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FAIENCE AND MAIOLICA IN CZECH COLLECTIONS AFTER GRAPHIC SOURCES¹ (1550-1800)

Jan P. van Soest

INTRODUCTION

The faience and maiolica discussed in this article have two elements in common: a. they are in a Czech collection, and b. the decoration is after a print, or is based on elements taken from one or more prints. Paying attention to '*designs traceable to their source*' is a belated response to the appeal made by Bernard Rackham in his article of 1913². A drawback in this manner of selection is that the results are rather arbitrary, including something of everything (such as Dutch Delft, Pesaro, Nürnberg, et cetera). In addition it must be said that the selection presented here is not complete³. The fact that all examples discussed here are in Czech collections gives an impression of the richness of the Czech faience and maiolica collections, about which little has been published⁴ and, if in a museum, often not on view.

Looking at a ceramic product one might conclude that the painted decoration is based on a print, but the question as to which print and where to find it is not easy to answer. Furthermore, hardly any coherent or complete archives of European potteries dating from the 16th to the 18th century have survived, and thus copies of prints used in the workshops have been lost⁵. Consequently, there will be many more faience/maiolica objects in Czech collections of which the decoration is derived from prints that are as yet unidentified but which are not included in this overview. Even if a print is found which seems to be the graphic source for the decoration, it may turn out that the painter did not use this specific print, but another print or a modified copy after that specific print, as will be made clear in the discussion of some individual objects selected. Furthermore one should remember that original quality prints were expensive and that workshops might have preferred to use cheaper prints of less quality, all the more since the prints were sometimes pierced in order to produce a pricked stencil for the painted decoration, thus damaging the original print in the process. If the original print was only available as a book illustration and not on a loose sheet the options were necessarily limited to cutting up the book or making a workshop copy as a stencil.

But even if a cheap loose print was available, many workshops made a working drawing after a print (or of details thereof) of their own, which would then be used as a pricked stencil.

A workshop copy has to be made anyway if the print itself is too small (e.g. the Lyon biblical and mythological woodcuts) or too large (e.g. the Amigoni/Wagner prints) for use.

Converting the printed image into a decoration on faience/maiolica is not always an easy task. Sometimes a print is too detailed and has to be simplified or is otherwise unfit for such a conversion. The shape of the ceramic object often necessitates an adaptation of, or a selection from the graphic source, as most prints are rectangular and most ceramics are circular, oval or spherical. The design is adapted accordingly or only a part of the print is used.

If a print is a fairly exact copy made by another engraver – as the biblical Merian engravings copied by, among others, Schut and Danckerts – it may be impossible to determine which print was used in the potter's workshop, even if there are some small differences between the prints; such details will often be lost in the transfer from print to painted decoration.

As for the most popular iconic concepts, such as the Virgin with Child, the apparent similarity of the decoration to a print may result in unwarranted jumps to wrong conclusions; these themes generally follow a common standard composition.

Pottery is generally classified as applied art. Many consider only paintings, drawings, sculpture and architecture as real Art (major arts). Applied art (minor arts, *arte minori*, etc.) is the product of mere craftsmen who are considered followers and imitators; they lack the inspiration and genius of the real artist. Whether or not this distinction is correct, our comments on the Judgment of Paris will give an indication, showing where Raphael found the composition for his design, and will give some examples of how, through the print by Marcantonio/Dente, that composition has been followed in sculpture and painting.

Instead of a dogmatic discussion on 'craft' and 'Art', it might be better to take a close look at the object created: does it show artistic identity, character and originality of its own. In such a case the source has not merely been copied

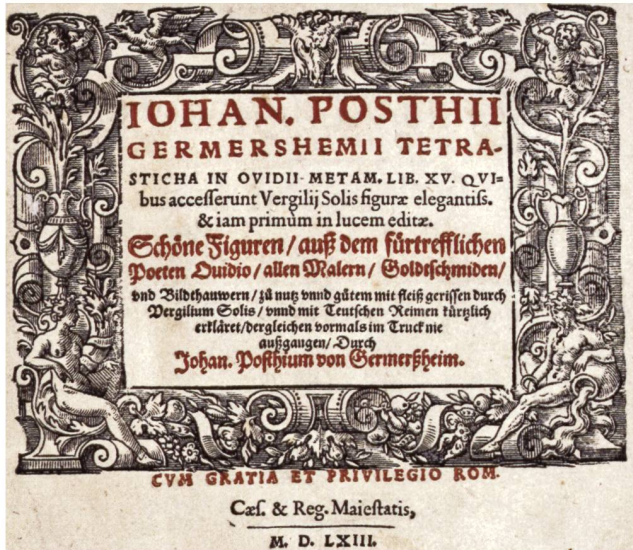


Fig. 1: Title page of Johan Posthii, "Ovidius Metamorfosen", Rab/ Feyerabend Frankfurt, 1563. © coll. Getty Research Institute.

or imitated although a model was evidently used as a source of inspiration. It is up to the beholder to decide.

The discussion as to whether following a graphic source is an imitative and morally abject activity is fairly new⁶, just as the idea of (legal or moral) intellectual ownership and copyright, which dates from the early 19th century. Today's legal concept of intellectual ownership/copyright is not to be confused with the former privilege (*privilegio*), which was generally⁷ an exclusive production monopoly or distribution right in a certain territory⁸ and granted upon application. The period for which such a privilege was granted was fairly short, often twelve years or less, but could be extended. An essential difference between the former privilege and today's copyright is that the first protected the publisher after he had produced the item, whereas the copyright protects the author/inventor immediately from the moment of creation, without having to make an application.

Many prints were made expressly as an example to be used by others, especially ornament prints⁹, without the 'inventor' claiming financial compensation or demanding to be mentioned as intellectual owner of the design or concept. Some printmakers and publishers even actively encouraged the use of their prints. The title page 'Aesopi Phrygis Fabulae' illustrated by Virgil Solis and published in Frankfurt am Main in 1566¹⁰, mentions 'Schöne vnnd kunstreiche Figuren ... allen Studenten / Malern / Goldschmiden / vnd Bildthauwern zu nutz vnd gutem ...' with a similar text on the Ovid edition of 1563 also published by Rab/ Feyerabend in Frankfurt (Fig. 1)¹¹. The mention 'CVM GRA-

TIA ET PRIVILEGIO ROM. Cæs. & Reg. Maiestatis' at the bottom of this title page does not contradict the invitation to use the illustrations in the book; the privilege applies to the sale/distribution/production of the book as such and not to the further use of parts of its content. Mention of the 'inventor' on a print is not to be seen as recognition of a (at the time non-existing) copyright, but rather as adding prestige to, and improving the marketability of, a print as having been engraved after a design by a well-known artist like Dürer, Hollar, Raphael, De Vos, etc.¹².

A technical element that prevents the reproduction of a finely detailed print on ceramics is the character of the material. A bisque fired clay body is rather porous and absorbs the paint, making crisp contours difficult to virtually impossible. "Under-glaze" painting is like painting an aquarelle on blotting paper, it reduces the possibilities of a detailed image and does not allow correction. To some extent this porosity can be chequed by covering the fired body either with an 'engobe'¹³ or with a glaze, thus giving it an evenly colored surface, which masks the color of the clay body. In the case of faience/maiolica it is generally a tin/lead glaze, which, after firing, results in an opaque white glaze. Another effect of such a cover is that it works like a gesso such as is used to prepare a canvas. This yet unfired 'gesso' reduces the porousness of the surface, thus facilitating a more precisely painted decoration. But this unfired surface still absorbs paint which consists of water based emulsion or solution of pigments.

A painter's technique, called 'trek' in Dutch, generally only applied in blue-and-white decorations, is to paint first in the unfired glaze the contours with a very dark purple-blue lining, this to accentuate the contours and to prevent the paint from running. The paint used is a viscous residue and is applied with a thin brush. Due to the high content of solids the 'trek' does not blur and forms a barrier within the unfired glaze. The result is not only a crisp "drawing"; the 'trek' also functions as a "cloisonné" by preventing the subsequently applied thinner blue paint from flowing through the 'trek'. In short: better contours and less blurring. The technique of 'trek' was common in Delft in the late 17th and early 18th century. However, it was not only used in Delft, but also in many other ceramic centers like Nevers, Rouen, Paris, Frankfurt, etc. Conversely, "over-glaze" painting on the fired glaze – a glasslike surface, "terracotta invetriata" – such as the 'Hausmalers' practiced, allows a much more detailed and refined decoration, as well as some possibility for correction.

Many prints have a specific iconological content: an allegory of the senses, a personification of the moon, a depiction



Fig. 2: Judgement of Paris, Pesaro 1561, painter Sforza di Marcantonio, Ø 29,5 cm. Left: front, right: back. © coll. Silesian Museum.

of a mythological or biblical scene, etc. Sometimes a single print can be interpreted in multiple ways. A print showing a field with a sower can be used to illustrate a) Spring as a season, b) the month of April, c) the biblical parable of the sower and d) Ovid's Silver Age¹⁴. A lady stabbing herself may be Lucretia, but without further information it might also represent Dido stabbing herself after having been abandoned by Aeneas¹⁵. It may depend on the context what the meaning is. If such a print is (sometimes partially) used as model for the decoration of ceramics, it is not always clear whether that decoration intends to reflect a specific iconological meaning. The iconological meaning may have become irrelevant and the print may just have been used because it was a nice image suitable for decorating ceramics¹⁶.

Even if the pottery is decorated after an identified fresco, painting or other type of model, it does not follow automatically that a print has been used as an "in-between" between that model and the pottery decoration. The pottery workshop could have made its own designs after such a model¹⁷.

An object may be admired as a singular item; one has to keep in mind that objects (including applied art objects) were part of a decoration, a house or a public building, and as such part of a representative scenario (*Representation*); it was ultimately the patron who decided what had to be made. Although many ceramics have the shape of an item of use (dish, ewer, etc.) and were made to be used as such, the objects presented in this article were mostly meant for

display only, and some, if used for a practical purpose at all, only on a most special occasion for purposes of representation. The current presentation in museums of objects as isolated items, or in a collection based on medium, takes them out of their original context. This article has the same defect; it shows isolated pieces of pottery without visualizing their decorative or representative context.

ITALY

Pesaro 1561 (Sforza di Marcantonio), Judgment of Paris (Fig. 2)

Dish Ø 29,5cm, marked S for Sforza di Marcantonio, inscribed "Lalto Giuditio del Troian Pastore" / .6i. / .S.". Coll. Slezské zemské muzeum/Opava (Silesian Museum Opava/Troppau), inv.nr. U2015K. 1910 donated by Prince Johann II Liechtenstein.

The place and date of production and the identity of the painter of this dish can be established on the basis of the data on the back: .6i. and .S., which gives the year 1561 and Sforza di Marcantonio as the painter¹⁸, who at that time was working in Pesaro¹⁹. The style of the decoration is typical for Sforza: the hands and feet and the pronounced, even exaggerated musculature, together with other anatomical features seen in all the maiolica with this "S", point to a common authorship. The nude figures look more like over-trained athletes with bodies like a washboard created with the help of anabolic steroids, the buttocks and breasts enhanced by silicones, the fingers looking like sharp pointed knives.



Fig. 3: Judgement of Paris, engraved by Marcantonio Raimondi c. 1515 after Raphael, c. 30x44 cm.



Fig. 5: Roman sarcophagus, presently in the façade of the Villa Medici Rome.



Fig. 4.1: Judgement of Paris, drawing Lucca Penni c. 1544. 31,5x44 cm
© coll. Musée du Louvre.



Fig. 4.2: Judgement of Paris, after Penni (fig. 4.1), possibly engraved by Jean Mignon, c. 31,5x43 cm.

The scene of the Judgment of Paris is – directly or indirectly – based on a print by Marcantonio Raimondi generally dated around 1515 (Fig. 3)²⁰. Of this print a nearly exact copy was made by Marco Dente (called da Ravenna), which differs only in minute detail²¹. The same print was re-edited by Antonio Salamanca with the added inscription “Ant.Sal.exc.”²². Only the principal scene on the print, Paris presenting the golden apple to Venus, is used for the decoration of the dish in Opava. In order to fit in the circular shape of the dish, Paris’ dog has been moved up.

Further copies, some with modifications, are recorded²³. It will not always be evident which (modified) version has been used. As an example of just such modifications a drawing by Lucca Penni (Fig. 4.1)²⁴, subsequently engraved (by Jean Mignon?) (Fig. 4.2)²⁵ is shown. Compared with the Marcantonio print the changes and modifications are evident; the lyra hanging in the tree, Paris dressed, etc. The engraver in turn made his own modifications: the whole celestial background was replaced by a landscape.

The Raimondi print is after a lost design by Raphael. Raphael took most of his composition from a Roman sarcophagus at the time in the collection of Cardinal Andrea della Valle (in 1584 transferred to the Villa Medici in Rome where it still is, incorporated into the garden façade²⁶ (Fig. 5)²⁷) and partly from a sarcophagus in the Villa Pamphili²⁸. A remarkable aspect is that the print was used to restore (or complete) the fragmented sarcophagus when it was incorporated into the façade of the Villa Medici. The top tier ‘was given new stucco trees and a sky with clouds and a zodiac band recalling the background of Marcantonio’s engraving. In this late sixteenth-century installation, in other words, the Renaissance print in turn became the model for its own antique source.’²⁹



Fig. 6.1: Preparatory watercolor for *Déjeuner sur l'herbe* (detail) by Manet (present location unknown).



Fig. 6.3: *Judgement of Paris*, stone relief by Hans Ässlinger München c. 1550 (detail), c. 30x44,5 cm. © coll. Bayerisches Nationalmuseum.

The print by Raimondi (or its copies), mostly only the detail of Paris giving the golden apple to Venus, has been very popular as graphic source for ceramics. A large number of such Urbino maiolica is recorded, but in Italy also Faenza, Casteldurante, Gubbio and Castelli maiolica are known. Outside Italy the scene can be found on Nevers (and Lyon?) ceramics. In the 19th century, with a renaissance of the Renaissance style, the design again was used by Mengaroni and Rubboli, among others.

Not only ceramics were decorated after this print³⁰ or copies thereof³¹; some examples³² are Manet's "*Déjeuner*

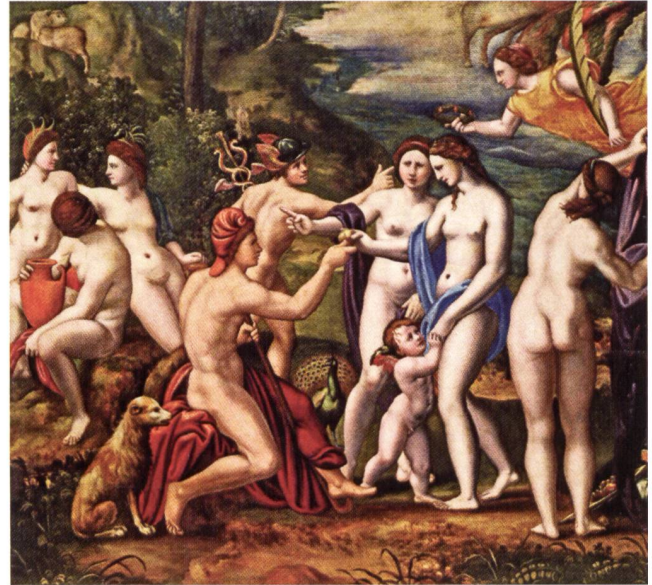


Fig. 6.2: *Judgement of Paris*, unknown Ferrarese painter c. 1540-1550, 68x75,5 cm (present location unknown).

sur l'herbe" (Fig. 6.1)³³, a Ferrarese painting (Fig. 6.2)³⁴ and a detail of a stone relief by Hans Ässlinger (Fig. 6.3)³⁵.

The decoration on the back of the dish seems to be typical for Sforza's production around 1560. It has a graphic quality in the "porcelana" style as illustrated in Piccolpasso's manuscript (Fig. 7)³⁶. Most likely it will not have been taken from a specific print, but if so, such a print has not been identified yet³⁷. While the Chinese and (through transmission) the Middle-Eastern, especially Iznik, "porcelana" examples show flowers on twigs, the Italian "porcelana" decorations (mostly Venetian) show mostly leaves and buds, which may have been inspired by the vine ("Aldine") leaf ornaments (Fig. 8)³⁸ as used by 16th century book printers³⁹. If that hypothesis is correct, the decoration on the back of the dish at Opava has an unspecified graphic source.

In the Opava collection is another dish by Sforza, marked with a "S", also dated 1561, with the same decoration on the back, also donated by Prince Johann II Liechtenstein in 1910. The graphic source for the image of Argus and Io has not yet been identified⁴⁰.

Pesaro 1567 (Sforza di Marcantonio or circle of), *Pyramus and Thisbe* (Fig. 9)

Dish Ø 23,2cm, inscribed ".1567. /Piramo .e. Tisbe / Pisauri". Coll. Slezské zemské muzeum/Opava (Silesian Museum Opava/Troppau), inv.nr. U378K. 1945 confiscated/deposited in the museum.



Fig. 7: Cipriano Piccolpasso, "porcelana" folio 69 recto (detail) from manuscript "Li Tre Libri dell'Arte del Vassaio", c. 1556-1557 © coll. Victoria & Albert Museum.

The dating and place of production are given in the inscription on the back⁴¹. The attribution to Sforza is based on a number of stylistic elements as discussed above in relation to the Judgment of Paris-dish, as well as the similarity in the handwriting on the back when compared with a number of dishes bearing the .S.-mark. Finally, the decoration shows a striking similarity to an unmarked dish in the Wallace Collection which Norman in 1976⁴² described as 'probably Duchy of Urbino' and which Mallet and Wilson⁴³, in an addendum to the catalogue of 1976, corrected to 'Pesaro, painted by Sforza di Marcantonio da Castel Durante, circa 1550'. In her update on the maiolica in the Wallace collection Higgott⁴⁴ more or less follows that latter description: 'attributed to Sforza di Marcantonio in Pesaro, c. 1557'.

Another dish with a rather similar image was sold at auction in 1973⁴⁵. That dish is, according to the catalogue, inscribed "Vedi pirramo etis insieme amorte 1546". The similarity between the dish in the Wallace Collection and the dish at auction led Norman 1976 to suggest 'that there may have been an engraving on which both are based'. To the extent the photograph in the catalogue permits, the dish at auction dated 1546 could have been painted by Sforza; if so, it would be one of his earlier productions, either still in Castel Durante or in Pesaro⁴⁶.

The depiction of Pyramus on the dish in Opava poses a difficulty. According to the story in Ovid Pyramus kills himself thinking a lion has killed his beloved Thisbe. He kills himself by driving his sword into his belly; dying, he pulls the sword out and lying on his back the blood spurts out from his belly-wound. Thisbe arriving on the scene sees Pyramus dead and in her agony she takes the sword, puts the point to her breast and falls upon it. On the dish however Pyramus lies on his back, his sword protruding from his belly. Pyramus thus must have stabbed himself with his sword from the back, physically impossible. As depicted on the dish Thisbe throws herself on Pyramus and the protruding sword. Although physically impossible the depiction may have been deemed more attractive from a dramatic point of view.



Fig. 8: Various 16th century Italian book printers' vine leaf ("Aldine") ornaments.



Fig. 9: Pyramus and Thisbe, Pesaro 1567, painter Sforza di Marcantonio or circle, Ø 23,2 cm., Left: front, right: back. © coll. Silesian Museum/Opava).



Fig. 10.1: Pyramus and Thisbe, engraved by Marcantonio Raimondi, dated 1505, c. 23,5x21,5 cm..



Fig. 10.2: Pyramus and Thisbe, page from "La Metamorphose d'Ovide figuré", publisher Jean de Tournes Lyon, edition 1564, the woodcut by Bernard Salomon, page c. 13x8,5 cm, woodcut c. 4,5x5,5 cm.



Fig. 10.3: Tyramus and Thisbe, woodcut by Johann Speng after Virgil Solis, in "Metamorphoses Ovidii" published by Rab/Feyerabend/Han Frankfurt 1563, 6,2x8 cm.

Higgott 2004 refers to two prints from which *'the composition appears to derive some of its elements'*: Pyramus and Thisbe by Raimondi, dated 1505 (Fig. 10.1)⁴⁷ and Pyramus and Thysbe, woodcut by Bernard Salomon as first published in Lyon 1557 by Jean de Tournes (Fig. 10.2)⁴⁸ which subsequently was copied by Virgil Solis, engraved by Johann Speng, in *Metamorphoses Ovidii*, and published in Frankfurt in 1563 (Fig. 10.3)⁴⁹. The pose of Thisbe and her dress are fairly typical of the period, featuring also in images having nothing to do with the story of Pyramus and Thisbe. Examples are a print by Giovanni Antonio Rusconi, published in 1553 (Fig. 11.1)⁵⁰ and a detail from Raimondi's print on the Massacre of the Innocents (Fig. 11.2)⁵¹.

The conclusion could be that the workshop or the painter of the dish took elements from various prints, which were then combined into a new composition, thereby maintaining the standard iconographical idiom of the time.

Faenza circa 1575-1590, Gen. 43 15-23 Benjamin (Fig. 12)

Dish Ø 43,5cm, no mark. Coll. Státní Zámek Hluboká nad Vltavou (State Castle Hluboká/Frauenberg), inv. nr.187 (old 1556). Before confiscation in 1947 property of Schwartzberg.

Two other dishes with the same decoration and of the same size, also unmarked, are recorded: one in the collection of MIC/Faenza, the other in a private collection. Together with the dish at Hluboka these dishes are described by Ravanelli Guidotti as 'Faenza, "Maestro dei panneggi", last quarter 16th century'⁵². The attribution of these dishes to



Fig. 11.1: Print by Giovanni Lodovico Rusconi, published in "Le trasformazioni", publisher Lodovico Dolce Venice 1553, 6,3x9 cm.



Fig. 11.2: Massacre of the innocents, engraved by Marcantonio Raimondi (detail) after Raphael, 28,3x43,4 cm.



Fig. 12: Benjamin Gen.43 15-23, Faenza, c. 1575-1590, Ø 43,5 cm
© coll. NPU/State Castle Hluboká.

GENESE XLIII.



*Ioseph voyant ses freres reuenir,
Et qu'avec eux lors Benjamin arrive,
Veult ce iour la bien aizes les tenir,
Parquoy leur fait apprester le conuine.*

Fig. 13.1: Woodcut by Bernard Salomon, c. 5,75x8 cm, first published by Jean I de Tournes in "Quadrins historique de la Bible", Lyon 1553.

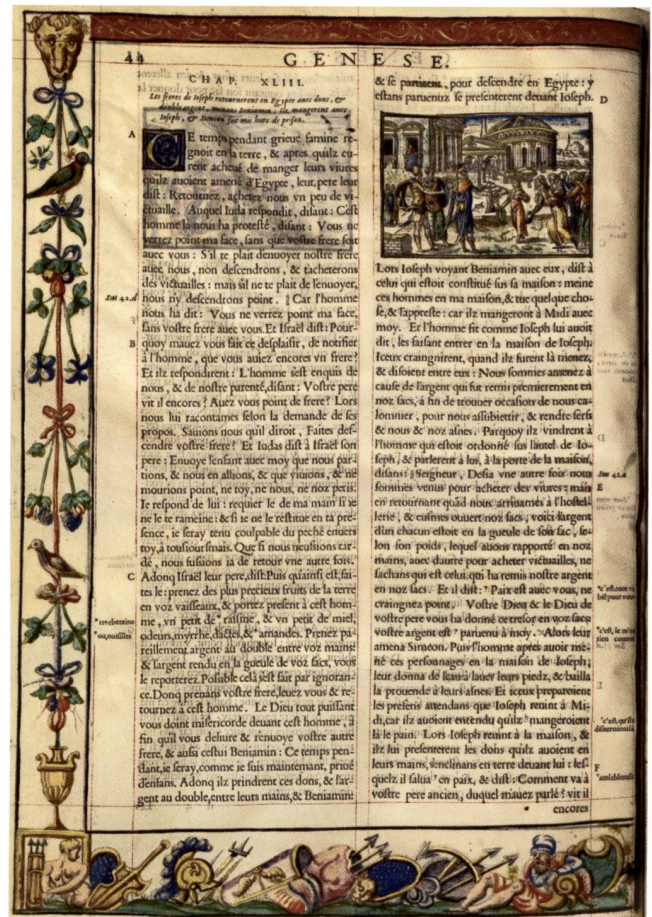


Fig. 13.2a: Page from "La Sainte Bible", published by Jean I de Tournes, Lyon 1557. © coll. BNF.



Fig. 13.2b: Detail of fig. 13.2a, the image c. 5,75x8 cm.



Fig. 14: Allegory of a planet? Venice c. 1570-1590, Ø 20 cm. © coll. Silesian Museum.



Fig. 15.1: War loss, formerly coll. Gothaer Kunstsammlungen, Ø 20,5 cm.

Faenza is not disputed. The attributions to a specific workshop and the dating also differ, for example: Faenza middle 16th century⁵³; Faenza circa 1575⁵⁴; Faenza, workshop of Virgilio Calamelli 3rd quarter 16th century⁵⁵; etc.

The decoration is -directly or indirectly- based on a woodcut by Bernard Salomon as published in Lyon by Jean de Tournes in various biblical publications; here shown the print as first published in 1553 (Fig. 13.1)⁵⁶ and a later print published in 1557 in a luxury folio edition (Fig. 13.2a,b)⁵⁷. The small size of the woodcut (about 5,75 x 8cm) is typical of the Lyon book illustrations of the period; it is surprising how the maiolica painter succeeded in enlarging this picture on this large dish (Ø 43,5cm) while retaining the proportions of the image.

An open question is from which publication the image of Benjamin was copied. For the graphic source Ravanelli Guidotti refers in Istoriato 1993, cat.nr. 47, to an illustration by Bernard Salomon in a biblical publication published by Jean I de Tournes, Lyon 1554⁵⁸. That is a possibility. The woodcut of Benjamin was not only published by Tournes in the French language editions of *Quadrins* 1553 and of the *Sainte Bible* of 1554/1557/1559, but also printed in Lyon in Spanish (1553), Italian ("toscani", 1554), English (1553) and German (1554/1564) editions⁵⁹. Gentilini/Ravanelli Guidotti 1989, cat.nr. 48 refers to 'Figure della Bibbia illustrate da stanze tuscani' published by 'Guilielmo Rouilio in Lione' in 1577. Guillaume Roville



Fig. 15.2: Venice c. 1560-1570, Ø 24,9 cm. © coll. Anton Ulrich-Museum.

(Rouille), a Lyon publisher mostly producing books in Italian, employed Pierre Eskirch as engraver for the illustration of his books. Eskirch often copied woodcuts by Salomon as published by Tournes⁶⁰. This poaching by Eskirch/Roville could be done without opposition from Tournes because in 1564 Jean II de Tournes as a Protestant had left Lyon and settled in Geneva. As the dish was pro-



Fig. 16: Urania on two “Mantegna Tarocchi”-cards, Northern Italy c. 1530-1560?, 17,4x9,4 cm.

duced in Faenza, an Italian source (or in this case a publication produced for the Italian market) makes sense.

Depicted is the story of Benjamin as told in Gen. 43, 15-23, with Joseph watching from the palace window. The scene is set in a typical Renaissance architectural staffage. Shown are three types of architecture (eastern: cupola, Greek/Roman: temple with pediment and Tuscan Renaissance: domestic), which together could represent the ‘Ideal City’⁶¹. To indicate that the scene depicted took place in Egypt an obelisk is shown in the background.

Venice circa 1570-1590, allegory of a planet? (Fig. 14)

Dish Ø 20cm, no mark. Coll. Slezské zemské muzeum/Opava (Silesian Museum Opava/Troppau), inv. nr. U18K (old 688). May 1885 received (in exchange?) from the Nordböhmisches Museum Reichenberg/Liberec.

Two rather similar dishes are recorded, one previously in the Gothaer Kunstsammlungen (Fig. 15.1)⁶², the other in the Herzog Anton Ulrich-Museum/Braunschweig (Fig. 15.2)⁶³. The decoration seems to be derived from (playing?) cards (Fig. 16)⁶⁴ representing Urania according to the inscription on the cards. These cards belong to the D-series, part of the so called “Mantegna Tarocchi”⁶⁵, on which Mark J. Zucker notes: *All but one of them are accompanied by blank disks that probably stand for the eight “spheres” assigned to the muses since late antiquity –that is, the seven spherical orbits of the “planets” followed by the eighth sphere of the “fixed stars”.*⁶⁶ According to Husband



Fig. 17: Satyr peeping at a Nymph, Castelli c. 1660-1680, Ø 29,5 cm © coll. NPU/State Castle Kratochvíle.

in his recent publication these “tarot”-cards should not be confused with our present perception, which relates tarot to fortune telling⁶⁷.

Even if the decoration of the dish is -directly or indirectly- based on the Urania card, it is uncertain whether the dish itself actually intends to depict Urania (without the compass as on the print); possibly just a moon or just a nice picture (on the Gotha dish holding a basket in flowers, Braunschweig a stellar disk [eighth sphere, astronomy, cosmos?], Opava the moon or a planet). An indication that these cards were available in Venice are the Dürer pen drawings copying a number of these cards, probably made during his first visit to Venice, including the Urania card⁶⁸.

Other cards of the so-called “Tarocchi” series (may) have been used as models for maiolica attributed to Faenza, Gubbio and Caffaggiolo (or Montelupo?)⁶⁹.

Castelli circa 1660-1680, Satyr peeping at a Nymph (Fig. 17)

Dish Ø 29,5cm, no mark, Grue workshop attributed. Coll. Státní Zámek Kratochvíle on loan from Státní Zámek Rožmberk nad Vltavou (State Castle Kurzweil on loan from State Castle Rosenberg an der Moldau), inv. nr. Ro2910 (old 734;1604). Before confiscation of Rožmberk in 1945 property of Buquoy.

The attribution to a not further specified Grue workshop in Castelli is influenced by the description of a dish with an



1



2



3



4

Fig. 18: "Lascivie"-series, Agostino Carracci, c. 1590-1595, c. 15,5x10,5 cm.

identical border decoration, including the unidentified coat of arms, in the collection of the Museo d'Arti Applicate in Milan. Various authors have described that dish; they agree on Castelli as the place of origin, but differ in relation to the dating and author. The descriptions (apart from Castelli) are: mid-17th century⁷⁰; workshop Francesco Grue 1660-1670⁷¹; late 17th century workshop Grue possibly Carlo Antonio⁷². The Kratochvíle dish itself has been described as: late 17th century style of Carlo Antonio Grue⁷³.

The decoration on the dish is (indirectly?) after a print by Agostino Carracci (1557-1602) (*Fig. 18.1*)⁷⁴, of which later anonymous copies, some in reverse, are also recorded⁷⁵. In one aspect the decoration on the dish differs significantly from the Carracci print and its copies: the Satyr and the Nymph have been separated and an Amor has been placed in between. Could there be another print, based on Carracci, but with Amor in between?

Seeing the decoration as a personification of Jupiter and Calisto, as does Vydrová 1973⁷⁶ (without referring to a print), seems rather speculative. There are a number of reasons for regarding the Carracci print just as a Satyr (lustfully) looking at a nude sleeping Nymph:

1. In the consulted literature the Carracci print is described as a Satyr surprising/approaching a sleeping Nymph. Only a later copy mentioned by DeGrazia Bohlin 1979 is inscribed 'Venus et un Satyre';
2. Indeed, Zeus/Jupiter did sometimes disguise himself as a Satyr when he went on extra-marital expeditions. But Zeus is nearly always recognizable by one, or both, of his attributes: the eagle and thunderbolt. Aside from that, Zeus does not need to ask the bystander to keep silent, to look away or to look like a nervous youngster; he does as he, the almighty god, sees fit (with the exception of interference by his wife);
3. The print is part of a set of four made around 1590-1595, normally described as the 'Lascivie'. (*Fig. 18.2-4*, the other three). The pose and activities of the Satyr in these prints give no reason to assume that Zeus is depicted during one of his extra marital activities and clearly indicate that the sexual context is of paramount importance.

Nudity and sexual innuendo, especially if presented as an illustration of mythology, was hardly a problem, even in Rome where Lust was officially a major sin. But these prints, published around 1590-1595, went too far. According to DeGracia Bohlin and Massari⁷⁷ Carracci was rebuked by Pope Clement VIII (pope 1592-1605).

Sexually explicit decorations on ceramics are rare. If found at all, they may be hidden on the inside of a box or the underside of a saucer.

Besides the dish at Kratochvíle the only Italian maiolica objects found in the literature consulted with a decoration after Carracci's 'Lascivie' are a dish in the collection of the Jagiellonian University Museum at Cracow described as Castelli/Carlo Antonio Grue⁷⁸, a dish in the collection of Musei nella città di Genova described as 'Castelli style 19th century fake'⁷⁹, and a dish in the Kunstgewerbemuseum/Dresden described as Bartolomeo Terchi/San Quirico-Siena⁸⁰. The fourth and most explicit print has not been found reproduced on maiolica.

Having discussed the central decoration on the dish at Kratochvíle, the question remains whether the painter of this dish, the master of the workshop or the patron who ordered this dish, had any other specific idea as to the decoration other than that it should be decorative or serve as a conversation piece. The dish will have been part of a larger service, probably all with the same border decoration and the coat of arms on top. One would also assume that there would be a unifying factor in the central decoration on the dishes of this service. That is missing when you compare the dish at Kratochvíle with the above-mentioned dish in the Milan collection. The decoration of the "Milan" dish is more or less based on a print by Johannes Sadeler I after Maarten de Vos with an allegory of Geometria⁸¹. Not only the character of the painting on the medallions is totally different, but there is also no iconological relationship between the Satyr and Nymph on the one dish respectively the Geometria decoration on the other dish. That underlines the idea that not too much attention should always be paid to the iconological interpretation; the purpose of the decoration is to be decorative and pleasing. The choice of decoration may have depended on the prints which just happened to be available.

Castelli circa 1675-1695, Satyr family (*Fig. 19*)

Dish Ø 23,6cm, no mark, Grue workshop attributed. Coll. Moravská galerie/Brno, inv. nr. U4539. Acquired 1885, formerly coll. Friedrich Wachsmann.

As with the previous dish the dating and attribution to a specific workshop in Castelli is difficult. A dish with a similar border decoration but different armorials is in the collection of the Walters Art Museum⁸² where it is described on the website as 'Castelli Carlo Antonio Grue circa 1680'.

The armorials on the dish have not been identified, nor have similar ones been found.



Fig. 19: Satyr family, Castelli, c. 1675-1695, Ø 23,6 cm. © coll. Moravská galerie.

The decoration is based on a print by Benedetto Montagna (Fig. 20)⁸³, which according to Zucker⁸⁴ is to be dated around 1515-1520. A special element in the print is that the child also is depicted as a satyr with goat's legs and pointed ears; generally the child is depicted as a human being with human legs and human ears⁸⁵. With some simplifications the pose of the family members has been retained on the dish. The mother is no longer holding a twig to discipline her son; the result is that on the dish she is holding her arm in the air in a meaningless manner. This omission may have been the fault of the maiolica painter, but also could have been due to the copyist of Montagna's print, if such a (unknown) copy was used in Castelli. Whatever the cause of the omission of the twig, the chastising element, and thereby the meaning of Montagna's print, has been lost. On the meaning of Montagna's print J.A. Levenson⁸⁶ writes: *'It is clear that her efforts to chastise the child will not succeed in turning him to the path of virtue, for by all appearances he is the true son of his lusty father.'*

Castelli circa 1670-1680, allegory of Touch (Fig. 21)

Shallow dish on foot (foot missing) Ø 27,7 cm, no mark, possibly (workshop of) Berardino Gentili the Elder. Coll. Jihočeské muzeum/České Budějovice (South Bohemian Museum/Budweis), inv. nr. O7 36. 1893 acquired from Ed. Gerisch/Vienna.

The dating around 1670-1680 of this dish⁸⁷ and the possible attribution to Berardino Gentili is essentially based on a comparison with other dishes described as such by



Fig. 20: Satyr family, Benedetto Mantegna, c. 1515-1520, 15,7x10,3 cm.

Luciana Arbace⁸⁸. The facial expression, especially the eyes, the hands, the colors and the drapery of the dresses show a striking likeness. In addition, the decoration of the rim seems to confirm the dating.

The image on the dish is an allegory of Touch as one of the five Senses. A number of Castelli ceramics with a similar decoration are known⁸⁹. The problem is finding which print was used; various prints are mentioned in the literature consulted. The prints by Crispijn de Passe⁹⁰ (engraver and inventor) differ so much from the images shown on the ceramics that it is improbable that these prints were used as graphic source. The print engraved by Raphael Sadeler I, dated 1581 (Fig. 22)⁹¹ after a design by Maarten de Vos, clearly corresponds to the lady personifying Touch, the lake in the background having been transferred into a landscape. However, one of the elements, which can be seen in the background on all Castelli dishes mentioned, is missing, the scene depicting the Fall of Man. Other prints representing the senses, also after Maarten de Vos, do indeed have such scenes of the Fall of Man depicted in the



Fig. 21: Allegory of Touch, Castelli, c. 1670-1680, Ø 27,7 cm.
© coll. South Bohemian Museum.

background. Engravers of such prints are amongst others Adriaen Collaert⁹² and Nicolaes de Bruyn⁹³. But in these prints the pose of the lady and the position of some elements (as in the case of Touch, the tortoise) differ to a greater or lesser degree.

A further print is to be mentioned: a print depicting Touch, engraved by Cornelis Cort in 1561⁹⁴ after a drawing by Frans Floris. Here, especially the frontal pose of the lady is different, while various elements, in itself the same, have a different position in the composition.

On the whole the print by Sadeler corresponds best with the image on the dish. But that leaves unexplained where the scene of the Fall of Man comes from.

FRANCE

Central France circa 1580-1620, Vulcan in his forge (Fig. 23)

Dish on low foot Ø 16,5cm h. 4,5cm, no mark, follower of Bernard Palissy (area of Fontainebleau/Avon, Pré d'Auge or Manerbe). Coll. Slezské zemské muzeum/Opava (Silesian Museum Opava/Troppau), inv. nr. U212K (12.86). 8 March 1912 acquired at Dorotheum/Vienna.

Edmund W. Braun 1910⁹⁵ and 1913 as quoted below refers to the two Palissy-style dishes in Opava as being faïence. If the presence of an opaque layer of tin-glaze is the decisive



Fig. 22: Allegory of Touch, engraved by Raphael Sadeler I in 1581 after Maarten de Vos, 11,5x13,5 cm.

criterion for an object to be called faïence⁹⁶, these Palissy-style dishes cannot be described as faïence/maiolica⁹⁷.

Although Palissy and Palissy style pottery has been and still is reproduced, the dating of this and the following two objects is supported by the 'en manière de iaspe' decoration on the back⁹⁸. Where exactly these pieces were made and by whom remains unknown, but there is a consensus of opinion that it will have been somewhere in Central France.

In his note on Bernard Palissy in 1948⁹⁹ E.W. Braun not only mentions that these relief dishes were made after German and Dutch plaquettes, but also suggests the possibility that they could have been made by Palissy's son Mathurin and cousin Nicolas in the period that Bernard Palissy himself as a Protestant was incarcerated in the Bastille where he died in 1589 or 1590. If that suggestion is correct, the dating of these dishes would be around 1585-1595.

On the decoration Braun wrote in 1913: '*In der Werkstatt eines Nachfolger des Palissy ist eine runde Fayenceschale mit der reliefierten Darstellung der Schmiede des Vulkans entstanden, die eine deutsche Plakette des (wohl Nürnberger) Meisters H.G. reproduziert. Allerdings ist letztere Darstellung keine Originalerfindung des Meisters H.G., sondern kopiert wieder ein Bild des Martin van Heemskerck in der Gemäldegalerie des Grafen Erwin Nostitz zu Prag.*'¹⁰⁰

After World War II this large painting by Maerten van Heemskerck (Fig. 24)¹⁰¹ was transferred to the National Gallery in Prague. The painting is dated 1536 so it will have been painted by Van Heemskerck during his stay in Italy (Rome 1532-1536, Mantua 1536-1537). The plaquette to



Fig. 23: Vulcan in his forge, Central France, follower of Bernard Palissy, c. 1580-1620, Ø 16,5 cm. Left: front, right: back. © coll. Silesian Museum.



Fig. 24: Vulcan in his forge, Maarten van Heemskerck 1536, 166x207 cm. © coll. Národní galerie, formerly coll. Nostitz.



Fig. 25: Vulcan and his forge, lead plaque, Nürnberg c. 1570-1575, Ø c. 17 cm. © ex coll. Alavoine.

which Braun refers can have been the lead plaque in the Lanna collection, which till 1909 was on loan to the Museum of Applied Art/Prague (UPM)¹⁰², subsequently sold in Berlin in November 1909¹⁰³. Various copies of this lead plaque (Fig. 25)¹⁰⁴ are mentioned in the referred to literature, with various attributions. The most recent description by Warren is 'probably monogrammist H.G. (probably Hans Jamnitzer), Nürnberg circa 1570'¹⁰⁵.

The relief on the dish could have been produced by making a mold of the central part of the lead plaque. The measure-

ments of the relief on the dish correspond fairly accurately to the measurements of the detail, possibly taken from the plaque. If the dish was not produced using a mold made after a plaque, a print will most likely have served as the graphic source. The same goes for the plaque where the setting in a building has been replaced by a setting in nature. On the dish the staffage has been omitted completely.

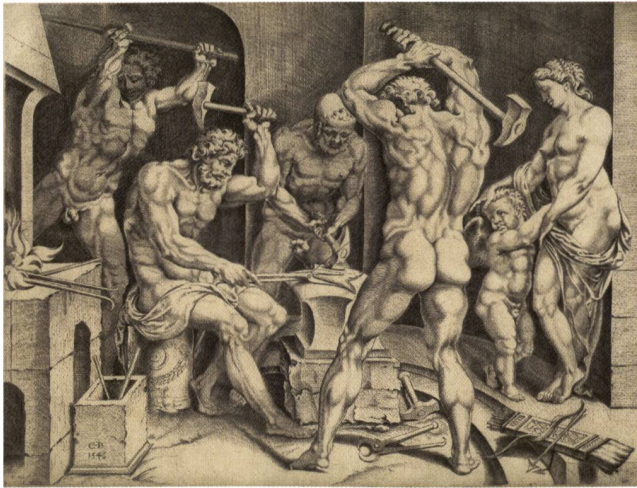


Fig. 26.1: Vulcan and his forge, engraved by Cornelis Bos after Maarten van Heemskerck, 1546, 29.1x38,5 cm.

The most likely print is one dated 1546 by Cornelis Bos after Van Heemskerck (Fig. 26.1)¹⁰⁶ or a copy thereof, for example the copy by Crispijn de Passe (Fig. 26.2)¹⁰⁷ as an illustration for 'Metamorphose' published in 1602, which date is too late for the plaquette but acceptable for the dish - depending on its dating of course.

What is meant to be depicted on the dish, is less certain¹⁰⁸. Represented is Vulcan working in his forge; the contours of Venus and Amor are still visible on the right. Whether a specific activity can be attributed to Vulcan as presented on the dish is an open question. The painting by Van Heemskerck bears an inscription¹⁰⁹ which does refer to lighting being forged. Some, because of the presence of Venus, interpret the scene as the forging of the armor of Aeneas. On the Bos print it looks if the wings of Amor are being forged¹¹⁰. The De Passe print bears an inscription stating that Vulcan is forging arms at the request of Thetis for her son (Achilles)¹¹¹, thereby iconographically transfiguring Venus with Amor into Thetis with a cupid.

The dish bears no inscription and shows so little detail that a specification of what is shown (other than Vulcan and companions in his forge) would be mere speculation.

Central France circa 1580-1620, Judgment of Solomon (Fig. 27).

Dish on low foot Ø 25,5cm h. 5cm, no mark, follower of Bernard Palissy (area of Fontainebleau/Avon, Pré d'Auge or Manerbe). Coll. Slezské zemské muzeum/Opava (Silesian Museum Opava/Troppau), inv. nr. U193K (09.52). Acquired 3 June 1909 at Glückselig/Vienna.



Fig. 26.2: Copy of fig.26.1 engraved by Crispijn de Passe, Vulcan forging Achilles shield, published in "Metamorphose" 1602, 8,4x13 cm.

The dish appears to be based on a metal plaquette of which copies in lead as well as in bronze are known¹¹², all with a diameter of about 17cm (Fig. 28)¹¹³. Comparing the relief on the dish with the plaquette makes it unlikely that the dish was produced by using a cast of this plaquette. The position of various figures on the dish differs too much from the same on the plaquette: the position of the dead and of the living child, of the building in the background, of the true mother in the foreground, etc. It is of course possible that a new mold was made after such a plaquette or that a variant plaquette was used.

While the plaquette generally is attributed to Southern Germany, possibly Hans Jamnitzer/Nürnberg around 1580, one wonders why just these German plaquettes apparently were used as source for the molding of these French dishes. It is also remarkable that a French cupboard in the collection of the museum at Écouen (exhibited at the Château de Blois) has a decoration on two of its panels based on (at least similar to) this plaquette and the above discussed plaquette of Vulcan in his forge¹¹⁴.

A further question is whether the image of the Judgment of Solomon on these lead plaquettes really was based on a print. For the composition as a whole no print has been found (yet) which effectively matches the images on the dish and the plaquettes and which could have served as the graphic source. For various elements individually like the king, the mothers, the babies, in their pose and expression, comparable ones can be found in various prints. They conform to the iconographic idiom of the period. A competent designer working in that iconographic idiom would not need to have a print on hand as model to create such a plaquette.

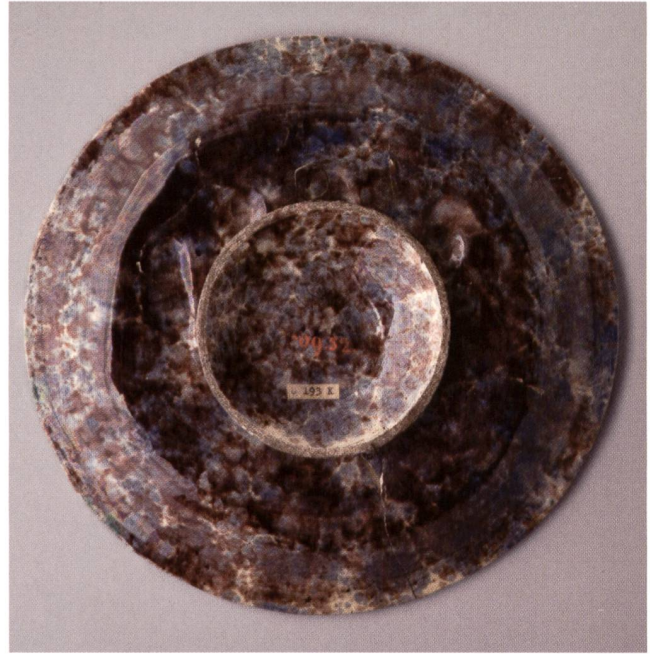


Fig.27: Judgement of Solomon, Central France, follower of Bernard Palissy, c. 1580-1620, Ø 25,5 cm. Left: front, right: back. © coll. Silesian Museum.



Fig. 28: Judgement of Solomon, lead plaquette, Nürnberg, c. 1570-1575, Ø c. 17 cm. © coll. Musée national de la Renaissance/Écouen.

Central France circa 1580-1620, allegory of Spring (Fig. 29)

Oval dish on low foot about 32x25cm h. 5,3cm, no mark, follower of Bernard Palissy (area of Fontainebleau/Avon, Pré d'Auge or Manerbe). Coll. Moravská galerie/Brno, inv.nr. U11139. Acquired at Lepke/Berlin, auction 18-22 March 1912 (coll. von Parpart), lot 324.

The decoration will have been based on an anonymous print after a design ('inven.') by Maarten de Vos first published ('excud.') by Philips Galle (Fig. 30)¹¹⁵. This print is inscribed 'Ver' (Spring). On the dish some elements like the coach on the left have been omitted, while the tools and frog at the feet of Flora have been rearranged: on the right a small addition has been made in order to make the decoration fitting the oval shape of the dish.

In the auction catalogue of 1912 and in Leisching's publication of 1913¹¹⁶ the dish is described as Bernard Palissy 16th century. Both publications suggest the possibility that the decoration is based on a print by Adriaen Collaert after Maarten de Vos, but none of them mentions or suggests what the image may represent. The reference to Adriaen Collaert is not so strange if individual elements as shown on the dish are looked at separately. The woman has elements in common with prints (mostly after Maarten de Vos) by Adriaen Collaert like the allegories of Touch and Smell¹¹⁷, but on these prints the architectural staffage, the garden and the gardener's tools are missing. Gardening scenes can be seen on prints representing Spring or April, some of which were engraved by Adriaen Collaert again after Maarten de Vos: these prints lack this specific figure of Flora; either her pose or dress (if dressed at all) is totally different.

A similar dish using the same mold in the collection of the Metropolitan Museum is described on its website¹¹⁸ as a dish with Pomona. That Pomona is represented is unlikely because Pomona normally is associated with arborous fruit



Fig. 29: Allegory of Spring, Central France, follower of Bernard Palissy, c.1580-1620, c. 32x25 cm. Left: front, right: back. © coll. Moravská galerie.



Fig. 30: Spring, anonymous engraving after a design by Maarten de Vos, published by Philips Galle, 10,5x13,4 cm.

like apples and pears, which are associated with late summer. If the female figure holding spring flowers is to be associated with a mythological figure, Flora¹¹⁹ seems to be the best option; she is often the personification of Spring, which fits in with the preparatory work in the vegetable or herb garden as shown on the dish¹²⁰. Whether or not the female figure indeed is intended to represent Flora, the decoration on the dish clearly represents April or Spring.

Various copies of dishes with the same molded decoration are known. Apart from these, a number of dishes are recorded in the literature consulted, which essentially have the same decoration, but must have been produced from a different mold; one in the Metropolitan Museum¹²¹, another in the MNC/Sèvres¹²². The difference between the two molds is

inter alia visible in the folds of Flora's dress and the arrangement of the garden tools (especially the rake) at her feet.

NETHERLANDS

Northern Netherlands, circa 1655-1660, portrait of Prince William III of Orange-Nassau (Fig. 31)

Dish Ø 31,5cm h. 5,5cm, probably Haarlem (workshop of Willem Verstraeten?), possibly Delft, no mark. Coll. Slezské zemské muzeum/Opava (Silesian Museum Opava/Troppau), inv.nr. U311K (old U42.251). 1942 acquired from A. Vecht/Amsterdam.

At least five similar dishes (the "Patanazzi" décor with a portrait of William III in the medallion) are recorded in the literature consulted. If these dishes are in a German collection and described by a German author¹²³, the place of production is generally mentioned as Frankfurt¹²⁴. For Dutch authors, however, these dishes are definitely Dutch and most often attributed to a Delft workshop.

It is to be recognized that there are many parallels between the blue/white faience produced in the Dutch Republic and German cities like Hanau, Frankfurt and Berlin in the period 1665-1700. This is mainly due to the emigration of French Huguenots leaving France because of the persecution and repression of the Protestants by Louis XIV, culminating in the Revocation of the Edict of Nantes in 1685. Sometimes these Huguenots first travelled to one of these locations and then to another. Wherever they went, they influenced local production. This wave of immigrants from France not only included potters, but also other craftsmen, like silversmiths and weavers.

The influence of Nevers and Rouen on Dutch faience (shape, decoration, coloration) is clearly visible on Delftware from around 1680-1685 produced at the workshops of Hoppeteyn and Samuel van Eenhoorn; at this time "Delft", as we understand it today, really peaked. But these migrations of Huguenots from France took place after the dish discussed here was produced.

The immigration of the French Huguenots was preceded in the northern Netherlands by many other influences from abroad, caused by war, religious politics, economic circumstances and trade. The earliest foreign influences on the Dutch pottery industry were imports from Spain and Portugal, mainly blue/white wares, some with decorations after Chinese porcelain, and from Italy, especially Montelupo via the port of Pisa and from the Ligurian ports. In the middle of the 16th century many artisans had already left Antwerp and Flanders as a result of the war and religious suppression; a steadily increasing flow of religious and economic refugees, among them potters and other artisans, left the Southern Netherlands, traveling north to Zeeland and Holland, overseas to England, and also southwards, for example to Montpellier¹²⁵. This influx of refugees into the Dutch Republic reached its apex after the Fall of Antwerp in 1585; it even continued thereafter, when the Dutch fleet subsequently blocked the river Scheldt, thereby not only cutting off Antwerp's access to the sea and effectively ending its international trade but also atrophying its home trade and industry. As a result, more than half of the population of Antwerp had left the city by the middle of the 17th century. The Antwerp potters who fled to the Dutch Republic brought with them their own traditions. These were heavily influenced by earlier imports and as well as immigrants from Italy, who had introduced polychrome grotesque decorations on dishes and polychrome leaves and fruit decorations, mostly on apothecary vessels¹²⁶.

The dish discussed here, made in the province of Holland, clearly shows in its border decoration the Italianate influence which had come from Antwerp earlier, together with the bright blue/white which had been introduced more recently in Holland. The grotesque ("Patanazzi") decoration on the border is typical of dishes today attributed to the workshop of Willem Jansz. Verstraeten¹²⁷. This potter's family name was originally De la Rue (translated into Dutch: van de straat=Verstraeten), which indicates that he hailed from either the Southern Netherlands or France¹²⁸. Dishes with this border decoration from the Verstraeten workshop at Haarlem are generally dated around the middle of the 17th century; if polychrome circa 1640-1660, if blue-white circa 1650-1665. Delft can't be excluded because Willem's son Gerrit established a pottery workshop in Delft, producing blue & white decorated faience

mostly with a Chinese style decoration, but also imitating decorations from his father's workshop.

The inscription PW refers to Prins Willem (1650-1702), who became Stadhouder (governor) of the United Provinces in 1672 and, as William III, King of Great Britain in 1689 after the Glorious Revolution of 1688. The Prince is shown as a toddler, wearing the insignia of the Order of the Garter (designated a member in 1653, invested in 1661; both his mother and his future wife –married 1677– were Stuart princesses). The dish is to be dated circa 1655-1660, that is in the first "Stadholderless-period" which started with the death of Stadhouder Willem II in 1650 and the solemn declaration of the Estates General that never ever would a Prince of Orange-Nassau be Stadhouder. This Stadholderless-period ended in 1672 with the appointment of Willem III as Stadhouder. This period, 1650-1672, showed a political power struggle between the Orangeists (mostly middle and lower class) and the ruling and affluent elites in the major cities ("Republicans", anti-Orange). During this period a substantial quantity of Orangeist faience was produced as propaganda, not only to bring the young prince to power, but also to show allegiance to the House of Orange-Nassau.

The first reason for the attribution to Holland is thus the inner-Dutch political propagandistic character of these dishes. It is difficult to imagine that such a "political" dish for the Dutch Orangeist market would have been made as an export product in Frankfurt. Secondly, the dating of these dishes as between 1655-1665¹²⁹ poses difficulties for an attribution to Frankfurt, as the Frankfurt factory was first established in 1666, while at least two of these dishes bear the date 1659 and 1661 respectively¹³⁰. Finally, it is doubtful that such "Patanazzi" dishes, even if dated later, can be attributed to Frankfurt at all. In his article published in 1928 Riesebieter attributes that group, including an identical Prince William dish dated 1661 in the collection of the British Museum, to the (northern) Netherlands¹³¹.

The reason for attributing the dish to Haarlem (or possibly Delft) has nothing to do with the nearly dogmatic tendency of some Dutch authors to attribute most (good quality, with a chinoiserie decoration) pieces to Delft which in Germany are generally described as Frankfurt, but has everything to do with the specific decoration of the dish as discussed¹³².

The portrait of the Prince is based on a print engraved by Anthonie Heeres Sivertsma¹³³, active in Amsterdam 1650-1662 (*Fig. 32.1*)¹³⁴. This print, engraved in mirror image by Hendrik Hondius II, was also used as an illustration for a propaganda poem by Isaac Burghoorn in praise of the



Fig.31: Prince William III of Orange-Nassau, Northern Netherlands, c. 1655-1660, Ø 31,5 cm. Left: front, right: back. © coll. Silesian Museum.



Fig. 32.1: Prince William III engraved by Anthonie Heeres Siver(d)tma, c. 1652, c. 14x9,5 cm.



Fig. 32.2: Image copy of fig.32.1, engraved by Hendrik Hondius II, published by and with a laudatory text by Isaac Burghoorn.



Fig. 33: Portrait of the Prince of Wales (later Edward VI), engraved by Wenceslaus Hollar in 1650, 25,3x17,8 cm, after a portrait by Hans Holbein Jr of 1538.

Prince (Fig. 32.2)¹³⁵. The frontal pose of the Prince in his opulent dress together with the feathered hat resembles the portrait by Hans Holbein Jr of the baby Prince of Wales (Edward VI, 1537-1553) of 1538¹³⁶. This portrait was copied by Wenceslaus Hollar in his engraving dated 1650 (Fig. 33)¹³⁷.

The common features of the (print after the) portrait of Edward VI as one year old Prince of Wales and the Prince of Orange as a five year old stress the princely aspect of William iconographically. Edward was born more than one hundred years earlier and Holbein painted him in late Renaissance dress, but the print by Hollar, made in 1650, shows that this print was, at that time, still considered to be an up-to-date representation of a princely toddler as *spes patriae*.

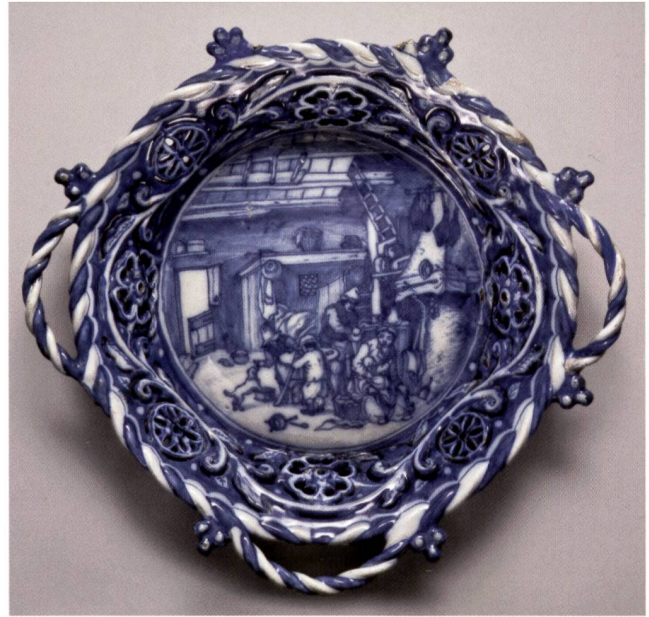


Fig. 34: "The family", basket, Delft attributed c. 1670-1690?, w.37cm h.6,5cm. © coll. Silesian Museum.

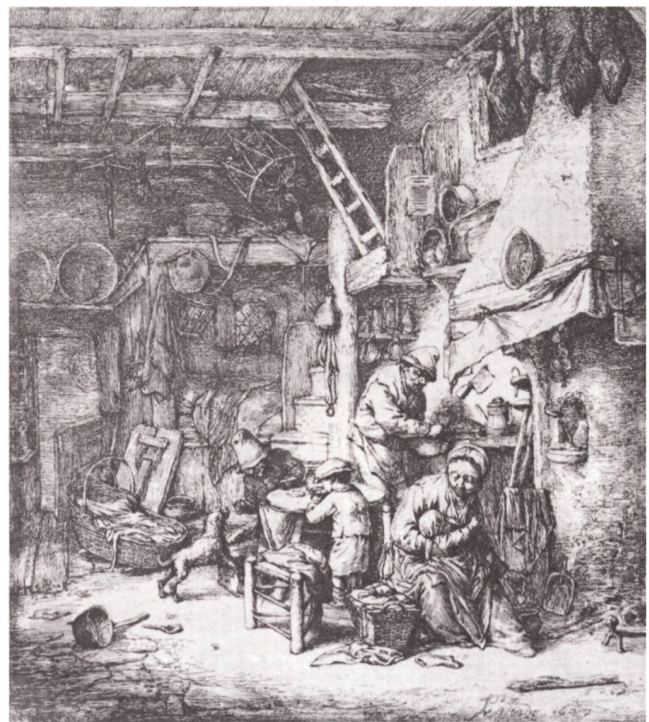


Fig. 5: "The family", print designed and engraved by Adriaen van Ostade, 1647, 18x15,9 cm.

Delft attributed circa 1670-1690 (possibly later?), "the Family" (Fig. 34).

Pierced basket w. 37cm h. 6,5cm, no mark. Coll. Slezské zemské muzeum/Opava (Silesian Museum Opava/Troppau), inv. nr. U366K (old U65.21). Provenance not recorded, in the museum before 1945.



Fig. 36: Allegory of Spring, Delft, c. 1690-1710, Ø 39 cm. © coll. NPU/State Castle Raduň.



Fig. 37: Title page of G.P. Harsdörffer, *Frauenzimmer Gesprächspiele*, engraved by Peter Troschel, first published Nürnberg 1641-1642. © oll. Germanisches Nationalmuseum.



Fig.38.1: Allegory of Spring, designed and engraved by Abraham Bosse, published by Jean Le Blond/Paris 1636-1638, c. 26x33 cm.



Fig. 38.2: Copy of fig. 38.1 engraved by Mathijs van Somer, published by Paulus Fürth/Nürnberg, between 1656-1663, 25,6x32,7 cm.

Comparing this basket with a number of items in Bauer's catalogue of 1988 of Frankfurter Fayencen¹³⁸, one might be inclined to attribute it to Frankfurt. The attribution to Delft is based on the color and decoration which fit in better with Delft products. The basket was probably made as a product for a special occasion; as a gift on occasion of a birth or a marriage. This makes the dating of the basket difficult, because the style and decoration of such occasional products are often "conservative".

The decoration is based on a print by Adriaen van Ostade (Haarlem 1610-1685) (Fig. 35)¹³⁹, dated 1647 commonly

called "The Family" or "Peasant Family", or on a copy thereof¹⁴⁰. Around 1880 this print served as the graphic source for a painting by Paul Cézanne¹⁴¹.

Delft circa 1690-1710, allegory of Spring (Fig. 36)

Dish Ø 39cm h. 4cm, no mark. Coll. Státní Zámek Raduň (State Castle Raduň) inv. nr. RAD 1653 (K221; HM1729). Provenance unknown (possibly Hermanuv Mestec?).

Our first supposition was that the decoration was based on the title page of G.P. Harsdörffer/*Frauenzimmer Gesprächspiele*, engraved by Peter Troschel, as first published

in Nürnberg 1641-1642 (Fig. 37)¹⁴². In that case the decorator of the dish had replaced the purse(?) in the man's left hand with a tulip and added a flower basket with a cupid. Continuing the search, however, it became clear that the right side of Troschel's print derives from a print after a design by Abraham Bosse.

The oldest Bosse print (circa 1637) was engraved by Le Blond (Fig. 38.1)¹⁴³. Later copies by A. Loemans were published by Nicolaes Visscher II/Amsterdam and copies by Mathijs van Somer by Paulus Fürst/Nürnberg (Fig. 38.2)¹⁴⁴. These prints are part of a set depicting the four seasons and represent Spring in the form of an allegory. The conclusion that Troschel used a design by Bosse, representing Youth/Spring, for the right side of the title page, leaves us with the question as to where Troschel got the model for the left side which represents Old Age/Winter. There is no matching print by or after Bosse. Moreover, the elder couple (Winter) has a less French look than the younger (Spring) anyway.

Given the dating of the dish itself (ca. 1700) the scene looks rather old-fashioned. The clothes and hairdress and the style of the chair will have been the pinnacle of fashion in the 1630's when Bosse made his design; but was definitely out of fashion at the time the dish was made. This is odd, even if the decoration merely intends to be an allegory, because the dish itself, with its for the time modern chinoiserie rim, tries to evoke a gallant scene with dynamic young people.



Fig. 39.1: Dish nr.2: Gethsemane, Delft, 1701-1715, attributed to factory "De Drie Porceleyne Flesjes", Ø 27 cm. © coll. Silesian Museum.

Delft 1701-1715, Scenes from the Passion (Fig. 39.1, 39.2)
Two dishes ("pancakes") Ø 27cm h. 2,5cm, marked WiK (mark attributed to Willem Jacobsz. van der Kool, shopkeeper/owner of De Drie Porceleyne Flesjes in the period 1701-1715 and his widow in the period 1716-1745). Coll. Slezské zemské muzeum/Opava (Silesian Museum Opava/



Fig. 39.2: Dish nr.6: the Mocking of Christ, Delft, 1701-1715, attributed to factory "De Drie Porceleyne Flesjes", Ø 27 cm. Left: front, right: back. Insert: close-up of the signature. © coll. Silesian Museum.

Troppau), inv. nrs. U669K (U01107) and U670K (U01108/13 15). Confiscated 1945/deposited in the museum.

The two dishes originally formed part of a set of twelve depicting the Passion, starting with the Last Supper and ending with the Resurrection. A few complete sets¹⁴⁵ and a number of individual dishes¹⁴⁶ are recorded, all having the same size and marked either WiK or WK. The borders differ and some dishes have the text of the scene on the back, while some are without a text, but the central decorations depicting the Passion are similar.

The dishes in Opava are nr. 2 (Luke 22.39, Christ praying at Gethsemane/the Agony in the Garden) and nr. 6 (John 19.1-5, the Mocking of Christ). Lunsingh Scheurleer 1984¹⁴⁷ states that the decoration on the full set of the dishes derives from a series of twelve numbered etchings of the Passion by Hendrik Goltzius (1558-1617). Tietzel 1980¹⁴⁸ correctly noted that not all the dishes are painted after Goltzius, without, however, suggesting an alternative source.

Actually, only the dishes 6 (the Mocking of Christ) and 10 (the Crucifixion) are decorated after Goltzius prints or copies of these prints. The decorations of the other dishes are –directly or indirectly– based on prints by Mattheus Merian I (1539-1650), first published in Frankfurt in 1627¹⁴⁹. The same Merian plates were used by the Strasbourg printer Lazarus Zetners Erben in a number of biblical publications. Copies of the Merian prints were published in Amsterdam, first by Cornelis Danckerts in 1648, and also, shortly after, by Nicolaes Visscher around 1650¹⁵⁰-1652. Visscher and his successors issued many more biblical publications with the same prints for good many years; Danckerts issued an enlarged reprint dated 1659. The engraver or copyist of the Danckerts editions is not known, the engraver/copyist of the Visscher editions is Pieter Schut. Nearly all the copied prints are mirror images of the Merian originals. Later in the 17th century the Dutch pastiches after Merian in turn provided the basis for similar publications in France and in the early 18th century, to close the circle, in Frankfurt, starting with Balthasar Christoph Wust¹⁵¹. To be fair, Merian himself also got some of his inspiration from elsewhere: for example from prints by Maerten van Heemskerck¹⁵².

Both Amsterdam publishers not only copied the prints, but also the accompanying verses in Latin, English, French and German as included in the Strasbourg editions¹⁵³. Danckerts faithfully followed the sequence of the Merian prints and added Dutch verses by Reyer Anslo (1626?-1669) to the short verses copied from the Strasbourg

Merian publications. The orthography and punctuation of these Dutch verses in the Danckerts edition of 1648 and the earlier editions of Visscher/Schut are nearly identical, which suggests that Visscher copied these from Danckerts, and can also be found (with some mistakes) on the various dishes. The Dutch verses by Reyer Anslo (1626?-1669) first appeared in the Danckerts edition of 1648, from which they were copied by Visscher. This subsequently raises the question whether Visscher/Schut made his engravings after the original Merian prints as published in Frankfurt and Strasbourg, or copied the prints and verses as published by Danckerts. Although the prints in Danckerts and Visscher are almost identical¹⁵⁴, there is an important difference; the Danckerts prints are without inscriptions in the plate, the Visscher/Schut prints generally bear an inscription in the print plate itself with a reference to the relevant bible chapter and with the words 'Privil', 'Cum Privilegio' or 'Cum privil.'. As the images on the plates also have such a reference to the bible chapter, it follows that a Visscher/Schut edition has been used as the graphical source.

If the dishes had been decorated without a text and the images would not have shown a reference to a specific bible verse, it would have been impossible to determine whether the dishes (except the dishes decorated after Goltzius) had been decorated after one of the Merian editions or after a copyist thereof (like Danckerts and Visscher/Schut).

As said, Danckerts and Visscher/Schut faithfully followed the sequence of the Merian prints. That caused a problem for the dishes consisting of a set of twelve. In the Merian-Danckerts-Visscher/Schut productions there are only eleven illustrations for the Passion; an illustration for the Mocking (dish 6) is lacking, and consequently a verse by Anslo on that subject is absent as well. The style of the verse on dish 6 is similar to the verses by Anslo, but its source has not been found.

The text bands on the dishes 2 and 6 in Opava:

Dish 2 (Luke 22-39): # *De roode drupp-len zweet van Christus nederliepen / terwijl van slaep verkracht zijn droeve jong-ren slieden / hij sucht en bidt eer hij de wereldt hadt verlost / Besie, O Mensch; wat ghij úw heer al hebt gekost* # (#The red drops of sweat [=blood] flowed down from Christ / while overpowered by sleep his sad disciples were sleeping / he groans and prays before he [had] saved the world / See, O man[kind], what you have cost your lord [dearly]#)

Dish 6 (John 19-1): # *hier drúickt een doorne kroon ons heijlandt hooft en haaren / hij stort zijn heijlich bloedt om 't onse te bewaren / en leert ons hoe men hier ontsien moet smaad*



Fig.40.1: Page 91 of Mattheus Merian (publisher, designer and engraver), "Noui testamenti D.N. Iesu Christi, Frankfurt 1627, print 11,5x15 cm.



Fig.40.2: Copy (probably indirect) of fig. 40.1, engraved by Pieter Schut, 11x14,5 cm, as published by Nicolaes Visscher/Amsterdam from c. 1650 onwards.



Fig.41: The Mocking of Christ, print nr.7 of The Passion by Hendrick Goltzius, 1597, 19,7x13 cm.

noch boon / indien men praalen wil, hier na met 's hemels kroon # (#here a crown of thorns weighs on our savior's head and hair[s] / he spills his holy blood to save ours / and teaches us how we should not evade slander nor scorn / if we wish to glory later with heavens crown#)

To illustrate the origin of the decoration of these two Delft Passion dishes only the relevant prints by Merian (Fig. 40.1) and Visscher/Schut (Fig. 40.2) for dish 2 and the print by Goltzius (Fig. 41) for dish 6 is shown. The Danckerts' print related to dish 2 has been omitted as it is identical to the Visscher/Schut prints except for the inscription which is only to be found on the Visscher/Schut copy.

Delft circa 1750-1770, Whaling (Fig. 42.1-12)

Set of twelve dishes Ø 25cm, marked with an ax for De Porceleyne Byl. Coll. Státní Zámek Hluboká nad Vltavou (State Castle Hluboká/Frauenberg), inv. nrs. 6787 1-12. Similar set at Státní Zámek Frýdlant¹⁵⁵. Before confiscation in 1947 property of Schwartzenberg, probably acquired around 1870 when the castle, after a total reconstruction by Schwartzenberg, was redecorated in an eclectic histori-cizing style.

The dishes at Hluboka are all mounted in a solid frame hiding the mark on the back. A number of dishes belong-

Fig.42: Whaling dishes, Delft c. 1750-1770, factory De Porceleyne Byl, Ø 25 cm (coll. State Castle Hluboka). Nr. 1 (= print 15), 2 (2), 3 (3), 4 (4), 5 (5), 6 (6), 7 (7), 8 (8), 9 (9), 10 (10), 11 (15), 12(16).





Fig. 43.1: Mark of factory "De Porceleyn Byl".

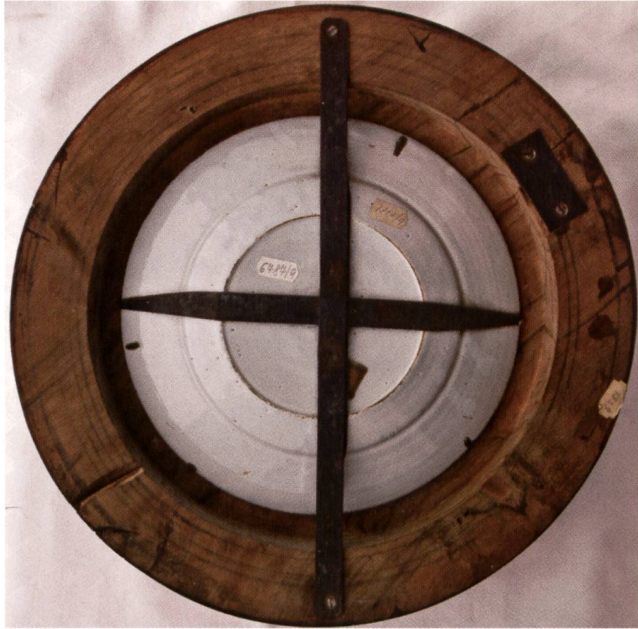


Fig. 43.2: Back of one of the whaling dishes. © coll. State Castle Frýdlant.

to the incomplete set at Frýdlant are also mounted, but on the remainder the mark is visible (Fig. 43.1).

Various sets and individual pieces of these whaling dishes are recorded in the literature¹⁵⁶.

In the literature consulted the dating of the dishes differs: 1740/1750-1788¹⁵⁷, 2nd half 18th century¹⁵⁸, middle 18th century¹⁵⁹. A dating between ca. 1750-1780 – some in the earlier part of that period, some in the later part – seems most likely. A dating after 1750 is supported by the profile of the dishes; a rim around a concave bottom (Fig. 43.2). This profile was introduced in Delft around 1750¹⁶⁰.

The text on the whaling dishes at Frýdlant and Hluboka is¹⁶¹:

1. De Groenl[anse]. Vloot gaat in Zee (*The Greenland fleet goes to sea*)
2. De vloot Seijle in 't Ys (*The fleet sails in the ice*)
3. 't Harpoen in de Walvis (*The harpoon in the whale*)
4. 't Loopen van de walvis (*Tiring the whale*)
5. De harpoeniers gereed om te lense (*The harpooners ready to spear*)

6. De walvis keerd zig om (*The whale turns around*)
7. [missing at Frýdlant] De walvis naa boordt geroeijdt (*The whale hauled to the side of the ship*)
8. 't Afmaken van de walvis (*The slaughtering of the whale*)
9. 't Schieten en kneppelen der walrüssen (*The shooting and beating of the walruses*)
10. Den ijsbeer Gedoot (*The polar bear killed*)
11. De vloot seijlt Binnen (*The fleet sails in[into the harbor]*)
12. 't Kookken van de Traan (*The boiling of the whale oil*)

The decoration is based on a selection of the set of 16 whaling prints engraved (fecit) by A. van der Laan (c.1690-1742) after a design (delin.) by Sieuwert van der Meulen (†1730), published (exudit) by Petrus Schenk/Amsterdam. The set was first published around 1720/1725. The early versions of the whaling prints are generally bound together with a series of 16 prints on herring fishery together with a title page "GROOTE VISSERY"¹⁶². (Fig. 44.1-16)

Comparing the dishes and the prints it is evident that the dishes carry a simplified version of the prints. Many elements have been deleted, not always in a well considered way, as can be seen when comparing for example dish 2 and print 2; the two sloops on the left and in center of the print are left out on the dish. Even more unfortunate is the disappearance on the dish of the big water spouting whale at which, on the print, a harpooner on the sloop on the right is aiming his harpoon; the result of the omission is, on the dish, the harpooner harpooning nothing but water.

The consecutive story shown on the prints starts when the ships have arrived in the Arctic; there is no print showing the whaling fleet leaving port. On the dishes however, the story begins with the fleet going to sea (dish 1); its decoration is based on print 15, showing the return of the fleet, with the unhappy consequence that dish 1 (the fleet goes to sea) and dish 11 (the fleet sails in) are virtually the same, both being based on print 15; without the text band and numbers dish 1 and dish 11 would be interchangeable.



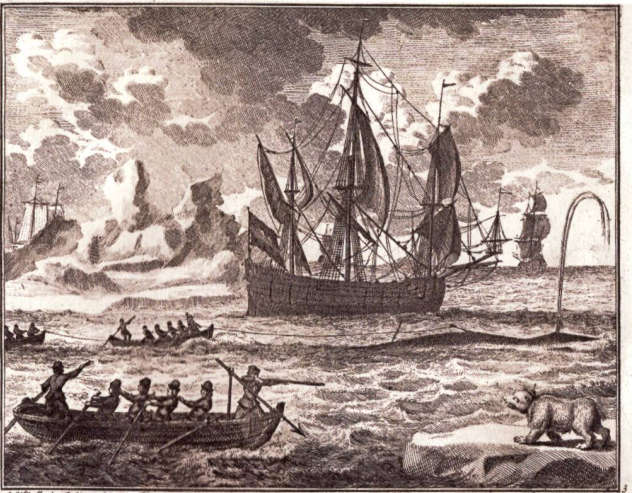
A. Vander Looen fecit.
J. Schenk Junr. delavit. Nach dem Frey.
 Seylen in t'Is, en soeken nu de Walvis. **Das Seeglon ins Eys, und suchen das Waldfisches.**
Sailing in the Ice and Seeking for the whale.

1



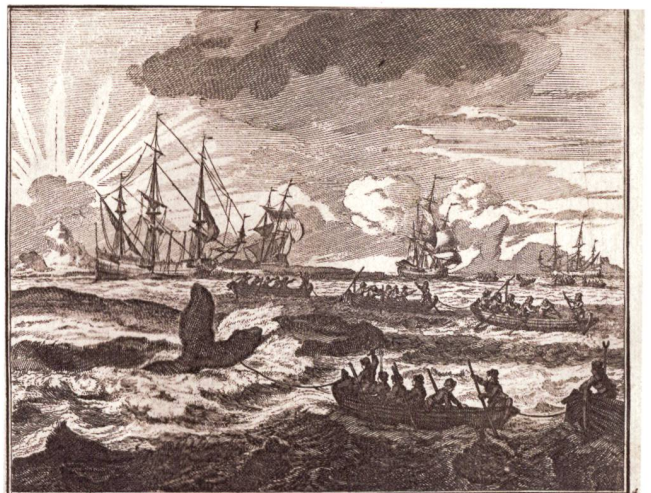
A. Vander Looen fecit.
J. Schenk Junr. delavit. Nach dem Frey.
 Het Karpenoren van de Walvis, of inwor- **Das Karpenieren des Waldfisches, oder Ein-**
 pon van t' Karpen. **werffen des Karpens.**
The sticking of the whale with the dibe.

2



A. Vander Looen fecit.
J. Schenk Junr. delavit. Nach dem Frey.
 Het Karpen van de Walvis t' Karpen, nist synde, **Das Lauffen des Waldfisches, da das Karpen fette**
 of futen of de Spanje Krau wesen. **stucke over das fatten auff den Spanischen Schab kaem.**
Running from the whale the dibe being fast in her, or stung upon the Spanish school-barren.

3



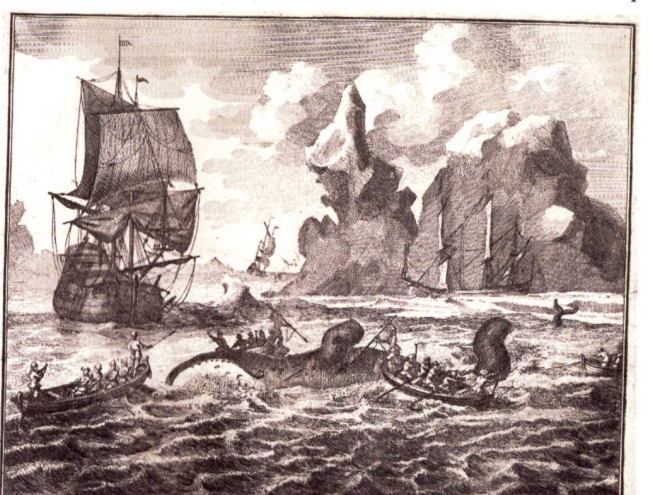
A. Vander Looen fecit.
J. Schenk Junr. delavit. Nach dem Frey.
 De Walvis leegt onder t'Is, men kapt de Lyn, en **Der Waldfisch laufft untters Eys, man haelt die Lynen**
 soekt waar hy weder op komt. **ab, und sucht wo er weder hervorkomt.**
The whale goes under the Ice they cut the line, and seek where she returns.

4



A. Vander Looen fecit.
J. Schenk Junr. delavit. Nach dem Frey.
 De Walvis of de Kopp de Juaard boven. **Der Waldfisch fucht auff den Kopp, der Schmetz eben die**
 fauen gered om te Lopen. **Karpenier, so fuchen fertig den in die fauen zu fuchen.**
They stand ready to stick y^e whale upon her head her fault being up harts.

5



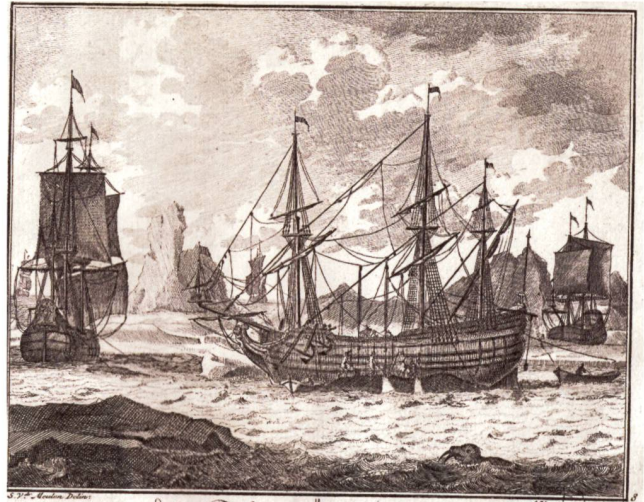
A. Vander Looen fecit.
J. Schenk Junr. delavit. Nach dem Frey.
 De Walvis leedt en vordt de vyl men is aan t' **Der Waldfisch vordet fuch, und wuelt in t'offen man den**
 Lopen. **mit enomel'pas facht, oder die futen durch behart.**
The whale is troubled and turns her self whiff people are sticking her.

6



3. 37. *London, Decker.* *A. Vander Leeuw, Steet.*
De Walvis wort na Beoord geboespeerd of geroeyd. Der Walvisch wird ans Schiff geruort.
The whale is brought or tow'd to the ship.

7



3. 37. *London, Decker.* *A. Vander Leeuw, Steet.*
e. Afmaken van des Walvis of Fleusen. Das Afdien der Walvisches oer Schuiten.
They cut the ship in two.

8



3. 37. *London, Decker.* *A. Vander Leeuw, Steet.*
Schieten, Knuppelen en Lansen der Walvischen. Das Schießen, Knuppeln und Lansen der Walvischen.
Shooting, bedding and sticking a great fish with tye.

9



3. 37. *London, Decker.* *A. Vander Leeuw, Steet.*
Don 25. Deur aan gevallen, en met Lansen Der Eis Bar yde aangevallen und mit
doed gemaect. The Ice bear taken and kill'd with pikes.

10



3. 37. *London, Decker.* *A. Vander Leeuw, Steet.*
Matroos gaat op de Reene Jagt. Der Matroosse geht auf die Reine Jagt.
The sailor hunting after the Ice.

11

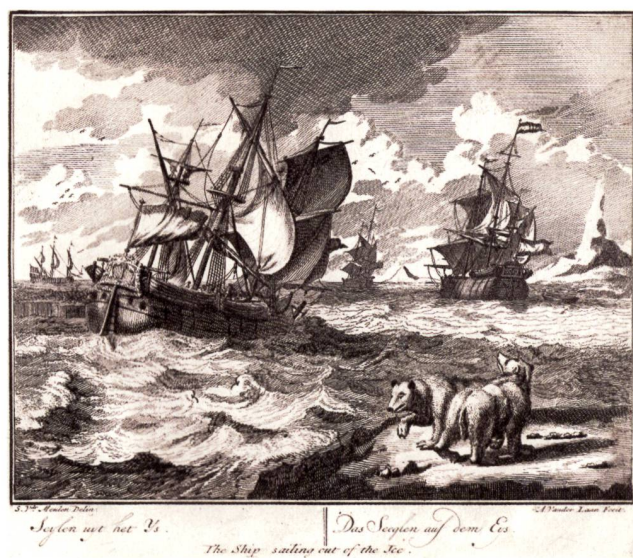


3. 37. *London, Decker.* *A. Vander Leeuw, Steet.*
Ship by. Meer weer in het 25 verhooren. Das Schiff geht bey guten Wetter verhooren.
The ship in fine weather lye in the Ice.

12



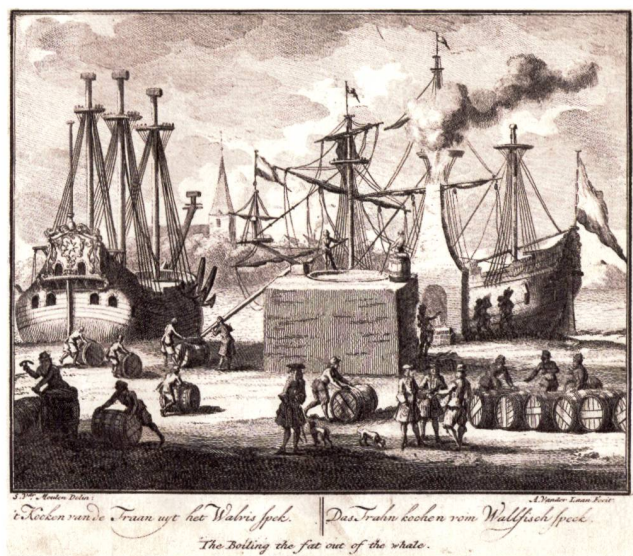
13



14



15



16

Fig. 44: Whaling prints, engraved by A. van der Laan after designs by Sieuwert van der Meulen, published by Petrus Schenk as part of "Groote Vissery", first published around 1720-1725, images 15,5x19,5 cm. Nr. 2 (= dish 2), 3 (3), 4 (4), 5 (5), 6 (6), 7 (7), 8 (8), 9 (9), 10 (10), 15 (1, 11), 16 (12).



Fig. 45: Allegory of Summer, Delft c.1760-1780, h. 34 cm. © coll. State Castle Frydlant.

Delft circa 1760-1780, allegory of Summer (Fig. 45)

Plaque, h. 34 cm, no mark. Coll. Státní Zámek Frýdlant (State Castle Friedland) inv.nr. 3943. Before confiscation of Friedland in 1945 property of the Clam-Gallas family. .

The engravings by Joseph Wagner (1706-1780) after grisailles by Jacopo Amigoni (1682-1752, also as Amiconi) as published around 1755-1765 have been popular as model for the decoration of ceramics in various European countries. And if something is popular, copies – good and bad – will be made. In the case of the plaque at Friedland, an anonymous copy (Fig. 46.2)¹⁶³ was used instead of the print as engraved by Wagner (Fig. 46.1). A comparison of these two prints shows that the copy has a less pleasing look: the pose of the girl is rather clumsy and the pose of her left arm suggests that she is either not interested in the boy's attention or is motioning him to make haste. In connection with a similar dish in an American collection it has been said that the faience painter altered the Wagner print of his own



Fig. 46.1: Allegory of Summer, engraved after Jacopo Amigoni, published by Joseph Wagner, 48,5x31,1 cm.



Fig. 46.2: Anonymous copy of fig. 46.1, 30,5x20 cm.



Fig. 47: Allegory of Winter, Delft c.1760-1780, h. 34 cm © coll. State Castle Hluboká.

accord¹⁶⁴. It is true that a number of plaques do follow the Wagner/Amigoni print faithfully, but in this case it is not the faience painter who is to be blamed for the clumsy poses; indeed, he followed his model faithfully, but he followed a bad copyist who should bear the blame for deviating from the original print.

Another aspect to be taken into account is that the painter of the plaque probably did not work directly from the print, but used a stencil (*spons*, pricked carton), which contained an outline of the most important elements of the decoration to be painted, leaving the staffage of the background up to the imagination of the painter. In this specific case it is fairly clear: the principal scene, showing the man and woman with the birdcage, follows the style of the print; the architectural staffage with the flying birds appears quite Dutch.

Delft circa 1760-1780, allegory of Winter (Fig. 47)

Plaque, h. 34cm, no mark. Coll. Státní Zámek Hluboká nad Vltavou (State Castle Hluboká/Frauenberg), inv. nr. 4605 (HL20502, Schw844). Before confiscation in 1947 property of Schwarzenberg, probably acquired around 1870 when the castle, after a total reconstruction by Schwarzenberg, was redecorated in an eclectic historicizing style.



Fig. 48.1: Allegory of Winter, engraved after Jacopo Amigoni, published by Joseph Wagner, 48,5x31,1cm.



Fig. 48.2: Anonymous copy of fig. 48.1, 30,5x20 cm.



Fig. 49: Exodus 2:17, Delft 1779, h.34 cm. © coll. State Castle Frýdlant.

The comments on the previous plaque (allegory of Summer) apply here as well. The original print (Fig. 48.1)¹⁶⁵ is much more elegant than the anonymous copy (Fig. 48.2)¹⁶⁶ here used as model. The couple does not look at one another anymore, the girl is a broad and the young man's face looks like that of a petty criminal. But again, it is not the faience painter who is guilty of the mediocre workmanship.

Delft 1779, Exodus 2:17 (Fig. 49)

Plaque, h. 34cm, dated on the back 1779, no mark. Coll. Státní Zámek Frýdlant (State Castle Friedland) inv. nr. 4035. Before confiscation of Friedland in 1945 property of the Clam-Gallas family.

The scene shows Moses helping the priest's daughters at the well as related in Exodus 2-17 (2-12 mentioned on the plaque). The decoration of the plaque is either a clumsy rendering of the Wagner/Amigoni print (Fig. 50)¹⁶⁷ published in Venice probably in 1764, or based on an unknown clumsy copy of that print.

Delft attributed, circa 1760-1780, Mathew 15:24-28 (Fig. 51)

Plaque, h. 30,5cm, marked D (unidentified). Coll. Státní Zámek Frýdlant (State Castle Friedland) inv. nr. 3710. Before confiscation of Friedland in 1945 property of the Clam-Gallas family.

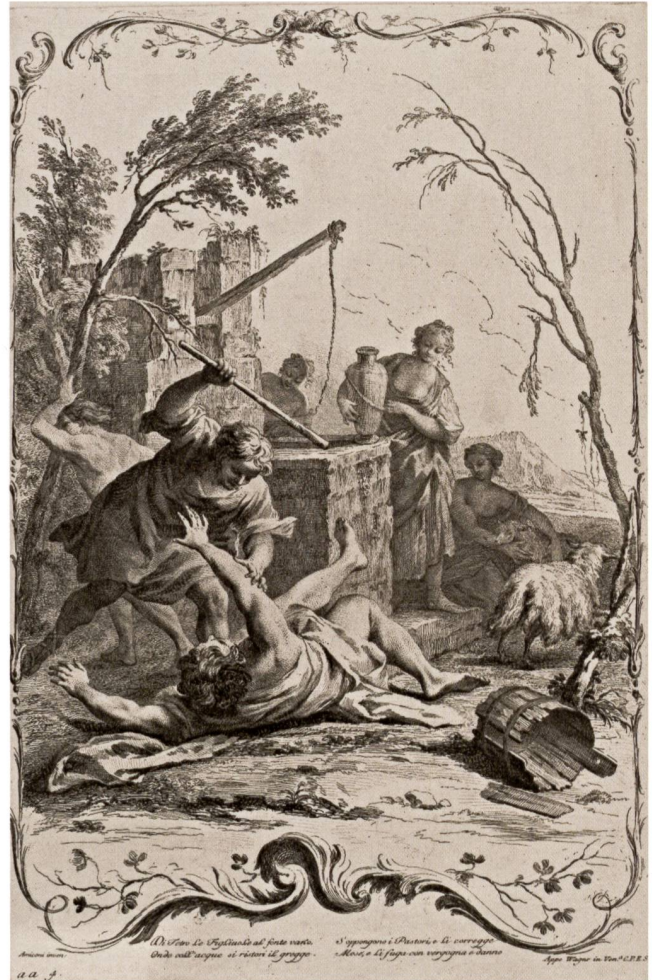


Fig. 50: Exodus 2:17, engraved after Jacopo Amigoni, published in Venice, probably 1746, by Joseph Wagner.



Fig. 51: Math. 15:24-28, Delft attributed, c.1760-1780, h. 30,5 cm. © coll. State Castle Frýdlant.



Fig 52.1: Copy (probably indirect) of fig. 52.2 engraved by Pieter Schut, 11x14,5 cm, as published by Nicolaes Visscher/Amsterdam from c. 1650 onwards.



Fig 52.2: Page 51 of Mattheus Merian (publisher, designer and engraver) of "Noui testamenti D.N. Iesu Christi", Frankfurt 1627, print 11,5x15 cm.

The scene shows Jesus meeting the woman from Canaan as related in Mathew 15:25, although the inscription on the print copied refers to Mathew 15:22. The image is probably a crude rendering of the print by Schut (Fig. 52.1) as published by Visscher in various biblical publications. The print by Schut is a (indirect?) copy of a print by Mathaeus Merian (Fig. 52.2).

Although the polychromy of the border is atypical for Rotterdam, this plaque possibly is made in Rotterdam/Delfshaven in view of its molding and tile-like simplified decoration.

GERMANY

Nürnberg circa 1720-1750, Orpheus being chased & Prosperina with Pluto (Fig. 53-54)

Two dishes, Ø 24cm, no mark. Coll. Slezské zemské muzeum/Opava (Silesian Museum/Opava-Troppau), inv.nrs. U258K (23.32) and U259K (23.33). 18 April 1923 acquired at auction C.J. Wawra/Vienna.

These dishes were probably part of a larger set. Only two other such dishes have been found, both in the collection of the Musée d'Art et d'Histoire/Neuchâtel¹⁶⁸. Comparable dishes, larger but without the text-band, are in Schloss Höchstädt¹⁶⁹. What both dishes in Opava (and the dishes in Neuchâtel and in Höchstädt) have in common is that their decorations are based on Ovid illustrations copied after Johann Wilhelm Bauer in *Metamorphoses*. In view of

the text bands, copies re-engraved by Abraham Aubry, prints 100 and 50 (Fig. 55.1-2)¹⁷⁰ have been used. What these dishes also have in common is that the scenes on the dishes have become incomprehensible, due to the omission of essential elements shown in the prints; only with the help of the text-band and the original prints can the scenes be interpreted correctly. On the Orpheus dish the followers of Bacchus, chasing and intent on killing Orpheus, have



Fig 53: Orpheus being chased, Nürnberg c. 1720-1750, Ø 24 cm. © coll. Silesian Museum.



Fig. 54: Prosperina with Pluto, Nürnberg c. 1720-1750, Ø 24 cm. Left: front, right: back. © coll. Silesian Museum.



Fig. 55.1: Orpheus being chased (nr.100), re-engraved (by Abraham Aubry?) print, image c. 13x20,5 cm, published after 1681, copying print designed and engraved by Johann Wilhelm Baur in 1639.

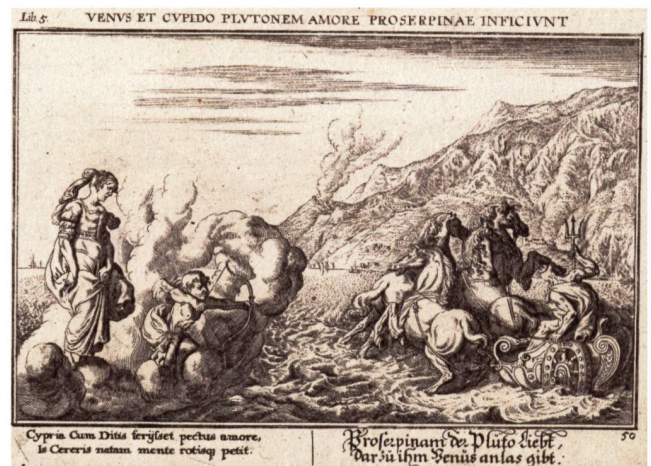


Fig. 55.2: Prosperina with Pluto (nr.50), re-engraved (by Abraham Aubry?) print, image c. 13x20,5 cm, published after 1681, copying print designed after Tempesta ("Metamorphoseon" 1606, nr. 46) and engraved by Johann Wilhelm Baur in 1639.

disappeared. The result is that it looks as if Orpheus is amusing himself with his music in an arcadic landscape. On the Pluto dish the left part of the print, showing Prosperina and Amor, has been omitted, thus resulting in an image of Pluto having a pleasure ride on his own near the sea.

Nürnberg circa 1735-1755, Baptism of Christ (Fig. 56) Tankard, h. total 24,5cm, h. without mount 19cm, no mark, no pewter mark. Coll. Slezské zemské muzeum/Opava (Silesian Museum/Opava-Troppau), inv.nr. U270K (32.10). February 1932 acquired at W. Beck/Nürnberg.

The same decoration can be found on other Nürnberg faïences¹⁷¹, some of which are marked with an "i" or "K.". The decoration of the Baptism of Christ is (indirectly?) based on a print dated 1585, engraved by Jan II Collaert (*Johan Colart sculp.*) (Fig. 57)¹⁷², after a design by and published by Hendrick Goltzius (*HGoltzius Inuen. et excu. Ao85*). A peculiar feature of the tankard in Opava is that the painter forgot to depict water flowing in the Jordan river; the result is that it looks as if Christ is standing in a dry riverbed.



Fig. 56: Baptism of Christ, Nürnberg c. 1735-1755, h. without mount 19 cm. © coll. Silesian Museum.



Fig. 57 Baptism of Christ, engraved by Jan II Collaert after a design by and published by Hendrick Goltzius 1585, 20x15,5 cm.

ZUSAMMENFASSUNG

Dieser Beitrag markiert das Zwischenergebnis eines laufenden Projekts, das die Erstellung eines Inventars aller europäischen Fayencen und Majoliken in öffentlichen und der Öffentlichkeit zugänglichen tschechischen Sammlungen (außer Prag) zum Ziel hat. Ein Großteil dieser Sammlungen ist bis heute weder bekannt und noch wissenschaftlich bearbeitet. Die in diesem Aufsatz besprochenen 34 Fayence- und Majolikageschirre (7 aus Italien, 3 aus Frankreich, 21 aus Holland, darunter eine Serie von 12, und 3 aus Deutschland) umspannen einen Zeitraum von zwei Jahrhunderten und geben damit auch einen Eindruck wechselnder Rezeptionspräferenzen wieder. Die besprochenen Geschirre haben Folgendes gemeinsam: a) Sie befinden sich in tschechischen Sammlungen, und b) ihre Bemalung ist nach einer druckgrafischen Vorlage entstanden beziehungsweise basiert, zumindest in Teilen, auf einem oder mehreren Holzschnitten oder Kupferstichen. Das erste Kriterium vermittelt einen Eindruck vom Reichtum der

tschechischen Fayence- und Majolikasammlungen, die größtenteils nicht publiziert und, sofern sie sich in einem Museum befinden, deponiert sind.

In Zusammenhang mit dem zweiten Kriterium, der Dekoration nach einer druckgrafischen Vorlage, steht die Frage im Raum, ob es sich bei der Übernahme um ein bloßes Imitieren handelt. Bei der Betrachtung einer Keramik mag man überzeugt sein, dass der gemalte Dekor in manchen Fällen auf einem Holzschnitt oder Kupferstich basieren muss. Doch die Frage, auf welchem und wo man diesen finden kann, ist nicht so leicht zu beantworten. Selbst wenn man eine Vorlage ausfindig macht, kann es sich trotzdem herausstellen, dass der Maler nicht diesen speziellen Stich verwendet hat; es ist möglich, dass diese spezielle Grafik nach einem anderen Stich kopiert oder dass eine modifizierte Kopie als Vorlage für den Dekor verwendet wurde. Eine grafische Vorlage auf einen Fayence- oder Majolikadekor zu übertragen, ist nicht immer einfach, denn mitunter weist ein Stich allzu viele Details auf, muss daher

vereinfacht werden oder ist sonst in irgendeiner Form ungeeignet für eine solche Umsetzung. Die Form der Keramiken erfordert häufig eine formale Adaption der grafischen Vorlage oder die Rezeption eines Ausschnitts daraus. Wenn das Format des eigentlichen Stiches zu klein oder zu groß war, war eine Werkstattkopie in einer Größe anzufertigen, die dem zu dekorierenden Objekt entsprach. Die Problematik, welche Vorlage verwendet wurde (im Zusammenhang mit produktionstechnischen Aspekten), wird in Verbindung mit einigen hier erörterten Einzelobjekten verdeutlicht. In manchen Fällen kompilierten die Maler, das heißt sie verwendeten verschiedene Versatzstücke und schufen damit eine neue Darstellung. Viele Druckgrafiken haben einen spezifischen ikonologischen Gehalt. Wenn ein solcher Kupferstich (mitunter nur teilweise) als Vorlage für die Dekoration von Keramiken verwendet wurde, ist nicht immer klar zu erkennen, ob dieser Dekor die beabsichtigte ikonologische Bedeutung wiedergibt.

ABBREVIATIONS

HD = *Hollstein's Dutch and Flemish etchings, engravings and woodcuts 1450–1700*, Hertzberger Amsterdam, van Gendt Amsterdam, van Poll Roosendaal, Sound & Vision Rotterdam/Ouderkerk a.d. IJssel 1949–2010.

HG = *Hollstein's German etchings, engravings and woodcuts 1400–1700*, Hertzberger Amsterdam, van Gendt Amsterdam, van Poll Roosendaal, Sound & Vision Rotterdam/Ouderkerk a.d. IJssel 1954–present.

NHD = *The New Hollstein Dutch and Flemish etchings, engravings and woodcuts 1450–1700*, Sound & Vision Rotterdam/Ouderkerk a.d. IJssel 1993–present.

NHG = *The New Hollstein German etchings, engravings and woodcuts 1400–1700*, Sound & Vision Rotterdam/Ouderkerk a.d. IJssel 1996–present.

TIB = *The Illustrated Bartsch*, Abraris New York/N.Y. 1978–present.

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END NOTES

- 1 Although also based on a graphic source, faience objects in Czech collections made after 1800 are not included in this article; these objects are inter alia plaques made in Makkum in the second half of the 19th century and a vase, probably made in France in the period 1870-1910, the shape in the style of a Delft vase of around 1700-1740, the decoration after an Amigoni print of later date and with a spurious Delft mark. The photographs of the objects in the museums in Brno, České Budějovice and Opava have been kindly supplied by these museums. The photographs of the objects in Hluboka have been made by Mr. Troup. Unless mentioned otherwise in the text or notes the photographs have been made by author.
- 2 Rackham 1913 where he concludes: *'These notes will not have been written in vain if they suggest to future writers on maiolica and compilers of catalogues an aspect of the subject worthy of more careful attention than hitherto it has generally received.'*
- 3 This article is a result of an ongoing project of the Jonathan-Anna Stichting which aims at an inventory of all faience/maiolica in Czech collections, public and open to the public. A large number of collections have not yet been inventoried completely or not even at all.
- 4 None of the faience/maiolica collections in the Czech state owned castles is described in a printed collection catalogue. Major collections are at Hluboka, Telč, Mnichovo Hradiště and Frýdlant. Comprehensive collection catalogues of faience/maiolica in museum collections tend to be restricted to the collections of UPM/Prague like its Delft collection (Kybalová 1973) and its collection of Italian maiolica (Vydrová 1955); Vydrová 1973 also contains a large number of Italian maiolica from other collections, but for the illustrations a preference is shown for objects belonging to UPM. A selection is shown in Vydrová 1960. Haban ceramics in Czechoslovakian public collections are systematically presented in Kybalová & Novotná 1981. Some smaller regional museums, with collections of mostly local faience, such as the museums at Vyškov and Klobouky u Brna, do have comprehensive collection catalogues, although the illustrations are of a poor quality and incomplete.
- 5 A notable exception is the Gentili/Barnabei archive (Castelli), since 1988 in the collection of the Getty Research Institute for the History of Art and the Humanities. About this archive see Hess 1999; see also note 16.
- 6 See also Henkel 1930, p. 58-144, p. 60: *'Virgil Solis, Tempesta und Goltzius, um nur ein paar bekannte*

Namen zu nennen, sind nach unseren heutigen strengen Begriffen vom künstlerischen Eigentum Plagiatoren, und sie würden vielleicht sogar mit dem Strafgesetzbuch in Konflikt kommen.'

More recently there has been a legal copyright dispute in Belgium. Katrijn Van Giel, a Belgian photographer, accused Luc Tuymans, a renowned Belgian painter, of plagiarism by using her portrait photograph of Jean-Marie Dedecker, a Belgian politician, as model for his painting, not having asked for her consent to do so. It was not disputed that that photograph was used as a model for the painting. In January 2015 the court at Antwerp ruled that indeed it was a case of (forbidden) plagiarism and an infringement of Ms. Van Giel's rights. The court forbade any further reproduction and public exhibition of the painting with a penalty of EUR 500.000 for each infringement. An appeal was entered; apparently settled now.

The Van Giel/Tuymans case was much discussed in the papers. It was questioned what would be the consequences for the work of Marlène Dumas, Andy Warhol, and many others who frequently use/used someone else photographs as a source for their products. A collateral effect was that the disputed painting together with the photograph were published in all the papers based on the 'fair use' exemption to the copyright.

- 7 A special case may be P.P. Rubens who, around 1620, before starting a series of prints engraved by Lucas Vorsterman, ensured to have privileges in the Spanish Netherlands, France and the Dutch Republic. Normally such a privilege was a.) granted to the publisher or engraver, not to the inventor and b.) only to a resident. As a mercantilist instrument the purpose of the privilege was to protect the local industry and to prevent the outflow of coin from the territory. As such the privileges granted by the Dutch Republic and France to Rubens are odd; probably a good relationship with Rubens, an important diplomat and confidant of the Spanish Habsburgs, was an overriding factor, this in combination with some "inducements" given by Rubens. With his triple protection, covering the territories commercially most relevant, Rubens certainly had a strong and effective legal instrument against reproduction of "his" prints. Although Rubens (who himself also copied/poached other's designs) stated that he wished to have this protection to safeguard his "artistic credo" as inventor, the legal protection was limited to the (reproduction and distribution of the) prints themselves and not Rubens' designs/inventions as such; as such it cannot be compared to the present day copyright. Effectively and in reality he protected only his commercial interest in his print-project. See Van Hout 2004. For the 'privilegio' in

- France see Fuhling 2015, p. 30-35 and note 9.
- For paintings by Rubens with a composition evidently based on prints designed and/or engraved by others see i.a. Healy 1997 ill.nrs. 67/68 (Adam and Eve after Raimondi), 69/70 (Lamentation after Vico/Raphael), 71/72 (bacchanal/Selenus after Mantegna), 73/74 (Leda and the swan after Michelangelo).
- 8 See also Pon 2004 p. 43-48. The concept of the privilege was not restricted to printed works; for example it could be applied to a material like porcelain (Hannong was refused a license to produce porcelain in France because it contravened the privilege/monopoly of Sèvres, that is why Hannong established his porcelain factory in Frankenthal).
 - 9 See i.a. Völkel 2001 and Berliner 19252
 - 10 HG/Virgil Solis LXVIII book illustrations 40
 - 11 Image courtesy Getty Research Institute (The Ovid 1563 edition, coll. Getty Research Institute). Similar texts can be found on other title pages of German and Dutch publications; for this quote see HG/Virgil Solis LXVII-LXX book illustrations 28, 42, 52 and 90. See also Glaser 2002. A comparable text on the title page of Alciat, *Liber Emblematum*, Frankfurt 1566 (NHG/Jost Amman/book illustrations I nr. 22).
For later examples see i.a. the title page of Wilhelm Bauer, *Metamorphoseon*, various German editions late 17th and early 18th century, i.e. "Allen Mahlern, Kupferstechern, Goldschmieden, Bildhauern und andern, so mit der Bildungst-Kunst umgehen zu Dienst und Nutzen ausgefertigt."
 - 12 For example see NHD/de Bruyn I p. xxiii: '... , it seems de Vos's signature as inventor on de Bruyn's and Londerseel's prints probably boosted both the publisher's and the engraver's chances for success as they embarked on their careers.'
 - 13 A thin layer of fine slip. Petit Larousse illustré 1975: Engober = *Recouvrir une céramique d'une couche de matière terreuse, blanche ou colorée, pour masquer la couleur naturelle de la pâte*.
 - 14 For an example see HG LXVII 26.4
 - 15 As told by Virgil in his *Aneid*. See also Wilson 2016 cat.nr. 73 and TIB 26 nr. 187(153), Raimondi after Raphael.2
 - 16 This question was also raised by Elisabeth Banfield in connection with a late 17th century box (coll. Boymans-Van Beuningen) decorated after a hundred-year older lead plaque. She wonders whether the beholder of the box would have the same iconological ideas hundred years later as the makers of the plaque and as Jan Muller who made the engraving after Bartholomäus Spranger around 1591 [Banfield 2012, p. 114 'Ob die Darstellung auf einem solchen Zierobjekt vom Betrachter einer ernsthaften Interpretation unterzogen wurde, ist natürlich fraglich.']. The same argument can apply to decorations on ceramics, more specifically where the graphic source is much older than the pottery.
 - 17 See i.a. Hess 1999, p. 8 'The drawings in the Gentili/Barnabei archive suggest that less-skilled draftsmen – likely the potters themselves or other craftsmen associated with the workshop- produced many of the models for ceramic painting.'; p. 10 'That various maiolica wares are decorated after prominent works of art even though no print source depicting the artwork is known suggests that potters made their own drawings in situ of works that they saw as useful in decorating ceramics.' This publication also contains illustrations of a large number of workshop drawings and pricked cartoons (stencils) which were used at the Castelli workshop of Gentili/Barnabei.
 - 18 The dish has been described by Braun 1913 p. 42 and ill. 35 (as: Urbino 1561), Vydrová 1960 cat.nr. 37 (as: Urbino 1540-1550); Vydrová 1973 cat.nr. 64 (Czech version as: Venice 1545-1550, English version as: probably Venice 1545-1550); J. Fronek in Přibyl 2006, cat.nr. 27 (as: Urbino style workshop (Pesaro?) circa 1550), in the comments: 'In style, the painting is based on the Urbino production of the second quarter of the cinquecento, but does not achieve its high quality. The painter's expression is characteristic in the robust sculpturesque modeling of the nudes, and along with the rustic-like facial features it approaches the style of Sforza di Marcantonio from Pesaro.' Apparently the 'S'-mark has been overlooked.
 - 19 Giardini 2004, p. 230 mentions that Sforza, originating from Casteldurante, was active in Pesaro from about 1543 till 1576. G. Bisconti Ugolini in Ausenda 2000, p. 251 Wilson 2015 p. 100 set Sforza's starting date at Pesaro at 1548 or some years earlier. Munarini 1990, p. 40 (referring to a dish ill.nr. 28a, marked "1551 .S>A-") sets his starting date in Pesaro at 1551. See also note 45.
 - 20 As illustrated in TIB 26, ca. 30x44cm
 - 21 Landau & Parshal 1994, the Raimondi print ill.nr. 125, the Dente print ill.nr. 147. TIB 26 nrs. 245-I and 246. Gramaccini & Meier 2009, ill.nrs. 65-68.
 - 22 For such a copy see Zlatohlávek 1996, cat.nr. 14 (coll. Národní galerie/Praha inv.nr. R 6 285).
 - 23 For other close copies see Bernini et al. 1985, p. 802-803. For a modified copy see: A. Cante in Großmann & Krutisch 1992, comments to cat.nr. 301 (described as a print by Luca Penni); Cordelier 2012, ill.nr. 46; TIB 33 (16) Anonymous 64 (400), as: after Luca Penni by J. Mignon?; TIB 33 (16) Anonymous 72 (404), described as after Luca Penni by Despèches; see also Groß 1923, p. 123-155, p. 142-143, ill. 24

- 24 As illustrated in Cordellier 2012 ill.nr. 46, cat.nr. 43, actual size 31,5x44,5cm. Penni (1500/1504?-1556), a follower of Raphael, went to France in 1530. The drawing is to be dated 1544 or shortly earlier.²
- 25 As illustrated in Zerner 1969, J.M. 40 2
- 26 Pon 2004, p. 1-22
- 27 As illustrated in Morel & de Luca 19982
- 28 See Höper 2001, comments to cat.nr. A 85.1 with further references; Salmi 1969, p. 507-508
- 29 Pon 2004 p. 2
- 30 Further examples in Höper 2001. See also Pon 2004 p. 2 and p. 2 note 5
- 31 An example is a painting attributed to Charles Errard (Nantes 1606-Rome 1689), Sotheby's Paris, auction PF1209 21 June 2012, lot 40 (oil on canvas 101,5 x 128 cm), the same painting Sotheby's N.Y. N09639 8 June 2017 lot 123. In a number of details the version of the Judgment of Paris by Luca Penni, also after the Raimondi/Dente print, looks to have been followed.
- 32 For other examples see i.a. Damisch 1992/1997, with works by Rubens, Renoir, Picasso, etc.
- 33 Detail of a drawing/watercolor study 1863 as published in Manet, Marées-Gesellschaft plate IV, Berlin 1922. The painting, also of 1863, is in Musée d'Orsay
- 34 As illustrated in Barucca & Ferino-Pogden 2015, cat.nr. 108 (68x75,5cm), described by Gabriele Barucca as: Ferrarese painter c. 1540-1550. The exhibition in Reggia di Venaria (near Torino) ended 24 January 2016. Immediately afterwards the painting went to München, with an impressive provenance offered for sale at Hampel auction 7 April 2016 lot 221, in the catalogue described as 'workshop of Battista de Luteri Dasi c. 1490-1548' [a painter mostly working at Ferrara, JPvS]; from München it went to Berlin to be offered for sale at Grisebach/Berlin auction 1 December 2016 lot 303, this time described as Ferraresian Master circa 1540, with a substantial lower estimate and a rather different pedigree.
- 35 Detail as published in Eikermann 2009, p. 110 (inv.nr. R187, Hans Ässlinger (München) circa 1550)
- 36 Folio 69 recto, detail. The manuscript of *Li Tre Libri dell'Arte del Vasaio* was written by Cipriano Piccolpasso around 1556-1557. The original is in the collection of Victoria & Albert Museum. Various commented facsimile reproductions have been published. The illustration is taken from Lhôte 2007.
- 37 At least by me, JPvS
- 38 Examples as shown in Vervliet 2012
- 39 This type of typographical ornament is comprehensively discussed in Vervliet 2012
- 40 Another dish marked for Sforza and also dated 1561 has a similar decoration on the back, see Hess 2004, p. 97-110, ill.nr. 20.
- 41 As such (Pesaro 1567) described in Vydrová 1973, cat.nr. 68 (not illustrated).
- 42 Norman 1976, inv./cat.nr. C129
- 43 Mallet & Wilson 2004
- 44 Higgott 2004 p. 55-78, p. 73; on the website of the Wallace Collection the dish, inv.nr. C129, is presently (2017) described as: Sforza di Marcantonio Pesaro c. 1550.
- 45 Christies's/Roma, auction 14 November 1973, lot 67 (Ø 23cm, as: tondino Urbino 1546)
- 46 Giardini 2004, p. 230, sets Sforza's productive period in Pesaro from about 1543 till 1576. Bisconti Ugolini in Ausenda 2000, p. 251 bottom right, sets the debut of Sforza at Pesaro at January 1548. Munarini 1990, p. 40 *L'arrivo a Pesaro coincide con un certo numero di opera datate 1551 ed I Musei Civici di Padova conservano una alzata retrosegnata che non si può certamente collocare tra le opera più felici. La sigla, la prima attesta, suggerisce l'ipotesi che Sforza di Marc'Antonio si chiamasse Antonio.*
- Thornton & Wilson 2009 cat.nr. 210 *"By 1548 he had moved to Pesaro, ... He made his will in Pesaro in November 1580 and probably died soon afterwards."* ; Wilson 2015 p. 100 *"By 1548, but perhaps some years earlier, he was working in Pesaro, He made his will in Pesaro in November 1580 and probably died not long afterwards."* See also note 18.
- 47 TIB 27 (14) nr. 322 (242)
- 48 As published in: LA METAMORPHOSE D'OVIDE FIGUREE, A LYON PAR IAN DE TOVRNES 1564, actual page size 8,5cmx13,25cm, illustration 5,4x4,2cm
- 49 HG LXVII 26.48, actual size 6,2x8cm
- 50 Huber-Rebenich et al. 2014, B137 and E52, actual size 6,3x9cm. 'Le Trasformationi' as published in Venice 1553 by Lodovico Dolce with prints by Rusconi is reproduced in: G. Capriotti, *Le Trasformationi de Lodovico Dolce/Il Rinascimento ovidiano di Giovanni Antonio Rusconi/Ristampa anastatica della prima edizione dell Trasformationi*, 2013. See also at www.iconos.it
- 51 Detail; TIB 26 (14) nr. 18-I (19) after Raphael.
- 52 Ravanelli Guidotti 1996, cat.nr. 67 with extensive references. For dishes possibly belonging to the same service see cat.nrs. 66, 68 and 69, all also decorated after Bernard Salomon's biblical illustrations. See also Ravanelli Guidotti in Keramos 186 2004 p. 116-120.
- 53 Liverani 1963, cat.nr. 30 (the MIC dish)
- 54 Gentilini & Ravanelli Guidotti 1989, cat.nr. 47 and ill. at cat.nr.48 (the MIC dish)
- 55 Vydrová 1973, cat.nr. 94 (the Hluboka dish, not illustrated)
- 56 From QVADRINS HISTORIQVES DE LA BIBLE, published by Jean de Tournes, Lyon 1553 (facsimile reprint 1967), contains only scenes from the old testament.

- 57 The page and detail shown here is taken from La Sainte Bible, published in Lyon by Jean de Tournes in 1557, a three volume folio edition in the collection of the Bibliothèque nationale de France (discussed in Sharratt 2005, p. 35).
- 58 Jean I de Tournes died in Lyon in 1564. He was succeeded by his son Jean II. As protestant Jean II was imprisoned in 1567, his house ransacked and his books burned. The edict of 1567 forbidding on penalty of death to practice the protestant religion caused Jean II to flee to Geneva, taking with him his printing equipment including a number of woodblocks by Salomon (Loche 1969 p. xiii). For the history of the Tournes printshop in Lyon and Geneva see Alfred Cartier, Bibliographie des éditions des De Tournes, Paris 1937-1938, at www.doc.rero.ch/record/11914.
- 59 See Loche 1969 p. 276 nr. 81
- 60 See Sharratt 2005 p. 31-38 and 42-43
- 61 As shown in a mid-fifteenth century picture attributed to Luciano Laurana (c. 1430-1479) illustrated in Dal Poggetto 2003 ill.nr. 171 (only detail shown). Also on paintings attributed to a Lyon painter active around 1560-1565; see: detail of color ill. 11 in Elsig 2014, color ill. 11 private coll., see also color ill. 10 coll. Musée Gadagne/Lyon
- 62 Image courtesy Gothaer Kunstsammlungen. Illustrated in Däberitz 1997, p. 103-104 nr. 16 (Ø20,5cm, described as: unknown origin, representing Flora)
- 63 Lessmann 1979 cat.nr. 700 (Ø24,9cm, described as: Venice, Domenico da Venezia, circa 1560-1570, the image described as a personification of astronomy); in the comments reference is made, but there not specified, to two hitherto unpublished maiolica objects decorated after the same card series.
- 64 As illustrated in TIB 24 nrs. 29 and 29-A, 17,4x9,4cm
- 65 Various series of these cards exist. The Urania card is part of the D-series. The attribution and dating of these cards in the literature consulted differs: anonymous Venetian 15th century, Ferrarese circa 1465, Hans Ladenspelder 1530-1561, etc. But certainly not by Mantegna. For these cards see i.a. TIB 24, TIB 24 Commentary Part 3, the websites of National Gallery of Arts/Washington and British Museum/London (search collections, keyword "tarocchi")
- 66 M.J. Zucker in TIB 24 Commentary Part 3 p. 20
- 67 Husband 2016 p. 76 'The present-day association of tarot with fortune-telling and the occult gained currency only in the nineteenth century and has nothing to do with the medieval tarot cards.' See also Dummett 1986 p. 3
- 68 Herrmann Fiore 2007 ill. p. 6 and cat.nr. II 1a-b with further references. No engravings after these pen drawings are recorded.
- 69 Rackham 1959 cat.nr. 325 (dish ex coll. Gavet and ex coll. Pierpont Morgan, inscribed Chronico, described as: Caffaggiolo circa 1515-1520), the same dish in: Sotheby's/London, auction 20 March 1973 (coll. Caruso, described as: Montelupo or Caffaggiolo); Rackham 1977 cat.nr. 321, dish ex coll. Gavet, figure of Philosophy?, described as: Caffaggiolo, painter of the Papal procession circa 1515; Distelberger 1993 p. 189-190 (shallow bowl on low foot inscribed Clio, described by Timothy Wilson as: probably workshop of Maestro Giorgio Andreoli/Gubbio circa 1535-1540. In the comments: '*It is relatively unusual to find an early engraving (probably dating from the 1460's) still used by a maiolica painter as late as the 1530s, when engravings by Marcantonio and his school were widely available and much more heavily used.*'); Watson 1986 cat.nr. 1 (dish depicting a seated king, described as: probably Faenza circa 1470-1480); Acquisti e Donazioni del Museo Nazionale del Bargello 1998-2002, 2003 (cat.nr. 22, Ø20,5cm, ex coll. Middendorf, depicting a similar girl playing a musical instrument/Caliopo, described as: Venice circa 1560-1570).
- 70 Biscontini Ugolini & Petruzzelis Scherer 1992 cat.nr. 39
- 71 L. Arbace in Ausenda 2000 cat.nr. 466
- 72 Lise 1974 ill.nr. 36
- 73 Vydrová 1973 cat.nr. 158 (not illustrated)
- 74 As published in TIB 39 (18-1) nr. 128 (108), ca. 14x10,5cm
- 75 DeGrazia Bohlin 1979 comments to cat.nr. 184; see also TIB 39 Commentary Part 1
- 76 Vydrová 1973 cat.nr. 158. Why not Jupiter and Antiope? Pan and Syrinx? Satyr and Venus (with Amor)?
- 77 DeGrazia Bohlin 1979 p. 289 (referring to Carlo Cesare Malvasia, Le pitture di Bologna, 1686, reprint 1961 edited by A. Emiliani) and Massari 1989 p. 325
- 78 Frontczak 2009 cat.nr. 8 Ø30cm. In the comments it is suggested that the decoration is after an etching depicting a Carracci painting in the gallery of the Villa Farnese (presently the French embassy in Rome). [I could not find such a painting/fresco in that gallery, compare with Cajano/Settimi 2015, JPVs]
- 79 Boccardo et al. 1994 cat.nr. 243 (dish Ø18,5cm, Castelli style, described as: fake 19th century).
- 80 Berg 1996 p. 133-165, ill.nr. 3 (dish Ø25,4cm, coll. S. Berg, described after M. Mainz as: San Quirico, Bartolomeo Terchi, circa 1720). The same dish in: Christie's/London, auction 5 February 1979, lot 249 (described as: Siena/Bartolomeo Terchi, circa 1720); the same in: Lempertz/Köln, auction 15 November 2012, lot 189.

- 81 Actual size 15x10,7cm. Engraved and published (Sculp. et excudit) after a design by Maarten de Vos (figura). Image from Beaujean 2010 p. 10 (cat.nr. 822); the same HD XXI nr. 550 and HD XLIV/XLVI nr. 1522. Copies after this print published by P. de Jode, Paulus Fürst.
- 82 Walters Art Museum/Baltimore acc.nr. 48.1752. The same in Prentice von Erdberg & Ross 1952 cat.nr. 81 (as: Castelli about 1700). The dish in the MG was described in Vydrová 1955 cat.nr. 188 (not illustrated) as: Castelli 1680-1700; in: K. Svobodová (ed.), *Umění restaurovat Umění*, exh.cat. Brno 2006, cat.nr. 38, just as: Italy late 17th century.
- 83 TIB 25 (13-2), p. 214 nr. 17 (342), 15,7x10,3cm
- 84 M.J. Zucker in TIB 25 (Commentary), 2512.031: *"The 'Satyr Family' is one of a group of fourteen engravings produced by Montagna during the latest period of his activities, c. 1515-1520; ..."*
- 85 See Kaufmann 1984 p. 79.
- 86 In Levenson et al. 1973 comments to cat.nr. 130.
- 87 photograph Milan Binder
- 88 Arbace 2000 ill.nrs. 124-126
- 89 TOUCH: Fiocco et al. 2012 cat.nr. 67 (described as: allegory of touch, after print by Raphael Sadeler I after Maarten de Vos);
HEARING: Corrieri 1998 II.94 (dish Ø34cm, p. 128 following Donatone? Described as: Terpsichore as allegory of music after a print by Crispin de Passe. Further on in the text Euterpe is suggested and the eviction from Paradise in connection with Musica is discussed); The same dish in Arbace 2000 p. 109 ill.nr. 94, text p. 108, described as: allegory of hearing after print by Crispin van der Passe I; and in Arbace 1998, as: after a print by Crispin van der Passe I with ref. to Hollstein 1970-1982 nr. 1499) with another dish with similar decoration coll. Museodi San Martino inv.nr. 12161. This dish also in Fittipaldi 1992 cat.nr. 15 were various possibilities are given for the graphic source (the muse Terpsichore after Crispin van der Passe I, Raphael and Jan Sadeler after Martin de Vos); Fiocco/Gherardi/Matricardi 2012 cat.nrs. 81-82 (as allegory of hearing, after print by Raphael Sadeler I);
SIGHT: Norman 1976 C22 (dish Ø33,6cm, described as: allegory of sight, graphic source unidentified); the same in Arbace 2000 p. 108 ill.nr. 92 (as: allegory of sight after print by Crispin van der Passe); Fiocco/Gherardi/Matricardi 2012 cat.nr. 68 (as allegory of sight, after print by Raphael Sadeler I after Maarten de Vos).
- 90 See Veldman 2001 ill.nr. 64 (sight); HD XV 511-515. The verses to the De Passe prints indicate that these prints not only depict each one of the senses, but each also a period of the year. As such the order is: hearing (January, February), smelling, sight, taste and touch (November/December).
- 91 HD XLVI 1506-1510; TIB 71 Part I.185, 11,5x13,5cm, with two copies mentioned.
- 92 NHD/Collaert Dynasty 1367-1371 and 1372-1376; HD XLIV-XLVI 1491-1495 and 1496-1500
- 93 NHD/de Bruyn 297-301; HD XLIV-XLVI 1486-1490. Here the order is: smell (Creation of Man), sight (Admonition), taste (eating the forbidden fruit), hearing (Adam and Eve hiding/God sends Adam and Eve away), touch (Adam and Eve fleeing).
- 94 NHD Cornelis Cort nr. 206. For the Floris drawing and comments see Edward H. Wouk in Barryte 2015 p. 245
- 95 Braun 1909 p. 603-612, p. 610-611 *'Aus dem Wiener Kunsthandel kam in das Museum eine runde, bunt-emaillierte französische Fayenceschüssel aus dem Ende des 16. Jahrhunderts zu uns, die aus der Werkstätten der Nachahmer des Palissy entstammt und das Urteil Salomos darstellt. Kopiert ist die Darstellung nach einer deutschen, öfters vorkommenden Bleiplakette.'*
- 96 Rosen 2000 p. 141 defines faience as: *'poterie de terre cuite, tendre et poreuse, recouverte d'un émail le plus souvent stannifère, cuit à environ 950-1000° C.'*
- 97 For technical aspects of Palissy wares (pottery and glaze) see Perrin 1998 p. 151-184
- 98 Hannover & Rackham 1925 p. 182 where the 19th century art market in connection with such wares is described and distinguishing features are given which distinguish the Palissy wares from similar style pottery: *'But the particular feature in which they always more or less failed is the marbled enamel en manière de iaspe, which, as a rule, he put on the back of his dishes, and which is the particular cachet of his work.'*
- 99 Braun 1948 p. 29-30
- 100 Braun 1913 p. 42
- 101 As illustrated in Zevenhuizen & de Boer 1998. 166x207cm. See also Grosshans 1980 cat.nr. 21. At least since 1765 the painting was in the Nostitz collection; since 1946, after confiscation, in the Národní galerie/Praha inv.nr. DO 4290.
- 102 Catalogue of objects lent by Lanna to the UPM/Praha: Leisching 1909 cat.nr. 1962 ill. p. XL nr. 34, described as: Dutch 16th century.
- 103 Lepke/Berlin, auction 9-16 November 1909 (coll. Lanna), lot 318, described as: Hans Gar 2nd half 16th century
- 104 As illustrated in Alavoine n.d., Ø 17cm, described as: Augsburg 1560-1620. For other copies see Weber 1975 nr. 475 (as: monogramist AZ South-Germany 3rd quarter 16th century); the diameter of all these plaquettes is around 17cm..
- 105 Warren 2014 cat.nr. 455 with further refs. See also Weber 1975 cat.nr. 475 and the refs. to Grosshans

- 1980 ill.nr. 178 and p. 123 note 22. A bronze gilded plaque of oval shape (11,7x14,4cm) [cut out from a circular plaque?, JPVs] was sold at Im Kinsky/Wien auction 25 May 2017 lot 159, summarily described as '16th century'.
- 106 Image courtesy E.H. Ariëns Kappers Antiquariaat/ Amsterdam. NHD/van Heemskerck II nr. 587 (=HD III nr. 64); 29.1x38,5cm
- 107 As illustrated in Veldman 2001 ill.nr. 229. From the accompanying Latin verse (see p. 233 nr. 114) it becomes clear that the image here depicts Vulcan forging Achilles' shield.
- 108 For a further discussion on what might be depicted on the Bos print and the Heemskerck painting see Barryte 2015 comments to cat.nr. 113.
In the caption to a late 16th wooden decorated dish in the permanent exhibition of the Kunstgewerbemuseum/Berlin-Kunstforum, inv.nr. K2760, showing Vulcan forging something in the presence of Venus and Amor, it is said: *'Die Liebesgöttin Venus weist den Gott des Feuers Vulkan an ein Herz zu schmieden. Amor hält Pfeil und Bogen bereit.'* Stating it to be a heart is most romantic, but highly unlikely. Amor has a metal arrow to pierce real hearts. Amor/Cupid, as shown on that dish/panel has only one wing, which makes a plausible suggestion that his other wing is forged.
- 109 FVLMINIS HIC MASSAM WLCANO PRESIDE CVDVNT CYCLOPES VALIDI SPECTANT OPUSQUE VENVS
- 110 Compare with NHD/van Heemskerck nr. 508
- 111 Braun 1948 p. 30 describes the plaque as Vulcan forging the arms of Achilles.
- 112 See Weber 1975 cat.nr. 282. For further comments see Warren 2014 cat.nr. 457.
- 113 Photo supplied by Musée de la Renaissance/Écouen; this copy not mentioned in Weber 1975. Also not in Weber Schlosshotel Friedrichshof/Kronberg, coll. Hessische Hausstiftung, discussed in Dobler & Klössel 2001 cat.nr. III/21 (Ø17,1cm, lead, described as: Nürnberg circa 1575, Hans Jamnitzer attributed).
- 114 Warren 2014 in his comments to cat.nr. 455 and note 8 and in cat.nr. 457 and note 1 refers to a late 16th century French cupboard in the collection of the Musée de la Renaissance/Écouen inv.nr. E.Cl.20433, which on the left door has a decoration of the Judgment of Solomon as depicted on the dish and plaque, and on the right door a decoration with Vulcan in his forge similar to the dish and plaque (indirectly) after the painting by van Heemskerck as discussed above.
In connection with this chest and its decorated panels Muriel Barbier, conservator at the Écouen museum, was so kind to give me the following information:
- 'The chest that you mentioned is a cupboard (E.Cl. 20433). It is on long term loan at the château de Blois since 2005. This cupboard was published in 1965 by Jacques Thirion ("Panneaux sculptés d'après Philippe Galle aux musée de Cluny et des Arts décoratifs, Revue du Louvre, 1965, n°3, p. 103 à 110). Thirion is the one who identified the printed sources for the two panels of the upper part showing Amphitrite and Neptune in two oval medallions. The models of the lower panels are not identified but the righthand one is very close to a lead medal in the collection of the musée national de la Renaissance (E.Cl. 22312) showing Vulcain; The dating of this piece of furniture remains uncertain. I had the possibility to see it in 2013 during an inspection in Blois. On my point of view, the panels with oval medallions could have been sculpted at the end of the 16th century or beginning of the 17th but the whole structure is a 19th century creation. It is very often the case with the furniture collection in our museum, because most of it is coming from Alexandre Du Sommerard's collection (bought by the French State in 1847). Alexandre Du Sommerard often asked ebenists to create cupboards or cabinets with ancient panels.'*
- 115 HD XLIV-XLVI (Maarten de Vos) nr. 1424 (10,5 x 13,4 cm). The print is not included in NHD/Philips Galle; apparently Galle is considered merely to be the publisher, the engraver unknown.
- 116 Leisching 1913 ill.nr. 71
- 117 NHD/Collaert Dynasty nrs. 1376 and 1379
- 118 Acc.nr. 53.225.60, 34,4x26cm, described as: dish with Pomona, manner of Bernard Palissy, Fontainebleau or Avon, late 16th or early 17th century, after an engraving by Philips Galle after a composition by Maerten de Vos. The dish in the collection of MNC/Sèvres mentioned below and the dish in Sotheby's/London, auction 15 May 1979, lot 7 (w.37cm), are also described as "Pomona".
- 119 Sauzay & Delange 1862 plate 52 (similar dish, described as: 'Flore, dite la Belle Jardinière')
- 120 For a further discussion of the iconological aspects and other comparable objects see Tietzel 1980 cat.nr. 229.
- 121 Acc.nr. 09.138.1
- 122 Inv.nr. MNC 4903, described as: 'Allégorie féminine (Pomone ou la Belle Jardinière)' [after Perrin 1998]
- 123 Feulner 1935 ill.nr. 36 (coll. Kratz) and p. 24: *'Nur die technik der Fayencen selbst zeigt, dass hier –sagen wir zu Vorsicht wahrscheinlich- ein Frankfurter Fabrikat vorliegt.'* Sotheby's/Amsterdam, auction 19 September 2000, lot 120A (dish, Ø32,5cm, lute playing man in center, said to be marked 'F', as: Frankfurt 18th century). However, Klein 1980 p. 292 and ill.nr. 323 describes such a dish with a cupid in the center as Delft late 17th century.

- 124 Margrit Bauer did not include the Prince William III dish from the Kratz collection in her 1988 catalogue of Frankfurter Fayencen. In the present exhibition of the Kratz collection in the Historisches Museum Frankfurt the dish is described as Frankfurt. This dish, and the other “Patanazzi” dishes from the Kratz collection, also not in Schmidt 1925.
- 125 See Vaysettes & Vallaurid 2012. Although French territory since 1349, from the reign of Henri III till 1622 Montpellier was a Huguenot stronghold.
- 126 See Philippen 1938, and Veeckman 2002
- 127 See Baart 2008
- 128 Dumortier 2002 p. 53 mentions that Willem Verstræten originates from Antwerp and that he settled in Haarlem after an apprenticeship in Delft around 1613-1617. For other potters expatriated from Antwerp to cities in the Northern Netherlands in the period 1550-1650 see idem p. 41-45 and 52-56; for emigrants to Spain, England and Germany see p. 51 and 56-57. Dumortier does not refer to emigrants moving to Southern France (Montpellier) in the 16th century; see Vaysettes & Vallaurid 2012
- 129 Some similar dishes with the portrait of William III as youngster bear a date: 1659, 1661, 1662
- 130 Although it cannot be excluded that a factory was active near Frankfurt before 1666, assuming that a factory at Heusenstamm [1662-1666] did exist; but even then 1659 and 1661 precede the (in the literature on the subject assumed) production years of that factory.
- 131 Riesebieter 1928 p. 263-267 (p.265, on the PW 1661 dish, *Wir haben es hier also schon darnach unzweifelhaft mit einem Erzeugnis der 1609 gegründeten Niederlande zu tun.*). See also Baart 2008 p. 13-15 and 33-34 with further references to German literature on the subject.
- 132 However, my comments concerning an attribution to Holland, especially in connection with the “Patanazzi”-decor, do apply to three dishes in the Historisches Museum/Frankfurt, coll. Kratz, inv.nrs. Ke 722 (blue/white, Willem III) and Ke 48 (blue/white, putto), in the exhibition both described as Frankfurt c. 1670, and inv.nr. Ke 770 (polychrome, a drum playing putto), also described as Frankfurt c. 1670. In the Städtisches Schlossmuseum/Aschaffenburg inv.nrs. F 124 (blue/white, Willem III) and 24/62 (blue/white, pastoral scene), in the exhibition described as Frankfurt 1670/1680 resp. c.1700. The blue/white dishes I would describe as Haarlem or Delft, c. 1655-1665, the polychrome one as Haarlem c. 1650-1655. Compare with Kunstgewerbemuseum Berlin inv.nr. 1928,45 (Ø45cm, as Delft circa 1650) in Dreier et al 1976 cat.nr. 2.
- 133 Also written as Siverdtsma, Siuordtdma, Sioertsma, Sjoerdsma
- 134 HD nr. 4. The print contains a variety of symbolic elements. The Hebrew text יהוה, although a bit misspelled, translates as Jahweh; God who stands behind the Prince. The inscription *Tandem Fut Curculus arbor* (The twig will eventually become a tree) refers to a personal motto, originally of Prince Maurice, who succeeded his murdered father (William I ‘the Silent’) as Stadholder. The pot in the window shows such a twig, possibly representing an orange tree as an evident reference to Orange-Nassau. The orange tree can also be construed as a symbol of vitality [see: Fürst von Welt, exh.cat. Braunschweig 2014, p. 12 (an anniversary medal with recto en profil Anton Ulrich, verso an orange tree with the inscription ‘Frvctibus et flore perennat’)]. The crown refers to his exalted status of sovereign prince of Orange. The baton refers to his prospected position as military commander in chief of the Dutch Republic. The lion represents Holland.
- 135 coll. Rijksmuseum/Amsterdam [Isaac Burghoorn (Burchhoorn, Burchonius), printer/publisher, active The Hague 1632-1655]
- 136 coll. National Gallery of Art/Washington acc.nr. 1937.1.64 (<https://www.nga.gov/content/ngaweb/Collection/art-object-page.71.html>)
- 137 NHG/Hollar nr. 1114
- 138 Bauer 1988 cat.nrs. 25, 37, 52
- 139 Actual size 18x15,9cm. As illustrated in TIB 1 (1), 46-I (378); van der Coelen 1998 cat.nr. 46.
- 140 Beaujean 2010 cat.nr. 934, mirrored copy 17x14,9cm
- 141 Lewis 1989 ill. 80, discussed p. 145-146; Oude Kunst- en Antiekbeurs Delft 1980 p. 56 (with Robert Noortman)
- 142 coll. Germanisches Nationalmuseum/Nürnberg
- 143 Lothe 2008 cat.nr. 306; see also Join-Lambert & Préaud 2004 ill.nr. 151
- 144 HG LXXI/Matthijs van Somer 33
- 145 Some sets of 12 dishes with a similar decoration are recorded in the literature consulted (it may be that some sets listed are the same when its provenance is not mentioned): Aronson 2003, cat.nr. 11 (Ø26,5cm, marked WK, floral/foilage rim); the same set in Aronson 2014 cat.nr. 28; Sotheby Mak van Waay/Amsterdam, sale 248 16-17 September 1975, lot 113 (no size mentioned, marked WK, floral/foilage rim, back inscribed with text); Oude Kunst- en Antiekbeurs Delft 1953 p. 59 (with A. Nijstad/Lochem, no size mentioned, no mark, back inscribed with text, floral/foilage rim); Oude Kunst- en Antiekbeurs Delft 1972 p. 36 (with C.J.J. Weegenaar/Den Haag, Ø26,5cm, marked WK, back inscribed with text and dish number, floral/foilage rim); Cox 1946 and later editions vol. I ill.nr. 565 (ex? coll. William R. Hearst, Ø10 1/4inch = 26cm, probably marked WK, back

- inscribed with text (and dish number?), floral/foilage rim, described as: Delft W. Kleffius after 1663)
- 146 A number of single dishes of the series are also recorded: dish nr. 4: Lunsingh Scheurleer 1984 ill.nr. 232(private coll., Ø26cm, no mention of text, floral/foilage rim, comments p. 96 (*“Um 1700 entstand eine Serie von zwölf kleinen Tellern mit Szenen aus dem Neuen Testament. Einige dieser Teller sind bekannt und tragen die Marke WK. Diese Initialen wurden von Havard und später von C.H. de Jonge irrtümlich als Willem Kleffius oder Cleffius gelesen, der von 1670 bis zu seinem Tod 1679 Mitteigentümer von De Metalen Pot war. B. Tietzel interpretierte die Buchstaben als Initialen des Willem Jacobsz Kool, 1701-1717 Eigentümer von De Drie Porceleynse Flessen, Eine weitere Serie mit Blattranken, die aus dem blauen Fond ausgespart sind, ist auf der Unterseite von 1 bis 12 nummeriert und mit Bezeichnungen zu den einzelnen Darstellungen versehen, die auf die Kupferstichpassion des Hendrick Goltzius zurückgehen.”*); dish nr. 9: De Jonge 1965 ill.nr. 51 (coll. Museum Het Prinsenhof/Delft, stated to be marked WK, with text band on the rim, described as: Willem Kleffius, De Metalen Pot, circa 1670); dish nr. 10: Tietzel 1980 cat.nr. 30 (Ø26,5cm, marked WiK, with text band on the rim, described as: Delft, Willem Jacobsz. Kool, De Drie Porceleynse Flesschen?, circa 1700). See also the illustration in Tietzel p. 361 and the corresponding print by Goltzius on p. 362. The notes to cat.nr. 30 contain extensive comments and references. The same dish together with the Goltzius print are illustrated and discussed in Plötz 1982 p. 35-48, ill.nrs. 12-13, p. 45 where the differences between the dish and the print are discussed.
 - 147 Lunsingh Scheurleer 1984 p. 96
 - 148 Tietzel 1980 comments to cat.nr. 30
 - 149 Wütrich 1965
 - 150 Poortman IIa 1986 p. 60
 - 151 and so on. See Wütrich 1965 in postscriptum
 - 152 NHD/van Heemskerck I, p. 13
 - 153 The Latin and German texts first appeared in the Frankfurt Merian edition of 1627, the French and English texts were added in later editions. Knippenberg 1913 p. 119 incorrectly concluded that the Latin/German/English/French verses were also authored by Anslo.
 - 154 In Visscher/Schut the Ecce Homo print is not a mirror image after Merian, in Danckerts it is mirrored.
 - 155 A similar set (dish 7 missing) is at State Castle Frýdlant inv.nrs. in order of dish numbers: 3707(F-09079), 3692(F-04262), 3691(F-04275), 3693(F-04259), 3695(F-04260), 3704(F-04260), [dish 7 missing], 3699(F-04263), 3703(F-04266), 3694(F-04274), 3709(F-09329), 3708(F-04258). Any logic in the post-
 - confiscation inventory numbers and in the recently new introduced numbers starting with a F (Frýdlant) is missing. In the castle the set is shown and deposited at various locations. Their inventory description has ‘Delft’ as a common element, the dating varies: 17th century, second half 17th century, circa 1650, circa 1750, circa 1850.
 - 156 Similar dishes marked with an ax, but slightly smaller (Ø22,5cm) have also been produced. More freely painted versions, probably in imitation of the Porceleyn Byl dishes, have been made by ‘t Fortuyn. These dishes can be dated more precisely because they are marked with the initials of the owners of the Fortuyn factory: WVDB=Widow van den Briel 1759-1771 and J:h:F=Johannes Hermanus Frerkingh 1771-1784. 19th or 20th century fakes with the ax mark also circulate.
 - 157 Lunsingh Scheurleer 1975 p. 107. In Lunsingh Scheurleer 1984 ill.nr. 265, he dates the dishes as 2nd half 18th century.
 - 158 Boyazoglu/de Neuville 1980 p. 145
 - 159 Münzing 1983 p. 191-226
 - 160 Van Dam 2004 caption to ill.nr. 138A. On www.data-collectionenederland.nl similar dishes in the collection of Scheepvaartmuseum/Amsterdam said to be of 1765, although it must be said that the content of this site is sometimes rather arbitrary.
 - 161 English translation based on Aronson 2006.
 - 162 Prints 5,5x19,5cm. The prints can be seen on www.maritiemdigitaal.nl; also published in Ingalls 1987 cat.nrs. 15-30 with introductory comments p. 9-10, and in Walfischfang 1984. Various copies after the Van der Meulen/Van der Laan prints are recorded (Frank 1993 and Ingalls 1987 cat.nrs. 60, 144 and 148) or elements thereof have been copied (Ingalls cat.nrs. 33, 5873a-b, 142-143, 155)
 - 163 TIB 47 Commentary Part 3, 4735.018(Wagner) and .018C1(anonymous copy). Also Ducret 1973 ill.nr. 156.
 - 164 Hawes & Corsiglia 1984 cat.nr. 10 (polychrome oval plaque, h. 34,9cm, described as: Delft last quarter 18th century). In the annotation to the plaque in the Markus collection Christina Corsiglia notes: *‘Although the degree of fidelity to source material is not always indicative of date, a comparison of mid-eighteenth-century Delft plaques with scenes after Amigoni and those done later in the century reveals the earlier plaques to be closer to the engravings in details such as dress and landscape. The qualitative variations may also have occurred because later painters often worked from earlier plaques rather than from prints and were thus further removed from the original source. The scene on the Markus plaque departs from Amigoni’s original conception primarily in the lack of refinement*

and delicacy in the painting and the facial expressions of the figures. In translation Amigoni's carefully rendered landscape has been quite simplified, and the figures have become somewhat coarse. The seated woman now leans heavily on the bench with her right arm, her left arm rather gracelessly placed on her hip. The man playfully touches her chin with his right hand while pointing to the cage with his left hand. In this Delft-ware example, the flirtatious character of the scene is no longer evident. The man now offers the woman a pear, and both figures are far more rigid than they are in the engraving or in the painted scene on the porcelain plates. The difficulty of painting on tin-glazed earthenware rather than on porcelain certainly accounts for some of this awkwardness, but not completely, since the scenes on the other Delft plaques noted above, which are based on similar sources, are less contrived.'

- 165 Ducret 1973 ill.nr. 184; not in TIB
- 166 TIB 47 Commentary Part 3 4735.020 C1
- 167 Pluis 1994 ill.nrs. 193 and 571; not in TIB. Actual size 51,5x33,5cm, inscribed 'Amiconi invent:/Appo Wagner in Ven.a C.P.E.S.'. The original grisaille by Jacopo Amigoni (coll. Staatliche Graphische Sammlungen/München) in Scarpa Sonino 1994 ill.nr. 20
- 168 Blaettler 2013 p. 336 nrs. 2-3, nr. 2 identical to Opava U258 (Orpheus print 100), the other after Baur's Cyparissus print 93. Described by Blaettler as: 'Nuremberg 1720-1725, ou copie du XIXe siècle?'.
- 169 Ziffer 2010 inv.nrs. Hös.K0731 (Ø42,5cm, Aeneas with Anchises and Askanios fleeing burning Troy-Baur print 126, described as: Nürnberg circa 1720-1725) and HösS.K0741 (Ø30,5cm, Syrinx pursued by Pan-Baur print 18, described as: Nürnberg circa 1720).
- 170 On Baur and his Ovid illustrations see Henkel 1930 p. 128-131. Johann Wilhelm Baur (also [Johan] Wilhelm Bauer), Strasbourg c. 1600-Wien 1640. Baur made the 150 Ovid engravings in 1639, posthumously first published in Wien in 1641 with Latin captions only. Partly based on Tempesta compositions. See also Bonnefoit 1997 p. 111-112. For a concordance between Tempesta and Baur see www.ovid.lib.virginia.edu/tempesta.baurnew.html. Re-engraved prints were used by Melchior Küsel (first edition 1681) and Jeremias Wolff, both of Augsburg and by Paul Fürst (and later his widow) and Rudolph Johann Helmers, both of Nürnberg and both using the by Abraham Aubry re-engraved (partly mirrored) prints. See also Bonnefoit 1997 p. 111-113, cat.nrs. R119-269, copies cat.nrs. N2-152(Fürst/Nürnberg), N387-537(Kysell-Küsel/Augsburg) and N594-597(anonymous); and Bonnefoit 1998 p. 34-37.

The original edition of 1641, the Küsel edition of 1681 and the Wolff edition of 1709 have the prints with

only a Latin caption and without a short German caption as copied on the dishes. In view of the text bands on the dishes an edition with those German captions as re-engraved by Aubry will have been used. For example the 1685 edition by Fürst and the 1703 edition by Helmers.

- 171 See i.a. Ziffer 2005 cat.nrs. 50 and 51 (with references to tankards with similar decoration); 'Enghalskanne', Museum für Kunst und Gewerbe/Hamburg inv.nr. 1909.4 (described as: marked K, painted by Georg Friedrich Kordenbusch, Nürnberg 1730-1740); "Taufbecken" Kunstgewerbemuseum/Forum/Berlin inv.nr. 31,19 (as: Nürnberg 1750, painter Georg Kordenbusch), in Dreier e.a. 1976 cat.nr. 80.
- 172 NHD/Goltzius III nr. 426; NHD/Collaert Dynasty II nr. 285; TIB 3(3)/Goltzius p. 369 nr. 7(118).

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