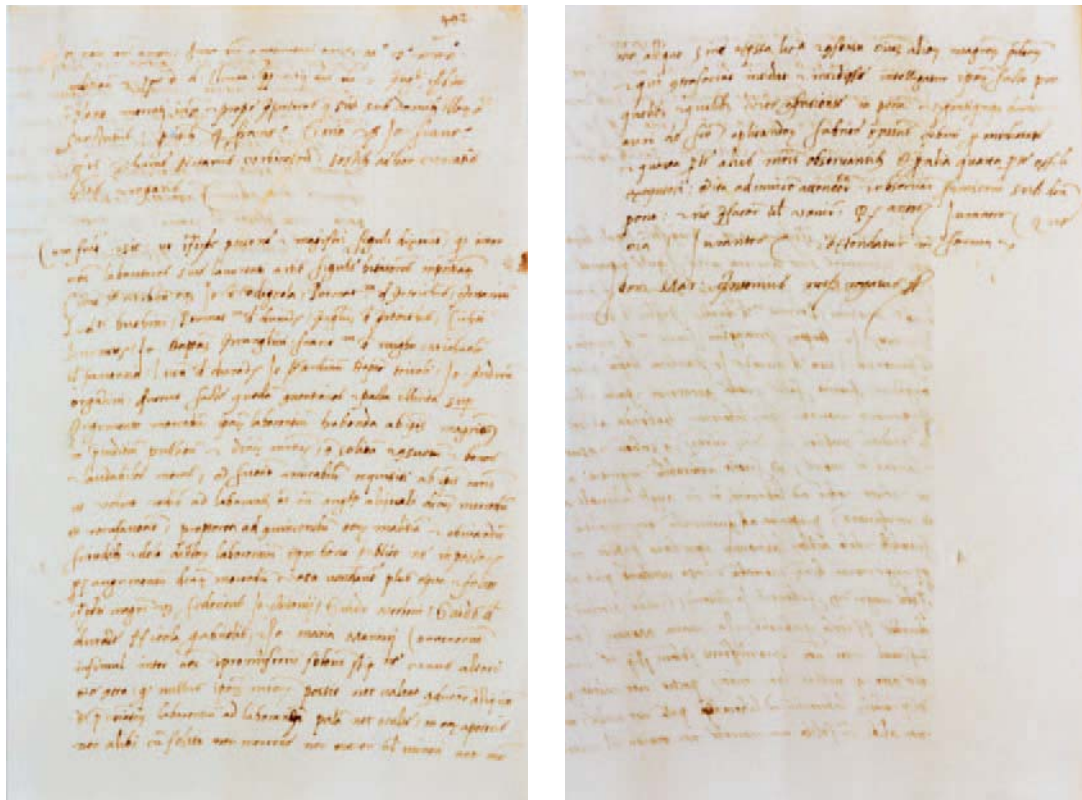


placed attention on and summarized what is arguably the most significant document yet discovered regarding Francesco Xanto Avelli and his professional context in Urbino.⁴ This act, dated 7 August 1530, which I transcribed in its entirety in my dissertation, is re-presented here (Doc. A, Figs. 1a and 1b) along with the other seven documents.



Figg. 1a-b – Document A: 7 August 1530; Notary: Marcantonio Teofili, n.375, Div.1, Cas.17, 1512-1543, ff.492r-v. Urbino, Sezione di Archivio di Stato di Urbino (su concessione del Ministero della Cultura, autorizzazione prot. n. 44 del 09/01/2024 Archivio di Stato di Pesaro)

In this document, which Negroni described as revealing a trade union dispute *ante litteram*, are listed twelve “*laboratores sive lavorenti artis figulo*” (workers in the potter’s craft) and five *magistri* (master-potter employers). We learn that a secret agreement made by the pottery workers amongst themselves, aimed at raising their wages, had come to the attention of the master potters. The latter had peacefully, but unsuccessfully, attempted to dissuade the workers on an individual basis, from holding to such an agreement and to convince them to return to work. At this juncture, the *magistri* came together in the presence of the notary Marcantonio Teofili (and of two other Urbino notaries acting as witnesses) to have the document drawn up, in which they agree not to hire any of the named workers without first notifying and gaining the consent of the other *magistri*, on pain of a large fine. The

magistri named are Federicus Io. Antonii (i.e., Federico di Giannantonio), Guido Merlini (Guido di Benedetto Merlino), Guido de Durante (i.e., Guido Durantino), Nicola Gabrielis (i.e., Nicola di Gabriele Sbraghe or Nicola da Urbino), and Io. Maria Mariani (i.e., Giovanni Maria di Mariano). Among these, the *capi-bottega* Nicola da Urbino,⁵ Guido Durantino,⁶ and Guido di Merlino⁷ were successful entrepreneurs (and in the case of Nicola also a distinguished pottery painter) who are well known to modern ceramologists. The name “Franciscum de Ruigho,” that is, Francesco da Rovigo, appears sandwiched in the middle of the eleven other pottery workers’ names, which are listed in the following order: Io. de Codignola (i.e., Giovanni da Codignola), Permaturem de Artovichis [i.e., Piermatteo Artovichi (or Artoviti)], Antonium Ludovici Buchini (i.e., Antonio di Ludovici Buchini), Permaturem de Durante (i.e., Piermatteo di Casteldurante), Angelum de Artovichis [i.e., Angelo Artovichi (or Artoviti)], Cichum Burnetto (i.e., Cecco Brunetto⁸), Io. Battistam Arcangelini (i.e., Gianbattista Archangelini), Franciscum de Ruigho (as above), Michaellem de Faventia [i.e., Michele Sacadelli (or Sagardelli) da Faenza], Lucam de Durante (i.e., Luca di Casteldurante⁹), Io. Bernardinum Baptiste Tricoli (i.e., Giovanni Bernardino Battista Tricoli), and Io. Andream Organini (i.e., Giovanni Andrea Organini). Since all these artists are cited together and clearly aspired to the same improvement in their wages, it seems likely that they all belonged to the same category, i.e., pot-painters. Among these names could well figure one or more of the anonymous maiolica-painters of the 1530s, collaborators and/or rivals of Xanto, many of whom John Mallet identified, gave names of convenience, and discussed at the conference on Francesco Xanto Avelli held in Rovigo in 1980,¹⁰ including the “Milan Marsyas Painter”,¹¹ the painter “P,” and the painter “L”, whom Timothy Wilson later linked to the painter who signed “Lu:ur” on a collaborative Xanto plaque (in a private collection) of 1536 with an episode from Justin’s *Storia*.¹² Interestingly, Giulio da Urbino, an associate of Xanto’s in 1533-1534, is not listed among these “*laboratores sive lavorenti artis figulo*”, but since his known work dates to a few years later than the event recorded in the document, he may not yet have been active as a pottery painter in Xanto’s orbit.¹³ The witnesses to this extremely significant document appear to be two Urbino notaries: *domino* Francesco Gorio and *domino magistro* Giovanni Francesco Thome (or Tomè).

In my dissertation, I speculated that the Urbino dispute between the twelve Urbino-based pottery employees, who apparently had organized in an attempt to increase their wages, and the five *capi-bottega* might have been sparked by a similar action in Faenza that had occurred just three months earlier, on April 20, 1530, in which a group of Faentine wheel workers (*tornianti*) attempted to establish the minimum prices for which they would accept work, presumably in reaction to an attempt by workshop owners to establish lower salaries.¹⁴ This connection had not yet been made in the literature. I found it especially intriguing that a Faentine potter, Michele di Bernardino Sacadelli (or Sagardelli¹⁵), was listed among the other workers cited in the Urbino document and I suggested that the unrest in the lower ranks could have spread from Faenza to Urbino through such an individual.

One of the most informative aspects of the eight archival documents presented here is the manner in which the Urbino notaries refer to Francesco Xanto Avelli and specify his competencies. In chronological order, he is cited first (in August 1530) as figuring among the *lavorenti artis figulo* (pottery workers) with the name “Franciscum de Ruigho” (Doc. A), as mentioned above. Only five months later (January 1531), his status appears to have taken a quantum leap, as he has become both a “master” and a citizen of Urbino:¹⁶ “Magistro Franc(isci) Sanctini de Ruigo civi Urbini” (Doc. B), as well as the husband of Domina Finalissa “suae uxoris”. This name, status, residency, and marital state are reconfirmed in the second document of 1531 (December), in which his profession as a *figulo* or potter is also mentioned: “Magistro Francisci Sanctini de Rovigo incole Urbini figuli” (Doc. C). Indeed, the struggle with the master potters seems to have marked an important turning point in his career, as it appears to have been in the wake of that struggle that the Duke of Urbino himself intervened to confer some favour on him, something that is suggested by the lines of Xanto’s Sonnet VIII.¹⁷ By March 1534, the name “Xanto,” with its classical, Homeric associations, has (permanently) replaced the culturally Christian surname “Santo” or “Santini,” and in this case his city of origin is oddly and uniquely said to be “Arimino” (Rimini), probably a notarial *lapsus calami*



Figgs. 2a-b – Document D; 13 March 1534; Notary: Francesco Geri, n.479, Div. 1, Cas.21, 1533-1534, ff.50v, 51r-v e 52r. Urbino, Sezione di Archivio di Stato di Urbino. (su concessione del Ministero della Cultura, autorizzazione prot. n. 44 del 09/01/2024 Archivio di Stato di Pesaro)

for 'Rovigo':¹⁸ "*magistri Francisci Xanti figuli de Arimino habitatoris Urbini*" (Doc. D, Figs. 2a and 2b). Two months later, in May 1534, we have the first and only documentary reference to his surname "Aveli" and his profession is given as "*vasarius*" (potter, or perhaps, head of a potter's workshop): "*Francisco Xanti Avelli de Ruwigho vasario et incole Urbini*" (Doc. E). Five years later (May 1539), his expertise is cited with greater specificity, and is modified by a flattering adjective: "*magistro Francisci Xantis fictilium vasorum pictoris egregi*" [Master Francesco Xanto, excellent (or 'outstanding') painter of earthenware vessels] (Doc. F). The following year, in February 1540, his qualification is that of a painter resident in Urbino: "*Francesco Xanto de Ruigo pictore incola Urbini*" (Doc. G). The last document, of April 1542, refers to him as a potter (or perhaps, head of a potter's workshop) and pot-painter resident in Urbino: "*Magister Franciscus Xantus vasarius et figulariae [or figolorum] pictor incola Urbini*" (Doc. H). Thus, beginning in 1531, and up through 1542, in five of the documents, he is referred to with the title "*magistro*," that which was also applied to the *capi-bottega* in Doc. A.¹⁹ Whether this means that Xanto had a workshop of his own, or whether the notaries chose "*magistro*" honorifically to indicate he was a master of his trade, is still a question open to interpretation.²⁰ But, as John Mallet has reminded me,²¹ the term "*magister*" used for Xanto starting in 1531 may well indicate a new professional status for him as the head of a workshop, given that the ceramic record absolutely does show that he was very influential on pottery painters like Giulio da Urbino and Lu. Ur., who could have been his apprentices.

There has been much discussion in the literature of the last decades concerning the names by which Xanto is described, which assume various forms between 1530 and 1542 both in the archival records and in his many inscriptions on the pottery he painted. As already observed, except in the case of the first document (Doc. A), some form of "Santo" is consistently used by the notaries beginning in 1531, evidently as a form of cognomen.²² Santo becomes "Xanto" in 1534 and remains so up to the last document, while on his maiolica by 1538 and up through his last known works of 1542, his signature is reduced to a simple "X," which came to stand unmistakably as his mark in the last five years of his production.²³ On the dedication page of the presentation manuscript of Xanto's (undated) sonnet cycle for the Duke of Urbino, Francesco Maria I Della Rovere, the author's name is also written (though by the hand of the scribe) as "Francesco Xanto da Rovigo", and within the cycle when he addresses himself in the third person, Xanto is the name he uses.²⁴ While "Xanto" was clearly his chosen *nome d'arte*, already appearing in his signatures on the maiolica by (probably late) 1530, his second *cognomen*, "Aveli," which appears just once in the documentary record – in 1534 (Doc. E) –, was soon abandoned both in the archival documents and on the maiolica. It began as an integral part of Xanto's signatures on his maiolica dated 1530-1532 (in the variants Avelli, Avello, Avel:, Ave., Avl., Av., av., A., a.),²⁵ but by 1533 was reduced to a constant upper or lowercase "A." In 1534 it makes its last appearance as "a" or "A" on eight out of the 24 pieces dated to that year.²⁶ After 1534, any reference to it on his production as well as in the archival records disappears completely, even on the increasingly rare occasions when he still signed

a piece by spelling out his name in a form such as “Fra(n): Xanto Rovigiese” (1537).²⁷ One is left wondering why he eventually dropped what was presumably a family name (possibly reflecting his father’s or earlier male ancestor’s profession as a builder of tombs?), concluding that he may simply have come to consider it superfluous.

In five of the eight documents presented here (B-F, 1531-1539), Xanto is represented together with “Domina Finalissa de Petri Clerici” of Urbino, whom he had wed by 28 January 1531, since on that date she is called “Finalissa suae uxoris.”²⁸ In two of the documents (D, E, 1534), Finalissa is the main party represented by the notarial act. Finalissa Clerici, whose grandfather Lazzaro di Quirico (act. 1453-1463) had been a “*magistro vasario de Urbino*”,²⁹ that is, a master potter of Urbino, was from a well-established and prosperous local family, and apparently brought a large dowry to her second marriage, that is, to Xanto.³⁰ The transactions recorded in documents from 1531 to 1539 involving debts paid and the buying and selling of properties are evidently based at least to some extent on her wealth, especially those in which she is the main party named. Her presence as Xanto’s wife and consort in their dual transactions indicates that not only had he established himself professionally as a pottery painter in his adopted city of Urbino, as is evident from his inscriptions on his work and from the documents, but that he had also become integrated into the Urbino community to a much greater degree than would probably have been possible without this marriage. Document F (1539) establishes that the couple, apparently childless, lived in the Borgo Monti quarter, and seems to have been drawn up to protect Xanto’s rights of ownership from Finalissa’s heirs, in the event of her death. Document G (1540) shows Xanto paying off the last monies owed for a small house (the location is not given) to a “*domina Johanna*.” One of the witnesses to this act is “*magistro Michele Sacadelli de Faventia figulo de Urbino*,” the potter and/or pot-painter named, along with Xanto, among the group of dissatisfied pottery workers in the 1530 document.³¹ This is likely the house that he rented out with a two-year lease to Master Federico in 1542 in the borgo Monti quarter, a transaction recorded in the last known archival document (Doc. H) referring to Xanto.

The documents were notarized by five different Urbino notaries: Marcantonio Teofili (1530, apparently in the public marketplace); Matteo di Tommaso Oddi (1531, in the apothecary of the convent of San Francesco); Vincenzo d’Agostino Vanni (four times: 1531, 1539, 1540, 1542, in Vanni’s home in the Santa Lucia quarter); Francesco Geri, [1534, in the hall of the Ducal Palace (“*in salotto palatii domini potestatis*”), and Felice Guiducci [1534, in the episcopal palace of Urbino (“*Urbini in pallatio episcopali*”).

The names of the 16 witnesses cited, who include a *pictore* (painter), *fabro* (metalworker), and *figulo* (potter), all three active in Urbino, are as follows: *D(omino)* Francesco Gorio and *Domino* Giovanni Francesco Thome *notariis urbinatensibus* (in 1530), Pier Marco di Gaspiris da Montevetere and Bidino Spacharini de Urbino (in 1531), Ser Francisco de Gabriellis and *magistro* Piermateo Baptiste Palmerini, *pictore de Urbino* (in 1531), Ser Marcantonio Mazente and Ser Iohanne Benedicto Vagnarello de Urbino (in 1534), Ser Baldo de Albertis and Ser Francisco Gerio de Urbino (in 1534), Bartholomeo Augustini

fabri de Urbino and Ceccolo Mathei de Marcatello (in 1539), magistro Michaelae Sacadelli de Faventia *figulo de Urbino* and Matheo olim Iohannis Fantiqua (?) *agasono de Urbino* (in 1540), and Augustino Ieromini Agasino and Ioanne Antonii Quietii de Urbino (in 1542).

In conclusion, notwithstanding the formulaic nature of the notarial documents presented here, they provide essential chronological “firm points” for Francesco Xanto Avelli’s presence in Urbino during the years between 1530 to 1542, as well as enriching our knowledge of his private and professional life in the city, informing us of his rise in social status, and corroborating information on him coming from other sources, chiefly his inscriptions on maiolica and sonnet cycle. It is significant, perhaps, that these Urbino documents perfectly overlap with the date range of his signed and dated oeuvre of well over 400 pieces: that is, no known maiolica painted by Xanto is dated after 1542, and it seems clear that his emergence in Urbino as a “personality to be reckoned with” as Timothy Wilson put it in another context,³² can be dated to the year 1530. It is much to be hoped that further material on this influential pot-painter will emerge from intensified research in the archives of Rovigo, Urbino, and elsewhere.

The writer would like to thank Greta Kaucher, John V. G. Mallet, Elisa Sani, Elizabeth Bradford Smith, Joanna Smalcerz, and Timothy Wilson for their generous help, advice, and encouragement during the preparation of this article, and dedicate it to the memory of her father, Alfred Angelo Triolo (1927-2022).

DOCUMENTARY APPENDIX³³

Doc. A: 7 August 1530 (Figs. 1a and 1b)

Location: Sezione di Archivio di Stato di Urbino.

Notary and Collocation: Teofili Marcantonio, n.375, Div.1, Cas.17, 1512-1543, ff.492-492v.

Summary: A group of pottery workers, including Francesco of Rovigo (Franciscum de Ruigho), following secret and illicit agreements regarding their salaries, refused to go back to work even when promised higher wages. Reasoning that the wares would have to be sold to the public at higher prices due to the raised wages, several workshop owners come to an agreement amongst themselves: none of them will hire any of the named workers without first informing the other owners, on pain of a large fine.

Text: *In nomine domini amen, anno domini a nativitate eiusdem M.D.XXX inditione 3 tempore domini domini Clementis Pape VII die vero 7 augusti Urbini in plano mercati iuxta et prope apotecas que sunt sub domibus illorum de Sanctusiis, presentibus d. Francisco Gorio et domino lo. Franciscio magistri Thome notariis urbinatensibus testibus ad hoc vocatis habitis et rogatis.*

Cum fuerit et sit ut infrascripte persone et magistri figuli dixerunt quod inter omnes laboratores sive lavorenti artis figulo habitatores in presentiam civitatis Urbini videlicet: lo. de Codignola, Permateum de Artovichis, Antonium Ludovici Buchini, Permateum de Durante, Angelum de Artovichis, Cichum Burnetto, Io. Battistam Arcangelini, Franciscum de Ruigho, Michaellem de Faventia, Lucam de Durante, Io. Bernardinum Baptiste Tricoli, Io. Andream Organini, fuerint facte quedam conventiones et pacta illicita super augmento mercedum ipsorum laborentium habenda ab ipsis magistris in preiudicium publicum et dictorum nostrorum contra solitum et consuetum et bonos et laudabiles mores, et fuerint amicabilem requisiti ab ipsis magistris ut velint redire ad laborandum etiam cum augmento alicubi dictarum mercedum et recusaverint, propterea ad convincendum eorum malitiam et obviandum fraudibus et dolo dictorum laborentium et pro bono publico ne imposterum propter augmentum dictarum mercedum vasa vendantur plus equo et solito, infrascripti magistri

videlicet: Federicus lo. Antonii, Guido Merlini, Guido de Durante, Nicola Gabrielis et lo. Maria Mariani convenerunt insimul inter omnes et promiserunt solemnem stipulationem unus alteri et e contra: quod nullus ipsorum magistrorum possit nee valeat conducere aliquem de prenominatorum laborantium ad laborandum palam nee occulte in eorum apotecis nec alibi cum solita mercede nec maiori vel minori nec modo aliquo sine expressa licentia et consensu omnium aliorum magistrorum predictorum et qui contrafecerit incidat et incidesse intelligatur ipsorum facto pro quolibet et qualibet vice contrafaciente in penam viginti quinque ducatorum auri de facto aplicandorum fabrice episcopatus Urbini pro medietate et quarta parte aliis magistris observantibus et per alia quarta parte officiali exequutori: et ita adinvicem attendere et observare promiserunt sub dicta pena, et non contrafacere vel venire. Rogantes (or: registrates/renuntiantes) iurantes que omnia iurantes extendamur in formam etc. Idem Marcus Antonius notarius rogatus subscripsi.

Bibliographic references: partially and imperfectly transcribed in L. PUNGILEONI, *Notizie delle pitture in maiolica fatte in Urbino*, «Giornale Arcadico», 1828 (republished in G. VANZOLINI, *Istorie delle fabbriche di maioliche metaurensi*, vol. 1: *Passeri per i pesaresi*, Nobili, Pesaro 1879), p. 337, where the date is wrongly given as 3 August 1530 instead of 7 August 1530; summarized and analyzed by F. NEGRONI, *Nicolò Pellipario: ceramista fantasma*, cit., p. 18; J. V. G. MALLET, *In Bottega di Maestro Guido Durantino in Urbino*, cit., pp. 286-287; G. GARDELLI, “A Gran Fuoco”: *mostra di maiolica rinascimentali dello Stato di Urbino da collezioni private*, exh. cat. (Urbino, Palazzo Ducale), Accademia Raffaello, Urbino 1987, p. 15; T. WILSON, *Ceramic Art of the Italian Renaissance*, exh. cat. (London, British Museum), British Museum Publications, London 1987, p. 52; fully published in J. C. TRIOLO, *The Armorial Maiolica of Francesco Xanto Avelli*, cit., pp. 388-389, as Doc. A, and discussed pp. 98, 99, 101, and 114, note 33; J. TRIOLO, in R. AUSENDA (ed.), *Musei e Gallerie di Milano. Museo d’Arti Applicate. Le ceramiche*. Tomo primo, Electa, Milan 2000, p. 198; L. SYSON, D. THORNTON, *Objects of Virtue. Art in Renaissance Italy*, The British Museum Press, London 2001, pp. 254, 277, note 79; T. WILSON, E. P. SANI, *Le maioliche rinascimentali nelle collezioni della Fondazione Cassa di Risparmio di Perugia*, vol. 1, Petrucci, Città di Castello 2006, p. 108 and note 10; F. BARBE, *Xanto’s maiolica at the Petit Palais, Paris*, «Faenza», special issue *Xanto: Pottery-Painter, Poet, Man of the Italian Renaissance*, cit., pp. 169, 175, note 12; J. V. G. MALLET, *Xanto, Pottery-Painter, Poet, Man of the Italian Renaissance*, cit., p. 13; J. V. G. MALLET, *Nicola da Urbino and Francesco Xanto Avelli*, cit., pp. 199, 210; Thornton/Wilson 2009, p. 256; T. WILSON, *Nicola da Urbino*, cit., pp. 157, 161, note 3; T. WILSON, J. V. G. MALLET, *The Hockemeyer Collection: Maiolica and Glass*, vol. II. Rasch, Bremen 2012, p. 54; C. GIARDINI, *Maioliche del Servizio Leonardi: conferme ed aggiunte*, in C. GIARDINI, C. PAOLINELLI (eds.), *La ceramica nello scaffale: scritti di storia dell’arte ceramica per l’apertura della Biblioteca «G. Bojani» a Fano*, Fondazione Cassa di Risparmio di Fano, Fano 2018, p. 93 and note 23, p. 96 and notes 37-39; T. WILSON, *The Golden Age of Italian Maiolica-Painting: Catalogue of a Private Collection*, cit., pp. 178, 217 and note 3, p. 313, 316; T. WILSON, C. PAOLINELLI, “Raphael ware”: *I colori del Rinascimento*, exh. cat. (Urbino, Galleria Nazionale delle Marche), Allemandi, Turin 2019, p. 106.

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Doc B: 28 January 1531

Location: Sezione di Archivio di Stato di Urbino.

Notary and collocation: Oddi, Matteo di Tommaso, n.227, Div.1, Cas.10, 1530-1532, ff.5-5v.

Summary: Angelo Buzzi of Peglio declares that he has received the sum of 50 florins in the payment of debts from Master Francesco Santino of Rovigo, citizen of Urbino (*magistro Francisco Sanctini de Ruigo civi Urbini*), for self and heirs and in the name of his wife, Finalissa.

Text: *MCCCCXXXI inditione quart tempore domini nostri Clementis papae septimi die vero Sabbati vigesima octava mensis januarii in civitate Urbini et Apoteca conventus Sancti Francisci quae posita est in contrada pusterlae iuxta stratam publicam bona magistri Vincentii Volpelli (...) dicte ecclesiae Santi Francisci (praesentibus) Pier Marco di Gaspiris de Montevetere (...) et Bidino Spacharini de Urbino testibus.*

Angelus Butii de Pilio habitator Urbini per se et suos heredes fecit finem et quietationem magistro Francisco Sanctini de Ruigo civi Urbini praesenti stipulanti et recipienti pro se et suos heredibus et nomine dominae Finalissae suae uxoris et pariter mihi notario tamquam publice persone et periter... persone stipulanti et recipienti pro dicto de summa et quantitate quinquaginta florenorum... in instrumento manu pro Baptiste Jacobi Pier... de Urbino. et hoc fecit quia habuit in contanti a dicto Magistro Francisco florenos tres in presentia dictorum testium... et mei notarii... confessus fuit habuisse a dicto Magistro Francisco totum et integrum liberans et renuntians absolvens.

Bibliographic references: F. CIOCI, *Xanto a Gubbio nel 1528-'29*, «CeramicAntica», 3/11 (December 1993), pp. 28-45, p. 45, note 22, where this document is cited and partially transcribed; fully published in J. C. TRIOLO, *The Armorial Maiolica of Francesco Xanto Avelli*, cit., p. 389 as Doc. B, and discussed, pp. 98, 99, 101, 103, 106, 113, note 17, and 114, note 33; J. TRIOLO, in R. AUSENDA (ed.), cit., p. 198; J. V. G. MALLETT, *Xanto, Pottery-Painter, Poet, Man of the Italian Renaissance*, cit., p. 13; J. V. G. MALLETT, *Nicola da Urbino and Francesco Xanto Avelli*, cit., pp. 199, 210; Thornton/Wilson 2009, p. 278 and note 20; T. WILSON, C. MARITANO, *op. cit.*, p. 100 and note 1; T. WILSON, C. PAOLINELLI, *op. cit.*, p. 106 and note 1.

* * *

Doc. C: 22 December 1531

Location: Sezione di Archivio di Stato di Urbino.

Notary and Collocation: Vanni, Vincenzo, n.349, Div. 1, Cas.15, 1530-1534, ff.38-38v.

Summary: Mistress Finalissa and her husband, the potter [or pottery painter] Francesco Santo of Rovigo inhabitant of Urbino (*magistro Francisci Sanctini de Rovigo incole Urbini figuli*), sell a piece of cultivated terrain with vineyards and cane plants to Battista (alias il Macino) for 30 fiorini; the land is situated in Colburdolo.

Text: MDXXXI indictione 4 tempore pontificatus sanctissimi/ Domini nostri Domini Clementis pape VII die XXII / decembris Urbini in domo mea sita/ in contrata Sancte/ Lucie iuxte viam publicam et/ domum ecclesie Sancte Lucie et alia latera/ presentibus Ser Francisco de gabrielis/ et magistro Piermateo Baptiste Palmerini/ pictore Urbino testibus.

Domina Finalis uxor magistri Francisci Sanctini de/ Rovigo incole Urbini figuli/ per se et suos heredes cum presentia et/ expresse licentia dicti sui viri presentis et/ consentientis etc/ salva licentia etc. dederunt/ vendiderunt et tradiderunt Baptiste Pauli Ser Vici(?) de Colburdolo/ alias el macino presenti et ementi pro se/ et suis heredibus unam partem terre/ vineate et canetate et culte/ sitam in curte comitati (?) Colburdoli in/ vocabolo Pantaneti iuxte bona Perpauli/ Becarii et bona Bartholi Peri/lazari de dicto comitato... bona/ Mathei Riti et bona Io. Peri/ incole Colburdoli et alia lattera/ ad habendam, tenendam etc. Et hoc/ fecit dicta venditrix/ pro pretio florenorum triginta, de quo pretio/ solvit dictus emptor in contanti florenos/ quinque, residuum dicti venditore/ confessi fuerunt habuisse etc. Renuntiantes/ constituentes etc. promittentes etc./ Que omnia promiserunt etc. iuraverunt/ obligaverunt; et extendatur etc. Postquam dictus Baptista emptor confessus/ fuit habuisse et habere in depositum ex causa depositi a predicta/ Finalisa venditrice presente et acceptante etc. florenos vigin/tiquinque monete veteris quos/ promisit reddere eidem hoc modo videlicet: florenos decem ad omnem dicte/ domine petitionem et terminum (?) et quindecim/ hinc ad unam annum proxime venturum et abinde imposterum ad omnem/ dicte domine Finalixe petitionem et terminum (?) etc., de quibus promisit facere/ solutionem et restitutionem hic Urbini/ Pisauri etc., in quibus locis etc. renuntians privilegio fori, feriis etc. Que omnia promisit et iuravit/ obligavit etc., et extendatur. Idem Vincentius notarius rogatus subscripsi.

Bibliographic references: fully published in J. C. TRIOLO, *The Armorial Maiolica of Francesco Xanto Avelli*, cit., pp. 389-390, as Doc. C., and discussed, p. 98; J. V. G. MALLETT, *Nicola da Urbino and Francesco Xanto Avelli*, cit., p. 199.

* * *

Doc. D: 13 March 1534 (Figs. 2a and 2b)

Location: Sezione di Archivio di Stato di Urbino.

Notary and Collocation: Geri, Francesco, n.479, Div. 1, Cas.21, 1533-1534, ff.50-52v.