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Early Italian Ceramics
Wilhelm von Bode

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Die Anfänge der Majolica Kunst in Toscana

Nikolaus Bode

The earliest ware (majolica) have great relationship. They are hasty in work as in type. The principal colors are copper green and manganese purple. Very seldom one finds a deep blue & exceptionally & then subordinated a deep yellow. The decor shows the usual medieval Italian character with the influence of Oriental art. Green, now strong, now pale and in bluish tones is the chief color. The dull purple used for outline and cross hatching. The undecorated foot as well as the inside are usually with a dull sienna tone. The glaze is already mostly bright.

The vessels are limited mostly to bowls (scodella) with or without handles, shallow & high, with short spouts, & again short squat pieces with great beak spouts. The decor is in simple line ornament, leafwork, candle like ornaments, single great letters, shields & occasional animals, figures; all hastily drawn in style & character like abbreviations. Single ornaments mostly leaves, fruit & shields are created plastically.

From the fact that in technique form & decor, all these works where they were found are closely related, one has wished to conclude of Orvieto as the fabric centre for all these primitive wares. But if one takes the pieces & fragments which have come together from the same place, comparing them with one another and with sure Orvieto ware, so it points out that while they are more or less different & regular they have among themselves common characteristic peculiarities which lets us conclude on their origin in the place where they were found or in the neighborhood of it.

For instance in Rome the quart measures are regularly bellied and have mostly mouths which hold themselves from above free from the body of the vessel as a number show such as were found in the Forum or in the Tiber now in the Museo del Foro in Rome, in the British Museum, in Coll. Siechtenstein in Berlin Kunst gwerbe, & in his own collect (Abb. 38). Such a piece in the smallest size is, like the early middle age plaques embedded in the romanesque towers of middle Italy, the late romanesque glazed pieces are entered green painted even on the underside. On the later measures as on the piece shown here with the Colonna arms, show a deep blue on the plain spots of green. That is the fall of the especially well made pieces which in the under are decorated with a few little plastic heads.

about the Orvieto ware, of which a thousand more complete or nearly complete examples are claimed, Imbert's publication gives us an especially full view.

Beside a water piece of his coll. we show a piece of Coll. Volpi in order to give an idea of that which the head of the old Etruscan states did in the middle ages could do. Taf. 1. The great mass of the work has a strong provincial character in their firm drawing, hasty execution, spent color and the form of the pieces in Abb. 2. & 3. The colors are of manganese & green. In decor, the preference is for put in plastic ornament, heads, fruit etc which Imbert ascribes to mystic cult.

In great keeps appear a single human figure or mythological character whose appearance is lead back to the influence which the French brought to romances had in the Trecento over upper middle Italy. The kind is the great schism with a crowned woman between two surus, a piece with an entirely cognate representation of a heron between two bird men, also

Two similar little pieces with a thick a furthest woman who picks flowers (Inf II). a great bowl shows between interlaminar, two crowned heads, images of cards like Inf II. The costume enables us to date these pieces in the second half well towards the end of the Trecento & at the beginning of the Quattrocento. Although that it allows us to place for this type of Middle Italian Majolica way. the end of the Trecento & the early quattro-cento as the time of their fashioning, for which also form & decor speaks. It is much more probable that the local tradition of these wares supports in the little pieces well into the quattrocento as they go back into the Duecento as one takes care to show. The discoveries in Orvieto confirm that in full measure. Similar pieces ~~are~~ were found under the name of Prof. Ceci from Volterra in the exhibition at Perugia of majolica which likewise are found in the Coll. Tolpi in Florence. One of them a great squat piece with wide mouth was a beautiful white color without any drawing. In the middle on both sides a shield has been plastically impressed. Two lions, who hold outstretched a palm, on a piece of slender form the drawing & the hatching is in manganese while high plastic strips of green color from top to bottom in resemblance of the decor of a mirror of the middle ages. Alt 86.

The similar dated pieces and fragments which found in Faenza her neighborhood are for the most part slender or squat measures, which are decorated with stripes in green or purple as well as particularly with the well known heraldic letters and arms of the Lords of Faenza the marfati. These show their origin in the end of the XIV & beginning of XV cent. The cobaltware not especially in Faenza.

Peculiar character have also those which have been found in Siena & her immediate neighborhood, the same dated fragments and the more of her complete measures & plates which they have let themselves compose together. Their technique, the material & the color are in general the same but the rich forms and the various decor show that they stand in the centre of the late middle age work which also on these above all remaining behind handwork carries on their favorable influence. Measures, basins, plates and - here for the first time in Italy - also apothecary pieces in the form of Altarelli, such as they have found isolated in a Villa Chigi and in the garden of the Hospital della Scala, have as the Ill on Inf II & IV show, a simple mathematic or peacock decor (Coll. Douglas, & F 11 Marcus & Florence) which, moreover a good sense for a better style and a feeling for form. The painting is exclusively in manganese & green; the last mentioned very strong & slightly bluish, the manganese, all always in this early time used for drawing & cross hatching.

A Peculiar character the pieces have which were found in the Garden of S. Agostino. There they mostly are not completely glazed or have miscarried in the fire it is likely that a oven was found here and that the discovered pieces were the removed wares. While a number of the pieces are

some mathematical decor as the above described Chinese pieces
 the greater number are for the most part broken pieces of slender pitchers
 richly and phantastically full with single beads, men and fairy stories
 decorated of which we show an example 7 of III no 7. The throned figure
 a worthy card queen is related to the frieze on the Orvieto plates & are not
 better. Other shapes are full of phantasy & finely drawn & in so far of
 peculiar interest as they show a strong influence of Mohammedan art.
 These have the Chinese potter not yet obtain through Syrian Egyptian
 or Moorish pieces but in the main openly from the Moorish stuff, perhaps
 spread through the textures of the fabric of Sicca Pisa which were
~~based~~ directly on Sicilian or oriental models. The representations on
 the pieces; the single bird, the bird which confronts each other
 or from a jar bursts out which framed in wavy lines past
 recognizing stylized flowers (from which the later peacock eye
 design could have developed as shown & drawn with the plants
 & animals with peculiar fields & design in the body; all that
 suggests the patterns of oriental stuff. True to the derivation
 from the East notwithstanding rather from a miniature as from a
 stuff, in the camel even in the manner is decorated as it is
 with the box. By it appears other phantastic representation worthy
 of the middle age manner; for instance a pitcher with a throned man,
 a plate with heads in band ornament, the fragment of an other
 with bird and between birds in the border which we see on
 7 of III.

For an accurate dating of these primitive Chinese patterns the till
 now found fragments show small beginning. After the style of
 the drawing, after costume, manner of hair dressing of a few
 figures, which occur on it, as in the archaic character of art of
 the thirteenth century, in general we ought moreover to accept
 that this ware was manufactured until far into the XV cent.

That also Florence from the earliest time had her ceramic
 industry one knows from ignorance which until a short time has
 not been touched. The Faentine Forcher has even desired to bring
 the Medici fabric of Capagolo ^{argus} from Florence in which he shows
 that the inscription on the pieces point to a Faentine workshop
 Ca (casa) Fagnoli. Already on the road of a series of mistakes,
 which Gaetano Milanesi collected & Gaetano Quarta has given
 out, it gives himself this local patriotic Faentine hypothesis as fully
 untenable, if also it is also right that after the Florentine
 revolution of Savonarola the return of the Medici

in the founding of the pottery works at Villa Gajayvio would have employed also faentine potters. But already since the time in the middle of XIII cent. the "orciolari" were dwelling numerous in Florence; here they belonged since the founding of the Florentine guilds in 1266 ^{together} with the painters der "arte de' Medici e degli Speziali". In the neighboring Montelupo whose earth furnished especially fine bone material for fabrication, the majolica work was from the XIV cent so increased and paid attention to that it already in 1389 had its own statute and that by the revival in 1511 in that little place not less than 34 masters with own workshops. They worked for Florence and are usually domiciled there. This & similar fabriquer, the environs, (as Zagliano, Cafaggiolo etc) must in further sense be termed as Florentine, for they were employed by Florence and were entirely dependant on the Florentines. A single notice in the church & cloister archives which casually we opened, show, how hard also the Florentine vassai were employed and how they not only were treasured but also were worked for export. So a letter Domenico di Lorenzo d'Andrea made on 11 Dec 1479 for the cloister San Pancrazio a commission for more than three hundred pitchers, basins, great & little plates with the coat of arms of the cloister, simply & richly decorated. The Badia in Florenz shows in their inventory 1441 a similar lot of little & great basins, plates & great pitchers. 24 Mai 1458 is a notice on the bank of Zondi a payment of 2000 Florentine flor. flags which Benedetto de' Magiano had sent to Naples by his brother Giuliano in order to employ in the building for King Ferrante. Therefore have we any right, to hold in doubt also the Florentine provenance of those fragments of the primitive ware which come by excavations to notice.

In Florence there is yet as good as nothing done for the student of these primitive vases. By public buildings, especially by the transformation of the old centre of the city one has himself a possible gathering of majolica shards but is scarcely at all disturbed about them; also by the private purchases up to now only the antiquary have given thought ther. to.

For that reason the number of such fragments is far smaller than in Orvieto and smaller itself than in Siena: Against that they had themselves from the first such rich hospitals & cloisters for which the potters in the first series worked yet single pieces more or less kept intact which have come into public & private possession by degrees from their storerooms. Particularly rich was the treasury in the storehouse, of the Hospital of St Maria Nuova, which with other treasures of this place for thirty years were dissipated irresponsibly by public sale. These preserved pieces which after their settlement correspond in general to the kind which in the above named inventories of the Ducal court were mentioned, showing, that the Florentine majolica fabrication at the end of the 14 to 15th cent in the remaining states of Italy, as in Faenza & Siena even so far was spread over, as the quest art & the artistic work in general.

The drawing is also here regularly in dark purple (manganese) the decor worked in soft green; By it only seldom in coats of arms, heads a deep yellow is used. These colors are richer and brighter, the glazing is better & the ground color is clayey, usually a greenish white for principal occasionally also a very fine grey. Also the decor is finer & more artistic; the potters set himself already on the representation of a hodgepodge of animal & human figures, occasionally even on portrait heads and they fulfill his task in simple & mostly coarse but throughout in a manner full of style. Thereby the decor is yet little dependant on oriental design, least of all so far as the entire artistic work of the later Middle ages in Italy is influenced by oriental design. P. 10 The treatment of the animals, their style & placement on flowered ground in part itself the form of the piece & the technique show this influence. but it is yet irresolute, and mixed with Italian Gothic motifs. Of the usual measures tankards, small cups and similar employed ware we have of this period little from Florence as in the Russian pieces but only, because even in Florence at least was taken care of. Of the usual ware, the little basins had maintained itself at least. At the top of P 9 at the right is shown such a little scodella whose fat decor in green color is even so characteristic for the primitive glazed ware as the foxy like leaf work held together that already coincides with the so called oak leaf decor of the deep blue vases of the next following period. Also on fragments of Plates it is found entirely similar.

Peculiar to these Florentine Ware or at least are the very large pieces (piattelli grandissimi, unpreziosi e' bacili

which we know of in the inventories which on the sides little handles
or loops have with which they were fast in the strong^{iron} supports. They
were for the church & cloister and offer opportunity for a more
artistic decoration. The earliest piece of the kind is a piece found under
the Palazzo Medici in Florence which shows two great fish around
a rosette, an outer band of thin leaf design. The motif shows eastern
influence. One piece somewhat similar in glaze & color is a somewhat
greater size belongs to Bondini in Florence. (P. 10 left). The bottom

is decorated with a design of blue & green grape leaves the outer
band hatched. Worthy of notice is that this piece shows a letter on
the border, a great Gothic D with a cross above which shows
us that we in this capital letter have not an artists monogram but
the capital letter of the congregation for which the piece was made.
Larger and important is a plate in the Louvre which on a flowered
ground, ^{shows} the mayonnaise with the colors of France. As a pendant to this
there is a somewhat greater plate with a ruler on a similar
ground in the possession of M. B. Bardas in Paris. The most
imposing of these plates in the Kunstgewerbe, Berlin (with the two before
mentioned Taf. I) shows a great picture of a young man in profile
with high hat. On both sides of the head one finds again the
leaf ornament and on the border the same leaf design as in the two
before mentioned pieces which also in the blue green color, in form
and drawing show the same workshop and perhaps even the
same hand. Hasty & already showing want of discretion is
a great plate of similar form & color in my coll. P. 13.

The jugs of this type have the customary slender shape with
short mouth or are low & dumpty and then have a wide outspringing
lip. Similar short pieces with lips which are like a great beak
are also found in Vienna; at least one finds a very great piece
of this kind with the arms of the Poccolumini in the example in
the above all rich coll. of Ringheim in Munich. The to me known
pieces of both towns as the vases which are found in Florence
today have a similar design: great fields or small strips or a
leaf frieze which with manganese is outlined & in light
green or occasionally in deep blue is decorated. Taf. XII
The other kind of the fine grey ground. If animals are rep-
resented there, they show a fine understanding of form & color
as in the blue green design. Piece with a pecking bird between
leaf work in the coll. Figdor at Vienna Taf. VII. Peculiar here is the
fine grey ground. The similar ground color which one obtains
the pieces which have faded in the fire show usually a dull tone &

dotted page which here is not the case. P 11. It is manifest much more in it now by a peculiar less early example, likewise from Florentine Workshops, the endeavor of Florentine vase painters towards especial coloristic effects that their fine color sense shows already in this time.

a worthy piece through its prominence shows the same time & kind of decoration; a especially worked saucer set in the frieze of a church, which ^{comes} from a church tower in Pisa (left P 9)

The employment of little glazed plates & basins for a facade decor we find in Italy already in the early Middle Age. One has at first employed Egyptian, Syrian & Moorish faience for that so one made use of for that since the glazing of the mezzogiocina which little deep basins or flat plates which as in the Trecento were turned out in various places. The foregoing piece is moreover after its form particularly manufactured for such a use on a building; it is entirely glazed, & is fastened by unglazed great key pin to the wall & with mortar with which it was fast fastened. Before in the middle, the plate has a shield like raised knot which, like the whole plate with strongly split leaves outlined in manganese is put on a stiff green. That piece made somewhere about the end of the XIV to XV cent is perhaps made in the same Tuscan workshop as the other pieces placed together of very similar decor P 9 right.

Such and similar pieces are mostly simple used pieces so manifests an employment of other pieces which in native majolica were here in Siena first came into Italy and which the impulse to worthy artistic employment of pottery in Florence & from there has given it also into the rest of Italy. It is thus, the varied vessel of the apothecary namely vases, the so called alarelli. Apothecaries and spezierie there were also to be sure in the early middle age if also only here & there in the greater states; but these served for customary glasses & vessels in stoneware for their medicines, in princelike private apothecary shops besides, also the fine oriental glazed pieces and the necessary products & preparations from the east were employed. First the great apothecaries who established hospitals through the devastation of the plague in the middle of the XIV cent. One the hospital of St. Maria della Scala at Siena 1350 and in that

Especially moreover in the hospital of St Maria Nuova in Florence 1388, could with increasing abundance of these refuges owing to the numerous foundations and gifts as he did were endowed with all necessary vessels. By the overdue time of foreign handwork one draws this frequency from without from the East, especially from Syria & Egypt before all from the West from Spain. The costliness of this ware and the difficulty of its procuring were for the potter of Florence a spur to fashion similar pieces after these foreign designs. This prospered to him quickly as the discoveries show, then sometime after the beginning of the 15th cent we find in Florence and occasionally in Sicily such until now entirely unknown apothecary jars which were made according to the emblems represented on them for the hospitals St Maria Nuova and St Maria della Scala. There are vases of thick set form with smooth or turned handles and wide opening which originally were covered with a cover now always lost, through which the artistic worker retained the form till the end.

So strong and peculiar as the forms are also the colors. On dirty white, light in color or greyish ground which gives to the pieces somewhat the character of earthenware the decor is, already as in the above mentioned large enameled jugs, enameled in floating manganese and in deep bright green decorated which in its enamel (P 12) brightness seems as if transparent. By a vase in my collection is the decor of grape leaves shown of which ^{each} one is by a pointed arch surrounded (P 12 under). An especially large vase in the British Mus (Taf 18) has between green fields an obliquely running deep band with large design of grape leaves in manganese. A similar vase of the Coll. Volpi (Page 9 middle) shows under a strip with grape leaves a broad strip with interlacings, similarly in soft green. A vulgar, very broad vase with outstanding handles formerly in the possession of Bardini has in hasty drawing a palmette like decor which moreover is not fully treated but is horizontally treated & in a Gothic manner (Taf X under). An other, more bowed vase in my possession shows grape leaves around a lion head, which like the leaves are plastically treated and is painted with ochre color (Taf XI). Related but softer in the color (green & purple) is a slender vase in the Louvre in which placed within the vase on each side similarly plastically

is represented a half figure (11 right). A similar small
and broken piece with a plastic head in the middle
of green leaf decor and a bunch of grapes in relief is in the Mus
in Arezzo. Another is an thick set large vase with
plastic heads and green decor in the Coll. Marcuard, as well as a
thick set vase with a woman's head in relief between deep blue en-
amelled grape decor in Museum of Dublin (Wallis Early It. May 719 52)
here in decor cases living the Italian tradition, so the decor is in a
pair of great, to themselves nearly related squat vases with
twisted handles and little openings (not meant for a cover)
early in Coll. Bartolini, already entirely influenced by
oriental design. The one shows on either side in strong stylized
design a running hound now in Soudon (Taf. X above right)
the other a running stag between band & grape design. The
decor in the stag vase green that moreover only thinly is
applied, in the vase with the hounds the drawing in manganese
is not entirely filled. Very similar is the vase decorated in blue
with a bird and a rider on the other side in Vic + Alb. Museum
(Wallis Early It. May. 735-36). Uncommon in form is a piece
in light green of the Soudon with long spout which shows a
bird in the leaf work.

P. 13. Still greater than these vases are a pair of very peculiar kind,
a vase in Vic and Alb. Museum and one of a half meter high
in the possession of Count Nitzsch in Kreuzenstein. In both the
edge is broken, in the latter it is restored together with the
handle, as in the most of the fornaced vases the enamelled decor
is here joined with plastic decor. In the Soudon vase (Taf. XII above)
fully raised leafwork, in little gaps, flowers & heads, the
side in the middle is a ^{placed} Florentine shield (Magioni or Sandomini
The ground is reticulated with manganese. In the Nitzsch piece
(Taf. XII + XIII) shows a similar raised leaf work springing in a
from the root, whose flowers have marble heads, & a shield.
with the arms of the well known Florentine family Pitti, on one side
a stag & a bird on the other a pecking bird, between flowers with
ivy & grape leaves, ^{and the} design of this relief decor, ^{which} make these
imposing pieces very remarkable, that on the Soudon piece has
under the handle a monogram, the earliest makers mark that we
know on Italian majolica while on the Nitzsch piece one finds first
the enamelled relief decor in cobalt blue which is the species
Florentine work of the next period played such an important role.
That this piece is entirely the earliest proves not only the
incidental employment of this blue color, it proves also
that from the dull manganese appearance of the color, which

still shows many shades. Of interest also is the fact that we find first on these pieces in Florence the family coat of arms whereas such arms ~~are~~ found on the pieces of Orvieto & Faenza were in the late Trecento. The reason for that lay in the fact that the great Florentine families employed for private use the excellent moresque & Hispano moresque ware and occasionally also oriental pieces which they could procure without difficulty through their trade. If they now also order pieces of their fellow countrymen for their tables & credenzas so is that the best proof for the flourishing of the native majolica art.

P. 14. Florentine majolica with partly blue decor.

Majolica already so advanced as the great jars and vases with deep green decor are in technique form & color which they executed to make an attempt to come near or even to make the same, as the valued & in Italy the highly prized majolica of Valencia & to come near those from the Far East. What one especially wonders about these works, was in the golden lustre especially as the far diffused Hispano-moresque ware in the other besides the lustre of the shining deep blue ware. While one to the problem the gold lustre to find, yet a hundred years they toiled (see (S 22)) until one at least in one workshop redeemed it fortunately but thereby found many rich decorative motifs, one came around so quickly to the mind in the finding of a practical very similar blue decor.

The green so soft & bright as it was produced in Florence in the beginning of the XV cent one has surveyed. The Romans had employed it in their glazed work the last century, the Byzantines had known it without finding new artistic kinds of decor, & through all the middle ages one finds it, with the meaning for the firmness which would be developed in the glazed pottery, there was the demand for new, different & artistically finished neat forms also in this handwork. First and above all one concerned themselves to obtain the deep transparent blue color of the Islamic majolica, at first in vain for the cobalt blue that was used for that, was too sticky or lumpy in the fire, as the great vase in the possession of Count. W. de S. shows (9 of XII - XIII). But the Florentine potters perceived thereby that in the strong change of the color & their gradual lapse a peculiar charm showed: so they came to that peculiar partly blue decor which in design & beauty can

be compared with the best blue decorated Persian vases. 6

That the Florentine vase-makers made the troublesome and costly experiments and could come to purpose that they were placed in the position ~~to~~ put out worthy & artistic ~~pieces~~ this new decor was thanks to the order of the rich hospitals, especially the Hospital of St. Maria Nuova. After the important number of vases which the emblem of this hospital bear on the handles, the crutch of the Scala, it seems almost, that whether the workshop or the workshops in which the secret of this blue decor was discovered & first developed, principally almost solely worked in the hospitals. For this part we also ^{are} thankful that preserved pieces ~~have~~ yet come to us as of other pieces of like date & the yet later Italian mayolica of the Quattrocento. The above quoted accidentally preserved documents of the order of churches and cloisters ^{show} that from the the Florentine vase makers in XV cent. that from the ware of this early time among thousands of pieces scarcely one is preserved, while of these vase with the dark blue decor, so far as we now know some near to a hundred intact pieces are come down to us. Henry Wallis, who in one of his little books on primitive mayolica (Moresco-Italian ware, 1903) exclusive of this ware has devoted himself, has therein forty pieces spoken of & represented. This count can moreover be more than doubled, for Wallis has not or could not take into consideration a number of Museums & Private coll. For instance in London, Sir Edgar Speyer, Otto Burt and Henry O. Heuckner, in Paris, Sigismund Barthelemy, in Vienna particularly Dr. Albert Fiedler possess in part great and distinguished pieces of this kind. Among the public museums are particularly the Stieglitz Museum in Petrograd; Leipzig, Hannover, Amsterdam, the museum of Berlin the Louvre (coll. Bay) - the hospital in Siena were not mentioned by Wallis, each of which have one or more good pieces of this kind. Especially in private coll. in coll. F. v. Harch, & Theime Leipzig, W. von Seydlitz - Dresden, Prof. Paingstein Munich, and fluctuating in the hands of art dealers (particularly of Elia Volpi & Stefano Bardini in Florence, Stora, Sambon, & above all, by Imbert in Rome, are known to me a few dozen of vases & plates with blue decor not known by anyone else at a few pieces & these

The characteristics of the majolica lies less in the form or in the drawing of this decor, although both are throughout typical as in those thick enamelled vases of deep blue color. On a creamy color, mostly light blue or a similar toned ground, the drawing is as always in this time drawn afloat in manganese and then with the thicker flowing blue filled in, whose course was damaged by the manganese. Only entirely exceptionally and then appearing in the beginning of this decor also green by it or in the place of blue (in British Mus. in Souv. Taf VI under). The artist which could not apply thinly the brilliant enamel color make from the difficulty a virtue in which they made the thick change of the blue color to their advantage. The great number ~~vases~~ which are enamelled are vases, more seldom Abbracci, both for the use of apothecaries. They show regular form sense while the less incomplete plates as the fragments of such pieces are plump thick & compact in the painting. They seem only for the bourgeois common use to be destined (see 19 under). The same object serves apparently also the little basins and the slender pitchers with this blue decor now mostly found only in fragments. The form of the vase is usually set, bulging with short wide neck without cover and two little set on handles. ~~But~~ Only a vase is known to me which instead of the bulging form a fine drawn profile line and a broad spout, long necks & a little upstanding handle Taf XIV. They show an especially beautiful example as this simple form their form organically & artistically worked.

The Decor of this vase & other examples is surely not without the influence of Hispano-moresque design, but it shows it yet in far trifling measure as an other type of decoration of the same time in Florenz which we will later learn to know. Is it not once to give a determined pattern from which the here prevalent leaf decor could be derived. Waller who knew fully the Hispano-moresque influence, he calls these vase Italomoresque, points out the typical leaf decor as oak leaf design. Occasionally may a vase painter once on the oak leaf have thought (the Berlin Kunstgewerbe show a fragment of a plate on which beside these leaves acorns are shown) but that is an exception, also it deals in this case about a design in green. In the general it approaches far nearer that deep but out leaf than the leaf of the walnut, are the leaves set themselves more about in the under trees which are the

as shoots of creepers over the bulge of the piece. We have 7
therein apparently a stylized fantastic leaf work as we find it
entirely similar about already become true on his pantheon-
esque plates about the middle of the 15th cent. (see *San de Put* Taf. XII
and as it has developed itself from naturalistic & other decors. This light
leaf decors fills occasionally the entire body of the piece and shows
them especially in the large vases as too uniform. As a rule it is more
over as already in the Hosp. - Moresque pieces only falling on the
side of a figure, an animal or Emblems. As in the Valencia ware
(see p 22) they show themselves as a rule to be plain without a
special concession in the leaf work; only the emblems have some-
times, as there especially the shields, a little, but very simple
decorated rim. Shields themselves, least of all those of private people
do not appear in general on them, but only the insignia of cities
& perhaps of institutions: the lily of Florence, the emblem of Hospital of
St. M. della Scala & St. Maria Nuova & religious orders. On
such a one appears also the often represented crown (Vallis. ~~Taf.~~
Mor. - Italian Ware fig 24) occasionally with the tips
in little cypresses; and that similar known Emblem of the
family Spadini on a great albarello in Vic & Albert Mus. (Fig 15).
The best which in most of the vases holds the centre point of
the decoration are mostly themselves as on the Hosp. Moresque
pieces and are similar in style one they are on the last far seldomer
for here coats of arms usually hold the central position.
Perhaps other pieces of Valencia ware also oriental faience serve
as models which already since the 15th cent in Sicily &
Pisa, but also directly in Florence were employed. Between
they many simple fantasies. These animals are harshly
drawn of ten and most grotesquely realized but often
with fine naturalness particularly in the before all preferred
lion the heraldic beast of Florence Taf. XV (P. 16). Leopards
generally drawn like lions, hounds, hares, deer, birds, particularly
herons, ostrich, singular birds, finally fish with which the bodies
seems to be decorated after the Islamic models. Not uncommon
are also human figures, then speaks therein pure Italian art
- occasionally worthy Florentine manner. So in the British
Museum a great vase with on each side a haughty young
dandy (sometimes brutal man albarello in Bargello
little vases with profile heads (in Vic & Albert in Bargello, in Coll
Figdor, O. Beit (see P. 18)). Also fantastically pictures with humorous
drawing, as hospital servants with bird bodies beside the Scala arms
Taf. XVI and the both puffed young Florentine boys on a vase in

the possession of Sir Edgar Hughes in London (Taf. XVIII left). The last resembles the single mythological motive, the Harpies in a vase in my possession (cat. p. 14 right).

Over the place of the use of this ware there can be no doubt. That they were all from Florence, namely from the Hospital for which they were fashioned, grows from the fact that fragments of them were found in the cisterns of Florentine Palaces, which bear the arms of Florence & the emblem of Florentine Hospitals which are further overwhelming ground for their fashioning in Florentine pottery ovens. Argonani himself has moreover not wished to let himself be convinced, that this ware firm as a rock must have had its origin as its name in Faenza, as his belief that the majolica from majolica bears its name and that the hispano-moresque ware must originate from this island. Both beliefs are entirely erroneous, if also Faenza had not entirely other claims to its share in Italian majolica work than has Majolica on the Hispano moresque. Argonani himself believes in his last work (*Ceramiche e majoliche antiche facentine* Faenza 1903) in his original thesis that also this ware with enamelled blue decor began in Faenza and was worked there for Florence and other places. For in Faenza itself has he found fragments of such a ware. There moreover the great numbers of complete are undeniably from Florence and also most of the fragments have been found in Florence and there Florence furnished as long & longer its majolica than Faenza, so can one believe the contrary with far more right: that namely the pieces which were found in Faenza were sent from Florence to Faenza. In truth they were worked at both places, but the faentine ware establishes in its scarcity and paltriness the priority & superiority of the Florentine evidence.

The fragments and the repaired pieces which Argonani in his work openly and as the entirely similar examples in the coll. Bordini Volpi & Dupont, in my possession, says are entirely characteristic of faentine work. There are in contrast to the Florentine pieces clear jugs or plates enough in the form like all the form of all the other late middle age examples of faentine for also the painting in thick cobalt blue is similar. Rare. Irregular from there, the ground in Faenza is instead a pure cold white, the glaze is brilliant & the execution soberer, also the representations on it are not entirely similar than on the other faentine ware. Shields & initials, as inscriptions or flowers in other painting or in a wreath of flowers which entirely surrounded by a double band of thick blue lines (see p. 15). Nowhere is the influence of the

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Hispano-Moresque ware ~~is~~ remarkable or only entirely & indirectly interspersed with Florentine motives and set down in good Faentine. We must only be thankful to Argnant for his neat reproductions of these pieces found in Faenza, as they are a proof for the origin, priority and importance of similar Florentine Ware. Argnant published under Fig. Taf. III 1898 also a great alborello which ~~has~~ found itself in a private collection at Ferrara found itself and not from an excavation but well abroad ^{came} from the stock of an apothecary. The piece is anomalous, far more still from the Faentine than from the Florentine ware - through the broad thickset form, the cloudy ground tone turning to blue which lets it appear like earthenware, and in the decor. The loud great blue leaves which show themselves on the dull tenebrous around the body of the piece are split in the middle. Uncommon also it is that the dull reddish underglazing is put on with a thick smudgy - white glaze. The potter's is not grayish as usual but clearly reddish.

Also in Rome were found a few years ago particularly in the restoration of the Engelburg a simple almost whole jug & basin as well as particular fragments of similar ware found in not inconsiderable quantities. In workmanship form & drawing these little ~~glazed~~ ^{underglazed} jugs show entirely the Faentine character in the deep white color of the ground, in the glaze and the (here only poor) decor in the framing with the dotted wreath. There we the importation of such ordinary ware from Faenza could scarcely accept so is their manufacture in Rome itself through Faentine of Faentine taught potters likely. Numerous and manifold are the pieces of this kind which are found in Orvieto and from which the coll. Ombert & Volpi have taken characteristic pieces. They are in form, glaze & drawing mostly small as the pieces found in Rome & show through their harmony with the Orvietan ware that they were manufactured in Orvieto as through their contrast from the similar Florentine Ware that these could not be brought or influenced from Orvieto (see p. 7).

More than to manufacture of any of the above described & shown majolica of truly artistic quality could Siena show. Could yet almost the vase with the arms of the hospital of della Scala be worked for the mother institution in Siena as for the Florentine of Orvieto.

also the Sienne Hospital today possesses an albarello with its arms in this decor and a similar example one finds in Visand Albert Mus. Fig. V left above. Both have what is very unusual in albarello handles and the same short out-glazing handles as that great jar with the Hospital arms Fig. XIV. Both hold the arms directly in the decor in the last piece in the albarello in a four-parted frame. That this decor could be so well worked in the Siena piece must be due to the importance of the Sienne pottery work and in the relationship of the Florentine with the Sienne Ware above all, it would also not be striking if they both were very similar in this decor. A decision on ~~to~~ ^{is} moreover first but if through discoveries in Siena also more of this decor should be found in any case Siena may raise as little as Faenza or as Orvieto for it, this entirely artistic work with deep blue decor was ⁱⁿ ~~an~~ ^{manufactured} and they exported it from Florence. What we now of this ware know, ought to be pointed out much more as really Florentine.

On the precise dating of this especial type of Florentine majolica we have a beginning only in the style & character of the decor, here the family coat of arms which often give us such helpful hind here miss entirely. But after the drawing of the figures in the decor, which are usually noticeably rounded as in the relationship with other pieces and with the dated Hispano-moresque ware lets us place the flower of this interesting majolica style in the second quarter of the Quattrocento, a primitive piece may perhaps be somewhat earlier, while there are ~~also~~ ^{also} as it was pushed back by the new designs yet even so far as the last quarter of the century seemed to be manufactured.

For the determination of the date these Majolica show a further beginning in the makers marks which here for the first time were placed on the foot were abundant in the second quarter. They are also a useful proof for the place of their origin. For this earliest time there have, through Wallis in his last publication, scarcely been considered and so far as the case is show little consequence thereto. There only seldom occurring marks are regularly placed under both handles. A few pieces have initial letters, which, as on the later majolica are the initial letter of the potter. So on the piece given on Tab. XIV which shows a mark of P & C set together. The vase seen (Fig. 18) shown by Wallis (Fig. 27) has a running S which may also in little cases (coll. Imbert & Co. Faenza) and also in a fragment

in the Dublin Museum has the mark PLO and a similar piece in the coll of F. V. Tack & of Imbert have the Monogram M, which also appears on more of such vases which I saw in the handle and which are later work of another leaf decor. a similar decorated late vase of Bardiini was ff marked, a vase with upright lion in V. K. and Albert Mus. had a ladder as a mark. These marks are of especial significance because they almost all also appear on different majolica with other decor, which they, on which we will later return, already after their style lets us similarly place them as early Florentine work. See mark table at end. Through

the attribution also of these pieces & the entirely dismissed finds from Florence get a further proof.

Very frequently we find under the handles of these vases little stars which of three seldom of two crossed short lines are formed and some times at their ends have little balls and soon single, soon in greater number appearing. They are only under the handles where the artists mark was accustomed to stay and there they in the point where each as such, given materials are placed, as for the circumstance that they find themselves so frequent are we entitled to look at them as workshop marks accurately as the kiln marks of the potters. The House or the quarter of the pottery master is called also well the House of the star or to the star. Another in a less pronounced mark on which we above already have made a remark (a ladder on a vase with rampant lion in V. K. + Albert Mus. and a pretty damaged vase with a similar motive. formerly in Bardiini coll).

St. M. della Scala. one seems to point to the Hospital shield of the cross over the ladder which apparently shows here a lion represents, also we find never unbecome or shields represented under the handles. Apparently it was the house of the potter was called zur Leiter, scala. We find these marks also on different Florentine majolica of almost the same date as we will see later.

Beside the decoration with the stylised leaf decor there comes also in this blue decorated ware exceptionally also a few single anomalous designs, which are not founded on Spanish design. but resemble much more the old Italian decor. The piece with the piquant scale design which covers the entire body, through the oval on the handle manufactured for the Hospital St. Maria Nuova,

coll von Beckerath in Berlin Taf. VIII middle, has its forerunner
in a primitive piece in the coll. of Count Sieckhensheim, while the
great vase with the decor which is similar to the teeth of a rake
(after the mark of a Master S Wallis Fig 27, a decorative motif
only improved which we already have found on a primitive
Siamese jar. This uniform but very efficacious and the nature
of the thick flowing cobalt color show also especially correspond-
ing ornament such as we see represented on the primitive
Siamese jar; as in a little vase of the Seifzig Museum. The
same ornament we might exemplify these vases on the back
themselves or as a frame of the decor on the bulged the piece by
the handles (see 19 middle) also one of the little basins + plates which
are come complete to us (mostly badly repaired) has an entirely
similar decor. These deep basin, which in the excavation for
Bardino haduig house were excavated, show in the middle a
broad white band work which is decorated with thick blue dots
and as a framing a leaf work, which we find in similar drawing
on the side of the handle of the great Wilczek piece (see 9 under).

The little Florentine pieces with the deep blue decor (I know, taking
now that Wilczek piece which we have spoken of, - only three complete
which are shown by Wallis (Mon - Ital. - vase Fig 42-44). have in
general the same character as the vases. Yet they have all reddish
shards, well because they from regard to their determination
must have been burned darker and two of them have not whitish
but pearl grey grounds (coll von Beckerath + Bode). One has ^{to account for} these
pieces through failure of the glaze in the fire or ruin through
moisture & other influences in the ground. That is moreover
not sure for the most of these early glazed majolica pieces are
found in old pits. They have moreover throughout not changed
and the same on their both pieces is the blue color entirely well
preserved but the glazing is attacked. We also know a few
pieces and fragments of such, which likewise have an entirely
similar grey ground (Taf. VIII). The choice of these grounds are
fully due to artistic consideration and is a proof more of the
fine coloristic sense of the Florentine Potter of the beginning of
the XV cent. On the grey ground one the deep blue of this decor is
especially fine; around this the painter has laid in the little
piece on a grey ground an entirely light blue white color - so
that by burning is raised in clear little points as
a similar effect is effected in the old Japanese ceramics. In the large
piece this is held to the ground in a net of similar fine crackling.

We have already mentioned that these pieces of majolica with
deep blue decoration show many relations to older pieces which we

could point out as Florentine work, so in the splendid large pieces in the possession of Count Wilczek see Vol. XII which beside the plastic decor, which surrounds the Pazzi arms in the middle shows on the side some similar blue leaf decor with stylized animals between leaf bunches as in this vase.

Here the cobalt blue has become in the fire in part melted or blistered, and the leaves show yet naturalistic resemblances of wild grapes, ivy etc., so are these great show pieces are definitely due to a time when the potter used his first assay in the decor with the cobalt blue. That these are close to the fabrication of the other ware decorated in green, as we have characterized them above, a pair of little vases in the British Museum shows in which the entirely similar decor, on both on each side a singing bird between the accustomed 'foe-like' leaves is yet enamelled in soft green. Hall's No. 747 ware

Fig 47+48. On such a vase whose present owner is not known Hall's Fig 49 are even the animals, on one of the sides a bear on the other a hound which chases a hare, enamelled in Dutch pastlike blue. While the leafwork of the frame, with the regular drawing is enamelled in brilliant slanting out green. In a similar green, is the emblem of the Hospital of St Maria Nuova

The crutch shows the staff ~~is~~ decorated in the accustomed blue vases, on the handle. Also one finds occasionally on vases & basins with blue decor little flecks of bright green and were not removed. Doubtless also besides the pieces in blue also some decorated in green.

The deep blue enamelled like decor becomes almost suddenly ^{out side of the} practice or out of fashion. Later is seen likely that the same workshops which, ^{the same marks seek to manu-} the same marks, ^{facture} other designs namely such as appear ^{in the} ~~in the~~ ware. The latter were through the development at the same

time of the majolica fabrication in Valencia only used to be more popular. These charmed the the Florentine potter to copy them himself and these were through many decades popular in the Arno state. There have come to us a number of vases in blue decor which the decline of this technique show in different ways. Seen from single pieces, mostly with bare leaf decor whose execution in color & glaze is already falling, they show more equally worked vases for the Hospital of St Maria Nuova with spruiging hounds between stylized leaf work (see) which in Kestner museum at Hannover, the other

in the Berlin Kunstgewerbe, too in coll Lambert at Rome
see page 16 right entirely in the same page 20, decor but the
blue color is here no more drawn with thick flowing paste but
thinly laid on and worked thereon tired, languid & dark if abso.
It is right in its art. The mark S shown on the handle that the
same artist manufactured the more of these represented through
their enamelled look especially drawn blue vases. Dark blue color
two others show but without the high execution show two other
vases belonging together (one of which in coll. 7 v. Marcuard
at Florence the other to Prof. Elia Volpi & Talazzo Davanzali
alb 33, whose leaf work around the monogram extending
in a ring has well a Florentine spiritual relationship already
enamelous broad drawing. The mark V with a cross shape
which both vases show, is to me not known on other vases.

Florentine Majolica with decor after
→ Spanish Moorsque design. P 21.

Already the glazed piece in pasty blue decor shows the
influence of Spanish majolica which since the beginning of
the XV cent in great number particularly @ Florence were
exported, had made on the Florentine potter. By degrees they
took this so directly for a copy that the Florentine majolica
fabrication through almost a half cent. was held fast in
the charms of the Spanish moorsque was that they almost
took part in each new mode of the Valencian potter. This
appeared in more or less free wise so that the majolica of
this kind namely the early time, belongs to some and
worthy work of the Italian potter of the Quattrocento. The
Italo moorsque ware, as one can then know it, is entirely specific
and also exclusively Florentine, Florentine as always in
the further sense understood as comprising the entire
territory of Florence; a fact from which itself the surest
beginning for the determination of other examples of
primitive majolica of the same time lets them produce as
Florentine. This from the first sight rash phenomenon
is founded in the sense that the trade and the relations
of the bankers of Florence with Spain especially with the

cities of the East coast particularly with Valencia had followed after the fall of Suva and Pisa, Florence had then far overtaken all other places in Italy and her competitors as Naples & Genoa furnish no single majolica industry. Literary proof shows how much the ware of Valencia especially in the Zwanziger years of the Quattrocento were treasured by the Florentines, the expressive are yet ^{as} already appeared, enamelled hispano moresque plates and pieces almost even so numerous if not quite as those with Spanish arms.

The imitation of hispano moresque ware begins in Florence almost at the same time with the demonstrable appearance of this renowned Spanish majolica in Italy in the beginning of the XV cent. The flourishing industry of glazed pottery with lustre which in South Spain, namely in Valencia, bloomed under the Moors had founded itself within the Moorish population also under subjection of those citizens to the overlordship of the Aragon rulers in the middle of the XIII century. As they themselves had developed under the first period of Christian Lordship, on it we must only a supposition put forth for pieces of such early ware have not been found except only in fragments. Yet we can now thanks to the ground work of A van de Put, work appearing in 1904 (Hispano-moresque ware of the XV cent), follow this Spanish Majolica at least up to the beginning of the XV cent.

Then they lead us over already into such perfection that we must take an earlier development through a century or longer.

P 22. In the oldest known design that ^{the principal part of distinctive ornament} which van de Put calls 'Mook arabic inscriptions', an ornament that copies arbitrarily superficial arabic lettering which, broken with groups of arabesques in a deep blue color on a ground with little flowers dots and strips in lusted gold see P 22. already these designs were copied in Florence and to be sure contemporaneously as the form & technique of certain pieces show. a great deep plate of solid shape and thick body which cannot light

under the Palazzo Mozzi in Florence (p. 22) shows such a design almost a true copy. Fragments of little basins, with the same decor of entirely abridged form ~~have~~ been found in the earthworks in Florence.

The high prize of the Rishanomorresque mayolica: the painting in gold & in gold lustre, the Florentine potter could copy: on a hundred years later did Master Giorgio Andolini at least so it seems found the gold lustre and ~~kept~~ it as a secret in his workshop. At least so one believed up to now but after a series of shards with fine gold lustre which were found in Florence and which differ the same as the Rishanomorresque in form, show not inessential differences in glazing & decor, is it not excluded that ~~the~~ the general ~~impression~~ ^{overall} outlook can not hold these unrecognized ~~and~~ ^{rich} material and a thorough comparison of such pieces with the doubtless Spanish ware. The origin of lusted ware in Tuscany could be truly ascertained through that yet it remains always possible had manufactured them in Florence: it is to us yet historically handed down that in Siena already in the 14th century that the technique of gold lustre had been known through a Spanish workman. At all events the mystery remains, whether it was truly known in Florence or single little workshops, in which it was guarded and was lost again with them. In further circles of Florentine potters one did not know the gold lustre, one forged in his first primitive imitation of Rishanomorresque in Florence also for a substitute of the gold decor and placed himself only on a decor in a deep cobalt blue which is drawn broadly and thickly thereby moreover seeming yet tolerably unattractive. On the improvement of the working of this color one was above all ~~ans~~ ^{ans}; the Florentine Vasari found himself soon a means therefore in the plastic change of the sticky flowing enamel color in which each of the above mentioned ware. have executed, the oldest really artistic artwork in Italian mayolica.

While ~~we~~ for this ware ~~can~~ only point out the meaning of the decor but cannot point out direct influences before.

For his *hispano arabesque* or near East faience, other 12
sorts of somewhat younger Florentine majolica show
this ~~fact~~ ^{support} so clearly on hispano-arabesque design. They
borrow their motives again from the faience of Valencia in which
about the middle of the XV century a great plant decor of more
naturalistic finish was perfected. In the oldest to us
known examples of Valencia was the above mentioned leaf
inscriptions and the old Moorish arabesques and leaf decor was
stuffed into geometrical designs, but the naturalistic sense
of the Quattrocento made it little by little current in
the *arabesque* in drawing of their pottery: In the
middle of the vessel, in place of the coat of arms, one placed
now by preference a single animal and surrounded it
with slender leaf work on which were placed little stylized
leaves & flowers. The flowers stereotyped little globules,
mostly of six globules around a middle one, and similarly
arranged schematically the scanty leaves; the ground is
filled with little dots which like the leaf work is enamelled
in dark blue (see 23 below.) Also this design one sees
to have been already used in France, p 23 as it was
growing up in Spain; the piece shown above to the right
on page 24 a piece similarly found under the Palazzo Medici.
The entire decor is entirely enamelled in blue much
influenced in its color through the damp.

A piece of the similar Valencia decor is a great
albarello in my possession 7 1/2 x x. Neck & mouth
are especially adorned while the decor of the body is divided
into zones. In this as in the similar ornaments of the neck
are stylized flowers so that they on the white ground
stand out singly in a circle, in thin waving lines of
of bearing stems whose lines are marked with dark
spots. They are either so formed like open cups that six
little balls around a similarly sized central ball, or they
are made wheel shaped where six balls are placed on the
end of spokes. It exchanges a zone with such open
~~balls~~ ^{spheres} with another in which these flower petals alternate
with sphere like ones. The ~~top~~ ^{shoulder} of the neck is decorated
with spiral scrolls between parallel stripes. These scroll
work fills the ground of the single stripes. The drawing

is laid in in tender soft blue while the inside of the flowers, the stripes and the scroll work are filled in with an entirely pale greenish yellow which in its color and the hasty hui drawing of the work resembles in not an improper way the greenish gold of the hispano moresque work. A similar albarello in the coll of Lambert in Rome another in the Victoria & Albert Museum (Nallis albarelli Fig 21).

As here on the decor of the Valencia pieces the flowers are employed at a slight motif for the ornament, so are in another species the Florentine pieces, of which a greater number is preserved which employ the leaves in ornament in the same Valencia ware as the appointed motif. The well preserved pieces are mostly short albarelli circle formed designs in which appears a single three leaf while the ground is filled therein with points of little serollo with single hasty leaves (Nallis albarelli 21 & 23). In the middle is a place for a stepping bird or as in the pattern in the Vic & Albert Mus Nallis 44 reserved for a young man's head whose cheat (statement) enough the same foolscap form as similar had in vases with the deep blue decor (74/ XXI) ²⁴ had. The painting in all these pieces is put in in a strong blue. On such an albarello on the back, the initial letter A is represented. This albarello is entirely similar in drawing to a bowl decorated in a similar manner in my collection see p 27, ^{which a similar also from the house of Lograin's home comes} If we then do not set their origin not much later than the pieces with the drop decor of similar pattern, so speaks also the address of the youths on one of the basins and the manner how he concludes in their Taddellu therefore that the Florentine pieces so decorated are mostly not much later than about the middle of the Quattrocento. While in these pieces the stonish designs are

imitated with seeming truth, we find in other related
majolica the device more or less free manner is founded
after the taste of the Florentine potter. So we see in
a great abundance of the Vic + Albert Mus. in stead of the
cross formed leaves with single flowers, really, ~~under~~
brought under not allied circles, in which each the
little flowers or leaves are placed together as in a ^{foxy}
see 23. Yet regularly such a foxy like decor, ^{is distributed} on two great
haudled vases with small mouths, in the wall
Fig 40 in Vienna, wherein, ^{as represented} on the preside a womanlike
profile head with high head gear on the back a phantastic
Sphinx with a head gear in the form of a Bavarian
fanciful head dress of Roffy memory (pl xxiii). Also
here the costume shows an early appearance, somewhere
about the middle of the XV cent. The painting also in
these vases is given exclusively in a not very strong
blue. As the hispano moresque design in always
capricious manner was carried into Florence and
from there further into the rest of Italy, therefore one
finds in the great museums and private collections
many examples of which ~~reproductions~~ reproductions are given
in the publications of H. Wallis (Fig 37-38-57)

One of the principal designs of the Spanish ware
in which a scattered design of little three leafed with
star like flowers and oak ~~leaves~~ screw leaves (seemingly
represented the (ledge?)) which is arranged around
the little inner shield regularly with a coat of arms and
the entire surface inclusive of the border is decorated (see
P 25 below) seems to have enjoyed in Florence considerable
popularity so they had get comparatively many pieces with
arms of Florentine families. The copy of these designs must
especially have ruled the ambition of the Florentine potter.
That this Spanish ware Spanish ware forged the brilliant blue
in Decor as the earliest designs show and employed the
painting of gold and dull blue, was in the copying through
the Florentine worker a satisfactory sign, in the main different
because the painting in gold seems to have become a secret

in coll. Fyodor, A. v. Beckwith & others have the beautiful⁴
arms of the Martelli, an excellent pot in Mus at Oxford the
arms of the Alessandi. Fragments have that of the Altoviti.
An interesting cup in coll. Bardac in Paris with in prim-
itive majolica, a pot in Berlin private possession, Plates &
pots in the Rijksmuseum at Amsterdam show other
Florentine arms see p 21.

After the form of the shield this design is common about the
middle of the XV cent and is found in apothecary pieces
until the beginning of the XVI cent. By degrees they held them-
selves less strongly to the foreign influence particularly
when we did not understand the designs; one made
the flowers larger, gave long leaves to them, in the form
similar to Saracenic arabesque, kept moreover the
color and the ground with a slender framework in man-
ganesse. Also such pieces, mostly albarelli and vases
of apothecaries have as the rule arms which belong to
Florentine families. If about this time apothecary pieces
with the different Florentine arms came in so one has
his ground for it that the manufacture and the sale of
medicaments, drugs, perfumes etc were a prerogative
of single prominent families who perhaps had imported
these things from the Orient. p 26

Like the coats of arms, ~~which were also used~~ do there now
also appears on the pieces frequent artists marks. If these
appear on some of the entirely tradesman or like products so
that a good proof that they were the marks of the whole
workshop not only of their makers. Above all they were
only freely placed on the vases & pots under the handles:
in the plates, marks & inscriptions come first in the
beginning of the XVI cent since then this came more & more
in the foreground of the fabrication as one employed them as
show pieces on the Creduza's. Of the marks which I have
noticed on such pieces the most frequent is P.P., one finds it
on the little vase with the Martelli arms, on a similar
Boreale with the Margozzo in the middle (1907 in dealer's hands)
and on a great Caffagiolo pot with the arms of Leo X
in the Vic and Albert Mus. The marks of P.P. we find on a shard

with such decor also on Florentine majolica of other design. Even so we see the mark S on the pot with the arms Alessandri in the Ashmolean Museum at Oxford already on most of the vases with the enamelled blue decor and on polished with such decor. These pots stand apparently of different decades after the manufacture of these vases also can originate from the hand of the artist under whose management followed that endowment of the Martelli apothecary shop with majolica pieces, so is it apparent that perhaps a similarly named son or a nephew employed the marks. In any case there is the ~~fact~~ sense that we here come upon a mark which cannot be questioned as a Florentine potter's mark.

A little later than this excellent ribbon leaf design entirely in gold lustre there comes in Valencia the simple but strongly worked vine leaf decor (see p. 27 below).

Also these were not only exported for Florentine families for single specimens and plates, as the arms on pieces preserved in our Museum shows. There are already a few entirely worthy high vases with broad handles and large pots which was manufactured according to the arms for one of the Medici, preserved in the Berlin Kunstgewerbe and in the well. Bodman at London. No wonder that the Florentine potter sought also to realize this design. Its charm moreover lies moreover so much more in the opalescent gold lustre which now bright & white, nor is weighty and surprising lustre, less knew how to begin about it. They have for that reason, so far as instances show never copied the rich design with the little vine leaves but only that with the larger more isolated ~~leaves~~ leaves and too not for costly vases but only for simple apothecary pots and (employment?). One of the finest pieces is a plate with the Medici arms in the Museo Nazionale in Florence which, there ^{has been} they balls of the arms ~~are~~ yet combined with the lilies of France allowed Piero de Medici by Louis XI in 1465 was manufactured doubtless to service made in the

Here appears a band with blue work inside a broad 15 somewhat indented border. This plate whose uncommonly sober drawing and decor show us how these Florentine wares resemble for high pretensions were made first, and it has a deep warm one which is especially rich in color. The principal color is a dull blue in which the drawing is done; then a Turkish blue, yellow and a bright green are sparingly but in a workmanlike manner employed.

The Apothecary pots with such vine leaf decor have their classic origin in an albarello of Valencia Ware which appears on Hugo Van der Does painted altar picture of the Adoration (painted about the year 1476). Similar Spanish apothecary jars have preserved yet a series (see 27th)

But in the page 27, Florentine copies, the bands with the vine leaves are not horizontal but mostly vertical. The great vine leaves show themselves in small vertical strips through which the body of the pieces are divided into similar large divisions. They seem though that like the boughs of leaves if these were arranged in similar wise on both sides.

Then they moreover mostly only on one side and then always turned towards the right and entirely regularly arranged, the leaves have in spite of the upright wings a similar horizontal drawing as in the hispano-moroccan examples of this kind. The drawing is in blue, the leaves are alternately enamelled in blue and green; only in the wings & the framing does one find a bright greenish blue. Where the leaves have an inner drawing it is simply outlined in the color, so also in the medici plate.

About a dozen of this albarelli with vine leaf I know in collection: in Vic & alb. Museum, in British Mus. in coll. Beckerath, in N. v. Seidlitz in Dresden, in my possession. These simple apothecary jars (in Vic & alb. Mus & my coll) show on the front a shield in a wreath which Wallis (albarelli fig 6) gives as that of the family Mezzo villani of Bologna — whether rightly or not? The neck of this piece show a vine design in horizontal band; we see it similarly in de Sèvres of severe Spanish design of similar drawing

in the middle of an irregularly decorated border. An old apothecary whose whose stock of pieces was sold about the year 1900 in San Romano, had somewhere about a half dozen of these albarelli with vineleaves; after the hasty and rather time now drawing but of interest through a half moon show, the arm of the Strozzi? Fragments of similarly decorated ware also of plates or pots come not seldomly forth under the pits in Florentine finds.

From the vine leaves as from the concentric circles design of Valencia were one finds many examples among the Florentine ware of the second half of the Quattrocento for the time lightly unglazed sometimes richly. 130 above

An other design of the Florentine pottery of the XV cent it is on the first glaze not so easy to know so easily in its origin from Islamic designs; the pomegranate design as one can know it after its relationship with the known designs of oriental & Islamic stuffs of the same period. It seems not to have been taken directly from Moorish or Islamic Majolica but after design on tiles, mosaic work. The motif appears in the middle of the Quattrocento and develops typically from the first and develops little changed until the end of the cinquecento if also developed in form & color. It comes on high & low albarelli as on vases and plates regularly in similar drawing & color. In the short apothecary jars one generally four such split blue flowers with single yellow dots which like a Pomegranate and which stand out of leaves arranged around the body of the piece. They have a small light green forming from which peep out a yellow flower. In the vases & high albarelli (Mullis Fig 69) these flowers are on lightly drawn blue thens which have little small bright green leaves. In comparison with the mentioned already mentioned kind with lower down the color is here of light work although the leaves have mostly flowers of deep blue color. This strong blue with the bright green and the orange colored yellow which in the earliest examples

in the inner drawing becomes somewhat purple gives 16
altogether such a color as we do not know on the primitive
Florentine majolica's. For they are doubtless Florentine
which the finding place shows as well as the frequent
marks and the rare coats of arms which we find on them.
Also almost all the pieces which have come into my
hands in thirty years come to light in Florence or its
neighborhood. The great store of old pieces of an apothecary
which were sold about the year 1850 and from which came
the vase represented on Taf XXVII show almost only pieces
with this dew but mostly of later date. The rarely discovered
plates Taf XXVI have so far as is known to me only
Florentine coats of arms and the marks are those of
Florentine potters or show the marks of Florentine apo-
thecaries, such as the lily, the half moon (Strozzi?) etc.
On early pieces the mark PL° (run together) appears
as on page 28 (the piece, Taf VI above right, represented with
such dew has on the reverse a great pomegranate leaf) and
the mark PL & PS run together, P, b° b° e H run together
etc. a few of still greater vases in Museo Correr at Venice,
which after the limitation of the color to blue (except a very
little deep yellow) show after the hasty drawing the design
already in decline, shows a mark of PL & A joined together
and over it the year 1538. These marks tally with those which
were given by Strunum under the early *capricolo* marks.
By the arms one recognizes those of the Florentine families of
Carducci and Ardinghi.

As the

The Valencia ware of x^o cent and the latter period
has scarcely at all exerted an influence on Italian majolica
fabrication. Thereby that the Spanish potter in design depended
more & more on the painting in gold, he avoided himself the
copy of their *stolica* *colgagasso*. For the design in itself which
now shows itself in tiny little now in large designs were
without the gold were ^{for the Italian pieces were} not suitable for the rich show pieces
such as the cinquecento sought. Instead the majolica
fabrication in Italy grew strong to a self-sustaining

blooming art so that the Spanish ware was scarcely
ever demanded and we did not think any more on their copying.

To this ware it is related in the designs of flowers but very
different in the treatment of drawing & color is the decor of a pair of
plates which were both found in excavations in Florence. The little
one without arms with standing lion is a characteristic Florentine
shield (in my possession), the other with a child's portrait and the
inscription Memento formerly in the possession of Stefano Bardini of
XXVIII. In both plates there is a broad band with a garland of
flowers which in drawing & ~~form~~ is very similar to the
possible form but otherwise are shown. In the little plate the little
inner frame shows the little hispanomoresque vine leaf which
also is enamelled on the reverse, under the to us known mark
N of the old Florentine. The colors are nearly the same and come
so strong but the drawing suitable more delicate in the work.
The beginning of these designs we must set after its style
in the third quarter of the XV cent. Fragments of later handwork
rare of this kind one finds not seldom in Florence.

Of all of these here described many lifted, more or less
free copies of hispanomoresque ware of the XV cent one
finds only in Florence in deep excavations & that too in
greater number. The arms which are enamelled on
them are exclusively those of Florentine families and public
institutions in Florence and the complete pieces which are
preserved to us in this ware come almost exclusively as
far as we know from the apothecaries, Palaces and villas
of Florence and its surroundings. Also the artists mark which
one finds thereon marks which early already were described
on the pieces of the so called Caffaiolo ware and in part
appeared on the Caffaiolo pieces of the beginning of the
Cinquante or there is the other which we find on the primitive
Florentine wares with the party decor. This if we wish to
give ~~the credit~~ ^{the credit} the credit to the Florentines who again
lent the Italian art to a new unrealized height and
also the artistic work newly beloved a new inclination
for pottery or if - that least of all is the case - the material
it would not be at hand so at one not yet

doubt that taking all this reasons together that these 17 primitive majolica were made under the influence of Valencia were in the workshops of Florence & its neighborhood where the potters practiced unbrokenly since the Middle Ages.

P. 29. Florentine Majolica with Gothic Leaf ornament and with peacock eye design.

The different kinds of primitive majolica which we can tell now ascertain as Florentine gives us at the same time a ~~number~~ good grounds to suppose that also a number of other similar dated primitive majolica are Florentine. They let us know all a more or less strong influence direct from the Islamic art or or that of Spanish influence and show already throughout of Florentine origin; also the arms are which we find on them, regularly those of Florentine families and we show marks of Florentine power. Yet there appears in contrast to that Fatimourque ware, ~~the~~ these majolica the naturalistic traits of the time showing in stronger way and old tradition of Gothic time mixing itself with modern artistic examples of decorative motives taken from the antique with experiments of finer artistic treatment. Also here there results if one brings together the scattered pieces in the different collections ~~and~~ easily marked group ~~which~~ after their design as well as after their color & form lets us know as proof of an new departure and occasionally of one & the same workshop or of the same majolica makers. We wish here only to point out for a new consideration the principal designs which are especially typical and which have held themselves for the longest time.

The compact great leaf design which we have come to know in the early Tuscan majolica from the end of the XIV and from the beginning of the XV cent is alive in a leaf decor which is especially abundant in the last decades of the Quattrocento, especially as filling on the side of coats of arms heads, portraits of animals but also alone as the principal decor. This decor finds itself especially abundant on the flags strewn over

with the city arms of Florence. In the inner framing one finds a 18
leaf leaf and flower ornament which is similar to the early deep
blue Florentine majolica and almost similar to single ones of
the tiles in the Caracciolo chapel. As a frame to the coat of arms
this leaf ornament alternates with the west decor also in two
short albarelli with handles in Coll Wallace London 713 + 14 Wallis
Albarelli in the coat of arms a standing Lion on the reverse
a waterfowl. The handles have here an unusual rich form and
decor taken from early Valencian vases. The deep colors, Cobalt
blue, manganese and sometimes green & yellow are the same
as we already find on the already spoken of early Florentine
majolica. The British Museum (Wallis Albarelli Fig 11 & 12)
possesses also piece similar in color of compact form but with
the customary handles, which appears in the especially strongly
drawn leaf work, the half figure of a nude man and a maiden
wounded by lover's arrow. Under the handles appears the mark P, which
appears on different other Florentine majolica of the time. Similar
vases, pots, plates and apothecary pieces appear in most of the
great collections as the Victoria Albert Museum, the British Museum, the
Louvre, the Florentine national museum, Coll Prunghera (see Wallis. Early
14 majolica (Fig 10, 42-44, 60, Albarelli 31, 43, 47, 48, 51, 53 etc.
They they are related with the named pieces in decor, color &
technique are for the most part Florentine fabrication.

Especially characteristic is this ornament on the reverse of a
piece which bears a coat of arms, a head or something else on
the front. When it is moreover employed also as the chief
ornament which seldom takes the form of the reed like
leaf work (Wallis Albarelli 717) of XXXI right, ordinarily
the form takes that of a great leaved flower or cut leaf. This covers
either without that frame or with little filling ornaments
between the whole body of the pieces - as in many preserved
Albarelli of Coll Beckersath (Coll 28) - it is filled with single
flowers if the Albarelli has handles, in similar framing on each
side of the piece. Isolated these flowers appear already on the
reverse of the majolica with pasty blue decs as two short
pieces with a vase like bust picture decorated vase in the
Coll Iulbert shows Taf 11 right above. They are faintly &
hastily drawn, entirely in dark blue, but without the high relief of
color which it shows on the front while the flowers are drawn and show
a more or less strong purple & sometimes a green. A beautiful
example of this kind is in the Museo Nazionale at Florence Taf. 88.

in which the handles have the same diminishing form as those on Hispano
Moresque designs ~~as~~ in the two above mentioned Albarelli of the Wallace coll.
as here the leaf ornament is placed on in the flowering manganese
similar like we find it also on the leaves of Florentine copies of the His-
pano-Moresque ~~leaves~~ of dew. (see Tab XXIV) Among the pieces of a
private apothecary which came into the dealers hands a few years ago
were a number of similar Albarelli with this decor of XXXI left.
Also a large plate in Vic & Albert Museum which shows in the middle
a water mixis and on the border a similar flower decor but alternating
with other flower ornament, ~~but~~ with precision as Florentine for it
bears the arms of the Florentine family Gucci in one of the fields of the
broad border 1 of XXXI above. The decor of these plates strikes me as
similar to the tiles in the Caracciolo chapel; Very similar is a plate
with long ^(Dille) ~~short~~ in my possession Page 29 middle, which was found
by a cleaning out of the subglobe of a Florentine Palace. Here the
leaf design is arranged in a palmette like manner under the
influence of antique design. The enamelled Vierpass which
comes out from the Dille, shows as far as color & technique
the piece at latest is about the middle of the Quattrocento. In
the color a deep blue predominates beside which a greenish
blue & a manganese appear. The drawing here is no more outlined.
Also in all other pieces of this kind the treatment & colors are again the
same; the drawing is sketched in blue, the colors are Cobalt blue
manganese, and occasionally some Terracina and copper green
mostly of very deep tone.

In almost all these different kinds of decoration a deep
cobalt blue which in the majolica with the high blue
enamel was especially liked in Florence, plays the chief role.
In delicate color sense there is another design which we in
its forerunners we can follow ~~of~~ into the first half if not
into the beginning of the Quattrocento. The colors are the same:
cobalt blue, manganese purple, and then sparingly & not usually
copper green & Terracina but they are not so deep & bright and if
also the blue here predominates so are the different colors employed
in similar strength. Throughout the color working is ~~so~~ cooler
& tenderer. The ornament corresponds to that, whose
leaf & flower decor, scrollwork and parallel lines ~~of the body~~ cover
almost fully the body of the piece.

In the beginning this decor, least of all in the squat pots is
decorated with a large middle field decorated with blue and yellow
stripes in which a coat of arms, an animal or a large flower is
represented. So in a little pot of the coll Figdor in Vienna Tab XXXII
which has in the middle field a cocks head the arms of the Salvi
family. Under the arms is another work of a ladder which is

shown already by us in different kinds of Primitive Florentine 17
majolica. The same mark one finds, similarly twice under the
handle of a great pot in my possession Abb 29 left which was
found in the building of a house in Florence. Here a colored flower
still entirely gothicly stylized fills the middle field similar
to a misapple fruit, a companion of similar ~~of the~~ size and
of almost similar decor which moreover shows in the middle field
a running round on a flowery field, has the mark ff (this second
initial indistinct which we have already found on different primitive
Florentine majolica. A similar pot in Florentine trade hands has a simple
f as a mark. A smaller albarello of like design ^{in my possession} and from the
same workshop has light flower design which show themselves in
many strips around the body: the colors are limited to blue & purple.

Coloristically this kind of decor is developed in a very rich
delicate way in a piece which already shows the coming period
of the Quattrocento. Here the ornament is simple; fine drawn
stems with little blue leaves have on the point pale yellow flowers.
The peculiar thing is here above all the color. The deep blue is with the
pale yellow and in the framework with a saffron yellow & a blueish
green placed together in an extraordinarily harmonious
and delicate way. As the cool pale blue tone predominates the
delicately color tone and like the bright yellow is used as a change
for the strong green of the inner frame, show a quickly refining
fine color sense. The Museo Nazionale in Florence owns an albarello
in this decor, with a young man's head in the middle on both
sides; the almost similarly decorated pair is in my possession
T of XXXIII. A hastily done pot with long nose in the Borgelli
from the arms on it manufactured for an ecclesiastical
society has the similarly fine color but larger leaves in the
decor. It is established as the mark P under the handle shows
in the same Florentine workshop in which most of the so
marked pieces among the early known examples with
other decor. Agreeable also in form and decor is a large pot with
similar lip which is found in the Coll von Beckerath. Similar simple vase
in the Coll. Imbert, in Victoria & Albert Mus. see P 32. The chief piece
of this kind, a 38 cm high pot the Vic & Albert Museum owns T of
XXIV. In pretty leaf work with flowers like pinks hold two angels
in a wreath which gives the representation of a love. Here tender color
drawing joins itself with invention and light free drawing. A
somewhat smaller pot with the Pirellai arms of so related invention &
color, that they come from the same artist one finds in the Coll. Prunghini
in Munich T of XXXV below. An entirely similar ware was manufactured
in this workshop in advanced time of the Quattrocento shows a sawly
exported albarello in the same peculiar color design which after

The monogram of Christ were made in the apothecary of a religious society and found itself at last in an apothecary in San Romano.

One of the most peculiar and at the same time most piquant ornaments of the majolica of the Quattrocento is the peacock pattern decor with the eyes of the tail feathers of a peacock. The peacock which already in the symbolism of the orient played an important role in the symbolism of the Oriental appears beside other birds of also seldom or Persian & Syrian fauna. In the Italian the magnificent bird was an animal that their fancy suggested namely also the peculiarity which one attributed to him. We see therefore that they utilized for the proper care of their shields etc especially his plumage and above all the eyes of his tail-feathers. The three peacock feathers in a unique known as the device of Sorengo magnifico; entirely similar is the device of the Russellai and also appears again in the Este and other great families. Whether and how it was brought into the decor of Quattrocento majolica will in the renewed knowledge of oriental faunas as the very rich finds in Syria Mesopotamia & Persia now quickly show and give doubtless in a thorough way the relation of Italy to the Orient. This relationship is not entirely clear.

Here and there the peacock appears a other birds in the leaf & flower work of alborelli and vases of the early Quattrocento (examples in Vic & Albert Museum, in Coll. M. Bardac in Paris - here between Gothic leaf work and otherwise.) but independent of that and very much more frequent the we see the eyes of the Peacock tail feathers employed in a warmer full of style in the decor of majolica or in peculiar drawing as the exclusive decor of the piece. Occasionally they are mixed up with the strong half other leaves. They are surrounded on it like flowers or sprouting like buds from out it and reminds one there of the known early pomegranate design on brocade stuffs (Vallis. Italian Ceramic art Fig 41-42) As flowers they are also employed if they cultivate the border of a plate. So in the plates coming from Florence with the beautiful great Gothic profile head in the Coll. Bardac in Paris where again these great Gothic leaves are represented on the side of the Portrait to xxxviii right; in a large dish of the Vic & Alb. Museum, in the centre a young woman who ~~stands~~ on a vase her wounded heart (Vallis Italian Ceramic art 788) In a little plate with an enthroned count (formerly in the Coll. Hainaux) especially in a small dish of the Vic & Albert Museum (from the Coll. Salmy with a very fine portrait, on whose border flowers peacock eyes alternate Fig xxxviii left.

Abundant and efficacious is this decor when the peacock eyes cover the whole body of the piece placed against one another. This soon appears scale like and then under the influence of those scale designs in earlier times (on an alborelli in the Dublin Museum we find both designs beside one another in the alborelli

Fig 74.) soon in bundlike form or alternating with little fields with single flowers (see Page 33 right.) In both forms the design appears to be such in very primitive and hasty drawing, already in the late 3rd or 4th century in the Mezzo-majolica which are found in Siena, if also by the drawing it is unlikely that here the filling of the network what covers the pot should represent the eyes of peacock feathers.

From the design, in which the single peacock feathers which are enamelled in Purple, green & orange are bordered with a blue looked hand drawn together, one finds a nearly example in my collection a low albarello in which the handling of the color reminds one entirely of the pieces with deep blue decor and dates to the first half of the XV cent Taf XXXVI as there the early enamelled work is recalled through the entirely partly character of the cobalt blue so the experiment is here made to bring about a similar effect through the same partly treatment of the purple. The artist has let the blue also the fat manganese and the drawing too without a border; but thereby and because the manganese runs on the effect is not so capital as in the cases with the blue and also with green decor. The former the vase painter had employed the remaining colors in a similar manner but without impart. The awkwardness in the mixing of the blue is a further proof for the early date of these little pieces, as long as these designs were yet related, the entirely hasty and worked albarelli of this kind shows, which were found some ten years ago in the deserted apothecary shop of San Romano.

As the decor itself shows badly if the place between the peacock eyes were placed flowers found at intervals or if each were placed close beside each other, The color plate (Taf XXXVII) and the copy of the preceding head piece at the left are characteristic & pointed out examples. The Victoria + Albert Museum possesses the most beautiful example of this kind, also a large piece with arms Taf XXXVII; an entirely similarly decorated vase with arms in Sir Edgar Speyer's coll. Different & many types of pieces, principally albarelli, with or without handles are found in the coll. A. von Bekerath in Berlin, Dr A. Fiedor in Vienna, Prof. Pungstein in Munich, & Mansueto in Florence in my collection, all above. Occasionally the peacock feather decor are also arranged handlike in a more or less series around the body of the apothecary piece which then only operates fortunately if the inscription frames the piece above & below.

Marks on Early Mayolica usually under handles.



Mark on numerous vases with party blue decor. S18



Mark on numerous pieces with party blue decor S18.



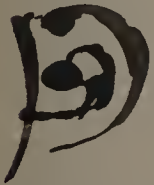
Mark on many vase with blue party decor Taf XIX left, on a vase with hispano moresque Hecker ruben design Taf 26 left and on a pot with large gothic flowers S. 31 oben



mark on a fragment with party blue decor.



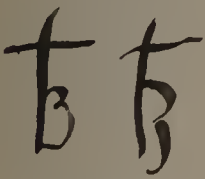
mark with party blue decor S18 above, on the reverse of a plate with pomegranate decor Taf XXVIII left



Mark on a vase with party blue decor Taf XIV S. 17 below



Marks on vases with gothic leafwork Taf 29 left with party blue decor, with hispano moresque decor Taf XXXIII hispano moresque leaf decor around a portrait coll Bardac, number Taf XXXII.



Mark on pot with gothic leaf + peacock decor in coll Otto Beit.



Mark on a pot with hispano moresque Hecker ruben decor Coll. Bode, Berlin 26 middle. also on a great vase with peacock eye decor in coll Sir Edgar Speyer.



mark single or double f on vases with peacock eye decor Taf XXXVII with gothic leafwork Coll Lambert Rome with hispano moresque Hecker ruben decor (fragment in Berlin Kunstgewerbe on a picture of C. Brivelli in National gallery with party blue decor.



Mark on a pot with gothic leaf design in Coll. F. Marzani Florence + on an alborello with hispano moresque ball design.



Mark on a pot with dainty leaf decor in Vic + Albert, S 32 above



Mark on a piece with dainty leaf decor in Vic + Albert Coll S 32



Mark on a vase with pomegranate field Taf XXXVI right.



Mark on a vase with gothic leaf decor.

pp mark on a little vase with hispano moresque Heckerüben
decor S. 26 left.

P mark on a vase with gothic leaf decor in British Museum
+ on a fragment with hispano moresque Heckerüben decor



11.76.1.

Boccale or Jug.

Lead glazed Earthenware.

Carolingian, Rome.

Rogers Fund. 200 marks, about \$50
through Dr Bode, 1911.



See Bode, Die Anfänge der Majolica Kunst in
Toscana page 5. The first illustration is almost
identical. Also Wallis, Art of the Precursors
page 5 and ill. Fig 13 to 22.

Wallis. " Respecting the lead glazed boccale; where the glaze has
no positive green in its composition the general color of
the vessel is a kind of variegated yellow, a suggestion
of raw silica with a greenish tinge. It is uneven in
texture the surface has small hollows and elevations
arising from the body not having been thoroughly
levigated. Likewise the glaze has bubbled. Body when
not fired is red, otherwise a dull grey.

12.45.2

Bowl

Mezza majolica, lead glaze

Byzantine, Found in Cyprus,

Gift of Dickran, S. Kelekian, 1912



See Wallis, Byzantine Ceramic Art.

also Dalton Byzantine Art & Archaeology p 611.

"Dalton"

The mounds of Fostat have yielded bowls & fragments of glazed sgraffiato ware also in which the clay body is first coated with a slip, the design then incised in the slip so as to expose the ground and the whole covered with a lead glaze. This is almost all that we have to show as "Byzantine" though much seems by no means exclusively Greek. It is widely diffused and bears a close resemblance to the ware found in Cyprus and the Italian sgraffiato ware of the period between the 13th & 14th cent.



Green and yellowish mottled glaze, unglazed foot, incised design

12. 45.1

Bowl, Tazza

Meggajolica, lead glaze

Byzantine, found in Cyprus

Gift of Dikran B. Kelesian, 1912

See Wallis, Byzantine Ceramic Art.
also Dalton, Byz. art + arch. P 611.



Green and yellow mottled
glaze, white slip, incised
design, unglazed foot.

08.173.3

cat. no 2099

Bowl.

Mezzamajolica

Byzantine.

See Hallis Byzantine Ceramics in

also Dalton, Byz. art & Arch, p. 611

Rogers Fund, 1908. 250 francs \$50



Green and yellow mottled
glaze on white slip, incised
design, unglazed foot.

12.45.4 Bowl or Tazza

Meyza mayolica lead glaze

Byzantine, found in Cyprus

Gift of Dikran B. Kelekian, 1912

See Wallis, Byzantine Ceramic art.
also Dalton, Byz, art + arch P611



Green and yellow mottled
glaze much damaged, white slip
incised decoration, unglazed foot.

12. 45.3

Bowl

Mezza majolica lead glaze.

Byzantine, found in Cyprus.

Gift of Dikran G. Kelesian, 1912

See Wallis, Byzantine Ceramic Art.

also Dalton Art & Archaeology, P 611



Green and yellow spotted glaze
on white slip, incised design,
unglazed foot.

Bowl 10.15.1

Mezza mayolica, lead glaze?

Byzantine, found in Cyprus(?)

Rogers Fund, 1910

Offer of \$150. Included with two following
in \$250

See Mallis, Byzantine Ceramic
art. also Dalton Byzantine Art
and arch. Pl. 11.



Mattress cross in green
and yellow mottled glaze
whitish slip, incised design
unglazed foot.

10.15.2 Bowl.

Mezza-Majolica, lead glaze (?)

Byzantine

Rogers Fund, 1910

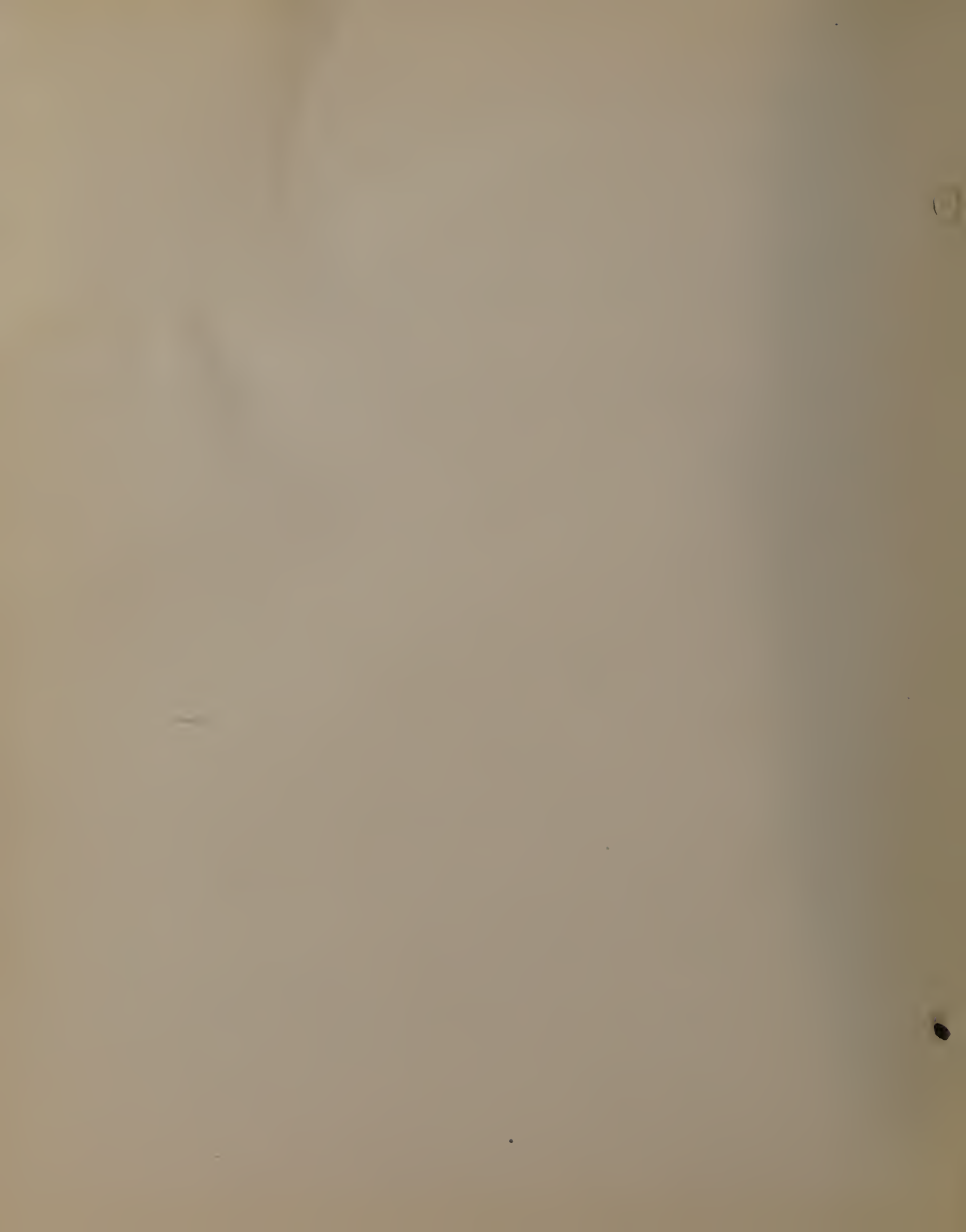
Offered at \$75, included with other two in \$250



see Wallis Byzantine Ceramic Art. also Dalton Byzantine
A. & arch. P 611.



Green and yellow.
mottled glaze much oxidized
white slip, incised design
unglazed foot.



10.15.3 Tazza

mezza-majolica, lead glaze (?)

Byzantine, found in Cyprus (?)

Rogers Fund, 1910

Offered at \$150 included with other two in \$250



See Wallis, Byzantine Ceramics. Also Dalton Byzantine
Art and Arch. P 611

green brown and yellow
mottled glaze, white slip,
incised design, unglazed foot

11.163.2

Boccale or jug

Mezza-majolica, lead & salt glaze (?)

Italian, Siennese,
XIV or beginning of XV cent.

List of Wilhelm Bode, 1911

Illustrated. Bode, Die Anfänge der Majolikkunst
in Toscana Plate III centre to left.

The decor around the mouth is interesting as it seems to
come from the cufic inscriptions on pottery of the Near East.

grey ground design in manganese
and green, foot in sienna, reddish
clay.



11.163.1

Boccale or Jug

Mazzamajolica, Lead & salt (?) glaze

Italian Sicily

XIV or beginning XV cent.

List of Wilhelm Bode, 1911

Design recalls piece ill. in Bode Die Auffänge
der majolika-kunst top left Plate I



11.163.3

Bottale or jug

Mezzanajolica, lead and salt (?) glaze.

Italian, Siena? More likely Orvietan
Beginning of XV or end of XIV cent.

Gift of Wilhelm Bode, 1911



See Wallis, Art of the Preursors, fig 51 a piece supposedly

from Cortona in Arezzo Museum.

This is attributed to Siena in our card catalogue. To me it is provincial in shape, bears a coat of arms appearing most often on Orvietan pieces. In form it recalls very closely as well as in design no 43 Coll Dubert. It has not the elegance of Siennese pieces.

Arms appear on pieces in Bode p. 2 Dubert no 14 where they are identified as Monaldeschi or Magalotti.

11.163.6

Jug

Mezzanajolica

Italian, Roman, first half of 1st century

Gift of Wilhelm Bode, 1911



See Bode Die Anfänge der Majolica Kunst
in Toscana p 8 Ill. p 15 of my notes.

Close in type to Ill on right of page 8. Also Pl III above
to right.

See Mallis Italian Ceramic Art, Examples fabricated before
1500. Fig 4, 5, 6.

P. 7. In Rome the jugs are usually squat and have spouts
mostly free from the body of the piece as examples found
mostly in the Forum or Tibur show, now in the Musee
del Foro, in the British Museum, in Bode's own coll
and other collections.

Design in manganese and
pale copper green. Slip and
unglazed foot.

11.163.5

Boccale or Jug

Mezza-majolica, Lead glaze

Italian, Roman, first half of XV century

Gift of Wilhelm Bode, 1911



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See Bode Die Anfänge der majolica Kunst in
Toscana Ill on page 8 to right. Quite similar
in shape only. The spout of our piece is missing
although manifestly of the same shape. Pl III above right.

See Wallis. Italian Ceramic Art. Examples
fabricated before 1500. Fig 4, 5, 6. Fig 4 is very
close in design. Also Wallis. Art of the Predecessors
Fig 38 in color.

In Rome the jugs are usually squat
and have spouts usually free from the body
of the piece as examples found in Tiber or in
Tomb show.

Design in manganese
deep green & touches of yellow.
White slip, unglazed foot, shows
signs of its long burial.

11.163.2

Boccale or Pitcher

Majolica

Italian, Orvieto
End of XIV beginning of XV cent

Gift of Wilhelm Bode, 1911



See Bode Die Aufzüge der Majolikaunst,
page 3. See 2nd from left & from right have same
profile.

See Dubert, Ceramiche Orvietane dei secoli
XIII e XIV. Recall no 24 + 25 in profile.

P 7. The large number of Orvieto pieces have a
strongly provincial character in their hard drawing, rustic
execution. Ouzgid color used in the form of the pieces.
The colors are in manganese & green.

Two birds affronté with a pointed tree between
an oriental motif.

Whitish slip, reddish
clay. Design outlined
in manganese with touches
of green.

16.154.8 Plateau

Italian, Orvieto, late XIV century

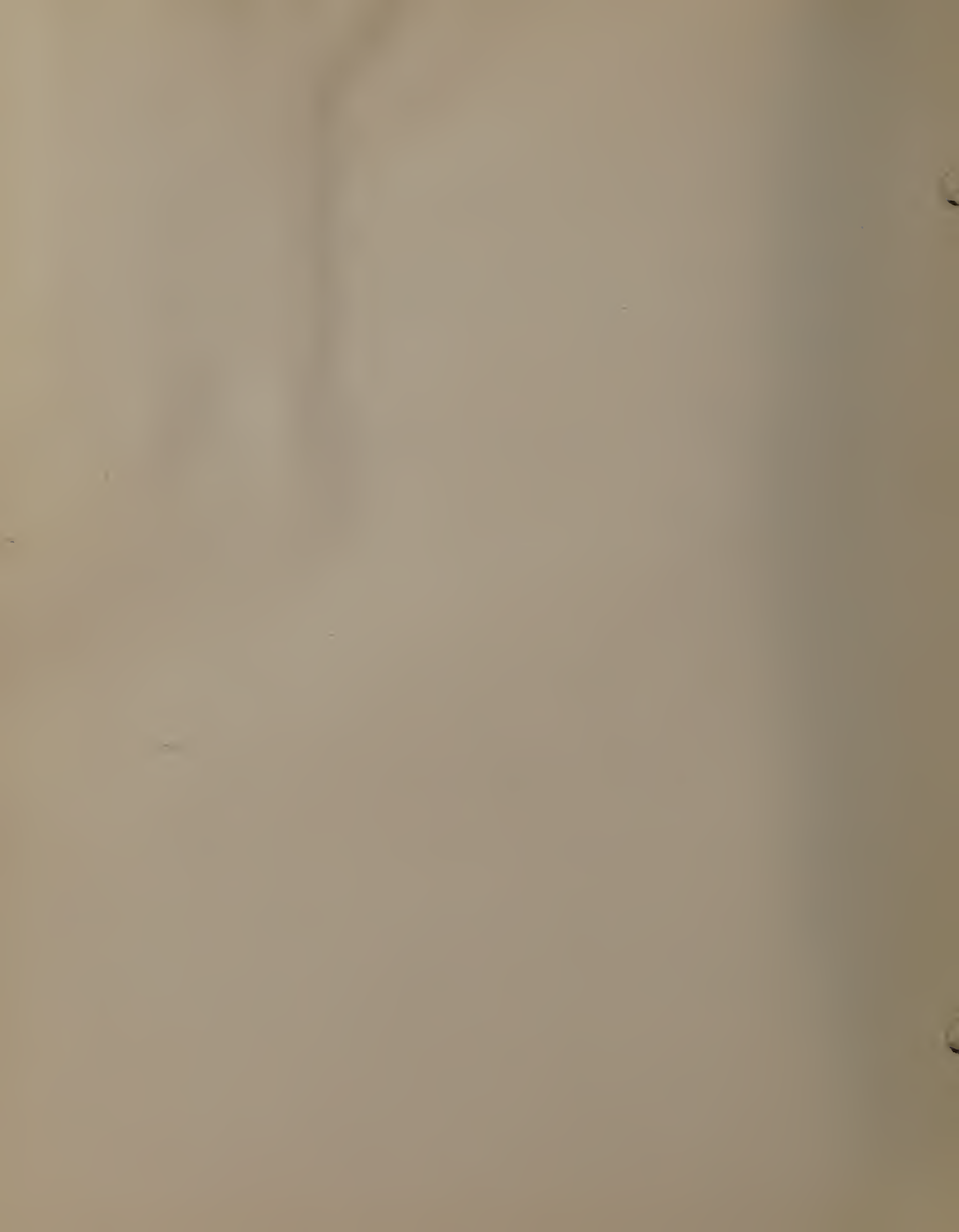
Purchase Rogers Fund, 1916, \$140

Volpi Cat. no 685.



See Böde, Die Anfänge der Majolikakunst in Toskana.

Creamy ground with tinge of lavender, interlocking
and hatched design in manganese and copper
green.



12.135.4

Boccale or Pitcher

Majolica

Italian, Orvieto,
XIV century or beginning
of XV century

Rogers Fund, 1912

Boehler 2400 marks \$800



See Dubert de Ceramiques orvietane, for profile
no 18
also Bode. Die aufänge der Majolica Kunst. For profile
Pl. 1 top right & left
see Hall's Art of the Precursors Fig 51. a piece
supposedly from Cortona in Arezzo Museum.
Bears water jar arms often found on
Orvietan pieces see Bode p. 2. Dubert no 1.
It is unidentified

Whitish slip, decol
in manganese & light green.

12.2*

10.18.1

Bowl

Majolica

Italian, Orvieto,
~~XIV-XV~~ cent.

probably dating
about 1400

Boyer Fund, 1910 \$435 San Diego
cat no 2103



See. Bode Die Anfänge der Majolica Kunst in Toscana
ill on page 17. Not the same in color & later but derived
ground design of our period.

16. 154. 6

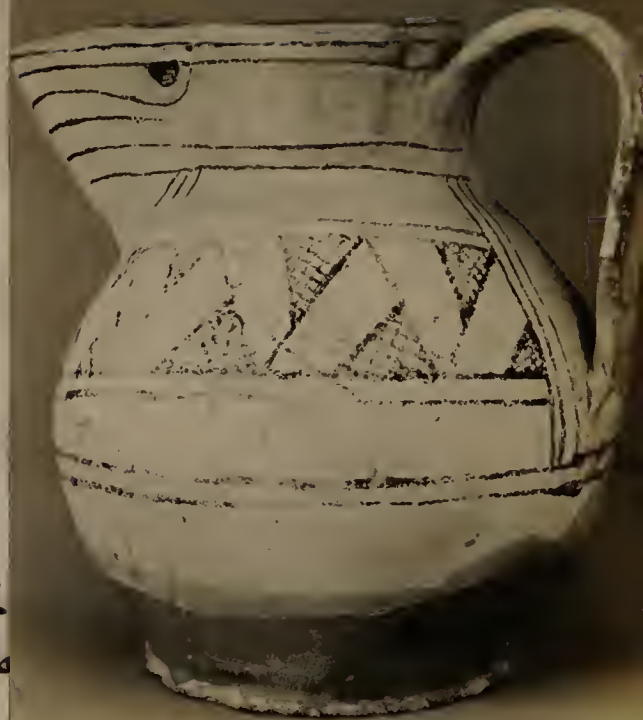
Aug.

Italian, Todi, about 1400

Purchase Rogers Fund, 1916, \$400
Volpi Cat. no. 683.

Purchased by Prof. Volpi from Prof. Ceci
of Todi who exhibited it before in majolica
exhibition in Perugia.

See Ill. p. 6. Böde, Die Anfänge der Majolikkunst in Toskana
also my article Met. Mus. Bulletin Feb, 1917.



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Decoration in manganese
with traces of blue, consisting of interlacing ornament and
hatched lines. Also a letter, D. Pearly iridescent glaze, with
unglazed foot, over yellow glaze on inside.

16.154.7

Jug

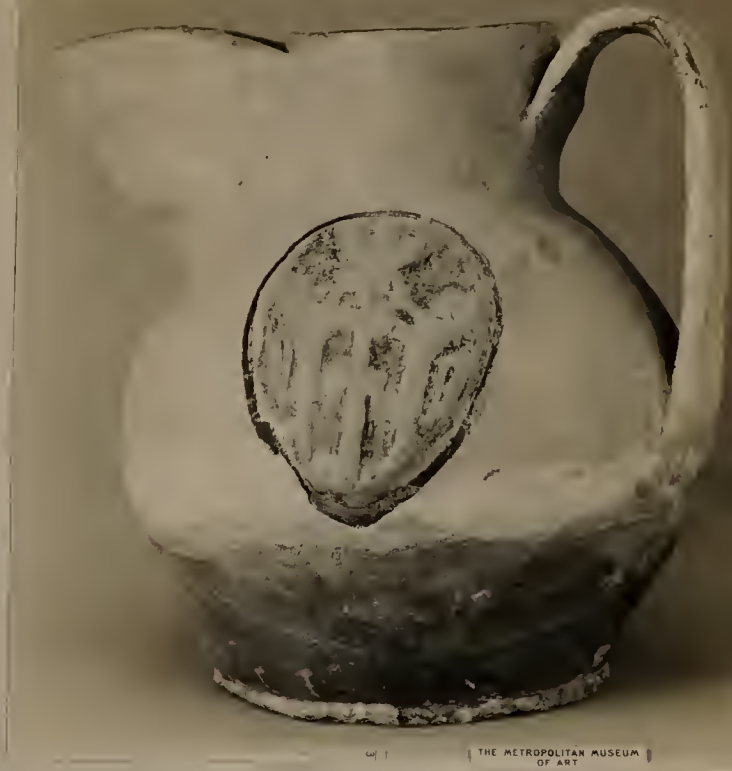
Italian, Todi, about 1400

Purchase Rogers Fund, 1916, \$325
Volpi Cat. no 684.

Purchased by Prof. Volpi from
Prof. Ceci of Todi who had ex-
hibited it in the great exhibition
of majolica in Perugia.

See. Ill p. 6 Bode, Die Anfänge der majolikakunst in
Umkana. See my article. Met. Mus. Bulletin Feb. 1917.

Warm creamy glaze, no decoration except raised
shield on either side with modelled lions on either side of a
palm tree on red ground with manganese? border. Unglazed foot
over yellow glaze on interior.



12.129.3

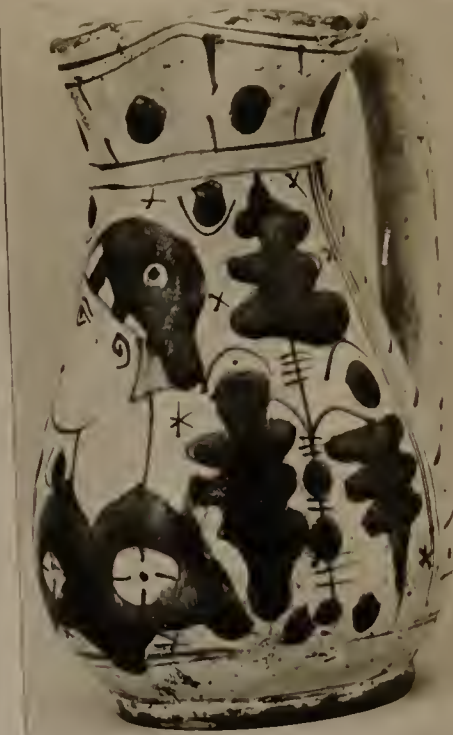
Boccale or Pitcher

Majolica

Italian, Florentine? 1425-1450

Rogers Fund, 1912, \$105 (\$525)

From Santa Maria Nuovo



See Bode, Die Anfänge der Majolikakunst in Toskana
p. 14. Illustration on page 20 of similar form.
See Nallis, Oakleaf Jars. Fig 42, 43, 44 give the form, Fig 43
some idea of decor.

Von Falke Coll. von Beckerath Fig 25. Florence 1st half of XV for type.

This new type of decor developed at a time through great orders from
the hospitals of St. Maria Nuovo and La Scala. The design is
always outlined in manganese with pasty blue decor. It went
out of fashion very suddenly about the middle of the century
when the Indo-Moresque became popular.

Brownish white glaze.

16.154.5

Two handled Albarello.

Majolica

Italian, 1425-1450

Florence? or Siena?

Rogers Fund, 1916, \$350

Volpi Cat. no 666. Mr. Volpi says he purchased it from Hospital of La Scala in Siena, perhaps the piece referred to below in "La Mostra d'antica"

See Similar Piece. Ill. Bide *Die Kunst der Majolikakunst in Toscana*. Pl. VI, ^{upper left} text on page 14 at the bottom. also Pl 95 *La Mostra d'antica arte Senese*, no 418 shown in Palazzo Pubblico. (This is perhaps identical with our piece) Wallis, *Oakleaf Jar* Fig 8 and Fig 9. My article. *Met. Mus. Bulletin* Feb 1909

The question of origin has not been settled satisfactorily. Bide inclines to Florence. Certainly it bears the arms of the Hospital Santo Maria della Scala in Siena or its Florentine offshoot.

Decor in oak leaves on faintly lavender ground, in pasty blue color outlined in manganese. Inside a creamy glaze.



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16.154.4

Albarella

Majolica

Italian, Florence about 1450-1475

Rogers Fund 1916, \$280

Volpi Cat. no 635. Purchased by
Prof. Volpi from Alfontini Coll.
Arezzo Tuscany.



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See Wallis, The Albarello, Fig 5. Same type with veins of leaves graffiato.
Bode Die Anfänge der Majolikakunst in Toscan. P 21 Florentiner Majoliken
mit Decor nach Hispano-moresken Vorbildern. Pl xxiv-xxv give color types
also p 27. See Cat. Hispanic Society of Hispano-Moresque Ware, Pl 23-28
give the Hispano-Moresque types. Also Van de Put. Hispano-Moresque
Ware, Supplementary Studies Fig 10. Enlarged fragment of Portinari
Altarpiece by Hugo Van der Goes. My article. Met. Mus. Bulletin
Feb. 1917.

Decor of vine leaves in blue, alternating with manganese, (used
in place of Valencian gold lustre). Touches of yellow on bands.
Inside, a creamy glaze.

11.130.4

Albarelllo

Majolica

Matiair, Florentine
1450-1470

Hewitt Fund, Durlacher 65
\$ 375



See Bode. Die Anfänge der Majolica Kunst.
see O. von Falke cat of Coll von Beckerath.
Type of dec on Pl E. dated 1450-1470
see O. von Falke coll von Beckerath no 76 Florence 45-1480
about 1480

Same type of border in Pl. XXXI and same
neck dec on 1450-1470. Seems later than pasty blue
because of flatness and smoothness of enamel. The
leaf recall Hispano-Moresque ware.

Leaves are very close in design to dec on Tiles of San
Savino à Carbonari dating about 1440 see, Roman History of
Majolica Fig 1. Also Bode p 29. Before 1450.

On white ground
design in deep blue
with just a touch of
manganese



PLATE 1

10.198

Plateau

Ugolinia

Italian

Rogers Fund, 1910
Watson \$250



See Hallis, *Art of the Preursors*, page 17 *graffito*
Pottery. He says while made probably in many places
he can name with certainty only Padua & Faenza
See Argnani *Il Rinascimento delle ceramiche*
maiolicate in Faenza Tav. IV XV cent.

Yellowish ground
design in pale green &
ochreish yellow, red
body.

11.130.2

Albarelllo.

Mayolica

Italian, Faenza?

Late second half of XV century

Purchase Hewitt Fund, Durlacher £300 (#1500)



See Bode, Die Anfänge der Mayolikkunst in Toskana p. 29.

D. Von Falke, Coll. von Beckerath no 55 & 56 Faenza 1450-1470
Slightly earlier than our piece but close in feeling.

White glaze; decor in deep blue, green manganese
and yellow.

11.130.3

Small Albarello

Mayolica



Italian, Faenza or Florence?
Late second half of XV cent.

Purchase 1910, Hewitt Fund, Durlacher £30, \$150

See Bode. Die Anfänge der mayolika Kunst P. 29.
See O Von Falke Cole von Beckerath no 153 2nd half XV Faenza
no 139 Faenza about 1450 somewhat earlier than our piece

Not as brilliant in glaze or coloring as preceding
Albarello. Like leaf design in Plate xxxi right Bode.

White slip of unglazed
glaze blue, manganese
& yellow.

09. 194. 3

Boccale or Pitcher

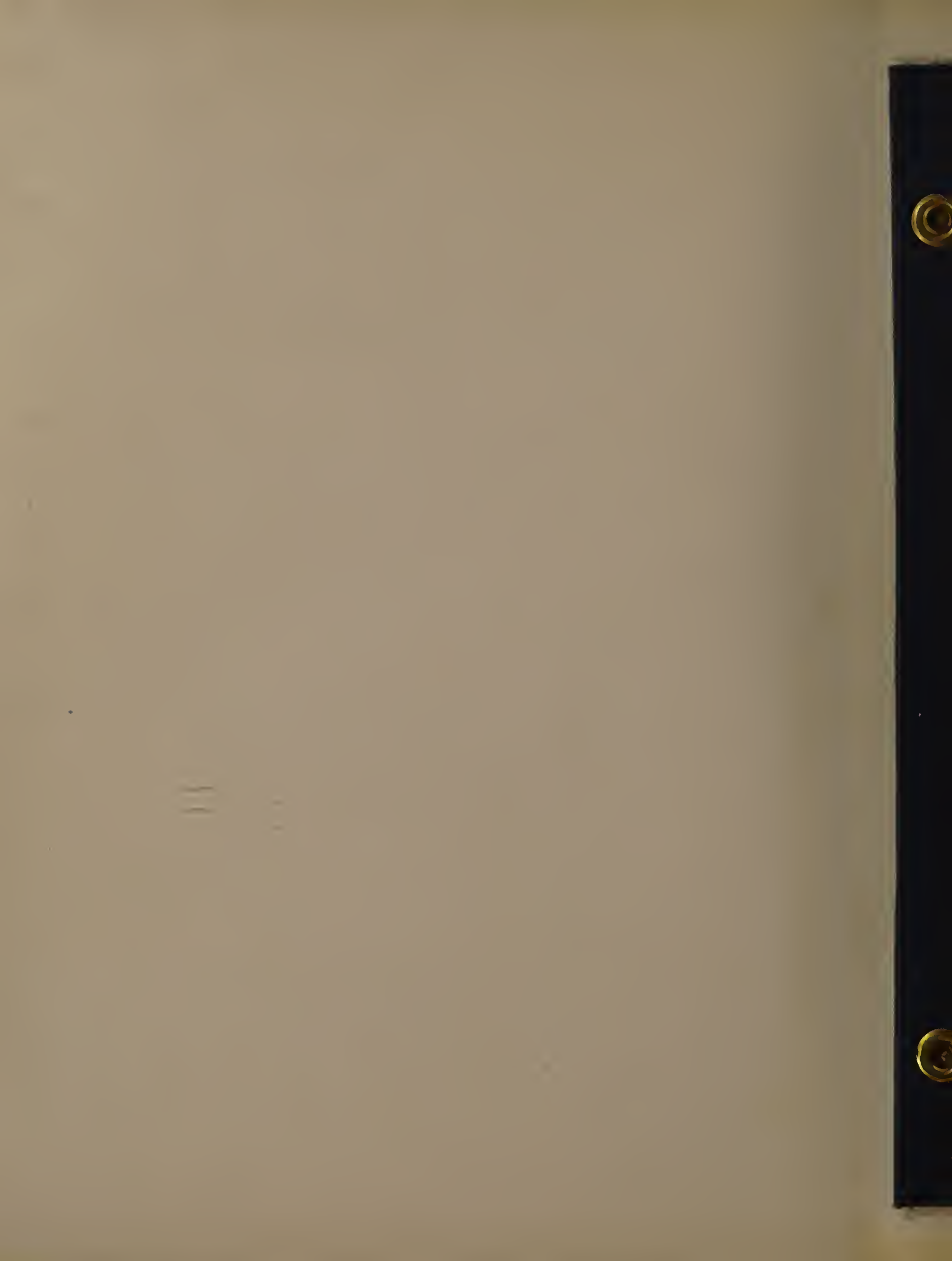
Mayolica

Italian Rome, beginning
of XV cent.

Purchase 1909 Pier Sale \$45

see O. Von Falke cat von Beckerath coll
no 1. 9 ll. I attribute this following Von Falke
not as Pier does to Orvieto or Siena but to Rome.
from the shape. The description fits this exactly in
most particulars. "Wide mouth and bowed broad
handle. Yellowy white glaze with manganese brown
quartered net and faint green spots. On the front
a faint leaf. Inside opaque over yellow glaze."
Perhaps the form of the lip points to a more northern
origin as this is not the usual Roman lip.

Reddish clay. yellowy
white slip manganese
brown & green glaze on
ground with incised net
design. cracked glaze.



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Bode, Wilhelm von/Die Anfänge der Majoli



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Candace Beck



