

CHINA

CLASSICS

1. MAJOLICA

12/15/49

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1. MAJOLICA

LARRY FREEMAN

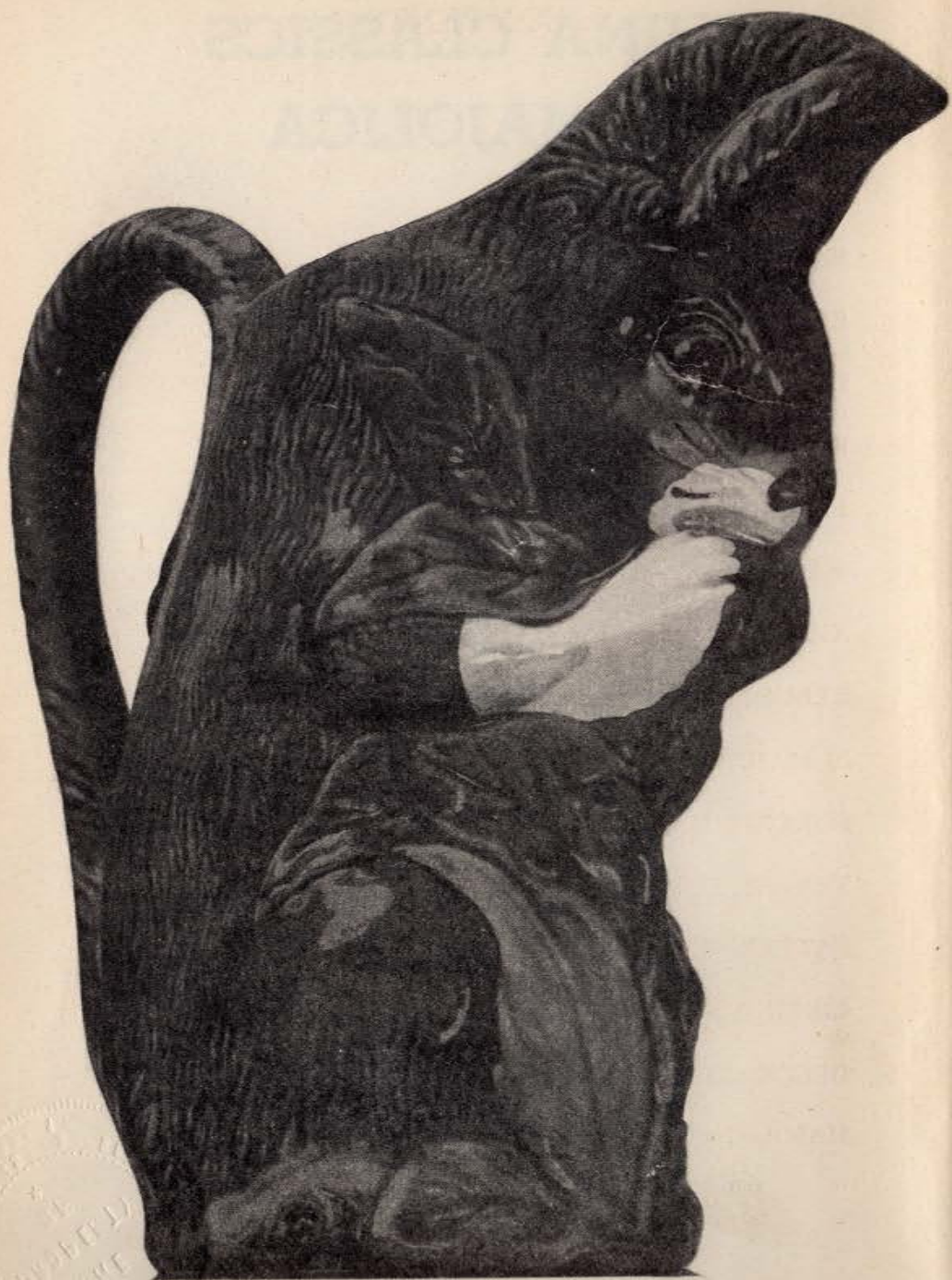


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WATKINS GLEN, N.Y.





Unusual majolica squirrel pitcher, marked AE 3.

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EDITOR'S INTRODUCTION

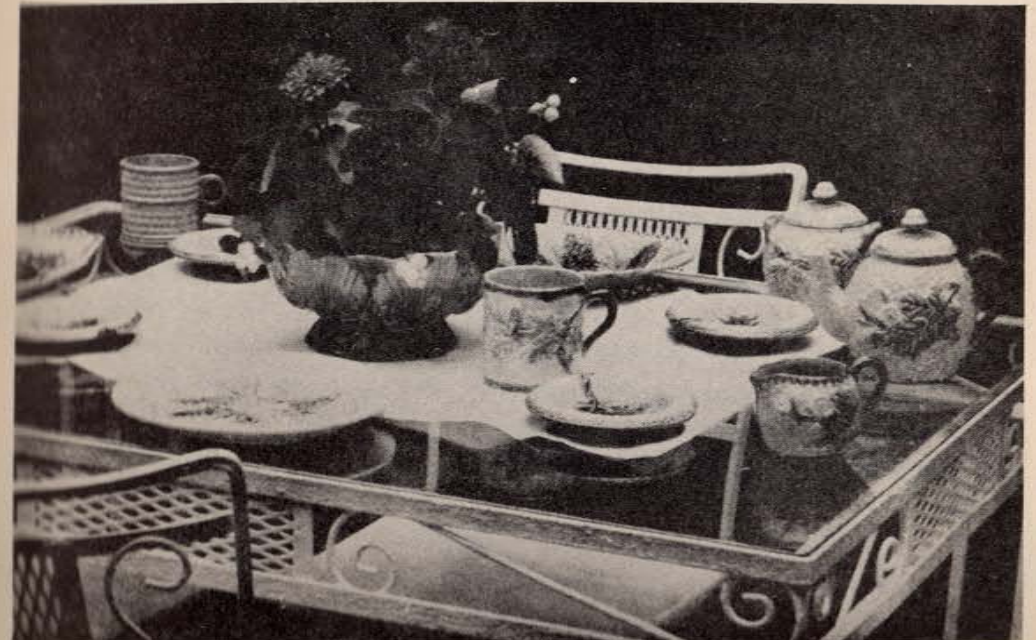
Herewith Century House undertakes a seemingly impossible task: to compile a usable guide to all types of chinaware (porcelain and pottery) that are collectible in America today. We have bravely titled this entire project CHINA CLASSICS, for it is our intention to make each short volume a unit in itself and a part of the larger whole. All volumes will be similarly sized and bound, so that in some far day—when the series is completed—they will make an imposing addition to the collector's bookshelf.

So much has already been written on china collecting, one scarcely knows where to begin. In choosing majolica as our first volume, we have been guided by wishes expressed by a large segment of our reading public. This highly popular and very collectible ware is an appropriate beginning to CHINA CLASSICS because of its very ancient origins. It was probably the first pottery made for export (as distinct from local use) and the first art product of the Renaissance marking the end of Medieval and the beginning of Modern Times. Majolica has been made in Italy and all the countries in Europe from 1500 down to the present day. From this background springs the great 19th century productivity of American kilns. The editor has endeavored to compile this first volume himself, as a means of getting the series going. But it is planned that subsequent volumes, covering such topics as Staffordshire, Lustreware, Haviland, etc. will be written and compiled by special authorities in each field. The editor is already in correspondence with collectors of certain china types who have promised to write their specialty for use by others. Any suggestions or emendations for this and subsequent volumes will be welcomed. Only by pooling information and efforts may we expect to achieve what the china field so badly needs—books that give practical details of markings, rarity and values—not of museum pieces impossible to obtain, but of fine wares that can still be collected in the here and now. The cooperation of all china lovers will be appreciated.

Larry Freeman.



Table setting showing effect of combining colored glassware with Majolica



EARLY EUROPEAN MAJOLICA

Majolica is a ware widely collected, vividly attractive and little understood. It presents the searcher after knowledge with a veritable enigma. The collector is able to buy majolica in shops with little difficulty in identification, and often never realizes the position in which his field of ceramics is placed by writers on the subject. But once he starts looking for information on his own, he will begin to sense that something is strangely wrong. If he looks in most pottery and china books it would appear that such ware as he collects does not even exist. Let him look in the index of the typical book of pottery marks—the one he bought in the hope of finding out about his collection—and he will not even find the word majolica listed. His search will be indeed in vain unless he happens upon such a scholarly volume as Chaffer's a work dealing with old European china and long out of print. In such event, he will shortly read, to his great chagrin, that the manufacture of majolica was discontinued around the middle of the 16th century. He will have sense enough to know that this statement cannot possibly refer to his ware, that it cannot possibly be of such great age. If he has any doubt of the matter, a glance at the illustrations and the fabulous prices such 16th century ware has brought at auction, will surely convince him that he is on entirely the wrong track. He may feel that his ware is not worthy of serious attention.

This great confusion and injustice of the attractive 19th century American ware known as majolica is the result of a common fault in antiques writing. Ordinary products, things that were in everyday use within the memory of people still alive, have been entirely neglected by ceramics writers, whereas priceless early specimens, so scarce as to be literally unobtainable at any figure, are discussed and rehashed again and again. China students devote years to the study of their specialty, and go on to write volume after volume in praise only of items of great rarity and exclusiveness. This great mistake of specialists has done more to hamper the pursuit of china collecting by the average citizen than all other forces put together.

Consider majolica as a case in point. Your museum china expert will be likely to turn up his nose at the "stuff" collectible today. Yet it is a lineal descendant of the great period of Italian majolica that he reveres, and often just as beautiful.

Another factor contributing to the enigma of majolica is the failure of china students to draw the obvious relations between its middle period and those which went before and came later. For example, so early a book as the CHINA HUNTER'S CLUB made a clear distinction between the later common examples and the Wieldon Ware of Josiah Wedgwood's time. Following this lead, it has become the practice of many to say that every type of glazed pottery made after the middle of the 19th century might be called majolica to distinguish it from the earlier Wieldon. This is a gross exaggeration; but since potters themselves did not often describe their wares as majolica, it is exceedingly difficult to say where the majolica line should be drawn.

It is our opinion that the term majolica can properly be used as a generic classification of pottery, on a par with parian ware, porcelain and bisque. So applied, all pottery which uses an opaque white tin enamel to conceal the body of the ware and to form an even white background for painted decoration is majolica. Even when other colors are originally mixed with the white under the glaze we still have majolica, including the cognate wares that go by the names of faience (French) and delft (Dutch). We shall do well to examine the history of such wares from their beginning.

EARLY SPANISH ORIGINS

The use of tin enamel as an improvement over the wash of fine clay or slip was known to ancients in Asia and Egypt, but the origins of what we have come to call majolica go back to the Moorish occupation of Spain. Early in the 14th century, some of this Spanish ware was imported in Italy on Majorcan ships and the ware promptly became known as Maiolica, the Medieval spelling of the romantic island of Majorca, from which the product was erroneously thought to come. Actually no pottery of this

type was ever made on the island from which is received its name. In fact it is not even practice for experts to call the lustre-like tiles and plaques of Moorish Spain majolica.

ITALIAN MAIOLICA

The use of this generic term properly starts with a new product which was made in Italy itself around 1462 at the Duchy of Urbino. An Italian, Passari, who is credited with most of the pottery records of those early days, reports that one of the local sculptors "either by stumbling upon it or perhaps by receiving the hint from the Spanish potters" discovered how to make a beautiful white lustre glaze. It was immediately popular, taken up as a specialty of many royal Italian families and used by famous artists and sculptors of the Renaissance for portrait busts and plaques, sometimes for serving dishes. Why this ware was not called something besides Maiolica is an interesting question, but one to which we shall never know the answer. One noted authority of later days has suggested that those concerned with the business of making this lusted surface Italian pottery were content to let the supposition of its Majorcan origin stand. Anyhow, the perfection of the Italian majolica technique coincided with a period of great artistic ferment and produced a definite art form. How well some of the Renaissance artists succeeded may still be seen by viewing the plaques of Lucca Della Robbia in certain European museums. On the white opaque surface were laid the five master colors of the Italian painters, blue, yellow, green, purple and orange, plus a superb ruby lustre. Examples of this fine majolica ware were turned out until the middle of the 16th century, when, for many reasons, artists turned to other art forms. Not the least of these reasons was the death in 1540 of Maestro Georgio, the last possessor of the secret formula for the ruby lustre coloring.

Majolica of the early Italian period contributed several things to that trend which resulted eventually in the manufacture of the 19th century majolica we know and collect today. It set first a very high standard for potters of the future, a standard indeed

which few potters of the intervening centuries could attain. In pottery making as practiced in other parts of the civilized world, the task was not so much to create new forms of vessels and decorations, as to try to recreate with the local materials at hand a ware that matched in some degree of perfection the work of the Renaissance potters. In the second place, the extinct specimens of Italian majolica—by now museum material and selling for hundreds of pounds on the auction block—inspired primarily a decorative rather than a utilitarian shape—plaques, wall platters, ewers, urns and tiles. Finally, the early ware visably affected the choice and vivid coloring of later productions.

FAIENCE

We find the next appearance of majolica in France, where it is usually referred to as Faience. Just as the art was dying out in Renaissance Italy, a French potter, Bernard Pailissey, working independently, discovered the secret of the white glaze which must cover the earthen body in order that the subsequent color glazes might appear to their fullest value and lustre. His period of greatest activity occurred in the middle of the 16th century, when Italian production had all but stopped. Pailissey and his many imitators in France and Germany tended toward exotic effects in the molding of shapes, as well as in coloring. The impress of Pailissey upon our later majolica ware is found in the designs he first drew from nature. Pailissey portrayed reptiles, fish, shells and plants, and the later majolica we collect today has also drawn heavily upon these same motives for decoration.

DELFT

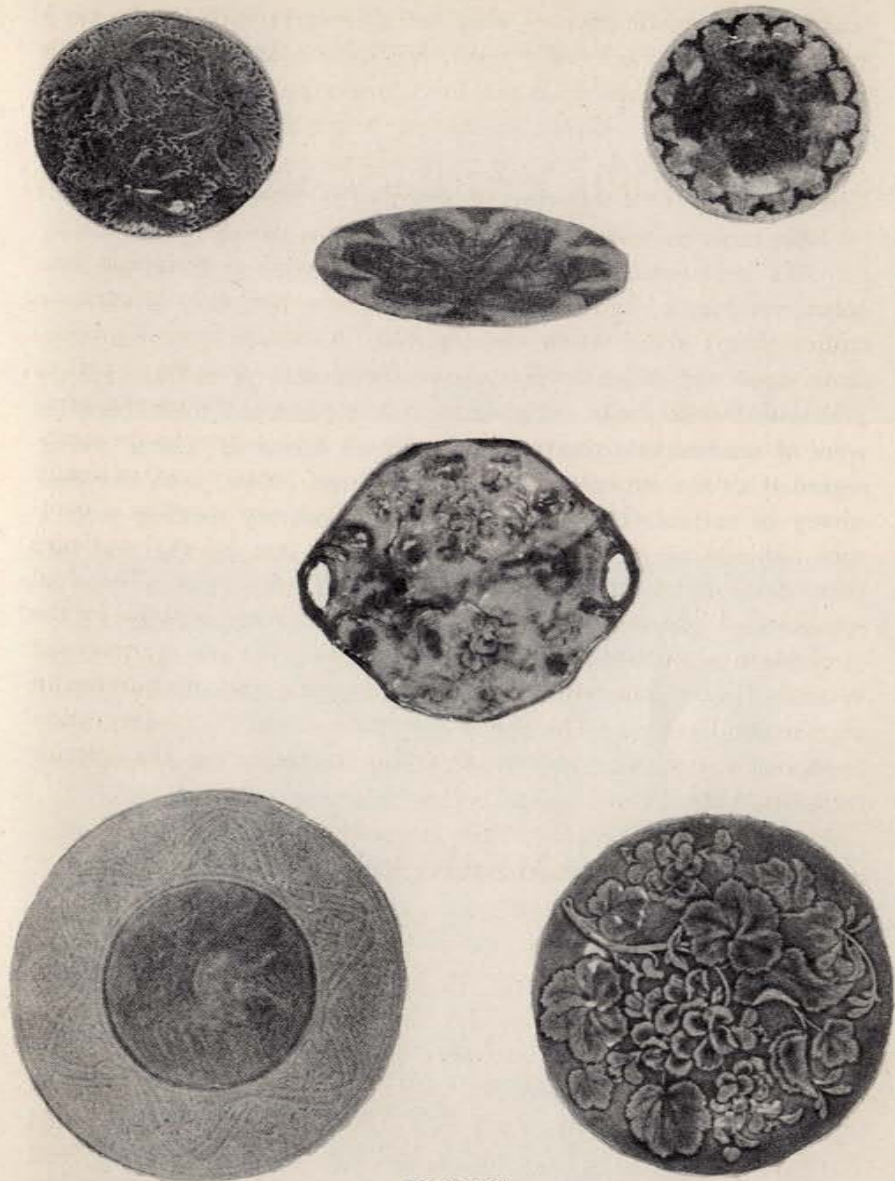
Technically, the Dutch delft of the 17th century belongs to the same generic type of pottery as the Italian maiolica and the French faience. It is easily recognized by the peculiar bluish white character of the glaze. Its decoration and coloring, however, instead of following the line laid down by Lucca Della Robbia and Pailissey plaques, struck back to Chinese motifs. The

wares of this exotic country were being brought back by the navigators of period, and as a result we have many pieces of delft which are sometimes mistaken for Chinese porcelain, a quite different type of ware. Probably the only thing that delft contributed to later majolica style was the more delicate texture of its pottery. This indeed had an influence on the English majolica of the next or 18th century, with which we shall deal in the next chapter.

We may summarize, now, this early period of European majolica making, by noting that the ware was primarily decorative rather than for utilitarian use. In Italy it assumed regal proportions as all the great families of the Renaissance employed artists and sculptors to make portrait plaques, memorial plates and armorial urns. The French faience and Dutch delft follow in the decorative tradition, and the use of this type of pottery (so basically cheap except for artistic decoration) was not employed as a common table ware at all. Instead its hard-glazed, colorful surfaces were employed in architecture and interior decoration. The dual qualities of beauty and durability made this ware popular in the decoration of public buildings and churches. We see it preserved in such Spanish masterpieces as the Alhambra, and in churches in Seville and Granada. The Dutch used such wares as tile decoration both inside and out, the French mostly in decorating the interior of apartments.

SPANISH-AMERICAN MAJOLICA

The question may arise as to whether any of this early (15th-17th Century) majolica found its way into the Americas. The answer is "yes." In 1526 some Dominican friars from Seville were sent to Mexico to teach pottery secrets to the natives for use in making tiles to ornament the churches and convents of the New World. For three centuries this industry, centered in Puebla, was the only place in America where majolica was made. The art died out here by the end of the 18th century, when church building had also declined. A few examples may still be seen in the early mission churches. No table ware of the period is recognized. And



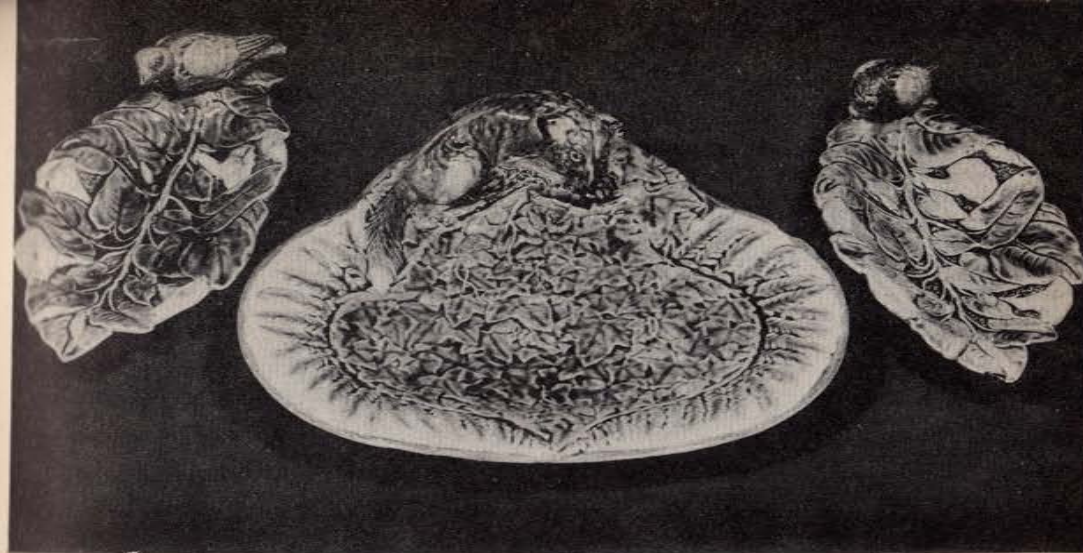
PLATES

from the collection of Mrs. Daryl Parshall,

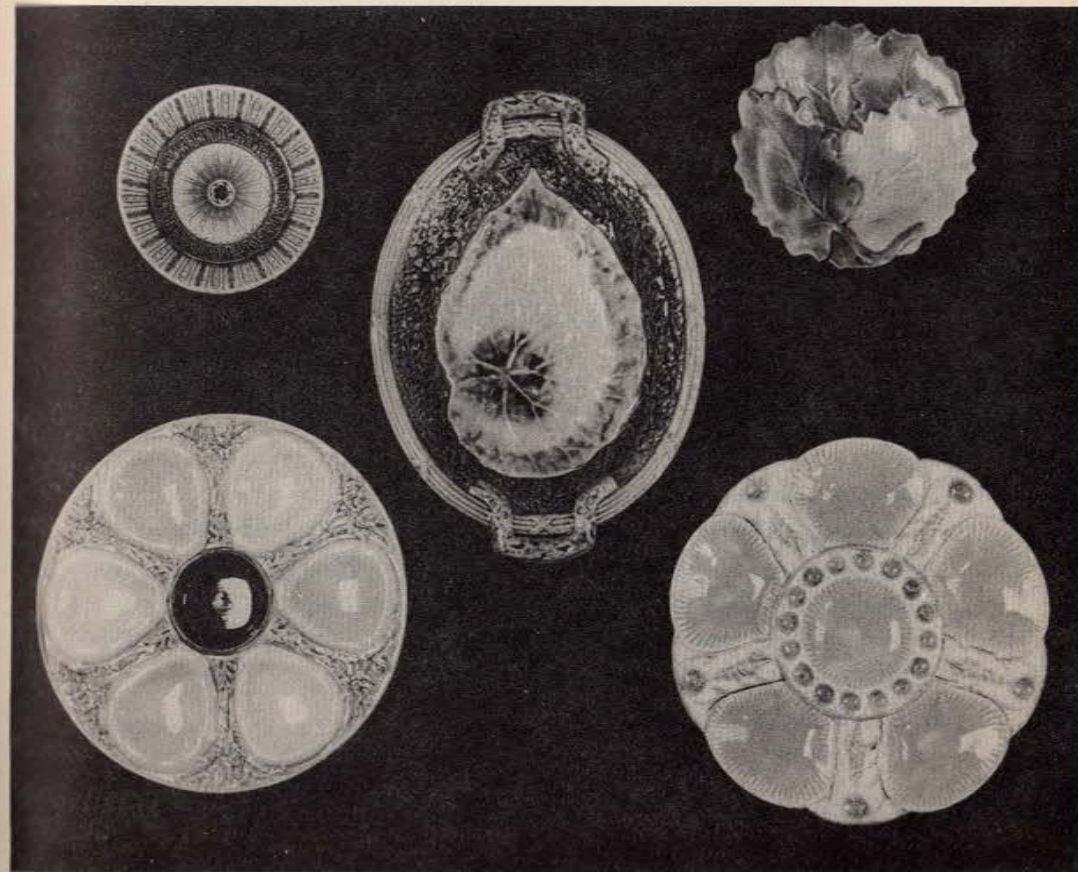
so we see that this first or early period of earthenware covered with the distinctive tin glaze, is everywhere a decorative, not a utilitarian one.

ENGLISH MAJOLICA WARES

We have come to the wares of 18th Century England, when majolica production took a distinctive turn away from strictly decorative forms and moved into the era of utilitarian vessels and table settings as we know them today. This was the great age of Wedgwood, Wieldon and their contemporaries in the various Staffordshire potteries. Up until this time most table utensils were of unbreakable pewter and wood, all forms of "china" being regarded as too expensive for everyday use. Now, with the discovery of suitable clays around Burslem, pottery making took a turn towards beautiful utilitarian creations. Among the first improvement of the early stoneware and salt glaze was a type of colored high gloss product known variously as Agate Ware, Tortoise-Shell and Wieldon Ware. It is usually attributed to Thomas Wieldon (old spelling Whieldon), an early Staffordshire potter who worked at Little Fenton from 1740 to 1760. Actually this tinglazed ware, which is a type of majolica, may have been perfected in England somewhat before this time. Certain it is that much of the best Wieldon Ware is not the product of this potter but of his one-time younger partner, Josiah Wedgwood. In 1754 Wedgwood went into partnership with Wieldon and remained with him for five years. It was during this time that their principal manufacture were Tortoise Shell dinner-plates and dishes, Cauliflower jugs and teapots with crab-stock handles. While here, Josiah Wedgwood succeeded in producing that fine green glaze which was used to cover dessert plates and services in imitation of leaves and fruit. The partnership expired in 1759, and Wedgwood immediately returned to his native town of Burslem, where at the age of twenty-nine he commenced business entirely on his own. Soon he was turning out his celebrated Queens' Ware, with its glaze a vitreous composition of flint and other white earthy bodies. This and other new mixes was sufficient to keep him away from the early tin glaze majolica, but we do not find this type of ware reappearing in the firm's productions towards the end of the 18th century and on into the 19th. Wedgwood majolica is,



Photograph courtesy American Antiques Journal.



PLATES from the author's collection

like everything else made by this famous firm, of the finest. There are several collectible patterns widely imported and copied in America, of which we shall deal later. We are here concerned with another matter.

WIELDON WARE

Why is it that the 18th century English majolica is never referred to by its proper generic name? Wieldon, Tortoise or Agate Ware is clearly a type of majolica. It uses the white tin enamel glaze as a base for other decoration. Was it because the Staffordshire potters made the discovery for themselves and did not know of the earlier continental production? Or did they know of the generic similarity, but wish to create a distinctive name for their own productions? Most authorities seem inclined to the latter surmise. Certain it is that the fact these men never described their product as majolica is the chief contributing factor to the paucity of information we have on this delightful ware.

In only one way were potters like Wieldon and Wedgewood right in not calling their ware majolica; it was not used for decorative plaques, but for table services. It was also distinguished by the fact that the colors were used in an all-over mottled effect—from which the descriptive phrase Tortoise Shell. A Professor Church writing in 1870, has characterized the coloring of this ware as going through the substance of the paste more or less completely. The coloring matters were either ferruginous ochres and clays thus worked and variegated were applied with the tin glaze in irregular smears before firing. Thus, says Professor Church, were formed the early Staffordshire marbled wares. A rarer variety had the dried pastes encrusted on the body of the ware before the glazing was subsequently applied. And although Tortoise Shell was unusually tinted with either lead ore (galena) or manganese (wadd), other metals were sometimes mixed in to give flooded, deep coloring not unlike the certain kinds of Chinese work in tone and richness. Professor Church includes under this early Tortoise Shell ware those which are colored blue only

(rare), green only, or brown only and those variegated with two or more colors. No one can miss the distinctive features of such wares. Their peculiar ill-defined colorings set them apart from all other English wares. Professor Church thinks this ware may have been made as early as 1724, and that its manufacture continued uninterrupted down to his own time (1870). He places the original discovery with Rerich and Jones, but thinks that popular notion is right in attributing the majority of old Staffordshire agate, Tortoise Shell, Green-Glazed and Cauliflower wares to Wieldon and Wedgewood. Other contemporary makers were Aaron Wood and Josiah Spoke, once apprenticed to Wieldon, Ralph Wood and Daniel Bird. Much of the early Tortoise Shell is unmarked. Wedgewood's own productions are quite frequently marked; but specimens of the early period are practically unobtainable outside museums.

The best Wieldon period runs from 1740 to 1780 and is so described not because Wieldon was himself the original of the mottled majolica type ware, but because he represented a period when this was a major product of most English potteries. The first examples of the type of table ware we came to know as majolica in the 18th century go back to this period and are known today as WIELDON. Here is an example of drawing so fine a distinction in classification of pottery as to bring about a very misleading result. Proper as it may be for today's collector to say, "This is not majolica, but Wieldon", the term itself implies nothing more than a special class within the generic classification.

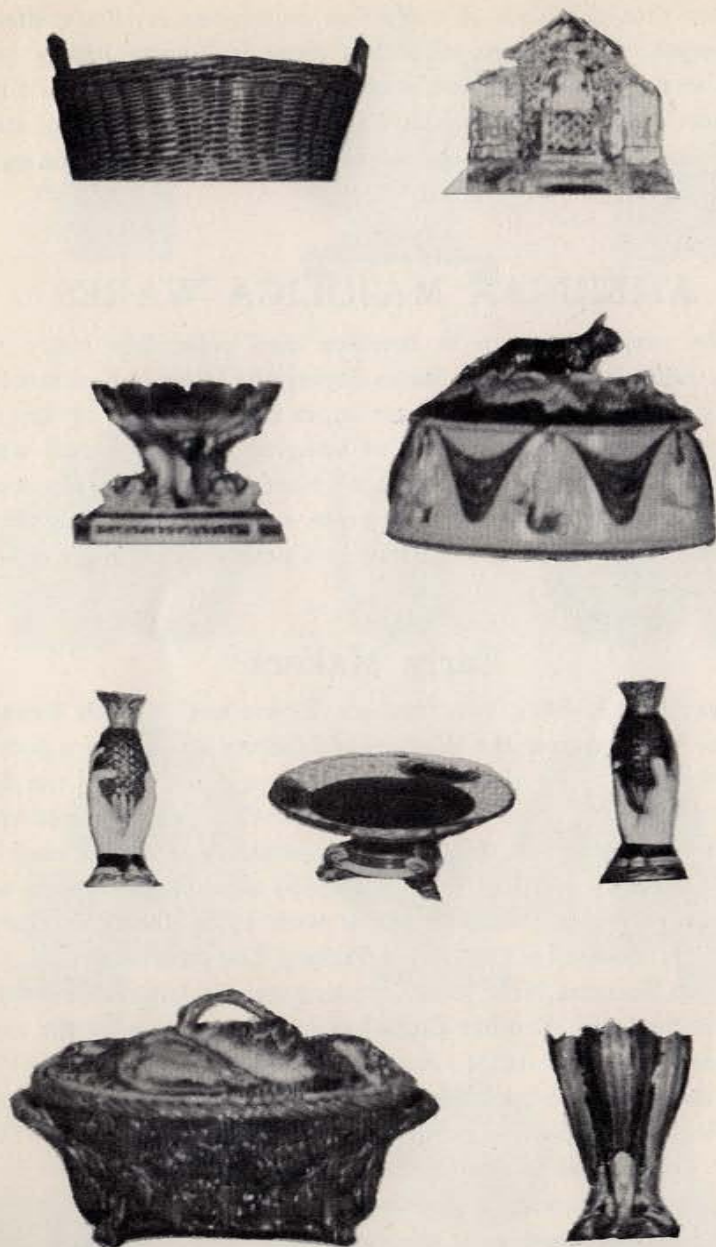
WEDGEWOOD MAJOLICA

The Cauliflower pattern is as much identified with the term Wieldon as is the Tortoise Shell pattern. That Cauliflower was made long after the (1740-1780) Wieldon period is certain, but that Wieldon himself ever had anything to do with it is extremely doubtful. One of Josiah Wedgewood's own Experiment Books, now in the Etruria Museum, records the discovery of a light green glaze to be laid over white wash or cream color ware. This entry

Besides the English Cauliflower ware, there were other patterns executed by the same techniques and glazes. The Cabbage, the Pineapple and the Cauliflower leaves depended upon the use of the vivid green glaze. There seems to have been a small but steady market for these patterns even in the early years of the 19th century, when practically all Americans were buying Historical Blue, Flow Blue, Spatterware and other kindred patterns. It was around 1850 that general taste again turned to these colorful wares. It was then, apparently, that Wedgwood brought out its famed Shell and Seaweed pattern. Although other potters made this pattern, pieces can be found, however, bearing the Wedgwood imprint. The British registry mark places the production in the early 1860's.

SHELL AND SEAWEED

Shell and Seaweed is directly indebted for its inspiration to the Palissy faience wares of 16th century France. So are the other applied designs such as the English Hawthorn and the Blackberry pattern. Thus it would appear that English potters did not get around to comparing their majolica-like ware with French faience and copying decoration therefrom until around the middle of the 19th century. By that time, however, they were admitting privately to be making "majolica". Not so in print however. For the one 19th century ware definitely marked "majolica" by its makers and marketed as such we must turn to the American copyists of the English forms, to the arrival of cheap, plentiful majolica production in this country. Much of the Staffordshire majolica can be dated by comparison of the Wedgwood product. This, in turn, is quite easy to date after 1840, when it bears the three letter impress of the factory lot, the maker's name and the date letter. Most Wedgwood majolica before that date is also marked (but not easily dated). It is safe to say that very little of the early English Wieldon and Majolica-like tableware found its way to America. It was never as popular here as was the Lowestoft, Canton and Historical Blue table wares. Much Tortoise-Shell



Unusual Bas-Relief Majolica
from the collection of Mrs. Daryl Parshall, New York

Wieldon that one finds in our china collections is of a relatively late period. What early Wieldon there is always brings good prices in the English auction rooms. As some indication of value, we quote below the descriptions and prices (in Pounds) of items sold there at auction. two agate ware cream jugs £28 7s. ; two teapots £38 17s. :

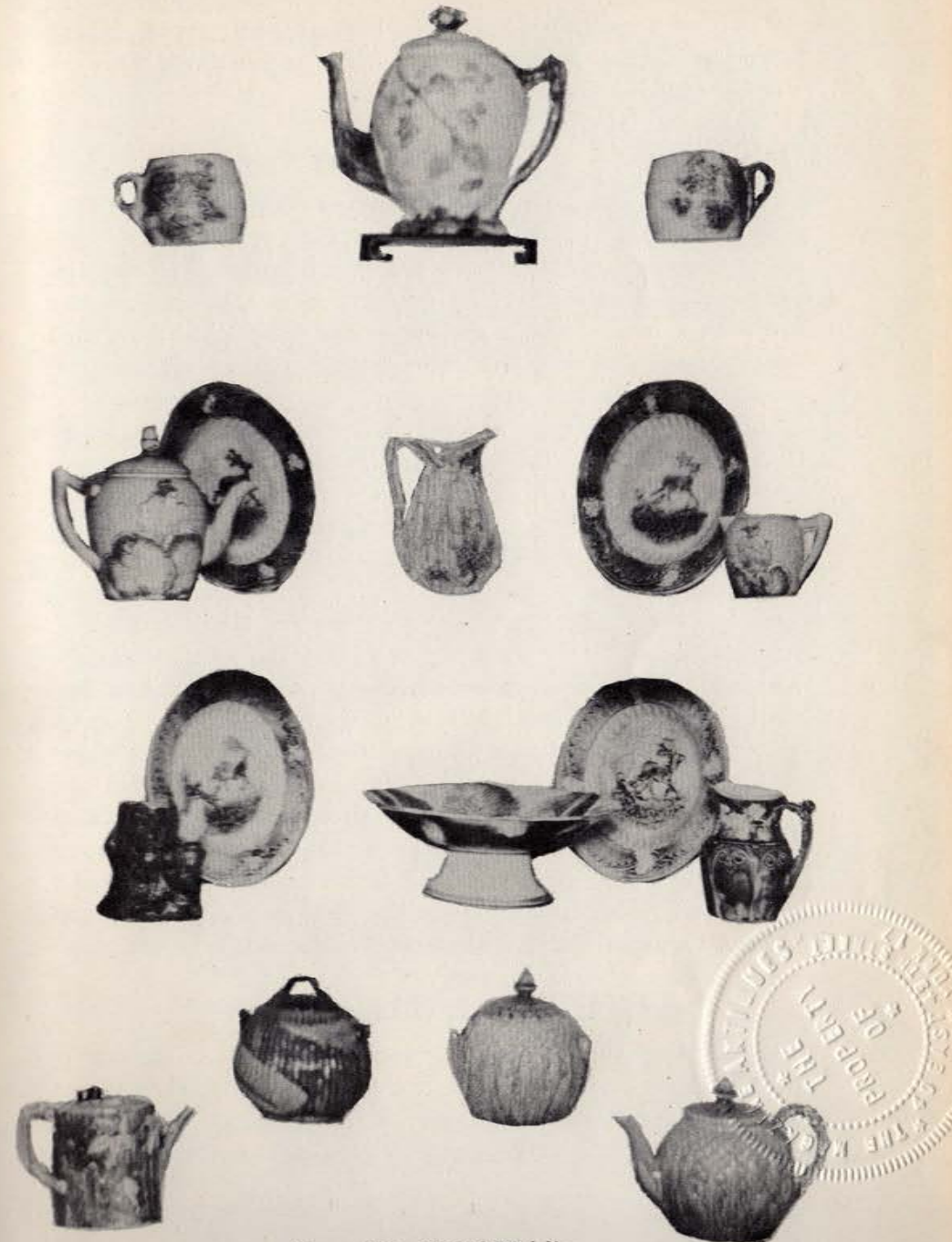
AMERICAN MAJOLICA WARES

The majolica which is common and collectible today was largely made in the United States during the latter half of the 19th century. The production was set up, in large measure by English trained workers. This practice of bringing here the actual workmen from companies from which we were importing or encouraging the management itself to migrate soon developed the manufacture of majolica in this country to a point of very high production and low price.

Early Makers

Early in the 1840's, two brothers, Edwin and William Bennett, came to America from the Wedgwood factory and set up a pottery in Baltimore. They are supposed to have made about the first majolica in the United States. Their brother James joined them several years later and this led to the establishment of a majolica pottery in East Liverpool, Ohio. By 1850 another majolica factory had been set up in Wellsville, Ohio with John Morley in charge. About this same time The Mayer Pottery Company went into production in Trenton, New Jersey, turning out the largest quantity of the ware to date. Another Englisher modeler, a man by the name of Greatbalt is reported to have migrated even before this time and to have gone to the already established Jersey City, N. J. potteries for the purpose of introducing majolica and Tortoise-Shell ware. Tobies and plates in this style of decoration have been found marked D. and J. Henderson, Jersey City.

But for the most part, the early American productions were unmarked. In 1853, James Carr founded the New York City Pottery Company and is said to have turned out examples of Shell and Seaweed rivaling the Wedgwood examples. J. S. Taft and Co. of Keene, New Hampshire, Odell and Boothe of Tarrytown, New York, the Faience Manufacturing Company of Greenpoint, Long Island, A. M. Beck of Evansville, Indiana, and Griffin, Smith and Hill of Phoenixville, Pennsylvania were other potteries that



Unusual Bas-Relief Majolica
from the collection of Mrs. Daryl Parshall, New York

All of these made more or less majolica, copied largely after the English patterns, with settings in Shell and Seaweed, Cauliflower, Blackberry predominating.

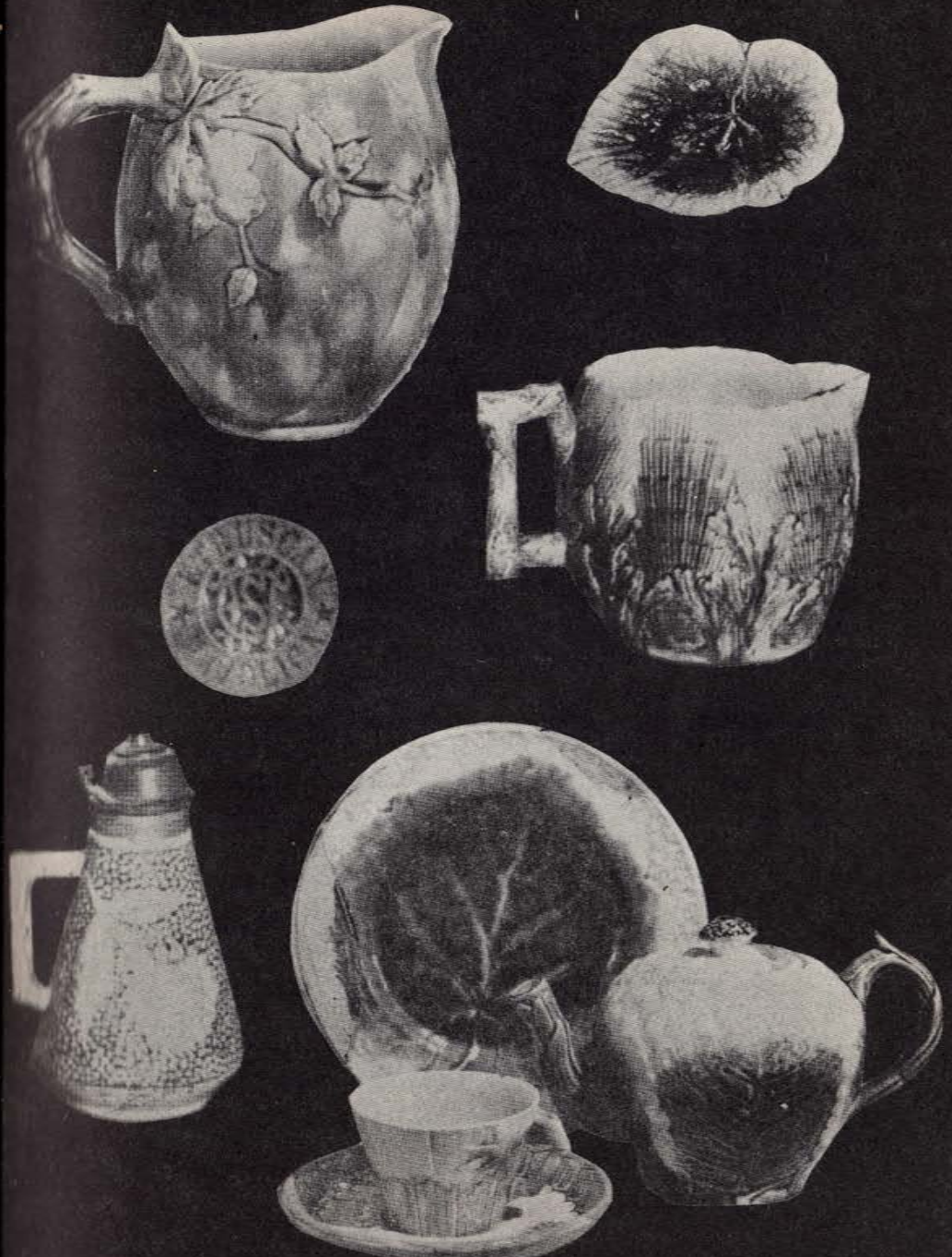
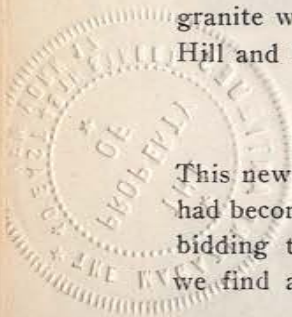
Later Makers

Popular demand for majolica reached its peak in the 1880's. And in 1881 there was founded in Baltimore, the Chesapeake pottery which made what is probably the finest of all majolica produced in this country. Its product, called Clifton Ware and distinctively marked had a far better body and glaze than that used by most American and some English potteries. It compares most favorably, in fact, to Wedgewood. But it was also expensive to make and before the decade was out, the manufacture of Clifton majolica ware had been discontinued. The great output of fly by night factories that arose to answer the majolica craze crowded out practically all the early American majolica makers. Cheapened examples glutted the market.

There was one exception, and that is the American majolica made at Phoenixville, Pennsylvania during the 1880's and 1890's. This pottery which, so far as we know, marked all its wares did not get into the manufacture of majolica (marked Etruscan Majolica G.S.H.) until quite late in its history. It was founded in 1867 as the Phoenixville Pottery, Kaolin and Firebrick Company, and was succeeded in a few years by Messrs. Schreiber and Company, whose specialty was terra cotta ornaments in the form of animals heads for decorating taverns. In 1877, the pottery changed hands again and as Beerbower and Giffen made a form of white granite ware. Finally in 1879, the firm became Giffin, Smith and Hill and Etruscan Majolica was added to the output of the plant.

ETRUSCAN MAJOLICA

This new ware was so immensely popular that within one year it had become the major business of the Phoenixville pottery and was bidding to crowd all the makers out of business. Here again, we find an Englishman primarily responsible for the successful



A group of pieces of marked "Etruscan Majolica," made at Phoenixville, Pa., pitcher with Hawthorn decoration, plate with common leaf motif, unusual cup and Cauliflower tea pot.

manufacture of majolica. The firm's principal designer was an English artist Bourne. His is the credit for all the better pieces that came from the Phoenixville kiln. He kept the Buckeye leaves of the early Ohio majolica potteries, then added the more beautiful Begonia ones. In searching for inspiration he often turned to the classical and Renaissance tradition that lay behind the original is dated March 23, 1759. Since the Wieldon-Wedgewood partnership ended in the opening months of the same year, it is doubtful if any of the Cauliflower which depends entirely on this green glaze for its effect—could have been produced under their joint sponsorship. But as Wedgewood never made any point of trying to discourage the use of his discoveries by other potters, it is probable that a number of them came out with Cauliflower table services almost simultaneously with his own production. For over 100 years from the date of Wedgewood's pioneer discovery, these majolica-like forms were made by a variety of potters. We do know that Wedgewood himself stopped producing it in 1769, the year he moved his factory to Etruria and that it was not made again under the Wedgewood imprint 'till its originator's death.

production of majolica ware. From Palissey he borrowed such natural forms as coral for handles and over decoration, sea weed, shells and even the dolphin. Nor did Bourne hesitate to turn to his late masters, the Staffordshire potters. Prominent among marked Etruscan majolica pieces are examples of the Cauliflower pattern and the Hawthorn over decoration. At its best, Etruscan majolica approaches, but never excels or equals in quality, the American Clifton Ware or the Wedgewood Majolica. At its worst, it is little better than the cheap, unmarked small leaves, plates and pitchers which were given away as premiums with Mothers Oats and other grocery sales during the closing years of the 19th century. The Bennett pottery made premiums for Price and Company Baking Powder. It is also said that a huge premium order from the Great Atlantic and Pacific Tea Company is what sustained the Etruscan pottery and made possible its finer pieces. Certainly the A. and P. order set the pattern for majolica grocery premiums that more than anything else accounts for the relative plenty of



Majolica from the collection of
Mrs. T. B. MacKissic, Pennsylvania

this type of ware in most sections of the country. Colorful, useful and cheap, grandmother prized her majolica premiums highly and made use of them. An unfortunate fire destroyed the major portion of the Phoenixville plant late in 1890 and majolica production was thereby discontinued. A few other potteries, notably those in the Liverpool-Steubenville area of Ohio may have gone on for a short time after this. But the fad had more or less spent itself, and by 1900, majolica souvenirs for everything from baking powder to biscuits had all but disappeared from the American Scene.

IS MAJOLICA "CHEAP"

Some china collectors have the notion that all majolica was a cheaply made ware, something that was given away or sold for a few cents in the early five and dime stores. Such is not the case. Though the majority of majolica pieces easily obtainable are of this class, those which antedate the 1890 era were usually fairly expensive and in good taste. American majolica of the 1850's and 1860's was frequently given as wedding gifts, considered a fit substitute for silver. Some of the finest majolica tea sets and the high compotes one occasionally finds are survivals from this early period and, as such, should be highly prized.

Let us turn now to the question of markings, a matter in which collectors are always interested. Very little American majolica is marked. Once in a blue moon a new form is marked with the full name of the maker—a syrup pitcher by Morley and Company, a compote by J. S. Taft and Company. But mostly the markings are attributed to one of three or four factories.

The most prevalent marking is the G. H. S. mark of Etruscan majolica reproduced below. It is an impressed mark, the medallion with the words Etruscan Majolica surrounding. Occasionally the monogram G. H. S. is used alone, either with or without the words Etruscan Majolica impressed elsewhere on the base in a straight line. The monogram G. H. S. was continued despite the fact that one partner, Mr. Hill retired from the company very shortly after the majolica started to be made.



Next to the Etruscan Majolica, it is rather common to find the mark on pieces made by the Faience Manufacturing Company of Greenpoint, Long Island. The mark is the FMC^o monogram below.

FMC^o

It is also fairly easy to find majolica pieces marked simply L. One authority has suggested this as the mark for Liverpool, Ohio potteries. It is found on plates and some fairly elaborate square and round dishes.



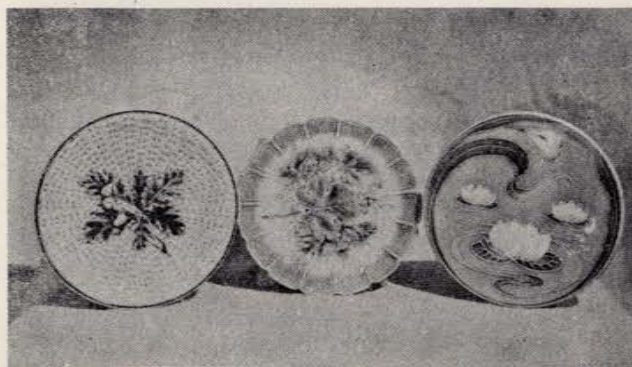
Finally, there is the mark for the rare—and some say finest—type of American Majolica, the Clifton ware of the Cheseapeake Pottery Company which flourished from 1881 till around 1890. Two marks are shown. On the left is the crossed crescents of Clifton, on the right the crescents contain the monogram DFH, and employed by D. F. Haynes and Co. on their showing of Clifton ware.

FOREIGN MARKS

There are undoubtedly other pieces of marked American majolica that has escaped the editor's attention, and it is hoped that collectors will keep each other informed of their discoveries. It is fairly common to find the late (after 1860) English majolica all marked. If the maker's name is not in evidence, at least there will be a British registry mark with which one can date the piece. This was required in England on pieces for export. Because there was less of this English product in the country than American made majolica, it commands a slightly higher premium. There are also imports from Germany and Austria, usually so marked. Carlsruhe and Baden marked their majolica with their name. Sometimes the indication of the foreign piece is the stamp Austria, or even Germany. In general these wares are not as highly priced by collectors as are the English and American products. It would seem that the collector comes to develop a sixth sense of handling these late 19th century wares. For once he has a piece in his hands experience usually gives a good sense of the feel of the American type of product. All in all, it is a very satisfactory type of collectible, coming in a vast number of color combinations and shapes, in sizes and conditions (from proof to fair) to satisfy most any purse. Later we shall call attention to the revival of Italian majolica making and its import into this country in the 1930's. Curiously, we know of no attempt being made in this country to make reproductions of this delightful collectible. Perhaps, however, we have spoken too soon.



Majolica marked "Wedgwood." Shell and Seaweed pitcher and Blackberry plate. Both pieces made in the early 1860's.



Left, a majolica plate marked "Austria," a late type of European majolica; center, an unidentified American specimen; and right, a ware sometimes called majolica, but having little in common with it. This piece is marked "Baden."

SHAPES, FORMS, AND PATTERNS

One of the things most needed in the field of majolica collecting is a system of classification for shapes, forms and patterns. The shapes are the easiest, the forms of decoration and treatment a little more difficult and the identification of patterns most difficult of all. Majolica is collectible in so many shapes and forms that its widespread appeal is understandable. A single piece, perhaps a bowl for flowers is sufficiently attractive in itself to appeal to the decorator and be used alone. Other items look better as a collection, and we find many collectors going in for one shape, such as pitchers, only. Other collectors will take to odd and unusual pieces only, the asparagus dish, the stork compote. There is seldom found a ware where quality varies so much within the generic classification. Majolica of the 19th century, that which is primarily collected in America today, runs all the way from the cheapest type of tiny premium pitcher to elaborate presentation pieces of highest design and workmanship. The system suggested below is presumed to cover all these varieties. Its three major classifications cover the forms of (1) Glazed Bas-relief, the most common type, (2) Glazed Applique and (3) Sanded Majolica.

Glazed Bas-relief

In this form the decoration is only slightly raised from the body of the ware. It is molded into the base rather than applied upon it. The whole effect is a bas-relief design, in which the decoration, leaves, flowers or what not forms an essential part of the shape of the vessel. Take, for example the Rabbit Pitcher shown in the frontispiece. Here the leaves that are used to help outline the paws of the animal, are laid flat into the body of the pitcher, not set upon the body after the manner of Dresden decoration. It is probable the entire design, leaves and shape, are pressed into the moist clay of the form before any glazing was applied or any firing done. After the first firing, the coloring and lustre coating may have been added; or the color may have been applied directly



The table is set with Deer and dog plates, large Oak leaves for salad plates, Bamboo cups and saucers, with a Wild Rose Sprig bowl for the center of the table. The water pitcher is decorated with a cluster of garden flowers.



Service plates at back row left are brown with autumn colored leaves. Center, turquoise plates with love knots and small pink flowers. The elaborate flower container has large pink flowers against cobalt blue background. Tea set has brown background with natural color fruit. Syrup jug is in mauve shades with pale touches of pink and yellow. The unusual cake stand is turquoise with white lily.

in the first firing, this latter giving the blurred color effect found on many pieces.

Let us now look at the shapes in which this attractive ware may be found. The following groups are suggested.

1. Pitchers

These vary in size from tiny 2 inch 'samples' to high 12 to 15 inch creations. A very special group is the syrup pitchers with pewter tops, the white glaze on the inside; other have lovely colors inside and are largely white on the outside, except for the painting on raised decorations. Sub classes include:

a. **Birds.** Pitchers in the shape of owls and parrots are the most common. A rooster pitcher would be a rarity.

b. **Fish.** There are three sizes of fish pitchers, all in about the same design, highly colored and with the twisted tail forming the handle.

c. **Animals.** Pitchers in the form of squirrels, rabbits, pigs, goats, cows, and dogs can be found. There are also a few of the hound handled game pitchers in this ware, though most of the hound handles are found in the Bennington ware.

d. **Vegetables.** The corn pitcher is the most common and comes in several shapes and sizes. Other pitchers use vegetables as raised decorations but do not follow the form of the vegetable in their

e. **Shell decorated.** There is a large assortment of pitchers that are shell decorated, the most popular being the Shell and Seaweed pitchers.

f. **Leaf Decorated.** Leaf decorated pitchers, to go with leaf plates, are not as common as one might suppose.

g. **Flower and Fruit Decorated.** This is probably the largest single class of pitchers. It includes the Hawthorn decoration, the grape and berry design, pear, apple and flower decorations in large numbers.

h. **Other Decorations.** Here is the field for the collector of un-usuals. Fan decorated pitchers, the Wedgewood turquoise medallion band, etc. are scarce and command good prices.



Amusing pitchers using animal motifs, collection of Mrs. Hugh Nesbitt.



A group of pitchers from the collection of Mrs. Harold Levering, Fredericktown, Ohio. Most of the designs mentioned under the classification are illustrated in this group.

2. Plates and Platters

Next to pitchers, there seems to be more majolica plates than anything else (except possibly relish dish leaves). Here we also include the small butter chips and the large platters. Plates come in a variety of decorations and patterns, as follows:

a. **Leaf Covered Plates.** This is the largest classification. All majolica collectors are familiar with the Etruscan Majolica leaf plates; but there are many other patterns not marked and differing from each other mainly in subtle detail. Some argument has arisen as to what leaves are represented in these plates. Lettuce, cabbage and cauliflower have all been suggested, as well as the begonia leaf, buckeye leaves and blossoms, cucumber leaves and pickles, maple leaves, oak leaves with acorns, ferns, etc.

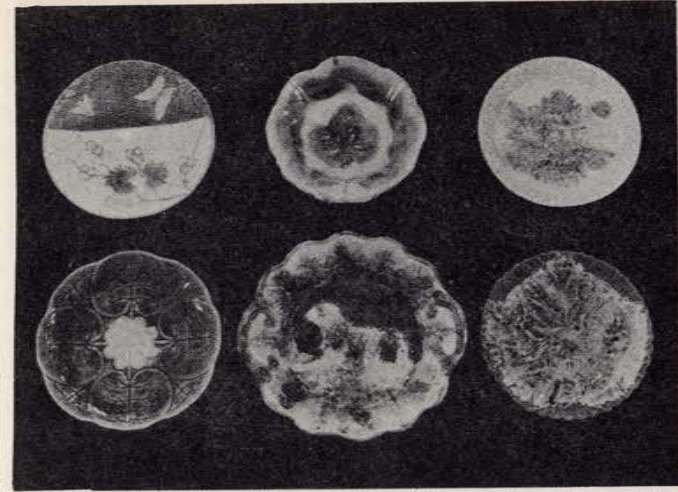
b. **Flower and Fruit Decorated.** Lily pad plates, plus Apple Blossom, and Hawthorn blossom decorations have been widely used. There is also the Wedgewood Blackberry pattern, widely copied by imitators; field lilies, sunflowers, wild rose sprig, pear and apple decorations (the latter red on a white ground and almost as plentiful in some sections as the leaf-decorated plate).

c. **Vegetable Decorated.** This might be considered a sub-class of a, except as something besides the vegetable leaf is used. There are, for example, corn husk plates, plates that show the pickle of the cucumber, and asparagus spears.

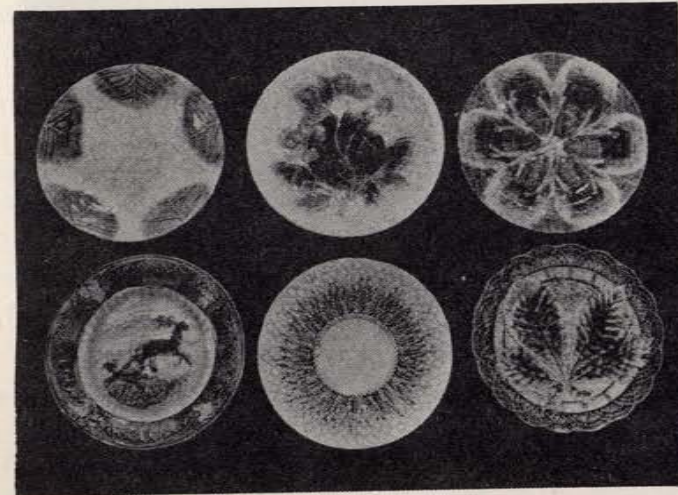
d. **Animal Decorated.** Some of the most amusing and choicest of plates and platters come with animals in Bas-relief. There are the dog plates, the dog and deer plates, also those with less easily identifiable animal heads.

e. **Shell Decorated.** This is a large class in itself; some like Shell and Seaweed pattern are collectible in sets.

f. **Other Decorations.** Fans, circles and other geometrical forms are used to decorate majolica plates. Some of these are foreign manufacture; others are clearly American.



1. Butterfly and sprig. 2. Early maple leaf. 3. Rose sprig and fern. 4. Lily pad. 5. Dog. 6. Maple leaf.



7. Cauliflower. 8. Blackberry cluster. 9. Shell and seaweed. 10. Deer and dog. 11. Pineapple. 12. Buckeye leaf.

3. Bowls and BonBon Dishes

This is a varied classification covering all low containers for flowers, fruits, pickles, bon-bons, or what have you. Some like leaves and shells are formed in the shape of the object depicted. Other rely mainly for their effect upon bas-relief decorations to conventional shapes.

a. **Leaf Relish Dishes.** The bent up leaf dish is probably the majolica piece that is most familiar to the American public. This comes in large and small sizes, with some of the large size leaves (of platter proportions) having a twisted stem for a handle. One cannot possibly illustrate all the slight variations in the decoration itself. We show as a group three distinctive treatments. One is the conventional begonia leaf, the middle item is a large leaf platter with twisted stem for handle, the remaining specimen is a leaf-within-leaf type.

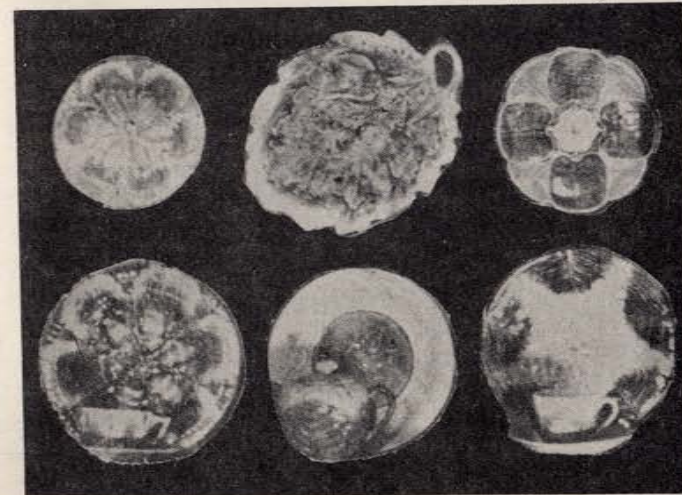
b. **Naturalistic Shape Bowls.** Here is included the bowls and bon-bon dishes that take the shape of sea shells, a bunch of asparagus, an open water lily, etc. Here is where one begins to look for rarities.

c. **Covered Dishes.** Egg covered dishes, that simulate a covered wicker basket, dishes whose covers are a montage of brightly colored fruit, or which look like elaborately decorated cakes with animal figures on the top—all are greatly to be prized. First because this group contains mostly the beautiful early 19th Century English and American Majolica, when such items were considered a fit substitute for silver as a wedding present. Second because this type of piece is quite rare and highly priced.

d. **Flower and Fruit Decorated.** There are many conventional shaped bowls, round, square or oblong, that owe their attractiveness to the bas-relief design of flowers, fruit or vegetable leaves that decorate their sides. Some are part of sets and will be named in detail later.



13. *Bamboo and fern.* 14. *Cucumber leaves.* 15. *Maple leaf and fern.* 16. *Morning glory.* 17. *Ivy sprig.* 18. *Blackberry sprig.*



Plates from the collection of Mrs. Walter Sperry and Mrs. Harol Levering.

4. Three Piece Sets

This classification contains sugars and creamers, or matching teapots, sugars and creamers for which no plates or cups and saucers of same design are readily identified. The accompanying illustrations show a number of these forms that have come to the author's attention, but no further attempt at naming them will be made at this time. Later it may be found that some are actually collectible in full sets and deserve reclassification.

5. Compotes

Herein we include all dishes which are high standing in character. Some were used as card receivers, some as cake stands, others as fruit compotes. Whatever their original use, the number of decorations used is highly varied. Practically all decorations used on plates and platters have appeared on these high compotes. The author recalls an especially lovely bowl on a standard that was apparently intended for a salad, as around the outside was displayed all the vegetables which went into a garden salad. These compotes are among the most decorative of majolica center pieces.

6. Odd Shapes

This classification is a basket designation for such things as cottage ornaments (yes, the Staffordshire potters occasionally made such pieces in majolica) for candlesticks (there were a few), for "hand" vases and for other ornaments of mantel garniture.

7. Mugs

Many majolica mugs were made in the late 19th century, and today there are avid collectors for all the varieties. Some were originally intended as shaving mugs, others for use by children. The sizes are approximately alike, so that a set of the same shape (straig-sided or concave) can be used together regardless of difference in decorations.

8. Patterns Collectible in Sets

This is the hardest classification to complete with any sureness. Though the author has checked with several other collections, it still seems that some have been omitted and that some that are included below are not really collectible in sets. Corrections and emendations will always be welcome. By sets is meant tea sets, that is: a set having plates, cups and saucers, sugar, creamer and teapot, perhaps also waste bowl, fruit bowl, milk pitcher or cake stand. Do not be surprised if the cups and saucers to some of these sets seem non-existent. Cups and saucers were the most easily broken items in a set and the most costly item to be found by a present-day collector of a table setting. So scarce are cups and saucers indeed that many collectors have taken to using odd mugs, as described in classification 7 above. This works out quite well and is recommended to anyone wanting to get a table setting for immediate use.

a. **Blackberry Pattern.** Famous Wedgwood creation, also copied by other makers both in America and Europe. The true Wedgwood have the name impressed on the back. The blackberry sprig is tastefully arranged on the creamy white background. Probably first made in the early 1850's.

b. **Shell and Seaweed Pattern.** Made by Wedgwood, also by Spode and many other potters. The early marked Wedgwood pieces are not the same as the pattern most often referred to by this name. See illustrations.

c. **Hawthorn Pattern.** Besides the original English pattern, there is a type marked Etruscan Majolica—a tortoise shell color base with Hawthorn decoration.

d. **Cauliflower Pattern.** Herewith concludes the third of the common English patterns, introduced from England and copied in America as well.

e. **Water Lily Pattern.** Presumably American and relatively late. The green leaves come up around the white lily-like shapes. Not

to be confused with majolica using paintings of water lillies and marked "Baden". (See illustration.)

f. Other Patterns. Those of the early period include the Pineapple design and the Cabbage design. Later patterns include one with pebbly background called Sunflower, one called Ferns, one called Raspberry Blossom, one called Love Knot, and one called Rose Sprig, or Wild Rose.

The reader is referred to illustrations of these various patterns. It is suggested that the numbers given on the plates be used in correspondence regarding wants and finds as well as the pattern name itself.

Glazed Applique

This second classification of majolica will not take long to the sanded majolica variety to be described later. We show a describe. Relatively little of it is found in this country, except in majolica lamp in the illustrations in which the flowers were molded separately and tacked onto the lamp vase body after the manner of the applique of decorations to Dresden china pieces. This is a foreign technique, little practiced in England or America, and will be found infrequently. Rarity it has, but at the moment not much interest except for the advanced collector wanting all varieties. This type of majolica usually is found only in decorative pieces, as it was not intended for table use.

Sanded Majolica

This appears to the author to be one of the last types of majolica to be made or imported in America. All majolica collectors are familiar with its rough texture, as if sand had literally been thrown on the glaze before firing. This is exclusively a decorative treatment and the shapes in which it is found (vases, card receivers, plaques) do not suggest utilitarian use. It is suspected that this was originally imported from the continent rather than England, that the public took a fancy to it and that many examples were

then made in America. Certainly, the use of applied flowers and fruits in brilliant glaze (usually red) on the sanded background shape is very suggestive of the European Applique technique described in the classification above. Sanded Majolica has neither the richness of Glaze applique nor the general appeal of Glazed Bas-Relief. Many collect it as a means of rounding out a collection and some see in the elaborate decorative treatment of raised flowers a return towards the uses to which majolica was originally put back in its days of early manufacture.

LISTING, CONDITION AND VALUES

The best way to list one's wants or offerings in the field of majolica is by reference to a picture on the pages of this book. It is regretted that printing costs do not permit the use of colors in these illustrations; this is, in the main, majolica's charm. An effort has been made, however, to provide as clear photographs of designs as is possible.

Majolica does not photograph well, and yet this is the only way to greater ease in collecting and listing. The various pieces illustrated in this book have been given distinctive numbers (like Plate 1-a) and a reference to such a number will help your correspondent see what you have in mind. Even when variations are found that are not reproduced in this book, it may be possible to say "Like Plate 1a except, etc." Especial thanks is due Mrs. Daryl Parshall for the loan of many photographs from her superb collection of over 600 pieces of majolica. Without such assistance, our 'listing log' would have been very much more limited than it now is.

As for condition, there are many majolica collectors who will accept nothing but proof pieces. The author has found, however, that if he wanted some of the rarer items he would have to accept less than proof condition. Majolica is one of the most easily damaged pottery products. The glaze chips easily. Age cracks

are quite common. Fortunately, a chip off the glaze can be repaired at home by using some of the prepared glazes now on the market, mixed with a little oil coloring. It does not seem, therefore, that glaze-chip is a serious deterrent to value in a rare piece. What does cut down value is to have a large crack or chip missing. The majolica collector will do well to leave such items alone, no matter how hard it may seem to find the specimen.

Value, of course, is determined by rarity and condition. It is hard to set concrete prices. But some indication of how demand has created rarity may be found in the author's own experience. When he first began to collect majolica fifteen years ago, it was possible to pick up a good majolica leaf dish in almost any shop for around a dollar. Today it is an unusual shop that has any majolica and leaves bring at least three dollars anywhere. The larger, rarer pieces are priced accordingly. But I should say that the finest and best pieces have not risen as correspondingly high in price as have the more common small plates and pitchers. The demand for majolica pitchers seems insatiable, perhaps because there are so many general pitcher collectors.

As mentioned earlier, the author knows of no reproduction of 19th Century American made majolica. In the late 1920's and early 1930's a quantity of new Italian majolica was imported into this country. A page of these imports is pictured to aid the reader in easy identification of the new ware. It is all marked "Italy" and may sometime acquire a collector's interest in its own right.



Sanded Majolica
from the collection of Mrs. Daryl Parshall,



Modern (1930) majolica imported from Italy

DECORATIVE USES OF MAJOLICA

It seems fitting to conclude this little volume with a brief account of the decorative values inherent in majolica ware. We should recall that the very first uses of majolica, in Renaissance Italy was for decorative wall plaques and statuettes. Even in the modern household majolica is still prized chiefly for its decorative uses. It has been found to go especially well with primitive pine and the provincial furniture now so popular in ranch-house living. A single piece, perhaps a bowl for flowers, is itself so attractive that it takes only the humblest bouquet to turn out a picture of great individual charm. The bowl alone is lovely when placed on the top of a table of time mellowed wood. Such a bowl, with its gay exterior embellished with berries, branches or fruit, carries many suggestions to one who enjoys experimenting for unusual effect in home decoration.

Plates in various sizes and decoration can be found for wall hanging, and a cabinet or window full of colorful majolica pitchers is enchanting to behold. Because of its bold coloring majolica is frequently used for a bonny old breakfast table setting, either with or without colorful antique glassware. For a cool modernistic setting, the blackberry pattern commends itself. Leaves offer a wide assortment of useful ideas. They may be used as service plates at a formal dinner or, most popular of all, as salad side plates. The tiny butter pats in the form of leaves or flowers have very modern uses as ash trays on a bridge table or beside the service plate at a luncheon. Then there are the mugs for use in the game room bar and the many varieties of odd pieces for mantel ornaments. Some of the larger pitchers and compotes have been adapted for lamp bases with charming effect.

Majolica collectors can pride themselves on having one of the most colorful hobbies there is. That they can recognize this boon is indicated by the following "appreciation" written by M. J. Berrill:

"I stand in the middle of my very modern kitchen and see around me a snow white stove, electric refrigerator and sink.



Majolica from the author's collection

Canary colored cupboards reach from white ceilings to light blue linoleum floors; an open door reveals sea-foam and grey dishes designed by Russell Wright. Bright print curtains let in the sunlight and the little shelves by the sides of the windows hold bits of colorful California and Mexican pottery. My roving eyes rest on a Majolica pitcher and I reach for it A gem of exquisite beauty! As I run my fingers over its smooth glazed surface I close my eyes and see another woman

"The date is 1880, that other woman sees in her kitchen a black iron stove with its black iron pots, brown crockery, and wooden water buckets. The china in her dark brown cupboard is Ironstone. The floor is dark as is the table she stands by, but in her hands she holds a little Majolica pitcher which she has just received as a premium with a new baking powder. Her fingers run over the smooth glazed surface of the rose and green pitcher she holds. With dancing steps she goes to a shelf above her stove where she places the bit of loveliness so she can see it even when it is not in use. It is a real bit of beauty in her somber and colorless room.

"It was on her shelf that I found this Majolica pitcher and it is easy to see why she loved the exquisite blendings of colors. She did not know or care about the history of her pitcher. She knew only that it gave her a "lift" . . . the kind I get when I enter my kitchen. Today I add to her appreciation of its beauty, an interest in the creation of it.

"Up until the advent of American Majolica the household needs in pottery and china had to be imported from England, thus it is not strange that the ware took on a utilitarian form to meet the needs of the American housewife. Teapots, bowls, plates, pitchers, cups, and saucers, baby mugs, mustache cups, and butter dishes were more popular than vases with dolphins supporting sea shells and other fancy shaped Majolica. Some of the more useful pieces also show the influence of the imported artists. Plates which utilize garlands of flowers and faintly raised centers are good examples of this. But the American housewife preferred the simple designs taken from nature, and the familiar begonia leaf trans-

formed into a pickle dish was the favorite with everyone. Perhaps one of these you'll find forgotten on a shelf and bring out to add that bit of color needed in your lounge.

"The little pitcher I hold in my hands grew out of a need in my grandmother's life for a thing of beauty; so for me it is more than a bit of color on a window shelf, for in my hands I hold the past."

Every collector can readily understand the nostalgic appeal of 19th Century Majolica. To round out appreciation one might well go into the ancient and honorable background of this ware as described in Chaffer's original story of the European product. For the reader's convenience a part, long out of print, is reproduced in the pages which follow.



Glazed-applique Majolica Lamp



Majolica Pitchers from the author's collection

ITALIAN MAIOLICA

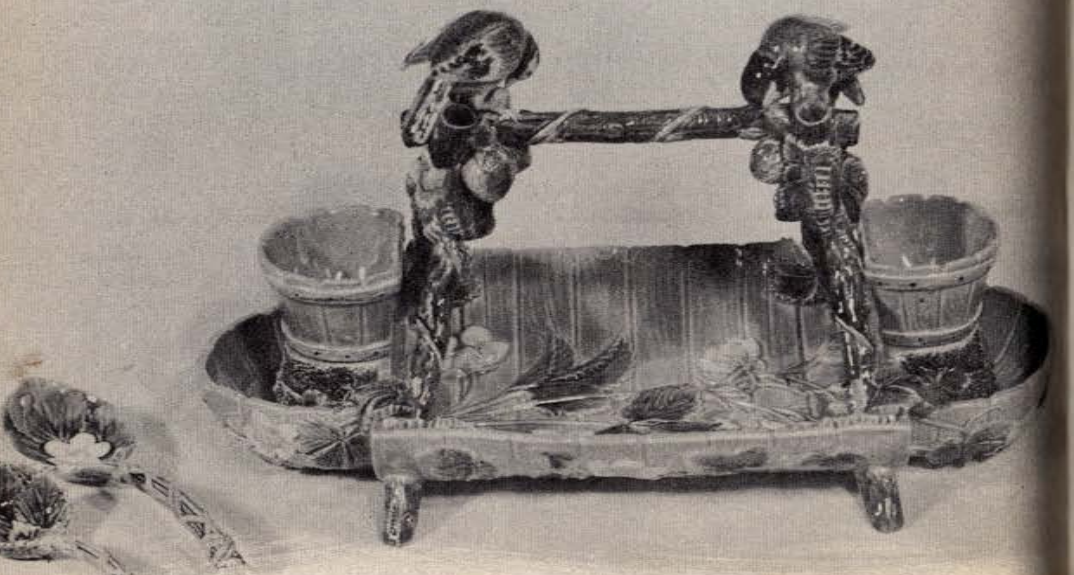
(reprinted from Chaffer's original edition of *Marks on European Pottery and Porcelain*.)
Thanks are due the various collectors whose majolica is shown.

N.B.—Many of the examples alluded to in the following descriptions are represented in "THE KERAMIC GALLERY," by W. CHAFFERS, the enlarged edition. The abbreviations "Ker. Gall.," &c., with the number of the object, refer to that work.

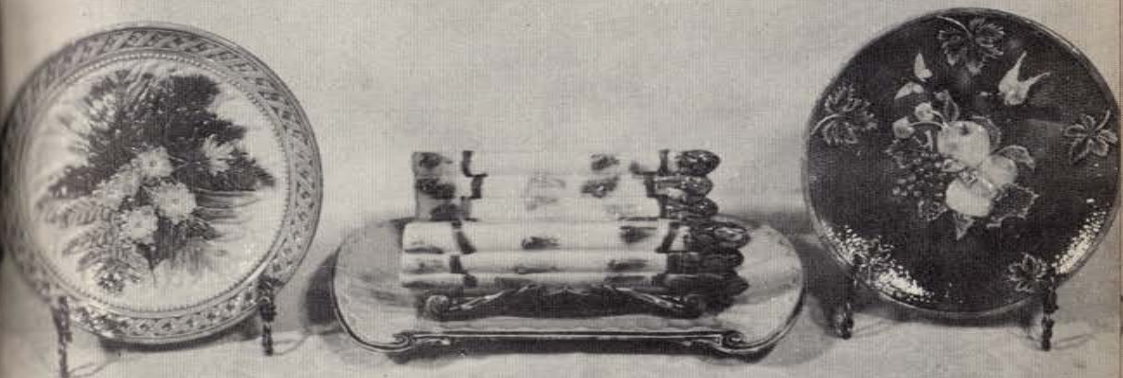


THE essential feature of maiolica, and the cognate wares included under the names of fayence and delft, is the use of an opaque milky white tin-enamel which serves at once to conceal the buff body of the ware and to form an even white background for painted decoration. This use of tin-enamel was understood in Western Asia and Egypt certainly as early as the twelfth century, if not many years before, and it was known in Spain in the thirteenth century or earlier. In Italy it made a gradual and tentative appearance in the fourteenth century, slowly superseding the previous method of coating the earthenware with a wash of fine white clay or slip. The earliest painted Italian wares were decorated in manganese purple and transparent green on this white slip ground, chiefly with formal hatched patterns, coats of arms, and grotesque figures, human and animal. Such wares have been excavated at Orvieto, Faenza, Florence, and in many other parts of Italy. In the fifteenth century the tin-enamel was generally adopted for painted wares, and true maiolica may be said to have begun. There can be little doubt that the art was of Eastern origin, whether learnt directly from the near East or indirectly from the Moorish potters in Spain, and certainly the decoration of the fifteenth century maiolica shows very marked Oriental influences. The formalised flowers and foliage, birds, animals, and fish, among sprays of what seems to be oak foliage, heraldic animals, bands of lettering, portrait busts, &c., usually appear in a setting of slight arabesques or dotted patterns in Eastern style. In addition to the manganese and green we now find a blue

We reproduce as a special 8 page section some items from the outstanding collection of Mr. and Mrs. S. F. Mutz of Lincoln, Nebraska. The author is especially indebted to these collectors for their painstaking selections and descriptions, and to Mr. Charles N. Barr for his photographs. Identifications on the following pages refer to photographic rows (1, 2, 3) reading top to bottom and left to right. Photographs below show rare and unusual STRAWBERRY DISHES. Top: Turquoise with red blooms and green leaves; English registry (4/29/1873) and what appears to be the Worcester mark. Bottom: Turquoise with strawberries, green and blue birds. English registry mark 2/9/1875.



1. PLATTER, border brown with apples and cherries, center mottled blue-tan; PLATTER, lavender lilacs, outer border turquoise. 2. PLATE, brown, blue leaves, pink flowers, turquoise border; ASPARAGUS DISH (Gustafsberg) in two parts; PLATE, grapes, apples, cherries, birds and butterfly on brown. 3. DECORATIVE PIECE.



1. SWEETMEAT DISH, dark green strawberry leaves, brown bird, BOWL, (Copeland) DISH, dark blue. 2 & 3. BUTTER DISHES. 4. CHEESE DISHES, Etruscan, light pink with mottled green-brown, dark blue.



1. Four MUGS (Etruscan and Oldcroft), FRUIT DISH, Pear on leaf base holds fruit knives. 2 & 3. PITCHERS, one with figure medallion, under lip supported by spread eagle, torn U.S. flag showing 25 stars. English Registry (?) 10/20/1881. 4. PITCHERS, light colors.



WEDGEWOOD MAJOLICA. 1. PIERCED BOWL. 2. DESSERT PLATES, green and white sea waves, brown coral and swimming sea lions. 3. FISH PLATTER, wavy grey-green border, inner rim of shell rose fading to lavender. 4. BERRY PLATES AND PLATTER, basket weave with ribbons, rosettes, English registry 10/18/1879.



MAJOLICA CUPS. Among the most elusive of collectors items, some of these are rare indeed. Note the fourth cup in 1—it is marked Clifton Ware—the mustache cup in 2 and 3, and the deep blue background cup in 4. Last cup in row 4 is Cauliflower pattern, with G. S. C. mark.



1. BASKETS, bird on bamboo framework and orchid lining, turquoise leaves with stems entwined, yellow basket weave with orchid lining.
 2. BOWLS, turquoise seashells, white basket weave with orchid lining.
 3. CAKE PLATES, one brown, one turquoise, one rose background.
 4. COMPOTES, the first and last by Wedgewood.



1. PLATE, blue with pineapple border; OYSTER PLATE, blue with orchid lined shells; PLATE, fan and bird on pebbly turquoise base.
 2. PLATES, dog, bird on twig and blackberry patterns.
 3. PLATTER WITH BLUE BOWS, basket weave; WEDGEWOOD PLATTER.





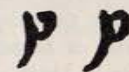
Majolica Pitchers from the author's collection

colour, often very dark and thickly applied, and a pale yellow. It is not easy to place with certainty many of these early wares, and rival theorists dispute the claims of Faenza and Florence for that large and interesting group in which the oak-leaf design is conspicuous. Doubtless Siena and Orvieto had their share in the production of the fifteenth century wares, but there are no definite marks to decide the various claims. In fact the few marks which do occur are on the debated specimens, and they are in themselves not easily intelligible. The four following are on pieces in the British Museum.

Mark on a "waster" found at Faenza. Part of a dish painted in dark and light blue, orange, and yellow: a coat of arms and formal borders. Late fifteenth century. British Museum.



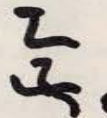
Two marks resembling the letter P, under the handle of a fifteenth century drug pot painted in blue, green, yellow, and manganese, with a shield of arms in a ground of leaf-trellis pattern in Hispano-moresque taste. Probably Faenza. British Museum.



Under the handle of a fifteenth century albarello painted in thick blue and manganese and transparent green, with two figures in a foliage scroll. Perhaps Faenza. British Museum.



Indeterminate marks under the base of a double-gourd shaped drug pot painted in bright blue with a cartouche inscribed Sr. di dialtra, in a ground of ivy scrolls. Possibly Florentine. Sixteenth century. British Museum.



Towards the end of the fifteenth century important changes took place in the decoration of maiolica. Not only was the painter's palette enlarged by the addition of many new colour combinations, but figure drawing, which had hitherto been subordinated to the form of the vase, vessel, or dish, now became an essential part of the decorative scheme. Hence there gradually developed the pictorial or *istoriati* style of decoration, in which first the central parts and then the entire surface of the piece were covered with carefully drawn pictures copied or adapted from the works of the great painters of the day. This pictorial style reached its fullest development at Urbino in the middle of the sixteenth century.

Before proceeding to the Marks of the various manufactories, it may be found useful to know the Italian terms given to the forms of the vessels, and to the peculiar decorations upon them, as described by many writers, and their equivalents in the English language. Piccolpasso of Castel Durante, in his manuscript *Dell' Arte dell' Vasaio*, now in the Library of the Victoria and Albert Museum, gives a description of most of them,

accompanied by drawings of the patterns; these examples, which belong to the year 1548, must not be taken as types of all the early Italian maiolica, but rather of its decadence.

Scudella or *tazza*, a flat cup or bowl with high stem and foot.

Ongarescha or *piadene*, a cup mounted on a low foot.

Taglieri, a flat plate or trencher.

Canestrella, a fruit basket, made in a mould or pierced.

Bacile, a deep bowl plate.

Tondino, a plate with a wide rim and a deep cavity in the centre (*cavetto*).

Coppa amatoria, a bowl or cup, on the bottom of which is painted a female bust.

Albarelo, a drug pot of cylindrical form, the sides slightly concave, to enable a person to hold it more conveniently.

Vasi di Spesieria, pharmacy vases.

A maiolica service much in fashion in the sixteenth century as a present to a lady in her confinement consisted of four pieces pitting one above the other; it was painted inside and out with the birth of some deity or an accouchement. The lowest piece was called the *scudella*, to receive broth, eggs, or other viands; this was covered by the *taglieri* or trencher to hold the bread; above this the *ongarescha* was inverted, and within its foot was placed the *saliera* or salt-cellar, and its cover, *coperchio*.

The patterns and decorations of maiolica were:—

Trofei, trophies, composed of weapons and musical instruments; these were made principally in the State of Urbino, at the price of an escu ducat the hundred.

Rabesche, arabesques, or Oriental designs copied from damascened metal-work, executed principally on white ground. Made more frequently at Genoa and Venice; at the latter the price was one florin the hundred; at Genoa, four livres, which was considered a high price.

Cerquate, oak leaves, employed in compliment to the Della Rovere family, then reigning at Urbino, such as branches of oak with leaves and acorns interlaced, with a central cartouche enclosing a bust, &c.; some at ten carlini the hundred, others an escu ducat the hundred.

Grotesche, grotesques or chimeræ, with bodies terminating in foliage, on coloured ground. The price in Urbino, two florins the hundred; at Venice, eight livres.

Foglie, leaves, groups of leaves, coloured on white ground, sometimes in *camaieu* on coloured ground. Made mostly at Venice and Genoa; price, three livres the hundred.

Fiori, flowers, roses, tulips, &c., intertwined, among which are birds perched or flying, painted in *camaieu* on blue ground. Made at Venice; price, five livres the hundred.

Frutti, fruit, of the same character and price.

Foglie da doszena, a common sort of decoration of flowers and foliage covering the surface of the plate. Half-a-florin the hundred; at Venice, two livres.

Paesi, landscapes. Those made at Castel Durante, Genoa, and Venice cost six livres the hundred.

Porcellana, porcelain, executed in slight blue outline with scrolls and flowers in colour upon white ground. Cost two livres the hundred.

Tirata, interlaced ornaments or strap-work in colour on white ground, similar to the last. Cost two livres the hundred.

Sopra bianco, white upon white, palmette ornaments of opaque white enamel upon milky white ground. Cost a half-escu the hundred.

Sopra azurra, the same decoration on blue ground.

Quartiere, quartered, this common decoration consists of large rays dividing the plate into compartments of coloured designs, in the centre of which are sometimes busts, &c. Cost twenty bolognini or two to three livres the hundred.

Candelliere, candelabra, very similar to *grotesche*. In the example given by Piccolpasso, it appears painted on white ground, with an ornament composed of male or female figures or busts, with bodies and arms of branches and foliage symmetrically interlacing each other. These cost two florins the hundred; at Venice, eight livres.

Sgraffiato, incised ware with the outlines of the subject cut or scratched on the surface.

In some extracts from a *Book of Expenses* of Wilibald Imhoff of Nuremberg from 1564 to 1577, preserved among the archives of that city, we find in his account for the year 1565 that this wealthy and ostentatious patrician obtained his artistic maiolica direct from Venice.

Forty pieces of white maiolica painted with arms, and other maiolicas, cost eleven florins.

In 1567 an Urbino maiolica jug and cover, four florins.

A large cistern for water in the form of a ship, which cost nine florins. Two basins of white fayence with ewers, four florins the pair.

It will be seen by the comparative value of money that these objects of art were dearly paid for, even at that time; for twenty francs for a cistern or large basin then, represents in our time at least 300; and what some writers say about the low price of maiolica when it was originally made refers only to the common articles of commerce.

URBINO

In Urbino, or its immediate neighbourhood, at a place called Fermignano, existed at the latter part of the fifteenth century a manufactory of maiolica. Pungileone cites a certain potter of Urbino named Giovanni di Donino Garducci in the year 1477, and a member of the same family, Francesco Garducci, who in 1501 received the commands of the Cardinal of Carpi to make various vases. Ascanio del fu Guido is also mentioned as working in 1502; but the works of all these have disappeared,

or are attributed to other fabriques, and it is not until 1530 that we can identify any of the artists named by Pungileone: Federigo di Giannantonio; Nicolo di Gabriele; Gian Maria Mariani, who worked in 1530; Simone di Antonio Mariani, in 1542, to whom M. V. Lazari attributes a plate in the Museum of Padua, signed S. A.; Luca del fu Bartholomeo in 1544; Césare Cari of Faenza, who painted in 1536 and 1551 in the bottega of Guido Merlino.

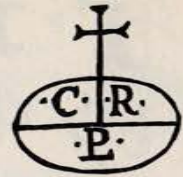
The workshop of Guido Durantino was celebrated in the beginning of the sixteenth century, for the Connétable de Montmorency, an amateur of works of art, commanding in 1535 a service, of which several pieces bearing his arms are still extant: one is in the British Museum, and others from the same atelier are mentioned below. About the same time flourished the distinguished Francesco Xanto Avelli da Rovigo, whose works are so well known and so highly appreciated; he usually painted after the designs and engravings of Raphael, not always adhering strictly to the same grouping of the originals. Of the same school was Nicolo di Gabriele.

Another celebrated painter of maiolica of the middle of the sixteenth century was Orazio Fontana, originally of Castel Durante, whose family name appears to have been Pellipario, Fontana being a surname taken in consequence of the profession of several members of the family. The first whose name occurs is Nicola Pellipario, or Nicola da Urbino, who was alive in 1540, and had a son Guido, named in a notarial document as early as 1520; the latter had three sons, Orazio, Camillo, and Nicola. An early signed piece by this artist is in the British Museum, and a facsimile of the inscription on the plate, which represents a sacrifice to Diana, is given in Dr. Fortnum's Catalogue of Maiolica in the Victoria and Albert Museum, which should be referred to for notices of the chief maiolica artists, and of the many characteristics distinguishing their various works. An exhaustive work on *Maiolica* was published by Mr. Fortnum in 1896.

Guido, the father, survived Orazio, and his name is found on the plateau which was in the Fountaine Collection, which states that it was made in Urbino, in the shop of Maestro Guido Fontana, vase-maker. Orazio remained with his father up to the year 1565, when he separated and set up a bottega on his own account in the Borgo San Polo; he died in 1571. Camillo, his brother, appears to have been invited to Ferrara by Duke Alfonso II. in 1567, to assist in resuscitating the maiolica manufacture of that city, founded by Alfonso I. many years before. Of Nicola, the third son, little is known, except that his name is incidentally mentioned in a document dated 1570. The period of the highest excellence of Urbino maiolica was from about 1520 to 1560, particularly in the dishes and shaped pieces painted in arabesques after the style of Raffaele. (Vide *Ker. Gall.*, enlarged edition, figs. 33, 34, 35, and 41.) There are in the Victoria and Albert Museum a great many excellent specimens belonging to the Salting and other collections.



These two marks are given by Jacquemart as belonging to Urbino (*Merveilles de la Céramique*, p. 349). They are, however, not fabrique marks, but the initials of the pharmacy of the monastery.



URBINO. This curious inscription is on the back of a large dish of the middle of the sixteenth century, and a representation of a mine, with several lumps of coal and a hatchet. It relates either to a scarcity of coal at that time, or more probably it records the successful use of that mineral as a substitute for wood in heating the kiln. On the front of the dish is painted a Roman sacrifice.

TESAVRVS
CARBONES ERANT.

URBINO. The mark of a painter, on a highly-coloured dish; subject, a Lion Hunt, after Marc Antonio. It has been suggested that the initials stand for Francesco Lanfranco, Rovigo. Berney Collection. The same letters, in conjunction with the signature of Maestro Giorgio, dated 1529, are on a plate; subject, Jupiter and Semele. Formerly in the Addington Collection.

f.L.R.

URBINO. On a plate; subject, Hector and Achilles in the River Xanthus, well coloured. Berney Collection.

Urbino-B

URBINO? Denistoun (*Memoirs of the Dukes of Urbino*, iii. 391) observes that he saw "at Urbino, in 1845, a feeble plate in colour and design, signed F. M. DOÏZ FIAMENGO FECIT, a proof that it was no despised production of the time." The mark in the margin was on the front, at the base of a specimen in the Gowen sale, No. 112, but the name sounds very much like one of the Delft artists.

F. M. DOÏZ. F.

URBINO. This may probably be the monogram of Césare Cari, of Faenza, who painted in the bottega of Guido Merlino, from 1536 to 1551 (see p. 57).

1549
A stylized monogram consisting of a circle with a cross inside, and a 'C' below it.

URBINO. Fayence with stanniferous enamel. This inscription is on the bottom of a sliding pillar lamp with four burners, painted in the style of Moustiers, from which place, or from Marseilles, M. Rolet probably came and established himself at Urbino; it is in the Victoria and Albert Museum; cost £12.

Fabrice de Maiolica
Genève Monsieur Rolet
à Urbino. le 28 Avril 1713

F. D.
1543

URBINO. On a plate formerly in the Narford Collection; subject, the Arrest of a Cavalier, painted with great care by Francesco Durantino.

francesco durantino
1544

URBINO. On a tazza in the British Museum; subject, Coriolanus met by his Mother.

GUBBIO,

in the Duchy of Urbino, is known to us principally by the works of Maestro Giorgio Andreoli, who seems to have monopolised the ruby metallic lustre with which he enriched not only his own productions, but put in the finishing-touches in metallic colours on plates of other artists from Urbino and Castel Durante.

Giorgio was son of Pietro Andreoli, a gentleman of Pavia, and was established at Gubbio when young, according to Passeri, with his brothers Salimbene and Giovanni.

In 1498 he obtained the rights of citizenship and filled some municipal offices. He was a statuary as well as a painter of fayence, several of his sculptures in marble being extant. His early pieces, mentioned below, are without the lustre which subsequently rendered him so famous. The first piece on which his metallic lustre is revealed to us by his signature is dated 1518; his last is dated 1541; quoted by Sir J. C. Robinson from a piece in the Pasolini Collection, signed by M^o. Giorgio, which he says cannot implicitly be relied on. The figure of St. Sebastian, modelled in relief on a tile dated 1501 in the Victoria and Albert Museum, is attributed to Giorgio. The earliest specimen signed and dated is a plate with a border of trophies, painted in 1517 and lusted in 1518, and was formerly in the Napier (Shandon) Collection. It is now in the Victoria and Albert Museum. Another plate of the same service, but with a different mark, is in the British Museum.

In 1537 his son Vincentio or Cencio, the only one who followed his father's profession, was associated with him in his works. Vincentio is supposed to be denoted by the N seen on some of the Gubbio plates.

Perestino was another successor of M^o. Giorgio, whose mark is found noticed below, but we have no certain information respecting him.

One of the finest specimens of Giorgio is the plate painted with the Three Graces, signed on the back with one of the many varieties of his signature, and dated 1525; sold in Mons. Roussel's sale for 400 guineas to the late Mr. A. Fountaine of Narford. At the Fountaine sale, 1884,

GUBBIO. On a portrait plate, with arabesques, as practised by Giorgio Andreoli, but of inferior merit. Campana Collection. This piece is attributed by M. Darcel to Deruta.

GUBBIO. Perhaps the mark of Maestro Cencio. It occurs on a plate in the De Monville Collection; also on a plate in relief, No. 71, in the Campana Collection.

Modern Reproductions.

GUBBIO. Umbria. Manufacturers of maiolica, Messrs. Carocci, Fabbri & Co., exhibiting specimens of lusted colours in imitation of that of the fifteenth and sixteenth centuries, in yellow, ruby, and other metallic lustres, at the International Exhibition, 1862; marked in centre on the back. M. Pietro Gay, the director, is the artist who personally attends to this lustre, for which he obtained the medal.

Some good reproductions of Gubbio have also been made by the Marquis of Ginori's Florence factory; they are generally marked with the word GINORI, surmounted by a coronet. In the Italian Exhibition of 1888 at Kensington some other Italian firms also exhibited lusted maiolica.

PESARO.

We are indebted for much that we know of this fabrique to Giambattista Passeri, who has striven to do all honour to his native country; and as its history was not written until nearly two centuries after its establishment, we must make allowances for his *amour propre*. Many of the pieces of ancient style with yellow metallic lustre, formerly attributed to Pesaro, are now by common consent referred to Deruta.

Passeri quotes a certain *Joannis a Bocalibus* of Forli, who in 1396 established himself at Pesaro.

In 1462 mention is made of the loan of a large sum for the enlargement of a manufactory of vessels. The borrowers, Ventura di Mastro, Simone da Siena of the Casa Piccolomini, and Matteo di Ranieri of Cagli, bought in the following year a considerable quantity of sand "du lac de Perouse," which entered into the composition of fayence. To this date Passeri places the introduction of the manufacture of maiolica.

In 1546, an edict was passed in favour of Pesaro by Jean Sforza, forbidding the introduction from other fabriques of any but common vessels for oil and water; to the same effect were two other edicts of 1508 and 1532, and another by Guido Ubaldo in 1552; in this last the potters of Pesaro, M^o. Bernardino Gagliardino, M^o. Girolamo Lanfranchi, and M^o. Rinaldo, "vasari et bocalari," engage to supply the town and country with vases, and pieces painted with historical subjects, under



certain conditions. The M^o. Gironimo, vase-maker, who signs the plates in the margin (page 77), is probably the Girolamo Lanfranchi here mentioned; his son Giacomo succeeded him, who in 1562 invented the application of gold to maiolica, fixed by fire.

Another corroboration of Passeri's statement, and of the importance of the Lanfranchi establishment, occurs in an anonymous document published by the Marquis Giuseppe Campori (*Notizie della majolica e della porcellana di Ferrara*). It is preserved among the archives of Modena, and is dated Pesaro, 26th October, 1660. It relates how the Duke of Modena had been entertained at the house of the Signora Contessa Violante, "*con tutta quella domestichezza*," which he desired; how he was presented with six *bacili* filled with delicacies made by the nuns, sent to him by the daughters of the Countess, and which were kept in the dishes. That some of his family wishing to buy *majoliche* painted by Raffaele of Urbino, a great quantity of *bacili* and *tazzoni* was brought to them, not by Raffaele, but painted by a certain ancient professor of that kind of painting denominated "*il Gabiccio*"—"le furono portate gran quantità di *bacili* e di *tazzoni* o *fruttere*, non già de Raffaele ma dipinti da un tale antico Professore di tali pitture denominato *il Gabiccio*," who, as the Marquis Campori suggests, was probably that Girolamo di Lanfranchi, the *maestro* of the establishment at the Gabice. It then goes on to relate that these dealers in antiquities, like some of their brethren of the present day, asked too much money, to wit, a hundred *double* for a *rinfrescatore* or cistern; certainly well painted, but for which they offered twelve! and that they only succeeded in acquiring another *rinfrescatore*, and a large turtle that would serve as a basin or a dish, painted with grotesques and figures on the bowl and cover, for which they paid twenty-one *double*. The Marquis Campori observes that the cover of this *tartaruga* was sold not long since in Modena to an amateur, and when last in Florence the writer learnt that such a piece was then in the hands of Signor Rusca of that city. He had himself seen at Rome the lower portion of a large turtle or tortoise shaped dish in the Palazzo Barberini, which may perchance belong to the cover in Florence, or be the other half of a similar piece. (Fortnum.)

We had an opportunity, a few years since, of inspecting a perfect *tartaruga*, which is still in the possession of a friend, answering exactly the description given above, ornamented on the interior with elegant arabesques of grotesque animals, modelled from life in form of a tortoise, of which a photograph was taken at the time.

This inscription is on a *fruttiera* or *tazza* with the subject of Cicero expounding the law before Julius Cæsar, a composition of six figures: Cicero in the centre holds a folio before Cæsar, who is seated on a throne; the inscription is on the reverse. In the British Museum, the gift of Dr. Fortnum. It bears the signature of Girolamo of Gabice, 1542, mentioned by Passeri, whose

Cicerone et julii Cæsar
cuando idèle le lege 1542
in la bottega et mastro
girolame da legabice
In pesaro ✓

name is so stated in an edict of 1552, probably the same as Girolamo Lanfranco. In 1562 a privilege was granted to his son Giacomo for the application of gold to fayence, fixed by the fire. About 1598 he was succeeded by his son Giacomo, who ceded the manufactory in 1599 to his sons Girolamo and Ludovico.

Dr. Fortnum (Catalogue S. K. Museum, p. 158) remarks, that in this inscription we have a very interesting example, corroborating the records given by Passeri of the Lanfranchi fabrique and of its locality. This is the Maestro Girolamo di Lanfranco of Gabice, a dependency of *Castello*, six miles west of Pesaro, and thus mentioned in a register:—

"1560 Mastro Girolamo di Lanfranco delle Gabice, vasaro, possiede una casa, &c." "1598 gli succede Giacomo suo figlio." "1599 gli succedono Girolamo e Ludovico figli di Giacomo."

In the Montferrand Collection, No. 162, there was a plate representing the Martyrdom of St. Maurice, the Tribune of a Roman Legion; on the border were the arms of Cardinal Giustiniani; it was heightened with gold, and the work of Giacomo Lanfranco, 1569.

This mark is on the reverse of a plate in the Museum of the University of Bologna, representing nymphs at the bath, by Jacomo, son of Maestro Girolamo, Fatto in Pesaro 1542 in bottega di Ma^o Gironimo Vasaro, Jachomo pinsur. (In the second line of the inscription, the painter has transposed the letters *d* and *b*.)

fatto in pesaro 1542
in dotte gabi^{mo} gironimo
vasaro
iachomo pinsur

There was in the Collection of M. Mathieu Meusnier, Paris (now dispersed), a fine Italian fayence-plate, with *réflét métallique*; in the centre a man on horseback in armour, praying, in the manner of Albert Dürer, and on the border a number of square tablets linked together like a chain, each tablet containing a letter, thus:—IOMARECHOMADODADIO, which reads IO-MA-RECHOMADO-A-DIO. Sixteenth century.

Passeri does honour to Guido Ubaldo II. della Rovere (who became Duke of Urbino in 1538) for his patronage of the fabrique of Pesaro. On the death of Guido Ubaldo in 1572, the pottery began to decline, and when Passeri returned to Pesaro in the year 1718, there was only one potter, who made ordinary vessels. Some years after, in 1757, he sent a painter from Urbania and recommenced the manufacture on an improved plan; some of these later pieces are noticed below.

PESARO On the back of a dish, circa 1535; subject, Apollo and Argus. Bernal Collection; cost £6 10s. A similar inscription is on another dish, of Picus and Circe, also from the Bernal Collection; cost £11. Both in the British Museum.

FATO IN PESARO.

De Pisauro ed Chamillo.

FATTO IN PESARO.
1541.

NELLA BOTEGA DI
MAESTRO GIRONIMO
VASARO. I.P.

1566
MVT. S. CE.
PISAVRI

O+A
1582

QUESTO PIATTO FU FATTO
IN LA BOTEGA DI MASTRO
BALDASSAR VASARO
DA PESARO.
E FATTO PER MANO DI
TERENZIO FIOLO DI
MASTRO MATTEO
BOCCALARO
TERENCIO FECE 1550.

It is mentioned by Passeri. This artist was known as *Il Rondolino*.

PESARO
CALLEGARI E CASALI
OTTUBRE 1786.

of Lodi, Filippo Antonio Callegari and Antonio Casali, were manufacturers here, but the precise date is unknown. There was another fabrique established by Giuseppe Bertolucci, of Urbania, in 1757, and it is known also that in 1763 Pietro Lei, a painter of Sassuolo, took the direction.

The greater part of the early maiolica is not marked. One piece of a man on horseback, in gold and red metallic lustre, is quoted by M. Jacquemart.

PESARO. On a dish; subject, Horatius Cocles; mentioned by Passeri (sold, Spitzer Collection, Paris, 1893). Another large plateau—subject, the Triumphal March of the Emperor Aurelius—was in the Soltykoff Collection, with the same inscription, but dated 1552; sold for sixteen guineas.

PESARO. Made in the workshop of Master Gironimo, maker of vases, in Pesaro; quoted by Passeri.

PESARO. This inscription is on a plate; subject, Mutius Scævola, of good design, but coarsely painted, blue, green, and yellow predominating. Formerly in the Marquis d'Azeglio's Collection.

PESARO. This mark is given by Passeri as occurring on two pieces, which he assigns to this place.

PESARO. Made in the workshop of Maestro Balthasar, vase-maker of Pesaro, by the hand of Terenzio, son of, Maestro Matteo, boccale-maker, 1550. This inscription is found on a plate having a cupid in the centre, with a border of musical instruments and trophies on blue ground. An open music-book has the title of a song:

O bel fiore
Amore mio bello,
Amor mio caro
La Grisola, la grisola.

PESARO. The manufacture of pottery was revived about the middle of the eighteenth century. M. A. Jacquemart says that two artists

FAENZA. A beautiful square framed plaque representing the Entombment, after Mantegna's print, is dated MDXXIII. In Mr. George Salting's Collection in the Victoria and Albert Museum.

FAENZA. These monograms and date are on a circular plaque, in white enamel on deep blue ground; in the centre is the sacred monogram, Y.H.S. Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 51.)

M.I.4.91.6

Fortnum gives this mark from the reverse of a plate representing Samson pulling down the temple pillars. Formerly in the Marryat



Collection. It is ascribed by Argnani to the Atanasio fabrique in Faenza.

Given by Fortnum from a moulded tazza in the Kunstgewerbe Museum, Berlin. Faenza about 1550.



F.B.F.

On eighteenth century wares made by Francesco Ballanti. (Fortnum.)

FABBRICA

DI

R. B.

F.

1777.

Mark of the Benini Fabrique. (Fortnum.)


Zacharia Valaressi
1651 in Faenza.

On a white tazza in the Victoria and Albert Museum. (Fortnum.)

VERONA.

is mentioned by Piccolpasso as having considerable fabriques of maiolica in his time (about 1540), but this is the only piece we have been able to identify.

VERONA. The subject of this unique plate, from the manufactory of Verona, is Alexander liberating the wife and family of Darius; it bears a shield of arms, supported by flying amorini *or*, on a fess *ar.*, a lion passant, with a sceptre in his paw *az.*, in chief an eagle displayed *sa.*, the base paly *gu.* The interesting inscription on the reverse informs us that it was painted by Franco Giovanni Batista, signed in contraction, and somewhat injured. The Rev. Mr. Berney, to whom the plate formerly belonged, thought it an original design by Batista Franco, which would confirm the statement of

1563
adi is genavo
Fio giovani Batista
da faenza
In Verona


Nagler (*Künstler Lexicon*) that this artist did not die till 1580. The first three letters of the name have been read as *Giu* (Giuseppe), and not *Fco* (Franco), but it still remains a matter of opinion. Now in the Victoria and Albert Museum.

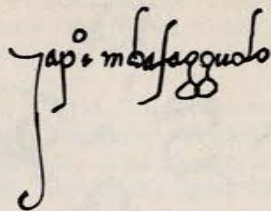
DIRUTA.

The maiolica of yellow lustre edged with blue, which was formerly attributed to Pesaro, has been recently classed among the wares made at the manufactory of Diruta, near Perugia, from the circumstance of a plate in the Pourtales Collection; subject, one of Ovid's *Metamorphoses* (No. 242), signed by El Frate of Diruta, 1541, being similarly decorated with the yellow lustre.

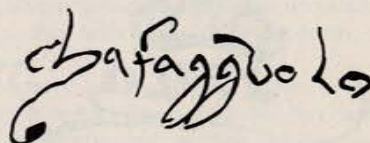
The plate in the Hôtel de Cluny, representing Diana and Actæon, after Mantegna, designed in blue, heightened with yellow lustre, marked with a C having a *paraphe*, is also attributed to this fabrique.

The earliest dated specimen, if this attribution be correct, is a relief of St. Sebastian within a niche, the saint painted in blue

CAFFAGGIOLO. This mark is on a very fine dish; subject, Judith and an attendant riding off, the latter holding the head of Holofernes. It was purchased by M. Spitzer from the Carrand Collection, and was one of the most keenly competed prizes at the Spitzer sale. Mr. George Salting bought it for 52,000 francs (£2,080). Now in the Victoria and Albert Museum.



CAFFAGGIOLO. On a very unusual plateau of white ground with bands of pale blue decoration, in which are musical instruments, arms, armour, and floral ornaments; also the arms of the family of Gonzaga Este. In Mr. George Salting's Collection in the Victoria and Albert Museum.



BORGO SAN SEPOLCHRO.

This name is upon the reverse of a plate, painted in blue on white ground, with a stag-hunt in a landscape; in the Victoria and Albert Museum; diameter 15½ inches.

Gio. Battista Mercati of Citta Borgo San Sepolchro is spoken of by Lanzi as a painter of some note in the seventeenth century, and some of his works in the churches of Venice, Rome, and Leghorn are mentioned, but there is no evidence to fix the locality of this specimen.

GEO. BATA. MERCATI

1649

A curious lamp on a foot with long stem reveals the existence of this manufactory in the eighteenth century; it is mounted in silver. M. Rolet's name is also on a similar lamp found at Urbino.

Citta Borgo S Sepolcro
a 6 Febraio 1771
Mart. Roletus fecit.

ST. QUIRICO.

ST. QUIRICO (Marches of Ancona.) This inscription, on a plaque in the Louvre, reveals the existence of a manufactory established by the Terchi family of Bassano, under the protection of Cardinal Chigi, about 1714. It represents the Striking of the Rock by Moses, and resembles the works of the Castelli fabrique; seventeenth century. Dr. Fortnum says, "Its productions were not sold, but given as presents by the Cardinal." Jacquemart says, "One Piezzentili, a painter, was the director appointed, having especially studied the works of Fontana." After him Bartolomeo Terchi from Siena succeeded, and Ferdinando Maria Campani of Siena also painted some of the ware.

*Bei Terchi Romano
in S. Quirico*



SAN QUIRICO. This mark occurs on a basin painted with a group of Hercules seated between Venus and Vulcan, Cupid behind with an empty quiver. The letters S Q above the arms of the Chigi family without a shield, and below the date 1723; probably painted by B^o. Terchi, who worked at this establishment for some time. Victoria and Albert Museum.

SIENA.

The earliest specimens known of this important manufactory are some wall or floor tiles of the commencement of the sixteenth century. These tiles are of fayence, covered with stanniferous enamel, and ornamented with polychrome designs of chimeræ, dragons, amorini, masks, birds, &c., in brilliant colours, especially orange and yellow on black ground, beautifully painted. They average about five inches square, but vary in shape and size, some being triangular, pentagonal, &c., to suit the geometrical designs of the wall or floor they covered. A series of several hundreds of these tiles is in the Victoria and Albert Museum, which came from the Petrucci Palace at Siena; some are dated 1509, and are painted with shields of arms and elegant arabesques. There are some in the Sauvageot and Campana Collections in the Louvre. A pavement of similar tiles, dated 1513, still exists *in situ* in a chapel of the Church of San Francisco at Siena; there is also a frieze of them in the Biblioteca of Siena.

These are attributed by Sir J. C. Robinson to Faenza, and by M. A. Darcel to Caffaggiolo, but they were most probably executed at Siena, where they are discovered in such quantities in the very buildings for which they were originally designed.

A circular plaque, of the same artist and date, is in the possession of Mr. Morland; the surface is entirely covered with a composition of beautiful arabesques in brilliant colours, relieved by a black ground; others were in the collections of Mrs. O. Coope and Sir A. W. Franks; a plate, apparently by the same hand, is mentioned below as once in the Henderson Collection. A plate with sunk centre and rich orange colour border, with blue and white arabesques, having in the centre the Virgin and two cherubs, was purchased by Mr. Bale at the Bernal sale for £41; it has on the back the initials I. P. It is now in Mr. George Salting's Collection in the Victoria and Albert Museum.

From the interesting researches of the Marquis Giuseppe Campori we are enabled to throw some light on the early fabriques of Venice in the later half of the fifteenth and the beginning of the sixteenth century.

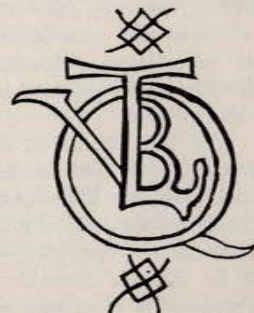
In the archives of Modena we find that, in 1520, Titian, who was always in great favour with Alphonso I., Duke of Ferrara, was desired by this Prince to order a large quantity of Venetian glass from Murano, and some maiolica vases for the Duke's dispensary. Tebaldo, his agent, thus writes to his patron: "The 1st June 1520; by the captain of the vessel, Jean Tressa, I send your Excellence eleven grand vases, eleven of smaller size, and twenty little pieces of maiolica with their covers, ordered by Titian for your Excellency's dispensary."

The maiolica pavement in the vestry of St. Hélène, given by the Giustiniani family, and bearing their arms, about 1450-80, has been ascribed by some writers to Venetian potters, but neither Dr. Fortnum nor Signor Lazari subscribe to this view, and both authorities think that it was imported from Faenza.

The same doubt exists as to another, bearing the shield of arms of the Lando family, still existing in the church of St. Sebastian at Venice, which, with the date 1510, bears the monogram VTBL, enclosed in the letter Q in large capitals. Dr. Graesse also places this mark with those of Faenza.

In another letter, of the 25th May, 1567, Battista di Francesco, writing to the Duke of Ferrara for the loan of three hundred crowns, on condition of giving him his services, says that he is a master-potter, and makes very noble maiolica vases, of the best as well as inferior qualities; he lives at present at Murano, in the district of Venice, with his wife and children, and possesses a shop well stocked with vases and other productions of similar character, and having heard of the magnanimity and reputation of his Excellence from noblemen and gentlemen of Venice, he has a desire of serving him in his calling as a potter, and to fix his residence at Ferrara. He desires an answer addressed to M^o. Battista di Francesco, maker of maiolica vases, Rio delli Verrieri, at Murano.

There were many manufactories of terra-cotta and earthenware in Venice in the fifteenth century, carried on by the guild of the *Boccaleri* (pitcher-makers) and *Scudaleri* (plate or dish makers), probably for domestic use alone. They had the exclusive privilege of manufacturing earthenware, and every effort was made by the State to protect this guild,



and numerous decrees were issued to prevent the importation of foreign wares from the fifteenth down to the eighteenth century.

From the manuscript of Piccolpasso we know that the Durantine potter, Francesco or Cecco di Pieragnolo, established a kiln at Venice in 1545, and had taken with him his father-in-law, Gianantonio da Pesaro. Piccolpasso visited it in 1550, and describes the mills for grinding, also the patterns frequently made there, the arabesques, grotesques, landscapes, fruit, &c.

One of the earliest pieces, although undated, was probably made about the year 1540. It is the plateau described page 128; the inscription, there much reduced, reads, "In Venetia in cōtrada di St^o. Polo in botega di M^o. Ludovico," and beneath, a Maltese cross on a shield.

There are two other pieces of maiolica, evidently painted by the same Maestro Ludovico of Venice; one painted in blue *camaieu*, with a mermaid, now in the Ashmolean Museum, Oxford (Fortnum Collection), has the inscription, "1540 adi. 16 del mexe de Ottobre" (the 16th of the month of October); and the other, in the Victoria and Albert Museum, has "Adi. 13 Aprile 1543," followed by a word we cannot interpret, AO. LASDINR, and a dish by Jacomo da Pesaro, made at St. Barnaba in Venice, described page 118.

The next in order of date is the dish painted with the Destruction of Troy, in Mr. Fountaine's Collection, inscribed, "Fatto in Venezia, in Chastello, 1546," which tells us where the manufactory was situated.

In the Brunswick Museum another plate is noted, "1568, Zener Domenigo da Venecia feci in la botega al ponte sito del andar a San Polo"—Signor Domenico, of Venice, made in the fabrique at the bridge situate on the road to St. Polo; probably that which belonged to Maestro Ludovico. A specimen of maiolica, about the same date, bears the name of Io. Stefana Barcella, Veneziano; but he may, perhaps, although a Venetian, have worked in some other locality.

The next marks which attract our attention in order of date are very curious, and we shall see, in describing the pieces on which they occur, and the long intervals between their use, that they belong to a *locality* and not to a *painter*. The mark is a sort of fish-hook, in form of the letter C, and it is so intimately allied to the creeper, or grappling hook with three points, generally allowed to belong to Venice, that we are warranted (until further information is obtained) in placing it as a Venetian mark.

On a fountain in the Musée de Cluny, with masks and garlands of flowers, in relief, and painted with bouquets, we find this fish-hook introduced several times; and on a plate representing the Salutation is the same mark, with the date 1571, and another in the Berlin Museum bears the date 1622. The next time we meet with it is on a plate painted with six horses, belonging to M. Roger de Beauvoir, but in this instance it is accompanied by a name as well as the date,—L. Dionigi Marini, 1636, between two fish-hooks.

We now arrive at a description of maiolica of a totally different class to that we have been considering, and possessing so many peculiarities, that we are justified in assigning the pieces to one particular manufactory, the secret of producing it being lost on the death of the proprietor. The ware may be briefly described as follows:—It is very thin, and extremely light for the size, and is compact and as sonorous as if it were actually made of metal. The borders of the dishes are moulded into masks, flowers, festoons, fruit, &c., and the reliefs are thrown up from the back, like repoussé metal-work. On the back of these dishes may frequently be seen, three long marks, where it rested in the kiln, and leaves, cursively traced, in colour.

The marks on the back consist of letters or monograms, such as A F, A R, G, J G, &c., the meaning of which we are unable to discover; these letters are frequently combined with a sort of anchor, called by the French *grappin*, and by the English *grapnel* or *creeper*.¹

M. Jules Labarte (*Histoire des Arts Industriels au Moyen Age et à l'Époque de la Renaissance*) says, "A manufactory of maiolica at Venice in the seventeenth century produced some specimens inferior in point of art, but curious as records of ceramic execution; these are dishes, the rims of which are generally loaded with fruits in relief, and the centres decorated with slight and very inferior painting. What renders this fayence singular is, that it is very thin, very light, and so sonorous as to be commonly mistaken for sheets of copper enamelled and *repoussé*. The Museum of Sèvres possesses very fine specimens. This manufacture was of short duration."

Signor Vicenzo Lazari attributed these pieces to an unknown manufacturer of the end of the seventeenth century, and M. Jacquemart is rather inclined to place them in the same century; but on due consideration we are still of opinion they were made by the Brothers Bertolini, the glass-makers of Murano.

The following account is extracted from Sir W. R. Drake's *Notes on Venetian Ceramics*, p. 25:—

"In 1753 (not 1758, as erroneously stated by Lazari) a manufactory of maiolica was set up in Murano by the Brothers Gianandrea and Pietro Bertolini, who, previous to that date, had carried on in that island a privileged manufacture of painted and gilt enamel, imitating porcelain. In their petition to the Senate the Bertolini stated that they proposed to establish a new manufactory of maiolica in Murano, having, after many costly experiments, at last obtained such perfection in their work, that, as to *whiteness, lightness, and design* (candidezza, leggerezza, e pittura), they had nothing to envy in any other manufacture of the State, and they therefore proposed to open a shop in Venice to facilitate their sale. The petitioners alleged that their intentions were interfered with by the privileges which had been granted to Antonibon of Nove, and Salmazzo

¹ Johnson defines a creeper as "in naval language a sort of grapnel used for recovering things that may be cast overboard."

of Bassano, which exempting them from import and export duties, they were enabled to sell their maiolica at a lower price than the Bertolini could do, although the merits of their manufactures were in no way inferior."

A decree of the Senate of 14th April 1753, authorised them to open a shop in Venice, with exemption for ten years from import and export duties.

The Murano manufactory of maiolica did not succeed so well as the promoters anticipated, and it was probably discontinued about the year 1760. The concession was annulled by a decree of the 2nd April, 1763.

The marks, therefore, of a double anchor or creeper we may safely assign to this firm. The letters A F, so frequently found (as well as the others), are at present unintelligible, but may be the initials of the painters, interwoven with the trade-mark. There is one mark in particular which seems to call for a remark, viz., the A F and a Maltese cross between two palm branches saltire, surmounted by a coronet. A similar Maltese cross on a shield is on the dish of M^o. Ludovico of Venice, made in the sixteenth century, two centuries earlier; we may also call attention to the same letters followed by V E for Venice.

1546

fatto in uenezia
in iobastello

VENICE. A large plateau, with sunk centre, having four medallions, bearing portrait heads of "SEMIRAMIS," "PORTIA," "ZENOBIA," "FULVIA,"

Adisiz, Aprile, 1543
AOLASDINR

between which are arabesques, foliated border. Reverse with the date 13th April, 1543, and a name as given above. In the Victoria and Albert Museum.

VENICE. On a maiolica dish; subject, The Destruction of Troy, after Raphael. Formerly in the Narford Collection (figured in Delange's *Recueil*, plate 80). Fountaine sale, £325 10s.

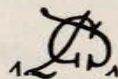
VENICE. One of the fanciful marks of the Bertolini fabrique; in the centre of the flower are the letters A F in blue; it is on a fayence plateau of octagonal form previously in the Baron C. Davillier's Collection. It represents a pink (garofalo), and is perhaps a rebus of the painter's name, like that of Benvenuto Tisio (see *ante*, page 88).



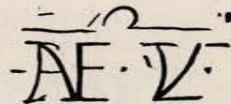
VENICE. This mark is on a fayence plate of the eighteenth century, of the Bertolini fabrique, painted with a coat of arms, surrounded by amorini. The same device is on a plate in the British Museum; another of the same set having the double anchor or creeper.



VENICE. This monogram of C. S. L. is a mark on Venetian maiolica, quoted by M. A. Jacquemart.



VENICE or FAENZA. Another variation of the letters A F, so frequently seen on Venetian fayence, followed by V E for Venice. It occurs on a moulded dish, painted in outline with Mercury and a border of flowers. M. Jacquemart attributes similar marks to Faenza (see page 93).



VENICE. On a plate, similar in character to the preceding; subject, Judith and Holofernes, with an embossed border of scrolls and masks. In the Collection of the late Mr. Belward Ray.



VENICE, Venezia. This mark is frequently seen on old Venetian pottery, as well as porcelain.

Vena



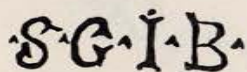
VENICE (?). This shield, from its similarity to that shown above as being identified with this city, is thus placed. It occurs on a plate, painted in blue and white, with a coat of arms at top; very much like the pottery of Savona; circa 1700. Dr. Fortnum thinks that this mark belongs to Savona, Turin, or Padua, and not to Venice.



VENICE. On a specimen, coloured blue, of Judith and Holofernes, and coat of arms above; another is in the Victoria and Albert Museum.



VENICE or BASSANO. On an earthenware dish, rudely painted with landscape, embossed border; formerly in Captain Langford's Collection. Eighteenth century. Dr. Fortnum ascribes this to Bassano.



VENICE. On a Venetian dish, rudely painted in blue, yellow, and green, with brown outlines, a gadroon border in relief of these three colours, and in centre a castle, hare, and bird in yellow; date about 1750.



VENICE. Tazza, of enamelled earthenware, embossed with grotesques and a spread eagle in greyish blue, on a dark blue ground, sixteenth century. Mr. George Salting's Collection in the Victoria and Albert Museum.

BASSANO.

The first pottery at Bassano, near Venice, was, according to V. Lazari, founded by a certain Simone Marinoni, in the suburb called the Marchesane, about 1540, but it does not appear that his productions were of a very artistic character, for Lazari speaks of a plate dated 1555, representing St. Anthony, St. Francis, and St. Bonaventura, which was badly painted and failed both in the colours and in the glaze.

Towards the end of the sixteenth and the commencement of the seventeenth century, the same fabrique produced maiolica services, many of which have been preserved to our time; they bear the names of Bartolomeo and Antonio Terchi, two brothers from Rome, who appear to have travelled from one place to another, and painted or worked for a great number of establishments. The iron crown is not, however, the special attribute of Bassano; we find it on the maiolica of other towns. The manufacture appears to have ceased in the beginning of the seven-

teenth century, at least we have no record of its existence until a century afterwards.

Sir W. R. Drake (*Notes on Venetian Ceramics*) informs us that about 1728 a manufactory of *maiolica* and *latesini* (a term applied to the local maiolica) was carried on at Bassano by the Sisters Manardi, as appears from the petition of Giovanni Antonio Caffo, presented to the Senate in 1735, in which he states that he had been for many years engaged in their manufactory, and as the end of his time of service was about to expire, and he had a quantity of manufactured goods (of the value of more than 3000 ducats) on hand, besides many outstanding debts, he prayed he might be allowed to continue the manufactory, and to retain the workmen well skilled in the art, whom he had at very great cost obtained from foreign countries, and with that view permission should be granted to him to erect a furnace in the suburbs of Bassano for the manufacture of maiolica and latesini, similar not only to the manufactures of Lodi and Faenza, but also like those of Genoa, praying for exemption from duties, &c. Caffo's petition was remitted to the Board of Trade, who said that there was no necessity for requesting permission to erect a furnace for earthenware, as such a thing was never forbidden to any one, and referred to the proclamation of the 24th July, 1728, which invited the erection of furnaces, so as to prevent the great injury to the State by the large amount of money which constantly went to Milan, to the Romagna, and to Genoa, for the purchase of earthenware. They also stated that the favour of exemption from inland dues had already been granted to Giovanni Battista Antonibon of Nove, and to the Sisters Manardi of Bassano, and advised that his petition be complied with. This report was adopted by the Senate on the 3rd October, 1736.

Previous to 1753 Giovanni Maria Salmazzo had established at Bassano a manufactory of maiolica, in competition with Antonibon's establishment at Nove. At that time it would appear Antonibon's was the only fabrique for making maiolica in the Venetian dominions; this fact is alluded to in the report of the Board of Trade to the Senate of 17th August, 1756. The State had refused an application made by Antonibon for an exclusive right to make earthenware, but a decree in his favour had been made, prohibiting workmen quitting his establishment from taking service in any other for two years. Salmazzo complained in his petition to the Senate that the Antonibons having ruined two competitors, had endeavoured to ruin him; by bribing some of his workmen to "disobedience and mutiny," had compelled him to dismiss them, and they were immediately taken into Antonibon's service. The Board of Trade, after alluding to the high reputation which Antonibon's maiolica had gained, as also to the wealth he had acquired, advised the Senate to grant equal privileges to all, but declined to enter into the quarrels between them. The decree was made accordingly.

It is probable the *maiolica fina* of Salmazzo was continued for many years. We have seen many examples of this peculiar Italian fayence,

which cannot be attributed to any other locale; some of these bear the initials G. S., which may be attributed to Giovanni Salmazzo.

G. S. This mark of Giovanni Salmazzo, in gold, is on an *écuelle*, richly gilt and painted in medallions of figures in Italian landscapes, very much in the style of Nove fayence; in the possession of J. W. Crowe, Esq.

Antonio Terchi
in
Bassano
B^o Terchi
Bassano
NB

BASSANO. A plate, representing Lot and his Daughters leaving the city of Sodom; the name of the artist is given as in the margin. Seventeenth century. (Louvre.) Also on a small saucer of the seventeenth century, painted with a view of the gates of Bassano.

BASSANO. Bartolomeo Terchi. On the back of a maiolica vessel, with a landscape. Seventeenth century. In the Collection of M. Le Blanc.

Mark of Manardi, Bassano. (Fortnum.)

NOVE, NEAR BASSANO.

M. V. Lazari says that the fabrique in the village of Nove, near Bassano, which was established at the end of the seventeenth century, and advantageously known in Italy in the first years of the eighteenth century, was much more praised than that of Marinoni of Bassano. Of the fabrique of the Antonibons there are still preserved entire frames or panels of the finest and most ornamented maiolica, made in 1743-44.

The first notice we have, however, in the State records is in 1728. Sir W. R. Drake (*Notes on Venetian Ceramics*) has supplied us with the following information:—

In 1728 Giovanni Battista Antonibon established in the village of Nove, in the province of Bassano and near the town of that name, a manufactory of earthenware (*terraglie*), and on the 18th of April, 1732, the Senate granted him the privilege of opening a shop in Venice for the sale of his manufactures for two years, which on the 2nd of June, 1735, was extended for a further period of ten years. In 1741 the manufactory was in a prosperous state, and it was then carried on by Pasqual Antonibon, who, finding that the shop he had in Venice was not sufficient for the sale of his goods, petitioned for leave to open another, which was granted on the 6th of July, 1741. His father's name was still continued as proprietor, as shown in the piece referred to below.

The "Inquisitor alle arte," in his report to the Venetian Senate in 1766 concerning the Antonibons' manufactory of maiolica and earthenware, thus describes it: It consists of three large furnaces, one small

furnace, and two kilns (*furnasotti*, probably muffle-kilns); 120 workmen of various provinces are employed in it, and his trade extends to the territories of the Friuli, Verona, Mantua, Trent, the Romagna, the Tyrol, and other places. Persons from all parts flock to Nove to make purchases, and they have also two shops in Venice, which are provided with a great variety of specimens, always new, and whose whiteness (*candidessa*) doubtless exceeds that of any other foreign manufactory. He would yet have more extended his business, had not his attention and capital been harassed by his experiments in waxed cloth (*tele cerate*) and porcelain.

In 1762 Pasqual took his son Giovanni Battista into partnership, and they carried on their works for the manufacture of *maioliche fine* or fayence, and *terraglia* or *terre de pipe*, as well as porcelain, together until 6th of February, 1781, when they joined in partnership with Signor Parolini, still continuing the fabrication "con sommo onore dell' arte," until the 6th of February, 1802.

In February, 1802, the Antonibons let the fabrique on lease to Giovanni Baroni, and it was carried on by him for about twenty years by the name of the "Fabbrica Baroni Nove," at first successfully, but it did not continue long in a prosperous condition, and by degrees it was allowed to go to decay, and in 1825 it was entirely abandoned by Baroni.

On the 1st May, 1825, Giovanni Battista Antonibon again took possession of the works, and, in partnership with his son Francesco, resuscitated them, until their productions arrived at their former excellence in *maiolica fina*, *terraglia*, and porcelain. In 1835 they discontinued making porcelain, and confined their attention to fayence and *terraglia*, making principally copies of the best productions of other European fabriques. Rietti, a dealer at Venice, has the monopoly of the sale of everything made at Nove, and the firm is still called, as in the last century, "Pasqual Antonibon e figli, antica fabbrica, terraglie, maioliche fine, ed ordinaire in Nove, di Bassano."

Alluding to the manufacture of the eighteenth century, Sir W. R. Drake adds in a note, "Figures and groups, some of them of large size, were manufactured by Antonibon out of a fine pipeclay (*terraglia*), and are remarkable for their good modelling. Very fair imitations of this manufacture are now made in the neighbourhood of Venice, and there sold by the dealers as old specimens. The imitations lack the sharpness of modelling, and are considerably heavier than the originals."

NOVE. The mark of Giovanni Battista Antonibon of Nove. On a fayence tureen of the middle of the eighteenth century, painted in blue, with masks, flowers, and scrolls; the shell-shaped handles and figure of Atlas on the cover are mottled purple. (*Ker. Gall.*, enlarged edition, fig. 69.) The star forms part of the ornament, which was adopted by him as a mark. In the Victoria and Albert Museum. The letters signify, without doubt, Giovanni.

ue
No:~
G:B:A:B:

Battista Antonio Bon: the B cannot be intended for Bassano, as the name of Nove is placed above. Antonibon has also written his name at length as Antonio Bon on a piece of porcelain which belonged to the Baron Davillier, *postea*, where it is described with others in the same Collection.



Mark of Giovanni Batt. Antonibon. (Genolini.)



Mark of the G. Baroni fabrique. (Genolini.)

*Della fabbrica di
Gio Batt. Antonibon
nelle nove di Decen
1755.*

NOVE. This mark of Antonibon's fabrique is on part of a fayence table service, painted in polychrome. *From the manufactory of Giovanni Battista Antonibon, the ninth of December 1755.*

Fab. Baroni Nove. NOVE, near Bassano. On a splendid presentation fayence vase, oviform, with square pierced handles and pierced neck, of *bleu du roi* ground with medallions painted in colours, of Alexander and the Family of Darius, and another classical subject after Le Brun; small circular medallions between, of classical heads, two in each, elegant gilt scrolls and borders. This very effective vase, evidently a *chef d'œuvre* of the manufactory, is 2 ft. 5 in. high. The name is written on each side of the square pedestal; date from 1802 to 1810: by Giovanni Baroni, successor of Antonibon. It was purchased by a dealer at Venice and sent to Geneva, but not finding a customer, it was carried to Paris, where it was seen and secured by the late Mr. C. W. Reynolds.¹ (*Ker. Gall.*, enlarged edition, fig. 68.)

CANDIANA, 1620. The name of a manufactory, perhaps near Venice, where they enamelled earthenware with Turkish designs. There is one in the Sèvres Museum, signed as in the margin; another is mentioned by Mr. J. C. Robinson, with the date 1637.

S. F. C. CANDIANA was noted for its imitations of Turkish ware, with tulips, pinks, and other flowers; usually of the first half of the seventeenth century. These letters are given by M. Jacquemart, found on a *tazza* of good form; on a

¹ M. A. Jacquemart (*Histoire de la Céramique*, p. 584, Paris, 1873) has made a grand mistake in the reading of the inscription on the vase, which he says is "*Bracciano alle Nove*," repeated four times on the base, instead of "*Fab. Baroni Nove*," thereby creating an ideal potter. He continues, "Il resterait à savoir si Bracciano était le Directeur de l'établissement ou le peintre." Such mistakes cause a great deal of confusion, and this is the more inexcusable as he quotes our account in the last edition, where it is correctly given, but prefers reasoning upon his own false reading.

bandelette or scroll is written MS. DEGA, which probably refers to the person for whom it was made.

CANDIANA (?). Paolo Crosa. This name is PA. CROSA. on a cylindrical vase, blue ground, with yellow scrolls and white medallions, with flowers in imitation of Turkish. Seventeenth century. Formerly in the possession of the Marquis d'Azeglio.

This mark in blue is on a pair of hexagonal potiches, finely painted in blue *cameieu*, very much like Delft, formerly in Baron C. Davillier's Collection.

FLORENCE.

FLORENCE. Luca della Robbia, born A.D. 1400, commenced his career as a goldsmith, but afterwards became a sculptor, and attained considerable eminence in that profession. He subsequently adopted the device of covering his bas-reliefs of terra-cotta with a thick stanniferous enamel or glaze, which rendered them impervious to the action of the elements, consequently extremely durable. His early reliefs consisted of scrolls, masks, birds, and designs of the Renaissance taste, which are usually white on blue ground; he subsequently coloured the fruit and flowers in natural tints, but white and blue appear to have been his favourite colours. There is a set of the Twelve Months painted in pale blue in *chiaroscuro*, with husbandmen engaged in seasonable operations for each month, on separate enamelled terra-cotta medallions, 12½ in. diameter. These medallions are ascribed to Luca della Robbia (Gigli Campana Collection), and are now in the Victoria and Albert Museum. (*Cf. Ker. Gall.*, enlarged edition, fig. 71.)

There is a very fine altar-piece of the later half of the fifteenth century, the Adoration of the Magi, in high relief, coloured with portraits of celebrated artists of the time of Luca della Robbia. In the Victoria and Albert Museum; height 7 ft. 8 in. (*Ker. Gall.*, enlarged edition, fig. 72.)

He died in 1481, and was succeeded by his nephew, Andrea della Robbia, born 1437, died 1528, who is known to have executed bas reliefs in 1515. After his death, his four sons, Giovanni, Luca, Ambrosio, and Girolamo, continued making the same description of coloured reliefs, but greatly inferior to those of their ancestor, the inventor. Girolamo went to France, and was employed by Francis I. in decorating the Château de Madrid, in the Bois de Boulogne, called ironically by Philibert Delorme, the architect, the "Château de Fayence," and died there about the year 1567.

This château abounded with enamelled terra-cottas; unfortunately none of them are preserved to our time. When this beautiful villa was demolished in 1762, the terra-cottas were sold to a pavior, who made them into cement. With Girolamo, the last of the della Robbias, departed

also the secrets of the art. Sir J. C. Robinson (*Catalogue of the Soulages Collection*) says: "Generally speaking, the earlier works of Luca and those of Andrea after his (Luca's) death can be distinguished. The specimens which are only partially enamelled, *i.e.*, in which the nude details of the figures are left of the original colour or surface of the clay, appear to be of the earliest time, *i.e.*, the period of Luca himself. The pieces entirely covered with the white or white and blue enamels, were, however, doubtless after a time executed simultaneously. The former specimens were interesting as pointing to the origin of the ware. The flesh in these pieces was originally in every case painted of the natural colours in distemper, the draperies and accessories only being covered with the enamel glaze (in the then state of the ceramic art it was impossible to produce flesh tints in enamel colours), and his invention consisted in applying the stanniferous enamel glaze to the terra-cotta sculpture, which had previously been executed in distemper." Luca della Robbia had many scholars and competitors; one of these pupils, Agostino da Duccio, has in his works a great analogy of style. There is a façade by this artist in the church of San Bernardino.

DL. 1429
FACEBAT

FLORENCE. This mark is given by Dr. Graesse as on the back of a medallion of the Virgin and Child at the Museum of Sigmaringen, which is described in the Catalogue as Luca della Robbia; it is graved in the clay, but seems of very doubtful authenticity. The work is at least a century later, and has nothing of the character of Della Robbia.

LR-FA
1454

FLORENCE. Luca della Robbia (also from Dr. Graesse's book). This mark, graved in the moist clay before baking, is on a group of the Virgin and Child; formerly in Cardinal Fesch's Collection. [This mark and the preceding one are given with much misgiving. Dr. Fortnum considers both are "more than doubtful."]

F.F.F.I.

FLORENCE. FIRENZE. We are not acquainted with the early marks on the maiolica made here. It is said to have been mostly in relief, like the Luca della Robbia. Fine Fayence of the eighteenth century is found with the letter F, which has been assigned to this city; but it has the honour of being the first, under the Medici, to have successfully imitated the Oriental porcelain as early as 1580. The mark is a doubtful one.



FLORENCE. A cock, the rebus mark of Cantigalli, of Florence, who make excellent imitations of old maiolica.

For further reference to Florentine wares, see p. 49.

PADUA

Vincenzo Lazari informs us, that in a street which still retains the name of *Bocaleri* (makers of vases), a few years since were discovered traces of ancient potters' kilns, and some maiolica triangular wall tiles of blue and white alternately, of the end of the fifteenth or beginning of sixteenth century, among which was a plaque, 20 in. in diameter, of the Virgin and Child between S. Roch and S. Lucia in slight relief, surrounded by angels and a coat of arms. It is taken from a cartoon by Nicolo Pizzolo, a painter of Padua, pupil of Squarcione; on the summit of the throne is written NICOLETTI, the name he usually adopted. It is now preserved in the Museum of that city.



A plate with figures after Carpaccio of the fifteenth century (*sgraffito*) is in the possession of the Baron Schwiter at Paris, which, although unsigned, was sold to him as an authentic work of Nicoletto of Padua.

This city is spoken of by Piccolpasso as possessing manufactories of maiolica in his time (1540), and several examples are here given.

There are some plates in the Victoria and Albert Museum: one, of foliated scroll-work and flowers on blue ground, with a camel in the centre, circa 1530; Bernal Collection; cost £6. Another, with arabesques on blue ground, a coat of arms in the centre, reverse marked with a cross, circa 1550; also from the Bernal Collection.

PADUA. On a maiolica plate; subject, Myrrha. Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 73.)

PADVA.
1548.

PADUA. On a plate; subject, Polyphemus and Galatea. Bernal Collection, now in the British Museum.

A. PADOA+
1564.

PADUA. On the back of a plate, painted with Adam and Eve, in the late Mr. A. Barker's Collection. The Paduan signatures are usually accompanied by a cross.

X
1563
a padua

CASTELLI

CASTELLI is a town or hamlet in the Abruzzi, north of the city of Naples. No time can be assigned for the commencement of the working in pottery, but it was one of the first to take advantage of the improvements of Luca della Robbia in the fifteenth century, and the maiolica of Castelli equalled, if it did not surpass, that of Pisa and Pesaro. Passeri quotes the testimony of a contemporary author to prove that both Pesaro and

Castelli were celebrated for the excellence and beauty of their manufactures of pottery. Antonio Beuter, a Spaniard, who wrote in 1540, says: "Corebæus, according to Pliny, was the inventor of pottery in Athens. He did not make them better, nor were the vases of Corinth of more value, than the works of Pisa or Pesaro, or of Castelli in the Sicilian valley of the Abruzzi, nor of other places, for fineness and beauty of work." It is on the site of the ancient city of Atrium, and coins, fragments of Greek pottery, and other remains have been frequently exhumed. The traditions of other ages, the fine models of Greek art discovered in the neighbourhood, the facility for making pottery—from having the requisite clay, water, and wood, as well as its proximity to the sea for traffic—have all contributed to the ceramic industry of Castelli. The manufacture of pottery and porcelain was able to keep in activity thirty-five manufactories, and to employ nearly all the population of the neighbourhood. No specimens of the maiolica of the fifteenth and sixteenth centuries can be now identified. Few of the manufactories of Italy, which were so famous for their maiolica, survived much beyond the beginning of the seventeenth century; Castelli alone appears to have stood its ground, and towards the end of the seventeenth century was as flourishing as ever in this particular branch of industry. Francesco Saverio Grue, a man of letters and science, became about this time director of the Neapolitan maiolica fabrique at Castelli. The ware was ornamented with subjects of an important nature, correctly designed and brilliantly coloured, to which also was added the introduction of gilding the borders of the ware; sometimes the landscapes were also touched with gold. His sons and brothers continued to add lustre to his name, and many distinguished artists proceeded from his school, amongst whom may be noticed Gentile, Fuini, Capelletti, and Giustiniani. The manufacture was patronised by the King, Carlo Borbone, and his son Augusto, who emulating the Medici of Tuscany, raised the ceramic art of the kingdom of Naples to great celebrity.



CASTELLI (?). This mark is given by Passeri, on a piece of the eighteenth century, and was a crown used by Terchi. Dr. Fortnum thinks it may be Bassano.



CASTELLI. Naples. On an earthenware plate of the beginning of the eighteenth century, painted in blue, with cupids and flowers. Dr. Fortnum thinks it is more probably Savona.



CASTELLI (?). Naples. On a cup and saucer, rudely designed, of a countryman under an arcade.

A. N. Guo soprasi
1677

CASTELLI. On a specimen in the Collection of Signor Raff de Minicis of Fermo.

TURIN.

From the royal archives of Turin, M. le Marquis Campori has extracted some notices of the payments of money for maiolica, in which the name of Orazio Fontana occurs more than once, and he is styled Chief Potter of the Duke of Savoy, and he thinks Orazio was actually in the service of Emmanuel Philibert, but which M. Jacquemart observes could not be the case, as from the year 1565 he had opened at Urbino a fabrique, which he carried on until his death in 1571, and considers it an honorary title, showing the great esteem in which he was held by the Prince, by placing him above the potters he had called together to inaugurate the manufacture of maiolica at Turin. However, one fact is clear, that Savoy possessed at least one maiolica manufactory in 1564.

In the *Registre du Compte de la Trésorerie Générale* we read: "Item, two hundred scudi or crowns, of three lire each, paid to Maestro Orazio Fontana and to Maestro Antonio of Urbino, the price of certain earthenware vases brought to his Highness, as appears by his order, given at Nice the 6th January 1564."

"Item, the 15th August, paid to Antonio, potter, of Urbino, twenty crowns, of three lire each, to defray his expenses in accompanying the maiolica sent to his Highness in France."

"Item, 20th August 1564, two hundred crowns, of three lire each, paid to the very Reverend Signor Jerome della Rovere, Archbishop of Turin, on account of Maestro Orazio of Urbino, chief potter of his Highness, for two credences or cabinets of maiolica, which this master has delivered, as appears by a mandate given at Turin, the 23rd of April 1564."

Pungileoni mentions a certain Francesco Guagni who was in the Duke's service; he was a chemist, and endeavoured to discover the secret of porcelain at the Court of Savoy about 1577. The earliest specimen we have met with is the frutiera mentioned below. It was continued through the seventeenth and eighteenth centuries, although we have no particular information as to the names of the potters. In the eighteenth it was under royal patronage.

TURIN. On a fayence fruit dish with pierced sides of crossed bars, painted on the inside with a boy carrying two birds on a pole, marked underneath in blue; formerly in the Marchese d'Azeglio's Collection. (*Ker. Gall.*, enlarged edition, fig. 83.) In the Museo Civico, Turin.

Fatta in
Torino adi
12 d' setembre

1577



TURIN. On a maiolica plateau, painted in blue on white, with horses, birds, and hares. Seventeenth century. Mark, a cross on a shield crowned, the arms of Turin. Formerly in the possession of the Marchese d'Azeglio; now in the Museo Civico, Turin.

*Fabrica
Reale di
Torino &
1737*

GRATAPAGLIA
FETAVR.



*Laforest en
Savoie
1752.*

Borgano.

Eredi Imoda.

Luigi Richard e C.

TURIN. Maiolica of the eighteenth century; flowers painted in colours on white. This mark was on the back of the rim of a large dish in the Marchese d'Azeglio's Collection; in the centre at back is a monogram of F.R.T. for Fabrica Reale Torino; all the marks are in blue.

TURIN. On a large maiolica dish of the beginning of the eighteenth century, painted with Susanna and the Elders, formerly in the Marchese d'Azeglio's Collection; now in the Museo Civico, Turin

VINEUF (Turin). There was a manufactory of fayence here, as well as porcelain, under the direction of M. D. Gioanetti, established about 1750.

TURIN. A mark of a shield, crowned, of the end of the seventeenth or commencement of the eighteenth century; quoted by M. Jacquemart.

TURIN. This shield, without a crown, is in blue on the back of a plate, painted with a cherub's head; of the same period.

TURIN (?). This mark is impressed on a pair of vases, 21½ in. high, of very light and resonant ware, with rich maroon-coloured glaze. The mark is a shield, with a large T and small B above, surmounted by a sort of mural crown. In the possession of Mr. Jackson of Hull. It is, however, doubtful whether the ware is Italian.

LAFORST, in Savoy. This mark is upon a finely painted specimen, quoted by M. Jacquemart, but nothing is known of the manufactory beyond this inscription and date.

On a service by Borgano about 1823. (Fortnum.)

Mark of Imoda.

Mark of factory which made porcelain and fine earthenware in English fashion, 1846-63.

FERRARA.

From researches among the Ducal archives the Marquis Giuseppe Campori has discovered various allusions to the manufacture of pottery, reaching so far back as the end of the fifteenth century, which give us an insight into the history of the maiolica of Ferrara, its patrons and artists.

It seems that the art was imported into Ferrara by artists from Faenza. The first whose name is recorded is Fra Melchior, *Maestro di Lavori di Terra*, 1495. In 1501 payments were made to Maestro Biagio of Faenza (who had a shop in the Castel Nuovo), for various earthenware vessels and ornaments.

Alphonso I. became Duke of Ferrara in 1505, and being fond of chemistry, he had discovered the fine white enamel glaze (*bianco allattato*), and in the following year Biagio is mentioned as being in his service. From this date until 1522 nothing further is recorded in the archives; but from another source we learn that in consequence of his war with Pope Julius II., being pressed for money, he deposited, for the purpose of raising the required sum, all the jewels of his wife Lucrezia Borgia, as well as his plate, and used earthenware vessels, *which were the products of his industry*.

In 1522 Antonio of Faenza was appointed potter, at twelve lire per month, with food and lodging, and he was succeeded by Catto of Faenza in 1525, who died in 1528. Some distinguished painters, to whom Ferrara owes its reputation, are vaguely mentioned in the archives. In 1524 twelve soldi were given to a painter named Camillo, for painting vases for the potter. The brothers Dossi (Battista and Dosso) were employed by Duke Alphonse to decorate his palace with pictures and frescoes, and they occasionally designed subjects for the potters. In 1528 two lire were given to Dosso Dossi for two days' work in tracing designs, and his brother Battista received one lire for models of handles for vases. To them may be attributed the *grotesche* or arabesques and Raffaelesque designs which were painted about this time, with the arms of Gonzaga and Este, for Francis II., Marquis of Mantua, who in 1490 married Isabella, daughter of Hercules I., Duke of Ferrara, the sister of Alphonso, probably made by the before-named Biagio of Faenza.

We have hitherto only spoken of the Fabrique called the Castel Nuovo, under the patronage of Alphonso I., but M. Campori adduces another, under the protection of Sigismond d'Este, brother of the Duke of Ferrara, where, installed in the Palace of Schifanoia, were the potter Biagio Biasini of Faenza from 1515 to 1524, and three painters, El Frate, Grosso, and Zaffarino.

M. Campori is of opinion that porcelain was invented by some person unknown to Ferrara in the time of Alphonso I., and quotes a letter addressed to the Duke by his ambassador at Venice, but it only refers to an imperfect, over-baked "*écuelle de porcelaine contrefaite*" presented to him, which, to our view, means only an imitation of real porcelain. From 1534 to 1559, during the reign of Hercules II., the son and successor of Alphonso, maiolica was little encouraged, and there is only

one potter named in the archives, Petro Paolo Stanghi of Faenza. Alphonso II gave a fresh impulse to ceramics. The two names most frequently met with are those of Camillo of Urbino, and of Battista, his brother, both painters on maiolica. M. Campori gives cogent reasons that this Camillo was not a member of the Fontana family, as supposed by Pungileoni and others; he was accidentally killed in 1567 by the bursting of a cannon. In the person of Camillo we have another aspirant to the honour of being the inventor of porcelain. Bernardo Canigiani, ambassador of the Grand Duke of Florence, writing to his Court, says, "Camillo of Urbino, vase-maker and painter, and in some degree chemist to his Excellence, is the veritable inventor of porcelain." But this (like many similar assertions) only refers to experiments, and no pieces of this Ferrara porcelain are known, while those of Florence are found in many collections. When Alphonso II. married Margherita di Gonzaga, it is reasonable to suppose he would employ his own potters and artists to complete the maiolica marriage service for his household, specimens of which are well known, bearing on a shield his emblem, expressive of his devoted attachment—a burning heap of wood, and the motto *Ardet Æ* or *Eternum*. There are several pieces of this service in the Soulages Collection; others in the Louvre, &c.

Thomas Masselli
Ferrariensis fecit

FERRARA. On a large dish, painted with the Triumph of Bacchus, in lake colours, of the beginning of the eighteenth century. Montferrand Collection, now in the Victoria and Albert Museum. (*Ker. Gall.*, enlarged edition, fig. 84.)

GENOA AND SAVONA.

We have scanty information of the early manufacture of maiolica at Genoa. It is spoken of by Piccolpasso in 1548 as a great mart for this ware, as well as Venice. He gives us the prices charged and the principal patterns, such as *foglie* or coloured leaves on white ground; *paesi*, landscapes; *rabesche*, arabesques, &c. Its early productions, like those of Venice, are confounded with others of the unsigned specimens, which are left solely to conjecture.



The marks formerly assigned to Genoa are now by general consent given to the Savona factories. The Savona ware is usually painted in a milky blue, and often with ornament in Chinese taste.

SAVONA. This mark in blue is underneath a fayence jug, painted with blue scrolls, leaves, and a bird, with double loop handles, of the beginning of the eighteenth century, mounted in silver. British Museum, from the Henderson Collection.

The mark reduced. Dr. Fortnum (Catalogue South Kensington Museum) says this mark is intended for a trumpet with the banner of Savoy, and is Savonese, not Genoese.

