

Maiolica in Renaissance Venice

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Dedicated to the memory of Jörg Rasmussen

In the preparation of the catalogue of the exhibition to be held in the British Museum this summer, 'Ceramic Art of the Italian Renaissance', no area has proved more of a problem than Venetian maiolica.¹ The 'Genius of Venice' exhibition at the Royal Academy in 1983 gave the British public an incomparable view of the creative achievement of Renaissance Venice in painting, sculpture and the graphic arts; yet the special contribution of Venice to the culture of the Renaissance and its pivotal commercial position between Europe and the Islamic world are shown as clearly in the 'industrial' arts of the period, the textiles, metalwork, glass, and pottery, as in the traditional 'fine' arts. Maiolica was one of the most splendid of these arts, but the study of Venetian Renaissance maiolica rests on shaky foundations and has long been bedevilled by inadequate documentary research and chronic uncertainty about what surviving pieces were actually made in Venetian workshops.

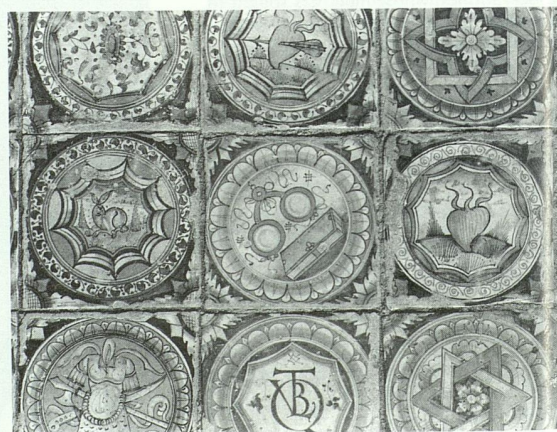
Maiolica, which is earthenware painted on top of a tin-opacified glaze, was, quantitatively, a small proportion of the pottery made in Venice in the sixteenth century. In Venice and most of northern Italy the main local tradition for decorating pottery was incised slipware (sometimes known in England by the pseudo-Italian word *sgraffiato*). This is a technique in which earthenware is covered with a liquid white slip and decorated by scraping through to the darker clay beneath, before being covered with a transparent glaze. Incised slipware had been made in Venice since the thirteenth century, when the technique was taken over from Byzantine pottery.²

Between the two World Wars, Professor Luigi Conton dredged out of several sites in the Venetian lagoon a large number of pottery fragments, most of them certainly made locally. Much of the Conton Collection has recently been acquired by the Italian State and put on display in the Ca d'Oro; it contains little maiolica, but a great deal of sixteenth-century incised slipware.³ Although some of these pieces have highly sophisticated architectural and figural designs, slipware potters did not in general have the artistic aspirations of maiolica painters, and incised slipwares are rarely marked or dated. Plate XI is a rare example of incised slipware inscribed with

1. Dish perhaps by a Faenza trained artist, 1495 or shortly afterwards. Probably made in Venice. Maiolica, diameter 28.1 cm. Fitzwilliam Museum, Cambridge. The painting depicts Doge Agostino Barbarigo supervising the fitting out of a fleet



2. Part of a Pavement, 1510. Probably made in Venice. Maiolica. Lando Chapel in the Church of San Sebastiano, Venice. The centre tile shows a book and a pair of spectacles



a date.⁴ It bears along the bottom the words OLEUM (oil), AZETO (vinegar), and the date 1525. On the ends are the words VIN BIAN (white wine) and VIN NERO (black, i.e. red, wine). Part of a comparable compartmented cylindrical container was found by Conton in the lagoon and the British Museum example was probably made in or near Venice. Functionally, it is a curiosity: the implication of the inscriptions is that it could be used either for oil and vinegar, or for wine. The effect on the wine of alternating these uses is not a pretty thought.

Incised slipwares were mostly made

for fairly local markets. The maiolica made in Renaissance Venice, however, enjoyed a reputation far beyond the boundaries of the Republic. In 1518 Isabella d'Este, daughter of the Duke of Ferrara and wife of the Marquis of Mantua, asked an acquaintance in Ferrara named Alfonso Trotti to order for her a set of plates, apparently of maiolica. To be on the safe side, Trotti ordered a set from Faenza, and another from Venice. Isabella, one of the most demanding of Renaissance art patrons, wrote that the plates were 'very well made to my taste'.⁵ The implication of this affair is that Trotti



3 and 4. Dish, obverse and reverse, workshop of Maestro Lodovico c. 1540-5. Venice Maiolica painted in blue and white on a bluish glaze, diameter 51 cm. Victoria and Albert Museum



considered Venetian work as on a par with Faenza, the greatest maiolica centre of the time. Two years later Isabella's brother Alfonso I, Duke of Ferrara, wanted some jars for the court *spezieria* (spice/herb/pharmacy store). He too looked to Venice, and asked Titian, who was working on paintings for the *Studiolo* in Ferrara (one of which was the *Bacchus and Ariadne* now in the National Gallery, London), to supervise the commission. After four months Alfonso's Ambassador in Venice was able to despatch 'eleven large jars, eleven somewhat less large, and twenty smaller ones of maiolica with covers, which Maestro Titian has had made for Your Excellency's *spezieria*'.⁶ The use of the term *maiolica* in this document is noteworthy. The word, a form of 'Majorca', had long been used in Italian to denote the lustrewares of Valencia, shipped to Italy via Majorca. After the technique of metallic lustre came into use in Italian factories, around 1500, the word *maiolica* was frequently used to describe any lustreware, whether Spanish or Italian. This was still how it was employed by Cipriano Piccolpasso in the 1550s. It seems, however, unlikely that Alfonso's jars were lustred (I know of no other evidence for lustre manufacture in Venice) and the 1520 document is apparently an early example of the modern Italian use of the word to describe all tin-glazed pottery. In any case, Alfonso's choice of Venice, and the detailed involvement of Titian, are further evidence for the prestige of Venetian maiolica at this date.⁷

The difficulty lies in identifying the maiolica which so impressed these discriminating clients. The earliest unambiguously marked Venetian maiolica dates from the 1540s, and only a few pieces of earlier maiolica have been con-

vincingly attributed to Venetian workshops. For several of the great maiolica centres of central Italy, such as Faenza, Castel Durante, Gubbio and Cafaggiolo, there exist a number of marked works; for other 'pottery towns', like Deruta, Montelupo, and Castelli, there exists enough locally-excavated material to serve as evidence for attributions. For Venice there is neither. There is, on the other hand, evidence that potters from elsewhere in Italy were working in Venice; and there seems every reason to believe that some of the wares usually attributed to Faenza or the Marches may actually have been made in Venice.

What would appear to be an early reference to an immigrant tin-glaze potter working in Venice was published in 1880 by Carlo Malagola.⁸ It is a petition dated 1489 by an otherwise unrecorded potter, Matteo di Alvise of Faenza, for compensation because state officials had broken a number of jugs and plates, some the property of Doge Agostino Barbarigo, 'which had been painted with infinite expense and effort by Maestro Thomio the artist (*disegnador*)'. This document has been associated with a wonderful dish (Fig. 1) in the Fitzwilliam Museum, Cambridge which depicts Doge Barbarigo supervising the loading of a fleet with money bags and calling out *fate fate fate & non parole* (action, action, action, not words).⁹ The scene depicted is an incident in 1495 when a fleet was fitted out in Venice to sail to the relief of Naples, which had been invaded by the army of Charles VIII of France. Such a subject seems overwhelmingly likely to have been painted in Venice, in 1495 or shortly afterwards; yet in style the dish is closely connected with contemporary work in Faenza. An attribution to Matteo of Faenza would seem convincing, but, alas,

the matter is not as simple as that. The document was supplied to Malagola by a remarkable nineteenth-century Venetian scholar, Giuseppe Maria Urbani de Gheltof, author of several works on the industrial arts of Venice, including substantial studies of pottery and porcelain.¹⁰ Some of the most striking documents published by Urbani de Gheltof have never been traced by subsequent scholars, and it is now widely believed that they are straightforward inventions. Until and unless this document is ever found, it will remain uncertain whether such a person as Matteo of Faenza ever existed. It remains a likely theory, however, that the Fitzwilliam Museum dish was painted in Venice by a painter trained in Faenza. An alternative supposition, that it was made in Faenza for a Venetian client, is rendered somewhat less likely by the existence of protectionist laws banning the import into Venice of tin-glazed pottery made elsewhere in Italy.¹¹

A similar uncertainty exists about another work in maiolica that has been attributed to Venice, a fine pavement of square polychrome tiles in a chapel in the little Venetian church of San Sebastiano (Fig. 2); one of the tiles bears the date 1510. The style has evident affinities with contemporary products attributed to Faenza and/or Pesaro, but there appears to be no convincing reason why it could not have been made in Venice.¹²

It seems to have been in the following decade that a distinctively Venetian style of maiolica emerged. A series of surviving plates have paired German arms, mostly those of rich families from Augsburg and Nuremberg, referring to marriages which took place from 1515 onwards.¹³ These plates may have been made at the time of marriages, or subsequently; the marriage records of



5 and 6. Dish workshop of Maestro Giacomo (or Jacomo) of Pesaro, 23 May, 1542. Venice. Maiolica painted in blue and white on a bluish glaze, diameter 46.3 cm. Formerly in the museum at Sigmaringen and subsequently in the Schlossmuseum, Berlin (destroyed, 1944). The painting is based on an engraving by Agostino Veneziano after a design by Raphael

Augsburg and Nuremberg thus give us a *terminus post quem* for each of the sets. The decoration on these plates is mainly in blue in the style known as *alla porcellana*—that is to say in imitation of Chinese porcelain or its Turkish derivatives, such as 'Golden Horn' ware, all of which were imported into Venice in considerable quantity. There is no conclusive proof that these armorial sets were made in Venice, but there is considerable circumstantial evidence pointing in that direction. Venice was the greatest trading city between Italy, the Islamic world, and the rest of Europe, and was much frequented by the wealthy merchants of South Germany and their agents. In 1546 Hieronymus Imhoff (brother of the greatest Nuremberg merchant and collector of the Renaissance, Willibald Imhoff) wrote to a friend in Nuremberg from Aquileia:

I have bought two more *maiolica* bowls than I had instructions from you for; there are two quite different from the rest, of green and red... I liked them so much I just had to buy them; I prefer the colour to the other blue and white ones...^[14]

That these were indeed of Venetian manufacture is suggested by a 1573–4 inventory of Willibald Imhoff's: item, I have various large and small pieces of Venetian *maiolica* of the old type in blue and white... I value such blue and white wares highly, for the modern Venetian *maiolica* is far inferior to the old'.¹⁵ There can be little doubt that numerous blue-and-white maiolica dishes with German arms such as Plate X¹⁶ were commissioned in Venice, and the probability is that they were also made in the city.

This conclusion is supported by the existence of plates decorated in similar style to the ones with German arms but instead bearing the arms of Venetian patrician families.¹⁷

Blue-and-white maiolica of this period attributable to Venice is nearly always decorated on the reverse with a blue foliate *alla porcellana* garland. Such garlands also occur on maiolica made elsewhere, but nowhere as regularly as in Venice. There is therefore a possibility that some of the maiolica attributed to other factories which has such a garland may have been made in Venice. A category that is worth considering here is the group associated with Giovanni Maria, a potter from the Urbino region, and a document recently published by Paride Berardi in which Giovanni Maria is recorded as in Venice in 1523 is thus of great interest.¹⁸

In the 1540s, when marked works inject for the first time some certainty into the study of Venetian maiolica, the most characteristic products of Venetian workshops were decorated in blue and white on a glaze tinted blue-grey or turquoise. Garlands in distantly orientaling style are still common on the reverse of dishes, but the principal ornament is now more characteristically 'Renaissance', including plant sprays, interlace, trophies of arms and armour, figure subjects, grotesques, and medallion portraits in the Classical manner. Figures 3 and 4 are marked as made in the workshop (in the 'San Polo' district) of 'Maestro Lodovico'.¹⁹ Nothing is known of this potter, but a number of ambitious pieces have been attributed to his workshop by compari-

son with the dish.²⁰ Two surviving works somewhat similar in manner, in the Wallace Collection and the Victoria and Albert Museum, are marked as made in 1542 and 1543 in the workshop (in the San Barnaba district) of Maestro Giacomo of Pesaro.²¹ A third (Figs. 5 and 6) was destroyed in Berlin in 1944 in the catastrophic air-raid that shattered one of the world's great maiolica collections, and much else besides.²² The figures are based on an engraving by Agostino Veneziano after a design by Raphael;²³ such prints from the workshop of Marcantonio Raimondi were favourite source material for maiolica painters, especially in Urbino and neighbouring towns.

In the 1540s the polychrome *istoriato* style which had been developed in the 1520s and 1530s in the Urbino region was already spreading to Venice. Cipriano Piccolpasso of Castel Durante (near Urbino), whose treatise *The Three Books of the Potter's Art* was written about 1557, mentions with awe the kiln at Venice of Maestro Francesco of Castel Durante which was twice the dimensions of the normal kilns of the Urbino region.²⁴ Francesco di Piero (not to be confused with the 'Francesco Durantino' who signed a number of works in Urbino in the 1540s and moved in 1546 to Monte Bagnolo, near Perugia²⁵) was a member of one of the major pottery families of Castel Durante and maintained workshops both in Castel Durante and in Venice. His workshop is stated on documentary evidence to have been in a district of Venice called 'Castello';²⁶ if this is correct, it is likely that the magnificent plate now in the Philadelphia Museum

(Figs. 7 and 8), which is marked 'Made in Venice in Castello 1546', is a product of his workshop.²⁷ Stylistically, this plate is extremely close to numerous works made in the Urbino district in the 1540s. The complex composition is based on the *Battle of Constantine* in the Vatican, designed by Raphael and carried out by Giulio Romano.²⁸ Although I am unable to attribute other work to the same hand, there can be little doubt that some of the *istoriato*-painting generally classified as 'Urbino' of this period was actually made in Venice in Francesco's, and perhaps other, workshops. There is evidence of potters moving freely between the Urbino district and Venice, and the same painters may well have worked for periods in both places; if so, it will always be virtually impossible to distinguish Urbino-district products from those of Venice.

Maestro Francesco was not the only potter from the Urbino district who was active in Venice in the 1540s and 1550s. The most prolific artist was apparently an anonymous painter whose most ambitious surviving work is an elaborate allegory of the power of Eloquence which will be on public display, through the courtesy of the owner, for the first time in many years at the British Museum this summer.²⁹ On the back of this dish a long Latin inscription is flanked by 1549 and *Mazo*, and the painter has been named 'Mazo', as if the word were a signature. In fact it is beyond much doubt a date, the Venetian dialect form of 'May' (cf. Fig. 6). In the forthcoming catalogue of the British Museum exhibition, I suggest calling him the 'Eloquence Painter'. The 'Eloquence Painter' was probably trained in or near Urbino, since he uses iconographic types based on the work of Francesco Xanto Avelli and on drawings made in Urbino by Battista Franco, but some of his work shows such affinities with Venetian *istoriato* maiolica that the theory that he spent much of his career in Venice has been widely accepted.

Another painter of *istoriato* maiolica who worked in Venice for a time was Baldantonio of Castel Durante, who was known as 'Il Solingo', and was also a poet. A plate now in The Hague is signed by him and dated 1551. I know the piece only from photographs, but nothing about it appears characteristic of Venice; it seems in style purely an Urbino-region product, which happened to be made in Venice. Baldantonio's stay in Venice seems to have lasted only a short time, for he was back in Pesaro by 1555.³⁰

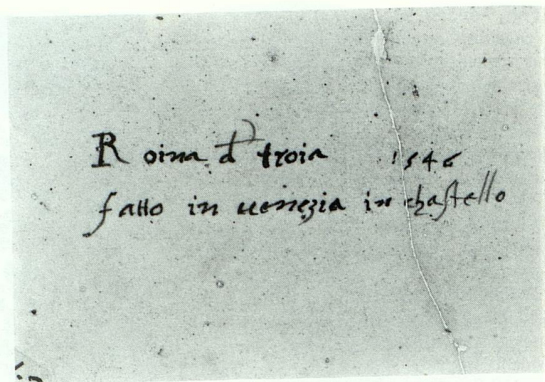
The most prolific producer of maiolica in Venice in the third quarter of the sixteenth century was a man who used the



Plate X. Plate, 1516 or later. Venice. Maiolica, decorated *alla porcellana* (which is in imitation of Chinese porcelain or its Turkish derivatives), diameter 21.7 cm. British Museum (Henderson Bequest). The arms are those of the Augsburg families Meuting and Hörwarth



Plate XI. Container for Oil and Vinegar or Red and White Wine, dated on the underside 1525. Probably made in or near Venice. Incised slipware, length 18 cm. British Museum. A rare example of incised slipware inscribed with a date



7 and 8. Dish, obverse and reverse probably from the workshop of Maestro Francesco di Piero of Castel Durante, 1546. Venice, Castello district. Maiolica, diameter 53.5 cm. Philadelphia Museum of Art. The composition is based on the *Battle of Constantine* in the Vatican, designed by Raphael and carried out by Giulio Romano (1499–1546)

signature 'Domenego da Venecia'. Domenego is documented as 'painter or potter' (*depentor over bochaler*) as early as 1547 and signed a series of works between 1562 and 1568. It is not yet clear whether he was a workshop owner or merely a journeyman painter; he was certainly an extremely industrious painter, particularly of dishes and of large pharmacy jars.³¹ Figures 9 and 10 show a dish painted on the front with a scene of the Venetian victory over the Genoese at Chioggia in 1380, flanked by representations of the months of January, February, March, and April, together with appropriate astrological symbols. On the reverse is ornament resembling the 'Foliage' and 'Flowers' which Piccolpasso describes as characteristically Venetian designs (Fig. 11). The battle scene is reminiscent of the large-scale battle-pictures produced by Tintoretto and Veronese in the same period. Sadly, this dish too was destroyed in Berlin in the Second World War.³² Domenego's work sold well beyond the boundaries of Venice: a large pharmacy set found its way to a hospital in Messina in distant Sicily,³³ and numerous pieces were exported to Germany. The evidence for a contemporary German market is not only the existence of pieces with the arms of German families,³⁴ but the fact that works by Domenego are even now extraordinarily numerous in the older German museum collections, such as Stuttgart, Weimar, Kassel, and above all Brunswick: the catalogue of the Brunswick Collection includes no fewer than 240 examples attributed to Domenego or the same workshop.

By the 1550s, when Piccolpasso wrote his treatise, Venice had become one

of the most productive centres, both of *istoriato* and of various types of decorative maiolica. Outsiders recognized a characteristic type of maiolica as *alla Veneziana*, but it is not altogether clear what was understood by the phrase.³⁵ Piccolpasso lists 'arabesques', 'foliage', 'flowers', 'fruit', and 'landscapes' as particularly characteristic of Venice. The stock of the Urbino potter Guido Durantino in 1565 included a quantity of ware described as *alla Venetiana*, which was perhaps decorated with one of these patterns, but may possibly have been blue and white.³⁶ In 1574 the King of France issued a permit to two potters of Faenza origin, Giulio Gambini and Domenico Tardessire, who were described as making *vaisselle de terre façon de Venise*;³⁷ the meaning here may be simply 'tin-glaze pottery', rather than any reference to a specific kind of ornament.

1570 is an arbitrary but convenient stopping-point for an account of Venetian Renaissance maiolica. After the work of Domenego da Venezia, little artistically ambitious maiolica was made in Venice. Relatively modest ware, usually painted on a bluish glaze, continued to be made in quantity in the Veneto, but it is not altogether clear what was made in Venice and what in Padua;³⁸ the issue is confused by the fact that similar wares were being produced elsewhere, notably on the other side of Italy, in Liguria.³⁹

There can be few more promising areas of art history for further research than Venetian Renaissance pottery. That Venice produced work of the highest quality in the first half of the sixteenth century is beyond question; but

much remains to be identified. New archaeological evidence is likely to become available over the next few years, and further analysis of specimens preserved in museums may also help in the reconstruction of the work of particular painters and workshops. Above all, there is a need for further documentary research to identify the leading figures and straighten out the chaos left by Urbani de Gheltof. Recent publications of documents from the notarial archives of Urbino, Pesaro and Urbania have transformed our knowledge of the industry in the Marche;⁴⁰ the scope for new discoveries in Venice is perhaps greatest of all.

*The exhibition 'Ceramic Art of the Italian Renaissance,' drawing on the British Museum collection supplemented by loans from public and private collections, will open at the British Museum on 7 May and run till 20 September.

³¹ T. H. Wilson, *Ceramic Art of the Italian Renaissance*, British Museum Publications, forthcoming (May 1987). An extensive corpus of Venetian maiolica is illustrated in G. Morazzoni, *La maiolica antica veneta*, 1955; A. Alverà Bortolotto, *Storia della ceramica a Venezia dagli albori alla fine della Repubblica*, 1981.

³² L. Lazzarini & E. Canal, 'Ritrovamenti di ceramica graffiata bizantina in laguna e la nascita del graffito veneziano', *Faenza*, 69, 1983, pp. 19–59. P. Berardi, *L'antica maiolica di Pesaro*, 1984, p. 207.

³³ L. Conton, *Le antiche ceramiche veneziane scoperte nella laguna*, 1940; *Ceramica graffiata veneziana nelle collezioni della Galleria Giorgio Franchetti*, Ca d'oro, 1982.

³⁴ Wilson, op. cit. forthcoming, no. 251. The underside is illustrated in *Faenza*, 71, 1985, Plate XXX. Cf. Alverà Bortolotto, op. cit. 1981, Plate XIII a, XIV; Morazzoni, op. cit. 1955, Plate 57(c). For similar objects in Hispano-Moresque lustreware, cf. Sotheby's 4 March, 1986, Lot 35.

³⁵ C. Malagola, *Memorie storiche delle maioliche di Faenza*, Bologna, 1880, pp. 363–6. The phrase used in the correspondence to describe the commission, *piadenele di preda*, is a difficult one but plates ordered from Faenza can hardly have been anything other than tin-glazed earthenware. I cannot accept the suggestion of Alverà Bortolotto, op. cit. 1981, pp. 59–61, that these documents refer to the set with Isabella's arms attributed to Nicola da Urbino; cf. Wilson, op. cit. forthcoming, no. 51.

³⁶ G. Campori, 'Notizie storiche e artistiche della maiolica e della porcellana di Ferrara nei secoli XV e XVI' in G. Vanzolini (ed.), *Storia delle fabbriche di maioliche mantovane e delle attinenze ad esse*, Pesaro 1879, II, pp. 119–20. For Titian's paintings for Alfonso, cf. G. Campori, 'Tiziano e gli Estensi', *Nuova Antologia* 27, 1874, pp. 581–620; H. E. Wethey, *The Paintings of Titian: III the mythological and historical paintings*, 1975, pp. 29–41, 146–53.

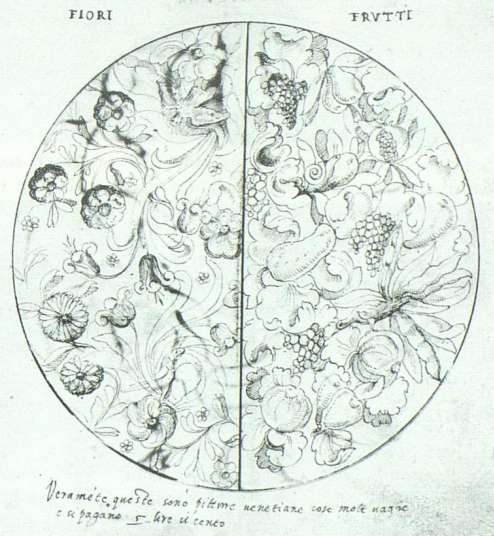
³⁷ Between 1544 and 1551 three separate consignments of Venetian maiolica (at least some of which was decorated *alla porcellana*) were supplied to the Medici Court at Florence (M. Spallanzani, 'Maioliche veneziane per Cosimo I de' Medici ed Eleonora di Toledo', *Faenza*, 67, 1981, pp. 71–7).



9 and 10. Dish, obverse and reverse painted by Domenico da Venezia c. 1560-70. Venice. Maiolica, diameter 39 cm. Formerly in the Schlossmuseum, Berlin (destroyed, 1944). Painted on the obverse with a representation of the Battle of Chioggia between Venice and Genoa in 1380 surrounded by scenes emblematic of January, February, March and April, with astrological symbols

- ⁸ Malagola, op. cit. 1880, pp. 428-9.
⁹ Wilson, op. cit. forthcoming, no. 218.
¹⁰ G. M. Urbani de Gheltof, *Studi intorno alla ceramica veneziana*, Venice 1876; and *idem*, *Les Arts industriels à Venise au Moyen Age et à la Renaissance*, Venice, 1885, pp. 179-200.
¹¹ Alverà Bortolotto, op. cit. 1981, pp. 17-20.
¹² Alverà Bortolotto, op. cit. 1981, pp. 54-55, Plate XXXI, XXII and XXXIV; and *idem*, *Il pavimento maiolicato della Cappella Lando nella chiesa di San Sebastiano*, *Arte Veneta*, 36, 1982, pp. 188-91; P. Berardi, *L'antica maiolica di Pesaro*, 1984, p. 207.
¹³ M. Sauerlandt, *'Ceramiche italiane nei musei tedeschi'*, *Faenza* 17 (1929), pp. 71-85; R. Schmidt, *Italiensche Majoliken, ihre deutschen Vorbilder und deutschen Besteller*, *Deutschland-Italien, Festschrift für Wilhelm Waetzoldt*, 1941, pp. 162-76; T. Hausmann, *Majolika* (Kataloge des Kunstgewerbemuseums, Berlin, VI) 1972, pp. 318-20; J. Rasmussen, *Italiensche Majolika* (Kataloge des Museums für Kunst und Gewerbe, Hamburg, VI), 1984, pp. 212-7. For pieces perhaps made in other parts of Italy for German clients, see G. Schiedlausky, *'Die Tafelgarnitur des Dr. Christoph Scheur'*, *Keramikfreunde der Schweiz, Mitteilungsblatt* 85, 1973, pp. 5-16; J. Rasmussen, *'Eine Majolika für Wilhelm Pirckheimer'*, *Jahrbuch des Zentralinstituts für Kunstgeschichte* 2, 1986, pp. 294-303.
¹⁴ T. Hampe, *'Kunstfreunde im alten Nürnberg und ihre Sammlungen'*, *Mitteilungen des Vereins für Geschichte der Stadt Nürnberg*, 16, 1904, pp. 69-70.
¹⁵ *Ibid.*, p. 120.
¹⁶ Wilson, op. cit. forthcoming, no. 176; cf. Rasmussen, op. cit. 1984, no. 143. Another from the set in the British Museum was destroyed in World War II.
¹⁷ Alverà Bortolotto, op. cit. 1981, Plate XLVII (b) and (d).
¹⁸ P. Berardi, op. cit. 1984, pp. 9-10. Works worth considering for an attribution to Venice would be plates like the beautiful plate sold from the Courtauld Collection, Sotheby's 18 March, 1975, Lot 13, now in a private collection in West Germany. Cf. B. Rackham, *'Der Majolikamalerei Giovanni Maria von Castel Durante'*, *Parthenon*, 2, 1928, pp. 435-5; 3, 1929, pp. 88-92; and Wilson, op. cit. forthcoming no. 119.
¹⁹ B. Rackham, *Victoria & Albert Museum: Catalogue of Italian Maiolica*, 1940, no. 960.
²⁰ *Ibid.*, pp. 323-5.
²¹ A. V. B. Norman, *Wallace Collection: Catalogue of Ceramics I*, 1974, C148; Rackham, op. cit. 1940, no. 966.
²² T. Hausmann, *'Maioliche italiane dello "Schlossmuseum" di Berlino perdute nella seconda guerra mondiale'*, *Faenza*, 60, 1974, pp. 24-40. The inventory number was 1929, 59.
²³ Bartsch XIV, p. 261, no. 349.
²⁴ C. Piccolpasso, *I Tre Libri dell'Arte del Vasaio*, ed. R. W. Lightbown & A. Caiger-Smith, 1980, II, pp. 64-5.
²⁵ Wilson, op. cit. forthcoming, nos. 83, 94.
²⁶ G. Libardi, *Conferenze durante: prima serie*, Urbana 1934, p. 17, cites no authority for his statement that Francesco's workshop was in 'contrada Castello presso S. Polo'. The area of Venice now known as 'Castello' is nowhere near the church of San Paolo. Cf. also the archival notes on Francesco in C. Leonardi, *'Il pavimento maiolicato della cappella dei conti Olivi'*, *Studi Montefeltre*, Atti dei Convegni II: Il convento di Montefiorentino, San Leo 1982, pp. 159-60.
²⁷ Philadelphia Museum of Art, no. 43-1-1. From the Fountaine Collection, sold Christie's 16-19 June, 1884, Lot 208; subsequently Lord Amherst of Hackney, William Salomon, and William Randolph Hearst Collections. I am indebted to Don LaRocca for information on this piece.
²⁸ Some of the figures on the right seem rather to echo the engraving by Bonasone after an early design of Raphael's for the same painting, Bartsch XV, p. 134, no. 84. For the complexity of this composition, cf. Wilson, op. cit. forthcoming, no. 84.

11. One of the drawings in the treatise on 'The Potter's Art' by Cipriano Piccolpasso of Castel Durante, written c. 1557. Victoria and Albert Museum. It shows patterns for 'Flowers' and 'Fruit' with the note: 'In truth these are Venetian modes of painting, charming things which are paid at five lire a hundred'



- ²⁹ Wilson, op. cit. forthcoming, no. 100 and references there cited.
³⁰ F. Lusinghe Scheurleer, *'Ceramik in het Rijksmuseum Meermanno-Westreenianum. Mededelingenblad vrienden van de nederlandse ceramik'* 79/80 1975, pp. 4-6; cf. G. Albarelli, *'Il Solingo durante'*, *Faenza* 25, 1937, pp. 103-4; J. Lessmann, *Herzog Anton Ulrich-Museum Braunschweig: Italiensche Majolika*, 1979, no. 557; Alverà Bortolotto op. cit. 1981, p. 88, Plate LXXXIV (b) and (c); G. M. Albarelli, *Ceramisti pesaresi nei documenti notarili dell'Archivio di Stato di Pesaro*, ed. P. M. Erthler, 1986.
³¹ For the facts and literature on Domenico, see Lessmann, op. cit. 1979, p. 409.
³² The inventory number was K 1886.
³³ M. P. Pavone, *'Maestro Domenico da Venezia e la spezieria del grande ospedale di Messina'*, *Faenza*, 71, 1985, pp. 49-67.
³⁴ Wilson, op. cit. forthcoming, no. 207.
³⁵ Other instances of the phrase are cited by Alverà Bortolotto, op. cit. 1981, pp. 21-2.
³⁶ *Archivio storico dell'arte* 2, 1889, p. 374.
³⁷ N. Rondot, *La ceramique lyonnaise*, Paris 1889, p. 25.
³⁸ A. Moschetti, *'Delle maioliche dette "candiane"'*, *Bollettino del Museo Civico di Padova* 24, 1931, pp. 1-58; O. Mazzucato, *'Alcune note sulle maioliche dette "candiane"'*, *Padusa* 5, 1969; *idem*, *'Sulle maioliche venete dette "berettine"'*, *Padusa* 6, 1970; J. Giacomotti, *Catalogue des maioliques des musées nationaux*, Paris 1974, pp. 419-23; G. B. Siviero, *'Ceramica berettina veneta'*, *Atti*

del XIII Convegno Internazionale della Ceramica, Albisola 1980, pp. 311-8; *idem*, *'Nota sulla ceramica berettina veneta'*, *Padusa*, 1981, pp. 93-8. An early and important example of the type bearing the names of nuns, dated 1570 and with the family arms and name of a Venetian nun *suor dona damula*, is in the George R. Gardiner Museum, Toronto.

³⁹ G. Farris & V. A. Ferrarese, *'Contributo alla conoscenza della tipologia e della stilistica della maiolica figure del XVI secolo'*, *Atti del II Convegno Internazionale della Ceramica, Albisola*, 1969, pp. 11-45.
⁴⁰ F. Negroni, *'Nicolò Pellipario: ceramista fantasma'*, *Notizie da Palazzo Alinari*, 14, 1985, pp. 13-20; Albarelli, op. cit. 1986; Leonardi, op. cit. 1982.

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