

Italian Maiolica of the Renaissance (1996): *Corrigenda and Addenda*

This catalogue had an unhappy history. I had no opportunity to check the final proof and illustration layouts and several text corrections indicated by me were not incorporated in printing. The omission in layout of over twenty subsidiary photographs which should have been included is a further matter of regret.

More serious than this was the fact that, although printing was completed in June 1996, the book was not put into commercial distribution until 2006, and then in limited quantities and at a high price; no explanation or apology was ever offered to me for this, nor did I ever receive any author's copies to distribute to colleagues. The Italian translation which was part of the plan (see p. VIII) remained uncompleted. It is a matter of annoyance to me that, for reasons entirely beyond my control, it was not possible to make the book more readily and promptly available to scholars. It was put on sale at the beginning of 2006 by the publishers, Libreria Bocca, and copies have now been acquired by several libraries in Italy and abroad.

Certain additional notes and more recent bibliographical references are also included here; for several of them and for pointing out a number of errors, I am indebted to a careful reading of the text by Michael Brody. The listing of items placed in 1999 under *sequestro giudiziario* and deposited at the Museo Nazionale di Palazzo Venezia in Rome was kindly provided by Maria Selene Sconci. These were returned to the owner in summer 2003 on the conclusion of a court case.

76 pieces of the collection were acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 and are recatalogued (with revisions and additions with respect to the present volume) in Timothy Wilson and Elisa Paola Sani, *Le maioliche rinascimentali nelle collezioni della Fondazione Cassa di Risparmio di Perugia*, published by Petrucci Editore for the Fondazione in June 2006. The latter book is not *in commercio*, but specialists and libraries may still be able to obtain copies on application to Il Segretario Generale, Fondazione Cassa di Risparmio di Perugia, Palazzo Graziani, Corso Vannucci 47, 06121 Perugia. Seven other pieces have been acquired by the same Fondazione from avv. Frizzi Baccioni of Scarperia, and are included in the second volume of the catalogue of the Fondazione collection, edited by Wilson and Sani, published in 2007. Some other pieces have been acquired by Riccardo Tondolo of Bari. Some of these were exhibited in the exhibition, *La via della ceramica tra Umbria e Marche. Maioliche rinascimentali da collezioni private*, exhib. cat., ed. E Sannipoli, Palazzo Ducale, Gubbio, 2010-11.

It is a matter of sadness that Paolo Sprovieri, creator of this collection, died in 2003.

The present document has not been comprehensively updated in recent years (2020). Trivial typographical errors not affecting the sense have not been mentioned.

THW)

p. VII: for *Madame René Royez* read *Madame René Royer*

p. XIII, line 12: For *Italian pottery painter*
read *north-Italian pottery painter*

p. XIV: For the questions of usage of maiolica in the Renaissance and afterwards, see now J.V.G. Mallet, "Introduction", in J.V.G. Mallet and F.A. Dreier, *The Hockemeyer Collection. Maiolica and Glass* (Bremen 1998).

p. XXI, note 22: For Mazarin's maiolica, see now P. Michel, *Mazarin, prince des collectionneurs* (Paris 1999), pp. 495-6.

An earlier example of maiolica framed up is cited in M.G. Mazzola, *La collezione della Marchesa di Torreatsa* (1993), p. 11, citing a Palermo priest who had "un piatto grande colorito di stagno d'Urbino con la historia di Mutio ingastato in legno con cornice dorata" and "un piatto mezano colorito di stagno d'Urbino d'un sacrificio di Gentili ingastato in legno con cornici dorata".

p. XXI, note 23: I owe to Jeremy Warren and Dora Thornton an earlier attribution of maiolica painting directly to Raphael:

The note book of Nicholas Stone (*The Walpole Society* vol. 7 (1919), p. 180):

25 May 1639, at Loreto: "in the apothecary house thaire we saw divers rara potts or vases painted by the desine of Raphyel of Urbino, very curious". Richard Lassels a few years later made a more explicit comment at Loreto - "Those famous potts which were painted by Raphael Urbin's own hand, and therefor judged by virtuosi to be of singular valew. Wittness those four onely of the four Evangelists, for which the last king of France offered as many and as great potts of pure gold. All these potts were given by a Duke of Urbin." (E. Chaney, *The Grand Tour and the Great Rebellion*, 1985, p. 215). This presumably reflects the patter of the tourist guides at the time.

P. XXI, note 26: on the *boccaliaio urbinato* row, see now E. Cropper (ed.), *Carlo Cesare Malvasia's Felsina Pittrice* (London), I (2012), pp. 54-8.

p. 8: In caption, for *BACK* read *UNDERSIDE*

No. 2: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003.

pp. 11-12, no. 3: This piece was offered for sale at Semenzato, Florence, 15 December 2001, lot 121; and again at Semenzato, Florence, 19 December 2002, lot 138. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 1.

The jar illustrated by Bode was sold at Sotheby's, Milan, 2 December 1998, lot 235.

The Vannini *et al.* reference in note 11 should be to page 86, not number 86. F. Berti has discussed the group of similar jars with the same emblem now in the museum of Spezia of

Santa Fina in San Gimignano, which may have been in the Ospedale di Santa Fina there since its foundation in 1505-6; Berti attributes these jars to San Gimignano c. 1470-80. See F. Berti, *Le Ceramiche della Farmacia di Santa Fina di San Gimignano* (Montelupo 1996); the same author, *Storia della ceramica di Montelupo*, III (1999), p. 17; and in P. La Porta (ed.), *Spezieria di Santa Fina*, Siena 2000, p. 55; 76-7. The "T" emblem remains unidentified.

See also Mariacristina Galgani, "La fornace di Santa Fina di San Gimignano: un contratto di conduzione del 1503", *Atti del XXXIII Convegno Internazionale della Ceramica, Albisola 2000*, pp. 395-400, citing her forthcoming book on San Gimignano maiolica. Also M. Marini in *Mattia Corvino e Firenze* (2013-4), no. 6, suggesting an attribution to San Gimignano or the Val d'Elsa district, c.1470-90.

No. 4: This piece was offered for sale at Semenzato, Florence, 15 December 2001, lot 120; and again at Semenzato, Florence, 19 December 2002, lot 147. It was acquired by the Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 2.

No. 5: The sale date is wrongly recorded. The date of the Christie's sale was 25 February 1991.

To the bibliography should be added:

CeramicAntica anno 1, no. 2 (February 1991), p. 69.

This piece was offered for sale at Semenzato, Florence, 15 December 2001, lot 119. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 3.

Another double tile with the monogram is in the Kunstindustriemuseet, Copenhagen, no. A6-1909; see U. Houkjaer, *Tin-glazed Earthenware 1300-1750: Spain-Italy-France* Danish Museum of Art and Design, Copenhagen 2005, no. 123.

No. 6: was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 4

The sale catalogue in 1983 records this albarello as being from the collection of Thomas Flannery, Chicago.

What is probably the same object is illustrated by Luzi *et al.*, n.d., fig. 9.

No. 7: Subsequently Frizzi Baccioni collection, Scarperia, Florence; from which acquired in 2006 by the Fondazione Cassa di Risparmio di Perugia, and published in the second volume of the catalogue of that collection, edited by Timothy Wilson and Elisa Paola Sani (2007), no. 134. Also published in L. Colapinto, P. Casati Migliorini, and R. Magnani, *Vasi di farmacia del Rinascimento italiano da collezioni private*, Ferrara 2002, no. 19, where attributed to Faenza.

No. 8: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was reproduced by C. Ravanelli Guidotti, *Delle gentili donne di Faenza* (Ferrara 2000), p. 25, fig. 18.

p. 24, no. 9: At the end of the text, the superscript note reference 26 should read 4.

See now F. Berti, *Storia della ceramica di Montelupo* III (1999), p. 54; and F. Berti, *La farmacia storica fiorentina* (Florence, 2010), p. 48.

No. 9: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in

2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 5.

no. **10**: Peter Arney suggests that the palm-like plant in front of the griffin (held in its claw?) may have emblematic significance.

Subsequently Frizzi Baccioni collection, Scarperia, Florence; from which acquired in 2006 by the Fondazione Cassa di Risparmio di Perugia, and published in the second volume of the catalogue of that collection, edited by Timothy Wilson and Elisa Paola Sani (2007), no. 91. More recently Giuliana Gardelli, "I Manzoni di Colle Val d'Elsa. Documenti notarili, maioliche inedite e nuove attribuzioni", in C. Giardini and C. Paolinelli, *La ceramica nello scaffale* (Fano 2018), p. 88, proposes an attribution to Colle Val d'Elsa.

p. 32, no. **11** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 6.

The correct transcription of the inscription is *ell[e].d[e].sebeste.s.*

This albarello was lot 77 at Sotheby's, London, 20 November 1962.

No. **12** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 7.

The photograph of the scratch-marks beneath the base has been omitted.

This albarello was lot 76 at Sotheby's, London, 20 November 1962.

p. 36: An important contribution to the study of Deruta pottery is G. Busti and F. Cocchi, *Museo Regionale della Ceramica di Deruta. Ceramiche policrome, a lustro, e terrecotte di Deruta dei secoli XV e XVI*, Perugia/Milan 1999.

Nos **13-14**: Photographs of the scratch-marks beneath the base have been omitted.

No. **13** has now been acquired for the Museo Regionale della Ceramica, Deruta; see G. Busti and F. Cocchi (eds), *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta, 2004, no. 14, with tentative attribution to the Masci workshop, Deruta. No. **14** is now in a private collection in France.

I owe to the late Giuseppe Maria Nardelli the suggestion (and his permission to cite it in the *Burlington Magazine*, 144, June 2002, p. 362) that these jars were made for the pharmacy of the heirs of Mariano del Moro at the sign of the Moor's head in Perugia (cf. G.M. Nardelli, *Farmacie e farmacisti in Umbria*, Perugia, 1998, p. 115; see also Wilson in *Burlington Magazine*, June 2002). A different interpretation is given by A. Piccini, "La farmacia di 'Almoro'", *Fimantiquari Arte Viva* no. 28-9 (2002), pp. 20-6, suggesting that the series was made for a pharmacy in Rome in memory of Barbaro Ermolao, Patriarch of Aquileia (1453-93); Piccini interprets the arms on the British Museum spouted jar with lustre as those of the Frangipane family, whom he suggests as possible commissioners of the set. A spouted jar of spherical body, with the moor's head, was submitted for sale at Sotheby's in late 2003.

p. 39, note 1: Two more albarellos from the "sun" series are in the Museo Nazionale della Ceramica Duca di Martina, Naples, inv. nos 833, 837; see Luciana Arbace, *Museo della Ceramica Duca di Martina: la maiolica italiana* (Naples 1996), nos. 38, 39. A bottle was sold at Sotheby's, 21 October 1980, lot 144. Another spouted jar and two undated albarellos were sold

(alongside the spouted jar which was later in the Sackler collection) at Sotheby's, London, 20 November 1962, lots 66, 67; the spouted jar is now in an English private collection. Two more spouted jars in the possession of J.M. Béalu et fils were illustrated in *CeramicAntica* anno 10, no. 8 (September 2000), p. 15. See also C. Ravanelli Guidotti in *CeramicAntica* anno XIII, no. 8 (September 2003), pp. 56-7.

p. 42, note 10: For other moor's head jars presumably later than the 1501-2 group, see Luciana Arbace, *Museo della Ceramica Duca di Martina: la maiolica italiana* (Naples 1996), no. 20.

p. 42, note 12: The summary given here of the document published by De-Mauri is misleading. The document, of 1521, records the confraternity of Sant' Antonio in Deruta agreeing to give each year to the rector of the church of Sant' Antonio in Perugia *otto piatelletti, otto tondi ed otto scudellini col segno del tab[ellionato] depinti con le arme in azzurro di esso rettore*. The reference is not to pharmacy jars but perhaps to plates with an owner's mark on the reverse, such as the Gubbio dishes of 1524-25 published by Wilson 1987, nos 164-168.

p. 43: In caption, for *BACK* read *UNDERSIDE*.

p. 44, no. **15**: An albarello with differently arranged ornament, but probably from the same workshop, inscribed *DIA M^oSCO* was in the Chamberlin sale, Christie's, London, 14-15 December 1937, lot 179. Another similar albarello was sold at Christie's, Milan, 7-8 November 2000, lot 797 and is now in a private collection in Italy.

Giulio Busti informs me (2000) that he thinks the attribution of no. **15** to Deruta to be correct. It has now been acquired by the Museo Regionale della Ceramica, Deruta; see G. Busti and F. Cocchi (eds), *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta, 2004, no. 6, as Deruta, late 15th cent.

pp. 45-48, nos. **16**, **17**: The colour illustrations have been reversed: no. **16** is the one with armorials; no. **17** is the one with **DIANAB**. Giulio Busti informs me (2000) that he believes no. **16** (with the Tolomei arms) to be from Siena (though the Tolomei are recorded to have had a branch also in Umbria); and no **17** (**DIANAB**) to be from Deruta. Mario Luccarelli (2002) agrees. Nos **16**, **17**: These pieces were placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. Both were acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and are republished by Wilson and Sani 2006, nos 8, 9.

p. 45, col. 1, lines 21-23: Delete:

in particular, the motif...Sienese tiles and albarellos.

p. 45, col. 1, line 30: Insert after *available for study*:

The fact that no. 17, which in other respects looks to be of Deruta type, has what seems a characteristically Sienese motif of large and small overlapping arches against a dark background (nos 157 and 158 have a more elaborate version of the motif) indicates the continuing uncertainty in these attributions.

p. 48, note 4, line 3: for *nos* read *no*.

No. **18**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see

introductory note) and is republished by Wilson and Sani 2006, no. 10.

p. 49, caption: for *BACK* read *UNDERSIDE*

pp. 52-3, nos **19, 20**: These jars have recently been acquired for the Museo Regionale della Ceramica, Deruta; see G. Busti and F. Cocchi (eds), *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta, 2004, no. 16, as Deruta, first decade of the 16th century.

pp. 54-5, no. **21**: Subsequently Frizzi Baccioni collection, Scarperia, Florence; now private collection, Assisi.

Published in *La via della ceramica tra Umbria e Marche* (2010), no. 1.11.

This albarello was attributed by Alberto Piccini in an article published on line in May 2007 to an itinerant member of the De Rubeis family in the workshop of Francesco Carini detto il Rosso in S. Vittoria at Acquapendente. The detailed evidence for this attribution (the attribution to the workshop is described by the writer as *certo*) awaits publication.

p. 56, no. **22**, line 4 of text:

for *hatched arches* read *interlaced arches*.

The photograph of the reverse has been printed sideways.

Another version of the subject, probably not by the same hand, is on a large plate published by G. Gardelli, *Italika. Maiolica Italiana del Rinascimento* (Faenza, 1999), no. 193.

This plate has been acquired (2000) for a private collection at Assisi. In lectures presented at the Germanisches Nationalmuseum, Nuremberg, in February 2001, Giulio Busti and Franco Cocchi, on the basis of archival research by Clara Busti, attributed the mark to the potter Nicola Francioli, known as *Co*. They also observed that the putto figure, but not the dolphin, is based on a figure in Raphael's "Galatea" in the Farnesina. See now G. Busti and F. Cocchi (eds), *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta, 2004, no. 37 also *La via della ceramica tra Umbria e Marche* (2010), no. 1.14.

No. **24**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 11.

No. **25**: This piece was offered for sale at Antonina, Rome, *Importante collezione di maioliche rinascimentali provenienti da una committenza privata*, 16-18 December 2008, lot 793.

p. 62, no. **26**: For another version of this profile, see T. Clifford in '*A Poet in Paradise*'. *Lord Lindsay and Christian Art*, exhib. cat., National Gallery of Scotland, Edinburgh 2000, no. 47, where it is suggested that Perugian artists like G.B. Caporali or Domenico Alfani might have been responsible for providing drawings for such figures to Deruta potters.

Nos **27, 28, 29**: These pieces were placed under *sequestro giudiziario* in 1999 returned to the owner in 2003. **27** and **29** were acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and are republished by Wilson and Sani 2006, nos 12, 14.

No. **28**: Clara Menganna has identified the arms as those of Eroli of Orvieto or Terni.

p. 67, line 5: For *emblem* read *emblem*.

p. 67: The paragraph beginning "Dish of standard Deruta shape" should be in smaller type.

No. **30**: This piece was offered for sale at Antonina, Rome, *Importante collezione di maioliche rinascimentali provenienti da una committenza privata*, 16-18 December 2008, lot 794. Subsequently Tondolo collection, Bari, *La via della ceramica tra Umbria e Marche* (2010), no. 1.7.

No. **31**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 15.

p. 72, note 1: Another lustred example (but perhaps one of the ones already cited) was sold in Paris, Palais Galliera, 19 June 1970, lot 30. Another is in the Museo Regionale della Ceramica, Deruta: Busti and Cocchi 1999, no. 156. Another is published from a private collection by T. Clifford in '*A Poet in Paradise*'. *Lord Lindsay and Christian Art*, exhib. cat., National Gallery of Scotland, Edinburgh 2000, no. 48. Another (but perhaps one of those already cited), with a continuous scale pattern border, ex-Clemente collection, was sold from the WR Hearst collection at Gimbel Brothers, New York, 25 March 1941, lot 39.

p. 73, no. **32**, col. 1, line 2: A capital *E* has been omitted from the transcription of the inscription after *BARCHAS*.

No. **33**. Subsequently Tondolo collection, Bari, *La via della ceramica tra Umbria e Marche* (2010), no. 1.8; sold at Christie's, London, 5 July 2012, lot 95; then private collection, Italy. Now T. Wilson, *The Golden Age of Italian Maiolica-painting* (Turin, 2018), no.24.

No. **34**: This piece was placed under *sequestro giudiziario* in 1999 returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 16.

p. 76: For naked Judith in art, see now Jaynie Anderson, *Judith* (Paris, 1997); also Margarita Stocker, *Judith: Sexual Warrior* (Yale University Press, 1998).

p. 78, no. **35**: The photograph of the reverse has been omitted.
This plate was sold at Christie's, London, 5 July 2012, lot 96; then private collection, Italy.

p. 78, note 3: A lustred Deruta dish with a heroic profile of a warrior in fantastic helmet and the same motto is in the Museum of Fine Arts, Boston, no. 95.325.

p. 80: The photograph of the Hopfer engraving should have been reproduced on the preceding page.

Nos **36-38**: two more examples of the type were offered for sale at the Chavaillon sale, Chatellerault, 10-11 November 2002, lots 70, 71. Another, or one of the ones listed, was in the Borg de Balzan sale, Sangiorgi, Rome, 2 April 1894, lot 747, and is now in the Cincinnati Art Museum, no. 1923.768. **36** was acquired by the Fondazione Cassa di Risparmio di Perugia in

2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 17.

No. **37**: This piece was offered for sale at Antonina, Rome, *Importante collezione di maioliche rinascimentali provenienti da una committenza privata*, 16-18 December 2008, lot 795, and acquired for a private collection in Assisi. Published *La via della ceramica tra Umbria e Marche* (2010), no. 1.13.

Nos **38, 39**: These pieces were placed under *sequestro giudiziario* in 1999 returned to the owner in 2003. **38** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 18.

No. **40**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 19..

No. **41**: A jar of similar form and with the same arms in the Strozzi Sacratì collection is dated 1506: G.C. Bojani and F. Vossilla (eds), *Capolavori di maiolica della collezione Strozzi-Sacratì*, exhib. cat, Faenza, 1998, no. 2.

No. **41**: Subsequently Frizzi Baccioni collection, Scarperia, Florence; from which acquired in 2006 by the Fondazione Cassa di Risparmio di Perugia, and published in the second volume of the catalogue of that collection, edited by Timothy Wilson and Elisa Paola Sani (2007), no. 103.

No. **42**: This plate was lot 453 at Finarte, Milan, 7 May 1986. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 20.

No. **43**: This piece was offered for sale at Antonina, Rome, *Importante collezione di maioliche rinascimentali provenienti da una committenza privata*, 16-18 December 2008, lot

Nos **44, 45, 46, 47, 48**,: These pieces were placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. **45** and **46** were acquired by the Cassa di Risparmio di Perugia in 2006 (see introductory note) and are republished by Wilson and Sani 2006, nos 21, 22.

No. **44**: Another is in L. Colapinto, P. Casati Migliorini, and R. Magnani, *Vasi di farmacia del Rinascimento italiano da collezioni private*, Ferrara 2002, no. 35 (now Fondazione Cassa di Risparmio, Perugia).

No. **45**: See C. Ravanelli Guidotti, *Delle gentili donne di Faenza* (Ferrara, 2000), p. 101, fig. 97.

No. **47**: This or a very similar jug was sold at Sotheby's, London, 27 February 1979, lot 105. Another of the type was offered for sale at Drouot-Richelieu, Paris (Ricqlès), 21-2 October 2001, lot 216.

No. **48**: Photographs of the Hermitage *CI* dish have been omitted (and the figure references mixed up).

Michael Brody has pointed out the similarities with the series of saints engraved by Marcantonio

Raimondi, particularly Bartsch XIV, p. 150, no. 183, Saint Petronilla. This is perhaps a more likely identification of the intended saint than Saint Catherine.

p. 104: John Spike has pointed out to me the resemblance between the figure of the praying boy on the fragment in Faenza and the figure by Filippino Lippi of the resuscitation of the son of Theophilus in the Cappella Brancacci, Chiesa del Carmine, Florence.

No. 49: Now (2005) private collection, Cento.

Another parallel to the *bianco sopra bianco* ornament is Rackham 1940, no. 237. The Antiquary collection piece mentioned in note 7 is described by G. Gardelli, *Italika. Maiolica Italiana del Rinascimento* (Faenza, 1999), no. 100, with an attribution to the workshop of Giovanni Antonio di Pietro detto Malacarne, Urbino.

See also 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.

p. 112, no. 51, line 3: delete , *palmettes*. There is nothing in the decoration that can be accurately so described.

Nos 53, 54, 55: These pieces were placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. All three were acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and are republished by Wilson and Sani 2006, nos 23, 24, 25.

No. 54: A plate, 25.5 cm. in diameter, with the arms of Strozzi and Ridolfi, described as having on the back "overlapping petals in blue and yellow ochre... crossed batons and circle mark in ochre", was sold at Christie's, London, on 21 November 1966. It was stated to be dated 1524, but was not reproduced in the catalogue. While 1524 seems a possible date for the service as a whole, the reverse sounds as if it was of a different pattern from the other Strozzi-Ridolfi plates. The authenticity of this example and its relationship to other plates with these arms remains to be resolved. What may be the same object was sold from *The Collection of Giovanni and Gabriella Barilla... from their residence in Geneva*, Sotheby's, London, 14 March 2012, lot 13, and there illustrated.

The spurious piece in the Cora collection mentioned in note 14 bears the date 1525.

G.C. Bojani and F. Vossilla (eds), *Capolavori di maiolica della collezione Strozzi-Sacratì*, exhib. cat., Faenza, 1998, nos 5 and 6, include two plates from this set (28.2 and 24.5 cm. in diameter) in the Strozzi-Sacratì collection. A large plate in a private collection in Rimini (2002) has a band of palmettes around the central roundel, and on the border a garland in green. Another with the same arms in a private collection, 24 cm. in diameter, has a different shield shape, and blue and orange rings on the reverse instead of *alla porcellana* motifs; it is very similar to one from a private collection published as Ginori about 1865 in *Il Risorgimento della maiolica italiana: Ginori e Cantagalli*, exhib. cat., Museo Stibbert, Florence, 2011, no. 7.

At a conference discussing aspects of the Strozzi-Sacratì collection in Faenza in September 1998, Carmen Ravanelli Guidotti stated that she believes it highly unlikely that there is a connection between the crossed circle ("pallone") mark and the Dalle Palle family. At the same

conference Francesca Fumi Cambi Gado stated that the marriage of Roberto Strozzi and Maria Ridolfi took place in 1515. See now F. Fumi Cambi Gado, in G.C. Bojani (ed.), *La maiolica italiana del Cinquecento. Capolavori di maiolica della collezione Strozzi Saccati* (Florence, 2000), p. 161.

For this type of armorial service, see T. Wilson, “Faenza Maiolica Services of the 1520s for the Florentine Nobility”, in Alan Chong, Donatella Pegazzano, and Dimitrios Zikos (eds). *Raphael, Cellini, & a Renaissance Banker. The Patronage of Bindo Altoviti*, exhib. cat, Isabella Stewart Gardner Museum, Boston, and Museo Nazionale del Bargello, Florence, 2003-4, pp. 174-86.

p. 117, no. **54**: notes 2 and 3 are reversed.

note 11: the Sotheby’s sale was on 22 November 1983, not 21 November 1983.

p. 117, no. **55**: Michael Brody points out that the border designs of the present dish and the British Museum plate with the same arms are more strikingly similar than is suggested in the text.

This plate was formerly in the L. Serafina collection, Bologna.

No. **56**: Now (2005) private collection, Cento.

This is from the Beit collection: Rackham and Van de Put 1916, no. 714; illustrated by W. Bode, *The Art Collection of Mr Alfred Beit at his residence 26 Park Lane, London* (Berlin, 1904), pl. facing p.46. It was sold at the Beit sale, Sotheby’s, London, 16 October 1942, lot 21, bought by Alfred Spero for £33. Another from the same set was in the Pringsheim collection, Falke 1994, II, no. 179.

For other pieces with the same arms, see C. Ravanelli Guidotti, “Bianchi blasonati”, *Faenza* 91 (2005), pp. 25-38.

No. **57**: Provenance: Sotheby’s, London, 2 March 1993, lot 221.

This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003.

p. 122: Another Faenza plate, an armorial *tondino*, in the Grassimuseum, Leipzig, has a similarly-scratched *B* in the glaze on the back. A *tondino* in the Bayerisches Nationalmuseum, Munich has a *B* and the date 1528 in the decoration on the front (Hantschmann in Glaser 2004, no. 17, not mentioning the *B*). One in Madrid, M. Casamar Pérez, Manuel. *Catálogo de Cerámica Italiana, Museo Nacional de Artes Decorativas* [Madrid]. Toledo (Fundación Barrero), 2013, no. 39, has a crossed *B* on the back.

No. **58**: Subsequently Frizzi Baccioni collection, Florence. Reproduced in E. Barbolini Ferrari (ed.), *Convivium. Fasto e stile a tavola tra XVI e XIX secolo*, a cura di Icaro Progetti x l’Arte. Modena, 2007, p. 29.

No. **59**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 26

No. **59**: Formerly Pisa collection, *Catalogue de la collection Luigi Pisa*, préface de Ugo Ojetti,

Milan 1937, no. 551.

No. **60**: This piece was offered for sale at Semenzato, Florence, 15 December 2001, lot 122. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 27.

This bowl was lot 427 in the Achillito Chiesa sale (part 3) at the American Art Association, New York, 16-17 April, 1926.

A very similar figure, on another Faenza *crepina*, was sold from the Castiglioni collection, Wawra and Werner, Vienna, 26 November 1925 and following days, lot 69.

No. **61**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 28.

Nos **63**, **64**, **65**, **66**: These pieces were placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. **64** and **66** were acquired by the Fondazione Cassa di Risparmio di Perugia in 2006.

p. 136, no. **63**: Michael Brody suggests that the letters may be read *FI*, perhaps for *Franciscus Iesus*. This dish was with Béalu, Paris, in 2021.

No. **64** was acquired by the Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 29.

No. **66** was acquired by the Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 30.

p. 143, no. **67**: The jar was subsequently in the Koelliker collection.

Michael Brody notes that a similar jar was in the Cotinat sale, Paris (Drouot Montaigne), 20 June 1997, lot 110.

Nos. **68**, **69**: On p. 148, **69** is on the left and **68** on the right.

No. **69**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was subsequently in the Koelliker collection, from which it was sold Wannenes, Genoa, 11-12 October 2011, lot 40.

no. **68** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 31.

No. **69**: Now T. Wilson, *The Golden Age of Italian Maiolica-painting* (Turin, 2018), no. 73.

No. **70**: A similar jar, dated 1555, is described by Luciana Arbace, *Museo della Ceramica Duca di Martina: la maiolica italiana* (Naples 1996), no. 55; another, dated 1549, is in the Musée des Hospices, Hôtel Dieu, Lyon.

Nos **71** and **72**: The colour illustrations have been wrongly arranged and numbered. The first (p. 152) is no. **71**, the second and third (pp. 153, 154) are no. **72**, and the fourth (p. 155) is no. **71**.

Peter Arney suggests that the old man is Moses striking the rock with his rod.

These two jars were lot 7 in the catalogue of the *Cabinet de curiosité d'un grand amateur*, Paris (Drouot Montaigne), 20 October 1990.

No. **71** was subsequently Frizzi Baccioni collection, Scarperia, Florence; from which acquired in 2006 by the Fondazione Cassa di Risparmio di Perugia, and published in the second volume of the catalogue of that collection, edited by Timothy Wilson and Elisa Paola Sani (2007), no. 120.

No. **72** was offered for sale in the catalogue prepared for TEFAF 2016 by Benjamin Proust Fine Art, London, no. 11.

No. **73**: Subsequently Frizzi Baccioni collection, Scarperia, Florence; from which acquired in 2006 by the Fondazione Cassa di Risparmio di Perugia, and published in the second volume of the catalogue of that collection, edited by Timothy Wilson and Elisa Paola Sani (2007), no. 121.

No. **75**: A. Piccini, in "La giusta lettura del marchio della bottega di Virgiliotto da Faenza", *Arte Incontro in Libreria* 34 (April-June 2001), p. 37, suggests that the *VR AF* mark refers to the *societas* between Virgiliotto and Antonio di Fenzolo (or Franzolo?) Lagnanini.

No. **76**: Now private collection, Cento.

No. **77**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003.

Nos. **75-77**: All previous scholarly literature on *bianchi* is now superseded by Carmen Ravanelli Guidotti, *Faenza-Faience: "Bianchi" di Faenza* [exhib. cat., Museo Internazionale delle Ceramiche, Faenza], Ferrara 1996.

No. **76**: Now private collection, Cento. Published by Ravanelli Guidotti, *Bianchi* (cit.), pp. 348-9, suggesting an attribution to Pier Paolo [Stanghi] (the painter whom Fiocco and Gherardi believe to be identifiable with Pier Paolo Menzocchi).

No. **77**: This plate was in the sale at Semenzato (Milan), 13 March 1987, lot 336.

p. 171, note 7: the signed Giulio dish dated 1534 mentioned here was acquired by the British Museum in 1997 and published by D. Thornton, "An allegory of the Sack of Rome by Giulio da Urbino", *Apollo* 149 (1999), pp. 11-18 see D. Thornton ad T. Wilson, *Italian Renaissance Ceramics. A Catalogue of the British Museum Collection* (2009), no. 171.

No. **78**: Subsequently Frizzi Baccioni collection, Scarperia, Florence; from which acquired in 2006 by the Fondazione Cassa di Risparmio di Perugia, and published in the second volume of the catalogue of that collection, edited by Timothy Wilson and Elisa Paola Sani (2007), no. 126. See Fiocco and Gherardi in P. Dal Poggetto, Paolo (ed.), *I Della Rovere. Piero Della Francesca, Raffaello, Tiziano*, exhib. cat., Senigallia, Urbino, Pesaro, and Urbania, 2004, no. XII.2.

To the bibliography on this piece should be added:

Arbace 1992, p. 227

CeramicAntica anno 1, no. 2 (February 1991), p. 69.

No. **78**, note 2: For the 1526 fragment in Berlin, see T. Hausmann, *Fioritura: Blütezeiten der Majolika. Eine Berliner Sammlung* (Berlin, 2002), no. 59.

p. 175, no. **79**. Omitted from the Bibliography was:

Ravanelli Guidotti 1983B, no. 137.

No. **79**: Subsequently Frizzi Baccioni collection, Scarperia, Florence; from which acquired in 2006 by the Fondazione Cassa di Risparmio di Perugia, and published in the second volume of the catalogue of that collection, edited by Timothy Wilson and Elisa Paola Sani (2007), no. 127. See Fiocco and Gherardi in P. Dal Poggetto, Paolo (ed.), *I Della Rovere. Piero Della Francesca, Raffaello, Tiziano*, exhib. cat., Senigallia, Urbino, Pesaro, and Urbania, 2004, no. XII.3.

No. **80**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 32.

No. **81**: This piece was sold at Sotheby's, London, 4 March 1969, lot 137 ("property of a gentleman"); and again at Semenzato (Milan), 13 March 1987, lot 322; and at Sotheby's, Milan, 30 November – 2 December 1994, lot 495. It was offered for sale at Semenzato, Venice, 8-9 July 2000, lot 606 (*CeramicAntica* August 2000, p. 62). Subsequently Mr and Mrs A Moatti; Raccanello and Leprince, by whom exhibited at TEFAF 2020 and described in the catalogue *The Art of Painting. Italian Renaissance istoriato maiolica*.

p. 181, col. 1, line 22: for *is precious* read *in precious*.

No. **82**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 33.

p. 181, note 2: For *Gresta 1992* read *Gresta 1993*.

For the "Milan Marsyas Painter", see now T. Wilson in R. Ausenda (ed.), *Musei e Gallerie di Milano: Museo d'Arti Applicate. Le ceramiche. Tomo primo* (Milan 2000), pp. 190-4.

The photographs on pp. 182-183 should have been arranged with the one actually placed on the right placed in the centre.

No. **83**: The photograph of the reverse has been omitted.

This plate was exhibited January-February 2002 by Altomani & Co. at the Veneto International Fine Art & Antiques Fair in Padua and illustrated *CeramicAntica* anno 12, no. 1 (January 2002), p. 57; and described in the Altomani catalogue of items exhibited at Maastricht in 2002, no. 22. It was also exhibited as the property of Altomani at the Athens exhibition, *In the light of Apollo* (2004) and illustrated as no. XV.10 in the catalogue.

Extremely valuable additions to the Xanto literature are the Ph.D. Thesis by Julia Triolo, "The Armorial Maiolica of Francesco Xanto Avelli", Pennsylvania State University, 1996; and the exhibition catalogue (by J. V.G. Mallet *et al.*) of the 2007 exhibition at the Wallace Collection, London, *Xanto: Pottery-painter, Poet, Man of the Italian Renaissance*; this includes a listing by Elisa Paola Sani of works by Xanto, including all those formerly in the Sprovieri collection.

A plate with Alpheus and Arethusa, dated in lustre 1531, signed by Xanto and with the word *fabula* and the "phi-flourish", was formerly in the stock of French and Co. New York (Getty Research Institute photographs, no. 14050/16627).

p. 185, col. 2, line 4: for *three pieces signed on the front*
read *three pieces signed on the reverse*.

No. **84**: This piece was offered for sale at Semenzato, Venice, 8-9 July 2000, lot 604 (*CeramicAntica* August 2000, p. 62).

p. 191, note 20: I was able to see the "Three Crescents" salt in the Art Institute of Chicago in 1997. It appears to be from the "Milan Marsyas" group.

For an updated list of "Three crescents" pieces by Xanto, see Sani in Mallet 2007. In October 2001, I was shown photographs of a plate by Xanto from the set with Narcissus (*î fier' Narciso vano & sciocco amâte fabula* and the y/phi flourish), in a private collection in Paris, perhaps the ex-Basilewsky one cited here. A plate by Xanto from the service with *Metabus and Camilla*, inscribed *Il fortunato scampo d[i] camilla. historia.* was exhibited at the European Fine Art Fair, Maastricht, in 2011 by Brimo de la Roussilhe. Another, with *Apollo and Pan*, was sold at Tours, Hôtel des ventes Giraudeau, Etude Fraisse-Jabot, 5 December 2011.

The plate with an "astrologer" from the Milan Marsyas Painter group, once in the Mannheim collection, was subsequently in the J. Pierpont Morgan and William Randolph Hearst collections.

An *Apollo and Diana*, ex-Seillère collection, was sold at the Château des Évêques sale, Paris (Drouot: Couteau-Bégarie), 23-4 July 2016, lot 710.

The suggestion made here that these arms might be for the Buoncristiani family of Florence is rejected by Francesco Fumi Cambi Gado, "Spunti di araldica di alcune opere della Collezione Strozzi Sacratì", in G.C. Bojani (ed.), *La maiolica italiana del Cinquecento. Capolavori di maiolica della Collezione Strozzi Sacratì* (Florence 2001), but the author appears to be under the impression that the crescents on the maiolica plates are *or* (yellow) rather than *argent* (white). See also, in the same volume, Julia Trilo, "The Astrologer plate", pp. 52-63.

More recently, the heraldic question has been reviewed by Sandra Manara, *Faenza* 88 (2002), pp. 217-24; where the hypothesis that the service was commissioned by Marco Strozzi is proposed; the case for this does not seem to me to be made out.

No. **85**, p. 194, line 19: The verses by Aretino were written to accompany the *Modi*, not vice versa.

No. **85**: This plate is now in a private collection, France. It was probably lot 73 in the 1853 "Pasolini sale" in Paris, but has not been found in Frati's 1852 catalogue of the Pasolini collection.

For the provenance and the circumstances of the "Pasolini sale", see R. Royer, "La Collection

Pasolini. Sa dispersion en France”, *Faenza* 89 (2003), nos 1-6, pp. 125-8, pl. I. It was also reproduced by T. Wilson, “A fine line”, *Ceramic Review* 200 (March/April 2003), pp. 46-7. Claudio Paolinelli notes to me that it was exhibited at the exhibition *Arte Antica '95*, Lingotto Fiere, Turin, 1995, and illustrated in the catalogue.

Another version of the composition, undated, but possibly by Francesco Urbini, was in the Canessa sale, American Art Association, New York, 25-26 January 1924, lot 84.

No. **86**: This plate was offered for sale at Semenzato, Ercolano (Naples), 16-18 June 2000, lot 384.

p. 196, col. 1, line 2: for *sems* read *seems*

No. **87**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003.

The photograph of the reverse has been omitted.

The plate was lot 7 in the sale of the Arnold Trampitsch collection, Paris (Drouot: Ader Tajan), 18 May 1992, lot 7.

A similar treatment of the subject of Theseus was on a plate by Xanto dated 1537 sold from the Miller von Aichholz collection in 1900, and then from the Castiglioni collection, Wawra and Werner, Vienna, 26 November 1925 and following days, lot 89.

The plate in the Metropolitan Museum, fig. d, was in the Seligmann sale, Paris (Petit), 16-18 March 1914, lot 29.

No. **88**: This plaque was offered for sale at Semenzato, Venice, 5-6 December 2006, lot 401. Subsequently private collection, Brescia, *La via della ceramica tra Umbria e Marche* (2010), no. 3.10. Then Sotheby's, London, 7 December 2010, lot 3, where acquired for a private collection. Now T. Wilson, *The Golden Age of Italian Maiolica-painting* (Turin, 2018), no. 108.

Nos **89-91**: See now the detailed discussion by Johanna Lessmann: “Bildfliesen von Francesco Xanto Avelli zur Geschichte Persiens”, *Keramos* 186 (2004), pp. 61-85. The two panels in Warsaw (one unnumbered, the other no. 34) are published by E.K. Świetlicka, *Ceramika Rafała. Majolika istoriato ze zbiorów polskich/Raphael's Ware. Istoriato Maiolica from Polish Collections*, Warsaw 2010, nos 42, 43.

No. 18 in the series, previously unrecorded, was offered for sale at Koller, Zurich, 28 March 2011, and is now in a German private collection.

The *Marriage of Darius to Cyrus's daughter* listed as no. 10 in my list here was sold at Christie's, London, 24 May 2011, lot 23, and is now in an Italian private collection. The running number it bears was previously recorded as 25, but as currently restored appeared in May 2011 to be a 2. On the basis that there were apparently two plaques numbered 2, Lessmann 2004 argued that there must be two separate cycles of Persian history subjects by Xanto. I am indebted to Dominic Simpson and to the current owner of the plaque for confirmation, after detailed examination by a conservator and removal of overpaint, that the number on the one sold in May 2011 was 25. In my opinion, this eliminates the argument that there was ever more than one series.

No. **89**: This plaque was offered for sale at Semenzato, Florence, 15 December 2001, lot 128, and illustrated in *CeramicAntica* anno 12, no. 1 (January 2002), p. 66, where it was stated to have been unsold. Subsequently private collection, Brescia, *La via della ceramica tra Umbria e Marche* (2010), no. 3.12. Now T. Wilson, *The Golden Age of Italian Maiolica-painting* (Turin, 2018), no. 109.

p. 210, no. **90**: This plaque was offered for sale at Semenzato, Venice, 5-6 December 2006, lot 400. Subsequently private collection, Brescia, *La via della ceramica tra Umbria e Marche* (2010), no. 3.11. Then Sotheby's, London, 7 December 2010, lot 4. Now T. Wilson, *The Golden Age of Italian Maiolica-painting* (Turin, 2018), no. 111.

No. **90**, note 6: JVG Mallet has pointed out to me that a more probable source for the central figure of Gobrio is the figure at the extreme right of the engraving of the *Martyrdom of Saint Peter and Paul* attributed to Caraglio after Parmigianino, Bartsch XV, p. 71, no. 8.

pp. 206-7: a large plate with a battle between Zopyras and Darius, with a verse inscription, the initials of Xanto, and the date 1536, was lot 1079 in the Spitzer Sale 1893 (Molinier 1892, no. 42).

No. **91**: Subsequently private collection, Brescia, *La via della ceramica tra Umbria e Marche* (2010), no. 3.13. Then Sotheby's, London, 7 December 2010, lot 2, where acquired for a private collection, Germany.

p. 212, note 1: According to the full transcription of the 1530 document given by Julia Triolo in her recent Ph. D. thesis (Pennsylvania State University, 1996), a *Luca de Durante* is listed among the pottery workers mentioned in the 1530 "lockout" document. Luca di Bartolommeo, with Fedele di Giovanni and Francesco Durantino, was also a party to a contract made in 1543 with Guido di Merlino (Wilson 1993D, p. 224, note 8; and more recently, fully, and accurately, G. Gardelli, *Italika* (Faenza 1999), pp. 240-1).

In November 1998, Monsignor Franco Negrone kindly informed me, on the basis of documents in the Urbino archives, that he regards it as a plausible hypothesis that "Lu Ur" is Luca di Bartolommeo of Castel Durante, a potter recorded as *incola Urbini* in 1533, and described as *depentore* in a document of 1546. See, however, Gardelli 1999, cited above, pp. 278-9. I hope to publish elsewhere a study dealing with the possible identification of work by Luca di Bartolommeo.

No. **92**, p. 215, col. 1, line 26: Assuming Xanto was using what Bartsch describes as the original Caraglio version of this engraving, the Cupid is not reversed. The version of the print reproduced by Ravanelli Guidotti 1985, p. 128, is the copy in reverse.

No. **92** is probably the plate from the Pasolini collection, Frati 1852, no. 63, sold in Paris, Ridel and Roussel, 13-15 December 1853, lot 70.

Claudio Paolinelli notes to me that it was exhibited at the exhibition *Arte Antica '95*, Lingotto Fiere, Turin, 1995, and illustrated in the catalogue.

No. **93**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in

2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 34.

p. 218: Another *X*-marked piece dated 1542 is a plate with Cleopatra in the Museum of Fine Arts, Boston, no. 95.371. An uninitialled one is in the Musei Civici of Padua, Munarini and Banzato 1993, no. 297. A variant version of the present Apollo subject, signed *X* and dated 1540 was sold at Semenzato, Venice, 13 March 1987, lot 277.

No. **94**: This piece was offered for sale at Semenzato, Florence, 15 December 2001, lot 130; and again at Semenzato, Florence, 19 December 2002, lot 184. Now Tondolo collection, Bari, *La via della ceramica tra Umbria e Marche* (2010), no. 2.39.

This dish was in the celebrated museum formed by the misanthropic English scholar and antiquary Francis Douce (1757-1834) and by him bequeathed to Samuel Rush Meyrick (1783-1848), who displayed it at his house, Goodrich Court in Herefordshire; see *Gentleman's Magazine*, new series 6 (1836), p. 383, no. 33. It was sold from the Max Bondi collection, *Vendita all'asta... Max Bondi*, Milan (Lurati), 9-20 December 1929, third day, lot 181. A photograph of it among the French and Co., New York, photographs at the Getty Research Institute, Santa Monica, indicates that the plate passed through the hands of that firm.

Michael Brody observes correctly that the central figure of Oropastes in no. **94** is reversed from the upper left figure in the engraving by Marcantonio Raimondi after Bandinelli of *The Martyrdom of Saint Lawrence*, Bartsch XIV, p. 89, no. 104.

p. 220: The Faliscian schoolmasters plate mentioned in note 6 was previously sold at the Achillito Chiesa sale, American Art Association, New York, part 3, 16-17 April 1926, lot 426.

No. **95**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 35.

No. **96**: This piece was offered for sale at Semenzato, Florence, 15 December 2001, lot 129; and again at Semenzato, Florence, 19 December 2002, lot 185. It was the subject for a detailed iconographical exploration by Maria Cristina Villa, in "Riflessi della pittura di Raffaello su alcune maioliche rinascimentali che illustrano la storia di Porcia", *CeramicAntica* anno 12, no. 8 (September 2002), pp. 54-69, where it is attributed without explanation to "Urbino, bottega di mastro Giorgio da Gubbio". Now T. Wilson, *The Golden Age of Italian Maiolica-painting* (Turin, 2018), no. 115.

What is probably the same piece was in the Bernal (1855, lot 1821) and Evans-Lombe (Paris 27 April - 2 May 1863, lot 168) sales.

Photographs of the backs of the dishes in Manchester, Oxford, and the Cucci collection have been omitted in printing.

A version of the Portia subject signed *.F.X.R.* (but showing some sign of possible collaboration with "Lu" or another painter) and dated 1535 was sold by Phillips, London, 17 September 1997,

lot 46, and is now in an Italian private collection.

p. 227, col. 2, last line: for **136** read **135**.

pp. 230-237, nos. **97-99**: these three plates are probably the work of the painter identified by Carola Fiocco and Gabriella Gherardi, "Il pittore 'S' e la coppa di Tiberio", *Faenza* 82 (1996), pp. 145-151 as the painter "S", possibly the young Sforza di Marcantonio.

p. 232, col. 2, last line of main text: for **136** read **135**

No. **97**: This piece was offered for sale at Antonina, Rome, *Importante collezione di maioliche rinascimentali provenienti da una committenza privata*, 16-18 December 2008, lot 788.

It previously belonged to Alessandro Imbert, Rome. It is included in a portfolio of illustrations of items belonging to Imbert which was given by V.E. Macy to the Watson Library, Metropolitan Museum of Art, New York. It was exhibited by Imbert in Paris in 1913, Dubrujeaud 1913, no. 488.

No. **98**: This piece was offered for sale at Semenzato, Florence, 15 December 2001, lot 132; and again at Semenzato, Florence, 19 December 2002, lot 186. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 36.

This is the piece mentioned by Chompert 1949, I, pp. 116-7, as having been sold from the De la Broise collection in Paris: *Collection Henri de la Broise. Tableaux anciens. Objets d'art et de haute curiosité*, Paris, 10 June 1931, lot 32. It is probably the plate sold (from the Trollope collection?) in Paris (Pillet and Roussel), 22-6 February 1858, lot 33.

p. 233, col. 1, line 32: for *on piece* read *one piece*.

No. **100**, p. 238, col. 1, line 19: for *Andromache* read *Andromeda*

This plate was offered for sale at Semenzato, Ercolano (Naples), 16-18 June 2000, lot 383; again at Semenzato, Florence, 15 December 2001, lot 127; and again at Semenzato, Florence, 19 February 2003, lot 195. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 37.

No. **101** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 38. Another plate based on the Campagnola engraving, marked by Maestro Giorgio and dated 1529, was in the Tordelli sale, Paris (Drouot, Pillet, Mannheim and Delange), 9-10 May 1870, lot 3 (ill.); and subsequently in the Spitzer Sale 1893, lot 1202 (Molinier 1892, no.166).

No. **102**: This plate was lot 334 in the Lord Phillip Currie sale, Sangiorgi, Rome, 30 April 1903, lot 334; and lot 59 in the Achillito Chiesa sale (part 3) at the American Art Association, New York, 16-17 April, 1926. It was sold at Christie's, London, 4 June 2013, lot 8.

For the Miniscalchi-Erizzo plate, see also Munarini 1990, p. 17, fig. 9.

No. **103** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 39.

No. **104**: This plate was offered for sale at Semenzato, Ercolano (Naples), 16-18 June 2000, lot 382; again at Semenzato, Florence, 15 December 2001, lot 124; and again at Semenzato, Florence, 19 February 2003, lot 197. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 40.

p. 250, caption: for *106 BACK* read *105 BACK*.

No. **105**: This piece was offered for sale at Semenzato, Ercolano (Naples), 16-18 June 2000, lot 385; and at Semenzato, Florence, 15 December 2001, lot 123.

It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 41.

p. 251, note 3: Another piece bearing the monogram of Orazio is in the Museum of Applied Arts, Prague, no. 89.954; this piece, painted with the Last Supper, is probably the item sold at the Becker Sale 1853, lot 29.

The large monogrammed plate by Orazio with the Sack of Troy, dated 1543, formerly kept in the Museum für Angewandte Kunst, Vienna, was sold in the Rothschild sale, Christie's, London, 8 July 1999, lot 142.

No. **106** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 42.

Michael Brody, whose thesis on the Nordi service for the Cooper-Hewitt National Design Museum (New York) Masters Program is an important contribution to the literature, adds the following notes on the iconography:

The figure of Venus is taken from the engraving of *Pan and Syrinx* by Marcantonio, Bartsch XIV, p. 245, no. 325. The right-hand Cupid occurs on a number of Xanto compositions, e.g. Watson 1986, no. 54, where the Marcantonio engraving of Alexander and Roxana (see above p. 215) is suggested as a source. The Vulcan is very similar to the Marsyas on the plate by Francesco Durantino in the British Museum, dated 1547 (Wilson 1987, no. 94); and the Cupid on the right may be compared with the child in the Coriolanus plate by Francesco Durantino dated 1544 (Wilson 1987, no. 83).

Brody's observations on links with Francesco Durantino are suggestive.

No. **106**, p. 252, Bibliography: The 1977 Lehman sale was at Christie's, not Sotheby's. Michael Brody has pointed out that this piece was sold in 1939 from the William Randolph Hearst collection; the label reading "947, Art, no. 7" refers to this sale. Brody also adds the following item to the bibliography:

Warren Cox, *The Book of Pottery and Porcelain* (New York, 1970), p. 355, pl. 118; it is there stated that the piece was formerly in the Adolphe de Rothschild collection.

This is confirmed by a photograph of the plate among photographs of maiolica from the Adolphe de Rothschild Collection offered for sale c.1916 by Duveen Bros, New York (Getty Research Institute, Duveen papers).

p. 254, note 12: The Pyramus and Thisbe plate from the Nordi set was also sold at Sotheby's, London, 16 March 1976, lot 27.

The Mucius Scaevola plate, sold in Paris in 2005, as cited in the Perugia catalogue, was in 2006 with Christophe Perlès, Paris.

No. **107**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 43.

It was sold in *Catalogue des objets d'art anciens du moyen-age et de la renaissance appartenant a M. le Comte Grégoire Stroganoff, M. le Duc de Camastra et à un autre collectionneur*, Rome (Tavazzi), 14-22 April 1898, lot 189.

pp. 254-5: Another plate dated 1545, probably by Sforza, with Ulysses' men and the sirens, was sold at Sotheby's, London, 4 March 1986, lot 7.

No. **108**: This piece was offered for sale at Semenzato, Florence, 15 December 2001, lot 131. Now T. Wilson, *The Golden Age of Italian Maiolica-painting* (Turin, 2018), no. 122.

For the early work of Sforza di Marcantonio, see now C. Fiocco and G. Gherardi, "Il pittore 'S' e la coppa di Tiberio", *Faenza* 82 (1996), pp. 145-151. See above nos. **97**, **98**, and **99**.

I owe to Peter Arney the observation that the flowers seem to be attached to tendrils, so that, though they are represented in a curling pattern, the phrase *flying flowers* is misleading.

If, as seems to me possible, the *Adoration of the Shepherds* in the Bettini collection (Bettini, in G.C. Bojani (ed), *Fatti di Ceramica nelle Marche* (1997), p. 79; Dal Poggetto 2004, no. XII.70), marked *fatto in pessaro 1543* is by Sforza, he was already working in Pesaro by that year.

No. **109**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 44.

The photograph of the reverse has been omitted.

p. 261, no. **110**: In November 1998, Monsignor Franco Negroni kindly informed me, on the basis of documents in the Urbino archives, that he believes that Francesco Durantino and Francesco Silvano, though sharing the patronymic "di Berardino", were different individuals; the latter was in Urbino in 1550, when he signed a document as *civis urbinatis*, and was from Urbino, not Castel Durante.

This flask was offered for sale by Altomani and Sons at the European Fine Art and Antiques Fair at Maastricht in 2002 and illustrated as no. 21 in their catalogue.

No. **111**: This piece was offered for sale at Semenzato, Florence, 15 December 2001, lot 126; and again at Semenzato, Florence, 19 February 2003, lot 198. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 45.

The composition and the wording on the reverse are derived from the *Virgilio Volgare* (Venice 1528), fol 35r. (reproduced by Wilson and Sani, *loc cit.*)

No. **112**: Now T. Wilson, *The Golden Age of Italian Maiolica-painting* (Turin, 2018), no. 129.

p. 267, line 8: for *Coridolanus* read *Coriolanus*.

The Coriolanus figure on no. **112**, which recurs on fig. (d) on p. 270 and on no. **121**, is derived from the engraving after Parmigianino attributed by Bartsch to Caraglio, BXV, p. 71, no. 8.

p. 267, note 7: For (*Malle 1996*) read (*Mallet 1996*)

note 10: The marked plate formerly kept in the Museum für Angewandte Kunst, Vienna, was sold at the Rothschild sale, Christie's, 8 July 1999, lot 141. It was there attributed to Francesco Durantino, which may be correct, though John Mallet (personal communication) preferred an attribution to the painter of the Kassel and Sèvres dishes, painter no. 2 on p. 266.

No. **113** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 46.

p. 271: The arms should be blasoned:

azure on a bend embattled counterembattled argent a star probably gules.

The piece was sold from the collection of E.C. Converse at the American Art Galleries, New York, 9-10 February 1926, lot 77.

No. **114**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 47.

Provenance: Emile Gavet sale 1897, lot 375. Previously it is probably the plate mentioned by Passeri in the mid-eighteenth century (Vanzolini 1879, I, p. 64): *presso il tante volte commendato signor Olivieri sotto di un superbo ritratto LUCIA DIVA 1547*.

No. **115** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 48.

Nos **116**, **117**: These pieces were placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. They were acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and are republished by Wilson and Sani 2006, nos 49, 50.

No. **118** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 51.

The photograph of the reverse has been omitted.

Account should have been taken of the possibility that this plate was made by an Italian potter in Lyons, though I do not myself think this likely.

The plate was also included in the sale at Sotheby's, London, 5 October 1986, lot 16.

No. **119**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003.

Michael Brody has made the significant observation that the same scene similarly treated occurs on one of the pharmacy jars at Loreto, Grimaldi 1977, p. 77, no. 353. Carola Fiocco and Gabriella Gherardi (personal communication) have made convincing arguments that this plate forms part of a largish group attributable to a painter in the workshop of Guido Durantino; see

their catalogue of the maiolica in the Gillet Collection in the Musée des Arts Décoratifs in Lyon, C. Fiocco, G. Gherardi, and L. Sfeir-Fakhri, *Majoliques italiennnes du Musée des Arts Décoratifs de Lyon*, nos 172-5, where they suggest the same artist painted the Salviati landscape series.

Bibliography: The 1988 sale was at Sotheby's, not Christie's.

No. **120** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 52.

This was, according to a note in the Dept of Ceramics photographic files in the Victoria and Albert Museum, in the possession of David Peel, London in 1973. It is attributed by R. Gresta (with O. Delucca) to Rimini, in their *La ceramica a Rimini nel Cinquecento* (2020), fig. 98.

No. **121**: This piece was offered for sale at Semenzato, Florence, 15 December 2001, lot 125. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 53.

The handwriting, with the unusual use of stress accents, may be compared with that on a group of *istoriati* in the Strozzi Sacratì collection, for which see G.C. Bojani and F. Vossilla (eds), *Capolavori di maiolica della collezione Strozzi-Sacratì*, exhib. cat., Faenza, 1998, no. 43, ill. on p. 111. At a conference in Faenza in September 1998, Francesco Cioci suggested the attribution of this group to a painter active in the workshop of Guido di Merlino.

No. **122**: This plate was offered for sale at Semenzato, Florence, 19 February 2003, lot 199. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 54.

Another piece from the series was sold in Paris (Drouot), 12-15 February 1855, lot 179, where the inscription is given as: *Annibal manda al mar suoi capitani per non udire gli ambasciatori romani*.

Nos **123, 124**: These pieces were placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. **124** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 55.

No. **123**: Another plate from the Salviati set was sold at Semenzato, Venice, 19 October 1997, lot 63. The one cited by Poole (p. 371, no. 19, "English private collection") was resold at Christie's, London 5 July 2004, lot 238. The two large jugs and three small deep plates from the set were sold at Christie's, London, 24 May 2011, lots 30-32.

Michael Brody discovered in the Archivio Salviati, Pisa, an inventory of 1583 in which this service is listed. See his publication of his discovery in *Faenza* 86 (2000), pp. 30-46.

No. **124**, p. 298, note 2: Two further albarellos from the set are in the Royal Ontario Museum, Toronto, nos 973X92.10 and 11. Two others are in the Musée du Service de Santé des Armées au Val-de-Grâce, France, catalogue (1998), no. 821. Three albarelli and two spouted jars (by at least three different painters, probably) were sold at Drouot-Richelieu, Paris, 24-25 October 1999, lots 61-63. A spouted jar different in style and apparently seventeenth-century in date was sold at Drouot-Richelieu, Paris, 22-23 October 2000, lot 135. Another spouted jar, *S.D.*

MENTA., was sold at Sotheby's, Milan, 19-20 December 2006, lot 395. See also Luciana Arbace, *Museo della Ceramica Duca di Martina: la maiolica italiana* (Naples 1996), no. 66. Two more albarelli are at Caramoor, Bedford, NY. A spouted jar for *M.CITTOMORU[M]* was sold at Mallam's, Abingdon, 8 October 2018, lot 51, and another was offered (but unsold) at Bonham's, London, 4 December 2019, lot 1. Two more spouted jars from the Duke Semans Foundation were offered at Bonham's, London, 22 July 2020, lots 32, 33. Two spouted jars and three albarelli were offered at Pandolfini, Florence, 17 April 2019, lots 42-44. Two spouted jars and an albarello are in the Luigi Carlon collection in his house-museum at Palazzo Maffei, Verona. The 2020 Bonham's sale catalogue records two more spouted jars sold at Christie's, Paris, 15 May 2003, lot 535. A jar 34 cm. in height and with no spout but two scrolling handles was sold at Christie's, London, 2 November 2016, lot 199.

On the set see now Paola Casati Migliorini, "Un corredo farmaceutico ancora in cerca di una spezieria", *CeramicAntica* anno 11, no. 5 (May 2001), pp. 12-27, with the suggestion that the Queen appears as emblematic of Florence as queen of the art of pharmacy.

For an alternative suggestion, linking the jars with a "Farmacia della Regina" recorded to have existed in Rome, see a forthcoming article in "Faenza" by T. Wilson and F. Marcucci.

No. **125**: This piece was offered for sale at Semenzato, Florence, 15 December 2001, lot 133; and again at Semenzato, Florence, 19 February 2003, lot 201; also at Sotheby's "Treasures: Aristocratic Heirlooms" [sic], with an estimate of £140-180,000, but was unsold.

It was republished by T. H. Wilson, "La maiolica a Castel Durante e ad Urbino fra il 1535 e il 1565: alcuni corredi stemmati", in G.C. Bojani (ed.). *I Della Rovere nell'Italia delle corti, Atti del convegno di Urbania 1999*, IV, *Arte della maiolica*, Urbino/Urbania, 2002, p. 138, figs 24, 25.

Another of the set, with Mucius Scaevola, diam. 23 cm., formerly Reimer collection, Hamburg, was with Rainer Zietz, London, in 2010.

p. 300, note 7, line 4:

for *then potter's* read *the potter's*

The case for attributing the greater part or all of the 'Negroponte' group of *istoriati* to the workshop of Ludovico and Angelo Picchi was made by the writer at a conference at Urbania/Castel Durante in September 1999, now published as T. H. Wilson, "La maiolica a Castel Durante e ad Urbino fra il 1535 e il 1565: alcuni corredi stemmati", in G.C. Bojani (ed.). *I Della Rovere nell'Italia delle corti, Atti del convegno di Urbania 1999*, IV, *Arte della maiolica*, Urbino/Urbania, 2002, pp. 125-50.

Nos **126**, **127**: These pieces were placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. **126** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 56. It is attributed by R. Gresta (with O. Delucca) to Rimini, in their *La ceramica a Rimini nel Cinquecento* (2020), fig. 69.

No. **126**: The photograph of the reverse has been omitted.

No. **126** is probably the plate from the Pasolini collection, Frati 1852, no. 117, sold in Paris, Ridel and Roussel, 13-15 December 1853, lot 232.

No. **127**: Dr Gardelli's suggestion that the plaque was painted by Biagio Pupini might be thought to be supported by the similarities to a drawing in the National Galleries of Scotland (catalogue of Italian drawings by K. Andrews, fig. 701). She has re-asserted her attribution, rejecting the reservations expressed in the present catalogue, in "Il Ratto delle Sabine attraverso il tempo dalla Roma repubblicana alla maiolica del Novecento", *Fimantiquari Arte Viva* 27 (2001), pp. 40-45. The plaque and the iconographically similar one at Marcigny are further discussed by C. Fiocco and G. Gherardi, "Tesori nascosti: la collezione di maiolica italiana del Musée de la Tour de Moulin à Marcigny", *Faenza* 88, nos 1-6, pp. 83, 98, as probably from the late 16th or early 17th century, but noting the uniqueness of the two panels and without suggesting a local attribution. According to Fiocco and Gherardi the plaque was among those deposited at Palazzo Venezia, Rome.

p. 312, column 2, line 26: for *in the 1520s* read *around 1520-25*

No. **128**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was republished by the writer in "Il servizio siglato 'S' eseguito nella bottega di maestro Giorgio negli anni 1524-25", in G.C. Bojani (ed.), *La maiolica italiana del Cinquecento. Il lustro eugubino e l'istoriato del ducato di Urbino, Atti del convegno di studi, Gubbio, 21, 22, 23 settembre 1998*, Florence 2002, pp. 114-6, tav. XVI, fig. 4. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 58.

Claudio Paolinelli notes to me that it was exhibited at the exhibition *Arte Antica '95*, Lingotto Fiere, Turin, 1995, and illustrated in the catalogue.

p. 314, no. **128**: For a recent discussion of early Gubbio *istoriato*, see now C. Fiocco and G. Gherardi, in G.C. Bojani (ed.), *Mastro Giorgio da Gubbio: una carriera sfolgorante*, exhib. cat., Gubbio, 1998, especially pp. 26-31.

p. 318, note 6: the 1527 *Perseus and Andromeda* here cited as ex-Beit Collection is in the Toledo Museum of Art, Toledo, Ohio, 62.38.

No. **129**: This piece was offered for sale at Antonina, Rome, *Importante collezione di maioliche rinascimentali provenienti da una committenza privata*, 16-18 December 2008, lot 799.

Published (collezione privata, Gubbio), in *La via della ceramica tra Umbria e Marche* (2010), no. 2.36. Now T. Wilson, *The Golden Age of Italian Maiolica-painting* (Turin, 2018), no. 174.

The dish illustrated on p. 318, fig. b, is here wrongly described: it is after a Marcantonio Raimondi engraving after a design by Giulio Romano for a fresco in Santa Trinità dei Monti, Rome, and is generally accepted to represent *Martha leading Mary Magdalen to Christ*, though the evidence for this identification of a very unusual subject is not clear (see Shoemaker and Broun, no. 56; the identification is followed in the BM database). The dish was sold at Pandolfini, Florence, 28 October 2014, lot 34. The plate with *Joseph expounding to Pharaoh*

mentioned at the end of note 6 was sold at the same sale, lot 35.

John Mallet suggests ("Majoliques italiennes de la Renaissance dans la collection Hamburger", in *La donation Clare van Beusekom-Hamburger. Faïences et porcelaines des XVI^e –XVIII^e siècles*, exhib. cat., Musée Ariana, Geneva, pp. 14-27, p. 18) the name "The Painter of Aeneas in Italy" (after an unglazed plate now in Bologna). However, it is not beyond question that this is by a different painter.

note 6: The two plates in the Metropolitan Museum of Art cited in note 6 are both dated 1525.

No. **130**: Add to bibliography: F. Ranghiasci Brancaloni, *Di Mastro Giorgio e di alcuni suoi lavori in maiolica* (Pesaro, 1857), p. 37.

This plate was offered for sale by Altomani and Sons at the European Fine Art and Antiques Fair at Maastricht in 2002 and illustrated as no. 20 in their catalogue. Now T. Wilson, *The Golden Age of Italian Maiolica-painting* (Turin, 2018), no. 176.

No. **131**: This plate was lot 57 in Christie's sale, London, 5 July 1894. It is now in a private collection in Assisi. Published in *La via della ceramica tra Umbria e Marche* (2010), no. 2.37.

no. **132**: Sold from the collection of Madame Honorat, Paris (Drouot: Ader, Picard, Ader), 24 June 1968, lot 64 [But I have been unable to confirm this provenance] Later, private collection in the north of England. Probably the piece sold in Paris as part of the *Catalogue d'une précieuse collection d'objets d'art et de curiosité... rapportés récemment d'Italie*, Paris (Rue des Jeuneurs, 16: Ridet and Roussel), 13-15 December 1847, lot 137. Most recently, Sotheby's, London, 5 July 2016, lot 51. Now T. Wilson, *The Golden Age of Italian Maiolica-painting* (Turin, 2018), no. 180.

Nos **133, 134, 135, 136**: The photographs of all four reverses have been omitted.

No. **134**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 59.

Another example of the heart and eyes design is in the Hetjens-Museum, Düsseldorf, inv. no. 1973-1056(17446). Compare the motif of clasped hands and pierced heart on the bowl sold at Sotheby's, New York, 5 June 1997, lot 96.

No. **135**, line 14: for *135* read *136*.

Add to bibliography:

G. Conti, *L'arte della maiolica in Italia*, first ed., Milan 1973, tav. 193.

No. **136** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 60.

- line 19: for *following entry* read *preceding entry*

No. **137**: Giulio Busti (2000) informed me that he believes this albarello to have been made in Deruta. It has now been acquired for the Museo Regionale della Ceramica, Deruta; see G. Busti and F. Cocchi (eds), *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta, 2004, no.

19 as Deruta first quarter of the 16th cent.

In an article circulated electronically in January 2008, Albert Piccini attributes this albarello to “Giovanni Andrea di Lorenzo di Pace, originario di Sant’Angelo in Lizzola (Pesaro), cotto nella fornace dei figli di Benedetto da Viterbo ad Acquapendente”.

No. **138**: see now J.V.G. Mallet, "Introduction", in J.V.G. Mallet and F.A. Dreier, *The Hockemeyer Collection. Maiolica and Glass* (Bremen 1998), no. 14.

No. **139**: Subsequently Frizzi Baccioni collection, Scarperia, Florence; from which acquired in 2006 by the Fondazione Cassa di Risparmio di Perugia, and published in the second volume of the catalogue of that collection, edited by Timothy Wilson and Elisa Paola Sani (2007), no. 136. See Fiocco and Gherardi in P. Dal Poggetto, Paolo (ed.), *I Della Rovere. Piero Della Francesca, Raffaello, Tiziano*, exhib. cat., Senigallia, Urbino, Pesaro, and Urbania, 2004, no. XII.8. In an on-line review of this exhibition (www.shushirock.org/georgia/arte.htm) in July 2004 Alberto Piccini suggested that this piece was made at Ravenna. I am unaware of the presumably archaeological evidence on which this suggestion is based.

For the interpretation of the symbols, see now F. Cioci, “Simbologie ermetiche su maioliche metaurensi della corte roveresca. Basta che trahemo la ciferà”, *CeramicAntica* anno 16, no. 11 (December 2006), pp. 54-64; and O. Mazzucato, “Un rebus senza soluzione certa”, *CeramicAntica* anno 17, no. 5 (May 2007), pp. 48-9.

No. **140**: This plate was offered for sale at Semenzato, Florence, 19 February 2003, lot 199A. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 66.

Nos **141**, **142**, **143**: These pieces were placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. They were acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and are republished by Wilson and Sani 2006, nos 67, 68, 69.

No. **141** had been previously sold at Sotheby Parke Bernet, New York, 17 February 1976, lot 44.

p. 348: For *impagliata* sets, see the useful work by Giovanna Bandini, "'Delle impagliate', ossia annotazioni intorno alle maioliche da puerpera cinquecentesche" in G. Bandini and S. Piccolo Paci, *Da donna a madre. Vesti e ceramiche particolari per momenti speciali*, Scientific Press (Florence 1996), pp. 55-109; also Franco Crainz, *La tazza da parto* (Rome 1986); and Jacqueline Musacchio, *The Art and Ritual of Childbirth in Renaissance Italy*, New Haven and London 1999.

No. **142**, p. 350, note 2: For *Christie's, London, 24 April 1980* read *Christie's, London, 14 April 1980 (now Gardiner Museum of Ceramic Art, Toronto)*.

A small plate from the same set is in the Art Institute of Chicago and another is in the Bargello (Conti 1971, no. 267, not illustrated).

No. **143**: Provenance: Sotheby's, London, 14 June 1988, lot 16.

No. **144**: Now republished by T. H. Wilson, "La maiolica a Castel Durante e ad Urbino fra il 1535 e il 1565: alcuni corredi stemmati", in G.C. Bojani (ed.), *I Della Rovere nell'Italia delle*

corti, Atti del convegno di Urbania 1999, IV, Arte della maiolica, Urbino/Urbania, 2002, p. 139.

Sold from the Koelliker collection at Sotheby's, London, 3 December 2008, lot 5.

No. **144**, p. 354, col. 2, no. 11: The albarello here referred to has now been published by C. Fiocco and G. Gherardi, *Ceramiche italiane dal Rinascimento al Barocco*, exhib. cat., Palazzo delle Esposizioni, Faenza, 1996, pp. 74-75 (and cf. pp. 76-77). I believe my transcription of the name of Maestro Ludovico Picchi is correct and discussed this series at a conference in Urbania in September 1999, now printed as "La maiolica a Castel Durante e ad Urbino fra il 1535 e il 1565: alcuni corredi stemmati", in G.C. Bojani (ed.). *I Della Rovere nell'Italia delle corti, Atti del convegno di Urbania 1999, IV, Arte della maiolica, Urbino/Urbania, 2002, pp. 125-65, esp. pp. 139-43*; it was subsequently offered for sale at Semenzato, *Mobili ed oggetti d'arte...*, Florence, 19 December 2002, lot 172. The arms are those of the Boerio: Andrea Boerio placed a commission for 400 pharmacy jars with the Picchi workshop in 1562.

A comparable bottle is described by G. Gardelli, *Italika. Maiolica Italiana del Rinascimento* (Faenza, 1999), no. 132.

p. 354, col. 2, no. 10: The Bayer albarello is discussed in Grazia Biscontin Ugolini, *I vasi da farmacia nella collezione Bayer* (Ospedaletto [Pisa] and Milan, 1997), no. 18.

The reference at the end of note 2 should refer to Sotheby's, 16 October 1990, not Christie's.

p. 355: For the bold suggestion that an albarello in Bologna (Ravanelli Guidotti 1985, no. 71), of a type usually considered Faentine, but with the letters *V.D.M.*, might be by Ubaldo dalla Murcia, see Luciana Arbace, *Museo della Ceramica Duca di Martina: la maiolica italiana* (Naples 1996), p. 59.

p. 355, note 3: For *Christie's* read *Sotheby's*.

p. 355, note 7:

For *Curnow 1992, no. 50*, read *Curnow 1992, no. 55*.

No. **145**: This piece was offered for sale at Antonina, Rome, *Importante collezione di maioliche rinascimentali provenienti da una committenza privata*, 16-18 December 2008, lot 797.

No. **145**: For a jar from this series dated 1575, see Grazia Biscontin Ugolini, *I vasi da farmacia nella collezione Bayer* (Ospedaletto [Pisa] and Milan, 1997), no. 21. For another dated 1574, from the G.E. Howard collection, see "In a London Collection. Pharmacy Jars of Many Periods", *Chemist and Druggist* 125, no. 2954 (1936), no. 6. Another albarello dated 1574 is in the Victoria and Albert Museum (4389-1857), alongside another, undated (4389A-1857); they are Fortnum 1873, pp. 417-8, but not in Rackham. The dated example from the Beit collection cited in note 4 was sold again at Christie's, London, 29 June 1981, lot 298. Another albarello, *POL DEL MONTE*, undated, is (2009) in a private collection in Malta.

Nos. **146-148**: For further examples from this set in the Formica collection, see Fiocco and Gherardi 1997 (cited in the note above on no. **144**), nos. 18-23; where the suggestion of Gian Carlo Bojani that there may be some link with the city of Fano (Latin: *Fanum Fortunae*) is noted; two albarelli, two two-handled jars, and a spouted jar from the Formica collection were

sold from the Koelliker collection, Wannenes, Genoa, 11-12 October 2011, lots 11-15, with an attribution to the workshop of Girolamo and Giacomo Lanfranco dalle Gabicce. An example in the collection of the Duke Semans Fine Art Foundation, Durham, North Carolina, of strikingly poor-looking quality, is dated 1580. Two albarellos, also dated 1580, were sold in Paris (Drouot), 24-25 October 1999, lot 91, *CeramicAntica* anno 9, no. 8 (September 1999), p. 63. See also Alessandro Alinari and Marco Spallanzani, *Maioliche al Bargello. Donazione Pillitteri*, Mostre del Museo Nazionale del Bargello 27 (1997), no. 16. Julia Poole (1998) draws my attention to more albarelli dated 1579 at Rouen, Allinne 1928, nos 10-13. Two bottles, *A D PORTULAC* (dated 1579) and *A D LANBRU*, were sold at Christie's, London, 2 June 2009, lot 13. Another spouted jar dated 1579 is in a private collection, previously sold in Paris (Nouveau Drouot: Ferri), 26-28 May 1982, lot 362. Two globular pills jars dated 1580 are published in G.C. Bojani (ed), *Gaetano Ballardini e la ceramica a Roma. Le maioliche del Museo Artistico-Industriale* (2000), nos 39-40. Four albarelli dated 1579 are in the Musée départemental e Seine-Maritime, Rouen, Allinne 1928, nos 10-13. One or more a A two handled covered jar (*SY LUPU.*) dated 1580 is illustrated among the stock photographs of Seligmann and Co. in the Getty Research Institute. The purported date of 1572 on an albarello from the series sold at Sotheby's, London, 10 June 1969, lot 162, is unconfirmed. For a restatement of the attribution of the series to Pesaro, specifically to the Lanfranco family workshop, see Riccardo Gresta, "Il corredo da farmacia nel segno della Fortuna", *La Piazza della Provincia. Mensile d'informazione della Provincia di Rimini*, January 1999; Gresta propounds the plausible-sounding hypothesis that the series was made for pharmacy of Marco Pauli at Pesaro, which was described in 1565 as the *aromateria ad signum fortune*.

The illustration on p. 361 shows nos **146**, **147**, and **148**.

p. 362, note 11: Another piece from the series bearing the date 1620 is a spouted jar with the inscription *O.D.SPICO.N*, sold at Sotheby's, New York, 3-4 December 1982, lot 131.

No. **149**: Sold at Semenzato, Milan, 18 April 1986, lot 29.

This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003.

p. 364: Jeremy Warren has pointed out to me that the form bears a striking resemblance to a bronze, catalogued as "possibly Venetian, seventeenth-century", sold at Christie's, London, 2-3 July 1996, lot 183. The maiolica version may also be seventeenth- rather than sixteenth-century.

Provenance probably Alessandro Imbert, Rome. What appears to be this object is illustrated in a portfolio of illustrations of items belonging to Imbert which was given by V.E. Macy to the Watson Library, Metropolitan Museum of Art, New York.

A similar maiolica lion, with wings and halo to make it the lion of Saint Mark, was sold at Sotheby's, London, 22 November 1983, lot 167. Another, very similar to the present but described as "lustre", was reported as stolen in London in 1997. Another similar one (stated by Christie's to be a different one from the stolen one) was offered for sale at Christie's, New York, 19 May 2004, lot 3. See also G. Donatone, "I modelli delle plastiche maiolicate di Ariano Irpino", *Centro Studi per la Storia della Ceramica Meridionale, Quaderno 2005-6*, pp. 111-3.

A *lioncino* in maiolica was among various figures of animals supplied by Flaminio Fontana to Cardinal Ferdinando de' Medici in 1573: M. Spallanzani, *Ceramiche alla corte dei Medici nel Cinquecento* (Modena 1994), p. 164.

p. 369: For the links between the Fontana and the Patanazzi families, see now F. Negroni, "Una famiglia di ceramisti Urbinati: i Patanazzi", *Faenza* 84 (1998), pp. 105-115.

The *rinfrascatoio di terra da Urbino, lavorato a grottesche, fatto aovato, con suo piede attachato con 2 satiri, auto da maestro Framminio da Urbino* mentioned in the Florence inventories as delivered on 27 October 1573 to Principe Francesco (Spallanzani 1994, pp. 98-9, 161), sounds very like the one in the Wallace Collection dated 1574; but it can hardly be the same object - the discrepancy of date cannot easily be explained by different calendars; and the turtle and sail *impresa* is thought to have been characteristic of Cosimo I (d. 1574). It seems simpler to suppose that the Wallace Collection cooler was made on the model of the previous one, but for Cosimo himself in the last months of his life.

p. 370, note 19, line 5: for *malollca* read *maiolica*.

No. 150: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003.

The dish, in its gilt frame, is illustrated in an old photograph by Brogi, neg no. 13719, as in the Galleria Corsini, Florence. See also, for the frame, S. Higgott, "Sir Richard Wallace's maiolica. Sources and display", *Journal of the History of Collections* 15, no. 1 (2003), p. 66

At a talk given at a conference at Palazzo Madam, Turin, in September 2109, Marini Marini noted that this dish was exhibited at the inaugural exhibition at the Bargello in 1865.

Suzanne Higgott has pointed out to me the similarity of the frame to the one on a plate with grotesque border and Zuccaresque subject in a private collection in Rome, Bojani 1993, p. 194. Could both be authentic late-sixteenth-century frames?

Another dish from the same design and with a grotesque border with a shield of arms was sold at Semenzato, Venice, 13 March 1987, lot 291.

p. 371: the references in the text to figs (d) and (e) are reversed. The one without a border was offered for sale again at Sotheby's, 9 July 2014, lot 26; with Tommaso Brothers, London, Nov. 2014; most recently Cambi, Milan, 25 October 2016, lot 50, with a catalogue entry by Carmen Ravanelli Guidotti.

pp. 371-4: The dish illustrated from the Galleria Estense is marked *PRF* with a date that appears to be 1589. I was able, thanks to the courtesy of Dr Filippo Trevisani, to examine the plate in 2001 and 1589 then seemed to me the most likely reading of the date; however, the occurrence of the date 1559 on a plate with a comparable border in the Wallace Collection leaves the matter uncertain.

p. 372: C. Acidini Luchinat, *Taddeo e Federico Zuccari fratelli pittori del Cinquecento*, I (Milan/Rome 1998), p. 80, cites Pungileoni (Vanzolini 1879, I, p. 339) on the attribution of the Spanish Service to Orazio, and discusses the commission in detail.

p. 375, line 22: for *Juilus* read *Julius*

p. 376, note 4: A large cistern with a naval battle, perhaps the same design as those listed here, was exhibited at the Esposizione di arte ceramica e vetraria, Rome 1889, p. 303, no. 3171; cf. H. Wallis, "The exhibition of ceramic art at Rome, 1889", *The Art Journal* 1890, p. 274.

In note 12 the Dio Cassius reference should be to book 43, chaps 23-4.

No. **151**: Subsequently Frizzi Baccioni collection, Scarperia, Florence; from which acquired in 2006 by the Fondazione Cassa di Risparmio di Perugia, and published in the second volume of the catalogue of that collection, edited by Timothy Wilson and Elisa Paola Sani (2007), no. 142. Florence. See Vossilla in P. Dal Poggetto, Paolo (ed.), *I Della Rovere. Piero Della Francesca, Raffaello, Tiziano*, exhib. cat., Senigallia, Urbino, Pesaro, and Urbania, 2004, no. XII.94.

No. **152**, p. 382, PROVENANCE: The scratched number accompanying the Fountaine monogram is 6, not 2.

The photograph of the reverse has been omitted.

This plate has been acquired (2002) by the Musée national de céramique, Sèvres.

No. **153**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 70.

For the type of inkstand, see now T. Wilson in R. Ausenda (ed.), *Musei e Gallerie di Milano: Museo d'Arti Applicate. Le ceramiche. Tomo primo* (Milan 2000), pp. 231-2.

p. 386, note 2, line 5: after (*Darcel and Delange 1869, pl. 100*
insert ; *illustrated on p. 384*)

p. 386, note 3: for *Lessmann 1979, p. 237*, read *Lessmann 1979, p. 234*.

p. 389, no. **155**: See now R. Gresta, "Ricerche sulla tarda grottesca dello stato di Urbino", *CeramicAntica* anno 10, no. 5 (May 2000), p. 20, fig. 10.

p. 402: Another parallel is in the National Gallery of Victoria, Melbourne, Legge 1986, no. 10 (ex Liechtenstein collection).

No. **156a, b**: Now Frizzi Baccioni collection, Florence.

No. **158**: One of the type is catalogued by C. Fiocco and G. Gherardi, *Ceramiche italiane dal Rinascimento al Barocco*, exhib. cat., Palazzo delle Esposizioni, Faenza, 1996, p. 28. The two cited in note 1 as being in the Bak sale were subsequently sold at the Benjamin Sonnenberg sale, Sotheby Parke Bernet, 5-9 June, 1979, lot 355. Another was offered at the Chavaillon sale, Chatellerault, 10-11 November 2002, lot 60.

No. **159**: This piece was offered for sale at Antonina, Rome, *Importante collezione di maioliche rinascimentali provenienti da una committenza privata*, 16-18 December 2008, lot 791.

No. **160**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003.

Another from the set, inscribed *SY DI CIQ RA SEMPL*, is in the Musée du Service de Santé des Armées au Val-de-Grâce, France, catalogue (1998), no. 507. Another was in the Chantôme sale, Paris (Drouot: Ader and Picard), 19-20 December 1966, lot 42, inscribed *Sy di FUMOSTERNO S*. Another is in the Musée départemental des Antiquités de Seine-Maritime, Rouen, Allinne 1928, no. 17. See also F. Berti, *Storia della ceramica di Montelupo III* (1999), tav. 108-9 and p. 148; and F. Berti, *La farmacia storica fiorentina* (Florence, 2010), pp. 139-40.

p. 419. For up-to-date catalogue entries for sixteenth-century Venetian maiolica, see now M. Vitali, *Omaggio a Venezia. Le ceramiche della Fondazione Cini. I*, and C. Ravanelli Guidotti, *Omaggio a Venezia. Maioliche veneziane tra manierismo e barocco nelle raccolte del Museo Internazionale delle Ceramiche in Faenza. II*, exhib. cats, Faenza, 1998.

No. **162**: This must be the plaque sold at the Spitzer collection sale, 1893, lot 1259.

The Doge Foscari panel illustrated on p. 420 was exhibited by P-R. Royer at the 14th Parcours de la céramique et des arts du feu, Paris, September 2021.

p. 419, col. 1, line 3: for **185** and **186**, read **182** and **183**.

p. 419, in notes, for *Alvera* read *Alverà*.

p. 421, no. **162** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 71. It was previously in the Spitzer Sale 1893, lot 1259.

No. **163**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was offered for sale at Sotheby's, New York, 24-25 Jan 2008, lot 162. It was in the collection of Guy Hannaford, Rome, when published by Liverani in *Faenza* 42 (1956), tav. LVId; but was presumably sold before the Hannaford sale of 1969.

A plate of the same type in the Gemeentemuseum, The Hague, inv. no. 26.1921, is apparently dated 1530. Another of the type is in the Museum of Applied Arts in Prague. Another was in the Pringsheim collection, Falke 1994, II, no. 235; Pringsheim sale 1939, lot 361. Another, lettered R.E.P.V.E.N. (which might be read as tending to confirm the Venetian origin of the group), was sold at Sotheby's, London, 2 June 2005, lot 7. Another, dated 1540, was offered for sale at Pandolfini, Florence, 28 October 2014, lot 56. The one formerly with Canelli was offered for sale at Pandolfini, Florence, 1 October 2015, lot 59. Another, with the letters *SIV*, was offered for sale at Christie's, London, 27 October 2015, lot 229.

p. 424, col. 1, note 2:

For *Wilson 1989, no. 58*, read *Wilson 1989, no. 25*

No. **165**: This albarello was offered for sale at Semenzato, Ercolano (Naples), 16-18 June 2000, lot 386. It was previously sold from the collection of Madame Carlo Broglio. Paris (Palais Galliera: Ader, Picard, Tajan), 20 March 1974, lot 48. Now private collection, Ferrara, see L. Colapinto, P. Casati Migliorini, and R. Magnani, *Vasi di farmacia del Rinascimento italiano da collezioni private*, Ferrara 2002, no. 113.

Nos **166**, **167**: These pieces were placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. They were acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and are republished by Wilson and Sani 2006, nos 72, 73.

No. **168** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 74.

p. 432, note 3, line 8: For *Governale* has suggested
read *Governale (1995) has suggested*

No. **169**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was offered for sale at Antonina, Rome, *Importante collezione di maioliche rinascimentali provenienti da una committenza privata*, 16-18 December 2008, lot 796.

No. **170** was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 75.

No. **171**: This plate was offered for sale at Semenzato, Ercolano (Naples), 16-18 June 2000, lot 388.

A similar representation of the scene was sold from the Singewald collection, Bangel, Frankfurt, 26-7 October 1927, lot 27.

p. 440, note 11: The *domenego rosspo becer* plate is now displayed in the Herzog Anton Ulrich Museum, Braunschweig, as a long-term loan from the Stiftung Nord/LB Offentliche. The handwriting appears to me to be the same as that on the plates signed by Domenego da Venezia, and there is no doubt about the date, 1596. If this is the same man, Concina's inconclusive reasons for considering Domenego died before 1575 are open to question. Another signed plate, with David and Goliath, was with Bazaart, London, 2013.

Nos **172** and **173** were acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and are republished by Wilson and Sani 2006, nos 76, 77.

The ex-Vieweg plate cited on p. 441 was offered for sale at Pandolfini, Florence, 28 October 2014.

p. 442: illustration caption: For *Raimondi after Baccio*
read *Raimondi said to be after Baccio*

p. 444, line 20 of text, (after "same workshop."), insert:
A spouted jar, another bulbous jar, and at least three albarellos with blue-ground foliate decoration and the same arms are recorded².

Add a new note 2:

2. *An albarello is in the Musée National de Céramique, Sèvres, inv. 4642 (acquired 1853, but omitted from Giacomotti 1974); two more, 16 cm. high, were in the D'Yvon sale 1892, lot 81. An albarello, perhaps one of the above, the property of Pierre-Richard Royer, was illustrated CeramicAntica anno 10, no. 11, December 2000, p. 1 (height not given). A bulbous jar was sold at Christie's, London, 18 December 2006, lot 22. A spouted jar is in the Musée Municipal, Laon (Richesses de la céramique dans le musées*

de Picardie, exhib. cat., Sèvres, etc. 1985, no. 23). I owe this information to Madame René Royer.

No. **175**: This piece was offered for sale at Semenzato, Florence, 15 December 2001, lot 134; and again at Semenzato, Florence, 19 February 2003, lot 200. It was subsequently in the Koelliker collection See C. Ravanelli Guidotti, “*Maioliche della più bella fabbrica*”. *Selezione dalle Civiche Collezioni Bresciane e da collezioni private*, exhib. cat., Brixantiquaria, Brescia (I Quaderni di Brixantiquaria 5), no. 33.

p. 447: Add to end of note 2:

Most recently, Finarte, Milan, 6 March 1996, lot 164.

p. 451, no. **176**: The photograph of the base has been omitted.

This albarello was sold from the Koelliker collection, Wannenes, Genoa, 11-12 October 2011, lot 37.

No. **178**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. Now private collection, Bari.

p. 454, line 7 of text: Insert (after *meant*):

; the former is more likely.

The jar was in 1987 in the hands of Béalu et fils, Paris (advertisement *L'Estampille* 204, June 1987).

The notes should also have referred to Governale 1995, no. 239 (Palazzo Madama, Turin). A *vaso a palla* with the nut similar in decoration to the present one is in the De Ciccio collection, Museo di Capodimonte, Naples. Another *vaso a palla* with the nut emblem is in L. Colapinto, P. Casati Migliorini, and R. Magnani, *Vasi di farmacia del Rinascimento italiano da collezioni private*, Ferrara 2002, no. 109.

Nos **179** and **180** were acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and are republished by Wilson and Sani 2006, nos 78, 79.

No. **181**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003.

Nos **182, 183**: These jars were sold at the sale of “feu M. X”, Paris, 27 May 1884, lot 2, when they were “*monté sur 4 chevaux en bronze doré posant sur les socles en marqueterie de cuivre sur écaille de l’Inde, style de BOULLE...*” I owe this information to Madame René Royer.

p. 464, column 1, add to end of main text (after “been found”):

These probably gilt-bronze mounts were present when the jars were sold at auction in Paris within living memory, but were removed before 1988.

column 2, lines 6-7: Delete *perhaps for conversion into lamps*.

The colour illustrations have been misnumbered and confusingly arranged. The jar with birds is no. **182**, the one with land animals is no. **183**. The first two full-page colour plates show no. **183**, the second two no. **182**. The upper illustrations on p. 465 should also have their numbers reversed.

A jar of the same type as **182-3** is in the National Museum of Fine Art, Valletta, Malta.

These two albarelli were offered for sale at the European Fine Art Fair at Maastricht in March 2001 and were subsequently in the Koelliker collection, sold Wannenes, Genoa, 11-12 October 2011, lots 4-5. Now T. Wilson, *The Golden Age of Italian Maiolica-painting* (Turin, 2018), nos 201, 202.

No. **184**: This piece was offered for sale at Antonina, Rome, *Importante collezione di maioliche rinascimentali provenienti da una committenza privata*, 16-18 December 2008, lot 790.

p. 470: The dating of no. **184** should be "c. 1560-1590"

Omitted from the bibliography to this object was:

Rackham 1931-32, p. 348 (as Venice, c. 1550).

The photograph of the reverse of this plate has been omitted.

p. 472, col. 1, penultimate line: delete:

, which may indicate that the jars have been in Spain

Photographs of the scratched marks in the bases have been omitted.

p. 478, note 2: for *colloquium* read *colloquium*

note 7: For *1215 January* read *12-15 January*

note 10: For *Naioliche* read *Maioliche*

note 11, line 5: for *NOC OPUS HORATII* read *HOC OPUS HORATII*

No. **186** (*DIACODION*) is now (2005) in the Koelliker collection.

Nos **187**, **188**: These pieces were placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003.

No. **187** was republished by O. Mazzucato, "Un mattone inedito del soffitto cinquecentesco di San Donato con la scritta: Regina Elena", *Castelli. Quaderno del Museo delle Ceramiche* 4, pp. 6-12.

No. **188** was later (2004) in the Tondolo collection, Bari, and was published in M. R. Proterra (ed.) *L'Antica Ceramica da Farmacia di Castelli*, exhib. cat., Teramo, Castelli, and Rome, 2004, no. 12. It was subsequently in the Koelliker collection.

p. 487, caption: for *190 DOWN* read *190 BASE*.

No. **189**: This piece was offered for sale at Semenzato, Venice, 8-9 July 2000, lot 605 (*CeramicAntica* August 2000, front cover and p. 63); and again at Semenzato, Florence, 15 December 2001, lot 135, and illustrated in *CeramicAntica* anno 12, no. 1 (January 2002), p. 68, where it was stated to have been sold for 71,400,000 lire..

For the subject see Grazia Maria Fachechi, "L'allattamento filiale nella ceramica da farmacia cinquecentesca e la sua fortuna nei secoli successivi", in R. Raffaelli and G. Zaganelli (eds), *Allattamento filiale: la fortuna* (Urbino, 2000), pp. 92-101.

p. 490, caption: for *191 DOWN* read *191 BASE*.

No. **191**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was subsequently (2004) in the Tondolo collection, Bari, and was republished in M. R. Proterra (ed.) *L'Antica Ceramica da Farmacia di Castelli*, exhib. cat., Teramo, Castelli, and Rome, 2004, no. 8. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 80.

The photograph of the underside on p. 490 is of **193**, not of **191**.

No. **191**: Add to bibliography:

Semenzato, Florence, 18 June 1991, lot 48; Antonio Corvi, *La Farmacia Italiana dalle origini all'età moderna* (Ospedaletto, Pisa, 1997), p. 168.

p. 491, no. **192**: line 5 of text: for *turbanned* read *turbaned*

Sold Paris (Drouot: Féral, Leman), 7 March 1923, collection of Monsieur J. N., lot 47.

This piece was sold at Semenzato, Florence, 15 December 2001, lot 136, and illustrated in *CeramicAntica* anno 12, no. 1 (January 2002), p. 68, where it was stated to have been sold for 113,050,000 lire. Now Frizzi Baccioni collection, Florence. See L. Colapinto, P. Casati Migliorini, and R. Magnani, *Vasi di farmacia del Rinascimento italiano da collezioni private*, Ferrara 2002, no. 79; and M. R. Proterra (ed.), *L'Antica Ceramica da Farmacia di Castelli*, exhib. cat., Teramo, Castelli, and Rome, 2004, no. 4.

No. **193**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was subsequently (2004) in the Tondolo collection, Bari, and was republished in M. R. Proterra (ed.) *L'Antica Ceramica da Farmacia di Castelli*, exhib. cat., Teramo, Castelli, and Rome, 2004, no. 3. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 81.

p. 494: A photograph of the scratched marks in the base should have been included.

No. **194**: This piece was offered for sale at Antonina, Rome, *Importante collezione di maioliche rinascimentali provenienti da una committenza privata*, 16-18 December 2008, lot 800.

No. **194**: Another Castelli drug jar with an abortive sketch on the back is in the Wernher Collection, displayed at Ranger's House, Blackheath, London; see T. Wilson, "The Wernher Collection of Italian maiolica", *Apollo* 155 (May 2002), figs 12-13.

No. **196**: This piece was placed under *sequestro giudiziario* in 1999 and returned to the owner in 2003. It was acquired by the Fondazione Cassa di Risparmio di Perugia in 2006 (see introductory note) and is republished by Wilson and Sani 2006, no. 82.

See also Luciana Arbace, *Museo della Ceramica Duca di Martina: la maiolica italiana* (Naples 1996), no. 151.

Wares of this type are attributed to Naples, perhaps by members of the Pompeis family who had moved there, by G. Donatone, "La produzione compendiarica castellano-napoletana dei Pompei e dei Filippogna (alias de Filippo) tra Cinque e Seicento", *Centro studi per la storia della ceramica meridionale*, *Quaderno* 2003, pp. 15-50.

Bibliography

G. Liverani 1976. For *Faenza* 72 read *Faenza* 62.

Trollope sale 1857. I was in error in believing this collection to be that of T.A. Trollope; it seems instead to have been, at least in part, a collection made by the dealer (Tito?) Gagliardi.

Wilson and Sani 2006 includes an extensive updating of the bibliography for those types and regions represented in that catalogue.

THW, revised November 2020