rather conventional palette, are the extensive use of opaque white for the modeling of the bodies and the stereotypic despondent expression of the faces. A plate by the same hand, showing the Madonna of the girdle, was in the John Scott-Taggart collection, Beaconsfield;¹⁶ Mallet dates this piece about 1525, earlier than those in the Manetti service, which should be dated about 1530. Another earlier piece is a dish, with the *Sposalizio*, in the Museum für Kunst und Gewerbe, Hamburg.¹⁷

NOTES:

1. See Chompret 1949, vol. 1, p. 188; Rackham 1957, p. 106; Mallet 1970–71, pp. 174–76.
2. Rackham 1957, p. 106.
3. Other examples of this are known; to name only two: the service by Xanto with the shield displaying Hercules and the Nemean lion (Wilson 1987a, no. 73) and the service by Nicolò da Urbino with the "Olympus" device of Federico Gonzaga (see *ibid.*, p. 51; Mallet 1981b, pp. 167–69; Liverani 1939, p. 13).
4. See, for instance, three tiles in the Bargello, Florence (Conti 1971, nos. 474–76). Also not correct is Alice Wolf's identification (according to an undated note in the Robert Lehman Collection files) of the arms as those of "Bannes, Marquis de Puygiron."
5. Ginori Lisci 1972, ill. p. 50.
6. Von Erdberg and Ross 1952, no. 50.
7. Mallet 1988, ill.
8. Courtauld sale 1975, lot 31 (to Kate Foster).
9. Naldi 1940, pp. 16–17, pl. 3a.
10. Sale, Sotheby's, London, July 13, 1967, lot 13.
11. Molinier 1898, no. 78.
12. Pringsheim sale 1939, June 7, lot 90; Chompret 1949, vol. 2, fig. 958.
13. Ginori Lisci 1972, pp. 763–64.
14. Von Erdberg 1950–51, p. 75.
15. Mallet 1988. I am grateful to Mallet for giving me an opportunity to read this important article in manuscript.
16. Scott-Taggart 1972, ill. p. 48; sale, Christie's, London, April 14, 1980, lot 16.
17. Rasmussen 1984, no. 121 (with a list of other pieces by the same painter).

PROVENANCE: Charles Mannheim, Paris; J. Pierpont Morgan, London and New York, no. 3092 (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 9). Acquired through M. and R. Stora, New York.

EXHIBITED: London ?–1912; New York 1914–16; New York 1923–38.

LITERATURE: Molinier 1898, no. 77, ill; Dunand and Lemarchand 1977, ill. p. 17.

Urbino, Francesco Xanto Aveli da Rovigo, 1530

76. Plate (*tondino*)

1975.1.1136

Diam. 25.8 cm. Approximately Rackham's shape 9. Painted in blue, copper and yellowish green, turquoise, yellow, grayish brown, manganese, orange, black, and opaque white. The scene depicts Venus appearing to Aeneas. On the left, Venus, with bow and quiver and disguised as a huntress in a short garment, points with her left arm to three swans flying to the right. On the right, looking over their shoulders, stand Aeneas and his friend Achates, dressed in tunics and togas, one of them holding a spear. Behind Venus are leafless trees, to one of which is affixed a shield: azure, three crescents argent, two above, one below. In the center is a castle built on an island in the sea, and mountains rise in the distance. On the back, yellow concentric circles; inscribed in blue under the foot: *Troianos q vagos / libicas expellit i / oras. / 1530* ☿.

Minimal chips on the edge.



No. 75





No. 76, back

The subject represented on this dish, often vaguely described as “taken from the History of Troy,”¹ has never been properly identified (to the extent that Tervarent totally misinterpreted it as “Diane, Apollon et Daphné”).² The inscription, rarely transcribed correctly, means: “And she [Aeneas’s foe Juno] dumps the roving Trojans on the coast of Libya.” The story is thus of Aeneas’s arrival in Libya, which Virgil recounts in the *Aeneid* (1.305–401). The goddess Juno, who sided with the Greeks and sought to destroy the Trojan ships, persuaded Jupiter to release the winds and cause a storm at sea. After the storm, which Neptune calmed before the fleet suffered too much damage, the Trojans were washed ashore near Carthage, in Libya. As Aeneas and Achates tried to find out where they had landed, Venus appeared to them disguised as a huntress (“nuda genu,” or with bare knees, as she is depicted here) and ordered her son to follow a flock of swans, who would lead them to Carthage, Queen Dido’s capital. The engraving from which the majolica painter adapted the figures is Giovanni Antonio da Brescia’s *Four Scenes of Virgil’s Aeneid*,³ after Marcantonio Raimondi’s *Quos Ego* (Bartsch XIV.352), which has the same inscription as this plate (see also No. 65).

This is the only dated piece of the so-called Three Crescents service, sometimes still erroneously called the Strozzi service, which I have suggested is really two separate sets (see No. 75). Like that on the pieces in what I

have called the Manetti service, the shield on this plate and its companions contains not a regular coat of arms but rather a heraldic device, in this case that of the Vitelli family of Città di Castello (for their full coat of arms and for candidates for the person who may have commissioned this service, see No. 121).⁴

Although this plate is not signed, there can be no doubt that it is by Francesco Xanto Avelli da Rovigo, the prolific majolica painter who signed and dated a number of pieces between 1530 and 1542 and is known to have worked in Urbino.⁵ Ballardini, Rackham, and more recently Mallet have all discussed at length the intriguing question of the identity of the painter who signed his work *F. R.* or *F. L. R.* (who Mallet believes was Xanto), which does not affect the attribution of our plate, and the problem of several pieces, some of them signed by Xanto, with the so-called phi mark or φ flourish, the same mark that appears at the end of the inscription on the back of this plate.⁶ In his otherwise convincing studies, Mallet assumed that the flourish was simply “a space-filler, a habit of handwriting.”⁷ I maintain that it is actually a lowercase *c* with a paraph, used to mean “et cetera.” The mark never appears when the literary source is quoted in full, as Xanto so often did. Rather, it always either accompanies the word *nota*, *fabula*, or *historia* (note, story, or history) or stands alone at the end of the quotation, as here, or follows the opening phrase of the inscription and the words “nel . . . (libro . . .).” This is best seen on a dish in the Museum für Kunst und Gewerbe, Hamburg, where the inscription opens with the date and a descriptive phrase and continues: *Nel. & c.*⁸

Xanto used the figures of Aeneas and Achates, either together or singly, on several other pieces, among them a plate of 1528 with Leda (Collection Dutuit, Musée du Petit Palais, Paris) that Ballardini ascribed to the “monogrammist” *F. R.*,⁹ a bottle of 1531 with the death of Psyche (Museo Correr, Venice),¹⁰ a plate of 1531 with Amphiaräus and Eriphyle (Hermitage, Leningrad),¹¹ a plate also of 1531 with the flood of Rome (Museo del Castello Sforzesco, Milan),¹² two plates of 1532 with the death of Calanus (one in the British Museum, London,¹³ the other, from the Pucci service, in the Hermitage),¹⁴ and No. 80, the Aeneas plate from the Pucci service. Apparently Xanto referred to both the engraving by Marcantonio and the (reversed) copy by Giovanni Antonio da Brescia.¹⁵

Other known pieces of the Vitelli service illustrate Apollo and Daphne (formerly in the Frédéric Spitzer collection, Paris; this piece is further proof that the so-called Three Crescents service is a fiction, for a dish in the Walters Art Gallery from the Manetti service, listed under

No. 75, also depicts Apollo and Daphne);¹⁶ Rhea Silvia and Amulius (formerly in the Cottreau collection, Paris);¹⁷ Cupid, Psyche, and a river god (Greville Collection, National Trust, Polesden Lacey);¹⁸ Leda and the swan (formerly in the M. J. Taylor collection, London);¹⁹ Diana and Actaeon (formerly in the collections of Francis Cook, Wyndham Francis Cook, Humphrey W. Cook, and Walter S. M. Burns);²⁰ Daedalus and Icarus (offered for sale at Cyril Humphris, London, in 1975); a river god and Cupid (formerly in the Mrs. F. M. E. Schlesinger collection, London);²¹ the allegory of the incarceration of Clement VII in Castel Sant'Angelo (formerly in the Museo Internazionale delle Ceramiche, Faenza; destroyed in 1944);²² the allegory of the Sack of Rome (formerly in the collections of Emma Budge, Hamburg, and Curt Bohneward, Berlin);²³ Phrixus and Helle (formerly in an unnamed German museum—Kunstgewerbemuseum, Cologne?);²⁴ and Narcissus, Echo, and Cupid (formerly in the collections of Frédéric Spitzer, Paris, and Martin A. Ryerson, now in the Art Institute of Chicago).²⁵

NOTES:

1. In the catalogue for the Pringsheim sale (1939, lot 84), for example.
2. Tervarent 1950, p. 8. Ballardini (1933–38, vol. 1, p. 48) called it simply "Artemide."
3. Hind 1938–48, vol. 5, no. 550.
4. See Giovagnoli 1921, pp. 80, 182. The three crescents also appear on the frescoes in the Palazzo Vitelli alla Cannoniera in Città di Castello.
5. Rackham (1957, p. 106, n. 24) included this piece in the oeuvre of the painter F. R., but I think Mallet (1970–71, p. 174, n. 27) is right to leave no doubt about Xanto's authorship, the possibility that F. R. and Xanto are one and the same notwithstanding. (For a discussion and illustrations of several other pieces by Xanto, see Wilson 1987a, pp. 52–59. —Ed.)
6. Rackham and Ballardini 1933; Rackham 1957; Mallet 1970–71, pt. 3; Mallet 1976b; Mallet 1984. See also Tait 1976, pp. 3–6 (not entirely convincing).
7. Mallet 1970–71, p. 180.
8. Rasmussen 1984, no. 123. The mark can also be seen to be a ϕ on other pieces, for instance, Ballardini 1933–38, vol. 2, no. 67, fig. 65, 260R (1532).
9. Ballardini 1933–38, vol. 1, no. 220, fig. 207; Join-Dieterle 1984, no. 70.
10. Ballardini 1933–38, vol. 2, no. 23, fig. 20.
11. *Ibid.*, no. 19, fig. 23.
12. *Ibid.*, no. 12, pl. 2.
13. *Ibid.*, no. 39, fig. 38; Wilson 1987a, no. 216.
14. Ballardini 1933–38, vol. 2, no. 52, fig. 41; Kube 1976, pl. 74. See Fig. 80.1, page 252.
15. Contrary to what Mallet (1976b, p. 14) said.
16. Molinier 1892, no. 41; Spitzer sale 1893, lot 1082.
17. Cottreau sale, Georges Petit, Paris, April 28–29, 1910, lot 8.
18. Mallet 1970–71, pt. 3, pl. 2.
19. Sale, Sotheby's, London, April 14, 1981, lot 29.
20. Sale, Christie's, London, July 7, 1925, lot 49; sale, Sotheby's, London, June 25, 1931, lot 29; Rackham 1957, pl. 54.
21. Sale, Sotheby's, London, July 13, 1967, lot 12.
22. Rackham 1957, pl. 52.
23. Falke 1942, fig. 3; sale, Lempertz, Cologne, March 28, 1969, lot 115.
24. Sale, Helbing, Frankfurt, May 5–6, 1931, lot 97.
25. Molinier 1892, no. 49; Spitzer sale 1893, lot 1084; mentioned by Von Erdberg and Ross 1952, no. 50.

PROVENANCE: Baron Achille Seillière, Château de Mello (sale, Chevallier, Paris, May 5–10, 1890, lot 46); Adalbert Freiherr von Lanna, Prague (Lanna sale 1909, lot 483, ill.); Alfred Pringsheim, Munich (Pringsheim sale 1939, June 7, lot 84, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Tokyo 1977, no. 30.

LITERATURE: Leisching 1909, p. xxxii, pl. 16, no. 39; Ballardini 1933–38, vol. 1, no. 246, fig. 224; Chompret 1949, vol. 1, p. 188, vol. 2, fig. 957; Tervarent 1950, p. 8, fig. 6; Von Erdberg and Ross 1952, mentioned under no. 50; Rackham 1957, p. 106, n. 24c; Mallet 1970–71, mentioned p. 174, n. 27.



Urbino, Francesco Xanto Avelli da Rovigo, 1532

77. Plate (*tondino*)

1975.I.1134

Diam. 26.4 cm. Approximately Rackham's shape 9. Painted in different shades of blue; orange; turquoise; yellow; ocher; manganese purple; different shades of brown; black; yellowish and copper green; and opaque white. The scene, set in a rocky landscape with water in the foreground and a distant view of a lake and mountains, depicts the story of King Anius's daughters. Four young women, three of them nude, stand at the left before an open-fronted building. Opposite them the old Bacchus, dressed only in a little cape, lifts a bunch of grapes from a wine cask. Four doves fly above. In the center, suspended from a branch of a leafless tree, is the shield of the Pucci of Florence: argent a moor's head proper wreathed of the first (on the headband three black nails), charged upon the papal *gonfalone* (the pavilion or *ombrellino*: gyronny of gules and or, with a border of these colors counterchanged). On the back, two concentric circles in yellow; inscribed in blue under the foot: · 1532 · / *Dil Re Anio le figlie / i più colombe / Nel · XIII · L: d' Ouidio Met: (King Anius's daughters become doves. From Book 13 of Ovid's *Metamorphoses*) / · frā: xanto · A · / da Rouigo, i / Urbino ·*

Minimal chips on the edge.

The story, rarely depicted, comes from Ovid's *Metamorphoses* (13.632–74). Anius, priest-king of Delos, had four daughters, Oenotropoe, Oeno, Spermo, and Elais, who by the grace of Bacchus could change anything into wine, seeds, and oil (hence their names). When Agamem-

non demanded that they supply the Greek army with food they objected, and, to escape being abducted, they turned to Bacchus, who changed them into white doves.

The figure of Bacchus is adopted from Marcantonio Raimondi's engraving *A Young and an Old Bacchant* (Bartsch xiv.294), probably after Giulio Romano (in the engraving the old man has his arm around the shoulders of a young bacchant, which explains the rather strange position of Bacchus's left arm here). The same figure appears as Bacchus with Erigone on a dish of 1531 in the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin,¹ and again as the river god Tiber in a depiction of the flood of Rome on a dish in the Museo del Castello Sforzesco, Milan.² The four daughters of Anius come from the engraving *The Contest Between the Muses and the Pierides* by Jacopo Caraglio after Giovanni Battista dei Rossi (Bartsch xv.28, 53; see also Nos. 78, 79, 81). Xanto added the clothes, but he kept some of the attributes of the Muses: trumpets and, on the left, a lyre. This engraving was one of Xanto's favorite sources; as suited his needs he often borrowed one or more of the Muses, sometimes even changing them into men.³ A group of figures almost identical to those on this dish appears on a dish of 1533 in the Victoria and Albert Museum, London (as Diana and her nymphs surprised by Actaeon);⁴ on another dish in the same museum (as nymphs with Scylla and Galatea);⁵ on a plate of 1534 in the Hermitage, Leningrad (as spectators at the murder of the lascivious Roma by Charles V);⁶ and on numerous other examples.

For the discussion of the service to which this plate originally belonged, see No. 80.

NOTES:

1. Hausmann 1972, no. 194.
2. Ballardini 1933–38, vol. 2, no. 12, pl. 2.
3. For instance, on a plate in the British Museum, London (Ballardini 1933–38, vol. 2, no. 39, fig. 38; Wilson 1987a, no. 216).
4. Rackham (1940) 1977, no. 633.
5. *Ibid.*, no. 635.
6. Ballardini 1933–38, vol. 2, no. 137, fig. 132.

PROVENANCE: T. M. Whitehead, London, 1850; Alfred Pringsheim, Munich (Pringsheim sale 1939, June 8, lot 184, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: London 1850, no. 558; Cambridge (Mass.) 1939–42.

LITERATURE: Borenius 1930, mentioned p. 43.



No. 77, back

Urbino, Francesco Xanto Avelli da Rovigo, 1532

78. Plate (*tondino*)

1975.1.1135

Diam. 26.9 cm. Approximately Rackham's shape 9. Painted in the same colors as No. 77, with olive green and somewhat more black. The scene represents Phaethon's sisters being changed into poplars and his friend Cygnus into a swan. On the left, in front of a ruined building, is Cygnus, already part swan, apparently running away. In the foreground, the river god Eridanus, a nude old man, pours water from an urn into a river, and Phaethon's two sisters, both nude, their heads, hands, and feet sprouting trees, stand to the right. The landscape is similar to the one on No. 77, and the Pucci shield in the center is identical. On the back, two concentric circles in yellow; inscribed under the foot: · 1532 · / in cigno e, ī olmi / de Clymene i figli · / Nel. II. L. d' Ouidio Met: (into a swan and Clymene's daughters changed into elms. From Book 2 of Ovid's *Metamorphoses*) / · frā: Xāto · A · / da Rouigo, ī / Urbino ·.

Minimal chips on the edge.

Phaethon, the son of Helios and Clymene, begged one day to drive his father's chariot across the sky. Frightened by Scorpio, he lost control of the horses and fell to his death when Jupiter, to save the parched and burning earth, hurled a lightning bolt at him. Phaethon's sisters, the Heliads, mourned at his grave on the bank of the River Eridanus for four months until they were finally changed into trees, their tears becoming beads of amber (Xanto called the trees *olmi*, or elms; Ovid [*Metamorphoses* 2.329–80] does

not specify the genus, though other classical authors such as Hyginus and Diodorus speak of poplars). Phaethon's friend Cygnus (the word for swan is *cygnus* or *cycnus* in Latin, *cigno* in Italian) became a strange new bird as he wept—the swan. “He remembered the fiery bolt which the god had unjustly hurled, . . . and, hating fire, he chose the water for his home, as the opposite of the flame.”¹

The figure of Cygnus comes from Marcantonio Raimondi's large engraving *The Martyrdom of Saint Lawrence* after Baccio Bandinelli (Bartsch XIV.104), where he is a spectator fleeing the scene. Xanto used this figure, as well as many others from the same engraving, numerous times. Eridanus is modeled on another of Xanto's favorite figures, also taken from an engraving by Marcantonio, *A Man Pursuing a Naiad* after Marco Dente da Ravenna (Bartsch XIV.226; see also No. 83).² The Heliad in the foreground was originally one of the (clothed) Pierides in Jacopo Caraglio's engraving *The Contest Between the Muses and the Pierides* after Giovanni Battista dei Rossi (Bartsch XV.28, 53; see Nos. 77, 79, 81).

The coloring of this dish is especially refined; the rock in the sunken well, for example, is painted in shades of grayish brown, black, and opaque white, with some yellow and orange.

The set to which this plate belongs is discussed under No. 80.

NOTES:

1. Ovid 1977, vol. 1, p. 87.
2. For a (still incomplete) list of pieces on which the figure appears, see Norman 1976, no. C89, p. 183.

PROVENANCE: Albert Gérard, Paris (sale, Hôtel Drouot, Paris, June 18–23, 1900, lot 233, ill.); Alfred Pringsheim, Munich (Pringsheim sale 1939, July 19, lot 295, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Cincinnati 1959, no. 452; Tokyo 1977, no. 31.

LITERATURE: Chompret 1949, vol. 1, p. 189, vol. 2, fig. 965; Szabo 1975, p. 43, fig. 154 (erroneously said to be lustered).



No. 78, back





No. 79

Urbino, Francesco Xanto Avelli da Rovigo, 1532

79. Plate (*tondino*)

1975.I.1137

Diam. 26.6 cm. Approximately Rackham's shape 11. Painted in colors similar to those on No. 77. The scene, set in a rocky landscape with a leafless tree, a hedge, and, in the distance, a lake, a city, and mountains, depicts Apollo pursuing Daphne. On the left, Apollo, dressed only in a fluttering cape, raises his hands as in amazement; at his side stands Cupid with his bow and quiver. Daphne, nude to the waist, her hands and feet already changing into roots and branches and a tree growing from her head, flees to the right, where an overturned urn is visible. A putto flying above holds the *gonfalone* with the Pucci shield (see No. 77). Inscribed in blue on the back: · 1532 · / Apoll, Daphne, e, Cupi / do, e, l'Arco, e, Strali · / Nel · I · Li, de Ouidio Meth: (Apollo, Daphne, and Cupid and the bow and arrows. From Book 1 of Ovid's *Metamorphoses*) / f · X · A da / Rouigo, ī / Urbino · .

Minor chips on the edge.

The story of Apollo and Daphne is told by Ovid (*Metamorphoses* 1.452–567). The nymph Daphne, daughter of the river god Peneus, escaped Apollo only by changing into a laurel (thereby supplying the leaves for Apollo's wreath). The urn on the right symbolizes Daphne's father, to whom she called for help. The "bow and arrows" in the inscription on the back relate to the fury of Cupid, who shot Apollo with an arrow to arouse love and Daphne with an arrow to dispel it.



No. 79, back

All the figures come from engravings Xanto exploited frequently. Apollo was originally one of the Trojans in Paris's entourage in the engraving *The Abduction of Helen of Troy* by Marcantonio Raimondi after Raphael (Bartsch XIV.210). Daphne was the Pieride on the far right in Jacopo Caraglio's engraving *The Contest Between the Muses and the Pierides* after Giovanni Battista dei Rossi (Bartsch XV.28, 53; see also Nos. 77, 78, 81). The figure of Cupid, though with the head changed, was adapted from Marcantonio's *Dance of Children* after Raphael (Bartsch XIV.217; see also No. 83). The flying putto (reversed) comes from an engraving by Agostino Veneziano depicting saints of the order of Saint Dominic with the Virgin (Bartsch XIV.112); the same figure appears, likewise carrying the *gonfalone* with the Pucci shield, on some other dishes from the Pucci service, the set to which Nos. 77–80 belong (see No. 80).¹ No. 79, unlike Nos. 77, 78, and 80 but like the major part of the service, is somewhat summarily executed (especially the laurel tree).

NOTE:

1. Ballardini 1933–38, vol. 2, nos. 55, 56, figs. 52, 55 (see Figs. 80.17, 80.21, pages 254–55).

PROVENANCE: Albert Gérard, Paris (sale, Hôtel Drouot, Paris, June 18–23, 1900, lot 222); Alfred Pringsheim, Munich (Pringsheim sale 1939, June 8, lot 185). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42.

Urbino, Francesco Xanto Aveli da Rovigo, 1532;
lustered in Gubbio

80. Plate (*piatto*)

1975.I.1131

Diam. 29.5 cm. Approximately Rackham's shape 5. Painted in the same colors as No. 77, but enriched by brilliant gold and ruby luster. Aeneas, in full armor, holding branches in both hands, stands in the center, pointing back to his right at the letters *S · P* (probably for *sepulchrum Polydori*) written on the wall of a large sarcophagus *all'antica* set beside a tree. On Aeneas's left stands a scantily clothed young man with a shield in his right hand and a baton in his left; behind and between the two men is a third figure, only partly visible, and to the right stand two more men looking back at the sarcophagus. The scene takes place on what seems to be an island: water fills the foreground, and in the distance behind the two men at the right are a rocky coast and the open sea. The sun (painted in luster) sinks on the horizon in the background, and to the left are a tower and a walled town. From the tree hangs the *gonfalone* with the Pucci shield (see No. 77). On the back, scrolls in luster; inscribed in blue under the foot: · 1532 · / *Enea, d Polidor giunto al sepulcro* · / Nel · III · Libro d' *Eneida* · V · (Aeneas finds the tomb of Polydorus. From Book 3 of the *Aeneid* of Virgil) / · frā: xanto · A · / da Rouigo, ī / Urbino · . Chips on the edge.

In the third book of the *Aeneid* (13–68) Aeneas tells that to celebrate his arrival in Thracia he pulled a shrub from the ground in order to decorate an altar with its leaves. The bush began to bleed (the blood here is painted in red luster), as a ghostly voice reported that there lay the corpse of Polydorus. Polydorus, sent to Thracia by his father, King Priam of Troy, had been murdered by the greedy King Polydorus. After building a tomb for Polydorus, Aeneas decided to leave Thracia at once.

The figures on this plate were adapted from two graphic sources dear to Xanto. Aeneas and the young man with him come from the engraving *The Massacre of the Innocents* by Marco Dente after Baccio Bandinelli (Bartsch XIV.21; see also No. 84); Xanto reversed the Aeneas figure and dressed him, and the figure of the young man (King Herodes in the engraving) is also reversed except for the position of his head. The two men on the right are from Marcantonio Raimondi's *Quos Ego* engraving after Raphael (Bartsch XIV.352; for a literal adaptation of this print, see No. 76; see also No. 65). In the service from which this plate comes, the former Herodes also appears on a plate with the death of the woman of Sestos (Metropolitan Museum of Art);¹ the other figure turns up, again as Aeneas, on a plate with the death of Palinurus (Los Angeles County Museum of Art);² and the two men standing together to the right here are to be found on a plate depicting the death of Calanus (Hermitage, Leningrad).³

The majolica service made for Piero Maria Pucci (1467–active 1547), of the distinguished Pucci family of Florence, can be partially reconstructed.⁴ Thirty-seven pieces, including Nos. 77–80, are presently known to have belonged to the Pucci service, and thirty-two of these are reproduced on pages 252–57.⁵ To avoid duplication, the pieces are not listed here but only in the captions for the illustrations, which also include all basic bibliographic references and provenances.

Members of the Pucci family, among them in particular Lorenzo Cardinal Pucci (d. 1530) served the two Medici popes Leo X (r. 1513–21) and Clement VII (r. 1523–34); Piero himself was appointed papal *gonfaloniere* by Pope Leo X in 1520. The Pucci service, produced in 1532–33 (two of the known pieces are dated 1533, all the others 1532),⁶ was perhaps the largest single commission Xanto ever carried out. Mallet was right in pointing out that many of the surviving pieces—a saltcellar and thirty-six plates or dishes ranging from 19 to 49 centimeters in diameter, a number of them showing scenes from the *Aeneid*—are somewhat hastily executed.⁷ This Aeneas plate, however, like the dish in Arezzo (the only piece known to have been sent to Gubbio for lustering),⁸ shows, to quote Raggio, Xanto's "mature style of draftsmanship and his exuberant use of warm colors, often washed one into another—deep oranges and yellows against strong greens and blues."⁹ And the magnificent luster really does, as Szabo put it, enhance "the effectiveness of the whole design."¹⁰



No. 80, back



No. 80

NOTES:

1. Ballardini 1933–38, vol. 2, no. 44, fig. 40 (see Fig. 80.6, page 253).
2. *Ibid.*, no. 59, fig. 56; formerly in the Walter M. de Zoete collection, Colchester (see Fig. 80.24, page 256).
3. Kube 1976, pl. 74 (see Fig. 80.1, page 252).
4. Julia Triolo, now living in Rome, is preparing a Ph.D. thesis for Pennsylvania State University on the iconography of the Pucci service, and in 1987 she gave a paper on the subject in London (see Triolo n.d.).—Ed.
5. Not illustrated are a dish, perhaps portraying Apollo and Daphne, that was in the Alfred Pringsheim collection, Munich (Pringsheim sale 1939, June 8, lot 284), and a piece formerly in the Carl von Hollitzer collection that may or may not be part of the service (mentioned in Kube 1976, no. 74).
6. The two pieces dated 1533 are a dish in the Museo Statale d'Arte Medievale e Moderna, Arezzo (Fig. 80.5, page 252), and another that was in the Lindsay Fleming collection (Fig. 80.27, page 256).
7. Mallet 1970–71, p. 176.
8. See Fig. 80.5, page 252.
9. Raggio 1956, p. 196.
10. Szabo 1975, p. 43.

PROVENANCE: Pasolini, Faenza; Baron Gustave de Rothschild, Paris; by inheritance to Baron Henri Lambert, Brussels; by inheritance to Baroness Lambert, Brussels and New York (Lambert sale 1941, lot 73, ill.).

EXHIBITED: Paris 1957, no. 280; Cincinnati 1959, no. 449.

LITERATURE: Frati 1852, no. 48; Ballardini 1933–38, vol. 2, no. 45, fig. 42; Raggio 1956, p. 196, ill. p. 194; Szabo 1975, p. 43, pl. 155; Hibbard 1980, ill. 500.

Urbino, Francesco Xanto Avelli da Rovigo, 1532; lustered in Gubbio

81. Dish (*piatto*)

1975.1.1130

Diam. 25.9 cm. Approximately Rackham's shape 6. Painted in different shades of blue and in turquoise green, yellow, orange, ocher, manganese, black, and opaque white; rich but sparingly added reddish gold and ruby luster. The scene depicts the transformation of the nymphs into the Echinades islands. Five partly nude nymphs, two standing and three sitting, one of them with a lyre, are attached to five small, rocky islands, some with trees, surrounded by the sea. Between the islands is a distant view of mountains and buildings, with the sun at the upper right. On the back, three leafy scrolls in luster; inscribed in blue under the foot: • 1532 • / *Echinade già Nimphe, hor / Scogli ī mare. / Nel. IX. L. d. Ouidio meth:* (The Echinades, once Nymphs, now rocks in the sea. From Book 9 of Ovid's *Metamorphoses*) / . frā: xāto • A • da / Rovigo, ī urbi / no • .

Chips on the edge.

The story of the Echinades is told by Ovid in the eighth book (not the ninth, as the inscription says) of the *Metamorphoses* (572–89). When the hero Theseus asked, "What place is that?" the river god Achelous replied:

Those islands once were nymphs, who, when they had slaughtered ten bullocks and had invited all the other rural gods to their sacred feast, forgot me as they led the festal dance. I swelled with rage, as full as when my flood flows at the fullest; and so, terrible in wrath, terrible in flood, I tore forests from forests, fields from fields; and with the place they stood on, I swept the nymphs away, who at last remembered me then, into the sea. There my flood and the sea, united, cleft the undivided ground into as many parts as now you see the Echinades yonder amid the waves.¹

This dish is apparently the only surviving work of Xanto's to treat this subject. The nymphs are borrowed from five different engravings that Xanto used again and again, often adapting the figures for the most incongruous settings. The nymph on the left was originally a male spectator in Marcantonio Raimondi's *Martyrdom of Saint Lawrence* after Baccio Bandinelli (Bartsch XIV.104; see also No. 78); her companion on the right was one of the Muses in Jacopo Caraglio's *Contest Between the Muses and the Pierides* after Giovanni Battista dei Rossi (Bartsch XV.28, 53; see also Nos. 77–79). The nymph sitting in the center was one of the nine Muses in Marcantonio's engraving *Parnassus* after Raphael's fresco in the Stanza



No. 81, back



No. 81

della Segnatura in the Vatican (Bartsch XIV.247). The nymph on the left in the foreground was taken from Marcantonio's *Judgment of Paris* after Raphael (Bartsch XIV.245), although the figure is reversed, and the one on the right was originally the dying Cleopatra in Marcantonio's engraving after Agostino Veneziano (Bartsch XIV.198). The Cleopatra figure, here rather rarefied, was a favorite *Versatzstück* of Xanto's, another piece of movable scenery that sometimes materialized on the oddest sets.²

Xanto's montage technique is on the whole successful in this piece, enhanced as it is by the symmetrical composition of such heterogeneous figures and by the exquisite, well-balanced luster.

NOTES:

1. Ovid 1977, vol. 1, p. 447.
2. See, for example, Rasmussen 1984, no. 124. See also Rackham (1940) 1977, p. 209.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, July 19, lot 274, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Paris 1957, no. 281; Cincinnati 1959, no. 451.

LITERATURE: Falke 1914–23, vol. 2, pl. 135, fig. 260; Ballardini 1933–38, vol. 2, no. 68, fig. 64; Raggio 1956, p. 196.

Urbino, Francesco Xanto Aveli da Rovigo, 1532;
lustered in Gubbio

82. Dish (*coppa*)

1975.I.II29

Diam. 26 cm. Approximately Rackham's shape 14. Painted in blue, grayish brown, yellow, orange, ocher, green, dark brown, black, some manganese, and opaque white; carefully added gold and ruby luster (in places the gold over the red). The scene, set in the interior of a templelike building with a barrel-vaulted apse at the rear and two columns framing the front, depicts the death of Laocoön and his two sons. Laocoön, in full armor *all'antica* with a large cherub adorning the top of the breastplate, his face expressing torment, his arms spread, kneels with one leg on a cloth-covered altar as he struggles with the two snakes entwined about him and his sons, who are dressed in similar armor. At the right, one son tries to free himself from the strangling tail of the snake that bites his father's hip; at the left, his brother battles the other snake, whose jaws are clamped on his side. On the underside, five scrolls in luster; inscribed in blue under the foot: • 1532 • / *Da Serpi Laocoonte, e, i figli / uccisi, / Nel II. de la Eneida d' / Vgilio • M •* (Laocoön and his sons killed by serpents. From Book 2 of the *Aeneid* of Virgil) / • *frā: xanto • A • da Rouigo, i / Urbino •*.

A piece of the rim (3 to 5 clockwise) has broken off and was replaced; two smaller pieces (6 clockwise) have broken off and were repaired.

Laocoön was the Trojan priest who warned his fellow citizens against accepting the wooden horse the Greeks said was an offering to Minerva, whose temple was inside the walls of Troy. When Laocoön and his two sons were killed by two giant serpents sent, so the Trojans believed, by Minerva, the horse filled with Greek soldiers was moved into the city (*Aeneid* 2.199–234). After the discovery of the marble sculpture of Laocoön and his sons in Rome in 1506, several engravings spread the fame of this *exemplum doloris*, which had been known until then only from its description in Pliny's *Historia naturalis*. Marco Dente da Ravenna made three engravings, in one of them dressing the figures in Roman armor. Xanto, who adapted this engraving, changed the scenery by setting the group in the interior of a classical building, according to Szabo "probably an allusion to the underground chamber where the sculpture was found."¹

This subject was very much in favor in the majolica workshops of Urbino. To name only a few of the pieces illustrating the story, other (relatively early) examples are in the Museo del Castello Sforzesco, Milan;² and the Hermitage, Leningrad,³ and another was lost when the Schlossmuseum in Berlin was destroyed in 1945.⁴ Xanto himself painted at least two more representations of Laocoön: one, a fragmented, apparently very early piece



No. 82, back

(belonging to the so-called γ/φ series; see No. 76) that is not a reproduction of the marble sculpture, is in the Herzog Anton Ulrich-Museum, Brunswick;⁵ the other, one of Xanto's most elaborate works, after Marco Dente's engraving with a nude Laocoön, disappeared from the same collection in 1945.⁶

The exceptional quality of this piece lies in the sophisticated, if not to say shrewd combination of color, in many shades, and luster. The columns flanking the scene, for instance, were painted first in light yellow and then in orange and in red and gold luster, with the reflections on the shiny marble added in opaque white and ocher. Also noteworthy is the extremely vivid green. Several flaws in the green washed over the yellow above Laocoön's head were nevertheless lustered with golden dots like the surrounding surface.

NOTES:

1. Szabo 1975, p. 41.
2. Conti 1973, fig. 229.
3. Kube 1976, no. 70 (the attribution to Nicolò da Urbino is not conclusive). Kube cited another, unpublished piece in the Hermitage, Leningrad, that is supposedly from the Guido Durantino workshop.



No. 82

4. Förster 1906, pp. 165, 167, fig. 12.
5. Lessmann 1979a, no. 140.
6. *Ibid.*, appendix, no. 5.

PROVENANCE: Prince Massimo Colonna, Rome; Henry Oppenheimer, London (sale, Christie's, London, July 15–17, 1936, lot 20, ill.).

EXHIBITED: Cincinnati 1959, no. 450.

LITERATURE: Ballardini 1933–38, vol. 2, no. 66, fig. 63, 259R; Szabo 1975, pp. 40–41 (erroneously reporting a luster signature of M.G., for Maestro Giorgio), pl. 158; Kube 1976, mentioned under no. 70.



No. 83

Urbino, Francesco Xanto Avelli da Rovigo, 1534;
lustered in Gubbio

83. Plate (*tagliere*)

1975.1.1090

Diam. 25.7 cm. Approximately Rackham's shape 10. Painted in blue, turquoise, yellowish and copper green, yellow, ocher, orange, grayish brown, black, and much opaque white; opulent gold and ruby luster, the red turned purple in places. The scene depicts the river god Alpheus and the nymph Arethusa. In the middle, the bearded Alpheus, naked save for a fluttering cape, pursues Arethusa, who flees from his grasp into the clouds. In the foreground, Cupid performs a kind of triumphal dance. On the right, Arethusa appears again, this time naked, the lower part of her body already changed into a large urn with water pouring from its mouth. Behind her is a grotto; to its left in the background stands a castlelike building. On the back, five groups of scrolls in gold luster touched with ruby; inscribed in black under the foot: ·1534·/ De Alpheo, e, d'Arethusa/ il vano amore·/·F·X·.

Minor chips on the rim; a small piece (6 clockwise) has broken off and was repaired.

Ovid (*Metamorphoses* 5.572–641) tells the story of the god of the river Alpheus, who was smitten by the beautiful but prudish Arethusa as she bathed herself in his waters. As Alpheus chased her through the countryside, Arethusa appealed for help to the equally virginal Diana, who at the last moment swooped her up into the clouds and changed her into a spring on the Sicilian island Ortygia.



No. 83, back

The dark grotto behind Arethusa seems to allude to the nymph's escape from Achaia and thus from Alpheus by making her way to Sicily underground, in dark caverns (*caecis . . . cavernis*).

Four engravings frequently exploited by Xanto provided the models for the figures here. Alpheus was adapted from Marcantonio Raimondi's engraving *A Man Pursuing a Naiad* (Bartsch XIV.226; see also No. 78). Cupid comes from *The Dance of Children*, also by Marcantonio (Bartsch XIV.217; see also No. 79). The half-transformed Arethusa on the right was originally Prudentia in Marcantonio's engraving after Raphael (Bartsch XIV.371; see also No. 72). And the clothed Arethusa was taken from the Sol figure in an engraving of 1528 by Jörg Pencz (Bartsch VIII.14).¹

The once very popular story of Alpheus and Arethusa—*il vano amore*, or unrequited love—was apparently not one of Xanto's favorite subjects; he seems to have used it on only one other, somewhat earlier piece (ca. 1530), with an entirely different composition (Herzog Anton Ulrich-Museum, Brunswick).²

Although the rather crude drawing on this plate is not of outstanding quality, the strong coloring and the luster, rich in bold contrasts, are striking.

NOTES:

1. For further examples of adaptations of the Sol figure, see Hausmann 1972, no. 195, and Norman 1976, no. C88.
2. Lessmann 1979a, no. 142.

PROVENANCE: Supposedly Hollingworth Magniac, Colworth, Bedfordshire (sale, Christie's, London, July 2, 4–8, 11–15, 1892 [not in the catalogue]); Alfred Pringsheim, Munich (Pringsheim sale 1939, July 19, lot 275, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Cincinnati 1959, no. 455.

LITERATURE: Falke 1914–23, vol. 2, pl. 137, fig. 264; Ballardini 1933–38, vol. 2, no. 152, fig. 146.



No. 84

Urbino, Francesco Xanto Avelli da Rovigo, 1539;
lustered in Gubbio

84. Plate (*tagliere*)

1975.I.1133

Diam. 29.7 cm. Approximately Rackham's shape 10. Painted in blue, orange, grayish and reddish brown, green, some manganese, black, turquoise, light yellow, grayish blue, and opaque white; the gold and ruby luster not very strong. On the left, Metabus, in full armor *all'antica*, is about to throw his little daughter Camilla, bound to a spear, across the river Amasenus. Behind him, a half-nude woman is being attacked by a nude man. To the right, on the other bank of the winding river, a river god reclines, holding his urn, while from the rock behind him four young women watch the scene, one, seated at the front of the group, holding what seems to be a quiver, another, standing at the far right, a lyre. In the far distance are mountains and a village on the riverbank, and, on the horizon, the setting sun. On the back, four scrolls in gold and some ruby luster; inscribed in green under the foot: . 1539. / *Methabo oltr' amasē / lāciò Cammilla* · (Metabus tosses Camilla to the other side of the Amasenus) / · X ·

Minor chips on the rim.

In the *Aeneid* (II.532–66) Diana tells the peculiar story of Metabus, king of the Volscians, who was expelled from his capital, Privernum. With his enemies in pursuit, Metabus reached the river Amasenus. Knowing he would be unable to swim the torrential stream with his infant daughter Camilla in his arms, he tied her to his spear, entrusted her to Diana, hurled the spear across the water, and then swam alone to the safety of the opposite shore. The four women on the right represent Diana, her servant Opis, and two other maidens from Diana's entourage. The two figures on the left are a mystery (perhaps they are an allusion to Camilla's death at the hands of the Etruscan warrior Arruns?).

The figure of Metabus was originally an attacking soldier in Marcantonio Raimondi's engraving *Battle of the Romans and the Carthaginians* after Giulio Romano



No. 84, back

(Bartsch XIV.420). The river god comes from Marcantonio's *Martyrdom of Saint Lawrence* after Baccio Bandinelli (Bartsch XIV.104). The four women were Muses beside Apollo in Marcantonio's engraving *Parnassus* after Raphael's fresco in the Stanza della Segnatura in the Vatican (Bartsch XIV.247), and from the same source Xanto took one of the flying angels for the figure of the baby Camilla. The two figures behind in the left background are after Marcantonio's engraving *The Massacre of the Innocents* after Raphael (Bartsch XIV.19).

Strangely enough, the rescue of Camilla was one of Xanto's favorite subjects; the dramatic action may have appealed to him. He illustrated the story on several other pieces, nearly always using the same figures for Metabus and Camilla but varying the number and staging of the others (though on none of them does the strange couple in the background at the left appear). One of the known Metabus and Camilla pieces, from the Pucci service and dated 1532 (see No. 80), was in the Otto H. Beit collection and is now in a private collection in Turin;¹ another, also from 1532, was in the Fernand Adda collection, Paris.² Others are in the Louvre, Paris (1533);³ the Museo Correr, Venice (two, both from 1534);⁴ the Musée National de Céramique, Sèvres (1541);⁵ and the Herzog Anton Ulrich-Museum, Brunswick (1539).⁶ The piece in Brunswick, dated the same year as the Lehman *tagliere* and with a similar figural composition, was not painted by Xanto himself but by his less talented collaborator who signed

his work *L*. Probably the most splendid example, however, matched only by our piece in its relatively careful drawing and vivid, expressive colors, is a plate dated 1534 that was once in the William Randolph Hearst collection and was until 1980 in the collection of H. A. Cann.⁷ On that plate Xanto used another prototype for the figure of Metabus: one of the murderous soldiers in Marco Dente's engraving *The Massacre of the Innocents* after Baccio Bandinelli (Bartsch XIV.21).

NOTES:

1. Ballardini 1933–38, vol. 2, no. 46, fig. 43; Bellini and Conti 1964, fig. 143c. See Fig. 80.16, page 254.
2. Rackham 1959, no. 420; exhibited in 1984 at the Galleria Carla Silvestri, Milan (Conti 1984, no. 31).
3. Giacomotti 1974, no. 850.
4. Ballardini 1933–38, vol. 2, nos. 144, 145, figs. 138, 139.
5. Giacomotti 1974, no. 861.
6. Lessmann 1979a, no. 148.
7. Sale, Parke-Bernet, New York, December 7–8, 1951, lot 68; Scott-Taggart 1972, ill. p. 49; sale, Sotheby's, London, March 11, 1980, lot 16.

PROVENANCE: According to the labels removed from the back, this piece was in a French collection in the nineteenth century; Hollingworth Magniac, Colworth, Bedfordshire (sale, Christie's, London, July 2, 4–8, 11–15, 1892, lot 473).

EXHIBITED: Cincinnati 1959, no. 458.

Urbino, ca. 1530–35

85. Dish (*coppa*)

1975.I.III8

Diam. 27.6 cm. Approximately Rackham's shape 14. Painted in blue, buff, ocher, yellow, green, turquoise, orange, black, and opaque white. The scene depicts the triumph of Silenus. The drunken Silenus, supported by two sileni, rides on an ass with a bell around its neck. All three figures are nude and crowned with grape leaves. Silenus holds a bowl in his left hand, his attendant on the left raises a comedy mask, and the one on the right leans on a panther. In the foreground is what appears to be a basket with a lid, to the left and on the right edge are groups of trees, and in the background is a landscape with rocks, leafless trees, a river, and a town on a rocky mountain. On the back, a single yellow circle around the rim.

A crack (1 clockwise to the middle) has been repaired; there are chips on the rim and a piece of it (1½ to 3 clockwise) has broken off and was repaired.

The source for this dish was Marcantonio Raimondi's *Triumph of Silenus*, after Raphael (Bartsch XIV.240), the same engraving that was Nicolò da Urbino's model for



No. 85

No. 67, but here the majolica painter chose to use only the central group of figures.

The scene is very carefully painted, almost in the manner of a miniature, and the colors are cool, somewhat dry, with the bodies modeled in grayish tones. The painter clearly worked for a time in the same workshop as Nicolò. The tired, or sad, expressions on the faces (including those of the animals) are reminiscent of the style of the so-called Painter of the Milan Marsyas (see No. 75), whose oeuvre has still to be defined. There is at least one piece that is probably by the same hand as this dish and may also be a "late" work of this follower of Nicolò: a dish with a nymph and a Satyr that is now in the Museo Internazionale delle Ceramiche, Faenza.¹

NOTE:

1. Liverani 1968, pl. 49.

PROVENANCE: Madame d'Yvon, Paris (sale, Georges Petit, Paris, May 30–June 4, 1892, lot 39, ill.); Heinrich Wencke, Hamburg (sold 1898 or 1905).

EXHIBITED: Hamburg 1893–98.

Urbino, ca. 1530–35 (1532?); lustered in Gubbio

86. Dish (*coppa*)

1975.1.1082

Diam. 28.1 cm. Approximately Rackham's shape 14. Painted in blue; yellowish, grayish, and copper green; turquoise; yellow; ocher; grayish brown; black; and opaque white; gold and ruby luster, the ruby less intense. The scene depicts Hercules fighting Cerberus. Hercules, dressed in his lion's skin, raises his club to strike the three-headed dog Cerberus. At Hercules' feet lies the corpse of the giant Cacus, in armor, with his shield and sword. Pluto, with horns and wearing only a fluttering shawl, stands to the left at the entrance to Hades, a building spewing flames. Small gold stones cover the ground, and to the right in the background are rocks, a tree, and a distant landscape with buildings. On the back, leafy scrolls in gold and ruby luster; inscribed in blue under the foot: *Contra l trifauce cane / Hercul in vitto*.

Broken into three pieces and put back together; most of the building and the neighboring rock have been overpainted.

The last part of the inscription was obscured when the plate was restored; it probably read: *Contra [i]l trifauce*



No. 86

cane Hercul[e] in vitto[ria] (Hercules victorious against the three-throated dog). Combining the cattle-thief Cacus and Cerberus, the many-headed dog who guarded the entrance to Hades, in the same scene is of course incorrect, as is the club Hercules wields (in Hercules' twelfth and last labor Pluto allowed him to take the dog only if he could subdue it without weapons).¹ But the majolica painter did not invent the composition; he merely adapted the engraving by Jacopo Caraglio after Giovanni Battista dei Rossi (Bartsch xv.44). The figure of Pluto is the only part of the composition that does not come from Caraglio's engraving; it was taken from Marcantonio Raimondi's engraving *Joseph and Potiphar's Wife* after Raphael (Bartsch xiv.10; see also No. 87), where it was an Egyptian idol.

In the Hermitage, Leningrad, there is an almost identical dish that was painted by Xanto in 1532 and lustered in Gubbio by the Master N.² Since the balance of color and of luster is the same and the wording of the inscription is nearly the same on both pieces, one may assume they



No. 86, back

were produced in close proximity. The workmanship on our piece, however, does not quite equal the quality of Xanto's work.

Caraglio's engraving also served as a model for a dish from the Montmorency service that was formerly in the Alfred Pringsheim collection, Munich (see No. 91),³ as well as for a dish once in the W. H. Woodward collection, London.⁴ Norman has discussed at length the strange and varied roles the Hercules figure played in Xanto's work: he became a water carrier on a large dish with the triumph of Alcyone (Wallace Collection, London),⁵ a hunter carrying deer in a scene depicting Aeneas in Libya on a dish from the Pucci service (formerly in the collections of Alfred Pringsheim and Robert Strauss; see No. 80),⁶ and Charles V about to kill Roma on a dish with the allegory of the Sack of Rome (Hermitage, Leningrad).⁷

NOTES:

1. See Homer, *Iliad* (8.365–66) and *Odyssey* (11.623–26); Euripides, *Herakles* (23–25, 1276–78); and Ovid, *Metamorphoses* (9.185).
2. Kube 1976, pl. 75. Although the piece is not signed by Xanto, the inscription is in his hand, and there is no question of his authorship; see Ballardini 1933–38, vol. 2, no. 72, and Norman 1976, no. C89, p. 181 (said to be of "uncertain origin").
3. Ballardini 1933–38, vol. 2, no. 208, fig. 201; Pringsheim sale 1939, July 19, lot 283. See Fig. 91.12, page 260.
4. Borenus 1928, p. 8, no. 40.
5. Norman 1976, no. C89; see also Norman 1965, pp. 460–63.
6. Pringsheim sale 1939, June 7, lot 77; Strauss sale 1976, lot 46. See Fig. 80.11, page 253.
7. Kube 1976, pl. 76.

PROVENANCE: Baron Adolphe de Rothschild, Paris; possibly J. Pierpont Morgan, London and New York.

Urbino, ca. 1530–40; lustered in Gubbio

87. Dish (*coppa*)

1975.1.1128

Diam. 26.8 cm. Approximately Rackham's shape 14. Painted in different shades of blue and in brown, green, yellow, dark and yellowish gray, ocher, orange, and manganese purple; gold and ruby luster. The scene depicts Joseph and Potiphar's wife. Joseph flees to the right, trying to escape Potiphar's wife, who sits on her curtained bed and reaches out to grasp his cape. Behind the bed a half-nude figure with horns (terminus?) stands watching, and a small Cupid with a burning torch in each hand swoops down toward Joseph's head. In the background are a building and, to its right, a wall, behind which buildings can be seen in the distance. Scrolls in brownish gold and ruby



No. 87, back

luster decorate the back, and the footring is lustered; inscribed in blue under the foot: *Fuggie ioseppe il / disonesto efeto* (Joseph flees from the shameful deed).

Broken into five pieces and put together again.

The figures of Joseph, Potiphar's wife, and the terminus (probably meant to represent an Egyptian idol) are adapted from Marcantonio Raimondi's engraving (Bartsch XIV.9) after a fresco in Raphael's Loggia (the terminus having been moved to the left). The Cupid is a rather free interpretation of one of the angels in Marcantonio's *Parnassus* (Bartsch XIV.247) after Raphael's fresco in the Stanza della Segnatura. The curtain on the bed seems to derive from Marcantonio's engraving *Tarquinius and Lucretia* (Bartsch XIV.208).

Marcantonio's engraving *Joseph and Potiphar's Wife* was used as a model, with alterations, several times in the majolica workshops of Urbino, especially by the ever-eclectic Xanto. A dish by Xanto in the Victoria and Albert Museum, London, has practically the same inscription: *fugie iosefe ildisonesto efetto*.¹ Another dish of 1538, in the Louvre, Paris, certainly one of Xanto's best later works, shows the four figures in exactly the same arrangement as Xanto used here but set in an interior.² Other examples are in the Collection Dutuit, Musée du Petit Palais, Paris;³ the Bargello, Florence (by Xanto, who used another prototype for Potiphar's wife and enlarged the composi-



No. 87

tion with a vast number of additional figures);⁴ and the Victoria and Albert Museum (by Guido Durantino?).⁵ A comparison of our dish with the Xanto dish in the Louvre shows clearly that this cannot be his work,⁶ even taking into account how hastily and sloppily executed his painting sometimes is.

NOTES:

1. Rackham (1940) 1977, no. 729.
2. Giacomotti 1974, no. 858.
3. Lapauze, Gronkowski, and Fauchier-Magnan 1925, no. 1167; Join-Dieterle 1984, no. 66.
4. Liverani 1958, pl. 64.
5. Rackham (1940) 1977, no. 621.

6. As was stated in the catalogue for the Damiron sale (1938, lot 62). That the handwriting on the back is not Xanto's does not necessarily mean that the piece is not by him. Apparently at least one dish by Xanto had an inscription by another painter, Julio da Urbino; see Rasmussen 1980, pp. 90–91 (there I cautiously attributed the piece to Julio da Urbino; now, with Mallet, I tend more toward Xanto).

PROVENANCE: Alessandro Castellani, Rome and Naples; Charles Damiron, Lyons (Damiron sale 1938, lot 62, ill.).

EXHIBITED: Stoke-on-Trent 1937.

LITERATURE: Giacomotti 1974, mentioned under no. 858.

Urbino(?), 1533; lustered in Gubbio in the workshop of Maestro Giorgio Andreoli

88. Dish (*tondino*)

1975.I.1106

Diam. 27.1 cm. Approximately Rackham's shape 11. Painted in dark, light, and grayish blue and in orange, yellow, copper and yellowish green, brownish black, ocher, and opaque white; gold and ruby luster. The scene illustrates the story of Perseus and Andromeda. On the right, the nude Perseus, in a winged helmet and carrying his shield and sword, descends from the clouds to attack the monster emerging from the sea. On the left, bound to a tree, stands Andromeda, also nude, the headless corpse of Medusa at her feet. In the background are trees, a town, and more buildings in the distant mountains. On the back, four large and four smaller leafy scrolls in ruby and gold luster, the rim and footring edged with gold luster; inscribed in luster under the foot: 1533/MG.

Minor chips on the edges.

Perseus's rescue of Andromeda, the Ethiopian princess who was chained to a rock and offered as a sacrifice to a sea monster, is told by Ovid (*Metamorphoses* 4.670–739). The presence of the beheaded Medusa is a departure from Ovid's version of the tale.

This dish has the same shape and is approximately the same size as No. 89 and may have been executed by the same painter, whose figures are recognizable by their small heads and the sinewy muscles of their otherwise slim bodies. Stylistically related pieces, which are usually as-



No. 88, back

signed to Urbino, are in the Herzog Anton Ulrich-Museum, Brunswick (unlustered);¹ the Victoria and Albert Museum, London (1540, lustered);² the Musée des Antiquités, Rouen (1534, lustered);³ and the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin (1540, lustered).⁴ Two others were in the Ducrot collection, Palermo (1534, lustered, said to have been made in Urbino)⁵ and the Mortimer L. Schiff collection, New York (1532, lustered).⁶ See also No. 89.

NOTES:

1. Lessmann 1979a, no. 295 (and 296?).
2. Rackham (1940) 1977, no. 736 (attributed, in my opinion not conclusively, to the Painter of the Myths in Modern Dress).
3. Ballardini 1933–38, vol. 2, no. 158, fig. 150.
4. Hausmann 1972, no. 201.
5. Ballardini 1933–38, vol. 2, no. 165, fig. 157.
6. *Ibid.*, no. 38, fig. 36.

PROVENANCE: J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 26).

EXHIBITED: London ?–1912; New York 1914–16; New York 1923–38.

Urbino(?), ca. 1530–40; lustered in Gubbio

89. Dish (*tondino*)

1975.I.1081

Diam. 26.4 cm. Approximately Rackham's shape 11. Painted in different shades of blue and in turquoise, copper, yellowish and blackish green, grayish brown, ocher, yellow, orange, and opaque white; rich gold and ruby luster. In the foreground, Apollo, carrying his bow, pursues Daphne, from whose head grows a tall tree. Cupid stands in the clouds at the upper right, aiming an arrow at Daphne. A group of rocks looms behind the nude couple, and to the left and right are glimpses of a river, buildings, and mountains in the distance. On the back, five leafy scrolls in red and gold luster.

Minimal chips on the edge.

In the first book of the *Metamorphoses* (452–567) Ovid relates the story of Apollo and his first love, the nymph Daphne, who eluded his advances when her father, the river god Peneus, changed her into a laurel tree.

That Nos. 88 and 89 came from Pesaro, rather than Urbino, is also a possibility; a dish with the Calydonian boar hunt (Museo Civico, Pesaro), signed *Fato in Pesaro*,



No. 88



No. 89



No. 90

1541, has similar figures and the same peculiar inclined rocks.¹ A group of pieces by the so-called Argus Painter, who must have worked in Urbino before he moved to Pesaro in about 1540, might also be related to our two dishes.² And a dish in the Herzog Anton Ulrich-Museum, Brunswick, depicting Neptune and inscribed *fatto [i]n Pesaro/ 1543*, is comparable as well.³

NOTES:

1. Conti 1973, fig. 227.
2. See Mallet 1980, and also Lessmann 1979a, no. 461.
3. Lessmann 1979a, no. 464.

PROVENANCE: Baron Gustave de Rothschild, Paris; by inheritance to Baron Henri Lambert, Brussels; by inheritance to Baroness Lambert, Brussels and New York (Lambert sale 1941, lot 77, ill.). Acquired through French and Company, New York.

Urbino, workshop of Guido Durantino, 1535

90. Candlestick (*candeliera*)

1975.I.1121

H. 20.5 cm. Painted in blue, yellow, orange, brownish black, green, grayish ocher-brown, and opaque white. On the flat plate, Leda sits with her left arm extended toward Castor and Pollux as they emerge from their eggs; to the right, suspended from one of the trees, are a jeweled gold circlet and a shield with the arms of Montmorency: or, a cross coupé gules between sixteen alerions, two and two in each canton azure. The upper part of the stem is blue and yellow; on the lower part are three putti holding bouquets amid clouds. Around the foot, a landscape with rocks, trees, a town on a river, and mountains; inscribed in blue under the foot: 23.

Parts of the foot have broken and were put together again and the cracks overpainted.



No. 90, top

The story of Leda and her children, the heavenly twins Castor and Pollux (and Helen of Troy and Clytemnestra) is told by Homer (*Odyssey* 11.299, *Iliad* 3.426), Euripides (*Helena* 254, 1497, 1680), Pindar (*Nemean Odes* 10.80), and Apollodorus (3.10, 6–7). It is mentioned only briefly by Ovid (*Metamorphoses* 4.109). The union of Leda and Jupiter disguised as a swan and the birth of their twins was a favorite subject of the Urbino majolica painters' (see also No. 92): there are pieces illustrating the myth in the Herzog Anton Ulrich-Museum, Brunswick;¹ the Victoria and Albert Museum, London;² and the Museo Civico, Bologna.³ The piece in Bologna was painted by Xanto, as was another that was formerly in the Alfred Pringsheim collection, Munich.⁴ See also No. 91.

NOTES:

1. Lessmann 1979a, nos. 185, 470, 524.
2. Rackham (1940) 1977, no. 857.
3. Del Vita 1924–25, p. 169.
4. Pringsheim sale 1939, July 19, lot 291, ill.; Rasmussen 1983, p. 120, fig. 7. The piece is now in a private collection in Bremen.

PROVENANCE: Arnold Seligmann, Frankfurt (sale, Cassirer-Helbing, Frankfurt, March 23, 1933).

EXHIBITED: Paris 1957, no. 282; Cincinnati 1959, no. 456; Bordeaux 1981, no. 167.

LITERATURE: Raggio 1956, p. 196; Szabo 1975, p. 45, pl. 165; Rasmussen 1984, mentioned under no. 125, n. 8.



No. 91

Urbino, workshop of Guido Durantino, 1535

91. Candlestick (*candeliera*)

1975.I.1122

H. 20.5 cm. Similar in form and colors to No. 90. On the flat plate, Vulcan is shown sitting in front of a building, with his forge in the background, making arrows with his hammer and anvil; in a grove to the right stand Venus and Cupid; and at the center top is a shield with the arms of Montmorency (see No. 90). On the stem three putti (Vulcan's assistants) hold torches amid clouds. The landscape around the foot is similar to that on No. 90; inscribed in blue under the foot: *II*.

Parts of the foot have broken off and were replaced and the cracks overpainted.

The story of Venus in Vulcan's forge is told in the *Aeneid* (8.370–453; see No. 75). The figure of Vulcan follows the engraving *Vulcan, Venus, and Three Cupids* by Marco Dente da Ravenna (Bartsch XIV.184, 227).

Nos. 90 and 91, as well as another candlestick with Alpheus and Arethusa (Victoria and Albert Museum, London),¹ belong to a large, now widely dispersed service made in the workshop of Guido Durantino at Urbino in 1535 for the celebrated Anne de Montmorency. Montmorency, born in 1493, was raised with the future King Francis I. A great soldier, he became marshal of France in 1522, governor of Languedoc and grand master of France in 1526, and constable of France in 1537. In 1551 Henry II named him first duke of Montmorency. Montmorency

traveled to Italy several times (on one of those occasions, in 1525, he was taken prisoner along with Francis at Pavia). He was fatally wounded at Saint-Denis in 1567. A great patron of the arts, Montmorency was no doubt impressed by the luxurious ware *à l'italienne*.³ He may have ordered his majolica service shortly after January 6, 1535, when Francis I bestowed on him “une maison, jardin et ses appartenances” (the house later to become known as the Hôtel Montmorency).³

Parts of the Montmorency service are recorded as having been in Paris in the eighteenth century in the collection of Louis-François Crozat (1691–1750), marquis of Châtel.⁴ Dishes and plates survive today in the Victoria and Albert Museum, London (Phaedra and Hippolytus, and scene

from the Trojan War);⁵ the British Museum, London (Jupiter and Semele);⁶ Sir John Soane’s Museum, London (the Three Fates);⁷ the Ashmolean Museum, Oxford (Hercules slaying the hydra);⁸ the Musée des Beaux-Arts, Rouen (the story of Pelias);⁹ the Walters Art Gallery, Baltimore (Apollo and Daphne);¹⁰ and the National Gallery of Art, Washington, D.C. (the sacrifice of the Greeks and the augury of Calchas).¹¹ Other plates and dishes are known to have been in the Spitzer, Clemente, and Bak collections (Vulcan welding the armor of Mars);¹² the Fontaine, Coope, and Courtauld collections (Atalanta and Hippomenes);¹³ and the Woodward, Fontaine, and Pringsheim collections (Hercules and Cerberus).¹⁴ There is also a bottle with Neptune (*Quos Ego*) in the Museo

No. 91, top



Civico, Turin.¹⁵ All these pieces are illustrated on pages 258–60. Not pictured are four additional pieces whose present location is also not known: a plate(?) with the triumph of Galatea, a footed dish with Cadmus killing the serpent, and two plates with the same measurements, one with the fall of the Titans, the other with a hermaphrodite.¹⁶ Judging from the numbers marked on the bottoms of the two Lehman candlesticks one must assume that the service originally consisted of many more pieces.

Most of the surviving plates and dishes have inscriptions that identify the subject and include the words, *in Botega de M^o Guido Durantino in Urbino 1535*. Guido Durantino, alias Guido Fontana, opened his workshop in Urbino sometime before 1520, and the family business continued to produce majolica, particularly *istoriato* wares, at least until his death about 1576 (Guido's son Orazio Fontana established his own workshop in 1565). The Fontana workshops seem to have had several illustrious patrons, among them Guidobaldo II, duke of Urbino.¹⁷

That his name appears on the pieces from the Montmorency service does not necessarily mean that Guido Durantino (who was active from 1520 to 1565) was the painter.¹⁸ The graceful figures on these works clearly derive from the manner of Nicolò da Urbino, who is known to have worked in Guido's workshop, at least in the year 1528.¹⁹ The painter of the candlesticks, however, was another, less talented person; although the coloring does not deviate from the high standards of the Fontana workshop, the figures are somewhat clumsy.

Szabo has postulated that the Montmorency service was "probably the first set produced in Urbino for a patron from north of the Alps."²⁰ We know, however, that patricians from Nürnberg and Augsburg ordered their majolica in Venice as early as about 1515–20,²¹ and they may have done the same in Urbino in the 1520s and early 1530s. A dish with the daughters of Minyas (Museum für Kunst und Gewerbe, Hamburg) by the painter who did most of the plates and dishes in the Montmorency service has a German coat of arms (Augsburg?).²² And in 1538 Xanto Avelli produced a set with scenes from the story of Samson and other subjects, also for an unknown German patron.²³

NOTES:

1. Rackham (1940) 1977, no. 627; formerly in the Emile Gavet collection, Paris (sale, Georges Petit, Paris, May 31, June 9, 1897, lot 373).
2. See Decrue 1889.
3. Mirot 1919, p. 349; in the inventory of 1556 (*ibid.*, pp. 393–413, 153–215 [*sic*]) Italian(?) majolica appears only once

(*ibid.*, p. 207): "1270. Item, deux autres grands bassins de terre cuytte, facon de fayence."

4. Norman 1976, pp. 20–21.
5. Rackham (1940) 1977, no. 626; Ballardini 1933–38, vol. 2, no. 206, fig. 199 (formerly in the R. Dyson collection).
6. Ballardini 1933–38, vol. 2, no. 209, fig. 200; Wilson 1987a, no. 80.
7. Mentioned by Rackham (1940) 1977, no. 626.
8. Ballardini 1933–38, vol. 2, no. 205, fig. 202.
9. *Ibid.*, no. 210, fig. 203.
10. Von Erdberg and Ross 1952, no. 46.
11. Washington, D.C. 1982, no. 47.
12. Ballardini 1933–38, vol. 2, no. 207, fig. 204; Bak sale 1965, lot 63.
13. Ballardini 1933–38, vol. 2, no. 204, fig. 198; Courtauld sale 1975, lot. 28; now in a private collection in Bremen.
14. Borenius 1928, p. 8, fig. 12; Ballardini 1933–38, vol. 2, no. 208, fig. 201; Pringsheim sale 1939, July 19, lot 283.
15. Mallet 1970, no. 63.
16. Mallet 1987, p. 297, nos. 17–20.
17. Wilson 1987a, p. 59; see also Mallet 1987.—Ed.
18. See Rackham 1940; Hausmann 1972, no. 204; Mallet 1987 (who argues strongly for Guido Durantino as a *capo bottega*).
19. This follows from the inscription on the famous plate depicting the martyrdom of Saint Cecily (Bargello, Florence; see Conti 1971, no. 16).
20. Statement in the Robert Lehman Collection files. Another early example of a French commission of Urbino majolica, in 1539, is recorded in the account book of the Florentine merchant Bernardino Gondi (Spallanzani 1980, pp. 301–4).
21. See Sauerlandt 1929; Hausmann 1972, no. 234; Rasmussen 1984, nos. 142–44.
22. Rasmussen 1984, no. 125.
23. Rackham 1959, nos. 424–26; Giacomotti 1974, no. 857.

PROVENANCE: Arnold Seligmann, Frankfurt (sale, Cassirer-Helbing, Frankfurt, March 23, 1933).

EXHIBITED: Paris 1957, no. 282; Cincinnati 1959, no. 456; Bordeaux 1981, no. 167.

LITERATURE: Raggio 1956, p. 196; Szabo 1975, p. 45, fig. 165; Rasmussen 1984, mentioned under no. 125, n. 8; Mallet 1987.



No. 92

Urbino, perhaps workshop of Guido Durantino,
ca. 1530–40; lustered in Gubbio

92. Plate (*scodella*)

1975.I.1083

Diam. 27.7 cm. Approximately Rackham's shape 3. Painted in different shades of blue and green and in grayish brown, olive, black, ocher, yellow, some orange, and opaque white; red and gold luster, the red partly over blue (to make dark purple) or yellow (to make orange). The scene, set in a courtyard surrounded by open loggias, depicts Leda and the swan. On the left, Leda, nude, sits on a bench before a tall, pointed rock and a clump of trees, embracing the swan, as Cupid, a torch in his hand, looks on from atop a low column. In a loggia to the right, Leda appears again, this time clothed, with Castor and Pollux emerging from their eggs at her feet. On the back, scrolls alternating with crossed lozenges and a single band around the edge, all in luster; inscribed in blue under the foot: *ioue chonv[er]tito in l'cignio* (Jupiter changed into a swan).

The edges are chipped, there is a hair crack between 10 and 11 clockwise, and three small pieces of the rim have broken off (9, 11 to 12, 12 to 1 clockwise) and were repaired.

The erotic theme of the Greek myth of Leda and the swan (see also No. 90) was a popular subject in sixteenth-century majolica workshops. The figures of the lovers on this dish, slightly modified, came from an engraving by Agostino Veneziano after Giulio Romano (Bartsch XIV.232). The same engraving (or variations of it) served often as a source for illustrations of the well-known story. Other examples are in the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin;¹ the Victoria and Albert Museum, London;² the Herzog Anton Ulrich-Museum, Brunswick;³ and the Württembergisches Landesmuseum, Stuttgart (B 139/9).⁴

The painting on this *scodella* is reminiscent of the style of the painter who executed most of the dishes and plates of the Montmorency service (see No. 91). The figure of



No. 92, back

Cupid, in particular, shows that the painter knew of Nicolò da Urbino's work. To name other pieces by the same hand is impossible, but a plate in the Museo Correr, Venice,⁵ also lustered, depicting the abduction of Ganyমেদে, is not unlike this dish and has a similar overcrowded landscape.

NOTES:

1. Hausmann 1972, no. 168.
2. Rackham (1940) 1977, no. 857.
3. Lessmann 1979a, nos. 518, 835.
4. Mentioned in *ibid.*, no. 835.
5. Chompret 1949, vol. 2, fig. 777.

PROVENANCE: Baron Adolphe de Rothschild, Paris; J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922).

EXHIBITED: London ?-1912; New York 1914-16.

Probably Castel Durante, 1537

93. Dish (*piatto*)

1975.1.1017

Diam. 42.3 cm. Approximately Rackham's shape 2. Painted in dark blue, grayish blue, brown, brownish olive, and, on the edge, yellow. The decoration, reserved on the blue ground, is a symmetrical composition *a candelieri*, the interspaces filled with thin ribbons scratched into the ground. In the center, from top to bottom, a cherub's head, a bearded mask, a rectangular tablet inscribed · I · 5 · 3 · 7 ·, a male figure with a Satyr's head and leafy arms and legs, and a larger rectangular tablet inscribed · S · P · Q · R ·. On the sides, from top to bottom, serpentine animals with human heads and large, leafy ears, their tails springing from stems suspended from the cherub's head; flutes; cornucopias; trophies (shields, helmets, and breastplates, one inscribed 1537); winged animals with leafy legs, human heads, and long necks bound together at the plate's central axis; and sphinxlike figures with rams' heads. The back is only partly glazed; two suspension holes were pierced through the footring before the first firing.

A crack in the middle has been overpainted.

Traditionally, wares with monochrome *groteschi*, *trofei*, or *candelieri* decoration reserved on a blue ground are ascribed to Castel Durante. This style was also very much in favor in Venice, although painters in Venetian workshops apparently tended to use a grayish blue, sometimes slightly lavender, color for modeling the grotesque figures.¹ It seems that the brownish olive modeling used on this dish is more typical of majolica made at Castel Durante. This piece should therefore be attributed, somewhat hesitantly, to Castel Durante (or to the Castel Durante area, which includes Urbino and even Pesaro). The decoration on the rim of a large dish with Apollo and Daphne, dated 1532 (Museo Civico, Pesaro), that Ballardini ascribed to Castel Durante may have been executed by the same hand;² the motifs, the colors, and the treatment of the details are almost identical to those on this dish. The painter of the central medallion and the *istoriato* scene in the well of the dish in Pesaro was a highly gifted follower of Nicolò da Urbino whose oeuvre has still to be defined.³

NOTES:

1. See, for instance, the series of plates with *trofei* in the Herzog Anton Ulrich-Museum, Brunswick (Lessmann 1979a, nos. 549-55); the Museum für Kunst und Gewerbe, Hamburg (Rasmussen 1984, no. 146); and elsewhere.
2. Ballardini 1933-38, vol. 2, no. 36, pl. 3, fig. 238R.
3. This painter's most prominent piece (hitherto unanimously ascribed to Nicolò da Urbino) is a lustered plate dated 1532 depicting the Presentation of the Virgin (Museo Civico, Bologna).



No. 93



No. 94

PROVENANCE: J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939). Acquired through M. and R. Stora, New York.

EXHIBITED: New York 1914–16, ill. opposite p. 58; New York 1923–38; Cincinnati 1959, no. 379.

Castel Durante; lustered in Gubbio, ca. 1535–40

94. Dish (*coppa*)

1975.1.1014

Diam. 27 cm. Approximately Rackham's shape 14. Painted in blue, grayish brown, orange, light green, yellow, and opaque white; the blue ground enriched with gold luster dots. On the front, a bust in three-quarter profile of a young woman wearing a turban and a blouse embroidered with arabesques; behind her, a scroll inscribed: *BARTOLO MEA*. On the back, three leafy scrolls in luster; traces of two other dishes that were placed too close to this one during the firing are visible.

The piece has been heavily restored; almost the whole border (except for the area from 7 to 9 clockwise), or nearly a third of the entire dish, is new, and though the girl's face is original, her turban and the letters *EA* are part of the repair.

Although suffering from extensive repair, this charming piece is of relatively high quality for its rather late date. The drawing—in grayish brown—is remarkably fine and delicate. Nevertheless, I know of no other piece that is close enough in style to have been painted by the same hand.¹ A dish inscribed *SILVIA BELLA* in the Museum für Kunst und Gewerbe, Hamburg, is quite similar.²

NOTES:

1. The pieces in the Musée de Cluny (mentioned in Hannover 1925) and the Louvre, Paris, and formerly in the Pringsheim collection (ill. in Falke 1914–23) that, according to the Robert Lehman Collection files, Alice Wolf called close stylistic parallels have nothing to do with this dish.
2. Rasmussen 1984, no. 120.

PROVENANCE: J. Pierpont Morgan, London and New York, no. 3105 (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 28).

EXHIBITED: London ?–1912; New York 1914–16; New York 1923–38.

Possibly Castel Durante, ca. 1540

95. Dish (*coppa amatoria*)

1975.1.1013

Diam. 21.9 cm. Approximately Rackham's shape 14 (the foot strangely regular). Painted in dark and light blue, grayish and reddish brown, orange, yellow, and dry, dull opaque white. On the front, a bust in three-quarter profile to the left of a young woman, her hair in braids, wearing a blouse embroidered in chain and cross stitch. Behind her shoulders, a scroll decorated with foliage and inscribed: *LVCIA · BELLA*. On the back, an unusually pink glaze.

Broken into one large and three smaller fragments and repaired.

The whole range of quality in the genus *coppa amatoria* can be estimated by comparing No. 71 and this piece. It is noteworthy that by far the majority of the *belle* are not beautifully represented, and few are as charming as those on Nos. 71 and 94. In fact, when one examines the many *coppe amatorie* amassed in collections in London, Paris,



No. 95

Arezzo, and Pesaro, one gets the impression that some of them could even have been painted by the adorers themselves (of course under the tutelage of a professional majolica painter). The work on some of these dishes, as on this one, looks decidedly amateurish, both technically and artistically. See, for example, three dishes in the Museo Civico, Arezzo (inscribed *CAMILLA B*, *FRANCESCA B*, and *CORNELIA B*),¹ another in the Louvre, Paris (inscribed *CATARINA B*),² and many others, all by different hands.³

NOTES:

1. Del Vita 1926–27, ills. pp. 20, 21.
2. Giacomotti 1974, no. 809.
3. See Polidori 1953, pp. 57–70, figs. 33–50.

PROVENANCE: Achille de Clemente, Florence (Clemente sale 1931, lot 284).



No. 96, back

Probably Urbino, ca. 1540

96. Dish (*coppa*)

1975.I.III9

Diam. 27.8 cm. Approximately Rackham's shape 14. Painted in blue, grayish brown, yellow, orange, black, green, ocher, manganese, olive, and opaque white. The scene depicts Abraham and the three angels. The angels, dressed *all'antica*, stand to the left; the bearded Abraham, a turban on his head, kneels at the right, his hands clasped in prayer. Suspended on a tree behind the angels is a coat of arms, ensigned with a bishop's miter with infulae: gules a lion rampant argent. On the left border is a group of trees, on the right, a rock, and the distant landscape, painted in extremely mottled colors, consists of a river, trees, towns, castles, and high, rocky mountains. Inscribed in blue under the foot: *Abram uide tre/angiolli [et] adorouñ* (Abram sees three angels and honors them).

Two cracks (1½ and 7½ clockwise); the edge is chipped.

The story of the three angels who appeared to the patriarch Abraham in his ninety-ninth year and prophesied that his wife Sarah would bear a son is found in Genesis 18.1–19. The coat of arms has not been identified. Giacomotti named three Italian families who have similar shields: the Borgorico of Padua, the Canonici of Florence, and the Vassalini of Verona.¹ According to Gams, however, there was no bishop in Italy from any of these families at the time in question.²

At least eight plates and dishes with the same coat of arms are known. They are in the Victoria and Albert Museum, London (the story of Lycaon);³ the Louvre, Paris (two, one with the rape of Europa, the other with Mercury

and Argus);⁴ the Greville Collection, National Trust, Polesden Lacey (Aesculapius restoring Hippolytus to life);⁵ the Museo Sacro, Vatican City (the return of Theseus);⁶ and a private collection in Bremen (Venus in Vulcan's workshop).⁷ Another, depicting Apollo and Daphne, was formerly in the Cottreau collection, Paris,⁸ and yet another, with Pyramus and Thisbe, was on the London art market in 1968.⁹ There is also a flask in the Museo Civico, Bologna.¹⁰ These pieces were clearly not painted by a single artist (and the shape of the coat of arms differs slightly from piece to piece). Mallet attributed the four pieces known to him (those at the Victoria and Albert Museum, Polesden Lacey, and the Vatican, and the piece sold in 1968) to the painter working in Guido Durantino's workshop who executed the service for Anne de Montmorency (see No. 91) and, in the same year, 1535, a set decorated entirely with biblical scenes for another French client, Cardinal Duprat.¹¹ I cannot quite agree. The dishes in the Victoria and Albert Museum, at Polesden Lacey, and ours were probably painted by the same artist, whose style can be recognized by the rather peculiar anatomy of his figures, with their long, muscular legs and small heads, and by his somewhat chaotically arranged, fantastic landscapes.

NOTES:

1. Giacomotti 1974, no. 1013.
2. Gams 1873–86, pp. 659–956.
3. Rackham (1940) 1977, no. 907.
4. Giacomotti 1974, nos. 1012, 1013.



No. 96

5. Mallet 1970–71, pt. 2, fig. 2.
6. Mentioned in *ibid.*, p. 342.
7. Sale, Christie's, London, April 4, 1977, lot 39, *ill.*; formerly in the Robert Lehman collection, New York.
8. Cottreau sale, Georges Petit, Paris, April 28–29, 1910, lot 11, *ill.*
9. Sale, Sotheby's, London, November 7, 1968, lot 136; formerly in the Walter M. de Zoete collection, Cayer Breton, Colchester.
10. Ravanelli Guidotti 1985, no. 105.

11. Mallet 1970–71, pp. 342, 345, n. 11. See also Wilson 1987a, p. 59; Mallet 1987.

PROVENANCE: J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 4). Acquired through M. and R. Stora, New York.

EXHIBITED: London ?–1912; New York 1914–16; New York 1923–38; Cincinnati 1959, no. 463.



No. 97

Urbino, workshop of Guido Durantino
(Guido Fontana), ca. 1540

97. Large plate (*grande piatto*)

1975.1.1120

Diam. 44.2 cm. Approximately Rackham's shape 3. Painted in blue, yellow, orange, copper and yellowish green, manganese purple, black, reddish brown, buff, and opaque white. The scene depicts an episode from the Sack of Rome. Two armies confront each other in the middle ground. The horsemen, some (especially the knight on the far left) with plumes on their helmets and richly decorated saddlecloths, carry lances and standards bearing crosses, fleur-de-lys, and a bull. In the foreground, two foot soldiers dressed like lansquenets stand by a cannon, and a third carries a halberd; on the ground between them is a mousetrap. Behind the armies flows a river, to the left stand a group of trees, and to the right, on the opposite riverbank, are more cavalry and infantry. In the background are the Castel Sant'Angelo, with a roof garden and banners bearing the *palle* of the Medici, the Ponte Sant'Angelo crossing the Tiber, and houses. On the back, four concentric circles in yellow; inscribed in blue under the foot: *fatte in Urbino in Botega del M. Guido fontana / VasaRo.*

Heavily damaged and extensively repaired on the rim; the area from 7 to 3 clockwise has been almost entirely overpainted.

Only a few events of contemporary history became subjects for the majolica painters of the Renaissance, among them the victory of the Holy League forces over Charles VIII of France (1495),¹ the battle of Pavia (1525),² the coronation of Emperor Charles V in Bologna (1530),³ and the battle of Mühlberg (1547).⁴ The Sack of Rome by the imperial troops in 1527, a more vivid and painful memory than



No. 97, back

any of these other occasions, also entered the repertoire of the majolica workshops. Xanto Avelli alone did at least five allegories of the *Sacco di Roma*.⁵ This plate, however, is the only known piece of *istoriato* majolica commemorating the sacking of Rome in 1527, if one takes *istoriato* literally to mean an illustration of a historical event.

Which episode of the conquest the painter meant to depict is not clear. In fact, the Castel Sant'Angelo is the only clue that points to the Sack of Rome as the subject, for there was no single instance of combat between the leaders of the imperial and papal armies. This could represent the assault of the Leonina or Borgo by the Spanish and German troops under Constable Charles de Bourbon in the early morning of May 6, 1527, but in that case the Castel Sant'Angelo should be seen from the other side, as the storming began in the area of San Onofrio and Santo Spirito.

The incongruities are easily explained. Having no contemporary illustration of the *Sacco* on which to rely (the first engravings were published as late as 1555 by Hieronymus Cock after drawings by Maerten van Heemskerck),⁶ the majolica painter simply used a much-copied engraving by the so-called Master NA · DAT with the Mousetrap, depicting the start of the battle of Ravenna on April 11, 1512 (Bartsch XIII.365).⁷ The two armies are thus actually those of the king of France and the Confederates (King Ferdinand the Catholic of Spain, Pope Julius II, and the Venetians). Although the majolica painter substituted the *palle* of the Medici (for Pope Clement VII) for the "oak" standards of the Rovere (Pope Julius II) on the Castel Sant'Angelo and moved the two most prominent horsemen in the engraving closer together, thereby making a duel possible, the banners the troops carry still bear the cross and the fleur-de-lys of the king of France and the bull (for Béarn) of Gaston de Foix, commander of the French troops at Ravenna (who, like Charles de Bourbon fifteen years later, was killed in battle on the day of his victory). The river between the two armies at Ravenna was the Ronco, which here looks like a (nonexistent) tributary of the Tiber. The funniest bowdlerism, however, is certainly the now entirely senseless mousetrap in the foreground, originally the personal *impresa* of the unidentified engraver.

It is difficult to draw stylistic parallels between this unique piece and any of the many other battle scenes on Urbino *istoriato* wares. At any rate, it is later (and also by

another hand) than the services made for Anne de Montmorency and Cardinal Duprat, both of which were signed by, or by order of, Guido Durantino (or Guido Fontana, as he is called in the inscription on the Lehman piece), who opened his workshop before 1520 and died about 1576 (see also No. 91).⁸ Somewhat comparable, but with less masterly drawing, is a plate in the Walters Art Gallery, Baltimore, with Hannibal sacking Venusia.⁹ And the same is true for a dispersed series of dishes (one formerly in the Octavius E. Coope collection, London;¹⁰ others now in the Kunstgewerbemuseum, Cologne;¹¹ the British Museum, London;¹² and the Arthur M. Sackler collection, New York)¹³ depicting the Deeds of Hannibal, on which space was provided for a coat of arms but was left blank.

NOTES:

1. See a Faventine dish in the Fitzwilliam Museum, Cambridge (Harris 1922, pp. 278, 282–83).
2. Allegorized by Xanto on a plate in the British Museum, London (Ballardini 1933–38, vol. 2, no. 153, fig. 143; Wilson 1987a, no. 220).
3. See the famous dish inscribed *FATO IN FA/ENZA IN CAXA/PIROTA* in the Museo Civico, Bologna (Liverani 1958, figs. 19, 20), as well as a later dish in the Louvre, Paris (Giacomotti 1974, no. 920).
4. See a dish in the Wallace Collection, London (Norman 1976, no. C146, with further examples).
5. See the list given in Norman 1976, no. C87.
6. Chastel 1983, pp. 41–48, figs. 14, 15.
7. For details see Hind 1909–10, pp. 532–33.
8. For a discussion of the Lehman plate's links to the workshop of Guido Durantino and of the style of painting, see Mallet 1987, p. 294.
9. Von Erdberg and Ross 1952, no. 60.
10. Sale, Christie's, London, May 3, 1910, lot 18.
11. Klesse 1966, no. 311.
12. Wilson 1987a, no. 209.
13. Washington, D.C. 1982, no. 58.

PROVENANCE: Andrew Fountaine, Narford Hall, Norfolk (inventory 1855–73, no. III:10; Fountaine sale 1884, lot 58); unknown private collection, Madrid(?); [F. Kleinberger Galleries, New York and Paris, 1922].

EXHIBITED: Paris 1957, no. 283, pl. 101; Cincinnati 1959, no. 459, ill.

LITERATURE: Darcel and Delange 1867–69; Chaffers 1965, p. 58; Falke 1907, p. 91; Leonhardt 1920, mentioned p. 244; Raggio 1956, pp. 196–97; Moore 1988, p. 444; Mallet 1987.

Urbino, possibly Fontana workshop, ca. 1550–60

98, 99. Pair of candlesticks (*candelieri*)

1975.I.1126, 1127

No. 98: h. 15.5 cm, No. 99: h. 15.6 cm. Painted in blue, in different shades of green, and in brown, reddish brown, yellow, orange, ocher, and opaque white. On the flat plate of each, a landscape with trees, buildings, mountains, and rivers. Around the feet, similar landscapes with, on No. 98, a white hound trailing a hare, and, opposite, killing it; on No. 99, a nude young man, cowering and looking back over his shoulder, and, opposite, another young man, seated, and a nude young woman about to lie down. On the stem of No. 98, five cupids (one of them performing a headstand) amid clouds; of No. 99, three cupids holding torches, also amid clouds.

Minor chips on the edges.

Unlike most majolica candlesticks from Urbino (see Nos. 104–7), these two examples are of unusually high quality. The soft modeling of the figures and the fine, slightly nervous contouring recall some of the best works of the Fontana workshop (see No. 91): a cistern (Nationalmuseum, Stockholm);¹ a small plate with a putto riding a sea monster (Victoria and Albert Museum, London)² and a related bowl (Louvre, Paris);³ and some of the majolica for which Battista Franco made the designs between 1545 and 1551 (for example, a plate in the Museo Civico, Pesaro).⁴ It would be too bold, however, to group these candlesticks with other Urbino wares by means of stylistic arguments.

NOTES:

1. Dahlbäck Lutteman 1981, no. 18.
2. Rackham (1940) 1977, no. 839.
3. Giacomotti 1974, no. 1039.
4. Lessmann 1976, pp. 27–30, pl. 8; see also Clifford and Mallet 1976.

PROVENANCE: Supposedly Hessisches Landesmuseum, Darmstadt; private collection, Frankfurt am Main (sale, Helbing, Frankfurt, May 22–24, 1933, lot 419, ill.). Only those lots marked with a cross in the Helbing catalogue came from the collection of "Schloss B." (Count Oriola, Büdesheim). As the entries for the candlesticks are not so marked, the suggestion in the Robert Lehman Collection files that they may have come from that collection is unfounded.

EXHIBITED: Paris 1957, no. 284; Cincinnati 1959, no. 460.



No. 98, side 1



No. 98, side 2



No. 99, side 1



No. 99, side 2



No. 100



No. 101

Urbino, probably Fontana workshop, ca. 1550–60

100. Plate (*tagliere*)

1975.I.1125

Diam. 23.7 cm. Approximately Rackham's shape 10. Painted in dark and grayish blue, ochreous orange, light yellow, and yellowish and copper green. A fantastic landscape covers the entire surface: in the foreground, trees and a bridge spanning a brook; in the middle distance, a town with towers, cupolas, an ancient ruin, and, to the left, farmhouses; and, in the distance, a view of another town against a backdrop of mountains. At the top, in a cartouche, the arms of the Salviati of Florence: argent three bends embattled counterembattled gules. On the back, two concentric circles in yellow.

Minor chips on the rim.

See No. 101.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 7, lot 78). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42.

LITERATURE: Falke 1914–23, vol. 2, pl. 142, fig. 277; Rackham (1940) 1977, mentioned under no. 833; Klesse 1966, mentioned under no. 312.

Urbino, probably Fontana workshop, ca. 1550–60

101. Plate (*tagliere*)

1975.I.1124

Diam. 23.7 cm. Same shape and colors as No. 100. In the foreground, a rocky hill, a stream, and trees; in the middle distance, a castle for which a rider on a road is heading; and in the distance, mountains and partly ruined buildings. The coat of arms and the decoration on the back are the same as those on No. 100.

Some chips on the rim.

Nos. 100 and 101 belong to the only Italian majolica service decorated with pure landscapes, made for a member of one of Florence's most prominent families, the Salviati. One is tempted to try to link these mountainous landscapes with the works of Northern artists—Augustin Hirschvogel (1503–53) or Hans Lautensack (ca. 1520–ca. 1564–66), for instance—but apparently they were assembled from standard elements of the backgrounds of *istoriato* wares. Piccolpasso called the type *paesi*, maintaining that they were produced not only in the Duchy of Urbino but also in Venice and Genoa (Venetian *paesi* exist).¹

The Salviati service must have comprised a great number of dishes, plates, and other vessels; only the *bianchi* service made in Faenza for Duke Albrecht V of Bavaria had more

pieces.² The largest collection of pieces (precisely how many is not known) from the Salviati set, which all came from Venice, was in the Schlossmuseum in Berlin and was destroyed during World War II.³ Dishes and plates of varying sizes are in the Victoria and Albert Museum, London;⁴ the Louvre, Paris;⁵ the Collection Paul Gillet, Musée Lyonnais des Arts Décoratifs; the Kunstgewerbemuseum, Cologne;⁶ the Württembergisches Landesmuseum, Stuttgart (26.047); the Oblastní Galerie, Liberec;⁷ the Brooklyn Museum, New York (11.696.3); the Detroit Institute of Arts (61.166, 167); and the Los Angeles County Museum of Art.⁸ Other pieces were formerly in the following collections: Zschille, Grossenhain;⁹ Pringsheim, Munich;¹⁰ Woodward, London;¹¹ Adda, Paris;¹² and Genova, Venice.¹³

With the exception of Molinier, who in 1888 identified the arms as those of the Avogadro family of Venice and therefore claimed the service for Venice,¹⁴ scholars have agreed on the attribution of the Salviati service to the Fontana workshop in Urbino (see No. 91). Rackham dated it to the last years of Orazio Fontana's activity, about 1565–70.¹⁵

NOTES:

1. Piccolpasso (ca. 1557) 1980, vol. 1, fol. 69r.
2. Hager 1939, pp. 135–39; Naldi 1942.
3. Falke 1907, p. 94, fig. 42.
4. Rackham (1940) 1977, no. 833.
5. Giacomotti 1974, no. 1026.
6. Klesse 1966, no. 312.
7. Vydrová 1960, pl. 46.
8. According to Giacomotti 1974, no. 1026. Mallet (1987, p. 294, n. 58) mentions three pieces in the Los Angeles County Museum.
9. Falke 1899, no. 103.
10. Pringsheim sale 1939, July 20, lots 391, 392.
11. Borenus 1928, no. 52.
12. Rackham 1959, no. 429.
13. Bellini and Conti 1964, ill. p. 143B. Three additional dishes were offered for sale at Sotheby's, London, November 3, 1970, lot 59; November 20, 1973, lot 155; and March 22, 1977, lot 52. Two ewers were at Christie's, London, in November 1971.
14. Molinier 1888, p. 65.
15. Rackham (1940) 1977, no. 833. In his forthcoming revision of Klesse 1966, however, Rüdiger Joppien connects the style of the landscape with earlier works.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 7, lot 78). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Cincinnati 1959, no. 461; Tokyo 1977, no. 29.

LITERATURE: Falke 1914–23, vol. 2, pl. 142, fig. 278; Rackham (1940) 1977, mentioned under no. 833; Klesse 1966, mentioned under no. 312.



No. 102

Urbino, ca. 1560–70

102. Apothecary jar (*albarello*)

1975.1.996

H. 23 cm. Cylindrical body with swelling pads above the foot and below the neck. Painted in blue, orange, brown, ocher, copper and yellowish green, yellow, grayish olive, black, and opaque white. On the front, a woman wearing a crown and holding a globe and a scepter sits in a folding chair on a platform flanked by two trees; below her, two winged putti hold a label inscribed in Latin characters: *EL · D · BACCIS · LAVRI*. A landscape with trees, mountains, and a sea fills the remaining surface.

The lip is chipped.

This *albarello* was a container for *electuarium de baccis lauri*, or electuary of bay laurel berries.¹ See No. 103.

NOTE:

1. Drey 1978, p. 210.

PROVENANCE: J. Pierpont Morgan, London and New York; [Duveen, New York, 1932].

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No. 102, back

Urbino, ca. 1560–70

103. Apothecary jar (*albarello*)

1975.1.995

H. 23 cm. Same shape and colors as No. 102. The decoration is also similar, except that the crowned woman has no globe, the landscape is slightly more bizarre, and the (somewhat larger) label is inscribed: *YSOPO · HAMIDO ·*.

Chips on the lip and foot; partly repaired.

Hissopo humido, or *oesypus humida*, is lanolin, or wool grease. Two large vases with the same enthroned princess, one in the Victoria and Albert Museum, London,¹ the other formerly in the Frédéric Spitzer collection, Paris,² bear the inscription *FATTO IN VRBINO*. A large number of similar but smaller vases and *albarelli* have survived, all with the same motif but evidently painted by different craftsmen (which is also true for our two pieces, No. 103 displaying more pictorial qualities). Neither the traditional attribution of these pieces to the Fontana workshop nor

the supposed provenance of the ducal pharmacy of Guidobaldo II in Urbino can be proved.³ Hundreds of jars from this pharmacy donated by Francesco Maria II of Urbino to the Casa Santa in Loreto are still to be seen in the Palazzo Apostolico, and none of them is decorated with the subject of the allegorical princess.⁴ One has therefore to assume that the set to which our two *albarelli* belonged was produced for some other pharmacy.

Other pieces with the same motif are in the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin;⁵ the Musée National de Céramique, Sèvres;⁶ the Louvre, Paris;⁷ the Museo Duca di Martina, Naples;⁸ the Musée Lyonnais des Arts Décoratifs;⁹ and Waddesdon Manor, Aylesbury.¹⁰ Still others were once in the collections of Hermann Emden, Hamburg;¹¹ Leclerc, Paris;¹²

Emil Dreyfus;¹³ August Zeiss;¹⁴ Mr. and Mrs. Perry Belmont, Washington, D.C., and Newport;¹⁵ and on the art market in London in 1979 and 1984.¹⁶

NOTES:

1. Rackham (1940) 1977, no. 836.
2. Molinier 1892, no. 56.
3. According to Hannover 1925, pp. 153–54.
4. See Grimaldi 1977, nos. 285–635.
5. Hausmann 1972, no. 215.
6. Giacomotti 1974, no. 1030.
7. *Ibid.*, nos. 1028, 1029, 1031. Giacomotti (pp. 337–38) mentions another piece in the Musée de Roanne.
8. Mentioned by Hausmann 1972, no. 215.
9. Mentioned by Giacomotti 1974, no. 1028.
10. Mentioned by Hausmann 1972, no. 215.
11. Sale, Lepke, Berlin, November 3–7, 1908, lot 71.



No. 103



No. 103, back

ITALIAN MAJOLICA

12. Nicolier 1955, p. 50, fig. 22.
13. Sale, Fischer, Lucerne, November 30, 1967, lot 108; the same piece was on the Paris art market in 1974 (Brimo de Laroussilhe).
14. Zeiss 1900, nos. 85, 86.
15. Belmont sale 1932, lot 413 (two pieces).
16. Sales, Christie's, London, July 2, 1979, lot 133, and March 26, 1984, lot 154.

PROVENANCE: J. Pierpont Morgan, London and New York; [Duveen, New York, 1932].

Probably Urbino, ca. 1560–80

104. Candlestick (*candeliere*)

1975.I.1000

H. 17.6 cm. Painted in blue, grayish black, grayish brown, green, yellow, orange, ocher, some manganese, and opaque white. Around the foot, a river landscape with a group of buildings and a reclining woman; on the sloping plate, two putti, one wearing a wreath, and two winged heads; on the stem, three putti amid clouds, branches, and sprigs.

Chipped; the glaze is dull in places.

See No. 107.

PROVENANCE: Not established. According to a customs label under the foot, the candlestick was once in a French collection.

Probably Urbino, ca. 1560–80

105. Candlestick (*candeliere*)

1975.I.1001

H. 18.1 cm. Similar in form and colors to No. 104. The decoration is also similar, except that in addition to the reclining woman on the foot there is a kneeling nude man with an urn.

The foot has been broken, repaired, and overpainted; the figure of the man is mostly new.

See No. 107.

PROVENANCE: Not established. According to a customs label under the foot, the candlestick was once in a French collection.

Probably Urbino, ca. 1560–80

106. Candlestick (*candeliere*)

1975.I.1002

H. 18.7 cm. Similar in form and colors to No. 104. Around the foot, buildings in a landscape; on the sloping plate, four putti with wreaths and branches; the stem is decorated like that of No. 104.

Broken several times and extensively repaired.

See No. 107.

PROVENANCE: Not established.

Probably Urbino, ca. 1560–80

107. Candlestick (*candeliere*)

1975.I.1003

H. 18.5 cm. Similar in form and colors to No. 104. The decoration is similar to that on No. 106, except that on the sloping plate are three putti and one winged putto head.

Damaged, repaired, and overpainted.

These four candlesticks, Nos. 104–7, are close in style to a large group of later Urbino (or Duchy of Urbino?) wares of about 1570. Most of these pieces—in the Herzog Anton Ulrich-Museum, Brunswick; the Württembergisches Landesmuseum, Stuttgart; and the Österreichisches Museum für Angewandte Kunst, Vienna—are decorative mass-produced wares with no particular artistic distinction. Also comparable are some pieces in the Victoria and Albert Museum—five saltcellars and, especially, a small two-handled vase decorated with four cupids amid clouds—that Rackham grouped around a dish signed *FGC*.²

NOTES:

1. Lessmann 1979a, nos. 333–420 and pp. 276–77.
2. Rackham (1940) 1977, nos. 885–91.

PROVENANCE: Not established.



left: No. 104; right: No. 105



left: No. 106; right: No. 107

Urbino, probably Patanazzi workshop,
ca. 1600–1610

108. Trilobed cistern (*bacile trilobato*)

1975.I.II23

H. 22.3 cm; w. 48 cm. Trilobed vessel on a stand in the shape of three lion's paws, the lobes joined by three modeled Satyrs' heads flanked by volutes. Painted in blue, blackish and grayish brown, orange, ocher, yellow, green, some manganese purple, and extensive opaque white; the underside of the stand in light blue. In the center, framed by a border of circles, lozenges, and pearls, a circular cartouche containing an illustration of the Judgment of Paris. Paris sits to the left, handing the apple to Venus, as Mercury looks on from the far left; Cupid stands at Venus's feet, to her left is Minerva (seen from the back in the act of disrobing), and to her right stands Juno. On the interior, the same composition *a grotteschi*—two seated putti surrounded by masks, sphinxes, monsters, fruit baskets, garlands, birds, scrollwork, and stags being attacked by two dogs, all on a white ground—decorates each lobe. A monster and a two-headed eagle fill each of the narrow blue panels between the Satyrs' masks and the border of the central medallion. The outside is painted with similar motifs, with the stags, dogs, and putti somewhat more loosely arranged.

Many chips on the edge and on the modeled parts; the wall has been cracked several times.

Vessels of this form, used as wine coolers, were produced in large numbers in the Urbino workshops during the second half of the sixteenth century. Only a detailed examination of the surviving pieces could determine just how long the molds for the modeled parts were in use. The Bargello in Florence still owns four such *bacili*, all from the service made for Guidobaldo II of Urbino in the workshop of Orazio Fontana about 1565–71.¹ Other examples are in the Museo Civico, Bologna;² the Wallace Collection, London;³ the Fitzwilliam Museum, Cambridge;⁴ the Art Museum, Princeton University;⁵ the British Museum, London;⁶ and elsewhere.⁷ The cistern in the British Museum, inscribed *VRBINI EX FIGLINA FRANCISCI PATANAZII 1608*, documents the activity of Francesco Patanazzi, whose family's pottery in Urbino produced some of the finest and most impressive majolica decorated *a grotteschi*, from at least 1580 to 1620.⁸

No. 108





No. 108, interior

Szabo dated the Lehman *bacile* to about 1560,⁹ but it cannot have been made that early. Rather, it should be grouped with the vessel in the British Museum, one of the two in Bologna, and one of the two in the Wallace Collection. The dominant blue and brownish orange, the rather strong, blackish brown outlines, the sketchy, not very careful figure drawing, and the caricaturish, somewhat wildly coiffed putti might all be considered typical of the Patanazzi "style."

The scene in the center is a burlesque version of Marcantonio Raimondi's famous engraving *The Judgment of Paris* after Raphael (Bartsch XIV.245).

NOTES:

1. Conti 1971, nos. 2, 4, 8, 10.
2. Chompret 1949, vol. 2, figs. 1039, 1040; Ravaneli Guidotti 1985, no. 170.
3. Norman 1976, nos. CIII, CII6.
4. Formerly in the Otto Beit collection (Van de Put and Rackham 1916, no. 841, pl. 28).
5. Von Erdberg 1961, p. 302, fig. 10.
6. Wilson 1987a, no. 243; formerly in the Andrew Fountaine collection, Narford Hall, Norfolk (Chompret 1949, vol. 2, fig. 1069).
7. See Lessmann 1979b, pp. 334–35, n. 10 for a list of other pieces.
8. Wilson 1987a, no. 243 and p. 152; Lessmann 1979a, p. 234.
9. Szabo 1975, p. 39.

PROVENANCE: Stanley Mortimer, New York.

LITERATURE: Szabo 1975, pp. 38–39, pl. 164.

GUBBIO

ca. 1515-40

Gubbio, probably workshop of
Maestro Giorgio Andreoli, ca. 1515–20

109. Plate (*tagliere*)

1975.I.1023

Diam. 26.1 cm. Approximately Rackham's shape 10. Painted in blue and some green; gold and somewhat pale ruby luster. A symmetrical composition *a grotteschi*, the motifs surrounded by fluttering ribbons, covers the entire surface. Along the center axis, from top to bottom: two crossed shields and two trumpets draped with pearls; a basket of fruit; a fantastic creature with a child's head and crouching animal's legs ending in leafy feet; three cornucopias, one of them small and vertical, the other two narrow, draped with pearls, and reaching horizontally to the sides of the plate, and bizarre foliage, all springing from the halo of a bearded leafy mask; and, on the ground, two doglike animals with leafy feet. At the sides, trophies (shields, syrinxes, axes, torches, halberds). On the back, dashes, concentric circles, and four stylized flower heads alternating with crossed lozenges, all in gold luster.

Minimal chips on the edge.

Even considering the high quality of the early products of Maestro Giorgio Andreoli's workshop, this plate must be praised as one of the most elaborate and strikingly bizarre pieces of Gubbio majolica. It can be compared to a plate dated 1515 in the Victoria and Albert Museum, London;¹ to a dish with Saint Francis receiving the stigmata, dated 1518 on the front and signed by Maestro Giorgio and dated 1519 on the back, in the same museum (the trophies and the cherubs' heads are particularly similar);² and to a dish with the same two dates in the Louvre, Paris (especially the foliage).³

NOTES:

1. Rackham (1940) 1977, no. 641.
2. *Ibid.*, no. 666.
3. Giacomotti 1974, no. 752 (attributed to Castel Durante, the lustering to Gubbio).

PROVENANCE: J. Pierpont Morgan, London and New York, no. 2178 (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 20).

EXHIBITED: London ?–1912; New York 1914–16; New York 1923–38.



No. 109, back



No. 109



No. 110

Gubbio, probably workshop of
Maestro Giorgio Andreoli, 1519

110. Plate (*tondino*)

1975.I.IIII

Diam. 21.1 cm. Approximately Rackham's shape 9. Painted in dark blue, some light blue, and some light copper green; rich gold and ruby luster. In the central medallion, a bust in profile to the left of a young woman dressed in contemporary fashion. Gold luster covers the wall. On the rim, surrounded by fluttering ribbons, eight books, four open and four closed; two tablets, one inscribed 1519, the other ·AVE·, and a syrinx under a scrolled label inscribed *p(?) fin heniv(?)*. The writing on the open books cannot be deciphered. On the back, concentric circles in red luster and stylized ensiform leaves in gold luster.

Minor chips on the edge.

Although somewhat less refined and elaborate, this plate belongs to the same group as Nos. 111 and 112, also from 1519. *Trofei* decoration without arms, consisting instead of books and the like, seems to be rare.

PROVENANCE: Not established.

EXHIBITED: Paris 1957, no. 272; Cincinnati 1959, no. 425; Tokyo 1977, no. 28.

LITERATURE: Raggio 1956, p. 195.



No. 110, back



No. 111

Gubbio, probably workshop of
Maestro Giorgio Andreoli, 1519

111. Plate (*tondino*)

1975.I.1102

Diam. 26.6 cm. Approximately Rackham's shape 9. Painted in blue and some green; gold and ruby luster, the gold partly extraordinarily shiny, partly brownish, the ruby uneven. In the central medallion, a bust in profile to the left of a bearded man wearing a fantastic helmet *all'antica* and facing a letter *c*. On the wall, oblique false gadroons on a gold luster ground. Around the rim, groups of trophies (helmets, axes, forks, syrinxes, violins, lutes, open books, labels) surrounded by fluttering ribbons. The labels are inscribed, clockwise from the top: *SPQR*; *am a deo* (love God), *PĒ SA · E L · FINE ·* (consider the end), *1519*, *S PES* (hope), and *COL TEM PO* (with time). On the back, concentric circles, scrolls, and flower heads in gold luster.

Minimal chips.

See No. 112.

PROVENANCE: Not established.

EXHIBITED: Paris 1957, no. 270; Cincinnati 1959, no. 424.

LITERATURE: Raggio 1956, p. 195.



No. 111, back



No. 112

Gubbio, probably workshop of
Maestro Giorgio Andreoli, probably 1519

112. Plate (*tondino*)

1975.1.1085

Diam. 25.8 cm. Approximately Rackham's shape 9. Painted in blue and some green; brilliant gold and ruby luster, the ruby somewhat raspberry-colored. In the central medallion, a bust in profile to the left of a young woman in fashionable dress; over her head, a scrolled label inscribed: ·PVLISENA · B · (Pulisena Bella). On the wall, oblique false gadroons on a gold luster ground. On the rim, a radial composition of four circular panels filled with trophies (shields, quivers, and clubs amid fluttering ribbons) alternating with four crouching grotesque figures with leafy legs, female breasts, Satyr's heads, and wings draped with lengths of cloth. On the back, concentric circles and four stylized flower heads alternating with wavy stems, all in gold luster.

Eight pieces of the rim (between 9 and 12 clockwise) have broken off and were replaced but not overpainted; the edge is chipped.

Naming children after Greek and Roman heroes and heroines was fashionable in Renaissance Italy. Pulisena is Italian for Polyxena, the daughter of King Priam of Troy,



No. 112, back

who was sacrificed to appease Achilles' ghost (Ovid, *Metamorphoses* 13.439–526).

Raggio has rightly pointed out that this piece and No. 111 (probably from the same series) are closely related to nine other plates, most of them dated 1519, one signed by Maestro Giorgio in Gubbio, that were until 1945 in the Schlossmuseum, Berlin.¹ Three of these plates survived the war and are now in the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin.² Another plate with a profile bust very similar to that on No. 111, inscribed *GIROLIMO ROMANO* and dated 1519, was also in the Schlossmuseum until it was destroyed in 1945.³ Comparable as well are the two busts on a ewer in The Metropolitan Museum of Art (27.97.39). A plate in the Museo Civico, Bologna, has a similar symmetrical composition incorporating four roundels filled with trophies on its rim,⁴ as do two others, one in the Museo Civico, Pesaro,⁵ and the other in the British Museum, London.⁶

What Falke said about the pieces formerly in Berlin is also true of our two plates: "Diese Geschirre zählen durch die kräftige, schwungvolle Ornamentik und die glänzende Lüstrierung zu den wirkungsvollsten und schönsten Erscheinungen der ganzen italienischen Majolikatöpferei" (Their powerful, animated ornamentation and shiny luster rank these vessels among the most effective and most beautiful manifestations of Italian majolica).⁷

NOTES:

1. Raggio in Paris 1957, p. 157, no. 270.
2. Hausmann 1972, nos. 162–64.
3. Ballardini 1933–38, vol. 1, no. 83, fig. 77.
4. Chompret 1949, vol. 2, fig. 755; Ravanelli Guidotti 1985, no. 133, n. 6.
5. Chompret 1949, vol. 2, fig. 756; Mancini della Chiara 1979, no. 139.
6. Ballardini 1933–38, vol. 1, no. 142, fig. 143; Wilson 1987a, no. 165.
7. Falke 1907, p. 138.

PROVENANCE: Not established.

EXHIBITED: Paris 1957, no. 271; Cincinnati 1959, no. 426.

LITERATURE: Raggio 1956, p. 195.

Gubbio, probably workshop of
Maestro Giorgio Andreoli, ca. 1520

113. Plate (*tondino*)

1975-I.1077

Diam. 26.1 cm. Approximately Rackham's shape 9. Painted in blue, some copper green, and some ocher; very rich gold and raspberry-colored ruby luster. In the central medallion, a bust in profile to the left of a young woman in contemporary dress; above her head, a scrolled label inscribed: · *onesta · passa · one* (for *ogni belle]za* (chastity surpasses all beauty)). The wall is covered with gold luster. Around the rim, a repeat pattern of four leafy masks, each surmounted by two crossed quivers, alternating with scrolled stems springing from cornucopias filled with fruit and leaves and ending in large flower heads. On the back, concentric circles, a band of dashes, and stylized flower heads alternating with crossed lozenges, all in gold and red luster.

Minimal chips on the edge.

This splendid piece is closely related to some of the most brilliant early *candelieri* majolica of Maestro Giorgio's workshop. For example, cornucopias resembling these can be seen on the series from 1517–18 marked with a hand surmounted by a ladder and a cross (probably the emblem of the Ospedale della Scala in Siena) and the letters *F, G, KO*, particularly a plate in the Victoria and Albert Museum¹ and another in the British Museum, London.² Similar flower heads appear on a dish from 1519 that was in the Schlossmuseum, Berlin (destroyed in 1945).³ And both the masks and the cornucopias were used on a dish



No. 113, back



No. 113

from 1519 in the Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin.⁴ Compare also No. 115.

NOTES:

1. Rackham (1940) 1977, no. 643.
2. Ballardini 1933–38, vol. 1, no. 70, fig. 67, 253R; Wilson 1987a, no. 160.
3. *Ibid.*, no. 74, fig. 69, 259R.
4. Hausmann 1972, no. 163.

PROVENANCE: Not established.

EXHIBITED: Paris 1957, no. 274; Cincinnati 1959, no. 435; Tokyo 1977, no. 27.

Gubbio, ca. 1520

114. Dish (*coppa*)

1975.I.1073

Diam. 25.9 cm. Approximately Rackham's shape 14. Painted in blue and some copper green; extremely rich, rather dark gold and strawberry-colored ruby luster. In a rectangular panel in the center, the apostle Philip, wearing a heavy cloak and holding a book in his right hand and a cross staff in his left, rays streaming down on his head, stands in an arcade, beyond which is a glimpse of a landscape in the far distance. The remaining surface is filled with a symmetrical composition *a candelieri* consisting of pairs of dolphins, foliage and flowers, and, at the center top, a cherub's head. On the back, eleven concentric circles in gold and ruby luster.

Three pieces of the edge (7 to 8, 9, 12, clockwise) have broken off and were repaired.

The saint has been hitherto identified as Andrew, but the cross staff is the attribute of the apostle Philip.

The brilliant, almost too rich luster of this piece is its foremost feature. The figure drawing, by comparison, is somewhat clumsy. Raggio has rightly stated that the style of this piece is close to that of the Ubaldo dish (No. 116).¹ It is difficult, however, to say whether this is the work of the same artist, for any individuality in the painting itself is masked by the luxurious appearance of the dish, which has lost almost entirely the character of earthenware. A few equally lustrous pieces with similar panels, filled with standing figures, busts, or scenes, survive: one of 1520 with a reading apostle (Ashmolean Museum, Oxford),² another of 1519 with Saint Francis receiving the stigmata, a third with Hercules and Antaeus (both Victoria and Albert Museum, London),³ and, finally, a dish of 1520 with

the bust of Saint Philip (formerly in the Richard Zschille collection, Grossenhain).⁴ Ballardini attributed the three dated pieces to Castel Durante. But as Mallet has argued, such pieces, which "appear to have been conceived from the first with spaces left bare to take the gold and ruby lustre pigments at the final firing, . . . were almost certainly both painted and lusted at Gubbio."⁵

NOTES:

1. Raggio in Paris 1957, p. 159, no. 276.
2. Ballardini 1933–38, vol. 1, no. 102, fig. 99; Mallet 1978b, p. 400, fig. 5.
3. Rackham (1940) 1977, nos. 666, 669.
4. Ballardini 1933–38, vol. 1, no. 101, fig. 98.
5. Mallet 1978b, p. 400.

PROVENANCE: Kurt Glogowski, Berlin (sale, Sotheby's, London, June 8, 1932, lot 52, ill.); [Brummer Gallery, New York, 1942].

EXHIBITED: Paris 1957, no. 276; Cincinnati 1959, no. 429.

Gubbio, 1521

115. Dish (*tondino*)

1975.I.1080

Diam. 26 cm. Approximately Rackham's shape 9. Painted in dark and light grayish blue, with some green and yellow; gold and pale ruby luster. In the center, a shield *a testa di cavallo*: azure a tower argent debruised by a bend gules. The wall is lustered in plain gold. On the rim, a symmetrical composition *a grotteschi* incorporating cherubs' heads, dolphins, strands of pearls, and trophies (musical instruments, shields, labels, griffins with horned cherubs' heads and cornucopias for tails, flower heads, draperies, ribbons, and a fruit basket). The shield on the left is inscribed 1521; only the word *vivo* can be made out on the companion shield on the right and the scroll beneath it. On the back, concentric circles in red luster.

A piece of the rim (2 clockwise) has broken off and was repaired; the putto's head is partly new.

The arms belong to the di Bate family of Florence. Five more dishes from this *servizio*, of the same type but with different designs, are in the Louvre, Paris;¹ the Collection Dutuit, Musée du Petit Palais, Paris;² The Metropolitan Museum of Art (41.100.277); and the Museo Civico, Bologna.³ Another dish was on the London art market in 1978.⁴ These dishes were certainly lustered at Gubbio; whether they were also painted there, rather than in Castel Durante, remains an open question.⁵ See No. 114.



No. 114



No. 115

ITALIAN MAJOLICA

NOTES:

1. Giacomotti 1974, no. 754.
2. Chompret 1949, vol. 2, fig. 100; Join-Dieterle 1984, no. 46.
3. Chompret 1949, vol. 2, fig. 755; Ravanelli Guidotti 1985, nos. 132, 133.
4. Sale, Sotheby's, London, November 21, 1978, lot 43; now in the possession of Cyril Humphris, London.
5. See Hausmann 1972, p. 220.

PROVENANCE: Unknown French collection (judging from what remains of an old label on the back); J. Pierpont Morgan, London and New York, no. 3067 (sale, Duveen, New York, May 22, 1922).

EXHIBITED: London ?–1912; New York 1914–16; Cincinnati 1959, no. 436.

Gubbio, workshop of
Maestro Giorgio Andreoli, 1521–22

116. Dish (*coppa*)

1975.I.1091

Diam. 26 cm. Approximately Rackham's shape 14. Painted in blue, with some green and yellow; rich, brilliant gold and ruby luster. In an open arcade, probably meant to be a chapel, a high tomb monument is set against a wall; on the sarcophagus, which is decorated with acanthus leaves and tendrils, lies the statue (or corpse?) of Saint Ubaldus in his episcopal vestment, his hands crossed; above him, a *cartellino* with fluttering ribbons inscribed: *S · VBALD/VS · /1521*. At the entrance to the chapel, from left to right, a small boy, a barefoot woman, and two older boys, one of them kneeling, clasp their hands in prayer and gaze up at the figure on the sarcophagus; on the far right, half hidden behind a pier, stands a beggar holding a crutch in his left hand and touching the base of the tomb with his right. To the right and left of the building are glimpses of a mountainous landscape with rocks, rivers, a city gate(?), and, in the distance, a walled town with towers. On the back, two concentric circles and four stylized flower heads alternating with crossed lozenges, all in red and gold luster; inscribed in luster under the foot: *1522/· M · G.*

Cracked across from 7 clockwise to the middle. Two pieces of the rim (6 to 7½, 9 clockwise) have been repaired, and there are minor chips.

Ubaldus is the patron saint of Gubbio, and his day, May 15, is still celebrated with the famous *festa dei Ceri*, one of the oldest popular processions in Italy. A member of an old Gubbio family, the Baldassini, Ubaldo became bishop of the town in 1128. He died in 1160, after playing a key role as peacemaker in the civil controversies of the time. In 1194 his remains were transferred to a small church on

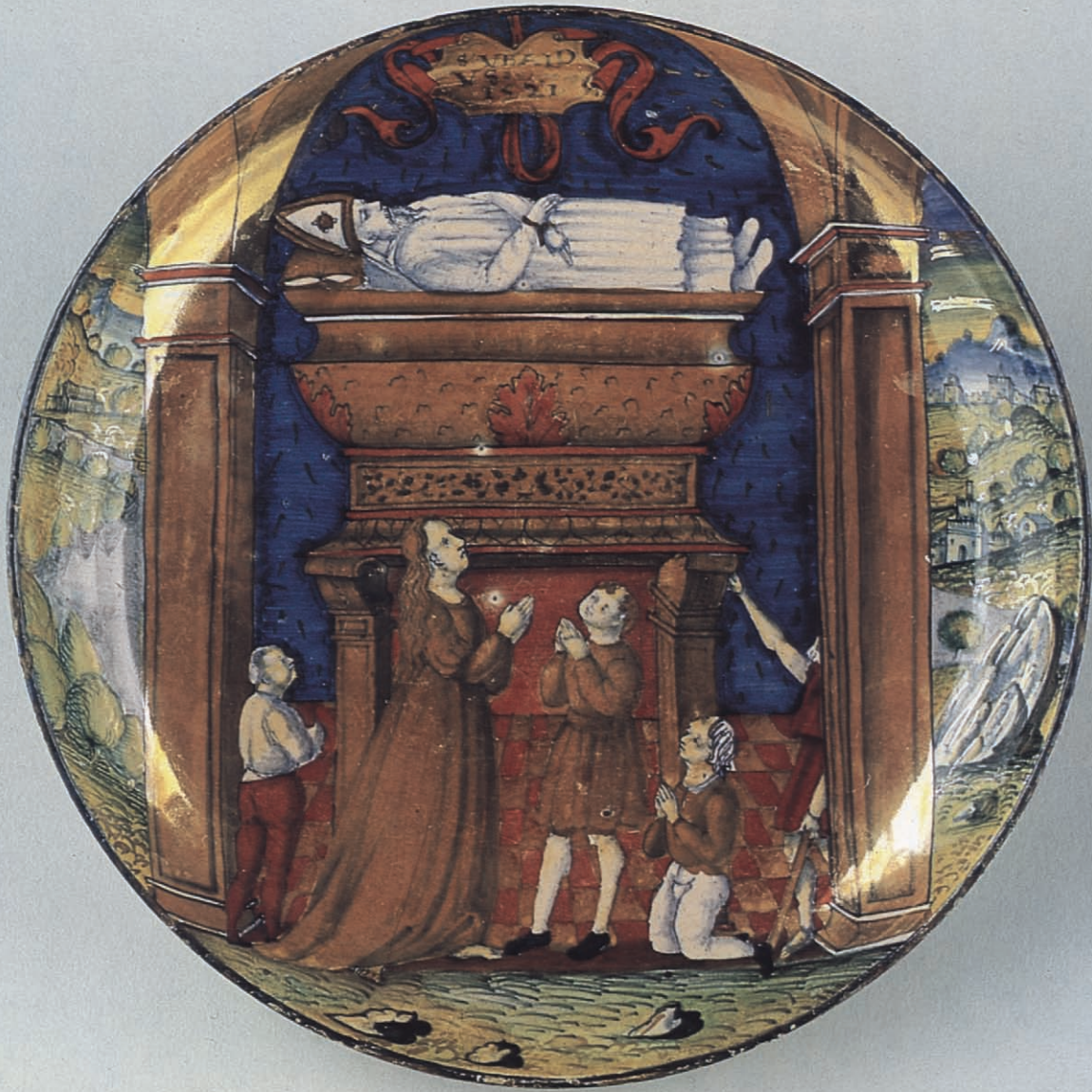


No. 116, back

Monte Ingino, high above the town.¹ The sepulcher depicted here could be the structure that existed before 1527, when the church was totally rebuilt; it has in common with the present tomb only that the sarcophagus is erected on a high base.

An almost identical though slightly less elaborate dish in the Victoria and Albert Museum, London, is probably by the same painter.² It also depicts Saint Ubaldus, is dated 1521 on the front, and has Maestro Giorgio's signature and 1522 on the back, the last date marking the addition of the luster. On both our dish and the one in London the luster, marvelously executed, has been applied to parts of the composition that were not filled in by the painter, which seems to prove that these pieces were begun and finished in Gubbio. Noteworthy is their stylistic affinity to the only piece that *could* have been painted, as well as lustered, by Maestro Giorgio himself—a dish of 1520 with the Judgment of Paris (Collection Dutuit, Musée du Petit Palais, Paris).³ Three other pieces, all with the same rich luster and bold, albeit rather peculiar figure drawing and with landscape elements similarly arranged and modeled, are certainly by the same hand as the Ubaldus dishes (or at least ours):⁴ two dishes of 1522, one with Diana and Actaeon,⁵ the other with Abraham and Isaac,⁶ and a heavily restored (but recently restored again) dish with Apollo and Daphne.⁷

Mazzatinti's contention that this composition harks back to the work of the painter Ottaviano di Martino di Nello,



who was active in Gubbio about 1400, is unfounded.⁸ One cannot help but wonder, however, whether the existence of two almost identical dishes, both begun in 1521 and finished in 1522, might mean that these wares were produced in assembly-line fashion to serve as expensive souvenirs for the wealthier visitors to a place of pilgrimage.

NOTES:

1. Cenci 1924.
2. Rackham (1940) 1977, no. 670.
3. Falke 1934, p. 330, fig. 5 (listing too extensive an "oeuvre" for Maestro Giorgio); Ballardini 1933-38, vol. 1, no. 94, fig. 91, 269R; Conti 1973, fig. 163; Join-Dieterle 1984, no. 54.
4. The Victoria and Albert Museum pieces (Rackham [1940] 1977, nos. 666, 668, 669) named in Paris 1957 (no. 275) are only vaguely comparable.
5. Formerly in the Alfred Pringsheim collection, Munich (Falke 1914-23, vol. 1, pl. 128, fig. 250).
6. Formerly in the collections of H. Oppenheimer, London, and Stephen L. Courtauld, London, now in a private collection in Bremen (Courtauld sale 1975, lot 16; other dishes in the same sale, especially lot 19, are comparable as well).
7. Formerly in the Gascoyne collection (sale, Christie's, London, October 3, 1983, lot 226).
8. Mazzatinti 1931, p. 107.

PROVENANCE: Baron Gustave de Rothschild, Paris; by inheritance to Baron Henri Lambert, Brussels; by inheritance to Baroness Lambert, Brussels and New York (Lambert sale 1941, lot 92, ill.).

EXHIBITED: Paris 1957, no. 275; Cincinnati 1959, no. 428.

LITERATURE: Ballardini 1933-38, vol. 1, no. 109, fig. 107; Rackham (1940) 1977, mentioned pp. 223, 225, no. 670.

Gubbio, probably workshop of
Maestro Giorgio Andreoli, 1522

117. Dish (*coppa umbonata*)

1975.I.1104

Diam. 20.9 cm. Approximately Rackham's shape 14 but with a convex center; the material extremely thin. Painted in blue, some ochre, and some green; rich gold and ruby luster. In the central medallion, a bust of a young woman, her head turned to the left, wearing a necklace and a fashionable dress and turban. On the rim, a symmetrical composition *a candelieri* consisting of two dolphins whose tails frame the medallion, trophies (helmets, clubs, syrinxes, ribbons), two scrolled leafy stems, a string of beads, and a cherub's head. On the back, six concentric circles and four stylized flower heads alternating with crossed lozenges, all in red and gold luster; inscribed in luster under the foot: 1522.

Some minor chips on the edge (3, 5½, 9, 12 clockwise) have been repaired, and two holes drilled below the cherub's head have been filled.

Like No. 116, this piece looks more like precious metal than earthenware. The style of the decoration approximates that of No. 114 and the related pieces. Similar long faces with haughty expressions can be seen on a large plate depicting Saint Raphael that is signed by Maestro Giorgio (Museo Civico, Pesaro).¹ That plate, which Ballardini ascribed to Castel Durante, is also from 1522, and its back is decorated with the same motifs in luster. A dish with a central medallion shaped like the one on the Lehman plate and containing a male bust of very much the same character was in the Mortimer L. Schiff collection, New York.²



No. 117, back



No. 117



No. 118

NOTES:

1. Ballardini 1933-38, vol. 1, no. 116, pl. 12, fig. 276R.
2. Ricci 1927, no. 106.

PROVENANCE: Baron Adolphe de Rothschild, Paris; J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922).

EXHIBITED: London ?-1912; New York 1914-16; Paris 1957, no. 273; Cincinnati 1959, no. 427.

Gubbio, workshop of
Maestro Giorgio Andreoli, 1525

118. Dish (*coppa*)

1975.1.1100

Diam. 24.2 cm. Approximately Rackham's shape 14. Painted in blue, copper green, bluish gray, yellow, black, ocher, and brownish orange; gold and ruby luster. The scene depicts Hercules slaying the Centaur Nessus. In the foreground, Hercules, wearing only a fluttering scarf, pins Nessus to the ground with his left knee as he raises his club to kill him. Affixed to the tree behind them is a tablet inscribed: *DIVO · ER/CVLI*—(to the Divine Hercules). To the right in the middle ground is a grove of trees; to the left are rocks, a river, hills, a town, and rocky mountains. On the back, four large leafy scrolls alternating with smaller ones, all in red luster; inscribed in red luster under the foot: *1525/·M·G·*.

Broken into five pieces, repaired, and extensively overpainted; the upper part of Hercules' body is almost totally new. Two pieces of the rim (5 to 6, 8½ to 9½ clockwise) have broken off and were repaired.

The group of Hercules and Nessus (including the tree with the tablet) is a rather accurate adaptation of an engraving formerly ascribed to Giovanni Antonio da Brescia but in fact probably by Marcantonio Raimondi (Bartsch XIV.290). The engraver's confusion over the iconography (it was the giant Cacus whom Hercules clubbed to death; he felled Nessus with an arrow after Nessus attacked Deianeira) has been noted.¹

Rackham included this plate in his "oeuvre" of the so-called Painter of the Three Graces, named after the famous roundel of 1525 in the Victoria and Albert Museum,² along with a plate, also dated 1525, with bathing nymphs (Wallace Collection, London)³ and a plate of 1524 with a river god (British Museum, London).⁴ Like the Lehman plate, these pieces are all signed on the back by Maestro Giorgio Andreoli. Also very close in style and therefore probably by the same painter are two plates, both signed by Maestro Giorgio and dated 1525, one with an allegory



No. 118, back

of Envy (Victoria and Albert Museum),⁵ the other depicting a horseman (British Museum).⁶

Although the Hercules dish in its present state is a ruin, it is nevertheless still a beautiful ruin, and further evidence of the outstanding talent of this unknown employee of Maestro Giorgio.

NOTES:

1. Levenson, Oberhuber, and Sheehan 1973, p. 264.
2. Rackham (1940) 1977, p. 223, no. 673. I cannot agree with Rackham that the dish of 1520 depicting the Judgment of Paris and signed in blue by Maestro Giorgio (Collection Du-tuit, Musée du Petit Palais, Paris), is "obviously by the same hand."
3. Norman 1976, no. C66; Ravanelli Guidotti 1985, no. 107.
4. Ballardini 1933-38, vol. 1, no. 152, fig. 139, 296R; Wilson 1987a, no. 163.
5. Rackham (1940) 1977, no. 674.
6. Ballardini 1933-38, vol. 1, no. 167, fig. 163, 300R; Wilson 1987a, no. 168.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 8, lot 171, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939-42; Paris 1957, no. 277, pl. 95; Cincinnati 1959, no. 431, ill.; Tokyo 1977, no. 26, ill.

LITERATURE: Darcel and Delange 1867-69; Falke 1914-23, vol. 2, pl. 127, fig. 249; Ballardini 1933-38, vol. 1, no. 172, fig. 166, 314R; Rackham 1933, p. 52; Falke 1934, p. 332; Rackham (1940) 1977, mentioned p. 223; Chompret 1949, vol. 1, p. 116, vol. 2, fig. 768; Raggio 1956, p. 196, ill.; Levenson, Oberhuber, and Sheehan 1973, mentioned p. 264.

Gubbio, workshop of
Maestro Giorgio Andreoli, 1525

119. Plate (*piatto*)

1975.I.1105

Diam. 28.3 cm. Approximately Rackham's shape 10, but flatter. Painted in blue, some manganese purple, yellow, and green; extremely shiny gold and ruby luster. The scene depicts the penitence of the prodigal. In the foreground, the barefoot prodigal gazes upward to the left as he kneels in prayer among a herd of five swine feeding from a trough and five piglets. Farmhouses partly surrounded by bushes, a church, and massed towers and roofs fill the background. On the back, concentric circles and eight leafy scrolls in red and gold luster; inscribed in gold luster under the foot: 1525/•M•G•.

A small piece of the rim (3 clockwise) has broken off and was replaced, two suspension holes drilled at the top have been filled in again, and there are minor chips on the edge.

When it was exhibited in London in 1862 Robinson called this rightly famous masterpiece a "magnificent specimen of the master [Maestro Giorgio]. . . . The enamel colours . . . are of singular force and brilliancy, and the ruby lustre, applied in unusual quantity, is of perfectly successful quality."¹

The source for the scene was one of the Italian copies of Dürer's engraving *The Prodigal Son amid the Swine*, probably that by Giovanni Antonio da Brescia, which reversed Dürer's composition.² The majolica painter added the rock on the left, the bushes, and some of the high roofs and gables in the background, thereby changing the vil-

lage into a town, and omitted some other details, such as a cow on the right border.

Szabo has studied this piece's relationship to the three other majolica adaptations of Dürer's engraving (or its Italian copies): a plate attributed to the Faventine workshop of the so-called Master T. B. or B. T. (Schlossmuseum, Berlin; destroyed in 1945);³ a plate lustered and probably also painted in Gubbio that has been erroneously ascribed to the Master F. R. (Cleveland Museum of Art);⁴ and a plate from Urbino dated 1543 (Museo Civico, Bologna).⁵ As Szabo has noted, only the painters of the lost Berlin piece and the plate in the Lehman Collection "successfully transplanted the engraving into majolica and transformed the composition into its special idiom with perfection." That the painter of the Lehman dish was a master "of color and technique is shown best in his extremely skillful and inventive application of the luster. In the center he used it to emphasize the strong outlines of the prodigal and the animals. The long vertical and horizontal lines of the timbered buildings and their roofs, the triangles of the steeples and the gables, are reinforced with generous and bold lines of the pearly luster. The luster is so rich and still so subtly applied that it seems to hover above the brilliant colors like a sunrise mist."⁶

As far as the question of authorship is concerned, the painter was probably not Maestro Giorgio, who may have been nothing more than the entrepreneur of luster. The Gubbio *istoriato* wares Rackham grouped with the plaque with the Three Graces (Victoria and Albert Museum, London)⁷ and the dish with bathing nymphs (Wallace Collection, London)⁸ are almost certainly not the work of one single painter. They do, however, exemplify the quality of workmanship the painter of our plate also achieved.



No. 119, back

NOTES:

1. Robinson in London 1862, p. 424.
2. Hind 1938-48, vol. 5, no. 37.
3. Szabo 1970-71, fig. 9; Hausmann 1974, pl. 25. Szabo (1970-71, p. 16) has said that Schmidt's (1941, p. 166) statement, "Hier und da sind noch weisse Lichter aufgesetzt" (here and there white highlights have been added), might be an indication of some kind of lustering. What Schmidt described was, in all probability, opaque white paint.
4. Szabo 1970-71, p. 21, pl. 2, fig. 12. The plate has none of the characteristics of F. R.'s work.



No. 119

5. *Ibid.*, pl. 3, figs. 13, 14. The piece can be attributed to Giulio da Urbino, who is known to have worked in Urbino, Rimini, and Verona; compare the inscription on the back (*ibid.*, fig. 14) with his signature (Rasmussen 1980, p. 92).
6. Szabo 1970–71, pp. 23, 19.
7. Rackham (1940) 1977, pp. 223–24, no. 673.
8. Norman 1976, no. C66; Ravanelli Guidotti 1985, no. 107.

PROVENANCE: Henry T. Hope, Deepdene; by inheritance to the sixth duke of Newcastle, Clumber, Worksop (sale [by order of the seventh duke of Newcastle], Christie's, London, July 7, 1921, lot 119, ill.); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 33).

EXHIBITED: London 1862, p. 424, no. 5,224; Nottingham 1868; New York 1923–38; Paris 1957, no. 278; Cincinnati 1959, no. 430, ill.

LITERATURE: Chompret 1949, vol. 1, p. 116, vol. 2, fig. 769; Raggio 1956, pp. 195–96, ill.; Szabo 1970–71; Szabo 1975, pp. 36–37, pl. 148; Mészáros 1979, p. 54; Szabo 1983, fig. 27.

Gubbio, workshop of
Maestro Giorgio Andreoli, 1527

120. Dish (*coppa*)

1975.1.1098

Diam. 25.3 cm. Approximately Rackham's shape 14. Painted in blue; different shades of brown; grayish and copper green; black; and yellow; gold and ruby luster. In the center, Saint Margaret, holding in her raised left hand a palm branch, in her right the lead to which the dragon at her feet is tied, stands at the entrance to a dark grotto. To the right is a tree; on both sides are views of a distant landscape with trees, a river with bridges, two castles, and mountains. On the back, four leafy scrolls alternating with four double circles containing stylized flower heads, all in reddish gold luster; inscribed in the same luster under the foot: 1527/M Giorgio/i ugubio.

Broken into eleven fragments of different sizes, repaired, and badly overpainted.

For the figure of the saint, the majolica painter adapted, quite faithfully, Marcantonio Raimondi's engraving *Saint Margaret* (Bartsch XIV.181), changing it only by enriching the dress with decorative patterns and omitting the halo.

This *coppa*, of great beauty despite its bad condition, has been attributed to Guido Durantino,¹ in which case only the lustering would have been done in Maestro Giorgio's workshop in Gubbio. The dish appears, however, to

have been painted entirely in Gubbio. Other pieces with similar soft, delicate modeling of the flesh have been convincingly argued to be products of the Gubbio workshop. A dish with Hercules and Antaeus (National Gallery of Art, Washington, D.C.)² that was lustered in Maestro Giorgio's workshop in 1520 may be by the same painter; it has the same high rock in the center, with the dark cavern serving as a contrasting background for the lighter figure(s). Similar landscape elements, especially the ball-like, somewhat amorphous trees, can also be found on two plates of 1520, one with the birth of Adonis, the other with Peleus and Thetis, that were in the Schlossmuseum, Berlin, and were destroyed in 1945.³ Three plates from 1522, all with the same unidentified coat of arms, have many of the same characteristic details: the first, depicting a pair of lovers, is now in The Metropolitan Museum of Art (65.6.10);⁴ the second, with Phaethon, is in the Hermitage, Leningrad;⁵ and the third, with Mercury and Herse(?), is in the Fitzwilliam Museum, Cambridge.⁶

NOTES:

1. Raggio 1956, p. 196.
2. Ballardini 1933–38, vol. 1, no. 100, fig. 96; Washington, D.C. 1982, no. 41.
3. Hausmann 1974, pl. 27 (attributed to Faenza).
4. Ballardini 1933–38, vol. 1, no. 119, fig. 114.
5. Kube 1976, no. 90.
6. Chompret 1949, vol. 2, fig. 767; Bellini and Conti 1964, ill. p. 134.



No. 120, back



No. 120

PROVENANCE: J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 21).

EXHIBITED: London ?-1912; New York, 1914-16, ill. opposite p. 57; New York 1923-38.

LITERATURE: Raggio 1956, p. 196.



No. 121

Gubbio, workshop of
Maestro Giorgio Andreoli, 1527

121. Plate (*tondino*)

1975.I.1097

Diam. 26.7 cm. Approximately Rackham's shape 11. Painted in blue and some copper green; gold and ruby luster of extraordinarily rich quality. In the central medallion, the arms of the Vitelli: quarterly, 1, 4 azure, a crescent or, 2, 3 chequy, argent and gules, impaling: a stirrup, gules, the top of which is formed by a coronet or, displayed upon a gray field; crest, on a mount vert a calf (*vitello*) sejant. Gold luster covers the wall. On the border, a radial repeat pattern of palmettes, dolphins, cornucopias, and candelabra. On the back, four leafy scrolls in luster; inscribed in luster under the foot: 1527/MG/da Gubbio.

Minor chips on the border.

This highly decorative plate belongs to a large group of Gubbio wares with border designs created, as Rackham has described the process, "by cutting through a ground painted blue to the underlying white enamel. [They] seem to have been traced with the help of a stencil plate; [and] details of the pattern are afterwards picked out in lustre colours and, as a rule, green."¹ There exist other services, also bearing coats of arms, that were made about the same time and were executed with the same technique; one such set was produced in 1526-27 for Ciocchi Cardinal del Monte San Savino, bishop of Città di Castello in Umbria.² See also Nos. 122, 125, and 130-32.

The Vitelli (see also No. 76) were papal vicars, or actually lords, of the town of Città di Castello. In the very year the service to which the Lehman piece belongs was made, Vitello Vitelli was *gran capitano* of the papal troops during the Sack of Rome. According to Rackham, the impaled arms belong to Gentilina della Staffa of Perugia, wife of Nicolò II Vitelli,³ grandson of the famous *pater patriae* Nicolò I Vitelli (1414-86) and himself long an officer of the papal armies. Gentilina, it is said, was killed by her learned and martial husband, who was in turn murdered by her lover in 1529.⁴

Four plates from the same service, all dated 1527, each with a different border pattern, are known. The Victoria and Albert Museum,⁵ the British Museum, London,⁶ and the Musée National de Céramique, Sèvres,⁷ each have one; the fourth was in the Tordelli collection in Spoleto.⁸

NOTES:

1. Rackham (1940) 1977, p. 229. Norman (1976, p. 144) gives a somewhat different description and discusses the possibility of a wax resist technique.
2. Pieces from the set are in the British Museum, London; the Museo Artistico Industriale, Rome; and the Walters Art Gal-



No. 121, back

- lery, Baltimore (Ballardini 1933-38, vol. 1, no. 199, fig. 194, 317R; no. 209, pl. 26, 330R; no. 210, fig. 195, formerly in the Octavius E. Coope collection, London).
3. Rackham (1940) 1977, no. 692.
 4. See Wilson 1987a, no. 169.
 5. Rackham (1940) 1977, no. 692.
 6. Ballardini 1933-38, vol. 1, no. 207, fig. 192, 332R; Wilson 1987a, no. 169.
 7. Giacomotti 1974, no. 671.
 8. Chompert 1949, vol. 2, fig. 723; formerly in the Frédéric Spitzer collection, Paris (Ballardini 1933-38, vol. 1, no. 205, fig. 190, 336R).

PROVENANCE: Alexander Barker, London; Francis Cook, Doughty House, Richmond Hill; 1901, by inheritance to Wyndham Francis Cook, London; 1905, by inheritance to Humphrey W. Cook, London (sale, Christie's, London, July 7, 1925, lot 16, ill.); Kurt Glogowski, Berlin (sale, Sotheby's, London, June 8, 1932, lot 62, ill.).

EXHIBITED: London 1862, p. 424, no. 5,227; Cincinnati 1959, no. 432.

LITERATURE: Ballardini 1933-38, vol. 1, no. 206, fig. 191, 337R.



No. 122

Gubbio, ca. 1525–30

122. Plate (*tondino*)

1975.1.1096

Diam. 27.6 cm. Approximately Rackham's shape 9. Painted in dark blue, light grayish blue, green, and yellow; gold and pale ruby luster. In the sunken center, a winged putto, running, with strings of coral around his neck and calves. Plain gold luster (not entirely flawless) covers the wall. On the broad rim, between two wreaths with fruit, a radial repeat design of palmettes, tendrils, and disks. On the back, eleven concentric circles in pale gold luster.

Chips on the rim.

For a description of the technique by which the design was applied, see No. 121. The combination of green wreaths and a lustered *rabeschi* pattern reserved from the blue ground seems to be highly unusual. I know of only one comparable plate, slightly smaller than this one, which has almost identical lustered decoration and a putto in the medallion that may be by the same hand (Metropolitan Museum of Art, 27.97.25; dated 1526).¹

NOTE:

1. Ballardini 1933–38, vol. 1, no. 198, fig. 179.

PROVENANCE: Charles Mannheim, Paris; J. Pierpont Morgan, London and New York, no. 3087 (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 31).

EXHIBITED: London 1910–12; New York 1914–16; New York 1923–38; Cincinnati 1959, no. 444.

LITERATURE: Molinier 1898, no. 58, ill.



No. 123

Gubbio, probably workshop of
Maestro Giorgio Andreoli, ca. 1525-30

123. Plate (*tondino*)

1975.I.1092

Diam. 27.3 cm. Approximately Rackham's shape 9. Painted in blue and some copper green; rich, strong gold and ruby luster. In the central medallion, in a landscape, a beribboned coat of arms: azure between two cotices three mullets, or; in chief a bird (possibly an ostrich or a swan holding a horseshoe or a nail in its beak) argent, in base two pales of the second. On the rim, scrolled foliage on a continuous wavy stem, the interspaces filled with berries and small leaves. On the back, six concentric circles in luster.

Minimal chips on the edge.

The coat of arms has not been identified (it is not the Vitelli shield; see No. 121). An almost identical piece with the same escutcheon is in the Victoria and Albert Museum, London.¹ This rather simply designed yet highly decorative ware seems to have been very much in vogue; other plates of the same type, most with family shields² but

some with other representations, have survived. One such dish in the Victoria and Albert Museum, with the shield of the Gambara family of Verona, is dated 1525 and has Maestro Giorgio's signature.³ The same bold foliage appears on the rim of an unlustered plate, also in the Victoria and Albert Museum, that Rackham cautiously attributed to Castel Durante.⁴

NOTES:

1. Rackham (1940) 1977, no. 654.
2. See, for instance, Giacomotti 1974, nos. 688, 694.
3. Rackham (1940) 1977, no. 653.
4. *Ibid.*, no. 594.

PROVENANCE: Baron Gustave de Rothschild, Paris; by inheritance to Baron Henri Lambert, Brussels; by inheritance to Baroness Lambert, Brussels and New York (Lambert sale 1941, lot 93, ill.).

Gubbio, workshop of
Maestro Giorgio Andreoli, 1528

124. Plate (*piatto*)

1975.I.1103

Diam. 46.5 cm. Approximately Rackham's shape 3. Painted in different shades of blue and in grayish brown, copper, yellowish and grayish green, olive, manganese purple, yellow, orange, ochre, and opaque white; the gold and ruby luster mostly pale and dull. The scene in the well depicts Christ at supper with Simon the Pharisee. Christ, his arms outstretched, sits at the right end of a long table in a chair *all'antica*, as Mary Magdalene kneels before him, anointing his feet. On the far side of the table four men of different ages sit eating and talking; to the left in front of it an elderly man wearing a turban directs a boy carrying a tray of food, as another young servant, half hidden in the long, heavy curtains that frame the scene, looks on. Behind the table the curtains are parted to reveal two windows that give a view of a distant mountainous landscape. On the flat rim, bordered by a raised edge, a symmetrical composition *a grotteschi*: at the center top, a fire pot; from top to bottom on each side, a dolphin, a dragonlike monster, a triton seen from the back, a medallion with a coat of arms, a cornucopia, a putto, a winged putto's head, and a winged terminal figure. The coat of arms are of Orsini impaling della Rovere: Orsini, bendy, or three bends, with a rose on a chief and the eel on a devise (the upper part, gules, not quite correct?); della Rovere, azure an oak tree eradicated and leafed or, fruited gules, its branches crossed in saltire, or. On the back, a ring of crisscrosses and another of wavy tendrils between concentric circles, all in pale gold and red luster; inscribed in luster under the foot: 1528/M[] Giorgio/da Ugubio (partly illegible due to a large firing flaw).

Broken across into two pieces (4 to 9 clockwise) and put together again.

Marcantonio Raimondi's well-known engraving (Bartsch XIV.23, after Raphael?) of the Magdalen's visit to Christ as he dined with Simon the Pharisee (Luke 7.36–50) was often adapted by majolica painters,¹ but never in so effective and artistically satisfying a way as it has been here. Despite the inferior luster, dominated by the blue and grayish green, this plate is one of the most extraordinary products of the Gubbio workshops.

That he has so faithfully copied the engraving makes it difficult to name the painter. Because the coloring and the lustering of this plate had to have been done in the same place, the artist must have worked in Maestro Giorgio's workshop. Yet it is tempting to postulate that he was someone who worked with Nicolò in either Castel Durante or Urbino before moving to Gubbio. A dish unanimously ascribed to Nicolò, depicting the metamorphosis of Callisto and bearing the Bonzi(?) coat of arms (Victoria and Albert Museum, London), could even be an earlier work by this artist.² The landscape seen through the windows on our plate could almost have been painted by



No. 124, back

Nicolò himself; not so, however, the rather angular figures, with their somewhat exaggerated anatomy and massive heads with gloomy expressions, and the stiff, crumpled drapery that appear on both the Callisto plate and ours. Also probably by the same hand is the scene, depicting Martha and Mary Magdalene going to the temple, on an unlustered dish that is as magnificent as this Lehman plate. Now in the Wallace Collection, London, the dish has been ascribed to Castel Durante, although Norman has recently attributed it to Fabriano³ (yet the only piece known without doubt to be a product of Fabriano, a dish of 1527 in the Hermitage, Leningrad, with the same subject as the Wallace Collection dish, is certainly by a considerably less talented painter).⁴ Another stylistically related piece is a plate with the contest of Apollo and Marsyas that was formerly attributed to Nicolò (British Museum, London).⁵ All three of these plates have in common with the Lehman piece the elaborate and energetic *grotteschi* on the rim—in each case not necessarily executed by the painter of the central *istoriato* scene. A bowl in the Musée National de Céramique, Sèvres, has very similar decoration on the rim, but the “painting,” of the Judgment of Paris, is by a different artist.⁶



No. 124

Szabo has suggested that Guidobaldo II della Rovere, duke of Urbino, could have been the first owner of the Lehman *piatto*.⁷ The arms, Orsini impaling della Rovere, make this unlikely. Guidobaldo was married twice, first to Giulia Varano, duchess of Camerino, and then to Vittoria Farnese. And in any case it is the della Rovere arms that are impaled. Only one marriage between a male Orsini and a female member of the della Rovere family took place in the early sixteenth century. In 1506 Pope Julius II gave away his illegitimate daughter Donna Felice to Giangiordano Orsini, lord of Bracciano and a man of notorious peculiarity (“un pubblico pazzo,” or a public madman, he was called).⁸ Giangiordano lived until 1517, Felice until shortly after 1536. The dish was therefore destined for the widow Felice, and could have been a gift from her cousin Duke Francesco Maria della Rovere, lord of Urbino and Gubbio. Interestingly enough, Giangiordano’s and Felice’s daughter Giulia was later to own a splendid majolica service painted by Nicolò da Urbino.⁹

Passeri mentioned this plate in his *Istoria delle pitture in maiolica fatte in Pesaro e ne’ luoghi circonvicini* (written ca. 1758, first printed in 1838): “In Gubbio in casa Ranghiasi, Cristo e la Maddalena M. G. da Ugubio 1528.”¹⁰ We know that the Ranghiasi and some other families of Gubbio sold works of art in 1837 to “un tal Soulazes,”¹¹ the French dealer Jules Soulages, who in the 1830s and 1840s amassed an enormous collection (most of which was acquired in 1856 by the Museum of Ornamental Art, later to become the South Kensington and now the Victoria and Albert Museum). Whether this piece was still in the Marchese Ranghiasi Brancaloni’s possession when he described and illustrated it in 1857 is therefore not certain. That the plate was purchased by J. Pierpont Morgan from the Ranghiasi family itself seems highly improbable.¹²

NOTES:

1. One example is in the Hermitage, Leningrad (Kube 1976, pl. 16); another was in the Zschille collection, Grossenhain (Ballardini 1933–38, vol. 2, no. 125, fig. 124), and a third was offered for sale at Sotheby’s, London, October 17, 1969, lot 84. Xanto frequently borrowed single figures, especially that of Simon the Pharisee, from the same engraving.
2. Rackham (1940) 1977, no. 548.
3. Norman 1976, no. C41.
4. Kube 1976, pl. 68. On the question of Fabriano, see Rackham 1929–30, pp. 237–40; I (Rasmussen 1972, 58, pp. 53–55) oppose Rackham’s view, as does, even more so, Mallet (1980, p. 158, n. 41).
5. Mallet 1980, p. 158, pl. 29; Wilson 1987a, no. 60.
6. Giacomotti 1974, no. 826.
7. Szabo 1975, p. 76.
8. Gregorovius 1872, p. 43.
9. Rackham (1940) 1977, no. 574.

10. Passeri (1838) 1857, p. 43.
11. Giovagnoli 1932, pp. 250–51.
12. Szabo 1975, pp. 76–77.

PROVENANCE: Marchese Ranghiasi Brancaloni, Gubbio, supposedly from the late eighteenth century until after 1857 (or sold in 1837 to Jules Soulages, Toulouse?); J. Pierpont Morgan, London and New York, no. 2058 (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel’s, New York, March 17, 1939, lot 947, art. 17).

EXHIBITED: London ?–1912; New York 1914–16; New York 1923–38.

LITERATURE: Passeri (1838) 1857, p. 43; Ranghiasi Brancaloni 1857, pp. 15–16, pl. 2 (the drawing reversed); Szabo 1975, pp. 76–77, pl. 156.

Gubbio, ca. 1525–30

125. Plate (*tagliere*)

1975.I.1108

Diam. 25.3 cm. Approximately Rackham’s shape 12. Painted in blue and in grayish and copper green; gold and ruby luster. In the center, a winged putto, his head turned to the left, embracing a broken column, the sky behind him embellished with gold luster dots. Slightly reddish gold luster covers the wall. On the rim, a repeat pattern of palmettes, cornucopias, and scrolls. Around the rim on the back, a band of ten C-scrolls in red luster.

Minor chips on the rim.

The broken pillar, an allusion to Samson’s last heroic act (Judges 16.21–31), is usually an attribute of Fortitude.

Some surviving examples of this highly decorative type of Gubbio ware (for the technique by which the rim decoration was applied, see No. 121), this plate among them, were painted by a specially gifted hand.¹ The putti, vividly rendered, with swelling contours and a spirited and graceful air, resemble very much the putti bearing the Gonzaga-Este shield on pieces from the service Nicolò da Urbino painted for Isabella d’Este (see Nos. 66, 67). This fact requires further study and may once more complicate the entire vita that has been constructed for Nicolò.

NOTE:

1. One example is in the Louvre, Paris (Giacomotti 1974, no. 679); others were in the collections of Robert Strauss, London (dated 1528; Strauss sale 1976, lot 39; now in a private collection in Bremen) and Charles Fairfax Murray, Florence (sale, Cassirer-Helbing, Berlin, November 6–7, 1929, lot 62). A plate in the Victoria and Albert Museum, London (Rackham [1940] 1977, no. 693) has a very similar putto embracing a broken column.



No. 125

PROVENANCE: Charles Mannheim, Paris; J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 22). Acquired through M. and R. Stora, New York.

EXHIBITED: London ?-1912; New York 1914-16; New York 1923-38.

LITERATURE: Molinier 1898, no. 57, ill.



No. 126

Gubbio, ca. 1530

126. Dish (*coppa*)

1975.I.1094

Diam. 22 cm. Approximately Rackham's shape 14. Painted in dark and grayish blue; gold and ruby luster. A composition *a grotteschi*, the motifs surrounded by fluttering ribbons, covers the entire surface. From top to bottom: two cornucopias emerging from globes on scrolling stems and supporting trophies suspended on ribbons; a leafy mask, *en face*, with a halo; a snail; two sphinxlike creatures, with speckled bodies and leafy bearded masks, facing outward and sitting on a label inscribed · P · R · Q · S · (instead of SPQR); and two serpents with speckled bodies and human heads with leafy ears, facing an urn. On the back, dashes and concentric circles in gold luster.

Cracked (between 2 and 3 clockwise); some small chips on the edge have been repaired.

See No. 127.

PROVENANCE: Probably Alexander Barker, London; Francis Cook, Doughty House, Richmond Hill; 1901, by inheritance to Wyndham Francis Cook, London; 1905, by inheritance to Humphrey W. Cook (sale, Christie's, London, July 7, 1925, lot 47, ill.); Charles Damiron, Lyons (Damiron sale 1938, lot 43, ill.).

EXHIBITED: Supposedly South Kensington Museum, London, 1859; Stoke-on-Trent 1937.

LITERATURE: Rackham 1903, no. 41; Chompret 1949, vol. 1, p. 27, vol. 2, fig. 83.



No. 127

Gubbio, ca. 1530

127. Dish (*coppa*)

1975.I.1093

Diam. 22.2 cm. Approximately Rackham's shape 14. Painted in dark and grayish blue; gold and ruby luster. A composition *a grotteschi*, the motifs surrounded by fluttering ribbons, covers the entire surface. At the center top, a bearded leafy mask crowned with fruit; along the center axis below it, two interwoven dolphins, their bodies covered with gold luster dots, their tails reaching upward and outward to support two cornucopias and two sets of trophies (quivers, shields, helmets, horns) suspended from ribbons, and their heads facing outward at the bottom on either side of what could be a shell. On the back, dashes and concentric circles in gold luster.

Minimal chips.

This piece and No. 126 are a perfect match and may even have belonged to the same set. The two plates were separated until 1925, when Charles Damiron acquired No. 126

at the Cook sale in London. But even then the correlation was apparently not recognized. That both were painted by the same Gubbio *grotteschi* specialist is evident; one need only compare the treatment of the faces (the broad noses, the eyebrows, and the squinting eyes are identical) and the soft shading in grisaille. I know of at least one other piece with grotesques that were clearly executed by the same painter, a dish in the Wallace Collection, London (the Cupid in the center, however, may have been painted by someone else).¹ Surely these wares were derived from Castel Durante prototypes. A certain Giovanni di Luca, who entered Giorgio Andreoli's workshop in 1525, was possibly not the only craftsman to come to Gubbio from Castel Durante.



No. 128

NOTE:

1. Norman 1976, no. C68.

PROVENANCE: Charles Damiron, Lyons (Damiron sale 1938, lot 27, ill.).

EXHIBITED: Stoke-on-Trent 1937.

LITERATURE: Chompret 1949, vol. 1, p. 27, vol. 2, fig. 82.

Gubbio, ca. 1530

128. Dish (*coppa umbonata*)

1975.I.1072

Diam. 19.7 cm. Approximately Rackham's shape 14, but with a raised central medallion as on Rackham's shape 4. Painted in blue; gold and strawberry-colored ruby luster. In the center, a small cameo medallion with the head of a Roman emperor, crowned with laurels, in profile to the left. The remaining

surface is covered with a radial pattern, repeated four times, of interlaced strapwork enriched with foliage and pearls. On the back, concentric circles in red luster.

Extensively restored. Six pieces (11 to 1, 3, 4½ to 7 clockwise) have broken off and were repaired, and a crack from 3½ clockwise almost to the middle has been overpainted.

The *a rabeschi* pattern recalls damascene work (or its Venetian imitations). A similar Gubbio dish with a female head in the center is in the Ashmolean Museum, Oxford, and comparable strapwork surrounds a medallion containing the busts of a man and a woman on a trencher in the Wallace Collection, London, that has been attributed to Faenza or Castel Durante.¹

NOTE:

1. Norman 1976, no. C50.

PROVENANCE: Baron Adolphe de Rothschild, Paris. Acquired by Philip Lehman.

Gubbio, ca. 1530

129. Dish (*tondino*)

1975.I.1079

Diam. 23.4 cm. Approximately Rackham's shape 11. Painted in dark and light blue; extensive gold and ruby luster. In the well, against a gold luster background, Cupid, wearing his quiver around his waist and strings of coral beads around his neck, wrists, and ankles, stands holding his bow in his left hand and pointing upward with his right. On the rim, an arrangement *a trofei* consisting of shields, helmets, drums, masks, and rams' heads. On the back, scrolls in red luster (now barely visible).

Minor chips on the rim.

It is the superbly executed luster, rather than the painting, that distinguishes this piece; the dish seems to be made not from clay but from gold. Comparable putti appear on two pieces in the Louvre, Paris,¹ and on a dish formerly in

the Achille de Clemente collection, Florence.² Though the motifs differ, the style of the composition *a trofei* on the rim resembles that on a dish formerly in the collections of Otto Beit and Robert Strauss and now in the Arthur M. Sackler collection, New York.³

NOTES:

1. Giacomotti 1974, nos. 687, 699.
2. Clemente sale 1931, lot 459.
3. Strauss sale 1976, lot 40.

PROVENANCE: Achillito Chiesa, Milan (Chiesa sale 1926, lot 440, ill.); [Brummer Gallery, New York, 1942].

EXHIBITED: Cincinnati 1959, no. 442.



No. 129

Gubbio, ca. 1530

130. Dish (*tondino*)

1975.I.1107

Diam. 25.2 cm. Approximately Rackham's shape 11. Painted in blue, brownish and copper green, and some light orange; reddish gold and ruby luster. In the well, in a landscape with buildings and a gold luster sky, a winged putto stands holding a pinwheel in his right hand and pointing with his left forefinger. On the rim, a radial repeat design of cornucopias, scrolls, and disks. On the back, three spokelike dashes in gold luster.

Minor chips on the rim.

Apparently much in demand, Gubbio luxury ware with *amorini* and putti in the center must have been painted by many different, mostly minor artists. At least three other pieces painted by the same hand as this dish have survived: one is in the Rijksmuseum, Amsterdam,¹ and another was in the Achille de Clemente collection, Florence;² the third, in the Victoria and Albert Museum, London, has a stodgy putto so much like this one it could have been copied from the same graphic source.³ The technique by which the border designs were created is discussed under No. 121.

NOTES:

1. Conti 1973, fig. 171.
2. Clemente sale 1931, lot 459.
3. Rackham (1940) 1977, no. 695.

PROVENANCE: J. Pierpont Morgan, London and New York, no. 3094 (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 27).

EXHIBITED: London ?-1912; New York 1914-16; New York 1923-38.



No. 130



No. 131

Gubbio, 1532

131. Plate (*tagliere*)

1975.I.IIIIO

Diam. 24.4 cm. Approximately Rackham's shape 12. Painted in blue, grayish green, and some opaque white; gold and ruby luster. In the well, against a background covered with luster dots, a naked child wearing a coral necklace sits on the ground with its right hand lying on a *pallone*. The wall is painted in plain gold luster. On the rim, a repeat design of palmettes, scrolls, and disks. On the back, four irregular scrolls in red luster; inscribed in red luster under the foot: 1532.

One large (2 to 3 clockwise) and four smaller pieces of the rim have broken off and were repaired and overpainted.

Clearly by the same painter as this charming, unpretentious little figure are the dancing putti on a plate in the Museo Civico, Pesaro,¹ and the putto, also on a background of luster dots, in the medallion on a fragmented plate signed(?) *N* in the Louvre, Paris.² The *pallone*, once thought to be a fire wheel (*pyros rota*) and thus the mark of the Casa Pirola workshop in Faenza (see No. 62), is in this case probably just an inflatable ball. The designs on the rim were created by the same technique used on No. 121.



No. 131, back

ITALIAN MAJOLICA

NOTES:

1. Del Vita 1933, ill. p. 96.
2. Giacomotti 1974, no. 686.

PROVENANCE: Charles Mannheim, Paris; J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 24). Acquired through M. and R. Stora, New York.

EXHIBITED: London ?–1912; New York 1914–16; New York 1923–38; Cincinnati 1959, no. 440.

LITERATURE: Mannheim collection 1910, no. 24, ill.



No. 132, back

Gubbio, 1534

132. Plate (*tagliere*)

1975.1.1109

Diam. 24.4 cm. Approximately Rackham's shape 12. Painted in blue, yellow, buff, copper green, and some orange; gold and rather pale ruby luster. In the well, in a landscape with mountains and buildings below a sky dotted with luster, a winged putto sits on a square base playing with a long ribbon as with a lasso. On the rim, a radial pattern, repeated four times, of vases, scrolls, disks, and leaves. On the back, four scrolls and, under the foot, a leaf, all in gold luster; inscribed in gold luster under the foot: 1534.

Minor chips on the rim.

The rim of this plate was decorated by the same method used on No. 121. The weak draftsmanship of the medallion is consistent with the date; the finer dishes of this kind were produced before 1530.

PROVENANCE: Baron Adolphe de Rothschild, Paris; J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 25). Acquired through M. and R. Stora, New York.

EXHIBITED: London ?–1912; New York 1914–16; New York 1923–38.

Gubbio, ca. 1530–35

133. Dish (*coppa*)

1975.1.1074

Diam. 22.9 cm: Approximately Rackham's shape 14. Painted in blue and green; gold and ruby luster. In the central medallion, above a pair of clasped hands and the letters ·MARTIGN· (M and A in ligature) and flanked by two suns, a viper wrapped around a tree and devouring a child. On the rim, radial acanthus leaves alternating with buds and pearlike fruit, the leaves and fruit molded in relief.

Cracked in the middle; chips on the rim and the foot have been repaired.

The viper devouring a child is the *impresa* of the Visconti family of Milan. The clasped hands may allude to a marriage. Similarly molded and painted bowls exist in the Louvre, Paris;¹ the Musée National de Céramique, Sèvres;² the Musée de Cluny, Paris;³ and the Walters Art Gallery, Baltimore.⁴ Another was in the E. Gaillard collection, Paris.⁵

NOTES:

1. Giacomotti 1974, no. 710.
2. *Ibid.*, no. 728.
3. *Ibid.*, no. 731.
4. Von Erdberg and Ross 1952, no. 33.
5. Chompret 1949, vol. 2, fig. 735.

PROVENANCE: J. Zado Noorian, New York (Noorian sale 1933, lot 28, ill.).



No. 132



No. 133

Gubbio, ca. 1530–35

134. Dish (*coppa*)

1975.I.1089

Diam. 22.5 cm. Approximately Rackham's shape 14. Painted in blue and green; gold and ruby luster, the ruby pale in places. In the center, in a simple landscape, the shield of the Orsini of Rome: per fesse argent, in chief a rose or, in base argent three bends gules, on a fesse or over all a wavy line (an eel). On the rim, radially arranged pinecones in relief, with berries and foliage between them. On the back, five dashes in red luster; inscribed in red luster under the foot: GN(?).

Five chips on the rim have been repaired and overpainted.

That the Orsini and their eternal rivals, the Colonna, the leading families of Rome and Latium, had a special taste for majolica, which they ordered mostly from Deruta, Gubbio, and other centers in the Papal States, is borne out by the many vessels that survive from the famous "Orsini-Colonna" pharmacy set (see Nos. 51–61), by some magnificent Deruta *piatti da pompa*, both lustered and unlustered,¹ and by some armorial dishes by the artist known as the Painter of the *diruta* Plate (see No. 42).² This dish must have belonged to yet another service, perhaps used for serving sweets.

A rather improbable interpretation, more than a century old, of the signature(?) on the back says that the letters stand for Maestro Vincenzo (or Cencio), one of Maestro Giorgio Andreoli's two sons, who took over their father's workshop in 1536.³ A number of pieces with similar relief



No. 134, back

decoration and painting on the borders exist in the Louvre, Paris;⁴ the Victoria and Albert Museum, London;⁵ the Museo Civico, Pavia (dated 1531);⁶ the Walters Art Gallery, Baltimore;⁷ and elsewhere. Another was formerly in the Jean Nicolier collection, Paris.⁸

See also No. 135.

NOTES:

1. Rasmussen 1984, no. 106 (a lustered plate); Giacomotti 1974, no. 489 (unlustered).
2. Zietz catalogue 1975, no. 11.
3. Hausmann (1972, p. 216) gives a complete list of the literature on the subject.
4. Giacomotti 1974, nos. 709, 723.
5. Rackham (1940) 1977, no. 709.
6. Ballardini 1933–38, vol. 2, no. 32, fig. 25, 235R.
7. Bellini and Conti 1964, p. 136C.
8. Von Erdberg and Ross 1952, no. 34.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, lot 168). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939–42; Cincinnati 1959, no. 438.

LITERATURE: Falke 1914–23, vol. 2, pl. 126, fig. 246.

Gubbio, ca. 1530–35

135. Dish (*coppa*)

1975.I.1087

Diam. 22.1 cm. Approximately Rackham's shape 14. Painted in dark and light blue; gold and ruby luster, the gold somewhat buff-colored. In the center, a winged cherub's head, molded in relief. On the rim, a wreath of pinecones alternating with berries and foliage, the pinecones and berries in relief. On the back, five concentric circles in brownish gold luster.

Chips on the rim and, especially, the foot.

Dishes like Nos. 134 and 135, with relief designs produced with molds, were for the Gubbio workshops, as Giacomotti has said, "une fabrication plus rapide, plus économique et comme en série."¹ The molded pieces that survive, most of them not in good condition because the bodies are so thin, attest to the popularity of certain motifs: an infant Saint John the Baptist, a Saint Sebastian, Christ's monogram, a blindfold Cupid bound to a tree, a heart pierced with a dagger, and two clasped hands. One



No. 134



No. 135



No. 136

other dish with the cherub's head, a motif that apparently did not sell as well, is in the Musée de Cluny, Paris.²

NOTES:

1. Giacomotti 1974, p. 218.
2. Ibid., no. 737.

PROVENANCE: Achille de Clemente, Florence (Clemente sale 1931, lot 467, ill.); Vitall and L. Benguiat, New York (Benguiat sale 1932, November 12, lot 464, ill.).

Gubbio, ca. 1530–35

136. Plate (*tagliere*)

1975.I.1078

Diam. 21.4 cm. Approximately Rackham's shape 12. Painted in blue and some grayish green; gold and purplish, somewhat pale ruby luster. In the central medallion, bordered by a band of plain gold luster, a bust in profile to the left of a bald man wearing a toga, against a background of gold luster dots. The rim is decorated a *quartieri* with four large panels of bold

foliage separated by smaller ones of plain luster. On the back, four C-scrolls in red luster.

Minor chips on the rim.

Fortnum called a very similar piece in the Victoria and Albert Museum, London, also with a profile bust, "probably one of the more ordinary products of the factory [of Maestro Giorgio Andreoli]."¹ Rightly so. Plates of this type, with rather stiff *quartieri* apparently imitating Deruta wares, are in the Louvre, Paris,² and the Uměleckoprůmyslové Muzeum, Prague;³ others were in the Schlossmuseum, Berlin (destroyed in 1945),⁴ and the Fernand Adda collection, Paris (dated 1531).⁵ The designs are more subdued and somewhat less crude on a plate that was on the London art market in 1982.⁶

See also No. 137.

NOTES:

1. Fortnum 1873, p. 259, quoted in Rackham (1940) 1977, no. 657.
2. Giacomotti 1974, no. 689.
3. Vydrová 1960, pl. 32.
4. Borenus 1928, fig. 2; on p. 5, Borenus discusses this "group,"



No. 137

quoting Falke, who had in 1923 already recognized the connection between our plate and these wares.

5. Ballardini 1933-38, vol. 2, no. 33, fig. 24; Rackham 1959, no. 391.
6. Sale, Christie's, London, November 29, 1982, lot 343.

PROVENANCE: Alfred Pringsheim, Munich (Pringsheim sale 1939, June 7, lot 69, ill.). Acquired through Goldschmidt Galleries, New York.

EXHIBITED: Cambridge (Mass.) 1939-42.

LITERATURE: Falke 1914-23, vol. 2, pl. 124, fig. 241; Borenius 1928, mentioned p. 5, n. 2.

Gubbio, ca. 1530-35

137. Plate (*tagliere*)

1975.I.1071

Diam. 23.1 cm. Approximately Rackham's shape 12. Painted in blue; ruby and brownish gold luster. In the central medal-

lion, between two sprays of foliage with flower heads, a label inscribed: *ROMANA · B ·* (Romana Bella). On the rim, a symmetrical pattern of X-like bars, scrolled foliage with flower heads, and disks. The back is bluish buff, with four C-scrolls in red luster.

Minor chips on the rim.

Pieces with artless and rather stiff decoration like that on Nos. 136 and 137 seem to have been made in Gubbio at a comparatively late date. Similar disks (which could also be fruit, such as apples) appear on a plate in the Louvre, Paris.¹

NOTE:

1. Giacomotti 1974, no. 692.

PROVENANCE: Charles Damiron, Lyons (Damiron sale 1938, lot 40, ill.).

EXHIBITED: Stoke-on-Trent 1937.

LITERATURE: Chompret 1949, vol. 1, p. 110, vol. 2, fig. 711.

Gubbio, ca. 1530–35

138. Dish (*coppa*)

1975.I.1076

Diam. 23.9 cm. Approximately Rackham's shape 14. Painted in blue and greenish gray; reddish gold and strong ruby luster. A symmetrical composition *a grotteschi* covers the entire surface. At the top, in a round panel framed by the tails of two winged sphinxlike creatures, a standing Cupid holding a swan; at the sides, trophies; in the center, a cherub's head; and, at the bottom, a half-figure biting itself with the swans' heads at the ends of its two long, looped tails. On the back, four scrolls in gold luster.

Most of the edge has broken off and was repaired; the foot-ring is damaged.

The careless execution of the *grotteschi* design, which nonetheless has a certain charming freshness, indicates a comparatively late date for this plate. In style and in some details, particularly the wavy contours of the tails, it resembles a lustered dish of 1533 in the Hermitage, Leningrad.¹

The Cupid holding a swan (or a goose) may have been intended to allude to the famous bronze group ("infans amplexando anserem strangulat") by the Hellenistic sculptor Boethus. The ancient bronze was known in the Renaissance through Pliny and through marble copies, one of which, according to a drawing by Il Cronaca (1457–1508) was in the sculpture garden of Cardinal Savelli in Rome about 1500.² The same motif appears on a well-known dish from Faenza that was once in the collections of Mortimer L. Schiff and Robert Bak, New York, and is now in the Museum für Kunst und Gewerbe, Hamburg.³

NOTES:

1. Ballardini 1933–38, vol. 2, no. 120, fig. 114.
2. Byam Shaw 1976, no. 41, pl. 50.
3. Rasmussen 1984, no. 53.

PROVENANCE: Mrs. E. Bayer, Countess Sala (sale, Jean Charpentier, Paris, May 19, 1933, lot 21, ill.).

LITERATURE: Chompret 1949, vol. 1, p. 27, vol. 2, fig. 81.

Gubbio, ca. 1530–35

139. Plate (*tondino*)

1975.I.1101

Diam. 26.4 cm. Approximately Rackham's shape 9. Painted in blue, grayish brown, brownish black, and opaque white; gold and ruby luster. In the well, a winged putto walking to the left and playing a horn. A symmetrical composition, the interspaces filled with fluttering ribbons scratched through the ground and touched with luster, covers the rim: at the center top, a tablet inscribed S · P · Q · R surmounts a cherub's head flanked by two stalks of grain with large ears; two lions' heads with dolphins' bodies, their tails curling upward to end in cornucopias filled with fruit and leaves, face each other at the center bottom. On the back, dashes and four C-scrolls in gold luster.

A piece of the rim (between 10 and 11 clockwise) has broken off and was repaired; a crack between the well and the rim has been filled in and overpainted.

By tradition pieces like this one are said to have been made in Castel Durante, with the luster added in Gubbio. One has to assume, however, that Maestro Giorgio Andreoli must have hired painters from Castel Durante to work in his successful and highly productive luster workshop in Gubbio. As on many Gubbio pieces of the 1530s, the drawing here is of very poor quality. The cherub's head on a dish of 1533 in the Musée de Cluny, Paris—just one example of the many stylistically similar mass-produced wares that survive—could be by the same hand.¹ The ears of grain motif rarely occurs on majolica.

NOTE:

1. Giacomotti 1974, no. 756; compare also no. 758.

PROVENANCE: Baron Adolphe de Rothschild, Paris; J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); William Randolph Hearst, New York (sale, Gimbel's, New York, March 17, 1939, lot 947, art. 23).

EXHIBITED: London ?–1912; New York 1914–16; New York 1923–38.



No. 138



No. 139



Gubbio(?), ca 1530–40

140. Ring flask (*fiasca d'anello*)

1975.I.1070

Diam. 31 cm, h. with spout 34.5 cm. Circular tube with an attached spout and two handles. Painted in blue, some yellowish green, some yellow, copper green, and ocher; pale yellow and red luster. Below the spout on the front, a panel enclosing a bust in profile to the right of a bearded man with a scrolled label above his head; in a similar panel at the center bottom, a reclining hare. Along each side, amid scrolled foliage, is a stag running after a dog who is pursuing an incongruously large hare. The back is undecorated.

Minor chips.

This type of vessel, perhaps derived from the popular pilgrim bottle, seems to be very rare, at least in Italy. Another flask, which Rackham attributed to Faenza and dated about 1510, is in the Victoria and Albert Museum, London.¹ The unique nature of the piece precludes assigning it

with certainty to a particular site of production. Both the sketchy drawing and the rather drab and pale luster suggest Maestro Vittorio, alias Il Prestino, of Gubbio. The treatment of the modeling is comparable on a relief with the Madonna that is now in the Musée Adrien-Dubouché, Limoges.²

NOTES:

1. Rackham (1940) 1977, no. 216.
2. Giacomotti 1974, no. 744.

PROVENANCE: Baron Gustave de Rothschild, Paris; by inheritance to Baron Henri Lambert, Brussels; by inheritance to Baroness Lambert, Brussels and New York (Lambert sale 1941, lot 112).

LATER WARES

*late sixteenth and
seventeenth centuries*

ITALIAN MAJOLICA

Probably Faenza, third(?) quarter of
sixteenth century (or Palermo, ca. 1600?)

141. Apothecary jar (*albarello*)

1975.I.991

H. 31.6 cm. Waisted cylindrical body. Painted in dark and light blue, yellow, and ochrous orange. On the front, in an oval cartouche surrounded by foliated scrolls, a three-quarter figure of a woman with a halo, holding a book in her right hand and resting her left hand on a tablet. Below her, above a band of crossed wavy lines enclosing flower heads, a label inscribed: *Sy.de.boragine*. On the shoulder, a wavy foliated ribbon; on the upper part of the foot, a scrolled stem.

Chips on the rim and on the foot have been repaired.

Despite the halo, the female figure holding the Decalogue seems to represent the Old Testament, or Synagogue (compare No. 142). *Syropo de boragine* is a syrup of common borage (*Borage officinalis*).

PROVENANCE: Not established.



No. 141

Probably Faenza, third(?) quarter of
sixteenth century (or Palermo, ca. 1600?)

142. Apothecary jar (*albarello*)

1975.1.992

H. 31.7 cm. Waisted cylindrical body. Painted mostly in the same colors as No. 141, though arranged differently and with some green added. The decoration is also similar, though the cartouche contains a female figure with a book in her right hand and a cross in her left, and the label is inscribed: *trifera.persica*. On the shoulder and foot, rows of cresting.

Cracked, and there are some chips.

The cross, usually the attribute of Faith, seems here to allude to the New Testament, or Ecclesia, just as the companion piece, No. 141, allegorizes the Decalogue. *Tryphera persica*, according to Drey, is an “electuary made from senna leaves, larch agaric, rhubarb, thyme dodder, hops and other ingredients [that was] used as a mild purgative, as an antidepressant, and in treatment of jaundice.”¹ *Albarelli* of this shape with decoration like this have always been thought to have been made in Palermo, where the workshops of the Lazzaro brothers and Andrea Pantaleo (who was active in the second decade of the seventeenth century) produced majolica in the style of Faventine wares, which may first have been seen in Palermo in the mid-sixteenth century, when Giovanni Bramé of Palermo, after a trip to Faenza, ordered a large number of pieces from Francesco Mezzarisa’s pottery there.² Recently, however, some very similar *albarelli* with signatures that prove their Faventine origin have come to light. One of them is signed by Virgiliotto Calamelli (active 1531–d. before 1570),³ and three others bear the initials ·AE·V·, which were used by a coworker (or rival) of Calamelli’s as well as by his successor, Leonardo Bettisi, called Don Pino.⁴ It is therefore not possible to say with certainty whether our two *albarelli*, with their rather artless, albeit amusing, figures, were made in Faenza or Palermo.

NOTES:

1. Drey 1978, p. 235.
2. See Liverani 1958, p. 54; Giacomotti 1974, pp. 441–42.
3. Mallet 1974, p. 14; the *albarello* is in the Museo Internazionale delle Ceramiche, Faenza.
4. Two are in the Rothesay Museum, Bournemouth (*ibid.*, pl. 18), the other is in the Museum of Fine Arts, Boston (*ibid.*, p. 14). See also Lessmann 1979a, nos. 47, 48.

PROVENANCE: Not established.



No. 142

ITALIAN MAJOLICA

Italy, late sixteenth or early seventeenth century

143. Apothecary jar (*albarello*)

1975.I.990

H. 30 cm. Slim, waisted cylindrical body. Painted in blue, green, yellow, orange, and brown. On the front, in a cartouche surrounded by a wreath of leaves, an unidentified coat of arms: azure, a lion rampant and in chief three stars or. Dashes and concentric bands decorate the neck, shoulder, and foot.

Minor chips.

See No. 146.

PROVENANCE: Not established.

No. 143



Italy, late sixteenth or early seventeenth century

144. Apothecary jar (*albarello*)

1975.I.988

H. 33.8 cm. Form similar to that of No. 143, but somewhat less slim. Painted in blue, green, yellow, orange, and brown. On the front, in a cartouche surmounted by a crown and surrounded by a wreath of fruit, flowers, and leaves, an oval shield: azure, an ostrich(?), grasping a horseshoe(?) or a bunch of leaves(?) in his claw, argent, in chief two fleur-de-lys of the same. The decoration on the neck, shoulder, and foot is similar to that on No. 143. On the back, scrolls and fruit.

The shoulder has been cracked several times, repaired, and overpainted.

See No. 146.

PROVENANCE: Not established.

No. 144





No. 145

Italy, late sixteenth or early seventeenth century

145. Apothecary jar (*albarellino*)

1975.1.987

H. 36.2 cm. Form similar to that of No. 143. Painted in blue, green, orange, yellow, and brown. On the front, in a cartouche surmounted by a crown and surrounded by a wreath of fruit, flowers, and leaves, an unidentified coat of arms: azure, a fesse or between in chief three stars or and in base a lion passant of the same. The decoration on the neck, shoulder, foot, and back is similar to that on No. 144.

There is a chip on the lip.

See No. 146.

PROVENANCE: Not established.



No. 146

Italy, late sixteenth or early seventeenth century

146. Apothecary jar (*albarellino*)

1975.1.989

H. 34.1 cm. Form similar to that of No. 143. The decoration is also similar, but it is painted in an even coarser manner. On the front, in a cartouche surmounted by a crown and surrounded by a wreath of fruit, flowers, and leaves, an unidentified coat of arms: azure, a fesse argent between in chief a fleur-de-lys between two stars or and in base a lion passant of the same.

Broken several times, repaired, and overpainted.

Nos. 143–46 all appear to have been made in the same workshop. The site of production may have been a peripheral one. Wares of this type are usually attributed to Sicily, for instance to Trapani.¹

NOTE:

1. See, for example, an *albarellino* similar to No. 143 that is in a private collection in Florence (Bellini and Conti 1964, fig. 173D).

PROVENANCE: Not established.



No. 147



No. 148

Italy, seventeenth century

147. Apothecary jar (*albarello*)

1975.I.1140

H. 33 cm. Slightly waisted cylindrical body with a short foot, shoulder, and neck. Painted in blue, brownish green, yellow, and manganese brown. On the front, in a cartouche surmounted by a crown and surrounded by a wreath of fruit, flowers, and leaves, an unidentified coat of arms: per fesse azure and argent in chief three stars one and two argent in base a lion passant to the sinister azure. On the shoulder, dashes; on the foot, thick wavy lines. On the back, a flower head enclosing *IHS* (Christ's monogram) and three nails, the interspaces filled with scrolls and leaves.

Some chips on the foot and neck. A hole has been drilled in the base.

See No. 148.

PROVENANCE: Not established.



No. 147, detail of back

Italy, seventeenth century

148. Apothecary jar (*albarello*)

1975.I.1139

H. 32 cm. Same form as No. 147. Painted in blue, dark manganese, reddish brown, and olive. On the front, in an oval shield surrounded by scrollwork, a merman holding up both his tails. The decoration on the foot and shoulder is similar to that on No. 147. On the back, symmetrically arranged tendrils.

Chipped, and the wavy stems on the foot have been repaired in places. A hole has been drilled in the base.

This *albarello* and its companion piece, No. 147, were probably made rather early in the seventeenth century. The decoration is not distinctive enough to suggest any particular site. A similar piece, attributed to Caltagirone in Sicily, was on the London art market in 1980.¹

NOTE:

1. Sale, Christie's, New York, November 24, 1980, lot 206.

PROVENANCE: Not established.



No. 149

Perhaps Trapani, seventeenth century

149. Apothecary jar (*albarello*)

1975.I.998

H. 23 cm. Cylindrical body on a relatively high foot. Painted in blue, manganese purple and brown, yellow, and ochre. On the front, in a circular medallion with a scalloped frame, an object that could be a ship; on the back, a similar medallion filled with a grid pattern. Scrolled leaves interspersed with thin tendrils scratched into the ground cover the remaining surface. Groups of three dots encircle the shoulder; a band of crosses decorates the foot. On the underside of the foot (which is glazed), two crosses in manganese purple.

Chips on the edges.

This piece has no specific characteristics other than its crudeness. It may, however, be compared to some apothecary jars in the Louvre, Paris, and the Musée National de Céramique, Sèvres, that are decorated with *fiori* as carelessly rendered as these and with tendrils scratched into the ground.¹

NOTE:

1. Giacomotti 1974, nos. 1326–28.

PROVENANCE: Not established.



No. 150



No. 150, interior of bowl

Deruta, early seventeenth century

150. Soup bowl with cover (*tazza con coperchio*)

1975.1.997a, b

Bowl: diam. 14.5 cm, h. 8.9 cm; cover: h. 9.1 cm. The bowl has two handles, each in the form of two small snakes, and snakelike scrolls flank the knob on the cover. Painted in grayish blue, green, yellow, and brownish red. On the inside of the bowl, in a medallion framed by a wavy line, a young cleric (a cardinal?), turned to the left, stands with his hands raised in prayer; on the wall, grotesques comprising two winged female half-figures and two human-headed griffins. Similar motifs, along with fantastic birds, cover the outside of the bowl; bands of oblique dashes encircle the foot and lip. On the cover, two medallions, each containing a male profile and flanked by griffins (or sphinxes) like those inside the bowl; on the flat top of the cover, birds and tendrils.

The bowl has been broken and repaired. One of the handles on the cover has broken off and was repaired; the other is damaged.

Representations of the Virgin and of popular saints play an important role in the decoration of later Deruta majolica. Influenced by the much more ambitious Urbino wares with grotesques on a white ground, the workshops of Deruta produced great quantities of small vessels like this, as well as saltcellars, inkstands, and little cups for confectionery, often with snake-shaped handles. Many comparable pieces are to be found in the Victoria and Albert Museum, London;¹ the Paris museums;² the collection of the future Museo Regionale della Ceramica Umbra, Deruta;³ and elsewhere.

NOTES:

1. Rackham (1940) 1977, nos. 1052, 1053, 1055, 1057, 1058, 1060.
2. Giacomotti 1974, nos. 1265–67, 1271–80.
3. Spoleto 1980, ills. pp. 103–5, 108.

PROVENANCE: Not established.

Montelupo(?), mid-seventeenth century

151. Candlestick (*candeliere*)

1975.1.1112

H. 18.7 cm. The bowl-shaped stand and the upper part of the *balaustro* are molded with gadrooning. Thick white glaze with a pink tone. Painted in blue, yellow, ocher, and some manganese purple. On the flat plate, under the *corona granducale*, the Medici coat of arms (the *palle*) flanked by symmetrical foliage.

The baluster has broken off and was repaired with glue and fastened on with a screw. Several chips have been repaired.

The Medici coat of arms in this form has been in use since 1570. *Bianchi* wares with gadrooning seem to have been produced in the seventeenth century in Montelupo.¹

NOTE:

1. See Rackham (1940) 1977, no. 1096; although Rackham grouped this dish with “miscellaneous wares of undetermined origin,” he compared its form to a Montelupo dish dated 1663 (*ibid.*, no. 1080). The attribution of this candlestick to Savona, as noted in the Robert Lehman Collection files, is unfounded.

PROVENANCE: Not established.



No. 151

WARES OF
UNCERTAIN DATE

Supposedly Faenza, Castel Durante,
or Cafaggiolo, 1508

152. Plate (*piatto*)

1975.1.1024

Diam. 27.4 cm. Approximately Rackham's shape 6. Painted in blue, copper green, yellow, orange, and greenish gray. An elaborate composition *a candelieri* covers the entire surface. In the middle, a large candelabrum supported by lions' feet stands on the ground amid tufts of grass; below the cherub's head that adorns its top are a pair of fantastic monsters with beards and long necks, a shell, a pair of dolphins, a putto's head, scrolled leaves, pea pods, scarves, garlands, Satyrs' and other masks, and a skull. Two pairs of putti, one pair embracing each other, lean on the candelabrum; at its center two winged monsters with Satyrs' heads, one male, one female, their long tails scrolling upward, reach out to grasp long staffs to which trophies (shields, a breastplate, flutes, a halberd, a lute, a viol, a helmet, a fork, and a winged dolphin's head) are pinned. At the top on each side is a monster with a Satyr's head; below that are a dolphin and a monster with a ram's head on which a putto carrying a cornucopia sits playing a pipe. At the bottom left, a Satyr wearing a laurel wreath stands playing a pipe next to a tree to which is affixed a tablet inscribed: *auxilium/ meum a/ domino* (my help comes from God); to his left is another tablet inscribed: · I · R · . Opposite, a nude woman with a baby on her lap sits on an animal skin beside a tablet bearing the date 1508. On the back, a radial pattern of scales filled with dashes (stylized foliage) in a starlike formation, painted in orange.

Two suspension holes were pierced through the top at a rather recent date.



No. 152, back

This famous plate, well known since the nineteenth century and published as early as 1867–69, has been attributed to several sites of production. Ballardini and Liverani called it Faventine; Rackham attributed it to Maestro Jacopo da Cafaggiolo, Reggio and Szabo to Giovanni Maria of Castel Durante or to some other painter influenced by him, possibly with the initials *IR*. Ballardini, Liverani, and Rackham had never seen the original.

An engraving by Zoan Andrea (active 1475–1505) was the source for the elaborate candelabrum;¹ the figures of the Satyr and the woman were taken from Dürer's engraving *The Satyr's Family* of 1505 (Bartsch VII.69). A similar composition, though somewhat less complicated and including elements of Zoan Andrea's engraving but not Dürer's, appears on a plate in the Galleria Estense, Modena,² with the same date, 1508, and the signatures(?) *R* and *IER*. Evidently by the same painter, these two plates stand totally isolated in the history of early sixteenth-century Italian majolica. Their resemblance to other pieces in the so-called Giovanni Maria group or to other Cafaggiolo majolica is restricted to motifs, and they share features that are in my opinion suspicious. The colors seem wrong: the green is strangely piercing, the modeling of the bodies mainly grayish, and the coloristic impression as a whole brownish gray, and the arrangement of the *groteschi* that enrich the already overcrowded Andrea engraving seems to me to be exaggerated. Furthermore, there is no reasonable explanation for the small profile head inscribed *HENEAS · TROIA* on the foot of the candelabrum in the engraving having been changed to a crowned double eagle on our plate. And I know of no other piece of early sixteenth-century majolica with a comparable design—neither truly abstract nor a stylized flower head—on the back, painted entirely in orange. Is this really, as Szabo has suggested, “the earliest dated majolica on which elements from a Dürer engraving are used?”³

I would not dare lightheartedly to declare our plate a forgery from the nineteenth century; both this piece and its companion in Modena could be stylistically unique products of 1508. But the possibility of a much later origin should be cautiously considered. The Fountaine collection, as sold in 1884, included many pieces that were acquired not by Sir Andrew Fountaine (1676–1753) but by Andrew Fountaine IV (1808–73).⁴ We do not know



No. 152

enough about nineteenth-century imitations of Italian Renaissance majolica.⁵ Such imitations were of course produced in great numbers, and this ornate *groteschi* composition would have appealed to the mid-nineteenth-century collector's taste. Fakes of Italian majolica began appearing as early as 1865 at the Paris Exposition Universelle.⁶ A piece like the dish with the portrait of Perugino (Victoria and Albert Museum, London), which we now believe without doubt to be faked, or at least partially so, was once thought to be probably genuine, even by Rackham.⁷ And if one takes into account the imitations (not fakes) made in the 1880s at the Cantagalli factory in Florence, one becomes a little nervous.⁸

It should be noted that a spurious plate formerly in the collections of Baron Adolphe de Rothschild and Robert Lehman,⁹ strangely enough, has the same inscription, *AUXILIUM MEUM A DOMINO*, a phrase that seems peculiarly out of place in an otherwise strictly pagan ambience.

NOTES:

1. Hind 1938–48, vol. 5, no. 32.
2. Ballardini 1933–38, vol. 1, no. 45, pl. 7, fig. 247R.
3. Szabo 1970–71, p. 25.
4. Norman 1976, p. 24. In his 1988 article, however, Moore publishes a recently discovered inventory that adds weight to the contention that the Lehman plate was indeed in Andrew Fountaine's possession in the eighteenth century. The inventory, made by Andrew Fountaine IV in 1835, when he inherited Narford Hall from his father, Andrew Fountaine III (1770–1835), notes that Fountaine III purchased three of the pieces, Fountaine IV one. Our plate is no. 47 in the 1835 inventory: "A Grotesque on a blue ground. Motto *auxilium meum in Domino* 1508 from or by Albert Dürer." Between 1855 and his death in 1873, Fountaine IV compiled a second inventory, in part 1 of which our plate is listed as no. 73. Of the 276 items listed, 99 have in the margin next to them the initials AF, "almost certainly," Moore points out, "Mr. Fountaine's record of his own purchases." Moore goes on to say that "by inference, the remaining items [including the Lehman plate], excepting the three which the 1835 inventory records as having been acquired by Andrew Fountaine III, stand the greatest chance of having been acquired by Sir Andrew Fountaine in the eighteenth century" (Moore 1988, p. 437). — Ed.
5. See Hannover 1925, pp. 164–69.
6. Kube 1976, pl. 6 (attributed to "Faenza[?]").
7. Rackham (1940) 1977, no. 956, with enlightening information about the "art" of refiring.
8. See, for instance, Mallet 1978a, pl. 17a, b; Conti 1982.
9. Sale, Sotheby Parke Bernet, New York, May 30–31, 1980, lot 313.

PROVENANCE: Andrew Fountaine, Narford Hall, Norfolk (inventory 1835, no. 47, 1855–73, no. 1:73 [see Moore 1988]; Fountaine sale 1884, lot 25); [acquired by Lowengard, Paris]; Baron Adolphe de Rothschild, Paris; supposedly J. Pierpont Morgan, London and New York (not recorded).

EXHIBITED: Paris 1957, no. 265; Cincinnati 1959, no. 370; Tokyo 1977, no. 14.

LITERATURE: Darcel and Delange 1867–69, pl. 23; Ballardini 1933–38, vol. 1, no. 44, fig. 42; Rackham (1940) 1977, p. 104; Liverani 1941, pp. 30–32, pl. 14a; Chompret 1949, vol. 1, p. 70; Raggio 1956, pp. 189–91, ill.; Liverani 1958, p. 30; Szabo 1970–71, p. 25, pl. 4, fig. 15; Conti 1973, ill. p. 21; Szabo 1975, p. 38, pl. 149; Liverani 1980, pl. 56; Moore 1988, figs. 50, 51.

Supposedly Florence or Naples, ca. 1480 or 1500

153. Apothecary jar (*albarello*)

1975.1.III6

H. 29.1 cm. Tall, waisted cylindrical body. Painted in blue, brownish orange, yellow, and copper green. On the front, a bust in profile to the right of a young man with wavy hair wearing a cap. To his right, a label inscribed: *LOFINIO*. Around the neck, under the shoulder, and above the foot, concentric bands; on the shoulder, oblique dashes. On the back, flower heads and fruit on a stem.

The shoulder and lip are cracked, and there are chips on the lip and foot.

See No. 154 and, for recent research, No. 156.

PROVENANCE: J. Pierpont Morgan, London and New York (sale, Duveen, New York, May 22, 1922); Mortimer L. Schiff, New York (sale, Parke-Bernet, New York, May 4, 1946, lot 74); [French and Company, New York].

EXHIBITED: London ?–1912; New York 1914–16; New York 1937–41; Paris 1957, no. 253; Cincinnati 1959, no. 423, ill.

LITERATURE: Ricci 1927, no. 43; Donatone [1970], p. 19, pl. 5; Donatone 1974, p. 609, fig. 271.

Supposedly Faenza or Naples, ca. 1480 or 1500

154. Apothecary jar (*albarello*)

1975.1.III7

H. 28.2 cm. Tall, waisted cylindrical body. Painted in blue, manganese, brownish orange, and copper green. On the front, a bust in profile to the left of a young man wearing a small cap on his forehead. To his left, a label inscribed: *MARCO · BELL*. Around the neck, under the shoulder, and around the foot, concentric bands; on the shoulder, oblique dashes. On the back, "Gothic" foliage.

Chips on the lip and foot.

Although this *albarello* and No. 153 may have been made in different places, they are similar enough to be discussed



No. 153



No. 153, back



No. 154



No. 154, back

together. As early as 1930, in his review of Ricci's 1927 catalogue of the Schiff collection, Falke made a statement that scholars have subsequently overlooked: "Puzzling in another sense seems to be a group of slim *albarelli* (pls. 38–48 [in Ricci 1927]) in the style of Tuscan majolica from the last quarter of the Quattrocento, the decoration of which consists of summarily drawn profile heads and, on the reverse, interlaced ornament. This type of ware, originating presumably from a cloister in Palermo, began appearing in various collections, including the Louvre, about 1900, but it soon raised doubts, not only about where it was made but also about when. The doubts were not unfounded, and the only question that remains today is where to draw the line between the real pieces in this group and the copies."¹

In light of the grayish glaze, the unusual craquelure, the peculiar lettering of the inscription, and the strange hatching in some places, I would tend to agree with Falke's suspicion. Another odd feature indicates a date around 1900. Inscriptions praising beautiful young men, as on Greek vases, do not to my knowledge exist on Italian Renaissance majolica. They would not have been out of place, however, on majolica produced at the fin de siècle, when the many well-to-do men from England and America who traveled to southern Italy, where a less puritanical attitude prevailed, must have provided a market for such wares. Because some of the Quattrocento majolica tiles in the churches of Naples apparently served as prototypes, Donatone (who had not seen the originals) recently took these *albarelli* to be authentic products of Neapolitan workshops.² See also No. 156.

NOTES:

1. Falke's (1930, p. xxxii) statement reads: "In einem anderen Sinn rätselhaft erscheint eine andere Gruppe von schlanken Albarellen (T. 38–48) im Stil toskanischer Majoliken aus dem letzten Viertel des Quattrocento, deren Dekoration aus summarisch gezeichneten Profilköpfen und auf der Rückseite aus Rankenornament besteht. Diese Gattung ist seit etwa 1900, angeblich aus einem Kloster in Palermo stammend, in verschiedenen Sammlungen, auch im Louvre, aufgetaucht, hat aber bald Bedenken erweckt, nicht nur wegen ihres Entstehungsortes, sondern auch wegen ihrer Entstehungszeit. Die Zweifel waren nicht unbegründet und die Frage kann heute nur sein, wo zwischen den echten Stücken dieser Gruppe und den Fälschungen die richtige Grenze zu ziehen ist."
2. Donatone ([1970], fig. 45 and pl. 5) reproduces the "companion piece" to the *MARCO BELL*, an equally doubtful *POLITO B* (*Polito Bello*), and the female counterpart of the *LOFINIO*, both formerly in the Schiff collection.

PROVENANCE: Miss Walters Cacciola, Taormina, Sicily; Ercole Canessa, New York; Mortimer L. Schiff, New York (sale, Parke-Bernet, New York, May 4, 1946, lot 77); [French and Company, New York].

EXHIBITED: San Francisco 1915, no. 143; New York 1937–41; Paris 1957, no. 256; Cincinnati 1959, no. 349, ill.

LITERATURE: Ricci 1927, no. 48; Donatone [1970], p. 19; Donatone 1974, p. 609, fig. 271.

Supposedly Faenza or Naples, ca. 1480 or 1500

155. Apothecary jar (*albarello*)

1975.I.1052

H. 29.9 cm. Slightly waisted cylindrical body. Painted in blue, orange, yellow, and copper green. On the front, busts in profile to the left of a woman and a helmeted man facing a label inscribed: *LVGRECIA · TIBERIO*. Around the lip, shoulder, and foot, concentric bands; on the shoulder, oblique dashes. On the back, three stylized trees, tufts of grass, and a large owl.

Minor chips.

This *albarello* is close in "style" and technique to Nos. 153 and 154, although the painting is somewhat sketchier. A similar origin seems probable. The blue here is a particularly strange, light grayish tone. It should also be noted that the man's mouth was wide open when the piece was sold with the Kennard collection in 1931. An equally quaint owl can be seen on an *albarello* formerly in the collection of Arthur Sambon, Paris (who owned more of the "Naples" products).¹ See also No. 156.

NOTE:

1. Sale, Georges Petit, Paris, May 25–28, 1914, lot 235; later on the New York art market (French and Company).

PROVENANCE: Auberon Kennard, London (sale, Sotheby's, London, June 25, 1931, lot 7, ill.); Charles Dameron, Lyons (Dameron sale 1938, lot 64, ill.).

EXHIBITED: Stoke-on-Trent 1937; Cincinnati 1959, no. 393; Tokyo 1977, no. 20.

LITERATURE: Chompret 1949, vol. 1, p. 62, vol. 2, fig. 365; Donatone [1970], fig. 44.



No. 155



No. 155, back



No. 156

Supposedly Faenza, late fifteenth century

156. Apothecary jar (*albarello*)

1975.1.1138

H. 34.3 cm. Slightly waisted cylindrical body. Painted in blue, manganese, yellow, green, and brownish ocher. On the front, in a "contour" compartment, a bust in profile to the left of a young man wearing a helmet and facing a label inscribed: AN[d?]O[b?]SAI. On the back, in a similar compartment, a bust of a young man in a cap, turned to the left to face a label inscribed: [d?]OAERNO. "Gothic" foliage fills the remaining surface. Around the lip and shoulder and above the foot, concentric bands; on the shoulder, a guilloche pattern.

Cracked, there are chips in the glaze and on the edges, and the base has been pierced.

In my opinion this piece is a poor, fairly recent imitation of Faenza wares of the late fifteenth century. Particularly spurious are the archaistic, indecipherable inscriptions, not to mention the tired, insipid expressions on the faces



No. 156, back

and the dirty, washed-out colors.¹ A vase by the same "master," with a profile bust of a young man called BARTORV and the shield of the duke of Calabria(?) was on the New York art market (French and Company) in 1953.²

NOTES:

1. With regard to Nos. 153–56 it should be noted that two similar pieces in the Metropolitan Museum's Department of European Sculpture and Decorative Arts have been tested by thermoluminescence and found to be "not young." Jessie McNab has prepared an article, to be included in the forthcoming publication by the British Museum of the proceedings of a symposium held in 1986, on these and two other pieces that tests indicate are the same age and made from the same clay, all four attributed to Naples.—Ed.
2. According to the stock sheet acquired by Philip Kassebaum in 1961.

PROVENANCE: Not established.

Supposedly Faenza or Florence,
early sixteenth century

157. Apothecary jug (*brocca*)

1975.1.1066

H. 33.3 cm. Ovoid body with a short neck, a spout, and a flat loop handle. Painted in blue, orange, yellow, manganese, green, and ocher. On the front, below the spout, a saltire cross, its lower arm divided into two arms that form uprights for a *d* and a *B*, with *c* between. On the left, a bust in profile to the right of a young man in a richly decorated coat; behind him, a scrolled label inscribed: *PAN DO L FO*. On the right, a bust in profile to the left of a bearded man wearing a turban; behind him, a scrolled label inscribed: *SAL AM ON E*. Around the neck, horizontal bands and a crisscross pattern; on the handle, dashes below scrollwork; above the foot, a pattern resembling two rows of bricks.

This *brocca*, which is extremely “well preserved,” has so many points of suspicion that one may even doubt that it was produced as a forgery. The fashion details—of differ-

ent periods—do not fit the “style” of the decoration. And the brickwork pattern is highly unusual, to say the least. The jar could have been produced by one of the busy Italian workshops that also “delivered” many pieces in the de Girasole collection, which was notoriously rich in fakes and imitations.¹

NOTE:

1. Compare Chompret 1949, vol. 2, figs. 687, 688, 690, 692, 694, 695, 889, 890.

PROVENANCE: [Galleria Simonetti, Rome]; Whitney Warren, New York (sale, Parke-Bernet, New York, October 7, 1943, lot 501, ill.).



No. 157, side 1



No. 157, side 2

APPENDIX I

Series and Services

Portrait dishes painted by an anonymous painter active in the workshop of Giovanni Maria Vasaro, Castel Durante, ca. 1510–20. See No. 63



63.1



63.2



63.3



63.4



63.5



63.6

63.1 Deidamia; diam. 20.9 cm; Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin (17.39) 63.2 Cornelio; diam. 20.5 cm; Musée du Louvre, Paris (OA 1745) 63.3 Scanderbech; diam. 21 cm; Musée Lyonnais des Arts Décoratifs 63.4 La Bella Hipolita; Musée des Arts Décoratifs, Paris (281 CL.OL.135) 63.5 Philomena; diam. 21.3 cm; The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, by exchange, 1965 (65.6.8) 63.6 Rvgieri; diam. 21 cm; The Metropolitan Museum of Art, Gift of J. Pierpont Morgan, by exchange, 1965 (65.6.7)



63.7



63.8



63.9



63.10



63.11



63.12

63.7 Tarsia · B ·; diam. 20.5 cm; Courtauld Institute Galleries, London (Gambier-Parry Collection) 63.8 Falsirone; present location unknown
63.9 Astolfo; diam. 21.6 cm; present location unknown 63.10 Catelina; diam. 21.5 cm; private collection 63.11 Pallamede; diam. 22 cm; present location unknown 63.12 Cyrus Medes; diam. 20.5 cm; present location unknown

Dishes known to have formed part of the service painted by Nicolò da Urbino for Isabella d'Este, ca. 1520–25 (or 1519?). See Nos. 66–67



67.1 The gathering of the manna; diam. 52.3 cm; Museum für Kunst und Gewerbe, Hamburg (1906.420) 67.2 The abduction of Helen; diam. 52 cm; The Hermitage Museum, Leningrad (F 1830)



67.3



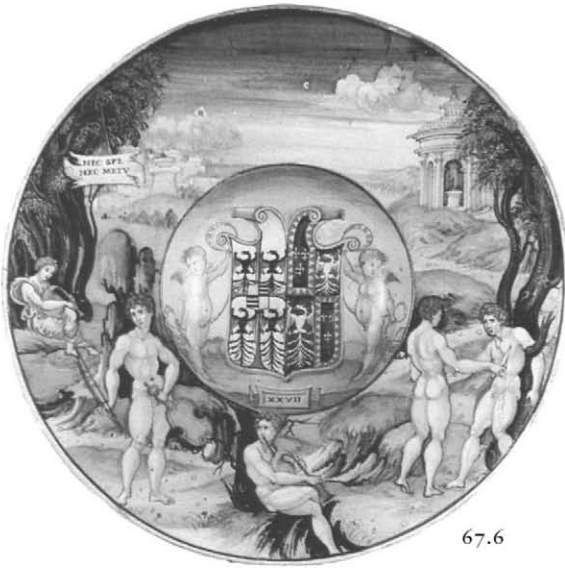
67.4



67.5

67.3 Peleus and Thetis; diam. 30.2 cm; Fitzwilliam Museum, Cambridge (c.30-1938) 67.4 The birth of Adonis; diam. 32 cm; Museo Civico Medievale, Bologna (1119) 67.5 Orpheus and Eurydice; diam. 39 cm; private collection

ITALIAN MAJOLICA



67.6



67.7



67.8

67.6 Apollo and Marsyas; diam. 23 cm; The Wernher Collection, Luton Hoo, Bedfordshire 67.7 Meleager and Atalanta; diam. 23 cm; The Wernher Collection, Luton Hoo, Bedfordshire 67.8 Hippolytus and Phaedra; diam. 27.2 cm; Victoria and Albert Museum, London (c.229-1910)



67.9 Apollo, Python, and Daphne; diam. 27.1 cm; copyright British Museum, London (MLA 1855, 12-1, 103) 67.10 Perseus and Andromeda; diam. 26.8 cm; Museum of Fine Arts, Boston, Otis Norcross Fund (41.105) 67.11 The fall of Phaethon; private collection

ITALIAN MAJOLICA



67.12



67.13



67.14



67.15

67.12 Isaac and Rebecca; diam. 27 cm; Musée du Louvre, Paris (OA 7578) 67.13 Tiber and Manto; diam. 26.8 cm; Kunstgewerbemuseum, Staatliche Museen Preussischer Kulturbesitz, Berlin (38.16) 67.14 The justice of the emperor Trajan; diam. 26.9 cm; copyright British Museum, London (MLA 1855, 12-1, 96) 67.15 Jupiter and Semele; diam. 27 cm; National Gallery of Victoria, Melbourne, Felton Bequest 1940 (4710.3)



67.16



67.17



67.18

67.16 Death of Chione; Philadelphia Museum of Art, Purchased: McIlhenny Fund (43-1-4) 67.17 Diana and the Lycian peasants; diam. 27 cm; Museo Miniscalchi-Erizzo, Verona 67.18 The flight of Aeneas; diam. 24.2 cm; private collection

Pieces known to have formed part of the service painted by Francesco Xanto Avelli da Rovigo at Urbino for Piero Maria Pucci, 1532–33. See Nos. 77–80



80.1



80.2



80.3



80.4



80.5

80.1 The death of Calanus; diam. 25.5 cm; The Hermitage Museum, Leningrad (F 1709). Kube 1976, pl. 74 80.2 The punishment of Rome; diam. 38 cm; Musée du Louvre, Paris. Ballardini 1933–38, vol. 2, no. 43, fig. 40; Giacomotti 1974, no. 849 80.3 Saltcellar; w. 15.7 cm; copyright British Museum, London (MLA 1855, 12-1, 110). Ballardini 1933–38, vol. 2, no. 60, fig. 57; Wilson 1987a, no. 74 80.4 Astolfo fighting the Furies; diam. 26.1 cm; copyright British Museum, London (MLA 1913, 12-20, 121). Ballardini 1933–38, vol. 2, no. 53, fig. 50; Wilson 1987a, no. 222 80.5 Antigone



80.6



80.7



80.8



80.9



80.10



80.11

changed into a swan; diam. 29.5 cm; Museo Statale d'Arte Medievale e Moderna, Arezzo (14585). Ballardini 1933-38, vol. 2, no. 101, fig. 95; Maetzke, Fanfani, et al., no. 9 80.6 The death of the woman of Sestos; diam. 40.6 cm; The Metropolitan Museum of Art, The Friedsam Collection, Bequest of Michael Friedsam, 1931 (32.100.378). Ballardini 1933-38, vol. 2, no. 44, fig. 40 80.7 Hercules and Lychas; diam. 29.1 cm; The Metropolitan Museum of Art, Rogers Fund, 1904 (04.9.7). Ballardini 1933-38, vol. 2, no. 47, fig. 44 80.8 Pyramus and Thisbe; diam. 26.8 cm;

ITALIAN MAJOLICA



80.12



80.13



80.14



80.15



80.16



80.17

Courtesy of Museum of Fine Arts, Boston, Otis Norcross Fund (1975.809). Ballardini 1933-38, vol. 2, no. 54, fig. 51 80.9 Neptune and Bisaltis; diam. 25.8 cm; National Gallery of Art, Washington, D.C., Widener Collection (1942.5.6 c-70). Washington, D.C. 1982, no. 50 80.10 The sinking of the fleet of Seleucus; The Corcoran Gallery of Art, Washington, D.C., William A. Clark Collection (26.361). Mentioned in Von Erdberg 1955, p. 74 80.11 Aeneas and his companions hunting deer in Libya; diam. 49 cm. Formerly collections of Alfred Pringsheim and Robert Strauss. Falke



80.18



80.19



80.20



80.21



80.22



80.23

1914–23, vol. 2, fig. 261; Ballardini 1933–38, vol. 2, no. 42, fig. 39; Strauss sale 1976, lot 46 80.12 Scylla and Galatea; diam. 26.5 cm. Formerly Alfred Pringsheim collection. Falke 1914–23, vol. 2, fig. 263; Ballardini 1933–38, vol. 2, no. 49, fig. 46. This plate and Fig. 80.23, along with two others unknown today, were in the Uffizi, Florence, in 1784; see Conti 1969, nos. 352, 383, 385, 390 80.13 Ulysses commanding Circe to restore his companions to their human forms; diam. 26 cm; Fitzwilliam Museum, Cambridge (c.11–1953). Formerly Alfred Pringsheim collection. Falke

ITALIAN MAJOLICA



80.24



80.25



80.26



80.27



80.28



80.29

1914-23, vol. 2, fig. 262; Ballardini 1933-38, vol. 2, no. 50, fig. 47 80.14 A musical contest; diam. 19.5 cm. Formerly collections of Alfred Pringsheim and Fernand Adda. Pringsheim sale 1939, June 8, lot 186; Rackham 1959, no. 422 80.15 Hercules and Cacus; diam. 25.7 cm. Formerly Alfred Pringsheim collection. Pringsheim sale 1939, June 8, lot 189 80.16 Metabus and Camilla; diam. 26 cm; private collection(?). Formerly Otto Beit collection. Ballardini 1933-38, vol. 2, no. 46, fig. 43; Bellini and Conti 1964, fig. 143C 80.17 An old man and a nymph; diam. 19.5 cm; pri-



80.30



80.31



80.32

vate collection. Formerly Domenico Casalini collection, Bologna. Ballardini 1933–38, vol. 2, no. 55, fig. 52 80.18 Perseus, Medusa, and Pegasus; private collection. F. Rossi (1963) incorrectly assumed this piece did not belong to the service; the missing *gonfalone* may have been omitted when the piece was repaired (the lower part of the staff is still there) 80.19 Alexander meets an old soldier; diam. 26 cm. Formerly Dehlinger collection, Paris. Ballardini 1933–38, vol. 2, no. 51, fig. 48 80.20 The Thracian Maenads changed into trees; diam. 26 cm; Greville Collection, National Trust, Polesden Lacey, Dorking, Surrey. Formerly collections of Ralph Bernal and Henry Harris. Borenius 1930, no. 36; Ballardini 1933–38, vol. 2, no. 48, fig. 45; Mallet 1970–71, pt. 3, fig. 7 80.21 Narcissus; diam. 19.3 cm; Röhsska Konstsöjdmuseet, Göteborg (RKM 65-47). Formerly Henry Harris collection, London. Ballardini 1933–38, vol. 2, no. 56, fig. 55 80.22 Eriphyle killed by her son; diam. 25 cm; private collection. Formerly collections of Ralph Bernal, Andrew Fountaine, Octavius E. Coope, and William H. Bennett, London. Coope sale 1910, lot 36; Bennett sale, American Art Association/Anderson Galleries, New York, April 29–30, 1932; Ballardini 1933–38, vol. 2, no. 57, fig. 54; Urbino 1987, no. 26 80.23 The departure of Aeneas; diam. 27.2 cm; private collection. Formerly collections of Octavius E. Coope and the Earl of Harewood, London. Coope sale 1910, lot 37; Ballardini 1933–38, vol. 2, no. 58, fig. 53; Urbino 1987, no. 25 80.24 The death of Palinurus; diam. 28.9 cm; Los Angeles County Museum of Art, The William Randolph Hearst Collection (50.9.28). Formerly Walter M. de Zoete collection. Ballardini 1933–38, vol. 2, no. 59, fig. 56 80.25 Hero and Leander; diam. 26.7 cm; Los Angeles County Museum of Art, The William Randolph Hearst Collection (50.9.14). Formerly E. H. Scott collection. Sale, Sotheby's, London, June 25, 1931, lot 35 80.26 Thideus and Polynikes; diam. 28 cm; The George R. Gardiner Museum of Ceramic Art, Toronto. Formerly collections of Achille de Clemente, Robert Bak, and Benjamin Sonnenberg. Bak sale 1965, lot 61; Sonnenberg sale, Sotheby Parke Bernet, New York, June 5–9, 1979, lot 354 80.27 The punishment of Cinyras; diam. 29 cm. Formerly Lindsay Fleming collection. Sales, Sotheby's, London, May 10–11, 1962, lot 12; October 19, 1976, lot 24 80.28 The metamorphosis of Aesacus; diam. 27 cm. Formerly Lindsay Fleming collection. Sales, Sotheby's, London, May 10–11, 1962, lot 13; October 19, 1976, lot 25; October 17–18, 1988, lot 256 80.29 Orlando finding the arms of Ruggiero; diam. 26.5 cm; Fitzwilliam Museum, Cambridge (c.10-1953) 80.30 Aeneas looking at paintings of the Trojan War; diam. 27.5 cm; National Trust, Knightshayes Court, Tiverton, England 80.31 Two figures and Cupid; diam. 19.1 cm; The Cleveland Museum of Art, Bequest of John L. Severance (42.625) 80.32 Two figures and Cupid; diam. 19.1 cm; The Cleveland Museum of Art, Bequest of John L. Severance (42.626)

Pieces known to have formed part of the service made in the workshop of Guido Durantino, Urbino, for Anne de Montmorency, 1535. See Nos. 90–91



91.1



91.2



91.3



91.4



91.5

91.1 Phaedra and Hippolytus; diam. 30 cm; Victoria and Albert Museum, London (C.2243-1910) 91.2 Scene from the Trojan War; diam. 30 cm; Victoria and Albert Museum, London 91.3 Candlestick, Alpheus and Arethusa; h. 19 cm; Victoria and Albert Museum, London (C.2244-1910) 91.4 Jupiter and Semele; diam. 25.5 cm; copyright British Museum, London (MLA 1855, 12-1, 44) 91.5 The Three Fates; diam. 25.4 cm; by courtesy of the Trustees of Sir John Soane's Museum, London (47B)



91.6



91.7



91.8



91.9



91.10



91.11

91.6 Hercules slaying the hydra; diam. 31 cm; Ashmolean Museum, Oxford 91.7 The story of Pelias; diam. 26 cm; Musée des Beaux-Arts et de la Céramique, Rouen 91.8 Apollo and Daphne; diam 24.7 cm; Walters Art Gallery, Baltimore (48.1368) 91.9 The sacrifice of the Greeks and the augury of Calchas; diam. 29.8 cm; National Gallery of Art, Washington, D.C., Widener Collection (1942.9.346) 91.10 Vulcan welding the armor of Mars; diam. 30 cm; present location unknown 91.11 Atalanta and Hippomenes; diam. 30 cm; private collection

ITALIAN MAJOLICA



91.12



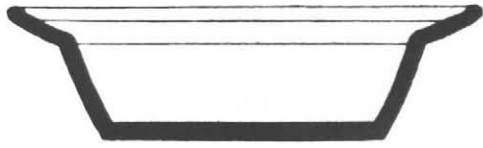
91.13

91.12 Hercules and Cerberus; diam. 30 cm; present location unknown 91.13 Bottle, Neptune; h. 41.4 cm; Museo Civico, Turin (2756C)

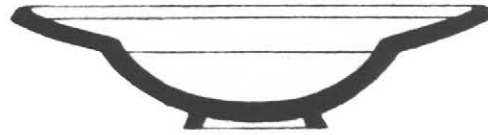
APPENDIX II

Shapes of Italian Majolica

Shapes of Italian Majolica



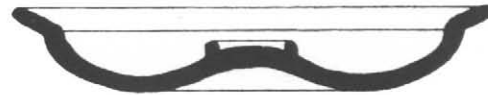
1



2



3



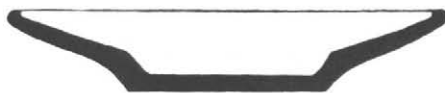
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5



6

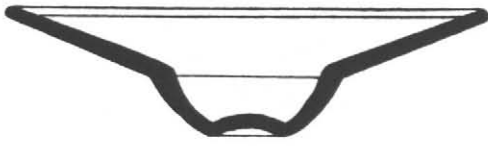


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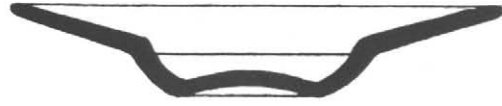


8

Shapes of Italian majolica as established by Bernard Rackham. From *Victoria and Albert Museum: Catalogue of Italian Maiolica* (1940; 2d ed. London, 1977), vol. 1, pp. 456–57. Reprinted courtesy of the Board of Trustees of the Victoria and Albert Museum, London



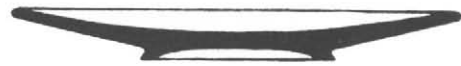
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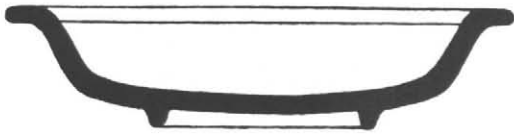
10



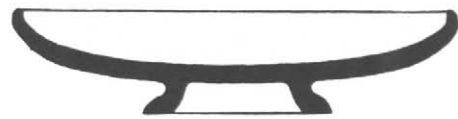
11



12



13



14



15



16



17

CONCORDANCE

Concordance

Metropolitan Museum of Art Accession Numbers and Catalogue Numbers

accession no.	catalogue no.	accession no.	catalogue no.	accession no.	catalogue no.
1975.1.984	1	1975.1.1024	152	1975.1.1064	22
.985	19	.1025	64	.1065	9
.986	18	.1026	41	.1066	157
.987	145	.1027	33	.1067	5
.988	144	.1028	51	.1068	3
.989	146	.1029	46	.1069	8
.990	143	.1030	48	.1070	140
.991	141	.1031	45	.1071	137
.992	142	.1032	44	.1072	128
.993	30	.1033	32	.1073	114
.994	31	.1034	36	.1074	133
.995	103	.1035	47	.1075	39
.996	102	.1036	37	.1076	138
.997a, b	150	.1037	34	.1077	113
.998	149	.1038	38	.1078	136
.999	4	.1039	50	.1079	129
.1000	104	.1040	35	.1080	115
.1001	105	.1041	58	.1081	89
.1002	106	.1042	59	.1082	86
.1003	107	.1043a, b	28	.1083	92
.1004	68	.1044	55	.1084	71
.1005	40	.1045	54	.1085	112
.1006	65	.1046	52	.1086	72
.1007	17	.1047	53	.1087	135
.1008	15	.1048	56	.1088	69
.1009	27	.1049	57	.1089	134
.1010	16	.1050	20	.1090	83
.1011	12	.1051	21	.1091	116
.1012	74	.1052	155	.1092	123
.1013	95	.1053	25	.1093	127
.1014	94	.1054	42	.1094	126
.1015	62	.1055	26	.1095	73
.1016	24	.1056	14	.1096	122
.1017	93	.1057	43	.1097	121
.1018	63	.1058	13	.1098	120
.1019	66	.1059	6	.1099	70
.1020	67	.1060	23	.1100	118
.1021	29	.1061	2	.1101	139
.1022	49	.1062	7	.1102	111
.1023	109	.1063	10	.1103	124

ITALIAN MAJOLICA

accession no.	catalogue no.	accession no.	catalogue no.	accession no.	catalogue no.
1975.1.II104	117	1975.1.II117	154	1975.1.II130	81
.II105	119	.II118	85	.II131	80
.II106	88	.II119	96	.II132	75
.II107	130	.II120	97	.II133	84
.II108	125	.II121	90	.II134	77
.II109	132	.II122	91	.II135	78
.II110	131	.II123	108	.II136	76
.II111	110	.II124	101	.II137	79
.II112	151	.II125	100	.II138	156
.II113	11	.II126	98	.II139	148
.II114	61	.II127	99	.II140	147
.II115	60	.II128	87		
.II116	153	.II129	82		

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