

The Robert Lehman Collection: X: Italian Majolica (1989)

Addenda and corrigenda to the catalogue

compiled by Timothy Wilson, June-August 2012

[I am indebted to Dita Amory, Alison Nogueira, Manus Gallagher, and Isabella Lores-Chavez for assistance some of the references that follow.]

Reviews of the catalogue:

J.V.G. Mallet in *Burlington Magazine* 132 (May 1990), pp. 364-5 (henceforth Mallet 1990)

J. Poole in *Apollo* 131, no. 338 (April 1990), pp. 279-80.

W. Watson in *Renaissance Quarterly* 4, no. 4 (1991), pp. 841-3

M. Benini in *Antichità Viva* 29 (1990), no. 4, pp. 62-4

Marvin D. Schwartz, "Majolica at the Metropolitan Museum", *Antiques and the Art Weekly*, 7 July 1989 (reviewing exhibition in the Lehman Wing)..

No. 2: published by G. Conti *et al.*, *Zaffera et similia* (1991), p. 252, no. 42, where the type is discussed and classified. For a discussion of relief-blue jars and the recent literature, see D. Thornton and T. Wilson, *Italian Renaissance Ceramics. A Catalogue of the British Museum Collection* (2009) (henceforth "Thornton and Wilson"), pp. 46-9. For a list of the jars with the crutch emblem, see C. Hess, *Italian Ceramics. Catalogue of the J. Paul Getty Museum Collection* (2002), p. 60.

Mallet 1990 points out that *più alberelli* should be translated as "several albarelli", not "more albarelli"

No. 3: E. Callmann, *Beyond Nobility. Art for the Private Citizen in the Early Renaissance*, exhib. cat., Allentown Art Museum, 1980-81, no. 96.

No. 6: E. Callmann, *Beyond Nobility. Art for the Private Citizen in the Early Renaissance*, exhib. cat., Allentown Art Museum, 1980-81, no. 99.

An alternative attribution for this jar is Deruta.

No. 7: Subsequent opinion has tended to favour the authenticity of the vase in the MMA (46.85.25) which was judged by Rasmussen to date from about 1900. C. Ravanelli Guidotti,, *La donazione Angiolo Fanfani* (Museo Internazionale delle Ceramiche, Faenza, 1990), no. 88, publishes a vase that looks to be of the same origin as the Lehman one, as Deruta, second half of the fifteenth century. An attribution for the Lehman Collection jar to Deruta, as proposed by C. Fiocco and G. Gherardi, *La ceramica di Deruta* (1994), no. 14, and a dating ca. 1460-80 look convincing.

No. **9**: E. Callmann, *Beyond Nobility. Art for the Private Citizen in the Early Renaissance*, exhib. cat., Allentown Art Museum, 1980-81, no. 93.

No. **11**: C. Hess (ed.), *The Arts of Fire. Islamic Influences on Glass and Ceramics of the Italian Renaissance* (2004), pl. 28.

No. **12**: F. Berti, *Storia della ceramica di Montelupo* (1987-2003), II, p. 271, pl. 87; V, p. 133, no. 5, identifying the arms as Ambrogi of Florence..

No. **13**: F. Berti, *La farmacia storica fiorentina* (2010), p. 148, fig. 147, illustrates the jar, dating it to about 1500-10 and suggesting an association with a pharmacy commission for the Ridolfi di Piazza family of Florence. On p. 147 Berti illustrates what appears to be the same mark, reading it as *NG*. The Lehman jar can be safely attributed to Montelupo. See also F. Berti, *Storia della ceramica di Montelupo* (1987-2003), III, p. 259, pl. 59; V, p. 166, no. 103..

No. **14**: E. Callmann, *Beyond Nobility. Art for the Private Citizen in the Early Renaissance*, exhib. cat., Allentown Art Museum, 1980-81, no. 98.

Nos **15, 39, 42, 43, 44, 45, 62, 64, 65, 67, 72, 75, 88, 93, 94, 96, 109, 119, 120, 122, 124, 125, 130, 131, 132, 139**: All of the magnificent group of wares acquired by Robert Lehman from the collection of William Randolph Hearst are stated by Rasmussen to have been acquired at a sale on 17 March 1939. In fact all or most of them seem to have been acquired at a sale in 1941 (*Art Objects and Furnishings from the William Randolph Hearst Collection... Presented by Saks Fifth Avenue in Cooperation with Gimbel Brothers. Under the Direction of Hammer Galleries, New York*)

No. **17**: F. Berti, *Capolavori della maiolica rinascimentale. Montelupo `fabbrica di Firenze' 1400-1630*, exhib. cat., Florence 2002, no. 54, convincingly attributes the plate to a workshop using the mark *LA* in Montelupo, ca. 1540-60, though he states (wrongly in my view) that the yellowish colour is not metallic lustre. Also F. Berti, *Storia della ceramica di Montelupo* (1987-2003), II, p. 297, pl. 133.

Nos **18-19**: Jars of this type are now often attributed, on archaeological evidence, to Pesaro. Cf., for example, A. Ciaroni, *Maioliche del Quattrocento a Pesaro* (2004), p. 61.

No. **18**: E. Callmann, *Beyond Nobility. Art for the Private Citizen in the Early Renaissance*, exhib. cat., Allentown Art Museum, 1980-81, no. 102.

No. **19**: E. Callmann, *Beyond Nobility. Art for the Private Citizen in the Early Renaissance*, exhib. cat., Allentown Art Museum, 1980-81, no. 101.

No. **20**: E. Callmann, *Beyond Nobility. Art for the Private Citizen in the Early Renaissance*, exhib. cat., Allentown Art Museum, 1980-81, no. 103.

No. **21**: E. Callmann, *Beyond Nobility. Art for the Private Citizen in the Early Renaissance*, exhib. cat., Allentown Art Museum, 1980-81, no. 104.

No. **22**: E. Callmann, *Beyond Nobility. Art for the Private Citizen in the Early Renaissance*, exhib. cat., Allentown Art Museum, 1980-81, no. 94.

No. **23**: The jar in the V&A cited by Rasmussen is published by C. Fiocco and G. Gherardi, *La ceramica di Deruta* (1994) as Deruta, second half of the fifteenth century. An attribution of the Lehman jar to Deruta, ca. 1460-90, looks convincing. Compare also G. Donatone, *La maiolica napoletana del rinascimento* (1994), tav. 50, illustrating a closely similar albarello, sold at Semenzato in 1988, which, however, Donatone attributes to Naples.

No. **24**: Alessandro Alinari (email of 26 June 2012) thinks this may be by the “Vulcan Painter”.

No. **25**: C. Ravanelli Guidotti, *Thesaurus di opere della tradizione di Faenza* (1998), pp. 292-3, illustrates a closely similar jug, without the arms, dated 1527. She identifies the arms on the Lehman jug and the V&A plate, surely from the same set, as Zannoni of Faenza. Another small plate, with the same arms, formerly in the Barlow collection on loan to the Ashmolean Museum, is now in a private collection.

No. **27**: Rasmussen’s attribution to Faenza, as noted by Mallet 1990, is improbable. In the light of the unequivocal *SP* mark, the Cafaggiolo specialist Alessandro Alinari courteously writes (email of 19 June 2012) that he believes the plate to have been made at Cafaggiolo.

No. **28**: Discussed in detail by C. Däubler, “La tazza da parto nella collezione Pringsheim”, *CeramicAntica* anno 4, no. 6 (June 1994), pp. 26-39; and C. Ravanelli Guidotti, *Baldassarre Manara faentino pittore di maioliche nel Cinquecento* (1996), no. 15. See J. Musacchio in A. Bayer (ed.), *Art and Love in Renaissance Italy*, exhib. cat., MMA and Kimbell Art Museum, 2008, no. 80. Also J. Musacchio, *The Art and Ritual of Childbirth in Renaissance Italy* (1999), p. 120, fig. 113. The arms are identified as those of Viarani and Benini of Faenza.

Nos **32-50**: There has been much specialist literature since the catalogue was published which has increased understanding of Deruta pottery: for example:

Busti and Cocchi 1999. Busti, Giulio, and Cocchi, Franco. *Museo Regionale della Ceramica di Deruta. Ceramiche policrome, a lustro e terrecotte di Deruta dei secoli XV e XVI*. Perugia/Milan.

Busti and Cocchi 2004. Busti, Giulio, and Cocchi, Franco (eds), *La ceramica umbra al tempo di Perugia*. Exhib. cat., Deruta.

Busti and Cocchi 2004B. Busti, Giulio, and Cocchi, Franco. “Nicola Francioli detto ‘Co’: un pittore derutese del Rinascimento”, in S. Glaser (ed.) *Italianische Fayencen der Renaissance. Ihre Spuren in internationalen Museumssammlungen*. Wissenschaftliche Beibände zum Anzeiger des germanischen Nationalmuseums, Band 22, Nuremberg, 2004, pp. 157-73.

Busti and Cocchi 2008. Busti, Giulio, and Cocchi, Franco. *Museo Regionale della Ceramica di Deruta. Ceramiche di Deruta dei secoli XVII e XVIII*. Perugia.

Fiocco and Gherardi 1988-89. Fiocco, Carola, and Gherardi, Gabriella. *Ceramiche umbre dal Medioevo allo Storicismo*. Catalogo generale del Museo Internazionale delle Ceramiche in Faenza, volume 5 (two parts). Faenza.

Fiocco and Gherardi 1994. Fiocco, Carola, and Gherardi, Gabriella. *La ceramica di Deruta dal XIII al XVIII secolo*. Perugia.

Fiocco and Gherardi 1996. Fiocco, Carola, and Gherardi, Gabriella. "Lustri precoci di Gubbio", *Faenza* 82, pp. 5-11.

No. **32**: V. Mazzotti, in M. Marini (ed.), *Fabulae pictae. Miti e storie nelle maioliche del Rinascimento*, exhib. cat., Museo Nazionale del Bargello, Florence, no. 1.

No. **33**: For the iconography, see L. Waldman, "A satiric image on a maiolica pharmacy jar", *Burlington Magazine* 134 (1992), pp. 375-8 demonstrating that the subject is a the removal of horns from a cuckold.

No. **34**:. G. Busti and F. Cocchi, *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta 2004, no. 13, attributing it to Fabiano di Giovanni, Deruta.

No. **42**: Attributed by G. Busti and F. Cocchi, *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta, 2004, p. 146 to Nicola Francioli called "Co" of Deruta.

No. **43**: Attributed by G. Busti and F. Cocchi, *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta, 2004, no. 50, to Nicola Francioli called "Co" of Deruta.

No. **50**: Another version of the subject was sold at the Marcioni-Lucatelli sale, Sotheby's, London, 16-17 February 1914, lot 264 (bought by Cartwright).

Nos **51-61**: These jars were probably all made c.1540-60 in the workshop of Orazio Pompei, Castelli. For a survey of the state of knowledge about "Orsini-Colonna" jars, with post-1989 literature, see Thornton and Wilson, no. 338. In more detail, *Le maioliche cinquecentesche di Castelli*, exhib. cat., Pescara 1989.

No. **51**: *Le maioliche cinquecentesche di Castelli*, exhib. cat., Pescara 1989, no. 327. Genovese and Giacomini (*Castelli*, no. 7, 2013, pp. 211-18) argue that these are not the arms of Orsini but of the Rosa family of Penne, specifically referring to Prospero Rosa.

No. **52**: *Le maioliche cinquecentesche di Castelli*, exhib. cat., Pescara 1989, no. 373.

No. **53**: *Le maioliche cinquecentesche di Castelli*, exhib. cat., Pescara 1989, no. 379.

No. **54**: *Le maioliche cinquecentesche di Castelli*, exhib. cat., Pescara 1989, no. 495.

No. **55**: *Le maioliche cinquecentesche di Castelli*, exhib. cat., Pescara 1989, no. 496.

No. **56**: *Le maioliche cinquecentesche di Castelli*, exhib. cat., Pescara 1989, no. 273.

No. **57**: *Le maioliche cinquecentesche di Castelli*, exhib. cat., Pescara 1989, no. 300.

No. **58**: *Le maioliche cinquecentesche di Castelli*, exhib. cat., Pescara 1989, no. 430.

No. **59**: *Le maioliche cinquecentesche di Castelli*, exhib. cat., Pescara 1989, no. 431.

No. **61**: *Le maioliche cinquecentesche di Castelli*, exhib. cat., Pescara 1989, no. 320.

No. **62**: Provenance: Adrien-Joseph Rattier; Rattier sale, Paris, 21-4 March 1859, lot 25 (noted at the time as “broken”).

For recent discussions of “Giovanni Maria” and possible identifications with individuals mentioned in documents, see Thornton and Wilson, p. 364 and literature there cited. Also Altomani & Sons, TEFAF catalogue, 2002.

See J. Rasmussen, “Ereignisse der Zeitgeschichte auf italienischer Majolika der Renaissance: Faenza, Casteldurante und Urbino”, *Jahrbuch des Museums für Kunst und Gewerbe Hamburg* 11-12 (1992-3), p. 63, fig. 11; also L. Syson and D. Thornton, *Objects of Virtue* (2001), p. 201.

One question that should be asked about this bowl is why Manzoli, if he was the patron, placed the order in Castel Durante, rather than the well-established ceramic centre of Faenza, which is much closer to Bologna. The exact circumstances are unknown, but it seems likely that the Pope’s nephew Francesco Maria Della Rovere was in some way involved in the commission. Francesco Maria had succeeded to the Dukedom of Urbino in April 1508, and he travelled to Bologna to be invested by Julius as Captain-general of the Papal armies in the church of San Petronio on 4 October that year, three weeks after the date inscribed on the bowl.

No. **63**: Neither the attribution of this dish to Giovanni Maria nor the coherence of the group of plates assembled by Rasmussen on pp. 244-5 has won general acceptance by scholars. See Thornton and Wilson, pp. 346-7.

No. **64**: D. Thornton in A. Bayer (ed.), *Art and Love in Renaissance Italy*, exhib. cat., MMA and Kimbell Art Museum, 2008, no. 6.

No. **65**: It is unproven that this ever belonged to J. Pierpont Morgan. Those items for which Rasmussen gives a double provenance to Adolphe de Rothschild and to Pierpont Morgan probably all came from the Rothschild collection bought by Duveen’s 1913-4 and never belonged to Morgan. See C. Vignon and F. Gennari Santori, “J. Pierpont Morgan, Joseph Duveen e le collezioni americane di maiolica italiana”, in L. Riccetti (ed.), *1909 tra collezionismo e tutela* (2010), pp. 281-91.

Nos **66-8**: For literature since 1989 on Nicola da Urbino and the service it is now clear was commissioned for Isabella d’Este by her daughter Eleanora Gonzaga, Duchess of Urbino, in 1524, see Thornton and Wilson, pp. 230-6; also J.V.G. Mallet, “Nicola da Urbino and Francesco Xanto Avelli”, *Faenza* 93, nos 4-6 (2007); and most recently T. Wilson, in *Majolique. La faïence italienne au temps des humanistes*, exhib. cat., Musée national de la Renaissance, Ecouen, 2011, pp. 157-161.

No. **66**: J.V.G. Mallet, “Nicola da Urbino and Francesco Xanto Avelli”, *Faenza* 93, nos 4-6 (2007), p. 221, no. 30.

No. **67**: J.V.G. Mallet, “Nicola da Urbino and Francesco Xanto Avelli”, *Faenza* 93, nos 4-6 (2007), p. 222, no. 43

No. **68**: J. Rasmussen, “Ereignisse der Zeitgeschichte auf italienischer Majolika der Renaissance: Faenza, Casteldurante und Urbino”, *Jahrbuch des Museums für Kunst und Gewerbe Hamburg* 11-12 (1992-3), p. 55, fig. 4.

J.V.G. Mallet, “Nicola da Urbino and Francesco Xanto Avelli”, *Faenza* 93, nos 4-6 (2007), p. 229, no. 85.

This plate was in the collection of Adolphe de Rothschild, Paris. The collection was bought by Duveen’s from Baron Maurice de Rothschild in 1913-14 and this plate was bought from Duveen’s by Robert Lehman’s aunt, Mrs Albert E. Goodhart, in 1924. Perhaps inherited by or acquired from her estate by Robert Lehman at her death in 1952. It is highly unlikely that it ever belonged to J. Pierpont Morgan.

The iconography and the dependence on a fresco in the Villa Imperiale, Pesaro, are discussed by F. Cioci 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. 79-88. The plate cannot be earlier than 1530.

No. **69**: D. Thornton in A. Bayer (ed.), *Art and Love in Renaissance Italy*, exhib. cat., MMA and Kimbell Art Museum, 2008, no. 7.

On this painter see J. Poole, *Italian Maiolica and Incised Slipware in the Fitzwilliam Museum Cambridge* (1995), no. 378; T. Wilson, *Italian Maiolica of the Renaissance* (1996), p. 317. J. Mallet, “Majoliques italiennes dans la collection Hamburger”, in *La Donation Clare van Beusekom-Hamburger* (Musée Ariana, Geneva, 2010), suggests the name “Painter of Aeneas in Italy” after a plate in Bologna.

No. **70**: Mallet 1990 rejects the attribution to the “In Castel Durante painter”.

No. **71**: D. Thornton in A. Bayer (ed.), *Art and Love in Renaissance Italy*, exhib. cat., MMA and Kimbell Art Museum, 2008, no. 12.

No. **72**: G. Busti and F. Cocchi, *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta, 2004, no. 73.

No. **73**: G. Busti and F. Cocchi, *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta, 2004, no. 65.

No. **74**: For relief-decorated *cerquate* dishes, see T. Wilson, “‘Poca differenza...’ Some warnings against over-confident attributions of Renaissance maiolica from the Duchy of Urbino”, *Faenza* 89 (2003), nos 1-6, pp. 150-75; Thornton and Wilson, no. 222.

No. **75**: Rasmussen's view that there are two separate services with Three Crescents is contested by T. Wilson, *Italian Maiolica of the Renaissance* (1996), no. 84 (though the suggestion there made that the arms might be for the Buoncristiani family of Florence has not been generally accepted); see also J. Mallet, *Xanto. Pottery-Painter, poet, man of the Italian Renaissance*, exhib. cat., Wallace Collection London, 2007, pp. 98-101, 193, with bibliography.

Nos **76-84**: On Xanto, see the comprehensive assessment by J.V.G. Mallet, *Xanto, Pottery-painter, poet, man of the Italian Renaissance*, exhib. cat., Wallace Collection, London 2007; the Lehman Collection pieces are listed in the appendix.

Nos **77-80**: For the Pucci set, see J. Triolo, "Francesco Xanto Avelli's Pucci Service (1532-1533): a catalogue", *Faenza* 74 (1988), pp. 37-44; 228-84; and "New notes and corrections to 'The Pucci service: a catalogue'", *Faenza* 78 (1992), pp. 87-9; and for updated bibliography and discussion, Thornton and Wilson, pp. 271-5.

No. **77**: F. Cioci, "Il servizio Pucci di Xanto: i soggetti dall'Eneide e il contributo di Xanto", in G.C. Bojani (ed.), *La maiolica italiana del Cinquecento: il lustro eugubino e l'istoriato del ducato di Urbino* (2002), p. 70, fig. 2a.

No. **78**: *Der mohrenkopfpokal von Christoph Jamnitzer*, exhib. cat., Bayerisches Nationalmuseum, Munich, 2002, fig. 23; F. Cioci, "Il servizio Pucci di Xanto: i soggetti dall'Eneide e il contributo di Xanto", in G.C. Bojani (ed.), *La maiolica italiana del Cinquecento: il lustro eugubino e l'istoriato del ducato di Urbino* (2002), p. 70, fig. 2d.

No. **79**: F. Cioci, "Il servizio Pucci di Xanto: i soggetti dall'Eneide e il contributo di Xanto", in G.C. Bojani (ed.), *La maiolica italiana del Cinquecento: il lustro eugubino e l'istoriato del ducato di Urbino* (2002), p. 70, fig. 2c.

No. **80**: This plate is apparently dated 1533 in lustre over the date of 1532 in blue.

F. Cioci, "Il servizio Pucci di Xanto: i soggetti dall'Eneide e il contributo di Xanto", in G.C. Bojani (ed.), *La maiolica italiana del Cinquecento: il lustro eugubino e l'istoriato del ducato di Urbino* (2002), p. 11, pl. VI; p. 78-80, figs 22-3.

No. **81**: G. Busti and F. Cocchi, *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta, 2004, no. 68.

No. **82**: For other maiolica versions of the Laocoon, see T. Wilson in R. Ausenda (ed.), *Museo d'Arti Applicate, Le Ceramiche I* (2000), p. 213; T. Strauch, "Laokoon-Darstellungen in der 'maiolica istoriata'", *Pegasus. Berliner Beiträge zum Nachleben der Antike*, Heft 9 (2007), pp. 73-115; also F. Buranelli, *Laocoonte: alle origini dei Musei Vaticani*, Rome, 2006, pp. 156-7, no. 47. Illustrated by G. Marini in M. Marini (ed.), *Fabulae pictae. Miti e storie nelle maioliche del Rinascimento*, exhib. cat., Museo Nazionale del Bargello, Florence, 2012, p. 73.

No. **83**: G. Busti and F. Cocchi, *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta, 2004, no. 70.

No. **84**: G. Busti and F. Cocchi, *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta, 2004, no. 71.

No. **86**: Mallet 1990 suggests this plate may be by Francesco "Urbini".

No. **87**: This was lot 82 in the Alessandro Castellani sale in Paris, 27-29 May 1878. It was exhibited at the Philadelphia Centennial Exhibition in 1876 (cat. no. 74) and at the Metropolitan Museum in 1877-8 (cat. no. 82). It may be by Sforza di Marcantonio on a model by Xanto.

Nos **90-1**: For the Montmorency set, see P. Ennès and T. Crépin-Leblond, *Le dressoir du Prince*, exhib. cat. Ecoen, 1995, pp. 54-63; and for the literature since 1989, Thornton and Wilson, pp. 295-9.

No. **96**: It is unproven that this ever belonged to J. Pierpont Morgan.

No. **96**: The arms are those of Jacopo Nordi (d. 1540), Bishop of Urbino. The Nordi set has been the object of a meticulous MA thesis (The Cooper-Hewitt National Design Museum and Parsons School of Design, New York, 1998) by Michael Brody. See T. Wilson, *Italian Maiolica of the Renaissance* (1996), no. 106.

No. **97**: Provenance: Duc de Dino sale, Paris, 8 May 1894, lot 37. This plate may have been in the collection of Cardinal Mazarin, as suggested by Wilson (T. Wilson and E. Sani, *Le maioliche rinascimentali nelle collezioni della Fondazione Cassa di Risparmio di Perugia*, 2006-7, p. 26, note 40, citing the Mazarin inventory of 1661: a plate *representant Bourbon qui assiège Rome, ayant de diamètre un pied trois poulces, garny de sa bordure dorée*). The measurements do not match perfectly, but this might be due to the plate having been in a frame.

No. **97**: J. Rasmussen, "Ereignisse der Zeitgeschichte auf italienischer Majolika der Renaissance: Faenza, Casteldurante und Urbino", *Jahrbuch des Museums für Kunst und Gewerbe Hamburg* 11-12 (1992-3), p. 61, fig. 10.

Nos **98, 99**: Mallet 1990 suggests these may have been painted by the Zenobia painter, and may in that case have been made at Pesaro.

Nos **100-1**: For the Salviati service, which can be identified in a Salviati family inventory of 1583, see M. Brody, "'Terra d'Urbino tutta dipinta a paesi con l'armi de' Salviati': the *paesi* service in the 1583 inventory of Jacopo di Alamanno Salviati (1537-1586)", *Faenza* 86 (2000), nos 4-6, pp. 30-46. Brody suggests a dating of c.1559.

Nos **102-3**: For the series to which these jars belong, see J. Poole, *Italian Maiolica and Incised Slipware in the Fitzwilliam Museum* Cambridge (1995), no. 411; T. Wilson, *Italian Maiolica of the Renaissance* (1996), no. 124.

No. **108**: The notion that much of the maiolica now at the Bargello formed part of a service made for Guidobaldo II Duke of Urbino has been shown to be fallacious by a series of studies by Marco Spallanzani.

No. **112**: D. Thornton in A. Bayer (ed.), *Art and Love in Renaissance Italy*, exhib. cat., MMA and Kimbell Art Museum, 2008, no. 9.

No. **113**: D. Thornton in A. Bayer (ed.), *Art and Love in Renaissance Italy*, exhib. cat., MMA and Kimbell Art Museum, 2008, no. 10.

No. **115**: On this set, see J. Poole, *Italian Maiolica and Incised Slipware in the Fitzwilliam Museum* Cambridge (1995), no. 295. A damaged one is in the Musée des Antiquités de Sine-Martime, Rouen (Allinne 1928, no. 45)

No. **116**: See the grouping assembled by Mallet in J.V.G. Mallet and F.A. Dreier, *The Hockemeyer Collection: Maiolica and Glass* (1998), p. 236.

No. **117**: D. Thornton in A. Bayer (ed.), *Art and Love in Renaissance Italy*, exhib. cat., MMA and Kimbell Art Museum, 2008, no. 11.

It is unproven that this ever belonged to J. Pierpont Morgan.

No. **118**: For the painter of this dish, see J.V.G. Mallet, *Xanto, Pottery-painter, poet, man of the Italian Renaissance*, exhib. cat., Wallace Collection, London 2007, p. 191, where the Lehman Collection dish is attributed to Xanto; for a different view, Thornton and Wilson 2009, pp. 498-500.

No. **119**: Provenance: Adrien-Joseph Rattier; Rattier sale, Paris, 21-4 March 1859, lot 1; Norzy sale, Paris, 12-15 March 1860.

See Dora Thornton, "The use of Dürer prints as Sources for Italian Renaissance Maiolica", D. Thornton 2004. Thornton, Dora. "The Use of Dürer Prints as Sources for Italian Renaissance Maiolica", in G. Bartrum (ed.), *Albrecht Dürer and his Legacy*, British Museum Occasional Paper 130, available at <http://www.thebritishmuseum.ac.uk/researchpublications/durer.html>, p. 5.

No. **121**: See Thornton and Wilson 2009, pp. 514-5.

No. **124**: D. Thornton in A. Bayer (ed.), *Art and Love in Renaissance Italy*, exhib. cat., MMA and Kimbell Art Museum, 2008, no. 8.

Provenance: The plate remained in the family of the Marchesi Ranghiaschi Brancaleoni until at least 1882; see A. Piceller, *Catalogue du Musée appartenant aux nobles héritiers du feu Marquis Ranghiaschi-Brancaleoni*, 1882, p. 27, no. 584.

See G. Busti and F. Cocchi, *La ceramica umbra al tempo di Perugino*, exhib. cat., Deruta, 2004, no. 62.

For a possible attribution, see Thornton and Wilson, p. 249, note 17.

The hypothesis was suggested by T. Wilson (lecture at the Frick Collection, 2010) that this plate is more likely to have been a gift to Felice Della Rovere from Eleonora, Duchess of Urbino, rather than from Eleonora's husband Duke Francesco Maria. For the links between the two women, who in 1528 had houses close to each other in Fossombrone, see the biography of Felice, *The Pope's Daughter*, by C. Murphy (2005).

No. **130**: D. Thornton in A. Bayer (ed.), *Art and Love in Renaissance Italy*, exhib. cat., MMA and Kimbell Art Museum, 2008, no. 79.

No. **131**: It is unproven that this ever belonged to J. Pierpont Morgan.

No. **152**: The listing of this plate in the 1835 Fountaine inventory, published by A. Moore as cited in note 4 to the entry, proves beyond any reasonable doubt that this plate (and so the one in Modena) are perfectly authentic works of early-sixteenth-century maiolica; though their place of origin remains uncertain. The Lehman plate bears the scratched *af* inventory mark and number 73 of the Fountaine collection; see A. Moore as here cited, p. 444. The letters *IR* may be the initials of the painter.

Nos **152-7**: Mallet 1990 says of these pieces "I should be astonished if, in the long run, all six were not accepted as genuine".

Nos **153-6**: Published as authentic Neapolitan objects of the late fifteenth century by G. Donatone, *La maiolica napoletana del rinascimento* (1994), tav. 121, 123, 124, 126, 196.

No. **156**: A. Governale, *Sciacca e la sua produzione in maiolica* (1995), fig. 316, as Sciacca, c. 1480.