

Maiolica: Italian Renaissance Ceramics in The Metropolitan Museum of Art, 2016

Addenda and corrigenda, 2017 onwards (last updated October 2021)

Nos 1, 3, and 4: Luca Pesante has restated his belief that these three items are fakes 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 I know, Dr Pesante, whose scholarship I esteem highly, has never seen or handled any of them directly.

No. 19: Another albarello from the set, *SILO BALSIMO*, was offered for sale at Cambi, Milan, 12 June 2017, lot 67. Another *PEPE. LUNGO* was sold at the Emden sale, 1908, lot 68.

No. 23: The jar from the series once the property of Ugo Bordini is illustrated by M. Marini, *Faenza* 102 (2016), no. 2, p. 102, figs 10-11.

No. 26: The hypothesis linking this plate with Camilla of Aragon, Lady of Pesaro, may be marginally strengthened by the fact that the medal of her by Sperandio (Hill 1930, no. 399) has a female figure with a unicorn and a hound on the reverse. On the other hand, the emblematic figures on the floats in the pageantry for Camilla's wedding to Costanzo Sforza in 1475 (Bridgeman 2013) did not include unicorns.

Fig. 57: The V&A number of the smaller Corvinus plate is 1738-1855, not as given here.

No. 29: This plate was sold in Paris (Hôtel des commissaires-priseurs: Pillet and Roussel), 9-11 February 1857, lot 59.

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, like the MMA plate; this goes some way to confirming the coherence of the group.

No. 30: Discussed by Alberto Piccini, “Due vasi in maiolica rinascimentale della seconda metà del XV secolo”, in *I volti di Niccolò III e i conti Orsini di Pitigliano*, ed. by Barbara Adamanti and Mario Monari, Pitigliano, 2019, attributing the jar to Paolo di Antonio di Giunta at Acquapendente and suggesting that the profile represents Niccolò III Orsini, Conte di Pitigliano.

No. 34: Discussed by A. Piccini, “Lorenzo Anguillara e le maioliche dipinte da Caterina del Berna”, published on line in September 2020 at at https://drive.google.com/file/d/10dnj6ok3P7q6BpK-BdSd6b3rS-ChYx1n/view?fbclid=IwAR1Zbzy7yStMo5R97bCZ_7oBRxKLG0mb00lmhrtDAjj0lHV5fMZRus7pdY.. Piccini attributes the plate to Caterina del Berna.

No. 36: Discussed by A. Piccini, “Lorenzo Anguillara e le maioliche dipinte da Caterina del Berna”, published on line in September 2020 at at https://drive.google.com/file/d/10dnj6ok3P7q6BpK-BdSd6b3rS-ChYx1n/view?fbclid=IwAR1Zbzy7yStMo5R97bCZ_7oBRxKLG0mb00lmhrtDAjj0lHV5fMZRus7pdY.. Piccini attributes the albarelli of this series to Caterina del Berna.

No. 38: For the latest contribution by Guido Donatone to the study of this group, see now “Abili contraffazioni di albarelli iconici quattrocenteschi di presunta produzione della Fabbrica di corte aragonese di Napoli”, 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. 221-3. The attribution to Naples is restated by G. Donatone, *I vasi di farmacia delle antiche spezierie napoletane* (Naples 2018), tav. 9.

No. 39: The attribution to Naples and the identification of the figures as Charles VIII are restated by G. Donatone, *I vasi di farmacia delle antiche spezierie napoletane* (Naples 2018), tav. 10a.

No. 44, note 12: The probably spurious dated piece from the Barilla collection mentioned here was offered for sale at Auktionshaus Metz, Heidelberg, 15 December 2018, part 2, lot 543.

No. 66: See J. Gabbarelli, *Sharing Images. Renaissance Prints into Maiolica and Bronze* (Washington, 2018), p. 93, pl. 38.

No. 69: See J. Gabbarelli, *Sharing Images. Renaissance Prints into Maiolica and Bronze* (Washington, 2018), p. 132, pl. 52.

Another *istoriato* plate with an elaborate garland of the same type on the back is a *Galatea* in the Los Angeles County Museum of Art, AC1992.152.120. Another is a *Daughters of Jethro* (after the 1553 *Quadrins historiques de la Bible*) in the Lucas collection at the Russell-Cotes Museum, Bournemouth, 2007.94.3.

No. 82: Discussed by A. Piccini, “Lorenzo Anguillara e le maioliche dipinte da Caterina del Berna”, published on line in September 2020 at https://drive.google.com/file/d/10dnj6ok3P7q6BpK-BdSd6b3rS-ChYx1n/view?fbclid=IwAR1Zbzy7yStMo5R97bCZ_7oBRxKLG0mb00lmhrtDAjj0lHV5fMZRus7pdY.

No. 99: The cooler was lot 41 in *Catalogue des Objets d’Art anciens appartenant au Prince Pignatelli d’Aragona Cortes*, Naples (Santoro), 25 February – 2 March 1895.

No. 101: Two more two-handled jars dated 1579 were sold at Woolley and Wallis, Salisbury, 30 April 2019, lot 99.

No. 104, note 19: the oval basin with the d’Avalos arms is reproduced from the old V&A negative by J. G. Romano, “Ipotesi su un piatto per l’Arcivescovo Iñigo Avalos Aragona nella sua permanenza a Torino (1563-1564)”, *Studi piemontesi* 21, no. 1 (1992), pp. 139-44.

No. 105, note 18: Claudio Paolinelli notes to me (August 2021) a two-handled jar with *istoriato* decoration and the same arms, apparently from the Roccavaldina set, at Palazzo Mirto, Palermo.



Reviews:

Alberto Piccini: critical observations published on line at <http://albertopiccini.blogspot.it>

Dora Thornton: a short review in *The Art Newspaper Review*, March 2017, p. 33.

Carola Fiocco and Gabriella Gherardi: a long and detailed review in *Faenza* 102 (2016), no. 2, pp. 108-121.

J.V.G. Mallet: in *Burlington Magazine* 159 (July 2017), pp. 558-9.

Ulla Houkjaer: in *Keramiske noter* 46 (2017) (in Danish)

J.M. Musacchio, in *Renaissance Quarterly* 70, no. 3 (Fall 2017), pp. 1078-9