

**ITALIAN CERAMIC ART: FIGURE
DESIGN AND OTHER FORMS OF
ORNAMENTATION IN XVTH
CENTURY ITALIAN MAIOLICA
WITH ILLUSTRATIONS**

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Italian Ceramic Art: Figure Design and Other Forms of Ornamentation in XVth Century Italian Maiolica with Illustrations by Henry Wallis

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HENRY WALLIS

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ITALIAN CERAMIC ART.

BY THE SAME AUTHOR.

UNIFORM WITH THE PRESENT WORK.

THE ORIENTAL INFLUENCE ON THE CERAMIC ART OF THE ITALIAN RENAISSANCE. WITH ILLUSTRATIONS. 1900.

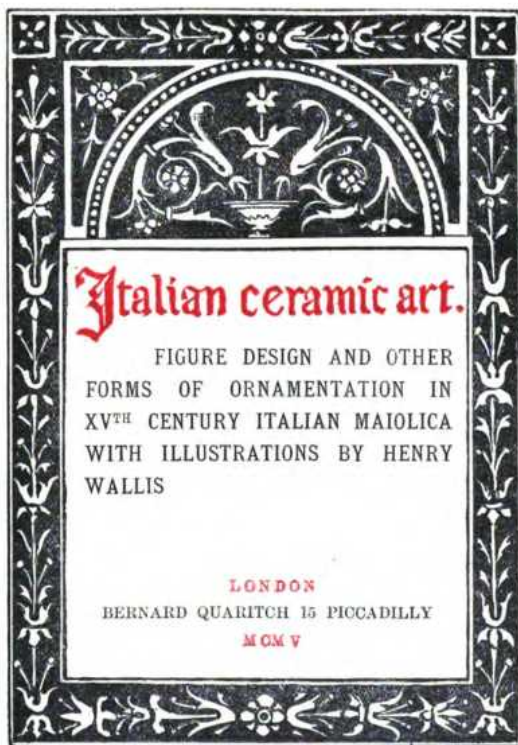
THE ART OF THE PRECURSORS. A STUDY IN THE HISTORY OF EARLY ITALIAN MAIOLICA. WITH ILLUSTRATIONS. 1901.

THE MAIOLICA PAVEMENT TILES OF THE FIFTEENTH CENTURY. WITH ILLUSTRATIONS. 1902.

OAKLEAF JARS. A FIFTEENTH CENTURY ITALIAN WARE SHOWING MORESCO INFLUENCE. WITH ILLUSTRATIONS. 1903.

THE ALBARELLO. A STUDY IN EARLY RENAISSANCE MAIOLICA. WITH ILLUSTRATIONS. 1904.

THE SEVENTEEN PLATES BY NICOLA FONTANA DA URBINO AT THE CORRER MUSEUM, VENICE. A STUDY IN EARLY SIXTEENTH CENTURY MAIOLICA. WITH ILLUSTRATIONS. 1905.



Italian ceramic art.

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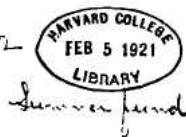
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BERNARD QUARITCH 15 PICCADILLY

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PREFACE.

THE present work was undertaken from the conviction that a satisfactory history of the earlier, and not the least interesting, stages of the history of Maiolica can only be arrived at when based on a full and complete illustration of its existing remains. As pointed out on a previous occasion, these remains—which include but an infinitesimal portion of the output of the XVth century—are dispersed in public and private collections, thus preventing, except to a very limited extent, the comparison of the actual objects. Hence the need of combining in one work illustrations of the examples in the various Museums.

When projecting this series of studies, nearly ten years ago, it entered into the plan that the volumes should serve as a general illustrated catalogue of all the known specimens of the wares. And remembering the representation of the art in our National Museums towards the end of the last century, the scheme then seemed to be perfectly feasible. Recently, however, the Museum acquisitions have been happily increased to an unlooked for extent, which has compelled me to modify my original intention. Indeed, it now appears scarcely necessary to illustrate every example of each class, especially when, as in the case of the Albarelli, several pieces are found to be of nearly similar design. But in respect to

the different classes, I have used every endeavour to obtain and furnish illustrations of those hitherto discovered.

It is, of course, impossible to say what further remains of this XVth century maiolica will come to light. Considering the close search for it of late years the amount will probably be small. Yet if the finds of intact specimens are finished there are still the wasters on the sites of the old potteries to be unearthed; and likewise the multitudinous buried fragments, which for historic purposes may be no less useful than the perfect pieces. But the quest should not be left to the casual grubbing of irresponsible diggers when the earth is turned up for building purposes. Rather it should be the undertaking of trained excavators working on scientific principles. And in the country which can boast of discoverers like Dr. P. Orsi and Comm. G. Boni, others of the same school will not fail to be forthcoming when their services are called for.

It remains for me to offer my sincere thanks to the Keepers of the several Maiolica Galleries in the National Museums for the valuable assistance they have afforded me while studying and copying the objects I have essayed to illustrate. And the same thanks are respectfully proffered to the owners of the works forming part of private collections. I have much pleasure in again acknowledging my indebtedness to Mr. A. Van de Put for identifying the shields of arms on the vases, and for his learned remarks on the relationship of the personages to whom they belonged.

H. W.