

Italian maiolica and Europe: corrigenda and addenda

p. 23: On B.D. Riemenschneider, see "Zwischen sakrale und Weltliche Kunst. Neue Forschungen zu Bartlme Dill Riemenschneider", *Der Schlern* 89, Heft 12, December 2015; I owe this reference to Silvia Glaser. Also *Renaissance im Gebirge. Der Maler Bartlme Dill Riemenschneider und seine Zeit*, exhib. cat., Hofburg, Bressanone (Brixen), 2017; I owe this reference to J.P. van Soest.

For the transference of technology from the Middle East through to Mexico, see now Farzeneh Pirouz-Moussavi, *Cerámica entre dos mares. De Bagdad a la Talavera de Puebla/ Clay between two seas. From Baghdad to the Talavera of Puebla* (Mexico City, 2017).

No. 8: V. d'Aquino, "La testa nel testo. La novella di Lisabetta da Messina su una maiolica fiorentina di Giunta di Tugio", *Atti del LII Convegno Internazionale della ceramica [Centro ligure per la storia della ceramica]* 2019, p. 157, suggests that the two standing figures are Pyramus and Thisbe on opposite sides of a wall.

No. 11: A etailed study of the iconography of this type of bowl is now in Romualdo Luzi, "La simbologia della Passione di Cristo nella maiolica di Lazio", in L. Pesante and A. Satolli (eds), *la maiolica e le altre arti*, 2019, pp. 96-112.

No. 13: Farzeneh Pirouz-Moussavi, *Cerámica entre dos mares. De Bagdad a la Talavera de Puebla/ Clay between two seas. From Baghdad to the Talavera of Puebla* (Mexico City, 2017), p. 76.

No. 23: Sirens were normally in the ancient world represented as with their lower parts in the form of birds, in which case this would be a mermaid rather than a Siren. However, Prof Riccardo Perale notes to me that Sirens in medieval and Renaissance sources regularly have fish-tails. See R. Perale, *Maioliche da farmacia nella Serenissima* (Venice 2021), p. 59, fig. 37.

No. 30: Another version of the same subject in the Museo della Città, Brescia, is illustrated by C. Ravanelli Guidotti, "*Majoliche della più bella fabbrica*", Brescia 2006, no. 21; it is marked as made in Pesaro in 1541 and was doubtless made in the workshop of Girolamo di Lanfranco. The Brescia plate is based on the right-hand half of an engraving by a member of the school of Marcantonio, Bartsch XV, p. 42, no. 13, and there may be a memory of the same print underlying the Ashmolean plate.

No. 35: I owe to Michael Bury (and thanks to Celia Curnow) the information that the subject is from a woodcut after Girolamo da Treviso by Francesco de Nanto (or

Denanto), an artist born in Savoy but active in Rome and Venice.



No. 36: While it is true that works attributed to Manara by Ravanelli Guidotti bear dates between 1532 and 1539, the dated pieces actually marked or signed all fall in the years 1534, 1535, and 1536.

No. 44: For ceramic feet and their classical prototypes, see now. D. Thornton, “A curiosity from the Calamelli workshop. A recent acquisition in the context of the British Museum’s collection”, in *La maiolica italiana del rinascimento. Studi e ricerche*, Proceedings of the conference, Assisi, 2016, ed. by G. Busti, M. Cesaretti, and F. Cocchi (Assisi/Turnhout, 2019), pp. 63-82.

No. 48: Henry Manners notes to me that the ex-Beit dish or one virtually identical to it was offered for sale at Auktionshaus Metz, Heidelberg, 15 December 2018, part 2, lot 545.

No. 52: See M. Marini, “Cafaggiolo e Galliano: evidenze e ipotesi sui rapporti fra due fornaci del Mugello”, in L. Pesante and A. Satolli (eds), *La bottega del vasaio* (2021), pp. 19-40.

No. 53: This dish was exhibited as the property of Sir Philip Sassoon in Paris in 1913. See *Exposition d’objets d’art du moyen age et de la renaissance organisée par la marquise de Ganay chez M. Jacques Seligmann, 23 rue de Constantine [ancien Hôtel de Sagan]*, Paris 1913, no. 164.

Illustrated by E. Sannipoli, “Note sugli istoriati ‘a due orizzonti’”, in *La maiolica italiana del Rinascimento* (conference proceedings, Assisi 2016), p. 208, fig. 8.

p. 143 The last word of the blazon, *azure*, is repeated in error; delete.

No. 57: note 14: The reference to “Mallet 1990” is wrong: it is to J.V.G. Mallet, review of Ausenda 2000, *Burlington Magazine* 144 (2002), pp. 359-60.

No. 58: Cristina Maritano notes to me that a candlestick with *Apollo and Daphne* and a plate with *Abraham*, lots 98 and 99 in the Bourgeois Frères sale, Heberle, Cologne, 19-27 October 1904, bore the same crowned quartered arms (the candlestick better described and illustrated from the Spitzer collection, Molinier 1892, no. 73; Spitzer sale 1893, lot 1111). However, neither of these items seem to have had the initials *F II*, nor do they have subjects from Livy, so they may not have formed part of the same set.

No. 62: The dish is reproduced and discussed by Andreas Beyer in *Arcimboldo*, exhib. cat., Gallerie Nazionali di Arte Antica, Rome, 2017, pp. 140-2. Also by Marino Marini in *Pietro Aretino e l'arte nel rinascimento*, exhib. cat., ed. by Anna Bisceglia, Matteo Ceriana, and Paolo Procaccini, Uffizi, Florence, 2019, p. 250, no. 6.9. It is discussed by Dora Thornton, “‘Take note’. The Construction of Political Allegories of the Sack of Rome (1527) on Italian Renaissance Maiolica in the British Museum”, in *Pots, Prints and Politics. Ceramics with an Agenda from the 14th to the 20th century*”, ed. by Patricia Ferguson, British Museum Research Publications, no. 229 (2021), pp. 38-9.

E. Sannipoli, “‘Mastro Giorgio finì de maiolica’. I rovesci dei piatti lustrati nella bottega Andreoli di Gubbio”, in L. Pesante and A. Satolli (eds), *La bottega del vasaio. Uomini, tecniche, modelli* (2021), p72, expressing uncertainty that the *cavalletto* mark is that of Francesco Urbini.

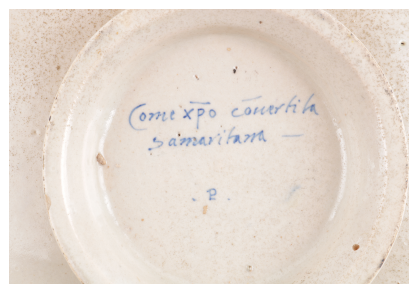
No. 64: The date of the separation of business of Guido and Orazio Fontana was 1565, not 1561 as given here.

No. 65: The dish in Weimar is now republished and attributed to the workshop of Girolamo di Lanfranco in Pesaro by R. Gresta, *I Lanfranco dalle Gabicce* (Gabicce Mare, 2018), no. 12; Gresta suggests that Mr Hood’s plate may have been painted in Pesaro.

See now T. Wilson, “Riflessioni sull’attribuzione e datazione della maiolica istoriata rinascimentale”, in *La maiolica italiana del Rinascimento. Studi e ricerche*, ed. by G. Busti, M. Cesaretti, and F. Cocchi (Turnhout 2019), p. 37, figs 21, 22.

No. 66: Illustrated by B. Rackham, “Maiolica at the Exhibition of Italian Art”, *The Collector* 9 (1930), p. 80, fig. 17.

No. 68: A plate with *Christ and the Samaritan woman at the well*, marked P, was sold at the Dorotheum, Vienna, 8 April 2019, lot 188.



No. 70: Elisa Sani notes to me that this subject corresponds to a plate mentioned in the Medici collection inventory of 1784 (Conti 1969, no. 356): *Una d.a liscia [scodella] e entrovi un ballo di nove putti in una sala. con cornice simile [intagliata e dorata]*. However, the ex-Medici piece could equally well describe the Xanto plate in the Wallace Collection (Norman 1976, no. C46).

No. 73, note 6: For “Varallo Seria” read “Varallo Sesia”.

Another plate from the set, with *Orpheus killed by the Bacchantes*, was exhibited by Christophe Bils at the Antiquités fair at the Château de Vincennes, 2019. [Info from Claudio Paolinelli.]



No. 77: In the translation of the 1735 letter on p. 189, the words “with the history of Hannibal” after “full of maiolica pottery” were inadvertently omitted.

Elisa Sani notes to me that this subject seems to correspond to a plate mentioned in the Medici collection inventory of 1784 (Conti 1969, no. 534), *Un piatto liscio, con Annibale che si avvanza coi suoi combattendo di notte (rotto)*, and could be the same object.

No. 74: M Brody, *The Evolution, Function, and Social Context of Italian Renaissance Maiolica Services, c.1480 to c. 1600*, D. Phil. thesis, University of Oxford, 2017, II, p. 233 lists the set, adding a third salt in the Stuttgart collection.

No. 79: See now T. Wilson, “Riflessioni sull’attribuzione e datazione della maiolica istoriata rinascimentale”, in *La maiolica italiana del Rinascimento. Studi e ricerche*, ed. by G. Busti, M. Cesaretti, and F. Cocchi (Turnhout 2019), p. 37, figs 27, 28.

No. 80: Illustrated by R. Perale, *Maioliche da farmacia nella Serenissima* (Venice 2021), p. 79, fig. 59.

No. 81: Riccardo Gresta, in R. Gresta and O. Delucca, *La ceramica a Rimini nel Cinquecento* (2020), maintains that this painter worked at Rimini.

No. 85: Now published and attributed to Sforza probably in the workshop of Girolamo di Lanfranco in Pesaro by R. Gresta, *I Lanfranco dalle Gabicce* (Gabicce Mare, 2018), no. 65.

No. 89: A similar example is in the Verona civic museums, see: P. Marini, M. Bolla, and D. Modonesi (eds), *Collezioni restituite ai musei di Verona*, exhib. cat., Museo di Castelvecchio, Verona, 2001, Ceramiche, no. 20.

No. 90: A similar plate given to the Bargello in the name of Prof Mario Ciampolini is dated 1558.

No. 91: See T. Wilson, *The Golden Age of Italian Maiolica-Painting* (Turin, 2019), no. 168. Another is published in *The Art of Painting. Italian Renaissance istoriato*

maiolica, the catalogue of a display by J. Raccanello and C. Leprince, Feu e Talent series, TEFAF, Maastricht, 2020, pp. 36-43.

The plate sold at Christie's in 1990 (note 25) is now in the Princely Collections, Liechtenstein, no. PO 2526.

No. 94: For Isabella Della Rovere and her relationship with Juan de Zuñiga, see now E. Novi Chavarria, "Religion and Connected Spaces: Isabella della Rovere, Princess of Bisignano (1552-1619)", in *Domestic Devotions in Early Modern Italy*, ed. by Alessia Meneghin, Marco Faini, and Maya Corry, Leiden 2018, p. 143.

No. 106, note 8: I owe to Françoise Barbe, the information that the two plates in the Louvre cited both have the peculiarity of being unglazed on the back within the foot-ring; this goes some way to confirming the coherence of the group.

See now E.P. Sani, "Gubbio 1515-1525: Reflections on Early Lustreware", in J.V.G. Mallet and E.P. Sani (eds), *Maiolica in Italy and Beyond* (Oxford, 2021), p. 84, fig. 53, as probably Gubbio, c1510.

No. 108: See now E. Sannipoli, "Coppe abborchiate, medaglie e placchette", in L. Pesante and A. Satolli (eds), *Maiolica e le altre arti* (2019), pp. 112-7.

No. 109: See now E. Sannipoli, "Note sugli istoriati `a due orizzonti'", in *La maiolica italiana del Rinascimento* (conference proceedings, Assisi 2016), pp. 209-10, fig. 18

No. 111: See now the account by Roberto Boffelli of the available historical information about the Fondra family of Bordogna in relation to this piece, in "Sulle tracce della Famiglia Fondra... ad Oxford", *Quaderni brembani* 15 (2017), pp. 64-8. Mr Boffelli is unable to suggest which individual of the family this bowl might have been made for.

The first reference in note 13 should read "Rasmussen 1989, pp. 116-8".

The *Fortitude* dish dated 1530 here mentioned was sold at Sotheby's, London, 30 March 1971, lot 60; it is illustrated in a recent publicity leaflet of the German auction house Hampel as having been sold by them and was in 2017 with Altomani, Pesaro.

Nos 114, 115: See now E. Sannipoli, "Coppe abborchiate, medaglie e placchette", in L. Pesante and A. Satolli (eds), *Maiolica e le altre arti* (2019), pp. 112-54, illustrating (figs 9, 10) a relief-moulded bowl of this type dated 1537 No. 114 is illustrated by Sannipoli, fig. 97.

No. 117: see E. Sannipoli, "'Mastro Giorgio finì de maiolica'. I rovesci dei piatti lustrati nella bottega Andreoli di Gubbio", in L. Pesante and A. Satolli (eds), *La bottega del vasaio. Uomini, tecniche, modelli* (2021), pp. 65-6, suggesting the plate was painted and lustred in Urbino.

No. 123: Illustrated by R. Perale, *Maioliche da farmacia nella Serenissima* (Venice 2021), p. 170, fig. 155.

No. 123b: Julia Poole points out to me that this was lot 59 at Sotheby's, London, 15 May 1979.

No. 125: Riccardo Perale notes to me a plate similar in size and style, and with the same mark, sold at Cambi, Genoa, 5 November 2020 (sale 471), lot 166.

No. 132: On Rombaldoni, see now C. Paolinelli, “Due anfore inedite di Ippolito Rombaldoni: l’esponente più importante del barocco nel campo della ceramica metaurense”, in *Falsi e copie nella maiolica medievale e moderna*, Atti della terza giornata di studi sulla ceramica, Bagnoregio, 11 giugno 2016, ed. by L. Pesante, Florence 2017, pp. 305-9

No. 134: Another from the set is discussed by C. Ravanelli Guidotti in “Omaggio ai ‘pittori de vascelleria’ delle officine laziali: opere inedite tra ‘500 e ‘600”, in L. Pesante (ed.), *Falsi e copie nella maiolica medievale e moderna*, Atti della terza giornata di studi sulla ceramica, Bagnoregio, 11 giugno 2016, Florence, 2017, pp. 260-4.

There is now a detailed study of the series by M.J. Brody, “*Grottesca compendiaria* pharmacy jars from the workshop of Diomedede Durante, made in Rome c.1600”, in L. Pesante and A. Satolli (eds), *la bottega del vasaio. Uomini, tecniche, modelli* (2021), pp. 127-44.

No. 140: I owe to Claudio Paolinelli the information that a plate (below) with a very similar figure of a woman, perhaps by the same hand, was exhibited by Filip Laura Cristina at the Parma Fiera dell’Antiquariato, 2020. Dr Paolinelli informed me that the local specialist Riccardo Viganò attributes this plate, and by implication the Ashmolean one, to the workshop of the Bonsegna family at Nardò (province of Lecce, Puglia).



Dr Viganò has written extensively on the previously little-known ceramic production of Nardò, which, from the late sixteenth through the eighteenth century was principally in the hands of three families, first the Manieri, then the Bonsegna, then the Perrone. His books on the subject are:

‘Per uso della sua professione di lavorar Faenze’. Storia delle fornaci e delle manifatture ceramiche di Nardò tra la seconda metà del XVI e gli inizi del XIX secolo. Monteroni di Lecce, 2013.

and

Alla mensa degli angeli. Storie di ceramiche, botteghe vasai a Nardò tra i secoli XVI e XIX. Monteroni di Lecce, 2016.

(see also his: “I maestri della ceramica di Nardò (LE) fra la fine del ’500 e gli inizi del ’700. I Bonsegna e le produzioni compendiarie e tardo compendiarie”, *Ceramiche Abruzzo* no. 0 (2019), pp. 47-55).

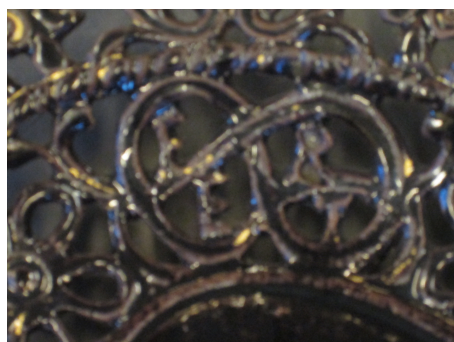
Neither of Dr Viganò’s books are in any UK library, but in 2020 I was able to obtain copies, with the courteous assistance of Dr Viganò himself.

In an email of 1 May 2020, Dr Viganò confirmed the attribution to Nardò, very probably to the Bonsegna workshop. He suggests that the plate might have been painted in that workshop by Donato Antonio Tarantino (d. 1655). He notes that the heraldic colours on the banner are those of the Acquaviva, Dukes of Nardò, and deduces that the plate might be connected with events of the year 1647: that year there was a rebellion against the rule of the Acquaviva Duke and the same year Donato Antonio Bonsegna was arrested for subversive activities.

In a subsequent and more detailed interpretation, which one may hope to see published, Dr Viganò suggests the interpretation of the figure as an allegory representing “Prudence with regard to the House of Acquaviva”.

Dr Viganò’s research suggests that the dating suggested by me at the end of the seventeenth century is too late by some decades.

No. 146: In the poor-quality photograph supplied by the British Museum (fig. 94) *FERT* is illegible. A better photograph is now on the BM website. See detail below.



No. 161: These two plates are attributed by F. Filipponi, *Aurelio Anselmo Grue. La maiolica nel Settecento fra Castelli e Atri* (2015), figs 2 and 81, to Aurelio Anselmo Grue, respectively (a) c1720 and (b) c1730-40.

No. 171: Another jar of this form and series, but with the serial number broken away is in the Museum of the Order of Saint John, London, together with three albarelli with the same arms but from a different (probably Caltagirone) series. The same Museum has a jar from the 1714 series documented as supplied by the potter Nunzio Branciforte. The opportunity provided in that museum to compare the two series directly suggests that the 1729 series was also from Branciforte’s workshop. The whole series is discussed by Alberto Rapisarda in a thesis on the collection of pharmacy jars in the Museum of the Order of Saint John, London, presented to the University of Udine in 2020.

No. 179: L. Casagrande and E. Sannipoli, “Due firme per Ginori e Cantagalli”, *L’Eugubino* 71 (2020), no. 1, pp. 14-15, publish a plate signed A. Cigheri and suggest an attribution to Angiolo (or Angelo); however, the format of the signature is not the

same as on the signed Ashmolean vase and it could be that the two works are by different brothers.

No. 181: See now J. Raccanello, *Cantagalli: Risorgimento. Revival maiolica and its sources* (2020), no. 8.

No. 187: Discussed, endorsing the attribution to Ginori/Freppa by D. Thornton, “‘Degli Antiquari il Re’: Giovanni Freppa as Dealer, Collector and Forger in nineteenth-century Florence”, in J.V.G. Mallet and E.P. Sani (eds), *Maiolica in Italy and Beyond. Papers of a symposium held at Oxford in celebration of Timothy Wilson’s Catalogue of Maiolica in the Ashmolean Museum* (Oxford, 2021), pp. 166-7.

No. 191: See now C. Paolinelli, “Inedite plastiche maiolicate per un addenda alla mostra ‘Lacrime di smalto’, in C. Giardini and C. Paolinelli (eds), *La ceramica nello scaffale. Scritti di storia dell’arte ceramica per l’apertura della Biblioteca “G. Bojani” a Fano*. Fano (Fondazione Cassa di Risparmio di Fano), 2018, pp. 135-42, where the suggestion is made that the anomalous Madonna in Boston might be by Ferruccio Mengaroni.

No. 213: I owe to Errol Manners and Martin Bonham-Carter knowledge of an almost identical costrel in a painting in Christ Church, New Zealand, dated 1653. They are so close that the Ashmolean costrel is unlikely to be much later than this date.

<https://christchurchartgallery.org.nz/collection/69-292>



Another version is in the Kunsthistorisches Museum, Vienna:

<https://www.khm.at/objektdb/detail/604/>

No. 221b: Farzeneh Pirouz-Moussavi, *Cerámica entre dos mares. De Bagdad a la Talavera de Puebla/ Clay between two seas. From Baghdad to the Talavera of Puebla* (Mexico City, 2017), p. 70 (as Malaga).

No. 230: A. Van de Put, *Hispano-Moresque Ware of the XV Century. Supplementary Studies* (1911), notes that the ox was a quartering in the arms of the Buyl family, lords of Manises.

No. 256: previously sold at Pescheteau-Badin, Godeau, Leroy, Paris, 17 October 1997, lot 213.

No. 262: Hugo Blake's forthcoming study of fragments from Bridgwater (Somerset) will include a detailed survey and analysis of dark-blue-glazed imports from English sites. On the basis of scientific analysis of some examples, Blake concludes that the Ashmolean pot is most likely to be of Tuscan origin. See also Blake, Hugo, and Hughes, Michael, "The provenance of Tuscan pottery found in Britain: the results of archaeometrical research", *Archeologia Postmedievale* 19 (2015), pp. 152-3, 173. Marino Marini (email of 26 Sept 2017) has drawn my attention to parallels to the glaze from Montelupo beyond those cited in note 12; but he does not consider it likely that the jar is Tuscan or even Italian (email to H. Blake, 26 September 2017). He notes that the form seems to have been made exclusively for the northern European market. If it is Italian, the likely dating is probably around 1500, rather than the later date range given in my text. I am grateful to both these friends for their comments.

No. 264: Jan Baart (November 2017) says he has never seen anything like this from the Northern Netherlands (and does not recall a suspension loop like this on any example); he wonders if it might be English.

No. 268: See Jan Baart, *Italiaanse Grotesken en Crabben in Haarlem. Het atelier van Willem Jansz. Verstraeten* (Haarlem, 2008), pp. 204-11; where similar pieces with the same heavy blue modelling, excavated in the Netherlands, are classified as imports from Liguria. Very similarly-decorated objects are in the same book (pp. 153-161) treated as Dutch production and the distinction is hard to make (see also Baart, p. 89, no. 35B, called Nevers or Rouen). Cecilia Chilosì informs me (email of 9 November 2017) that recent research, including clay analysis, by Simone Casale, lends some support to the attribution of pieces like this to Liguria. However, no finds with this type of decoration have, as far as I know, been noted in Liguria and the question seems to me to remain open, pending further work. I regret that Baart's interesting book (of which no copy was in any UK academic library until he presented one to the Bodleian Libraries in 2017) only came to my attention after my catalogue was published.

No. 269: Jan Baart informs me (see his book cited under **no. 268**) that this can certainly be attributed to the workshop of Willem Jansz. Verstraeten, rather than his son Gerrit.

No. 270: see now, on the "Bletchingley group", B. Nenk and M. Hughes, "An Acceptable Science. Antwerp maiolica tiles from a Tudor manor house at Place Farm, Bletchingley, Surrey", in J. Edwards and S. Paynter (eds), *Ceramics & glass: a tribute to Sarah Jennings*. London (Medieval Pottery Research Group, Occasional Papers 8). 2019, pp. 129-44. These authors think a dating to the 1530s, rather than the 1540s, more likely.

No. 281: See now Jane White, *Alan Caiger-Smith and the Legacy of Aldermaston Pottery*, Ashmolean Museum, Oxford, 2018, especially p. 8.

Alan Caiger-Smith died in 2020. See obituaries by T. Wilson in *Faenza* and the *Transactions of the English Ceramic Circle*.

The first relevant addition to the Ashmolean collections since the publication of this catalogue is a large lustred bowl (purchased with the assistance of the Barroe Trust) by Cantagalli of Florence, c.1900-1910, WA 2019.18; see M. Winterbottom, "Early twentieth-century Florentine bowl", *The Ashmolean* 78, pp. 22-3.



Bibliography

Omitted was

Busti and Cocchi 1996. Busti, Giulio, and Cocchi, Franco. "Antiche maioliche nel 'butto' del Monastero di Sant'Anna in Foligno", in Enrico Menestò (ed.), *Le terziarie francescane della Beata Angelina: origine e spiritualità*, Spoleto, pp. 205-27.

Reviews

Cristina Maritano in *Giornale dell'arte*, November 2017, p. 42.

Dora Thornton in *Burlington Magazine* 160 (March 2018), pp. 254-5.

Luca Pesante in *Faenza* 103 (2017), no. 2, pp. 62-4.

Ulla Houkjaer in *Kermisker noter* 47 (2018) (in Danish).

Celia Curnow in *The Art Newspaper Review* 306 (November 2018), p. 13.

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THW, last updated August 2020