

A Victorian artist as ceramic-collector

The letters of Henry Wallis, Part 2

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This article continues the account begun in the previous issue of this journal, of the role of Henry Wallis as collector and student of Italian and Islamic ceramics between the 1880s and the First World War. Extracts from letters to the British Museum, to Wilhelm Bode, to Gaetano Ballardini and to C. D. E. Fortnum colourfully document the relationship with and impact on museums of this influential and opinionated artist, traveller, collector and writer, and throw light on changing collecting opportunities in Italy and Egypt in the period.

IN the *Journal of the History of Collections* vol. 14 no. 1 (2002) an account was published of the role of the painter Henry Wallis (1830–1916) as a writer on and collector of Italian maiolica and other pottery, and his contribution to forming the collections in the Victoria and Albert Museum.¹ This second part continues the account with extracts from Wallis's letters to the British Museum, to Wilhelm Bode of the Berlin Museums, to Gaetano Ballardini, founder of the Museo Internazionale delle Ceramiche in Faenza, and to the maiolica historian and collector C. D. E. Fortnum.

Since the first part was written, the residual papers of Wallis, including letters from collectors, scholars and curators all over Europe, have become available: they were consigned for sale at Bonham's (Knightsbridge) on 13 March 2002 and acquired by the Bodleian Library, University of Oxford. These have yet to be catalogued, but, with the permission of the Bodleian authorities, extracts from some letters to Wallis have been incorporated here.

Wallis and the British Museum

The British Museum's collection of Italian Renaissance maiolica² was in essence founded by A. W. Franks.³ Franks was appointed as the first specialist curator for 'British and Mediaeval' antiquities in 1851. In his first five years at the Museum, he created, by purchases, by gifts from his own collection, and above all by acquisitions at the sale of Ralph Bernal's collection at Christie's in 1855, what C. D. E.

Fortnum in 1873 judged 'the choicest collection of Italian pottery in England, and perhaps in the world'.⁴ Franks's interest, like that of the other principal curators and collectors of his generation, was centred on the highly ornamented maiolica of the sixteenth century, especially *istoriato*, most of which had survived in collections rather than being recovered in excavations. Subsequent acquisitions, especially the bequest of John Henderson in 1878 and gifts from Franks in 1885, had not essentially changed the character of the collection. Franks retired in 1896 and was succeeded by his assistant Charles Hercules Read.⁵

There are over 150 letters to Franks and Read in the archive of the British Museum's Department of Medieval and Modern Europe, as well as copies of a few replies in the Department's out-letter books. Further letters from Franks and Read are among the Wallis papers now in the Bodleian. From these it emerges that Wallis, from the 1880s onwards, was keen that the Museum should develop its collections of Islamic pottery and early maiolica, including excavated examples. He made regular journeys to Italy and Egypt to paint, to study ceramics and to collect, also acting occasionally as a dealer; he knew these countries more intimately than the curators⁶ and put his expertise at the service of the London museums (with the special ambition to trump the French).

In 1892 he wrote to Franks that 'it w^{ld} be worth while securing just now a collⁿ of the early Italian wares that have been lately found in Italy'. Franks was

impervious to the idea and responded that 'I think about a dozen specimens of various kinds of early Italian pottery is quite as much as we can manage'. In fact, though Franks bought two fifteenth-century tiles⁷ and a few minor pieces of pottery from Wallis in October 1895, no substantial purchases of early Italian maiolica were made by the Museum until after Franks's retirement in 1896. Read's taste was more in tune with Wallis's. In 1897 the Museum bought from Wallis eleven medieval jugs and six Renaissance tiles (most of this group had previously belonged to Charles Fairfax Murray); and in 1898 fifteen pieces of maiolica dating from the fourteenth to the early sixteenth century. On this foundation, although Read did not have a large purchase grant and was not, as Franks had been, wealthy enough to purchase major pieces for the Museum himself,⁸ the Museum acquired, mainly through Wallis, a fairly representative group of

fifteenth-century wares, especially Florentine, and a selection of maiolica and slipware fragments. In 1904 Wallis was able to write, with some exaggeration, but a degree of personal pride, that 'I reckon the B.M. early maiolica will now be difficult to match anywhere, & it is hardly likely so fine a collⁿ of important pieces will be ever attainable.'

Wallis proved an effective and entrepreneurial agent for the Museum in Italy and Egypt, but not every venture was successful. Sometimes Read declined his pressing invitations to make purchases, and sometimes collectors proved less generous than he hoped. Both Sir William Preece, who had important Middle Eastern works of art, and William MacGregor,⁹ owner of the superlative collection of Egyptian pottery that Wallis had catalogued, resisted his blandishments, so his optimistic hopes of inducing gifts from them to the Museum came to nothing.

The correspondence with Read documents not only otherwise unrecorded details of the history of items in the Museum, but also the increasing prices being asked for major specimens of fifteenth-century Italian maiolica. In 1897 Wallis wrote to Read that he believed prices for early maiolica would rise now that Molinier of the Louvre had publicly declared his Museum's interest. Read disagreed, commenting 'I think the price of early Italian pots high'. Wallis was right, and prices continued to rise, especially through the successful marketing activities of the Florentine dealer Stefano Bardini,¹⁰ and the appearance in the market of American collectors.¹¹ Wallis visited Bardini in 1900 and considered his prices 'simply jokes. I sh^{ld} say that he has past the ultimate limit of the American millionaire' (probably J. Pierpont Morgan). Before long, Read's purchase in 1902 (having first solicited Wallis's opinion) for £360 from the Spanish scholar and collector G. J. De Osma, of one of the most charming of all 'oak-leaf jars' (Fig. 1) came to seem a bargain.

From 1897 onwards Wallis became concerned about fakes, and his letters regularly mention the subject. In November 1908 he went to Orvieto, where, as he wrote few days later to Read, 'they have lately had a find of quattro cento maiolica and where they are also forging the same, as I was told'. Two years later Read, apparently without consulting Wallis, made a purchase of thirty-two pieces from Orvieto from the dealer Domenico Fuschini. By so



Fig. 1. 'Oak-leaf jar', maiolica decorated in relief blue. Florence, c.1420–50. Height 36 cm. Purchased by the British Museum through Durlacher's from G. J. De Osma, 1902. British Museum, MME 1902,4-24,1.

doing he incurred the wrath of Wallis, who believed that at least some of them were fakes and vainly urged Read to try to get the money back from Fuschini.¹²

The acquisition of which Wallis was perhaps most proud, but which may also have caused him most pain, was a pottery bowl he acquired in Rome in 1897 and subsequently sold to the Museum (Fig. 2). His letter to Read announcing the discovery describes how this piece, 'entirely unknown, & of great beauty' was shown to him, but that the incised figure of Christ and inscription only became mysteriously visible when it was placed in water. Wallis believed what came to be known as 'the Constantine bowl' to be of the fourth century AD. Its authenticity was called into question by a German scholar soon afterwards¹³ and Wallis's letters to Read reveal the sensitivity of the issue. Wallis must have been enraged when Joseph Wilpert, who had never studied the bowl directly, published in 1907 a detailed argument that it was a fake and insultingly dismissed Wallis's views as not worth attention because he was 'a painter by profession, not an archaeologist!'¹⁴ This is unjust: Wallis constantly stressed the importance to ceramic studies of archaeological excavation, and was the first to give the British Museum fragments of post-medieval Italian pottery from kiln sites. The date of the bowl is still an unresolved problem, but new research suggests it may after all be Byzantine, if not as early as Wallis believed; a recent discussion concludes that 'if it is genuine it is arguably the finest piece of late Byzantine pottery now known'.¹⁵

Wallis and Wilhelm Bode

Wilhelm Bode (1845–1929), Keeper of the Sculpture Department of the Berlin Museums from 1883, of the Picture Gallery from 1890 and Director General from 1905 to 1920, was a pivotal figure among European museum curators, maintaining a huge network of correspondents. There are seventy-five letters from Wallis to Bode in the Zentralarchiv der Staatlichen Museen Berlin, Preussischer Kulturbesitz, in Berlin¹⁶ and twelve from Bode to Wallis among the Wallis papers in the Bodleian. They provide evidence of a warm and (especially on Wallis's side) admiring friendship, and of a more serious shared scholarly interest in ceramics than



Fig. 2. The 'Constantine bowl'. Origin uncertain, perhaps Byzantium, thirteenth/fourteenth-century, but possibly a late-nineteenth-century fake. Diameter 12.9 cm. Wallis's illustration in *Egyptian Ceramic Art* (London, 1900), pl. xii. Bought by Wallis from Count Tyskiewicz, Rome, in 1897, and from him for the British Museum in 1901. British Museum, MME 1901,6-6,1.

Wallis enjoyed with any English correspondent. Wallis was not alone in feeling that Bode outdid in professionalism and energy any museum curator in England. The earliest letter is from Wallis to Bode in 1878 and the latest from Bode to Wallis just before the outbreak of the First World War, by which time the strain placed on this long-standing Anglo-German friendship by political events had occasionally surfaced.

The earlier correspondence is mainly about paintings but the later exchanges focus increasingly on ceramics, on Wallis helping Bode make acquisitions from Egypt, and especially on the discovery and attribution of what Wallis called 'our ware'. This is the class of fifteenth-century maiolica decorated in blue in relief, which Wallis named 'oak-leaf jars'; both men were keen students and personal collectors of it. In a ground-breaking article in 1898,¹⁷ Bode suggested that they had been made in or near Florence, citing as his main evidence the provenance



Fig. 3. Two maiolica jars, with the emblem of the Ospedale Maggiore, Milan. Perhaps Tuscan, c.1541, but the origin remains hardly less clear than when Justus Brinckmann asked Wallis's advice on their authenticity in 1909. Height 34 cm. Museum für Kunst und Gewerbe, Hamburg.

of most of the known examples from the collections of the Florentine nobility or Florentine hospitals. Wallis, noting the lack of excavated examples or documentary pieces, was reluctant to 'build on the quicksands of hypothesis',¹⁸ searched repeatedly for hard evidence and preferred to leave the question open in his *Oak-leaf Jars* (1903). Subsequent work, including Bode's own magisterial *Die Anfänge der Majolikakunst in Toskana* (1911), has substantially vindicated Bode's position.

An instance of the international prestige Wallis continued to enjoy as a connoisseur, is a letter¹⁹ sent to him on 12 June 1909 from Justus Brinckmann,

Director of the Museum für Kunst und Gewerbe in Hamburg.²⁰ Brinckmann asked Wallis to look at two large maiolica drug jars, which he had brought to London for opinion: 'These pieces have been suspected by Mr Falke,²¹ and Mr Skinner²² also inclined to doubts . . . Mr Skinner informed me that you, dear Sir, would be able to decide the question . . .' No reply from Wallis has been found in the archives of the Hamburg Museum, and the authenticity and place of manufacture of the jars (Fig. 3) remain open;²³ but that the opinion of Wallis, at almost eighty, should be regarded by senior curators in both Germany and England as authoritative is a tribute that would have made him proud.

Wallis's ebullient and unrestrained correspondence vividly illustrates many other aspects of the cultural life of his times – from the essentially nationalistic and competitive attitude to building up museum collections to the impact in England and Germany of the aggressive 'scientific' connoisseurship of Giovanni Morelli and his 'gang'; from Wallis's passionate activism about the mistreatment of ancient monuments in Italy and Egypt to his horror at the arrival of Art Nouveau at the V&A in 1901; from his first-hand account of the effects of the great Messina earthquake in 1908 to the first Suffragette attack on the British Museum in 1914. In general the letters give a more vivid impression of the man and the world in which he moved than any paraphrase and are here left to speak for themselves.

Extracts from letters between Wallis and A. W. Franks and C. H. Read, Keepers of British and Mediaeval Antiquities, British Museum, 1887–1913²⁴

To Read, 26 December 1887, from Luxor:

The 'tiles' . . . are examples of Toledo unglazed tiles, w^{ch} I selected from some I have as different to any in the B.M. I intended, of course, to give them to you – if they are worth having . . .²⁵

To Read, 24 November [1890?], from Cairo:

I now send you a mem: of a collⁿ of early pottery that you ought to keep your eye on. It is at Trieste . . . The last day I was there the Director, Prof. Puschi,²⁶ brought a Sig: Giuseppe Sartorio²⁷ to see me, who

invited me to see his Collⁿ. He has a miscellaneous gathering of all periods, many very fine pieces. In one cabinet I spotted a series of very early pottery w^{ch} he told me he had got out of a Roman well at Aquileia. One or two may have been Roman but the rest (about a score) were Byzantine & mediaeval. I endeavoured to persuade him to sell me the lot but he w^{ld} not part wth them – he is a wealthy man – & as the steamer sailed the next morning I c^{ld} not try him again. You will probably in course of time have someone going to Trieste, put them on to the scent & try to secure the lot . . .

To Franks, 8 December 1890, from Cairo:

Count d'Hulst²⁸ did not expend last winter the whole of the fund we raised for the digging on the Cairo mounds . . .

Several people seeing what was found last winter have taken to scratching the mounds, with the result of finding some interesting examples, showing that the native pottery in the middle ages was of large production & varied in character. Many of these pieces I shall copy.

I have seen also some perfect specimens. Should you like me to purchase any for you – if the owners will part with them? . . .

By the way, I noted a circumstance which might be useful to you at the B.M., in the matter of the falling off of the number of visitors of late years. On the free day at Ghizeh I observed a large proportion of women, who come in groups & appear to wander in an aimless way about the rooms. On enquiry I learnt that it is believed that a magical influence emanates from the ancient statues highly favourable to child bearing . . . I should venture to suggest that Thompson²⁹ gets paragraph[s]: judiciously inserted in the papers intimating that some similar virtue is contained in, say the Assyrian Bulls.

To Franks, 23 December 1890, from Cairo:

Within the last few days I have found a mound S. of Memphis which was once the site of potteries of the Byzantine or late Roman period. Petrie³⁰ showed me a piece of pottery he found there a couple of years ago, & seeking out the spot I came across unmistakable examples of wasters. I have set men to work & excavate under the superintendence of Count d'Hulst, & I hope to be able to find you some good specimens . . .

You know the so called divine statue of Khefren at Ghizeh. The other day I saw a man painting a cast of it, daubing on colour to imitate the veins of the stone, & on enquiring for whom it was done, heard, to my horror, that it was for the B.M. One can understand you having a cast & tinting it some subdued tone, but having the cast rubbed down & then daubed over with oil paint seems incredible. I should think there must be some mistake . . .

To Read, 14 June 1891:

You have heard of Preece's head and bust of a Sassanian King from one of the Persian rock sculptures.³¹ Some time ago I ventured to hint to him

that its proper place would be in the B.M. rather than beside the fireplace of a gentlemen's library. Today he told me he would give it to the institution . . . I carefully abstained from suggesting it had a money value, but I reckon that Paris or Berlin would readily give a cool couple of hundred for it anyway (why hundreds are called 'cool' I don't know). I suppose it is the only example in Europe, therefore the sooner it has your seal on it the better . . .

Preece has got a very fine Collⁿ of Persian ceramic art – some ripping tiles.

To Franks, 29 April 1892:

I was pressed for time the other day, or I should have mentioned to you that it would be worth while securing just now a collⁿ of the early Italian wares that have been lately found in Italy. I take it you would not go yourself, but you might send Read, & if so I should be happy to give him an itinerary of the various places where the objects could be obtained. There would be Argnani's Collⁿ for his forthcoming work,³² which he told me he would sell you. Rossi³³ told me he could get me some of the Monte Lupo specimens. Another man at Florence³⁴ has some good pieces & there are several other towns in central Italy which should be looked up. The places might be visited in about a fortnight, & the things would be got now for trifling expense. Whereas they are certain to go up shortly in price – especially after the publication of Argnani's second vol: & the other works which are in preparation.

Franks to Wallis, 2 May 1892:

It would be a good thing to have some specimens (not too many) of the precursors of Majolica, but I do not see how it is to be managed at present. This is not a very good time to go to Italy. I could not possibly go, & I am not good at travelling. Nothing could be settled until after the middle of this month . . . we are very hard up for money . . . English antiquities must take the first place with us.

I think about a dozen specimens of various kinds of early Italian pottery is quite as much as we can manage. The fragments of well known majolicas found on various sites are interesting in their way, but worth very little to us & they should remain as far as possible in the locality.

Fairfax Murray has some specimens of early wares to dispose of, & they would not necessitate a journey to Italy . . .

To Franks, 4 January 1893, from the Assouan Hotel, Upper Egypt:

My main object in coming to Egypt is to finish the drawings of the vases in the Cairo Museum, w^{ch} I began some years ago. This I think I have done. I am up the Nile to make drawings of what vases I can find in Temples & tombs. Just now I am working at the painted capitals still remaining at Philae. The same scheme of colour & decoration is found in the vases occasionally. Unfortunately the colour in the temple is much deteriorated since first I saw it. The Louvre sent a man to make squeezes of the entire temple. This alone w^{ld} take off much of the colour, but the wretch who did the work first washed & scrubbed the sculpture. For a thoroughly atrocious act of vandalism commend me to a Frenchman.

To Franks, 21 September 1893:

As you are going to exhibit some oriental tiles pray do me the pleasure to accept one from the Green Mosque at Broussa.³⁵ Hamdi Bey³⁶ said you already had some flat ones, this is stalactite. I will send it tomorrow. You will note plaster of Paris at back. A rascally French architect was employed by the Sultan to restore the Mosque, he took down the tiles & put them up wth plaster of Paris. At the first earthquake they came tumbling down . . . I know a large panel of Rhodian tiles, from Aleppo, at Constantinople – nothing so fine in Europe. It belongs to a cobbler, who sold everything (including two children) to purchase it. But he has not been able to sell it in the last five years. If you want something tiptop you might send Read to buy it.

To Read, 9 December 1893, from Cairo:

. . . There is singularly little to be got here this year. The art since the Arab conquest absolutely nothing. Early Xtian period I have got a few pieces, & of ancient, what is considered the blue riband of the ceramic collector – one of the Dayr-el-Bahari³⁷ pots of tumbler shape, & bearing inscription in the elegant XXI dynasty characters; the quality of the turquoise was never surpassed . . .

To Franks, 22 January 1894, from Cairo:

I send you by this post a registered packet containing a very beautiful specimen of glass mosaic³⁸ – of w^{ch} you will recognize the subject. It was offered to the Museum here but they have no money for small

purchases, so I suggested to Brugsch³⁹ that you might like it. The price is £6 . . . I have got four pots that will whip your dowdy show (the Egyptian Dept. of pottery) all to nothing. Four of those tall vases represented in the sculpture of the King in adoration before Osiris . . .

To Franks, 18 December 1895, from Cairo:

You will probably by this time have received by parcel post a vase sent by me . . . The vase most likely came from excavations, or rather from the digging at the demolition of the Roman fortress at Babylon, Old Cairo. This was I think the most scandalous instance of stupid, wanton destruction I ever heard of, & was perpetrated under the eyes of the British officials. The Antiquaries ought to send forth an indignant protest . . .

To Read, 11 February 1896, from Cairo:

I don't remember that you have a glass bottle surrounded wth network in glass, but I daresay you will tell me you have two. My find is a small flacon in network; stands on four feet & has the head of an antelope to hold it by, also its tail for balance of design. If you can't show one I shall look wth a disdainful smile on y^r admittedly copious collⁿ, but wanting those rare pieces w^{ch} confer distinction!

To Read, 18 April 1896:

I w^{ld} not venture to speak wth certainty respecting the earliest Ital: glazed pottery, but I think the evidence at present rather points to there being no native pottery for upper circles more artistic than these. The middle classes at that period used wood & copper for their vessels, as Fortnum remarks; the peasantry, there is reason to believe, did not get beyond unglazed pottery. The first glazed wares, such as these, w^{ld} most likely have been made for the houses of the great?

However, at present our knowledge is but limited, from the scanty remains of pieces, but if you start the nucleus of a collection & get attention called to it – say by showing them at the Antiquaries – you are likely to receive other examples & eventually an adequate representation of the art. And then your splendid collⁿ of maiolica will not have the appearance of having started its existence in full bloom, having neither buds, leaves, stalks or roots.

To Read, 9 May 1896:

I sh^{ld} like to present to y^r Dept., in honour of y^r appointment, a couple of lustred candlesticks⁴⁰ (one is only a base) found in digging I started some years ago at Old Cairo . . . They are the only examples I know of lustred candlesticks, & if they are unique they might for that reason find a place in y^r collⁿ.

To Read, 31 May 1896:

. . . I think I ought to put on my cards – Purveyor of early Italian tiles to the B.M.⁴¹

To Read, 22 December 1896:

You doubtless remember the St. Marks Venice Com^{tee}, of w^{ch} I was Hon: Sec: . . .

The Soc: Pres: Ancient Bldgs might start the manifesto,⁴² it w^{ld} be better from you, because the Socialism of Morris⁴³ has given them a suspected reputation.

To Read, undated, but probably soon after the preceding:

. . . One does not look for ideals in any British institutions. But those interested in art & art-history may fairly demand that having a National Museum it may at least be placed on such a basis as to secure – or admit of its taking an equivalent rank to what we hold in relation to other nations.

To Read, 27 February 1897, from Florence:

I have got a small collⁿ of early Italian pots that I think you will like.⁴⁴ They are trecento and some very probably earlier. You ought really to have a case for the early Italian & Oriental & not keep them under the table.

To Read, 11 April 1897:

. . . The case of early Italian pottery has arrived . . . I may mention that the pottery & tiles have cost me £32. 6 [s.]. You can have them for this sum.

To Read, 30 May 1897:

It has occurred to me that if I offer the bowl⁴⁵ at £300, & your people decline, it may be rather awkward for me, supposing that I sold it for double the price to someone else. There is a probability that some one who had seen it at the B.M. might come across it afterwards & might remark that it was offered at so much. I take it, however, that the Trustees w^{ld} accept your recommendation . . .

To Read, 1 June 1897:

. . . I heard from Bode yesterday, he says:- I am deeply touched by y^r news about our old friend A.W.F.⁴⁶ It was through him that I became acquainted 25 years ago wth the collections in England, he was invariable in his kindness to me. What he did for your collections was an example for me – w^{ch}, unhappily, I shall never be able to reach.

To Read, 12 August 1897:

I have sent . . . the Italian pots – seven . . . There is still the one w^{ch} Murray has given you,⁴⁷ but that I will bring.

To Read, 18 August 1897:

. . . I am afraid after the Louvre – in Molinier's article⁴⁸ – announcing it is going in for the early Italian wares the prices will go up . . .

Read to Wallis, 19 August 1897:

Pace Molinier of the Louvre I think the price of early Italian pots high. However if you can't come down I must go up . . .

To Read, 13 October 1897, from Florence:

On arriving here I went to see Bardini about the trecento pottery. He has 15 pieces w^{ch} he will only sell as a lot. He asks £40 (sterling = 1000 lire Ital) a piece for them. So we did no business. He said that he expects to sell them to a Paris dealer, w^{ch} w^{ld} mean for the Louvre. It is improbable they will pay that price, &, indeed, he w^{ld} wthout doubt be open to an offer, but nothing w^{ch} w^{ld} come within the limit you suggested. They certainly w^{ld} be an acquisition for y^r collⁿ. They w^{ld} give it some of the importance pertaining to Murray's⁴⁹ Collⁿ of Greek vases. Supposing Paris does not buy you might try to secure it. Is there not some public-spirited friend of the Dep^t who w^{ld} find the money to purchase?

Failing this I then negotiated wth Bardini for a selection of quattro cento pieces, & have secured you some very interesting examples wthin the sum you named – £100. They are –
– a vase, oriental bottle shaped, rich colour wth the pansy or peacock feather ornament, probably Faenza and possibly beginning of cinque cento.⁵⁰
– a vase of the blue & white (same as tall albarello), it is small but you have no specimens of the two handled jars.⁵¹

– a boccale – polychrome, bold scroll wth arms. I think you will say this is a gem, &, as far as I know, unique. I think I w^{ld} not let it have gone for £2000 Ital. (this between ourselves).⁵²

[Fig. 4]

– albarello. Florentine imitation of Hispano Morisque in blue & manganese – latter lost colours in over firing.⁵³

Three plates – a blue and white wth green of the early period and very rich in colour. One wth the exceedingly rare crimson lake. One of the style & period of the S. Petronio tiles.⁵⁴ They are small, but you must be prepared to pay high prices for large quattro cento plates – w^{ch} you sh^{ld} try to secure when you have a chance.⁵⁵

I stopped at Faenza to see Argnani. The pieces w^{ch} he will illustrate in his next vol: he will not part wth till after it is published. But I made a small selection w^{ch} I asked him to sell me. This he positively declined but insisted on my accepting them. As I proposed purchasing for you I sh^{ld} like you to have



Fig. 4. Maiolica jug, probably Deruta, c.1470–90. Height 17 cm. Purchased by Wallis from Stefano Bardini and from Wallis for the British Museum in 1898. British Museum, MME 1898.5-23.5.

them – But I cannot give them, so will you accept them on loan, on the understanding that you keep them when I go to Paradise? Of a dealer there I got a few pieces, & of a dealer here I got four plates – wasters wth cockspurs, etc from Faenza, but cinque cento. These two latter lots I shall be pleased to present you wth. They will I think be valuable in illustrating the history of the art . . .⁵⁶

I did not tell B[ardini] the things were for you, so that he might not ask Museum prices.

Read to Wallis, 18 October 1897:

Your letter from Florence has duly reached me, with Bardini's account for 2400. I have no doubt the things are good ones and worth the money. I thought I explained that my grant being now quite exhausted I could not pay for anything till next financial year. The only thing I can now do is to give you a cheque of my own for £91 and when the next year comes and you get the money a second time you can hand it on to me . . .

As to Argnani's lot, I will readily take them on loan on the condition you mention – i.e. that they are never to go away again and I have no doubt I shall be glad to have your pieces from a fabbrica . . .

[Fig. 5]

To Read, 19 October 1897, from Rome:

Today I took to the Embassy a parcel for you . . . It contains a piece of Byzantine pottery of a kind – as far as I am aware – entirely unknown, & of great beauty. It is a bowl, 5th D, the outside in blue & white, cloisonné, crisply and delicately worked. When it was put in my hands the inside appeared to be in a fine enamel, warm toned white in colour, equal, but wth indication of three faint circles. I was told before purchasing to take it away & put it in warmish water, not hot. Imagine my surprise when I saw appear a figure of Our Lord seated on a throne, one hand raised in benediction, & on either side on the ground two medallions containing heads. Below the edge (inside) was visible an inscription:

– (a piece is broken out) . . .

A.VAL.COSTANTINVS.PIVS.FELIX.AVGUSTVS.CVM.FLAV.
MAX.FAVSTA.

Figure & inscription in toned white outline on pale fawn coloured ground. When found the ornamentation was imperceptible & was only discovered some days after when the piece was washed. In a day or so the fawn colour faded, as it did a day after I tried,



Fig. 5. Some of the eighteen fragments of mainly incised slipware from Padua presented by Wallis to the British Museum in 1898. The fragment top left is dated 1581. The fragment top right is an unglazed kiln waster. The tripod is an example of the supports used to separate pieces in the kiln. British Museum, MME (clockwise from top left): 1898, 10–19, 15; 14; 7; 8; 10; 11; (in the centre) 18.

though it was faintly perceptible when I packed the bowl this afternoon. I did not read the inscription myself, (only seeing some of the letters when I immersed it, I was afraid to keep it more than 5 minutes in the water). It is especially interesting to me, who have been seeking Byzantine pottery for so many years. And I think you will agree it is a rare find . . . I . . . was afraid to send it by the ordinary means of transport. So I tried the Embassy & found them helpful. Will you kindly keep the bowl under lock & key till my return. I may say the technique is Egyptian, same as the Tel-el-Yahoudi (Ramses III) only there is no instance known of the ornament appearing and disappearing.

You have of course heard of the restoration of the Appartamento Borgia & that Tesorone⁵⁷ tiled it. Some of the old tiles are let into the wall as specimens. Today I found a man who by a curious accident had a small collⁿ of precisely similar examples, w^{ch} I need not say I secured . . .

Count Tieskiewicz⁵⁸ has a lovely little Collⁿ of Xtian glass he is willing to part wth. I wish you w^{ld} come and buy it . . .

To Read, 1 November 1897, from Naples:

Luigi Cafisch & C⁵⁹ Strada di Chiaja, Napoli, told me that they w^{ld} despatch the Albarello⁶⁰ [Fig. 6] today by parcel post, so if it does not arrive in due time you sh^{ld} write to them. I had it filled with

preserved fruits, for w^{ch} they have a reputation. The vase is in pieces but it is all there, except the bottom. Wth the two others it will make a fair representation of a very pleasant ware, and w^{ch} sh^{ld} be useful as models of elegant ornamentation. The individual who sold you y^{rs} w^{ld} be surprised to hear what it w^{ld} command at one of the best Italian dealers. This country is being carefully searched, as by a small tooth comb, for the last remnant of the quattro cento wares. Paris, Berlin & Vienna are ready purchasers, so I think you ought to make a special effort in that direction or the opportunity will be lost. I confess I have little belief in fine examples turning up in Paris or London. Possibly if the sales in both cities were carefully watched something might be secured, but I think you have no agent in Paris, & Molinier has a keen scent. Did I tell you that he got his last three best specimens in London last summer? at Duveen's. Why did not A.W. F[ranks] & Fortnum buy quattro cento forty years ago!

They are also now in Italy turning out falsifications in several places. The pieces are hard & cold, which I do not tell them, but they will learn to imitate something of the old quality perhaps soon. However, I don't think the reproductions will injure the value of genuine examples – may rather enhance their value? I wish you c^{ld} see your way to get that Bardini lot of trecento pieces. Perhaps if they have not gone to Paris in the meanwhile you may try next year?



Fig. 6. Maiolica albarello, perhaps Venetian, early sixteenth-century. Height 18.4 cm. Sent by Wallis from Naples to England having been filled with candied fruit, probably to avoid customs charges, and presented by him to the British Museum. British Museum, MME 1898,5-23,12.

To Read, 6 February 1898, headed 'Cairo: Egypt': I was reminded of you today in securing a find w^{ch} I think will make you rub y^r hands. This morning two grave Copts were announced, who asked me to come and see some things they had brought from an excavation in an early Xtian cemetery. Among various objects was a set of phials w^{ch} had been bound together in a leather case . . . The two larger phials are dark blue, one moulded ornament, the other a gilded geometrical pattern, brilliant design. Then there is a small glass mirror in a leaden case, the ornament a lion & a griffin on either side a seven branched tree, in open work; style archaic Byzan-

tine.⁶¹ The whole wrapped in a scarf, blue wool, but wth the ends of silk & of marvellous beauty of design, arabic inscriptions and intricate interlaced patterns I cannot read the inscriptions, & at first thought the things belonged to an Arab tomb, but the men assured me that there was a cross on the wooden coffin, & besides the cemetery was Xtian. I take it you w^{ld} like the lot for y^r glass Dept: & I think you will agree wth me that the silk textile sh^{ld} be kept wth the rest. As to the period, I sh^{ld} say it w^{ld} be of the early time of the Arab conquest . . .

In your line I have got a few objects for y^r early Xtian room – & w^{ch} I haven't time now to describe. Early Xtian art is rare here. The Petersbourg Director is here making acquisitions, but as I came first I don't think he has got much. He is friendly but reticent.

I propose leaving here for Cairo in a few days, on my way I shall try to visit the excavations from w^{ch} the glass came. I forget whether I told you I had got some good specimens of early Oriental ceramic work. In ancient Egyptian there are but few good things this year . . .

To Read, 8 April 1898:

All right, I understand you are off the vases. Kindly remember not to mention the price I offered them to you for. Considering what I had to pay for them & what it cost me to get them I doubt whether at the price I sh^{ld} get back my money spent. However, I am in no hurry to sell, only if they go anywhere but to you (S.K.M. is well represented in the ware) I shall naturally try to get as good a price as I can.

Yes, I think I understand y^r reasons, & considering the task you are set to do it is a marvel you ever get anything important as far as I can see. I mean, accepting the modern idea of a Nat^l Museum, how one individual can be expected to perform the work of half a dozen specialists passes my understanding. To be up to the present day knowledge of the various departments you have to superintend is physically impossible. And further, to expect these various dep's to be maintained at the level of a great Museum on the pittance allowed is simply farcical.

To Read, 3 November 1898:

. . . If the 'unspeakable'⁶² were only abolished, & y^{rs} truly c^{ld} go and excavate at Constantinople and Antioch!

To Read, from Siena, 19 March 1899:

I came here today from Lucca, Pisa & Florence & am delighted to see Siena after an absence of about fifteen years . . . It is like taking a step suddenly backwards into the middle ages & the early Renaissance, – for of all the Italian cities I think Siena has altered least.

I am in Italy specially wth a view to materials for the early maiolica & have gleaned something here & there. As to acquisition, that is out of the question. And I am sorry to say tha[t] Molinier has just been to Faenza & has, I am afraid, collared Argnani's Collⁿ. I happened to meet Migeon⁶³ at Paris, who told me they had something important to show me at the Louvre in the way of quattro cento maiolica, & hearing that M. has been to Faenza, I can guess where it came from. I think I told you three months ago that A. had written me offering his Collⁿ now that he had published it . . .⁶⁴

To Read, 25 March 1899, from Gubbio:⁶⁵

I have been to Rome & seen D^r Nevin's⁶⁶ objects. He has lately bought another of the faïence bottles. In brief I came to the conclusion that the Xtian glass bowl & the two bottles are forgeries. The story is long so I will wait till I see you to tell it. The Doctor's study is a dark room & at first I did not detect the imposture, but on examining the things under a good light the modern work was palpable. The curious part of the business is that the figure of Christ is evidently copied from my bowl. Therefore the dealer who sold it to Tyszkiewicz – & whose name T. did mention – must have had it copied &

then have got the bottle made. Seeing D[r] N[evin] was so easily taken in, another bottle was made, with ornaments from Garucci or some other work on early Xtian art, & this also he palmed off on the D^r who evidently is credulous. He took me to see a collⁿ of ancient glass he was sweet upon, but hesitated about the price (6000 lire). The lot, bowls & bottles, were modern Venetian imitations, broken & eaten wth acid! . . .

To Read, 3 April 1899, from Bologna:

You of course know by reputation the head of the Library & Director of the Museum here D^r Luigi Frati; wrote on the St Petronio pavement.⁶⁷ I always go to see him when in Bologna, this time I had to tell him of the death of his old friend Fortnum, w^{ch} affected him . . .

He had a find of early – xvth cent & previous – pottery lately of much interest. Wasters and cockspurs show local fabrication. I am bringing two inscribed pieces for your Dep^t, a present from him . . .⁶⁸ [Fig. 7]

To Read, 26 May 1899:

. . . Can you let me know if you are going to bid for any of Bardini's maiolica, and w^{ch}? Of course I w^{ld} not bid against you, but if you were not going in for two or three pieces w^{ch} I consider especially important I sh^{ld} try to secure them.⁶⁹

To Read, 22 March 1900:

I am sending you today by Carter Paterson, the bowl-on-foot, the Libreria del Duomo, Siena, tile & two portions of Persian wall-tiles. The latter show



Fig. 7. Two fragments of incised slipware excavated in Bologna. Perhaps Bologna, seventeenth century. Width 10.2 and 7.4 cm. Presented to the British Museum, through Wallis, by Luigi Frati. British Museum, MME 1899,5-18,1 (left) and 2 (right).

a variant on your green tiles, they are the only ones I have seen in blue & gold of this design . . . It is evident that the bowl has been let into a wall for ornament. The plaster on it is worth preserving as evidence . . .

Can you arrange to be sufficiently angelic to put all y^r collⁿ of xv. Cent. tiles in one frame?

Read to Wallis, 30 March 1900:

I will gladly take the Piccolomini tile,⁷⁰ the Persian blue fragments and the bowl for £5 . . . Hobson⁷¹ has designed a frame for the Quattro Cento tiles – so you will be happier.

To Read, 19 July 1900 [on the ‘Constantine bowl’]:

. . . As to the bowl I state the evidence I c^{ld} collect. At the same time in both the Egyptian vols: I point out that evidence for dates is so small in quantity that the reader must not accept my conclusions as final, & that it will only be after constant revision of texts carried on for many years that trustworthy history can be arrived at – if ever. A remarkable & hitherto unknown example of ceramic art is found. All that can now be done is to point out affinities & suggest conclusions. This is what I have done to the best of my ability. I now regard it as no longer a personal matter. If all the conclusions are erroneous I sh^{ld} receive the intelligence wth perfect equanimity. What I am interested in knowing is when & where it was made, under what circumstances & influences? . . . I think I indicate the best way to arrive at the truth – in trying to urge the Museums to excavate sites in the East where early Xth pottery is likely to be found. I fear it is only a voice crying in the wilderness

To Read, 8 November 1900, from the steamer *Prinz Heinrich*:

. . . You may have heard that MacGregor has for some time announced his intention of leaving his Egyptian Collⁿ to Rugby . . . he . . . told me he had abandoned the idea of leaving his treasures to Rugby & now rather thought they w^{ld} go to the Birmingham Museum. I told him I thought the proposed bequest was most judicious, but suggested that the proper destination for the ceramic section was the B.M.; the reason being that the series was altogether about the most important w^{ch} has been brought together & united wth what is already at the Museum w^{ld} constitute a collection such as cannot

be found in any other Natl: Museum, or that perhaps can be got together in the future . . .

There is the difficulty of Budge,⁷² wth whom M.G. is not (I believe) on the most friendly terms. But I don’t think he w^{ld} be a serious obstacle . . . B[udge] w^{ld} probably be glad if the pottery was altogether removed from his rooms & the space filled up wth papyri or mummies, or inscribed potsherds. C^{ld} not all the glazed pottery of antiquity be put under y^r charge (not, of course, including the very small amount of glazed Greek ware)? Anyhow, I am sure you can arrange a scheme, if you can induce M.G. to give you his pottery . . . Make it so that the proposal appears to come from him . . .

Just now the temperature in this particular part of the Mediterranean is perfect. I only wish you c^{ld} join me in my before breakfast constitutional from sunrise to 8.30, when one has the deck almost to oneself, saving for the silent Chinese who softly and quietly clean the saloon windows & metal work. It strikes me they w^{ld} make ideal Museum attendants. The P.H. is not a bad boat, & the Teutons very decent fellows . . . They display a most commendable industry in teaching themselves & each other all sorts of exercises from small manuals . . .

To Read, 10 December 1900, from Cairo:

I have written to MacGregor as you suggest. Pointing out that although an Egyptian Collⁿ w^{ld} be valuable to the new Birmⁿ Univ: yet that the pottery w^{ld} be practically lost to students at large, & that the college students w^{ld} take little or no interest in it. I told him that you proposed forming a historical series of glazed artistic ceramic art – for w^{ch} his collⁿ w^{ld} make a grand commencement, indeed such a one as can be found in no Nat^l Museum, or perhaps ever will be, & I quoted the precedent of the antique glass. You will see if M.G. responds. My impression is that as he is public spirited, and w^{ld} like his pottery to be of real service to art and culture, if the thing was properly put to him the series w^{ld} come to you. And you sh^{ld} try to get him to *give* not bequeath, the arguments for w^{ch} are obvious.

Strzygowsky⁷³ is here, & is vexed at having inserted an incomplete account of the Constantine bowl in his book. He heard of the bowl through Dr Bode. I think when he applied to Dalton⁷⁴ about it he ought to have been referred to me, considering that it is not yet an object belonging to the BM . . . I

understood that the bowl was strictly in your charge & I am sure that you w^{ld} not have allowed it to be published by anyone else, until you had placed it on exbⁿ. To prevent any similar accident, will you kindly place it under lock and key . . . Of course Mr Dalton is supremely indifferent about the matter, but those who have had to do wth books on ancient art know their publication is no easy matter . . .

Antiquities are scarce this season, there having been no finds of late. Of Xtian times there is a similar dearth. I have been fortunate in finding a very interesting specimen of inscribed silk wth figures and ornament w^{ch} besides being good artistically has an important historic value. In metal I have got a couple of early bowls – Cairo not Mosul, & wth that curious Egyptian cartouche w^{ch} got into Mediaeval Moslem objects. Also two good specimens of Chinese bronze, wth Arabic inscriptions. If you w^{ld} like them you can have them.

. . . There are few tourists as yet, thank goodness; however the infliction may come later on . . .

Read to Wallis, 1 January 1901:

I am much obliged to you for writing to MacGregor . . .

I do not quite understand your position about the Constantine bowl. Anything that Dalton has done in the matter I hold myself entirely responsible for, and I myself furnished him with a copy of the drawing I made of the bowl, in order that he might send it to the German savant. You must remember that your book is published and I took it for granted that you had had your say about it . . . That it is not actually my property or that of the Museum is due to your having declined my proposition to pay you myself for it . . .

To Read, 16 January 1901, on letterhead of the Karnak Hotel, Luxor:

It appears that you have not clearly understood what I intended saying . . . I considered that in this case I held copyright until the bowl was paid for (As to you, personally, offering to pay for it, doubtless you intended making the proposal but the first intimation of it is what I have received in this your letter) . . . I cannot see why when an application was made for particulars wth a view to publication Strzygowski was not asked to wait – or was not referred to me . . .

From any other point of view nothing w^{ld} please me more than that the bowl sh^{ld} be published & discussed to any extent, as it is only by so doing that we may hope to learn for certain when it was made & the school of ceramic art it may be said to represent. At the same time, it is possible that in the present state of our knowledge mere discussion will yield little. It is only the pick & the spade w^{ch} will furnish the conclusive evidence w^{ch} will settle the matter . . .

I w^{ld} much rather not take y^r cheque . . .

I wish you success wth MacGregor – feeling pretty sure that if you appeal to his patriotic interest in the B.M. inaugurating a hist: of the ceramic art wth the M.G. collⁿ he will respond.

By the way Bode tells me that they are finding fragments of early Xtian pottery in the Asia Minor diggings & suggests that you sh^{ld} exchange wth him some of y^r fragments from Ephesus & other places . . .

To Read, 1 March 1901, from Cairo:

I send you by this post photographs of a large jade vase . . . I think the largest piece of jade I ever saw. The colour is fine; variegated and inclining to olive. The execution is masterly . . . If you like the object the price w^{ld} probably be too high for you, but I thought perhaps Salting⁷⁵ – or someone else you know – might buy it . . . But I know nothing of the market price of jade . . .

Read to Wallis, 8 March 1901:

. . . The jade vase is, I think, not of an extraordinary character as far as the jade is concerned. It is somewhat large, but this is more than discounted by the colour of the jade, which is, I should think, the common green tint, in which pieces are found of very great size. In my judgment the owner was unwise in refusing £250 for it. I do not think it would fetch this sum in London. I have not shown it to Salting, as even if it were a very much better thing. it would be very difficult to persuade him to take action from a photograph

To Read, 15 July 1901:

. . . I went to see Osma's bowl at Durlacher's.⁷⁶ It is of the good period, & has a flaw in the firing, w^{ch} probably most people w^{ld} consider a blemish, but I rather think adds to its value . . . [Fig. 1]

To Read, 20 July 1901:

I return, wth thanks, Osma's very interesting letter.⁷⁷ I am afraid I cannot agree wth his conclusions, they

seem to me to be a counsel of despair. I think that an intelligent Spaniard, as he is, having leisure, a knowledge of his country's history & some spare cash to spend on excavations, c^{ld} succeed in compiling a history of Spanish-Moorish ceramic art on a tolerably solid basis of fact . . .

I suppose you have seen the court of the 'new art' at S.K.M.⁷⁸ The protest w^{ch} appeared in the *Times* the other day⁷⁹ was not a bit too strong. It is like throwing up the sponge. After all the money the nation has spent, & all the hard work put into the cause, we are now to have this abominable and impertinent trash put before the students as models for imitation! . . .

To Read, 1 August 1901:

I am sending you the four tiles – one being a Parma tile . . .⁸⁰ [Fig. 8]

Are you inclined to come to Asia Minor in the autumn? . . . I am afraid the Trustees are neglecting that region. You see the Germans have two or three expeditions in the field – looking for Hittite & such likely and amusing remains. But there are things more valuable than such frivolities to be found there?

To Read, 10 November 1901, from Cairo:

There does not appear to be much in the way of E[gyptian] Antiquities. Of Oriental I have got some interesting fragments from Fostat. Of Persian, only one vase, time of Shah Abbas, & elegant in form and ornament. I was thinking of forwarding it to Godman. Do you buy jewellery of Roman Byzantine period? It is generally much damaged but to me that does not seem to detract from its interest . . .

The Germans may find something else to do now than abuse England. Their hatred – not the better sort – seems absolutely uncontrollable.

Dr Bode is highly complimentary on y^r acquisition of the de Osma Vase . . .

Read to Wallis, 25 November 1901:

. . . Dalton's catalogue⁸¹ is now in the press, and will be out in a month or two, and one probable result of this will be to bring offers of all kinds of Christian antiquities . . .

Your first letter asked whether I bought any Byzantine jewellery. I certainly do when I can get a chance, and, like you, I agree that its being in a bad

state does not detract from its interest, but it should make a considerable difference to the price.

To Read, 31 December 1901, on letterhead of the Luxor Hotel, Luxor:

I was glad to hear that Dalton's Catalogue of the Xtian Collⁿ will shortly be published. If you have a spare copy I hope you will send me one here. I trust your anticipation that it will bring you offers of all kinds of objects will be fulfilled. As to the early work, I don't know what may be in private hands, but I have seen little among the dealers in the East, long as I have searched for them. Now that there is an enquiry for such things the dealers are offering them, but they are simply objects w^{ch} are not antiquities, sometimes they assume the form of damaged *articles de Paris*, in fact any rubbish. The buyers also are not very particular. The other day I had some bronze ritual objects offered me as Byzantine Xtian but seeing they had belonged to a Jewish synagogue declined them. A few days after the dealer told me he had sold them to the Director of a German Museum who was buying Xtian antiquities for his Museum.

By the way, I heard the other day of a case at Cairo



Fig. 8. Maiolica tile, from the Convent of San Paolo, Parma. Perhaps Pesaro, c.1471–82. 20.8 cm square; 5.5 cm thick. Purchased by the British Museum from Wallis, 1904. British Museum, MME 1904,7–6,9.

that beats the Molinier-Faenza trick. You know that there are some inscribed Egyptian slabs that have little value after they are once published. A Syrian dealer had one containing a Ptolemaic decree. The German buyer sent here to purchase for the Museum is a Jew. He went to the dealer & bought the slab for £50. The next morning he went to the dealer wth a doubtful countenance, saying that on reflection he thought his Museum w^{ld} blame him for the purchase, & finally worked on the feelings of the Syrian, who returned him his money & took back the stone. The inscription appeared in the next number of the Berlin Egyptological journal! W^{ch} at least shows that migration to Germany has sharpened the faculties of the Semitic race?

There are some so-called Coptic slabs here, inscriptions in Greek characters & ornament: birds, foliage, conventional ornament etc, w^{ch} has an historic and artistic interest. W^{ld} you like me to purchase for you? Perhaps Budge w^{ld} claim them for his Dept.? At various times I have got some for S.K.M. . . .

I expect to be here for 2 or 3 weeks. Luxor is not very pictorial but I have brought the notes for a Study of the Blue & White Maiolica. The weather has been just perfect, no wind, clear skies . . . I have a room giving on to a small terrace over the Nile. It is shut in wth Orange Lemon trees, Oleander in flower & backed by palms, the haunt of hoopoes, wagtails & lizards, & across the Nile are the Theban mountains. So it is quiet for work. But Luxor the town is a beastly dirty place – howling natives, rampaging tourists a general atmosphere of dust & dirt & bad smells . . .

Read to Wallis, 10 January 1902:

I am glad you have safely received the photographs of the Osma vase. It now stands in great glory in the new case in the Glass Room, where, I think, the 15th century pottery makes a very good show. As a companion to it I have put out the Sgraffiato Collection, and upon a shelf on an upper range, just on the level of the eye, I have set out MacGregor's beautiful series of Egyptian glazed ware. It is a wonderful piece of colour and, I think, adds very materially to the attractions of the room . . .

I know the kind of rubbish that is offered as being Byzantine or Christian, and they are generally, as you say, irritating things to look at. I am much amused at

the methods of the Berlin Egyptological Journal for obtaining its material – it is a worthy development of the combination of Berlin and the Holy Land – As to the so-called Coptic slabs with Greek or Coptic inscriptions, I do not propose to go in for anything of this sort at present . . .

To Read, 26 June 1902:

Please tell me the thickness of the Parma tile. The one I measured in S.K.M. has been sawn thin for transit! . . .

To Read, 30 June 1902:

The Parma tile is the large, very thick one wth floral ornament.

I last saw it on a table in outer office, partially visible under a heap of barbarous objects from savage countries. Considering that it passed the first four centuries of its existence in refined society, was intimately associated wth the loveliest creations of Antonio Allegri da Correggio & is itself of good stock, to mix it up wth – perhaps I had better leave the sentence unfinished, as its terms might not be of a saponaceous character, merely remarking that the sooner it is in a glass case the better.

To Read, 14 October 1902:

After seeing you I had a turn in the Gall^y: and noted you had put the Leo X tiles⁸² [Fig. 9] amongst the Spanish Moorish tiles.

Pardon me for saying that this may cause remarks . . .

It seems that if as to the derivation of an example of early xvith cent: Italian maiolica, there is one case w^{ch} can be proved up to the hilt, it is the Leo Tiles.

Of course Osma claims every thing for 'Spanish', not Spanish Moorish you will have noted. (Really the only fine ceramic art in the Peninsula was made by Muslims. When the Spanish had butchered & exiled the Moors we see the contemptible stuff they made themselves.) On this point what Osma says is precisely the same that I have heard from the 'patriots' in Italy. They claim everything for their province or city. Not, of course, all the Italians. Osma the other day rather chuckled at having led Garnier to put the Italian blue & white wth the "Spanish" at Sèvres, & the unfortunate thing is that he has made the same error in his official Catalogue.⁸³ Don't let Osma lead you into the same hole.

One is, of course, always glad to see men of leisure study artistic matters, at the same time when they allow themselves to be mastered by the idea of local patriotism, as is so frequently the case wth foreigners, one has always to be on guard as to their conclusions . . .

To Read, 21 October 1902:

. . . I sh^{ld} like you to have been wth me once when D^r Rossi out of pure regard for abstract truth, & also from an affectionate interest in my ceramic studies, proved to his entire satisfaction that the quattro & cinquecento Valencian lustreware was really made at Florence. As to local patriotism influencing his judgment, the idea was absurd. So wth our friend, who is certainly clever, as is proved by him bewitching two Museum Directors?

Osma is a very good fellow & I like him much. He doubtless has studied Spanish ceramics, but it does not follow that he has an intuitive knowledge of Italian maiolica – w^{ch} he does not profess to understand, & naturally, after his error wth the blue and white.



Fig. 9. Relief-decorated (*cuenca*) tile, tin-glazed and lusted, from the chapel of Leo X in Castel Sant'Angelo, Rome. Spanish (Seville), after 1513. 14 cm square. Presented to the British Museum by A. W. Franks, 1883. Subsequent archaeological and analytical work has shown that Read and De Osma were right in believing these tiles Spanish, and that Wallis's fervent arguments that they were Italian were wrong. British Museum, MME 1883,11-6, 9.

To Read, 4 January 1903, from Naples:

I hope you are going to show the Lion jar⁸⁴ soon. I have seen two jars in Italy, that the dealer hopes to sell to P. Morgan, so you may conjecture what he wants for them.

To Read, 16 January 1903, from Naples

[offering to arrange the purchase of two Byzantine marble slabs in Naples]:

. . . It is a chance w^{ch} may never happen again, as examples of early Xtian art are rare & the Continental Museums are keen after what is to be had. These, I think, w^{ld} be an important addition to any Museum.

If I can secure them for you I expect no commission. Were it not for their size I sh^{ld} be inclined to purchase myself, as there is a reasonable chance they might be disposed of at a profit w^{ch} w^{ld} pay a dealer, but it is out of my line. And I sh^{ld} not be taking trouble about them unless they went to you or S.K.M. & I am afraid S.K. is not alive to the historic interest of works of art.

Has the news of the destruction of the Greek vases at the Naples Museum reached you? It arose from the failure of an ingenious machine invented by the Director, Pais.⁸⁵ He is moving the contents of the Museum – they are always at it here – & to save the legs of the staff he rigged up a pulley on a pole, put the vases in a case & hauled them up in batches to the floor above! One fine day the machine broke and smash went a load of vases. Whereat the Italian public, w^{ch} has little appreciation for inventive genius, broke out in torrent of invectives, & there is the deuce to pay. From all one hears the proper place for Pais w^{ld} seem to be a lunatic asylum.⁸⁶ For extraordinary behaviour & incapacity he beats the record, but he appears to be supported by the present Gov^t w^{ch} is sowing the storm wth a vengeance. Their aim, that of the Ministers, seems to be to destroy the Monarchy, & unfortunately, the King is too weak to make a stand against them. However, that is the affair of the Italians, what I am interested in is to know what is to happen to the Naples Museum. I remember it when at least one c^{ld} study the objects, but for the last few years they have been mostly wthdrawn from the galleries, & those w^{ch} are exhibited in such a way that they might as well be in the cellars.

Sorry to appear that you are approaching bank-

ruptcy & that when next I see you it may be in the Marshalsea . . .⁸⁷

To Read, 1 February 1903, from Palermo:

I was very grieved to hear that you cannot acquire the two slabs w^{ch} are really important &, as you say, such things will become scarcer, & if obtainable at all, dearer. The state of things is very serious for the B.M. It means that if nothing is done your place in the future is at the bottom of the ladder. There are people in Italy now buying for American Museums wth apparently unlimited command of money. They have not knowledge yet, but that may come, & when they get a good man they will secure everything worth having. The B.M. seems to be still under the delusion that all fine things are brought to it. Once that was true, it is so no longer. The Continental Museums always have agents on the look out & Germany sends Museum Directors every year . . . Can you not have a Com^{tee} of the Trustees to take the matter up & inform the Gov^t of the changed state of things & the need of a new system if the B.M. is to keep its place? . . . There are numbers of rich men who w^{ld} be likely to put down the money if they c^{ld} be made to realize the position – w^{ch} is that if we do not take immediate steps to meet foreign and American competition the Museum as a collection of the art of the past will cease to grow – & when that comes to pass we know what follows.

Of course you are at g^{rt} disadvantage as compared wth other museums by being connected wth the library – & the dead weight round y^r neck of the ethnological & prehistoric coll^{ns} . . .

Meanwhile surely a beginning might be made by securing a sum from persons sufficiently patriotic to secure some few things w^{ch} may now be had.⁸⁸

To Read, 21 May 1903:

I suppose you have not heard of any evidence fixing the locality of the blue & white ware (that of the jars) which has so many aliases? I have not, & I am in doubt as to a title for the notice of it. I have called it – A xvth centy: Italian ware showing Moresco influence,⁸⁹ w^{ch}, so far as I know, is as near as I can go . . .

I have been rather bothered as to what to say about friend Bode's article. One was bound to notice it & to print out that the evidence is against some of his statements, but I have said nothing about others where the facts are not as he asserts.

In the way I have put it I don't think he c^{ld} feel offended, but I sh^{ld} like to know how it strikes you.

To Read, 1 September 1903:

I am glad the monograph meets wth y^r approval. Bode also tells me he likes it, w^{ch} relieved me from some alarm, lest he w^{ld} cut up rough . . .

To Read, 27 May 1904:

I sent the Albarello today and enclosed a scodello I forgot to show you yesterday . . . The scodello was found in the Tiber, you will note it is the same shape as similar Etruscan objects – & got a part of their ornamentation, hence is a good example of the old Etruscan influence on quattro cento maiolica . . .⁹⁰

I reckon the B.M. early maiolica will now be difficult to match anywhere, & it is hardly likely so fine a collⁿ of important pieces will be ever attainable?

To Read, 7 October 1904:

I have written to Holman Hunt⁹¹ (18 Melbury Road) to ask him if he will be at home to show you his Maiolica on Thursday next . . .

To Read, 9 October 1904:

. . . I said nothing to Hunt about purchase, further than if he cared to part wth his Oakleaf Jar⁹² I thought I c^{ld} find him a purchaser.

The specimen w^{ch} struck me as unique is a large boccale 4 lobed at neck & wth large scroll leaf ornament. It was dark when I saw it, therefore am not sure of its condition.

To Read, 27 September 1905:

Respecting the two jars you are to have, I knew there was another, belonging to Captain Myers,⁹³ at S.K.M . . . Skinner quite thinks the family will sell it to the Museum, but if they will not he naturally wishes to have an example of the ware & style of ornamentation & hopes that he can arrange to have one of the jars. I said that I thought you w^{ld} be so good natured, & therefore tomorrow will only send you the albarello & one jar. It may be reasonably hoped he will secure the other. But if he does not and you insist on having the pair they are yours.⁹⁴

If you only have the Albarello & jar you will still hold the best representation of the style I know – indeed, the Paleologos Albarello⁹⁵ to my taste is worth any three of the five in England, namely the Fortnum jug and these four here . . .

Read to Wallis, 30 September 1905:

I fear I cannot see the logic of y^r proposition. If Skinner wanted the one or the other pot, it is *he* who should have written. If I hadn't wanted them . . . I should not have bought them.

To Read, 20 October 1905, from Teignmouth:

Can you give me advice in the matter of obtaining permission to photograph an Albarello at Hertford House? . . . they will not place the piece in a proper light . . . Sir Richard [Wallace] himself once let me have some of the objects photographed . . . So it is a singular experience to have to deal with a Keeper of the C[laude] P[hillips]⁹⁹ type, especially after the courtesy & facilities of the B.M. – & also of S.K.M.. It is quite moyen age – something one might be prepared for at St. Petersburg or Pekin, but scarcely in Western Europe . . .

To Read, 5 November 1905, from Teignmouth:

. . . W^{ld} it not be a thousand pities now that Skinner has agreed to let you have the 2nd jar to separate the pair? One of the special interests of the ware is that it shows the Italian way of imitating an fine Moresco pattern, w^{ch} shows that they belong to a time when the potters had not found out the lustre secret. By having the pair you show both faces of the jars: that is the Moresco pattern & the arms, w^{ch} are fine. Then their decorative effect on either side of the Albarello

w^{ld} have to be abandoned – w^{ch} considering their historic interest & technical value, w^{ld} certainly be a loss to the Maiolica Collⁿ of the B.M. It seems to me to be a chance of emphasizing an important point such as does not often occur.

Fortnum has given a large Jug – a noble piece – to the Ashmolean w^{ch} also has the Moresco imitation on half its surface⁹⁶. But he evidently did not understand its intention. And he dates the piece 1520, whereas it belongs to the xvth century.

I am very glad that the National Art Collⁿ Fund has bought the large jar for you.⁹⁷ By the way it was too bad of Harding to mention my name in the matter to Bode. I knew the jar when in Boys' possession & I saw it at H's before Bode came to London. And now he supposes that he first told me of it. If you had not bought I sh^{ld} have done so.

When you have finished wth T.L. Peacock's novels, kindly send them to me here.⁹⁸

To Read, 9 November 1905, from Teignmouth:

. . . I think the three pieces will make a telling group, especially when arranged in y^r future Maiolica Gally: [Fig. 10]

I am looking up the subject of bacili¹⁰⁰ let into the facades & towers of early Italian Churches. They represent an important phase of the art but poorly represented in Museums – saving, of course, your Fortnum fragment.¹⁰¹ I suppose you have not heard



Fig. 10. Three maiolica jars with so-called 'Santa Fina' decoration, in imitation of Valencian lustreware. Florence region, probably Montelupo, c.1480–1500. Height 13.3 cm; 26.2 cm; 13.6 cm. Purchased by the British Museum from Wallis, 1906. British Museum, MME,1906,4-18,1-3.

of any recent Italian work dealing wth them? It is too bad that the Italians have not published them, & I am thinking of asking some of the people at the Ministry of Public Instruction to undertake the work . . .

To Read, 21 February 1907:

. . . It occurs to me that if I state where the five bowls I am illustrating actually are, that some of the Italian dealers will be after them . . . Do you think that in publishing them I am bound to state where the originals actually are?¹⁰² . . .

Read to Wallis, 22 February 1907:

In my opinion you are by no means bound to tell all you know and I should certainly retain the knowledge of the resting place of the oriental tiles in church walls . . .

To Read, 27 March 1907, from Ravenna:

. . . Ravenna from its Byzantine monuments was always a favourite haunt of mine. The Museum of Byzantine sculpture has been admirably arranged by Corrado Ricci,¹⁰³ & now when it is almost finished, & well seen in a lofty church, the Municipality are going to move it to another part of the city in order to give the locality to a technical school! . . .

To Read, 2 April 1907, from Ravenna:

. . . I was aware that my illustrations were being copied in pottery but did not know the name of the forgers. Can you give me the address of Tabbough frères¹⁰⁴ & also put me up to obtaining evidence of their selling, or offering to sell their forgeries. I believe I have rights of publication & will put the case in the hands of my solicitor.

To Read, 19 July [1907]:

I take the opportunity of the van bringing my things from the Burlington to send you the 5 dishes I had copied in Italy – you won't let them be seen till I have published them. If the employers Liability act had been in force in Italy I am afraid the copies w^{ld} not have been made, for the young man risked his neck in doing them.¹⁰⁵

To Read, 27 July 1907:

I had a talk wth MacGregor about his loan at the B.M. and he said he sh^{ld} soon remove it . . .

I called in at Lowengard's¹⁰⁶ today. I sh^{ld} liked to

have got the Bust portrait & the Fish of his oakleaf jars, but £700¹⁰⁷ a piece was beyond my figure . . .

To Read, 28 November 1907:

Bardini told me he bought the 2 vases¹⁰⁸ of Argnani through a Bologna dealer – one Cecarelli I think – through whom also he bought other things from Argnani. The latter used to have many pieces offered to him from people in NE. Italy, my impression is these came from Padua.

The two bacini came from beneath Bardini's house, & I think the oak leaf wth bird fragments.¹⁰⁹ I did not ask him about the black boccale fragments, because I have always understood those pieces – like your spouted boccale wth the S. Bernardino emblem – were found in wells by D^r Funghini.¹¹⁰ The oakleaf boccale¹¹¹ came wth a few other things bought by Bardini after Argnani's death – were from excavations for building purposes at Faenza . . .

To Read, 29 July 1907, from Venice:

Anyone who had followed my movements since I left Calais a month ago w^{ld} have supposed that my object had been to sample fogs. All knowledge is valuable & if you know a publication wishing to bring out an exhaustive work on fogs, it w^{ld} be doing me a friendly turn to recommend me as an authority on the subject . . .

To Read, 9 June 1908:

This even^g I cleaned one of my brasses – a candlestick I bought in the East just before moving and did not clean it then. It was in a very dirty state but it looked fine. I now found it for decoration one of the finest I have seen. Roundels of marvellous inscriptions also of figure compositions, a band of animals in foliage & other motives in silver & gold and much more of the inlaying than I supposed . . .

Read to Wallis, 30 July 1908:

I hardly think it would be worth while to expect Godman to lend much to the Whitechapel Exhibition¹¹² . . . With regard to the proposition that modern pictures of Oriental subjects should be exhibited with Oriental works of art, I can only say that I think it is in the worst possible taste . . .

To Read, 2 December 1908, from Rome:

. . . Among the places I visited was Orvieto,¹¹³ where they have lately had a find of quattro cento maiolica

& where also they are forging the same, as I was told. But here I have seen 2 or 3 pieces w^{ch} appear important. One¹¹⁴ a large bowl about 12 in diameter wth a griffin in centre & a frieze of large leaves like on your jar – the one you bought of Harding [*drawing of a four-handled bowl*]. It is broken in several pieces & a small bit is missing. It appears to be of the same style as yours & I think you ought to have it. I hear there are some Museum Directors after it.

I declined purchase & passed it wthout seeming to take any interest in it. But if you like I will try to get it for you at the lowest possible price, &, of course, charging no commission.

Before buying I sh^{ld} make a careful examination, but then it is always best wth the Italians to buy at once, not giving them an opportunity to consult other people or to communicate wth other w^{ld} be buyers.

To Read, 30 December 1908, from Naples:

. . . My course has been rather erratic lately, but today I reached here from Messina, having gone there on Monday even^g: not knowing that the earthquake had destroyed the city on Monday morning at 5.30. I found the city, w^{ch} I knew so well, a heap of ruins, on fire from one end to the other. In places the buildings had fallen into the streets, blocking them up. Everywhere were mounds, from some of w^{ch} they had already begun to dig out the dead. It was said that the soldiers had been buried in their barracks, so an English man of war landed the marines & blue jackets to act as police . . . The spectacle was truly horrible and it will be long before I can get it out of my sight . . .

Read to Wallis, 16 July 1909 [on the appointment of a new Director for the British Museum]:

I am sorry for your present state – I know few things worse than to be subject to the British workman. I will cheerfully come and smoke with you when you are ready. All the movement & intrigue is beneath the surface here and nothing appears above it. Osma, who is here, declares the powers are in a quandary – and thinks they are convinced I am the right man, but do not see their way of overriding Thompson who is moving earth if not heaven in favour of Kenyon.¹¹⁵ My only information is that the King has had a list submitted twice and rejected both. But what does that mean?? My friends and family are

much more upset and disturbed about the matter than I am. I preserve a calm front and philosophical mind.

To Read, 15 March 1910:

I have told you what I know about the Orvieto forgeries, but you must remember that they are known also to others. So that if you show what you have bought¹¹⁶ at the B.M. the things will certainly be discussed & I am afraid with results that will not be pleasant to you.

You know best whether it is worth running the risk.

As to the man returning the money, he will not like to, of course, but he might if he saw that it w^{ld} not be well wth him if he did not.

[Letter annotated by Read as ‘not answered’.]

To Read, 16 March 1910:

The pieces I brought to y^r room were only a portion of those I had intended to show you. But as Colvin¹¹⁷ came in & apparently intended to remain, I went away, as I thought it undesirable, in y^r interest, to discuss the business in the first instance before anyone else but y^rself. At the same time I had only seen the pieces as Hobson took them out of the cupboard. And considering they belong to a class of objects of w^{ch} numerous known forgeries are in the market it w^{ld} require more than 5 minutes examination of them to formulate an expert opinion.

To Read, 1 December 1913, from Worthing:

. . . If I had seen you I sh^{ld}, among other things, have asked if any of the Von Bekerath maiolica had been bought by you . . .¹¹⁸

Read to Wallis, 11 April 1914

[on a Suffragette attack on the Museum]:

The damage done to the china was very trifling three little cups and one saucer, at the cost of breaking ten large panes of glass. The lady had a butcher’s cleaver and used it quite effectively, but without any judgement – You may rely on her being sentenced to six months and getting out within a week! I am afraid I do not know of the highly placed people who insist on these maniacs being let out – I imagine there is some cryptic reason for what appears to be only folly.

I am not recommending closing the Museum . . .¹¹⁹

Read to Wallis, 13 July 1914:

. . . It would never have occurred to me that, at this date, it would seem desirable to anybody to print a memoir of poor Franks. It has been suggested to me a

dozen times in the last 15 years – but I have always rejected it . . . He had no public life – and I don't think he would have cared for any such thing.

Extracts from letters between Wallis and Wilhelm Bode

To Bode, 20 October 1878:

[On Bode's article on Rembrandt in the *Athenaeum*]

You might have written the text¹²⁰ in English yourself & there would only have been a word or two, if that, to alter . . .

. . . Here his best friends are depressed at this repressive legislation the Great Bismarck is insisting on. We naturally think of the English and French Imperial methods of treating those matters, the British has proved to work best. We must not however say much about Imperialism, for our idiotic government is trying it on in a feeble sort of way, to the delight of the Chauvinists, who with us are known as 'Jingoes', and the disgust of all sensible folk.

To Bode, 11 February 1880:

The efforts of those of us who are striving to protect Ancient Buildings, both here and in France, are likely to be crowned with success. Whether we shall save the West Front of St Mark's remains to be seen . . .

To Bode, 12 August [1880?], on 'St Mark's, Venice, Committee' letterhead:

Talking of saving, when I was at Forlì I called attention in the 'Times' to Melozzo's frescoes in the roof of a chapel in the church of S. Francesco(?). They are now full of cracks and pasted over with paper. The probability is that they will speedily fall down, or else that they will be restored so that none of Melozzo's work will remain . . .

We here are in hopes, that, besides saving what is left of St Mark's, the expression of opinion in this case will induce the Italians to consider the case of Restoration generally.

I saw recently . . . many most lovely buildings that a few years ago had nearly all the old work intact, even made more beautiful by age, and that they only needed some little repairs and attention. Now they

are restored from roof to pavement, either with new stone, or the old stones recut, so that from either an artistic or historic point of view they are absolutely without beauty or value . . .

To Bode, 12 October 1880, on 'St Mark's, Venice, Committee' letterhead:

[He has moved to Biggin Hill]

. . . half an hour more in the country than the Dulwich gallery . . . The house is entirely in a garden with wide views of the country, and unfortunately I have had to build a studio, & of all trials in life the Builder is the greatest . . .

Have you made fresh acquisitions? Is a grateful Government going to set up a Statue of you for all the fine things you got for Berlin in the Spring? If not there is no gratitude in Statesmen.

To Bode, 13 June 1881:

. . . I wrote a notice in the *Times* of the drawings which Prof. Menzel¹²¹ has sent to the Watercolour Gallery. I sent the paper to Prof Menzel. Will you be so good as to ask him not to mention that it was written by me? You know that we in England do not care to have it spread about when we write journalistic criticism . . .

To Bode, 27 June [1883]:

The N[ational]G[allery] has purchased the Sunderland Mantegna¹²² at a stiff price . . . Remember me kindly to Mr Lippmann¹²³ when you see him – and the Master, Menzel.

To Bode, 11 July 1887:

Do you see in last week's 'Academy' that ill bred lout Richter¹²⁴ has attacked you? As usual imputing motives. When he tried it on wth me I told the Editor of the Academy if he did not publish an apology I would bring an action against the journal. An apology appeared. Literary criticism, however

severe is permissible – that ignorant fool is I suppose incapable of serious art criticism, but he is ever ready to traduce anyone who exposes the drivel of Morcelli's¹²⁵ 'system'. It is as much a 'system' as the prattle of a cookmaid on pictures can be styled criticism.

To Bode, 6 December 1890, from Taormina, Sicily:
We are only in the infancy of the knowledge of Persian art. It will be necessary to induce students to take it up seriously, & work as we have done in other departments of art. The most that has been done hitherto is sheer guess work.

Bode to Wallis, 4 July 1897, from Berlin

[sending photographs of maiolica in his own collection¹²⁶]:

I hope you got the photos in time The smallest is made for S^a Maria Nuova, the famous hospital in Florence: therefore the Lilly on both sides and, on the handles, the crutch. The companion with the Sirens has no arms.

On the second table the biggest has the arms of the Hospital della Scala in Siena

This came all from Florence, the one with the arms of the Hospital of Siena came from Siena, as the florentine dealer told me.

I saw, 20 years ago, still about 20 to 30 of these pots, all in florentine families (March. Corsi, Torrigiani etc – Mr Fischer, Baron Marquard have still fine pieces there), mostly sold to Bardini or Murray. The finest I know, with a lion, is in the Prince Lichtenstein's Coll. at Vienna (about 40 cent. high).

. . . I have no doubt it is a tuscan and probably a florentine ware about 1400/1480, because all pieces were in the hands of the florentine nobility or of the Hospitals. Mr Fisher (the son of the old man, who had a fine coll. of early engravings) you know perhaps; he lived in Florence a long time on the reason of the health of Mrs Fischer; he has perhaps 8 or 10 fine pieces. Also Fairfax Murray knows a good deal about this Majolica. He made me a present of the simple but very brilliant one . . .

To Bode, 7 July 1897:

. . . You certainly have a most delightful little collection of those blue and white pots, & of exceptional importance for the two hospital pots. They will form a valuable addition to the series I am giving

. . . Bardini is here and dining with me on Friday – when we will drink your health.

To Bode, 19 July 1897:

[He regrets he is unable to send his catalogues of the Godman collection¹²⁷]

I have nothing to do with the sale of them . . . I am not sure that G. would present them to you . . . he is like many rich men, sometimes he will give liberally, sometimes he will not.¹²⁸ Also he really cares nothing for ceramic art, his whole interest is in Natural History – or rather the Nat. Hist. of central America.

To Bode, 20 July 1897:

With respect to the pavement in S. Giovanni a Carbonara, I had intended asking you yesterday if you possessed any positive evidence respecting its place of fabrication.¹²⁹ . . . I see that both Fortnum and Molinier challenge your attribution to the della Robbia school, & suggest the tiles were made at Naples. With all of you it is a matter of opinion, but considering the style of ornamentation it appears to me to be rather of Tuscan origin than S. Italian. Indeed I can find no evidence of Potteries in S. Italy in the xvth Cent:

Do you happen to know anything certain of the place of fabrication of other quattrocento Italian tiles? The S. Petronio ones were doubtless made at Faenza. What a wealth of design there must have been on the floors of the Italian churches before that maledetto sette cento cleared it all away! . . .

While I am writing comes a letter from Tesorone. He says: – 'Non potrei dire – per ora – con precisione la provenienza. Dico per ora giachè non dispero di accertare la origine di questo e di altri pavimenti napolitani di aspetto assai dissimile da questi che mi trae il carattere della maiolica umbra. Molto probabilmente trattasi di maiolica locale. Le fabbriche napolitane, cosidette del Ponte risalgono a eta assai remota'.

To Bode, 6 August 1897:

. . . This Egyptian ceramic art is a tough nut to crack. If one could only get a copious illustration of the art it w^{ld} be of the highest utility to ceramists. The influence of the ancient Egyptian can be traced down through Byzantine, Persian, mediaeval Egyptian and Syrian to the Italian Maiolica. But the examples are so scattered.

To Bode, 5 October [probably 1897], from Hotel Italie-Baglioni, Bologna:

I had hoped to have sent you a copy of my Early Italian Pottery before leaving London. But you know, the little ways of those eternal breakers of promises, the printers. However, like an Italian Railway journey or a Scotch sermon they manage to finish at some time or another . . .

I find the youthful Fratti – now entering on his 84th year – as brisk & lively as ever. We spent the whole morning scampering about the Museum & S. Petronio, and in making arrangements to have the pavement tiles copied . . .

I propose going to Naples & there taking steamer for Egypt. Can I not persuade you to come there this winter? I think it would be better than going to London in November! Which I hope, my dear Bode, you will on no account attempt . . .

Bode, 7 October 1897, from Charlottenburg, to Wallis in Florence:

. . . The 2 fine blue & white early florentine Vases are in the hands of Attilio Simonetti,¹³⁰ the well known and certainly also to you known dealer in Pal. Podescalchi ai Prati. Probably he did not sell the vases because he asked a too exaggerated price . . .

In the moment I have very much to do here: we are just in these days beginning a new building for our Gallery of the old masters, where also the sculpture of the same time and the prints & drawings shall be exhibited¹³¹ . . . I . . . hope you will bring me something new from Kairo.

To Bode, undated [winter 1897–8?], from Hotel du Nil, Cairo:

I was glad to hear that your Museum was going to be rebuilt, but I was sorry to find that you are going to have anything to do with the building. Architects are the very devil (I was an architect once myself) & they will worry your life out. Take the opportunity of giving yourself a five years holiday, come out to the East, beginning with Egypt, & so recover your good health, & let your colleagues fight it out with the architects.

I have just received a copy of my opusculé, & have sent directions to have one forwarded to you. I was so much encouraged at Paris & in Italy to complete the undertaking that I propose doing so. I suppose it will need about twice as many more illustrations as there

are in this first part? As I shall publish this alone, please do not let your copy leave your possession . . .

I went to see Simonetti's two vases, & as it seemed to me undesirable that they should go to America (Bardini now seems to sell only to Americans) I purchased them myself. Much obliged to you for telling me of them.

The interest in Byzantine art in Europe is setting the Oriental forgers to work. I was shown yesterday two gold enamelled bowls, sworn to be found in excavations & pretending to be early Byzantine, but which were absolutely false. If the dealer does not sell them here he will most likely take them to Europe, so look out . . .

To Bode, 28 July 1898:

The above pair of very lively and ridiculous old cocks (on the usual background of leaves, scrolls & dots) stand *vis à vis* on a photograph sent me by Bardini¹³² . . .

Query, was the intention comic? Something might be said for & against, but I incline to the notion that in this instance the artist was inspired by an idea distinctly humouristic.

[Fig 11]

To Bode, 20 August 1898:

. . . I have been to see Fisher's¹³³ collection. He has some interesting pieces, but few of w^{ch} I did not know the types. His blue and white – Florentine – are not remarkable, & are small. He has a very interesting plate, with five similar[?] medallions of subjects from the life of Christ – small figures¹³⁴ . . . F. lives in a beautiful part of the country, but I expect the natives take little interest in Italian art . . .

To Bode, 11 September 1898:

. . . Now I hope to get on wth the Maiolica. There are still some illustrations to finish, & I expect to get some additional material in Italy this autumn . . . I thought I w^{ld} like to inscribe this to you as you take such an interest in the subject, and for old friendship's sake . . .

To Bode, 26 March 1900:

. . . Please thank Dr Stettiner¹³⁵ for sending me the volume,¹³⁶ & present my compliments to him on his excellent article on Majolica . . .

There is talk of doing a new edition of Crowe &



Fig. 11. First page of the letter from Wallis to Bode of 28 July 1898. Zentralarchiv der Staatlichen Museen Berlin, Preussischer Kulturbesitz.

Dear D^r. Bode

The above pair of very lively
ridiculous old cocks (on the usual
background of leaves, scrolls &
dots) stand *vis à vis* on a photo-
graph sent me by Bordini.
The jar is a large one - 34 cm.
high.

Cavalcaselle.¹³⁷ I think it ought to be a reprint verbatim and literatim, adding only Crowe's notes, w^{ch} he left unprinted & Cavalcaselle's additions to the Italian edition. The reprint is needed on account of the very high price of the 5 vols: . . . But it w^{ld} be unfortunate if it was edited with notes by a man who was not in sympathy with C & C . . .

I just sent off today my final corrections and proof of the Egyptian Ceramics. It was only the conviction that the study of E. ceramic art is the basis on w^{ch} the study of all ceramic art must be built that impelled me to undertake it . . .

To Bode, 6 April 1900:

[Urging Bode to prepare a new edition of Crowe and Cavalcaselle]

In point of fact Crowe's family know little about the state of the case . . . [Crowe] had given me a copy of Vol: III with a number of notes in it . . . It w^{ld} be, as you say, deplorable if the editing was influenced by the Berenson-Richter gang . . .

Thanks for the offer of the Florentine pot. I should be very pleased to exchange. I think I have a lion . . .

To Bode, 21 April 1900:

A line to say it would be better not to mention to anyone that a new edition of Crowe and Cavalcaselle will be published . . . The proposal is at present very nebulous . . . What I am endeavouring to do is to have the work issued in such a form that the Morelli gang may not be able to attack it . . .

To Bode, 1 June 1900:

I have received a letter & a circular from Sig. Guasti relating to a proposed work on Cafaggiolo Maiolica, & stating that it is to be based on documents discovered by Milanese; he further says that you told him to write to me.¹³⁸

Will you kindly tell me if Sig. G. showed you any of the documents, or if not, did he inform you what was their nature & of what date?

My impression is that they may be the same that I published last year in the *Athenaeum*,¹³⁹ and w^{ch} were given to me by Uzielli. They – like those published by Baccini¹⁴⁰ – did not prove an artistic pottery at Cafaggiolo.¹⁴¹ They only related to a common pottery for domestic purposes that was probably made all over Italy in the early Renaissance period.

The prospectus of the contents of Guasti's volume scarcely seems promising, it suggests a compilation from other works, wth the usual polemics to w^{ch} the Italians are so partial . . .

To Bode, 5 December 1900, from Cairo:

Dr. Strzygowski has asked me to make a small collection of fragments of mediaeval pottery for you . . . They are from the Cairo mounds . . .

I am rather uncertain about how long I may remain in Egypt, but if you would like me to purchase any specimens of pottery for you w^{ch} I may come across I will do so with pleasure, if you will tell me how much you w^{ld} like to spend. It is, of course, only by chance that one finds anything of special interest . . .

I saw scarcely anything worth having in Italy, even Bardini had nothing new. His prices now are simply jokes. I sh^{ld} say that he has passed the ultimate limit of the American millionaire¹⁴² . . .

To Bode, 8 February 1901, from Cairo:

. . . You must not expect much of very startling interest, for important objects of the early X^{tian}

period are few and nearly all imperfect. If the Egyptologists of the past had looked after the early X^{tian} art it might now be well represented in Museums. But they neither cared for it nor understood it, consequently the examples were thrown away or destroyed. However, some gleanings may be recovered, & especially in the pottery there is much w^{ch} is instructive . . .

Bode to Wallis, from Charlottenburg, 4 August 1901:

. . . In Florence I got a fine florentine bowl, imitation of early hispano-mor. ware with small flowers. It has a florentine armour and was excavated lately in Florence. Bardini got a larger dish from the same excavation, also with a Flor. shield in the centre . . . Did you see the big Vase,¹⁴³ early blue Florentine, with the big lily of Florence, at the Pistoja Exh: 2 years ago? It is for sale now – but at 3500 Lire it.. About 40 cent high. Perhaps I can send you a photo of it, though it is very much like the smaller one I have, and which you published.

. . . Do you know the Coll. of Mr. Bloy¹⁴⁴ in Versailles? Some very fine early florentine pieces, sold by Bardini 15 or 16 years ago.

To Bode, 12 August 1901:

. . . Your Florentine bowl, imitation of Hispano-Moro, must be interesting . . . I did not see the big bowl at Pistoja. If you are not going to buy it, will you kindly tell me the owner? Bois, of Versailles, has recently sold his three early Florentine bowls. I have not heard who to . . .

S.K.M. has disgusted everybody by accepting a cargo of New Art! And presented by a dealer! How much shall we give you to take them? They came from the Paris Exbn.

To Bode, 26 August 1901:

. . . I am sorry you cannot come to London just now to see Pierpont Morgan's collection, which is on view at S. Kensington Museum. It shows what can even now be purchased when you have millions at your command! S.K.M. has removed the 'New Art' collection, after having been mercilessly chaffed & vituperated. Did I tell you it was bought & presented by Donaldson, the retired dealer!

To Bode, 27 September 1901:

I am afraid you will think me incorrigible – that I have the same insatiate appetite for dimensions that

the German student is supposed to have for Bocks of beer . . .

To Bode, 21 November 1901

[on colour printing]:

. . . we have several practitioners, I am afraid I must say all equally unsatisfactory. I think the process is bound to fail & will never produce artistic results . . .

William Burton,¹⁴⁵ the analyst, asks me to give him a fragment of the pottery to analyze, so if you can get fragments from Florence, pray send me a couple. I am not sure that I shall go to Florence, but if I do I suppose Bardini will make up some excuse for not letting me see the fragments – perhaps will say his family eat them in mistake for confetti . . .

You know that gentlemanly youth Brauer has bought Argnani's collection of fragments. There is a shady story connected with the purchase, so no one here will buy any part of the things. I hope you at Berlin will not buy any of them.¹⁴⁶

Possibly you have seen photographs of de Osma's large blue & white vase wth figures of a man (rather picturesque costume) on either side. He has sold it to Read of the B.M. [Fig. 1]

To Bode, 15 November 1901, from Hotel du Nil, Cairo:

. . . I am glad you liked the specimens of Oriental pottery I selected. I have got together a few fresh pieces since I have been here of great beauty. Some day I have no doubt we shall be able to form a series in historical sequence, revealing an art of which twenty years ago people had no conception . . .

To Bode, 12 March 1902:

. . . I think that the rising generation here will not have the same feeling towards Germany as that of the present has undoubtedly been . . .

To Bode, 2 April 1902:

I have been about Italy collecting materials for a vol: on Italian pavement tiles, & I think I have pretty well all existing examples drawn. But as for documents they are indeed few . . .

I saw Bardini at Florence, he was busy preparing for his sale here in May. He again made excuses for not showing me his fragments, for what reason I do not know. He evidently does not want me to see them. He showed them to Skinner last autumn . . .

To Bode, 24 June 1902:

Quite uninteresting too was Bardini's sale the other day.¹⁴⁷ The pictures were melancholy, so most of the maiolica. I think he makes a mistake to have a sale of this character, & then the very few things of interest have such a high price upon them that they are bought in. I suppose the fact is that Italy is about cleaned out of works of art of a good period.

. . . It is sad to see in what a deplorable state are some of the tile pavements . . .

To Bode, 29 August 1902:

Sorry to hear that you are too unwell to come to London this autumn . . . Pray thank your daughter¹⁴⁸ for her capital drawings, they render a very good idea of the originals . . .

. . . Do you happen to have found any fresh facts about our ware?¹⁴⁹ I have all the drawings prepared . . . It is documents that I hunger for.

To Bode, 13 January 1903, from Naples:

. . . I heard at Paris that B[oy] had sold all his jars to an American at a fabulous price. The next century will see Europe clean swept of works of art to stock the Yankee museums?

I look on you as a conscientious & strenuous museum Director, ever in search for new & improved methods (indeed, I am accustomed to point you out as the model example for all the tribe) . . .

To Bode, 25 September 1903:

. . . It is possible we shall never find out where the oakleaf series of jars were actually made. I c^{ld} have given some evidence in favour of their being Florentine, only I wanted to leave the matter open, rather to encourage enquiry. Unfortunately, the Italians seem disinclined to undertake the 'spadework' – actual and metaphorical – by w^{ch} only precision can be given to the history of their maiolica. I quite think wth you that their present designation of the jars – Monte Lupo – is wthout a shadow of evidence

To Bode, 3 December 1903, from Florence:

. . . I came here two days ago, but have seen nothing worth buying, except, of course at Bardini's . . .

From Venice I went to Bologna intending to make some studies, but found the glass cases sealed up & was told they have been so for more than a year! Also

the Library has been shut for readers the same time, but foreigners are allowed to inspect the backs of the books. This singular state of things is due to the Socialist Municipality. The Socialists carried the elections last year. The chief Librarian was, as you know, Dr Frati; his successor was one of the dis-tributori. What will happen when the Socialists get a majority in Florence, & other places, will all the Italian museums be closed?¹⁵⁰ I suppose I can be of no use in trying to get your Amsterdam vase sent away? I think if an Italian went to Germany & bought some old Dresden china he w^{ld} be very indignant if the Government would not allow him to take it away . . .

I had not been to Venice since the Campanile fell & I confess not to regret its absence . . . Both St Mark's & the Ducal Palace look much finer wth it away.¹⁵¹

To Bode, 11 May 1904:

I was glad to hear you had a good time in Italy & had found specimens of early maiolica . . .

I should think 5 or 6 of Bardini's best early pieces would not be dear at £100 – if you can get them at that price . . .

As to the albarello¹⁵² at the Siena Exbn.; a few years ago I examined all the relics at the Scala Hospital but found no specimen of an Oak Leaf jar. Last year I again made special enquiries at Siena & was told by the Syndic that the hospital had some examples of the ware. I showed him drawings of the ornament & he said I should find some in the collection of relics at the hospital. Again I went, examined the things in glass cases, enquired of the officials & searched all the places where such things might be kept, but with the same result. It is singular that a specimen should be in the Ex^{bn}; we must remember, however, that next to Venice Siena has been the home & emporium of forgeries, especially in Maiolica.

To Bode, 20 [or 26] May 1905:

. . . Just then the Emperor fired off his Tangier speech, which evoked English sympathy wth the French . . . it is not surprising that people dislike being everlastingly preached at & scolded as if they were so many naughty boys. The curious thing is that the Emperor does not see that this continual speechifying defeats its object, & that he is simply

playing into the hands of the party whose aim is to abolish the monarchical form of government altogether . . .

Whatever may be said, pray don't let it disturb your peace of mind. Sooner or later it will be universally acknowledged that the Museum marks a distinct advance, & will have a beneficial influence on all other similar institutions.

To Bode, 30 May 1905:

I was glad to hear you had a nice time in Italy & had found some characteristic bits of quattro cento wares.

But I was concerned that you confirm what I had previously been told, that the Italians are digging up fragments of maiolica wthout taking steps that they go to Museums. What is bought by the casual tourist is sure in the end to get lost. Can you not try to persuade the Italian Directors to form collections in their own Museums, & also to superintend the excavations, which unless conducted by trained excavators lose the greater part of their value?

I send for your acceptance, by this post, a copy of my study on Nicola Fontana.¹⁵³ I thought it was worth while making for the use of students a complete series of the paintings, w^{ch} are of considerable interest in the history of maiolica, although I am afraid that the later works of Nicola proclaim that the decadence had already set in. However, when Italy lost her liberty, her art was bound to lose its vitality . . .

To Bode, 21 October 1905, from Teignmouth:

. . . I heard after you left London that you had supposed I knew of Harding's large early jar [Fig. 12] from you. The fact was that I saw it when it belonged to Boy, & should have bought it, only we did not agree as to terms. I next saw it the day Harding brought it to London & then when Read said he should like it for the B.M. I left it for him. It is an interesting specimen & I have selected it for a colour illustration in the volume I have in preparation. Unfortunately the colour prints will be by the three-colour process, & the colours employed by that process are all fugitive, & will fade in a few years. Were you aware of this? By the old method of Chromolithography the colours were durable. So much for the 'March of Science!' w^{ch} is really, for the most part, the march of Shoddy.

To Bode, 7 December 1905, from Teignmouth:

Respecting the Persian plate, I sh^{ld} always be delighted to give you anything I c^{ld} for your collection, but when the object has to go to a public museum I am afraid one must look at it from a business point of view . . .

To Bode, 31 December 1905, from Teignmouth:

. . . As to the Persian plate, I think perhaps you will agree wth me that it w^{ld} be a pity to separate it from the collection of Persian and Oriental ceramics w^{ch} I have, & that they had better be kept together for a Museum. No amount of trouble or cash w^{ld} bring together a similar lot, so it seems to me undesirable to disperse them.

It is also all the more important that genuine objects sh^{ld} not be scattered since the manufacture of forged Oriental pottery has now become a regular business. It began in Italy, the objects being sent to Constantinople to be distributed over the East, but now from certain lusted pieces w^{ch} I have seen this

year, I think they are being manufactured in the East, in Persia, Bagdad & Syria. They are even sending to London, & probably elsewhere, forged fragments, cleverly broken to make them appear important. It was the same wth the Rhodian wares, w^{ch} first imitated at Paris, were afterwards forged in Syria.

It appears to me that the time has come to take concerted action to expose & if possible stop these forgeries? If you are in London next summer will you attend a small private meeting to discuss the matter?¹⁵⁴

. . . I think I told you I had accepted a proposal to write a volume on Maiolica. I knew the subject was a tangled one, but I find it to be even a greater welter than I expected. I also thought it might not cost me more than twice what I am to receive. I shall now think myself lucky if it does not cost me four times as much!¹⁵⁵

To Bode, 31 July 1906:

As to the prices for Oriental ceramic fragments, there is really none. The Cairo mounds have yielded the best pieces, both artistically and historically, & some of the most important of these were found by the Revd. Greville Chester,¹⁵⁶ Arbet Bey¹⁵⁷ & myself. Then when the natives began to hunt for the fragments the price at first was a piastre = 5 soldi. Then they went up to 5 piastres & so on increasingly. I have paid as much as £10 for an important piece – one sometimes has to buy a lot of 100 or more pieces to secure 3 or 4; the rest being valueless. So far as I have seen them the Constantinople specimens are far inferior to those found at Cairo . . .

In the interest of science it seems a pity that the principal museums do not agree to appoint one European Museum the repository of all the fragments of Oriental ceramic art which will henceforth be discovered? And as the British Museum has by far the largest & most important collection, they had better all go there? . . .

To Bode, 4 April 1909:

You may, perhaps, not know that J.C. Robinson detected the Moresco influence in the Oakleaf Maiolica about 1850. What a loss it was to art history when he gave up the Direction of the S.K.M., & took to dealing! He has retired to Swanage . . . he will not come to London again on account of the motor traffic, w^{ch} is certainly becoming intolerable . . .

You know, I suppose, that they had a find of early maiolica at Orvieto. But also they at once began to



Fig. 12. Maiolica pharmacy or storage jar. Height 34.3 cm. Tuscany, c. 1400–40. Purchased by the National Art-Collections Fund for the British Museum in 1905. British Museum, MME 1905,10–12,1.

imitate it at some pottery works near the city. I did not see the Faenza Exhibition last autumn,¹⁵⁸ but was told that all the Maiolica shown was modern forgery . . .

To Bode, 23 October 1909:

[He has moved to Sutton; Norwood is 'so built over as to be now intolerable']

I regretted much to see the letter in to-day's Times about the wax bust¹⁵⁹ . . . However, if Mr Cocksey's letter is correct, one can only say that we are all liable to be mistaken at some time or another . . .

Extracts from letters between Wallis and Gaetano Ballardini, of the Museo delle Ceramiche in Faenza¹⁶⁰

Draft of letter from Ballardini to Wallis, undated [1909]:

As successor of the late Mr Argnani in the office of Inspektor of the Monuments of the district of Faenza, I continue, with new documents, the study on the ancient ceramics of Faenza. I am possessor of important papers between other of the book of a till now unknown potter (1460–1500), which I publish shortly, and I hope that my study may be somewhat usefull to the knowledge of the development of this sympathetic art.¹⁶¹

I pray You, dear Sir, which was in relation with Mr Argnani, to be as good as with me to correspond, seeing I mind you as a teacher in this matter.

Alas I am not in possession of your books, by your kindness given to Mr Argnani

I pray you pardon the boldness and my unskilfulness in your limpid language

To Ballardini, 30 March 1909, on letterhead of the Burlington Fine Arts Club:¹⁶²

I beg to thank you for your very kind letter.

A m.s. book of a hitherto unknown Farentine potter should be indeed interesting, & all admirers of the splendid Maiolica of Faenza will assuredly welcome your forthcoming publication. The period to which it relates – the latter half of the xvth century – is of all others the most interesting in the history of the art . . .

As to the six small 4 volumes of mine on Italian Maiolica they no longer belong to me, as Mr Quaritch purchased the series. They are, as you may possibly be aware, very copiously illustrated, &, at least from that point of view, may be of some service to students of the art.

To Ballardini, 16 June 1909, on letterhead of the Burlington Fine Arts Club:

As your kind letter of the 11th Ins^t, I beg to say that the Cluny plaque is perfectly genuine. I remember once Argnani showed me where it once stood in the church of S Michele.¹⁶³ It is truly an admirable specimen of Farentine ceramic art of 1475, & is in excellent preservation. The ANO, by the way, is a modern addition.

The document published by Malagola,¹⁶⁴ you remember it had not been seen by him, nor, I am told, by anyone else. I once asked the Director of the Padua Museum¹⁶⁵ respecting its authenticity, w^{ch} he thought highly improbable. Besides, judging from the internal evidence, it may certainly be said to be spurious.

I am afraid the same must be said of the fragments of a plate of which you send me a photograph. One can never be certain as to the authenticity of a piece of Italian Maiolica whereof one has only seen a photograph. The present object has evidently had the design taken from the tiles on the altar steps of the S. Sebastian(?) chapel at San Petronio, yet very coarsely painted & it appears to me not in the style of xvth century work.

You know, of course, that xvth century Maiolica is now being imitated in various potteries, I was going to say, in all parts of Italy. The copyists make no secret of it, but the dealers get hold of the fabrications, break them, restore them & sell them as genuine specimens of the xvth cent^y . . .

To Ballardini, 22 April 1910:

I need not say that I shall be much pleased & honoured by your proposed dedication of your forthcoming study in Farentine ceramic art.¹⁶⁶ The subject of the

tile pavement in S. Petronio is an especially interesting one. It was always a great pleasure to me when in Bologna to visit it with the late D^r Frati.

I am thinking of taking a short journey in N. Italy this spring, & if I reach Faenza shall hope to have the pleasure of seeing you.¹⁶⁷

To Ballardini, 5 June 1910:

I have seen M^r Quaritch since my return & described your proposed book on the S. Petronio pavement to him, giving him at the same time my opinion respecting its publication. He was interested in the subject, but doubted whether it would be prudent to publish in Italian & English, the sale would not warrant the extra expense. He also said that the present time was not favourable for the publication of a book in which comparatively few people would be interested just now: public attention in England being absorbed in political matters. In short, he declined to undertake the publication . . . Then as to publication in Italian – if the illustrations were attractive there ought to be a certain sale in foreign countries, but the type & paper ought to [be] good. The paper should not be the abominable stuff called ‘art paper’, shiny, lustrous, loaded with China clay, & w^{ch} pains the eye to read . . . If Federico Argnani’s books had been printed on Fabriano paper, & in a better type they would all have sold before now.

I look back^{with} much pleasure to the pleasant month spent in Romagna, & specially, thanks to your kindness, to the days passed in Faenza.

And to Sua Eccellenza la Bimba¹⁶⁸ pray present the respectful compliments of her devoted slave . . .

Draft of letter from Ballardini to Wallis, 6 June 1910:

[asking Wallis to discuss with Quaritch his proposal for a book on San Petronio and another on the ceramics of San Francesco di Bologna and of 300-plus marks on Faenza pottery]

. . . Per la parte decorativa di questi libri, mi aiuterà il mio caro amico Francesco Nonni,¹⁶⁹ incisore in legno, il quale io raccomando caldamente alla sua bontà . . .

To Ballardini, 9 June 1910:

I am in receipt of your kind letter of the 6th Ins^t, and likewise of Signor Nonni’s wood engravings. Are the designs drawn & invented by him? We are accustomed to say that the art of wood-engraving is a lost

art, but Sig: Nonni has shown us to be in error. We have, of course, a good deal of typo-etching in this style – drawings in pen and ink from w^{ch} zinc blocks are made – but since the illustrations to Chaucer, drawn by Burne Jones & engraved on wood by Morris we have nothing in woodcut . . .

To Ballardini, 1 July 1910:

I shall be glad to learn what you have discovered respecting Oriolo.¹⁷⁰ Crowe and Cavalcaselle could find little relating to him that was authentic. The portrait at the National Gallery of Leonello d’Este has, I think, rather suffered from restoration . . .

I have shown Sig: Nonni’s illustrations to several friends interested in book illustration, who all praise them highly . . .

Pray tell la piccola Doda I was much touched on receiving her affectionate saluti, & w^{ch} I return by a messenger – an etherial being I found at the Japanese Exhibition, now open in London¹⁷¹ – whom I have packed in a box and sent by pacco postale today. Like everything made by the Japanese, their dolls have a certain quaintness w^{ch} is amusing . . .

To Ballardini, 31 July 1910:

I regret to say that I cannot persuade my publisher (editore) to listen to a proposal refering to any kind of book on ceramic art at the present time. The death of the King¹⁷² & the disturbed state of political affairs render the present season unfavourable for art publication of any kind in England. Besides, there has been an Exhibition of Chinese porcelain at the Burlington Club this summer¹⁷³ w^{ch} has diverted the attention of connoisseurs from that of Italian Maiolica . . .

I duly received Nonni’s woodcuts of the S. Petronio tile & think it excellent. I am afraid in respect to its size that the expense involved in producing a series of the tiles would seriously affect the cost of publication. Such also is the opinion of M^r Read . . . Read thought that Nonni w^{ld} get work in England, if he wanted it, but agreed wth me that it w^{ld} be better for him to continue his Italian subjects . . .

To Ballardini, 27 December 1910:

. . . Respecting the bacini at Pomposa, I am not sure if you are aware that there are 5 or 6 of them in my ‘Byzantine Ceramic Art’. I purposely did not state they are from Pomposa because if I had indicated this

locality it is possible that some unscrupulous dealer in antiquities might steal them – as has been done in other cases of bacini from Italian churches. I did not

copy them myself, therefore I am not sure as to their correctness, nor if the potter I sent to copy them was right in saying they are in tin glaze . . .

Extracts from letters between Wallis and C. D. E. Fortnum¹⁷⁴

To Fortnum, 6 June 1889:

. . . I have not mentioned the Vase¹⁷⁵ to the S.K.M. people. There is a chance they might not see the importance of it, and also the fact of it being talked about w^{ld} put the enterprising foreign Director on the scent. Besides, as a typical piece it strikes me it w^{ld} be more in harmony wth the B.M. collection.

To Fortnum, 15 November 1896:

. . . It was only yesterday that the steward of the Burlington Club put your very handsome volume¹⁷⁶ into my hands . . . It is a book that will always remain the standard authority on the subject. Perhaps some time in the middle of the next century somebody will bring out another edition of it, incorporating what has been discovered up to that date? . . .

Some months ago I was in the Midlands & wanted to go to Oxford to see your Museum as well as the Egyptian collection at the Ashmolean, but was told that both were closed! Now it seems to me that it is precisely in the long vacation that the Oxford museums ought to be open? That time being the most convenient for many people who c^{ld} not leave their avocations at any other . . . I hope you will exert your influence wth the authorities to have the museums constantly open . . .

Fortnum to Wallis, from Mentone, 22 November 1896:

. . . I highly appreciate your opinion of the book

which took a good deal of trouble and some time to get all the requisite material together and to revise what had been done 25 years ago . . .

I think you must be wrong about the Ashmolean being closed as I never heard of such a proceeding there always being someone there . . . We now have a very nice young fellow as assistant Keeper a Mr Bell who takes lively and intelligent interest in Renaissance art . . .¹⁷⁷

To Fortnum, 29 November 1898:

. . . I must explain the announcement in the Athenaeum.¹⁷⁸ You know that if books are published, the present iniquitous law claims five copies for the public libraries. But if a work is sold by subscription, then the demand cannot be maintained. Where the edition of a book is small (in this case it is 200 copies) & the production costly, the robbery is serious. So this work is being issued by Quaritch to subscribers, that is the purchaser sends him 3 Gns: & receives the book (I may say that if every copy is sold, the sum total will not cover the cost of production) . . . It is not an undertaking for a private individual but rather for a public body or a Society. However I have made start and hope the various National Museums will continue it . . .

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Notes and references

- 1 See Timothy Wilson, 'A Victorian artist as ceramic collector: the letters of Henry Wallis, part I', *Journal of the History of Collections* 14 no. 1 (2002), pp. 139–59. Notes identifying individuals already mentioned in part 1 and thanks to those who have assisted me have not, for the most part, been

repeated here. For further help, I thank Jeremy Johns, Johanna Lessmann, Keith Lowe, Laura Luccheri, Anthony Ray, George Scanlon and Hilary Young.

- 2 For a general account of the growth of the British Museum's Italian maiolica collection, which is, for fifteenth- and sixteenth-century wares, one of the finest in existence, see T. Wilson, *Ceramic Art of the Italian Renaissance*, exh. cat., British Museum (London, 1987), pp. 17–21.
- 3 Augustus Wollaston Franks (1826–97), Keeper of British and Mediaeval Antiquities and Ethnography in the British Museum 1866–96, and one of the Museum's greatest benefactors; knighted 1894. See M. Caygill and J. Cherry (eds.),

- A. W. Franks. Nineteenth-century collecting and the British Museum* (London, 1997).
- 4 C. D. E. Fortnum, *A Descriptive Catalogue of the Maiolica . . . in the South Kensington Museum* (London, 1873), p. civ. For the early history of the British Museum collection, see: T. Wilson, 'The origins of the maiolica collections of the British Museum and the South Kensington Museum 1851–55', *Faenza* 71 (1985), pp. 68–81.
 - 5 Charles Hercules Read (1857–1929), assistant in Franks's department from 1880; succeeded him as Keeper in 1896; knighted 1912; retired 1921. See M. Caygill in Caygill and Cherry, op. cit. (note 3), pp. 94–5, 101–2.
 - 6 On 27 March 1887 he wrote to Holman Hunt from a boat in Egypt: 'Egyptian subjects will never greatly interest the English public, but from the insight one has been able to acquire in the mysteries of Egyptian Art I cannot consider the time wasted. I don't pretend to have solved the riddle of those mysteries, only I have much more distinct impressions than before I had carefully examined the monuments': Huntington Library, San Marino, California, HH 579.
 - 7 The two tiles are from the beautiful pavement from the Mazzatosta Chapel in S. Maria della Verità, Viterbo: Wallis, *Italian Ceramic Art: The maiolica pavement tiles of the fifteenth century* (London, 1902), figs. 10, 11; Wilson, op. cit. (note 2), no. 26.
 - 8 Among Franks's gifts, in 1893, was the first piece of relief blue to enter the Museum, the puzzling dish, MME 1893.6-14.1, with the arms of the dukes of Milan: Henry Wallis, *Italian Ceramic Art: Examples of maiolica and mezza-maiolica fabricated before 1500* (1897), fig. 49; Wallis, *Italian Ceramic Art: Figure design and other forms of ornamentation in xvth century Italian maiolica* (London, 1905), fig. 21; G. C. Cora, *Storia della maiolica di Firenze e del contado. Secoli XIV e XV*, tav. 121C.
 - 9 Revd. W. MacGregor (1848–1937), British collector; see M. L. Bierbrier (ed.), *Who was Who in Egyptology*, by W. R. Dawson and E. P. Uphill, 3rd edn. (London, 1995), pp. 267–8. The collection, of which Wallis catalogued the ceramics in 1898, was eventually dispersed at Sotheby's, London, 26 June–7 July 1922.
 - 10 Stefano Bardini (1836–1922), the dominant art dealer in Florence at the time, and himself a force in the taste for early maiolica. His house in Piazza dei Mozzi, Florence, containing his collections, now constitutes the Museo Bardini. See F. Scalia, 'Stefano Bardini antiquario e collezionista', in F. Scalia and C. De Benedictis (eds.), *Il Museo Bardini a Firenze* (Milan, 1984), pp. 5–97; F. Scalia, 'Il carteggio inedito di Stefano Bardini', in *San Niccolò Oltrarno: la chiesa, una famiglia di antiquari* (Florence, 1982), pp. 199–208; *The [Grove] Dictionary of Art*, III, p. 228. Scalia lists Wallis among Bardini's clients, but I am indebted to Laura Luccheri for telling me that there is no correspondence earlier than 1905 in the Archivio Bardini. The BM files include Bardini's invoice, dated 12 October 1897, for three maiolica plates and four *vasi di diverse forme*. Also C. Wainwright 'The making of the South Kensington Museum IV: Relationships with the trade: Webb and Bardini', *Journal of the History of Collections* 14 no. 1 (2002), pp. 63–78.
 - 11 For the collecting of maiolica by Americans, see D. Walker, 'Maiolica comes to the United States', in W. Watson, *Italian Renaissance Ceramics from the Howard I. and Janet H. Stein Collection and the Philadelphia Museum of Art* (Philadelphia, 2001), pp. 17–37.
 - 12 The letters to Read, though occasionally grumpy, and less frequent after 1910, do not suggest any decisive quarrel such as suggested by Rackham (part 1 of this article, p. 153).
 - 13 J. Strzygowski, *Orient oder Rom* (Leipzig, 1901), pp. 61–4, raised the possibility that the bowl is a fake.
 - 14 J. Wilpert, in a strikingly arrogant article, 'Die "Konstantin-Schale" des British-Museum', *Römische Quartalschrift für Archäologie und Kirchengeschichte* 21 (1907), p. 109: 'Wallis ist von Fach Maler – also kein Archäologe!' In *Byzantinische Zeitschrift* 17 (1908), p. 275, Dalton observed that as far as he knew Wilpert had never come to see the bowl, and Strzygowski reaffirmed his belief in its authenticity.
 - 15 K. R. Dark, 'The Constantine bowl: a Late Byzantine diplomatic gift?', *Burlington Magazine* 136 (1994), pp. 829–31. The bowl was published by Wallis in *Egyptian Ceramic Art*, 1900, pp. 27–37 and acquired by the British Museum in 1901 with funds presented by 'friends of Mr Read's, who desire to be anonymous and to be recorded only as "friends of the British Museum"'. It has recently been published both as a fake, by D. Buckton in M. Jones (ed.), *Fake? The Art of Deception*, exh. cat., British Museum (London, 1990), no. 185; and as late Byzantine by K. Dark, op. cit.; idem in D. Buckton (ed.), *Byzantium*, exh. cat., British Museum (London, 1994), no. 205 (with bibliography); and idem, *Byzantine Pottery* (Stroud, 2001), pp. 68–9.
 - 16 For Bode's correspondence in Berlin, see F. Künzel and B. Götze, *Verzeichnis der schriftlichen Nachlasses von Wilhelm von Bode* (Berlin, 1995).
 - 17 'Altflorentiner Majoliken', *Jahrbuch der Königlich preussischen Kunstsammlungen* 19 (1898), pp. 206–17.
 - 18 The phrase is from the useful account of the history of the collection and attribution of oak-leaf jars in Henry Wallis, *Oak-leaf Jars* (London, 1903), p. xxxiii.
 - 19 Wallis papers, Bodleian Library.
 - 20 For Brinckmann (1843–1915), the creator of the Hamburg Museum, see A. von Saldern, *Das Museum für Kunst und Gewerbe Hamburg 1869–1988* (Hamburg, 1988).
 - 21 Otto von Falke (1862–1942) joined the Berlin Kunstgewerbemuseum as a volunteer in 1886. He was Director of the Kunstgewerbemuseum in Cologne 1896–1908, Director of the Kunstgewerbemuseum in Berlin 1908–27 and Bode's successor as Generaldirektor of the Berlin Museums 1920–7; see Bode, *Mein Leben*, ed. T. W. Gachtgens and B. Paul, *Quellen zur deutschen Kunstgeschichte* 4 (Berlin, 1997), II, pp. 300–1. He was the author of the Berlin handbook, *Majolika*, 2nd edn. (Berlin, 1907) and other works, and a considerable maiolica scholar.
 - 22 A. B. Skinner (1861–1911), Keeper of the Department of Architecture and Sculpture at the V&A from 1909 and an old acquaintance of Wallis's: see part 1, note 92. It is odd if Skinner did not suggest that Brinckmann consulted Bernard Rackham, the V&A's ceramic specialist.
 - 23 Brinckmann added: 'I remember that in the Museum of the Castello of Milan there are two drug pots of the same size decorated with different ornaments in the Faenza stile, but bearing the same impresa of the hospital of Milan . . . I add that the handles of our perhaps spurious drugpots are wanting and have been added in plaster of Paris – so I bought them . . .' The jars, one of which is C. Baroni, *Maioliche di Milano* (Milan, 1940), pl. 10, were excluded from Jörg Rasmussen's catalogue of the Hamburg collection, *Italianische Majolika*

- (Hamburg, 1984), as being inauthentic. However, it is not clear to me that they are later in date than the example dated 1541 in the Fitzwilliam (J. Poole, *Italian Maiolica and Incised Slipware in the Fitzwilliam Museum, Cambridge* (Cambridge, 1995), no. 216); or the two in Milan published as authentic by M. Luccarelli in R. Ausenda (eds.), *Museo d'Arti Applicate. Le ceramiche. Tomo primo* (Milan, 2000), nos. 29–30.
- 24 The letters are from Wallis from his home addresses in or near London, unless otherwise indicated. Wallis lived at 24 Brecknock Crescent, Camden Road, London from the time these letters begin until 1880; until 1895 at Woodbury, Biggin Hill; until 1909 at 9 Beauchamp Road, Upper Norwood; and thereafter at Claverton, Sutton, Surrey. Wallis moved from the formal 'Dear Mr Franks' to the more intimate 'Dear Franks' in January 1893; the same transition in the relationship to Read took place in February 1896.
- 25 These tiles do not appear in the Department's acquisition registers.
- 26 Alberto Puschi (1853–1922), numismatist and archaeologist, Director of the Trieste museum from 1884; see S. Dellantonio, 'Alberto Puschi: archeologo e direttore del Museo Civico di Antichità di Trieste', *Atti e memorie della Società Istriana di Archeologia e Storia Patria*, new ser. 46 (1998), pp. 399–447. For information on Puschi and Sartorio I am indebted to Michelangelo Munarini.
- 27 Giuseppe Sartorio (1838–1910), member of a wealthy Trieste family of collectors. Part of the family collection had been sold in 1887, as Wallis probably knew, to museums in Bonn, Berlin and Breslau (Wrocław), but the greater part was given to the city of Trieste and now forms a core collection of the Museo Sartorio in the family villa there.
- 28 Count Riamo d'Hulst (fl. 1870–1921), German excavator; see Bierbrier, op. cit. (note 9), p. 211.
- 29 Sir Edward Maunde Thompson (1840–1929), Director of the British Museum from 1888 to 1909.
- 30 W. M. Flinders Petrie (1853–1942), British Egyptologist; see Bierbrier, op. cit. (note 9), pp. 329–32.
- 31 Probably [Sir] William Preece (1834–1913), telegraph and telephone engineer; with J. R. Preece, he was a major lender to the exhibition on *Muhammadian Art and Life* at Whitechapel in 1908. No gift seems ever to have been made by either man to the British Museum.
- 32 For Federico Argnani, see part 1; also G. Liverani, 'Ricorrenze. Gaetano Ballardini – Federico Argnani', *Faenza* 41 (1955), pp. 62–4; M. Vitali, 'L'autobiografia di Federico Argnani e le vicende della Pinacoteca e Museo Civico di Faenza', *Faenza* 67 (1981), pp. 115–25; T. Wilson, "'Il papà delle antiche maioliche': C. D. E. Fortnum and the study of Italian maiolica", *Journal of the History of Collections* 11 (1999), pp. 203–18, esp. pp. 209–12. The next book on maiolica Argnani published was his second, *Il Rinascimento delle ceramiche maioliche in Faenza* (Faenza, 1898).
- 33 Umberto Rossi (d. 1896), Director of the Museo Bargello. Compare Wallis, op. cit. [1897] (note 8), p. xxii (on the hypothesis that 'oak-leaf' jars were made at Castelfiorentino: 'I finally traced the assignation to the late lamented Dr. Rossi, Conservator of the Bargello. I could not learn the proof which he asserted he had found and must confess to be rather sceptical of its existence. It was always evident that a strong sentiment of local patriotism had a determining influence on the late amiable conservator's judgement. He, indeed, once assured me that the Valencia lusted ware was made at Florence.'
- 34 Probably Stefano Bardini or Charles Fairfax Murray.
- 35 Broussa, now Bursa, in northern Turkey. For the Green Mosque and its restoration by Léon Parvillée from 1863 onwards, see G. Goodwin, *A History of Ottoman Architecture* (London, 1971), p. 59; for the tiles, J. Carswell, *Iznik Pottery* (London, 1998), pp. 14–16.
- 36 Osman Hamdi Bey (1842–1910), artist, Director of the Imperial Ottoman Museums and of Fine Arts.
- 37 For the type see F. D. Friedman, *Gifts of the Nile. Ancient Egyptian faience* (Providence and London, 1998), no. 57.
- 38 The mosaic is BM, OA 1894,3-9,1.
- 39 H. F. K. Brugsch (1827–1894), German Egyptologist; see Bierbrier, op. cit. (note 9), pp. 67–8.
- 40 These, BM, MME 1896,6-15,1 and 2, had been published as Persian by Wallis in *Notes on Some Examples of Persian Lustre Ware No. 3* (London, 1889), pls. 1, 2, and p. 9. They are almost certainly Spanish.
- 41 By this time Wallis had sold to the Museum groups of tiles from Viterbo (MME, 1895,10-23,5 and 6; see above, note 7), and from Naples (1896,5-23,1 and 2; Wallis, op. cit. [1897] (note 8, figs. 26b, 26c). More tiles, Italian and Spanish, were to follow.
- 42 Helen Whitehouse suggests that the preservation campaign referred to in this letter may have been the proposal to drown the Egyptian temples of Nubia by the construction of the first Aswan Dam; compare M. S. Drower in T. G. H. James (ed.), *Excavating in Egypt* (London, 1982), p. 32.
- 43 William Morris (1834–96) was the moving spirit behind the Society for Preservation of Ancient Buildings, founded in 1877.
- 44 This was the collection of eleven early jugs and six tiles acquired by Wallis from Fairfax Murray, MME 1897,5-11,1-17 (of which group, five jugs are now missing). Some of the group were illustrated by Wallis, op. cit. [1897] (note 8). Wallis had tried to acquire pottery from Murray in 1887, but they had been unable to agree terms: see Murray's letter to Bode of 4 April 1887, cited by P. Tucker, "'Responsible outsider'". Charles Fairfax Murray and the South Kensington Museum', *Journal of the History of Collections* 14 no. 1 (2002), p. 122.
- 45 This is a splendid Iznik or Kütahya pottery bowl, OA 1897,6-18,1, which was purchased by the Museum for £305; J. M. Rogers, *Islamic Art and Design 1500–1700* (London, 1983), no. 106.
- 46 Sir A. W. Franks had died on 21 May 1897.
- 47 BM, MME 1897,8-22,1 (a late fifteenth-century Umbrian jug): Wallis, op. cit. [1897] (note 8), fig. 8; Henry Wallis, *Early Italian Maiolica: The art of the precursors* (London, 1901), fig. 65.
- 48 E. Molinier, 'La céramique italienne au Louvre', *Gazette des Beaux-Arts*, 3rd ser. 18 (1897), pp. 147–58.
- 49 A. S. Murray (1841–1904), Keeper of Greek and Roman Antiquities in the BM, 1886–1904. A series of letters from Wallis to him are in the archive of that Department.
- 50 BM, MME 1898,5-23,10; Wilson, op. cit. (note 2), no. 33.
- 51 BM, MME 1898,5-23,4; Wilson, op. cit. (note 2), no. 22.
- 52 BM, MME 1898,5-23,3; Wilson, op. cit. (note 2), no. 27.

- 53 BM, MME 1898,5-23,5; Wilson, op. cit. (note 2), no. 25.
- 54 Probably BM, MME 1898,5-23,13 and 15 (Wallis 1905, op. cit. in note 8), figs. 68, 73; and 1898,5-23,14.
- 55 Read followed this advice in 1899, when the BM bought from G. R. Harding, ex-Richard Zschille sale, for £105, a superb late-fifteenth-century Deruta plate, Wilson, op. cit. (note 2), no. 28.
- 56 BM, MME 1898,10-19,1-40: groups of fragments from Padua and from Faenza given by Wallis. The Florentine dealer may have been G. Pacini. For the Faenza kiln-wasters see I. Freestone and D. Gaimster (eds.), *Pottery in the Making* (London, 1997), p. 120, fig. 5.
- 57 Giovanni Tesorone (1845-1913), Director of the schools of the Museo Artistico Industriale, Naples. See A. Minghetti, *I ceramisti* (Milan, 1939), p. 399; and for the wider context, A. Alamaro, 'Il sogno del Principe. Il museo artistico industriale di Napoli', in *Il sogno del Principe. Il Museo Artistico Industriale di Napoli: la ceramica tra otto e novecento*, exh. cat. (Faenza, etc., 1984), pp. 11-29; and E. Alamaro, 'Note introduttive alla querelle Palizzi-Tesorone', *Faenza* 70 (1984), pp. 10-26.
- 58 Count Michael Tyskiewicz (1828-97), Polish collector active in Italy. See Bierbrier, op. cit. (note 9), pp. 420-1. His *Memories of an Old Collector* (English translation, London, 1898) is a spirited collection of collecting anecdotes.
- 59 Luigi Caffisch & Co., a celebrated Naples purveyor of sweets and delicacies.
- 60 BM, MME 1898,5-23,12; presented by Wallis to the British Museum and published by him in *Italian Ceramic Art: The albarello* (London, 1904), fig. 68. The origin of this class of early sixteenth-century maiolica decorated somewhat *alla porcellana* in blue remains uncertain, but some of them are probably Venetian: cf. J. Rasmussen, *Museum für Kunst und Gewerbe Hamburg. Italienische Majolika* (Hamburg, 1984), no. 142. Filling the jar was doubtless a device to conceal its identity as an antique. In a letter to F. G. Stephens of 4 March 1896 Wallis reports having sent candied fruit from Caffisch & Co., 253 Via Roma, Naples (Bodleian Library, MS Don. e. 79, fol. 121).
- 61 BM, MME 1902, 5-29, 10-17, 19, and perhaps 41-3.
- 62 Presumably meaning the Ottoman Empire.
- 63 G. A. G. Migeon (1861-1930), *conservateur-adjoint* in the Département des Objets d'Art of the Louvre from 1899 and *conservateur* 1902-23. See *Les donateurs du Louvre* (Paris, 1989), p. 273.
- 64 On 3 April 1899 Wallis wrote to Read from Bologna: 'I have been to Faenza and find the Louvre acquisitions were not from Argani - will tell you on what terms he proposes to sell on my return'. See part 1 of this article for Wallis's unsuccessful attempts to arrange the purchase of part of the Argani collection for the V&A.
- 65 Wallis wrote to Budge from Arezzo on 27 March 1899: 'I got snowed up in a little mountain city, Gubbio, of the most primitive kind, where the inn had no room with a fireplace, & where the brick floor is uncarpeted & the windows couldn't be closed . . .' (British Museum, archive of Department of the Ancient Near East).
- 66 I owe to Paul Tucker the information that Dr Nevin was Rector of the American Church in Rome. There was a sale of his collection at Sangiorgi, Rome, 22-7 April 1907.
- 67 L. Frati, *Di un pavimento in maiolica nella basilica petroniana alla cappella di S. Sebastiano Illustrazione* (Bologna, 1853; 2nd edn., 'Per le nozze Boschi-Sassoli', Bologna 1879).
- 68 BM, MME 1899,5-18,1-2. Compare S. Minguzzi, 'La ceramica post-medievale', in S. Gelichi and R. Merlo (eds.), *Archeologia medievale a Bologna. Gli scavi nel Convento di San Domenico*, exh. cat. (Bologna, 1987), p. 205, figs. 19, 110, 19, 111.
- 69 *A choice collection of Pictures, Antiquities, Works of Art of the Middle Ages and Renaissance from the collection of Signor Stephano Bardini of Florence*, Christie's, London, 5-7 June 1899. Among Wallis's purchases were lot 203, two Della Robbia vases of flowers; he paid £21 and resold them to the BM in 1903 for £50 (MME 1903,10-10,1-2; Wilson, op. cit. (note 2), pp. 4-5).
- 70 The tile is one of those from the Piccolomini Library, Siena Cathedral, probably MME, OA 10579. Two more Siennese tiles were given by Wallis later the same year (MME 1900,10-6,1-2), of a type used in the Palazzo Petrucci, Siena. One of them is interestingly labelled by Wallis 'Model used by Pepi. Bought of Pepi 1898'. Bernardino Pepi (1816-1904) was a talented Siennese pottery artist and reproducer of tiles and other maiolica: see R. Traldi 'La ceramica senese nell'ottocento: Bernardino Pepi e la sua scuola', in *Siena tra Purismo e Liberty*, exh. cat., Palazzo Pubblico (Siena, 1988), pp. 311-41.
- 71 R. L. Hobson (1872-1941), ceramic scholar, at this time assistant in Read's department, later Keeper of Ceramics and Ethnography, and ultimately of Oriental Antiquities and Ethnography.
- 72 E. A. T. W. Budge (1857-1934), Keeper of Egyptian and Assyrian Antiquities, British Museum, 1894-1924; see Bierbrier, op. cit. (note 9), pp. 71-2. For his contacts with Wallis in Egypt, see Budge, *By Nile and Tigris* (London, 1920), I, pp. 82, 109, 132. A series of letters from Wallis to him, beginning in 1887, is in the archive of the Department of the Ancient Near East in the British Museum.
- 73 Josef Strzygowski (1862-1941), art historian; see Bode, op. cit. (note 21), II, p. 250.
- 74 O. M. Dalton (1866-1945), Assistant in and later Keeper of Read's department.
- 75 George Salting, millionaire art collector, and eventual benefactor of the V&A, the British Museum and the National Gallery; see S. Coppel, 'George Salting (1835-1909)', in A. Griffiths (ed.), *Landmarks in Print Collecting* (London, 1996), pp. 189-202.
- 76 For the jar: Wallis, op. cit. 1903 (note 18), figs. 10, 11; Wilson, op. cit. (note 2), no. 21.
- 77 This is probably the long letter from De Osma to Read of 19 March 1901, about the British Museum's fifteenth-century Hispano-Moresque dish from Bristol (MME 1901,4-27,1, illustrated by A. Ray, *Spanish Pottery 1248-1898 with a catalogue of the collection in the Victoria and Albert Museum* (London, 2000), p. 65, fig. 11): 'I verily believe I would give my left hand little finger [to know where it was made] . . . I only know that we know next to nothing. We may some day, by accident. There must be hundreds of potters rubbish tips waiting to be dug up somewhere.' Wallis thought De Osma's caution about the possibility of accurate attribution of Spanish pottery unduly pessimistic.
- 78 The collection of Art Nouveau furniture given by George Donaldson, amidst much controversy, is the nucleus of the

- Museum's present collection in this field. Wallis was not the only Englishman to think it in poor taste; see E. Aslin, 'Sir George Donaldson and "Art Nouveau" at South Kensington', *Journal of the Decorative Arts Society 1890-1940* 7 (1983), pp. 9-14.
- 79 The letter from John Belcher and others, published in *The Times* on 15 July 1901, described the 'Art nouveau' exhibited as 'neither right in principle nor does it evince a proper regard for the material employed'.
- 80 For the tiles from San Paolo, Parma, see Wallis, op. cit. (note 7), pp. xvi-xviii, figs. 25-34; B. Rackham, *Victoria and Albert Museum. Catalogue of Italian Maiolica* (London, 1940), no. 191; L. Fornari Schianchi, *Ai piedi della badessa* (Parma, 1988).
- 81 O. M. Dalton, *Catalogue of the Early Christian antiquities . . . in the . . . British Museum* (London, 1901).
- 82 Subsequent scholarship has, after much debate, endorsed De Osma's view that the relief tiles from the Castel Sant' Angelo are Spanish, rather than Wallis's that they were made in Italy: Ray, op. cit. (note 77), pp. 360-1.
- 83 E. Garnier, *Manufacture nationale de Sèvres. Catalogue du Musée Céramique, fasc iv: Faïence* (Paris, 1897), nos. 51-3, had catalogued the three 'oak-leaf' jars in that museum (J. Giacomotti, *Catalogue des majoliques des musées nationaux* (Paris, 1974), nos. 33-5) as *provenances inconnues*, but had erroneously placed them with the Spanish pottery.
- 84 The large 'oak-leaf jar' sold by Wallis to the BM in 1903 for £200: Wilson, op. cit. (note 2), no. 20.
- 85 Ettore Pais (1856-1939), classical archaeologist, Director of the National Archaeological Museum in Naples. He was sacked in 1904 and defended himself in a pamphlet, *Perché fui esonerato dalla Direzione del Museo Nazionale di Napoli* (Naples, 1905); his own account of the present incident is on p. 39.
- 86 In his letter to Bode of 13 January, Wallis gives a further account of the accident: '... one batch fell to the ground & all the vases were smashed. But that is a detail, & does not detract from the merit of the invention.'
- 87 I.e. in prison for debt.
- 88 This was the thinking that led to the formation of the National Art-Collections Fund in 1903, but Wallis does not appear among the records of founder members.
- 89 The main title *Oak-leaf Jars* was added in proof; see Wilson, op. cit. (note 1), note 32.
- 90 BM, MME 1904,7-6,1 (Wilson, op. cit. (note 2), no. 224) and 1904,7-6,2.
- 91 For the painter William Holman Hunt's collection of maiolica, see notes 40 and 52 of Wilson, op. cit. (note 1). There are twenty-seven letters from Hunt to Wallis, between 1857 and 1898, among the Wallis papers now in the Bodleian.
- 92 Hunt's 'oak-leaf jar', painted with a fleur-de-lis, is now at Capodimonte: G. Cora, *Storia della maiolica di Firenze e del contado Secoli XIV e XV* (Florence, 1973), tav. 89a, 89c.
- 93 W. J. Myers (1858-99), soldier and collector, had lent a large number of mostly Islamic objects to the V&A, many of which were presented after his death. His Egyptian collections were bequeathed to Eton College and form the basis of the holdings in the museum that bears his name there. There is a tribute to him in the preface to Wallis's *Egyptian Ceramic Art. Typical examples of the art of the Egyptian potter* (London, 1900). See Bierbrier, op. cit. (note 9), p. 305. The jar from this series now in the V&A (Rackham, op. cit. (note 80), no. 331), which was bought in 1906, is recorded by Rackham as from the Wallis collection.
- 94 For the albarello and jars see Wilson, op. cit. (note 2), no. 24, 182. For the attribution of the round jars to Montelupo and dating, see F. Berti, *Storia della ceramica di Montelupo*, III (Montelupo, 1999), p. 253; 166, note 59.
- 95 The albarello has a portrait echoing Pisanello's medal of John VIII Palaeologus, Emperor of Constantinople.
- 96 C. D. E. Fortnum, *A Descriptive Catalogue of the Maiolica . . . in the Ashmolean Museum, Oxford, Fortnum Collection* (Oxford, 1897), p. 58, no. C404; T. Wilson, *Maiolica: Italian Renaissance Ceramics in the Ashmolean Museum* (Oxford, 1989), no. 2; it is attributed to Montelupo by F. Berti, *Storia della ceramica di Montelupo*, I (Montelupo, 1997), tav. 263.
- 97 BM, MME 1905,10-12,1; bought from the London dealer G. R. Harding of St James's Square for the Museum as one of the earliest purchases for the Museum by the National Art-Collections Fund. See Wilson, op. cit. (note 2), no. 10. Also B. Rackham in D. S. MacColl (ed.), *Twenty-five Years of the National Art-Collections Fund* (London and Glasgow, 1928), pp. 208, 212 ('a noble Italian maiolica . . . vase'). It is indicative of the confusion about such wares that at the sale of Michel Boy's collection, at the Galerie Georges Petit, Paris, 15-24 May 1905, the jar was catalogued (lot 48) as Valencian.
- 98 Thomas Love Peacock was the father of Mary Ellen, George Meredith's wife and Wallis's lover, and so the grandfather of Henry's son Harold Wallis.
- 99 Claude Phillips (1846-1924), Keeper of the Wallace Collection.
- 100 Compare G. Ballardini, 'Per un corpus dei bacini di ceramica dei nostri antichi monumenti', *Faenza* 26 (1938), pp. 3-12.
- 101 C. D. E. Fortnum, op. cit. (note 96), p. 47; see F. Vanke, 'The contribution of C. D. E. Fortnum to the historiography and collecting of Islamic ceramics', *Journal of the History of Collections* 11 (1999), p. 221.
- 102 In *Byzantine Ceramic Art* (London, 1907), Wallis illustrated (figs. 64-8) his copies of the *bacini* at Pomposa without indicating the locations of the *bacini*.
- 103 Corrado Ricci (1858-1934), art historian; see M. d'Onofrio in *The [Grove] Dictionary of Art* xxvi, p. 325.
- 104 'Tabbough frères': no information on this maker or retailer of imitation pottery has been traced. The reading of the name is not certain.
- 105 BM, MME 1907,10-9,1-5. On the eleventh/twelfth-century Pomposa *bacini*, of which these pottery 'copies' and Wallis's illustrations of them, are misleading reproductions, see S. Gelichi and S. Nepoti, 'Le ceramiche architettoniche di Pomposa', in A. Samaritani and C. Di Francesco (eds.), *Pomposa, Storia, Arte, Architettura* (Ferrara, 1999), pp. 199-223. See also Wallis's letter to Ballardini of 27 December 1910, published here pp. 260-1. Wallis's copies seem to be unrelated to the drawings by C. Errard, published in A. Gayet, *L'art byzantin . . . III, Ravenne et Pompose* (Paris, [1907]).
- 106 E. Lowengard of 31 Old Bond Street (and Boulevard des Capucines, Paris).
- 107 An indication of the rising prices of 'oak-leaf jars' is that Wallis had sold the lion jar (Wilson, op. cit. (note 2), no. 20), one of the most splendid examples in existence, to the BM four years before for £200; and that the following year

- Durlacher's had sold the Museum another outstanding example (Wilson, op. cit. (note 2), no. 21), on behalf of De Osma, for £360, reduced from £450.
- 108 Probably the two slipware jugs (perhaps made in Emilia-Romagna) purchased by the Museum from Wallis in 1908 (MME 1908,7-29,1 and 2): Wallis, *Byzantine Ceramic Art* (London, 1907), figs. 54, 55 (as Paduan); M. Rogers, 'Terra di Salonich, Simile a la porcellana', in: T. Wilson (ed.), *Italian Renaissance Pottery* (London 1991), p. 259, fig. 6.
- 109 BM, MME 1908,7-29,5-7.
- 110 Probably BM, MME 1908,7-29,4 and 1897,8-22,1 (given by Fairfax Murray). For Vincenzo Fungini of Arezzo, collector of medieval pottery, much of which is now in the museum at Arezzo, see R. Francovich and S. Gelichi, *La ceramica medievale nelle raccolte del Museo Medievale e Moderno di Arezzo* (Florence, 1983), pp. 7-15, especially p. 11 on the relationship between Fungini and Wallis.
- 111 BM, MME 1908,7-29,3.
- 112 *Muhammadian Art and Life* exhibition, Whitechapel Art Gallery, 23 October-6 December 1908. Read was on the advisory committee; Godman does not appear among lenders in the catalogue.
- 113 Wallis signed the visitors' book of the Museo dell'Opera del Duomo in Orvieto on 28 November 1908; see L. Riccetti, 'La ceramica medievale orvietana: la pista americana ed alcune precisazioni', *Faenza* 87 (2001), fasc. 4-6, pp. 5-69, tav. XIII.
- 114 The present location of the bowl has not been traced.
- 115 Sir Frederick Kenyon (1863-1952), Director of the British Museum 1909-30 and in the judgement of the *Dictionary of National Biography* 'among the greatest directors'.
- 116 The British Museum purchased thirty-two pieces of medieval maiolica, mainly from recent excavations at Orvieto, from the dealer Domenico Fuschini (MME 1910,2-14,1-32). Most of this rather undistinguished group seem to be authentic, but the provenance and the authenticity of a few is open to question. Read's report to the Museum Trustees made the perhaps credulous statement that 'the present series of interesting and characteristic types is offered by the actual finder, who has himself excavated them'. A letter from Fuschini to Bode of 26 June 1910 (Zentralarchiv, as the letters from Wallis to Bode published here) recalls Bode's visiting him in Orvieto and encloses his card, audaciously describing himself as COLLEZIONISTA DI MAJOLICHE MEDIOEVALI AMATORE DI OGGETTI ARTISTICI E CURIOSITA. On the boom of interest in Orvieto maiolica at this time, and on Fuschini, who also sold Orvieto maiolica to the Bargello, see A. Satolli, in *Vascolari. Numero speciale. Le vecchie collezioni di ceramica orvietana* (Orvieto, 1997), p. 7; Riccetti, op. cit. (note 113). Undaunted by Wallis's criticism, Read rashly proceeded to buy more Orvieto maiolica, from Camillo Visconti, in 1913 and 1920, including some misleadingly restored pieces and one complete fake (Wilson, op. cit. (note 2), p. 20 and no. 276). See also K. Norman, 'The collecting, restoring and faking of "archaic" Italian maiolicas in the early 20th century', *Interim meeting of ICOM-CC Working Group 13-16 September 1998, Vantaa, Finland: Glass, ceramics, and related vessels*, pp. 134-43.
- 117 Sidney Colvin (1845-1927), Keeper of Prints and Drawings in the British Museum, 1883-1912.
- 118 For Adolf von Beckerath (1833-1915), who formed one of the greatest of all collections of fifteenth-century maiolica, see note 93 of part 1 of this article. The sale of his collection of early Italian maiolica and sculpture took place at Lepke, Berlin, 4-5 November 1913. For von Falke's doubts about the authenticity of some of the items offered for sale, see *Mitteilungen des Museen-Verbandes*, item 411 (24 October 1913). No acquisitions from the collection were made by the British Museum.
- 119 On Friday 10 April 1914, *The Times* reported that: 'The British Museum, which had before been immune from suffragist vandalism, was today the scene of a militant outrage. A woman armed with a hatchet broke ten large square panes of glass in a cabinet in the Asiatic Saloon and did some damage to a piece of porcelain'. On 13 April it reported that Mary Stewart alias Catherine Wilson alias Clare Lambert had appeared at Bow Street Court where she 'in a very excited manner began to shout and declaim'. Following a further attack on a case containing a mummy on 23 May, the British Museum announced that in future women would be admitted only on receipt of a letter from a person willing to be responsible for their behaviour: A. Rosen, *Rise Up, Women!* (London, 1973), p. 234.
- 120 The first part of Bode's article on Rembrandt, *Athenaeum*, no. 2660, 19 October 1878, pp. 504-6; parts two and three appeared in November.
- 121 Adolph Menzel (1815-1905), the outstanding painter in Berlin at the time.
- 122 Mantegna's *Samson and Delilah*, National Gallery, 1145.
- 123 Friedrich Lippmann (1838-1903), Director of the Berlin Kupferstichkabinett, 1876-1903; see Bode, op. cit. (note 21), II, p. 22.
- 124 J. P. Richter (1847-1937, art historian influenced by Morelli; see J. Anderson in *The [Grove] Dictionary of Art* xxvi, p. 358. His article in the *Academy*, no. 792, 9 July 1887, p. 30, suggested that Bode's 'violent opposition' to Morelli stemmed from Morelli's 'criticisms on the pictures in the Berlin Museum'. Wallis detested both Richter and Morelli. A review of Richter's (with J. C. L. Sparkes) 1880 *Catalogue of Pictures in the Dulwich College Gallery*, unsigned but sounding like Wallis, complained that 'Dr Richter is apparently unacquainted with the state of artistic literature and the knowledge possessed in this country of the history of art and he seems willing to revise nearly the whole of our spelling of artists' names for the benefit of the natives', *Athenaeum*, no. 2762, 2 October 1880, p. 439.
- 125 G. L. Morelli (1819-91), art historian and inventor of a purportedly 'scientific' method of attribution; see J. Anderson in *The [Grove] Dictionary of Art* xxii, pp. 101-3. A review of Morelli's *Italian Painters: Critical studies of their works* which appeared in the *Athenaeum*, no. 3432, 5 August 1893, pp. 197-8, referred to it as 'a characteristic specimen of the author's polemics . . . contempt for the opinions of others . . . boastfulness'. It is unsigned but sounds as if it might have been written by Wallis. For further references on Morelli, see C. Baker, 'Connoisseurs at Christ Church: Morelli, Fry and Berenson', *Journal of the History of Collections* 13 (2001), pp. 163-73.
- 126 Reproduced by Wallis, op. cit. [1897] (note 8), figs. 14-16.
- 127 See notes 11 and 13 of part 1 of this article.
- 128 Compare the mean-spirited letter from Godman to Wallis in the Bodleian, dated 8 June [1894?]: 'With regard to the volume on Persian tiles, I wish it to be distinctly understood that I do not want to be out of pocket by it. The book properly

- managed ought I think to do more than pay its expenses. All I wish is, to recoup myself for all expenses, and get, say, 8 copies, for myself. If there remains any profit in it after paying the expenses you are welcome to it'.
- 129 See Wallis, *op. cit.* (note 7), pp. xiv–xv. The origin of the tiles remains controversial, but Wallis's suggestion that they are of Tuscan origin is not now accepted: see L. Arbace (ed.), *Il pavimento maiolicato di San Giovanni a Carbonara*, Quaderni di Capodimonte (Naples, 1998).
- 130 The Roman artist-dealer Attilio Simonetti (1843–1925).
- 131 The Kaiser-Friedrich-Museum, now known as the Bode-museum, opened in 1905.
- 132 The jar is reproduced by Cora, *op. cit.* (note 92), tav. 63a; and by G. Conti *et al.*, *Zaffera et similia nella maiolica italiana* (Viterbo, 1991), p. 258, no. 99.
- 133 Richard Fisher, of 'Hill Top', near Midhurst, in the Sussex countryside, was a collector of early maiolica. On 27 April 1899 he wrote to Bode that 'I still have my Italian majolica, and a good many pieces also that belonged to my father'. Bode, on p. 207 of 'Altflorentiner Majoliken', *Jahrbuch der Königlich preussischen Kunstsammlungen* 19 (1898), pp. 206–17, described the collection as formed 'predominantly from an artistic and decorative point of view'. He bought maiolica from Fairfax Murray. See Tucker *op. cit.* (note 44), pp. 135–6, note 107).
- 134 Probably the piece later in the Beit collection, A. Van de Put and B. Rackham, *Catalogue of the Collection of Pottery and Porcelain in the possession of Mr Otto Beit* (London, 1916), no. 751, pl. xvi; see also G. Ballardini, 'Eine Deruta-Schüssel mit der Passion Christi', *Pantheon* 6 (1930), pp. 464–8.
- 135 Richard Stettiner (1865–1927), later Acting Director of the Museum for Kunst und Gewerbe, Hamburg; see Bode, *op. cit.* (note 21), II, p. 261; von Saldern, *op. cit.* (note 20), pp. 53–7.
- 136 *Ausstellung von Kunstwerken des Mittelalters und der Renaissance aus berliner Privatbesitz* (Berlin, 1899).
- 137 J. A. Crowe (1825–96) and G. B. Cavalcaselle (1819–1897), wrote the classic *A New History of Painting in Italy, from the Second to the Sixteenth Century* (London, 1864–6) and other works. See D. Cast and D. Levi in *The [Grove] Dictionary of Art* VIII, pp. 206–7, and VI, pp. 100–1; D. Sutton, 'Crowe and Cavalcaselle', *Apollo* 122 (1985), pp. 112–17. A revised edition of *A New History of Painting*, edited by R. L. Douglas, was published 1903–14. For the dispute about who should edit the new edition, and Wallis and Bode's part in preventing the job from going to Roger Fry, 'a disciple of Morelli of the purest water', see J. Graham, 'A note on the early reputation of Roger Fry', *Burlington Magazine* 143 (2001), pp. 493–8. A series of letters of 1883–4 from Crowe to Wallis about his relations with Morelli and attributional questions is among the Wallis papers now in the Bodleian.
- 138 G. Guasti, *Di Cafaggiolo e d'altre fabbriche di ceramiche in Toscana secondo studi e documenti in parte raccolti dal. comm. Gaetano Milanesi* (Florence, 1902). Wallis was wrong to disparage this book, which proved to contain important new documentary evidence. He may still have been resentful of the fact that in 1894 Milanesi had declined a request, made through the potter Ulisse Cantagalli, to let Wallis see the documents he had discovered – the letter of refusal is published by Guasti, pp. iii–vi.
- 139 Henry Wallis, 'Cafaggiolo', *Athenaeum*, no. 3765, 23 December 1899, p. 872.
- 140 Wallis had republished some of the documents published by G. Baccini, *Le ville medicee* (Florence 1897) in the *Athenaeum*, no. 3690, 16 July 1898, p. 105, with the (unjustified) jibe that 'Milanesi himself asserted that he had discovered a number of documents relating to the Cafaggiolo pottery, but he declined showing them . . . The inference to be drawn from all this mystery is that either the authenticity of the documents is doubtful, or that they relate to a late period . . .' There are three letters from Baccini to C. D. E. Fortnum in the Fortnum archive at the Ashmolean Museum, Oxford.
- 141 For the acrimonious debates about Cafaggiolo, see Wilson, *op. cit.* (note 32), pp. 209–11.
- 142 Probably J. Pierpont Morgan (1837–1913), the highest-spending collector of the day; see A. D. Robson in *Grove Dictionary of Art* XXII, pp. 111–12; L. Horvitz Roth, *J. Pierpont Morgan, Collector*, exh. cat., Wadsworth Atheneum (Hartford, CT, 1986).
- 143 There exist several relief blue jars with the *giglio* emblem of Florence; see Conti *et al.*, *op. cit.* (note 132), pp. 259–60. On 10 September 1909, Bode informed Wallis that 'a dealer wrote me that Volpi, the flor. dealer, got the large blue Vase with the lily of Florence in Pistoja at 5000 Lire! I am curious to know how much he will ask!'. For Elia Volpi (1858–1938), see R. Ferrazza, *Palazzo Davanzati e le collezioni di Elia Volpi* (Florence, 1994).
- 144 The French dealer Michel Boy.
- 145 William Burton (1863–1941), formerly chemist at Wedgwood, by this time the moving spirit behind Pilkington's Royal Lancastrian Pottery; writer on technical and other aspects of ceramics.
- 146 For the purchase of Argnani's collection by Godefroy Brauer, see part I of this article: Wilson, *op. cit.* (note 1), p. 145.
- 147 *A choice collection of Pictures and other works of art . . . the property of Signor Stephano Bardini of Florence*, Christie's, London, 26 May 1902.
- 148 Bode's daughter Marie. On 25 August 1900 she sent Wallis a pen drawing of a landscape, commenting 'Of course I know that it is not well done, but I hope I shall be able to draw a little better in a certain time, following your kind advice . . .' (Wallis papers, Bodleian)
- 149 I.e. 'oak-leaf jars', the shared obsession of Bode and Wallis.
- 150 For similar thoughts, see the letter of 1 December 1903 to his son Harold, quoted by D. Johnson, *The True History of the First Mrs. Meredith and Other Lesser Lives* (London, 1973), p. 221.
- 151 The bell tower of San Marco collapsed on 14 June 1902, and was rebuilt over the following ten years.
- 152 *Mostra dell'antica arte senese aprile-agosto 1904. Catalogo generale illustrato*, p. 253 no. 80 (418), exhibited by the R. Spedale di Siena: *vaso con due manichi . . . lo stemma dello Spedale dipinto in nero*. This group of jars with the ladder emblem of the Hospital of S. Maria della Scala in Siena are keys to the question of what relief-blue was made in Siena; see M. Luccarelli in Conti *et al.*, *op. cit.* (note 132), p. 108, no. 12, for this example. For Siena as 'home & emporium of forgeries', see G. Mazzoni, *Quadri antichi del Novecento* (Vicenza, 2001).
- 153 *XVII plates by Nicola Fontana da Urbino at the Correr*

- Museum, Venice. A study in early XVIth century maiolica* (London, 1905).
- 154 It may be that Wallis did not know of the Museens-Verband, a confidential 'club' of German and other museum curators who had been meeting since 1899 to discuss the proliferation of fakes: see their restricted newsletter, *Mitteilungen des Museen-Verbandes*.
 - 155 The general book on maiolica was never published. Could the commission have been passed to M. L. Solon, whose *Italian Majolica* (a less good book than Wallis would have written) was published by Cassell in 1907?
 - 156 Revd G. J. Chester (1830–92), collector and benefactor of the British Museum and other museums; see Bierbrier, op. cit. (note 9), pp. 96–7.
 - 157 'Arbet Bey': unidentified and the reading of the name uncertain. Jörn Grabowski suggests reading the name 'Corbet', but no such figure has been identified either.
 - 158 *Esposizione per il III. centenario della nascita di Evangelista Torricelli*, Faenza 1904. See G. Mazzotti, *Le maioliche d'arte all'Esposizione di Faenza* (Florence, 1909).
 - 159 This refers to the controversy about the 'Berlin Flora', a wax bust bought by Bode in England for the Berlin Museums and believed by him to be by Leonardo da Vinci. On 23 October 1909 a letter in *The Times* by C. F. Cooksey attributed the bust instead, on the basis of supposed direct personal knowledge, to the nineteenth-century English wax modeller Richard Cockle Lucas. Intense controversy followed in the English press and elsewhere and the authenticity of the bust is still a matter of dispute; see Jones, op. cit. (note 15), pp. 303–7; Bode, op. cit. (note 21), I, pp. 356–63, and references there cited. Also C. Wainwright, 'A gatherer and disposer of other men's stuff', *Murray Marks, connoisseur and curiosity dealer*, *Journal of the History of Collections* 14 no. 1 (2002), pp. 171–2.
 - 160 In tracing these letters (Faenza, Museo Internazionale delle Ceramiche, Archivio Storico, Ballardini II), I am indebted to the exceptional courtesy of Dr Lorella Ranzi. There are no letters from Ballardini among the Wallis papers in the Bodleian, but there is Wallis's certificate as member of the Museum's Comitato Internazionale di Patronato, signed by Ballardini and dated 3 January 1910.
 - 161 Ballardini published the account book of the potter Gentile di Antonio Fornarini as an appendix to *Faenza* 3 (1915), with an introduction, pp. 113–18.
 - 162 The Burlington Fine Arts Club was an important focus and meeting place for Victorian collectors; its history has only been written in part: see 'The Burlington Fine Arts Club. Its early members and Mr Holford', in *The Holford Collection*, exh. cat., Burlington Fine Arts Club (London, 1924), pp. 19–24; 'The Burlington Fine Arts Club', editorial in *Burlington Magazine* 94 (1952), pp. 97–9; A. Eatwell, 'The Collector's or Fine Arts Club 1857–1874. The first society for collectors of the decorative arts', *Journal of the Decorative Arts Society 1890–1940* 18 (1994), pp. 25–30. The rooms were at 17 Savile Row.
 - 163 Wallis, op. cit. [1905] (note 8), p. xxvii, Wallis states that the plaque 'was originally affixed to the outside wall of a building near the Ragnoli Palace at Faenza and was removed at some time in the last century'; it is reproduced in the same volume as fig. 47; Giacomotti, op. cit. (note 83), no. 79.
 - 164 C. Malagola, *Memorie storiche sulle maioliche di Faenza* (Bologna, 1880), pp. 427–8. This document, purporting to be an agreement dated 1454 between Isacco dei Dondi and Giacomo di Piero, Faenza potter, was stated by Malagola to be in the archive of the Dondi family in Padua and to have been communicated to him by G. M. Urbani de Gheltof. This Urbani de Gheltof (1856–1907), son of Domenico (1833–78, Director of the Museo Correr), is now believed to have invented numerous documents. Compare Wallis's letter to Albert Van De Put, of 4 May 1906: 'The *Bollettino d'Arte e Curiosità [Veneziane]*, if I am rightly informed, was not by the late Urbani de Gheltof, who was a serious person. The imaginative party, for whom the police are said to be on the look out, is his son.' The reference is to the *Bollettino di Arti Industrie e Curiosità Veneziane* (1877–80). For an *exposé* of the fraudulent inventions of the younger Urbani de Gheltof, see G. B. Cervellini, 'Per una revisione critica di G. M. Urbani de Gheltof', *Civiltà Moderna* 11, no. 4–5 (1939), pp. 291–301. For a less sceptical attitude to this document, see C. Ravanelli Guidotti, *Omaggio a Venezia. Maioliche veneziane tra manierismo e barocco nelle raccolte del Museo Internazionale delle Ceramiche in Faenza*, II (Faenza, 1998), p. 11.
 - 165 A. Moschetti (1865–1943), Director of the Museo Civico, Padua, from 1895 to 1938. See B. Brunelli Bonetti, 'Ricordo di Andrea Moschetti', *Bollettino del Museo Civico di Padova* 31–43 (1942–54), pp. 1–8. I owe this information to Michelangelo Munarini.
 - 166 In the event Ballardini never published his projected work on the San Petronio pavement: see C. Ravanelli Guidotti, *Il pavimento della Cappella Vaselli in San Petronio a Bologna* (Bologna, 1988), p. 13.
 - 167 Wallis visited Italy and met Ballardini twice during 1910, in May and in October.
 - 168 Ballardini's little daughter Doda.
 - 169 Francesco Nonni (1885–1976), a talented maker of woodcuts and, later, of ceramics: see S. Casadei, *Francesco Nonni* (Faenza 1990); G. C. Bojani, *Francesco Nonni. Ceramiche degli Anni Venti* (Florence, 1986). On 20 July 1910, Wallis wrote to Albert Van De Put at the V&A: 'Perhaps you had better keep Nanni's [*sic*] work quiet. I have been asked to get him over here & that if he came the publishers wld give him any amount of work – wch wld probably be his ruin. Such was the case some years ago wth another young Italian . . . he finished his career in a lunatic asylum after 6 months dissipation. Nanni had better remain under the eye of Ballardini and his Italian friends for the present'. (Wallis to Van de Put, National Art Library; see note 52 of part 1 of the present article). In late 1910 and 1911, Wallis attempted to give patronage to Nonni by commissioning illustrations of the tiles at Parma, but the project, as documented by further exasperated letters to Ballardini, ended in some acrimony and seems to have been abortive.
 - 170 Ballardini published a study on the painter Giovanni da Oriolo in 1911: *Giovanni da Oriolo pittore faentino del Quattrocento. Appunti* (Florence, 1911). The woodcut illustrations were by Nonni.
 - 171 The Japan-British Exhibition, Shepherd's Bush, London, 1910.
 - 172 King Edward VII had died on 6 May 1910.
 - 173 *Burlington Fine Arts Club Exhibition of Early Chinese Pottery and Porcelain*, with preface by C. H. Read (London, 1910).
 - 174 The 1889 letter is inserted into Fortnum's copy of Wallis's

- Notes on some Examples of Persian Lustreware*, No. 3 (London, 1889), in the Oriental Institute Library, University of Oxford. The others are in the Fortnum Archive, Department of Western Art, Ashmolean Museum F/9/x/22 and F/2/x/37. For the papers of C. D. E. Fortnum, see B. Thomas, 'The Fortnum Archive in the Ashmolean Museum', *Journal of the History of Collections* 11 (1999), pp. 253–68, and other essays in the same volume. Other letters from Wallis to Fortnum are F/9/x/16 (12 September 1896), and some tipped into Fortnum's copies of others of Wallis's books, now divided among Oxford University's libraries: *Notes on some Early Persian Lustre Vases* (1885), *Notes on some Examples of Early Persian Pottery* (1887), *Typical Examples of Persian and Oriental Ceramic Art* (1893); *Italian Ceramic Art: Examples of maiolica and mezza-maiolica fabricated before 1500* (1897).
- 175 The vase is unidentified and there are no letters from Wallis to Franks or Read in 1889, but Wallis's views on the roles of the two museums are worth noting. The 'enterprising foreign Director' is doubtless Bode.
- 176 C. D. E. Fortnum, *Maiolica* (Oxford, 1896). An unsigned review, in complimentary terms, in the *Athenaeum*, no. 3594, 12 September 1896, pp. 359–61, could be by Wallis.
- 177 Letter among the Wallis papers in the Bodleian. For C. F. Bell (1871–1966), appointed assistant at the Ashmolean in 1896, later Keeper of Fine Art, see *The Walpole Society* 41 (1966–8), pp. ix–x.
- 178 *Athenaeum*, no. 3709, 26 November 1898, p. 758, announcing the publication of *Egyptian Ceramic Art. The MacGregor Collection*, to subscribers only.