

earliest examples of Italian decorative pottery that have come down to us ; others may be of the middle or last quarter of the 15th century and, like the fine example which we engrave, are



highly characteristic ; great skill is shown upon them in the combination of figures and foliage in relief with the incised ornamentation. Nearly all the pieces of this class are probably the work of one botega, and are distinguished by the character of their designs ; a border of mulberry leaves is very general, or shields of the "pavoise" or kite form. Judging also from the sort of florid Gothic character to be seen in some of the leafage mouldings, from the costumes of the north of Italy in the 15th century, and from the lion supporters and other details which connect them with north Italian art, we have little hesitation in believing that they were produced in Lombardy or the Venetian mainland.

Of the more important examples, the Louvre possesses a fine cup on a raised stem and supported by three lions ; in the interior, a man habited in the costume of the 15th century stands playing

a mandolin between two females, one of whom sings while the other plays the tambourine ; the raised and incised mouldings on this piece are very characteristic. In the British museum are some fine dishes, one of which is remarkable for the admirable execution of the work, on which are represented figures in the costume of the 15th century, festoons of fruit and other ornaments. On another are the figures of a gentleman and a lady who plays the viol, in the costume of the 15th or early 16th century standing "*dos à dos*," on her side is a "pavoise" shield bearing the "*biscia*" or serpent of the Visconti, while the man supports himself on one bearing the flaming bomb-shell, the impresa of Alfonso d'Este, borne by him at the battle of Ravenna in 1512.

In the writer's collection are two early dishes, one of which is remarkable for a raised flower in the centre and incised decoration on front and back. He also possesses a large dish, 19 $\frac{1}{4}$  inches in diameter, having a medallion central subject of the Virgin and Child : the rest of the piece being covered with interlacing branches of what may be mulberry bearing leaves and fruit, a serpentine wreath of the same encircling the border.

It is probable that were the archives of Florence thoroughly searched some record might be found of the establishment or existence at CAFFAGGIOLO of an artistic pottery encouraged and patronized by the Medici family, but at present we have no such recorded history. Here again the objects themselves have been their best and only historians. It was but a few years since that the ill indited name of this bottega, noticed upon the back of a plate, was read as that of the artist who had painted it ; but the discovery of other more legible signatures proved that at this spot important and highly artistic works had been produced. The occurrence of a monogram upon several, with the comparison of their technical details, has led to the recognition of many pieces, and revealed the fact that this fabrique had existed from an early period, and was productive of a large number of pieces of varying quality.

M. Jacquemart surmises that at Caffaggiolo Luca della Robbia learnt the nature of the enamel glaze, which he applied to his relievos in terra cotta. We know that Luca painted subjects on plain surfaces, enamelled with the stanniferous glaze as early as the year 1456, when he executed the painted tiles which form a kind of framing to the tomb of Benozzo Federighi in the church of San Francesco de Paolo; under the hill of Bellosguardo. The most important work by him of this nature is the lunette over one of the doors in the entrance-hall of the "Opera del Duomo" in Florence. Whether, learnt from him, this enamel was adopted at the Grand Ducal *fabrique* at an early period, or whether he there obtained the knowledge which he applied and modified to his own uses, remains a question, the answer to which would be facilitated by the proved date of the establishment of that pottery, or the occurrence of pieces anterior to the tiles enamelled and painted by Luca; but upon these points we unfortunately have not as yet discovered any recorded memorial.

It is worthy of remark that although many are of very early date no piece of a *Mezza* ware, confidently assignable to this establishment, is known to the writer; all that have come under his notice are enamelled with the white stanniferous glaze, no instance of the use of an *engobe* or slip having been observed. The woodcut p. 90 is from an early and probably Tuscan plateau.

The leading characteristics of the Caffaggiolo wares are a glaze of rich and even quality, and purely white; and the use of a very dark cobalt blue of great intensity but brilliant as that of lapis lazuli, frequently in masses as a grounding to the subject: and it would seem laid on purposely with a coarse brush, the strokes of which are very apparent. We give an engraving p. 91 of a curiously decorated *tazza* of early date. The colours are green, purple and blue. A bright yellow, an orange of brilliant but opaque quality, a peculiarly liquid and semi-transparent copper green are also found, and another characteristic pigment is an opaque bright Indian red. This pottery has a nearer affinity to

that of Siena than to any other fabrique, and it is not unreasonable to suppose that they had a like origin or that the establishment at Siena emanated from Caffaggiolo. Both resemble in general style the pieces produced at Faenza and Forlì more than those of



other fabriques of the northern duchies, or of the Umbrian centres of the art; and it becomes a question as to which can claim the earliest origin, as also the earliest use of the stanniferous enamel glaze. The dates inscribed upon pieces begin in 1507-9, but undated examples, assignable to this locality and of an earlier period, exist in collections.

The use of the metallic lustre seems to have been tried at



Caffaggiolo, but from the extreme rarity of examples bearing the mark of or fairly ascribable to that establishment, we may



perhaps infer that only a few experimental pieces were made, and that this method of enrichment was but little used. A small



plateau at South Kensington, no. 7154, represented in the wood-cut is an important example, having the mark. As might be

expected, the arms, emblems, and mottoes of the Medici family frequently occur, and occasionally the letters S. P. Q. F. are introduced on labels for "*Senatus populusque Florentinus.*" M. Jacquemart considers that some of the early groups, &c. in relieve and in the round and early plaques with the sacred emblem, the majority of which are generally ascribed to Faenza, may be of this botega. We quite concur with him in this opinion.

The South Kensington museum is rich in fine specimens of this ware of various date and great variety, some of which are among the most admirable examples of the potter's art. It is remarkable that we have no recorded names of the artists who painted these beautiful pieces, and it is only at the latter end of the sixteenth century that we find mention of Giacomo and Loys Ridolfi of Caffaggiolo, who emigrated with other potters from the then less encouraged manufactories of Italy to try their fortune in France. M. Jacquemart tells us that these potters or painters founded a "*faïencerie*" in 1590 at Marchecoul, in Bretagne.

Some confusion has arisen among connoisseurs in France and elsewhere as to the wares of Caffaggiolo and those of Faenza, and indeed it is frequently difficult to draw the line of distinction; but we can hardly follow M. Jacquemart in his historical classification, believing that some of the pieces assigned by him to this fabrique do not really support their claim. A similar remark may apply to many of those in the Louvre ascribed to this pottery by Mons. Darcel.

Two large and finely painted early dishes (presented by Mr. Franks) are in the British museum; they were probably made about 1480-1500. On one is a group of saints, after an engraving by Benedetto Montana, on red ground, with a border of leafage moulding and peacock's feather ornament. On the other is the subject of the Judgment of Solomon. The colours on these pieces are very rich, with much of the characteristic red pigment; the bold and firm drawing has an archaic tendency which points

to an early period. The earliest dated piece having a mark and with reason believed to be of this fabrique, is a plate in the style

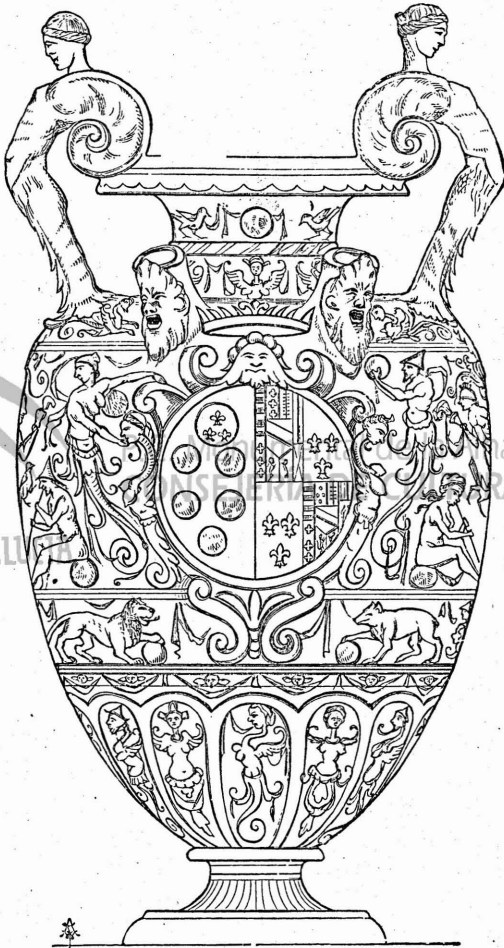


of Faenza with border of grotesques and central shields of arms, in the painting of which the characteristic red is used and

on which is the date 1507 with the mark; that curious combination of letters P.L and O. Another is dated 1509. The letters S. P. Q. F. occur among the ornaments. M. Jacquemart considers as of the first period, those pieces having letters allusive to the Florentine republic, or the Medici arms and emblems; or the motto of Giuliano di Medici. "Glovis" also occurs, which has been ingeniously deciphered as meaning "Si volg," "it (fortune) turns," if read backwards: referring to the favour shown to Giuliano when appointed Gonfaloniere to the Church. A noble pitcher at South Kensington no. 1715 (p. 93) has the Medici arms; and, beneath, also the motto *Glovis*. A large carelessly painted dish, in the British museum, the subject Abel's sacrifice, has the word "GLOVIS" and the letters S. P. Q. R. on the altar, and on the reverse the name, curiously spelt, "In Chafaggiolo" between the ordinary mark twice repeated. The name seems to have been spelt in various ways, as "Caffagiulo," "Cafagiol," "Caffaggiolo," "Chaffaggiolo," "Chafaggiolo," "Gafagizotto," &c.

Some of the specimens at South Kensington are of extraordinary beauty. Of the more interesting may be instanced no. 7154, lusted, having the Caffaggiolo mark painted on the reverse in the yellow pigment. The large circular dish no. 8928 on which is represented a procession of Leo X. is curious as a contemporary work and for the costume. The St. George after the statue by Donatello, no. 1726, is of great excellence, as is the interesting plate engraved above, p. 44, on which a ceramic painter is represented at work in the presence of a gentleman and lady, probably portraits of personages of high standing, as also of the painter himself. It is to be regretted that he refrained from recording their names and was content with affixing only the monogram of the fabrique at the back of the piece. The beautiful plate with central subject of Vulcan forging a wing and elegant border of grotesques, masks, cupids, &c., no. 2990, is probably by the same hand as the two last referred to and is a fine example. The large jug already referred to having the Medici

arms on the front and other devices of that family, no. 1715, is remarkable for its excellence of glaze and colour, as well as for



its historical associations. So, again, is the vase no. 321 made for the Medici at a somewhat later date; and which we also engrave.

## CHAPTER XI.

### SIENA AND PESARO.

WELL-NIGH all the history we have of the early artistic pottery of SIENA may be read upon the specimens of her produce, preserved in our museums and private collections. A considerable number of pieces, evidently the work of one able hand, has been variously assigned to the furnaces of Faenza, of Caffaggiolo, and of Pesaro; to the first two from a general similarity in the character of their design. On the other hand, the initials I. P. occurring in large characters on the reverse of some of the pieces were presumed to be those of the words "In Pesaro," and led to a confusion of them with others really painted at the Lanfranchi works at Pesaro and marked with the same initials but in a smaller form; standing for the signature of the artist, "*giacomo pinsit.*" These last, then unknown to collectors, were cited by Passeri who was supposed to refer to the far more beautiful works now under consideration.

The acquisition, however, of a pavement of tiles from the Petrucci palace at Siena, dated 1509, and the knowledge of the existence of others of a similar stamp in the church of San Francesco in that city, the style of handling as well as the design and colouring upon which agreed closely with these works; a fine dish in the British museum in the same manner, and on which occurs one of the same coats of arms as those upon the pavement of the Petrucci; and the further acquisition of a small plate, the painting of which in blue camaïeu is assuredly in the manner of the finer examples above referred to, and which is

signed on the reverse "*fata i Siena da m benedetto*;" form together a chain of evidence conclusive as to the existence of this fabrique, and the origin of the various pieces in question.

The South Kensington museum possesses very important specimens of this master's work; and the connexion of the



several examples is very minutely traced in the large catalogue of Maiolica. We need only, therefore, generally observe that they are worthy of being ranked among the most excellent productions of the potter's skill in Italy during the earlier years of the 16th century; and that in respect of their technical characteristics, and the tone and manner of their colouring and design, they are more nearly allied to the productions of the Caffaggiolo furnaces, from which in all probability the inspiration of them was derived. We give woodcuts of three of these beautiful pieces: nos. 1569, 1792, and 4487. The last of these is very interesting on account of the mark and inscription upon the reverse (also engraved p. 99), showing that the painter was probably Benedetto himself,



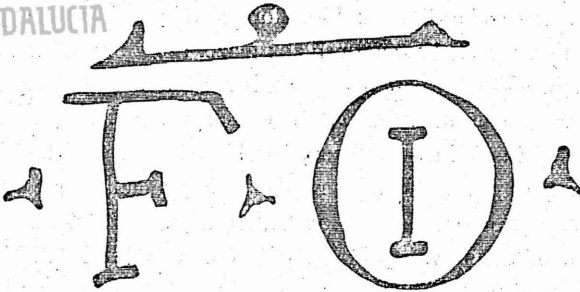
who was then the head of the establishment. The drawing of the central figure is masterly and finished with the utmost care.



One of the finest specimens of this master belongs to Mr. Henderson; the central subject is that of Mutius Scævola before Porsenna; it is painted with great care and is surrounded by a border of grotesques on orange ground. On the reverse is the



mark in the accompanying woodcut. The grotesques upon the



border of a large dish in the British museum are painted upon a black ground, an unusual style which also occurs on some of the tiles of the Petrucci pavement, and is we believe almost peculiar to this botega.

We lose sight of the Siense pottery for two centuries, when it again appears under the then best ceramic painter in Italy, Ferdinando Maria Campani who is said, but we do not know on

what exact authority, to have worked also at Castelli and at San Quirico. A piece signed by him is at South Kensington. His subjects, as in this instance, were frequently taken from the Bible series of Raffaele as rendered by Marc Antonio's engravings, and from the works of the Caracci. Some extremely well executed tiles, plates, &c. copied and adapted from the old, have also been produced within the last few years at Siena under the superintendence of signor Pepi, a druggist, opposite the Prefecture. We have occasionally met with some of these, scratched and chipped by other *artists* to suit the modern-antique market.

The small town of MONTE LUPO, nestling under its "rocca" on the southern bank of the river at the opening of the Val d' Arno inferiore, is on the road from Florence and near to Empoli. Its pottery is distinguished (or we should rather say notorious) for having produced the ugliest and most inferior painted pieces that bear the signature of their maker and the place where they were made.

But a ware of a different kind formed of a red clay and glazed with a rich treacle-brown or black glaze, the forms of the pieces being sometimes extremely elegant, has been also assigned to this locality. Some of them are enriched with gilding and with subjects painted in oil colours, not by a ceramic artist. We are informed, however, by signor Giuseppe Raffaelli that wares of this description were made at Castel Durante, and that a fine example of them, with portraits of a count Maldini and his wife, is preserved in the library at Urbania. He describes them as made of a red earth covered with an intensely black glaze, on which the oil painting and gilding were executed. It is nevertheless probable that Monte Lupo produced a similar ware, and pieces occur ornamented with reliefs and with raised work, *engobé*, with a white or yellow clay on the brown ground, by the process known as *pâte sur pâte*. Certain pieces marbled on the surface to imitate tortoiseshell, agate, &c. are ascribed to this pottery.

At Sèvres is a tazza with ill painted subject on white ground and inscribed,—

*“Dipinta Giovinale Tereni  
“da Montelupo.”*

and a dish in the hôtel Cluny at Paris, painted with the subject of the rape of Helen somewhat in the manner of the Urbino wares, has at the back,

*“Vrate délina  
“fate in Monte.”*



This, we think, more likely to have been the production of Monte Lupo than of Montè Feltro, to which it has been ascribed.

There can be little doubt that potteries existed in the neighbourhood of the important commercial city of PRISA, and it is more than probable that the painted and incised *bacini*, which are encrusted into her church towers and façades, are mostly of local manufacture during the 12th, 13th, and 14th centuries. On this subject we must refer the reader to the remarks in the

chapter on Persian and Hispano-moresque wares. Among the latter, references will be found to two writers who stated that a commerce existed between Valencia and Pisa, from whence faïence was imported into Spain in exchange for the wares of that country. It does not however follow that this faïence was entirely of Pisan production, although exported thence; but it is not improbable that a considerable quantity was made there for exportation.

Antonio Beuter, praising the wares of Spain, says that they are equal in beauty to those of Pisa and other places. This was about 1550. Early in the next century Escolano says, speaking of the wares of Manises, "that in exchange for the faïences that Italy sends us from Pisa, we export to that country cargoes of that of Manises."

In the collection of baron Alphonse de Rothschild, of Paris, is a large and well formed vase with serpent handles, under which the name PISA is inscribed on tablets. It is much in the manner of the later Urbino wares, having grotesques on a white ground, but more nearly approaching those examples at South Kensington (nos. 321 and 323) having the arms of the Medici, which we have ascribed in the large catalogue to Caffaggiolo or Florence. It has been suggested that this vase may be of the Pesaro fabrique, and that the word upon it was merely a variation in spelling the first half of the name *Pisaro*; but we see no reason for accepting such an explanation or that Pisa should be denied the small honour of having produced this example, the only one inscribed with her name.

There can be very little doubt that a manufactory of glazed earthenware existed at PESARO or in its immediate outskirts from a very early period, and that it probably succeeded to the works established there in Roman times, the remains of which have occasionally been brought to light; but with the exception of the recorded names of certain potters, occurring in deeds and records which are preserved among the public archives of the

city, we are uninformed, and unable to recognize the produce of these potteries or to know their characteristics.

Anterior to 1540 we have no signed and dated example, and should therefore be reduced to the position of entire ignorance as to their previous productions but for the work of the indefatigable archæologist Giambattista Passeri. Born in 1694 at Farnese in the Campagna di Roma (where his father, of a patrician family of Pesaro, practised as a physician) and educated at Rome, he subsequently settled in his parental city and published the "Istoria delle pitture in Maiolica fatte in Pesaro e in luoghi circonvicini," in 1758. To him we are indebted for the notice of the potters above alluded to, and in his work he gives us an account of the mode pursued in the manufacture, much of which however he appears to have derived from the earlier manuscript of Piccolpasso. He tells us that the large early bacili enriched with a *madreperla* lustre were the produce of Pesaro; and in corroboration states that many of them are painted with the coats of arms and portraits of the members of noble Pesarese families, instancing one with the arms of the "Bergnana" family then preserved in the Casa Olivieri. It has been objected that Passeri was influenced by local partiality in favour of the native city of his family, and that he ascribed to her furnaces what may in equal likelihood have been produced at Gubbio or Diruta; and the discovery of a few pieces of lustred ware, marked as the produce of the latter *Castello* in the middle of the 16th century, was hailed by several critics as conclusive evidence against his assertion.

It appears to the writer that such evidence is equally unsatisfactory, inasmuch as the works in question were produced some century and a half anterior to the earliest dated piece of Diruta ware. Passeri wrote in the middle of the last century, when the art was no longer in existence and its specimens only preserved in the cabinets of the curious; but he was a man of erudition and research and probably had means of obtaining information with

which we are unacquainted ; we think therefore that as his statements have not yet been met by proofs of their incorrectness, or by counter-statements of greater weight, we are bound to accept them until additional light be thrown upon the subject. He tells us that remains of antique furnaces and ruins of a vase shop of classic times, with fragments of red and black wares and lamps marked with the letter G, were found in the locality known as the "Gabbice" where the Lanfranchi works were afterwards established in the 16th century, and where the earth is of fine quality. He traces the use of this earth in the time of the Goths, and states that it again revived under the government of the Malatesta ; and that soon afterwards a mode of adorning churches was adopted by the insertion of discs of earthenware at first simply glazed with the oxide of lead, but that coloured ones were subsequently used.

The wares were made by covering the crude baked clay with a slip or *engobe* of white earth, the "*terra di San Giovanni*" from Siena, or with that of Verona, and glazing it with "*marzacotto*," a mixture of oxide of lead, sand and potash. The colours used were yellow, green, manganese black, and cobalt blue (from the "*zaffara*" of the Levant). During the government of the Sforza the manufacture greatly developed and was protected, for on 1st April 1486 a decree was made prohibiting the introduction of earthenwares for sale from other parts, except the jars for oil and water. This was confirmed in 1508. In 1510 a document enumerates "*Maiolica*" as one of the trades of Pesaro, naming also "*figoli*," "*vasai*," and "*boccalari* ;" and we must bear in mind that there is good reason for believing that at that period "*Maiolica*" was a name technically understood as applying only to the lustred wares.

Passeri states that about 1450 the "*invetriatura*" or glazing had already begun to perfect itself under the Sforza, when those early pieces were produced decorated with "arabesque" borders encircling coats of arms, portraits, and ideal heads outlined with



manganese and coloured with the "*madreperla*" lustre, leaving the flesh white. He ascribes the improvement in the manufacture by the use of the stanniferous glaze to the discovery of the Della Robbia, and adds that, although the art of making it was known



earlier at Florence, the fine ware was only introduced at Pesaro about 1500: near which period the beautiful portrait dish which we engrave (no. 4078 at Kensington) was probably made. Here he again says that the lustred ware derived its name from the pottery of Maiolica, and that the earlier and coarser varieties were known as "*Mezza-maiolica*." Guid' Ubaldo II. greatly encouraged the art, and in 1552 granted to Bernardin Gagliardino, Girolamo Lanfranchi, Ranaldo and others an edict prohibiting the importation of other wares for sale, thus confirming the former

acts, which would appear to have fallen into neglect: and in the year 1562, on the 1st of June, he granted another, confirming to Giacomo Lanfranco a protection of his art or patent for applying real gold to his wares.

Passeri then (after some further historical details) describes examples of the glazed and enamelled pottery of Pesaro which he had seen, and the earliest he refers to are floorings of tiles existing in his time, upon one of which, brought to him by a workman,

was inscribed

adi 4 de Genar  
o . in Pesaro.

and on the other

1502.

A considerable period elapses between this and the next dated example, a plate, with the subject of Horatius Cocles, inscribed,—

*Orazio solo contro Toscana tutta.*

*Fatto in Pesaro. 1541.*

On another (a companion of a plate preserved in the Louvre),

*l Pianetto di Marte*

*fatto in Pesaro 1542*

*in bottega da Mastro Gironimo Vasaro. I.P.*

He further mentions a plate having a mark consisting of the initials O A connected by a cross, and a bas-relief with the same initials which again occur sculptured over a door, which he suggests may have been that of the potter's house; we should, however, be more disposed to regard it as a conventual or cathedral monogram.

We will now leave the work of Passeri and quote another record of the pottery made at Pesaro a short time before the 16th century, returning to him for information on the revival of the art at that locality in the last.

Dennistoun in his history of the dukes of Urbino (vol. 3, p. 388)

refers to a letter among the diplomatic archives of the duchy preserved at Florence dated 1474, from pope Sextus IV. in which he thanks Costanzo Sforza, lord of Pesaro, for a present of



most elegantly wrought earthen vases which for the donor's sake are prized as much as gold or silver instead of earthenware. Another letter from Lorenzo the magnificent to Roberto Malatesta of Pesaro, thanking him for a similar present, says, "they please me entirely by their perfection and rarity, being quite novelties in these parts, and are valued more than if of silver, the donor's arms

serving daily to recall their origin." There is every reason for assuming that both these presents consisted of wares produced at the Pesaro furnaces.

These wares must have been looked upon as "novelties" at Florence, not simply because they were painted on flat surfaces covered with stanniferous glaze (for Luca della Robbia had done this many years before) but because, being decorated with rich metallic glaze and madreperla lustre, they probably were novelties to the Florentines as productions of an Italian pottery. If this inference be correct, may not another be drawn from it? That these presents being the produce of Pesaro, and enriched with the metallic lustre, we may derive from the whole matter an additional proof that the early lustred pieces, whose origin has been disputed, were really made at that city; and that we may agree with Passeri in ascribing the well-known "bacili" to that place. Engraved p. 107 is a fine lustred *bacile* at South Kensington, probably of Pesaro ware, and about the year 1510.

The earliest dated Pesaro piece is in the possession of the writer. It is a "*fruttiera*," on which is painted the creation of animals by the Almighty, Who, moving in the midst, is surrounded by animals rising out of the ground; a distant landscape, with a town (!) on the side of a steep mountain, forms the background.

On the reverse is inscribed as in the woodcut on the next page,

1540.

*Chriante anim  
allis Christus  
fatto in Pesaro.*

We have seen some large dishes decorated with raised masks, strapwork, &c. and painted with grotesques on a white ground, and subject panels, and other grandiose pieces which are ascribed to the Urbino artists, but which may in equal likelihood be attributed to the Lanfranchi of Pesaro. A triangular plateau in the

possession of Mrs. Hope has the character of their finest productions.

The art at Pesaro rapidly declined after 1560, wanting the encouragement of a reigning ducal court; and Passeri ascribes

1540

Christiute animi  
Callis Christi  
fatto in pesaro

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much evil influence to what he considers the bad taste of preferring the unmeaning designs of the oriental porcelain, which was greatly prized by the wealthy, and the painting after the prints of the later German school of Sadeler, &c. to the grander works of the old masters; the landscapes were, however, well executed. He gives us also a history of the revival of the manufacture in his own time, under the influence and encouragement of the cardinal prelate Ludovico Merlini. In 1718 there was only one potter at Pesaro, Alfonzo Marzi, who produced the most ordinary wares. In 1757 signor Giuseppe Bertolucci, an accomplished ceramist of Urbania, in conjunction with signor Francesco di Fattori, engaged workmen and artists and commenced a fabrique, but it was soon abandoned. Again in 1763 signors Antonio Casali and Filippo Antonio Caligari, both of Lodi, came to Pesaro and were joined by Pietro Lei da Sassuolo of Modena, an able painter on Maiolica; they established a

fabrique producing wares of great excellence hardly to be distinguished from the Chinese. In the Debruge-Labarte collection was a one-handed jug or pot, painted with flowers in white medallions on a blue ground, and on the foot engraven in the paste—

“Pesaro 1771.”

A manufacture at present exists of painted tiles for pavement, removed to Pesaro from Urbania, and which at one time produced vases and plates in the manner of the Urbino istoriati pieces as also lusted wares after the style of M. Giorgio. It has, we are informed, ceased making these imitations and now confines itself to the first-named class of goods.



JUNTA DE ANDALUCIA

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## CHAPTER XII.

### GUBBIO AND CASTEL DURANTE.

ALTHOUGH probably not among the earliest manufactories or *botege* of Italian enamelled and painted wares, GUBBIO undoubtedly holds one of the most prominent positions in the history and development of the potter's art in the 16th century. This small town, seated on the eastern slope of the Apennines, was then incorporated in the territory of the dukes of Urbino under whose influence and enlightened patronage the artist potters of the duchy received the greatest encouragement; and were thus enabled to produce the beautiful works of which so many examples have descended to us. Chiefly under the direction of one man, it would seem that the produce of the Gubbio furnaces was for the most part of a special nature; namely, a decoration of the pieces with the lustre pigments, producing those brilliant metallic ruby, golden, and opalescent tints which vary in every piece, and which assume almost every colour of the rainbow as they reflect the light directed at varying angles upon their surface. The woodcut (p. 112) represents a vase of great interest and beauty; no. 500 in the South Kensington collection. It is early in date; probably about 1500. The admirable way in which the moulded ornament is arranged to show the full effect of the lustre, and the bold yet harmonious design are worthy of observation. That the Gubbio ware was of a special nature, and produced only at a few fabriques almost exclusively devoted to that class of decoration, is to be reasonably inferred from Piccolpasso's statement; who speaking of the



application of the maiolica pigments says, "*Non ch' io ne abbia mai fatto ne men veduto fare.*" He was the maestro of an important botega at Castel Durante, one of the largest and most productive of the Umbrian manufactories, within a few miles also



of those of Urbino, with which he must have been intimately acquainted and in frequent correspondence. That he, in the middle of the 16th century, when all these works were at the highest period of their development, should be able to state that he had not only never applied or even witnessed the process of application of these lustrous enrichments is, we think, a convincing proof that they were never adopted at either of those seats of the manufacture of enamelled pottery. Although much modified and improved, lustre colours were not invented by Italian artists, but were derived from the potters of the east, probably from the Moors of Sicily, of Spain, or of Majorca. Hence (we once more repeat) the name "Majolica" was originally applied only to wares having the lustre enrichment; but since the decline of the

manufacture, the term has been more generally given : all varieties of Italian enamelled pottery being usually, though wrongly, known as "Maiolica."

The Gubbio fabrique was in full work previous to 1518; and



the brilliantly lusted dish, which we engrave, now at South Kensington is before that date. That some of these early *bacili* so well known and apparently the work of one artist were made at Pesaro, whence the secret and probably the artist passed to Gubbio, is far from improbable. The reason for this emigration is not known, but it may be surmised that the large quantity

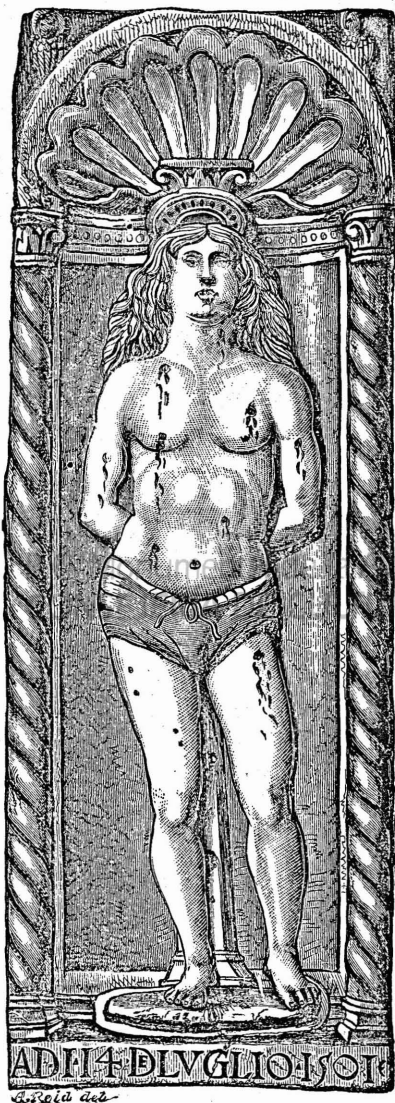
of broom and other brush-wood, necessary for the reducing process of the reverberatory furnace in which this lustre was produced, might have been more abundantly supplied by the hills of Gubbio than in the vicinity of the larger city on the coast. That the process of producing these metallic effects was costly, we gather from Piccolpasso's statement that sometimes not more than six pieces out of a hundred succeeded in the firing.

The fame of the Gubbio wares is associated almost entirely with one name, that of Giorgio Andreoli. We learn from the marchese Brancaleoni that this artist was the son of Pietro, of a "Castello" called "Judeo," in the diocese of Pavia; and that, accompanied by his brother Salimbene, he went to Gubbio in the second half of the 15th century. He appears to have left and again returned thither in 1492, accompanied by his younger brother Giovanni. They were enrolled as citizens on the 23rd May 1498, on pain of forfeiting 500 ducats if they left the city in which they engaged to continue practising their ceramic art. Patronised by the dukes of Urbino, Giorgio was made "castellano" of Gubbio. Passeri states that the family was noble in Pavia. It is not known why or when he was created a "Maestro," a title prized even more than nobility, but it is to be presumed that it took place at the time of his enrolment as a citizen; his name with the title "Maestro" first appearing on a document dated that same year, 1498. Piccolpasso states that Maiolica painters were considered noble by profession. The family of Andreoli and the "Casa" still exist in Gubbio, and it was asserted by his descendant Girolamo Andreoli, who died some 40 years since, that political motives induced their emigration from Pavia.

Maestro Giorgio was an artist by profession, not only as a draughtsman but as a modeller, and being familiar with the enamelled terra cottas of Luca della Robbia is said to have executed with his own hands and in their manner large altar-pieces. We were once disposed to think that great confusion

existed in respect to these altar-pieces in rilievo, and were inclined to the belief that although some of the smaller lusted works may have been modelled by Giorgio the larger altar-pieces were really only imported by him. Judging from the most important which we have been able to examine, the "Madonna del Rosario" portions of which are in the museum at Frankfort-on-the-Maine, it seemed to approach more nearly to the work of some member of the Della Robbia family. This fine work is in part glazed, and in part coloured in distemper on the unglazed terra cotta, in which respect it precisely agrees with works known to have been executed by Andrea della Robbia assisted by his sons. There are no signs of the application of the lustre colours to any portion of the work, but this might be accounted for by the great risk of failure in the firing, particularly to pieces of such large size and in high relief. Be this as it may, from a further consideration of the style of this work and the record of others, some of which are heightened with the lustre colours, and the fact stated by the marchese Brancaloni that a receipt for an altar-piece is still preserved in the archives of Gubbio, we are inclined to think that history must be correct in attributing these important works in ceramic sculpture to M<sup>o</sup> Giorgio Andreoli. If they were his unassisted work, he deserves as high a place among the modellers of his period as he is acknowledged to have among artistic potters.

To go back twelve years in the history of the products of this fabrique, we have in the South Kensington museum a very interesting example of a work in rilievo, no. 2601, a figure of S. Sebastian, lusted with the gold and ruby pigments, and dated 1501. Notwithstanding its inferiority of modelling when compared with later works, we are in little doubt that this is by M<sup>o</sup> Giorgio's own hand, agreeing as it does in the manner of its painted outline and shading with the treatment of subjects on the earlier dishes, believed to be by him. We must also bear in mind that an interval of twelve years had elapsed between this comparatively crude work, and that beautiful altar-piece whose



excellence causes us some doubt in ascribing it to his unaided hand; and we may observe at the same time an equal difference

in the merit of his own painted pieces. The small bowl here engraved is of about this period, and is characteristic of a style of



ornament commonly found upon Gubbio ware. This is now at South Kensington. We add also another piece, no. 8906; well worth the attention of a student, as exhibiting the full power



attainable by the introduction of the lustre tints. The yellow has a full rich golden tone, and the ruby a pure vivid red.

Passeri states that Giorgio brought the secret of the ruby lustre

with him from Pavia, and M. Jacquemart infers that he must have produced works at Pavia before going to Gubbio; but we are inclined to think with Mr. Robinson that it was from an artist previously working at Gubbio that he acquired the art and the monopoly of the ruby tint; and it is by no means improbable that this artist, or his predecessor, may have emigrated from Pesaro as stated above. The following conclusions arrived at by Mr. Robinson after the careful study of a vast number of examples of the Gubbio and other works are endorsed by the writer, who, having contributed some few of the facts upon which those conclusions were based, has himself examined the contents of the principal European collections. Those conclusions are:—

- 1st. That maestro Giorgio did not invent the ruby lustre, but succeeded to and monopolized the use of a pigment, used by an earlier artist of Gubbio.
- 2d. That the signed works were really painted by several distinct hands.
- 3d. That his own work may be distinguished with approximate certainty.
- 4th. That probably nearly all the "istoriati" pieces (1530-50) of Urbino, Castel Durante, or other fabriques, enriched with lustre, were so decorated by a subsequent operation at the Giorgio bottega; and,
- 5th. Consequently, the use of lustre colours was mainly confined to Gubbio, where painted wares by Xanto and other artists working at Urbino and other places were sent to be lusted.

Before entering upon the subject of maestro Giorgio's own works it will be necessary to glance at the earlier productions of his predecessors and probable instructors. In the absence of more positive evidence of the manufacture of early lusted wares at Pesaro, and with a view to keeping all the lusted wares together as much as possible, we have thought it more convenient



to include in the large catalogue those pieces which may probably have been made at that city among the lusted wares of Gubbio, always affixing to each such piece the name of Pesaro and of Gubbio with a (?), and arranging them as a separate class. And in order to facilitate the methodical study of the rise and development of the art at Gubbio we have classified the lusted wares in the following manner, and in probable sequence of date:—

- A. Works ascribed to Pesaro (or Gubbio?), the typical "bacili" referred to by Passeri, &c.
- B. Works believed of the early master who preceded M<sup>o</sup> Giorgio at Gubbio.
- C. Works ascribed to maestro Giorgio's own hand.
- D. Works of the fabrique, and pieces painted by unknown artists, though bearing the initials of the master.
- E. Works by the artist signing N. and by his assistants.
- F. Works painted by other artists at other fabriques, and subsequently lusted at Gubbio.
- G. Works of M<sup>o</sup> Prestino, and of the later period.

Of the first class A. are those early "mezza-maiolica" dishes having a lustre of a peculiar pearly effect: these are frequently painted with portraits and armorial bearings, and have by many writers been ascribed to the Diruta potteries. At South Kensington, no. 7160 is a characteristic example of the usual type, while in no. 1606 we have an early specimen of the ruby lustre. On the back of no. 3035 is found the only mark with which I am acquainted on pieces of this class; the well-known Gubbio scroll executed in manganese colour on the course yellow glaze.

Class B. is important as connecting the former with the works of the Gubbio furnaces. No 7682 is a typical piece, bearing another variety of the Gubbio scroll mark in dark colour.

Class C. contains of course the cream of the manufacture, being the works assigned to M<sup>o</sup> Giorgio's own hand. The

museum series is very complete, containing specimens from the earliest period of his unsigned work. The deep *tazza* and large plateau, both of which we engrave, are admirable examples of this period. The first dated piece in any collection which we have every reason to believe a work of maestro Giorgio, is the



rilievo of S. Sebastian (shown in the woodcut, p. 116). Other but undated works in rilievo exist, which, as in this instance, are heightened with the gold and ruby pigments. The earliest example having a mark which may perhaps be that of Giorgio, and painted by him, is a small plate in the possession of Monsignore Cajani; a central medallion with half figure of S. Petronio, surrounded by a border of the style of the early wares, beautifully and carefully drawn and lusted with ruby and gold;

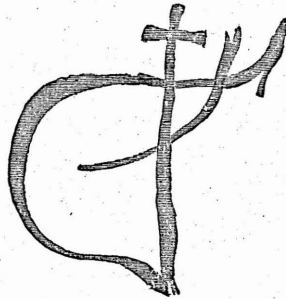
it is marked at the back with a sort of G, intersected by a cross and a paraphe, or flourish : see p. 122.

We now come to the period of Giorgio's signed pieces, some of the first of which show to what perfection he had brought his art.



The earliest known signed and dated piece is in the collection of Mr. Robert Napier; the border is decorated with trophies, &c. among which occurs the date 1517 written in blue, while at the back 1518 is pencilled in lustre colours. Another plate of the same service and having the same initials of the owner, a piece of exceeding beauty for the quality of the lustre colours, is in the

British museum; we give (p. 123) a facsimile of the central initials and of the date on the back: and also a woodcut (p. 124), from a small tazza at South Kensington of about the same period.



Mr. Robinson speaks of this specimen as "being of the most perfect technique of the master; and that, although he was not a powerful draughtsman, yet this single piece would suffice to establish his claims as a colourist."

M<sup>o</sup> Giorgio's manner of decoration consists of foliated scrolls and other ornaments terminating in dolphins, eagles, and human heads, trophies, masks, &c.; in the drawing of which he exhibited considerable power with great facility of invention. These "grotesche" differ materially from those of Urbino and Faenza, approaching more to the style of some of the Castel Durante designs. In the drawing of figures, and of the nude, Giorgio cannot be ranked as an artist of the first class. From 1519 his signature, greatly varied, occurs through succeeding years. It would be useless to repeat the many varieties, several of which will be seen in the large catalogue and among the marks on specimens in other collections. We believe that to whim or accident may be ascribed those changes that have tasked the ingenuity of connoisseurs to read as other names. His finer and more important pieces were generally signed in full "Maestro Giorgio da Ugubio" with the year, and sometimes the day of the month.

About the year 1525 he executed some of his most beautiful works ; perhaps the finest large dish, and of the highest quality which has been preserved to us, was lately in the possession of the baronne de Parpart ; we understand that it has been sold for



1518

£880. In that piece a rich grotesque border surrounds the subject of Diana and her nymphs, surprised by Actæon ; on p. 125 is a fac-simile, half size, of the signature at the back.

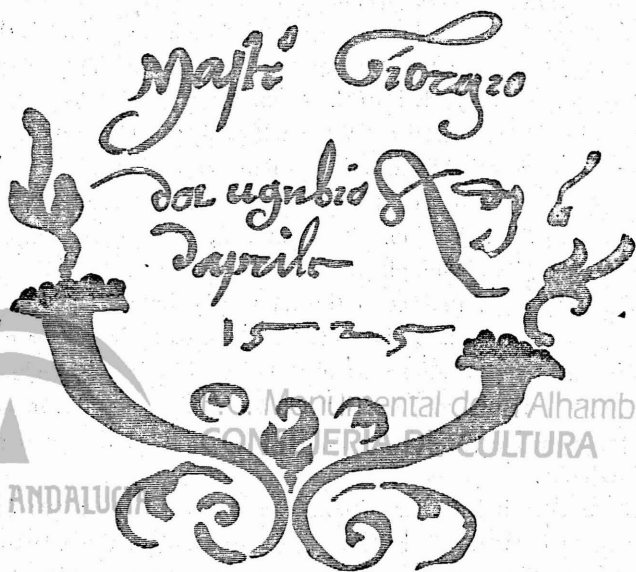
In the next division D. are the works of the fabrique under Giorgio's direction, and pieces which though manifestly painted by other hands are signed in lustre with his initials or full signa-

ture. We have no means of learning what part his brothers undertook in the manufactory. A separate division has also been formed of the works ascribed to or signed by the artist who used the letter N, variously formed, as his monogram. Mr. Robinson has ingeniously suggested that this letter, containing as it does the



three, V I and N, may really have been adopted by "Vincenzio," the only one of his sons known to have assisted. He succeeded M<sup>o</sup> Giorgio in the fabrique, where he was generally known as M<sup>o</sup> Cencio. Brancaleoni states that he worked with his father till 1536, when he married and set up for himself. There is little doubt that although M<sup>o</sup> Giorgio may himself have occasionally applied the lustre pigments with his own brush to the pieces painted by

other artists at other places, the majority of those so enriched were executed by his son or assistants. M. Darcel thinks that this practice did not begin earlier than 1525, in which view we are inclined to agree.



Under division F. will be found works of this kind, among which the more interesting at South Kensington are no. 8886, a fine portrait plate; 4726 having the painter's date and mark, and that of him who lusted it; the very remarkable plaque 520, the work of Orazio Fontana, with the monogram of Giorgio; and the small plate 8907, dated in lustre colour as late as 1549.

The last division G. contains works ascribed to him, and examples of the decadence of the lusted wares.

Before closing our observations on the splendid products of this abundant pottery, we will refer to several marks which occur on pieces in all probability made and painted there but some of which we are unable to explain. A plate with bust portrait of a warrior,



in the collection of M. Meurnier, of Paris, having four coats of arms on the border and the letters Y. A. E., is inscribed on the face with the name "Gabriel . da . Gubbio." This doubtless is a portrait plate, and the letters may allude to the families or individuals whose arms are blazoned. "Gualdo" is said to be inscribed on a brilliantly lusted specimen which we have failed to trace, and pieces in the Louvre have been doubtfully classed under that name by M. Darcel. A man's head, rudely sketched in lustre colours, occurs on the back of a plate in the British museum, more probably an artist's whim than an intentional mark. The letters MR combined occur on a lusted piece, perhaps a monogram of M. Prestino. The letter P, variously formed, may also probably be his initial.

About 1560-70 the use of the lustre pigments would seem to have been almost discontinued; the secret of their proper composition and manipulation was lost during the general decline of Italian artistic pottery, and the death of Guid' Ubaldino II. in 1574 was the "coup-de-grâce" to the already much deteriorated wares of the duchy.

Those beautiful colours, known to the Italians as "rubino," "cangiante," "madreperla," "a reverbero," and to the French as "reflet métallique," "nacré," &c. have been to a certain extent reproduced. Unfortunately many pieces made in the manufactory at Doccia have, after chipping and scratching, been palmed upon unwary amateurs as ancient specimens by unprincipled dealers at Florence and elsewhere. Some of these modern examples are in the ceramic gallery at South Kensington. The most successful reproduction of the famous lustre has however been made at Gubbio itself by an able young chemist and artist, Luigi Carocci. Some of his productions are excellent, though far from having those artistic qualities so apparent in the finer specimens of maestro Giorgio's work.

Although there can be little doubt that CASTEL DURANTE was one of the earliest sites of the manufacture of enamelled pottery



in Italy, as well as one of the most fruitful not only of produce but of those potters who in their own city, and at other establishments founded by them in various parts of Italy, spread the fame of the Durantine wares and the Durantine artists throughout Europe, it is remarkable that so few pieces have descended to us, upon which the names of their authors are recorded, or of the "boteghe" in which they were produced. Long lists are given by Raffaelli and other writers, but to identify the works of their hands is generally denied us, from the absence of signed examples by which their style can be known.

From Castel Durante came the Pelliparii who on establishing themselves at the capital city of the duchy took the name of Fontana, to which is attached some of the greatest triumphs of their art. "Francesco," the able painter who probably worked at Urbino and afterwards at Monte Bagnolo near Perugia, was as he styled himself "Durantino." A new life seems to have been given to artistic pottery in Venice by the immigration of a Durantine artist Francesco del Vasaro in 1545; and even later in the history, when the independence of the duchy was oppressed and local patronage had waned, another potter, M<sup>o</sup> Diomede Durante, tried his fortune at Rome. Others went to France, Flanders, and Corfu, spreading the art which attained important development at Nevers, at Lyons, and other French centres.

Castel Durante, which rose from the ruins of Castel Ripense in the thirteenth century, took the appellation of Urbania under the reign and in compliment to her native Pope, Urban VIII. It is now a small dull town on the banks of the Metauro, on the post-road from Urbino to Borgo San Sepolcro, and about thirteen Italian miles distant from the former city. The alluvial banks and deposits of the river furnished the material for her pottery.

Signor Raffaelli, in his valuable "Memorie," surmises that the manufacture of glazed pottery, as an art, was introduced at the time when monsignor Durante built a "Castello" at the badia of St. Cristoforo at Cerreto on the Metauro, in 1284, as a place of

security for the Guelphs. Seventy years afterwards in 1361 the then deceased maestro Giovanni dai Bistugi of Castel Durante is referred to, who probably was so named to distinguish him from the workers in glazed ware. This glazed ware was doubtless the ordinary lead glazed pottery or "mezza" ware, which preceded the use of that with stanniferous enamel and does not, as M. Darcel would suggest, afford any proof that the use of this enamel was known here before its application or stated discovery by Luca della Robbia. At that time even these lead glazed wares were little known, and it was not till 1300 that they seem to have become more generally adopted. Thenceforward their manufacture continued, for in 1364 a work is mentioned on the bank of the torrent Maltempo at "Pozzarelli," perhaps so named from the pits dug for extracting the loam. The early wares were coarse, painted with coats of arms and half figures, the flesh being left white and the dress in gay colours. In 1500 both the "mezza" and the enamelled wares, as well as the "sgraffio" work, were made. The beautiful "amatoria" plate which we engrave was about this date, and shows the beginning of a style of decoration which afterwards prevailed in a more developed form at this fabrique. The manufacture was at its perfection about 1525 and 1530, and continued to produce good wares even till 1580. It would appear that the great artists only painted the more important subject of the piece, leaving the ornamentation to be finished by the pupils and assistants.

Piccolpasso informs us that the earth or loam gathered on the banks of the Metauro, near Castel Durante, is of superior quality for the manufacture of pottery. A variety called "celestrina" was used for making the seggers, "astucci," when mixed with the "terra rossa;" but for the finer class of work the loam deposited by the river which when washed was called "bianco allattato," and when of a blue shade of colour, was reserved for the more important pieces. The turnings of this variety mixed with the shavings of woollen cloth were used to attach the handles and

other moulded ornaments, and was known as "barbatina." The red pigment of Faenza, called "vergiliotto" was not used at Castel Durante. We presume this colour to be that ochreous red employed for heightening and shading the draperies, &c. by the painters of the Fontana fabrique at Urbino, and that of Lanfranco



at Pesaro, and some others ; if so, the absence or presence of it would be useful as evidence in determining the origin of a piece.

Signor Raffaelli thinks that many of the wares generally known as of Urbino were so called from the province, and frequently included those which were really the produce of Castel Durante. Passeri also speaks in high commendation of the Durantine wares, and Pozzi states that it was the rival of and only second to

Faenza in the quality of its productions. The fatal blow to this branch of industry was the death of the last duke, Francesco Maria II. in 1631, when there being no longer a court the trade declined, money became scarce, and the artists emigrated.

Of signed examples of the wares of Castel Durante, the earliest piece known is the beautiful bowl belonging to Mrs. H. T. Hope which was exhibited in the Loan collection. The ground of this piece is of an intense dark and rich blue, entirely covered with a decoration of grotesques, among which occurs a shield of arms of the Della Rovere family surmounted by the papal tiara and the keys, proving it to have been made for pope Julius II.; trophies of books, festoons of drapery and, above, a boy angel holding a "veronica" or napkin impressed with the face of the Saviour. At the sides other trophies, satyrs, cupids, and interlaced foliage are richly and harmoniously disposed, among which are two labels inscribed respectively "*Iv. II. Pon. Max.*" and "*Tu. es. sacerdos. i. eter.*" "In the design and execution of the painting," says Mr. Robinson, in his catalogue of that famous collection, "splendour of colour, and perfection of enamel glaze, this magnificent piece is a triumph of the art." On the same occasion Mr. Morland exhibited a piece by the same hand, and we think we recognize variations of the same manner in two examples now in the South Kensington museum, nos. 1728 and 1735.

In the rich and even quality of the glaze, the tendency to that form of decoration known as "a candeliere" (as in the vase engraved), mixed grotesques, trophies of musical instruments, and cupids, in a style of painting which is free and at the same time firm and sure, and in the full yet soft colouring, we see in Mrs. Hope's bowl a commencement of what became a very general manner in the decoration of the Durantine wares.

Of eleven years later we have the pharmacy jars which must have formed portions of a large and important service, one of which is in the British museum and another in the South Kensing-

ton. The signature on the British museum jar states, "*Ne la botega d' Sebastiano d' Marforia,*" and "*A di xi de Octobre fece 1519,*" and again at the base, "*In Castel durā.*" On p. 132 is a woodcut



of a mark in yellow, on a plate in the same museum, on which is the subject of Dido and Ascanius.

It would seem that this fabrique continued to flourish when those of Urbino and Pesaro had comparatively decayed; this may partly have been owing to the encouragement given by the duke Francesco Maria II. (1574 to 1631), who frequently resided at Castel Durante and took some interest in the manufacture. It

however only produced at this period works of more general utility, artistic and ornamental pieces being the exception.

The wares of Castel Durante are generally to be recognised by a pale buff coloured paste, and great richness and purity of the



JUNTA DE ANDALUCIA

C. Monumental de la Alhambra y Generalife  
CONSEJERIA DE CULTURA

1526  
in castel  
durante

glaze. The plates (of which we give three woodcuts, from examples at South Kensington, nos. 8947, 8960, and 413) are rarely decorated at the back, but like those of Urbino and Pesaro are generally edged with yellow on the subject pieces, and with grey white on those having grotesques, which are in low olive tint on a blue ground. The colours are sometimes rather pale but harmonious and the carnations are of an olive tint, thought by some a distinguishing mark of the fabrique; while the absence of the ochreous red pigment so noticeable on the Urbino and Pesaro "istoriati" pieces is remarkable. In the draperies painted upon these wares blue and ochreous yellow predominate. Broadly treated grotesques and trophies of arms, musical instruments, books, &c. frequently painted in *camàieu* of greenish grey

on a blue ground, are favourite subjects of ornament; these also



occur painted in rich colours, among which a deep clear brown



may be noted, and surrounding medallions having portrait or



fanciful heads on a yellow ground. Subject pieces do not appear to have been so abundantly painted at Castel Durante as at the neighbouring fabriques, and such pieces to which the lustre enrichment has been added are still less frequent.



Many of the tazze the whole surfaces of which are covered with a portrait head may probably be assigned to this place, where there would appear to have been one or two artists who made almost a specialty of this style of decoration. The South Kensington museum is rich in these portrait plates; among them is a remarkable example on which a likeness of Pietro Perugino in full face is portrayed (p. 135) and which we are disposed to assign to this fabrique, but always with some hesitation. Another class of pieces which we believe to have been for the most part made at Castel Durante is that ornamented with oak branches painted yellow on a blue ground, and sometimes in relief, surrounding a small medallion central portrait or imaginary head.

Castel Durante seems to have supplied a larger number of pharmacy jars, vases and bottles, than any other fabrique perhaps



with the exception of Faenza. The blue and yellow draperies of the earlier period were also a leading feature in the revival after 1730, and a washy green was also used; the drawing was good



and some of the landscape pieces excellent, of careful finish, soft colouring and good aërial perspective. It is very probable, however, that many pieces of this period were really the produce of Castelli or Naples.

## CHAPTER XIII.

### URBINO.

ALTHOUGH not to be ranked with the earliest seats of the manufacture of artistic pottery in Italy, there is no place so much associated with these beautiful productions of the potter's art as the small city of Urbino, whence, indeed, was derived one of the names by which it is distinguished. Crowning a steep among the many hills of Umbria, remarkable in the landscape from her picturesque position and the towering palace of her dukes, Urbino is one of those very curious cities with which Italy abounds, and which centre round themselves an individual history of the greatest interest. What giants of art and of literature were born or nurtured in that little town! now so neglected and unknown. He who, climbing the steep ascent and tortuous narrow streets, has visited the deserted halls and richly decorated cabinets of her palace, and has travelled through the beautiful scenery of her neighbourhood, to where the delicious valley of the Tiber bursts upon the sight, will never forget the impressions that they leave.

In proof of the antiquity of ceramic industry of a more ordinary kind in the vicinity of this city, Pungileoni tells us that an antique amphora was not long since discovered in the grounds of the Villa Gaisa, hard by the river Isauro, and that near to it were also found remains of a potter's furnace. This, however, does not prove the early establishment of a fabrique of glazed or enamelled decorative wares. Marryat states that in a register of Urbino dated 1477 one Giovanni di Donino Garducci is men-