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TREASURE MAPS

Twenty Itineraries
Designed to Help
You Explore the
Cultural Heritage
of Palermo and
its Province

Soprintendenza per i Beni culturali
e ambientali di Palermo

THE LUSTRE OF MAJOLICA VASES AND TILES

by **Maria Reginella**

REGIONE SICILIANA
Assessorato dei Beni culturali
e dell'Identità siciliana



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Twenty Itineraries Designed to Help You Explore the Cultural Heritage of Palermo and its Province

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Ceramic utensils are amongst the oldest objects that have accompanied mankind on his journey through civilisation, and the first with a simply domestic and non-bellucose use.

They are also the first that are not only functional, but also aesthetical. And unlike other artistic artefacts made by man, the ceramic objects are those that, over time, have not substantially moved away from their basic function. One of the reasons for their undoubted fascination is certainly the fact that they maintain, along with their aesthetic value, the intrinsic nature of their original purpose: conservation, eating, drinking, cultivation and habitation. Ceramics do not have the disinterested beauty of the pure work-of-art. They attract for the diversity of their composition: our civilisation that has invented plastic, spread the use of steel, and multiplied the possibilities for the use of glass, no longer needs these materials for their original purpose. But it is exactly their anachronism, the fact that they are often individual pieces, not produced in series, that seems to offer a way of life that is older, warmer, full of colour, more serene. Through their discreet testimony, ceramics allow us to enter into close contact with the life of civilisations different from ours, or of generations that we have not known. Ceramics pass down a general taste, collective and communal, because they were destined for daily use by many people all living in the same period. Not just the "style" of a single artist, but rather of a place and a civilisation. It is therefore natural to associate the shapes and the

colours of plates, vases and tiles to the other forms of widespread aesthetics that characterise and classify each place. This is easy to do in Palermo, where the chromatic exuberance and the horror of empty spaces that fill the panorama, from the sumptuous decorations of churches to that of the barrows in the traditional markets, appear as if they have been gathered up and summarised in the colours and décor of simple objects like a cup or a serving plate. This little volume, that in no way pretends to offer an exhaustive work on such a varied subject matter, simply aims to offer a guide (on the history, techniques, objects and places) for the curious visitor, helping him orientate himself along the trail of art, both humble and rich, magnificent and useful, that stamps an unmistakable hallmark on Sicilian civilisation and in particular that of Palermo.

I.R.

A SHORT HISTORY OF CERAMICS IN THE PROVINCE OF PALERMO

The art of ceramics in Sicily is a long-standing tradition and in many centres, during the various colonisations, small workshops for the production of building materials and pottery craft shops were established. Frequent contacts with diverse populations and traditions – Greek, Roman, Muslim, Norman, Swabian, and Spanish – allowed the local ceramists to acquire new techniques, models and decorative motifs by re-elaborating foreign influences and incorporating them into original products. The Arab conquest was certainly crucial to the development of ceramics, as it introduced the technique of tin-glazing. It was here that, for the first time in Italy, tin-glazed earthenware was produced and exported to the mainland, particularly to Pisa.

In the 16th century Sicilian ceramists adopted the new Renaissance trends, introduced by the considerable importation of Italian tin-glazed earthenware, or *majolica*, from central-northern Italy. Mainly due to their commercial contacts with the Tyrrhenian cities, the coastal sites such as Sciacca and Palermo create objects similar to those produced in the majolica workshops of Genoa (**fig. 1**), Faenza (**fig. 2**) and Urbino. Caltagirone, on the other hand, follows the Venetian manner, known as *berettina* (i.e., azure-coloured) and those with the gold lustre decorations by Master Domenico, one of the most interesting ceramists of the lagoon city. There is a rich production of vases from the 17th and 18th century, similar in spirit to the Sicilian Baroque tendency to cover objects or architecture with a thick layer of decoration, as typically seen in churches decked with polychrome marble inlays, textiles densely embroidered with figurative motifs, sweetmeats filled with creams and candy fruits. Between the 18th and the 19th century, some of the Palermitan factories endeavour to copy

some techniques invented in England, by producing earthenware (white body, porous, strong and inexpensive) (**fig. 3**). The ceramic workshops slowly go into a decline because of the spread of mass-produced items beginning to flood the markets. Professional art schools fulfil an important role in the 20th century by turning out generations of ceramists: some continue the Sicilian traditions, making either single pieces or limited production lines; others experiment with new types of expressive media, introducing new techniques, such as Japanese *raku*. In order to understand Sicilian ceramics, it is necessary to visit not only the museum collections but also the workshops in the production centres. The most important collections are in the Galleria Regionale di Palazzo Abatellis, the Fondazione Sicilia based in Palazzo Branciforte, and the Museo Pitirè, all in Palermo; the Museo Pepoli in Trapani; the Museo delle Trame Mediterranee in Gibellina (Trapani) and, above all, the Museo Regionale della Ceramica in Caltagirone (Catania).



1
Palermo, Vignicella
(now psychiatric
hospital). Majolica
panel, late 16th
century, Ligurian



2
Palermo, Galleria di
Palazzo Abatellis.
Majolica vase with
lid, by Francesco
Mezzarisa, 1558



3
Palermo, Galleria di
Palazzo Abatellis.
Earthenware
inkstand,
early 19th century,
factory of Baron
Malvica

**THE PRODUCTION CENTRES:
PALERMO AND COLLESANO**

Palermo

In Palermo, where ceramics have a long-standing tradition, production knows no interruption but reveals a number of artistic influences inextricably bound up with complex historical events. After 1412, under the Viceroy, the city begins to trade with Spain, importing numerous artefacts from Catalonia, such as the silk and the majolica made in Malaga and Valencia (fig. 4). Local potters adapt to the prevailing styles and produce artefacts almost totally painted in blue. The adoption of the new Renaissance style, copied from the luxurious crockery bought by wealthy families and the apothecary wares imported from Faenza and Montelupo, commissioned by the *speziali* play a decisive role in the development of Palermo ceramics. Between the 16th and the 17th century, production in Palermo reaches a high grade of technical and stylistic quality with the work of Girolamo Lazzaro (fig. 5), a native of Naso (Messina) and his collaborator Andrea Pantaleo from Monreale (fig. 6). In the second half of the 17th century, ceramists Filippo Passalacqua and Antonio Di Leo adopt a quicker, simpler design, using idiosyncratic decorative motifs as a way of substituting the Italian models. If the production of majolica tiles used in flooring and church domes is substantial, few examples remain: the pinnacle of Porta Nuova representing an eagle with outspread wings, the symbol of Palermo's Senate, and the dome of the church of



the Carmine, recognisable by its Carmelite insignia. The prevailing characteristics of the Palermo production, unchanged for nearly the whole 17th century, are yellow plaited bands and vine shoots in white on a blue background; richly framed central medallions depicting figures of saints and allegories; trophies of weapons and drums, zoomorphic figures and cartouches with the Senatorial signature S.P.Q.P. (*Senatus*



4
Palermo, Zisa.
Azulejos, ceramics,
16th century,
Spanish.

Populusque Panormitanus), enveloping the backs of *albarelli* [i.e., apothecary jars] and bowls (**fig. 7**). The Palermo workshops are very active throughout the 18th century, producing a quantity of polychrome floors with extensive designs, based on projects drawn up by excellent architects for churches, oratories, *palazzi* and villas. Three entrepreneurial experiences from the end of the century

are particularly remembered: the factory founded by Francesco Oneto, Duke of Sperlinga (**fig. 8**), for his personal use, in his Malaspina villa; a second factory, founded by merchants and directed by Vincenzo Giovenco in the Santa Lucia neighbourhood; lastly, the factory of Baron Giuseppe Malvica in the Rocca area, active until 1820, which introduced pottery made 'in the English style' (**fig. 9**). At the same

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time, however, production in Palermo was affected by ever-increasing competition from Naples, preferred by the aristocracy and the ecclesiastics, to the extent that nearly all the manufactures closed down. New factories sprung up in the 19th century, copying the more important Italian ones. The most famous are those of Filippo Martinez (**fig. 10**) and Achille Albanese, who participated in the National Exhibition, winning several prizes. In 1882

Ignazio Florio revived this rich artistic tradition by founding a factory specialising in the Art-Nouveau style, which quickly spread throughout Sicily and mainland Italy (**fig. 11**). The factory was taken over by the Florentine Richard-Ginori some years after Florio's death.



5
*Palermo, Galleria di
Palazzo Abatellis.
Albarelo, majolica,
early 17th century, by
Giroloamo Lazzaro*



6
*Palermo, Istituto
Statale d'arte, Oval
vase, majolica,
early 17th century, by
Andrea Pantaleo*



7
*Palermo, Galleria di
Palazzo Abatellis.
Albarelo, majolica,
early 17th century, by
Giroloamo Lazzaro*



8
 Palermo, Galleria di
 Palazzo Abatellis.
 Dish, majolica,
 1765-1770, Factory
 of the Duca Oneto
 di Sperlinga



9
 Palermo, Galleria di
 Palazzo Abatellis.
 Albarello, majolica,
 1807, factory of
 Baron Malvica



10
 Palermo, Galleria di
 Palazzo Abatellis.
 Panel 'Fortune
 telling with the
 Chinese', majolica,
 late 19th century, by
 Filippo Martinez



11
 Private collection.
 Plate, earthenware
 early 19th century,
 Florio factory

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12

Palermo, Galleria di
Palazzo Abatellis.
Albarelo, majolica
1687, by Filippo
Rizzuti



13

Palermo, Istituto
statale d'arte
'V. Ragusa e Otama
Kiyohara'. Albarello,
majolica 1667-
1668, Collesano



Collesano

Ceramics have been produced in Collesano for centuries and are connected to the exploitation of the Bovitello quarry furnishing, to this day, top-quality clay to the *stazzoni*. At first, these workshops only produced building materials and domestic tableware in terracotta or with a simple glazing; later on, they began to make ceramics. Production intensified in the second half of the 17th century, due to the arrival of ceramists from other Sicilian towns, who introduced new techniques and decorative motifs. Amongst the most important is Giuseppe Savia from Caltagirone, who set up several factories for the production of tiles, some of which are still visible in the flooring of numerous churches and *palazzi* in Collesano and its neighbouring towns. On Savia's death, Filippo Rizzuti, a Palermo ceramist who had moved to Collesano, marries his widow and continues to turn out flooring tiles. He also increases the production of apothecary vases, characterised by a rich colour palette and decorations of armour, large shields and conspicuous cartouches, on which he writes his name, city and date of production: "Mu. Filippo Rizzuto in Collesano 1687" (**fig. 12**). A group of vases, created between 1660 and 1668, are inscribed "Ioanni Saldo di Politii", which is presumed by some historians to be the name of the ceramist, whilst others consider it the name of an apothecary from Polizzi (**fig. 13**). The 17th century vases from Collesano are distinguished by their central medallion and, on the back, by 'trophy' embellishments, in keeping with the tradition of the struggling



Palermo workshops. In the 18th century the Collesano ceramists continue to create floorings (fig. 14) and tableware to satisfy the requirements of aristocratic and non-aristocratic patrons. However, it becomes progressively difficult to compete with the imported artefacts from Naples and Vietri. Collesano artisans make bricks in

white and green, with simple decorative motifs such as braiding and bluebells, and polychrome majolica tiles for church pinnacles. Still visible, along the town roads, are some majolica panels decorating street altars and depicting the *Via Crucis* or individual saints (fig. 15). Barbera, Carrà, Catalano, Cellino, Cirro, Iachetta are some

14
Petralia Soprana, Santa Maria di Loreto. Flooring of the Sacristy, late 18th century

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15
*Petralia Sottana,
Capuchin Convent.
Panel depicting
St. Francis and
St. Dominic, 18th
century*

16
*Palermo, Museo Pitrè.
Anthropomorphic
oil lamp, glazed
terracotta, 19th
century*

of the families of ceramists, who, during the course of the centuries, made Collesano the most important ceramic production centre in the Madonie. In the 19th century it produced exclusively tableware for daily use, sold cheaply at the local fairs of western Sicily. These objects, painted solely in yellow, green and manganese purple, are remarkably original for their shape and relief decoration: lamps are transformed into ladies and horsemen, flasks are shaped as vegetables and vases are covered in leaves and flowers. An interesting collection is housed in the ethnographical museum Giuseppe Pitrè, Palermo (**fig. 16**).



MAJOLICA TILING: SPIRES, PINNACLES AND DOMES

The use of the majolica coating as a covering for buildings is due to a variety of reasons. Its aesthetic and decorative function could turn simple architectures into landmarks; it had a practical function, because the glazing, together with hydraulic mortar, waterproofs the surface and prevents infiltrations; last but not least, there are economic reasons: in fact, majolica was usually the least expensive alternative. Unfortunately, many of the older examples have been destroyed or damaged by lightning or earthquakes, and often reconstructed using different materials. In Sicily it is possible to find three types of roofing: wedge-shaped terracotta tiles, more frequently found in the Madonie, as well as in eastern Sicily, particularly the Nebrodi; rectangular tiles used in western Sicily, above all Palermo and Trapani; and scalloped ones, most likely of Neapolitan origin. The pinnacles of the bell tower sit on a stone or masonry drum and are usually surmounted by a finial complete with a globe and a metal cross. Inside, wooden scaffolding supports the covering (fig. 17). This is made of wedge-shaped bricks enamelled on the outside (fig. 18) and hollow on the lower side. The bricks are arranged in concentric circles, overlapping and staggered, decreasing towards the top, parallel to the scaffolding and fixed with hydraulic lime mortar. In order to lighten the covering, the wedges tend to be of different sizes, longer at the base and shorter at the top.



17
*Termini Imerese,
belltower of the
Church of San
Giovanni Battista.
Wooden scaffolding
inside the spire*

18
*Majolica 'bugnette'
used for roofing*

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19

*Petralia Soprana,
Church of Santa
Maria di Loreto.
Pinnacle*

They are mostly glazed with a coloured lead covering, like those in the workshops of Naso and Caltagirone. In other cases, majolica bricks are used, as is the pinnacles of the Church of Santa Maria di Loreto in Petralia Soprana (**fig. 19**) and elsewhere in the Madonie. The decorative motifs are geometric and laid in bands with lozenges, triangles, chevrons; the recurrent

colours are yellow, copper green, blue and manganese purple. The richness of the décor and the colouring recall the local carpets known as *frazzate*, woven in Erice and Trapani, in the Madonie and the Nebrodi.

The shapes of the pinnacles are varied: conical, bulbous, hemispherical, pyramidal or domed. and are found throughout Sicily





20
*San Mauro
Castelverde, Church
of San Mauro.
Pinnacle*

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21

*Palermo, the Zisa.
Pinnacle*

(fig. 20). The coverings with majolica tiles, known as *maduni*, were placed directly onto a mortar bed, one next to the other, much like in the floor and wall decorations. It was particularly common in areas of Palermo and Trapani. Amongst the most important examples are the roofs of the 17th century towers of the Palazzo della Zisa with the insignia of the Sandoval and Platamone families (fig. 21); the covering

of the pyramids of Porta Nuova, made by Onofrio Cosentino in 1669 (fig. 22), the dome of the church of Carmine Maggiore (1681), Palermo (fig. 23), the pinnacle of the bell-tower of San Giovanni Battista (fig. 24) and the dome of the church of the Annunziata (fig. 25), both in Termini Imerese. Roof coverings with overlapping or scalloped tiling are less frequent and were used later, one example being the





22
*Palermo, Porta
Nuova. Roof*

23
*Palermo, Church of
Carmine Maggiore.
Dome*



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24

*Termini Imerese,
Church of San
Giovanni Battista.
Bell tower*



25

*Termini Imerese,
Church of the
Annunziata. Dome*



26

*Palermo, Cathedral.
18th century domes*



yellow and green domes of the Cathedral in Palermo, produced after 1781 by local artisans (**fig. 26**); or the bell-tower of the church of the Crocifisso in Castelbuono, commissioned in 1806 from a Neapolitan factory. The scalloped tiles were placed on the extrados of the pinnacles with hydraulic lime mortar and in overlapping lines; in order to ensure a better grip, fixed with a copper nail through a hole that had been made during the manufacture of the tile.

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Angels, symbol of the Brotherhood of the Most Holy Sacrament, *the Madonna of the Consolation in the Desert*, venerated in the Oratory of San Mercurio, *Mary Magdalene with the Ointment Jar*, the symbol of the Brotherhood of the Most Holy Crucifix at Albergheria, and the *Ecce Homo Sitting on a Mound*, the protector of the Monte di Pietà. Other tiles depict the coats-of-arms of ecclesiastics such as Monseigneur Ludovico I de Torres, Archbishop of Monreale, or the insignia of religious communities, including the Spanish Benedictines of Santa Maria del Monserrato, the Benedictines of Monreale, the Carmelites of the Assunta, and the Order of the Knights of Jerusalem, later known as Knights of Malta, with the head of John the Baptist on a plate and four white arrows at the corners, forming the typical cross of the Holy Land.

28

Palermo, Cathedral.
Panel of St. Benedict,
majolica, 18th
century



Also part of the collection are the tiles with the arms of noble families such as the Del Castillo, De Spuches and Bonanno, those of the Filangeri family, Counts of San Marco, dated 1734, as well as those representing other institutions no longer in existence, such as the Hospital of San Giovanni di Dio dei Fatebenefratelli.



29
Ballroom scene from
'Il Gattopardo'
by Luchino Visconti

MAJOLICA FLOORING

"The daily recital of the Rosary was over. Now, as the voices fell silent ... The women rose slowly to their feet, their oscillating skirts, as they withdrew, baring bit by bit the naked mythological figures painted all over the milky depths of the tiles". So Giuseppe Tomasi di Lampedusa describes the flooring, an important part of the luxurious décor of the villa on the Colli, in his novel *Il Gattopardo* [translated into English as *The Leopard*]. But even more unforgettable is the ball scene, set by Luchino Visconti at Palazzo Ganci, when the Prince, waltzing with Angelica, retraces the volutes painted on the majolica floor (fig. 29). During the 17th and the 18th century, a period of great splendour

for the decorative arts, floors painted with bright colours characterised the architecture of the South, particularly Sicily's, adding to the already rich decoration of frescoed vaults with vertiginous perspectives, walls overflowing with stuccoes, marble inlays and heavily embroidered textiles. To begin with, the floors commissioned by the aristocratic families and the religious orders were simply decorated with rosettes, festoons or garlands, trompe-l'oeil diamonds, or friezes. These are still visible on the covering of the fountain in the cloisters of the convent of Santa Maria di Gesù (fig. 30), in the Oratory of the Terziari (now in the exhibition hall of the State Archives at the Gancia) (fig. 31), in the fragments of the church of Santa Maria dell'Orto in Monreale. In 18th

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30
*Palermo, Church
of Santa Maria di
Gesù. Fountain
covered with tiles,
late 16th century*

31
*Palermo, former
Oratory of the
Terziari. Flooring,
17th century, made
in Palermo*



decorated: those in San Mercurio (1715) (**fig. 32**), and the one at the Pellegrini (1719), both commissioned from Sebastiano Gurrello; that in the church of Sant'Elena e Costantino, with the Battle of Milvian Bridge painted by Antonio Gurrello (1731) (**fig. 33**); the floor in the church of San Benedetto alla Badia in Caccamo (**fig. 34**); as well as the wall panels portraying the Most Holy Crucifix (the largest in Italy) (**fig. 35**), placed on the façade of the church of the Collegiata in Monreale, and the figure of St. Cyrus in the main church of Marineo (**fig. 36**). Contextually with the execution of these large works, some smaller but no less important works were also carried out to decorate public spaces, gardens and, occasionally, altar frontals. Of these, only few examples remain, such as the altar frontal in the crypt of Santa Barbara, with a sumptuous floral decoration, that in the seminary of the Chierici (**fig. 37**) in Palermo, and the *Cripta delle Repentite*, with the figures of St. Francis and St. Clare (**fig. 38**). At the end of the 18th century the French architect Léon Dufourny, who had lived in Palermo for some years, wrote

32
Palermo, Oratory of San Mercurio. Flooring, 1715-1717, by Sebastiano Gurrello and Lorenzo Gullotta

33
Palermo, Oratory of Santa Elena and Costantino. Flooring, 1731, by Antonino Gurrello

century Palermo, the ceramists increased their production, as many building sites are opened to repair the damages caused by the 1724 earthquake and build new churches, palazzi and villas. There was a high demand for polychrome flooring with large motifs covering entire surfaces, often designed by famous architects, with allegorical figures, heraldic symbols, landscapes, floral or zoomorphic motifs, painted in bright colours, with liberal use of copper green, yellow and blue, almost always outlined with manganese purple. It is during this period that the floors of the Palermo oratories are



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in his journal (*Diario di un giacobino* 1791-1793, Palermo 1991) that he had admired exquisite majolica flooring in which “the designs are combined so as to adapt themselves to every kind of shape. For the reception rooms of the *palazzi* and above all for those in the churches, designs are created *ad hoc* and produced in the Neapolitan factories. I have seen many examples of these floors of excellent manufacture, including those of Palazzo Geraci and in the home of Marquis Natale, which mirrored the pictures on the arabesqued ceilings”. He also hoped that this “attractive habit” would be adopted in France. The Sicilian ceramists did not share the enthusiasm of their French colleague: in fact, the continuous arrival of low-cost artefacts from Naples and Vietri drastically reduced the activity of the kilns, which closed a few years later. The *riggiolate*, or Neapolitan tiles, were preferred by the Sicilian aristocracy for the firmness of the clay (body), its resistance, the precision of the drawings, the perfectly finished

edges, the richness of their decorative and figurative repertory, as well as their lower price; but above all for the desire of the Sicilian nobility to conform to the tastes of the Neapolitan court. Indeed, some of the flooring in Palermo’s patrician homes originate from Campania, such as the one in Palazzo Valguarnera Ganci, famous for having been part of the set of the film, *The Leopard* by Luchino Visconti; the one in Santa Croce-Sant’Elia; or the one in the *Salone degli Specchi* [Hall of Mirrors] probably created in the workshop of the Barberio, in Palazzo Comitini (known as the *Sala Martorana* because of its painter’s name Gioacchino Martorana), where it mirrors the ceiling decoration (dated 1770) with the *Triumph of Love* (fig. 39).

The floor in the large reception room in recently restored Palazzo Santa Croce-Sant’Elia, is an important visual record: the decoration forming sinuous volutes in yellow and blue, with floral shoots is enriched by the presence of a central

34

Caccamo, church of San Benedetto alla Badia. Flooring, early 18th century, made in Palermo





35
 Monreale, church of the
 Collegiata. Panel, early
 18th century, made in
 Palermo



36
 Marineo, Main church.
 Panel with St. Cyrus,
 early 18th century, made
 in Palermo



37
 Palermo, Theological
 Faculty. Altar in the
 crypt of Santa Barbara,
 early 18th century, made
 in Palermo



38
 Palermo, Church of the
 Repentite, Altar in the
 crypt, 18th century,
 made in Palermo

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39

Palermo, Palazzo
Santa Croce-
Sant'Elia. Flooring,
late 18th century,
made in Palermo

mythological scene in which two satyrs importune some bathing nymphs. In the scroll below is the name of the painter "Ego Nicolaus Giustiniani neapolitanus feci A.D. 1761" [I, Nicholas Giustiniani from Naples, made it in 1761 A.D.]. Giustiniani came from one of the most important ceramist families in Naples (fig. 40).

40

Palermo, Palazzo
Comitini. Flooring
in the Sala
Martorana, late 18th
century, made in
Palermo

In Villa Tasca it is possible to admire a few of the floors designed by the architect Andrea Giganti from Trapani and carried out by Ignazio Attanasio in 1777 (the preliminary sketches are conserved in the Galleria Regionale di Palazzo Abatellis); further examples are found in Villa Airoldi,



Villa Boscogrande, and many other suburban villas built by the aristocracy as a way of escaping from the heat of the Palermitan summer.

The introduction of the so-called *graniglia* tiles signalled the end of interest in majolica flooring. This material was a mixture of stone and cement, produced industrially with repetitive motifs. The ceramist Nino Fratantoni from Santo Stefano of Camastra writes that at the beginning of the 20th century there were still many factories producing tin-glazed tiles along the Via Messina Marine, which were obliged to close or to reconvert, adapting to the new production processes.



TERMINOLOGY

Ceramics

The term *ceramics* derives from the Greek *kéramos*, i.e., clay, indicating both the art of making clay tableware, tiles and bricks, as well as the material itself; and, by extension, the objects created by that art and that material. Clay is a paste that can be modelled and hardens once heated in the kiln. It is made of earth, water, silicates and metal oxides; when wet it has a yellow-greenish colour, but after being fired at 850-900°C, it assumes a reddish colour and is known as *terracotta*. Being generally porous, the terracotta needs glazing in order to become waterproof. Prior to the introduction of glazing, sanding with bone or leather sticks was used before firing. Originally, alkaline-based varnishes were employed, either transparent or coloured with the addition of metal oxides; successively, lead-based varnishes were introduced. These paints are also transparent but can be coloured with metal oxides: copper for green, iron for yellow, cobalt for blue with and manganese for brown. Once coated, the terracotta is fired for the second time at high temperatures.

Majolica was introduced into Italy from Spain during the Renaissance; its production technique was devised in the Islamic Orient and is still in use today. In majolica ware, also known as *faenza* or *faïence*, terracotta is dipped into a liquid suspension known as stanniferous enamel (lead and tin mixed with silica sands). Once covered, the object is decorated and

fired once again at 900°C. The enamel fuses, thus adhering to the porous surface of the terracotta to create a white, polished layer which enhances the brilliance of the painted colours.

Albarello

The *albarello* has been used by apothecaries and spice vendors since the 13th century, to preserve herbs and spices, drugs and ointments. Its cylindrical shape is slightly narrowed in the middle for easier gripping, whilst the rim is broad to facilitate the insertion of the hand. Often the *albarelli* had no lid and were

41

Palermo, Museum of Casa Professa. Tile in the shape of an eight-pointed star; lustred pottery, Iran 14th century





42

*Burgio (Agrigento).
Stazzone, 20th
Century*

sealed with parchment or waxed paper and tied with string. Their shape was perhaps suggested to Western ceramists by bamboo canes, used as containers for oriental spices and formerly imported by travellers and European merchants. The etymology of the name is also uncertain; it has been suggested that it derives from the Persian *el barani* (vase for drugs); alternatively, it may from the Latin *alveolus* (wooden vase, small vase). There are a number of variations: from the very large one, known as *cilindrone* [large cylinder], to the smaller *rocchetto* [reel], or from *rocca* [spindle]. Produced by all European manufacturers, from the Renaissance to the 19th century, the albarelli are sometimes decorated with a central scroll, writing in Gothic or Latin script to indicate the name of the drug.

The Lustre

The lustre is a particular decorative technique applied on majolica ware to create iridescent effects that simulate a metallic glint. Once glazed, the object is painted with pigments of silver and copper oxide and then re-fired at low temperatures in a *muffle kiln*, which excludes the oxygen.

Lustre is an ancient technique, probably born in Egypt and perfected in the more important ceramic centres of the Middle East (**fig. 41**). Appreciated throughout the Islamic world because it complied with the dictates of the Koran prohibiting the use of precious metals in the decorative arts, it was introduced into Spain in the 13th century by the Muslims and then to Italy in the 14th century. This technique, complex and costly, did not really find favour in European ceramics.

Stazzone (in Sicilian: *Stazzuni*)

The *stazzuni*, was a small factory for the production of building materials: bricks, tiles, drainpipes, as well as other terracotta wares, such a jugs and amphorae. In these large plants, normally outside the city, the clay extracted from a nearby quarry was placed in settling vats, washed and then kneaded with bare feet by the apprentices (*stazzunara*), until a smooth paste was obtained, ready for use. The wares, once crafted, were left to dry in the sun for a few days and then fired in the kiln. The *stazzunaru*, who only produced building materials, was different from the *maestro di tornio* or *figulino*, who turned out objects for everyday use on the potter's wheel (fig. 42), (now electrified).

In the past, in the Sicilian towns where there were clay pits, the *stazzuni* would satisfy the local request for building materials. In Palermo, up until the first decade of the 20th century, the clay-brick factories were concentrated in *Acqua dei Corsari*, a district close to the Ficarazzi quarry, rich in spring water and firewood (fig. 43).

43
Palermo. Stazzone
in *Acqua dei
Corsari*, early 20th
Century



MUSEUMS, COLLECTIONS AND FOUNDATIONS

GALLERIA REGIONALE DELLA SICILIA DI PALAZZO ABATELLIS

Via Alloro, 4 Palermo
Tel. +39 0916230011/0047

Opening Hours

Tuesday to Friday: 9.00-19.00
Saturday and Sunday: 9.00-13.30
Closed Mondays

(The ceramic collection can be viewed for study purposes)

The Galleria is located in the 15th century residence of Francesco Patella or Abatellis, Portmaster to the King, designed by the architect Matteo Carnilivari. This fine example of Gothic-Catalan architecture was restored in 1954, and the Venetian architect Carlo Scarpa was commissioned to organise the collection into a museum. Unfortunately, most works of decorative art were not put on display and are still stored in the basement, awaiting the opening of a new section of the museum.

The majolica collection — formerly exhibited in the Arab Room and the Corridor of the Majolicas in the ex-National Museum of Palermo — was created thanks to numerous donations from collectors and aristocrats, as well as a number of acquisitions proposed by the young Antonino Salinas, director of the Museum from 1873 to 1914. Salinas, who was also a collector and connoisseur of majolica ware, put together numerous objects from all the Sicilian production centres from the 16th to the 19th century, in order to “document the history of an industry which has flourished in Sicily from the Middle Ages to our time”. But

the greatest contribution to the collections was due to the Law of 7th July 1866, suppressing the religious orders and brotherhoods, with the resulting arrival of a great deal of apothecary ware from churches and convents.

The apothecary jars from the pharmacy of the Abbey of San Martino delle Scale were given to the Museum. They were attributed to the Faenza workshops of Emiliano Capra, known as ‘Saladin’, and of Francesco Mezzarisa (1558). The latter also made the rare tile depicting the *Deposition of Christ* (1544), donated by the Marchioness Torrearesa (**fig. 44**). There are also many donations from collectors such as Mario De Ciccio and examples of the last wares produced in the Palermitan factories of the Duke of Sperlinga and Baron Malvica (**fig. 45**).

Of particular importance is the large lusted amphora, created in a Malaga workshop between the 13th and 14th century, originally in the main church of Mazzara (**fig. 46**).



44
*'Deposition',
 majolica, 1544, by
 Francesco Mezzarisa*



45
*Vase, earthenware,
 early 19th century,
 factory of Baron
 Malvica*

46
*'Alhambra' vase,
 lusted pottery,
 late 13th or early 14th
 century, Spain*

THE LUSTRE OF MAJOLICA VASES AND TILES

47

*Apothecary ware,
1795, by Nunzio
Campoccia in
Caltagirone*



MUSEO ARCHEOLOGICO REGIONALE 'ANTONINO SALINAS'

Piazza Olivella, 24 Palermo

Tel. +39 0916116806/07

Closed for restoration

The Museum is located in the convent of the Oratorians, annexed to the church of Sant'Ignazio all'Olivella. The convent was adapted to house the Museum after the suppression of the religious orders in 1866. Sculptures and decorative arts were transferred to the new Galleria Regionale di Palazzo Abatellis. The lavish collection of ceramics, which had been exhibited in the Arab Room and the Corridor of the Majolicas, was transferred to the new location, but a few examples remained to decorate the offices and the library of the old museum.

The collection preserved in the Archaeological Museum contains vases, amphorae, rectangular flower pots, all made in Caltagirone between the 17th and the 18th century with relief decorations, testimony to the great creativity of the Caltagirone workshops which had escaped the earthquake of 1693. The albarello made by Nunzio Campoccia is of particular interest. It is decorated with an amorous scene with figures placed between thin trees and ruins, a Sicilian reproduction of a decorative motif used in Savona in the 18th century (**fig. 47**). There are also three ceramic dessert moulds, used for the preparation of quince jelly and puddings, a typically 19th century Sicilian production. Two of the motifs on the inside of the

moulds depict rural landscapes, whilst the third bears the arms of the Colonna family (**fig. 48**). An oval vase is the only example of 17th century Palermitan manufacture, copied from models from Faenza and Casteldurante. It is decorated *a trofei*, i.e., covered in arms, drums, inscriptions, anthropomorphic and zoomorphic figures, with a central medallion depicting the Virgin Immaculate. An albarello is one of the last items to be produced in the workshops of Trapani in the 18th century simply decorated with vegetable scrolls and a central medallion featuring the bust, outlined in blue, of a man in contemporary costume. This interesting nucleus of majolica is completed by two large plates: one decorated with a stylised foliate motif around the edge and a lion at the centre, attributed to 17th century Salernitan artisans; the other is a rare late 18th century example from a Moroccan workshop in Fez, painted with geometric motifs, probably arrived in Sicily with a traveller, sometime during the 19th century (**fig. 49**). Today, exhibited in the Archaeological Museum are Medieval and Renaissance remains found during the excavations in the city. These include Renaissance ceramics from the parishes of San Pietro and from Palazzo Steri (**fig. 50**).



48
 pudding mold with the armorial bearings of the Colonna family, early 19th century, from Caltagirone



49
 Dish, majolica, late 18th century, made in Fez, Morocco



50
 Albarello depicting doctor Mesuè, 16th century, from Faenza

51

*Flooring, 19th
century, made in
Naples*

**MUSEO REGIONALE
DI PALAZZO MIRTO**

.....

Via Merlo, 2 Palermo

Opening Hours

Tuesday to Friday: 9.00-18.00

Saturday, Sunday and Holidays:

9.00-13.00 Closed Mondays

.....

The Palazzo was gifted in 1982 by the Filangeri di San Marco family to the Sicilian Region. It is a typical example of an aristocratic family residence in Palermo, built between the 17th and the 19th century. The most interesting rooms are the Chinese Room, the Smoking Room with walls covered in brass-studded leather from Cordoba, the Tapestry Room decorated by Giuseppe Velasco and, on the first floor, the Canopy Room with rare early 18th century embroidered panels. On the second floor there is a succession of reception rooms, drawing rooms, and libraries with collections of arms, porcelain, ceramics, fans and engravings. One of the reception rooms is embellished with an 18th century floor, with the family arms at the centre (**fig. 51**). As to the ceramic ware, the entrance and the Tapestry Room feature some rare full-sized male busts crowned with laurel wreaths, produced by the Baron Malvica factory, founded in the late 18th century in the Rocca, near Monreale. The busts probably decorated the roof of the villa annexed to the factory and were acquired by Prince Mirto after the factory closed down (**fig. 52**). The ceramic collection consists of objects from Southern Italy





52
*Busts, majolica,
early 19th century,
factory of Baron
Malvica*



THE LUSTRE OF MAJOLICA
VASES AND TILES

54

*Apothecary
vase, ca. 1580, by
Antonio Patanazzi*



and Sicily dating from the 19th century (fig. 53). Of interest is a group of oil lamps depicting monks, male and female figures in contemporary fashions, all in brilliant colours, and a series of figurines from Collesano, painted in yellow and green, representing a music band and a group of *Carabinieri*. There are many pieces from European manufacturers in the porcelain collection, including plates painted with national costumes from various countries, signed by Francesco

53

*Vase with
armorial bearings of
the Filangeri family,
19th century, from
Burgio*



Nardone, a mid 18th century decorator. There is also a precious 18th century Meissen collection, decorated with insects and birds; but above all there are many original Chinese porcelains, witnessing to the interest shown by the Sicilian aristocracy for the Far East. A large vase made for the pharmacy of Roccavaldina (Messina) and attributed to Antonio Patanazzi, Master ceramist of Urbino, is also on show (fig. 54).

MUSEO DI CASA PROFESSA AND ORATORIO DEL SABATO

Piazza Casa Professa, Palermo
Tel. +39 3387228775 +39 3384520110

Opening Hours

Monday to Friday: 9.00-13.30
Saturday: 9.30-16.00

The Museum, inaugurated in 2009 by the Palermo *Soprintendenza*, who curated the installation of the exhibits, is housed in the rooms adjacent to the church of the Gesù. The collection includes paintings, sculptures and the decorative arts, mostly from the church but incremented, during the 19th and 20th century, by numerous private donations. The itinerary through the exhibition passes through the crypt of San Calogero in Thermis, a large, underground space with a small altar, surmounted by a painted cross and, on the

side walls, the *putridaria* for the bodies of the deceased, covered in majolica tiles (fig. 55). The variety of the tiles and their random positioning suggests they were recycled, and provides a catalogue of the flooring types and designs used at that time throughout the entire building complex. There are some rare early 16th century tiles from Seville, made *a cuenca*, a Spanish term for relief decoration, and painted with intertwined foliate and floral motifs. Other tiles, from Sciacca, are also from around the same time, some decorated with blue and white *cornucopiae* and others with polychrome leaves and fruit. There are some Palermitan wares from the early 18th century with an interesting edging of foliated scrolls. In one of the museum rooms there is a series of majolica wares of rare Middle-Eastern manufacture, donated by La Farina: this includes a star-shaped lustred tile and



55

*Crypt of San
Calogero in
Thermis, Palermo*

THE LUSTRE OF MAJOLICA VASES AND TILES

four turquoise-coloured cross-shaped tiles made in Iran at the end of the 14th century; a bowl with stylised floral motifs, perhaps of Iranian manufacture, from the end of 13th or the beginning of the 14th century; a lampstand with a turquoise glaze produced in Raqqa (Syria), from between the 12th and the 13th century, and three elegant jugs with filter and lid from the 17th century (**fig. 56**). These objects were of a kind very sought after by 19th century European collectors, who, influenced by the late-Romantic culture and by the burgeoning Orientalism, imported large quantities of exotic wares. These are, however, outnumbered by the Italian artefacts: plates, vases and jugs from Umbria, Faenza, Montelupo and Venice (**fig. 57**). Of particular significance are some late 16th century lustred plates with metallic iridescence, made in Manises (Spain). The tour ends with a

visit to the ‘Oratorio degli Artisti’, or of the ‘Purification of the Immaculate Virgin and Saint Francis Borgia’, also known as ‘Oratorio del Sabato’, founded in the 17th century. The large rectangular hall with a small semi-circular apse is decorated with stuccos by Procopio Serpotta, filled with allegorical and symbolic references to the glory of the Immaculate Virgin. Only six panels remain of the original majolica flooring, substituted in 1908 by a marble floor. It probably depicted a sandy island, rich in flora and fauna and surrounded by the sea. The panels are now on show in a room next to the Hall. They depict, in bright colours, fleshy flowers (a symbol of divine benevolence), butterflies (an allusion to the soul), snails (the Resurrection of Christ), rabbits (purity), owls (a reference to the night of Christ’s Passion) and also a bird about to capture a serpent (**fig. 58**).

56

*Museum of
Casa Professa,
Palermo*





57

*Museum of
Casa Professa
Palermo*



58

*Panel from the
flooring of the
Oratory of the
Sabato, majolica,
early 18th century,
made in Palermo*

THE LUSTRE OF MAJOLICA VASES AND TILES

59

*Madonna
with Child, glazed
terracotta, late 15th
century, by
Andrea della Robbia*

MUSEO DIOCESANO DI PALERMO (MUDIPA)

Via Matteo Bonello, 2 Palermo
Tel. +39 0916077111

Opening Hours

Tuesday to Friday: 9.30-13.30
Saturday: 10.00-18.00,
Sunday and Holidays: 9.30-13.30
Closed Mondays

60

*Tile depicting St.
Francis and St.
Clare, late 18th
century, made in
Naples*

The Museum, opened in 1927 under the aegis of Cardinal Alessandro Lualdi, is located in the Palace of the Archbishopric. It was reopened in 2003 with a new layout, though work is still in process on the main floor. Works of art from the 12th to the 19th century are on show, mainly religious, taken from churches either suppressed or destroyed. The tour of the exhibition — including paintings, sculptures, decorative arts and codices — is a compendium of Sicilian art, as well as documenting the salient moments of the history of the Church in Palermo.

The Museum owns few but significant ceramic pieces, including a precious glazed terracotta relief by Andrea della Robbia, depicting the *Virgin in Adoration of the Child* surmounted by the *Eternal Father Blessing* (fig. 59). The aedicule was made for the church of San Nicolò del Gurgò in Palermo and was originally situated on the façade, to the left of the entrance portal (the relief is waiting to be restored). A collection of 17th and 18th century census tiles, from the ex Museo Nazionale of Palermo, is on show on the ground floor. Among the oldest and most significant are



eight tiles, made in Sciacca, from the end of the 16th century, depicting the hooded friars of the Brotherhood of San Michele Arcangelo of Sciacca.

A large panel of 18th century Neapolitan tiles, depicting St. Francis and St. Clare amongst foliate and floral motifs and framed with blue *rocailles*, formerly on the wall of the refectory of the monastery of Santa Chiara in Palermo now belongs to the State thanks to the law suppressing the religious orders, and is in storage at the Museo Diocesano (fig. 60). The remaining part of the *lambris*, decorated with a blue and yellow *rocailled* frame and bunches of flowers, has been used



for tiling the Green Room on the main floor of the Museum. In the Red Room, following the exhibition's itinerary, there is an 18th century floor, depicting the arms and coronet of the Naselli family, flanked by two lions rampant, in a yellow garland of leaves and fruit. The thick decoration, filling the entire space, is composed of brilliant green vines intertwined with yellow ribbons and large leaves that create ample volutes (**fig. 61**). This floor was originally in the Villa Naselli d'Aragona, Bagheria (commissioned in 1712 and completed in 1716, then sold in 1803 to the Filangeri di Cutò family); it was then transferred to the Archiepiscopal

Palace, probably during Giovan Battista Naselli's cardinalate (1853-1870). There is a large panelled floor in the library of the Cardinal's apartment, signed and dated 'Ignatio Attanasio f. Ad. 1765', and originally from a room in the monastery of the Martorana. In the centre of the large frame, within a bucolic background, are several rural scenes: peasants dancing on the left, herdsmen with their cows on the right, two people seated at a laid-up table, a man loading up an ass.

61
*Flooring
 with the arms of the
 Naselli family,
 early 18th century,
 made in Palermo*

THE LUSTRE OF MAJOLICA VASES AND TILES



62

*The original display
of the Museum in
the College of the
Assunta in Via
Maqueda*

MUSEO ETNOGRAFICO SICILIANO 'GIUSEPPE PITRÈ'

Via Duca degli Abruzzi, 1 Palermo
Tel. +39 0917409008

Opening Hours

Monday to Friday: 9.00-13.00
Wednesday: 9.00-13.00 e 15.30-17.30
Saturday, Sunday and Holidays: closed

The Museum, founded in 1909 by Giuseppe Pitrè (1841-1916), the doctor and ethnologist who pioneered Italian studies on folklore, collects objects from Sicilian life and traditions, witnessing to domestic and work life, religious practices and festivals. There are some 4,000 artefacts in the Museum, some collected by Pitrè for the Ethnographical Exhibition which was part of the Italian National Exhibition, held in Palermo in 1891; others coming from private

donations; and the ethnographical collections from the ex-Museo Nazionale. From here, in 1934, 397 nativity figures by Giovanni Matera (1653-1718) were transferred, for temporary storage, to the Pitrè Museum. The Museum was originally housed in four rooms inside the Collegio dell'Assunta, in Via Maqueda (fig. 62). After Pitrè's death, the collection remained inaccessible to the public, until 1935, when Giuseppe Cocchiara reorganised and transferred it into one of the annexes of the Casina Cinese in the park of the Favorita. At the moment the Museum is being restored and the collection reorganised. The Museum owns a large quantity of *bummulì*, *quartare*, *inziri*, all uncoloured terracotta containers used for transporting water; also *bucali*, *cannate* [jugs and ewers] and glazed jars used for the conservation of wine and oil, from workshops throughout Sicily, all different in shape and



63
Anthropomorphic lamp, 19th century, made in Caltagirone



64
Inkpot, glazed terracotta, 17th century, made in Collesano



types of clay. There is also a large collection of common wares such as dishes, oil lamps (*lumera*), candlesticks (*cannili cu li peri*) made in Caltagirone in bright colours or glazed in yellow and green from Collesano and Santo Stefano, together with cooking pots from Patti in refractory terracotta. Particularly interesting are the 19th century anthropomorphic oil lamps (in fact, one dates from the 16th century) (fig. 63) and a 17th century inkstand from Collesano with a lion bearing a shield (fig. 64). In the collection there is also pottery from Calabria, Naples

and Apulia, normally sold at fairs held during religious holidays in the 19th century. The two kitchens, completely furnished and equipped, are also of great interest (fig. 65). The larger of the two was used when the Bourbon royal family lived there, in exile during the Napoleonic Wars (fig. 66).

65
Kitchen, Sicilian Ethnographical Museum 'G. Pitrè', Palermo

66
Bourbon kitchen, Sicilian Ethnographical Museum 'G. Pitrè', Palermo

THE LUSTRE OF MAJOLICA
VASES AND TILES

67

*Albarello
decorated with
the figure of King
David, 1600, by
Girolamo Lazzaro*



68

*Egg-shaped vase,
early 17th century,
by Diego Di Leo*



ISTITUTO STATALE D'ARTE 'VINCENZO
RAGUSA E OTAMA KIYOHARA'

Piazza Generale Turba, 71 Palermo
Tel. +39 091486092

Opening Hours

Booking required

Founded by the sculptor Vincenzo Ragusa in 1884, the school was known as 'Scuola-officina industriale'. It owned a museum holding a great number of Japanese artefacts from the 17th to the 19th century, bought by Ragusa himself during his long stay in Tokyo. The school struggled, and Prof. Ragusa was forced to sell his collection to the Italian State: it was assigned to the Museo Luigi Pigorini, Rome, where it still is. The majolica collection includes some 17th century *albarelli* and vases made in the Sicilian workshops of excellent artisans such as Andrea Pantaleone, who signs himself '*pictor monrealensis*' [or painter from Monreale], or Girolamo Lazzaro, who signs as 'Laczaro' (fig. 67). Of particular interest is a vase, with a man and a woman facing each other within a medallion, and with the original Sicilian inscription "chi vuol bene fa vita da cani" [he who loves leads a dog's life]. It can be attributed to the workshop of Diego Di Leo and may well indicate an unfortunate love life (fig. 68). Another vase portrays Pietro Novelli (fig. 69). The collection numbers many pieces from Caltagirone: warmers, salt cellars, inkstands, lamps, all from the 18th and 19th century, where relief prevails over pictorial decoration; and a series of 19th



century flasks shaped like male heads, all made by Sicilian artisans, known ironically as '*fiaschi borbonici*', as the hair follows the style in vogue in France at the time, with a centre parting and a thin moustache: in fact, Ferdinand III of Bourbon had forbidden that fashion, known as '*alla giacobina*'. The artefacts from Southern Italy are very different. Two vases, realised by the Istituto Industriale of Naples and inspired to oriental forms and decorative motifs, have a distinctive small drawing of Mount Vesuvius and are signed with the letters M S O (Museo Scuola Officina), under the base. A two-handled jug with four spouts comes from Vietri sul Mare: this particular shape permitted four people to drink, one from each side. From Cerreto



69
Egg-shaped vase with the portrait of Pietro Novelli, early 17th century, by Diego Di Leo

70
Pilgrim's flask, 19th century, from Ariano Irpino

71
Fish-shaped flask, from Grottaglie

Sannita come the 18th century fonts, decorated with putti; from Ariano Irpino, the 19th century jug in the shape of a fish with handles for attaching a cord, used by pilgrims from Rosarno (Reggio Calabria) (**fig. 70**); from Grottaglie, a two-handled vase, known as *ciarla*, and a ring-shaped bottle called *flascocruchella*, used by musicians who, by slipping one onto the forearm, could simultaneously play their instrument and drink (**fig. 71**). There is also a simple two-handled terracotta amphora with lid, from Tunisia, of the type to be placed in front of a workshop so as to offer water to passers-by.

72

Madonna with Child, glazed terracotta, late 15th century, by Andrea della Robbia

**MUSEO DIOCESANO
DI MONREALE (MDM)**

Via Vescovado, 8 Monreale
Tel. +39 0916402424

Opening Hours

Tuesday to Saturday: 10.00-14.00

Sunday: 14.30-17.00

Closed Mondays

The Museum is located in the Archiepiscopal Palace and exhibits works of art from the religious buildings from the Diocese of Monreale, liturgical furnishings and church vestments commissioned by the Archbishops or donated by collectors. The glazed terracotta medallion by Andrea della Robbia comes from the Abbey of Santa Maria del Bosco in Calatamauro, founded in 1401 by the Benedictines. It depicts the *Madonna with Child*, and was original situated in the last chapel on the left of the nave (**fig. 72**).

On the second floor is the collection of Salvatore Renda Pitti (Monreale, 1906 - Palermo, 1992), a passionate collector, who was self-taught but soon became a connoisseur of precious artefacts which he acquired at auctions. The collection is composed exclusively of rare objects: paintings, majolicas, religious liturgical furnishings in silver, relics and reliquaries, engravings, *biscuit* china, clocks of all sorts and materials, wax figurines, objects in ivory alabaster, tortoiseshell, lapis lazuli and mother-of-pearl. The eclectic majolica collection, composed of 76 examples of historical and artistic value, includes 19th century copies of ancient objects as well as contemporary works, and offers an



overview of everything that was produced in Italy (**fig. 73**). Some *albarelli*, dating from the 17th to the 19th century, are made in Sicily, in the workshops of Burgio, Caltagirone and Palermo. The pitcher with the figure of St. Sebastian, attributed to the ceramist Filippo Passalacqua, active in Palermo in the first three decades of the 17th century, is particularly interesting. There are also early 17th century vases from Calabria, an 18th century dish from Apulia, 19th century dishes from Campania, and artefacts from Tuscany (Montelupo) and Romagna (Faenza). From Ligurian production centres come some 16th century plates enamelled in blue, as well as two blue and white vases from the 18th and 19th century.



Particularly important are five Venetian vases decorated with large flowers on a blue background, from the late 16th or the early 17th century, attributed to the workshop of Master Domenico, and two 16th century dishes from Urbino, depicting *Adam and Eve* and *Abraham and the King of Sodom*. In the Museo Diocesano all the artefacts on show illustrate sacred subjects, whilst the collection of mythological themes in *biscuit* china has been used for decorating the rooms in the Palazzo. In the chapel of San Benedetto, inside the Cathedral, it is possible to see a small piece of the old 16th century flooring, produced in Palermo, with the arms of Archbishop Torres (**fig. 74**).

73
Diocesan Museum,
Monreale

74
Flooring
in the Chapel of St
Benedict,
late 16th century,
from Palermo



75

*Majolica Vase,
mid-16th century,
by Master
Domenico*

**FONDAZIONE SICILIA – PALAZZO
BRANCIFORTE**

Via Bara all'Olivella, 2 Palermo
Tel. +39 09160720203/202

Opening Hours

Tuesday to Sunday: 9.30-19.30
(1st March to 31st October)

Tuesday to Sunday: 9.30-14.30
(1st November to 28th February)

Closed Mondays

The 'Foundation for the Cultural and Economic Growth of Sicily' was created in 1923 by Ignazio Mormino, Director General of the Banco di Sicilia, to finance, through the creation of an economic observatory, interventions in agriculture, the nascent tourist industry and the restoration of monuments. In 1954 Carlo Bazan, President of the Banco di Sicilia, named the Foundation after Ignazio Mormino and reorganised its entire structure by promoting various cultural and editorial initiatives, as well as reorganising the archaeological collections; several excavation campaigns were also financed in various areas of Sicily, in collaboration with the Soprintendenza and the Sicilian Universities. In 1983 the collections, composed of various sections - 19th century paintings, archaeological artefacts, ceramics, prints and coins, and two collections of paintings by Pippo Rizzo and Michele Dixitdomino - were all exhibited in Villa Zito, Via Libertà. Today, thanks to the restoration of the prestigious Palazzo Branciforte by the architect Gae Aulenti, the Fondazione Sicilia (the present-day name of the Mormino Foundation) has transferred



almost everything to this new headquarters, leaving only the collection of paintings in the historical Villa Zito. The majolica collection is composed of around 100 excellent examples, collected over a period of time with the advice of historians and enthusiasts, as in the case of the acquisition of the collection of the lawyer Guido Russo-Perez, accumulated with the intention of reconstructing the history of ceramics in Sicily through significant pieces, often dated or signed, and completed with artefacts from the most important ceramic centres in Italy and Europe. *Albarelli*, ovoid vases and bottles represent the Sicilian workshops of Palermo, Trapani, Sciacca, Burgio and Caltagirone from the 16th to the 18th century. Big vases and some large *albarelli*, made by Master Domenico, testify to the very high quality of the Venetian production of the 16th century (fig. 75), extremely sought



76
Cup, mid-16th
century,
from Faenza



77
Collection of
majolica and
ceramics

after in Sicily, to the extent of still being copied by workshops in Caltagirone in the 18th century. Of particular importance are a group of apothecary vases from Faenza and a series of show plates from the Italian workshops: Deruta, Urbino, Pesaro (**fig. 76**). The collection also includes several Spanish majolica, Islamic and Chinese

vases and two panels of tiles from Naples and Seville. In the new Palazzo Branciforti layout, the collection is situated in the Restaurant, where those dining in the Museum can enjoy it (**fig. 77**).

78

Palermo, casa museo
'Stanze al Genio'

CASA MUSEO STANZE AL GENIO

Via Giuseppe Garibaldi, 11 Palermo
Tel. +39 3400971561 +39 3356885379

Opening Hours

All year round, booking required

The museum, located on the main floor of Palazzo Torre Piraino, exhibits more than 2,300 examples of Neapolitan and Sicilian majolica tiles dating from the late 16th to the early 20th century.

In 2008, the collector Pio Mellina created, together with Antonino Perna, Luisa Masi, Davide Sansone and Claudio Iannelli, the cultural association 'Stanze al Genio' with the aim of opening to the public a collection of ancient tiles, gathered over a period of thirty years and on show in his house. In the same year, having terminated the restoration of the apartment, the house museum was opened to the public (fig. 78). Together with the ceramic tiles, there are other smaller collections on show, notably period writing instruments, contemporary ceramics and vintage objects. A laboratory for the restoration of the ancient majolica has been created in an annexe.

The collection comprises a considerable number of artefacts from the 18th and 19th century from the production centres of Naples and Vietri. Their variety permits the visitor to visualise the evolution of the decorative techniques. Of particular interest is the 19th century panel reproducing a Roman mosaic with the inscription '*cave canem*', an example of the renewed interest, by the Neapolitan ceramists, in the classical world, after the

discovery of Pompeii and Herculaneum (fig. 79). The Sicilian tiles, collected from all the production centres of the Island, are extremely varied, and permit the reconstruction of the history of flooring from the 17th to 19th century. Recently, numerous private collections have been acquired, above all of Palermitan and Burgio majolica. There is a majolica panel, of particularly fine workmanship, made of 64 tiles, depicting a landscape within a *robbiana*, that is, a garland of leaves and fruit, with four birds perched on flowered vine shoots on each of the four corners. The





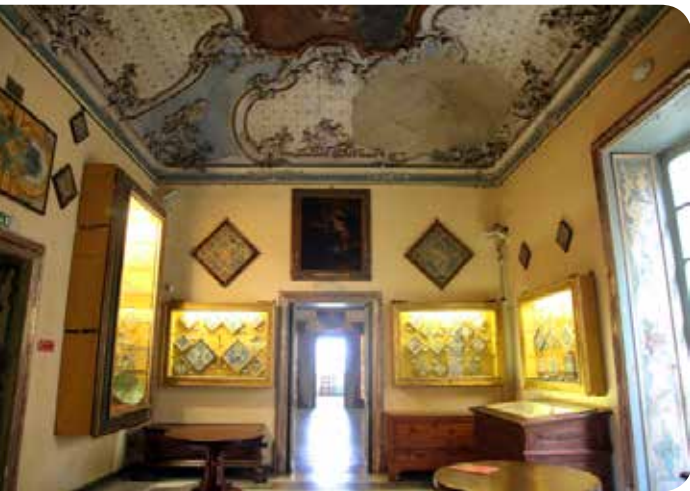
figures, extremely detailed and painted in brilliant colours (copper green, yellow and blue) are beautifully outlined in manganese (fig. 80). This work can be dated to within the first three decades of 18th century, from the workshop of the Gurrello, a ceramist family who had been active in Palermo for nearly a century. The panel probably originated from Villa Napoli and belonged to the artist Quintino di Napoli, the last heir to the owners of the Villa.

79
Panel, 19th
century, made in
Naples



80
Panel, early 18th
century, made in
Palermo

THE LUSTRE OF MAJOLICA VASES AND TILES



81

*Collection
of religious and
census tiles*

PALAZZO ASMUNDO

Via Pietro Novelli, 3 Palermo
Tel. +39 3356687798

Opening Hours

Tuesday to Sunday: 9.30-13.30
Closed Mondays

82

*Census tile depicting
St Roch, 18th
century.
Made in Palermo*

The Palazzo was built in the 17th century on the road leading to the Cassaro (now Corso Vittorio Emanuele), opposite the Cathedral precinct. In the second half of the 18th century Chief Justice Marquis Giuseppe Asmundo di Paternò enlarged and renewed the building, commissioning the painter Gioacchino Martorana to redecorate the main rooms. The artist depicted the Virtues and other allegorical figures on the ceiling of the large reception rooms, whilst in the fresco in the *Sala del Camino* [the Fireplace Room] he placed, inside a cartouche, his signature and the date 1764. In 1875 the Palazzo was turned into the Hotel Rebecchino and frequented by

many famous travellers, amongst whom the Frenchman Gaston Vuiller, who, in his book dedicated to his travels in Sicily, described the beauty of the Palermitan Palazzo. A plaque on the front of the Palazzo recalls the birth of the Turrisi Colonna sisters, Anna the painter and Giuseppina the poetess, two protagonists of Palermo's cultural life. Vincenzo Martorana Genuardi di Molinazzo bought the main floor of the Palazzo in the 1980s and dedicated it to the exhibition of the various collections that the family had put together over the centuries. They include paintings, arms, prints, maps, ceramics, porcelain and a few sedan chairs. In the *Sala delle Allegorie* there is an interesting collection of devotional tiles, depicting St. Roch, St. Francis di Paola, the Crucifix, or the Madonna with Child (fig. 81), as well as and census tiles with the devices of





aristocratic families or religious orders (**fig. 82-83**). The collection, consisting of around 250 pieces of Sicilian manufacture, includes some rare ones with prayers against natural calamities (thunderbolts and lightning) or, more simply, made to protect one's home: *I close my door with the mantle of Mary, with the ring of St. Simeon; God protect us from all evil persons; Whoever wishes me harm will neither have force nor will they prevail.* There is also an interesting collection of tiles with the names of the various quarters of Palermo. The two panels of Southern manufacture depict *St. Joseph holding the baby Jesus in his arms* and *St. Anne and the child Mary*. There are several items from Palazzo Genuardi, Alessandria della Rocca (near Agrigento), the family's place of origin, such as the majolica flooring from the end of the 18th century made by Burgio ceramists,



83
Census tile depicting Santa Maria della Grotta, late 17th century, made in Palermo

84
Flooring, 18th century, made in Burgio

now on a wall in the *Sala dei Concerti* (**fig. 84**), and some tile panels from Sciacca from the late 16th century.

The collection of Sicilian majolica from the 17th to the 19th century includes *albarelli* from Burgio, flasks, and jugs from Caltagirone, *albarelli* from the factory of Baron Malvica, vases and plates from Naples, Cerreto (**fig. 85**) and Savona.

85
Plate, 18th century, from Savona



INFORMATION AND ADDRESSES OF THE MOST IMPORTANT CERAMIC ARTEFACTS IN THE PROVINCE OF PALERMO

CHURCHES, ORATORIES AND PLACES OF INTEREST

CHAPEL OF THE CONGREGATION OF THE ORATORIANI

Late 18th century flooring, made in Palermo.

Museo Archeologico

Piazza Olivella, 24 Palermo
Tel. +39 091 6116805/6

Opening Hours

Reduced opening due to restoration
Reopening 2015
Saturday and Sunday and Holidays: 8.30-13.30
Monday: closed

CATHEDRAL

Majolica dome from the 18th century, collection of census tiles (censo) from 17th-18th century and a panel with St. Benedict in the vestibule of the Chapter Hall, made in Palermo

Corso Vittorio Emanuele Palermo
Tel. +39 329 3977513

Opening Hours

Saturday and Sunday and Holidays:
7.30-13.30 16.00-19.00
November to February 9.30-13.00

CHURCH OF SAN DOMENICO

Late 18th century flooring of the presbytery, made in Palermo

Piazza S. Domenico Palermo

Opening Hours

From October to May Tuesday to Sunday: 8.00-12.00
From July to September Tuesday – Sunday: 8.30-11.30
Monday: closed.

CHURCH OF SANTA CHIARA

Flooring of the cells in the Convent from 17th and 18th century, made in Palermo

Piazzetta Santa Chiara, 11 Palermo
Tel. +39 091 331141 - 340 9840657

Opening Hours

Saturday: 18.00-19.30 Sunday: 9.30-11.00

CHURCH OF SANTA MARIA DEGLI ANGELI, KNOWN AS LA GANCIA

Late 17th century flooring of the Chapel della Madonna di Guadalupe, made in Palermo.

Via Alloro, 27 Palermo
Tel. +39 0916165221 - 6160088

Opening Hours

Summer: Monday to Saturday: 9.30-13.30
Winter: Saturday: 9.30-13.30

CHURCH OF SANTA MARIA DELL'AMMIRAGLIO, KNOWN AS LA MARTORANA

Late 18th century flooring of the choir, Neapolitan production; vases from 12th century, made in Palermo

Piazza Bellini, 3 Palermo
Tel. +39 0916161692

CHURCH OF SANTA MARIA DI GESÙ

Early 17th century Fountain of the cloisters and washbasins in the ex-refectory, made in Palermo.

Via Santa Maria di Gesù Palermo (Borgata del Comune di Palermo)
Tel. +39 091445195

Opening Hours

Every day 8.00-13.00

**CRYPT OF THE CHURCH DELLE
REE PENTITE**

18th century Altar, made in Palermo.

Via Divisi, 81 Palermo

Università degli Studi Palermo, Valorizzazione
del Patrimonio culturale e scientifico -

Sistema museale

Tel. +39 09123893781

FACOLTÀ TEOLOGICA

Crypt of Santa Barbara, 18th century altar,
made in Palermo.

Corso Vittorio Emanuele, 463 Palermo

Tel. +39 091331648

**ISTITUTO SAN GIUSEPPE, FORMER VILLA
OF THE SETTIMO PRINCIPI DI FITALIA**

Flooring designed by Filippo Palizzi and
realised by Francesco Nadar in 1888 in
Naples.

Via Oberdan Palermo

Opening Hours

Closed

ORATORY OF THE 'PELLEGRINI'

Flooring dated 1719, of the Palermitan
Master Giuseppe Gurrello.

Via Matteo Bonello Palermo

Opening Hours Ask in the Curia

**ORATORY OF THE TERTIARIES, KNOWN
AS 'DEI PESCATORI' - ARCHIVIO DI STATO,
FORMER CONVENT OF THE GANCIA**

17th century flooring, made in Palermo.

Cortile Gancia, 1 Palermo

Tel. +39 0912510628/2510634/2514743

ORATORY OF CARMINELLO

18th century flooring of the Hall, late 17th
century flooring of the crypt, made in
Palermo

Via Porta S. Agata, 5 Palermo

Tel. +39 3292950170

Opening Hours

Sundays: 9.00-12.00

It is possible to visit the Oratory on booking.
Telephone during week days.

**ORATORY OF THE HOLY ROSARY
IN SANTA CITA**

18th century flooring, made in Palermo.

Via Valverde 3 Palermo

Tel. +39 0918431605 / +39 091332779

Opening Hours

Monday to Saturday: 9.00-13.00

**ORATORY OF THE CONGREGATION OF
SANTISSIMA MARIA
DELL'ASPETTAZIONE DEL PARTO AL
PONTICELLO**

Altar steps from the 18th century, (the flooring
is not visible), made in Palermo

Via Ponticello Palermo

Opening Hours

Private property. Can be visited one Sunday
a month and 18th December – Feast of the
Madonna del Parto.

**THE LUSTRE OF MAJOLICA
VASES AND TILES**

**ORATORY OF THE REAL COMPAGNIA
DEL SANTISSIMO CROCIFISSO, KNOWN
AS 'DEI BIANCHI'**

Traces of the flooring from 18th century, made
in Palermo.

Piazzetta dei Bianchi Palermo
Tel. +39 0916173080

Opening Hours

The Oratory can be visited only on the First
floor, pre-booking necessary. Max. 10 people.
Group Tours on request.
For info +39 0916230039
Closed Mondays

ORATORY OF SAN MERCURIO

Palermitan Masters Sebastiano Gurrello and
Lorenzo Gullotta, 1715-1717.

Vicolo San Giovanni degli Eremiti Palermo

Opening Hours

Every day, holidays included: 10.00-18.00

**ORATORY OF SANT'ELENA AND
COSTANTINO - NOW THE SEAT OF THE
ARCHIVE OF THE ASSEMBLEA DELLA
REGIONE SICILIANA**

Flooring dated 1731, by the Palermitan
master Antonino Gurrello.

Piazza della Vittoria, 22-23 Palermo

Opening Hours

Closed

**ORATORY OF SANTISSIMA MARIA
DELLA CONSOLAZIONE, KNOWN AS
'DELLA PACE', NOW CIRCOLO BELLINI**

19th century flooring, made in Palermo.

Via Garibaldi, 1 Palermo
Tel. +39 0916166079

Opening Hours

On request

PALAZZO BUTERA

Late 18th century flooring, made in Palermo.

Via Butera, 8-18 Palermo
Tel. +39 0916110162

PALAZZO COMITINI

Late 18th century flooring of the Martorana
hall, made in Naples.

Via Maqueda, 100 Palermo

Opening Hours

Monday to Friday: 9.30-13.30
Saturday and Sunday: for groups - on request
Tel. +39 0916628368

PALAZZO GANCI

Late 18th century flooring, palermitan and
neapolitan production.

Piazza Croce dei Vespri, 6 Palermo
Tel. +39 0916162718

Opening Hours

Visitable only by prebooking for groups and
schools

PALAZZO SANTA CROCE - SANT'ELIA

Flooring of the reception room dated 1761
by the neapolitan master Nicola Giustiniani,
in the other rooms there are traces of 18th
century neapolitan and palermitan flooring.

Via Maqueda, 81 Palermo
Tel. +39 0916628289

Opening Hours

Tuesday to Saturday. 9.00-13.00;
16.30-19.30
Sundays and holidays 9.30-13.00
Closed Mondays

PALAZZO VILAFRANCA

18th century panel, made in Naples

Piazza Bologna Palermo

Tel. +39 3348671386

Opening Hours

Every day: 10.00-14.00; 16.00-20.00

**VIGNICELLA, NOW INSIDE THE
PSYCHIATRIC HOSPITAL**

Late 16th century panel depicting landscape
with animals, made in Liguria.

Via Gaetano La Loggia, 5 Palermo

VILLA NISCEMI

18th century flooring, made in Palermo.

Piazza Niscemi Palermo

Tel. +39 0917404822

Opening Hours

Free entry Monday to Saturday. Prebooking
Sunday and Holidays: 9.00-13.00

VILLA TASCA

Late 18th century flooring, made in Naples.

Viale Regione Siciliana, 399 Palermo

Tel. +39 0916574305

THE ZISA

Pinnacles of the towers and flooring from the
'Sala della Fontana' from 17th century, made
by palermitan artisans; amphora from 12th
century, palermitan artisans; Spanish tiles
from 15th century; glazed ceramic fragments
from 11th century, Islamic

Piazza Zisa Palermo

Opening Hours

Monday to Saturday: 9.00-19.00 (last
admission 18.30)

Sunday and Holidays: 9.00-13.30 (last
admission 13.00)

(for information: Tel. +39 0917071425,
+39 0916520269)

**CHURCH OF SAN BENEDETTO,
KNOWN AS 'LA BADIA' IN CACCAMO**

Early 18th century, flooring made in Palermo.

MOTHER CHURCH IN CARINI

Panels depicting St. Vito, the Crucifixion, the
Assumption and St. Rosalia (on the external
façade of the church), dated 1715, made by
the palermitan master Giorgio Milone

Via S. Pietro, 7 Carini

Tel. +39 0918661181

**MUSEUM OF THE CASTLE
IN CASTELBUONO**

Artefacts from archaeological excavations
(vases, kitchenware...) found in the castle
during restoration work.

Piazza Castello Castelbuono

Tel. +39 0921671211

Opening Hours

Tuesday to Sunday and Holidays: 9.00-14.00,
14.30-20.00

Summer opened until 22.00

Mondays closed

**WORKSHOP (KILN) IACHETTA IN
COLLESANO**

Quartiere Stazzone

**PANEL OF THE
IMMACULATE CONCEPTION IN
COLLESANO**

1769, produced in Collesano, (recessed into
the wall, opposite Palazzo Fatta)

Via Francesco Crispi Collesano

OSPEDALE DEI BIANCHI IN CORLEONE

Flooring from the 18th century, made in
Palermo and Naples. Under restoration.

**CHURCH OF SAN SEBASTIANO IN
GRATTERI**

Flooring 17th-18th century, made in Collesano
Via Ruggieri, 77 Gratteri

**THE LUSTRE OF MAJOLICA
VASES AND TILES**

**CHURCH OF SANTA MARIA DI GESÙ
IN GRATTERI**

Flooring, early 18th century, produced in Collesano

Piazza Monumento Gratteri

MOTHER CHURCH IN MARINEO

(external wall of the church) panel depicting St. Cyrus, early 18th century, made in Palermo

Piazza Sigolene, 1 Marineo

ABBEY OF SAN MARTINO DELLE SCALE

Flooring in the chapel of the church, early 18th century, and flooring in the 3rd chapel to the left, 18th century, Made in Palermo; flooring in the ex-library 18th century, made in Naples

Piazzale San Benedetto, o Piazza Platani San Martino delle Scale (Monreale)

Tel. +39 091418104

**CHURCH OF THE CROCIFISSO ALLA
COLLEGIATA IN MONREALE**

(facade of the Church) panel depicting the Crucifixion, early 18th century, made in Palermo

Largo Collegiata, 1 Monreale

**CHURCH OF SANTA MARIA
DELL'ORTO IN MONREALE**

Remains of flooring, 17th century, in the church and an aedicule in the courtyard, made in Palermo

Via Maria dell'Orto Monreale

**CHURCH OF SAN TEODORO IN
PETRALIA SOPRANA**

Flooring late 18th century, made in Collesano.

Piazza Vittoria Petralia Soprana

MOTHER CHURCH IN PETRALIA SOPRANA

Flooring in the chapel on the right of the presbytery, late 18th century, probably Collesano workshop

**PANEL WITH THE HOLY SACRAMENT IN
PETRALIA SOPRANA**

1803, made in Collesano (recessed into the wall).

Via Fonderia Petralia Soprana

**CHURCH OF THE SANTISSIMA TRINITÀ
IN PETRALIA SOTTANA**

Remains of flooring 18th, made in Collesano.

**CHURCH OF SAN MARCO AND SAN
BIAGIO IN PETRALIA SOTTANA**

Flooring early 19th century, made in Collesano.

**CONVENT OF THE CAPUCHINS IN
PETRALIA SOTTANA**

Panel depicting St. Dominic and St. Frances late 18th century, made in Collesano.

Tel. +39 0921640075

**CHURCH OF CARMINE IN POLIZZI
GENEROSA**

Flooring of the choir, early 18th century, made
in Collesano

Piazza del Carmine Polizzi Generosa
Tel. +39 0921649094

Opening Hours

Every day: 9.00-11.00

Afternoons for groups, on booking

**WORKSHOP OF GIOVANNI D'ANGELO
IN POLIZZI GENEROSA**

Hoffman kiln, late 19th century

Contrada Sapruni Polizzi Generosa

**CHURCH OF SANTA MARGHERITA
KNOWN AS 'BADIA VECCHIA' IN
POLIZZI GENEROSA**

Flooring by Master Giuseppe Savia from in
Collesano, 1658.

**CHURCH OF SANTA MARIA
DELL'UDIENZA IN POLIZZI GENEROSA**

Flooring early 18th century, made in
Collesano.

Piazza Madrice Polizzi Generosa
Tel. +39 0921649094

**MOTHER CHURCH IN SAN MAURO
CASTELVERDE**

Panels depicting the Via Crucis: 'Ascent to
Calvary', 'Jesus falls under the weight of the
Cross', 'Jesus meets his Mother', 'The
Crucifixion' made in Collesano, late 18th
century; 'The Division of the Raiment'
Giuseppe Cirri, 1950; other panels by the
Brothers Fratantoni from Santo Stefano di
Camastra, 1979.

**MAJOLICA TILING: SPIRES,
PINNACLES AND DOMES**

CHURCH OF CARMINE MAGGIORE

Dome, late 17th century, made in Palermo

Piazza del Carmine Palermo

CHURCH OF SAN MICHELE ARCANGELO

Panel depicting St. Michael, late 20th century,
made by Giovanni De Simone, Palermo

Via Sciuti Palermo

PORTA NUOVA

Pinnacle, 1669 made by master Onofrio
Cosentino, Palermo

Corso Vittorio Emanuele Palermo

**CHURCH OF THE CRUCIFIX IN
CASTELBUONO**

Dome of the bell-tower late 18th century or
early 19th century, made in Naples

Largo Parrocchia Castelbuono

**CHURCH OF SANTA MARIA LA VECCHIA
IN COLLESANO**

Steeple, 17th century, made in Collesano.

Piazza Castello Collesano

CHURCH OF SAN CATALDO IN GANGI

Steeple, 18th century, made in Collesano.

Corso Giuseppe Fedele Vitale Collesano

**THE LUSTRE OF MAJOLICA
VASES AND TILES**

CHURCH OF SAN SALVATORE IN GANGI

Steeple, 18th century, made in Collesano.

Via del Salvatore Gangi
.....

**CHURCH OF SANTA MARIA MAGGIORE
IN GERACI SICULO**

Steeple, 1844 made in Collesano

Piazza del Popolo Geraci Siculo
.....

**CHURCH OF SANTO STEFANO IN
GERACI SICULO**

Steeple, 1623, made in Collesano.

Corso Vittorio Emanuele Geraci Siculo
.....

**CHURCH OF SANTA MARIA DEL BOSCO
IN GIULIANA**

Steeple, 18th century, made in Burgio.
.....

**CHURCH OF SANTA MARIA MAGGIORE
IN ISNELLO**

Steeple

Piazza di S. Maria Maggiore, 42 Isnello
.....

**CHURCH OF SANTA MARIA DI LORETO
IN PETRALIA SOPRANA**

Steeple on the right, 1730, by master Pietro Cellino from Collesano; Steeple on the left, 1850-1852; flooring in the sacristy, 18th century, made in Collesano.

Via Loreto Petralia Soprana
.....

**CHURCH OF SAN MAURO IN SAN
MAURO CASTELVERDE**

Steeple, late 17th century, made in Collesano.

Piano San Mauro San Mauro Castelve

**BELL TOWER OF SAN GIOVANNI IN
TERMINI IMERESE**

Pinnacle late 16th century (made in Sciacca), insertion of insignia from 18th century (made in Palermo)

Via Garibaldi Termini Imerese
.....

**CHURCH OF THE ANNUNZIATA IN
TERMINI IMERESE**

Dome, late 17th century, made in Palermo.

Via Annunziata Termini Imerese
.....

CHURCH OF SAN MARCO IN VICARI

Steeple

OTHER USEFUL ADDRESSES

**MUSEO REGIONALE DELLA CERAMICA
IN CALTAGIRONE**

The museum owns many Palermitan works of art originating from the ex National Museum of Palermo and artefacts from the workshops in Collesano.

Via Giardini Pubblici Caltagirone

Tel. +39 093358418

Opening Hours

Tuesday to Sunday: 9.00-18.30

Monday: closed
.....

**MUSEO REGIONALE "AGOSTINO
PEPOLI" IN TRAPANI**

The museum owns many palermitan works of art and a flooring from the early 18th century, from the ex-Monastery del Soccorso, known as the Badia of Trapani.

Via Conte Agostino Pepoli 180 Trapani

Tel. +39 0923 553269

Opening Hours

Monday to Saturday: 9.00-17.30

Sunday and Holidays: 9.00-12.30

BIBLIOGRAPHY

FONDAZIONE ORESTIADI – MUSEO DELLE TRAME MEDITERRANEE IN GIBELLINA

The museum owns works from various countries facing onto the Mediterranean
Tel. +39 0924 67844
<http://www.fondazione-orestiadi.it/>

Baglio Di Stefano, Contrada Salinella
Gibellina (TP)

Opening Hours

Tuesday to Sunday: 9.00-13.00, 15.00-18.00
.....

CURIA ARCIVESCOVILE DI PALERMO - UFFICIO BENI CULTURALI

Via Matteo Bonello, 2 Palermo
Tel. +39 0916077244
.....

DIOCESI DI CEFALÙ – CONSULTA BENI CULTURALI ECCLESIASTICI

Piazza Duomo, 12 Cefalù
Tel. +39 0921926363
.....

DIOCESI DI MONREALE – UFFICIO DIOCESANO

BENI CULTURALI ECCLESIASTICI

Via Arcivescovado, 8 Monreale
Tel. 0916402424
.....

ASSOCIAZIONE AMICI DEI MUSEI SICILIANI

Via Mariano Stabile, 160 Palermo
Tel. +39 0916118168
.....

ASSOCIAZIONE 'IL GENIO DI PALERMO'

Via Valverde, 1 Palermo
Tel. +39 091332779

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