

Il Rinascimento italiano: lo splendore della maiolica

Addenda et corrigenda

102 of the objects in this catalogue are republished, with some corrections, in the catalogue *Raphael ware: i colori del Rinascimento* by T. Wilson and C. Paolinelli (Palazzo Ducale, Urbino, 2019-20)

p. 10: it was Duke Francesco Maria II, not Guidubaldo II, who sent maiolica to Munich in 1587.

p. 33: For a critique by Alberto Piccini of this entry and that in Wilson 2018a, see <https://drive.google.com/file/d/1YEJgolKEc2ZtRE8rreyiv3rCNrNWRpxQ/view>

p. 90: The bibliography should have included Wilson 2018a, no. 72.

p. 112, col. 3: The date of the *coppa* is, as visible in the illustration, plainly 1542 not 1524.

The date of the Xanto plate is 1541, not 1514.

Giuliana Gardelli and Alberto Piccini, in articles published on line in 2019, consider this piece nineteenth-century. This seems to us extremely unlikely.

p. 159: The bibliography with reference to the Farnese pieces at Capodimonte and the dating should have included Arbace 1996B.

p. 162: The bibliography should have included F. Barbe, *Majolique* (2016), fig. 176.

p. 166: Elisa Sani notes to me that this was lot 236 in the Baron de Theis sale, Paris (Drouot: Pillet), 6-13 May 1874.

See also the critique by Alberto Piccini on

<https://drive.google.com/file/d/1YEJgolKEc2ZtRE8rreyiv3rCNrNWRpxQ/view>

p. 191: Luca Pesante wonders whether this is not maiolica but *ingobbato e dipinto* and suggests it may have been made in northern Lazio.

p. 194: Calling Matthias Corvinus “King of Naples” is an embarrassing absurdity. His wife was a Neapolitan princess and they were King and Queen of Hungary.

p. 195: Two more plates from this set were confiscated by the Nazi regime from a member of the Rothschild family in France in 1940 and restituted in 1946: see

https://www.errproject.org/jeudepaume/card_view.php?CardId=14573 and

https://www.errproject.org/jeudepaume/card_view.php?CardId=14575

See now E. Sannipoli, “Sui modelli di due piatti Ginori”, *L’Eugubino* 70 (2019), no. 6, pp. 10-11, independently citing the ERR database, reproducing the two plates, and discussing two Ginori copies of them presumably made in the 1850s.

p. 208: Omitted from the bibliography was: C. Giardini, *Maioliche ducali e riflessioni ceramiche* (Ancona 2014). This is a serious omission because Dr Giardini documents for the first time contacts between Andrea Ghetti and both the Duchess Vittoria Farnese and Duke Guidubaldo.

