

Italian maiolica and Europe: corrigenda and addenda

p. 23: On B.D. Riemenschneider, see "Zwischen sakrale und Weltliche Kunst. Neue Forschungen zu Bartlme Dill Riemenschneider", *Der Schlern* 89, Heft 12, December 2015; I owe this reference to Silvia Glaser. Also *Renaissance im Gebirge. Der Maler Bartlme Dill Riemenschneider und seine Zeit*, exhib. cat., Hofburg, Bressanone (Brixen), 2017; I owe this reference to J.P. van Soest.

For the transference of technology from the Middle East through to Mexico, see now Farzeneh Pirouz-Moussavi, *Cerámica entre dos mares. De Bagdad a la Talavera de Puebla/ Clay between two seas. From Baghdad to the Talavera of Puebla* (Mexico City, 2017).

No. 13: Farzeneh Pirouz-Moussavi, *Cerámica entre dos mares. De Bagdad a la Talavera de Puebla/ Clay between two seas. From Baghdad to the Talavera of Puebla* (Mexico City, 2017), p. 76.

No. 23: Sirens were normally in the ancient world represented as with their lower parts in the form of birds, in which case this would be a mermaid rather than a Siren. However, Prof Riccardo Perale notes to me that Sirens in medieval and Renaissance sources regularly have fish-tails.

No. 30: Another version of the same subject in the Museo della Città, Brescia, is illustrated by C. Ravanelli Guidotti, "*Majoliche della più bella fabbrica*", Brescia 2006, no. 21; it is marked as made in Pesaro in 1541 and was doubtless made in the workshop of Girolamo di Lanfranco. The Brescia plate is based on the right-hand half of an engraving by a member of the school of Marcantonio, Bartsch XV, p. 42, no. 13, and there may be a memory of the same print underlying the Ashmolean plate.

No. 35: I owe to Michael Bury (and thanks to Celia Curnow) the information that the subject is from a woodcut after Girolamo da Treviso by Francesco de Nanto (or Denanto), an artist born in Savoy but active in Rome and Venice.

No. 36: While it is true that works attributed to Manara by Ravanelli Guidotti bear dates between 1532 and 1539, the dated pieces actually marked or signed all fall in the years 1534, 1535, and 1536.

No. 44: For ceramic feet and their classical prototypes, see now. D. Thornton, “A curiosity from the Calamelli workshop. A recent acquisition in the context of the British Museum’s collection”, in *La maiolica italiana del rinascimento. Studi e ricerche*, Proceedings of the conference, Assisi, 2016, ed. by G. Busti, M. Cesaretti, and F. Cocchi (Assisi/Turnhout, 2019), pp. 63-82.

No. 48: Henry Manners notes to me that the ex-Beit dish or one virtually identical to it was offered for sale at Auktionshaus Metz, Heidelberg, 15 December 2018, part 2, lot 545.

No. 53: This dish was exhibited as the property of Sir Philip Sassoon in Paris in 1913. See *Exposition d’objets d’art du moyen age et de la renaissance organisée par la marquise de Ganay chez M. Jacques Seligmann, 23 rue de Constantine [ancien Hôtel de Sagan]*, Paris 1913, no. 164.

Illustrated by E. Sannipoli, “Note sugli istoriati `a due orizzonti””, in *La maiolica italiana del Rinascimento* (conference proceedings, Assisi 2016), p. 208, fig. 8.

p. 143 The last word of the blazon, *azure*, is repeated in error; delete.

No. 57: note 14: The reference to “Mallet 1990” is wrong: it is to J.V.G. Mallet, review of Ausenda 2000, *Burlington Magazine* 144 (2002), pp. 359-60.

No. 62: The dish is reproduced and discussed by Andreas Beyer in *Arcimboldo*, exhib. cat., Gallerie Nazionali di Arte Antica, Rome, 2017, pp. 140-2. Also by Marino Marini in *Pietro Aretino e l’arte nel rinascimento*, exhib. cat., ed. by Anna Bisceglia, Matteo Ceriana, and Paolo Procaccini, Uffizi, Florence, 2019, p. 250, no. 6.9.

No. 64: The date of the separation of business of Guido and Orazio Fontana was 1565, not 1561 as given here.

No. 65: The dish in Weimar is now republished and attributed to the workshop of Girolamo di Lanfranco in Pesaro by R. Gresta, *I Lanfranco dalle Gabicce* (Gabicce Mare, 2018), no. 12; Gresta suggests that Mr Hood’s plate may have been painted in Pesaro.

No. 66: Illustrated by B. Rackham, “Maiolica at the Exhibition of Italian Art”, *The Collector* 9 (1930), p. 80, fig. 17.

No. 68: A plate with *Christ and the Samaritan woman at the well*, marked *P*, was sold at the Dorotheum, Vienna, 8 April 2019, lot 188.



No. 73, note 6: For “Varallo Seria” read “Varallo Sesia”.

Another plate from the set, with *Orpheus killed by the Bacchantes*, was exhibited by Christophe Bils at the Antiquités fair at the Château de Vincennes, 2019. [Info from Claudio Paolinelli.]

No. 77: In the translation of the 1735 letter on p. 189, the words “with the history of Hannibal” after “full of maiolica pottery” were inadvertently omitted.

No. 85: Now published and attributed to Sforza probably in the workshop of Girolamo di Lanfranco in Pesaro by R. Gresta, *I Lanfranco dalle Gabicce* (Gabicce Mare, 2018), no. 65.

No. 90: A similar plate given to the Bargello in the name of Prof Mario Ciampolini is dated 1558.

No. 94: For Isabella Della Rovere and her relationship with Juan de Zuñiga, see now E. Novi Chavarría, “Religion and Connected Spaces: Isabella della Rovere, Princess of Bisignano (1552-1619)”, in *Domestic Devotions in Early Modern Italy*, ed. by Alessia Meneghin, Marco Faini, and Maya Corry, Leiden 2018, p. 143.

No. 106, note 8: I owe to Françoise Barbe, the information that the two plates in the Louvre cited both have the peculiarity of being unglazed on the back within the foot-ring; this goes some way to confirming the coherence of the group.

No. 108: See now E. Sannipoli, “Coppe abborchiate, medaglie e placchette”, in L. Pesante and A. Satolli (eds), *Maiolica e le altre arti* (2019), pp. 112-7.

No. 109: See now E. Sannipoli, “Note sugli istoriati `a due orizzonti””, in *La maiolica italiana del Rinascimento* (conference proceedings, Assisi 2016), pp. 209-10, fig. 18

No. 111: See now the account by Roberto Boffelli of the available historical information about the Fondra family of Bordogna in relation to this piece, in “Sulle tracce della Famiglia Fondra... ad Oxford”, *Quaderni brembani* 15 (2017), pp. 64-8. Mr Boffelli is unable to suggest which individual of the family this bowl might have been made for.

The first reference in note 13 should read “Rasmussen 1989, pp. 116-8”.

The *Fortitude* dish dated 1530 here mentioned was sold at Sotheby’s, London, 30 March 1971, lot 60; it is illustrated in a recent publicity leaflet of the German auction house Hampel as having been sold by them and was in 2017 with Altomani, Pesaro.

Nos 114, 115: See now E. Sannipoli, “Coppe abborchiate, medaglie e placchette”, in L. Pesante and A. Satolli (eds), *Maiolica e le altre arti* (2019), pp. 112-54.

No. 123b: Julia Poole points out to me that this was lot 59 at Sotheby’s, London, 15 May 1979.

No. 134: Another from the set is discussed by C. Ravanelli Guidotti in “Omaggio ai `pittori de vascelleria’ delle officine laziali: opere inedite tra ’500 e ’600”, in L. Pesante (ed.), *Falsi e copie nella maiolica medievale e moderna*, Atti della terza giornata di studi sulla ceramica, Bagnoregio, 11 giugno 2016, Florence, 2017, pp. 260-4.

No. 140: I owe to Claudio Paolinelli the information that a plate (below) with a very similar figure of a woman, probably by the same hand, was exhibited by Filip Laura Cristina at the Parma Fiera dell’Antiquariato, 2020. Dr Paolinelli tells me that the local specialist Riccardo Viganò attributes this plate, and by implication the Ashmolean one, to the workshop of Alessandro di Vincenzo Bonsegna at Nardò (province of Lecce, Puglia), towards the end of the seventeenth century. The colours on the banner are said to have reference to the Acquaviva family.



No. 146: In the poor-quality photograph supplied by the British Museum (fig. 94) *FERT* is illegible. A better photograph is now on the BM website. See detail below.



No. 171: Another jar of this form and series, but with the serial number broken away is in the Museum of the Order of Saint John, London, together with three albarelli with the same arms but from a different (probably Caltagirone) series. The same Museum has a jar from the 1714 series documented as supplied by the potter Nunzio Branciforte. The opportunity provided in that museum to compare the two series directly suggests that the 1729 series was also from Branciforte's workshop.

No. 179: L. Casagrande and E. Sannipoli, "Due firme per Ginori e Cantagalli", *L'Eugubino* 71 (2020), no. 1, pp. 14-15, publish a plate signed A. Cigheri and suggest an attribution to Angiolo (or Angelo); however, the format of the signature is not the same as on the signed Ashmolean vase and it could be that the two works are by different brothers.

No. 191: See now C. Paolinelli, "Inedite plastiche maiolicate per un addenda alla mostra 'Lacrime di smalto', in C. Giardini and C. Paolinelli (eds), *La ceramica nello scaffale. Scritti di storia dell'arte ceramica per l'apertura della Biblioteca "G. Bojani" a Fano*. Fano (Fondazione Cassa di Risparmio di Fano), 2018, pp. 135-42, where the suggestion is made that the anomalous Madonna in Boston might be by Ferruccio Mengaroni.

No. 213: I owe to Errol Manners and Martin Bonham-Carter knowledge of an almost identical costrel in a painting in Christ Church, New Zealand, dated 1653. They are so close that the Ashmolean costrel is unlikely to be much later than this date.

<https://christchurchartgallery.org.nz/collection/69-292>

Another version is in the Kunsthistorisches Museum, Vienna:

<https://www.khm.at/objektdb/detail/604/>

No. 221b: Farzeneh Pirouz-Moussavi, *Cerámica entre dos mares. De Bagdad a la Talavera de Puebla/ Clay between two seas. From Baghdad to the Talavera of Puebla* (Mexico City, 2017), p. 70 (as Malaga).

No. 256: previously sold at Pescheteau-Badin, Godeau, Leroy, Paris, 17 October 1997, lot 213.

No. 262: Hugo Blake's forthcoming study of fragments from Bridgwater (Somerset) will include a detailed survey and analysis of dark-blue-glazed imports from English sites. On the basis of scientific analysis of some examples, Blake concludes that the Ashmolean pot is most likely to be of Tuscan origin. See also Blake, Hugo, and Hughes, Michael, "The provenance of Tuscan pottery found in Britain: the results of archaeometrical research", *Archeologia Postmedievale* 19 (2015), pp. 152-3, 173. Marino Marini (email of 26 Sept 2017) has drawn my attention to parallels to the glaze from Montelupo beyond those cited in note 12; but he does not consider it likely that the jar is Tuscan or even Italian (email to H. Blake, 26 September 2017). He notes that the form seems to have been made exclusively for the northern European market. If it is Italian, the likely dating is probably around 1500, rather than the later date range given in my text. I am grateful to both these friends for their comments.

No. 264: Jan Baart (November 2017) says he has never seen anything like this from the Northern Netherlands (and does not recall a suspension loop like this on any example); he wonders if it might be English.

No. 268: See Jan Baart, *Italiaanse Grottesken en Crabben in Haarlem. Het atelier van Willem Jansz. Verstraeten* (Haarlem, 2008), pp. 204-11; where similar pieces with the same heavy blue modelling, excavated in the Netherlands, are classified as imports from Liguria. Very similarly-decorated objects are in the same book (pp. 153-161) treated as Dutch production and the distinction is hard to make (see also Baart, p. 89, no. 35B, called Nevers or Rouen). Cecilia Chilosi informs me (email of 9 November 2017) that recent research, including clay analysis, by Simone Casale, lends some support to the attribution of pieces like this to Liguria. However, no finds with this type of decoration have, as far as I know, been noted in Liguria and the question seems to me to remain open, pending further work. I regret that Baart's interesting book (of which no copy was in any UK academic library until he presented one to the Bodleian Libraries in 2017) only came to my attention after my catalogue was published.

No. 269: Jan Baart informs me (see his book cited under **no. 268**) that this can certainly be attributed to the workshop of Willem Jansz. Verstraeten, rather than his son Gerrit.

No. 281: See now Jane White, *Alan Caiger-Smith and the Legacy of Aldermaston Pottery*, Ashmolean Museum, Oxford, 2018, especially p. 8.

The first relevant addition to the Ashmolean collections since the publication of this catalogue is a large lustred bowl (purchased with the assistance of the Barroe Trust) by Cantagalli of Florence, c.1900-1910, WA 2019.18; see M. Winterbottom, "Early twentieth-century Florentine bowl", *The Ashmolean* 78, pp. 22-3.

Bibliography

Omitted was

Busti and Cocchi 1996. Busti, Giulio, and Cocchi, Franco. "Antiche maioliche nel `butto' del Monastero di Sant'Anna in Foligno", in Enrico Menestò (ed.), *Le terziarie francescane della Beata Angelina: origine e spiritualità*, Spoleto, pp. 205-27.

Reviews

Cristina Maritano in *Giornale dell'arte*, November 2017, p. 42.

Dora Thornton in *Burlington Magazine* 160 (March 2018), pp. 254-5.

Luca Pesante in *Faenza* 103 (2017), no. 2, pp. 62-4.

Ulla Houkjaer in *Kermisker noter* 47 (2018) (in Danish).

Celia Curnow in *The Art Newspaper Review* 306 (November 2018), p. 13.

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