



L'Antica Spezieria

ART and MEDICINE

101 pharmacy jars from Italy and France

Feu et Talent

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Feu et talent

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Feu et Talent



Frieze Masters 2021.

Stand out: “A More Interesting History of Art”

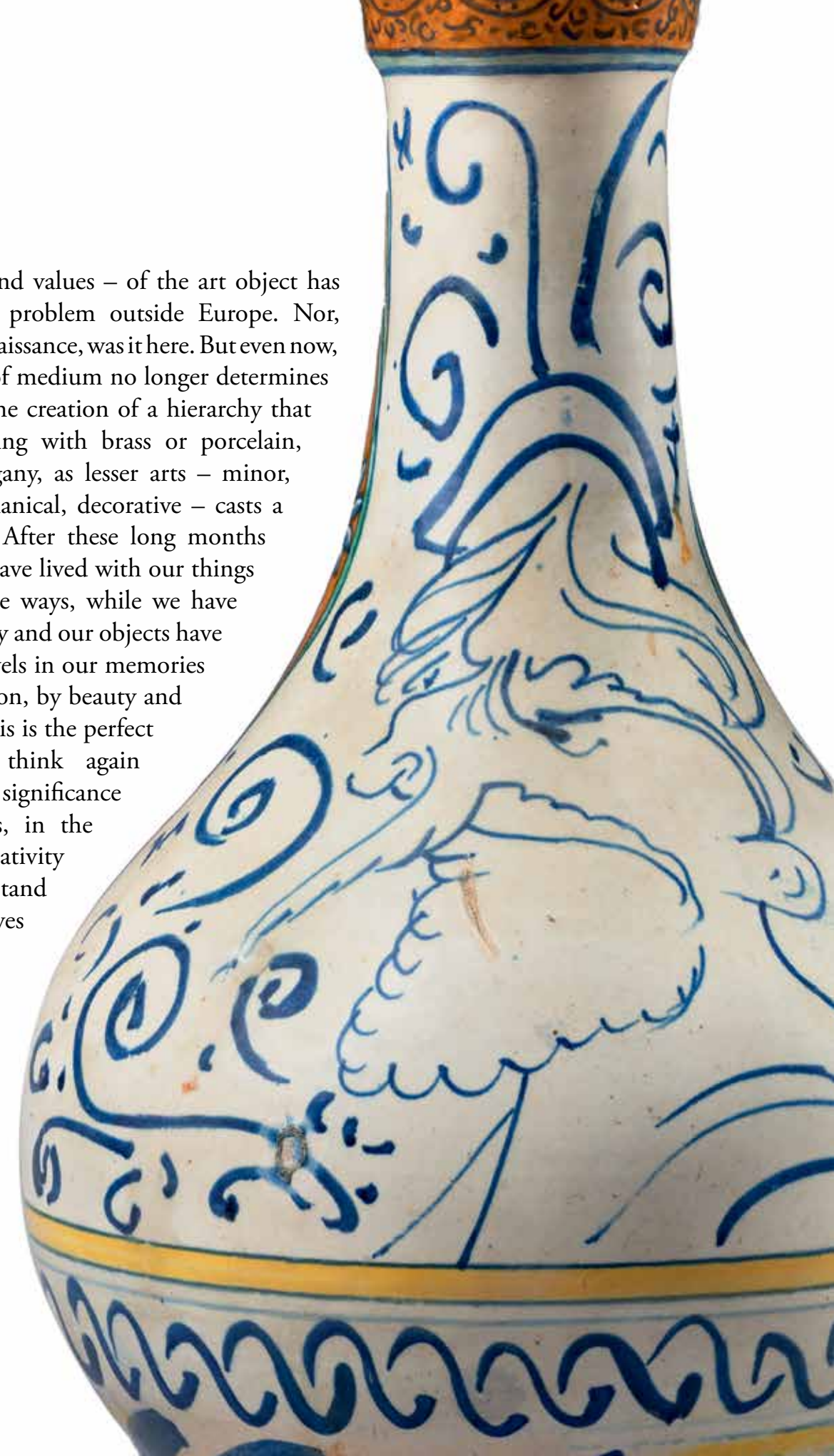
Curated by Luke Syson

We live with art objects in ways that can be very special and incalculably varied. We look at them of course; they need to satisfy us visually. But we also interact with them physically. They share our spaces. We pick them up, caress and turn them, feel their weight, their surface, their temperature. Sometimes we use them. They can be casual presences or honoured artefacts. And by placing them in our settings, we imbue them with new meanings, with our own histories and personalities as well as their own. We own them for a time, adding to their significance, but they remain independent.

Sculpture describes the bodies of real humans and animals better than any other medium, but it also gives palpable, three-dimensional presence to the fantastic offspring of our imaginations. And art objects offer a whole, global history of abstraction – of colour and pattern and shape – where the scrutiny of our world is not just about its accurate representation but also how its phenomena make us feel, and how we perceive the unseen.

Spirit, and science too. The meanings of art objects derive from the ways they were made, what they are fashioned from and how their designs show off those materials. Works of art made from metals or wood, minerals, clays or textiles are the result of long investigation of the world’s natural riches and how they can be transformed and celebrated by humankind’s skilful intervention. Casting, cutting, moulding, chiselling, polishing, hammering, blowing, firing, gilding, glazing, ornamenting. These are ideas made tangible – intricate, dextrous, technologically brave, and always risky.

The value – and values – of the art object has never been a problem outside Europe. Nor, before the Renaissance, was it here. But even now, when choice of medium no longer determines importance, the creation of a hierarchy that defined working with brass or porcelain, silk or mahogany, as lesser arts – minor, applied, mechanical, decorative – casts a long shadow. After these long months in which we have lived with our things in new intense ways, while we have been stationary and our objects have prompted travels in our memories and imagination, by beauty and association, this is the perfect moment to think again about the significance of art objects, in the history of creativity and as they stand out in our lives today.



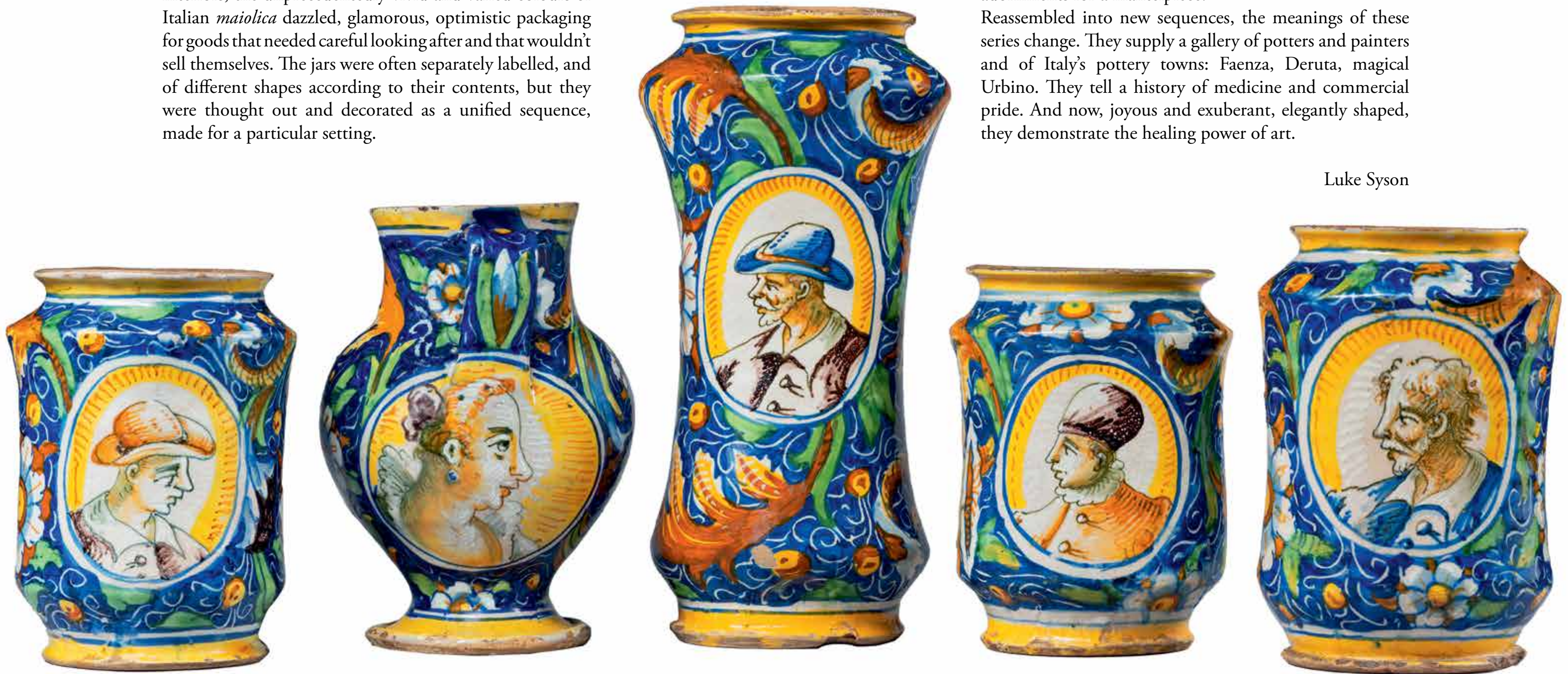
Plural and singular.

Renaissance Italy saw the world's first ceramic installations. Not in galleries, or palaces. In shops. From Sicily to Lombardy, earthenware jars, *albarelli*, hundreds of them in some instances, lined the shelves of Italian pharmacies. They contained elixirs and potions, sweetmeats and painters' pigments. In judiciously sombre interiors, the unprecedentedly vivid and varied colours of Italian *maiolica* dazzled, glamorous, optimistic packaging for goods that needed careful looking after and that wouldn't sell themselves. The jars were often separately labelled, and of different shapes according to their contents, but they were thought out and decorated as a unified sequence, made for a particular setting.

So their message was cumulative – of good health, prosperity, confidence in the effectiveness of the products they contained. But they were also painted with verve by potter-painters to make them individually precious. Single examples could be treated as vases. Or, with the series disassembled, pharmacy jars might become paired adornments for a mantelpiece.

Reassembled into new sequences, the meanings of these series change. They supply a gallery of potters and painters and of Italy's pottery towns: Faenza, Deruta, magical Urbino. They tell a history of medicine and commercial pride. And now, joyous and exuberant, elegantly shaped, they demonstrate the healing power of art.

Luke Syson





**Art and Medicine:
Apothecary ware and its role in healing.**

*And in his needy shop a tortoise hung,
An Alligator stuff'd and other skins
Of ill-shaped fishes: and about his shelves
A beggarly account of empty boxes,
Green earthen pots, bladders, and musty seeds,
Remnants of packthread, and old cakes of roses,
Were thinly scatter'd, to make up a show.¹*

Shakespeare's description of the poor apothecary's shop where Romeo goes to buy poison continues to have resonance today, influencing our ideas of the practice of medicine in the Elizabethan and Renaissance era. Dirt, poverty, plague, bleeding with leeches by quack doctors, gruesome operations by savage barber-surgeons and spurious medicaments dispensed by scheming traders may not have been an uncommon experience for many, but the formalisation of medical study and treatment, particularly in sixteenth century Italy, led to the modern institutions that we know today as hospitals, doctor's surgeries and chemists. A visit to the *farmacia* (pharmacy, from the Greek *pharmakon* meaning 'remedy') could be a spiritually and artistically enriching experience, as the evidence from the 238 surviving pieces in a set of earthenware pharmacy jars, now in Roccavaldina in Sicily, shows.

¹ Romeo and Juliet, William Shakespeare, written between 1591-1595. Act V, Scene I



Dated 1580, just a few years before Shakespeare wrote his play, the vases were made in Urbino, the pottery centre responsible for some of the most sophisticated ceramics made during the sixteenth century. Each vase, decorated with patterns of grotesques that would have been familiar to visitors to the Palazzo Vecchio in Florence or the Papal Palace in the Vatican, has a depiction of a scene either from the Bible, Greek and Roman mythology or classical history and seen together the visual impact would have been like being in a room filled with frescoes. What was the purpose of all this colourful, even garish, pottery, and how did it relate to the function of healing? The modern-day profession of pharmacist can be traced back to records of lists of prescriptions in Babylon in at least 2500 BCE and trade in saffron, which was believed to have both magical and medicinal properties and was just one spice documented in the Eastern Mediterranean at this time. The origin of the apothecary (from the Greek word *apothēke*, meaning 'storeroom' or 'warehouse') is from to this time. Herbalism and the collection and cultivation of 'simples' (medicinal herbs) were also known in Egypt and China, but it was not until the time of Ancient Greece that there began to be a separation between the apothecary who prepared the medicine and the physician who was able to treat the patient. Around 70 AD the Greek doctor Dioscorides wrote *De Materia Medica* which was to become the basis of both Islamic and European pharmacology texts up to the Middle Ages. However it was not until circa 750 that the first apothecaries shops are mentioned, in the city

of Baghdad. In the West, the founding of universities in the twelfth century led to the establishment of the physician as a profession and an edict by Frederick II, the Holy Roman Emperor, in 1240 identified the apothecary as separate from the doctor and recognised the skill required for compounding pharmaceutical preparations. Santa Maria Novella in Florence, which is believed to be the oldest pharmacy in Europe, started in 1221 as a convent founded by Dominican Friars who cultivated a vegetable garden there.

An apothecary traded in herbs and spices and was skilled at preparing them for sale and this is reflected in the Italian translations *speziale* (literally: spicer) and *aromatario*.



View of the interior of a pharmacy in a Benedictine monastery, Jacques Laudin, Limoges, early 17th century. Enamelled copper plaque, 21 x 25 cm. State Hermitage Museum, Saint Petersburg, Inv. Ø 2639.



The Worshipful Society of Apothecaries was founded in England in the early seventeenth century, whose members were originally from the Worshipful Company of Grocers, which ultimately derived from the medieval Guild of Pepperers. The Spice Trade, importing goods such as black pepper, cloves, nutmeg and cinnamon from Southeast Asia by routes over land through Persia and the Near East or by water across the Indian Ocean and up the Red Sea, had carried on for thousands of years and in the medieval period was dominated by the Italian maritime republics, particularly Venice. The fall of Constantinople to the Ottoman Empire in 1453 and the rise in power of the Atlantic countries such as Portugal, later followed by the Dutch Republic and England would lead to the opening up of other routes around Africa, but in the sixteenth century, Venice still held the balance of trading power. The *Collegio degli Speziali* was founded in that city in 1565 and registered seventy-one *speziali*. By the turn of the seventeenth century there were over one hundred apothecary shops there, almost one for every 130 inhabitants.

In Renaissance Italy, the apothecary shop, or *spezieria*, would have functioned as a social centre in a way that few other public spaces could at the time. Noblemen and commoners, rich and poor and particularly both men and women were able to spend time there while waiting for their prescriptions to be prepared. Apothecaries were attached to hospitals or were run either by religious institutions, such as Santa Maria Novella, with monks or nuns, or as private entities, usually family run by a husband and wife



team and were therefore seen as a safe space for women in a way that wine shops or barbers were not. Being the wife of an apothecary was often the only way that a woman was able to officially exercise her knowledge of medicine. The public space of a *spezieria* was an area where people would congregate and ideas would be exchanged, perhaps inspired by the spices themselves, which were often exotic and had come from newly discovered countries in the New World or mysterious ones in the East. In the back, physicians would rent rooms to examine their patients, strict statutes having been passed forbidding doctors from preparing medicines and apothecaries from treating patients. In this way the two worlds of the university educated physician and the more worldly and hands-on apothecary would meet and interact. Another room would serve as the workshop where the apothecary, his wife and/or family and apprentices would prepare the medicines and other products.

The *spezieria* was a place where people of all classes and sexes would spend time and every effort was made to make these spaces comfortable and inviting. Benches were provided and the decoration, predominantly being the containers of the drugs, herbs and spices that were for sale, became more colourful, one theory being that the brightly coloured pharmacy jars would aid in the process of healing, cheering up the invalid before their treatment began. Often the decoration would reflect the content, as in the case of the globular vases, known as *boccie*, particularly popular in Venice, painted with fruits such as quince, plums, pears and peaches. These would

contain *mostarda*, a condiment made of candied fruit and mustard still eaten in Northern Italy to this day.

As well as the decoration, information would also appear on the vases and jugs, such as a scroll bearing an inscription describing the contents, either for education or to remind the apothecary himself, although occasionally left blank to allow different ingredients to be used. Symbols identifying the pharmacy or the pharmacist himself were often used, see the image above.



Commercial emblem or 'owner's mark' and the date 1569, mark under the handle of Rome jug no. 068.

A surviving sixteenth century document, the *Statuto degli Speziali di Foligno*, is a list of similar symbols issued to each apothecary upon registration with the guild. The coat of arms would normally be associated with the noble owner or patron of the shop. Less often and the base would be inscribed or scratched with the specific weight of the vase itself, in pounds and ounces (*libbre e onces*) to help with the measurement of the spices inside.

During the sixteenth century, Italian potters took the technique of making these colourful objects all over Europe, initially *emigrés* from Casteldurante working in Antwerp, who would go on to influence the pottery centres of the Dutch Republic in Delft and Harlem, and also production in England, as well as the mysterious and prolific French potter, Masseot Abaquesne in Rouen. The great trade centre of Lyon attracted masters from Montelupo and Liguria, as well as Urbino itself, whose designs can be discerned in the production of pieces from the centres of nearby Nevers, as well as Nîmes and Montpellier. The use of such colourful and durable material continued during the following centuries until superseded by the availability of cheaply produced glass (the above-mentioned service in Roccavaldina was in continuous use until the mid-nineteenth century) and the apothecary was overtaken by the scientific rigour of the pharmacist and chemist. The *spezierie* were sold off and the services were broken up, to be sought after by collectors who appreciated the art and science of an earlier age and today such pieces are to be found in many of the great museum collections.



1 A VERY LARGE ARMORIAL ALBARELLO

Castel Durante

First half 16th century

Height: 30 cm

Pharmaceutical inscription: *Zuc° Violato*.

Zucchero Violato is a sweet made from candied violets.

Provenance

Mary Duke Biddle Trent Semans Foundation collection.



2 A LARGE PHARMACY BOTTLE

Castel Durante

Mid 16th century

Height: 35,5 cm

Provenance

Mary Duke Biddle Trent Semans Foundation collection.

Pharmaceutical inscription: *Acqua de fenochie*.

Acqua di finocchio is fennel water, for digestive problems.



3 AN ARMORIAL ALBARELLO

Castel Durante

Mid 16th century

Height: 23 cm

Provenance

Mary Duke Biddle Trent Semans Foundation collection.

Pharmaceutical inscription: *Ell de bacci di lau.*

Elletuario de bacche di lauro is a sweetened tincture of bay leaf berries, an anti-inflammatory also for rheumatism and arthritis.



4 A LARGE WET DRUG JAR

Potters from Castel Durante working in Rome
Dated 1569

Pharmaceutical inscription: *A de cicorea.*
Acqua di cicoria is an infusion made from chicory,
particularly effective for swollen and inflamed eyes and
poultices in general.



5 A RARE WET DRUG JAR PAINTED WITH FINE GROTESQUES

Siena

Circa 1525

Height: 27,4 cm

Pharmaceutical inscription: *SY^o DE ISAPO.*

Sciroppo di isappo is a hyssop syrup, for respiratory and digestive problems.





6 A TWO-HANDLED ALBARELLO PAINTED WITH GROTESQUES

Siena

Circa 1550

Height: 34 cm

Pharmaceutical inscription: *Farina d'orzo*.

Farina d'orzo is barley flour.



7 AN ALBARELLO PAINTED *A GROTTESCHI*

Attributed to the workshop of Niccolò Sisti, Pisa

Circa 1600

Height: 24,5 cm

With the double headed eagle emblem of the Holy Roman Emperor, Rudolf II, indicating it may have been made for the Imperial pharmacy.



8 A LARGE TWO-HANDLED VASE PAINTED *ALLA*
PORCELLANA EVOLUTA

Montelupo

Circa 1550

Height: 35 cm

Probably painted by a potter from Faenza working
in Montelupo, perhaps associated with the 'Trident'
workshop.

Provenance

Mary Duke Biddle Trent Semans Foundation collection.



9 AN ALBARELLO DECORATED *A FOGLIA GOTICA*

Montelupo

Circa 1510

Height: 22 cm

Pharmaceutical inscription: *Conf. Ameche*.

Conf. Ameche is a purgative, or confezione, of mixed herbs reputedly named after an Islamic physician called Hamech.



10 AN ARMORIAL ALBARELLO PAINTED *ALLA*
PORCELLANA

Montelupo

Circa 1510

Height: 23 cm

Provenance

Italian private collection.



11,12 A FINE PAIR OF ARMORIAL ALBARELLI PAINTED
ALLA PALMETTA PERSIANA

Montelupo

Circa 1510

Height: 26,4 cm ; 26 cm

Provenance

French private collection.



14 A VERY LARGE DOUBLE-HANDLED WET DRUG
JAR PAINTED WITH THE LION OF SAINT MARK

Montelupo

Circa 1570-90

Height: 42,5 cm

Provenance

Mary Duke Biddle Trent Semans Foundation collection.

Possibly made for the Spezieria di San Marco in Florence.

Pharmaceutical inscription: *Zuc° Condito*.

Zucchero Condito was candied fruits.





15 A FINE WET DRUG JAR PAINTED *ALLA*
PALMETTA PERSIANA

Montelupo

Mark of workshop unidentified

Second half of 16th century

Height: 23 cm

Provenance

Former Dr. Chompret collection.



16 A WET-DRUG JAR WITH A SWAN

Deruta

Circa 1560-70

Height: 22 cm

Provenance

Mary Duke Biddle Trent Semans Foundation collection.

Pharmaceutical inscription: *Sy. Papaveris.*

Sciroppo di papaveri was a syrup of poppy or opium.



17 A LUSTRE TWO-HANDLED VASE WITH THE
AGNUS DEI

Deruta

Circa 1510

Height: 28 cm



18 AN ALBARELLO WITH A PUTTO

Workshop of Virgilio Calamelli, Faenza

Circa 1560-70

Height: 24 cm

Marked underneath 'VR-AF' for the workshop of Virgilio Calamelli in Faenza.

Provenance

Mary Duke Biddle Trent Semans Foundation collection.



19 A LARGE ALBARELLO WITH THE PORTRAIT
OF *APOLONIO* DECORATED A *QUARTIERI* AND
WITH *TROFEI*

Faenza

Circa 1550

Height: 31 cm

Pharmaceutical inscription: *Sy^o de papavere.*

Sciroppo di papaveri was a syrup of poppy or opium.

Among the favourite decorations of pharmacy vases was the depiction of famous historical figures. This may be *Apollonius Rhodius*, writer of the *Argonautica*, the story of Jason.



20 A FINE ALBARELLO WITH THE PORTRAIT OF
AN ORIENTAL MAN DECORATED A *QUARTIERI*
WITH TROPHIES

Faenza

Dated 1555

Height: 31 cm

Pharmaceutical inscription: *Sy^o de merza* ?
Unknown ingredient.

Florio may be *Publius Annus Florus*, 2nd century AD
historian of Rome.

Provenance

Former Arthur M. Sackler collection.





21-22 TWO EXTREMELY RARE BOTTLES,
DECORATED *CON VAGHEZZE E GENTILEZZE*,
WITH THE ARMS OF THE GONZAGA FAMILY,
DUKES OF MANTOVA

Attributed to the Bergantini workshop, Faenza

Circa 1530

Height: 23,5 cm

Provenance

Former Michel Meyer collection, Paris.

Pharmaceutical inscriptions: *Conserva di Rose* and
Conserva di Viole.

A *conserva* was a preparation made from finely cut flowers
and sugar.





23 AN ARMORIAL PHARMACY BOTTLE

Castelli

Circa 1540

Height: 25 cm

Pharmaceutical inscription: *A de Camomilla.*
Acqua di Camomilla, chamomile tisane.



24 AN ARMORIAL PHARMACY BOTTLE

Castelli

Circa 1540

Height: 25 cm

Pharmaceutical inscription: *A de Artemissia*.

Acqua de Artemisia, a tisane of artemisia or wormwood, good for digestive problems, particularly parasites, as well as pain relief. It is the main ingredient of absinthe.



25-26 TWO SMALL PILL JARS
ONE PAINTED WITH COAT OF ARMS
ONE PAINTED WITH A COLOURED MAN WEARING A FEATHERED HAT

Castelli

Circa 1550

Height: 16,5 cm



'DIA LACCA', *dia* 'made from', *lacca*, a resin produced by the lac insect.

'I. STOMATICO', *impiastro stomatico*, a poultice for gastric disorders.



27 AN UNIQUE PHARMACY BOTTLE
OF 'ORSINI COLONNA' TYPE WITH
A FIGURATIVE SCENE FEATURING
SAMSON AND DELILAH

Workshop of Orazio Pompei, Castelli

Circa 1540

Height: 41,5 cm

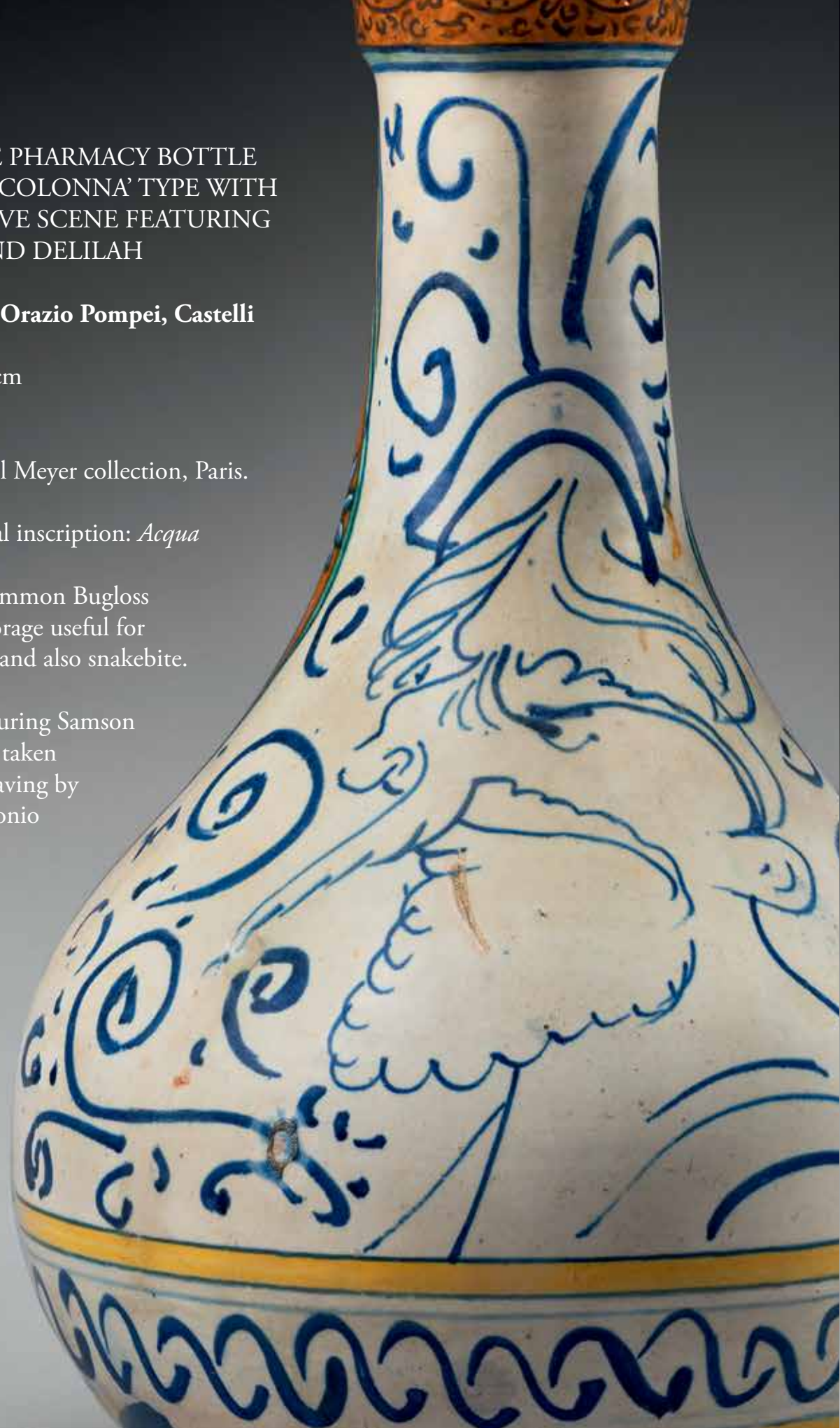
Provenance

Former Michel Meyer collection, Paris.

Pharmaceutical inscription: *Acqua
Buglossa.*

Alkanet or Common Bugloss
is a kind of Borage useful for
inflammation and also snakebite.

The scene featuring Samson
and Delilah is taken
from the engraving by
Giovanni Antonio
da Brescia.



28-29 TWO PHARMACY OR CONDIMENT JARS
DECORATED *A FRUTTI*

Workshop of Mastro Domenego, Venice

Circa 1550-1570

Height: 33 cm ; 32,5 cm

Diameter: 32,5 cm ; 32,5 cm

Provenance

Antoine Perpetch collection, Paris (inv. 724 and 726).



30 A WET DRUG JAR PAINTED WITH LARGE FOLIAGE

Probably Venice

Circa 1550

Height: 26 cm



31 A RARE LARGE BOTTLE, PAINTED IN BLUE AND WHITE *A FOGLIE LUMEGGIATA DI BIANCO SU SMALTO BERETTINO*

Venice

Circa 1550

Height: 31 cm

Pharmaceutical inscription: *Aq d viole*.

Acqua di viole is an infusion of violet flowers, which have many medicinal uses as they contain salicylic acid, which is one of the active ingredients of aspirin.



32 ALBARELLO DECORATED *A PAESI*

Workshop of Mastro Domenego, Venice,
Circa 1560-1570
Height: 22 cm



33 A BEAUTIFUL BOCCIA PAINTED WITH TWO
MALE BUSTS

Workshop of Mastro Domenego, Venice

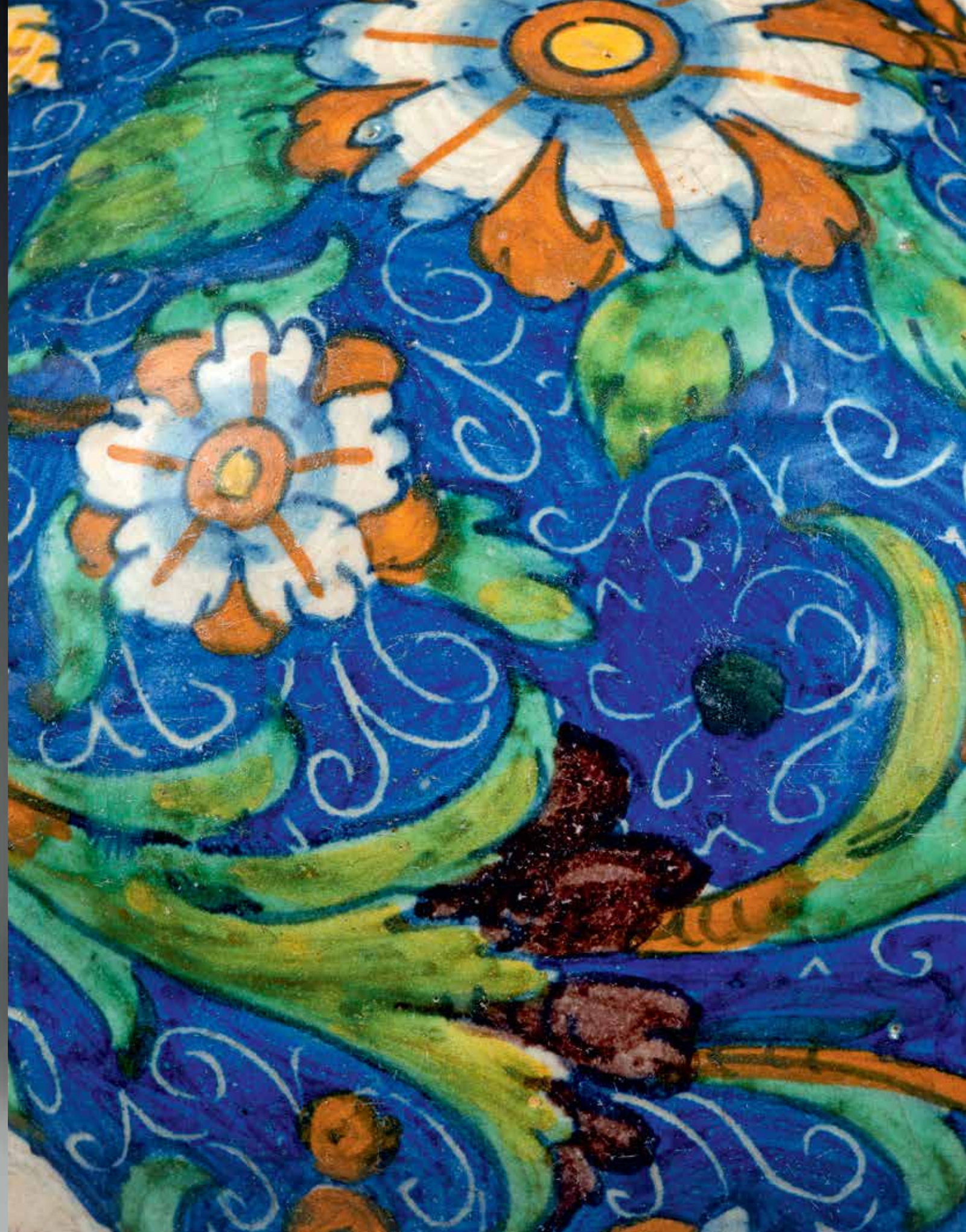
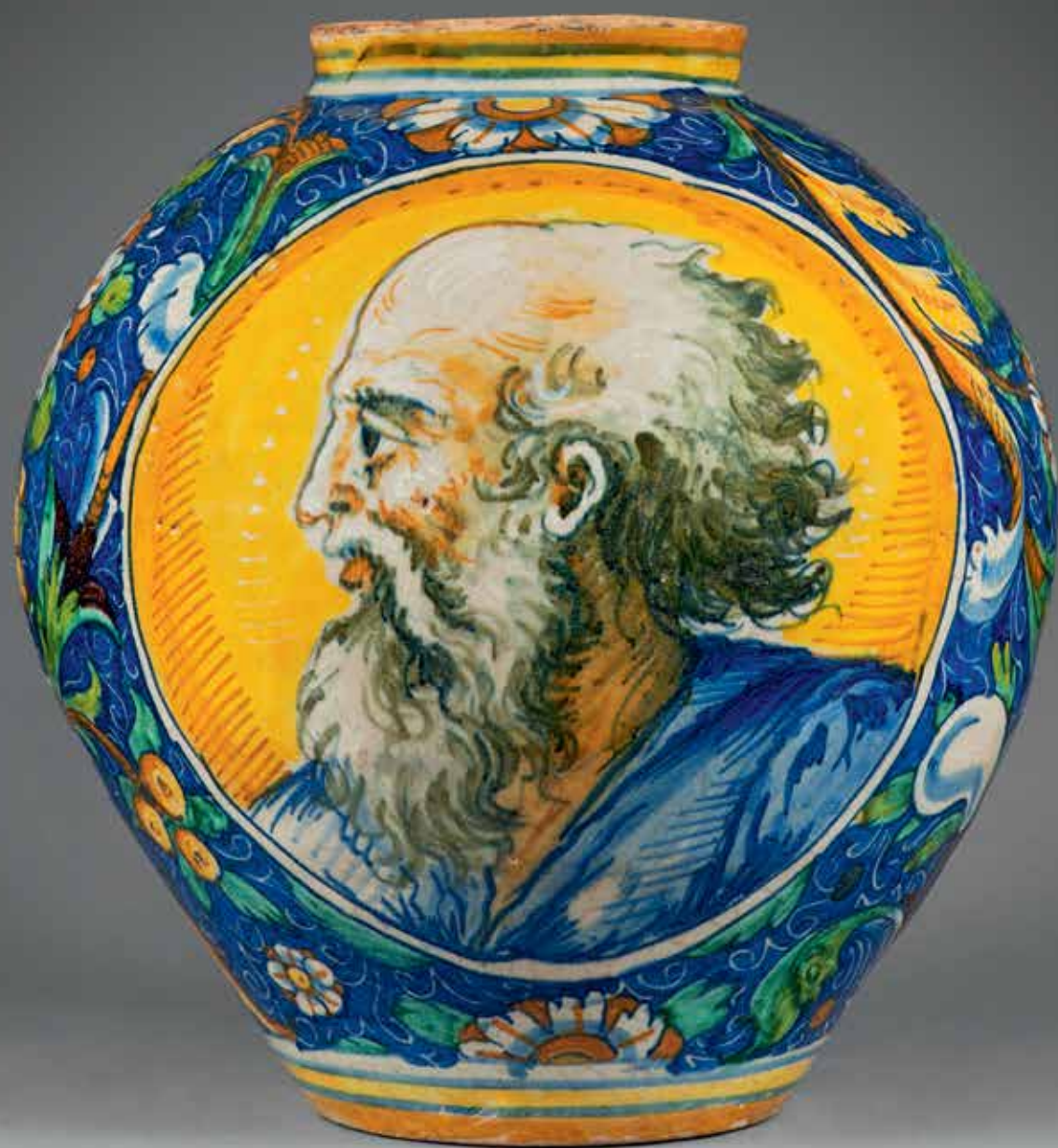
Circa 1560-1570

Height: 28,8 cm

Provenance

Former Georges van Beuningen collection.





34 A SMALL ALBARELLO PAINTED IN COLORS
WITH FLORAL PATTERN

Workshop of Mastro Domenego, Venice

Circa 1560

Height: 14,2 cm

Pharmaceutical inscription: *Syr di aminth.*
From *amidala*. *Mandorla*, meaning almond, so almond
syrup.



35 A SMALL ALBARELLO WITH THE PORTRAIT OF
MAN WEARING A HAT

Workshop of Mastro Domenego, Venice

Circa 1560-70

Height: 18 cm

36 A SMALL ALBARELLO DECORATED WITH AN
ORIENTAL PORTRAIT

Workshop of Mastro Domenego, Venice

Circa 1560-70

Height: 17,5 cm

37 A SMALL ALBARELLO DECORATED WITH A
PORTRAIT OF A WARRIOR

Workshop of Mastro Domenego, Venice

Circa 1560-70

Height: 20,5 cm



38 A WET DRUG JAR PAINTED WITH TWO
PORTRAITS

Workshop of Mastro Domenego, Venice

Circa 1560-70

Height: 20,5 cm



39 AN ALBARELLO PAINTED WITH PORTRAIT OF
A YOUNG MAN

Workshop of Mastro Domenego, Venice

Circa 1560-70

Height: 30 cm



40 A WET DRUG JAR WITH FLORAL MOTIFS

Venice

Circa 1570

Height: 22,5 cm

Pharmaceutical inscription: *Olio di Crisomeli*.

Crisomeli has been identified as a kind of fruit similar to a peach.



41 AN ALBARELLO PAINTED WITH A SAINT

Workshop of Mastro Domenego, Venice

Circa 1590

Height: 27 cm



42 AN ALBARELLO PAINTED WITH A SAINT

Workshop of Mastro Domenego, Venice

Circa 1570

Height: 29 cm



43 AN ALBARELLO PAINTED WITH A SAINT

Workshop of Mastro Domenego, Venice

Circa 1570

Height: 29 cm



44 AN ALBARELLO PAINTED WITH A SAINT

Workshop of Mastro Domenego, Venice

Circa 1600

Height: 26,5 cm



45-46 TWO ALBARELLI DECORATED *ALLA PALMETTA*
PERSIANA

Caltagirone

Circa 1580

Height: 31 cm ; 30 cm



47 A BOCCIA PAINTED WITH A PORTRAIT OF A
MAN WEARING A HAT

Gerace, Calabria

Circa 1650

Height: 27,5 cm



48 A PHARMACY BOTTLE WITH A FEMALE
PORTRAIT

Gerace, Calabria
Circa 1650
Height: 23 cm



49 A PHARMACY BOTTLE WITH A MALE PORTRAIT

Gerace, Calabria
Circa 1650
Height: 23 cm



50 A CYLINDRICAL ALBARELLO PAINTED WITH A
MALE BUST

Caltagirone
Circa 1700
Height: 19 cm



51 A WET DRUG JAR

Caltagirone

Circa 1700

Height: 21 cm



52 AN ALBARELLO PAINTED WITH A PORTRAIT

**Attributed to Jacovo Cefali di Nicastro, Gerace,
Calabria**

Circa 1620

Height: 30,5 cm



53 A CYLINDRICAL ALBARELLO

Gerace, Calabria

Circa 1650

Height: 25 cm



54 A BOCCIA PAINTED WITH *TROFEI*
DECORATION AND ST JOHN THE BAPTIST

Workshop of Geronimo Lazzaro, Palermo

Circa 1600

Height: 35 cm

Two other boccie from this set are known, one with St Jerome in a private collection in Palermo and the other with St Francis, dated 1601, in the Musée du Petit Palais, Paris, Inv. No. 2452.



55 AN ALBARELLO WITH A FEMALE BUST

**Attributed to Giuseppe Bonacchia or Andrea Pantaleo,
Siacca**

Circa 1620-30

Height: 27,5 cm



56 AN ALBARELLO WITH A FEMALE BUST

**Attributed to Giuseppe Bonacchia or Andrea Pantaleo,
Siacca**

Circa 1620-30

Height: 27,5 cm



57 AN ALBARELLO WITH A SAINT, DECORATED A
TROFEI

Workshop of Geronimo Lazzaro, Palermo

Dated 1602

Height: 20 cm



58 AN ALBARELLO WITH FLORAL MOTIFS

Caltagirone

Circa 1700

H. 23 cm



59 AN ALBARELLO PAINTED WITH A FEMALE SAINT

Faenza

Circa 1560

Height: 28.5 cm



60 A WET DRUG JAR PAINTED WITH *FOGLIE* AND
A CARTOUCHE WITH ST LAWRENCE

Rome

Circa 1600

Height: 32,5 cm

Pharmaceutical inscription: *A de tribuli.*

Acqua di Tribuli is a purgative prepared from three ingredients, senna leaves, agaric and rhubarb. Saint Lawrence was the patron saint of the *Colegium Aromatariorum Urbis*, the corporation of Roman apothecaries.



61-62 TWO STAGNONE WITH DECORATION INSPIRED BY IZNIK 'GOLDEN HORN' WARE

Savona

Circa 1600

Height: 40 cm ; 40 cm

Pharmaceutical inscription: *A. Plantaginis.*

Greater Plantain is a herbaceous plant distantly related to the banana and plantain fruit. Various medicinal uses, much used in modern medicine. One of the first plants imported by Europeans to the Americas and known as 'white man's footprint' by the natives there.

Pharmaceutical inscription: *A. Acetose.*

Acqua Acetosa is an infusion of Sorrel leaves, believed to be 'cooling' herb used for swelling and inflammation, fevers and bruises.



63 A STAGNONE DECORATED IN *STILE*
NATURALISTICO

Savona

Circa 1630

Height: 40 cm

Pharmaceutical inscription: *Aq Acettose*.

Acqua Acettosa is an infusion of Sorrel leaves, believed to be 'cooling' herb used for swelling and inflammation, fevers and bruises.



64 A BOCCIA WITH *CANDIANA* DECORATION
INSPIRED BY IZNIK POTTERY

Possibly Padova

Dated 1650

Height: 35 cm



65 A WET DRUG JAR PAINTED WITH THE
ANNUCIATION

Savona

Circa 1600

Pharmaceutical inscription: *De ruta capra.*

Ruta Capraria is Goat's Rue, used to induce perspiration
and against intestinal parasites. Also used instead of
Rennet to make cheese.



66 A SMALL BOCCIA PAINTED A FRUTTI

Caltagirone

Circa 1700

Height: 20,5 cm



67 A WET DRUG JAR PAINTED WITH GROTESQUES

Siena

Dated 1676

Height: 29 cm

Pharmaceutical inscription: *Sy^o Di Cicoria Di Niccio*.

The *Nobile Contrada del Nicchio* is one of the seventeen historic wards of the city of Siena. Each year they contest the famous *Palio*. It was renowned as the area where the potters resided.



68 A WET DRUG JAR

Montelupo

Circa 1610-20

Height: 25 cm

Pharmaceutical inscription: *Mele Violato S.*

Mele Violato S. is a syrup of honey made from violet flowers. It was probably used for skin abrasions and infection.

From the set made for the Ospedale Serristori di Figline Valdarno.



69 A WET DRUG JAR

Montelupo

Circa 1610-20

Height: 24,7 cm

Pharmaceutical inscription: *Sy° d logorzia*.

Siroppo di Liquirizia is a syrup of licorice, for digestive problems.

From the set made for the Ospedale Serristori di Figline Valdarno.



70 AN IMPORTANT DOCUMENTARY WET DRUG
JAR PAINTED *ALL'ANTICA* WITH A MALE
PORTRAIT

**Workshop of Masséot Abaquesne (active 1538-1557),
Rouen**

Circa 1545

Marked with monogram 'Mab' for Masséot Abaquesne
workshop

Height: 28 cm

Provenance

Former Dr. Jérôme Petit collection.

Most likely produced for the Rouen based apothecary
Pierre Dubosc. The later placed an important order in
1545 comprising no less than 4152 pharmacy pots,
amongst them we find mention of 432 wet drug jars "*pots
façon chevrette*" which only a few have survived today.





71 AN ARMORIAL ALBARELLO PAINTED WITH
TULIPS

Central Italy

Dated 1643

Height: 21 cm

Marked: *C G A P*

Pharmaceutical inscription: *Ung^o Appostolor.*

Unguentum Apostolorum is so-called ointment of the Apostles, named thus for the twelve different ingredients used. For treatment of wounds and ulcers. The workshop is unknown but shows the influence of Near-Eastern ceramics.



72 AN ARMORIAL ALBARELLO PAINTED WITH
TULIPS AND COAT OF ARMS

Central Italy

Dated 1643

Height: 21 cm

Marked: *C G A P*

Pharmaceutical inscription: *Ung^o Agrippa.*

Unguentum Agrippa is an ointment of mixed ingredient named for Herod Agrippa, king of Judea, for whom it was first devised to treat tumors and dropsy.





73 A RARE ALBARELLO PAINTED WITH A
GROTESQUE MASK

**Workshop of Masséot Abaquesne (active 1538-1557),
Rouen**

Circa 1544-1550

Height: 28 cm

Provenance

French private collection.

The original and rare pattern is inspired by Jacques
I Androuet du Cerceau and must be linked to the
pavement produced by Abaquesne in 1557 for the chapel
of the Bâtie d'Urfé (Forez, France).



74 AN ALBARELLO PAINTED WITH THE ARMS OF
A BISHOP

Spain

Circa 1700

Height: 24,5 cm



75 A WET DRUG JAR PANTED WITH POLYCHROME
PINE CONES AND A LARGE SCROLL

Lyon

Second half of 16th century

Height: 21 cm

Provenance

French private collection.

Pharmaceutical inscription: *S. de Artemisia*.

Syrup de Artemisia or *Acqua de Artemisia* is a tisane of artemisia or wormwood, good for digestive problems, particularly parasites, as well as pain relief. It is the main ingredient of absinthe.



76 A WET DRUG JAR PAINTED IN BLUE AND
YELLOW WITH LARGE FLOWERS AND PINE
CONES

Lyon

Second half of 16th century

Height: 21,5 cm

Provenance

French private collection.



77 A WET DRUG JAR PAINTED WITH FLORAL
PATTERNS

Lyon

Second half of 16th century

Height: 22,5 cm

Provenance

French private collection.



78 A SMALL ALBARELLO PAINTED WITH LARGE
FLOWERS IN BLUE YELLOW AND OCHRE

Lyon

Second half of 16th century

Height: 19 cm

Provenance

French private collection.



79 A WET DRUG JUG PAINTED WITH PATTERNS COMPRISING *ALLA TIRATA* MOTIFS, AND STYLIZED WINE LEAVE GARLAND

Lyon

Second half of the 16th century

Height: 21,5 cm

Provenance

French private collection.

80 A WET JUG PAINTED WITH PATTERNS COMPRISING *ALLA TIRATA* MOTIFS AND STYLIZED FLORAL MOTIFS

Lyon

Second half of the 16th century

Height: 21,4 cm

Provenance

French private collection.

Pharmaceutical inscription: *S.de. Brauatis.*

Unknown remedy mentioned in *Il Vero et pretioso tesoro di sanità*, Giulio Cesare Croce, 1636, to treat liver problems.

81 AN ALBARELLO WITH PATTERNS COMPRISING *ALLA TIRATA* MOTIFS, AND STYLIZED VINE LEAVE GARLANDS, PAINTED IN BLUE

Lyon

Second half of the 16th century

Height: 24,8 cm

Provenance

French private collection.





- 82 AN ALBARELLO, PAINTED WITH LARGE FLORAL MOTIFS IN BLUE WHITE AND OCHRE WITH GADROONING TO NECK AND WAIST

Lyon

Second half of the 16th century

Height: 21 cm

Provenance

French private collection.

- 83 ONE JUG PAINTED WITH LARGE FLORAL MOTIF IN BLUE YELLOW AND OCHRE

Lyon

Second half of the 16th century

Height: 25 cm

Provenance

French private collection.

Pharmaceutical inscription: illegible

- 84 AN ALBARELLO PAINTED WITH LARGE BLUE AND OCHRE FLORAL MOTIFS

Lyon

Second half of the 16th century

Height: 27,8 cm

Provenance

French private collection.



85, 86 A FINE PAIR OF ALBARELLI PAINTED WITH
POLYCHROME FOLIAGE IN THE MANNER OF
FAENZA

**Attributed to the workshop of Daniel Ollivier,
Montpellier**

Early 17th century

Height. 24.6 cm ; 23,2 cm

Pharmaceutical inscriptions: *Conserva Chichorii* for
chicory conserve; and *Diaphaenicum*
for *diaphoenicum* for *Diaphoenicum*, a purgative made
from dates and other ingredients to treat lethargy and
paralysis.







87 AN UNIQUE ALBARELLO PAINTED IN THE
FAENZA MANNER WITH CARTOUCHE WITH
A DOUBLE PROFILE PORTRAIT OF WARRIORS
AND FOLIAGE

**Attributed to the workshop of Daniel Ollivier,
Montpellier**

Early 17th century

Heigh: 26,5 cm

Provenance

French private collection.



88, 89, 90 THREE SMALL COVERED PILL POTS PAINTED
IN THE FAENZA MANNER WITH FOLIAGE

Attributed to the Daniel Ollivier workshop, Montpellier
Early 17th century

Provenance

French private collection.

Pharmaceutical inscription: *T. de. Absinth.*, tisane of wormwood; *T. de. Cioco*, unknown ingredient.; and *P. Aureae, Aurum potabile*, for potable 'Gold', a metallic preparation of golden yellow colour.



91 A WET DRUG JAR PAINTED *A QUARTIERI* WITH
STYLIZED FOLIAGE IN THE FAENZA MANNER

**Attributed to the workshop of Daniel Ollivier,
Montpellier**

Early 17th century
Height: 25,5 cm

Pharmaceutical inscription: *S. violaceus*. *S*: syrup made of
viola flowers.

Provenance

French private collection.



92 A WET DRUG JAR PAINTED *A QUARTIERI* WITH
STYLIZED FOLIAGE IN THE FAENZA MANNER

**Attributed to the workshop of Daniel Ollivier,
Montpellier**

Early 17th century
Height: 24,9 cm

Provenance

French private collection.

Pharmaceutical inscription: '*S. Rosafsol*'.
Possibly *syrupus Rosatus solutivus*, a concentrated rose
syrup.



93 A FINE ALBARELLO PAINTED WITH FLOWERS
AND A LOSENGE PATTERN

**Attributed to the workshop of Daniel Ollivier,
Montpellier**

End of 16th century

Height: 26,5 cm

Provenance

French private collection.



94 AN ALBARELLO PAINTED WITH POLYCHROME
FOLIAGE

Montpellier

Circa 1600

Height. 22 cm

Provenance

French private collection.



95 A SMALL ALBARELLO PAINTED WITH A
PORTRAIT OF A YOUNG MAN WEARING A HAT

**Attributed to the workshop of Daniel Ollivier,
Montpellier**

Early 17th century

Height: 17 cm

Provenance

French private collection.



96, 97 A UNIQUE PAIR OF LARGE VASES PAINTED
WITH SCENES AFTER THE ITALIAN *COMMEDIA
DELL'ARTE*

Attributed to the Conrade workshop, Nevers

Circa 1670-80

Height: 38 cm

Provenance

Dr. Chavaillon, Chatellerault.

One with inscription: *Theriaca. M.A.*; the other with
inscription: *Mitridatum.D.*

Both *Theriac* and *Mithridatum* were strong remedies of
many complex ingredients that were regarded as a panacea
or antidote against all poisons.

The figurative scenes here are of great interest as they depict
scenes from Italian comedy, which inspired Jean-Baptiste
Poquelin, alias Molière who invented French comedy. At
that time Molière and French comedy had reached the
pinnacle of their success.

On the pot inscribed *Mitridatum.D.* one can identify
the character of Trivellin, created by Locatelli in 1653.
He is holding his foot probably after being bitten by the
snake held by the *gentilhomme* richly dressed. The scene is
completed by a doctor and a lady. The figurative scene is
directly connected to the drug kept in the pot.

On the pot inscribed *Theriaca. M.A.*, the scene is not
clearly identified but it seems a lady is being tricked by
two men wearing theatrical masks.

Clearly here the comic farces are doubting the science of
medicine, using humour to mock the egotistical and vain
doctor's lack of knowledge.







98, 99 AN IMPORTANT PAIR OF COVERED VASES
WITH WINGED CHYMERA HANDLES AND
PAINTED WITH LARGE BOUQUETS OF
FLOWERS

Fabbrica Casali e Callegari

Pesaro

Circa 1765-70

Height : 49 cm ; 48,5 cm ; diameter : 34 cm

Provenance

Presumably made for the *Farmacia del Leone*, Pesaro

Marked: interlaced initials *GL*

Pharmaceutical inscriptions: *Acq. D'Isop^o* for an infusion of hyssop (a plant with respiratory and digestive healing properties) ; *A.c.q. Pianta/ne* for Greater Plantain (various medicinal uses).



100, 101 AN IMPORTANT PAIR OF COVERED VASES
WITH WINGED CHYMERA HANDLES AND
PAINTED FLORAL SPRAYS

Fabbrica Casali e Callegari

Pesaro

Circa 1765-70

Height : 50 cm, 49 cm ; diameter : 34 cm

Marked: interlaced initials *PA*

Pharmaceutical inscriptions: *Ag:di Endiui* for an infusion
of endive or chicory. *Ag:di Viole* for water of violets.



