
**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. 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


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


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. 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.


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).


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. 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.


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


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. 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*, exhibit cat., Pescara 1989.

No. 51: *Le maioliche cinquecentesche di Castelli*, exhibit 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*, exhibit cat., Pescara 1989, no. 373.


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

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


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 Altorani & Sons, TEFAF catalogue, 2002.


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.


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.


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.


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


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.


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


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.


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


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 *reprsentant Bourbon qui assiège Rome, ayant de diamètre un pied trois poulices, garny de sa bordure dorée*). The measurements do not match perfectly, but this might be due to the plate having been in a frame.


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.

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.


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


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.


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. 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 a/f 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.