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O utvrđivanju identiteta dvaju muških portreta na pladnju obitelji Foscari iz Muzeja Victorije i Alberta u Londonu

Ukrasni mjedeni pladanj iz Muzeja Victorije i Alberta u Londonu prepoznat je kao djelo nastalo suradnjom dvojice umjetnika 16. stoljeća: Andrije Meldole (1522.–1563.), slikara hrvatskog podrijetla poznatog pod talijanskim imenom Andrea Schiavone, i Orazija Fontane (1510.–1571.), gravera, slikara i majstora majolike iz Casteldurantea u okolici Urbina. Pladanj je izrađen po narudžbi za mletačku obitelj Foscari, a pripisuje se Horaciju Fortezzi, zlataru i graveru iz Šibenika (Dalmacija), koji je u to vrijeme bio u sastavu Mletačke Republike.

U članku autorica analizira dva portreta ugravirana u medaljone na pladnju. Jedan je portret s inicijalima AM, za koji je Flora Turner-Vučetić ustvrdila da prikazuje Andreu Meldolu. Na temelju opisa iz 16. stoljeća te usporedbi sa sačuvanim crtežima i slikama autorica zaključuje da je riječ o Meldolinu autoportretu. Drugi je portret na pladnju obitelji Foscari označen inicijalima OF. Dok ga je Flora Turner-Vučetić smatrala prikazom Orazija Fortezze, autorica drži da je riječ o portretu Orazija Fontane, slavnoga majstora majolike iz Urbina.

Ključne riječi: *Pladanj Foscari iz Muzeja Victorije i Alberta; Andrea Meldola poznat kao Andrea Schiavone; Orazio Fortezza; Orazio Fontana; pladanj Lando iz zbirke Cook u Doughty Houseu u Richmondu; portret Andree Meldole; portret Orazija Fontane; portret Orazija Fortezze; bitka kod Kane*

U spomen na moju dragu kolegicu Vedranu Delongu

The Question of the Identification of Two Male Portraits on the Foscari Plate in the Victoria and Albert Museum, London

A brass display plate in the Victoria and Albert Museum in London has been identified as a work by two artists: the Croatian-born Andrea Meldola (1522–1563), known in Italy as Andrea Schiavone, and Orazio Fontana (1510–1571), an engraver, painter, and majolica master from Casteldurante near Urbino. The plate was commissioned for the Venetian Foscari family. It has also been attributed to Orazio Fortezza, a metalsmith and engraver from Šibenik in Dalmatia, then part of the Venetian Republic.

In this article, the author discusses two portraits engraved in medallions on the plate. One portrait bears the initials AM and was identified by Flora Turner-Vučetić as Andrea Meldola. On the basis of sixteenth-century descriptions, as well as paintings and drawings of Meldola, the author concludes that it is Meldola's self-portrait. The other portrait on the Foscari plate is signed with the initials OF. Flora Turner-Vučetić argued that it depicts Orazio Fortezza. The author, however, believes that it is a portrait of Orazio Fontana, the famous majolica master from Urbino.

Key words: *Foscari plate from the Victoria and Albert Museum; Andrea Meldola, known as Andrea Schiavone; Orazio Fortezza; Orazio Fontana; Lando plate from the Cook Collection at Doughty House, Richmond; portrait of Andrea Meldola; portrait of Orazio Fontana; portrait of Orazio Fortezza; Battle of Cannae*

In memory of my dear colleague Vedrana Delonga



Sl. 1 – Orazio Fontana i Andrea Meldola (?), *Foscarijev pladanj*, Victoria and Albert Museum, London (prema Bavoljak i Lambaša 2024, str. 159).
Fig. 1 -Orazio Fontana and Andrea Meldola (?), The Foscari plate, Victoria and Albert Museum, London (taken from: Bavoljak, Lambaša 2024, p. 159).

U ovom radu analizirat će se dva portreta prikazana na pladnju obitelji Foscari iz zbirke Muzeja Victorije i Alberta u Londonu (sl. 1).[1]

[1] Mjed, gravirana i intarzirana smolom, promjera 47,5 cm, Victoria and Albert Museum, London, 163-1951. Ovaj članak proširuje dio mojega rada Prilog poznavanju pladnja Foscari iz Muzeja Victoria & Albert u Londonu (Prijatelj Pavičić 2025), predstavljenog na konferenciji *Plemeniti metali i majstorske ruke: umjetnost i obrt od srednjega vijeka do modernoga doba*, održanoj u Zadru 2025. godine. Na konferenciji sam iznijela hipotezu da pladanj Foscari iz V&A nije djelo Orazija Fortezze, nego rad dvojice umjetnika, Andree Meldole (Andrea Schiavone) i Orazija Fontane. Također sam ponudila drukčije ikonografsko tumačenje nekoliko prikaza iz rimske povijesti i mitologije prikazanih na pladnju, koje je predložila Flora Turner Vučetić (Turner Vučetić, 2024 a, str. 570-579). U pripremi imam dva članka o toj temi (Prijatelj Pavičić, Prijedlog identifikacije jednoga motiva iz rimske povijesti / mitologije graviranoga na medaljonu na pladnju Foscari iz Victoria and Albert Museuma u Londonu, u *Festschriftu* posvećenom Samu Štefancu, Sveučilište u Ljubljani, u tisku; te jedan rad pripremljen za posebno izdanje časopisa Art&Humanities (2027) naslovljeno *Minljivost/Transience*. Željela bih zahvaliti kolegi profesoru Donalu Cooperu na pomoći pri pisanju članka.

This article analyzes two portraits depicted on the Foscari plate in the collection of the Victoria and Albert Museum in London (fig. 1).[1]

The plate was recently attributed by Flora Turner-Vučetić to the goldsmith Orazio Fortezza of Šibenik (Forteca; Horacio, Horatius Sibenici, Oracio, 1530–1596) and dated to around 1560. It was displayed in the exhibition dedicated to Fortezza and the goldsmithery of his period, held at the Klovićevi Dvori Gallery in Zagreb from September to November 2024. Although the plate is an engraved object of exceptional quality from Fortezza's time, I argue that it is not his work.[2] In my view, the engravings on the platter were executed by two artists: the painter and engraver Andrea Schiavone (1522–1563) and the renowned maiolica painter Orazio Fontana (1510–1571).

It is also necessary to address the recent record concerning a brass banquet plate, previously unknown to the general public, which was sold in 2025 by the Swiss auction house Koller Auctions to an unidentified buyer as a work by Orazio Fortezza (fig. 2). Following this recent Swiss auction, the until recently forgotten Lando plate, formerly in the Cook Collection at Doughty House in Richmond,

[1] Brass, engraved and inlaid with pitch, diameter 47.5 cm, Victoria and Albert Museum, London, pp. 163-1951. This article expands upon a section of my paper Prilog poznavanju pladnja Foscari iz Muzeja Victoria & Albert u Londonu (Prijatelj Pavičić 2025), presented at the conference *Precius metals and Masterful Hands: Arts and Crafts from the Middle Ages to Modern Times* organized in Zadar in 2025. At the conference, I presented my hypothesis that the Foscari plate from V&A is not the work of Orazio Fortezza, but of two artists, Andrea Meldola (Andrea Schiavone) and Orazio Fontana. I also offered a different iconographic interpretation of several depictions from Roman history and mythology shown on the plate, proposed by Flora Turner Vučetić (Turner Vučetić, 2024 a, pp.570-579). I have a two articles about this in preparation (Prijatelj Pavičić, The proposal for identification of one motif from Roman history / mythology engraved on a medallion on a Foscari plate from the Victoria and Albert Museum in London, in *Festschrift* dedicated to Samo Štefanac, University of Ljubljana, in print; and one paper prepared for a special issse of the journal Art&Humanities (2027) titled *Minljivost/Transienc*e. I would like to thank my colleague Professor Donal Cooper for his help in writing the article.

[2] Turner Vučetić 2018, pp.491-507; Turner Vučetić 2024 a, pp.570-579; Lambaša, Turner Vučetić, 2024 b, pp.158-159.

Taj je pladanj Flora Turner-Vučetić nedavno pripisala šibenskom zlataru Oraziju Fortezzi (Forteca; Horacio, Horatius Sibenici, Oracio, 1530.–1596.) i datirala ga oko 1560. godine. Bio je prikazan na izložbi posvećenoj Fortezzi i zlatarstvu njegova doba u Galeriji Klovićevi dvori u Zagrebu (rujan – studeni 2024.). Riječ je o graviranom pladnju iznimne kvalitete iz Fortezzina vremena, no prema mojem mišljenju pladanj nije njegovo djelo.[2] Držim da su gravure na pladnju izvela dvojica umjetnika: slikar i graver Andrea Schiavone (1522.–1563.) te ugledni slikar majolike Orazio Fontana (1510.–1571.). Potrebno se osvrnuti i na nedavni slučaj mjedenoga svečanog pladnja, dosad nepoznata široj javnosti, koji je 2025. godine na dražbi švicarske aukcijske kuće Koller Auctions prodan nepoznatu kupcu kao djelo Orazija Fortezze (sl. 2). Zahvaljujući toj nedavnoj švicarskoj dražbi, donedavno zaboravljeni pladanj Lando (izvorno iz Cookove zbirke u Doughty Houseu u Richmondu) prodan je s atribucijom prema kojoj je nastao između 1570. i 1575. godine.[3]

[2] Turner Vučetić 2018, str. 491-507; Turner Vučetić 2024 a, str. 570-579; Lambaša, Turner Vučetić 2024 b, str. 158-159.

[3] *Istoriato pladanj s obiteljskim grbom*, Koller Auktionen, Lot 1107* Dražba venecijanskoga mjedenog pladnja iz 16. stoljeća, pripisanoga Oraziju Fortezzi, održana je 18. rujna 2025. Pladanj se donedavno nalazio u zbirci Arlette i Antonyja Embdena. Na mrežnoj stranici Koller Auktionen navedeni su sljedeći podaci: "*Renesansa, Venecija, oko 1570. Rub pladnja ukrašen je trima medaljonima s prikazima rimskih državnika, a između njih smještena su tri bojna prizora u kartušama, uokvirena viticama s mitskim bićima. U središtu je prizor bitke s vojnicima i konjanicima te trima zastavama označenima natpisima SPQR i PON. Vjerojatno je riječ o prikazu bitke kod Farsala ili bitke između Rimljana i barbara. U središtu se nalazi grb, vjerojatno neke talijanske obitelji (moguće Collalto). Ø 50 cm. Velik dio zbirke ponuđen je na dražbama kuća kao što su Sotheby's,* 10. – 15. lipnja 2022.|13:00 CEST|Pariz, pod naslovom *Riznice renesanse iz zbirke Antonyja Embdena*, te Koller Auctions tijekom 2022. *i 2025.* Sir Francis Cook otkupio je čitavu zbirku majolike od uglednoga trgovca umjetninama i kolekcionara Alexandera Barkera (Barker Collection 1870.–1871.). Njegova je zbirka obuhvaćala iznimne predmete iz radionice obitelji Fontana iz Urbina, a temeljila se na predmetima iz zbirke Sir Andrewa Fountainea u Narford Hallu. Barker je nabavio važna djela, među njima parove majoličkih vrčeva i ljekarničkih posuda (*chevrettes*) koje su Orazio Fontana i njegova radionica izradili oko 1540.–1550. Ti su se predmeti nalazili u vlasništvu obitelji Fountaine od početka 18. stoljeća. Barker je aktivno sudjelovao na ključnim prodajama

entered the market with an attribution dating it to between 1570 and 1575.[3]

At the time of the 2025 sale, the auction house published an opinion stating that the plate had been commissioned by the Venetian noble Collalto family. Judging from the coat of arms depicted on the plate, however, I maintain that it once belonged to the Venetian noble Lando family, whose coat of arms resembles that of the less prominent Collalto family. I believe that this plate enables scholars working on the Foscari plate in the Victoria and Albert Museum to resolve both the question of the au-

[3] I*storiato Plate With A Family Coat-Of-Arms*, Koller Auktionen, Lot 1107* The auction for the 16th-century Venetian brass salver, attributed to Orazio Fortezza, took place on September 18, 2025. The plate was held in the Arlette and Antony Embden collection until recently**.** The following data is listed on the Keller Auctionen website**:** "*Renaissance, Venice, circa 1570. The rim [of the plate] features three medallions of Roman statesmen, with three battle scenes in cartouches between them, framed by scrollwork with mythical creatures. At the center is a battle scene with soldiers and cavalrymen on horseback, featuring three flags marked SPQR and PON. Likely a depiction of the Battle of Pharsalus or a battle between Romans and barbarians. In the center is a coat of arms, probably of an Italian family (possibly Collalto). Ø 50 cm. A large part of the collection was offered at auctions by houses such as Sotheby's,* 10 - 15 June 2022|13:00 CEST|Paris, under the title *Treasures of the Renaissance from the Antony Embeden Collection'* and Koller Auctions during 2022 *and 2025*. Sir Francis Cook acquired the entire collection of majolica from the renowned dealer and collector Alexander Barker (Barker Collection 1870–1871). His collection contained superb pieces from the workshop of the Fontana family of Urbino. His collection was built upon items from the Sir Andrew Fountaine Collection (Narford Hall). Barker acquired significant pieces, such as pairs of maiolica ewers and jars (*chevrettes*) made by Orazio Fontana and his workshop around 1540–1550. These items had been in the Fountaine family since the early 18th century. Barker was an active participant in the key sales of the era, such as the legendary auction of the Ralph Bernal collection in London in 1855. The Bernal collection was one of the primary sources of Renaissance maiolica for all leading collectors of the time. Barker often sourced items directly from Italy or through European intermediaries who acquired artworks from monasteries and palaces. Part of his reputation and acquisitions was linked to the circles surrounding the Jules Soulages collection, which at the time was one of the most important catalogues of Italian applied arts available in London. Barker, Alexander, in Turner 1998.



Sl. 2 – Orazio Fontana (?), *Landov pladanj*, nekoć u zbirci Sir Francisa Cooka (prema https://www.kollerauktionen.ch/en/-Presentoir-Renaissance_-Venise_-attr.-Orazio-Fort-1214_545429.html [pristupljeno 3. veljače 2026.]).
Fig. 2 - Orazio Fontana (?),The Lando plate, formerly Sir Francis Cook collection (taken from: https://www.kollerauktionen.ch/en/-Presentoir-Renaissance_-Venise_-attr.-Orazio-Fort-1214_545429.html [accessed February 3/ 2026].

U vrijeme prodaje 2025. aukcijska je kuća objavila mišljenje prema kojemu je pladanj naručila mletačka plemićka obitelj Collalto. Sudeći, međutim, prema grbu prikazanu na pladnju, držim da je nekoć pripadao mletačkoj plemićkoj obitelji Lando. Njihov grb ima određene sličnosti s grbom manje istaknute obitelji Collalto. Smatram da ovaj pladanj može pomoći u rješavanju pitanja autorstva pojedinih medaljona na oba pladnja, kao i ikonografskih

toga razdoblja, primjerice na znamenitoj dražbi zbirke Ralpha Bernala, održanoj u Londonu 1855. godine. Bernalova zbirka bila je jedan od glavnih izvora renesansne majolike za vodeće kolekcionare toga doba. Barker je predmete često nabavljao izravno iz Italije ili preko europskih posrednika koji su umjetnine otkupljivali iz samostana i palača. Dio njegova ugleda i njegovih akvizicija bio je povezan s krugovima oko zbirke Julesa Soulagesa, koja je u to vrijeme bila jedan od najvažnijih kataloga talijanske primijenjene umjetnosti dostupnih u Londonu. Barker, Alexander, u Turner 1998.

thorship of individual medallions on the two trays and the iconography of particular scenes. For this reason, I devote special attention to it in the present article.[4]

The two plates—the Foscari and Lando plates—were once part of the Cook Collection at Doughty House.[5] They are similar in size and made of the same material, silvered brass. The Lando plate has a diameter of 50 cm, while the Foscari plate measures 47.3 cm. Their central circular fields are virtually

[4] Charles Oman wrote about the type of *istoriato* banquet plate in Oman 1951, pp.182-187. This article by the Keeper of the Department of Metalwork was published in the same year the Victoria and Albert Museum—at his urging—acquired the Foscari plate for Museum Metalwork collection. However, his proposal to also purchase the second, unsigned plate from the Cook Collection, which he believed to be by the same artist, was rejected at the time. Drouot sale catalogue, note 13, https://www.gazette-drouot.com/en/auctions/168971--silver--26amp-tableware-jewelry--26amp-watches-asian-art-ancient--26amp-modern-drawings--26amp-painting ; the Leeds exhibition catalogue; Cook 1913; Danziger 2004, pp.444–458. J. C. Robinson sold Cook many scuptures and decorative works of art (1901). In his will, Francis had divided the collection between his two sons: the pictures and drawings, the antique sculptures and marbles, the tapestries, glass and terracotta passing to Frederick Cook. The bronzes, siver, ivories, *china*, miniatures, missals, antique gems and mediaeval yewellry were left to Windham Cook. In 1925 died their only son, Humphrey. He sold the entire collection at Christie's, London (auctions: 7th -10th July 1925, 14th-16th July 1925). Sutton 1989, pp.-304; Cook 1939, p.74; Leighton 2002; Leighton 2012, pp.153-166.

[5] Oman discussed works from the Cook Collection from Doughty House that entered the V&A, as well as the works of Orazio Fortezza held by the Museum, in Oman 1962. Oman states the following for the Foscari plate**:** „FD 2162, Basin, Brass, Venetian (16th century) N.163-1951.**“** About plate Foscari see Auld 2004, n. 5.27, 235. Auld attributes the plate to the group of Veneto-Saracenic workshops associated with the master Mahmud al-Kurdi. In her work she mentions and cites the opinion of Charles Oman about the Foscari plate. She refers to his study on Veneto-Saracenic metalwork, in which Oman places this specific dish/plate (and related objects from the workshop of Mahmud al-Kurd) within the context of Islamic craftsmen working in Venice or for the Venetian market. Oman's perspective serves as a basis for her stylistic analysis**:** confirming the blend of Islamic ornament and Western (Venetian) heraldic elements, and connecting it to the *azziminina* technique (silver inlay on brass), which Oman describes in detail. Cf. on Fortezza›s works Auld 2004, pp. 24–25, 153, 301, 312.

problema vezanih uz određene prikaze na pladnju Foscari iz Muzeja Victorije i Alberta, stoga mu u ovom članku namjeravam posvetiti posebnu pozornost.[4]

Dva su pladnja (Foscari i Lando) nekoć bila dijelom zbirke Cook iz Doughty Housea.[5] Sličnih su dimenzija i izrađeni od istoga materijala, posrebrene mjedi. Promjer pladnja Lando iznosi 50 cm, dok

identical in size. In *Istoriato Plate with a Family Coat-of-Arms*, Koller Auktionen, Lot 1107, it is noted that both plates depict the same battle. Their subject matter is not merely identical: the marked stylistic and typological similarities in the rendering of horsemen, horses, and fallen warriors on both plates clearly indicate that the two battle scenes were executed by the same artist. In the following sections, I examine whether this work can be attributed to Orazio Fontana. On this basis, it may be inferred that the artist used a single common model, which he transferred to both plates by engraving.[6]

I shall briefly outline the stylistic and iconographic similarities and connections between the Lando and Foscari plates, since I consider them central to the argument of this article. On both objects, the rim is engraved with three medallions depicting heroic motifs from Roman history or mythology; however, the specific heroic subjects selected for each plate are entirely different. It appears that, for reasons meaningful to them, the patrons of the two plates chose distinct motifs as exemplars of Roman heroism. Plates, salvers, and ewers engraved with antique (*istoriato*) subjects were produced by goldsmiths, sculptors, accomplished draftsmen, and engravers, all of whom were skilled *maestri di disegno* (masters of design). Their technique was closely related to graphic art, and they worked with graphic tools. Silver and brass vessels were used at formal banquets, a practice undoubtedly shaped by contemporary ideas about gastronomy, dining etiquette, and table service—that is, by the banquet protocol of the period.[7]

Unlike those on the Foscari plate, two of the medallions on the Lando plate do not represent famous duels from Roman history in which heroes displayed courage while simultaneously saving the

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4 Charles Oman pisao je o banketnom pladnju tipa *istoriato* u Oman 1951, str. 182–187. Taj članak kustosa Odjela za metal objavljen je iste godine u kojoj je Muzej Victorije i Alberta—na njegov poticaj—otkupio pladanj Foscari za muzejsku zbirku metala. No njegov prijedlog da se otkupi i drugi, nesignirani pladanj iz Cookove zbirke, za koji je smatrao da potječe od istog umjetnika, tada je ipak odbijen. Katalog aukcije Drouot, bilješka 13.
https://www.gazette-drouot.com/en/auctions/168971--silver--26amp-tableware-jewelry--26amp-watches-asian-art-ancient--26amp-modern-drawings--26amp-painting ; katalog izložbe u Leedsu; Cook 1913; Danziger 2004, str. 444–458. John Charles Robinson prodao je Cooku brojne skulpture i dekorativne umjetnine (1901.). U svojoj oporuci Francis Cook podijelio je zbirku između svoja dva sina: slike i crteže, antičke skulpture i mramori, tapiserije, staklo i terakotu ostavio je Fredericku Cooku, dok su brončani predmeti, srebro, slonovača, porculan, minijature, misali, antički dragulji i srednjovjekovni nakit pripali Windhamu Cooku. Godine 1925. umro je njihov jedini sin Humphrey, nakon čega je cijela zbirka prodana u aukcijskoj kući Christie's u Londonu (dražbe: 7.–10. srpnja 1925. i 14.–16. srpnja 1925.). Sutton 1989, str. 301–304; Cook 1939, str. 74; Leighton 2002; Leighton 2012, str. 153–166.

5 Charles Oman u radu iz 1962. godine raspravlja o predmetima iz Cookove zbirke u Doughty Houseu koji su ušli u Muzej Victorije i Alberta kao i o djelima Orazija Fortezze koja se čuvaju u muzeju. Za pladanj obitelji Foscari navodi sljedeću oznaku: „FD 2162, Basin, Brass, Venetian (16th century) N.163-1951." O pladnju Foscari vidi Cynthia Auld 2004, bilj. 5.27, str. 235. Auld pladanj pripisuje skupini veneto-saracenskih radionica povezanih s majstorom Mahmudom al-Kurdijem. U svome radu spominje i navodi mišljenje Charlesa Omana o pladnju Foscari. Poziva se na njegovu studiju o veneto-saracenskoj obradbi metala, u kojoj Oman upravo ovu zdjelu/pladanj (i srodne predmete iz radionice Mahmuda al-Kurda) smješta u kontekst islamskih obrtnika aktivnih u Veneciji ili za venecijansko tržište. Omanovo gledište služi joj kao polazište stilske analize: potvrđuje spoj islamskoga ornamenta i zapadnih (venecijanskih) heraldičkih elemenata, te ga povezuje s tehnikom *azziminina*
(srebrna inkrustacija na mesingu), koju on detaljno opisuje. Usp. o Fortezzinim djelima: Auld 2004, str. 24–25, 153, 301, 312.

6 About the Foscari Dish (M.163-1951) see in Ajmar-Wollheim, Dennis 2006, exibition catalogue, n. 138, 356. See also: Dish, Horatio Fortezza, 1555-1557 (https://collections.vam.ac.uk/item/O87505/dish-horacio-fortezza/, acessed 16 January 2026). It is described as tableware, specifically intended for 'table service' or 'dining'.

7 Ajmar-Wollheim, Dennis 2006. In this book, in the chapters dealing with hand-washing and dining rituals, historians such as Evelyn Welch and the two editors analyze how metal objects (brass, silver) functioned within the public space of the home during the Renaissance. Malacarne 2000, pp. 248–249; Luchs 2010; Mciver 2008, pp.8-11; Mciver 2015; Mosco 2004 pp.64-81.

pladanj Foscari mjeri 47,3 cm. Njihove su središnje, kružne plohe gotovo jednake veličine. U opisu *Istoriato Plate With A Family Coat-Of-Arms, Koller Auktionen, Lot 1107* navodi se da oba prikazuju istu bitku. No, podudarnost se ne odnosi samo na ikonografsku temu. Izražene stilske i tipološke sličnosti u prikazima konjanika, konja i palih ratnika na oba pladnja jasno upućuju na to da su obje bitke djelo istog umjetnika. U daljnjem dijelu rada razmatrat će se mogućnost pripisivanja autorstva Oraziju Fontani. Na temelju toga moglo bi se zaključiti da je postojao jedinstven, zajednički predložak koji je umjetnik metodom graviranja "prenio" na oba pladnja.[6]

Ukratko ću istaknuti stilske i ikonografske sličnosti te međusobne veze između pladnjeva Lando i Foscari, jer ih smatram ključnim argumentima za ovaj članak. Na oba predmeta obodni je dio ukrašen gravurom s trima medaljonima s herojskim prizorima iz rimske povijesti ili mitologije; međutim, odabrani herojski motivi na svakome su pladnju potpuno različiti. Čini se da su naručitelji dvaju pladnjeva, iz njima važnih razloga, odabrali različite motive kao primjere rimskoga junaštva. Pladnjeve, plitice i vrčeve s gravurama antičkih (*istoriato*) motiva izrađivali su zlatari, kipari, vrsni crtači i graveri, redom iznimni *maestri di disegno* (majstori crteža). Njihova je tehnologija bliska grafičkoj tehnici. Radili su grafičkim alatom. Srebrno i mjedeno posuđe bilo je namijenjeno svečanim večerama, što je zasigurno bilo pod utjecajem suvremenih shvaćanja gastronomije, bontona za stolom i načina posluživanja, osobito pravila i protokola svečanih banketa toga razdoblja.[7]

Na dvama medaljonima pladnja Lando, za razliku od onih na pladnju Foscari, prikazane scene ne prikazuju slavne dvoboje iz rimske povijesti u state from broader conflicts and mass casualties. Interestingly, both owners, Lando and Foscari, chose to have the central field depict the bloodiest battle of the Second Punic War: the Battle of Cannae, in which the Romans suffered a devastating defeat at the hands of Hannibal's army. I disagree with the interpretation that the scene represents the Battle of Pharsalus. The Carthaginians did not take part in the Battle of Pharsalus, and I am not aware of any compositionally comparable depiction of that battle.

In my view, a comparative stylistic and formal analysis of the two plates allows the respective contributions of Andrea Schiavone and Orazio Fontana to the Foscari plate to be defined more precisely. Moreover, the depictions on both plates provide sufficient grounds for definitively rejecting the hypothesis that Orazio Fortezza was responsible for all the engravings on these two objects. A separate study should examine whether the Lando plate was engraved in its entirety by Orazio Fontana. On the Foscari plate, by contrast, he appears to have shared the engraving work with Andrea Schiavone. This conclusion is supported by stylistic and comparative analysis of the historical subjects and medallions that, in my view, were engraved by the same artist—possibly Orazio Fontana—including:

– the combat between the Horatii and Curiatii brothers (Foscari plate);

– the meeting between Hannibal and Scipio Africanus before the Battle of Zama in the Second Punic War (Lando plate);

– the two comparable depictions of a cavalry battle in the central fields of the plates, similar in composition, style, and technical execution (identified by F. Turner-Vučetić and M. Pelc as the Battle of Pharsalus, or as a battle between Romans and barbarians).

Portrait AM

The portrait in which Andrea Meldola (Andrea Schiavone, Andrija Medulić) is recognized, bearing the initials of his name and surname (AM), was first noted by Flora Turner-Vučetić in her 2007 article on Fortezza and the Foscari plate (fig. 3).[8]

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6 O *Pladnju obitelji Foscari* (M.163-1951) vidi u Ajmar-Wollheim, Dennis 2006, katalog izložbe, br. 138, str. 356. Vidi i: Dish, Horatio Fortezza, 1555-1557 https://collections.vam.ac.uk/item/O87505/dish-horacio-fortezza/ [pristupljeno 16. siječnja 2026.]. 6.]. Predmet je opisan kao stolno posuđe, namijenjeno posebice „posluživanju za stolom' ili 'blagovanju'.

7 Ajmar-Wollheim, Dennis 2006. U ovoj se knjizi, u poglavljima posvećenima ritualima pranja ruku i objedovanja, analizira kako su metalni predmeti (mjed, srebro) funkcionirali u javnom prostoru renesansnoga doma. O tome, među ostalima, pišu Evelyn Welch i urednici knjige. Malacarne 2000, str. 248–249; Luchs 2010; McIver 2008, str. 8–11; McIver 2015; Mosco 2004, str. 64–81.

8 Meldola's portrait from the Foscari plate bears no major resemblance to the depiction of his elderly physiognomy in the drawing by the painter Palma il Giovane. Dal Pozzolo 2024, p. 78.

kojima su junaci iskazali hrabrost istodobno spašavajući državu od širih sukoba i velikih ljudskih gubitaka. Zanimljivo je da su oba vlasnika pladnjeva (Lando i Foscari) odabrala da se u središnjem polju prikaže najkrvavija bitka Drugoga punskog rata — bitka kod Kane, u kojoj su Rimljani doživjeli potpuni poraz od Hanibalove vojske. Ne slažem se, naime, s tumačenjem prema kojemu prizor prikazuje bitku kod Farsala, jer Kartažani nisu sudjelovali u tom sukobu. Također, nije mi poznat nijedan kompozicijski usporediv likovni prikaz te bitke.

Prema mojem mišljenju, komparativna stilska i formalna analiza dvaju pladnjeva omogućuje preciznije razlučivanje pojedinačnih doprinosa Andree Schiavonea i Orazija Fontane u izradi pladnja Foscari. Nadalje, prikazi na oba predmeta pružaju dovoljno argumenata za odbacivanje hipoteze prema kojoj bi Orazio Fortezza bio autor svih gravura na ovim djelima. Predmet zasebnog istraživanja trebalo bi biti pitanje je li pladanj Lando u cijelosti gravirao Orazio Fontana. Na pladnju obitelji Foscari graverski je posao dijelio s Andreom Schiavoneom. Tome u prilog govori stilska i komparativna analiza povijesnih motiva i medaljona za koje, prema mome mišljenju, gravure potpisuje isti umjetnik (Orazio Fontana?), a to su:

- borba braće Horacija i Kurijacija (pladanj obitelji Foscari);
- susret Hanibala i Scipiona Afrikanca uoči bitke kod Zame u Drugome punskom ratu (pladanj obitelji Lando);
- dva srodna prikaza konjaničke bitke u središnjem polju obaju pladnjeva, i to kompozicijom, stilom i tehničkom izvedbom (a koji, prema F. Turner-Vučetić i M. Pelcu, prikazuju bitku kod Farsala, odnosno bitku između Rimljana i barbara).

Portret AM

Portret u kojemu se prepoznaje Andrea Meldola (Andrea Schiavone, Andrija Medulić), s inicijalima njegova imena i prezimena (AM), prva je uočila Flora Turner-Vučetić u svome članku o Fortezzi i pladnju Foscari iz 2007. godine.[8] (sl. 3).

[8] Meldolin portret s pladnja obitelji Foscari ne pokazuje značajniju sličnost s prikazom njegove starije fizionomije na crtežu slikara Palme il Giovanea , Dal Pozzolo 2024, str. 78.

The face on the medallion resembles his youthful self-portrait (?), now kept in the Pitti Gallery (fig. 4).[9]

On the Foscari plate, he is depicted with a brush and palette in his left hand, which perhaps suggests that he was left-handed.

Several portraits of left-handed painters are known, including those of Leonardo da Vinci, Raphael, Albrecht Dürer—who was ambidextrous—and Michelangelo. Their portraits and self-portraits with an emphasized left hand may indicate that their painting practice differed from that of right-handed artists.[10] There are many arguments in favor of the hypothesis that the medallion depicts Meldola. A youthful self-portrait of Andrea Meldola (?), preserved in the collection of Cardinal Leopoldo de' Medici in the Galleria Palatina, Palazzo Pitti, Florence, shows a very similar man. More precisely, both portraits depict a man of comparable physiognomy, with a beard growing below the cheekbones.[11]

In the engraved portrait, Meldola's beard is connected to his long sideburns and moustache, beginning at the cheekbones.[12] On the Foscari plate, his

[9] Puppi 2015; Puppi 2016, pp.35-40; Dal Pozzolo 2015; Dal Pozzolo 2016, pp.77-101; Prijatelj Pavičić 2016; Prijatelj Pavičić 2017, pp.135-151; Prijatelj Pavičić 2018a; Prijatelj Pavičić 2018 b, p. 181; Dal Pozzolo 2024, pp.77-79.

[10] This is emphasized by depicting the artist holding a brush, palette, or pencil in their left hand. It has been noted that left-handed draftsmen and engravers often create hatchings (shading lines) that slant from left to right. This can indeed be seen in Meldola's works as well. Among portraits of left-handed artists, a well-known example is the portrait of Michelangelo with an emphasized left hand, painted by Jacopino del Conte. I would also mention Portrait of Leonardo da Vinci, unknown date (16th century), drawn by Giovan Ambrogio Figino, from the Museum of Gallerie dell'Accademia, Gabinetto dei Disegni e Stampe, n. 834, Venice; and Marcantonio Raimondi, Leonardo playing instrument (previously: Orpheus Charming the Animals), c. 1505, engraving, from the Cleveland Museum of Art, Cleveland, Ohio. Lanthony 1995, pp. 165-170. Singg, Martin 2016, p. 2; Lazzeri, Rossi 2019, pp. 330-333.

[11] Dal Pozzolo 2024, p. 78, fig. 2 and fig 3 (Carlo Lasinio).

[12] For example: Ritratto_di_giovane_uomo_con_barba_-_Pinacoteca_Tosio_Martinengo_Brescia.jpg (accessed February 28, 2025) https://www.alamy.it/foto-immagine-ritratto-di-uomo-con-la-barba-rossa-1535-scuola-fiamminga-75255624.html (accessed



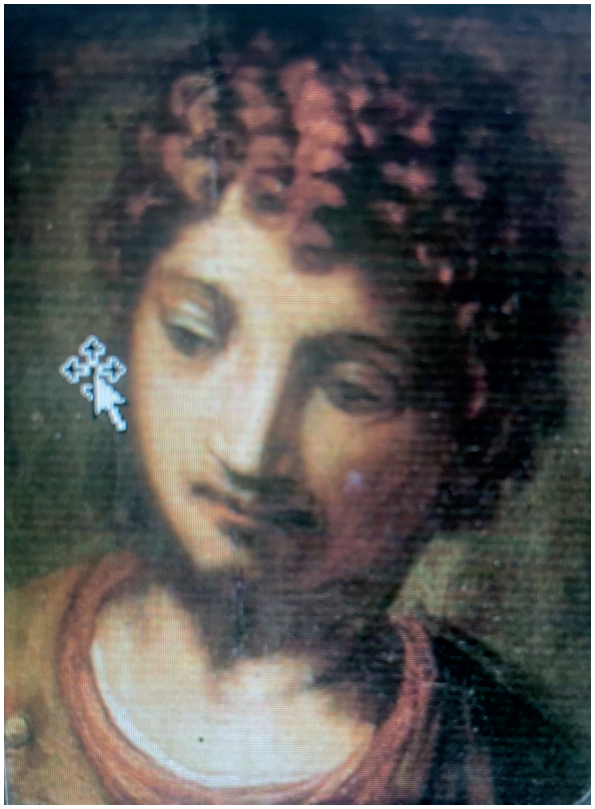
Sl. 3 – Andrea Meldola, *Autoportret Andree Meldole s kistom i paletom u ruci*, Foscarijev pladanj, Victoria and Albert Museum, London (prema Bavoljak i Lambaša 2024, str. 76).

Fig. 3 - Andrea Meldola, Selfportrait of Andrea Meldola with a brush and palette in hand, The Foscari plate, Victoria & Albert Museum, London (taken from: Bavoljak, Lambaša 2024, p. 76).

Lice na medaljonu podsjeća na njegov mladenački autoportret (?) koji se danas čuva u Galeriji Pitti.[9] (sl. 4).

Na pladnju obitelji Foscari prikazan je s kistom i paletom u lijevoj ruci, što možda upućuje na to da je bio ljevak.

Poznato je nekoliko portreta slikara ljevaka, primjerice Leonarda da Vincija, Rafaela, Albrechta Dürera (podjednako koristio i desnu i lijevu ruku) i Michelangela. Njihovi portreti i autoportreti s naglašenom lijevom rukom možda upućuju na to da se njihov slikarski postupak razlikovao od postupka desnorukih umjetnika.[10] Mnogo je argumenata u



Sl. 4 – Andrea Meldola (?), *Autoportret*?, zbirka kardinala Leopolda de' Medicija, Palatinska galerija, Palazzo Pitti, Firenca (prema Prijatelj Pavičić 2018, str. 181).

Fig. 4 - Andrea Meldola (?), Selfportrait?, collection of Cardinal Leopoldo de' Medici, Palatine Gallery, Palazzo Pitti, Florence (taken from: Prijatelj Pavičić 2018, p. 181)

beard is not long, extending only to the middle of the neck.[13]

9 Puppi 2015, 2016, 35-40; Dal Pozzolo 2015, 2016, 77-101; Prijatelj Pavičić 2016; Prijatelj Pavičić 2017, 135-151; Prijatelj Pavičić 2018a; Prijatelj Pavičić 2018 b, str. 181; Dal Pozzolo 2024, str. 77-79.

10 To je dodatno naglašeno prikazom umjetnika koji u lijevoj ruci drži kist, paletu ili olovku. Uočeno je da ljevoruki crtači i graveri često izvode šrafuru (linije sjenčenja) koja je nagnuta s lijeva na desno, što se doista može prepoznati i u Meldolinim djelima. Među portretima ljevorukih umjetnika poznat je primjer portreta Michelangela s naglašenom lijevom rukom, koji je naslikao Jacopino del Conte. Također valja spomenuti *Portret Leonarda da Vincija*, nepoznatog datuma (16. st.), koji je nacrtao Giovan Ambrogio Figino, a nalazi se u Muzeju Gallerie dell'Accademia, Gabinetto dei Disegni e Stampe (br. 834) u Veneciji; te rad Marcantonio Raimondi, *Leonardo svira instrument* (ranije: *Orfej koji očarava životinje*), oko 1505., gra-

February 28, 2025). This mustache style, which involves joining the hair above the lips with sideburns, was in fashion again between the 18th and 19th centuries. Popular during the period of national revival at the dawn of the Kingdom of Italy, this style combined a mustache and sideburns while sacrificing the soul patch and goatee. As Bruno Migliorini recalls in *Storia della lingua italiana,* 1960, the term *fedine* referred to a specific type of mustache that imitated the ‹*barba-baffuto*' (bearded-mustachoed) style of Franz Joseph I of Austria. This style is also known as *'mutton chops.'*

13 *Nella stanza de' Pittori A dì 15 gennaio 1675 [2363] 258 M. B. un quadro simile in tavola, dipinto di sua mano, la testa solamente da giovane con poca barba, capelli castagnoli n.1* from: *Inventario dei mobili e masserizie dell' eredità del Serenissimo Signore Principe Cardinal Leopoldo di Toscana*, Firenze, Archivio di stato, Guardaroba Medicea 826, 1675-1676 http://www.memofonte.it/ircerche/cardinal-leopoldo-de-medici. (accessed February 28, 2025).

prilog pretpostavci da medaljon prikazuje Meldolu. Mladenački autoportret Andree Meldole (?), čuvan u zbirci kardinala Leopolda de' Medicija (Galleria Palatina, Palazzo Pitti) u Firenci, prikazuje vrlo sličan muški lik. Naime, oba portreta prikazuju muškarca slične fizionomije, kojemu brada raste ispod jagodica.[11]

U graviranom portretu, Meldolina brada povezana je s njegovim dugim zaliscima i brkovima, počevši od jagodica,[12] dok ta ista brada na portretu s pladnja Foscari nije duga te seže tek do sredine vrata.[13] Meldola ima kratku bradu i guste brkove nalik metli. Slični se zalisci mogu vidjeti na portretu koji je izradio Jacopo Piccini za knjigu C. Ridolfija *Le Meraviglie dell'arte ovvero le vite degli illustri pittori veneti e dello stato* (1648)[14] (sl. 5), kao i na dvama njegovim portretima iz razdoblja narodnoga preporoda (Risorgimenta) u 19. stoljeću: na fresci Pietra Paolettija u Villi Torlonia u Rimu[15] (sl. 6) te na grafici s njegovim portretom (*Andrea Schiavone pin.*) u knjizi *Ritratti de' pittori* (275, sv. III).[16]

vura u Cleveland Museum of Art u Clevelandu, Ohio. Lanthony 1995, str. 165–170; Singg, Martin 2016; Lazzeri, Rossi 2019, str. 330–333.

11 Dal Pozzolo 2024, str. 78, sl. 2 i sl. 3 (Carlo Lasinio).

12 Na primjer: Ritratto_di_giovane_uomo_con_barba_-_Pinacoteca_Tosio_Martinengo_Brescia.jpg [pristupljeno 28. veljače 2025], https://www.alamy.it/foto-immagine-ritratto-di-uomo-con-la-barba-rossa-1535-scuola-fiamminga-75255624.html (pristupljeno 28. veljače 2025). Ovaj stil brkova, kod kojeg se dlake iznad gornje usne spajaju sa zaliscima, ponovno je bio u modi između 18. i 19. stoljeća. Bio je osobito popularan u razdoblju nacionalnog preporoda na početku Kraljevine Italije te je kombinirao brkove i zaliske, žrtvujući pritom podbradnjak i kozju bradicu. Kako podsjeća Bruno Migliorini u djelu *Storia della lingua italiana* (1960.), pojam *fedine* označavao je specifičan tip brkova koji je oponašao *'barbabaffuto*' (bradato-brkati) stil austrijskoga cara Franje Josipa. Ovaj je stil također poznat pod nazivom '*mutton chops'*.

13 *Nella stanza de' Pittori A dì 15 gennaio 1675 [2363] 258 M. B. un quadro simile in tavola, dipinto di sua mano, la testa solamente da giovane con poca barba, capelli castagnoli n.1* from: *Inventario dei mobili e masserizie dell' eredità del Serenissimo Signore Principe Cardinal Leopoldo di Toscana*, Firenze, Archivio di stato, Guardaroba Medicea 826, 1675-1676 http://www.memofonte.it/ircerche/cardinal-leopoldo-de-medici. [pristupljeno 28. veljače 2025].

14 Dal Pozzolo 2024, str. 78, Sl. 1.

15 Prijatelj Pavičić 2018 b, str. 181.

16 Caleghari, Dal Pozzolo 2018. Monaco 2018, str. 82; https://biblio.ie/book/serie-di-ritratti-pittori-antonio-francesco/d/1587713194 [pristupljeno 28. veljače 2025].

Meldola has a short beard and a bushy, broom-like moustache. Similar sideburns can be seen in the portrait created by Jacopo Piccini for C. Ridolfi's book *Le Meraviglie dell'arte ovvero le vite degli illustri pittori veneti e dello stato* (1648)[14] (fig. 5), as well as in two of his portraits from the period of the National Revival (Risorgimento) in the nineteenth century: a fresco by Pietro Paoletti in Villa Torlonia in Rome[15] (fig. 6) and a print featuring his portrait (*Andrea Schiavone pin.*) in the book *Ritratti de' pittori* (275, vol. III).[16]

In the famous and then-popular book *De humana physiognomonia*, the hairy male type with such a beard, sideburns, and mustache (like Meldola's) is associated with a lion-like character. The author adopts Aristotle's ancient concept of this type of man.[17]

This bearded and moustachioed type appears in several paintings of the Dead or Resurrected Christ, as well as in Antonello da Messina's *Christ as Savior of the World*. Albrecht Dürer depicted himself with sideburns and a moustache in his *Self-Portrait with Fur* of 1500, thereby emphasizing his status as an artist-intellectual. Dürer also elevated the symbolism of the painter's tools, which confer upon the artist the status of a demiurge.

In the sixteenth century, this type of moustache and sideburns can be seen in Raphael's *Portrait of Baldassare Castiglione*. Judging from numerous surviving portraits, many prominent and affluent men across Europe between approximately 1520 and 1560 proudly cultivated these distinctive, and at times eccentric, bearded and moustachioed styles. This particular form of male fashion, into which Meldola also fits, can be observed in several sixteenth-century male portraits.[18]

It is interesting to note that in the portrait on the Foscari plate, Meldola is wearing an apron typical

14 Dal Pozzolo 2024, p. 78, fig. 1.

15 Prijatelj Pavičić 2018 b, p. 181.

16 Caleghari, Dal Pozzolo 2018; Monaco 2018, p. 82; https://biblio.ie/book/serie-di-ritratti-pittori-antonio-francesco/d/1587713194 (accessed February 28, 2025).

17 Della Porta 1586, pp. 34, 60. https://www.nlm.nih.gov/exhibition/historicalanatomies/porta_home.html [accessed February 28, 2025].

18 uomo-l-italia-xvi-centutry-dimensioni-88xx69-cm-museo-membro-hermitage-di-san-pietroburgo-autore-anonimo-artista-il-xvi-secolo-parmigianino-t07wt2, Parmigianino-Portrait-of-gentleman-G.B.-Castaldi 564-parmigianinoritrattouomo 618033211.



Sl. 5 – Jacopo Piccini, *Portret Andree Meldole*, u knjizi Carla Ridolfija *Le maraviglie dell'arte overo le vite de gl'illustri pittori veneti, e dello stato*, Venecija, 1648., izdavač Giovanni Battista Sgava (prema Dal Pozzolo 2024, str. 78).
Fig. 5 - Jacopo Piccini, Portrait of Andrea Meldola, Carlo Ridolfi's book Le maraviglie dell'arte overo le vite de gl'illustri pittori veneti, e dello stato, Venezia 1648, presso Giovanni Battista Sgava (taken from: Dal Pozzolo 2024, p. 78).

U dobro poznatoj i onodobno popularnoj knjizi *De humana physiognomonia,* tip izrazito dlakavog muškarca s bradom, zaliscima i brkovima (kakve ima Meldola) povezuje se s lavljim karakterom. Autor je pritom usvojio Aristotelovo antičko poimanje ovoga tipa muškarca.[17] Takav se stil brade i brkova može naći na više prikaza Mrtvoga ili Uskrsloga Krista te na *Kristu kao Spasitelju svijeta* Antonella da Messine. Albrecht Dürer prikazao je sebe sa zaliscima i brkovima na *Autoportretu s krznom* iz 1500. godine, naglasivši svoj status umjetnika-intelektualca. Dürer ujedno uzdiže simboliku slikarskoga alata, čime umjetnik stječe status demiurga.

[17] Della Porta 1586, str. 34, 60. https://www.nlm.nih.gov/exhibition/historicalanatomies/porta_home.html [pristupljeno 28. veljače 2025].



Sl. 6 – Pietro Paoletti, *Portret Andree Meldole*, Palazzo Torlonia, Rim (prema Prijatelj Pavičić 2018b, str. 181).
Fig. 6 - Pietro Paoletti, Portrait of Andrea Meldola, Palazzo Torlonia, Rome (taken from: Prijatelj Pavičić 2018 b, 181).

of artists who worked with metal. Beneath it, he wears a light (white) shirt. A man depicted in profile (OF) wears the same kind of apron. It is as if the author of the portrait wanted to emphasize that Andrea Schiavone, in addition to painting, was also involved in metalworking.

This engraved portrait supplements our current knowledge of Meldola's appearance around 1540–1555, the approximate period to which the Foscari salver is recently dated. The engraver who created the portrait AM on the Foscari plate did not emphasize Meldola's lush curls (depicting him with short hair instead), which can be seen in his (presumed) self-portrait (?) from the Pitti.

Portrait OF

The portrait of the second bearded artist on the plate, shown in profile and half-length, wearing an apron typical of metalworking craftsmen and marked with the initials OF (fig. 7), was identified by Flora Turner-Vučetić as a self-portrait of the Šibenik engraver and goldsmith Orazio Fortezza. She further assumed that he was the author of all the depictions on the plate.

In considering the first of these hypotheses, I would like to recall that a male head in profile ap-

U 16. se stoljeću takav tip brkova i zalizaka može vidjeti na Rafaelovu *Portretu Baldassarea Castiglionea*. Sudeći prema brojnim sačuvanim portretima, mnogi su ugledni, imućni muškarci diljem Europe otprilike između 1520. i 1560. godine ponosno njegovali te osobite, katkad ekscentrične stilove brade i brkova. Taj specifični oblik muške mode (u koju se uklapao i naš Meldola), prisutan je na više muških portreta 16. stoljeća.[18]

Zanimljivo je da Meldola na portretu s pladnja Foscari nosi pregaču tipičnu za umjetnike koji su radili s metalom, dok ispod nje nosi svijetlu (bijelu) košulju. Muškarac prikazan u profilu (OF) nosi jednaku takvu pregaču. Ovakav ikonografski detalj upućuje na mogućnost da je autor portreta želio naglasiti kako se Andrea Schiavone, uz slikarsku djelatnost, bavio i obradom metala.

Taj gravirani portret dopunjuje naše dosadašnje spoznaje o Meldolinu izgledu oko 1540.–1555. godine, tj. u razdoblju u koje se okvirno u novije vrijeme datira pladanj Foscari. Graver koji je izradio portret AM na pladnju Foscari nije naglasio Meldoline bujne kovrče (već ga prikazuje s kratkom kosom), za razliku od njegova pretpostavljenog autoportreta iz zbirke Pitti.

Portret OF

Portret drugoga bradatog umjetnika na pladnju, prikazanog u profilu i do pojasa, s pregačom tipičnom za obrtnike koji rade s metalom te označenog inicijalima OF (sl. 7), prema mišljenju je Flore Turner-Vučetić autoportret šibenskoga gravera i zlatara Orazija Fortezze. Ona nadalje pretpostavlja da je on autor svih prikaza na pladnju.

Osvrćući se na prvu navedenu pretpostavku, želim podsjetiti da je na naličju Fortezzina pladnja Dolfin u Britanskome muzeju[19] prikazana muška glava u profilu (sl. 8), koja je najvjerojatnije Fortezzin autoportret. Profil je smješten unutar kružnice oko koje se nalazi natpis s njegovim imenom. Taj profilni portret (sačuvan kao gravirani obris) s umjetnikovim imenom — ORAZIO FORTEZA (sic!) — ni u čemu se ne podudara s likom oznapears on the reverse of Fortezza's *Dolphin* plate in the British Museum[19] (fig. 8), most likely representing Fortezza's self-portrait. This profile portrait is inscribed within a circle and surrounded by an inscription bearing his name. The portrait, preserved as an engraved outline and accompanied by the inscription ORAZIO FORTEZA (sic!), shows absolutely no physiognomic similarity to the person marked with the initials OF on the Foscari plate.[20] The former is a clean-shaven man with an exceptionally high forehead and an aquiline nose, quite unlike the man marked OF on the Foscari plate.

The fact that the motifs depicted on the Foscari plate resemble the works of Orazio Fortezza neither stylistically nor typologically suggests that the portrait on the plate may represent another engraver with the initials OF. Moreover, why would Meldola, around 1540–1555, when he was at the height of his career and working for the most powerful Venetian patricians, have been depicted on the Foscari plate in the company of a then-young engraver and goldsmith from Šibenik?

Could the decision to depict portraits of two artists on the same work of art indicate that one of them was responsible for the designs of the motifs shown on the plate (*delineavit*), while the other engraved them (*sculpsit*)?[21] Did the two perhaps engrave the plate as a gift to Foscari, thereby offering him their services as designers and engravers?[22]

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18 ritratto-di-un-uomo-l-italia-xvi-centutry-dimensioni-88xx69-cm-museo-membro-hermitage-di-san-pietroburgo-autore-anonimo-artista-il-xvi-secolo-parmigianino-t07wt2,
Parmigianino-Portrait-of-gentleman-G.B.-Castaldi 564-parmigianinoritrattouomo 618033211.

19 Bavoljak, Lambaša 2024, str. 18.

19 Bavoljak, Lambaša 2024, p. 18.

20 Joško Belamarić proposed the hypothesis (2025) that Fortezza portrayed his teacher, the goldsmith Stjepan Jakšić.

21 The most common abbreviations are: *Inv.*, *invenit*, *inventor*: designed by/invented by; *Inc.*, *incidit*, *incidebat*: engraved by; *Del.*, *delt.*, *delin.*, *delineavit*: drawn by; *Disig.*, *designavit* (drawn by / designed by); *Sc.*, *s culp.*, *sculpt.*, *sculpsit*: engraved or sculpted by.

22 In his will dated August 3, Orazio left 1,400 scudi to his wife, Agnesina (they married around 1550), a Venetian from the prominent Venetian-Jewish Franchetti family. In Campiello degli Squellini near Cà Foscari, there was a very active kiln, and German merchants began purchasing majolica banquet sets made by Urbino artists to bring back to Augsburg and Nuremberg. For the characteristic motifs of Orazio Fontana and his workshop, as well as their colors and technology see: Cipriano Piccolpasso *Li tre libri dell›arte del vasaio,* pp. Around 1557?, manuscript, 40, 67-71, Victoria and Albert Museum, London, MSL/1861/7446 - NAL. https://collections.vam.ac.uk/item/O1321808/li-tre-libri-dellarte-del-manuscript-piccolpasso-cipriano/?carousel-image=2006AY2169.



Sl. 7 – Nepoznati majstor (Andrea Meldola?), *Portret Orazija Fontane* (?), Foscarijev pladanj, Victoria and Albert Museum, London (prema Bavoljak i Lambaša 2024, str. 74).
Fig. 7 - Unknown master (Andrea Meldola?), Portrait of Orazio Fontana (?), The Foscari plate, Victoria&Albert Museum, London (taken from: Bavoljak, Lambaša 2024, p. 74)



Sl. 8 – Orazio Fortezza, *Portret muškarca (Autoportret?)*, poleđina pladnja s dupinom, British Museum, London (prema Bavoljak i Lambaša 2024, str. 18).
Fig. 8 - Orazio Fortezza, Portrait of a Man (Self-portrait?), reverse of a Dolphin plate, British Museum, London (taken from: Bavoljak, Lambaša 2024, p. 18)

čenim inicijalima OF na pladnju obitelji Foscari.[20] Riječ je o glatko obrijanu muškarcu iznimno visoka čela i orlovskoga nosa, dakle o posve drukčijem tipu od muškarca označenog inicijalima OF na pladnju obitelji Foscari.

Budući da motivi prikazani na pladnju obitelji Foscari nemaju ni stilske ni tipološke sličnosti s djelima Orazija Fortezze, to upućuje na mogućnost da portret na pladnju pripada nekomu drugom graveru s inicijalima OF. Uostalom, zašto bi Meldola oko 1540.–1555., u vrijeme kada je bio na vrhuncu karijere i radio za najmoćnije mletačke patricije, bio prikazan na pladnju obitelji Foscari u društvu tada mladoga šibenskog gravera i zlatara?

Upućuje li odluka da se na istome umjetničkom djelu prikažu portreti dvojice umjetnika na to da je jedan od njih osmislio predloške za motive izvedene na pladnju (*delineavit*), a drugi ih ugravirao (*sculpsit*)?[21] Jesu li pladanj možda izradili zajedno, kao dar Foscariju, nudeći mu pritom svoje crtačke i graverske usluge?

Considering the apron worn by the male figure shown in profile—a type of representational portrait that draws on the tradition of ancient profile portraiture—could this be the portrait of a master who was not a goldsmith, but who wore an apron for his work, like those who worked with metal? Since the initials of his name are OF, it is easy to recognize in this portrait the celebrated maiolica master, draftsman, and painter from Urbino, Orazio Fontana (c. 1511–1571). He signed his works many times with the cipher OF.

A three-quarter portrait of him has been preserved: a small-scale depiction of his head executed on brass, in a manner fashionable in the sixteenth century. Judging by the portrait and the inscription on its reverse, Fontana is shown in middle age, with a short beard and regular facial features (fig. 9). This portrait is kept in Palazzo Mazzolari Mosca, part of the Musei Civici in Pesaro, and is attributed to an unknown painter from the Marche region.[23]

If the small portrait from Pesaro is correctly

[20] Joško Belamarić je iznio hipotezu (2025.) da je Fortezza portretirao svojeg učitelja, zlatara Stjepana Jakšića.

[21] Najčešće kratice su: *Inv., invenit*, *inventor*: osmislio /izradio nacrt; *Inc., incidit*, *incidebat*: gravirao; *Del., delt., delin., delineavit*: nacrtao; *Disig., designavit*: nacrtao / dizajnirao; *Sc., sculp., sculpt., sculpsit*: gravirao ili isklesao.

[23] https://catalogo.beniculturali.it/detail/HistoricOrArtisticProperty/1100206092 (accessed February 28, 2025). Palazzo Mazzolari Mosca, Musei Civici, Pesaro. On the back of the portrait, it is written:- *Il Fontana Orazio/ che si dice, che dipingesse/ Raffaello sulla/1550-1560?, maiolica (durantino) 1510-1571 - corsivo - a pennello -rame/ pittura a olio*.



Sl. 9 – Nepoznati slikar, *Portret Orazija Fontane*, Palazzo Mazzolari Mosca, Musei Civici, Pesaro, oko 1550.–1560. (prema https://catalogo.beniculturali.it/detail/HistoricOrArtisticProperty/1100206092 [pristupljeno 28. veljače 2025.]).

Fig. 9 - Unknown Painter, Portrait of Orazio Fontana, Palazzo Mazzolari, Mosca, Musei Civici, Pesaro, c. 1550–1560 (taken from: https://catalogo.beniculturali.it/detail/HistoricOrArtisticProperty/1100206092 [accesed February 28/ 2025]

S obzirom na pregaču muškoga lika prikazana u profilu, unutar tradicije reprezentativnog profilnog portreta nadahnutog antičkim uzorima, može se razmotriti mogućnost da je riječ o majstoru koji nije zlatar, ali je u svom radu koristio sličnu zaštitnu odjeću kao i metaloprerađivači. S obzirom na inicijale OF, taj bi se lik mogao dovesti u vezu s Orazijem Fontanom (oko 1511.–1571.), istaknutim urbinskim majstorom majolike, crtačem i slikarom, koji je svoje radove često obilježavao upravo tom kraticom.[22]

[22] U svojoj oporuci od 3. kolovoza Orazio je ostavio 1.400 škuda svojoj supruzi Agnesini, Venecijanki iz ugledne venecijansko-židovske obitelji Franchetti, s kojom se vjenčao oko 1550. U Campiellu degli Squellini, u blizini Cà Foscari, djelovala je vrlo aktivna radionica s peći, a njemački su trgovci počeli kupovati majoličke banketne servise koje su izrađivali umjetnici iz Urbina kako bi ih odnijeli u Augsburg i Nürnberg. Za karakteristične motive Orazija Fontane i njegove radionice, kao i za njihove boje i tehnologiju, vidi: Cipriano Piccolpasso, *Li tre libri dell'arte del vasaio*,

dated to around 1550–1560, it would have been created at approximately the same time as the medallion with the possible profile portrait of Fontana on the Foscari plate. The similarities between the two portraits are readily apparent. The man in the Pesaro portrait has a straight nasal bridge, identical in form to that of the man marked "OF" on the Foscari plate. Both portray a man with short hair, arranged in restless tufts, who has begun to go bald, with the hairline receding at the corners of the forehead. His hair is connected to his beard by narrow sideburns, as in the figure marked "OF". The man marked "OF" has a raised tuft of hair at the front of his forehead, a common feature in men whose hair begins to thin at the edges of the forehead as early as their thirties or forties.

The man marked OF wears a shirt beneath his apron, similar to the anonymous goldsmith in Dürer's portrait of c. 1520. Such aprons were worn by masters who worked with fire in the treatment of materials and in the production of particular colours for glazed ceramics, namely maiolica. In short, I believe that the man on the plate is Orazio Fontana, the most famous member of a family of polychrome maiolica masters originally from Casteldurante, who was active in Urbino and elsewhere in Italy.[24]

[24] Pungileoni 1857, pp. 106-118; Bernardi 1980, p. 12. On Orazio, son of Guido Durantino (Fontana), see: Wilson 2018, p. 316; Wilson, Marcucci 2020, pp. 23–45; Crépin-LEblond 2014; Malet 1987, pp.129, 284-298; Thornton, Wilson 2009, I, p. 298; Wilson 2017, no. 64, pp.163–165. Guidobaldo commissioned the designs for some of his works from the Zuccaro brothers, and the grotesques and decorations from Jacques Androuet du Cerceau. Poke 2001, pp.332–344; Thornton, Wilson 2009, pp. 296–297, 300–301; Vignon 2009; Wilson 2018, pp. 316, 373–377. On the contacts between the Fontana *bottega* and Antonio Patanazzi, see: Negroni 1998; Fiocco, Gherardi 2009, pp. 64–80. For hypotheses regarding the Turin services of Orazio and Antonio, see Giardini, 2014, pp. 48–54; Wilson 2016, cat. 104A, B, pp. 294–295; Wilson 2018, pp. 376–377. Regarding the d'Avalos service, see note 49. Concerning the items from the two services (the so-called *credenze*) sent to France, Wilson confirms that they are attributed to Orazio Fontana; formerly in the Fountaine collection, some were recently sold on the French market. See: Moore 1988, pp. 435–447; Rackham 1940, no. 845 (V&A, inv. 8-1864); Robinson 1863, no. 5263, pp. 436–437; Romano 1992, 139–143; Thornton, Wilson 2009, 397, no. 14; Giardini 2014; Wilson 2016, pp. 294–295. Added to these is a dish from 1545 with The Meeting of Alexander and

Sačuvane su tri četvrtine njegova portreta. Naime, ostao je mali prikaz glave izveden na mjedi, na način koji je bio popularan u 16. stoljeću. Na temelju samog portreta te natpisa na njegovoj poleđini, čini se da je Fontana prikazan u zrelijoj životnoj dobi, s kratkom bradom i pravilnim crtama lica (sl. 9). Portret se čuva u palači Mazzolari Mosca, u sklopu Musei Civici u Pesaru, a pripisuje se nepoznatome slikaru iz regije Marche.[23]

Ako je datiranje malog portreta iz Pesara u vrijeme oko 1550.–1560. godine točno, onda je nastao otprilike u isto vrijeme kao i medaljon s njegovim (?) profilnim portretom na pladnju obitelji Foscari. Podudarnosti između dvaju portreta lako je uočiti. Muškarac s pesarskoga portreta ima ravnu nosnu kost, a oblik nosa istovjetan je onomu muškarca označenog inicijalima „OF" na pladnju obitelji Foscari. Na oba je portreta prikazan muškarac kratke kose (razbarušenih, kratkih pramenova), kod kojega se primjećuje početna ćelavost s povlačenjem linije kose u kutovima čela. Kosa mu je uskim zaliscima povezana s bradom, jednako kao i muškarcu označenom inicijalima „OF". Muškarac označen „OF" na prednjoj strani čela ima uzdignut pramen kose, što je česta pojava kod muškaraca kojima se već u tridesetim ili četrdesetim godinama počinje prorjeđivati kosa uz rubove čela.

Muškarac označen „OF" ispod pregače nosi košulju, slično anonimnom zlatarskom majstoru prikazanom na portretu Albrecht Dürer iz oko 1520. godine; takve su pregače nosili majstori koji su vatrom obrađivali metale kako bi postigli određene boje na glaziranoj keramici, odnosno majolici.

Ukratko, smatram da je na pladnju prikazan Orazio Fontana, najpoznatiji član obitelji majstora polikromne majolike podrijetlom iz Casteldurantea, koji je radio u Urbinu i na širem području Italije.[24]

oko 1557.?, rukopis, 40, str. 67–71, Victoria and Albert Museum, London, MSL/1861/7446 - NAL. https://collections.vam.ac.uk/item/O1321808/li-tre-libri-dellarte-del-manuscript-piccolpasso-cipriano/?carousel-image=2006AY2169.

23 https://catalogo.beniculturali.it/detail/HistoricOrArtisticProperty/1100206092 [pristupljeno 28. veljače 2025.]. Palazzo Mazzolari Mosca, Musei Civici, Pesaro. Na poleđini portreta napisano je: — *Il Fontana Orazio/ che si dice, che dipingesse/ Raffaello sulla/1550-1560?, maiolica (durantino) 1510-1571 — kurziv — kistom — bakar/ slikarstvo uljem*.

24 Pungileoni 1857, str. 106–118. Bernardi 1980, str. 12. O Oraziju, sinu Guida Durantina (Fontane), vidi: Wilson 2018, str. 316; Wilson, Marcucci 2020, str. 23–45;

In his manufactory, such works reached "the highest level of virtuosity and thematic perfection".[25] His first patron was the Duke of Urbino, Guidobaldo II della Rovere, followed by Francesco Maria della Rovere.[26] This patronage resulted in numerous commissions that enabled the young Orazio to demonstrate his talent. He worked at the Turin court, in Florence, and in Venice.[27] It is believed that Orazio ended his collaboration with his father in 1563, when Duke Emmanuel Philibert invited him to Turin to establish a maiolica manufactory in Piedmont.[28] He worked at the Turin court from 1564 onward, on the recommendation of the Venetian ambassador Giovanni Correr.

A number of scholars have emphasized the impact of Andrea Schiavone on the production of the Fontana workshop during this period, noting that the works made for the d'Este family represent direct ceramic transcriptions of his graphic designs. One of these scholars is Timothy Wilson, arguably the most important contemporary authority on Renaissance maiolica and a longtime curator

Diogenes (Sotheby›s Auction, Florence, October 17, 1969) bearing the monogram signature ‹O. F.› Other items, made between 1561 and 1571 (London, British Museum), bear the same mark and were produced in Orazio›s workshop.

25 Malet 1987, p. 291.

26 In the *Lives* (*Le Vite*), Vasari mentions Meldola only once, specifically in the *Life of Battista Franco*, in the edition published in 1568. Battista Franco produced designs for Orazio Fontana's majolica, commissioned by the Duke of Urbino. He is also remembered for his etchings. His surviving copper plates bear the mark BFVF (*Battista Franco Venetus Fecit*). Cipriano Piccolpasso (*Li tre libri dell'arte del vasaio*, around 1557?, 67-71) describes how Franco collaborated with the Fontana family workshop (of which Orazio was the most famous member). Franco did not literally 'teach' Orazio how to fire clay; instead, he instructed him in drawing, composition, and the Mannerist style, specifically through the introduction of grotteschi and complex figures.

27 Papagni 1981, 89.

28 See works of Battista Franco called Semolei, Diana and Actaeon, c. 1556, oil on canvas, Biblioteca Marciana, Venice; Battista Franco, Personification of Agriculture with Pomona, Vertumnus, and Ceres, c. 1556, oil on canvas; Battista Franco, The Baptism of Christ, c. 1555, altarpiece, Grimani Chapel, Church of San Francesco della Vigna, Venice and Fifteen Scenes from the Apocalypse, ceiling frescoes, c. 1550, Grimani Chapel, Church of San Francesco della Vigna, Venice. Freedberg 1970; Lessman 1976, p. 27; Gaston 1977, p. 25.

U njegovoj radionici djela su dosezala *„najvišu razinu virtuoznosti i tematske savršenosti”*.[25] Prvi mu je mecena bio urbinski vojvoda Guidobaldo II. della Rovere, a potom Francesco Maria della Rovere.[26] To je pokroviteljstvo dovelo do brojnih narudžbi koje su mladom Oraziju omogućile da dokaže svoj talent. Radio je na torinskom dvoru, u Firenci i u Veneciji.[27] Smatra se da je Orazio suradnju s ocem okončao 1563., kada ga je vojvoda Emanuel Filibert pozvao u Torino da ondje, u Pijemontu, osnuje majoličku manufakturu.[28] Na torinskom je dvoru

Crépin-Leblond 2014. Malet 1987, str. 129, 284–298; Thornton, Wilson 2009, sv. I, str. 298; Wilson 2017, kat. br. 64, str. 163–165. Guidobaldo je naručivao nacrte za neke od svojih radova od braće Zuccaro, a groteske i dekoracije od Jacquesa Androueta du Cerceau. Poke 2001, str. 332–344; Thornton, Wilson 2009, str. 296–297, 300–301. Vignon 2009; Wilson 2018, str. 316, 373–377. O kontaktima između radionice Fontana i Antonija Patanazzija vidi: Negroni 1998; Fiocco, Gherardi 2009, str. 64–80. Za hipoteze o torinskim servisima Orazija i Antonija vidi Giardini 2014, str. 48–54; Wilson 2016, kat. 104A, B, str. 294–295. Wilson 2018, str. 376–377. O servisu d'Avalos vidi bilj. 49. Za predmete iz dvaju servisa (tzv. *credenze*) poslanih u Francusku Wilson potvrđuje pripisivanje Oraziju Fontani; nekoć u zbirci Fountaine, neki su od njih nedavno prodani na francuskom tržištu. Vidi: Moore 1988, str. 435–447; Rackham 1940, br. 845 (V&A, inv. 8-1864); Robinson 1863, br. 5263, str. 436–437; Romano 1992, str. 139–143; Thornton, Wilson 2009, str. 397, bilj. 14; Giardini 2014; Wilson 2016, str. 294–295. Tomu valja pridružiti i pladanj iz 1545. s prizorom *The Meeting of Alexander and Diogenes* (dražba Sotheby›s, Firenca, 17. listopada 1969.) koji nosi monogramski potpis ‹O. F.› Isti znak nose i drugi predmeti nastali između 1561. i 1571. (London, British Museum), proizvedeni u Orazijevoj radionici.

25 Malet 1987, str. 291.

26 U *Životima* (*Le Vite*), Vasari spominje Meldolu samo jednom, i to u Životu Battista Franco, u izdanju objavljenom 1568. godine. Battista Franco izrađivao je nacrte za majoliku Orazija Fontane, po narudžbi vojvode od Urbina. Također je poznat po svojim bakropisima. Njegove sačuvane bakrene ploče nose oznaku BFVF (*Battista Franco Venetus Fecit*). Cipriano Piccolpasso (*Li tre libri dell'arte del vasaio*, oko 1557?, str. 67–71) opisuje kako je Franco surađivao s radionicom obitelji Fontana (čiji je Orazio bio najpoznatiji član). Franco nije doslovno „podučavao” Orazija kako peći glinu; umjesto toga poučavao ga je crtanju, kompoziciji i manirističkom stilu, posebno kroz uvođenje groteski i složenih figura.

27 Papagni 1981, str. 89.

28 Vidi djela Battiste Franca zvanog Semolei, *Diana and Actaeon*, oko 1556., ulje na platnu, Biblioteca Marciana, Venecija; Battista Franco, *Personification of Agriculture with Pomona, Vertumnus, and Ceres,* oko

at the Ashmolean Museum and the British Museum. In numerous catalogues and studies, including *Ceramic Art of the Italian Renaissance* (1987), he documented extensively how workshops in Urbino, most notably that of Orazio Fontana, used prints by Schiavone or by the Monogrammist FG as direct source models.[29] John V. G. Mallet, former curator at the Victoria and Albert Museum, emphasized in his studies of sixteenth-century maiolica that Schiavone's free and "painterly" etching style was particularly well suited to ceramicists seeking dynamic compositions.[30] Carmen Ravanelli Guidotti, an Italian art historian and longtime curator of the International Museum of Ceramics in Faenza, analyzed in her seminal studies of maiolica, including *Tesori di maiolica*, specific ceramic pieces that are literal interpretations of Schiavone's graphic prints.[31]

As Orazio's wife was Venetian,[32] he maintained contacts with her family in Venice. According to documentary evidence, Fontana lived and worked in Venice between 1562 and 1565, where he established a successful workshop. He developed relationships with prominent Venetian patrician families, such as the Lando family.[33] He was also

29 See: Wilson 1987, pp. 72, 177–178; Wilson 2017.

30 Mallet 1987, p. 124; Mallet 2007, pp. 304-307. https://ia600209.us.archive.org/32/items/exhibitionofearl00newg/exhibitionofearl00newg.pdf.

31 Mallet 1982, pp. 177–178, Ravanelli Guidotti 1985; Ravanelli Guidotti 1991, pp. 118-125; authored by analyze Renaissance majolica, focusing on the influence of prints on ceramic decoration in collections like the Bargello and V&A.

32 Alberi 1858, 5 l; Maritano 2020. See also: *Relazione di Savoia dell'ambasciatore veneto Giovanni Correr*, written in 1565, the section regarding artists in the service of Emmanuel Philibert (1528–1580). On his mother's side, Giovanni Correr was the grandson of Leonardo della Rovere, the illegitimate son of Giovanni della Rovere and brother of Pope Julius II. His illegitimate grandson, Leonardo, was also the half-brother of Francesco Maria I della Rovere—the nephew of Pope Sixtus IV and Duke of Urbino. Having no son of his own, Duke Guidobaldo da Montefeltro of Urbino adopted him. He entered the service of the Duke of Turin, Emmanuel Philibert, and King Philip II of Spain in the summer of 1558. Wilson 2013, no. 1–4; Marini 2012; Wilson 2006-2007; Wilson, Bellieni 2023; Chiappini di Sorio 2013, n. 1-4; Marini 2012; Wilson 2003-2004; Wilson 2018.

33 In Orazio's will (1571), Agnesina was named the usufructuary of a portion of his estate, with clauses reflecting the need to protect family assets within the Venetian-Urbino circle, often mediated by legal entities

radio od 1564., a preporučio ga je mletački veleposlanik Giovanni Correr.

Brojni su stručnjaci istaknuli utjecaj Andree Schiavonea na produkciju radionice Fontana u tom razdoblju, naglašavajući da su djela izrađena za obitelj d'Este izravni keramički prijenosi njegovih grafičkih predložaka. Među njima je i Timothy Wilson, vjerojatno najznačajniji suvremeni poznavatelj renesansne majolike (dugogodišnji kustos Ashmolean Museuma i British Museuma). U brojnim je katalozima i radovima, primjerice u knjizi *Ceramic Art of the Italian Renaissance* (1987.), opsežno dokumentirao kako su radionice u Urbinu, osobito ona Orazija Fontane, koristile grafike Andree Schiavonea ili monogramista FG kao izravne predloške.[29] John V. G. Mallet, nekadašnji kustos Muzeja Victorije i Alberta, u svojim je istraživanjima majolike 16. stoljeća naglasio da je Schiavoneov slobodan i 'slikarski' način izvedbe u bakropisu bio idealan za keramičare koji su tražili dinamične kompozicijske predloške.[30] Carmen Ravanelli Guidotti, talijanska povjesničarka umjetnosti (dugogodišnja kustosica Međunarodnoga muzeja keramike u Faenzi), u svojim je temeljnim radovima o majolici (*Tesori di maiolica*) analizirala pojedine keramičke predmete koji su doslovne interpretacije Schiavoneovih grafika.[31]

1556., ulje na platnu; Battista Franco, *The Baptism of Christ,* oko 1555., oltarna pala, kapela Grimani, crkva San Francesco della Vigna, Venecija te *Fifteen Scenes from the Apocalypse*, stropne freske, oko 1550., kapela Grimani, crkva San Francesco della Vigna, Venecija. Freedberg 1970; Lessman 1976, str. 27; Gaston 1977, str. 25. https://spenceralley.blogspot.com/2022/05/battista-franco-veneziano-called-il.html [pristupljeno 28. veljače 2025].

29 Vidi: Wilson 1987, str. 72, 177–178; Wilson 2017.

30 Mallet 1987, str. 124; Mallet 2007, str. 304-307. https://ia600209.us.archive.org/32/items/exhibitionofearl00newg/exhibitionofearl00newg.pdf.

31 Mallet 1982, str. 177–178, Ravanelli Guidotti 1985; Ravanelli Guidotti 1991, str. 118-125; autori analiziraju renesansnu majoliku, s posebnim naglaskom na utjecaj grafičkih predložaka i tiskovina na dekoraciju keramike u zbirkama poput Bargella i muzeja V&A.

connected with the aforementioned Venetian ambassadors Giovanni Correr (1533–1583) and Domenico Morosini (1508–1558), as well as with the Savoyard court in Nice and the French royal court of Catherine de' Medici and Charles IX in Paris.[34]

Archival records document his long-standing connection with the Lando family, particularly during the period when he was granted guardianship over the children of his late brother Nicola.[35] Agnesina Franchetti, the wife of Orazio Fontana, belonged to a prominent Venetian family whose members maintained business ties with the Lando family in the parish of San Salvador and near the Rialto.[36] The Mercerie near the Rialto—where the Foscari family owned business premises—and Campo San Salvador were among the primary commercial hubs of Venice. Orazio's Venetian workshop was likely located near the San Salvador district, in the vicinity of sites where members of the Lando and Franchetti families, the family of Orazio's wife, collaborated.[37]

belonging to families such as the Lando.

34 Orazio and Antonio had been working for Turin patrons since January 1564. Following Giovanni Correr, Morosini resided in Turin as the Venetian ambassador in 1570; he mentions *'several different craftsmen, such as watchmakers, goldsmiths, turners, painters, armorers, draftsmen, levelers, and in the foundry, those who work with distillers and alchemy'* who *'have their own rooms in such a way that His Excellency can enter each of them through his garden without being seen by others'*. Of the so-called *Servizio d'Avalos*, attributed to the Fontana *bottega*, two items are known today: a pitcher now in the Victoria and Albert Museum and an oval *piatto*—a plate—exhibited in Kensington in 1862. From Nice, they moved to Turin, where they were welcomed by Gerolamo della Rovere. Initially, the *bottega* was managed by Guido Fontana and Orazio until the *bottega torinese* was organized. In 1565, items arrived from Urbino, including vases for Piedmontese patrons; the center of manufacture remained Urbino until the Turin *bottega* was entrusted to Antonio. Wilson 2017.

35 In the 1565 deed of partition (property division document) between Orazio and his father, Guido Durantino (the founder of the Fontana family), Orazio formally assumed responsibility for the upbringing of his grandchildren for a period of three years.

36 https://museominiscalchi.it/images/ArchivioStorico/Inventario_Fondo_Erizzo.pdf. Fondazione Museo Miniscalchi-Erizzo Archivio Storico, Fondo Archivistico Erizzo Inventario. Complesso Miniscalchi Erizzo 1262 November 10, December 3, 1876. Jones 2016. https://www.repository.cam.ac.uk/

37 On the variant forms of Fontana's signatures see: Bohn 1857, pp. 442. 422. See also Christie's Sale Catalogues

Budući da mu je supruga bila iz Venecije,[32] Orazio je tamo održavao veze s njezinom obitelji. Prema dostupnim dokumentarnim izvorima, Fontana je živio i djelovao u Veneciji između 1562. i 1565. godine, gdje je osnovao uspješnu radionicu. Tijekom tog razdoblja uspostavio je bliske odnose s uglednim mletačkim patricijskim obiteljima, među kojima se isticala obitelj Lando.[33] Bio je povezan i s već spomenutim mletačkim veleposlanicima Giovannijem Correrom (1533. – 1583.) i Domenicom Morosinijem (1508. – 1558.), sa savojskim dvorom u Nici te s francuskim kraljevskim dvorom Katarine Medici i Karla IX. u Parizu. [34]

[32] Alberi 1858, str. 5 l ; Maritano 2020. Također: *Relazione di Savoia dell'ambasciatore veneto Giovanni Correr*, napisan u 1565, odsječak o umjetnicima u službi Emanuela Filiberta (1528.–1580.). Po majčinoj liniji Giovanni Correr bio je unuk Leonarda della Rovere, izvanbračnoga sina Giovannija della Rovere i brata pape Julija II. Njegov izvanbračni unuk Leonardo bio je ujedno polubrat Francesca Marije I. della Rovere—nećaka pape Siksta IV. i urbinskoga vojvode. Budući da nije imao vlastitog sina, vojvoda Guidobaldo da Montefeltro od Urbina usvojio ga je. U ljeto 1558. stupio je u službu torinskog vojvode Emanuela Filiberta i španjolskog kralja Filipa II. Wilson 2013, bilješke 1–4; Marini 2012; Wilson 2006–2007; Wilson, Bellieni 2023; Chiappini Di Sorio 2013, bilješke 1–4; Marini 2012; Wilson 2003–2004; Wilson 2018.

[33] Orazijeva oporuka (1571.) imenuje Agnesinu plodouživateljicom dijela njegove ostavštine, uz odredbe koje odražavaju potrebu zaštite obiteljske imovine unutar venecijansko-urbinskoga kruga, često preko pravnih aranžmana u koje su bile uključene ugledne obitelji poput obitelji Lando.

[34] Za torinske su naručitelje Orazio i Antonio radili od siječnja 1564. Nakon Giovannija Correra u Torinu je 1570. kao venecijanski poslanik boravio Morosini; on spominje *'više različitih obrtnika, poput urara, zlatara, tokara, slikara, oružara, crtača, nivelira te, u ljevaonici, onih koji rade s destilatorima i alkemijom'* koji su *'smješteni u odvojenim prostorijama tako da Njegova Ekscelencija može ući u svaku od njih iz vrta, a da pritom ostane neprimijećen od drugih*'. Od tzv. *Servizio d'Avalos*, pripisanoga radionici Fontana (*Fontana bottega*), danas su poznata dva predmeta: vrč koji se sada čuva u Muzeju Victorije i Alberta i ovalni *piatto*—pladanj—izložen u Kensingtonu 1862. Iz Nice su prešli u Torino, gdje ih je primio Gerolamo della Rovere. Isprva su *bottegom* upravljali Guido Fontana i Orazio, sve dok nije uspostavljena torinska radionica (*bottega torinese*). Godine 1565. iz Urbina pristižu predmeti, među njima i vaze za pijemontske naručitelje; središte proizvodnje ostaje Urbino sve dok upravljanje torinskom radionicom nije povjereno Antoniju. Wilson 2017.

Records of business partnerships between the Lando and Foscari families survive from this period. They acted as co-investors in maritime trading enterprises, specifically through *colleganza* contracts, sharing profits generated by trade with the Levant. It is worth noting that Doge Pietro Lando was the son of Stella Marina Foscari—granddaughter of Doge Francesco Foscari and Sterina Sgouros Bua Spata, daughter of Filippo Foscari, and sister of Urbano, Alvise, Maria, and Michele Foscari. Familial and business ties between the Foscari and Lando families were deeply rooted across several generations. Furthermore, the wife of Giovanni Lando, the Doge's son, was Marina Foscari. This marriage was pivotal in consolidating the bonds between the Lando and Foscari families in the sixteenth century, reuniting two powerful branches of the Venetian nobility.[38]

Fontana's *istoriato* style was well suited to Venetian taste in this period. The "Urbino" style flourished in Venice during and immediately after the reign of Doge Pietro Lando. During this period, Orazio Fontana collaborated with individuals close to the Doge's inner circle, as well as with members of the Foscari family.

The Lando family commissioned individual pieces of majolica and small sets from Orazio for their residences in the lagoon.[39] These works, preserved in private and museum collections, including the Museo Correr in Venice, testify to the connection between the Lando family and the Fontana workshop.[40] Although the once-complete Lando

Catalogue of the celebrated collection of works of art, from the Byzantine period to that of Louis Seize, of that distinguished collector *Ralph Bernal*, March 1855, 16 Accession number 12-1,74, (B-L 1920).

[38] Barbaro, Tasco 2001, pp. 65, 68 (business records of Nicolo and Alvise Foscari, *domini Nicolo e Alvise Foschari quondam Federici*).

[39] The so-called '*istoriato*' majolica plates bearing the Lando coat of arms are frequently mentioned in scholarly sources. Nineteenth-century auction catalogues from the Bernal and Soulages collections reference Urbino majolica that was later attributed to Orazio Fontana and his workshop. These pieces were documented in the Bernal Collection catalogue when they were auctioned in the 19th century; they are now held at the Victoria and Albert Museum (which houses a large portion of the Soulages Collection) or the British Museum.

[40] According to Oman (1951), such items were used in palaces as ceremonial vessels for banquets and served as diplomatic gifts. On certain items by Fontana bear-

Arhivski izvori potvrđuju njegovu dugotrajnu povezanost s obitelji Lando, osobito u razdoblju kada mu je dodijeljeno skrbništvo nad djecom pokojnoga brata Nicole.[35] Agnesina Franchetti, supruga Orazija Fontane, potjecala je iz ugledne mletačke obitelji čiji su članovi održavali poslovne veze s obitelji Lando u župi San Salvador i u području oko Rialta.[36] Područje Mercerie kod Rialta, gdje je obitelj Foscari imala svoje poslovne prostore, zajedno s Campo San Salvadorom predstavljalo je jedno od ključnih trgovačkih središta Venecije. Orazijeva se radionica u Veneciji najvjerojatnije nalazila u blizini San Salvadora, nedaleko od mjesta gdje se odvijala suradnja članova obitelji Lando i Franchetti (obitelj Orazijeve supruge). [37]

Iz tog razdoblja sačuvani su dokumenti koji svjedoče o poslovnoj suradnji između obitelji Lando i Foscari, kao zajednički investitori u pomorskim trgovačkim pothvatima, ponajprije kroz ugovore zvanim *colleganza*, s ciljem podjele dobiti ostvarene trgovinom s Levantom. Važno je napomenuti da je dužd Pietro Lando bio sin Stelle Marine Foscari, unuke dužda Francesca Foscarija i Sterine Sgouros Bua Spata, kćeri Filippa Foscarija te sestre Urbana, Alvisea, Marije i Michelea Foscarija. Rodbinske i poslovne veze između obitelji Foscari i Lando bile su duboko ukorijenjene kroz nekoliko naraštaja. Uz to, supruga Giovannija Landa, sina dužda, bila je Marina Foscari. Taj je brak imao presudnu ulogu u dodatnom učvršćivanju odnosa između dviju obitelji Foscari i Lando u 16. stoljeću, ponovno povezujući dvije utjecajne grane mletačkog plemstva.[38]

table service (*credenza Lando*) has not yet been fully identified and catalogued, several of its components—attributed to the Fontana workshop and its Venetian collaborators—have been recognized.[41] These were contexts in which Venetian noblemen and upper-middle-class merchants commonly collaborated at the time.

Returning to the creators of the Foscari and Lando plates and to the issue of their chronology, it should be kept in mind that Andrea Schiavone died on 11 December 1563. Consequently, the Foscari plate must have been completed no later than the end of 1563. The Lando plate, however, may have been created at a later date. According to F. Turner-Vučetić (2024), the Foscari plate dates to between 1555 and 1557. This period postdates Orazio Fontana's marriage, at a time when his presence in Venice is intermittently documented. It has been hypothesized that Orazio was in the service of the Lando family during Doge Lando's lifetime. Around 1560, and specifically in 1562, Orazio Fontana painted the famous vases with motifs based on drawings by Taddeo Zuccari and other Roman painters. These belonged to the so-called *credenza* that Guidobaldo II della Rovere sent as a gift to Philip II, King of Spain.[42]

35 Ispravom o podjeli imovine iz 1565. godine između Orazija i njegova oca, Guida Durantina (utemeljitelja obitelji Fontana), Orazio je formalno preuzeo odgovornost za odgoj unučadi u razdoblju od tri godine.

36 https://museominiscalchi.it/images/ArchivioStorico/Inventario_Fondo_Erizzo.pdf. Fondazione Museo Miniscalchi-Erizzo Archivio Storico, Fondo Archivistico Erizzo Inventario. Complesso Miniscalchi Erizzo 1262 November 10, December 3, 1876. Jones 2016. https://www.repository.cam.ac.uk/

37 O varijantama Fontaninih potpisa vidi: BOHN 1857, 442. 422. Vidi također aukcijske kataloge kuće Christie's *Catalogue of the celebrated* collection *of works of art, from the Byzantine period to that of Louis Seize, of that distinguished collector Ralph Bernal*, 16. ožujka 1855, inventarni broj 12-1,74, (B-L 1920). https://archive.org/details/guidetoknowledge-00bohnuoft/guidetoknowledge00bohnuoft/page/n3/mode/2up

38 Barbaro, Tasco 2001, str. 65, 68 (poslovne knjige Nicole i Alvisea Foscarija, *domini Nicolo e Alvise Fosc*-

ing the Lando coat of arms, see: Robinson 1856. Some researchers maintain that the source designs for certain motifs by Fontana were etchings published under the title *Les Petites Grotesques*, in the work of the French architect, designer, and engraver Jacques Androuet du Cerceau (1510–1584). The work was released in two editions, in 1550 and 1562, in Orléans and Paris. In most instances, as a majolica painter, he freely interpreted Du Cerceau's monochrome motifs, adding ornamentation or altering the figures' positions. In certain cases, however,he literally copied Du Cerceau's original.
https://www.frick.org/sites/default/files/pdf/press/maiolica.pdf#:~:text=The%20incorporation%20of%20these%20grotesques%2C%20used%20first,-seems%20to%20have%20specialized%20in%20the%20genre.

41 On page 79 Marryat 1857 writes: *'Works by Orazio or his workshop are held at the Metropolitan Museum of Art (such as the famous basin with scenes from Amadis of Gaul) and in the Museo Correr in Venice, which houses items with allegorical figures from the 1560–1570 period, the time of his activity in the lagoon. Some specimens may feature the doge's horn (corno ducale) if they refer to Doge Pietro Lando... and if they are associated with the ecclesiastical members of this family*.'

42 Pungileoni 1879, p. 110.

Fontanin *istoriato* stil dobro se uklapao u tadašnji mletački ukus. „*Urbino*" stil doživio je procvat u Veneciji tijekom vladavine dužda Pietra Landa i neposredno nakon nje. U tom je razdoblju Orazio Fontana surađivao s osobama bliskima duždevu užem krugu, ali i s članovima obitelji Foscari.

Obitelj Lando naručivala je od Orazija pojedinačne komade majolike i manje servisne setove za svoje obiteljske rezidencije u laguni.[39] Čuvaju se u privatnim i muzejskim zbirkama (poput Muzeja Correr u Veneciji) i dokazuju povezanost obitelji Lando s radionicom Fontana.[40] Premda nekoć cjelovit stolni servis obitelji Lando (*credenza* Lando) još nije u cijelosti identificiran ni katalogiziran, prepoznato je nekoliko njegovih dijelova, pripisanih Fontaninoj radionici i njezinim mletačkim suradnicima.[41] Bila su to mjesta na kojima su mletački ple-

hari quondam Federici).

39 Tzv. '*istoriato*' majolički pladnjevi s grbom obitelji Lando često se spominju u znanstvenoj literaturi. Aukcijski katalozi iz 19. stoljeća, za zbirke Bernal i Soulages, navode urbinsku majoliku koja je poslije pripisana Oraziju Fontani i njegovoj radionici. Ti su predmeti bili zabilježeni u katalogu zbirke Bernal prilikom njihove prodaje u 19. stoljeću, a danas se nalaze u Muzeju Victorije i Alberta (koji čuva veći dio zbirke Soulages) ili u British Museum.

40 Prema Omanu (1951.), takvi su se predmeti u palačama koristili kao svečano posude za bankete te su služili kao diplomatski darovi. O pojedinim Fontaninim predmetima s grbom obitelji Lando vidi: ROBINSON 1856. Neki stručnjaci smatraju da su izvorni predlošci pojedinih Fontaninih motiva bili bakropisi objavljeni pod naslovom *Les Petites Grotesques*, u djelu francuskoga arhitekta, dizajnera i grafičara Jacquesa Androueta du Cerceaua (1510.–1584.). Djelo je objavljeno u dva izdanja, 1550. i 1562., u Orléansu i Parizu. U većini slučajeva, kao slikar majolike, slobodno je interpretirao Du Cerceauove jednobojne motive, dodajući ornamentiku ili mijenjajući položaje figura, dok je u pojedinim slučajevima doslovno preuzimao Du Cerceauove izvornike. https://www.frick.org/sites/default/files/pdf/press/maiolica.pdf#:~:text=The%20incorporation%20of%20these%20grotesques%2C%20used%20first,seems%20to%20have%20specialized%20in%20the%20genre.

41 Na stranici 79, J. Marryat (1857.) navodi: *„Djela Orazija ili njegove radionice čuvaju se u Metropolitan Museum of Art (poput poznatog umivaonika s prizorima iz Amadisa iz Galije) te u muzeju Correr u Veneciji, gdje se nalaze predmeti s alegorijskim figurama iz razdoblja 1560.–1570., odnosno vremena njegova djelovanja u laguni. Pojedini primjerci mogu nositi duždev rog (corno ducale) ako se odnose na dužda Pietra Landa... i ako su povezani s crkvenim članovima te obitelji."*

F. Turner-Vučetić identified the battle scene on the Foscari plate as the Battle of Pharsalus (9 August 48 BC), the decisive engagement in the war between Caesar and Pompey. Milan Pelc, however, maintains that it is more likely a battle between the Romans and barbarians. He correctly proposed that the abbreviation PON on the flag stands for POENI (Carthaginians). The auction house Koller does not cite Pelc's opinion regarding which specific battle between the Romans and Carthaginians might be depicted on both plates. Since the warriors are depicted in a maelstrom, or whirlpool-like composition, the engraving of the Battle of Cannae on the chargers may have been influenced by one of the earliest such depictions: Hans Burgkmair's painting of the Battle of Cannae in the Alte Pinakothek, Munich (1529).[43] The abbreviation PON on the flag shown on both chargers, like the abbreviations PENO/POENO found in sixteenth-century books, undoubtedly refers to the Punic nation, the Carthaginians, as suggested by Pelc (2025).

Similar abbreviations appear in sixteenth-century treatises on so-called *imprese*, such as *Dialogo dell'imprese militari et amorose* (1559), written by Paolo Giovio (1483–1552). In this work, which focuses on personal emblems, Giovio presents Hannibal as the archetype of the cunning commander.[44] I

43 The attack by Hannibal's cavalry from the flanks caused a slaughter of the Roman soldiers. Hannibal's brother-in-law, Hasdrubal, commanded the left wing and forcefully broke into the Roman right wing, swept through the rear, and attacked Varro's cavalry on the Roman left wing. He then struck the Roman legions from behind. The Roman army was trapped with no way out.

44 Giovio 1559. In the 2nd edition Giovio specifically analyzes Hannibal's tactics at Cannae. For Giovio, this serves as proof that intellect prevails over force. Within the context of Renaissance emblem theory, Hannibal serves as a figure embodying the ideal of the modern ruler or commander—one capable of anticipating the enemy's moves and exploiting their weaknesses. Giovio often draws a parallel between ancient heroes and contemporary figures (such as those from the Medici or Lando families), suggesting that modern commanders should look to Hannibal's adaptability and cunning as a model.This portrayal by Giovio strongly influenced the renaissance perception of Hannibal—no longer viewing him merely as the 'cruel enemy of Rome,' but as a model of intellectual warfare. Lando's emblem depicts a hand clutching a bundle of grain stalks and a bouquet of olive branches, sometimes accompanied by the figure of a lion (symbol of Venice and strength) and a serpent (symbol of pru-

mići i trgovci iz višega građanskog sloja u to doba obično surađivali.

Pri razmatranju autorstva i kronologije pladnja Foscari i pladnja Lando potrebno je imati na umu da je Andrea Schiavone preminuo 11. prosinca 1563. godine. Pladanj obitelji Foscari je, dosljedno tomu, morao biti dovršen najkasnije potkraj 1563., dok je pladanj obitelji Lando mogao nastati i kasnije. Prema F. Turner-Vučetić (2024.), pladanj obitelji Foscari *datira se između 1555. i 1557*. Riječ je o razdoblju nakon ženidbe Orazija Fontane, iz kojega potječu i povremene potvrde njegove prisutnosti u Veneciji. Pretpostavlja se da je Orazio za života dužda Landa bio u službi te obitelji. Što se tiče razdoblja oko 1560., Orazio Fontana je 1562. oslikao poznate vaze motivima nastalima prema crtežima Taddea Zuccarija i drugih rimskih slikara. One su pripadale tzv. *credenzi* koju je Guidobaldo II. della Rovere poslao kao dar španjolskom kralju Filipu II.[42]

Bojni prizor na pladnju obitelji Foscari F. Turner-Vučetić prepoznala je kao bitku kod Farsala (9. kolovoza 48. pr. Kr.), presudan sukob u ratu između Cezara i Pompeja. Milan Pelc, međutim, drži da je vjerojatnije riječ o bitci između Rimljana i barbara. Ispravno je zaključio da kratica PON na zastavi označava POENI (Kartažani). Aukcijska kuća Keller ne navodi Pelčevo mišljenje o tome koja bi konkretna bitka između Rimljana i Kartažana mogla biti prikazana na obama pladnjevima. Budući da su ratnici prikazani u vrtlogu (odnosno u *kompoziciji nalik na vrtlog*), prikaz Bitke kod Kane na pladnjevima mogao je biti napravljen pod utjecajem jednog od najranijih takvih prikaza: slike *Bitka kod Kane* Hansa Burgkmaira iz Alte Pinakotheke u Münchenu (1529).[43] Kratica PON na zastavi prikazanoj na oba pladnja, kao i kratice PENO / POENO koje se pojavljuju u knjigama 16. stoljeća, jasno upućuje na punsku narodnost (Kartažane), kako je i predložio Pelc (2025.). Slične se kratice pojavljuju u 16. stoljeću u raspravama o tzv. *impresama*, primjerice u djelu *Dialo-*

cite the passage that relates to this: *Venne adunque in pensiero a M. Pietro Lando, che fu poi Doge di Vinegia, di farsi un'impresa, che significasse, che il senno, & l'astutia vagliono più che la forza; & per dichiaratione di questo, fece dipingere la giornata di Canne, dove Annibale con molta industria superò i Romani, aiutandosi col vento Vulturno, il quale sollevando una gran polvere, accecava i nemici.*[45] In his oration at the doge's funeral (*Oratio in funere Petri Landi Venetiarum Principis habita a Michaele Baroti*, 1545), Michele Barozzi (Baroti, 1518–1559) also draws a parallel between Lando's statesmanship and the tactical brilliance of ancient commanders such as Hannibal, specifically highlighting the triumph of strategic intellect over raw military power (sic!).[46]

The first edition of Giovio's work was published in Rome in 1555 by Antonio Barré. Issued three years after the author's death, this edition was unillustrated. Later editions, such as the 1559 Lyon edition published by Guglielmo Rovillio / Guillaume

42 Pungileoni 1879, str. 110.

43 Napad konjice pod Hanibalovim zapovjedništvom s boka izazvao je pokolj rimskih vojnika. Njegov šogor Hasdrubal zapovijedao je lijevim krilom, silovito probio rimsko desno krilo, prošao kroz pozadinu i napao Varonovo konjaništvo na rimskom lijevom krilu. Potom je s leđa udario na rimske legije. Rimska vojska pritom je bila potpuno opkoljena i bez mogućnosti povlačenja.

dence and cunning). According to Giovio's commentary, this ‹impresa› perfectly reflected the character of Lando's dogate—a period in which Venice had to balance its neutrality and territorial defense during the Italian Wars, using diplomacy (cunning) to preserve its integrity (strength) under wise leadership (intellect). In the text, Giovio emphasizes natural elements—wind and dust. While Giovio's primary focus within the text is explaining the significance of Lando's *emblem*: *"il senno, & l'astutia vagliono più che la forza"*, the mentioned *motto* in this context symbolizes the victory of reason over force. In illustrated editions (such as the one from 1559), the emblem is displayed within an decorative *cartouche*. Directly on the Lando plate, a chaotic battle scene is depicted where Roman soldiers appear in turmoil, while above them (in the air or the sky?), stylized lines are visible, perhaps representing strong winds and whirlwinds. The emblem serves as both a family crest and an intellectual message about the importance of the Doge's strategy and cunning in leading the state and the military. Giovio places Lando among the ‹wise commanders,› contrasting him with those throughout history who lost battles due to reckless bravery or an exclusive reliance on brute force. See also Giovio 2006; Price Zimmermann 1995, pp. 188-190, 210-215; Marcucci 2009, pp.21-42.

45 This passage is found in the part of the dialogue where Giovio and his interlocutor Lodovico Domenichi discuss the emblems of contemporary Italian and Venetian nobles and prelates, highlighting how ancient military history is used as a moral and intellectual lesson for Renaissance leaders .Giovio 1555, p. 133.

46 Pelliccioni di Poli 1960, pp. 19-23; Da Mosto 1966, pp. 303-308.

go dell'imprese militari et amorose (1559.) koje je napisao Paolo Giovio (1483.–1552.). U tom djelu, posvećenu osobnim amblemima, Giovio prikazuje Hanibala kao arhetip lukavog vojskovođe.[44] U nastavku je ulomak koji se odnosi na to: *Venne adunque in pensiero a M. Pietro Lando, che fu poi Doge di Vinegia, di farsi un'impresa, che significasse, che il senno, & l'astutia vagliono più che la forza; & per dichiaratione di questo, fece dipingere la giornata di Canne, dove Annibale con molta industria superò i Romani, aiutandosi col vento Vulturno, il quale sollevando una gran polvere*, *accecava*

[44] Giovio 1559. U drugom izdanju Giovio detaljno razmatra Hanibalovu taktiku kod Kane, ističući je kao primjer pobjede razuma nad silom. U okviru renesansne teorije amblema Hanibal je lik koji utjelovljuje ideal modernoga vladara ili vojskovođe—onoga koji je kadar predvidjeti neprijateljeve poteze i iskoristiti njegove slabosti. Giovio često povlači usporedbu između antičkih junaka i suvremenika (primjerice onih iz obitelji Medici ili Lando), sugerirajući da bi se moderni zapovjednici trebali ugledati u Hanibalovu prilagodljivost i lukavstvo. Giovijev prikaz snažno je utjecao na renesansnu predodžbu o Hanibalu—u kojoj on više nije tek 'okrutni neprijatelj Rima', nego uzor intelektualnoga ratovanja. Landov amblem prikazuje ruku koja stišće snop klasja i kitu maslinovih grančica, katkad popraćenu likom lava (simbola Venecije i snage) i zmije (simbola razboritosti i lukavstva). Prema Giovijevu komentaru, ta je '*impresa*' savršeno odražavala način Landova duždevanja— razdoblja u kojem je Venecija tijekom talijanskih ratova morala održavati ravnotežu između neutralnosti i obrane, koristeći diplomaciju (lukavost) kako bi pod mudrim vodstvom (razum) očuvala svoju cjelovitost (snagu). U tekstu Giovio posebno ističe prirodne elemente vjetar i prašinu. Iako se Giovio primarno usredotočuje na tumačenje značenja Landova amblema: *„il senno, & l'astutia vagliono più che la forza"*, navedeni *moto* u tom kontekstu simbolizira pobjedu razuma nad silom. U ilustriranim izdanjima (poput onog iz 1559.), amblem je prikazan unutar dekorativne *kartuše*. Na samom pladnju obitelji Lando prikazana je kaotična scena bitke u kojoj su rimski vojnici prikazani u bojnome metežu, dok se iznad njih (u zraku ili na nebu?) razabiru stilizirane linije, možda prikaz jakih vjetrova i vrtloga. Amblem služi ujedno kao obiteljski grb i kao intelektualna poruka o važnosti duždeve strategije i lukavstva u vođenju države i vojske. Giovio svrstava Landa među 'mudre zapovjednike', suprotstavljajući ga onima koji su kroz povijest gubili bitke zbog nepromišljene hrabrosti ili isključivog oslanjanja na sirovu silu. Vidi također Giovio 2006; Price Zimmermann 1995, str. 188–190, 210–215; Marcucci 2009, str. 21–42.

Rouillé, introduced the distinctive emblematic illustrations (*imprese*). Yet even in the first edition of 1555, Giovio employs the terms *Poeno* and *Punicum*. The appearance of abbreviations such as PON in illustrations should therefore be sought in later illustrated editions after 1559, or in the accompanying treatises of Lodovico Domenichi and Girolamo Ruscelli.

It is of particular interest that Giovio states that Pietro Lando commissioned a painting (?) of Hannibal defeating the Romans with the help of the Vulturnus wind (the sirocco), which raises clouds of dust and blinds the enemy.[47] Although, in an art-historical context, this iconographic scheme is often associated with Venetian majolica, especially with the workshop of Nicola da Urbino or Guido Durantino, who worked for Lando, Giovio's text primarily describes the concept and the commission itself rather than necessarily a single named painter or engraver working on canvas, brass, or majolica. It describes instead the visual solution that Lando employed. Regrettably, it remains unknown whether Lando's commission predated the beginning of his dogate in 1539 or whether it occurred while he was already in office, at which time Guido and Orazio Fontana could have been working for him. Such information would be valuable for dating the Lando plate. From 1541 onward, Orazio began signing with the surname Fontana or using the monogram OF instead of a full signature.[48] From then on, with the flourishing of his workshop, he used refined Raphaelesque ornamentation on his works, inspired by Raphael's grotesques, to which the inscription on the back of his miniature portrait from Pesaro likely alludes.

Works by Orazio Fontana are now displayed in many of the world's leading museums.[49] Several

[47] Zimmermann 1995, by the discussion of Giovio's theory of emblems and his connection to Venetian officials like doge Lando, pp. 188–190, 210–215, Giovio 1559, pp. 23-24.

[48] The portrait is dated between 1550 and 1560. The figure in the portrait could be between forty and fifty years old.

[49] See: plate depicting Hannibal in a scene from the Second Punic War, made at the Fontana Workshop in Urbino, about 1540–1560, Victoria and Albert Museum, London, C.2275-1910, Room 137, The Curtain Foundation Gallery. On the back is written: ‹*Anibal uede le reliquje prse / Da suoi sotto la fe Cartaginese*'. This plate is part of a numbered series illustrating scenes from the Second Punic War, inspired

i nemici."[45] U svojem govoru na duždevu pogrebu (*Oratio in funere Petri Landi Venetiarum Principis habita a Michaele Baroti*, 1545.) Michele Barozzi (Baroti, 1518. – 1559.) također povlači usporedbu između Landove državničke vještine i taktičke genijalnosti antičkih vojskovođa poput Hanibala, ističući pritom osobito pobjedu strateškoga uma nad sirovom vojnom silom (sic!).[46]

Prvo Giovijevo izdanje objavljeno je 1555. godine u Rimu (kod izdavača Antonija Barréa), odnosno tri godine nakon autorove smrti, i nije sadržavalo ilustracije. Tek kasnija izdanja, poput onog iz Lyona iz 1559. godine (u izdanju Guglielma Rovillia / Guillaumea Rouilléa), uvode karakteristične amblematske ilustracije (*imprese*). Ipak, već u prvom izdanju iz 1555. Giovio koristi izraze *Poeno* ili *Punicum.* Kratice poput PON u ilustracijama pojavljuju se tek u kasnijim, ilustriranim izdanjima nakon 1559. godine, odnosno u popratnim raspravama Lodovica Domenichija i Girolama Ruscellija.

Osobito je zanimljivo što Giovio navodi da je Pietro Lando naručio sliku (?) Hanibala kako pobjeđuje Rimljane uz pomoć vjetra Vulturna (juga), koji podiže oblake prašine i zaslijepljuje neprijatelja.[47] Premda se u povijesnoumjetničkom kontekstu ta ikonografska shema često dovodi u vezu s mletačkom majolikom (osobito s radionicom Nicole da Urbina ili Guida Durantina, koji je radio za Landa), Giovio u svom tekstu ponajprije opisuje koncept i samu narudžbu te vizualno rješenje koje je Lando koristio, a ne nužno određenog slikara ili gravera na platnu, mjedi ili majolici. Nažalost, ostaje nepoznato je li Landov naručeni rad nastao prije početka njegova duždevanja 1539. ili tijekom njegova obnašanja te službe, kada su Guido i Orazio Fontana već mogli biti u njegovoj službi. Ta činjenica bi mogla biti ključna za preciznije datiranje pladnja obitelji Lando. Od 1541. godine Orazio se počeo potpisivati prezimenom 'Fontana' ili služiti monogramom

pieces by Orazio and Flaminio Fontana are preserved in the majolica collection of the Museo Correr in Venice,[50] including the celebrated *coppa del Museo Correr*. During his productive career, Orazio have encountered Meldola, and the two artists may have worked for the same patrons. It would therefore be worthwhile to examine whether Fontana collaborated with Andrea Meldola as a designer of models. The Lando and Foscari plates support to this hypothesis.[51]

45 Taj se odlomak nalazi u onome dijelu dijaloga u kojem Giovio i njegov sugovornik Lodovico Domenichi raspravljaju o amblemima suvremenih talijanskih i venecijanskih plemića i prelata, ističući kako antička vojna povijest služi kao moralna i intelektualna pouka renesansnim vladarima. GIOVIO 1555, 133.

46 Pelliccioni Di Poli 1960, str. 19-23; Da Mosto 1966, str. 303-308.

47 Zimmermann 1995, u raspravi o Giovijevoj teoriji amblema i njegovoj povezanosti s venecijanskim dužnosnicima poput dužda Landa, str. 188–190, 210–215; Giovio 1559, str. 23–24.

by Livy's History of Rome. On the other plates are depicted: Hannibal's army rossing the marshes of the Arno (V&A, Hannibal lost an eye due to infection), The Battle of Cannae (Museo Nazionale del Bargello). The inscriptions on these plates often emphasize Hannibal's genius and the Roman tragedy. One plate depicts the Meeting of Hannibal and Scipio (V&A), and one the Battle of Zama (V&A, inv.n.1659-1855). Ravanelli Guidotti 2010, pp. 23-83; Wilson 1996, pp. 289-292, n. 122; Drey 1991.

50 Mariacher 1958, fig. 21. To this day, it has not been established with which draftsmen and painters Orazio Fontana collaborated. Various opinions exist on this matter (the workshop of painters from Metauro, a painter influenced by Orazio Fontana known as the *'pittore del servizio Carafa*,' an artist close to the workshop of Andrea del Sarto and Xanto Avelli, and others). It is believed that masters such as Francesco di Bernardino del Berna and/or artists from Faenza workshops (such as those associated with Achille Calzi) worked on the *servizio Carafa*. See: Vianello 2018. Mariacher also writes about one of Orazio's Urbino vessels in the shape of a cup/chalice (Vianello 2018, 19–20). Certain physiognomies resemble the faces of Marcus Curtius and the figures depicted on that cup. https://www.pandolfini.it/uploads/auctions/Catalogo%20maioliche%20web%20low.pdf (accessed December 14, 2025). Regarding another one of his plate from Urbino (1550–1560) see: Ravanelli Guidotti 1985, p.158, no. 118; regarding a plate depicting Alexander the Great, Ravanelli Guidotti 1985, pp. 28–29.

51 Piccolpasso (1565?) attributes the credit to "*Camillo et Oratio*" Fontana for being at the forefront of the "*fioritura dell'arte del vasaio*". Pungileoni 1857, pp. 106-118; Campori 1879; Pungileoni 1879, pp. 1, 105-113; Raffaelli 1846, pp. 127, 140-43, 201; Corona 1879, p. 156; Scatassa 1904, p. 25; Rackham 1922, p. 3; Rackham 1940, pp.182-188; Grandona 1949, 46; Liverani 1957, 131-134, T. LX-IXV; Polidori 1959, 141-150; Liverani 1971, 47, T. XXI, XXIII; Liverani, Reggi 1976, pp. 85-102; Kube 1976, p. 71; Leonardi 1977, p. 81; Bernini 1979, pp.28, 34-36, 39; Ussaman 1979, pp. 333-342; Spallanzani 1979, pp. 116-126; Bernardi 1980, pp. 12, 20 45; Papagni 1981, pp. 84-93, T 69-72; Leonardi 1982, pp. 77, 80-83, 87-89, Leonardi 1982, pp. 403-445; Ravanelli Guidotti 1983, pp. 448-473; Ravanelli Guidotti 1990, pp. 479-490; Bojani, Ravanelli Guidotti, Fanfani 1985.

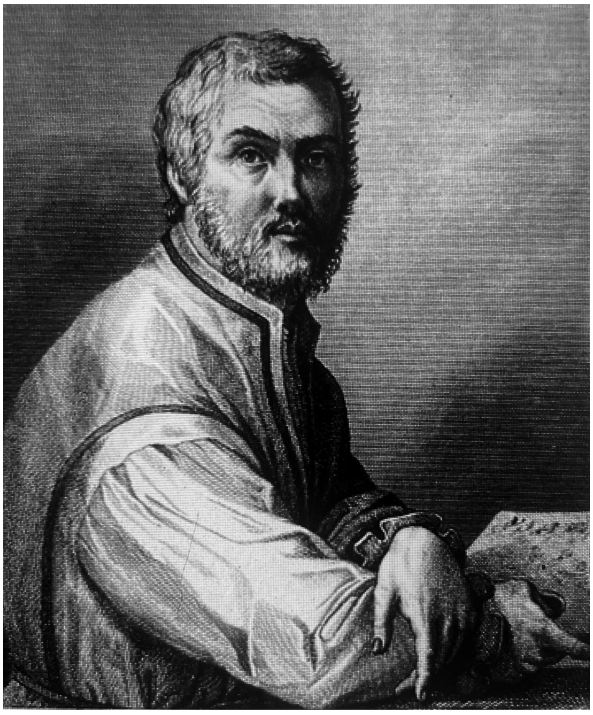
„OF" umjesto punog potpisa.[48] Otada je, s procvatom svoje radionice, na djelima primjenjivao profinjenu rafaelovsku ornamentiku nadahnutu Rafaelovim *groteskama* — na što vjerojatno aludira i natpis na poleđini njegova minijaturnog portreta iz Pesara.

Djela Orazija Fontane danas su izložena u mnogim velikim svjetskim muzejima.[49] Nekoliko ih se (radovi Orazija i Flaminija Fontane) čuva u zbirci majolike Museo Correr u Veneciji.[50] Među njima je i poznata *coppa del Museo Correr*. Tijekom svoje plodne karijere Orazio je susreo i Meldolu te su mogli raditi za iste naručitelje. Vrijedilo bi istražiti je li surađivao i s Andreom Melodolom kao autorom predložaka. Doista, pladanj obitelji Lando kao

[48] Portret se datira između 1550. i 1560. godine. Prikazana osoba na portretu mogla bi imati između četrdeset i pedeset godina.

[49] Vidi: pladanj koji prikazuje Hanibala u prizoru iz Drugog punskog rata, izrađen u radionici Fontana u Urbinu, oko 1540.–1560., Muzej Victorije i Alberta, London, C.2275-1910, soba 137, The Curtain Foundation Gallery. Na poleđini je ispisano: '*Anibal uede le reliquje prse / Da suoi sotto la fe Cartaginese*'. Taj pladanj pripada numeriranoj seriji koja ilustrira prizore iz Drugoga punskog rata, nadahnutoj Livijevom Poviješću Rima. Na ostalim su pladnjevima prikazani: prelazak Hanibalove vojske preko močvara Arna (V&A, Hanibal je zbog infekcije izgubio oko), bitka kod Kane (Museo Nazionale del Bargello). Natpisi na tim pladnjevima često ističu Hanibalovu genijalnost i rimsku tragediju. Jedan pladanj prikazuje susret Hanibala i Scipiona (V&A), a drugi bitku kod Zame (V&A, inv. br. 1659–1855). Ravanelli Guidotti, Protagonisti del collezionismo della ceramica a Faenza tra '800 e '900, in *Faenza 96* , 2010, 23-83; Wilson 1996, str. 289-292, bilj. 122; Drey 1991.

[50] Mariacher 1958, Sl. 21. Do danas nije utvrđeno s kojim je crtačima i slikarima surađivao Orazio Fontana. O tome postoje različita mišljenja (radionica slikara iz Metaura, slikar pod utjecajem Orazija Fontane poznat kao *'pittore del servizio Carafa*,' umjetnik blizak radionici Andree del Sarta i Xanta Avellija, i drugi). Smatra se da su na *servizio Carafa* radili majstori poput Francesca di Bernardina del Berne i/ili umjetnici iz faentinskih radionica (poput onih povezanih s Achilleom Calzijem). Vidi: Vianello 2018. Mariacher piše i o jednoj Orazijevoj urbinskoj posudi u obliku pehara/kaleža (Vianello 2018, 19–20). Pojedine fizionomije podsjećaju na lica Marcusa Curtiusa i figura prikazanih na tome peharu. https://www.pandolfini.it/uploads/auctions/Catalogo%20maioliche%20web%20low.pdf (pristupljeno 14. prosinca 2025.). O drugom njegovom urbinskom pladnju (1550.–1560.) vidi: Ravanelli Guidotti 1985., str. 158, br. 118; o pladnju s prikazom Aleksandra Velikog vidi: Ravanelli Guidotti 1985., str. 28–29.



Sl. 10 – Francesco Rosaspina, graver; Giuseppe Asioli, crtač; prema A. Meldoli *inv.*, *Portret nepoznatog umjetnika* (Orazio Fontana?), iz grafičke mape *L'Imperiale e Reale Galleria Pitti*, Firenca, 1837., uredio Luigi Bardi (prema https://catalogo.beniculturali.it/detail/HistoricOrArtisticProperty/1700035938 [pristupljeno 28. veljače 2025.]).

Fig. 10 - Francesco Rosaspina, eng., Giuseppe Asioli, design., after A. Meldola inv., Portrait of an Unknown Artist (Orazio Fontana?), from the graphic portfolio L'Imperiale e Reale Galleria Pitti, Firenze 1837, edited by Luigi Bardi (taken from: https://catalogo.beniculturali.it/detail/HistoricOrArtisticProperty/1700035938 [accessed February 28/ 2025]

I would like to draw attention to a portrait of Orazio Fontana (?) inscribed *A. Meldola inv.*, which is of considerable relevance to this question. It is preserved in a graphic portfolio produced between 1837 and 1842 in the Pitti Gallery in Florence. The portfolio was created at the initiative of Luigi Bardi (1784–1854), a lithographer, draftsman, and chalcographer known as the royal lexicographical engraver.[52] On the basis of comparison with the

[52] It refers to a multi-volume portfolio of prints Bardi 1837-1842; Chiarini, Padovani 2003, https://catalogo.beniculturali.it/detail/HistoricOrArtisticProperty/0100214966-0 (accessed December 14, 2025) The goal was to create a work that would comprehensively illustrate the heritage of the Palatine Gallery (Bardi 1836, pp. 279-284, and Bardi 1837, pp. 297-301).

i pladanj obitelji Foscari potvrđuju ovu hipotezu.[51]

Posebice želim istaknuti portret Orazija Fontane (?) s natpisom *A. Meldola inv.*, koji je od velike važnosti za ovu temu. Čuva se u grafičkoj mapi nastaloj između 1837. i 1842. u firentinskoj Galeriji Pitti. Mapa je izrađena na poticaj Luigija Bardija (1784. – 1854.), litografa, crtača i bakroresca, poznatog kao kraljevskog leksikografskog gravera.[52] Na temelju usporedbe s portretom OF na pladnju obitelji Foscari mišljenja sam da je posrijedi upravo portret Orazija Fontane. Taj je Meldolin grafički portret poznat po kopiji — također grafici — gravera Francesca Rosaspine (1762. – 1841.). (sl. 10) Lice koje je Meldola na grafici prikazao *en face* upadljivo je nalik Orazijevu portretu na pladnju obitelji Foscari: ista kratka kosa počešljana preko čela slijeva nadesno, isti oblik nosa te isti oblik i duljina brade. Uvjerena sam da je riječ o portretu slavnoga majstora majolike, nastalom u vrijeme kada je izrađen pladanj obitelji Foscari.

Usporedba s Meldolinom graverskom tehnikom i sa stilom njegova bakropisa *Kristova glava* iz

portrait marked OF on the Foscari plate, I propose that this is, in fact, a portrait of Orazio Fontana. The graphic portrait is known through a printed copy by the engraver Francesco Rosaspina (1762–1841) (fig. 10). The face shown *en face* by Meldola in the print bears a striking resemblance to Orazio's portrait on the Foscari plate: the same short hair combed across the forehead from left to right, the same nasal profile, and the same form and length of beard. I am convinced that this is a portrait of the celebrated maiolica master, dating from the period in which the Foscari plate was produced.

On the basis of comparison with Meldola's engraving technique and with the style of his etching *Head of Christ* in the Albertina, Vienna, it may be concluded that Meldola himself engraved Orazio's portrait on the Foscari plate. The etching, combined with drypoint, bears the monogram AM and was executed after a design by Enea Vico. Chiara Callegari characterizes Meldola's distinctive graphic and engraving manner in his depictions of the human figure as follows: *"The lines flow softly in rounded paths, thickening in the shaded areas without stark contrast to the lighter zones. Light highlights are woven into the flow of the linear strokes, turning into flashes on the strands of hair* (...) *The figure is not defined from the outside by an outline."*

It is precisely on the basis of this specific engraving style that I regard the portrait bearing the initials AM on the Foscari plate as Meldola's self-portrait.

Might the author of the iconographic programme of the Foscari plate have wished to stress that both portrayed artists enjoyed the status of court artists in the service of a prominent Venetian nobleman at the time the salver was made? Were they perhaps then in the service of the patron, possibly a member of the Foscari family? In this period, distinguished court armourers and ceramicists, such as Orazio Fontana, often signed their maiolica works with initials. This practice was, however, far less common among contemporary engravers, goldsmiths, and silversmiths, including Fortezza, who signed all his known works with his full name and surname.[53]

[51] C. Piccolpasso (1565?) zaslugu pripisuje „*Camillu et Oraziju*" Fontani, koji su predvodili „*fioritura dell'arte del vasaio*". Pungileoni 1857, str. 106–118; Campori 1879; Pungileoni 1879, str. 1, 105–113; Raffaelli 1846, str. 127, 140–143, 201; Corona 1879, str. 156; Scatassa 1904, str. 25; Rackham 1922, str. 3; Rackham 1940, str. 182–188; Grandona 1949, str. 46; Liverani 1957, str. 131–134, T. LX–LXV; Polidori 1959, str. 141–150; Liverani 1971, str. 47, T. XXI, XXIII; Liverani i Reggi 1976, str. 85–102; Kube 1976, str. 71; Leonardi 1977, str. 81; Bernini 1979, str. 28, 34–36, 39; Ussaman 1979, str. 333–342; Spallanzani 1979, str. 116–126; Bernardi 1980, str. 12, 20, 45; Papagni 1981, str. 84–93, T. 69–72; Leonardi 1982, str. 77, 80–83, 87–89; Leonardi 1982, str. 403–445; Ravanelli Guidotti 1983, str. 448–473; Ravanelli Guidotti 1990, str. 479–490; Bojani, Ravanelli Guidotti, Fanfani 1985.

[52] Riječ je o višesveščanoj mapi grafika Bardi iz 1837.–1842. godine. Chiarini, Padovani 2003, https://catalogo.beniculturali.it/detail/HistoricOrArtisticProperty/0100214966-0 [pristupljeno 14. prosinca 2025.] Cilj je bio izraditi djelo koje bi sveobuhvatno prikazalo baštinu Palatinske galerije (Bardi 1836., str. 279–284; Bardi 1837., str. 297–301). Djelo je zamišljeno tako da omogući suvremenicima i budućim generacijama pristup toj baštini. Više informacija dostupno je na mrežnoj stranici Deutsche Digitale Bibliothek. https://www.deutsche-digitale-bibliothek.de/item/5ZCT3OOYW73KCOCQ36ML3LIZX2W6GGQX [pristupljeno 14. prosinca 2025.] Primjerak se čuva u Bibliotheci Hertziana – Max-Planck-Institut für Kunstgeschichte u Rimu. Marilli 1993., str. 197–202.

The work is intended to enable contemporaries and posterity to access this heritage. More information is available on the Deutsche Digitale Bibliothek website. https://www.deutsche-digitale-bibliothek.de/item/5ZCT3OOYW73KCOCQ36ML3LIZX2W6GGQX (accessed 14 December 2025). A copy is kept in the Bibliotheca Hertziana - Max-Planck-Institut für Kunstgeschichte in Rome. Marilli 1993, pp. 197-202.

[53] During that period, it was fashionable for distin-

bečke Albertine navodi na zaključak da je Orazijev portret na pladnju obitelji Foscari doista izveo Meldola. Riječ je o bakropisu u kombinaciji sa suhom iglom, s monogramom AM, izrađen prema predlošku Enee Vica. O specifičnu Meldolinu grafičkom i graverskom stilu u prikazima ljudskih likova Chiara Callegari piše: *'Linije se blago protežu u zaobljenim potezima, zadebljavajući se u sjenovitim dijelovima bez oštrih prijelaza prema svjetlijim zonama. Svijetli su akcenti utkani u tijek linearnih poteza i pretvaraju se u bljeskove na pramenovima kose (...) Figura nije izvana određena obrisom*.'

Upravo na temelju toga specifičnoga graverskog rukopisa smatram da je portret s inicijalima AM na pladnju obitelji Foscari Meldolin autoportret.

Je li autor ikonografskoga programa na pladnju Foscari želio naglasiti da su obojica prikazanih umjetnika u vrijeme njegova nastanka imali status dvorskih umjetnika u službi uglednoga mletačkog plemića? Jesu li tada možda bili u službi naručitelja (Foscarija?)? U to je doba među uglednim dvorskim oružarima i keramičarima, kakav je bio Orazio Fontana, bilo uobičajeno svoja majolička djela signirati inicijalima. Međutim, to je bilo znatno rjeđe među graverima, zlatarima i srebrnarima toga vremena, poput Fortezze, koji je sva svoja poznata djela potpisivao punim imenom i prezimenom.[53]

U sva tri portreta na vanjskom rubu pladnja Foscari prepoznajemo profinjenu ruku manirističkoga gravera. Jasno se to očituje u specifičnu oblikovanju draperije i fizionomije te u tehnici kojom je izvedena kratka, kovrčava kosa. Nijedan Fortezzin portret rimskih vojskovođa, pisaca ili careva nije graviran s takvom profinjenošću — kao da je crtan suhom iglom — kao tri portreta s pladnja Foscari. Također, u prikazima bitaka na pladnju obitelji Foscari graver se poslužio tipičnim bakropisnim efektima, poigravajući se mnoštvom sitnih, tankih poteza oštre bakropisne igle. Suha igla naziv je za tehniku dubokoga tiska. Riječ je o mehaničkom postupku izravna urezivanja u metalnu ploču.

Ta tehnika je prepoznatljiva po mekim, baršunastim linijama te se koristi za urezivanje linija u ploču, pri čemu nastaje plitki reljefni trag. Jačim ili

In all three portraits depicted on the outer rim of the Foscari plate, one can recognize the refined hand of a Mannerist engraver. This is especially evident in the distinctive treatment of drapery, physiognomy, and the rendering of short, curly hair. None of the portraits of Roman generals, writers, or emperors produced by Fortezza is engraved with the same refinement—as if drawn with a drypoint needle—as the three portraits on the Foscari plate. Moreover, in the battle scenes on the plate, the engraver employed effects characteristic of etching, working with numerous tiny, delicate strokes made by a sharp etching needle. Drypoint is an *intaglio* printmaking technique: a mechanical method of incising directly into a metal plate.

The technique is recognizable by its soft, velvety lines. It involves incising lines into the plate to create a shallow relief mark. Stronger or weaker pressure on the needle produces deeper or shallower lines, while the expressive effect also depends on the angle of incision. Drypoint appeared around 1480, initially serving as a preliminary stage in copper or brass engraving,[54] and it made possible distinctly painterly effects. During the sixteenth century, artists used touches of drypoint to enhance tonal effects. Andrea Schiavone, also known as Meldola, was a master of this technique and was fully aware of its expressive potential.

I intend shortly to publish a separate study in which I shall attempt to demonstrate the extent of Meldola's involvement in other depictions on the Foscari plate. I would also like to investigate whether certain motifs were conceived by Orazio Fontana of Urbino.[55] Meldola's draftsmanship was "painterly", much like that of Orazio Fontana.[56] In-

[53] U tome je razdoblju među uglednim oružarima i keramičarima, kakav je bio Orazio Fontana, vladao običaj da svoja djela potpisuju inicijalima, za razliku od gravera (kojima pripada i Fortezza, a koji su svoja djela u pravilu potpisivali punim imenom i prezimenom). Inicijali su služili i kao zamjena za potpis na grafikama te u vodenim znakovima na papiru.

guished armorers and ceramicists, such as Orazio Fontana, to sign their works with initials, unlike engravers (the category to which Fortezza belongs, who as a rule signed all his works with his full name and surname). Initials were also used as a substitute for a signature on prints and in watermarks on paper.

[54] Hozo 1988.

[55] By engraving with aquatint and etching techniques, results almost identical to drawing can be achieved. Therefore, this technique suited both Parmigianino and Meldola. Consequently, as an engraver using short, shallow needle strokes, Meldola achieves, for example, the effect of a flash of light in the strands of hair and beard—a kind of '*effetto bagnato*' (wet effect).

[56] See the exhibition catalogue regarding this: Magri, Mingardi, Mistrali 2007.

slabijim pritiskom na iglu postiže se dublja ili plića linija, a izražajnost ovisi i o kutu urezivanja. Suha igla kao tehnika pojavila se oko 1480., isprva samo kao pripremna faza u graviranju u bakru / mjedi,[54] a omogućuje slikarske efekte. Tijekom 16. stoljeća umjetnici su se služili potezima izvedenima suhom iglom kako bi obogatili grafičku površinu finim prijelazima svjetla i sjene. Andrea Schiavone, poznat i kao Meldola, bio je majstor te tehnike te je izvrsno poznavao njezine izražajne mogućnosti.

Uskoro namjeravam objaviti rad u kojem ću pokušati pokazati u kojoj je mjeri Meldola odgovoran i za neke druge prikaze na pladnju obitelji Foscari te mi je želja istražiti je li određene motive osmislio Orazio Fontana iz Urbina.[55] Meldolin je crtački rukopis bio „slikarski", jednako kao i onaj Orazija Fontane.[56] Činjenica je da groteskne figure i cvjetni motivi na pladnju obitelji Foscari uvelike nalikuju groteskним figurama i fitomorfnim ukrasima koje je Orazio prikazivao na svojim predmetima od majolike. Pritom valja imati na umu Meldolin stil; bilo da je crtao ili gravirao, on se nije služio obrisnom linijom.[57] Svoje je likove gradio kratkim, šrafiranim potezima. Još su davno C. Ridolfi i M. Boschini u njegovu djelu prepoznali *assenza di muscoli e contorni* (odsutnost mišića i obrisa), svojstvo koje nadilazi tehničke posebnosti samoga medija, u kojem graver nadopunjuje zamahe *burina*. O njegovu su specifičnu stilu pisali mnogi, među njima Mary Pittaluga, Lili Fröhlich-Bume, Jacob De Wit, Francis L. Richardson i David Landau.

Pretpostavlja se da je Parmigianinov grafički rukopis usvojio zahvaljujući, među ostalima, anodeed, the grotesque figures and floral motifs on the Foscari plate closely resemble the grotesque figures and phytomorphic ornament that Orazio painted on his maiolica objects. Meldola's manner should be recalled here: whether drawing or engraving, he does not rely on contour, but constructs figures through short, hatched strokes.[57] Long ago, C. Ridolfi and M. Boschini recognized in his work an *assenza di muscoli e contorni* (absence of muscles and outlines), beyond the technical peculiarities of the medium, in which the engraver complements the thrusts of the *burin*. Many scholars have addressed his distinctive style, including Mary Pittaluga, Lili Fröhlich-Bume, Jacob De Wit, Francis L. Richardson, and David Landau.

It is generally believed that Meldola adopted Parmigianino's graphic style partly through the anonymous printmaker known as the Monogrammist FP, active c. 1530–c. 1550.[58] Scholars of Meldola's oeuvre have observed that, under Parmigianino's influence, "engraving becomes a kind of drawing" (*l'incisione diventa una specie di disegno*). Thus, Parmigianino taught Schiavone a form of painterly draftsmanship that was undoubtedly fundamental to his contribution to the history of Venetian painting. On the Foscari plate, the association between celebrated motifs from Roman military history and the portraits of two living artists is highly unusual.

It is as though the artists were being equated in significance with renowned Roman warriors and generals. I know of no other example of such a concept: portraits of two artists, one of them a self-portrait, placed alongside depictions of ancient historical subjects. Numerous so-called double portraits by artists for their patrons are known. Raphael's double portrait in the Louvre, the so-called Self-Portrait with a Friend,[59] is a celebrated exam-

54 Hozo 1988.

55 Graviranjem u tehnikama akvatinte i bakropisa mogu se postići rezultati gotovo istovjetni crtežu. Stoga je ta tehnika odgovarala i Parmigianinu i Meldoli. Posljedično, kao grafičar koji se služi kratkim, plitkim potezima igle, Meldola postiže, primjerice, učinak bljeska svjetlosti u pramenovima kose i brade — svojevrsni '*effetto bagnato*' (mokri učinak).

56 O tome vidi katalog izložbe: Magri, Mingardi, Mistrali 2007.

57 O Meldolinu autoportretu vidi Dal Pozzolo, u: Bavoljak, Lambaša, str. 78. Razdoblje između 1547. i 1557. u Meldolinu životu bilo je vrijeme njegove profesionalne afirmacije. Godine 1556.–1557. naslikao je tri tonda na stropu i dvojicu filozofa u Sansovinovoj Marciani u Veneciji. U svojem završnom razdoblju, 1557.–1563., eksperimentirao je s različitim slikarskim tehnikama. Richardson 1980.; Puppi, Dal Pozzolo 2015, 2016.; Calleghari, Mancini 2017.; Gnann, Pelc 2023.

57 On Meldola's self-portrait, see Dal Pozzolo, in: Bavoljak, Lambaša, pp. 78. The period between 1547 and 1557 in Meldola's life was the time of his professional affirmation. In 1556–1557, he painted three tondi on the ceiling and two philosophers in Sansovino's Marciana Library in Venice. In his final period, 1557–1563, he experimented with various painting techniques. Richardson 1980; Puppi, Dal Pozzolo 2015; Puppi, Dal Pozzolo 2016; Calleghari, Mancini 2017; Gnann, Pelc 2023.

58 Calleghari 2016, pp. 112-114.

59 Raphael's Self-Portrait with a Friend (also known by the titles Double Portrait and Raphael and His Fencing Master) dates from 1518–1520. It is housed in the Louvre Museum in Paris. It remains uncertain whether

nimnome grafičaru poznatu kao monogramist FP (koji je bio aktivan približno između 1530. i 1550. godine).[58] Stručnjaci za Meldolin opus navode da pod Parmigianinovim utjecajem „gravura postaje svojevrsni crtež" (*l'incisione diventa una specie di disegno*). (...) „Parmigianino je tako Schiavonea poučio obliku slikarskoga crteža koji je nedvojbeno bio temeljna sastavnica njegova doprinosa povijesti mletačkoga slikarstva." Na pladnju Foscari neobična je povezanost između poznatih motiva iz rimske vojne povijesti i portreta dvojice tada živućih umjetnika, kao da ih se po važnosti izjednačuje sa slavnim rimskim ratnicima i vojskovođama. Nije mi poznat nijedan drugi primjer takva koncepta — portreta dvojice umjetnika (od kojih je jedan autoportret) uz prikaze antičkih tema. Poznati su nam brojni tzv. „dvostruki portreti» koje su umjetnici stvarali za svoje naručitelje, pri čemu se kao poznat primjer navodi Rafaelov rad u Louvreu, poznat kao *Autoportret s prijateljem*.[59] Portrete su izrađivali i minijaturist Giulio Clovio te mantovanska slikarica Sofonisba Anguissola, pri čemu su takva djela često nastajala izvan okvira formalnih narudžbi. Kolekcionari su takve portrete čuvali u kabinetima, jednako kao kabinetske minijature, slike i medalje. Postavlja se pitanje može li se sličan kontekst primijeniti i na pladanj obitelji Foscari, koji pripada kategoriji svečanoga reprezentativnog odnosno gozbenog pladnja (tzv. *da parata*)? Njihovi su se vlasnici njima svakako ponosili kao kolekcionari.

ple. Similar portraits were also produced by the miniaturist Giulio Clovio and the Mantuan painter Sofonisba Anguissola. They were often created outside formal commissions. Collectors kept such portraits in cabinets, alongside cabinet miniatures, paintings, and medals. Might the same be true of the Foscari plate, which belongs to the category of ceremonial display or banquet plates (*da parata*)? Such objects were a source of pride for their owners as works of art and as collectors' pieces.

[58] Callegari 2016, str. 112-114.

[59] Rafaelov *Autoportret s prijateljem* (poznat i pod naslovima *Dvostruki portret* i *Rafael i njegov učitelj mačevanja*) datira iz 1518.–1520. godine. Čuva se u muzeju Louvre u Parizu. I dalje nije sa sigurnošću ustanovljeno je li lik s lijeve strane doista Rafaelov autoportret. Goffen 2002, str. 191. T. Rabb identificira lik s desne strane kao Giulija Romana, Rabb 2012., Rabb 2018., str. 216. Rowland 2013.

the figure on the left is indeed Raphael's self-portrait. Goffen 2002, p. 191. T. Rabb identifies the figure on the right as Giulio Romano, Rabb 2012; Rabb 2018, p. 216; Rowland 2013.

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