

V&A Archive Research Guide

Donors, collectors and dealers associated with the Museum and the history of its collections

A large, stylized logo consisting of the letters 'V', '&', and 'A' in a teal color. The 'V' is a simple, bold, sans-serif shape. The '&' is a decorative, calligraphic ampersand with a loop and a tail. The 'A' is a simple, bold, sans-serif shape with a pointed top and a wide base.

- Stefano Bardini
- Ralph Bernal
- Siegfried 'Samuel' Bing
- Dr Franz Johann Joseph Bock
- Joseph Bond
- Giampietro Campana
- Thomas Bryan Clarke-Thornhill
- Isabel Constable
- David Martin Currie
- Joshua Dixon
- Sir George Donaldson
- Durlacher Brothers
- Alexander Dyce
- George Eumorfopoulos
- Dame Joan Evans
- Joseph Henry Fitzhenry
- Dr Robert Forrer
- Charles Drury Edward Fortnum
- Sir Augustus Wollaston Franks
- Fulgence et Fils
- Signor Gherardini
- Jane Anne Gordon, Lady Cory
- William Giuseppe Gulland
- Dr Walter Leo Hildburgh
- Talbot Hughes

- Constantine Ionides
- John George Joicey
- John Jones
- Lt-Col George Babington Croft Lyons
- Murray Marks
- John Pierpont Morgan
- Mary (May) Morris
- William Morris
- Captain Henry Boyles Murray
- Charles Fairfax Murray
- Major William Joseph Myers
- John Meeson Parsons
- Emile Peyre
- Anne and Fernand Renier
- Juan Facundo Riaño
- Auguste Rodin
- Claude Dickason Rotch
- George Salting
- John Sheepshanks
- Prince Peter Soltykoff
- Jules Soulages
- Chauncy Hare Townshend
- Oppi Untracht
- John Webb

Stefano Bardini

Stefano Bardini was born on 13 May 1836 in Pieve Santo Stefano in the Province of Arezzo, Italy. He trained as a painter at the Accademia di Belle Arti, Florence, and worked as a restorer and copyist before entering the art trade in the 1870s as a collector and dealer of Italian Medieval and Renaissance sculptures, paintings and applied art.

In 1881 Bardini purchased San Gregorio della Pace, a medieval church and convent on the Piazza de' Mozzi, near the Pitti Palace, Florence, which he renovated and set up as a gallery and restoration studio. There he cultivated relationships with private collectors such as Bernard Berenson, Isabella Stewart Gardner, John Pierpont Morgan and George Donaldson and institutions such as the South Kensington Museum, of which Director of Fine Art, Thomas Armstrong, visited the gallery in 1884. Over the next 30 years, the Museum purchased numerous objects from Bardini, the largest of which was a fresco ceiling from the Casa Maffi, Cremona (428-1889). Until 1910 this object was displayed at the Bethnal Green Museum as there was not enough space for it at South Kensington; it is now on display in the Medieval and Renaissance galleries.



Between 1885 and 1918, Bardini held four public sales of works from his collection in Paris, London, and New York. Bardini died in Florence on 12 September 1922. He bequeathed his Galleria di Piazza de' Mozzi and some of its contents to the Florence City Council and it opened as a museum the following year.

Stefano Bardini in the V&A Archive

- Nominal file – Stefano Bardini
MA/1/B359/1-2
- Central Inventory registers
MA/30/130, 148, 150, 153-54, 170 & 249
- Précis of the Board minutes of the Science and Art Department, 1884–87
[ED 84/39](#)
- Précis of the Board minutes of the Science and Art Department, 1888–92
[ED 84/40](#)
- Official visits abroad by keepers of the Museum with reports on foreign Museums, collections, etc, 1861–1900
[ED 84/205](#)

Selected printed works

- Wainwright, Clive. '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): 63-87. NAL pressmark: PP.69.E
- Niemeyer Chini, Valerie. *Stefano Bardini e Wilhelm Bode: mercanti e connaisseur fra Ottocento e Novecento*. Firenze: Polistampa, c2009. NAL pressmark: 604.AL.0181
- *Il Museo Bardini a Firenze*. 2 vols. Milano: Electra, 1984. NAL pressmark: 505.C.1, 504.D.146
- Christies. *Objets d' art, antiques du Moyen Âge et de la Renaissance, 27 May 1902*. London, 1902. NAL pressmark: 23.CC
- 'Bardini, Stefano'. *Grove Art Online. Oxford Art Online*. 12 October 2010

Image: Casket, about 1400, Italy, bought in 1899 from Stefano Bardini. Museum no. 484&A-1899. © Victoria and Albert Museum, London

Ralph Bernal

Ralph Bernal was a British politician and collector; following his death in 1854, many objects from his collection were purchased by the Museum at auction.

Ralph Bernal was born in Colchester on 2 October 1783. He was educated at the Reverend John Hewlett's school at Shacklewell, Hackney, and at Christ's College, Cambridge, where he graduated BA in 1806 and MA in 1809. Bernal was admitted to Lincoln's Inn in 1804 and was called to the bar on 8 February 1810. He chose instead to pursue a political career and was elected to the House of Commons in 1818. Over the years, Bernal represented several different constituencies (Lincoln, Rochester, Weymouth) as a Whig MP until he lost his Rochester seat in 1852. He was a prolific collector of glass, plate, ceramics and miniatures; his fortune derived from estates in the West Indies which he had inherited in 1810.



In 1853, Bernal became president of the British Archaeological Society. Twice married, he died at 93 Eaton Square, London, on 26 August 1854.

The Government declined an approach by the Society of Arts to purchase the collection en bloc; instead it was sold at auction in 4,294 lots by Christie and Manson in 1855, 730 of which were acquired for the Museum of Manufactures at Marlborough House.

Ralph Bernal in the V&A Archive

- Minutes relative to the acquisition of Art Objects – for the benefit of the Schools of Art [ED 84/44](#)
- List of objects in the Art Division, South Kensington Museum, acquired during the year 1852–67: arranged according to the dates of acquisition. London: HMSO, 1868
- Report on the sale of the Bernal Collection, including a list of descriptions transcribed from the sale catalogue, in the Third Report of the Department of Science and Art. London: George E. Eyre and William Spottiswoode for HMSO, 1856
- Henry Cole: diaries: typed transcripts, 1822–82

Selected printed works

- Bohn, Henry G. *A guide to the knowledge of pottery, porcelain, and other objects of vertu. Comprising an illustrated catalogue of the Bernal collection of works of art, with the prices at which they were sold by auction, and the names of the present possessors. To which are*

added an introductory essay on pottery and porcelain, and an engraved list of marks and monograms. London: H. Bohn, 1857. NAL pressmark: 23.L

- Christie and Manson. *Catalogue of the celebrated collection of works of art from the Byzantine period to that of Louis Seize of that distinguished collector Ralph Bernal ... Messrs Christie & Manson at the Mansion No 93 Eaton Square commencing on Monday March the 5th 1855.* London: Christie and Manson, 1855. NAL pressmark: 602.AA.1683
- [Obituary]. *Annual Register, or a view of the history and politics of the year 1854.* London: F. & J. Rivington, 1855
- Davies, Helen. 'Bernal, Ralph (1783–1854).' In *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. NAL pressmark: 920.041 DIC

Image: Dish, François Briot, about 1585, France, bought by the V&A from the Bernal collection in 1855. Museum no. 2063-1855. © Victoria and Albert Museum, London

Siegfried 'Samuel' Bing

Siegfried Bing was an art dealer who was very influential in introducing Japanese art and artworks to the West and in developing the Art Nouveau style in the late 19th century through his gallery in Paris, the Maison de l'Art Nouveau. The South Kensington Museum bought Japanese and Chinese objects from Bing from 1875 onwards.



Siegfried Bing was born in Hamburg in 1838 and moved to France in 1854, where he lived for the rest of his life. Initially he worked in the Bing family ceramics manufacturing business, but from the 1870s began successfully importing and selling Japanese and other Asian art objects through galleries in the Rue Chauchat, and later in the Rue de Provence in Paris. In 1895 his gallery was redesigned as the Maison de l'Art Nouveau, with windows by Henri de Toulouse-Lautrec and Louis Comfort Tiffany. This sold contemporary art objects with a Japanese influence, in what came to be known as the Art Nouveau style. From 1875 onwards the South Kensington Museum bought Japanese and Chinese bronzes and porcelain, and later Art Nouveau objects from Bing.

In 1875 the Museum's representative wrote from Paris of a proposed purchase of bronze vases: 'The great rarity in shape, in ornamentation, and in colour and quality of patina which these vases present, renders such a collection valuable to the Art Museum as eminently suggestive to the designer and the manufacturer'. This was in accordance with the Museum's policy of displaying inspiring examples of good design. Bing closed his gallery in 1904, a year before his death

Siegfried 'Samuel' Bing in the V&A Archive

- Nominal file – Bing, S.
[MA/1/B1403](#)
- Register of loans in
[MA/31/5](#)
- Précis of the Board minutes of the Science and Art Department, vol. II and III, 1863–77
[ED 84/36](#)
- Précis of the Board minutes of the Science and Art Department, vol. V, 1881–83
[ED 84/38](#)
- Précis of the Board minutes of the Science and Art Department, 1888–92
[ED 84/40](#)

Selected printed works

- Bing, S. *Artistic Japan: a monthly illustrated journal of arts and industries*. London: Sampson Law, Marston, Searle & Rivington, 1888-1891. NAL pressmark: PP.9.SLW
- *Exhibition of l'art nouveau: S. Bing, Paris*. [London]: Grafton Galleries, [1899]. NAL pressmark: 200.BG
- Weisberg, Gabriel P. 'Siegfried Bing's facades: the marketing of an art nouveau.' In *Art nouveau: an architectural indulgence*. London: Andreas Papadakis Publisher in collaboration with The Victoria & Albert Museum, 2000. NAL pressmark: VA.2000.0015

Image: Stoneware jar, Alexandre Bigot, 1900, Paris. Museum no. 1701–1900. © Victoria and Albert Museum, London. Purchased from Maison Bing

Dr Franz Johann Joseph Bock

Dr Franz Johann Joseph Bock was a German ecclesiologist and collector who sold an important collection of textiles to the South Kensington Museum in 1862. His attempt to sell it a second substantial collection in 1882 was unsuccessful. In the 1860s and 1870s, Bock advised the Museum on its purchases of textiles.

Dr Franz Johann Joseph Bock was born inurtscheid, Germany, on 3 May 1823. He studied theology at the University of Bonn and was ordained as a priest at the Cologne seminary in 1849. Bock combined his religious offices with a study of ecclesiastical art, particularly textiles; his history of liturgical vestments – *Geschichte der liturgischen Gewänder der Mittelalters, oder Entstehung und Entwicklung der kirchlichen Ornate und Paramente mit Rücksicht auf Stoff, Gewebe, Farbe, Zeichnung, Schnitt und rituelle Bedeutung* – was published in 3 volumes between 1859 and 1871.



Bock undertook several tours of Europe and the Near East during which he amassed substantial collections of textiles, laces, specimens of bookbindings, among other objects. He first sold a group of textiles to the South Kensington Museum in 1860 (7004 to 7095-1860). In 1862 Bock moved to Aachen where he was appointed Cathedral canon on 24 June; the same year the Museum purchased for £500 part of a collection of woven fabrics (8553 to 8713 -1863) on loan to it from Bock (J. C. Robinson had been despatched previously to Aix la Chapelle to report on the collection). In 1862/3 Bock was elected an honorary fellow of the Society of Antiquaries of London. In the 1860s and 1870s, Bock advised the Museum on its purchases of textiles and in the 1880s assisted with the revision of the labels for the textiles collections.

In 1882, Bock attempted to sell to the South Kensington Museum his entire collection of textiles which, he stated, 'fill 4 rooms and of themselves form a splendid Museum'. These and other collections (including ironwork and sculpture) were exhibited at the Museum and Bock himself travelled to London to superintend the opening of the cases and the chronological arrangement of the textiles. William Morris, in his capacity as Art Referee, recommended that the Museum should purchase a selection of star items; in the event, the collection was purchased by the Manchester Corporation in 1883. Bock died in Aachen on 30 April 1899.

Dr Franz Johann Joseph Bock in the V&A Archive

- Nominal file – Bock, the Revd Dr Franz
MA/1/B1764
- Art referees' reports, 1863–86
MA/3/1-2, 8, 10, 14, 19, 22, 28, 31, 34, 47 & 49

- Central inventory register, museum numbers 7004 to 7095-1860
MA/30/26
- Central inventory register, museum numbers 8553 to 8713-1863
MA/30/32
- Register of loans in
[MA/31/1](#)
- Photographs
[MA/32/112](#)
- Press cuttings
[MA/49/2/57](#)
- Précis of the Board minutes of the Science and Art Department, vol. I, 1852–63
[ED 84/35](#)
- Précis of the Board minutes of the Science and Art Department, vol. II and III, 1863–77
[ED 84/36](#)
- Précis of the Board minutes of the Science and Art Department, vol. V, 1881–83
[ED 84/38](#)
- Official visits abroad by keepers of the Museum with reports on foreign Museums, collections, etc, 1861–1900
[ED 84/205](#)
- *Eleventh Report of the Science and Art Department of the Committee of Council on Education*. London: George E. Eyre and William Spottiswood for HMSO, 1864 (includes Dr Bock's report on the Soltykoff reliquary)
- Henry Cole: diaries: typed transcripts, 1822–82

Selected printed works

- Bock, Franz. *Geschichte der liturgischen Gewänder der Mittelalters, oder Entstehung und Entwicklung der kirchlichen Ornate und Paramente mit Rücksicht auf Stoff, Gewebe, Farbe, Zeichnung, Schnitt und rituelle Bedeutung*. 3 vols. Bonn: Henry & Cohen, 1859-1871. NAL pressmark: 43.E.10, 11, 12
- Jopek, Norbert. 'Kanonikus Dr. Franz Bock und das South Kensington Museum.' In: Michael Embach, ed. *Sancta Treveris: Festschrift für Franz Ronig zum 70. Geburtstag*. Trier: Paulinus Verlag, 1999. NAL pressmark: 602.AA.1263
- Borkopp-Restle, Birgitt. *Der Aachener Kanonikus Franz Bock und seine Textilsammlungen: ein Beitrag zur Geschichte der Kunstgewerbe im 19. Jahrhundert*. Riggisberg: Abegg-Stiftung, 2008. NAL pressmark: 602.AK.0604

- [Franz Bock: NAL Information file]. NAL pressmark: INF

Image: Woven silk, 700–900, possibly Syria. Museum no. 8558-1863. © Victoria and Albert Museum, London. Acquired from Canon Franz Bock's collection

Joseph Bond

Joseph Bond was a collector of 18th- and early-19th century silver and porcelain. He died intestate in 1886 and his collection of largely neo-classical silver, then on loan to the Bethnal Green Museum, was allocated by the Treasury to the Museum.

Very little is known about Joseph Bond. He formed a collection of 18th - and early 19th - century silver and porcelain 'with singularly good judgment', but does not appear to have belonged to the usual circle of nineteenth century collectors. In 1865 Bond loaned a selection of silver and porcelain to the South Kensington Museum, and added to it subsequently before offering the whole collection for sale in 1871. Between 1874 and 1877, items of both silver and porcelain were purchased by the Museum for study by collectors, connoisseurs, designers and art students (museum numbers 549 to 578-1874, 481 to 528-1875, 751 to 781-1877). In 1884 Joseph Bond loaned 52 pieces of silver plate to the Bethnal Green Museum. When Bond died intestate in 1886, his property reverted to the Crown, although witnesses stated that it had been his intention to bequeath his collection to the Museum. In February 1890 the Treasury Solicitor explained that the Bond Collection, on loan to the Bethnal Green Museum, was now vested in him as Administrator of the personal estate of the late Joseph Bond. The loan collection was granted to the Museum by Treasury Chambers on 6 December 1890 and was moved the following year to the South Kensington Museum (803 to 845-1890). The Bond Collection is formed predominantly of tableware and lighting; the items of English silver range in date from 1731 to 1834 and illustrate the history of English silversmiths' work during this period.



Joseph Bond in the V&A Archive

- Nominal file – Bond, Joseph
MA/1/B1844
- Art Referees' reports - vol. II, part 2
MA/3/32
- Register of loans
MA/31/2 & 5
- Photographs
[MA/32/3](#)

- Précis of the Board minutes of the Science and Art Department, vol. II, 1869–77
[ED 84/36](#)
- Précis of the Board minutes of the Science and Art Department, 1888–92
[ED 84/40](#)
- Twenty-Third Report of the Department of Science and Art. London: Printed for HMSO by Eyre and Spottiswoode, 1876
- Thirty-Second Report of the Department of Science and Art. London: Printed for HMSO by Eyre and Spottiswoode, 1885

Selected printed works

- Eatwell, A. Borrowing from Collectors: The role of the Loan in the Formation of the Victoria and Albert Museum and its Collection (1852 – 1932).’ *Decorative Arts Society Journal* 24 (2000):21-29. London: Decorative Arts Society 1850 to the Present, 2000. NAL pressmark: PP.9.O.
- *An illustrated catalogue of silver plate of the time of Queen Anne and the early Georges, on loan at the Bethnal Green Museum: prepared for the use of visitors to that museum, and to the Bethnal Green Free Library.* London: Printed by J.S. Virtue and co., 1884. NAL pressmark: 209.C Box

Image: The Trafalgar Vase, mark of Digby Scott and Benjamin Smith II for Rundell, Bridge and Rundell, designed by John Shaw with modifications by John Flaxman A.R.A., 1805-6, London. Museum no. 803:1, 2-1890. © Victoria and Albert Museum, London. Given by Joseph Bond

Giampietro Campana

Giampietro Campana (1808–80) was the owner of a large collection of maiolica wares and sculpture, much of which was purchased by the South Kensington Museum, in somewhat unusual circumstances, from the Papal States in 1860.

Giampietro Campana was born in Italy, into a family entrusted with the work of the Monte di Pièta, a papal charitable trust set up in the fifteenth century to prevent money lending. The Monte di Pièta operated as a pawnbroker to the Papal States, issuing loans at low interest to those in need, in return for the deposit of a valuable object. This could be reclaimed by the borrower on redemption of the loan. Campana joined the organisation as an assistant in 1831 and quickly rose to Director General. In 1835 he was made a Cavaliere of the Order of the Golden Spur by Pope Gregory XVI, in recognition of his work. In 1851 he was made Marchese di Cavelli by Ferdinand II of Naples.

Campana built a great collection of Greek and Roman sculpture, Renaissance sculpture, Italian paintings of the 14th and 15th centuries, and maiolica wares. He acquired objects through the markets and from archaeological excavations on his properties and other sites; however, in the process of building the collection he embezzled funds from the Monte di Pièta. Campana was arrested and convicted by the Papal authorities in 1857 and forced into exile. His collection was put up for sale by the Papal States in 1858. Another collector, Ottavio Gigli, was caught up in the affair. He had pledged his collection of sculpture and maiolica wares to the Monte di Pièta in the expectation that Campana would buy it. When Campana was arrested Gigli's collection was also confiscated by the Papal authorities. Keen to raise funds during the Italian Wars of Unification, the Papal States agreed to sell 84 works from the Gigli-Campana collection to the South Kensington Museum in 1860, including pieces by Donatello and Luca della Robbia.



Giampietro Campana in the V&A Archive

- Art Referees' reports, 1863–86
MA/3/11
- Central Inventory register, museum object numbers 7550-1861 to 7643-1861
MA/30
- Precis of the Board minutes of the Science and Art Department, vol. I, 1852–63
[ED 84/35](#)
- Henry Cole: diaries: typed transcripts, 1822–82

Selected printed works

- *Report on the Campana Collection*. London: HMSO, 1865. NAL pressmark: 79A
- *Inventory of the Objects in the Art Division of the Museum at South Kensington, Arranged According to the Dates of their Acquisition. Vol 1*. London: HMSO, 1868. NAL pressmark: 602.AE.1353
- Borowitz, Helen and Albert. *Pawnshop and palaces: the fall and rise of the Campana art museum*. Washington: Smithsonian Institution Press, c1991. NAL pressmark: 21.E.72
- Sarti, Susanna. *Giovanni Pietro Campana, 1808-1880: the man and his collection*. Oxford: Archaeopress, 2001
- Maclagan, Eric, and Margaret H. Longhurst. *Catalogue of Italian Sculpture*. London: Victoria and Albert Museum, 1932. NAL pressmark: VA.1932.0001-0002
- Pope-Hennessy, John. *Catalogue of Italian Sculpture in the Victoria and Albert Museum. Volume I: Eighth to Fifteenth Century*. London: HMSO, 1964. NAL pressmark: 708.21 VIC
- Wainwright, Clive. 'The making of the South Kensington Museum III.' *Journal of the History of Collections* 14, no.1 (2002): 45-61. NAL pressmark: PP.69.E

Image: Roundel, January; The Labours of the Months, Luca Della Robbia, about 1450–56, Florence. Museum no. 7632-1861. © Victoria and Albert Museum, London. Purchased from the Gigli-Campana collection

Thomas Bryan Clarke-Thornhill

Thomas Bryan Clarke-Thornhill was a British diplomat and collector who gave over 70 East Asian textiles and other objects to the V&A.

Thomas Bryan Clarke-Thornhill was born on 13 March 1857, the first son of William Capel Clarke and Clara Thornhill. He was educated at Eton and Merton College, Oxford, and joined the diplomatic corps in 1881, serving in the British legation in Tokyo in the 1880s (as Second Secretary from 1887 to 1891). Clarke-Thornhill developed a keen interest in Japanese culture and brought back several interesting textiles pieces including kesa (Buddhist mantles), fukusa (gift covers) and kimonos. He was a founder member of the Japan Society of London in 1891. Clarke-Thornhill's first gifts to the V&A in 1905 included a Turkish prayer rug, a Persian prayer rug and a Japanese peacock feather theatrical jinbaori. In 1919, he donated a large number of Japanese netsuke (toggles) and in 1927 he offered a large number of European and Japanese textile items, including obis (sashes), kesa and fukusa. Clarke-Thornhill also gave the Museum textiles pieces from other parts of the world, presumably acquired as a result of his extensive diplomatic travels. He died on 29 March 1934, aged 77, bequeathing several items of considerable importance, notably Chinese and Japanese textiles, to the Museum. He also left a collection of coins to the British Museum. Clarke-Thornhill's obituarist noted that his interests were 'mainly artistic' and 'included diverse subjects as numismatics, philately, precious stones, heraldry, zoology, and cricket'.



Thomas Bryan Clarke-Thornhill in the V&A Archive

- Nominal file – Clarke-Thornhill, T.B.
MA/1/C1672/1-2
- Press cuttings
[MA/49/3/42](#)

Other archival sources

- Birmingham University Information Services, W. H. Dawson papers, letter
- Lincolnshire Archives, letters
- The National Archives, London, FO 45/492
- West Yorkshire Archive Services, Kirklees, correspondence

Selected printed works

- Allen, Derek F. 'The Clarke-Thornhill Collection of British Coins.' *The British Museum Quarterly* 10, no.4 (1936): 156-60. NAL Pressmark: PP.25.D
- Jackson, Anna. *Japanese Textiles*. London: V&A Publications, 2000. NAL Pressmark: 604.AA.0722
- Wilson, Verity. *Chinese Dress*. London: V&A Publications, 1986. NAL Pressmark: VA.1996.0004
- 'Obituary. Thomas Bryan Clarke-Thornhill.' *Transactions and Proceedings of the Japan Society, London* 31 (1933-34), pp. xi-xii. NAL pressmark: PP.9.E
- 'Mr T. B. Clarke-Thornhill.' [Obituary]. *The Times*. 4 April 1934

Image: Kesa (Buddhist priest's mantle), 18th century, Japan. Museum no. T.1-1951. © Victoria and Albert Museum, London

Isabel Constable

Isabel Constable was the daughter of the famous artist John Constable. In 1888 she left to the Museum the contents of her father's studio, establishing the V&A as the leading centre for the study of Constable's work.

Isabel Constable was born in Hampstead, London, on 23 August 1822, the second daughter of the painter John Constable and his wife Maria Bicknell. She never married and inherited most of her father's studio contents.

In 1888 she gave or bequeathed to the South Kensington Museum in her own name and on behalf of her sister Maria Louise and brother Lionel Bicknell 95 Constable oil paintings and sketches, 297 drawings and watercolours and three sketchbooks. The same year, Isabel Constable also made smaller gifts of her father's work to the British Museum, the Royal Academy and the National Gallery. She died in 1888.



Isabel Constable in the V&A Archive

- Nominal file: Isabel Constable
MA/1/C2420
- Central Inventory registers
MA/30/140-43 & 146
- Precis of the Board Minutes of the Department of Science and Art, 1888–92
[ED 84/40](#)

Selected printed works

- *List of the bequests and donations to the South Kensington Museum, now called The Victoria and Albert Museum: completed, to 31st December 1900.* London: HMSO, 1901. NAL pressmark: VA.1901.0001
- Reynolds, Graham. *Catalogue of the Constable Collection.* London: HMSO, 1973. NAL pressmark: NC.92.1285

Image: Coast Scene at Brighton: Evening, John Constable, 1828, Britain. Museum no. 155-1888. © Victoria and Albert Museum, London. Given by Isabel Constable

David Martin Currie

David Martin Currie was a wealthy shipowner who loaned numerous objects (including ceramics, manuscripts, metalwork and woodwork) to the Museum between 1887 and 1920. On his death, the objects exhibited on loan became part of the permanent collection.

David Martin Currie was born in Greenock, Scotland, in 1837, the youngest son of James and Elizabeth Currie. He was a partner with the family enterprise Messrs Donald Currie & Co, a firm of shipowners with offices in Fenchurch Street, London. In 1904 an office clerk was prosecuted for the theft of valuable works of art (including 30 miniatures and a gold snuff box) from Currie's office seven years earlier; several of these were discovered by chance when a dealer invited Currie to inspect a collection of objects that he hoped to sell him and Currie recognised them as his own. According to a notice in *The Times*, 'during the Crimea War [Currie] served with the Cunard Line, taking troops to the Crimea, and succeeded in getting into the trenches before Sevastopol until he was discovered and sent back to his ship'.



The success of the shipping firm enabled him to pursue his interest in works of art and he was a well-known figure in the sale rooms both in London and on the Continent and ranked alongside George Salting and John Henry Fitzhenry as a connoisseur and collector. Currie died at Camden Hill Court, Kensington, on 16 September 1920, aged 84. He bequeathed to the Museum 'all the works of art belonging to him, including arms, armour, bronze, metalwork, enamel, Sevres and other porcelain, majolica, missals, tapestry, and other things which may be on loan at the museum'. The residue of his collection was auctioned at Christie's.

David Martin Currie in the V&A Archive

- Nominal file – David M. Currie
[MA/1/C3543/1-2](#)
- Central Inventory registers
[MA/30/263-264](#)
- Register of loans in
[MA/31/6](#)
- Photographs
[MA/32/49](#)

- Press cuttings
[MA/49/2/101](#)
- List of the Principal Acquisitions for the Year 1921. London: Published under the Authority of the Board of Education, 1925

Selected printed works

- 'The Charge of Stealing Curios.' *The Times*. 25 February 1904
- 'Central Criminal Court.' *The Times*. 2 March 1904
- Murray, Miraschal. *Union-Castle Chronicle, 1853-1953*. London: Longman, Green and CO., 1953
- Porter, Andrew. 'Currie, Sir Donald (1825–1909).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004

Image: Frame, about 1900, Italy. Museum no. W.102-1921. © Victoria and Albert Museum, London. Bequeathed by David Martin Currie

Joshua Dixon

Joshua Dixon was a merchant and art collector who bequeathed his collection of pictures to the Bethnal Green Museum in 1886 for the benefit of East Londoners.

Joshua Dixon was born on 18 November 1810, the eldest son of Abraham Dixon, a merchant and inventor in the woollen textile industry, of Whitehaven, Cumberland, and Letitia, daughter of John Taylor, of Gomersal, Yorkshire. He was educated at Leeds Grammar School and made his fortune as a cotton merchant in New Orleans and Liverpool. From 1869-70 he served as deputy chairman of the London, Chatham and Dover Railway Company. His collection of pictures and objects d'art filled Winslade Park, near Exeter, the house that he had purchased on his retirement. Dixon served as a justice of the peace for Devon and, in 1882, joined the Devonshire Association for the Advancement of Science, Literature and Art. He died on 7 December 1885. Dixon bequeathed his collection of 295 oil paintings, watercolour drawings, bronzes and statuary to the Bethnal Green branch of the South Kensington Museum in 1886 for 'the use of the public of East London'.



Joshua Dixon in the V&A Archive

- Nominal file – Joshua Dixon (bequest)
MA/1/D1240/1-2
- Central Inventory registers, museum object numbers 996-1886 to 1284-1886
MA/30/137&138
- Press cuttings
[MA/49/2/63](#)
- Precis of the Board Minutes of the Department of Science and Art, 1 January 1884 to 31 December 1887
[ED 84/39](#)

Selected printed sources

- *List of the bequests and donations to the South Kensington Museum, now called The Victoria and Albert Museum: completed, to 31st December 1900.* London: HMSO, 1901. NAL pressmark: VA.1901.0001

- *Catalogue of a collection of oil paintings, water-colour drawings and engravings, enamel paintings, sculpture, bronzes, &c.: bequeathed by the late Joshua Dixon, Esq.* London: Eyre and Spottiswoode for HMSO, 1887; 2nd edn. NAL Pressmark: VA.1887 Box.0001
- *Water-colours in the Dixon bequest: twenty-four reproductions with biographical notes on the artists.* [London: HMSO, 1923]. NAL Pressmark: 41.CC Box II
- Parkinson, Ronald. *Catalogue of British Oil Paintings 1820-1860.* London: HMSO, 1990. NAL pressmark: 708.21 VIC
- [Obituary]. *Report and transactions of the Devonshire Association for the advancement of science, literature, and art. vol. 47.* Plymouth: W. Brendon & Son, 1886
- Sparrow, W. Shaw. 'The Dixon bequest at Bethnal Green.' *The Magazine of Art* 15 (1892). NAL Pressmark: PP.400.S

Image: Vase, 1860-80, Nagoya, Japan. Museum no. 1273-1886. © Victoria and Albert Museum, London. Bequeathed by Joshua Dixon

Sir George Donaldson

Sir George Donaldson was an art dealer and collector who sold or donated many items to the South Kensington Museum. In 1900 he presented it with 30 items of Art Nouveau furniture, including works by artists such as Emile Gallé and Louis Marjorelle, which he had purchased at the International Exhibition in Paris, where he had served as a juror.



Sir George Hunter Donaldson was born in Edinburgh on 25 May 1845 and settled in Paris in the late 1860s, where he developed an interest in historic furniture. In 1871 he moved to London and opened a gallery in New Bond Street dealing in works of art (he counted John Jones and George Salting, both significant benefactors to the South Kensington Museum, among his clients), which traded until his retirement in the 1890s. The South Kensington Museum made its first purchase from Donaldson in 1885 and he continued to sell or donate furniture, carpets and ceramics to the Museum until his death in 1925. Donaldson also amassed an important collection of historical musical instruments, which he donated to the Royal College of Music in 1894.

Recognised for his expertise in furniture, Donaldson acted as a juror at the International Exhibitions in Paris in 1867, 1889 and 1900. The 1900 exhibition featured displays of New Art or 'Art Nouveau', which was then little known in Britain. With the assistance of a grant from the Board of Education, Donaldson presented 30 pieces of Art Nouveau furniture purchased at the 1900 exhibition to the Victoria and Albert Museum, so that British artists and designers could have access to the New Art that was then so influential in continental Europe. The collection, which contained important pieces of furniture by Émile Gallé, Louis Majorelle and other artists, was exhibited at the V&A in 1901 but proved so controversial among contemporary art critics that the display was moved for a time to the Bethnal Green Museum. Donaldson was knighted in 1904 and died in Hove on 19 March 1925.

Sir George Donaldson in the V&A Archive

- Nominal file – Sir George Donaldson
MA/1/D1359/1-2
- New Art Furniture Collection
[MA/2/N3](#)
- Central inventory register, museum numbers 1980 to 2010-1900
MA/30/207
- Register of loans in
MA/31/6 & 9

- Press cuttings
[MA/49/2/75](#)
- Précis of the Board minutes of the Science and Art Department, 1884–87
[ED 84/39](#)
- Précis of the Board minutes of the Science and Art Department, 1888–92
[ED 84/40](#)

Selected printed works

- “‘L'art Nouveau’ At South Kensington.’ *The Times*. 19 August 1901
- ‘Sir G. Donaldson.’ [Obituary]. *The Times*. 20 March 1925
- Donaldson, G. ‘The Victoria and Albert Museum, gift of new art furniture for circulation.’ *Magazine of Art* 25 (1900–01): 466-71. NAL pressmark: PP.400.S
- Hershberg, Sorrel. ‘Donaldson, Sir George Hunter (1845–1925).’ In *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. NAL pressmark: 920.041 DIC
- Aslin, E. ‘Sir George Donaldson and art nouveau at South Kensington.’ *Journal of the Decorative Arts Society* 7 (1983): 9-14. NAL pressmark: PP.9.O

Image: Armchair, designed by Odön Faragó, about 1898, Hungary. Museum no. 143-1901. © Victoria and Albert Museum, London. Given by Sir George Donaldson

Durlacher Brothers

Durlacher Brothers was a successful art dealership which acted as agent and advisor to the V&A for several decades and sold it a wide variety of art works.

The art dealership was established in London by Henry and George Durlacher in 1843 and counted among its clients J. Pierpont Morgan and Sir Richard Wallace. In the 1920s, a branch was opened in New York City, which was managed by R. Kirk Askew. Between 1850 and 1938 the London branch of Durlacher Bros operated from premises at 142 New Bond Street, London, and maintained a close association with the Museum (it gave advice on objects in the Salting Collection and acted as its agent at various auctions) for approximately 60 years and sold it a wide variety of art works: furniture, jewellery, majolica, miniatures, porcelain, sculptures, textiles etc.

On his retirement in 1938, George Durlacher apparently destroyed the records of the London branch and sold its remaining stock at Christie's. Askew purchased the New York City branch and continued to trade under the name Durlacher Bros until c.1969.



Durlacher Brothers in the V&A Archive

- Nominal file – Durlacher Brothers
MA/1/D1979/1-7
- Nominal file – George L Durlacher
MA/1/D1980
- Nominal file – Henry Durlacher
MA/1/D1981
- Nominal file – J. Pierpont Morgan
MA/1/M2725/1-14
- Nominal file – Spengel sale (Munich)
[MA/2/S15](#)
- Art Referees' reports, 1863–86
MA/3/3, 5, 10-11, 17-19, 23-24, 28-29, 43 & 49:
- Register of loans in
[MA/31/2](#)

Other archival sources

- Getty Research Institute for the History of Art and the Humanities, Los Angeles, Smithsonian Institution, Washington DC, Archives of American Art

Selected printed works

- Christie's (London). *Italian majolica, bronzes & objects of art, French and Italian furniture of the Renaissance, tapestry and textiles, 6-7 April 1938*. London, 1938. NAL pressmark: 23.UU

Image: Armchair, about 1740, Paris. Museum no. W.15-1914. © Victoria and Albert Museum, London. Bought from the executors of the late Joseph Henry Fitzhenry, via George Durlacher

Alexander Dyce

Alexander Dyce was a literary scholar and textual editor who bequeathed his substantial library and art collection to the Museum in 1869.

Alexander Dyce was born on 30 June 1798 in Edinburgh, the son of Alexander Dyce and Frederica Campbell. He graduated from Exeter College, Oxford, in 1829 and was admitted to Inner Temple in 1818, although he was never called to the bar. In 1823 Dyce was ordained as an Anglican priest and after serving in two curacies settled in London to pursue his literary and theatrical interests, which he funded through a legacy inherited from his father, who had been a lieutenant-general in the Madras Infantry of the East India Company. As a textual editor, Dyce produced editions of Beaumont and Fletcher and Shakespeare. He died on 15 May 1869 at 33 Oxford Terrace, London. Dyce's bequest comprised 80 pictures, 63 miniatures, 802 drawings, 1,511 prints, 74 rings, 27 art objects, and 13,596 books. It was made in emulation of the John Sheepshanks gift and Dyce stipulated that a separate room or gallery was to be provided at the South Kensington Museum to house the collection.



Alexander Dyce in the V&A Archive

- Nominal file – Rev Alexander Dyce and John Foster, Esq (bequests)
MA/1/D2023/1-8
- Precis of the Board Minutes of the Department of Science and Art, 8 July 1863 to 31 December 1877
[ED 84/36](#)
- Seventeenth Report of the Science and Art Department. London: George E. Eyre and William Spottiswoode for HMSO, 1870
- Henry Cole: diaries: typed transcripts, 1822–82

Other archival sources

- see the National Register of Archives

Selected printed works

- *List of the bequests and donations to the South Kensington Museum, now called The Victoria and Albert Museum: completed, to 31st December 1900.* London: HMSO, 1901. NAL pressmark: VA.1901.0001

- *Dyce Collection: a catalogue of the printed books and manuscripts bequeathed by the Reverend Alexander Dyce*, 2 vols. London: HMSO, 1875. NAL pressmark: 603.AD.1094-1095; copy in V&A Archive, A0431
- Hopson, J. P. 'Dyce Alexander (1798–1869).' In *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. NAL pressmark: 920.041 DIC

Image: Reverend Alexander Dyce (1798-1869) as a boy, by George Watson, oil painting, early 19th century, Edinburgh. Museum no. DYCE.3348. © Victoria and Albert Museum, London. Bequeathed by Mrs Donald Campbell

George Eumorfopoulos

George Eumorfopoulos was a distinguished collector of European and Oriental porcelain. A member of the V&A's Advisory Council, he sold part of his collection to the Museum in 1934.

George Eumorfopoulos was born in Mount Pleasant, Liverpool, on 18 April 1863, the son of Aristides George Eumorfopoulos and Mariora Scaramanga. He worked for the merchant firm of Ralli Brothers, where he rose to the position of Vice-President before retiring in 1934. He initially collected European porcelain before moving on to create a renowned collection of early Chinese art, encompassing porcelain, archaic bronzes and jades, and sculpture and paintings. Eumorfopoulos turned a part of his house on Chelsea Embankment into a private museum to display these works of art, which attracted many visitors. In 1934 he sold his collection at below

market value to the British Museum and the Victoria and Albert Museum. Eumorfopoulos was a member of the V&A's Advisory Council from 1925 to 1935 and was a founder of the Oriental Ceramic Society and its first president from 1921 until his death in 1939.



George Eumorfopoulos in the V&A Archive

- Nominal file – Mr and Mrs G. Eumorfopoulos (the Eumorfopoulos collection)
MA/1/E827
- Register of loans in
[MA/31/9](#)
- Chinese art: the Eumorfopoulos collection, Apr 1935–36
MA/28/49/1-5
- Chinese art: the Eumorfopoulos collection, Apr 1935–36
[MA/29/7/1-2](#)
- Advisory Council minutes
MA/46/1 & 2

Selected printed works

- Binyon, Laurence. *The George Eumorfopoulos collection; catalogue of the Chinese, Korean and Siamese paintings*. London: E. Benn Ltd., 1928. NAL pressmark: 56.C.5
- *Binyon, Laurence. The George Eumorfopoulos collection; catalogue of the Chinese frescoes*. London: E. Benn Ltd., 1927. NAL pressmark: 56.C.4

- Hobson, R. L. *The George Eumorfopoulos collection; catalogue of the Chinese, Korean and Persian pottery and porcelain*. London: E. Benn Ltd., 1925-28. NAL pressmark: 50.D.75-80
- Yetts, W. Perceval. *The George Eumorfopoulos collection; catalogue of the Chinese & Korean bronzes, sculpture, jades, jewellery and miscellaneous objects*. London: E. Benn Ltd., 1929-. NAL pressmark: 56.C.7-9
- Gray, Basil. 'Eumorfopoulos, George (1863–1939),' rev. M. Tregear. In *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004
- [Obituary]. *The Times* (20 December 1939)

Image: Dish, Inner Mongolia, 1050-1125, Inner Mongolia. Museum no. CIRC.59-1935. © Victoria and Albert Museum, London. From Eumorfopoulos Collection

Dame Joan Evans

Dame Joan Evans was a scholar of Medieval art and a member of the V&A's Advisory Council. She donated her extensive collection of jewels to the Museum in 1975.

Joan Evans was born at Nash House, Abbots Langley, Hertfordshire, on 22 June 1893, the daughter of Sir John Evans and Maria Millington Lathbury. She studied archaeology at St. Hugh's College, Oxford, from 1914 to 1920 and acted as the College librarian from 1917 to 1922. She published her first book, *English Jewellery from the Fifth Century A.D. to 1800*, in 1921 and went on to publish further works about the history of jewellery, French medieval art and life, and the history of ornament in Western Europe. She also collected gems and jewellery and donated her entire collection of more than 800 jewels, ranging in date from the Middle Ages to the early nineteenth century, to the Victoria and Albert Museum in 1975. Evans was president of the British Archaeological Institute from 1948-1951 and the first female president of the Society of Antiquaries from 1959-1964. She served as a member of the V&A's Advisory Council from 1953-1966.



Evans was appointed Dame of the British Empire in 1976. She died at Wotton under Edge, Gloucestershire, on 14 July 1977, aged 84.

Dame Joan Evans in the V&A Archive

- Nominal file – Dr Joan Evans
MA/1/E878
- Advisory Council minutes
[MA/46/5-7](#)

Selected printed works

- Evans, Joan. *English Jewellery from the Fifth Century A.D. to 1800*. London: Methuen & Co. Ltd., 1921. NAL pressmark: 92.C.22
- Evans, Joan. *Pattern, a Study of Ornament in Western Europe from 1180 to 1900*. Oxford: Clarendon Press, 1931. NAL pressmark: G.58.F.26-27
- Evans, Joan. *Art in Mediaeval France, 987-1498*. London: Oxford University Press, 1948. NAL pressmark: 13.FF.29
- Evans, Joan. *A History of Jewellery, 1100-1870*. London: Faber and Faber, 1953. NAL pressmark: 210.C.21

- Garlick, Kenneth. 'Evans, Dame Joan (1893–1977).' In *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. NAL pressmark: 920.041 DIC
- Dame Joan Evans. Historian of French and English Medieval Art. [obituary]. *Times* (15 July 1977): 18.

Image: Mourning ring, Rundell, Bridge & Rundell, 1810, England. Museum no. M.151-1962. © Victoria and Albert Museum, London. Given by Dame Joan Evans

Joseph Henry Fitzhenry

Joseph Henry Fitzhenry loaned and gave many objects to the Victoria and Albert Museum between 1870 and 1913. In 1910, to mark the opening of the new buildings designed by Aston Webb, he presented his collections of French porcelain and Dutch faience. Several other departments were also beneficiaries of his generosity.

Born in 1836, Joseph Henry Fitzhenry was a prodigious art collector and dealer. He was a friend of the art collectors Sir Richard Wallace, George Salting and J. Pierpont Morgan, to the latter of whom he provided advice on purchases. According to his obituarist, 'Nothing is certainly known about Mr. Fitzhenry's origin or early life'. Fitzhenry was a founding member of the V&A's Advisory Council, attending only one meeting before he died in London on 15 March 1913, aged 77. He was buried in Brompton cemetery.



Joseph Henry Fitzhenry in the V&A Archive

- Nominal file: J. H. Fitzhenry
MA/1/F677/1-22
- Nominal file: J. Pierpont Morgan
MA/1/M2725/1
- Registers of loans in
MA/31/3, 6, 9 & 10
- Press cuttings
MA/49/2/88
- Advisory Council minutes
MA/46/1/1
- Correspondence with J. H. Fitzhenry (1906)
A0454

Other archival sources

- Morgan Library and Museum, New York: Fitzhenry file

Selected printed works

- *A series of twelve Delft plates illustrating the tobacco industry: presented by J.H. Fitzhenry, Esq. to the Victoria and Albert Museum.* London: Printed for HMSO, 1907). NAL pressmark: VA.1907.0005
- Wylde, C. H. 'Mr Fitzhenry's collection of early French pate-tendre.' *The Burlington Magazine* 28 (1905): 188-201. NAL pressmark: PP.1.A
- [Obituary]. *The Times* (18 March 1913)
- Baudis, Macushla. 'Tea Parties at the Museum ... The Collector J. H. Fitzhenry and his Relationship with the Victoria and Albert Museum.' *V&A Online Journal No. 2* (Autumn 2009)

Image: Floor tile, Antonio de Fedeli, 1492–94, Pesco, Italy. Museum no. 334:1-1903. © Victoria and Albert Museum, London. Given by J.H. Fitzhenry, Esq.

Dr Robert Forrer

Robert Forrer (1866–1947) corresponded frequently with the Victoria and Albert Museum between 1893 and 1920, offering for sale a wide variety of medieval and Renaissance artefacts.

A Swiss archaeologist, antiquarian and collector based in Strasburg, Germany, Robert Forrer offered mostly European objects, including textiles, jewellery, medallions, books, tiles, clocks, furniture, ironwork and miscellaneous items. Many of these items, although not all, were subsequently purchased by the Museum. In 1899 he offered 1200 specimens of early textiles, which the Museum purchased for £700. In his report on the collection, the Museum's art referee, J.H. Pollen, remarked that when coupled with the Bock Collection (already owned by Museum), 'this series of examples would completely furnish the Victoria and Albert Museum as a school of design in this beautiful class of sumptuary art', an opinion endorsed by another art referee, Walter Crane.



Robert Forrer in the V&A Archive

- Nominal file – Dr R. Forrer
MA/1/F965/1-4

Image: Tile, earthenware with line-impressed decoration, about 1250-75, Germany. Museum no. 177-1902. © Victoria and Albert Museum. Formerly in the collection of Robert Forrer

Charles Drury Edward Fortnum

Charles Drury Edward Fortnum became involved with the South Kensington Museum when he loaned objects to its 'Special exhibition of works of art' in 1862. He was also commissioned to write catalogues of the Museum's collections of majolica and European bronzes. Between 1875 and 1881 Fortnum was consulted as one of the Museum's art referees.



Charles Drury Edward Fortnum was born in London on 2 March 1820. He spent five years in Australia before returning to England where, in 1847, he married Fanny Matilda Keats. Keats had inherited wealth from the profits of the London department store Fortnum and Mason, enabling Fortnum to pursue his interest in collecting works of the Italian Renaissance. As an 'art referee', Fortnum played an important part in shaping the Museum's collections - it was through Fortnum that the Museum purchased items from the Castellani sale, although he later became disillusioned with the way that the Museum was being managed.

In 1889, he donated his collection to the Ashmolean Museum, Oxford, and had an honorary Doctor of Civil Law degree conferred upon him the following year. Fortnum died on 6 March 1899. He bequeathed a court sword, formerly worn by the poet Samuel Rogers, to the Museum.

Charles Drury Edward Fortnum in the V&A Archive

- Nominal file – C. Drury Fortnum
MA/1/F1015
- Art Referees' reports, 1863–86
MA/3/12-13, 18, 27-28, 31, 33, 35, 39, 46-49 & 51
- Registers of loans in
[MA/31/1, 2 & 6](#)
- Nominal file – S. Bing [art referee report]
MA/1/B1403
- Nominal file – C. C. Black [art referee report]
MA/1/B1533
- Nominal file – Castellani [art referee report]
MA/1/C713
- Henry Cole: diaries: typed transcripts, 1822–82

Other archival sources

- Ashmolean Museum, Oxford, Fortnum Archive [microfilm copy of the archive available in the National Art Library, NAL pressmark: F.99.0003, F.99.0004]

Selected printed publications

- *List of the bequests and donations to the South Kensington Museum, now called The Victoria and Albert Museum: completed, to 31st December 1900*. London: HMSO, 1901. NAL pressmark: VA.1901.0001
- Fortnum, C. Drury E. *Maiolica*. [London]: Published for the Committee of Council on Education by Chapman and Hall, [1875?]. NAL pressmark: 96.M.81
- *A descriptive catalogue of the bronzes of European origin in the South Kensington Museum, with an introductory notice by C. Drury E. Fortnum*. London: Printed by George E. Eyre and William Spottiswoode, 1876. NAL pressmark: 207.B.4
- Thomas, Ben. *The papers of C.D.E. Fortnum in the Ashmolean Museum*. 1999. NAL pressmark: 011.31 THO
- Thomas, Ben, and Timothy Wilson, eds. C.D.E. Fortnum: The collecting and study of applied arts and sculpture in Victorian England. A special issue of the *Journal of the History of Collections* 11, no. 2 (1999). NAL pressmark: PP.69.E
- Wilson, Timothy. 'Fortnum, Charles Drury Edward (1820–1899).' In *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. NAL pressmark: 920.041 DIC

Image: Lamp in the form of a grotesque monster, about 1510–30, Italy. Museum no. 4409-1857. © Victoria and Albert Museum, London

Sir Augustus Wollaston Franks

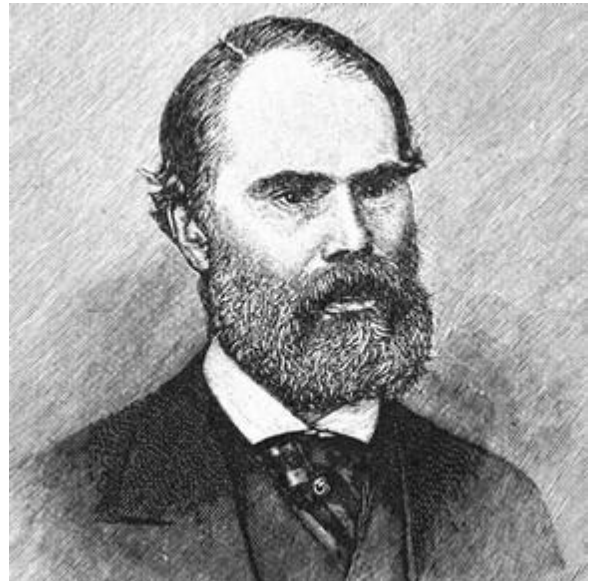
Sir Augustus Wollaston Franks was a Keeper at the British Museum and President of the Society of Antiquaries. His collection of Continental porcelain was on loan to the Bethnal Green Museum for nearly 20 years.

Sir Augustus Wollaston Franks was born on 20 March 1826, the eldest child of Captain Frederick Franks RN and Frederica (née Sebrwght). He was educated at Eton and Trinity College, Cambridge, where he developed a lifelong interest in antiquarianism. In 1851 he joined the British Museum as an assistant; he was appointed Keeper of British and Medieval Antiquities and Ethnography in 1866, in which capacity Franks was responsible for developing the Museum's collections, sometimes through personal financial subventions

and the donation of objects from his own private collection; his bequest to the British Museum numbered 3300 objects. In 1868 Franks declined an invitation to serve as one of the South Kensington Museum's art referees, although he later advised on the acquisition of objects, including a vase offered for purchase by Howell & James Ltd. He acted as a juror for the ceramics class at the Paris Universal Exhibition 1878.

Franks loaned his collection of 512 pieces of Continental porcelain to the Bethnal Green Museum in 1896 where it was displayed in the North Gallery until its transfer to the British Museum in 1915. Franks himself prepared a descriptive catalogue of the collection. His collecting interests were eclectic: Chinese and Japanese porcelain and pottery, drinking vessels and Japanese works of art, Continental porcelain, rings and gold ornaments, monumental brass rubbings and British and American bookplates.

Franks was a member of several learned societies, including the Society of Antiquaries, of which he was President from 1891 until the time of his death. Oxford and Cambridge Universities conferred upon him honorary degrees and he was knighted in 1894. Franks died on 21 May 1897 in London and was buried at Kensal Green Cemetery.



Sir Augustus Wollaston Franks in the V&A Archive

- Nominal file – Sir Augustus W Franks
MA/1/1258/1-2
- Nominal file – Howell & James Ltd
MA/1/H3073
- Nominal file – J F Riano
MA/1/R741/3

- J. C. Robinson reports, vol. III, part 3, 1865
MA/3/14
- Abstracts of correspondence, 1864–1914
MA/4/1, 4, 6-9, 11, 13-14, 20-23, 25-27, 29-30, 33, 36-44, 48
- Register of loans in
[MA/31/5](#)
- Press cuttings
MA/49/2/71 & 72
- Employment of experts and professional assistance for special tasks, 1868–1935
[ED 84/208](#)
- Forty-fourth report of the Department of Science and Art. London: George E Eyre and William Spottiswoode, HMSO, 1897

Other archival sources

- See the [National Register of Archives](#)

Selected printed works

- Franks, A W, *Catalogue of a collection of oriental porcelain and pottery lent for exhibition by A W Franks*. London: Printed by G. E. Eyre and W. Spottiswoode for HMSO, 1876. NAL pressmark: 96.M.10
- Franks, A W, *Catalogue of a collection of continental porcelain lent and described by Sir A Wollaston Franks*. London: Printed by G. E. Eyre and W. Spottiswoode for HMSO, 1896. NAL pressmark: 96.B.129
- Franks, A W, 'The Apology of my Life.' In A W Franks: *Nineteenth-century Collection and the British Museum*, eds Marjorie Caygill and John Cherry. London: British Museum 1997. NAL pressmark: NB.97.1045
- Wilson, D M. *The forgotten collector: Augustus Wollaston Franks of the British Museum*. [London]: Thames and Hudson, c1984. NAL pressmark: 509.A.113
- 'Sir A W Franks.' [Obituary]. *The Times*. 24 May 1897
- Wilson, David M, 'Franks, Sir (Augustus) Wollaston (1826–1897).' *Oxford Dictionary of National Biography*. Oxford University Press, 2004. NAL pressmark: 920.041 DIC

Image: Sir Augustus W. Franks, wood-engraving, repro. in *Art Journal Illustrated* 1891, p.167. NAL pressmark: PP.6.B

Fulgence et Fils

Fulgence was a Parisian art dealership established by Monsieur H. Fulgence, that sold many objects to the South Kensington Museum and acted as its agent at several auctions in Paris.

Between 1877 and 1914, Fulgence sold to the Museum a large number of objects, primarily historical textiles (e.g. 11 to 83-1901), but also ceramics, ivories and woodwork. Fulgence acted as the Museum's agent at several auctions in Paris, notably the Bonnafé, Gavet, Hochon and Walstein sales. In 1883, Sir Phillip Cunliffe-Owen, Director of the South Kensington Museum, recommended to the Women's Art Museum Association of Cincinnati the acquisition of a collection of artistic needlework formed by Madam Fulgence, 'a remarkable expert', while accompanying her husband on his business travels across Europe. The collection, however, did not fit in with its acquisitions policy. On 1 October 1897 the firm moved from 50 Rue St Lazare to new premises on the Rue la Boétie from where it traded for more than 60 years. In 1901, the firm changed its name to 'Fulgence et Fils'; three generations of the Fulgence family ran the firm.



Fulgence in the V&A Archive

- Nominal file – H. Fulgence
MA/1/F1510
- Nominal file – J. Bowden
MA/1/B2060
- Art referees' reports, 1879–82
MA/3/50
- Register of loans in
[MA/31/6](#)
- Précis of the Board minutes of the Science and Art Department, vol. IV, 1878–80
[ED 84/37](#)
- Précis of the Board minutes of the Science and Art Department, vol. V, 1881–83
[ED 84/38](#)
- Précis of the Board minutes of the Science and Art Department, 1884–87
[ED 84/39](#)
- Précis of the Board minutes of the Science and Art Department., vol. I, 1888–92
[ED 84/40](#)

Selected printed works

- *A Sketch of the Women's Art Museum Association of Cincinnati, 1877-1886*. Cincinnati: R. Clarke, 1886

Image: Sandglass, 1550–1600, possibly Italy. Museum no. 83-1880. © Victoria and Albert Museum, London

Signor Gherardini

The Gherardini collection of terracottas and wax sculptural sketches was acquired by Her Majesty's Government for display in the Museum in 1854.

The Gherardini were an ancient Florentine family. The collection had been long forgotten but upon its rediscovery, Signor Gherardini offered it to the Tuscan Government, which declined to purchase it on account of the high price placed upon it by the vendor. On the advice of Prince Poniatowski, Gherardini offered it for sale to the French Government, which declined to purchase the models 'for reasons of economy'. After being exhibited for four weeks at Marlborough House 'with a view of eliciting from the public and the artists of this country such an expression of opinion, as to their value and authenticity, as will

justify the purchase', this collection of 30 terracotta and wax sculptors' models, 12 of which were attributed to Michaelangelo at the time, was bought by the Government for £2,110 in March 1854.



Signor Gherardini in the V&A Archive

- Central Inventory registers, museum object numbers 4102 to 4136-1854 MA/30/15 & 16
- Precis minutes of the Department of Science and Art, vol. 1, 1852–64 [ED 84/35](#)
- Second Report of the Department of Science and Art. London: George E. Eyre and William Spottiswoode for HMSO, 1855
- Henry Cole: diaries: typed transcripts, 1822–82

Selected printed works

- *Catalogue of a collection of models in wax and terra cotta by various Italian masters known as the Gherardini collection: now being exhibited at the Museum of Ornamental Art at Marlborough House, March 1854.* London: HMSO, 1854. NAL pressmark: VA.1854.Box.0002
- Hennessey, J. Pope, 'The Gherardini Collection of Italian Sculpture.' *Victoria and Albert Museum Yearbook 2* (1970): 7-26. NAL pressmark: PP.8.O
- Davies, Helen. 'John Charles Robinson's work at the South Kensington Museum Part 1.' *Journal of the History of Collections 10 no. 2* (1998): 166-88. NAL pressmark: PP.69.E

- Wainwright, Clive. 'The making of the South Kensington Museum III.' *Journal of the History of Collections* 14, no.1 (2002): 45-61. NAL pressmark: PP.69.E

Image: Model, Giambologna, about 1578, Florence, Italy. Museum no. 4107:1-1854. © Victoria and Albert Museum, London. Acquired in Florence from the Gherardini collection

Jane Anne Gordon, Lady Cory

Lady Cory was a talented pianist and embroiderer who bequeathed a large collection of English jewellery to the Museum in 1951.

Jane Anne Gordon Cory was born in Taunton, Somerset, in 1866, the daughter of A. A. E. Lethbridge, and his wife, Jane. In 1893 she married Clifford Cory (1859-1941), chairman of Cory Brothers & Co., Cardiff, and Liberal Party politician. An accomplished pianist, she hosted musical parties at her London home on Belgrave Square which included artists such as Fritz Kreisler and Ignacy Jan Paderewski. Her friend Lady Snowdon recalled her 'passionate love of music, particularly romantic music'; the pianist Vladimir von Pachmann once humiliated her in public by refusing to perform in her presence and describing her to the audience as 'the ugliest woman I ever saw'. Lady Cory began her association with the Museum in 1918 when she presented it with a collection of straw-work boxes made by French prisoners; she made successive gifts of toys, models and other objects until 1929. When she died February 1947, Lady Cory bequeathed 'all my diamond ornaments jewellery and trinkets and a very small jewelled fan [museum numbers M.58 to 157-1951] and all my laces shawls and textiles (museum numbers T.27-1952)'; she also offered examples of her embroidery work, which the Museum declined and which are now in the Museum of New Zealand.



Jane Anne Gordon, Lady Cory in the V&A Archive

- Nominal file – Cory, Lady Jane A.G.
MA/1/C2802

Selected printed works

- Evans, Joan, *A History of Jewellery, 1100-1870*. London: Faber and Faber, 1953. NAL pressmark: 210.C.2
- Phillips, Clare. *Jewels and Jewellery*. London: V&A Publications, 2000. NAL pressmark: 603.AA.1112
- Evans, Allan. *Ignaz Friedman: Romantic Master Pianist*. Bloomington, IN: Indiana University Press, 2009

Image: Framed miniature of Mrs Clifford Cory, by A. Basébé, 1895. Museum no. M.10-2010. © Victoria and Albert Museum, London. Given by Mrs Mae Sibbald

William Giuseppe Gulland

William Giuseppe Gulland's abundant collection of Chinese porcelain was left to the Museum, by his will, following the death of his wife in 1932.

William Giuseppe Gulland spent most of his life as a merchant in the East where he developed an interest in Chinese porcelain. He was chairman of Paterson, Simons & Co. from 1877–78 and served as a legislative council member of the government of Singapore. In 1905 Gulland presented to the V&A 180 pieces of porcelain illustrative of the different kinds of glazes used by Chinese factories. The remainder he bequeathed to the Museum subject to the life interest of his wife, Julia Clementina.

When Gulland died in Hove on 6 December 1906, his wife presented a number of pieces in 1907 and the residue of the collection – 526 pieces – was transferred on her death in 1931. A substantial selection of porcelain from the bequest was exhibited at the V&A in 1932.



William Giuseppe Gulland in the V&A Archive

- Nominal file – W. G. Gulland
MA/1/G2082/1-4
- Central Inventory register, museum object numbers 132 to 310-1905
MA/30/232
- Registers of the Gulland Bequest, 3 vols

Selected printed works

- *Handbook to the W.G. Gulland bequest of Chinese porcelain: including some notes on the subjects of the decoration.* London: Board of Education, 1941. NAL pressmark: 96.BB.2
- Thorpe, William Arnold. *Catalogue of the W.G. Gulland bequest of Chinese porcelain: typescript.* [1936]. NAL pressmark: 86.Y.31

Image: Snuff bottle, 1796-1850, China. Museum no. 241-1905. © Victoria and Albert Museum, London. Given by W. G. Gulland, Esq.

Dr Walter Leo Hildburgh

Dr Walter Leo Hildburgh (1876–1955), nicknamed ‘The Egg’, was an American art collector who gave or bequeathed over 5,000 gifts to the V&A.

Dr Walter Leo Hildburgh was born in New York in 1876. After obtaining a PhD from Columbia University he worked in scientific research. A man of independent means, however, he pursued a range of interests: he became an international figure-skater (known as ‘The Egg’ on account of his premature baldness), was an excellent swimmer, and studied folklore (he became a member of the Folklore Society in 1906), anthropology, and magic. In 1912 Hildburgh settled in London and became a frequent visitor to the Victoria and Albert Museum. His gifts to the Museum over the years (including his bequest) amounted to over 5,000 objects, mostly to the Metalwork and Sculpture departments. On the occasion of his seventieth birthday in 1946, Hildburgh presented to the Museum 300 examples of English alabasters. Hildburgh was elected to the fellowship of the Society of Antiquaries in 1915, and was awarded a D.Litt in the History of Art from the University of London in 1937. He died in London in 1955, aged 79. An exhibition of objects given by Hildburgh opened in 1958.



Dr Walter Leo Hildburgh in the V&A Archive

- Nominal file – Dr W. L. Hildburgh
MA/1/H1954
- Correspondence, research notes, photographs, publications, typescript drafts and mss of publication relating to English alabasters and alabaster carvings (1936–55)
A0454

Selected printed works

- *English alabasters: from the Hildburgh collection*. London: HMSO, 1956). NAL pressmark: VA.1956.Box.0009
- Oakes, Catherine. ‘Dr Hildburgh and the English medieval alabaster.’ In *Journal of the History of Collections* 18, no.1 (2006): 71-83; NAL pressmark: PP.69.E

Image: Lion Aquamanile, 19th century, Germany. Museum no. M.509-1956. © Victoria and Albert Museum, London. Bequeathed by Dr Walter Leo Hildburgh

Talbot Hughes

Talbot Hughes was an artist who formed a large collection of English historical costumes and accessories, dating from the 16th to the 19th centuries, which he sold to Harrods, the London department store, which in turn presented it to the V&A in 1913.

Talbot Hughes was born in 1869, the son of the still-life painter William Hughes. He practised primarily as a genre painter and exhibited at the Royal Academy and the Society of British Artists. He was elected to the Arts Club in 1894 and the Society of Oil Painters in 1903. In 1910 Hughes sold the V&A a small collection of bags and purses. Over the course of 20 years he had amassed a large and important collection of English historical costumes and accessories, dating from the 16th to the 19th centuries, which he used as props for his paintings.



When Hughes decided to sell this collection of 752 items in 1913, the proprietor of an American department store expressed a desire to purchase it for £5,000 with a view to donating it to the Metropolitan Museum, New York.

Hughes, however, did not want the collection to go abroad, so he sold this collection (T.391 to 1143-1913) for £2,500 to Harrods, the London department store, which in turn presented it to V&A. This arrangement had been negotiated by the V&A's Director, Sir Cecil Harcourt Smith. The collection was exhibited at Harrods for three weeks before going on display at the V&A on Christmas Eve.

Following this acquisition, Hughes presented the Museum sporadically with individual gifts until 1931. In contrast to the costume collection, Hughes had no compunction about disposing of his collection of 450 portrait miniatures in oil to an overseas buyer. These were purchased by Philip Rosenbach of the Rosenbach Company of New York and Philadelphia in 1928. Hughes died in 1942.

Talbot Hughes in the V&A Archive

- Nominal file – Harrods Ltd
[MA/1/H926](#)
- Nominal file – Hughes, Talbot
[MA/1/H3222](#)
- Photographs
[MA/32/113](#)
- Press cuttings
[MA/49/2/90-91](#)

Other archival sources

- V&A, National Art Library, letter to Isidore Spielmann, 13 April 1908, NAL pressmark: MSL/1999/2/1260
- Rosenbach Museum and Library, Philadelphia, Rosenbach Company records, 1903-1953

Selected printed works

- Harcourt-Smith, Cecil. *Old English costumes selected from the collection formed by Mr. Talbot Hughes; a sequence of fashions through the 18th & 19th centuries*. Presented to the Victoria & Albert Museum, South Kensington, by Harrods Ltd. London: The St. Catherine Press, 1913. NAL pressmark: 59.N.22
- Hughes, Talbot. *Dress design, an account of costume for artists & dressmakers; illustrated by the author from old examples, together with 35 pages of collotypes*. London: J. Hogg 1913. NAL pressmark: 303.E
- Kains-Jackson, C. *Catalogue of a collection of cabinet pictures by Talbot Hughes*. London: Fine Art Society, 1901. NAL pressmark: 200.B.162
- Petrov, J. "'The habit of their age": English genre painters, dress collecting, and museums, 1910–1914.' *Journal of the History of Collections* 20, no.2 (2008): 237-251. NAL pressmark: PP.69.E
- Taylor, Lou. *Establishing Dress History*. Manchester: Manchester University Press, 2004. NAL pressmark: 602.AE.1084

Image: Shoe, 1450-1550, London. Museum no. T.602-1913. © Victoria and Albert Museum, London

Constantine Ionides

The Ionides family

In 1815 Constantine Ipliktzis came to England with a view to exporting Manchester cloth to Greece and Turkey. He came with not much more than a motto given to him by his father in his will: never spend more than a third of your income; give away a third in charity and save a third.

His son Alexander settled in Manchester in 1827 changing his name to Ionides (Ion was the mythical ancestor of the Ionians, therefore Ionides means 'the Greek') and founded the firm of Ionides and Co. His business prospered and he moved first to Tulse Hill, South London and then in 1864 to 1 Holland Park. Alexander became an art patron and a friend of several noted artists, such as Whistler and Rossetti. His first private commission was to G.F. Watts to paint from the original the portrait of Alexander Ionides's father, Constantine by Samuel Lane. He went on to paint five generations of the Ionides family.



Alexander Constantine Ionides (1810–90) married Euterpe Sgouta (1816–92) and had five children: Constantine Alexander Ionides (1833–1900), Aglaia Ionides (1834–1906), Luke Alexander Ionides (1837–1924), Alexander Alexander Ionides (1840–98) and Chariclea Anethea Euterpe Ionides (1844–1923). The family love of collecting works of art originated with Alexander, and was subsequently taken up by his youngest son, 'Alecco', and further developed by Constantine. However, the whole family was connected with artistic circles of the day: Aglaia was the confidante of Morris and friend of D.G. Rossetti and acted as a mediator between Rossetti and her brother Constantine for the sale of pictures. Luke was a great friend of Whistler and Burne-Jones and Chariclea was a delightful vocal interpreter of Schumann and became Edward Dannreuther's wife.

Constantine Alexander Ionides

Constantine Alexander Ionides was the eldest son of Alexander Constantine Ionides. He was born on 14 May 1833 and died at Brighton on 29 June 1900 and is buried at the Hove cemetery. At the age of 17 he entered his father's business in Manchester, and five years later represented his father's firm in the grain trade in Romania. At 27 he married Agathonike Fenerli in Constantinople and they went on to have eight children together. He moved to 8 Holland Villas Road on Lord Holland's Estate in Northern Kensington not far from 1 Holland Park where his parents moved in the same year. In 1864 Constantine entered the London Stock Exchange and by 1866 had started up his own business with a partner called Barker as stock and share brokers in the City, continuing successfully as Ionides & Ionides and Ionides Constantine. In 1882 Constantine retired from active business having amassed a considerable fortune. In 1884 he bought a house in Hove, East Sussex, and by the early 1890s was living there permanently with his art collection. Not much is known of Constantine as a person; his son tells us that he was an autocrat in the home, known by his children as 'O Zeus'.

Constantine Ionides' art collection

The collection formed by Constantine Ionides includes works of a wide variety of schools, periods and artists, such as Old Masters, 17th-century works, contemporary British works and French 19th-century works. Constantine formed friendships with artists of the day, in particular with Alphonse Legros (1837–1911). Constantine proved a stable and generous buyer of Legros' work, and in turn Legros became his advisor in the matters of art. Under the influence of Legros, Constantine developed a keen interest in French 19th-century paintings, purchasing works by Delacroix, Degas, Millet and Rousseau.

Constantine's plans for his collection ran more towards the idea of benefitting the general public than did those of his father or brother. He decided to donate his collection to the Victoria & Albert Museum instead of privately distributing it or disposing of it at auction. His will states:

'All my pictures both in oil and water colors and crayon or colored chalks (but subject as to my family portraits to the interest herein before given to my said Wife) and all my etchings drawings and engravings to the South Kensington Museum for the benefit of the nation to be kept there as one separate collection to be called "The Constantine Alexander Ionides Collection" and not distributed over the Museum or lent for exhibition. And I desire that the said Etchings Drawings and Engravings shall be framed and glazed by and at the expense of the authorities of the Museum so that Students there can easily see them.'

The collection bequeathed to the Museum in 1901 comprises 1138 pictures, drawing, and prints, to which a further 20 items were added on the death of his widow in 1920. The works are listed in the V&A Catalogue of the Constantine Alexander Ionides Collection.

Constantine Ionides in the V&A Archive

- Nominal file - Ionides, Constantine A. (Ionides Collection)
MA/1/1246
- Register of loans in
[MA/31/6](#)
- Press cuttings
MA/49/2/73 & 77

Bibliography

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- Distel, A, *Les collectionneurs des impressionistes: amateurs et marchands*, Paris, 1989, p. 232
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- Harvey, C and Press, J, The Ionides family and 1 Holland Park, *Journal of the Decorative Arts Society*, 18, 1994, (pp. 2-14)
- Haskell, F, *Rediscoveries in art*, Oxford 1976, (p. 134)

- Holmes, C.J, 'The Constantine Ionides bequest', *Burlington Magazine*, vol 5, 1904, (p. 455)
- Ionides, A.C, *ION: a grandfather's tale*, Dublin, 1927
- Ionides, J, 'The Greek connection - The Ionides family and their connections with Pre-Raphaelite and Victorian art circles', In: Casters, S, and Faxon, A, eds, *Pre-Raphaelite art in its European context*, London 1996, (pp. 160-173)
- Ionies, Luke, *Memories, Paris 1925, facsimile reprint published with an afterword by J, Ionides*, Ludlow, 1996
- Kauffmann, C. M. 'Ionides, Constantine Alexander (1833–1900).' In *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. NAL pressmark: 920.041 DIC
- Leoussi, A, The Ionides circle and art, Unpublished M Phil Thesis, 1982, *Courtauld Institute of Art*, available in NAL
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- Long, Basil S., *Catalogue of the Constantine Alexander Ionides collection: vol. 1, Paintings in oil, tempera and water-colour, together with certain of the drawings*. London: Printed under the authority of the Board of Education, 1925. NAL pressmark: 79.B
- Macleod, D Sachko, 'Mid-Victorian patronage of the arts: F.G. Stephens's The Private collections of England', *Burlington Magazine*, vol 128, 1986
- *Memorial catalogue of the French and Dutch loan collection*, Edinburgh International Exhibition, 1886, Edinburgh: Douglas, 1888
- Metaxas, K.H, 'The Ionides: a Greek family in Britain: family tree', *The Greek Gazette*, December 1995
- Monkhouse, Cosmo, *Magazine of Art*, 1884, (pp. 36-44, 120-127, 208-214)
- Pantazzi, Michael, 'Corot and his Collectors', In Corot, *Metropolitan Museum of Art*, New York, 1996, p. 403, Exhibition catalogue
- Pickvance, R, 'Degas dancers, 1872-1876', *Burlington Magazine*, vol 105, 1963, p. 266
- Victoria & Albert Museum, *The Catalogue of the Constantine Alexander Ionides Collection*, London, 1904
- Victoria & Albert Museum/Long, Basil S, *Catalogue of the Constantine Alexander Ionides collection, Vol, 1, Paintings in oil, tempera and water-colour, together with certain of the drawings*, London, 1925 Victoria & Albert Museum/Kauffmann, C.M, *Catalogue of foreign paintings*, (2 vols), 1973

- Victoria & Albert Museum. *The Ionides collection*. Information pamphlet
- Watson, Andrew, 'Constantine Ionides and his collection of 19th-century French art', *Journal of the Scottish Society for Art History*, Vol 3, 1998
- Whiteley, L, 'Accounting for tastes', *Oxford Art Journal*, No.2, 1979, p. 25
- Wilcox, T, *The Art Treasures of Constantine Ionides, Hove's Greatest Collector*, Brighton 1992, *Hove Museum and Gallery Catalogue*

Letters to Constantine Ionides in the National Art Library

- **From: E. Burne Jones**
Date: undated
Description: Telling Ionides that the picture "The Mill" will be ready after drying and finishings, asking for £500 in advance and saying he will send the 'green' picture too. He submits an account.
Pressmark: 86.WW.1
Ref no: MSL/1979/2603
- **From: Walter Crane**
Date: 5 December 1881
Description: Responding to the invitation to become a member of a club
Pressmark: 86.WW.1
Ref no: MSL/1979/2606
- **From: Jules Dalou**
Date: 11 March 1873, 3 June 1881
Description: 9 letters in French referring to various works by Dalou including a terracotta bust of Miss Helen Ionides as a child (now in V&A).
Pressmark: 86.NN Box II
Ref no: MSL/1956/3585
- **From: Edwin Edwards**
Date: 24 August 1871
Description: Confirms receipt of a cheque for £15:15/- for Fantin's nature work (still life). Expresses that Fantin will be pleased that his work is still sought after by his earliest patrons in this country. Best wishes to family.
Pressmark: 86.WW.1
Ref no: MSL/1979/2837
- **From: D. G. Rossetti**
Date: 7 May 1880
Description: Letter discusses money for a painting which is almost finished, size 61 x 35, would like an advance of £200 with £135 payable on delivery (refers to Day Dreams) includes illustration
Pressmark: 86.HH Box III
Ref no: MSL/1979/2767

- **From: D. G. Rossetti**
 Date: 31 October 1879, 18 March 1880, 3 undated
 Description: 5 letters concerning payment for his painting "The Day Dream" and offering for sale a portrait by Botticelli of 'Smeralda Bandinelli'.
 Pressmark: 86.WW.1
 Ref no: MSL/1979/2601/1-5
- **From: William Strang**
 Date: 15 November 1886
 Description: Asking Ionides if he would like to see a set of 13 etchings made to illustrate 'Pilgrim's Progress'.
 Pressmark: 86.WW.1
 Ref no: MSL/1979/2609
- **From: J. M. Swan**
 Date: 8 July 1898
 Description: Thanks for receipt of a cheque for £15 and discusses a pedestal for a bronze sculpture. Mentions objects he bought in a sale. Rough drawing of a pedestal and bust. Invites Ionides to come and see him if in town.
 Pressmark: 86.WW.1
 Ref no: MSL/1979/2608
- **From: G. F. Watts**
 Date: 22 October 1893
 Description: Discusses payment for a painting and thanks for a photograph of the first painting Watts did for the family (refers to Samuel Lane's painting of Ionides Grandfather).
 Pressmark: 86.WW.1
 Ref no: MSL/1979/2606
- **From: G. F. Watts**
 Date: 22 February 1889
 Description: Thanking Ionides for sending him some photographs.
 Pressmark: 86.WW.1
 Ref no: MSL/1980/45/1
- **From: Henry Willet**
 Date: 15 November 1896
 Description: Sending Constantine copies of some work (verses) as loans, and pamphlets from a friend Prof Chardin (or Church?) for Constantine's acceptance, and a duplicate set for his son and wife.
 Pressmark: 86.WW.1
 Ref no: MSL/1979/2838
- **From: Morris and Co.**
 To: Alecco
 Description: Bills and letters addressed to a A A Ionides
 Pressmark: 86.KK Box III

John George Joicey

John George Joicey loaned many ceramic objects, inlaid guns and furniture to the V&A which were later bequeathed by him to the Museum.

Little is known of John George Joicey's life. He was born in 1863, the youngest son of James Joicey, of Tanfield, Durham, and spent much of his time abroad. When he was in London, he stayed at the Junior Carlton Club, Pall Mall. In 1907 Joicey contacted the Director about depositing on loan a portion of his collection of ceramics, which it was also his intention to bequeath to the Museum. The items were duly exhibited in the Loan Court in 1909. Joicey's collection comprised Sevres porcelain, English and rare foreign china, gold enamel watches and snuffboxes, inlaid guns and furniture.



Joicey died on 8 July 1919, aged 56. The objects already on deposit at the Victoria and Albert Museum, the London Museum, and the Laing Art Gallery became their absolute property; among the residue of object stored at the Chancery Lane Safe Deposit, the Museum was entitled to 'all those of foreign origin'.

John George Joicey in the V&A Archive

- Nominal file – J. G. Joicey (bequest)
[MA/1/J617](#)
- Register of loans in
[MA/31/10](#)
- Press cuttings
[MA/49/2/97-98](#)

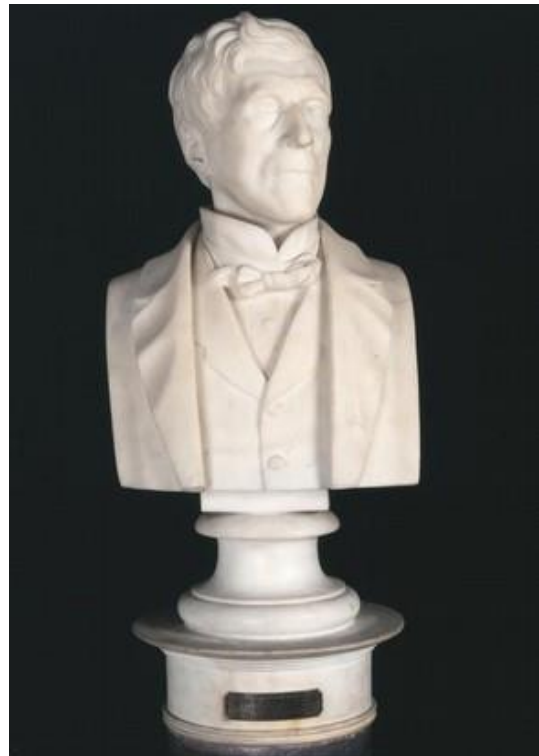
Selected printed works

- 'Mr J.G. Joicey collection of Sevres porcelain.' *The Connoisseur*, 11, no. 43/1 (1905). NAL pressmark: PP.1.A
- 'Treasures For London Museums; The Joicey Bequests.' *The Times*. 7 August 1919, p. 4

Image: Brooch, about 1830, Western Europe. Museum no. M.272-1919. © Victoria and Albert Museum, London. Bequeathed by Mr John George Joicey

John Jones

John Jones was born in Middlesex in 1798/9. Following an apprenticeship he set up business in London as a tailor and army clothier. He retired in 1850, when he began to amass his collection of 18th-century continental largely French decorative arts, which he displayed at his home, No. 95 Piccadilly. Jones died on 7 January 1882, leaving his collection, valued at £200,000, to the South Kensington Museum on the condition that it was kept as a discrete collection. In total, the bequest comprised 1034 objects (excluding the books), including 105 paintings, 137 portrait miniatures, 147 pieces of porcelain, 52 bronzes and ormolu objects, 135 pieces of furniture, 109 sculptures in marble and alabaster, and 313 prints. His collection of books, which numbered c. 780 volumes, included the first three Shakespeare folios.



John Jones in the V&A Archive

- Nominal file – John Jones (bequest)
[MA/1/J721](#)
- Precis of the Board minutes of the Science and Art Department. Vol. V, 1881–83
[ED 84/38](#)
- Central Inventory registers, museum object numbers 480-1882 to 1434-1882
[MA/30/118-121](#)
- Press cuttings
[MA/49/2/57](#)
- Photographs
[MA/32/36-38](#)

Selected printed works

- *List of the bequests and donations to the South Kensington Museum, now called The Victoria and Albert Museum: completed, to 31st December 1900.* London: Printed by HMSO, 1901. NAL pressmark: VA.1901.0001
- Brief guide to the Jones Collection. London: HMSO, 1922. NAL pressmark: 185.357 *Catalogue of the Jones Collection. Part 2: ceramics, ormolou, goldsmiths' work, enamels, sculpture, tapestry, books and prints.* London: HMSO, 1924. NAL pressmark: VA.1924.0004

- *Handbook of the Jones Collection in the South Kensington Museum: with portrait and woodcuts.* London: Published for the Committee of Council on Education by Chapman and Hall, 1883. NAL pressmark: VA.1883.0010
- Brackett, Oliver. *Catalogue of the Jones Collection. Part 1: furniture.* London: HMSO, 1922. NAL pressmark: 47.C.65
- 'The Jones bequest to the South Kensington Museum.' *The Times*. 12 December 1882
- de Champeaux, A., 'Le legs Jones au South Kensington Museum.' In *Gazette des Beaux-Arts* 2nd ser., 27 (1883): 425-44
- Long, Basil S., *Catalogue of the Jones Collection. Part 3: paintings and miniatures.* London: HMSO, 1923. NAL: pressmark: 79.B
- Kauffmann, C. M., 'Jones, John (1798/9–1882).' *Oxford Dictionary of National Biography* . Oxford: Oxford University Press, 2004. NAL pressmark: 920.041 DIC
- Sutton, D., and others, 'The Jones collection in the V&A Museum.' In *Apollo* 95 (1972): 2-58. NAL pressmark: PP.1.A

Image: John Jones, white marble bust by John Lawlor, 1882. Museum no. A.79&A-1970. © Victoria and Albert Museum, London

Lt-Col George Babington Croft Lyons

George Babington Croft Lyons was an antiquary and collector who loaned, and later bequeathed, 978 objects (ceramics, sculpture, metalwork (particularly silver and pewter), textiles and woodwork) and 391 photographic negatives to the Museum.

George Babington Croft Lyons was born on 15 September 1855. Nothing is known of his early life. On 23 May 1874 he was promoted to Lieutenant with the Essex Rifles. He was admitted Fellow of the Society of Antiquaries, London, on 7 January 1904 and served on its Executive Council from 1908 to 1926; he was a Vice-President from 1917 to 1921. Croft Lyons was also actively involved with the Burlington Fine Arts Club, publishing a number of articles in the Burlington Magazine. Like his friend, George Salting, when Croft Lyons's collection outgrew his house in Neville Street, Kensington, he loaned works for exhibition at the South Kensington Museum; these included ceramics, sculpture, metalwork (particularly silver and pewter), textiles and woodwork.



Croft Lyons died in London on 22 June 1926, aged 71. He bequeathed to the Museum all the objects currently exhibited on loan (these amounted to 978 objects and 391 photographic negatives) together with 'ten other objects to be selected from the works of art remaining in his house so far as these are not already disposed of by specific bequests'. The British Museum, National Gallery and Birmingham Art Gallery were also beneficiaries of Croft Lyons' bequest.

George Babington Croft Lyons in the V&A Archive

- Nominal file – Croft-Lyons, Lieut-Colonel C. G.
MA/1/C3266/1-5
- Nominal file – National Art Collections Fund
MA/1/N102/1
- Central Inventory register
MA/30/271
- Press cuttings
[MA/49/3/19](#)
- Review of the Principal Acquisitions of the Year 1926. London: Published under the Authority of the Board of Education, 1927

Selected printed sources

- Evans, Joan. *A History of the Society of Antiquaries*. Oxford: Printed at the University press by Charles Batey for The Society of Antiquaries, London, 1956. NAL pressmark: 240.E.34
- Read, Hercules. 'Colonel Croft Lyons.' *The Antiquaries Journal* 6 (1926): 451-52. NAL pressmark: PP.2.M
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- 'Croft Lyons bequest of early dials and other instruments.' *British Museum Quarterly* 21, no.3 (1926): 76-77. NAL pressmark: PP.25.D
- 'Seals and rings (Croft Lyons Collection).' *British Museum Quarterly* 2, no.1 (1927): 22-24. NAL pressmark: PP.25.D

Image: Tobacco box, 1655–56, London. Museum no. M.695:1, 2-1926. © Victoria and Albert Museum, London

Murray Marks

Murray Marks (1840–1918) was a Dutch art dealer and collector who presented many gifts to the Museum as well as selling and loaning objects.

Murray Marks was born into a distinguished Dutch family, with influential figures on both sides of his family. Primarily an art dealer and collector, he was also a raconteur, an admirer of the theatre and lover of dramatic literature. He was prominent in the London literary and artistic scene and was well known and trusted among collectors. He was one of the earliest importers of white Oriental porcelain, having begun trading at an early age. Important collections were built through him by Rossetti and Whistler, and he maintained a close friendship with both - Marks's wife sat for a painting by Rossetti.



Operating out of Bond Street premises, Marks became a trusted consultant, along with his partners, The Durlacher Brothers, and George Salting, John Pierpont Morgan, Lewis Huth, and other notable collectors referred to him for advice. Together as partners, they also advised on the provenance and history of many items in the Salting Bequest to the V&A. In addition to loaning and selling many items to the V&A, Murray Marks was a generous donor to the Museum. An eclectic array of objects came to the V&A from Marks, ranging from mounted photographs, metalwork vessels, items of furniture and examples of leatherwork. He was also a collector in his own right, and his houses in Egerton-crescent and Brighton housed his own collections.

Murray Marks in the V&A Archive

- Nominal file – Murray Marks
MA/1/M826/1 – 2
- Nominal File – Durlacher Brothers
MA/1/D1979/1-7
- Art Referees' reports, 1863–86
MA/3/28, 32, 35, 37, 39, 40, 43, 46 & 49

Selected printed works

- Williamson, George C. *Murray Marks and his Friends*. London: J. Lane Co., 1919. NAL pressmark: 194.F.6

- Surtees, Virginia. *The paintings and drawings of Dante Gabriel Rossetti (1828-1882): a catalogue raisonné*. 2 vols. Oxford: Clarendon Press, 1971. NAL pressmark: 107.R.55-56
- Wainwright, Clive. 'A gatherer and disposer of other men's stuffe': Murray Marks, connoisseur and curiosity dealer.' In *Journal of the History of Collections* 14, no. 1 (2002): 161-76. NAL pressmark: PP.69.E
- [Obituary]. *The Times*. 8 May 1918

Image: Murray Marks, portrait, repro. in G.C. Williamson, *Murray Marks and His Friends*, London: J. Lane Co., 1919, Vol 1, page 16. NAL pressmark: RC.Q.4 and 194.F.6. © Victoria and Albert Museum, London

John Pierpont Morgan

John Pierpont Morgan was a banker, financier and art collector who loaned a portion of his collection to the Museum. His collection of stained glass was given to the Museum by his son.

Morgan was born on 17 April 1837 in Hartford, Connecticut, USA. Upon completion of his further education in Switzerland and Germany, he joined the New York bank Duncan, Sherman & Co. as a non-salaried clerk in 1857. Morgan became a partner in the firm Drexel, Morgan & Co., which later changed its name to J. P. Morgan & Co.

During his life, Morgan amassed a substantial art collection, a large portion of which was kept in London, either at his private residence or, between 1901 and 1912, at the Victoria and Albert Museum, where it was displayed in the loan court. In 1911, he began to transfer his collection to New York in order to avoid heavy death duties. Morgan was president of the Metropolitan Museum of Art from 1904 to 1913. He died in Rome, Italy, on 31 March 1913, aged 75. Morgan bequeathed his collection to his son Jack, who proceeded to dispose of several thousand objects at auction. In 1917, Jack donated 7,000 objects to the Metropolitan Museum of Art. The Victoria and Albert Museum was the beneficiary of his generosity when he presented it with a collection of stained glass assembled by his father.



John Pierpont Morgan in the V&A Archive

- Nominal file: J. Pierpont Morgan
[MA/1/M2725/1-14](#)
- Registers of loans
[MA/31/9 & 10](#)
- Press cuttings
[MA/49/2/82-88](#)

Other archival deposits

- [Morgan Library and Museum, New York](#)

- [Metropolitan Museum of Art, New York](#)

Selected printed works

- 'Mr. John Pierpont Morgan' [obituary]. In *The Burlington Magazine* 23 (1913): 65-7. NAL pressmark: PP.1.A
- Gennari-Santorini, Flaminia. 'Medieval Art for America: The arrival of the J. Pierpont Morgan collection at the Metropolitan Museum of Art.' *Journal of the History of Collections* 22, no.1 (2010): 81-98
- Taylor, Francis Henry. *Pierpont Morgan as collector and patron, 1837-1913*. New York: Pierpont Morgan Library, 1957. NAL pressmark: 196.E Box
- Burk, Kathleen. 'Morgan, Junius Spencer (1813–1890).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. NAL pressmark: 920.041 DIC

Image: Virgin and Child Statue, about 1340-50, Ile-de-France. Museum no. A.98-1911. © Victoria and Albert Museum, London, Given by J. Pierpont Morgan

Mary (May) Morris

May Morris bequeathed ceramics, table glass, embroideries, textiles, designs and jewellery to the Museum on her death in 1938.

May Morris was born on 25 March 1862 at Red House, Bexleyheath. The daughter of William Morris, she studied textile arts at the South Kensington School of Design from 1880-1883 and was Director of the embroidery department at Morris & Co. from 1885 until about 1896. May Morris was active in the Royal School of Art Needlework (now the Royal School of Needlework) and an influential embroiderer and jewellery designer. She founded the Women's Guild of Arts in 1907 and remained its president until 1935. She died in 1938. Her bequest to the Victoria and Albert Museum included ceramics by William de Morgan, table glass by Philip Webb and embroideries, textiles, designs and drawings by William Morris, as well as jewellery belonging to her mother Jane Morris (née Burden). Several works by May Morris are displayed in the V&A's galleries.



May Morris in the V&A Archive

- Nominal file – May Morris (bequest)
MA/1/M2833
- Advisory Council minutes
[MA/46/1/3](#)

Selected printed works

- Marsh, Jan. *Jane and May Morris: a biographical story, 1839-1938*. London and New York: Pandora Press, 1986. NAL pressmark: 507.A.122
- Marsh, Jan. 'Morris, Mary [May] (1862–1938).' In *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. NAL pressmark: 920.041 DIC
- Parry, Linda, ed. *William Morris: art and Kelmscott*. Woodbridge: Boydell & Brewer, 1996. NAL pressmark: NB.96.0943
- Parry, Linda. *Textiles of the arts and crafts movement*. London: Thames and Hudson, 1988. NAL pressmark: 510.G.230

Image: Mary (May) Morris, photograph in collection of photographic portraits by Frederick Hollyer in three volumes, vol. 3, about 1890. Museum no. X.589. © Victoria and Albert Museum, London

William Morris

William Morris, designer, artist and writer, was an influential supporter of the South Kensington Museum. His firm contributed to the decoration of the Museum, and in his capacity as Art Referee he supported some major acquisitions, including the Ardabil carpet (Museum no. 272-1893) and a tapestry depicting the story of the Trojan War (Museum no. 6-1887).

Morris was born in Walthamstow, East London, on 24 March 1834. He graduated from Exeter College, Oxford, in 1856 and entered a brief apprenticeship with the architect George Edmund Street. In 1861 Morris co-founded the decorative arts firm Morris, Marshall, Faulkner & Co. with Dante Gabriel Rossetti, Edward Burne-Jones, Ford Madox Brown, Philip Webb, Charles Faulkner and Peter Paul Marshall. The company was central to the growth of the Arts and Crafts movement in the last quarter of the 19th century. In 1875 William Morris assumed sole control of the firm, which was renamed Morris & Co. Morris's association with the South Kensington Museum began in 1865 when Morris, Marshall, Faulkner & Co. was commissioned to decorate the West Dining Room (later known as the "Green Dining Room" and now as the "Morris Room"). Morris became an examiner for the South Kensington Museum in 1876 and joined the Museum's Committee of Art Referees in 1884. In these roles he advised on many prospective acquisitions, including the Ardabil carpet (Museum no. 272-1893). In 1869 Morris gave the Museum a 13th-century, southern Indian bronze sculpture of Hanuman, the Monkey God (Museum no. 275-1869) and in 1893 donated a miniature tapestry loom that had previously been used in Morris & Co.'s print works at Merton Abbey. William Morris died in 1896.



Several works by Morris and his associates are displayed in the V&A's British Galleries. In addition to his achievements as a designer, William Morris was also an acclaimed poet, political thinker and conservationist.

William Morris in the V&A Archive

- Nominal file – Morris & Co. & Mr & Mrs William Morris
MA/1/M2848/1-2
- Nominal file – Dr Franz Bock [art referee report]
MA/1/B1764

- Nominal file – Lindo Myers (also known as Myers & Son) [art referee report]
MA/1/M3315
- Nominal file – Mrs S.E. Magnusson [art referee report]
MA/1/M340
- Nominal file – M & Mme Georges Duruy [art referee report]
MA/1/D1995
- Nominal file – Stanislas Baron [art referee report]
MA/1/B494
- Nominal file – Louis Marcy [art referee report]
MA/1/M765
- Nominal file – Vincent Robinson & Co., Ltd. (& Vincent J. Robinson) [art referee report]
MA/1/R1314
- Art Referees' reports, 1863–86
MA/3/50 & 51

Other archival sources

See the [National Register of Archives](#)

Selected printed works

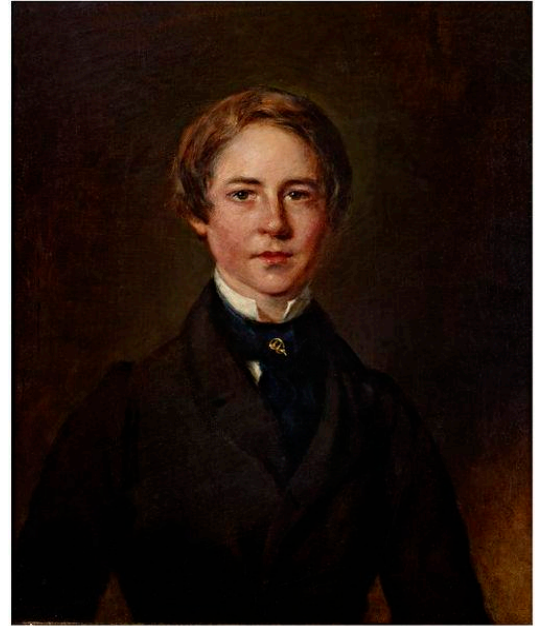
- Kelvin, Norman, ed. *The Collected Letters of William Morris*. Princeton, N.J.: Princeton University Press, 1984-1996. NAL pressmark: 210.N.18, 502.A.204, NB.96.1261, NB.96.1290
- Parry, Linda. *William Morris Textiles*. London: Weidenfeld & Nicolson, c1983. NAL pressmark: 746.092 PAR
- Naylor, Gillian, ed. *William Morris by himself: designs and writings*. London: Macdonald/Orbis, 1988. NAL pressmark: 515.B.223
- MacCarthy, Fiona. *William Morris: a life for our time*. London: Faber and Faber, 1994. NAL pressmark: NB.94.0473
- MacCarthy, Fiona. 'Morris, William (1834–1896).' In *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. NAL pressmark: 920.041 DIC

Image: William Morris, photograph in collection of photographic portraits by Frederick Hollyer in three volumes, vol. II, about 1884. Museum no. X.589. © Victoria and Albert Museum, London

Captain Henry Boyles Murray

Henry Boyles Murray bequeathed his collection including porcelain and metalwork to the Museum together with £50,000 for future acquisitions.

Henry Boyles Murray was born in 1843, the son of Thomas Murray, a clergyman. On 6 March 1852 he was admitted to St Paul's School, London. In 1861 Murray enlisted with the 8th (York and Lancaster) Regiment of Foot. He was promoted to captain on 1 September 1867. He died on 24 August 1910, aged 67, bequeathing to the Museum his collection, notably porcelain and metalwork, but also pictures, miniatures, fans and 'other objects of bijouterie and vertu', together with the sum of £50,000 for future acquisitions. In 1911 Colonel Sir Wyndham Murray presented to the Museum a portrait of Murray (Museum no. P.4-1911) painted by Samuel Lane.



Henry Boyles Murray in the V&A Archive

- Nominal file – Captain H. B. Murray
[MA/1/M3230](#)
- Nominal file – Captain H. B. Murray (bequest)
[MA/1/M3232](#)
- Printed departmental reports on the bequest in the Board of Education's Report for the Years 1909 and 1910 on the Victoria and Albert Museum and The Bethnal Green Museum. London: HMSO, 1910
- Advisory Council minutes
[MA/46/1/1](#)
- Register of loans in
[MA/31/6](#)
- Press cuttings
[MA/49/2/82 & 84](#)

Other archival sources

- [The National Archives](#)

Image: Oil painting, Captain H. B. Murray, as a youth, by Samuel Lane, about 1859, England. Museum no. P.4-1911. © Victoria and Albert Museum, London

Charles Fairfax Murray

Charles Fairfax Murray was an artist, art connoisseur, collector and dealer who made important contributions to the South Kensington Museum's collections, in particular its items of early majolica. He also painted the panels in the Museum's Green Dining Room, working to Edward Burne-Jones' designs.

Charles Fairfax Murray was born in September 1849 in Bow, East London. He entered Edward Burne-Jones's studio as an assistant in 1866-7 and began work for William Morris, including the transfer of designs to stained glass, and illustrations for Morris's poems. In 1869 Murray was involved in the decoration of the Green Dining Room at the South Kensington Museum, now known as the Morris Room. This commission was undertaken by William Morris's firm, Morris, Marshall, Faulkner & Co., and featured designs by Morris, Burne-Jones and Philip Webb. Burne-Jones's designs for the panels of the dining room were initially painted by several different artists, but Morris was unhappy with the results and asked Murray to repaint each panel. Murray went on to work as an assistant in Dante Gabriel Rossetti's workshop (1869-70), and after a trip to Italy in 1871-2 he became a copyist for John Ruskin. He remained in Italy until 1884-5, after which he returned periodically to London.



During this time he became an important collector, dealer and connoisseur of art and books. In the late 1880s and early 1890s he was a consultant to the South Kensington Museum, selling items from his own collection to the Museum, and advising Museum staff on purchases such as Italian terracotta reliefs and sculptures, ecclesiastical metalwork, bronze mortars and early majolica. In 1895 he donated Burne-Jones's model for the mosaic decoration of the American church in Rome to the Museum.

Murray died at his home in Middlesex on 25 January 1919.

Charles Fairfax Murray in the V&A Archive

- Nominal file – Charles Fairfax Murray
MA/1/M3216

Other archival sources

- See the [National Register of Archives](#)

Selected printed works

- Tucker, Paul. ‘Responsible Outsider’: Charles Fairfax Murray and the South Kensington Museum.’ In Gere, Charlotte, and Carolyn Sargentson, eds. ‘The Making of the South Kensington Museum: Curators, dealers and collectors at home and abroad.’ *Journal of the History of Collections* 14, no. 1 (2002): 115-37. NAL pressmark: PP.69.E
- Elliott, David B. *Charles Fairfax Murray: the unknown Pre-Raphaelite*. Lewes: Book Guild, 2000. NAL pressmark: 602.AA.1889
- Death of Mr Fairfax Murray. [obituary]. *Times* (28 January 1919): 11
- Codell, Julie F. ‘Murray, Charles Fairfax (1849–1919).’ In *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. NAL pressmark: 920.041 DIC

Image: Manuscript, St Giustina disputing with Maximian, by Girolamo da Cremona, about 1462, Lombardy, Italy. Museum no. 817-1894. © Victoria and Albert Museum, London

Major William Joseph Myers

William Joseph Myers was a prolific collector of Egyptian antiquities. In 1900, the V&A purchased his collection of Arab glass and wall tiles, which it shared with the Dublin Science and Art Museum and the Edinburgh Museum of Science and Art.

William Joseph Myers was born near Primrose Hill, London, on 4 August 1858, the eldest son of Thomas Borrón Myers and Margaret (née Storie). He was educated at Eton College (1872-75) and Sandhurst (1877). Myers was commissioned in the King's Royal Rifle Corps (1880) and served in the Anglo-Zulu War from April to September 1879. From 1882-1887, he served in Egypt and began to collect Egyptian antiquities, acquiring more than 1,300 outstanding works of ancient Egyptian art. With the advice of the German Egyptologist, Emile Brugsch of the Bulaq Museum, Myers purchased from dealers and villagers, 'buying what he considered aesthetically pleasing rather than archaeologically significant.' His collection was particularly fine in faience from the 18th to the 22nd dynasties (ca 1500-900 BC), glazed steatite, and glass. In 1895, Myers contributed to the Burlington Fine Arts Club's 'Exhibition of the arts of ancient Egypt' and, in 1898, he was elected FSA. In 1899, Myers fought with the 1st battalion, King's Royal Rifle Corps, in the South African War and was killed in action on 30 October at the battle of Ladysmith. His collection was given to Eton College and displayed in the Myers Museum. On 3 January 1900, the V&A was offered Myers's collection of Arab glass and wall tiles, which since 1886 had expanded to 1,773 objects; the collection was purchased and divided with the Dublin Science and Art Museum and the Edinburgh Museum of Science and Art.



William Joseph Myers in the V&A Archive

- Nominal file – Myers, Major W. J. & Mr D. B.
MA/1/M3321/1-5
- Central inventory registers, Museum nos. 1010-1900 to 1275-1900
MA/30/203-204
- Register of Loans In
[MA/31/5-8](#)

Other archival sources

- V&A National Art Library: The collection of Arabic glass weights and stamps formed in Egypt by Captain W.J. Myers (manuscript) described and annotated by S. Lane-Poole. NAL Pressmark: 86.BB.11

- Eton College, diaries

Selected printed works

- Dooner, Mildred G. *The Last Post: a roll of all officers (naval, military or colonial) who gave their lives for their queen, king and country, in the South African War, 1899-1902*. London: Simpkin, Marshall & Co., (1903).
- Persson, Helen. 'Collecting Egypt: The Textile Collection of the Victoria and Albert Museum.' *Journal of the History of Collections* (2010): 1-10. NAL pressmark: PP.69.E
- Reeves, Nicholas. 'The Egyptian Collection of William Joseph Myers.' *Eton Collections Review: Journal of the Friends of the Eton College Collections* 3 (December, 2008): 22-37. NAL pressmark: PP.113.D Box
- Reeves, Nicholas. 'Selections from the Eton College Myers collection of Egyptian art exhibited at the Metropolitan Museum.' *KMT A Modern Journal of Ancient Egypt* 11, no. 3 (2000): 18-31
- Stearn, Roger T. 'Myers, William Joseph (1858-1899).' In: *Oxford Dictionary of National Biography*. Oxford University Press, 2004. NAL pressmark: 920.041 DIC

Image: Border tile of glazed grey fritware, ,, second half of 16th century, Iznik. Museum no. 446A-1900. © Victoria and Albert Museum, London. Bought from the Myers Collection

John Meeson Parsons

The South Kensington Museum selected oil paintings and watercolours from John Meeson Parsons' collection on his death in 1870.

John Meeson Parsons was born on 27 October 1798 in Newport, Shropshire. After a brief period of study at Oxford, he moved to London where he joined the stock exchange. Parsons developed a passion for railways and from 1843 to 1948 served as a director of the London and Brighton Railway Company. He was its chairman from 1834 to 1844. He was also a director of the Shropshire Union railway from 1845 to 1848. Parsons died in London on 26 March 1870. In his will he bequeathed his oil paintings not to exceed 100 in number to the National Gallery and his watercolour, sepia and charcoal drawings to the Department of Science and Art at South Kensington.



His will stipulated that should the National Gallery not accept the whole gift, the Department would be entitled to the same right of selection: as the National Gallery chose only 3 oil paintings, the Department selected 92 paintings and 47 watercolours from Parson's collection.

John Meeson Parsons in the V&A Archive

- Nominal file – J. M. Parsons (deceased)
MA/1/P450
- Central Inventory registers, museum object numbers 493-1870 to 631-1870
MA/30/58 & 59
- Eleventh report of the Department of Science and Art. London: George E. Eyre and William Spottiswoode for HMSO, 1871. Includes a list of the oil paintings and watercolour drawings

Selected printed works

- *List of the bequests and donations to the South Kensington Museum, now called The Victoria and Albert Museum: completed, to 31st December 1900.* London: Printed by HMSO, 1901. NAL pressmark: VA.1901.0001
- Boase, G. C. 'Parsons, John Meeson (1798–1870)', rev. Anne Pimlott Baker. In *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. NAL pressmark: 920.041 DIC

Image: Oil painting, Musicians: An Old Man and an Old Woman, by Lucas van Leyden, 1870, Netherlands. Museum no. 532-1870. © Victoria and Albert Museum, London

Emile Peyre

Emile Peyre was a notable Parisian collector of medieval and renaissance artefacts. In 1895 the South Kensington Museum bought over 300 pieces of furniture and woodwork from him, as well as sculpture and metalwork.

Emile Peyre was born in 1824. He was a notable and prolific collector of mostly French medieval and renaissance artefacts. In 1889, John Pollen, who visited Peyre to report on the collection for the South Kensington Museum, observed that it 'fills a large house, 124 Avenue Malakoff, from ground floor literally to attic – Rooms, passages, stair wells &c.' He described Peyre as a 'Decorative Architect' who had fitted and furnished the interiors of many Parisian collectors.

In 1895 the South Kensington Museum bought over 300 pieces of furniture and woodwork from him, as well as sculpture and metalwork, at a cost of £11,878. 16s. 9d. In 1897, Peyre sold Isabella Stewart Gardner, the wealthy American arts patron, 30 objects.

Peyre died at his Paris home in 1904, aged 76, leaving nearly 4,000 works to the newly-founded Musée des Arts Décoratifs, along with his personal fortune (of nearly one million francs) and his papers.

Emile Peyre in the V&A Archive

- Nominal file – Emile Peyre
MA/1/P1086/1-3
- Purchases by officers on visits abroad, 1897–1903
[MA/2/P7/4](#)
- Central inventory register, museum object numbers, 468 to 896-1895
MA/30/174-75
- Photographs
[MA/32/49-50](#)
- List of Objects in the Art Division South Kensington Museum acquired during the Year 1895. Arranged according to the dates of acquisition, with appendix and indices. London: HMSO, 1897.



Other archival sources

- Musée des Arts Décoratifs, Paris, papers
- Isabella Stewart Gardner Museum Archives, Boston, Emile Peyre 10 items, 1897-1901. 5:1, Dealer Receipts

Selected printed works

- 'The Musée Des Arts Décoratifs.' *The Times*. 1 November 1905
- Migeon, Gaston. 'Le Musée des arts decoratifs et la collection Emile Peyre.' *Gazette des Beaux Arts, 2nd ser.*, 34 (1905): 5-25. NAL pressmark: PP.72.B-D
- Blanc, Monique. *Retables*. Paris: *Réunion des musées nationaux*, 1998. NAL pressmark: NC.98.1716

Image: Armchair, about 1630-60, France. Museum no. 472-1895. © Victoria and Albert Museum, London

Anne and Fernand Renier

The Renier collection of children's books ranges from works by Walter Crane, Kate Greenaway and Hans Christian Andersen, to diaries and school records, doll dressing books and ephemera from fairs and supermarkets.

Fernand Gabriel Renier was born in Flushing, Holland, in 1905. He moved to England in the 1920s to study languages at London University, where he met his wife, Anne Cliff (born 1911?), through their shared interest in collecting matchbox labels. Fernand worked for the BBC World Service for a number of years, as well as teaching languages and undertaking translation work, in which he was assisted by Anne. Both Anne and Fernand were keenly interested in social and political history, and they began collecting children's books and other related material in the mid 1950s as source material for social historians.



Anne Renier explained that they had built the collection 'with the aim of presenting as representative a mass of material for the social historian as possible'. They donated the collection, eventually containing over 80,000 books plus toys, games and printed ephemera, to the Victoria and Albert Museum in 1970. It was moved to the Museum of Childhood in 1984, where a dedicated librarian worked to catalogue the collection. It now forms part of the Word and Image Department collections at Blythe House. The Reniers died in 1988.

Anne and Fernand Renier in the V&A Archive

- Nominal file – Renier, Mr & Mrs (Renier Collection)
MA/1/R617/1-5

Selected printed works

- *Doll and toy stories: in the Renier Collection: part 1*. London: The Museum, 1989. Blythe House pressmark: 74.CC.108(e)
- *Doll and toy stories: in the Renier Collection: part 2*. London: The Museum, 1989. Blythe House pressmark: 74.CC.108 (f)
- *Penguin publications for children: in the Renier Collection*. London: The Museum, 1987. Blythe House pressmark: R016.0705 PEN
- *Moveable books: in the Renier Collection*. London: The Museum, 1988. Blythe House pressmark: 74.CC.108 (c)

- *Periodicals and annuals before 1900: in the Renier Collection*. London: The Museum, 1991. Blythe House pressmark: 74.CC.108 (c)
- *Painting and colouring books in the Renier Collection*. London: Bethnal Green Museum of Childhood, 1993. Blythe House pressmark: 74.CC.108 (j)
- Renier, Anne. 'The Renier Collection of Children's Books.' In *Book Collector* 23, no.1, (spring 1974): 40-52

Image: Three children on Christmas Eve, illustration by Rosa C. Petherick, about 1900. Museum no. RENIER.333. © Victoria and Albert Museum, London

Juan Facundo Riaño

Juan Facundo Riaño was a Spanish academic and politician who acted as one of the Museum's professional art referees, in which capacity he advised on the acquisition of Spanish objects and supervised the casting and photography of others.

Juan Facundo Riaño was born in Granada, Spain, on 24 November 1828. He read philosophy and law at the University of Granada and received a doctorate in law from the Universidad Central de Madrid. In 1884 he married Emilia Gayangos, daughter of the Arabic scholar Pascaul de Gayangos. Riaño held a wide variety of academic appointments, including Professor of Fine Arts at the Escuela Superior de Diplomática from 1864 to 1888. In 1870, he was appointed the Museum's professional art referee in Spain, 'His duties to be to obtain permission to make castings, & c., and to report upon objects for sale suitable for the South Kensington Museum; on cost and progress of reproductions, and upon other art objects referred to him'. From 1871 to 1877 Riaño submitted reports on a monthly basis, for which he was paid £5 5s for each report, and it was on his recommendation that the Museum acquired important ceramics and glass, jewels (from the shrine at Zaragoza), manuscripts and textiles. Riaño was commissioned by the Committee of Council on Education to write two guides on Spanish art for the Museum, which were published in 1872 and 1879. In 1892, Riaño lent his substantial collection of Spanish ceramics and glass to the Museum, which purchased 119 objects for its own collection the following year. He died in Madrid on 27 February 1901.



Juan Facundo Riaño in the V&A Archive

- [Precis of the Board minutes of the Science and Art Department. Vol. II and III, 1863–77](#)
[ED 84/36](#)
- [Precis of the Board minutes of the Science and Art Department. Vol. IV, 1878–80](#)
[ED 84/37](#)
- Nominal file - Riaño, Mme E.G. de
MA/1/R740
- Nominal file - Riaño, J.F. (reports of professional referee)
MA/1/R741/1-8
- Nominal file - Thompson, Mr & Mrs Yates (Riaño Collection)
MA/1/T650/1-2

- Art Referees' reports - vol. V, part 1, RP/1873/8483
MA/3/43
- Art Referees' reports - vol. VI, part 3, RP/1875/4613
MA/3/47
- Art Referees' reports - vol. VII, part 1, RP/1875/4935 and RP/1875/4937
MA/3/48
- Art Referees' reports - vol. VII, part 2, RP/1876/10495
MA/3/49
- Register of Loans In
MA/31/7 & 8
- Henry Cole: diaries: typed transcripts, 1822–82

Other archival sources

- [Biblioteca Nacional de Espana, Madrid](#)
- [Fundacion Lazaro Galiano, Madrid](#)
- [Hispanic Society of America, New York](#)

Selected printed works

- Riaño, Juan F. *Classified and descriptive catalogue of the art objects of Spanish production in the South Kensington Museum*. London: Printed by George E. Eyre and William Spottiswoode for HMSO, 1872. NAL pressmark, NK.99.0964
- Riaño, Juan F. *The industrial arts in Spain by Juan F. Riaño*. London: Published for the Committee of Council on Education by Chapman and Hall, 1890. NAL pressmark: VA.1890.0003
- Riaño, Juan F. *Report on the 131 photographs of a selection of tapestries at the Royal Palace of Madrid*. London, 1875. NAL pressmark: 43.A.2.c
- Pepiol, Rafael Manuel. 'The Spanish Collection at the Victoria and Albert Museum in London: its inception and development in the Museum's context and conservation policy.' *The Historian* 82 (Summer, 2004): 4-11. NAL pressmark: PP.111.V
- Trusted, Marjorie. "'In all cases of difference adopt Signor Riaño's view": Collecting Spanish decorative arts at South Kensington in the late nineteenth century.' *Journal of the History of Collections* 18, no.2 (2006): 225-36. NAL pressmark: PP.69.E
- Trusted, Marjorie. *Spanish Sculpture in the Victoria and Albert Museum*. London: Victoria and Albert Museum, 1996. NAL pressmark: 47.Y.0902

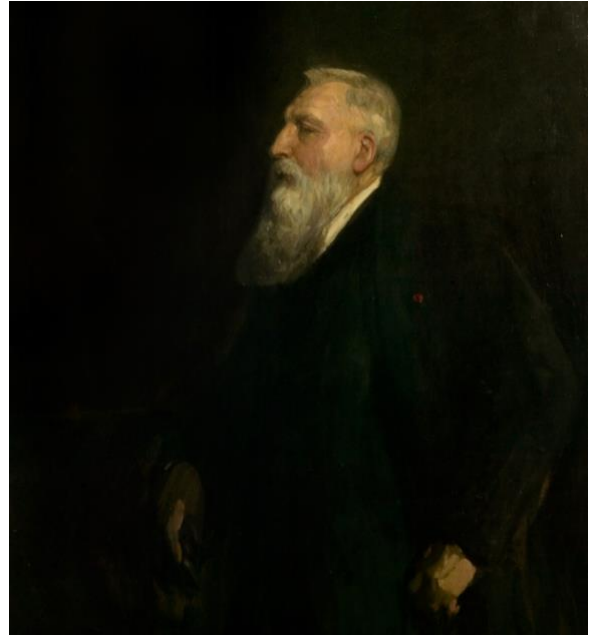
- Wainwright, Clive. 'The making of the South Kensington Museum III: collecting abroad.' *Journal of the History of Collections* 14, no.1 (2002): 45-61. NAL pressmark: PP.69.E
- [Obituary]. *Times*. 28 February 1901.

Image: Dish, about 1580-1650, made in Talavera or Puente del Arzobispo, Spain. Museum no. 1071-1871. © Victoria and Albert Museum, London

Auguste Rodin

A group of 18 bronze, marble and terracotta sculptures by Auguste Rodin were lent to the V&A when the outbreak of the First World War prevented them from being returned to France; Rodin later donated the bronzes to the Museum.

Born in Paris on 12 November 1840, Francois-Auguste-Rene Rodin was educated at the Petit Ecole, a specialist school for Design and Mathematics. Rejected three times by the Grand Ecole he found work as a statuary mason. After briefly entering a religious order, Rodin attended a course given by Antoine-Louis Barye, a renowned sculptor of animals. Employed as a maker of decorative sculpture and architectural embellishments Rodin visited Belgium and later Italy where he was inspired by the work of Donatello and Michelangelo to produce *The Age of Bronze*, a strikingly realistic work which brought him critical attention. In 1880 he won a commission to create a portal for a planned museum of decorative arts, based on the South Kensington model, and spent much of the next four decades producing *The Gates of Hell*.



By 1900 Rodin's reputation led to the exhibition of his work at the International World Fair in Paris inspiring commissions from International patrons. In 1902 a cast of *St John the Baptist* was bought by public subscription and presented to the Victoria and Albert Museum. His work was exhibited at an exhibition of Contemporary French Art held at Grosvenor House in 1914. The outbreak of war meant it was impossible for Rodin to return his work to France and instead John Tweed, a British sculptor, negotiated with Eric MacLagan, Curator of Sculpture and Architecture, to loan the sculptures to the Victoria and Albert Museum for six months. This loan was motivated in part by a wish to honour French and English soldiers killed in the war. Rodin himself worked closely with MacLagan to approve the placing of the sculptures and ultimately agreed to donate the collection to the Museum. The donation reflected Rodin's ambition to be represented in a major international collection.

Rodin died on 17 November 1917. In his will he left his studio and the right to make casts from his work to the French Government.

Auguste Rodin in the V&A Archive

- Nominal file - Auguste Rodin
MA/ 1/ R1381

- Nominal file - John Tweed
MA/1/T1574
- Central Inventory register
MA/30/252
- Press cuttings
[MA/49/2/88-96](#)

Other archival sources

- See the [Artists' Papers Register](#)

Selected printed works

- *Catalogue of Sculpture by Auguste Rodin*. London: HMSO, 1914. NAL pressmark: VA.1914.0007
- Hawkins, Jennifer. *Rodin Sculptures*. London: HMSO, 1975. NAL pressmark: VA.1975.0012
- Le Normand-Romain, Antoinette. *The Gates of Hell*. Musée Rodin, 2002
- Elsen, Albert E, ed. *Rodin Rediscovered*. National Gallery of Art, Washington, 28 June 1981 - 2 May 1982
- Mitchell, Claudine, ed. *Rodin the Zola of Sculpture*. Aldershot: Ashgate, 2004. NAL pressmark: 602.AE.0424
- Rodin. *Royal Academy of Arts, London, 2006 exhibition catalogue*

Image: Oil painting, Auguste Rodin, by Sir John Lavery, 1913, London. Museum no. P.18-1914. © Victoria and Albert Museum, London

Claude Dickason Rotch

Claude Dickason Rotch made his fortune as a tea merchant in Ceylon. An art collector, gourmand, and dog-breeder, he bequeathed his important collection of eighteenth-century English furniture, paintings and silver to the V&A in 1962.



Claude Dickason Rotch was born on 27 August 1878 in Waterloo, Lancashire, the son of William Dickason Rotch, a barrister. After attending Harrow and St Paul's Schools, he was admitted to Trinity Hall, Cambridge, in 1898. Rotch served with the Royal Army Service Corps in World War 1, rising to the rank of Captain. He was Chairman of Peacock & Nilambe (Ceylon) Tea & Rubber Estates Ltd., Rini (Malaya) Rubber Estates Ltd., and Sungei Siput Rubber Plantations Ltd, and Director of the London Asiatic Rubber and Produce Company. Rotch's interests were eclectic: he published a history of the Masons in 1947, played competitive golf, bred chows and took them to dog shows (his 'Rowchow Kennels' was one of the leading kennels in Britain between the wars), drank vintage wines, and collected eighteenth-century decorative arts, particularly furniture. In 1961 he resigned as Honorary Keeper of Furniture at the Fitzwilliam Museum, Cambridge, an association that he had maintained for 36 years. Over the years Rotch loaned and donated ceramics, silverware and woodwork to the V&A. He died in London in October 1961, aged 82. His bequest comprised English furniture (described as 'the most important single gift of English furniture in the history of the Museum'), paintings, pastels and watercolours (including portraits by Ramsey, Kauffman, and Romney), and silver; it was displayed together on the upper gallery of the Costumes Court from December 1962 to February 1963. In addition to this bequest to the V&A, Rotch left five pictures to the National Gallery and some silver to Trinity Hall.

Claude Dickason Rotch in the V&A Archive

- Nominal File – Rotch, Claude D.
MA/1/R1719/1-4

Other archival sources

- [The National Archives, London, WO 339/10051](#)

Selected printed works

- Ancestry.com. *Cambridge University Alumni, 1261-1900* [database on-line]. Provo, UT: Ancestry.com Operations Inc, 1999.

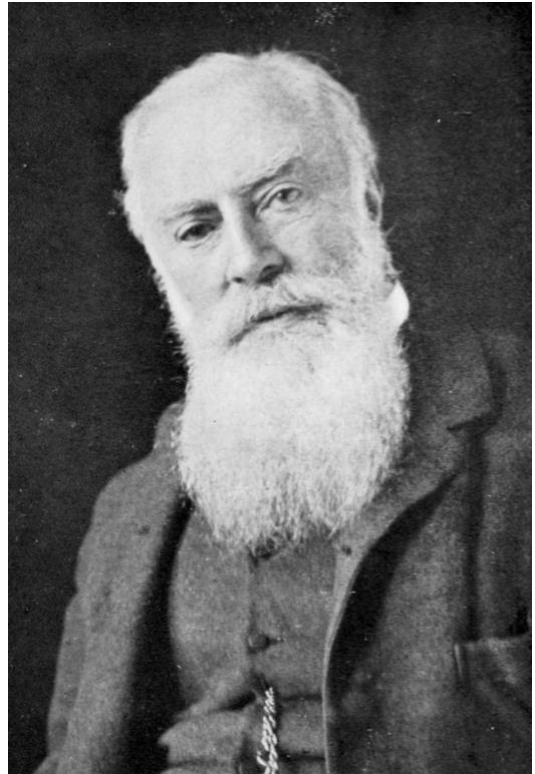
- 'Mr C. D. Rotch.' [Obituary]. *Times*. 17 October 1961.
- 'Residuary Estate for the V&A.' *Times*. 4 July 1962.
- Symonds, R.W. 'Mr. C.D. Rotch's Collection of Furniture'. *Country Life*, 7 June 1924, pp. 937-39. NAL pressmark: PP.5.J-M
- Watts, William Walter. 'The Collection of Silver Belonging to C. D. Rotch Esq.' *Connoisseur* 48 (1917): 79-93. NAL pressmark: PP.1.A

Image: Oil painting, Farm birds with a macaw and a tom-tit in a tree (detail), by Jacob Bogdani, first quarter of 18th century. Museum no. P.43-1962. © Victoria and Albert Museum, London. Bequeathed by Claude D. Rotch

George Salting

George Salting's vast collection of ceramics was lent to the Museum and displayed together as the Salting Collection; the collection was bequeathed to the Museum in 1909.

George Salting was born in Sydney, Australia, on 15 August 1835. Having inherited a considerable fortune when his father died in 1865, he began collecting lacquer and Oriental porcelain. Such was the extent of the accumulations that filled his rooms above the Thatched House Club at 86 St James's Street, London, that in 1874 Salting started to deposit items on loan in the South Kensington Museum. The Frederic Spitzer sale of Medieval and Renaissance objects d'art in 1893 resulted in a diversification of Salting's collecting interests: Italian majolica, bronzes and reliefs, Persian, Damascus and Turkish ware, Limoges enamels, illuminated manuscripts, carved woodwork and tapestries, and Japanese lacquer and European steel and iron.



When he died on 12 December 1909, Salting left his vast collections to the National Gallery, the British Museum and the Victoria and Albert Museum.

George Salting in the V&A Archive

- Nominal file – George Salting
[MA/1/S293](#)
- Nominal file – W. H. Smith & Sons (includes photograph of Salting Collection display)
[MA/1/S2380](#)
- Nominal file – Bushell, Dr & Mrs S W [art referee report]
[MA/1/B3676](#)
- Nominal file – Durlacher Bros [art referee report]
[MA/1/D1979](#)
- Press cutting
[MA/49/2/80-82](#)
- Registers of loans in
[MA/31/6, 8 & 10](#)

- Papers relating to the Salting bequest comprising three notebooks containing inventories, apparently in George Salting's hand; bundle of typescript slips recording provenance; loose notes, bills and correspondence providing inventory information, provenance and values; typescript inventory of Salting material in the Architecture and Sculpture Department A0520
- Printed departmental reports on the bequest in the Board of Education's Report for the Years 1909 and 1910 on the Victoria and Albert Museum and The Bethnal Green Museum. London: HMSO, 1910
- Clive Wainwright research papers A0331

Other archival sources

- See the [National Register of Archives](#)

Selected printed works

- *The Salting collection*. London: HMSO, 1911. NAL pressmark: NK.92.1275
- 'The Salting bequest: the display at South Kensington.' *The Times*. 23 March 1911
- 'Wills and bequests: Mr Salting's estate.' *The Times*. 26 January 1911
- Read, C. H. 'George Salting.' *Burlington Magazine* 16, no.83 (February 1910): 250-51. NAL pressmark: PP.1.A
- Coppel, Stephen. 'Salting, George (1835–1909).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004. NAL pressmark: 920.041 DIC

Image: George Salting, by Dr. Otto Rosenheim, photograph reproduced in *The Salting Collection*, London, HMSO, 1911. © Victoria and Albert Museum, London

John Sheepshanks

John Sheepshanks (1787–1863) was born in Leeds, the son of a wealthy cloth manufacturer. He was a partner in the family business until he was about 40, when he retired and moved to London in order to indulge his love of collecting.

One of his great early enthusiasms was for copies of old masters, but the foundation of the National Gallery in 1824 probably convinced him that there was little more he could contribute in that field. He then concentrated on modern British art, specialising in work by Landseer, Collins, Leslie, Callcott and Mulready, among others. He formed strong friendships with some of these artists, dining and drinking with them. As well as buying their paintings from salerooms and from the Royal Academy summer exhibitions, he also commissioned works directly from the artists.



In 1857 Sheepshanks founded the paintings collection of the V&A with a gift of 233 paintings and a similar number of drawings to found a 'National Gallery of British Art'. Sheepshanks made his gift 'in the hope that other proprietors of pictures and other works of art may be induced to further the same objects', and indeed his generosity inspired others to give or bequeath pictures.

His gift included major works by Turner and Constable, and substantial groups of pictures by a number of important Victorian artists. He preferred the 'open and airy situation' of South Kensington to the polluted atmosphere of central London, and believed in the importance of making art accessible to the public. The first of his galleries opened in 1857 and is the earliest surviving part of the V&A. The building was extended with further top-lit galleries in 1858-65.

John Sheepshanks in the V&A Archive

- Nominal file – Sheepshanks Collection
[MA/2/S10](#)
- Press cuttings
[MA/49/2/1](#)
- Precis of the Board Minutes of the Department of Science and Art, 8 July 1863 to 31 December 1877
[ED 84/36](#)
- Henry Cole: diaries: typed transcripts, 1822–82

- Abstract of Art Museum Register of Pictures, 1857–75
- List of the Fine Art Numbers

Other archival sources

- See the [National Register of Archives](#)

Selected printed works

- *List of the bequests and donations to the South Kensington Museum, now called The Victoria and Albert Museum: completed, to 31st December 1900.* London: Printed by HMSO, 1901. NAL pressmark: VA.1901.0001
- Reynolds, Richard. *On the gift of the Sheepshanks collection: with a view to the formation of a national gallery of British art.* London: Chapman and Hall, 1857. NAL pressmark: VA.1857.Box.0001
- *Inventory of the pictures, drawings, etchings &c. in the British fine art collections deposited in the new gallery at Cromwell Gardens, South Kensington: being for the most part the gift of John Sheepshanks Esq.* London: HMSO, 1857. NAL pressmark: VA.1857 Box.0003
- [*Deed of gift of the Sheepshanks collection*]. London: HMSO, 1857. NAL pressmark: NC.99.2121
- Layard, G. S. 'Sheepshanks, John (1787–1863),' rev. Sharon E. Fermor. *Oxford Dictionary of National Biography.* Oxford: Oxford University Press, 2004. NAL pressmark: 920.041 DIC

Image: Oil painting, John Sheepshanks, by William Mulready, 1832, Britain. Museum no. FA.152[O]. © Victoria and Albert Museum, London

Prince Peter Soltykoff

Prince Peter Soltykoff's vast collection of medieval objects was disposed of in a sale in Paris in 1861, from which the Museum acquired some of its most important medieval objects such as the Gloucester candlestick.

Prince Peter Soltykoff was the grandson of Count, later Prince, Nicolas Soltykoff, president of the Council of Ministers of Tsar Alexander I. He came to Paris in 1840 where he assembled a vast collection of medieval treasures, which he housed in two hotels built specifically for the purpose. The Soltykoff Collection of medieval art was the most celebrated private collection of its kind and comprised armour, glass, enamels, watches, ivories, manuscripts and other pieces.

In 1861, 1109 lots were auctioned at Hotel Drouot over 4 weeks, 26 lots of which were purchased by John Webb and offered to the South Kensington Museum, including the cruciform Chasse (7650-1861), known as the Eltenberg Reliquary and considered to be the star of the entire collection, and the Gloucester candlestick (7649-1861).



Prince Peter Soltykoff in the V&A Archive

- Nominal file: Soltykoff Collection (including J. C. Robinson's report on his inspection of the Collection)
[MA/2/S11](#)
- Art referees' reports, 1863–86
MA/3/32
- Precis of the Board minutes of the Science and Art Department, vol. I, 1852–63
[ED 84/35](#)
- Minutes relative to the acquisition of Art Objects – for the benefit of the Schools of Art
[ED 84/44](#)
- Central Inventory registers
MA/30/28 & 29
- Tenth Report of the Science and Art Department. London: George E. Eyre and William Spottiswoode for HMSO, 1863
- Henry Cole: diaries: typed transcripts, 1822–82

- A0331: Clive Wainwright research papers

Selected printed works

- Webb, John. *Report on the collection of Prince Soltykoff*. London, 1860. NAL Pressmark: NL.97.0635
- *Objets d'art et de haute curiosité composant la célèbre collection du Prince Soltykoff* 1861 Apr. 8-May 1. Hôtel Drouot. NAL Pressmark: 23P
- The Soltykoff Collection. *The Literary Gazette* 149 (1861): 432. NAL pressmark: PP.11.E
- Wainwright, C. 'The making of the South Kensington Museum, IV: relationships with the trade; Webb and Bardini.' *Journal of the History of Collections* 14, vol.1 (2002): 63-78. NAL pressmark: PP.69.E

Image: The Gloucester Candlestick, 1104-13, England. Museum no. 7649:1 to 3-1861. © Victoria and Albert Museum, London

Jules Soulages

Jules Soulages was a collector of French and Italian Renaissance art; after his death his collection was acquired by the Museum.

Born in Toulouse in 1803, Jules Soulages practised as a lawyer in Paris and was founding member of the Société Archeologique du Midi de la France. He created an extensive collection of French and Italian Renaissance decorative art from 1825.

Soulages died on 13 October 1857, aged 54. The dealer John Webb was despatched to examine and report on the collection, which was purchased between 1859 and 1865 in installments for £11,000 with the assistance of 73 subscribers.



Jules Soulages in the V&A Archive

- Nominal file – Soulages Collection
[MA/2/S12](#)
- Photographs
[MA/32/1](#)
- Press cuttings
MA/49/1/3 & [MA/49/2/1](#)
- Henry Cole: diaries: typed transcripts, 1822–82
- Clive Wainwright research papers (includes ‘Monsieur Soulages of Toulouse: a forgotten collector’ [typescript])
A0331

Selected printed sources

- *Soulages Collection: opinions of the press* [Press coverage of the exhibition of the Soulages collection, from 4 Dec. 1856 - 12 Feb. 1857]. NAL pressmark: 609.AG.0001
- *Catalogue of the Soulages collection: being a descriptive inventory of a collection of works of decorative art, formerly in the possession of M. Jules Soulages of Toulouse; now, by permission of the Committee of Privy Council for Trade, exhibited to the public at the Museum of Ornamental Art, Marlborough House / by J.C. Robinson.* London: Chapman & Hall, 1856. NAL pressmark: VA.1856.0007

- 'Un dernier mot sur la collection Soulages.' *Revue Archéologique du Midi de la France* 2 (1867). NAL pressmark: PP.61.G
- Wainwright, Clive. 'Models of inspiration.' *Country Life* (9 June 1988): 266-67. NAL pressmark: PP.5.J-M

Image: Mirror frame, 1502-19, Ferrara, Italy. Museum no. 7694-1861. © Victoria and Albert Museum, London

Chauncy Hare Townshend

Chauncy Hare Townshend was a friend of Charles Dickens and later his literary executor. He bequeathed to the Museum a large collection of objects including oil paintings, watercolours, drawings, prints, drawings and books.

Chauncy Hare Townsend was born on 20 April 1798 and changed the spelling of his surname to Townshend in 1828. He was educated at Eton and Trinity Hall, Cambridge, and published his first collection of poetry in 1821. In 1840, at the house of the mesmerist Dr John Elliston, he befriended Charles Dickens, who later served as his literary executor. At the time of his death, Townshend owned the manuscript of *Great Expectations*.

On account of his poor constitution, Townsend lived abroad for long periods of time. He died in London on 25 February 1868. Townshend left his library to the Wisbech and Fenland Museum; his bequest to the South Kensington Museum comprised 186 oil paintings and 177 watercolour drawings, 832 volumes, 390 drawings, 1,815 prints, and gems, precious stones, cameos and intaglios.



Chauncy Hare Townshend in the V&A Archive

- Nominal file – C. H. Townshend
MA/1/T1191
- Register of loans in
[MA/31/2](#)
- Report on, and inventory of, the bequest in Seventeenth Report of the Science and Art Department. London: George E. Eyre and William Spottiswoode for HMSO, 1870
- ED 84/36: Precis of the Board Minutes of the Department of Science and Art, 8 July 1863 to 31 December 1877
- Henry Cole: diaries: typed transcripts, 1822–82

Other archival deposits

- See the [National Register of Archives](#)

Selected printed sources

- *List of the bequests and donations to the South Kensington Museum, now called The Victoria and Albert Museum: completed, to 31st December 1900.* London: HMSO, 1901. NAL pressmark: VA.1901.0001
- Tennant, James. *A descriptive catalogue of gems, precious stones and pearls: bequeathed to the South Kensington Museum by the Rev. Chauncy Hare Townshend M.A.* London: HMSO, 1877. NAL pressmark: 607.AA.0102
- *A catalogue of the British fine art collections in the South Kensington Museum: including the gifts of John Sheepshanks Esq., Mrs. Ellison, and part of the bequest of the Rev. Chauncy Hare Townshend.* London: HMSO, 1870. NAL pressmark: VA.1870.0002
- Scott, Rosemary. 'Townshend, Chauncy Hare (1798–1868).' *Oxford Dictionary of National Biography*. Oxford: Oxford University Press, 2004

Image: Oil painting, The Reverend Chauncey Hare Townshend, by John Boaden, about 1828. Museum no. 1411-1869. © Victoria and Albert Museum, London

Oppi Untracht

The American jewellery historian, teacher, and trained metalworker and jeweller, Oppi Untracht, who died in 2008, bequeathed to the V&A his collection of 19th and 20th century Indian silver jewellery and his Nepalese metalwork. He also bequeathed to the museum, with which he had a long association, his archival photographs taken in India and Nepal in the 1950s and 1960s when he was awarded two Fulbright grants to study metalworking and jewellery there.



His training and lifelong interests made his text books essential reading for conservators and curators in jewellery, while his years of research in India and Nepal enabled him to add uniquely important sections on specialist techniques found there. *Metal Techniques for Craftsmen* was published in 1968 and *Jewellery Concepts and Technology* in 1982 - both are as useful and widely read today as when they first appeared. His major study of *Traditional Indian Jewelry*, published in 2000, embodies 35 years of research and surveys the ornaments of the entire subcontinent. Some of the pieces illustrated in the book are in the bequest, which also includes some of the intaglio brass-stamping dies that are an essential part of a traditional Indian jeweller's workshop.

The 40 metal objects made in the Kathmandu Valley of Nepal date mostly to the 18th and 19th century. These were collected during the years 1962 to 1967 either during trips to Nepal, or while Oppi Untracht lived in the country (1963–67) and include a range of domestic and ritual vessels. The pieces are of excellent quality and demonstrate the renowned casting and repoussé skills of the Newar metalworkers of the Kathmandu Valley. Among the more typical cast forms are several highly unusual objects such as a birdcage hook in the form of two peacocks, a finial for a boy monk's staff, and a dance mask of Bhairava, the fierce form of the Hindu deity Shiva, inset with imitation stones.

The bequest is currently being catalogued, and the contents of the archive listed, by curators in the Asian Department.

Image: Dance Mask depicting Bhairava, 19th century. Museum no. IS.28-2009. © Victoria and Albert Museum, London

John Webb

John Webb acted as an auction sales agent for the Museum, initially lending and later selling his diverse collection to the Museum.

John Webb, a dealer and adviser to the South Kensington Museum, was born in 1799, the son of Charles Webb, a 'Gold laceman'. He was charged with the responsibility of purchasing objects from the sales of several high-profile collections, notably the Ralph Bernal, Jules Soulages, and Prince Peter Soltykoff collections. He also selected for the Museum objects at the Paris Exhibition 1867. In his obituary for *The Times*, Sir Henry Cole outlined the diversity of Webb's collection, which was first loaned to the Museum and subsequently sold to it on his retirement from business: 'ivory carvings ... ancient glass, metal works for ecclesiastical purposes, such as chalices, reliquaries, crucifixes and shrines, specimens of 14th and 15th-century enamel work, choice little ornaments and articles de luxe, onyx cups, &c.'



Webb retired to his villa at Cannes, France, but died at Wrotham Place, near Sevenoaks, Kent, on 14 June 1880.

John Webb in the V&A Archive

- Nominal file – John Webb
MA/1/W984/1-2
- Register of loans in
MA/31/1-3
- Art Referees' reports, 1863–86
MA/3/2-3, 5, 6-7, 11, 16, 18-20, 23, 31, 37, 43 & 46
- Precis of the Board minutes of the Science and Art Department, 1865–77
ED 84/35 & 36
- Minutes relative to the acquisition of Art Objects – for the benefit of the Schools of Art
[ED 84/44](#)
- Thirteenth Report of the Science and Art Department. London: George E. Eyre and William Spottiswoode for HMSO, 1866
- Fourteenth Report of the Science and Art Department. London: George E. Eyre and William Spottiswoode for HMSO, 1867

- Henry Cole: diaries: typed transcripts, 1822–82
- Clive Wainwright research papers
A0331
- Correspondence with John Webb and lists of his objects purchased by and lent to the South Kensington Museum (1863–75)
A0454

Selected printed sources

- Webb, John. 'Catalogue of a collection of objects of ornamental art formed by M. Soulages of Toulouse.' In *Soulages Collection Reports 1856*. NAL pressmark: VA.1856.0001
- 'Mr Webb's report on the collection of ornamental art at Toulouse: to Henry Cole, Esq., C.B., Inspector General of the Department of Science and Art.' In *Soulages Collection Reports 1856*. NAL pressmark: VA.1856.0001
- Webb, John. *Report on the collection of Prince Soltykoff*. London, 1860. NAL pressmark: NL.97.0635
- [Obituary]. *The Times* (21 June 1880)
- Wainwright, Clive. '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): 63-78. NAL pressmark: PP.69.E

Image: Hat badge, about 1500-1525, France. Museum no. 473-1873. © Victoria and Albert Museum, London