

Italian Renaissance Ceramics: a catalogue of the British Museum Collection:

Addenda and Corrigenda (from January 2009)

p. xiii: For further discussion of the BM Cantagalli, see now D. Thornton in *Il Risorgimento della maiolica italiana: Ginori e Cantagalli*, exhib. cat., Museo Stibbert, Florence, 2011, pp. 121-30.

p. 5: for “Antonio Gualtieri”, read “Filippo Antonio Gualtieri”.

p. 7: For the documents on the dispersion of much of the Medici maiolica collection in 1797, see now M. Spallanzani, “20 maggio 1797: la dispersione degli istoriati dei Medici”, *Faenza* 95, nos 1-6 (2009), pp. 95-9.

p. 19: This photograph was reproduced by Alberto Piccini in a lecture given at Acquapendente on 30 May 2015. <http://www.maiolica.info/2015/09/16/video-sulla-prima-conferenza-sulla-ceramica-di-acquapendente-parte-prima/> Piccini notes that Fuschini was unreliable (deceitful is perhaps a better word) on provenances and asserts, perhaps rightly, that several of the pieces reproduced were made not at Orvieto but at Acquapendente.

p. 25: In the map, the positions of Montelupo and Bacchereto have been reversed and Pisa has been placed north of, rather than on, the Arno.

No. 9: The inscription should be read as *yhs* not *ih̄s*. The discussion should have included a specific reference to G. Ballardini, “Alcune figurazioni dell’ *IHS*” nelle maioliche”, *Faenza* 11, pp. 81-3. [Noted to us by M. Brody]

No. 11: M. Brody notes to us that a third bottle from the Gonzaga armorial series was with P.-R. Royer, *CeramicAntica* anno 15, no. 5 (May 2005), p. 9.

No. 15: Luca Pesante has suggested this is a fake in his article, “La questione dei falsi nella ceramica medievale”, 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. 9-30. As far as we know, Dr Pesante, whose scholarship we esteem highly, has never seen or handled the jar directly. In an email of 20 November 2018, Gianni Maccherini, specialist in Sienese maiolica, affirms his belief that the jar is genuine and Sienese in origin.

No. 21: Hugo Blake notes to us that San Salvatore a Vaiano is not near Impruneta but north of Prato. A better reference is to R. Francovich and G. Vannini, “San Salvatore a Vaiano: saggio di scavo in una badia del territorio pratese”, *Archeologia Medievale* 3 (1976), pp. 55-138. The *tricolore* was found there in Strato III (p. 92, ill. on p. 90, no. [their ‘f.’] 34 – decor & form comparable to no. 21), datable to first decades 15th cent (p. 97), perhaps >1410 [-1439] (p. 98). This accords well with our suggested date c.1420-40.

No. 25: For “Maso or Miniato di Domenico” in heading line, read “Maso and Miniato di Domenico” [noted by M. Brody].

Roncaglia, Giovanni, and d'Aquino, Valeria, "Firenze. L'*atelier* dell'orciolaio Tugio di Giunta e figli: dati preliminari", in *Notiziario della Soprintendenza per i Beni Archeologici della Toscana* 11 (2015), pp. 64-6, provides a preliminary discussion of finds from excavations on the site of Tugio di Giunta's workshop in the Oltrarno and seems to provide proof that the asterisk mark was used by this family workshop. We thank Marino Marini for this reference.

No. 27: See Born, Robert, Dziwulski, Michał, and Messling, Guido, *The Sultan's World. The Ottoman Orient in Renaissance Art*, exhib. cat., Brussels and Kraków, 2015, p. 173, no. 73.

No. 28: F. Berti, *La farmacia storica fiorentina* (Florence, 2010), p. 146, suggests the arms are Migliorotti.

The jar with the arms within a *diamante* here mentioned may be the one confiscated by the Nazi regime from Arold Seligmann in Paris in 1940 and restituted in 1946; see http://www.errproject.org/jeudepaume/card_view.php?CardId=17290

No. 29: The two armorial examples from the 1973 Caruso sale were sold at Pandolfini, Florence, 1 October 2015, lots 10, 11.

Nos 32-3: The belief that these two albarelli, together with the two now at Ecoen, are fakes was expressed by Otto von Falke in the confidential publication of the Verband von Museums-Beamten, *Verhandlungen*, Prague, 1909, p. 7, para XIII. C.H. Read was a member of this group, so would have been aware of this view.

See now *Majolique. La faïence italienne au temps des humanistes*, exhib. cat, Musée national de la Renaissance, Ecoen, 2011, no. 31. The juxtaposition of the two BM vases with the Ecoen ones at this exhibition left no room for doubt that the four are from the same consignment, and little doubt that all are genuine. Ec Cl 12439 has scratched pharmacy weight indications on the underside (though larger than on the BM example and not by the same hand): #XI/6.

A suggestive parallel is the jug excavated at the former convent of S. Chiara, Urbino, now published by C. Paolinelli in A. Vastano (ed.), *Ceramica d'eccellenza. Il monastero di Santa Chiara a Urbino. Nuovi ritrovamenti*, 2011, p. 14. This may seem to provide some slight basis for a hypothetical attribution of the set of albarelli to which the BM two belong to potteries in Urbino.

No. 36: See C. Leprince, J. Raccanello, and G. Carteaux, *Feu et Talent II* (Paris 2012), p. 22.

No. 41: This albarello was discussed by Alberto Piccini in a lecture given at Acquapendente on 30 May 2015. <http://www.maiolica.info/2015/09/16/video-sulla-prima-conferenza-sulla-ceramica-di-acquapendente-parte-prima/>

He attributes it to Francesco del Berna at Acquapendente. He argues that the date is 1470 and that the mark under one handle can be read as *ff* for the potter. He notes that there was a hospital at Acquapendente under the auspices of Santa Maria della Scala at Siena.

No. 42: See now, for emblems of this kind, C. Paolinelli, in A. Marchi and B. Mastricola (eds), *Girolamo di Giovanni e il Quattrocento a Camerino*, exhib. cat., Camerino, 2013, pp. 127-8.

No. 48: The purchase was in 1920 and the registration number is correctly: 1920,2-14,7.

No. 53: G. Tortolani, “Gli antichi vasi da spezieria di Vietri (secc. XVI–XVIII)”, *Azulejos* 3 (2006), p. 206, fig. 9, attributes the BM jar to Vietri sul Mare. G. Donatone, *La maiolica napoletana dagli Aragonesi al Cinquecento* (Naples, 2013), tav. 29a, 29b, discusses this jar further and re-affirms the attribution to Naples. See also G. Donatone, “Deflussi della maiolica rinascimentale napoletana nel centro ceramico di Vietri sul Mare”, *Faenza* 100, no. 2 (2014), p. 146. fig. 50, and the same author, “Maestro Mazzeo di Stasio, ceramista de la Cava”, *Rassegna del Centro di Cultura e Storia Amalfitana*, new series, 24, pp. 227-34, fig. 34, where he attributes the BM jar to “Maestro del pavimento Gaetani, stretto collaboratore del Maestro della Cappella Brancacci”. The attribution to Naples is restated by G. Donatone, *I vasi di farmacia delle antiche spezierie napoletane* (Naples 2018), tav. 3.

No. 54: The attribution to Naples is restated by G. Donatone, *I vasi di farmacia delle antiche spezierie napoletane* (Naples 2018), tav. 13.

No. 55: Three albarelli with these arms are in the Museu de Arte de São Paulo.

No. 56: Discussed and reproduced by Riccardo Bon. “La Serenissima e il Gran Turco”, *CeramicAntica* anno 17, no. 9 (October 2007), pp. 12-3. Michael Brody notes to us that the item here cited as made for the Starck von Reckenhoff-Imhoff marriage is of glass not maiolica.

No. 57: The registration number is correctly: 1891,2-24.1. The references to “Wilson 1987” in notes 7 and 12 should read “Wilson 1987B”.

No. 60: Illustrated by R. Perale, *Maioliche da farmacia nella Serenissima* (Venice 2021), p. 80, fig.62.

No. 61: Silvia Glaser notes to us that a dissertation by Doris Wolfnagel (Julius-Maximilians-Universität, Würzburg, 1957), contains (p. 26) the information that Dr Melchior Ayser of Nuremberg married Maria Hopfer in March 1561. If this were the couple concerned, the arms would be reversed from the normal arrangement, having hers on the dexter (senior) side.

See now Wolfgang Werner Schnabel, “Hopfers Majoliken. Von Artefakten, Akteuren und Funktionalisierungen”, in *Schätze der Welt aus landeshistorischer Perspektive. Festschrift zum 65. Geburtstag von Wolfgang Wüst*, ed. by Sabine Wüst, St Ottilen, pp. 219-39, noting the marriage in Nuremberg in January 1561 of Hieronymus II Hopfer and Clara Maria Ayser. This is more likely to be the marriage concerned than the one mentioned above. Schnabel also notes that another plate from the set is in the Musée national de la Renaissance at Écouen (EC 2041) (presumably the one mentioned below as with Vandermeersch, Paris).

note 1: Michael. Brody notes to us that the piece sold in Baden-Baden bears the problematically late date 1596; and that a plate with Pyramus and Thisbe in Stuttgart, signed *domenego.becer.feci* is reproduced by Hesse 2004, Abb. 26, 27. One guess at an explanation for the problematic date 1596 is that it is written in error for 1569.

note 12: Another of the small plates was with Vandermeersch, Paris, 2015.

No. 62: Illustrated by R. Perale, *Maioliche da farmacia nella Serenissima* (Venice 2021), p. 141, fig. 132.

A comparable albarello, with a horseman and *MOSTARD*, was sold at Christie's, London, 2 June 2009, lot 19.

No. 64: A version of the subject, probably by Sforza di Marcantonio, dated 1548, with some iconographical resemblances to the BM plate, was in the Chiesa sale, part 3, American Art Galleries, New York, 16-17 April 1926, lot 58.

No. 65: A fluted bowl in Faenza style, with *Vulcan at his forge*, formerly in the Chompret collection (Chompret 1949, fig. 584) and sold in Paris (Drouot: Chayette and Cheval) on 19 October 2011, lot 50, is dated 1548 and inscribed (an inscription not transcribed or interpreted by Chompret or in the sale catalogue): *a di 10 marco di ma d[i] m° nichola di puti da. S. +*. This seems evidently to be a signed work by Nicola dai Putti. See now C. Ravanelli Guidotti, "Una coppa del 1548 *de man de m° nichola di puti padovano*", *Faenza* 98 (2012), pp. 32-40.

No. 68: Illustrated by E. Sannipoli, "Note sugli istoriati `a due orizzonti'", in *La maiolica italiana del Rinascimento. Studi e ricerche*, Proceedings of the conference, Assisi 2016, ed. by Giulio Busti, Mauro Cesaretti, and Franco Cocchi. Assisi/Turnhout, (2019)), p. 208, fig. 10, as probably Faenza.

No. 71 (note 5): Michael Brody points out to us another piece from the Ferri set in a private collection, illustrated Ravanelli Guidotti 1991, p. 9. figs 12a, 12b.

At the "Italian maiolica and Europe" conference in Oxford in 2017, Valentina Mazzotti showed a fragment from Faenza in the Girelli album at the Museo Internazionale delle Ceramiche in Faenza with *bianco sopra bianco* ornament and the date 1502.

p. 114: The cross ref at the end of the first paragraph of the discussion should read **72** instead of **67**.

No. 72: See now *Majolique. La faïence italienne au temps des humanistes*, exhib. cat, Musée national de la Renaissance, Ecouen, 2011, no. 3.

No. 74: See now M. Luccarelli and A. Migliori Luccarelli in M. Anselmi Zondadari and P. Torriti (eds), *La ceramica a Siena dalle origini all'Ottocento*, Siena 2012, pp. 78-80 re-asserting the attribution of the saints series to Siena.

No. 75: The plate from the Glogowski collection mentioned in note 5 is now in a private collection, on loan to the Graves Art Gallery, Sheffield. We thank Howard Coutts and Celia Curnow for this information.

No. 76: See now *Majolique. La faïence italienne au temps des humanistes*, exhib. cat, Musée national de la Renaissance, Ecoen, 2011, no. 51. The opportunity to see this dish next to the *Casa Pirota* dish from Sèvres, no. 43 in that exhibition, led TW to the conclusion that they may well be by the same painter, the differences of style being due to the fact that the painter of the BM dish was following a drawing closely.

See, for a debatable attribution, A. Piccini, “‘The Green Man’ – il Pittore Verde”, in C. Giardini, Claudio, 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. 163-4.

No. 77: Attributed by A. Piccini in an article “La maiolica rinascimentale a Forlì” published online at <http://www.sushirock.org/georgia/arte>, in March 2009, to Andrea Francisci.

No. 78 (note 3): For “tav. IXa, b” read “tav. IVa, b” [noted to us by M. Brody].

No. 80: See now *Majolique. La faïence italienne au temps des humanistes*, exhib. cat, Musée national de la Renaissance, Ecoen, 2011, no. 62.

This dish was discussed by Alberto Piccini in a lecture given at Acquapendente on 30 May 2015. <http://www.maiolica.info/2015/09/16/video-sulla-prima-conferenza-sulla-ceramica-di-acquapendente-parte-prima/>. Piccini attributes it to Francesco di Bernardino di Berna at Ravenna. The bases for this and other of Piccini’s attributions await detailed and systematic publication of the evidence. His proposals to attribute objects in the BM to named potters, especially to members of the di Berna family, have not been recorded in detail in the present document, but affect, among others, cat. nos **41, 155, 216, 250, 252, 266, 301-6**. See also A. Piccini, “‘The Green Man’ – il Pittore Verde”, in C. Giardini, Claudio, 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. 153-74.

p. 138: The armorial plate from this set once in the Pringsheim collection was offered for sale from the Guerlain collection in Paris (Drouot: Beaussaint-Lefèvre), 31 January 2017, lot 9, and is now in a private collection. The third (there are three known plates from the set with grotesque borders, not four as indicated here) is in a European private collection.

No. 81: See now *Majolique. La faïence italienne au temps des humanistes*, exhib. cat, Musée national de la Renaissance, Ecoen, 2011, no. 63.

No. 84: Attributed by A. Piccini in an article “La maiolica rinascimentale a Forlì” published online at <http://www.sushirock.org/georgia/arte>, in March 2009, to Andrea Francisci.

J. Gabbarelli, *Sharing Images. Renaissance Prints into Maiolica and Bronze*, National Gallery of Art, Washington, D.C., 2018, p. 64.

No. 87: See, for a debatable attribution, A. Piccini, “‘The Green Man’ – il Pittore Verde”, in C. Giardini, Claudio, 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, p. 167.

No. 89: The plate formerly in the Lanna collection was sold at Pandolfini, Florence, 28 October 2014, lot 28.

No. 90: The second reference in note 11 should read "Wilson and Sani 2006-7, II, p. 170".

No. 93: The description of the central shield should read: *blue a lion's gamb orange grasping an olive branch proper; a chief of Anjou*.

No. 94: D. Ekserdjian, "Fitting the pieces together", *Apollo* 170, no. 568 (September 2009), p. 105, points out that this figure is closely related to Marcantonio Raimondi's engraving of Marcus Curtius, Bartsch XIV, p. 155, no. 191.

No. 99: Another of the group is the Museu de Arte de São Paulo.

No. 101: Another of the type was exhibited on loan from the Tondolo collection, Bari, in *La via della ceramica tra Umbria e Marche* (2010), no. 4.11.

The piece dated 1538 in the Museo Correr cited in note 13 is a plate, not a moulded bowl.

No. 104: The Habakuk and Jacob vases were offered for sale at Sotheby's, London, 6 November 2014, lots 2 and 3. It may be noted that the Habakuk jar, unusually for the Faenza form of this decoration, has acorns among the oak foliage.

No. 108: The registration number is correctly: 1923,6-11,16.

No. 110: A pierced plate with the same arms and probably from the same set is in a private collection in Pesaro; it looks compatible with a Faenza origin for the set.

No. 111: See now R. Gresta and O. Delucca, *La ceramica a Rimini nel Cinquecento* (2020).

No. 112: See now *Majolique. La faïence italienne au temps des humanistes*, exhib. cat, Musée national de la Renaissance, Ecouen, 2011, no. 45.

No. 114: See J. Warren in M. Marini (ed.), *Fabulae pictae. Miti e storie nelle maioliche del Rinascimento*, exhib. cat., Museo Nazionale del Bargello, Florence, pp. 126, 134, fig. 6.

Also M. Luccarelli and A. Migliori Luccarelli in M. Anselmi Zondadari and P. Torriti (eds), *La ceramica a Siena dalle origini all'Ottocento*, Siena 2012, p. 63.

No. 115: On the question of *bianco sopra bianco* in Ferrara, see now G. Bandini, "Maiolica rinascimentale di produzione nord-centroitalica", in Christoph Luitpold Frommel and Massimo Pentiricci (eds), *L'antica basilica di San Lorenzo in Damaso. Indagini archeologiche nel Palazzo della Cancelleria (1988-1993)*, Musei Vaticani, Monumenta Sanctae Sedis 5. II, Rome 2009, pp. 285-6, 293-4. Also L. Bonazzi, "La ceramica a Ferrara nell'epoca di Ercole I d'Este e di Eleonora d'Aragona", *Rassegna*

del Centro di Cultura e Storia Amalfitana 53, numero speciale (nuova serie, anno 27), pp. 175-196, especially p. 194, fig. 3.

No. 117: See also the further arguments for a Sienese origin for this series of jars in Luccarelli 2002, pp. 58-9; also Luccarelli, “Addenda alla conoscenza della maiolica senese. Il trionfo del Rinascimento”, *CeramicAntica* anno 17, no. 5 (May 2007), p. 41.

The albarello was discussed in the following article:

Daniels, Rhiannon, O'Connor, Anne, and Tycz, Katherine, “Italian Material Cultures”, *Italian Studies* 75 (2020), no. 2, pp. 155-175.

The albarello (*GALUZA PESTA*) formerly sold at Drouot in 1977, another with the inscription *VIVOLE*, and a third, *SUCINE AMASSNE*, the last with unusual and attractive white-ground grotesques, were exhibited at the Masterpiece Fair, London, 2013. The *GALUZA PESTA* one was presented to the BM by Sam Fogg in 2019 in honour of Dora Thornton through the Cultural Gifts Scheme (BEP, 2019,8031.1; see *Cultural Gifts Scheme & Acceptance in Lieu Report 2020*, pp. 14-15).

No. 119: On Cafaggiolo lustre, see now: Marino Marini, “Nuovi contributi sulla trasmissione della tecnica a lustro in area fiorentina (e addenda per Cafaggiolo)”, *Atti del XLIII Convegno Internazionale della Ceramica 2010*, pp. 35-59.

No. 121: See now *Majolique. La faïence italienne au temps des humanistes*, exhib. cat, Musée national de la Renaissance, Ecouen, 2011, no. 33.

No. 122: The diameter is correctly 23.8 cm.

No. 124: See C. Ravanelli Guidotti in M. Marini 2012. Marini, Marino (ed.). *Fabulae pictae. Miti e storie nelle maioliche del Rinascimento*. Exhib. cat., Museo Nazionale del Bargello, Florence, 2012, p. 41, implicitly questioning the attribution to Tuscany.

J. Gabbarelli, *Sharing Images. Renaissance Prints into Maiolica and Bronze*, National Gallery of Art, Washington, D.C., 2018, p. 112, fig. 24.

No. 130: Republished by Dora Thornton in A. Bayer (ed.), *Art and Love in Renaissance Italy*, exhib. cat, Metropolitan Museum of Art, New York, and Kimbell Art Museum, Fort Worth, 2008-9, no. 5.

Also now *Majolique. La faïence italienne au temps des humanistes*, exhib. cat, Musée national de la Renaissance, Ecouen, 2011, no. 23.

A. Alinari, *Il Pittore della Processione Papale* (Florence, 2020), no. 11, as by an associate of the Painter of the Papal Procession.

No. 142: The monogram *TB/BT* is attributed by A. Piccini, “La maiolica compendiaria acquiesiana - l'araldica e il toto-papa”, published online in January 2009 at <http://www.sushirock.org/georgia/arte>, to an itinerant potter named Tommaso di Bartolo Pace.

The *TB* group is discussed by Thierry Crépin-Leblond in *Majolique. La faïence italienne au temps des humanistes*, exhib. cat, Musée national de la Renaissance, Ecouen, 2011, no. 44. See now also E. Sannipoli, “Note sugli istoriati `a due orizzonti””, in *La maiolica italiana del Rinascimento* (conference proceedings, Assisi 2016 (2019)), p. 211, fig. 20.

p. 229: For the early career of Nicola, with the hypothesis that as a young man he may have been associated with the workshop of Timoteo Viti, see T. Wilson in *Majolique. La faïence italienne au temps des humanistes*, exhib. cat, Musée national de la Renaissance, Ecoen, 2011, pp. 157-61.

No. 143: See now *Majolique. La faïence italienne au temps des humanistes*, exhib. cat, Musée national de la Renaissance, Ecoen, 2011, no. 25.

Also I. Andreoli, in M. Marini (ed.), *Fabulae pictae. Miti e storie nelle maioliche del Rinascimento*, exhib. cat., Museo Nazionale del Bargello, Florence, p. 123, fig. 19.

An unrecorded plate from the service with Hippomenes and Atalanta was offered at Christie's, Paris, 17 December 2009, lot 50, and sold for a record hammer price for maiolica of one million euros. It is now in the Hockemeyer Collection: see T. Wilson and J.V.G. Mallet, *The Hockemeyer Collection. Maiolica and Glass*, II (Bremen, 2012), no. 49.

The incomplete *Fall of Phaeton* was sold at Sotheby's, London, 7 December 2010, lot 5, and is now in a private collection.

A plate with the same composition as the one in Philadelphia published by C. Leprince, J. Raccanello, and G. Carreaux, *Feu et Talent II* (Paris 2012), pp. 93-7, marked *esculapio* seems to prove that the subject of Nicola's plate is indeed *The resuscitation of Hippolytus by Aesculapius*.

For an up-to-date account of Nicola and detailed discussion of his Gonzaga commissions, see now L. Boutin, *Displaying Identity in the Mantuan Court: The Maiolica of Isabella d'Este, Federico II Gonzaga, and Margherita Paleologa*, Ph. D. dissertation, University of California at Los Angeles, 2011. Also L. Boutin Vitela, Lisa. "Dining in the Gonzaga Suburban Palaces: The Use and Reception of *Istoriato* Maiolica", *Predella* 33, pp. 103-15.

No. 144: See now *Majolique. La faïence italienne au temps des humanistes*, exhib. cat, Musée national de la Renaissance, Ecoen, 2011, no. 26.

Discussed and illustrated by L. Boutin, "Isabella d'Este and the Gender Neutrality of Renaissance Ceramics", *Women's Studies* 40, no. 1, 2011, pp. 32-33.

Mariarosa Palvarini Gobio Casali, "Ceramiche di nozze e d'amore", in Paola Venturelli (ed.), *Vincoli d'amore. Spose in casa Gonzaga tra XV e XVIII secolo*, exhib. cat., Palazzo Ducale, Mantua, 2013, p. 87, note 58, suggests that the various equestrian figures are based on Raphael-school prints, Bartsch XIV, p. 154, no. 188, and p. 155, no. 189. The parallel is interesting but not conclusive as a source for the maiolica-painter.

No. 145: The plate from the Damiron collection with *Europa and the bull* is now in a private collection, on loan to the Graves Art Gallery, Sheffield. We thank Howard Coutts and Celia Curnow for this information.

See also T. Wilson, *Maiolica: Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, no.53,

No. 147: Discussed and illustrated by L. Boutin, “Isabella d’Este and the Gender Neutrality of Renaissance Ceramics”, *Women’s Studies* 40, no. 1, 2011, p. 41, fig. 7.

Note 20: The plate from Anne Marchioness of Monferrato’s service sold in 1971 is now in the Gardiner Museum of Ceramic Art, Toronto, no. G83.1.352. Another from the set is in the Musées Royaux d’Art et d’Histoire, Brussels, inv. 3658. The large plate from the set, formerly in the Bak collection, was sold again at Pandolfini, Florence, 28 October 2014, lot 29.

For the *Camillus saving Rome* in Krakow, see now E.K. Świetlicka, *Ceramika Rafała. Majolika istoriato ze zbiorów polskich/Raphael’s Ware. Istoriato Maiolica from Polish Collections*, Warsaw 2010, no. 19.

A previously unrecorded plate with the Paleologo arms (i.e. belonging to the second of the groups listed on p. 242), evidently by Nicola, was sold at Christie’s, “The Exceptional Sale”, London, 5 July 2012, lot 4, and is now in a private collection. It represents the sculptor Michelangelo and the ancient architectural writer Vitruvius, and was brilliantly identified by Dominic Simpson as being based on a woodcut in Sigismondo Fanti, *Il Triompho di Fortuna* (Venice, 1527). This unparalleled subject and source render interpretation of the overall iconography of the service or services even more puzzling. See now T. Wilson, *The Golden Age of Maiolica-Painting* (2018), no. 83.

For the circumstances of the marriage of Federico and Margherita, see R. Maestri in Paola Venturelli (ed.), “*Vincoli d’amore*”. *Spose in casa Gonzaga tra XV e XVIII secolo*, exhib. cat., Palazzo Ducale, Mantua, 2013, illustrating the BM plate on p. 32.

For discussion of and interesting hypotheses about the Gonzaga-Paleologo maiolica (which she believes to be three separate commissions), see now L. Boutin, *Displaying Identity in the Mantuan Court: The Maiolica of Isabella d’Este, Federico II Gonzaga, and Margherita Paleologa*, Ph. D. dissertation, University of California at Los Angeles, 2011, pp. 140-95. Also L. Boutin Vitela 2013, “Dining in the Gonzaga Suburban Palaces: The Use and Reception of *Istoriato* Maiolica”, *Predella* 33, pp. 103-15, where no. 147 is reproduced in figs 2 and 3.

No. 152: A Piccini, “I De Rubeis a Castel Durante”, article published on line at <http://www.sushirock.org/georgia/arte> in June 2010 proposes to identify the In Castel Durante Painter, on seemingly rather tenuous grounds, with Iesus, a member of the De Rossi [Rubeis] family.

No. 153 (note 1): An interesting group of framed maiolica was sold at Christie’s, London, 2 June 2009, lots 7-9.

No. 154: There is some resemblance between the composition and the woodcut of the building of Bologna in the 1493 Italian edition of Livy, decade 4, book 7; but not close enough to assert that the painter of the dish had seen the woodcut.

Note 7: The *St Jerome* was sold at Sotheby’s, 10-11 May 1962, not 19 May.

See T. Wilson, *Maiolica: Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, no. 55.

No. 155: J. Gabbarelli, *Sharing Images. Renaissance Prints into Maiolica and Bronze*, National Gallery of Art, Washington, D.C., 2018, pp. 26-7, fig. 4.

No. 156: D. Ekserdjian, "Fitting the pieces together", *Apollo* 170, no. 568 (September 2009), p. 105, correctly points out that the pointing figure far left is based on one in Marcantonio Raimondi's engraving of *Christ in the House of Simon*, Bartsch XIV, p. 29, no. 23.

No. 157: See now F. Cioci, *Francesco Maria I della Rovere. La Villa Imperiale di Pesaro*, Florence 2009, pp. 68-9.

No. 158: See now E. Sannipoli, "Note sugli istoriati `a due orizzonti'", in *La maiolica italiana del Rinascimento* (conference proceedings, Assisi 2016 (2019)), p. 219, fig. 43

No. 159: The Hector plaque mentioned was sold at Christie's London, 7 December 2010, lot 3, and is now in a private collection.

No. 160: The last two tondini here listed were sold together from the Collin Smith collection at Parke-Bernet, New York, 13-16 December 1944, lot 142, indicating that the last-named is dated 1532.

No. 161: The reference in note 11 should read "Ibid. p. 89, no. 104".

See now E. Sannipoli, "Note sugli istoriati `a due orizzonti'", in *La maiolica italiana del Rinascimento* (conference proceedings, Assisi 2016 (2019)), p. 220, fig. 49

The "Aesacus and Hesperia" here listed (no. 14) was sold at Christie's, London, 24 May 2011, lot 22 and is now in a private collection.

No. 18 in the list should be described as *Aeneas and Ascanius*

No. 41 in the list is in the Cleveland Museum of Art

Omitted from the list of the service is the *Rape of Basalis* in the National Gallery of Art Washington, Wilson 1993D, pp. 205-9.

See now T. Wilson, "Le illustrazioni dell'*Orlando Furioso* del pittore di maioliche Francesco Xanto Avelli", in Gianni Venturi (ed.), *L'uno e l'altro Ariosto in Corte e nelle Delizie*, Florence 2011, pp. 141-51.

Flora Dennis in *Orlando Furioso 500 anni*, exhib. cat., Ferrara, 2016-7, pp. 316-7, illustrates the plate and states that the episode of the horn only occurs in editions of *Orlando Furioso* subsequent to the 1516 one; this does not appear to be correct.

No. 164: See 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. 33-5.

No. 166: An earlier version by Xanto, unsigned, of this subject belongs to Sinclair Hood and forms part of his promised bequest to the Ashmolean Museum.

No. 168: The Castellani sale in question was the 1871 sale not the 1866 one as cited here.

In note 17, summarizing Triolo's interpretation of the Oxford plate, for "allegory of disaster", read "allegory of Prudence".

See T. Wilson, *Maiolica: Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, no. 59.

No. 169: Republished by Dora Thornton in A. Bayer (ed.), *Art and Love in Renaissance Italy*, exhib. cat, Metropolitan Museum of Art, New York, and Kimbell Art Museum, Fort Worth, 2008-9, no. 81.

No. 170: For the fragments from the Cancelleria, see now G. Bandini, "Maiolica rinascimentale di produzione nord-centroitalica", in Christoph Luitpold Frommel and Massimo Pentiricci, Massimo (eds), *L'antica basilica di San Lorenzo in Damaso. Indagini archeologiche nel Palazzo della Cancelleria (1988-1993)*, Musei Vaticani, Monumenta Sanctae Sedis 5.II, Rome 2009, pp. 302-3, 312

No. 171: See 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. 32-4.

The 1534 allegory discussed at the end of note 2 was offered for sale at Christie's, London, 24 May 2011, lot 28.

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. 72-3, fig. 65.

No. 173: The early provenance of the Genga painting now in the Uffizi is unrecorded (A. Petrioli Tofani in *Raffaello e gli amici di Urbino* (exhib. cat. Galleria Nazionale delle Marche, 2019, no. II.10). The use of the principal figure by a maiolica-painter probably working in Urbino about 1530 suggests that the painting may have been in Urbino at that time, though it is not clear why the figure was reversed.

No. 175: Luca Pesante, "Francesco Durantino e Fedele Fulmine", in *La maiolica italiana del rinascimento. Studi e ricerche*, Proceedings of the conference, Assisi 2016, ed. by Giulio Busti, Mauro Cesaretti, and Franco Cocchi, Assisi/Turnhout, 2019, p. 200, plausibly suggests an attribution of this plaque to Fedele Fulmine.

No. 176: For the "Last Supper" in Prague, see P. Přibyl, *Terra[cotta]. Plastika a majolika italské renesance/Sculpture and Majolica of Italian Renaissance*, Národní Galerie, Prague, 2006, no. 24, not accepting the attribution of the monogram to Orazio. *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. 178: The ex-Pringsheim *Coriolanus* from this set was in 2019 with Bazaart, London.

No. 179: The *Cadmus and the Dragon* here listed was exhibited on loan from the Tondolo collection, Bari, in *La via della ceramica tra Umbria e Marche* (2010), no. 3.24; it was sold at Christie's, London, 5 July 2012, lot 79.

What may possibly be a modern direct copy of the BM plate (though I have not myself seen it), dated 1544, was offered for sale at Babuino, Rome, 3 February 2015, lot 3. See now C. Ravanelli Guidotti, "Maioliche per 'nobilissimi appartamenti' e per eminenti porporati", *Cambi Auction Magazine* (September 2015), pp. 20-1, where the distinguished writer maintains the authenticity of the 1544 version.

See T. Wilson, *Maiolica: Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, no. 63.

No. 182: The "Apollo and Daphne" here listed was exhibited on loan from the Tondolo collection, Bari, in *La via della ceramica tra Umbria e Marche* (2010), no. 3.28; it was sold at Christie's, London, 5 July 2012, lot 80.

A *Rape of Proserpina* from the Lancierini set was offered for sale at Christie's, London, 19 May 2016, lot 129, and is now in an English private collection.

No. 184: Alberto Piccini, e.g. in "La storia della maiolica rinascimentale italiana nella seconda metà del XV secolo", published online in January, revised April 2009, proposes that Francesco, earlier in his career, is the "Maestro della Coppa Bergantini". A systematic publication of the documents on which Dr Piccini's hypotheses are based is awaited.

A plate by Francesco with Franco-type designs, but bearing the interestingly early date 1545 was exhibited on loan from the Tondolo collection, Bari, in *La via della ceramica tra Umbria e Marche* (2010), no. 3.21; it was sold at Christie's, London, 5 July 2012, lot 84.

A dish by Francesco with *Alpheus and Arethusa*, signed in monogram was sold in 2014 by Bazaart, London, to the Musée national de la renaissance, Ecouen; see T. Wilson in *Majoliques italiennes de la Renaissance. Collection Paul Gillet*, exhib. cat., Fondation Bemberg, Toulouse, 2015, p. 20.

The account book of Matteo Teyninger (Lang), detailing his dealings with Fedele Fulmine and Francesco Durantino, has been published and discussed in detail by Serena Balzani and Clara Cutini, "Matteo e Marco Teyninger, figli del cardinal Matteo Lang di Wellenburg, nella Perugia del secolo XVI", *Bollettino della Deputazione di Storia Patria per l'Umbria* 110, fasc. 1-2, pp. 223-284.

For the biography of Francesco in the later years of his life, see now the important article by Luca Pesante, "Francesco Durantino 'vasaro' a Perugia, Nazzano, Roma e Torino", *Faenza* 98 (2012), no. 2, pp. 9-29.

No. 185: Another plate from the Scipio series, with Scipio sending Mago and prisoners to Rome, is in the collection of the Fondazione Banco di Sicilia, Palermo; see E. Sani in R. Ausenda (ed.), *Le collezioni della Fondazione Banco di Sicilia. Le maioliche* (Cinisello Balsamo, 2010), no. 49.

Cristina Campanella informs us that the "Petrobelli painter" plate cited in note 8 was offered for sale at auction by Porro in Milan on 22 May 2012, lot 29. It appeared again at Sotheby's, London, on 15 May 2014, lot 6.

No. 187: Another plate by this painter was sold from *The Collection of Giovanni and Gabriella Barilla... from their residence in Geneva*, Sotheby's, London, 14 March 2012, lot 17. Another, in the Musée de la Faïence et des Beaux-Arts, Nevers, has the *Rape of Ganymede* and is dated 1542; see I. De Palma, "Michelangelo e la maiolica istoriata", in Alessia Alberti, Alessandro Rovetta, and Claudio Salsi (eds), *D'après Michelangelo*, exhib. cat., Castello Sforzesco, Milan, 2015-16, pp. 381-5.

The *Galatea* from the von Dirksen collection is now in the Museo Nacional de Artes Decorativas, Madrid: M. Casamar Pérez, *Catálogo de Cerámica Italiana, Museo Nacional de Artes Decorativas* [Madrid], Toledo (Fundación Barrero) 2013, no. 65.

No. 188: For Bembo as a collector of decorative arts, see now Irene Brooke, “Pietro Bembo, the goldsmith Antonio da San Marino and designs by Raphael”, *Burlington Magazine* 153 (July 2011), pp. 452-7.

No. 191: D. Ekserdjian, “Fitting the pieces together”, *Apollo* 170, no. 568 (September 2009), p. 105, points out that the female figure is based on one in Caraglio’s engraving after Rosso of *Minerva*, Bartsch XV, p. 79, no. 43.

No. 192: A previously unrecorded unnumbered *crepina* from the set with Hannibal cracking Alpine rocks with fire, *Annibal ardito, e saggio...* is the Museu de Arte de São Paulo (at present broken and awaiting restoration). Another unnumbered one with the “shadow armorials”, inscribed *Vengon dalmare, i, Cavallier Romanj./ Longo il Fiume; a spiar d[e]lli Africani:* was sold at Christie’s, London, 25 November 1968, lot 168, and again sold at Christie’s, London, 24 May 2011, lot 34, and is now in a private collection. An unnumbered *crepina*, formerly in the Ferniani collection, Faenza, inscribed: *Annibal mentre, i, Sagontini oprime/ danno al fuoco, e le lor spo o pime*, is illustrated by C. Ravanelli Guidotti, “Protagonisti del collezionismo della ceramica a Faenza tra ’800 e ’900”, *Faenza* 96 (2010), p. 71, figs 41a,b.

Cristina Campanella informs us that no. 53 in the series was sold at auction by Porro, Milan, 22 May 2012, lot 28.

No. 70 in the series has recently (2014) been presented to the Ashmolean Museum by Sinclair Hood.

For no. 99 in the series, see now E.K. Świetlicka, *Ceramika Rafaela. Majolika istoriato ze zbiorów polskich/Raphael’s Ware. Istoriat Maiolica from Polish Collections*, Warsaw 2010, no. 46.

The unnumbered plate no. vii in Drey’s list was offered for sale at Christie’s, London, 27 November 2012, lot 15.

No. 197: Note 13 (p. 336) should read: “Wilson 1996, p. 370, especially note 17”.

For mounted maiolica, see Patricia Ferguson, “An eclectic taste for ormolu. Mounted ceramics at Tatton Park, Cheshire”, *The Magazine Antiques* 173, no. 6 (June 2008), pp. 72-9.

The marked jar cited in note 15, which has extensive restoration between the main part of the body and the foot, was offered for sale at Pandolfini, Florence, 28 October 2014, lot 54. According to an annotation in the Photographic Collection at the Museo Internazionale delle Ceramiche in Faenza it was in 1968 (i.e. after the 1964 sale at Sotheby’s) in the collection of Carlo Wagner of Trieste.

Nos 197, 198: See Dora Thornton, *A Rothschild Renaissance. Treasures from the Waddesdon Bequest*, London, 2015, pp. 142-9.

No. 199: Discussed and illustrated by Alberto Piccini, “Un prezioso frammento di maiolica”, published online in May 2010 at <http://www.sushirock.org/georgia/arte>, attributing it and a fragment with Saturn to Flaminio Fontana.

No. 201: 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), p. 59, as probably painted and lusted in Urbino.

No. 203: Republished by Dora Thornton in A. Bayer (ed.), *Art and Love in Renaissance Italy*, exhib. cat, Metropolitan Museum of Art, New York, and Kimbell Art Museum, Fort Worth, 2008-9, no. 13b.

See now also *Majolique. La faïence italienne au temps des humanistes*, exhib. cat, Musée national de la Renaissance, Ecoen, 2011, no. 37.

The *Silvia diva* here illustrated was in the Alessandro Castellani sale, 1878, lot 263. It was illustrated by Beckwith 1877, p. 57.

No. 204: The *CYRUS MEDES* listed was offered for sale at Sotheby's, London, 6 December 2011, lot 7 and is now in a private collection. The *ASTOLFO* listed was sold at Pandolfini, Florence, 28 October 2014, lot 37 and subsequently presented to the Bargello by Mr and Mrs Alain Moatti.

See also now T. Wilson, *Maiolica: Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, no. 50.

Nos 208, 209: For the probably correct hypothesis that the “Painter of the Planet Venus” can be identified with the painter Nicolò da Fano, see now J.V.G. Mallet, “Nicolò da Fano: ‘The painter of the Planet Venus’, at Pesaro and Faenza”, *Faenza* 96 (2010), pp. 173-87.

No. 212: We owe to Alessia Alberti of the Università Cattolica, Milan, the information that this plaque is based, in reverse, on an engraving (British Museum, 1874,0613.662) by Domenico Zenoi after Battista Franco. Unless there existed a version of this engraving in the other direction, not yet traced, the plaque must, since Zenoi is believed to have been active from about 1559, be at the later end of the date range suggested in the catalogue.

No. 213: Another standing Madonna and Child, 91 cm. high, on a circular base, not a replica of the one in Pesaro, was sold at Sotheby's, London, 6 July 2011, lot 1.

The *Adoration of the Shepherds* relief here cited as with Bazaart is illustrated *CeramicAntica* anno 17, no. 9 (October 2007), p. 46, fig. 1.

The reference in note 10 should read Ballardini 1933-8, I, no. 7, fig. 7.

For further discussion of maiolica sculpture c. 1500, see C. Leprince, J. Raccanello, and G. Carteaux, *Feu et Talent II* (Paris 2012), pp. 16-25.

See now Claudio Paolinelli (with the collaboration of Justin Raccanello and a *presentazione* by Timothy Wilson), *Lacrime di smalto. Plastiche maiolicate tra Marche e Romagna nell'età del Rinascimento*, exhib. cat, Rocca Roveresca, Senigallia; in this comprehensive discussion of the group of sculptural works to which the BM Madonna and Child belongs, it is illustrated, p. 138.

See now also Jeremy Warren, *Medieval and Renaissance Sculpture in the Ashmolean Museum, Oxford* (Oxford, 2014), II, pp. 432; T. Wilson, *Maiolica: Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, no. 11..

Nos 214, 215: These plates are illustrated and some hypotheses about them presented by A. Piccini, “Wares attributed to Giovanni Maria, made at Casteldurante or Faenza”, article distributed online, February 2015.

No. 216: The bibliography should have included Jaennicke 1879, p. 306, fig. 174. A Piccini, “I De Rubeis a Castel Durante”, article published on line at <http://www.sushirock.org/georgia/arte> proposes to identify the FF mark as relating to the potter Sante di Francesco Carini; the argument seems to us somewhat fantastical.

No. 223: See T. Wilson, *Maiolica: Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, no. 52.

No. 225: note 6: See now E. Sannipoli in *La via della ceramica tra Umbria e Marche* (2010), no. 2.45.

No. 227: Albarelli of this group are attributed by A. Piccini 2009, “Gli albarelli della collezione Vivolo”, published online in January 2009 at <http://www.sushirock.org/georgia/arte>, to Acquapendente, workshop of Giovanni di Sebastiano Gatti, and as part of a series probably made for a Sienese family.

The three examples here cited as with Rainer Zietz are now in the Museo Nacional de Artes Decorativas, Madrid, M. Casamar Pérez, *Catálogo de Cerámica Italiana, Museo Nacional de Artes Decorativas* [Madrid], Toledo (Fundación Barrero) 2013, nos 13-15. The two from the Duke-Semans Foundation were sold at Bonham’s, London, 22 July 2020, lot 31. An albarello was sold at Pandolfini, Florence, 20 October 2021, lot 33.

No. 228: Another albarello from this group, for [C]ZCC^o BORAGINATTO is in the Aboca Museum, Borgo San Sepolcro.

No. 229: A plate by this painter with the subject of *Shooting at Father’s Corpse*, was sold from *The Collection of Giovanni and Gabriella Barilla... from their residence in Geneva*, Sotheby’s, London, 14 March 2012, lot 16. If the initials A.B. at the end of the inscription on this plate are those of the painter, it may provide further evidence as to the identity of the painter and reinforce the notion that he really was called Andrea da Negroponte. See T. Wilson in *Majoliques italiennes de la Renaissance. Collection Paul Gillet*, exhib. cat., Fondation Bemberg, Toulouse, 2015, p. 23.

No. 230: An unrecorded plate from the set, with *The Adoration of the Shepherds*, diam. 24 cm., was offered for sale, Paris (Drouot-Richelieu salle 19: Beaussaint Lefèvre), *Céramique – bijoux-miniatures-objets de vitrine-objets d’art et de bel ameublement*, 4 June 2010, lot 39. A *Diana and Actaeon*, probably the one formerly in the Fairfax Rhodes collection, was offered for sale at Sotheby’s, New York, 26 January 2012, lot 312. The dated example from the Fountaine collection was sold at Pandolfini, Florence, 1 October 2015, lot 47

A *Judgement of Solomon* is in the Fundação Ema Gordon Klabin, São Paulo, M0612. It may be the original of what appears to be a copy in the Pesaro Museum, inv. no. 5540.

No. 231: For the plate with these arms in Warsaw, see E.K. Świetlicka, *Ceramika Rafaela. Majolika istoriato ze zbiorów polskich/Raphael’s Ware. Istoriatto Maiolica from Polish Collections*, Warsaw 2010, no. 47.

No. 232: A bowl of the same type with “Mucius Scaevola” was sold at Pandolfini, Florence, 1 October 2015, lot 48.

No. 233: A preliminary sketch for this composition is in the Louvre; see A. Lauder, *Musée du Louvre. Département des arts graphiques. Inventaire général des dessins italiens, tome VIII. Battista Franco*, 2009, no. 36.

The iconographical programme was set out by the Urbino-based writer Antonio Galli (1510-61; E. Saccomani, “Battista Franco alla Corte di Urbino: dai perduti affreschi del Duomo ai modelli per le maioliche istoriate”, in Valter Curzi (ed.), *Pittura veneta nelle Marche*, Milan 2000, p. 220.

A plate in the V&A (7167-1860; Fortnum 1873, p. 173; not in Rackham) adapts elements of this composition for a scene of Mucius Scaevola.

A. Lauder, *Musée du Louvre. Département des arts graphiques. Inventaire général des dessins italiens, tome VIII. Battista Franco* (Paris, 2009), pp. 202-3, reproduces the BM dish and notes that several of the figures recur in the lower left part of a trilobed basin from the Hannibal series (Conti 1971, no. 8).

See T. Wilson, “Il gusto per la maiolica istoriata nella storia del collezionismo europeo”, in M. Marini (ed.), *Fabulae pictae. Miti e storie nelle maioliche del Rinascimento*, exhib. cat., Museo Nazionale del Bargello, Florence, pp. 150-1, figs 5-6.

This plate is reproduced by M. Casamar Pérez, *Catálogo de Cerámica Italiana, Museo Nacional de Artes Decorativas* [Madrid]. Toledo (Fundación Barrero) 2013, p. 193.

See T. Wilson, *Maiolica: Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, no. 102.

A plate inscribed *Di patroclo a vendetta Achille sarma* was confiscated by the Nazi regime in Paris in 1940 from a member of the Rothschild family and restituted in 1946:

https://www.errproject.org/jeudepaume/card_view.php?CardId=14661

No. 234: For the suggestion that Amadis set is the one documented as having been ordered in 1559 by Guidubaldo II Della Rovere as a gift for Ruy Gómez de Silva, Prince of Eboli, an important figure at the Spanish royal court see T. Wilson, *Maiolica: Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, pp. 290, 295.

The oval d’Avalos plate mentioned here was confiscated by the Nazi regime in Paris in 1940 from a member of the Rothschild family and restituted in 1946: see https://www.errproject.org/jeudepaume/card_view.php?CardId=14655; also J. G. Romano, Jole Giordana. “Ipotesi su un piatto per l’Arcivescovo Iñigo Avalos Aragona nella sua permanenza a Torino (1563-1564)”, *Studi piemontesi* 21 (1992), no. 1, pp. 139-44.

No. 236: For other examples with Caesar subjects after Federico Zuccaro in the centre, see T. Wilson, *The Golden Age of Italian Maiolica-painting* (2018), no. 168 and one sold at Mehliis auction house, Plauen, Saxony, Germany, 22-24 August 2019, lot 3250; now with Raccanello and Leprince.

Nos 237 and 238: See Dora Thornton, *A Rothschild Renaissance. Treasures from the Waddesdon Bequest*, London, 2015, pp. 154-5.

No. 239: For attributions to Antonio Patanazzi, see now C. Fiocco and G. Gherardi, “Alla ricerca di Antonio Patanazzi”, *Faenza* 95, nos 1-6 (2009), pp. 64-80.

The history of the “Spanish service” is complicated by a series of important documents published by A Pérez de Tudela Gabaldón, “Las relaciones artisticas de la familia della Rovere con la corte española durante el reinado de Felipe II en la correspondencia del Archivo de Estado de Florencia”, in José Martínez Millán and M. Rivero Rodríguez (eds), *Centros de Poder Italianos en la Monarquía Hispánica (siglos XV-XVIII)*, Madrid, III, pp. 1589-96. These record a commission promoted by Guidubaldo II, but in part organized by his wife Vittora Farnese and her brother Ottavio Farnese, of a *credenza*, described as *historiato*, as a gift to the Spanish grandee Ruy Gómez de Silva, Prince of Eboli. This was first discussed in June 1559, executed, though with some delays, and, packed in ten cases, sent to Spain; eight of the cases are recorded as having arrived in Alicante in May 1561. The coincidence of “ten cases” has given rise to the idea that this was the same service mentioned by Paolo Mario in the letter of 17 September 1562 cited on p. 406; however, it is inconceivable that Mario could have not known of the safe arrival of the service fourteen months after it had reached Alicante, so it seems likely that the Ruy Gomez set was a precursor of the “Spanish Service” sent to Philip II. We are indebted to Letizia Azcue Brea and Almudena Pérez de Tudela for the reference to and for advice on these documents; and to Marco Spallanzani for checking the date of the Paolo Mario letter in the Archivio di Stato, Florence. Credit is due to Michael Brody for the extremely plausible suggestion that the service made for Ruy Gómez was the *Amadis of Gaul* series.

See Dora Thornton, *A Rothschild Renaissance. Treasures from the Waddesdon Bequest*, London, 2015, pp. 150-5.

No. 240: We owe to Justin Raccanello the information that a plate, 26 cm in diameter (so an unrecorded size for this service), was sold in Paris, auction house Jean-Claude Renard, 17 March 2011, lot 110.

The large circular basin from this set formerly in the Fountaine collection has been rediscovered in a private collection and published by C. Fiocco and G. Gherardi, “Un bacile della credenza *Ardet Aeternum* proveniente dalla collezione Fountaine”, *Faenza* 96 (2010), pp. 193-9.

A ewer very similar to the one in Milan was confiscated in Paris by the Nazi regime from a member of the Rothschild family in 1940 and restituted in 1946: see

https://www.errproject.org/jeudepaume/card_view.php?CardId=14671

C. Ravanelli Guidotti returns to this subject, reworking her 2000 essay (Ravanelli Guidotti 2000C) in “Le ‘credenze’ nuziali di Alfonso II d’Este”, in M. Cogotti and J. Di Schino, *Magnificenza a tavola* (2012), pp. 55-66. Ravanelli Guidotti appears not to accept our argument for a dating of the service later than 1579.

No. 242: note 8: A vessel/vase which had two harpies at the ends, but is now damaged, with the Zuñiga arms, is in the Museo Arqueológico Nacional, Madrid, inv. 1981-56. See M. Casamar Pérez 2013. Casamar Pérez, Manuel. *Catálogo de Cerámica Italiana, Museo Nacional de Artes Decorativas* [Madrid], Toledo (Fundación Barrero), 2013, p. 205.

For Isabella Della Rovere's life and her patronage, in particular, of the Jesuits in Naples, see Maria Ann Conelli, "The Ecclesiastical Patronage of Isabella Feltria della Rovere. Bricks, Bones, and Brocades", in I. Verstegen (ed.), *Patronage and Dynasty. The Rise of the Della Rovere in Renaissance Italy*, Kirksville (Missouri), 2007, pp. 123-38, and for Lady Zuñiga, p. 130.

The BM flask is published by M. Casamar Pérez, *Catálogo de Cerámica Italiana, Museo Nacional de Artes Decorativas* [Madrid], Toledo (Fundación Barrero) 2013, p. 203.

No. 244: See Dora Thornton, *A Rothschild Renaissance. Treasures from the Waddesdon Bequest*, London, 2015, p. 155.

No. 246: provenance: *Catalogue des objets d'art... appartenant en majeure partie à MM. E. V[alero]*, Paris (Drouot: Chevallier and Mannheim), 18-20 December, 1893, lot 38.

No. 247: See above, no. **184**.

No. 248: The albarello dated 1501 now in Philadelphia was in the Lockwood sale 1899, lot 235.

Two Deruta albarelli with the moor's head but a different monogram, incorporating the letters *S* and *G*, were sold at Lyon and Turnbull, Edinburgh, 7 December 2011, lot 13. Compare Ravanelli Guidotti 1987, no. 28.

Note 19: Two more albarelli from the "sun" series were sold at Lyon and Turnbull, Edinburgh, 7 December 2011, lot 15.

No. 249: Add to bibliography:

J. Chompret, *Les faïences françaises primitives d'après les apothicaireries hospitalières*, Paris 1946, fig. 61.

G. Busti and F. Cocchi, *Museo della fabbrica di maioliche Grazia di Deruta*, Perugia 2009, p. 25.

No. 255: Perhaps by the same painter is a plate with St Jerome, heavily restored, sold from the Howard Neville collection at Bonham's, Knightsbridge, London, 9 December 2009, lot 26.

No. 260: In note 7, the correct reference is Rackham 783, rather than 782.

A.M. Sartore in *La maiolica italiana del Rinascimento* (conference proceedings, Assisi 2016 (2019)), pp. 254-5, suggests that a crossed M mark might have been used in the workshop in Deruta of Ottaviano di Ludovico detto Schifo.

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.44-5. Supporting the attribution to Gubbio.

No. 270: The *IES* version of the monogram occurs on a Deruta lustred plate in the Museu de Arte de São Paulo.

No. 272: A. Piccini, “Gli albarelli della collezione Vivolo”, published online in January 2009 at <http://www.sushirock.org/georgia/arte>, attributes this plate to Nicolò Quintini, a potter from Pesaro, working at Acquapendente, c. 1560-80.

No. 276: The bibliography should have included: Evans 1920, p. 126, pl. xxii, fig. 96.

No. 277: Two other scarcely less splendid Deruta armorial dishes of the same period in the Ringling Museum, Sarasota, have the arms of Baglioni and Ranieri respectively: V. Brilliant (ed.), *Gothic Art in the Gilded Age* (exhib. cat, Sarasota and Newport, 2010), nos 90, 91.

No. 280: The apparently destroyed plate in Berlin cited in note 10 is illustrated by Netzer 2004, pl. 5.

See T. Wilson, *Maiolica: Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, no. 84.

The Lyman Allyn Museum here cited is spelt thus.

No. 281: The plate from the Adda collection mentioned in note 3 was offered for sale at Christie’s, London, 27 November 2012, lot 2. John Mallet very plausibly suggests that the date should be read as *15L4*, that is *1554*, not *1514*. A. L. Tempesta, *L’evoluzione dell’arte ceramica in Italia in Collezione Tondolo (sec. XIV-XIX)* (Galatina (Lecce), 2018), no. 75 republishes this object and reads the date as 1514.

No. 286: The reference in note 14 to Busti and Cocchi 1990 should have read Busti and Cocchi 1999.

Another plate from the series is in the Musei Vaticani, inv. 63404.

No. 291: Julia Poole comments to us that “in the flesh” the Fitzwilliam bowl here cited still seems to her more likely to be from Gubbio than Deruta.

No. 294: Illustrated in Grayson Perry, *The Tomb of the Unknown Craftsman*, exhib. cat., British Museum, 2011, p. 133.

No. 295: The plate from the set mentioned here as in a private collection in Paris was confiscated by the Nazi regime in 1946 from Édouard de Rothschild in 1940 and restituted in 1946: see

https://www.errproject.org/jeudepaume/card_view.php?CardId=14490

Another from the set, a bowl with broad rim, with dolphin scrolls and vases on the border, stated (improbably?) to be about 40 cm. in diameter, is reproduced by A. Jandolo, *Antiquaria* (Milan, 1947), p. 13-14, tav. II. He describes how it was bought around 1872 from a peasant woman in Umbria for twenty lire, passed through various hands, and “through Aroldo Pearsall was sold in America, where it now is”.

We owe to Elisa Sani and Fiona Jordan of the V&A the information that during conservation in 2011 it became clear that the apparent date 8 March 1517 on the V&A plate is a restorer’s addition; the words may actually have been *ama dio* and *1517*. The problem discussed in note 2 is therefore resolved.

No. 296: 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. 79-80, fig. 78.

No. 297: See J. Warren in M. Marini (ed.), *Fabulae pictae. Miti e storie nelle maioliche del Rinascimento*, exhib. cat., Museo Nazionale del Bargello, Florence, pp. 135-6, fig. 8.

No. 299: Reproduced by E. Sannipoli in A.C. Ponti and F. Boco (eds), *La via della ceramica in Umbria*, Perugia 2008, p. 246.

No. 300: see T. Wilson, *Maiolica: Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, no. 78.

See now E. Sannipoli, “Note sugli istoriati ‘a due orizzonti’”, in *La maiolica italiana del Rinascimento* (conference proceedings, Assisi 2016 (2019)), p. 214, fig. 28; also, on the S-series: 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), p. 64.

No. 301: See now E. Sannipoli, “Note sugli istoriati ‘a due orizzonti’”, in *La maiolica italiana del Rinascimento* (conference proceedings, Assisi 2016 (2019)), p. 214, fig. 27.

Nos 301, 304, 306, 307, 310, 312, 317: On the amuletic associations of coral worn by children in the Renaissance, as on these Gubbio dishes, see: A Rasche, “Uses of Precious Red Coral in Renaissance Italy, c.1400-1600”, *Objective. Journal of the History of Design and Curatorial Studies* 1 (2015), pp. 30-47.

No. 301: J. Gabbarelli, *Sharing Images. Renaissance Prints into Maiolica and Bronze*, National Gallery of Art, Washington, D.C., 2018, p. 78, fig. 18

No. 304: Illustrated by P.M. Della Porta, in *La maiolica italiana del Rinascimento* (conference proceedings, Assisi 2016 (2019)), p. 337, fig. 6.

No. 308: 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), p. 55, fig. 55.

No. 313: Another plate from the set, dated 1526, was confiscated by the Nazi regime from a member of the Rothschild family in France in 1940 and restituted in 1946: https://www.errproject.org/jeudepaume/card_view.php?CardId=14497

No. 314: One of the Faenza plates with these arms, probably the one from the Parpart sale listed in note 13, is in the Museu de Art de São Paulo. A large plate from the same set was exhibited, on loan from the Tondolo collection, Bari, in *La via della ceramica tra Umbria e Marche* (2010), no. 4.5.

The lusted plate here mentioned as once in the Barker collection appears to be the one later sold from the Eugen Felix Collection, Heberle, Cologne, 25 October 1886, lot 113.

No. 328: A Piccini, “I De Rubeis a Castel Durante”, article published on line at <http://www.sushirock.org/georgia/arte> proposes to identify the Painter of the Apollo Basin, perhaps on rather tenuous grounds, with E. di Sante, a member of the De Rossi [Rubeis] family.

On the painter, see now C. Ravanelli Guidotti, “Per il ‘Pittore del Bacile di Apollo’: due restauri e un inedito”, *Faenza* 97 (2011), pp. 19-36, including a piece which has what seems likely to be his handwriting on the back. The latter was offered for sale at Christie’s, London, 5 July 2012, lot 76. A further shallow bowl attributable to him, with the *Rape of Hippodamia*, the arms of Virelli, and *B 1533* on the back, was sold at Sotheby’s, London, 19 Jan 2016, lot 166, and is now in a London private collection. The letter *B* may possibly be the initial of the painter.

No. 329: Another work attributable to Francesco “Urbini” is a *Theseus and Ariadne* dated 1533 in Krakow; see E.K. Świetlicka, *Ceramika Rafaela. Majolika istoriato ze zbiorów polskich/Raphael’s Ware. Istoriat Maiolica from Polish Collections*, Warsaw 2010, no. 19.

A Piccini, “I De Rubeis a Castel Durante”, article published on line at <http://www.sushirock.org/georgia/arte> proposes to identify Francesco Urbini and “FR” with Francesco di Sante C[a?]rini detto il Rosso, originally of Acquapendente. The argument seems based on tenuous grounds.

No. 330: See on this bowl and on devotion to the Name of Jesus more widely, *Madonnas and Miracles*, exhib. cat., Fitzwilliam Museum, Cambridge, 2017, pp. 104-7. For the *abborchiate* with the arms of Julius II, 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. 44-6.

No. 337: The attribution to Castelli of this type is argued and other discussions cited by: Giacomini and Genovese 2014. Giacomini, Giovanni, and Genovese, Marcello. “Gli albarelli del *Servizio B*” e il problema della loro attribuzione”, *Castelli. Quaderno del Museo delle Ceramiche* 9, pp. 9-45.
The BM albarello is illustrated on p. 13, figs 13, 13a.

No. 338: The marked bottle cited in note 17, *notificato* by the Italian state, was offered for sale at Pandolfini, Florence, 1 October 2015, lot 55, and subsequently given to the Bargello by a generous donor.

No. 340: The references in notes 9 and 10 should be to Nepoti 1999B, not Nepoti 1999.

No. 341: C. Leprince, *Feu et talent* (Vandermeersch, Paris, 2009), pp. 30-7.
See now also the contribution of Camille Leprince in L. Virassamynaiken (ed.). *Lyon Renaissance. Arts et Humanisme*, exhib. cat., Musée des Beaux-Arts, Lyon, 2015-16, pp. 210-7.

No. 343: C. Leprince, *Feu et talent* (Vandermeersch, Paris, 2009), pp. 72-3.

No. 346: For “Ottavio Salmazzo” read “Gian Battista di Ottavio Salmazzo”

No. 349: Illustrated by R. Perale, *Maioliche da farmacia nella Serenissima* (Venice, 2021), p. 171, as Venice.

No. 357: For Frédéric Spitzer and the 1893 sale, see P. Cordera, *La fabbrica del Rinascimento* (Bologna, 2014).

No. 361: Compare (perhaps by the same painter), the dish sold at Bonham's, London, 9 December 2009, lot 24.

See now on these Montelupo dishes: C. Ravanelli Guidotti, Carmen, *The "figurato" maiolica of Montelupo*, Florence 2012.

A soldier with two swords was sold at Pandolfini, Florence, 20 October 2021, lot 64.

No. 362: See M. Anselmi Zondadari and P. Torriti (eds), *La ceramica a Siena dalle origini all'Ottocento*, Siena 2012, pp. 108-9.

Also F. Brogi and G. Maccherini, *I Filigelli di Asciano*, Asciano 2021..

No. 365: We owe to Alessia Alberti of the Università Cattolica, Milan, the information that the central scene is based on an engraving of *Adam and Eve*, attributed to Girolamo Faccioli after Francesco Salviati, published in Rome by Antonio Salamanca (British Museum, Department of Prints and Drawings, V.1.127; cf. A. Nova in Monbeig Goguel 1998, p. 67).

No. 366: To the works signed with Rombaldoni's initials should be added a bowl with *The Castisement of Love* signed HR offered for sale at Christie's, 2 June 2009, lot 9 and now in the Ashmolean (WA2015.27, the gift of Martin Foley); and a large but damaged double-serpent-handled vase, apparently marked I.R., sold at the Babuino auction house, Rome, 9 December 2009 (we thank Claudio Paolinelli for this information).

No. 373: This plate and the apparently related one in the V&A dated 1649 are discussed by John Mallet in the context of possible early examples of technique of transfer printing in "Transfer printing in Italy and England", *Transactions of the English Ceramic Circle* 22 (2011), p. 105; but it is not there suggested that the BM plate itself is transfer-printed.

No. 376: The dating here proposed is supported by M. Luccarelli and A. Migliori Luccarelli in M. Anselmi Zondadari and P. Torriti (eds), *La ceramica a Siena dalle origini all'Ottocento*, Siena 2012, p. 51.

No. 380: See M. Anselmi Zondadari and P. Torriti (eds), *La ceramica a Siena dalle origini all'Ottocento*, Siena 2012, pp. 132-3.

No. 381: See now the detailed discussion of the Parma pavement tiles, with the suggestion that surviving tiles are from two separate phases, in Giancarla Periti, *In the Courts of Religious Ladies*, New Haven and London, 2016.

Cristina Campanella (email of 25 April 2018) informs us: "I have found out that they are split in two different measures: 19x19 cm and 21x21 cm. Moreover, these latter ones include one item decorated with a female bust, inscribed LUCREC(I)A BRE/GOZA. When Giovanna Piacenza took over Maria De Benedetti, three girls of the Bergonzi family entered the convent. Because Giovanna Piacenza became badessa in 1507; this piece of information should prove that the original pavements were two and not just one, as always thought." See also C. Alesandrini, Clelia "San Paolo: dalla

riscoperta della Camera all'attuale sistemazione museografica", *Aurea Parma* 96 (2012), pp. 47-56. It remains to be proved that the Lucrezia concerned was not an earlier member of the family.

No. 382: Note 16: Wallis misread the date as *15011*, not as *1501*, as here stated. For the "Piattelletti" tiles, see now C. Paolinelli's supplement to the revised edition of Giardini 1996, published in 2008. Four more were sold in the Taillemas sale, Paris (Drouot-Richelieu), 13 May 1992, lot 1. See most recently, C. Giardini (ed.), *Storia di un pavimento. I Piattelletti di Fano*, Fano 2021, with extensive further bibliography.

No. 386: A. Piccini and F. Buchicchio Fagliari Zeni, "Pavimenti maiolicati a Viterbo nella seconda metà del XV sec.", published online in May 2010 at <http://www.sushirock.org/georgia/arte>, transcribe documents on tilemakers at Viterbo in the late fifteenth century and Piccini there proposes to attribute the tiles of this pavement to Pietro Paolo di Benedetto di Pietro da Viterbo.

No. 394: The bibliography should have included: Evans 1920, p. 117, pl. xxii, fig. 93.

No. 397: The registration number is correctly: 1896,5-23,2.

No. 401: Justin Raccanello maintains (personal communication) the attribution of this to the workshop of Angelo Minghetti as more plausible than the attribution to Ginori.

No. 404: The attribution to Ginori is corroborated by a drawing in the factory archive at Doccia which corresponds to the centre of this plate. We owe our knowledge of this drawing to Oliva Rucellai. See also now: *Il Risorgimento della maiolica italiana: Ginori e Cantagalli*, exhib. cat., Museo Stibbert, Florence, 2011, pp. 60, 85.

No. 405: The bibliography should have included: Evans 1920, pp. 125-6, pl. xxii, figs 94-5, as perhaps by an Italian artist working in Spain.

No. 410: On William Chaffers see now C. Dawson, "In search of the marksman – William Chaffers", in *Transactions of the English Ceramic Circle* 24 (2013), pp. 195-224.

No. 411: Illustrated by R. Perale, *Maioliche da farmacia nella Serenissima* (Venice 2021), p. 25, fig. 16.

A handsome example of the type is illustrated in A. L. Tempesta, *L'evoluzione dell'arte ceramica in Italia in Collezione Tondolo (sec. XIV-XIX)* (Galatina (Lecce), 2018), no. 46.

No. 438: See now V. Verrocchio, "Fra oriente e occidente: ceramiche seicentesche a vetrina nera e decori in oro", *Atti del XLVII Convegno Internazionale della ceramica [Centro ligure per la storia della ceramica] 2014*, pp. 99-130; this plate is described on p. 104, with an attribution to Lombardy, perhaps Pavia.

No. 439: The plate is discussed by Lucia Bonazzi, "La ceramica a Ferrara nell'epoca di Ercole I d'Este e di Eleonora d'Aragona", *Rassegna del Centro di Cultura e Storia Amalfitana* 53, numero speciale (nuova serie, anno 27, 2017), pp. 175-196, esp. p. 189, repro. fig. 5. Dr Bonazzi accepts the likely dating to about 1491.

No. 442: The bibliography should have included: C. Ravanelli Guidotti, “Avori e ceramiche: un itinerario iconografico attraverso materiali dal Medioevo al Barocco”, in Luciana Martni (ed.), *Oggetti in avorio e osso nel Museo Nazionale di Ravenna*, sec. XV-XIX, Ravenna 1993, p. 42, no. 9a.

No. 447: A nineteenth-century photograph of this jar, perhaps made when it was in the collection of Vincenzo Funghini, is in the Fondo Cantagalli at the Museo Internazionale delle Ceramiche, Faenza, L463.

M. Marini “Le ceramiche della raccolta Bardini `a vita nuova restituite””, in *Conversazioni in Villa. Villa medicea di Cerreto Guidi*, Bibbiena, 2014, p. 32, notes that this passed through the hands of Stefano Bardini.

No. 449: See E. Venturelli, “Le ceramiche di Carlo e di Giano Loretz in un album di fotografie d’epoca donato al MIC da Carlo Loretz junior”, *Faenza* 94 (2008), nos 1-6, p. 31, fig. 9, for the Loretz copy of this bowl.

Nos 454, 455: for the chronology of this kind of Valdarno pottery, see now M. Giorgio, “Primi dati per una sistemazione cronologica delle produzioni ceramiche cinquecentesche di Pisa. Gli scarti di Villa Quercioli (PI)”, *Atti del XLVII Convegno Internazionale della ceramica [Centro ligure per la storia della ceramica]*, pp. 157-64.

Nos 461, 462: A plate of the *SANTISSIMO SACRAMENTO* group in the Museu de Arte de São Paulo is dated 1656; see Cristina Corrêa [Macedo de Carvalho], “Ceramiche italiane presso il Museo de Arte di San Paolo del Brasile”, *Azulejos. Revista di studi ceramici* 5 (2010), pp. 305-16. On nos **461** and **462**, see also E. Franceschi, Enrico, D. Nole, S. Sfrecola, D. Troiano, S. Vassallo, and V. Verrocchio, “Nuovi dati sull’attuale produzione ceramica di Anversa degli Abruzzi (AQ) fra XVI e XVII secolo”, *Azulejos. Revista di studi ceramici* 5 (2010), pp. 33-105.

p. 684: For “Count of Antwerp” read “Count of Anversa”

No. 465: A ewer of the same type in the Museu de Arte de São Paulo has a coat of arms supported by two putti. See now Cristina Corrêa [Macedo de Carvalho], “Ceramiche italiane presso il Museo de Arte di San Paolo del Brasile”, *Azulejos. Revista di studi ceramici* 5 (2010), pp. 305-16.

The attribution of the group to Siena and the association with Rutilio Manetti is reaffirmed by P. Torriti in M. Anselmi Zondadari and P. Torriti (eds), *La ceramica a Siena dalle origini all’Ottocento*, Siena 2012, pp. 145-8.

See now V. Verrocchio, “Fra oriente e occidente: ceramiche seicentesche a vetrina nera e decori in oro”, *Atti del XLVII Convegno Internazionale della ceramica [Centro ligure per la storia della ceramica]* 2014, pp. 99-130; this ewer is described on p. 113, no. 5. Verrocchio suggests a date range between 1650 and 1680, notes that there is a concentration of armorials on the group in northern Italy, especially Milan, and, surely rightly, associates the type with the seventeenth-century fashion for oriental lacquer.

A lobed bowl very like the BM example was offered for sale at Farsetti, Prato, 20 April 2018, lot 88.

No. 466: See Verrocchio 2014, cited immediately above; the bowl is described on p. 121, no. 18, and illustrated on p. 123.

No. 469: In the last paragraph, the life-dates of Carlo Loretz are wrongly given; the correct dates are in the paragraph above.

On Loretz see now E. Venturelli, “Le ceramiche di Carlo e di Giano Loretz in un album di fotografie d’epoca donato al MIC da Carlo Loretz junior”, *Faenza* 94 (2008), nos 1-6, pp. 7-87, especially figs 41, 84.

Nos 470-3: The four pieces of Medici porcelain are republished with detailed historical bibliographies by A. Alinari, *La porcellana dei Medici. Bibliografia ragionata e catalogo essenziale* (Ferrara, 2009), nos 15, 37, 29, and 60 respectively.

No. 471: The registration number is correctly: 1887, 5-16.2.

No. 472: Republished by Dora Thornton in A. Bayer (ed.), *Art and Love in Renaissance Italy*, exhib. cat, Metropolitan Museum of Art, New York, and Kimbell Art Museum, Fort Worth, 2008-9, no. 43.

No. 473: Discussed and illustrated by Alberto Piccini, “Un prezioso frammento di maiolica”, published online in May 2010 at <http://www.sushirock.org/georgia/arte>, attributing it and a fragment with Saturn to Flaminio Fontana.

No. RA1: Illustrated by J. Rosen, *La faïence de Nevers 1585-1900* (Dijon, 2009), I, pp. 12-13, and there described as “a very judicious acquisition”. Rosen suggests a dating around 1641.

C. Leprince, *Feu et talent* (Vandermeersch, Paris, 2009), pp. 69-71, suggesting a dating. c.1630-40.

For the collector Gilbert Lévy, se M. Finaz de Villaine, “Hommage a Gilbert Lévy”, *Sèvres. Revue de la société des amis du Musée national de céramique* 20 (2011), pp. 9-10.

No. RA2: Described by D. Thornton in 2008/2009 Review. *The Annual Report of The Art Fund*, p. 96.

Illustrated by J. Rosen, *La faïence de Nevers 1585-1900* (Dijon, 2009), I, p. 10, and there described as “a fundamental piece for the study of Nevers faïence”.

C. Leprince, *Feu et talent* (Vandermeersch, Paris, 2009), pp. 76-7.

No. A7: D. Ekserdjian, “Fitting the pieces together”, *Apollo* 170, no. 568 (September 2009), p. 105, suggests that the figure far left (which is not from the Costa engraving) was based on one in Marcantonio Raimondi’s engraving of *The Martyrdom of St Cecilia*, Bartsch XIV, p. 104, no. 117.

No. A18: Justin Raccanello has plausibly suggested to us that this jug was from Castelli, mid-17th-century.

Bibliography

An updated, extended, and word-searchable version of this bibliography is available on Timothy Wilson’s website: <https://timothy.wilson.co.uk>

For “Arendt 2002”, read “Ahrendt 2002”.

For “Kohlhausen” read “Kohlhaussen”

The Napoleon sale at Christie’s was on 9-11 May 1872.

Under “Ray 2000”, for “1249” read ”1248”

The bibliography should have included:

Buscaroli 1937. Buscaroli, Rezio. *Rapporti di gusto e influssi di stile fra la pittura e la ceramica faentina del Quattrocento*, Piccola Biblioteca del Museo delle Ceramiche in Faenza, 3. Faenza.

This is not, as stated, identical with Buscaroli 1936.

Reviews of the catalogue

Julia Poole, *Art Newspaper* no. 201, April 2009, p. 47.

Alan Caiger-Smith, *Ceramic Review* 237, May-June 2009, p. 27

Norman Hammond, *The Times*, Saturday 23 May 2009, *Register*, p. 105.

Andrea Baldinotti, *Gazzetta Antiquaria* 55, 1 (2009), pp. 44-5.

Alberto Piccini, a review published on line, July 2009.

David Ekserdjian, *Apollo* 170, no. 568 (September 2009), pp. 104-5.

Duncan Brown, *Medieval Ceramics* 30 (2006-8), pp. 143-4.

J.V.G. Mallet, *Burlington Magazine* 152 (March 2010), pp. 185-7.

Ulla Houkjaer, *Keramisker Noter*, year 16, no. 31 (2010)

J. Rosen, *Revue de la céramique et du verre* 173, July/August 2010, pp. 16-17.

Michael Brody, *Renaissance Quarterly* 63, no. 2 (2010), pp. 593-5

J. Lessmann, *Keramos* 210 (2010), pp. 159-60.

E. Sani, *Faenza* 96 (2010), pp. 201-5.

TW - last updated September 2021