

**CATALOGUE OF THE SPECIAL
LOAN EXHIBITION OF SPANISH
AND PORTUGUESE
ORNAMENTAL ART, SOUTH
KENSINGTON MUSEUM, 1881**

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Catalogue of the Special Loan Exhibition of Spanish and Portuguese Ornamental Art, South Kensington Museum, 1881 by J. C. Robinson

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J. C. ROBINSON

**CATALOGUE OF THE SPECIAL
LOAN EXHIBITION OF SPANISH
AND PORTUGUESE
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KENSINGTON MUSEUM, 1881**

SCIENCE AND ART DEPARTMENT OF THE COMMITTEE
OF COUNCIL ON EDUCATION.

CATALOGUE
OF THE
SPECIAL LOAN EXHIBITION
OF
SPANISH AND PORTUGUESE
ORNAMENTAL ART,
SOUTH KENSINGTON MUSEUM, 1881.

EDITED BY

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Rome, Bologna, etc.; Surveyor of Her Majesty's Pictures.*



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*Science and Art Department of the Committee of Council on Education,
South Kensington.*

**SPECIAL LOAN EXHIBITION OF SPANISH AND
PORTUGUESE ORNAMENTAL ART.**

At South Kensington the 10th day of January 1881.

BY THE RIGHT HONOURABLE THE LORDS OF THE COMMITTEE OF HER
MAJESTY'S MOST HONOURABLE PRIVY COUNCIL ON EDUCATION.

1. A Special Exhibition of Examples of Spanish and Portuguese Ornamental Art from the earliest times to the close of the XVIII. century will be opened in the South Kensington Museum towards the end of the month of May, 1881.
2. The following gentlemen have consented to give their aid as a Committee to advise My Lords on the subject :—

CHAIRMAN.

H.R.H. PRINCE LEOPOLD, K.G.

HIS EXCELLENCY THE MARQUIS DE CABA LAIGLEMA, Envoy Extraordinary and Minister Plenipotentiary for Spain.

HIS EXCELLENCY SENOR MIGUEL MARTINS D'ANTAS, Envoy Extraordinary and Minister Plenipotentiary for Portugal.

HIS EXCELLENCY THE RIGHT HONOURABLE SIR HENRY GEORGE ELLIOTT, G.C.B., British Envoy and Minister to Austria-Hungary.

HIS EXCELLENCY THE HONOURABLE LIONEL SACKVILLE S. WEST, British Envoy and Minister to Spain.

HIS EXCELLENCY R. B. D. MORISS, Esq., C.B., British Envoy and Minister to Portugal.

THE EARL OF WHARNCLEFFE.

THE EARL OF LYTTON, G.C.B., G.C.S.I.

THE VISCOUNTY POWERSCOURT, K.P.

THE RIGHT HONOURABLE SIR HENRY AUSTEN LAYARD, G.C.B.

THE RIGHT HONOURABLE SIR WILLIAM HENRY GREGORY,
K.C.M.G.

F. OTTIFWELL ADAMS, Esq., C.R., British Embassy, Paris.
 SIR JOHN CRAMPTON, BART., K.C.B.
 COLONEL ARTHUR ELLIS, C.S.I.
 FRANCIS COOK, Esq., VIECONDE DE MONTERRAT IN PORTUGAL.
 BARRON DAVILLIER, Paris.
 AUGUSTUS W. FRANKS, Esq., F.R.S., F.S.A.
 REAR ADMIRAL DE KANTZOW.
 ALFRED MORRISON, Esq.
 ADELIANO DE MURRIETA, Esq.
 THE DUC D'OSUNA, Madrid.
 E. J. PONTNER, Esq., R.A.
 SEÑOR JUAN F. RIAÑO, Madrid.
 J. C. ROBINSON, Esq., F.S.A.
 BARRON FERDINAND DE ROTHSCHILD.
 C. SCHREIBER, Esq., M.T.
 MONSIEUR DU SOMMERARD.
 MONSIEUR F. SPIEGER, Paris.
 RICHARD A. THOMPSON, Esq.
 COUNT EDMOND ZICHY, Vienna.

NON-SECRETARY.

A. C. KING, Esq., F.S.A.

3. Forms on which to enter descriptions of objects offered on loan will be sent in reply to applications addressed to the Secretary Science and Art Department, South Kensington, London, S.W.

4. It is proposed to keep the Exhibition open until the end of September, after which time the objects will be returned to their owners.

By order,

NORMAN MACLEOD.

At the request of H.R.H. PRINCE LEOPOLD, DUKE OF ALBANY, K.G., Chairman of the Committee, their Majesties the Kings of Spain and Portugal have given their cordial support to the proposed exhibition, and have authorised the loan of art treasures from the various royal and national collections in each country.

The following gentlemen, at the invitation of the General Committee consented to act as Sub-Committees for Spain, Portugal, and France:—

SPAIN.

CHAIRMAN.

HIS EXCELLENCY THE HON. LIONEL SACKVILLE S. WEST,
British Minister.

HIS EXCELLENCY THE DUC D'OSUNA.

HIS EXCELLENCY COUNT DE VALENCIA DE DON JUAN.

HIS EXCELLENCY DON MARIANO DIAZ DEL MORAL.

SEÑOR DON MANUEL ZARCO DEL VALLE.

SEÑOR DON JUAN F. RIAÑO.

PORTUGAL.

CHAIRMAN.

HIS EXCELLENCY R. B. D. MORIER, C.B., *British Minister.*

SENHOR LE MARQUIS FRONTIERA.

SENHOR LE MARQUIS FIALHO.

SENHOR FRANCIS COOK, VIZONDE DE MONTERRAT.

The following gentleman, nominated by His Majesty the King of Portugal, acted as a commission for the collection of loans from that country:—

SENHOR DELFIM GUEDES.

SENHOR ANTONIO THOMAS DA FONSECA.

SENHOR CONSELHEIRO IGNACIO DE VILHENA BARBOSA.

SENHOR TRIZEIRA DE ARAGAO.

SENHOR JOSE LUIZ MONTEIRO.

DR. AUGUSTO FILIPPE SIMES.

FRANCE.

CHAIRMAN.

F. OTTIBELL ADAMS, ESQ., C.B., *First Secretary, British Embassy.*

MONSIEUR LE BARON D'ALCOCHÈTE.

MONSIEUR EDMOND BONNAPPE.

MONSIEUR MAURICE CHARRIÈRES ARLÈS.

MONSIEUR LE BARON DAVILLER.

MONSIEUR GUSTAVE DREYFUS.

MONSIEUR EDMOND FOULC.

MONSIEUR ERNEST ODIOT.

MONSIEUR E. DU SOMMERARD.

MONSIEUR F. SPITZER.

EXAMPLES OF ORNAMENTAL ART SUGGESTED
FOR EXHIBITION.

1. DECORATIVE OBJECTS OF HISPANO-MOROCCO ORIGIN.

Also of works in the "Mudejar" style, i. e. objects executed by Moorish Artists for Spaniards, or by Spanish Artists in the Moorish style.

2. IRON WORK.

"Rejas," or Wrought Iron Screens, Locksmith's work, Church Candelabra, Ornamental Door Nails, Door Knockers, Damascene work, or Gold and Silver inlaying on Iron.

3. DECORATIVE ARMS AND ARMOUR.

Embossed and Damascened Shields, Suits of Armour, Helmets, Saddle Bags, Hispano-Morocco Painted Shields ("Adargas"), and Swords and Poignards. Rapiers and daggers, Arquebuses, Pistols, Powder Flasks, &c.

4. GOLD AND SILVER WORK.

Decorative Plates of Domestic use—Ewers and Salvers of Spanish Gothic work, end of 15th century. Silver tables and Mirror Frames, Embossed Dishes and Salvers, Caskets, Inkstands, objects in Gold and Silver Filigree work. Church Plate comprising "Custodias" or Monstrances, Chalices, Processional Crosses, Reliquaries, Paxes, Candelabra and Candlesticks, Altar Cruets and Plateaux, Censers, Vessels for Incense, etc.

5. ENAMELLED AND OTHER JEWELLERY.

Enamelled Gold Pendant Ornaments, Rings, Brooches, Pectoral Crosses, Rosaries, Necklaces, Pendant Reliquaries, Breast Ornaments, Ear Pendants, Jewels in Gold and Silver Filigree work and Seed Pearls.

6. FURNITURE.

Cabinets, "Contadores," or Secretaires, Coffers, Chairs, Bedsteads, Stools, "Brazeros," Spanish Marqueterie and Tarsia work, Indo-Portuguese Inlaid Furniture, Stamped Leather Hangings.

7. CARVINGS IN IVORY, WOOD, ETC.

Statuettes and Groups in Painted Wood, Terra Cotta, etc.; Ivory Coffrets of Hispano-Morocco work, Crucifixes, Devotional Statuettes, Tablets, etc.

8. "RETABLOS," OR ALTAR PIECES AND PORTIONS OF THE SAME.

Painted Panels and Pictures, being portions of Retablos and other Ecclesiastical Furniture of the 15th and 16th centuries, and Painted Diptychs and Triptychs of portable dimensions.

9. POTTERY AND PORCELAIN, AND GLASS WARES.

Hispano-Morocco Painted and Lustred Wares. Floor and Wall Tiles ("Azulejos"). Earthenware of Talavera, Alcora, Valencia, Sevilla. Porcelain of Buen Retiro, and Alcora. Glass Wares.

10. TEXTILE FABRICS.

Tapestry and Embroidered Wall Hangings, Canopies and "Cloths of Estate," Hangings for Beds, Curtains or "Portières," Counterpanes, articles of Costume, Quipuro, Lace, specimens of Ancient Stuffs and Embroideries, Church Vestments, Copes, Chasubles, Dalmatics, Mitres, Altar Frontals, Corporals or Covers for Chalices, etc.

INTRODUCTION.

DOWN to a quite recent period all that was noteworthy in the art of the Spanish Peninsula was supposed to consist in the works of a few great painters of the 17th century. The names of Ribera, Velasquez, Alonzo Cano, and Murillo, were household words, and most lovers of art had some acquaintance at least with the genuine productions of the first and last mentioned artists, but of the architecture, sculpture, and decorative or industrial arts in general, it may be fairly said there was no knowledge whatever.

With the exception of a few engravings of celebrated pictures, no illustrated works on art had ever been produced in Spain. Didactic treatises on painting of the 16th and 17th centuries, of little real value, and one important work, *The Biographical Dictionary of Spanish Artists*, by Cean Bermudez, produced at the end of the last century, were the only sources of literary information afforded by the country itself.

The latter work speedily served as the common basis for histories of Spanish painting and biographies of artists, produced in several other countries, including our own, during the last seventy or eighty years; but these works were for the most part mere compilations, conveying partial, distorted, and exaggerated ideas of Peninsular art, rather than solid information. One or two works on the Moorish architecture of the Alhambra, and some picturesque illustrations, in which the architecture and ornamentation of Spanish cities, cathedrals, etc., were more or less imperfectly and inaccurately represented, appeared, it is true, so far back as forty or fifty years ago; but with regard to the decorative or industrial arts of the Peninsula in general there was an entire blank.

It was reserved for an art connoisseur, writer, and traveller, whose varied acquirements, originality, and enthusiasm were of a very exceptional order, to break fresh ground, and to unveil, so to speak, the pre-eminent treasures of other and scarcely less interesting branches of art, which, in spite of