

**BOARD OF TRADE. DEPARTMENT OF
SCIENCE AND ART. CATALOGUE OF A
COLLECTION WORKS OF
DECORATIVE ART; BEING A SELECTION
FROM THE MUSEUM AT MARLBOROUGH
HOUSE. NOVEMBER 1856**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649419760

Board of Trade. Department of Science and Art. Catalogue of a Collection Works of Decorative Art; Being a Selection from the Museum at Marlborough House. November 1856 by J. C. Robinson

Except for use in any review, the reproduction or utilisation of this work in whole or in part in any form by any electronic, mechanical or other means, now known or hereafter invented, including xerography, photocopying and recording, or in any information storage or retrieval system, is forbidden without the permission of the publisher, Trieste Publishing Pty Ltd, PO Box 1576 Collingwood, Victoria 3066 Australia.

All rights reserved.

Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, re-sold, hired out, or otherwise circulated without the publisher's prior consent in any form or binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser.

www.triestepublishing.com

J. C. ROBINSON

**BOARD OF TRADE. DEPARTMENT OF
SCIENCE AND ART. CATALOGUE OF A
COLLECTION WORKS OF
DECORATIVE ART; BEING A SELECTION
FROM THE MUSEUM AT MARLBOROUGH
HOUSE. NOVEMBER 1856**

BOARD OF TRADE
DEPARTMENT OF SCIENCE AND ART.

CATALOGUE OF A COLLECTION
OF
WORKS OF DECORATIVE ART;

BRING
A SELECTION
FROM THE
MUSEUM AT MARLBOROUGH HOUSE
Circulated for Exhibition in Provincial Schools of Art.

By J. C. ROBINSON, F.S.A.
CURATOR.

November 1856.

FIFTH EDITION.



LONDON
PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY,
FOR HER MAJESTY'S STATIONERY OFFICE.

1856.
Price 4s.

(Arch. Bodl. B. III. 10.)

(COPY OF CIRCULAR.)

BOARD OF TRADE, DEPARTMENT OF SCIENCE AND ART.

August 1854.

THE Lords of the Committee of Privy Council for Trade are desirous that Local Schools of Art should derive all possible advantages from the Central Museum of Ornamental Art, and are prepared to afford assistance in enabling them to do so. Their Lordships are of opinion, that if articles belonging to the Central Museum were circulated among the schools of art, and publicly exhibited, the instruction given in the schools would be aided, the formation of local museums encouraged, the funds of the schools assisted, and the public taste generally improved.

With these views my Lords have directed that selections should be made of articles from each of the divisions of the Central Museum, comprising glass, lace, works in metal, ivory carvings, pottery, woven fabrics, &c.; and that they should be sent in rotation to local schools which make due application, and express their willingness to conform to the following conditions:—

1. That adequate provision be made by the committee of the local schools for exhibiting the collection, during a limited period, to the students and the public, both in the daytime and the evening.
2. That the committee of the school endeavour to add to the exhibition by obtaining loans of specimens from the collections of private individuals in the neighbourhood.
3. That the students of the schools be admitted free; but that all other persons, not students, pay a moderate fee for admission, which should be higher in the morning than the evening. To enable artisans, and others employed in the daytime, to share in the benefits to be derived from the collection, the fee on three evenings in the week should not exceed one penny each person.
4. That any funds so raised should be applied,—1st, to the payment of the transport of the collection to the school, and other expenses of the Exhibition; and, 2nd, that the balance be appropriated in the following proportions, namely; one quarter to the masters' fee-fund; one-half to the purchase of examples for a permanent museum, &c.; and one quarter to the general fund of the school. Committees of schools desiring to receive the collections are requested to make application in the accompanying form.

(Signed) HENRY COLE.
LYON PLAYFAIR.

Marlborough House, 11th August 1854.

(FORM OF REQUISITION.)

BOARD OF TRADE, DEPARTMENT OF SCIENCE AND ART.

August 1854.

*Requisition for Collection of Specimens selected from the Central Museum
for Exhibition in Local Schools.*

SIR,
ON behalf of the committee of management of the School of Art, at _____, I have to request that the selected collection of specimens from the Museum, may be sent for the purpose of public exhibition; and to say that they will be exhibited according to the official rules.

_____, Secretary.

The Secretary of the
Department of Science and Art.

[To be filled up and returned.]

INTRODUCTION.

DURING the last three years, a collection of works of Art has been in process of formation at Marlborough House, the basis of which consisted of a selection from the most notable objects of a decorative character contributed to the Great Exhibition of 1851, on which occasion Government granted the sum of 5,000*l.* for the purchase of specimens with a view to the foundation of a National Museum of Ornamental Art, the design now being carried out. The opportunity thus embraced was entirely unprecedented; never before was there such an assemblage of all that is rare and admirable in the contemporaneous handicraft of man; and it may be safely said that, within the limits of the means at command, and considering that public opinion had already been fully expressed in respect to every work of note exhibited, a more effectual instalment towards realizing this project, could, in no other way, and at no other period, have been effected.

The objects acquired were of a very diversified character, comprising works in almost every material and class of ornamental manufactures, both European and Oriental; they were however similar in one respect, being all works of the present day—modern—and so representing but one phase in Art. For this reason later additions to the collection, which have been very numerous, have mainly consisted of works of bygone periods.

The object of the Department of Science and Art being fundamentally educational, the Museum, as an integral part of its organization, is likewise essentially a teaching institution, actively instructional, as far as the nature of a permanent collection will allow; at the same time it is not to be regarded as a mere auxiliary to schools of art; it is addressed in equal measure to the general public, and even to the collector, whose pursuits it is, for many obvious reasons, clearly a national duty to countenance and encourage. The collection now commenced at Marlborough House, in short, has a definite object in view, which may be briefly

stated as—*the illustration, by actual monuments, of all art which finds its material expression in objects of utility, or in works avowedly decorative.*

This comprehensive scheme will obviously include works of all periods, and all countries, from the earliest dawnings of art in classical antiquity, or the most rudimentary efforts of aboriginal nations, to the elaborate articles of contemporary art industry, a field so vast as to seem at first almost hopelessly extensive, which indeed it would be without a strict adherence to pre-determined methods, and a constant reference to the avowed and practical objects of the collection in making every fresh acquisition.

It is not necessary to go further into detail on the particular methods of classification adopted, or to describe the present state of the Museum. In some of the established divisions considerable progress has been made, whilst others have been barely commenced, these inequalities having been determined by the relative facilities for obtaining the several classes of specimens. The collection on the whole, however, is now deemed to be sufficiently advanced to warrant the adoption of a measure always contemplated as one of its most important objects—it is that, for the first time perhaps in the history of museums, of rendering moveable the treasures acquired, and of bringing home to the millions of the land opportunities for the study of the beautiful in art, which have hitherto, at least in the same degree, been the privilege only of dwellers in metropolitan cities. This intention it is thought may be carried out with little injury to the Museum as an unity, and with great gain in the direction of the chief object of its foundation. The experiment indeed has already, on many occasions, been made of lending, for limited periods, small selections of objects of a portable nature to the various provincial schools of art, and now a complete and systematic selection from the entire Museum is circulated in a similar manner.

It is thought that the bringing home to students and the general public in the provinces, of even such a collection as is now put in circulation, will have a result more than proportionate to the actual extent of the undertaking: at any rate, that the opportunity for the leisurely and repeated examination of a limited series of selected specimens, will be more than equivalent to rare and hurried holiday visits to even the greatest of metropolitan museums, when the mind of the student, excited by novelty and the multiplicity of attractions, too often abandons itself to the merely pleasureable excitement of the moment.

Another and not less important object, which it is hoped will

also be subserved, is the stimulating local endeavour in the formation of art museums, and with this view, the sending of the collection to any locality has been made dependent on a collection being, at the same time, got together in the neighbourhood; and it is, perhaps, not too much to expect, that in some localities the occasion may be embraced of establishing at least the nucleus of a permanent museum. This subject indeed is as interesting as it is important, and although this is not the place for any lengthened remarks, there are some points to which it may be allowable to call attention. The first of these is the ease with which works of art, often of the highest importance and value, might be obtained on temporary loan—following the example of Her Majesty the Queen, who has graciously allowed several of the costliest and most beautiful pieces from Her unrivalled collection of old Sèvres porcelain, to be sent round with the present series, and judging from the readiness which possessors of fine works of art have always evinced in lending them to the Marlborough House Museum, there can be little doubt but that in every large town, were the foundation of a collection once established, permanent interest and usefulness might be secured to it from this source alone. The efforts, moreover, which are being made by the Department of Science and Art, to render more available for the multiplication of objects of art the various re-productive processes, such as photography, the electro-deposit process, gelatine moulding, &c., are worthy to be taken into account, as offering facilities for the acquisition of correct copies of the most admirable specimens, at a comparatively nominal cost. But in reference to local endeavours, the special art industry of any of our great manufacturing towns offers in itself a particularly interesting field for exertion; an undertaking of the greatest importance in a practical point of view would be the formation of historic collections of any one of our great industries, on the very spot of its development, where alone the requisite materials and illustrative knowledge could be gleaned. The monumental art also of any town, county, or district, properly illustrated by drawings, casts, or actual specimens, rescued it may be from destruction, could not fail to be a real and appreciable gain to art in the abstract.

Nor should art industry of the present period be forgotten; in every town the "chefs d'œuvre" of the day, accompanied with a due record of designers, manufacturers, and even skilled workmen associated in their production, should meet with a public and abiding recognition in the place of their manufacture.

The temporary location of this collection will doubtless be the means of bringing together in each town many specimens of little intrinsic worth to their possessors, but which might, nevertheless, form invaluable links in a special series; and an earnest hope is expressed, that the practical and entirely practicable direction of provincial endeavours now suggested will find favourable acceptance, and lead to some tangible results,—the continuance or extension of the system of Government co-operation now attempted depending entirely on correspondent local action.

In respect to the present selection of works, a catalogue of which follows, it is only necessary to say, in conclusion, that a more complete and sequential arrangement, as well as increased interest as respects particular specimens, will doubtless be attained as time and experience of the undertaking gradually suggest.

GENERAL ARRANGEMENTS FOR EXHIBITION
IN PROVINCIAL SCHOOLS OF ART.

The collection is distributed as follows :—

1. Five glazed cases, containing the greater number of the specimens, are so constructed as to fit together and form a stand, intended to occupy the centre of a room. These cases are elevated on a platform formed of square boxes, which are fitted as packing cases, and will contain all the objects not permanently secured in their places in the cases, and likewise the series of glazed frames hereafter mentioned. The ground space occupied by this central stand measures 12 feet by 6 feet, and the extreme height 7 feet.
2. In addition to the above there are seventy glazed frames containing specimens of textile fabrics, lace, photographs, drawings, &c. These are suspended on nine stands of portable wooden framing sent with the collection, each of which may be put up or taken down in a few minutes; the size of each of the stands is 9 feet 6 inches by about 8 feet, and the entire wall space occupied is about 700 square feet.
3. The specimens in the glazed cases are, in the majority of instances, securely fastened in their places with wires, &c. so as to travel without risk of breakage or displacement; other very valuable or fragile objects are packed in cases fitted with cells or compartments made to contain the objects separately, and which, as already stated, are placed in the boxes forming the pedestal or platform of the centre case.
4. Every specimen, in addition to the catalogue number, is accompanied by a label card, on which is printed as much of its title or description as is comprised in the heading of the entry in the catalogue.
5. A carriage or truck, constructed especially for the purpose, and adapted to travel on all railways, contains the collection and all appliances.
6. An officer of the Department accompanies the collection and remains in charge during the period of its exhibition in each locality.