

The Golden Age of Italian Maiolica-Painting

Corrigenda and addenda

113 items from this catalogue were exhibited at Palazzo Madama, Turin, in 2019 and described, in entries based on the present catalogue, in the exhibition catalogue, *L'Italia del Rinascimento. Lo splendore della maiolica*, by T. Wilson and C. Maritano.

157 items from the collection were exhibited in the exhibition, *Raphael Ware: I colori del Rinascimento*, at the Palazzo Ducale, Urbino, 2019-20 and are redescribed in the catalogue.

Summary catalogue entries for additions to the collections after 2018 are provided in a separate document which will be in due course added to my website

<https://timothywilson.co.uk>

No. 4: See now M. Marini, “Un prezioso vaso ispano-moresco del Quattrocento: diffusione e fortuna iconografica”, in L. Pesante and A. Satolli (eds), *La maiolica e le altre arti* (2019), p. 43.

No. 13: The attribution to Naples is re-stated by G. Donatone, *I vasi di farmacia delle antiche spezierie napoletane* (Naples 2018), p. 24, tav. 2.

Claudio Paolinelli notes to me that the albarello was exhibited at the Casa di Raffaello, Urbino, in 2004 and published, as from Urbino or Pesaro, by Giuliana Gardelli in the catalogue *Arte e arredo al tempo di Pio II*, pp. 60-61. It was then in the collection of Fabrizio Frizzi Baccioni. Gardelli proposes linking the albarello to members of the Montefeltro, Sforza, or Gonzaga families and suggests a link between the round face on the back and the *sole raggiato impresa* of the Gonzaga. It was also exhibited by Giovanni Rossi (Ravenna) at the exhibition *Faenza-Faïence* in Faenza, 2000, p. 60.

No. 14: There are fourteen border panels, not twelve as stated. A. Piccini, in an article arguing for the pre-eminence of Acquapendente as a centre of maiolica production in the late Quattrocento, notes the weakness of the arguments for attributing this plate to Pesaro: A. Piccini, “Due vasi in maiolica rinascimentale della seconda metà del XV secolo”, in *I volti di Niccolò III e i conti Orsini di Pitigliano*, ed. by Barbara Adamanti and Mario Monari, Pitigliano 2019, pp. 151-66. He further discusses the plate and criticizes the present catalogue entry in an article published on line in December 2019, <https://drive.google.com/file/d/1YEJgolKEc2ZtRE8rreyiv3rCNrNWRpxQ/view> Elisa Sani notes to me that this was lot 236 in the Baron de Theïs sale, Paris (Drouot: Pillet), 6-13 May 1874.

No. 15: Cristina Maritano informs me that this and the *PETRELLA* albarello are mentioned in the D'Azeglio inventory of 1867-8 (Saluzzo, Archivio Tapparelli d'Azeglio, faldone 341, fascicolo 5): *Pièces en majolica*, fol. 5: 2 *Alberelle [sic] de spezieria avec portraits marqués l'un Tristano, l'autre Petrella*.

No. 21: Johanna Lessmann suggests to me that the subject of the engraving, though not of the maiolica, is *Mucius Scaevola after burning his hand*.

This bottle was exhibited by Altomani, with another from the same set, at the exhibition *Faenza-Faience, III Biennale della ceramica di antiquariato*, Faenza 1992, p. 96 (Thanks to Claudio Paolinelli for this reference).

In a talk issued in June 2020 on line at <https://www.youtube.com/watch?v=Ey4BaKhtzU4>

Alberto Piccini suggested attributing this series to the workshop of Sante Rubeo at Acquapendente. This attribution is based in part on interpreting the roundel at the top of the ornament on the front as a heraldically-inspired workshop mark of the potter.

No. 28: Claudio Paolinelli notes to me a somewhat analogous Deruta plate in the Museo Archeologico L. Bernabò Brea on the island of Lipari. See also MMA 04.9.28, a lustrated Deruta plate in which the curious-shaped object is clearly a torn heart; also (again noted to me by Paolinelli) the border of another Deruta plate, *CeramicAntica* anno 3, no. 3, p. 8.



No. 35: A.M. Sartore, in *La maiolica italiana del Rinascimento* (conference proceedings, Assisi 2016), pp. 255-6, apparently provides documentary proof of the attribution of at least some of the San Francesco tiles to “Co”.

No. 36: In note 3 the correct reference for the Bargello plate is Busti and Cocchi 2004, p. 135, no. 41.

No. 39: An almost identical plate is in the Museo de Arte de São Paulo, Brazil (Imbert collection, 44M186).



No. 40: See now L. Riccetti, “Addenda a `Alexandre Imbert, J. Pierpont Morgan e il collezionismo della maiolica italiana fino al 1914’ (Firenze, Polistampa, 2017)”, *Faenza* 104 (2018), no. 2, p. 19.

No. 42: The date of the letter in the Archivio Datini is given by Iris Origo, *The Merchant of Prato* (London 1959, p. 185), as 1395.

No. 50: Illustrated by Conti 1973, fig. 204 (as “private collection, Milan”).

I was in 2018 able to examine the “Baker” plate from the Czartoryski collection in Cracow. While it is certainly a nineteenth-century “marriage” of two unrelated pieces, I think the border, as well as the centre, is part of a genuine Faenza piece of c1510-20, not, as implied in the text here, a nineteenth-century fabrication.

No. 61: I thank Chiara Betti for the identification of the saint, which I think is probably correct, as the martyr St Bibiana.

I owe to Lucio Riccetti the information that this was in the collection of Alexandre Imbert (Dubrujeaud 1911, no. 154; Riccetti 2017, pp. 222, 299). See now L. Riccetti, “Addenda a ‘Alexandre Imbert, J. Pierpont Morgan e il collezionismo della maiolica italiana fino al 1914’ (Firenze, Polistampa, 2017)”, *Faenza* 104 (2018), no. 2, p. 21.

No. 64: The reference in note 5 is to vol I of Wilson and Sani 2006-07.

No. 68: I owe to Lucio Riccetti the information that this was in the collection of Alexandre Imbert (Dubrujeaud 1911, no. 435; Riccetti 2017, p. 325). See now L. Riccetti, “Addenda a ‘Alexandre Imbert, J. Pierpont Morgan e il collezionismo della maiolica italiana fino al 1914’ (Firenze, Polistampa, 2017)”, *Faenza* 104 (2018), no. 2, p. 21.

Nos 78, 83: A useful conspectus of the Isabella and Federico/Margherita credenze is on <http://ideaceramics.web.unc.edu/prsp-exhibit/ceramics-exhibit/>
For the Rothschild ewer (no. 24 in the listing here), see https://www.errproject.org/jeudepaume/card_view.php?Cardid=14476

No. 81: David Ekserdjian (*Apollo* 190, no. 677, July/August 2019, p. 103) suggests that a more plausible source than the Marcantonio engraving here cited is Agostino Veneziano’s *Procession of Silenus* (BM 1980,U.1601).

No. 83: For the Gonzaga-Paleologo set, see M. Palvarini Gobio Casali, *La credenza di Nicola d’Urbino per Federico II Gonzaga* (2017).

No. 86: John Mallet in *Burlington Magazine* 161 (July 2019), pp. 608-9 rejects the attribution of this to the painter of no. 87.

No. 87: A *Diana and Actaeon*, formerly in the Sackler collection with the same handwriting and probably by the same painter, is published and tentatively attributed to the workshop of Girolamo di Lanfranco in Pesaro by R. Gresta, *I Lanfranco dalle Gabicce* (Gabicce Mare, 2018), no. 4.

John Mallet in *Burlington Magazine* 161 (July 2019), pp. 608-9, re-asserts his suggestion that the painter of this and the group of pieces associated with it be known as “The Painter of Aeneas in Italy”.

No. 90: David Ekserdjian (*Apollo* 190, no. 677, July/August 2019, p. 103) notes that the figures echo Raphael’s design for *The Battle of the Milvian Bridge* in the Sala del

Costantino in the Vatican, specifically connecting them with a drawing in the Louvre (inv. 3872) attributed to G.F. Penni:



No. 93: The bibliographical reference should read “Mallet 2007, no. 23” (not 43). See now E. Sannipoli, “Note sugli istoriati ‘a due orizzonti’”, in *La maiolica italiana del Rinascimento* (conference proceedings, Assisi 2016), p. 224, fig. 58

No. 101: The bibliography should have included, C. Ravanelli Guidotti, “‘Faenza’. ‘Ideale compagna spirituale del ceramologo’. Considerazioni sui contributi italiani dal 1913 al 1943”, *Faenza* 99 (2013), no. 1, p. 41. See now E. Sannipoli, “Note sugli istoriati ‘a due orizzonti’”, in *La maiolica italiana del Rinascimento* (conference proceedings, Assisi 2016), p. 226, fig. 57.

No. 102: The reference in note 1 should be to Bartsch XIV, p. 262, no. 350.

No. 107: A version of the subject dated 1535 and lustred was confiscated by the Nazi regime from a member of the Rothschild family in France in 1940 and restituted in 1946. See https://www.errproject.org/jeudepaume/card_view.php?Cardid=16611

No. 109: D. Ekserdjian, *Apollo* 190, no. 677, July/August 2019, p. 103, suggests that the figure of Mergis is derived from Position 1 in Marcantonio Raimondi’s *I Modi* after Giulio Romano.

No. 110: The bibliography should have included D. Ekserdjian, “Xanto and his sources”, *Faenza* 93, nos 4-6, p. 138.

No. 111: The bibliography should have included D. Ekserdjian, “Xanto and his sources”, *Faenza* 93, nos 4-6, p. 138, fig. 6.

No. 112: The description fails to transcribe the words on the plinth in the foreground, apparently: *Ciri manus ex Presopoli* -

The episode is from Justin, *De Historiis Philippicis*, I, 7.

D. Ekserdjian, *Apollo* 190, no. 677, July/August 2019, p. 103, suggests that the figure holding the axe is derived not directly from the Marcantonio print here cited but more immediately from a figure in Parmigianino’s *Marriage of the Virgin Mary* (illustrated on p. 252).

No. 115: The 1855 Bernal sale was at Christie’s, London.

At the sale of Emanuele Marchese d'Azeglio's maiolica in Paris (Drouot), 16-17 March 1868, lot 28 was another plate with this subject: *Plat (Majolica) à irisations rouge et or, représentant Brutus et Porcia, signé des sigles F.X. Au revers Bruto de portia sua l'ardir riprende*. It was bought by Delange for 380 francs.

D. Ekserdjian, *Apollo* 190, no. 677, July/August 2019, p. 103, suggests that the figure of Portia might be distantly derived from Marcantonio's *Prudence* (BM, H,3.14).

No. 118: The version of the subject from the Campana collection has now been published by F. Barbe, "Les majoliques de la collection Campana" in *Un rêve d'Italie. La collection du marquis Campana*, exhib. cat., Musée du Louvre, Paris, ed. by Françoise Gaultier, Laurent Haumesser, and Anna Trofimova, 2018, no. 411.

No. 119: D. Ekserdjian, *Apollo* 190, no. 677, July/August 2019, p. 103, notes that the ultimate source of the dog is Dürer's woodcut of *The Visitation* from the *Life of the Virgin* series.

In note 3, for "provided a model for the drawing" read "provided a model for the maiolica-painter".

Alberto Piccini in an article posted on line in December 2019, <https://drive.google.com/file/d/1YEJgolKEc2ZtRE8rreyiv3rCNrNWRpxQ/view> provides a critique of the discussion of this plate both here and by Ravanelli Guidotti.

No. 121: This piece was confiscated by the Nazi regime in Paris from Maurice de Rothschild in 1940 and restituted in 1945:

https://www.errproject.org/jeudepaume/card_view.php?Cardid=16610

No. 126: For "in a wooded interior" read "among trees". In the inscription, for "the arme" read "le arme".

No. 127: John Mallet (email of 14 September 2019) suggests this might be by Nicolò da Fano.

See now L. Riccetti, "Addenda a 'Alexandre Imbert, J. Pierpont Morgan e il collezionismo della maiolica italiana fino al 1914' (Firenze, Polistampa, 2017)", *Faenza* 104 (2018), no. 2, p. 20.

No. 129: In the Bibliography, the words "III, Introduction, p. 90" are part of the ref to Falke 1994 and belong further down the bibliography.

Another plate marked as made in Guido di Merlino's workshop (*in bottega di Mo Guido Merlino in Urbino 1545*), with Aeneas defeating Turnus in battle, was confiscated from a member of the Rothschild family in France in 1940 and restituted in 1946. See https://www.errproject.org/jeudepaume/card_view.php?Cardid=14645 I am unable to determine from the small photograph on the website which stylistic group it belongs to.

The hypothesis initially formulated by Hugo Morley-Fletcher and mentioned by me in 1993 (Wilson 1993, p. 225) when the group of potters around Guido di Merlino and Francesco Durantino had been much less fully studied than they have now, that the Greek letters phi and delta on the fronts of a *Saint Paul Preaching* now in the National Gallery of Art, Washington, D.C., and a *Battle scene* in Frankfurt (both once together in the Fountaine collection) might be read as "Fideltà" and a rebus-signature for Fedele Fulmine, has now been cogently developed and argued in detail by Luca Pesante, "Francesco Durantino e Fedele Fulmine", in the Assisi conference volume

La maiolica italiana del Rinascimento (2019), pp. 197-204. I think it is likely to be correct.

No. 130: The consul called by Valerius Maximus “Lucius Marcius” is more correctly called “Lucius Martius”.

No. 133: Now published and attributed to the workshop of Girolamo di Lanfranco in Pesaro by R. Gresta, *I Lanfranco dalle Gabicce* (Gabicce Mare, 2018), no. 40.

No. 136: The date of the Lenoncourt document is 27 January 1550, not 27 July 1550.

No. 137: A *Battle between Cato and the Sabines* stated to be signed Orazio Fontana was confiscated by the Nazi regime in Paris in 1940 from Arnold Seligmann and restituted in 1946: see https://www.errproject.org/jeudepaume/card_view.php?CardId=17219

No. 139: D. Ekserdjian, *Apollo* 190, no. 677, July/August 2019, p. 103, points out that the horseman on the white horse echoes a figure in the *Meeting of Leo the Great with Attila* in Raphael’s Vatican *Stanze*, though I know of no engraving of this scene early enough to have been the painter’s source. This perhaps suggests that the Hannibal series is based on drawings by a professional painter with access to images of this type.

No. 142: In the Provenance, Benvenuto Pasolini Dall’Onda should precede Roussel. Omitted from the bibliography was: C. Giardini, *Maioliche ducali e riflessioni ceramiche* (Ancona 2014). This is a serious omission because Dr Giardini documents contacts between Andrea Ghetti and both the Duchess Vittoria Farnese and Duke Guidubaldo.

No. 144: The shallow bowl with this subject cited here as in a private collection in Florence is now in the Bargello and is published by M. Marini, “Nuove maioliche nella raccolta del Museo Nazionale del Bargello”, *Faenza* 104, no. 1 (2018), pp. 31-32. Marini adds to those pieces cited here using the same source a flask formerly in the Volpi collection, a plate in Braunschweig (Lessmann 1979, no. 222), a *crepina*, and another plate.

No. 145: The description corresponds to a “Large plateau, finely painted with a composition representing the Fall of Troy...” exhibited by Messrs Farrer at the *Special Exhibition of Works of Art... at South Kensington* in 1862 (Robinson 1863, no. 5279) and this is probably the same object.

No. 154: In a talk given at Palazzo Madama, Turin, in September 2019, Elisa Sani compared the dish to a fragment found at Urbania: C. Paolinelli in F. Paoli and J.T. Spike (eds), *Francesco Maria Della Rovere di Tiziano*, Urbania 2019, tav IVA, fig. F.

No. 159: A group of *belle donne* with similar expressions is at Arezzo (notably a *CORNELIA B*, Fuchs 1993, no. 243).

No. 166: This was lot 148 at Phillips, London, 12 December 1990 (information from Celia Curnow).

No. 167, p. 376: The marked cistern cited was sold at Parke Bernet, New York, 9 March 1950, lot 183.

Note 16; The reference to “Wilson 2016” should be to “Wilson 2017”

No. 168: A similar basin with another Caesar subject after Federico Zuccaro was sold at Mehli's auction house, Plauen, Saxony, Germany, 22-24 August 2019, lot 3250 (information from Justin Raccanello).

No. 172: This was exhibited by Antichità all'Oratorio, Bologna, at the exhibition *Faenza-Faience, III Biennale della ceramica di antiquariato*, Faenza 1992, p. 83 (information from Claudio Paolinelli).

No. 174: The *Fortitude* cited here was exhibited in the exhibition *Maiolica. Lustri oro e rubino dal Rinascimento ad oggi*, Assisi 2019, no. 52.

Nos 174, 175: At a virtual conference in honour of John Mallet organized by the French Porcelain Society, 7-8 November 2020, Elisa Paola Sani re-examined the work of this painter, including the unlustered *Christ carrying the cross* panel in the MIC Faenza (Ravanelli Guidotti 1990, no. 120, already associating the panel with this group of work) and the *Saint Jude* in the Musei Civici, Pesaro - see below, no. 177).

No. 177: At a virtual conference in honour of John Mallet organized by the French Porcelain Society 7-8 November 2020, Elisa Paola Sani proposed to attribute the Pesaro *Saint Jude* to the painter of nos. 174, 175 here; and John Mallet expressed his agreement.

No. 180: See now L. Riccetti, “Addenda a `Alexandre Imbert, J. Pierpont Morgan e il collezionismo della maiolica italiana fino al 1914’ (Firenze, Polistampa, 2017)”, *Faenza* 104 (2018), no. 2, p. 20.

This plate was recently in the Lotti collection, Mantua (information from Claudio Paolinelli).

No. 182: Gianni Maccherini points out to me that these are the arms of the Pannilini family of Siena.

No. 187: The mark is under the handle, not under the spout.

The jar is published by M. Marini in *Islam e Firenze. Arte e collezionismo dai Medici al Novecento*, exhib. cat, Gallerie degli Uffizi and Museo Nazionale del Bargello, Florence, 2018, p. 72, fig. 8, with a dating to the first quarter of the sixteenth century, indicating that this authority thinks the arms are for Pope Leo X.

No. 190: On the “Bottega del Tridente”, see now M. Marini in C. Ravanelli Guidotti, *Maioliche di Montelupo. Stemmi, ritratti e “figurati”* and English-language edition, *The Maiolica of Montelupo. Heraldry, portraits and “figurati”* (Florence 2019).

No. 191: Published alongside a similar jug by S. Nutini and M. Marini, “`Andar per mare’: quando la ceramica racconta la storia”, *Faenza* 104, no. 2, p. 13.

No. 198: Two plates of the same kind are in the Museo de Arte de São Paulo, Brazil (Imbert collection, 103M29 and 104M30).

See Wilson 2010, p. 271, for doubts expressed by Otto von Falke about the authenticity of this group. I have never been able to convince myself, though those I have seen tend to be in excellent condition, that any of them are fake; the plate in Dresden (Richter 2006, no. 151) was acquired in 1876, so certainly predates the activity of the faker Ferruccio Mengaroni.

No. 201: prof. Riccardo Perale suggests to me that the allegorical figure on the elephant might be Venice Triumphant.

p. 450: For the genealogy of members of the Pompei family, see now G. Giacomini, *I Ceramisti di Castelli con gli alberi genealogici delle famiglie castellane dal 1500* (Castelli, 2018), pp. 64-9.

No. 220: D. Ekserdjian *Apollo* 190, no. 677, July/August 2019, p. 103, notes that the subject is after an etching of 1651 by Michel Dorigny after Simon Vouet's paintings in the Hôtel Séguier, Paris:



Index, p. 506: For “Della Rovere, Francesco I” read “Della Rovere, Francesco Maria I”.

Reviews

Elisa Paola Sani in *Faenza* 104 (2018), no. 2, pp. 94-99.

John Mallet in *Burlington Magazine* 161 (July 2019), pp. 608-9.

David Ekserdjian in *Apollo* 190, no. 677, July/August 2019, pp. 102-3, adding various graphic sources for the *istoriato*.

Antiquariato August 2019, pp. 88-91.