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# THE HAMILTON VASE: ENTWINED HISTORIES

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requirements of the Degree of the Doctor of Philosophy at the  
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## Abstract

The lives of the 11<sup>th</sup> Duke of Hamilton and glass designer Daniel Pearce intersected in early 1860s London when the Duke purchased a gift for his son and heir William. The gift was the Hamilton Vase, a luxury glass vessel engraved to the design of Mr. Pearce and further personalized for the young Marquis. Still in possession of the Hamilton family today, the Vase's biography reveals it as a portal to a multitude of intertwined relationships that capture the complex artistic, cultural and societal panorama of the Victorian era.

This study will begin by building portraits of the collecting life of the 11<sup>th</sup> Duke of Hamilton and the art education and entrepreneurial life of designer Daniel Pearce. To give context to the creation of the Hamilton Vase, it will continue with a thorough background of nineteenth century Britain's golden age of glassmaking.

The investigation of the Vase's story is advanced by an exploration of the multiple re-uses of the Hamilton Vase design and how the evolution of the design was affected by shifting consumer tastes, nineteenth-century interest in the exotic, scientific and technological advances, and design innovations in glassmaking.

When the Hamilton Vase reappears in 1919, it is withdrawn as a lot in the second and final auction of the remaining contents of Hamilton Palace, one of the nation's most magnificent country houses and art collections in British cultural history. At that moment, the history the Vase narrates is one of socio-economic change with the decline of the aristocracy and a new age of a wealthy, educated and art-minded middle class.

A full exposition of glass designer and decorator Daniel Pearce's life and career will add a new perspective to the understanding of the history of nineteenth-century British glass, its designers, manufacturers, consumers and collectors. It will highlight the pivotal role played by heretofore mainly anonymous glass artists and

engravers and in numerous instances will suggest attributions for previously unidentified objects in museum and private collections.

This study will contribute to current object-centered scholarship by using the Hamilton Vase to reveal hidden histories and noteworthy cultural intersections during the nineteenth century in Britain, one of the most complicated periods in the History of Design and the Decorative Arts. Excavating the history of the Hamilton Vase will increase current knowledge of the complex artistic and socio-economic networks at play in Britain and will uncover the pronounced significance of Daniel Pearce's seventy-year contribution to British glass history.

Too, Pearce's connection to the 11<sup>th</sup> Duke of Hamilton as the purchaser of the Hamilton Vase affords an additional perspective on the Duke's collecting history and places it in the context of his collecting contemporaries. The relationship of Pearce and the 11<sup>th</sup> Duke also is an entryway through which to examine the role of the century's international expositions of art and industry.

The elucidation of Pearce's significant contributions to the history of nineteenth-century British glass will be a new and original area of research within the History of Glass. Its analysis of the extraordinary visual record provided by the Pearce pattern book in the Dudley Archives combined with new historical research will contribute to a fuller understanding of the production and consumption of Britain's world-renowned nineteenth-century engraved art glass.

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## **INTRODUCTION**

*[The Hamilton Vase] (...) on the centre of which is engraved a strange chimera, half cat, half dragon, from which a scroll springs on either side, twining in concentric rings over the body of the jug. Pendant and pendulous among these, clambering and clustering among the foliage, are myriads of wild animals—a reminiscence, may be, of Othello's inexplicable exclamation—Goats and monkeys! This is a picture fresh from Dreamland!*

*The Morning Post* (London, England), Issue 27589, May 21, 1862, pg. 6



Objects are more than mute physical things. Objects connect people across space and time; mark commercial transactions; play symbolic political roles; relay stories of labor, gift giving, and purchase; and provide insight into shared cultural imagination and aesthetic taste.<sup>1</sup>

Glass is essentially a contradictory material. Born of the simplest natural ingredients—sand, soda and lime heated together at a high temperature—the skilled glass artisan can transform a molten mass drawn from the crucible, expand it on a blowpipe and form it with crude age-old tools into an object of great beauty, brilliance and luxury. Such an object is the Hamilton Vase, composed of the purest metal, finely crafted into solid form and further enhanced by superbly executed surface decoration.<sup>2</sup> Although very fragile, the Vase has survived a century-and-a-half ready to tell its intriguing story, a narrative of intersecting lives and entwined Victorian era histories in which “sensibilities in design, taste, and the broader social and cultural history shifted in the course of the nineteenth century.”<sup>3</sup>

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<sup>1</sup> Zara Anishanslin, “Introduction” in *Portrait of a Woman in Silk* (New Haven: Yale University Press, 2016), p. 19.

<sup>2</sup> “The fused material, in molten or hard state, made up of various essential ingredients (e.g. SILICA and ALKALI), from which glass is made.” Harold Newman, *An Illustrated Dictionary of Glass* (London: Thames and Hudson, 1977), p. 197.

<sup>3</sup> Amy Ogata, Review of *Shock of the Old: Christopher Dresser in Nineteenth Century Art Worldwide*, Vol. 4, Issue 1, Spring 2005. See: <http://www.19thc-artworldwide.org/spring05/68-autumn04/autumn04review/289-shock-of-the-old-christopher-dresser>. [Accessed: November 1, 2019]

From such humble beginnings as a heated mixture primarily composed of sand, the Hamilton Vase became part of one of the most noted mid-nineteenth-century patrician art collections. The dense and swirling engraved foliate vines that connect the various decorative elements on the Hamilton Vase are physical representations of the complex and interwoven narratives revealed in this one single object: its blank body decorated by a mostly unknown master of glass ornament, personalized for and collected by a Victorian nobleman and gifted to his heir, displayed for an international audience, emulated in similar glass vessels, and to this day safely retained as a treasured object by the family of its original owner.

The construction of the Crystal Palace to house the 1851 Great Exhibition ushered in a golden age of British glass manufacture. Made possible by Parliament's 1845 revocation of the glass excise tax and the technological innovation in 1848 of sheet glass, Joseph Paxton's structure was emblematic of glass as a modern material. The displays of glass at the 1851 fair revealed the throes of a major transition in British design, style and taste. As glass scholarship and connoisseurship grew, an appreciation of the purity of thinly blown, lightly engraved glass outpaced the taste for heavy wheel cut brilliant glass. Juxtaposed with deep-faceted weighty table wares, glass manufacturers tentatively offered consumers new, airy forms based on the purity of Greek pottery richly engraved with archaeological or historically relevant designs. Scarcely eleven years later at the 1862 London International Exhibition critics declared:

While great progress has been made in the manufacture of sheet glass, a not less important advance has been made in the production of...engraved glass.

Twelve years ago the art of engraving on glass, except in rough, uncouth designs, was comparatively unknown in England...no one thought of such things for ordinary use. By their production a new trade has been achieved for England, for to Venice the art of glass-enrichment has been for some time lost.<sup>4</sup>

The position of England in this section [Glass] of the Exhibition presents a marked contrast to what is seen in several others. Here we stand, not only relatively first in the rate of progress, but absolutely first, both in quality of

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<sup>4</sup> *The Morning Post* (London, England), May 21, 1862, Issue 27589, p. 6.



material and artistic development...these glass manufacturers have shown the nation a lesson worth learning...that...the elements of Art, successfully applied, can also be turned to high commercial advantage.<sup>5</sup>

The glass displays at the London International Exhibition of 1862 and companion Special Exhibition of Works of Art at the South Kensington Museum (today's Victoria and Albert Museum) provide the backdrop to an investigation of the "Hamilton Vase," an engraved glass vessel lent to the 1862 world's fair by the Duke of Hamilton (William Alexander Anthony Archibald Hamilton-Douglas, b. 1811-d. 1863, succeeded as 11<sup>th</sup> Duke of Hamilton in 1852).

The 1862 International Exhibition in London continued the mission of the Royal Society of Arts, Manufactures and Trade, and that of Henry Cole and Queen Victoria's consort, then the late Prince Albert (d. December 1861), to provide exemplars of worthy and artistic design for the consideration and consumption of British industrial goods manufacturers.

The Hamilton Vase was one of approximately one hundred and forty works of art lent by the 11<sup>th</sup> Duke of Hamilton to the South Kensington Museum loan exhibition and the 1862 International Exhibition. The superbly executed engraved jug purchased by the 11<sup>th</sup> Duke from the luxury goods purveyor Dobson and Pearce of St. James's Street in London was exhibited in that firm's 200-object prize-winning glass display of "table glass, chandeliers and lustres."<sup>6</sup> It was one of a group of Dobson and Pearce glass objects that won high acclaim for the quality and purity of the glass and artistic merit, was singled out for its imaginative design and superior execution, and widely published in illustrated catalogs of the Exhibition and reviews in periodicals documenting the event.<sup>7</sup>

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<sup>5</sup> *The Art Journal Illustrated Catalogue of the International Exhibition 1862*. (London and New York: Virtue Brothers, 1862), p. 106.

<sup>6</sup> See *Cassell's Illustrated Family Paper Exhibitor* (London: Cassell, Petter & Galpin, 1862), p. xvi.

<sup>7</sup> As noted in Robert Hunt *Handbook of the Industrial Department of the Universal Exhibition 1862* (2 vols., London, 1862), the Dobson and Pearce firm won prize medals for glass both in the Exhibitions of 1851 and 1862, p. 78.

Following in the footsteps of his flamboyant father Alexander, the 10<sup>th</sup> Duke of Hamilton (b. 1767-d. 1852, succeeded as 10<sup>th</sup> Duke in 1819), 11<sup>th</sup> Duke William continued the family's art collecting tradition and was an active participant in the contemporary art culture both in Britain and on the Continent. A full discussion of William's collecting profile will be examined further on. Invoices in the Hamilton family archives confirm the 11<sup>th</sup> Duke patronized the Dobson and Pearce's London establishment, often described as a favorite retail establishment of the British ruling class.<sup>8</sup> Although the exact amount paid for the vessel can only partially be deduced from the records of the Duke and Duchess of Hamilton's purchases from Dobson and Pearce, invoices of objects purchased from the showroom in the years 1861 and 1862 support the premise that the Hamilton Vase was purchased perhaps up to a year prior to the 1862 Exhibition.<sup>9</sup> The engraving that personalized the vase for the Hamilton family yields clues that it may well have been intended as a gift from the 11<sup>th</sup> Duke and Duchess to their elder son and heir William (William Alexander Louis Stephen Hamilton Douglas (1852-1895, succeeded as 12<sup>th</sup> Duke of Hamilton in 1863). Sixteen years old in 1862, young William held the title of Earl of Angus and was headed to Oxford University. A year later after his father's untimely death he became the 12<sup>th</sup> Duke of Hamilton. Both the Vase's engraved imagery and coat of arms support the theory the Vase was a gift from William's parents either to mark their son's sixteenth birthday, a date commonly given significance second only to turning age 21 and gaining one's majority, or perhaps to encourage their son to begin thinking about collecting art.

Importantly, the Hamilton Vase is one of the art objects retained by the Hamilton family, premier peers of Scotland. This was not the case for thousands of objects in the ducal collection.

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<sup>8</sup> Charles Hajdamach in *British Glass 1800-1914*, p. 227. Pearce's obituary in *The Pottery Gazette* of March 1907 describes the Dobson and Pearce showroom as "a favourite resort of the nobility."

<sup>9</sup> NRAS (National Royal Archives of Scotland) 2177/Vol.1236, *Duke of Hamilton's Estates Accounts September 1860-June 1879*.

Extravagant spending began with the 10<sup>th</sup> Duke Alexander who in the 1830s and 1840s refurbished the family seat of Hamilton Palace located outside of the city of Glasgow in Scotland. He feverishly collected art and furnishings to turn the newly enlarged Palace into the princely residence he felt his due based on the argument he was the rightful heir to the throne of Scotland.<sup>10</sup> Debts accumulated by the lavish lifestyles of father (10<sup>th</sup> Duke), son (11<sup>th</sup> Duke) and grandson (12<sup>th</sup> Duke) weighed so heavily by 1880 that 12<sup>th</sup> Duke William needed to raise money to keep from 'pecuniary grief.'<sup>11</sup> In 1882 and again in 1919 auctions were held to raise funds from the sale of the Hamilton art collection and furnishings including the Palace's architectural elements. Once the Palace collection completely was disbursed, in the 1920s Hamilton Palace was demolished.

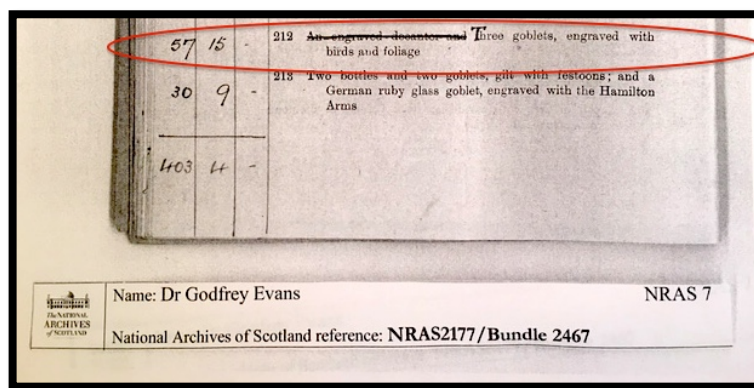
The Hamilton Vase may have been included in Lot 212 of the 1919 "Remaining Contents" Hamilton Palace auction: "An engraved decanter and three goblets, engraved with birds and foliage."<sup>12</sup> However, in the auction catalog the decanter in Lot 212 is crossed out (although three goblets that accompanied it in the same lot apparently were sold for the large sum of £57 15).

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<sup>10</sup> "It was also in Italy that Alexander cultivated the belief that he was the true heir to the Scottish throne. His passion for arts and culture was matched only by intense pride in the Hamilton ancestry. It fuelled a lifelong belief that as a descendant of James Hamilton, regent to Mary, Queen of Scots, he was the true heir to the Scottish throne." *The Rise and Fall of the House of Hamilton*, National Museums of Scotland, <https://www.nms.ac.uk/explore-our-collections/stories/art-and-design/the-rise-and-fall-of-hamilton-palace/>. [Accessed: February 3, 2017]

<sup>11</sup> *Harper's Weekly*, Vol. 1882, Issue: 08/19, pp. 0515cd-0516a. [HarpWeek].

<sup>12</sup> *Hamilton Palace, Catalogue of The Remaining Contents of The Palace Including Woodwork and Fittings*. London: Christie, Manson & Woods. November 1919, p. 22.



**Figure I.1**  
**Page 22 of**  
**Catalogue of The Remaining Contents of The Palace Including Woodwork and Fittings**  
 Source: *Hamilton Palace* (London: Christie, Manson & Woods, 1919)

As will be discussed later, two goblets whose engraved design closely match the Hamilton Vase are found today in the collection of the Black Country Historical Society (BH3003b and BH3003c), and they may well have been two of the three that were sold in the 1919 Hamilton auction.

Today the Vase is in the possession of the 16<sup>th</sup> Duke, and he graciously has allowed it to be examined and photographed and anxiously awaits the story of its history.



**Figure I.2**  
**The Hamilton Vase**  
 Source: Photograph by author

Amidst thousands of engraved glass objects created in the period after the 1851 Great Exhibition through the end of the nineteenth century, the design that decorates the Hamilton Vase stands apart for its uniqueness.

...a flat-sided magnum claret jug, on the centre of which is engraved a strange chimere, half cat half dragon, from which a scroll springs on either side, twining in concentric rings over the body of the jug. Foliage of extraordinary delicacy and great beauty covers a large portion of the surface, and birds and wild animals cluster amid the branches.<sup>13</sup>

The Hamilton Vase is decorated in matte and polished copper wheel engraving of exquisite detail and features Renaissance style grotesque and arabesque designs including a whole variety of fantastical and real animals: heron, rats, frogs, monkeys and more. All swirling within a web of foliate vines and vegetal decoration, these imaginary and lifelike renderings are juxtaposed with Douglas and Hamilton emblems and crests that personalize the vessel.

The inclusion of near-nightmare scenes of predation portrayed in its decoration is intriguing, a Medieval Revival twist on fresco-painted antique Renaissance designs that typically feature bucolic scenes of candelabra decorated with birds, masks and small mammals. Centrally placed on the Hamilton Vase is a ferocious mythical winged figure of half-cat half-dragon. The chimera-like beast pierces a lizard with the talons of one foot as a swirling snake bites its opposing foot. Rats, frogs and lizards weave through the leafed vines while curious monkey-like creatures observe it all from a safe distance.

Born in 1817, Pearce studied art at the Government School of Design at Somerset House from 1840 to 1846 and went into the glass business with glass and ceramics dealer John Dobson around 1845. The Dobson and Pearce establishment “was a favourite resort of the nobility.”<sup>14</sup> Their showroom was located in the highly

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<sup>13</sup> “The International Exhibition” in *The Observer* (1791-1900), (London, England), June 2, 1862, p. 5.

<sup>14</sup> “Daniel Pearce, Aged 90” (obituary) in *The Pottery Gazette*, March 1907, p. 346. [Antiquestrourbridgenglass.co.uk/Resources-Home/Archives/daniel-pearce-obituary/](http://Antiquestrourbridgenglass.co.uk/Resources-Home/Archives/daniel-pearce-obituary/).

fashionable neighborhood of St. James's Palace near the 11<sup>th</sup> Duke of Hamilton's London townhouse. Fortunately, Daniel Pearce's pattern book is housed at the Dudley Archives in the West Midlands of England, and close scrutiny of it provides evidence of Pearce's authorship of the Hamilton Vase design and an abundance of designs heretofore unattributed that now can be identified as those of Daniel Pearce. Matching the designs in the pattern book with actual objects beyond those related to this study of the Hamilton Vase is alluring and merits future attention but is beyond the scope of this project. Rather, taken as a whole piece of evidence in a larger examination of the Hamilton Vase, the pattern book is further testimony underscoring Pearce's unsung but most significant contributions to nineteenth century British glass design history.

Distinctive not only for the character of its engraved design, an in-depth analysis of the Hamilton Vase opens numerous pathways for comprehension. It informs a deeper understanding of British glass design and production in the period following the 1851 Great Exhibition when John Ruskin's mid-century criticism of cut glass as barbaric and not truthful to the transparency and ductility of the medium contributed to a taste for light-bodied engraved glass tableware objects often in forms based on the antique.<sup>15</sup> In another vein, an investigation of the Hamilton Vase opens a window into the history of collecting and most particularly of the 11<sup>th</sup> Duke's collecting and the question of his role as a tastemaker. The identification of numerous vessels using engraved designs derived from the Pearce original on the Hamilton Vase poses the question if the Duke's choice of the Dobson and Pearce vessel prompted others in emulation of his taste to commission copies. The discovery of repetitions of the Pearce Hamilton Vase design on both bespoke and other glass objects created between 1862 and the mid- to late-1880s, two tumultuous decades when the forces of a new modern style led by Owen Jones and Christopher Dresser challenged tradition, is an illustration of the persistence and popularity of Pearce's unique design. Furthermore, as the second half of the

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<sup>15</sup> As Ruskin wrote, "All work in glass is bad which does not with a loud voice, proclaim one or other of these great qualities [ductility and transparency]." Barbara Morris, *Victorian Table Glass and Ornaments* (London: Barrie & Jenkins, 1978), p. 165.

nineteenth century progressed amid a symphony of artistic styles, the modifications by Pearce to the original design led to the attribution of a significant group of heretofore anonymously designed luxury glass objects. Indeed, this study will illustrate that the previously unattributed designs by the “Master of the birds-of-prey amid oak leaves” not only are those of Daniel Pearce but all owe their creation to the original design of the Hamilton Vase.<sup>16</sup> Additionally, it will be shown that design elements excerpted from the 1862 vase persist into Pearce’s crowning final years of achievement when he and his son Lionel in 1884 join the Woodall team at Thomas Webb and Sons and make singularly significant contributions to the great age of English cameo glass.

### **State of Studies**

Daniel Pearce’s role as engraver of note is alluded to briefly in some of the earliest publications devoted to the study of nineteenth-century British glass. These include D.R. Guttery (*From Broad-Glass to Cut Crystal*, 1956), and most importantly Geoffrey Beard’s insightful reflections on Pearce after reviewing his pattern book in the Dudley Archives (*Nineteenth Century Cameo Glass*, 1956). Thereafter, as glass scholarship increased, in the work of the 1970s and 1980s Pearce received greater recognition mostly for his engraving skills in texts by Robert Charleston (*English Glass*, 1984), Hugh Wakefield (*Nineteenth Century British Glass*, 1982), Geoffrey Wills (*Victorian Glass*, 1976) and the work of the inimitable Barbara Morris (*Victorian Table Glass & Ornaments*, 1978).

Subsequent publications about Thomas Webb and Sons beginning with Roy and Lee Grover (*English Cameo Glass*, 1979) and continuing with H.W. Woodward (*Art, Feat and Mystery*, 1978) and the Corning Museum of Glass (*Cameo Glass*, 1982). Exhibition catalogs, too, help build an understanding of Pearce’s prodigiousness and virtuosity including “From Palace to Parlour” (The Glass Circle, 2003), “English Rock

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<sup>16</sup> The Royal Academy of Arts, *Victorian and Edwardian Decorative Art, The Handley-Read Collection* (exh. cat., 4 March to 30 April, 1972), London: 1972, pp. 51-52.

Crystal Glass 1878-1925" (Dudley Art Gallery, 1976), and "George Woodall and the Art of English Cameo Glass" (Texas A&M University, 1989).

The history of the Dobson and Pearce enterprise was boosted in the 1980s and 1990s by a growing scholarly interest in the history of world's fairs including work by Robert Rydell (*All the World's a Fair*, 1987), Paul Greenhalgh (*Ephemeral Vistas*, 1991) and singularly by Jane Spillman of the Corning Museum of Glass in *Glass From World's Fairs* in 1986.

Charles Hajdamach's text *British Glass 1800-1914* reveals the most information known to date about the designer Daniel Pearce. His work captured in a few short pages is notable for his first-hand consultation with Pearce's descendants. Hajdamach's call for more much-needed research on Daniel's and son Lionel's contribution to British glass history was the call answered by the study undertaken for this dissertation.

### **Methodology**

This investigation of the Hamilton Vase as an historical object reflects today's expanding definition of the discipline of material culture. As a means of interrogating manmade or man-modified objects, material culture analysis of objects began in earnest in the second half of the twentieth century as the decorative arts emerged as an academic field of study. This analytical method had its foundations in archeology and anthropology "to understand culture, to discover the beliefs—the values, ideas, attitudes, and assumptions—of a particular community of society at a given times."<sup>17</sup> Pioneered by scholars of early American decorative arts such as Jules Prown, Henry Glassie, Laurel Thatcher Ulrich, and James Deetz, "material culture is singular as a mode of cultural investigation in its use of objects as primary data...It is a means rather than an end, a discipline rather

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<sup>17</sup> Jules Prown, "The Truth of Material Culture: History or Fiction," in *History from Things: Essays in Material Culture*, Steven Lubar and W. David Kingery, eds. (Washington and London: Smithsonian Institution Press, 1995), p. 1.



than a field.”<sup>18</sup> Over the decades various approaches emerged and evolved to handle the vastness of material to be studied “across chronological, geographic, economic, and social boundaries.”<sup>19</sup> Although object histories have been undertaken in the past, only recently has this approach come to the forefront of material investigations of decorative arts objects for:

Objects made or modified by man reflect, consciously or unconsciously, directly or indirectly, the beliefs of individuals who made, commissioned, purchased, or used them, and by extension the beliefs of the larger society to which they belonged.<sup>20</sup>

Igor Kopytoff pioneered theoretical explorations in the social anthropological volume *The Social Life of Things* (Arjun Appadurai, 1986). “Kopytoff’s approach for archaeological research...provided the impetus for scholars to suggest different templates that in recent years ‘extend the variety of approaches to object biography...The biographical approach provides a method to reveal relationships between people and objects...objects actively involved in social relations.’”<sup>21</sup> Specifically, the biographical approach Kopytoff proposes best applies to objects that have a recorded history, evidence to reconstruct a full life history. As is the case of the Hamilton Vase, such objects “can also have a number of different simultaneous lives which can run concurrently as it acts in different relationship webs.”<sup>22</sup> While Appadurai and Kopytoff directed their methodology to construct biographies of prehistoric objects, it provides a theoretical foundation for a biographical examination of the Hamilton Vase based on “the sum of the relationships that constitute it.”<sup>23</sup>

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<sup>18</sup> Jules Prown, “Mind in Matter: An Introduction to Material Culture Theory and Method,” in *Winterthur Portfolio*, Vol. 17, No. 1 (Spring, 1982), p. 1.

<sup>19</sup> Beth L. Holman, “Historiographies and Methodologies—Past, Present and Future Directions: Guest Editor’s Introduction,” in *Studies in the Decorative Arts*, Vol. IX, No. 1 (Fall-Winter 2001-2002), p. 2.

<sup>20</sup> Prown, “Mind in Matter,” pp. 1-2.

<sup>21</sup> Jody Joy, “Reinvigorating object biography: reproducing the drama of object lives” (*World Archaeology*, Vol. 41, Issue 4, 2009), p. 541.

<sup>22</sup> Joy, p. 543.

<sup>23</sup> Joy, p. 552.

One of the most notable explorations making the case for writing the material lives of objects was the 2011 Harvard University exhibition *Tangible Things – Making History Through Objects*, “the most far-reaching intellectual and practical challenge yet attempted to the relative isolation of the university’s collections.”<sup>24</sup> In the introduction to the 2015 book of the same title, the authors summarize their investigations focused on the material lives of objects in the collections of Harvard University:

These objects and their entangled stories offer proof that the study of particular things can lead to far-reaching historical discoveries by revealing patterns, relationships, and complexities that would otherwise remain hidden.<sup>25</sup>

The argument for telling history through objects in the exhibition *Tangible Things* is made through a series of case studies that feature objects or groups of objects drawn out of the isolation of various Harvard collections to prove “that just about any tangible thing can be pressed into service as primary historical evidence” and in “ever-widening” circles “reveal connections among people, processes, and forms of inquiry that might otherwise remain unnoticed.”<sup>26</sup>

While the Harvard case studies were eminently helpful in thinking about telling the history of the Hamilton Vase, a close reading of *Portrait of a Woman in Silk*, Zara Anishanslin’s 2016 exploration of the “hidden histories of the British Atlantic World” provided a road map. Anishanslin begins her history with a single artifact, a portrait in the Winterthur Museum collection of *Anne Shippen Willing (Mrs. Charles Willing)*, painted in oil on canvas in 1746 by artist Robert Feke. What caught the author’s eye was the Spitalfields damask textile of Mrs. Willing’s gown. Since the Willings were Philadelphia natives, the author began to explore the connections the

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<sup>24</sup>Laurel Thatcher Ulrich, Ivan Gaskell, Sara J. Schechner, Sarah Anne Carter, *Tangible Things* (Oxford and New York: Oxford University Press, 2015), p. 11.

<sup>25</sup> Laurel Thatcher Ulrich et al, *Tangible Things* (Oxford and New York: Oxford University Press, 2015).  
Thatcher, p. 20.

<sup>26</sup> Ulrich, et al, p. 2.

gown represented: Anna Maria Garthwaite, the designer of the silk and the silk industry in Britain, Simon Julins, the Spitalfields master weaver and his role in the production and consumption of silk, Anne Shippen Willing, the subject of the portrait and her stature in early American society, and Robert Feke, the sought-after Newport portraitist and his place in the rise of arts culture in the American colonies. Anishanslin's extraordinary work became a guide for how to tell the fascinating story of the Hamilton Vase to demonstrate how objects:

Connect people across space and time; mark commercial transactions; play symbolic political roles; relay stories of labor, gift giving, and purchase; and provide insight into shared cultural imagination and aesthetic taste.<sup>27</sup>

### **The Object Biography of the Hamilton Vase**

Interestingly, the initial goal of this doctoral research was to bring to light the entire collection of glass in Hamilton Palace in order to contribute to the work of the VHPT project (Virtual Hamilton Palace Trust), the ongoing important initiative in Scotland to recapture the cultural legacy of the now disbursed Hamilton Palace Art collection. When overcome by the tremendous number of objects identified and searching for a way to navigate the wealth of documentation and make some contextual sense of it, my supervisors brilliantly suggested a series of short papers on individual, notable objects. When privileged to accompany Dr. Godfrey Evans to meet the Duke of Hamilton at his home and examine and photograph the Hamilton glass collection, both of us were struck by the singular uniqueness of the Hamilton Vase. The expert eye of Dr. Evans led him to suggest the Vase was most likely created for the purpose of exhibition since its engraving was extraordinarily complex, unique and it bore numerous symbols of the Hamilton family. The Vase became the topic of the first short paper, and in-depth research became as it had for Anishanslin an 'archaeological dig.'<sup>28</sup>

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<sup>27</sup> Zara Anishanslin, "Introduction" in *Portrait of a Woman in Silk: Hidden Histories of the British Atlantic World* (New Haven: Yale University Press, 2016), p. 19.

<sup>28</sup> Anishanslin, p. 313.

Using material culture's new interpretive framework writing the object biography of the Hamilton Vase, a remarkable life story emerges. This approach is most appropriate for the Vase has a recorded history and evidence available to reconstruct a full life story that contributes to a body of knowledge. It is rare to have the full life history of an object. Rather, as in the applied arts, groups of objects are considered, compared for similarities and beyond use what their style informs including the fundamental often unexpressed values of a society.<sup>29</sup>

Most helpful is considering that objects like people have agency, "the socio-culturally mediated capacity to act."<sup>30</sup>

If objects are ascribed relational agency, like people, the biography of an object can be seen to comprise the sum of the social relationships that constitute the object.<sup>31</sup>

The agency of the Hamilton Vase is multi-layered. Much of its uniqueness is its agency as a gift in which the actual object is secondary to "social links and obligations that such gifts map out and maintain."<sup>32</sup> The personalization of the Vase imbued it with meaning and significance to the Duke and his son the Marquis. As it pertained to the 11<sup>th</sup> Duke, the agency of the Hamilton Vase enabled him to communicate his noble lineage and bolstered his sense of self-worth. To the young Marquis, the Vase signified his specialness to his parents and his responsibility to carry forward the family name and all it represented.

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<sup>29</sup> Jules D. Prown, "Mind in Matter: An Introduction to Material Culture Theory and Method" in *Winterthur Portfolio*, Vol. 17, No. 1 (Spring 1982), p. 14. Prown refers readers to Benjamin Hewitt, Patricia E. Kane and Gerald W.R. Ward, *The Work of Many Hands: Card Tables in Federal America* (New Haven: Yale University Art Gallery, 1982).

<sup>30</sup> Claire Russo, "The Concept of Agency in Objects," February 7, 2007, comment on "Material Worlds: Art and Agency in the Near East and Africa" course, Jaukowsky Institute for Archaeology & the Ancient World, Brown University, [https://www.brown.edu/Departments/Jaukowsky\\_Institute/courses/materialworlds/1825.html](https://www.brown.edu/Departments/Jaukowsky_Institute/courses/materialworlds/1825.html). [Accessed: August 13, 2020]

<sup>31</sup> Jody Joy, "Reinvigorating Object Biography: Reproducing the Drama of Object Lives" in *World Archaeology*, Vol. 41, Issue 4, 2009, p. 544.

<sup>32</sup> Chris Gosden and Yvonne Marshall, "The Cultural Biography of Objects" in *World Archaeology*, Vol. 31, No. 2, October 1999, p. 173.

To Daniel Pearce, the Hamilton Vase inspired pride in his design and the extraordinary virtuosity of its engraving. Displayed as a masterwork in the Dobson and Pearce exhibit at the 1862 London Exposition to observers it was a powerful object that signified high aesthetic value for its artistry compounded by its ducal connections. Also, it inspired pride in British citizens for their culture's artistic achievement and envy on the part of foreign competitors.

Once deposited in the art collection of the Hamilton family, the Vase for lived for nearly six decades as a silent object of display. Its context changed when withdrawn from the 1919 Hamilton Palace auction either by the 13<sup>th</sup> Duke or his agent. Most likely at that point any understanding of the connection the Vase bore between the 12<sup>th</sup> Duke and his parents was probably lost. At that moment, it probably was the engraved family symbols that marked it from then forward as an object to be retained by the Hamilton family.

Anishanslin reserves special consideration for revelatory objects, those whose biographies open vast gateways of understanding, speculation and imaginative thinking. Unlike interrogating excavated artifacts to reveal the lives of an ancient culture to parse understanding of a vanished world, writing the life story of the Hamilton Vase as inherently valuable. Its status as a totem of our recent past closely ties it to our present and illuminates an understanding of society, culture and human lives. Understandably, to date full life histories such as that of the Hamilton Vase are relatively rare. It is hoped that by example the research undertaken to successfully reinvigorate the history of this extraordinary object will reinforce the richness such investigative material culture frameworks can produce.

As a portal, the Hamilton Vase narrates a vast and complex story of multiple histories and provides an avenue to explore the cultural and historical complexities of the nineteenth century in Great Britain and more specifically the arc of what has been referred to as the golden age of glassmaking. Through a consideration of British production—design history, style, nascent national art education—and consumption—popular taste, world's fairs, the rise of an art-educated middle class

and decline of the nobility, the culture of collecting and the birth of public museums, the Hamilton Vase emerges as a true ‘revelatory’ object.<sup>33</sup>

As previously outlined, in 1860 or 1861, the 11<sup>th</sup> Duke of Hamilton commissioned the Hamilton Vase from Dobson and Pearce, a London-based luxury glass establishment in business from approximately 1845 to 1866. Designed and possibly executed by partner Daniel Pearce (1817-1907), his heretofore-unexplored seven-decade career as a British glass designer closely matches the reign of Victoria in Britain. Piecing together the chronology of Pearce’s long career in the larger context of the Victorian era has revealed how he, trained in the 1840s at the nascent Government School of Design, adapted to and evolved throughout one of the most complex periods in the history of the arts. His entire working life found him and his fellow designers perilously riding the crest of a wave of design reform and art criticism up until then unknown. The designs captured in his pattern book and later in the volumes of his final employer Thomas Webb and Sons and the numerous patents he registered reveal him to be an ambitious marketer creating new and innovative forms in historical revival styles intermingled with Japanese, Chinese, Islamic and Indian art newly introduced at the early world’s fairs.

As the lives of the designer and the 11<sup>th</sup> Duke of Hamilton intersect through the Hamilton Vase, the threads of Pearce’s life and career interweave with the Duke’s including micro-histories such as their connection to the pioneering initiatives of Prince Albert, the circle of Henry Cole and Owen Jones, and a shared relationship with Matthew Digby Wyatt and Charles Heath Wilson. After the 11<sup>th</sup> Duke’s untimely death in 1863 and the return of the Vase to the Hamilton family, it is the prolonged life of Pearce’s original Hamilton Vase design engraved on additional luxury glass objects that propels the story forward. As Pearce moves from glass designer to dealer to designer/entrepreneur and then in the mid-1880s becomes part of the Woodall team at Thomas Webb and Sons, his hidden history reflects the

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<sup>33</sup> Zara Anishanslin on *Portrait of a Woman in Silk*, Society for Historians of the Early American Republic blog post, January 23, 2017 (<http://www.shear.org/tag/zara-anishanslin/>). [Accessed: March 22, 2020]

evolution in taste in glass styles from fashionable engraved light bodied objects to rock crystal sculpture and then into the great age of English cameo glass.

When the Hamilton Vase appears as a lot (later withdrawn) in the second of the two great dispersals at auction of the Hamilton Palace art collection in 1919, the narration circles back to parallel Pearce's contribution to design history with the 11<sup>th</sup> Duke of Hamilton's contribution to the history of collecting, all while adding insight into the socio-economic changes of the era as the noble class declined and an increasingly wealthy, educated and art-minded middle class rose in Britain.

### **Archival Research**

This study has drawn on contemporary accounts of the art collecting of the 11<sup>th</sup> Duke of Hamilton and wife Princess Marie available through access to the Hamilton Archives housed at Lennoxlove and made available for inspection at the National Royal Archives of Scotland. The records include vast correspondence, estate records and most importantly Hamilton Palace accounts including 1860s purchases of glass and ceramics from Dobson and Pearce.

Archival research on the Hamilton Vase and its creator began in Special Collections at the University of Glasgow Library and at the Rakow Library of the Corning Museum of Glass. The resources of these two libraries were critical for primary research on Pearce's participation in the 1851, 1862 and 1878 World's Fairs. Additionally, it afforded the start of the accumulation of primary evidence of the sizeable body of work attributed to Pearce plus hidden commentary about his national preeminence in the field of glass design during that time period. Special Collections also provided the opportunity to examine annotated catalogs and material related to the Ham Palace auction of 1882 and 1919.

Through the efforts and cooperative work of Dr. Evans, access to critical Hamilton Archive material was arranged in Edinburgh. Dr. Evans' scholarly curiosity about all things regarding Hamilton Palace was piqued as we separately excavated bills of sale and correspondence. Archival records were mined to gain more information

about the relationship between Hamilton and Dobson and Pearce and produced estate accounts that provided the linkage.

In an effort to understand the period of time Pearce spent as a student at the Government School of Design (1840-1846), the Victoria and Albert Museum Archive proved of great value. It opened vistas about the early instructors and administrators such as Charles Heath Wilson, Matthew Digby Wyatt and Henry Cole all who were part of Pearce's orbit. Also, records of object donations and loans, The Collectors Club and *conversazione* were crucial to research on the Duke's collecting and his collecting contemporaries.

Time spent pouring over and photographing the Pearce pattern book in the Dudley Archives revealed an unanticipated treasure trove of material, visual links not only to the designs on the Hamilton Vase but the visual record of the life's work of glass and ceramics designer Daniel Pearce. Months of analysis of the designs produced visual evidence linking Pearce to many important glass masterworks such as the Morrison Tazza of 1862. The pattern book was the key that unlocked many mysteries and perfectly complemented the discovery of the 1863 testimony to Parliament in which Pearce acknowledged all the 1862 Exhibition glass designs were by his hand.

The synthesis of this archival research material has brought to light the first full analysis of long overlooked artist Pearce. Set in ever widening concentric circles of valuable contextual information about nineteenth century Britain, the original research of this study has provided the means by which to analyze and integrate spheres of influence and intersections never before considered.

### **Arrangement of Chapters**

To best interpret and synthesize the voluminous material gathered for this project, the chapters have been arranged as follows:



### Chapter 1: The 11<sup>th</sup> Duke of Hamilton as Collector and Art Patron

This chapter introduces the 11<sup>th</sup> Duke, his early life, parental influences and marriage to a relative of Napoleon Bonaparte. It delves into the ducal finances, his collecting profile and relationships with Napoleon III and Prince Albert interwoven with the Duke's art patronage: world's fairs, loans to regional exhibitions, art societies, and the founding of the South Kensington Museum. The chapter also juxtaposes the art collecting of the 11<sup>th</sup> Duke with fellow aristocrats (5<sup>th</sup> Earl of Rosebery Archibald Philip Primrose, the Duke of Buccleuch and others), plutocrats (Baron Ferdinand Rothschild and Alfred Morrison, for instance), amateurs (Felix Slade and C.D.E. Fortnum) and museums (South Kensington Museum and the British Museum). It also considers relevant art sales of the period as they substantiate the acquisition and disposal of artifacts by the 11<sup>th</sup> Duke's fellow collectors and how these transactions relate to the individual character of the Duke's collecting practices.

### Chapter 2: Nineteenth Century British Glass

The 1845 revocation of the Glass Excise Tax had a significant impact on the development of British glass manufacturing and coincides directly with Daniel Pearce's first entrepreneurial venture with John Dobson. The chapter traces the shifting tastes in glass during the century, examines the role of the world's fairs, the important influence of emigrant Bohemian engravers on British glass production, and traces the later-century development of rock crystal carving and cameo glass.

### Chapter 3: Daniel Pearce, Designer

This chapter is an in-depth explication of the life of the artist including family history, arts education and early glass career, Pearce's partnership with Dobson and Pearce and their enormously important appearance at the 1862 World's Fair. The chapter chronicles Pearce's post-1862 journey to Northern Italy, how he wound down his partnership with Dobson and began a lengthy business relationship with luxury glass and ceramic dealers W.P. and G. Phillips. It highlights Pearce's glass and ceramic design innovations and multitudinous patents and explicates his and his

son Lionel's final and critical contributions to Thomas Webb and Sons and the Woodall team.

#### Chapter 4: Hamilton Vase Design Sources

After a consideration of the Vase's form juxtaposed with its surface design, the chapter elucidates all manner of sources brought to bear by the designer including: decoration of the Vatican Loggia, medieval mythology, Chinese and Japan art, Darwinism and zoology. Also considered is the abundance and nature of Hamilton Family symbols on the Vase. If, as a bespoke object commissioned by the Duke, then it must be questioned, were certain elements added to Pearce's original design?

#### Chapter 5: The Longevity of the Hamilton Vase Design

Research has yielded a group of glass objects all similar if not identical to the Hamilton Vase. These sibling objects are identified and notably are revealed as either commissioned or purchased by some of the important collectors cited in Chapter I. They clearly raise the possibility of other collectors emulating the 11<sup>th</sup> Duke and his role as tastemaker. A group of related vases bear remarkable resemblance to the Hamilton Vase as do the sibling vessels and also testify to the adaptation and persistence of the Pearce design over a period of several decades. Finally is a consideration of the hands of the engravers and if the hand of one individual can be identified in some if not all of the sibling vessels.

#### Conclusion: Contribution of the Hamilton Vase Histories

Three main threads are considered in the thesis conclusion. First, Daniel Pearce is recognized for his extraordinary artistic imagination, skill and contributions to the richness of nineteenth century British glassmaking and design history. Second, it is clear that major points of intersection between the 11<sup>th</sup> Duke and Pearce center on international, national and regional exhibitions. The critical role these fairs played is explored through the lenses of technological advances, design shifts as a result of exposure to foreign arts and cultures, and consumer culture and the rise of the middle class. Lastly, the conclusion will address the history of collecting and where the 11<sup>th</sup> Duke distinguished himself from his imperial father, 10<sup>th</sup> Duke Alexander, in

his taste, connoisseurship and art historical discernment. Placed in the larger context of the nineteenth century, the 11<sup>th</sup> Duke is in the first wave of a shift in collecting from noble privilege to civic duty, and his response is important albeit cut short by his untimely death. A consideration of Pearce and the 11<sup>th</sup> Duke also demands an examination of the democratization of collecting and the rise of public museums.

### **Description of The Hamilton Vase**



**Figure I.3**  
**The Hamilton Vase**

Source: Photograph by author

The Hamilton Vase has a round moon-shaped body with flattened sides reminiscent of a pilgrim vase, an applied disc foot, cylindrical neck with an inverted bell-shaped rim with a single pourer spout and applied rounded loop handle. Interestingly, the handle is applied in a way not reflective of the time of its manufacture. In *Curiosities of Glass*, written by Apsley Pellatt in 1849, he introduced a reversed technique of applying handles to vessels starting by attaching the handle to the body first and then drawing it up to the neck to attach it. This method added strength to the

handle's connection to the body at what previously was a point of critical stress resulting in breakage.

Its form and decoration make it a consummate example of high-style mid-nineteenth century engraved English glass. The Hamilton vessel is formed in a style initially labeled as "Etruscan" at the 1851 Great Exhibition when vessels resembling the ancient Greek oinochoe or handled wine jug with tri-lobed spout began to gain popularity.<sup>34</sup>



**Figure I.4**  
**Oinochoe**  
 Terracotta  
 4<sup>th</sup> century BC  
 Metropolitan Museum of Art, No. 44.11.10

The taste for such shapes in glass and ceramics grew after the publication of Sir William Hamilton's vase collections contributed to a more complete understanding and appreciation of antiquities aided in no small measure by the notoriety of the Portland Vase and Wedgwood's extremely popular ceramic productions in the antique style. Thin-bodied glass vessels in imitation of the much-admired "purity of

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<sup>34</sup> An *oinochoe* is "a wine jug from the classical period of Greek pottery. A graceful vessel with delicately curved handle and trefoil-shaped mouth, the oinochoe was revived during the Renaissance and again during the Neoclassical period of the 18<sup>th</sup> century." Its name is derived from the Greek words *oînos* "wine" and *khéō* "I pour." See: <https://www.britannica.com/topic/oinochoe>. [Accessed: January 12, 2016]

Greek pottery shapes” emerged in the 1840s at the start of Victoria’s reign, and their lengthy heyday persisted into the 1880s.<sup>35</sup>

The Hamilton Vase is densely decorated in elaborate and very fine matte and polished copper wheel engraving. When viewed with its handle to the right, its flat side features Renaissance style grotesque and arabesque designs intermingled with a host of real and imaginary creatures, animals and insects.

The decoration just below the rim consists of a band of small matte dots, a thin matte line, a matte band of polished circles, another band of a thin matte line under which is another band of very small matte circles. The pattern dips down and continues along the edge of the spout as it protrudes from the rim of the neck. The same pattern is repeated on a larger scale down both the inside and outside of the loop handle. Where the handle connects to the body slightly below the shoulder of the vessel, the decoration terminates in matte engraved scrolls.

At the base of the handle, there is a matte engraved cameo framed with a band of dots further embellished by matte scrolls. On the smooth surface of the cameo in matte engraving are symbols of the Hamilton-Douglas family: the family blazon of the Douglas heart set on a checkered box. A royal crown identified by five arches and a cross surmounts the heart. This is the first clear evidence the vase has been personalized for the Hamilton family.

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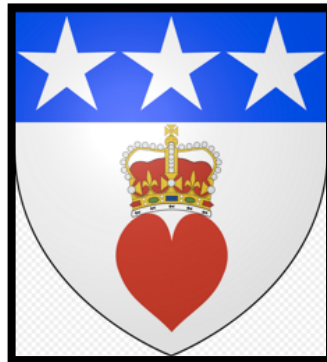
<sup>35</sup> Hugh Wakefield, *Nineteenth Century British Glass* (London: Faber and Faber, 1982), p.94.

For a discussion of the influences Sir William Hamilton’s published folios of ancient vases and their impact on commercial manufacturers beginning in the 1770s and continuing into the nineteenth century, see: Vicky Coltman, “Sir William Hamilton’s Vase Publications (1766-1776): a Case Study in the Reproduction and Dissemination of Antiquity” in *Journal of Design History*, Vol. 14, No. 1 (2001), pp. 1-16.



**Figure I.5**  
**The Hamilton Vase – Blazon of Douglas**  
 Source: Photograph by author

The imagery is derived from the Hamilton family heraldic achievement and is a symbol of the Douglas family: a heart gules [red] imperially crowned proper, on a chief azure [blue] three stars of the field. The crowned Douglas heart is set on a



**Figure I.6**  
**Blazon of the Earls of Douglas**

*Argent a heart Gules imperially crowned Or on a chief Azure three mullets of the first*

Source: Charles Boutell, Fox-Davies, A.C., ed., *The Handbook to English Heraldry*, (11th ed.) London: Reeves and Turner, 1914

checkered box or checkerboard as appears in one of the lower left quarterings of the Hamilton coat of arms.<sup>36</sup>

<sup>36</sup> The “crowned heart is...in memory of Sir James Douglas, who undertook to carry the heart of King Robert, called The Bruce, to the Holy Land to be buried there in the year 1328.” <https://drawshield.net/reference/Parker/h/heart.html>. [Accessed: April 21, 2019]



**Figure I.7**  
**The Hamilton Coat of Arms**

Source: The Illustrated London News, No.2254—Vol. LXXXI, Saturday, July 15, 1882, p.70

<http://www.londonancestor.com/newspaper/1882/0715/hamilton-house.htm>

[Accessed: July 2, 2015]

Directly beneath the cartouche at the bottom of the handle and extending down to the shoulder of the body is a tiny trellis decorated with foliage.



**Figure I.8**  
**The Hamilton Vase - Monkey**  
Source: Photograph by author

On the same side of the decanter's neck a matte engraved monkey or ape is partially seated with its front leg raised as though propping itself against the glass neck. Its other leg is extended downward toes grasping a vine. The animal has a threatening look on its face and a tiny upper fang protrudes from its mouth. Like a malevolent puppeteer, its hand holds two thin ropes that trail down onto the body of the vessel

as though it is conducting the activity below. It is surrounded by a loop of very feathery vegetation that extends in front and over its head, and behind the monkey is a stem of small round buds or berries.



**Figure I.9**  
**The Hamilton Vase – Chimera**  
Source: Photograph by author

The entire vessel is matte engraved with an elaborate design of overlapping scrolled foliate vines of differing dimensions interspersed with looping stems of buds or berries as seen on the neck. Slightly below the tail of the seated monkey on the front of the neck and a bit off center is a mask, the head of a fiendish cat-like horned beast, its slackened jaws showing fangs from which hang a matte engraved escutcheon.



**Figure I.10**  
**The Hamilton Vase – Horned mask**  
Source: Photograph by author



In the central cameo of the escutcheon is the engraved head of a horse with reins drawn up over its neck. While the symbol of a horse frequently is seen on coats of arms, it does not appear to be directly relevant to the Hamilton family unless perhaps a reference to the 12<sup>th</sup> Duke's passion for horses realized later in much greater measure in his lifelong pursuit of thoroughbred racing.



**Figure I.11**  
**The Hamilton Vase-Escutcheon with cameo of horse head**

Source: Photograph by author

To the left of the escutcheon, a dead frog-like animal with a long tail hangs lifeless from a vine.

Directly below the horse head escutcheon and centrally located is a large fantastical beast with the head of a large cat, head turned right and mouth open in a menacing pose. Its body is like that of a large bird with extended feathered wings most carefully enunciated and its tail as that of a snake. Contemporary accounts of the Hamilton Vase often refer to the creature as a chimera. Its spread legs terminate in great talons. A snake whose body encircles a vine is biting the chimera's right leg and in its left foot hangs another long-tailed frog-like animal writhing to escape its captor but surely doomed.

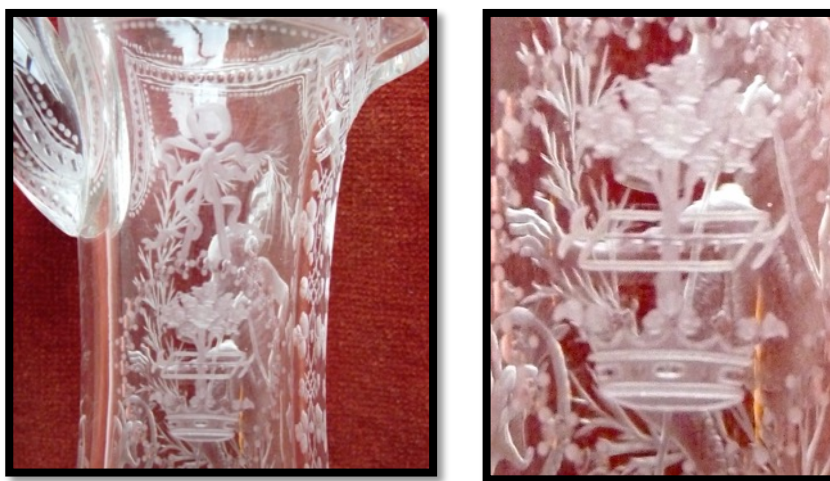
To the far right of this scene and at the center part of the vessel closest to the base of the handle is a large realistically portrayed stork, one of two on the Vase that placidly look on the scene.



**Figure I.12**  
**The Hamilton Vase – Storks**  
 Source: Photograph by author

Below it on a vine crawls a small snail. In the surrounding vines, small mammals similar to mice and rats cavort oblivious to the cat-like monster at the center of the front of the vase. From sharp pointed leaf clusters like those of the holly plant sprout small thistle-like flowers. Long-tailed frogs also play among the foliage, their tails indistinguishable from the vines themselves. To the left of the central scene the vines burst forth with large leaves and stems of buds or berries that extend onto the front of the vessel beneath the rim.

The surface of the opposite side of the vessel is much sparser in decoration but laden with engraving that personalizes the vessel.



**Figure I.13**  
**The Hamilton Vase – Crest with coronet of a marquis (possibly)**  
 Source: Photograph by author

On the side of the vase's neck opposite the engraved monkey is a matte engraved tri-lobed ribbon with two flowing ends that extend downward and outward. Below the ends of the ribbons is the Hamilton family crest. Rising out of a matte engraved coronet of a marquis is an oak tree being sawn in two, a reference to the family motto of 'through.'<sup>37</sup> The coronet appears to be that of a marquis in that the 'pearls'

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<sup>37</sup> "Hamilton Clan Crest: From a coronet, an oak tree fructed and penetrated transversely by a frame saw." See: [https://www.scotsconnection.com/clan\\_crests/hamilton.htm](https://www.scotsconnection.com/clan_crests/hamilton.htm). "Legend says that one Gilbert de Hamilton was in office at the court of Edward the II of England. In 1325, he spoke in public, praising Robert the Bruce, and was assaulted by John de Spencer who felt that the speech was treacherous. Gilbert de Hamilton challenged his assailant, but de Spencer refused to fight, so Gilbert de Hamilton killed him. He then fled with his servant towards Scotland, hotly pursued by members of the enraged de Spencer family. Shortly after entering Scotland, Gilbert reached a forest and, realizing that he was close to being captured, he and his attendant changed clothes with two woodcutters. They took a frame-saw and began felling an oak tree. As his enemies drew closer, Gilbert de Hamilton noticed that his servant was looking decidedly nervous, and afraid that he might give them away with his frightened stares, he diverted his attention by shouting "Through", the traditional woodcutters exclamation. (In North America, "Timber" is the commonly used exclamation.) In celebration of his successful escape from sure death, the family took "Through" as their motto, and incorporated an oak tree and a frame saw into their coat of arms. The ducal coronet was probably incorporated into the Hamilton crest after the birth of James in 1475, second Lord Hamilton, who was the son of James, first Lord Hamilton and his wife the Princess Mary. This second Lord Hamilton was created Earl of Arran in 1503, and as the son of Princess Mary, was in line for the throne of

on a marquis's coronet are on very small struts and do not come up above the tops of the strawberry leaves.<sup>38</sup>



**Figure I.14**

**The Hamilton Vase – Coat of arms surmounted with coronet of an earl**

Source: Photograph by author

A circle of polished dots articulates the diameter of this side of the Vase. Set at a forty-five-degree angle in the center is the Hamilton coat of arms surmounted by the coronet of an earl, appropriate if the gift was from the 11<sup>th</sup> Duke to his son and heir.<sup>39</sup> This theory is furthered by the quarterings of the shield.

...another confirmation that it represents the Earl of Angus is the Douglas inescutcheon. The ducal Arms are quartered by Douglas 2<sup>nd</sup> & 3<sup>rd</sup>, with a grand quarter 1<sup>st</sup> & 4<sup>th</sup> Hamilton, 2<sup>nd</sup> & 3<sup>rd</sup> Arran.<sup>40</sup>

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Scotland.” <http://www.brownlee.com.au/Pages/Through.html>. [Accessed: May 18, 2017]

<sup>38</sup> Godfrey Evans to author, April 24, 2018.

<sup>39</sup> The arms of the Dukes of Hamilton have three cinquefoils (for Hamilton) in the first and fourth quarters and the lymphad with sails furled (for Arran) in the second and third quarters, and the arms of Douglas on the small central shield. Per Godfrey Evans to author, April 12, 2018, “the imperfect representation of the lymphads or galleys and the two ‘pearls’, rather than a crown above the heart are probably no more than the engraver’s artistic licence [sic].”

“The coronet [of an earl] has ‘pearls’ rising on struts above the strawberry leaves clearly distinguishing it from that of a marquis’s coronet on which the pearls are on very small struts and do not come up above the tops of the strawberry leaves.” Godfrey Evans to author, April 24, 2018.

<sup>40</sup> Email from Charles Burnett, Ross Herald, to Godfrey Evans, April 12, 2018 and forwarded to author.

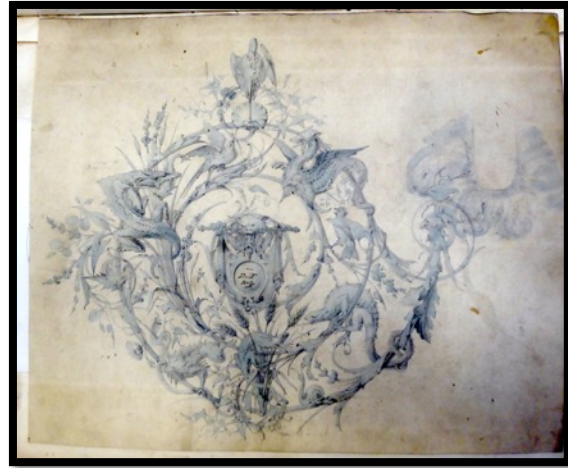
The family motto “THROUGH” is engraved on a banner below the coat of arms. A semi-circular wreath of lush matte engraved foliage surrounds the shield. In the field between the wreath and the perimeter circle of polished dots are eight equally spaced small five-lobed flowers.

At the base of the vessel is a band of close vertical lines edged on top with small feathers of grass and below with a circle of polished dots. On the portion of the foot that extends beyond where it connects to the body is an engraved band of dots and lines that match those on the rim and handle. On the bottom of the foot is a large polished pontil mark. The Hamilton Vase is in perfect condition in large measure of having been kept secure by the family. The purity of the lead glass is of the highest order and no flaws in the glass body can be discerned.

As will be explored in more detail further on in this thesis, it reasonably can be theorized the undecorated or blank glass vessel was supplied to the commercial dealers Dobson and Pearce in London from a glass house in the Stourbridge region of the West Midlands, one of the regional centers of glass making in Britain in the mid-nineteenth century. Its engraved decoration closely resembles one of two designs in the Pearce pattern book:



A



B

**Figure I.15 A and B**  
**Two Hamilton Vase Designs**

Source: Pearce Pattern Book  
 Dudley Archives, DTW/1

The Hamilton Vase to a greater degree resembles the more simplified design on the left, but there are no hints to help ascertain in what order the designs were created by Daniel Pearce.

As problematic is determining who engraved the vase and whether by the hand of a craftsman in Stourbridge or one local to London. And as will be seen, the design or a version thereof appears again and again in the period of the 1860s through the 1880s. A review of the similar glass objects yields some clues and provides much upon which to speculate about the designer, the design, the engraver, and those members of the nobility and plutocracy who owned other examples some of which appear to be specifically commissioned and others like the Hamilton version left purposefully unfinished until purchased and personalized. Like many of Pearce's glass creations, the Hamilton Vase was crafted with its further personalization in mind. Once espied in the Dobson and Pearce showroom, a luxury object made for display rather than use, the Hamilton Vase provided ample opportunity for the application of coats of arms, crests, mottos, initials and more.



## 1. 11<sup>TH</sup> DUKE OF HAMILTON AS COLLECTOR AND ARTS PATRON



**Figure 1.1**  
**William Alexander Anthony Archibald Hamilton, ca. 1860**  
 Albumen carte-de-visite  
 André Disdéri, Paris

He “inherited in some measure his father’s grandeeship of manner”<sup>41</sup>

Letter dated Dec. 25, 1862. Second son Lord Charles George Archibald Hamilton (b. 1847) writes to his father the 11<sup>th</sup> Duke: “hope you have had some fine shooting...” He wishes his father a Merry Christmas and hopes “that the next we will all be together.”<sup>42</sup>

By a telegraphic despatch received from Paris we learn that his Grace the Duke of Hamilton died at the Hôtel Bristol, of that city, at noon yesterday [July 15, 1863].<sup>43</sup>

In his 2009-2010 article “The 11<sup>th</sup> Duke and Duchess of Hamilton and France,”<sup>44</sup> Hamilton scholar Dr. Godfrey Evans takes an in depth look at the collecting habits of

<sup>41</sup> Alexander Dundas Lamington, *In the Days of the Dandies* (Edinburgh: Blackwood, 1890), p. 64. <https://archive.org/details/indaysofdandies00lami>. [Accessed: September 30, 2014]

<sup>42</sup> Hamilton Archives, TD2015/22, Box 1, Bundle 2841.

<sup>43</sup> *The Morning Post* (London, England), Thursday, July 16, 1863, Issue 27949, p. 5.

<sup>44</sup> Godfrey Evans, “The 11<sup>th</sup> Duke and Duchess of Hamilton and France” in *Journal of the Scottish Society for Art History*, Vol. 14, 2009-2010, pp. 7-17.

William Alexander Anthony Archibald Hamilton Douglas (1811-1863). The essay is significant for it broadens an understanding of the much wider range of collecting by the 11<sup>th</sup> Duke and Duchess of Hamilton. While Evans primarily focuses on the very strong connections William and wife Princess Marie of Baden had with the French court as the future Louis XVIII's ambitions brought him to the throne of France in the years 1848-1852, it provokes the need for a larger reassessment of the entire scope of William's collecting cut short by his early death in 1863. Also of consequence is gaining a better understanding of Princess Marie's role in the couple's collecting activities.

Soon after their 1843 marriage, the Marquis and his German princess wife frequently travelled to Italy, and during their time abroad collected a quantity of Italian paintings. However, drawn by Marie's relationship with her family and its connection to the French court, Paris soon became nearly a second home for the couple. Evans's article provides a rich catalog of art works collected either in France or of French provenance and the exchange of gifts that characterized the Marquis and his wife's lengthy and close relationship with Louis Napoleon and spouse Eugénie. The Hamilton French acquisitions of paintings, antique Rouen faience, furniture, commissioned sculpted busts and more served to bolster the image "of a great aristocratic collector who had an excellent knowledge and understanding of French history."<sup>45</sup> Albeit the 11<sup>th</sup> Duke's collecting activity was less ostentatious than his father's, it did reflect the presumption the Hamilton scions were rightful heirs to the throne of Scotland. The purchase and decade-long furnishing of William and Marie's Arlington Street home was significantly impacted by their French connection. Its rich furnishings reflected the couple's intention to live in the same style as members of the French court.

Critical to a consideration of William's collecting activity is how it differentiated from that of his father 10<sup>th</sup> Duke Alexander. The 11<sup>th</sup> Duke possessed a more subdued and refined taste than his father and had a much more pronounced interest

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<sup>45</sup> Evans, "The 11<sup>th</sup> Duke and Duchess," p. 10.



in the applied arts in general and specifically in ceramics and glass.<sup>46</sup> This inclination is important to understanding William's acquisition of the Hamilton Vase and other glass and ceramics art objects. These involve the Duke's purchase of examples of rare Saint-Porchaire porcelain at the Rattier sale of 1859 and in 1852 of important "Cinq Bustes aussi en meme faience, (les Saisons et Appollon)" from a Paris dealer.<sup>47</sup> His overall interest in the applied arts and specifically glass and ceramics also is confirmed by earlier and later acquisitions including, for instance, Beckford's *lekythos* in 1845 and in 1847 a large and important scattered millefiori Baccarat glass dessert service.

Expanding the view of the 11<sup>th</sup> Duke's collecting to include British art objects leads to a conclusion he was more closely aligned with the taste and initiatives of Prince Albert and his circle than previously considered. William's collecting and involvement in Scottish and London-based art societies and exhibitions, both in terms of loans and serving on juries and committees, and the fledgling South Kensington Museum open a window to understanding how the Hamiltons were interconnected with English court culture and Albert's social and cultural agenda. Queen Victoria, too, had a relationship with her cousin Louis XVIII, and it must be remembered she was godmother to William and Marie's daughter Mary. So, while France and its royal and artistic community were important to William's collecting activities, his relationship to the British royal court and the Queen and Prince Consort also factored in his and the Duchess's collecting enterprises.

That the 11th Duke of Hamilton personally commissioned the Hamilton Vase is corroborated by the proliferation of visual references on it to the Hamilton-Douglas family. As will be discussed, an examination of the Vase's family representations reveal it was commissioned as a gift to his elder son and heir. In turn, William loaned it and numerous (over 100) other art objects and paintings both to the 1862

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<sup>46</sup> Godfrey Evans (Principal Curator of European Decorative Arts, National Museums Scotland), in discussion with the author, November 2013.

<sup>47</sup> Evans, "The 11<sup>th</sup> Duke and Duchess of Hamilton and France," Saint-Porchaire, p. 11 and les 4 Saisons et Appollon, pp. 8-9.

London Exhibition and the concurrent art exhibition at the South Kensington Museum. The loans (and the many that preceded it) and the 11<sup>th</sup> Duke's involvement both as a member of the Royal Society of Arts, Manufactures and Trade and the operating committee that founded the South Kensington Museum in 1852 prompts a wider investigation of him as collector and patron of the arts inclusive of the government initiatives for better designed manufactured goods that had been building in Britain since the late 1830s.

Much of what is known of William's collecting profile has been compiled by Dr. Evans and delineated in "The Acquisition of Stuart Silver and Other Relics by the Dukes of Hamilton," a chapter in *The Stuart Court in Rome* and the previously considered article entitled "The 11<sup>th</sup> Duke and Duchess of Hamilton and France."<sup>48</sup> The 11<sup>th</sup> Duke of Hamilton, William Alexander Anthony Archibald Douglas (1811-1863), was the elder of the two children of the 10<sup>th</sup> Duke, Alexander Hamilton Douglas and his wife Susan Euphemia, the daughter of noted collector and author William Beckford. In 1852 at age forty-one William succeeded to the ducal title at the death of his father. A clear understanding of William's collecting pursuits is challenging for it has been eclipsed by the legacy of voracious, highly publicized collecting of 'imperial' art by his father.

Alexander was focusing on superb items associated with kings and queens, emperors and cardinals...<sup>49</sup>

[Alexander saw himself as] the rightful heir to the throne of Scotland on the basis of the 1<sup>st</sup> Lord Hamilton's marriage to the daughter of King James II of Scotland and the 2<sup>nd</sup> earl of Arran's regency, as heir presumptive, during the childhood of Mary Queen of Scots.<sup>50</sup>

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<sup>48</sup> Godfrey Evans, "The Acquisition of Stuart Silver and Other Relics by the Dukes of Hamilton" in *The Stuart Court in Rome*, edited by Edward Corp (London: Ashgate Publishing Company, 2003), 131-148.

<sup>49</sup> Godfrey Evans, "The Hamilton Collection and the 10<sup>th</sup> Duke of Hamilton" in *The Journal of the Scottish Society for Art History*, vol. 8, 2003, p. 63.

<sup>50</sup> Godfrey Evans in "The Restoration and Enlargement of Hamilton Palace by the 10<sup>th</sup> Duke of Hamilton, 1806-32" in *Review of Scottish Culture*, Number 21, 2009, p. 47.

From his early years as a collector, 10<sup>th</sup> Duke Alexander operated on the international stage, successfully emulating the collecting first of his friend William Beckford, then his cousin Sir William Hamilton in Italy, and finally Napoleon Bonaparte, an individual he greatly admired. The 11<sup>th</sup> Duke's obituary gives valuable insight into how his father was perceived:

The Duke of Hamilton's father [Alexander, 10<sup>th</sup> Duke] was a Whig of the old school, and probably one of the haughtiest men of his day. He cherished an idea that he was the legitimate king of Scotland, penurious and miserly as he was; and at his death, in 1852, his body was embalmed and deposited in a sarcophagus brought from the pyramids of Egypt.<sup>51</sup>

Indeed, the title of "Il Magnifico," a contemporary label assigned to the 10<sup>th</sup> Duke, was apt for the larger-than-life persona he created.<sup>52</sup>

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<sup>51</sup> "Death of the Duke of Hamilton" in *The Morning Post* (London, England), Thursday, July 16, 1863, pg. 5, issue 27949. Begun in 1842, the 10<sup>th</sup> Duke built a Hamilton family mausoleum about 300 yards from the palace, 120 feet in height, its design based on the tomb of Cecilia Metella on the Appian Way and its interior on the Pantheon in Rome. His sarcophagus rested there with those of his ancestors until 1921 when the bodies were reinterred in the local cemetery after fears that previous undermining of the palace grounds would cause it to collapse. The empty Hamilton Mausoleum still stands today. For an 1863 news account of the architectural details of mausoleum see: "Funeral of the [11<sup>th</sup>] Duke of Hamilton" in *The Morning Post*, London, July 25, 1863, Issue 27957, p. 5.

<sup>52</sup> "Never was such a magnifico as the tenth Duke," Alexander Cochrane-Baillie, Lord Lamington, in *In the Days of the Dandies* (William Blackwood and Sons, London 1890) p. 64.



**Figure 1.2**  
**10<sup>th</sup> Duke's sarcophagus prior to 1921 removal**  
**from the Hamilton Mausoleum**

Source: Photograph by author of photograph at  
 Visitors Center, Low Parks Museum, Hamilton, Scotland

As an only son, William grew up in the shadow of his imperious father. Not much is known of his childhood except William (Earl of Angus and Marquis of Douglas prior to succeeding to the ducal title in 1852) followed the family tradition of attending Eton. After earning a BA degree in 1832 at Christ Church, Oxford, William did not forge a public career either in politics or the military. After Oxford he spent a considerable amount of time living abroad in Germany and Paris and really only appeared in the spotlight at the time of his engagement in October 1842 to Princess Marie Amélie Elisabeth Karoline of Baden (1818-1888), daughter of Napoleon Bonaparte's adopted daughter Stephanie de Beauharnais and spouse Karl Ludwig Friedrich Zähring, Grand Duke of Baden. Princess Marie also was cousin to Louis Napoleon, future Emperor of France Napoleon III (r.1852-1870). It was a match William resisted but was championed by his parents for several reasons. Marriage to a native of Germany complemented Queen Victoria's marriage to Prince Albert of Germany. Also, the engagement occurred at a time when a significant number of aristocrats, including the 10<sup>th</sup> Duke, were expressing admiration for the achievements of Bonaparte and fervently collecting statues, busts, paintings and memorabilia of the emperor. Godfrey Evans reasonably purports the 10<sup>th</sup> Duke saw Marie of Baden as a 'Napoleonic acquisition' for the Hamilton family collection.<sup>53</sup>

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<sup>53</sup> Godfrey Evans, Lecture at Brodick Castle, July 7, 2014.

The marriage was not what William envisioned (if he envisioned marriage at all). However, the parental pressure must have been insurmountable for he was brought around to the idea.<sup>54</sup> William and Marie were married in Manheim, Germany in February 1843, and the 10<sup>th</sup> Duke exploited the event in every way to maximize the publicity it garnered and to bathe in the reflected glory of a marriage that mirrored Queen Victoria's choice of consort. The Hamilton–Baden union greatly pleased the diplomatic corps of the royal court.<sup>55</sup>

Since the 10<sup>th</sup> Duke was keen to memorialize the union of his son with a member of the Napoleon family who also brought a connectedness to Germany, for the couple's first visit to Hamilton Palace in September 1843:

There were great celebrations, involving triumphal arches, vast crowds and huge dinners...and a volume of large illustrations by the leading Glasgow lithographers Maclure and Macdonald...to commemorate the great day.<sup>56</sup>

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<sup>54</sup> Ibid. Princess Marie brought £7500 per year and gift of £4000 at marriage. The 10<sup>th</sup> Duke needed the financial infusion.

<sup>55</sup> Evans lecture, July 7, 2014: After the marriage of Victoria and Albert, the British government wanted links to small states in Germany.

<sup>56</sup> To ensure word spread far and wide, the post-honeymoon homecoming of the bride and groom to Hamilton Palace was chronicled in a 32-page highly-detailed and illustrated publication titled *Some Brief Particulars Regarding The Arrival of The Marquis of Douglas and His Illustrious Bride, Her Highness the Princess Marie of Baden, at Hamilton Palace, on Thursday, September 14, 1843*.



**Figure 1.3**  
**Arrival of Princess Marie**

*Some Brief Particulars Regarding The Arrival of The Marquis of Douglas and His Illustrious Bride, Her Highness the Princess Marie of Baden, at Hamilton Palace, on Thursday, September 14, 1843*

Marriage to a princess set the 11<sup>th</sup> Duke on the same path of lavish spending his father followed albeit in somewhat different measure. There was no grand program of building and furnishing the staterooms of a palace. From the inception of his collecting, William showed a more tempered and even more refined taste than that of his father. Further, he never really had a deep relationship with Hamilton Palace but spent most of his time both in his youth and after university living abroad. Rather than royal furniture, manuscripts and old master paintings, the 11<sup>th</sup> Duke early on joined the groundswell of interest in objects of applied arts that “were not, however, at that period, generally deemed worthy of the same kind of regard which was paid to pictures, statues, engravings, or objects of pure antiquity.”<sup>57</sup>

William and Marie at first lived at Ashton Park in Lancashire and when children arrived and space was an issue, the Hamilton family’s Brodick Castle on the Isle of Arran became a more desirable residence.<sup>58</sup> The couple adopted and at significant

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<sup>57</sup> *Catalogue of the Soulages Collection*. J.C. Robinson, FSA, Curator of the Museum of Ornamental Art (London: Chiswick Press, 1856), p. iii.

<sup>58</sup> Acquired in 1698 by the 4<sup>th</sup> Duke of Hamilton through marriage. 11<sup>th</sup> Duke William sold Ashton Park in 1853.

expense refurbished Brodick. When in London, the newlywed couple resided in St. James's Palace. Of all the family residences, Princess Marie and the 11<sup>th</sup> Duke were fondest of Brodick. In the 1840s Brodick consisted of the medieval house and sixteenth- and seventeenth-century additions. James Gillespie Graham, Edinburgh architect, had done repairs on Hamilton Palace in 1806-8. 10<sup>th</sup> Duke dropped him because he was doing Neo-Gothic style. In 1843-1844, the 11<sup>th</sup> Duke proposed the addition of a tower at a cost of 5000 GBP. The 10<sup>th</sup> Duke was short of money and infuriated that William and Marie wanted James Gillespie Graham as their architect. In 1844, Graham designed the Brodick tower and it was built quickly. Gillespie Graham did not supervise, but used a contractor and the tower crashed down. Alterations were made afterward and the resulting tower had a mid-1840s appearance on the outside contrasting with interiors that reflected the sixteenth- to mid-nineteenth century.<sup>59</sup>

When the 10<sup>th</sup> Duke died in 1852, William inherited Hamilton House in London, and he designated it as the London residence of his mother, the dowager Duchess of Hamilton. He then sold Ashton Park in order to finance the purchase of Beaufort House at 22 Arlington Street as a London residence for Princess Marie and himself. Thereafter he and his Duchess spent over a decade and enormous sums richly furnishing it.<sup>60</sup>

An example of William and Princess Marie's conspicuous consumption during this period is found among the invoices in the Hamilton archives. One such elaborate series of purchases documented is the October and December 1847 acquisition of nearly 300 glass and ceramic table wares, decorative objects, and lighting fixtures from the Frankfurt merchant P.A. Tacchi's *Nachfolger*.<sup>61</sup> In addition to the Baccarat service, the variety of luxury objects purchased include:

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<sup>59</sup> Godfrey Evans (lecture, Brodick Castle, July 7, 2014).

<sup>60</sup> 22 Arlington Street in St. James's, London, was purchased in 1853 from Henry Somerset, 7<sup>th</sup> Duke of Beaufort for £60,000. In: <http://www.nms.ac.uk/explore/stories/art-and-design/the-rise-and...> [Accessed: May 30, 2016]

<sup>61</sup> *Nachfolger* translates to 'successor' or 'follower.'

- Item #22308 Encrier rubi et or (ruby/red and gold inkwell)
- Item #15231 2 Chandeliers vénétienne sur email (Venetian candlesticks with enameled decoration)
- Item #23697 Jardinière en alabâtre (alabaster vase)
- (Not numbered) 16 divers objets en terre argileuse (16 various ceramic objects)
- (Not numbered) 2 Lampes à fleurs rubi et or et avec des cordons riche (2 Ruby and gold flower lamps and with rich cords)

The Tacchi invoices totaling several hundred pounds indicate the purchases are to be shipped to “Marquis of Douglas, 12 Portman Square.”<sup>62</sup>

The December 1847 bill documents the purchase of a Baccarat dessert service of over 200 pieces whose design featured the use of slices of mosaic glass canes called millefiori that in 1847 was a very recently revived glass making technique tracing its roots to ancient Rome. Interestingly, the October invoice includes the purchase of a *Presse papier mille fiori*. The acquisition of a newly introduced form of fashionable millefiori paperweight may have been partially responsible for the attraction to the Baccarat service. And it is another matter completely that Baccarat was marketing its glassware in Frankfurt perhaps a direct result of the glass company being one of the very first, if not the first, glass manufacturers to market their products via trade catalogs.

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<sup>62</sup> Copies of the P.A. Tacchi Frankfurt invoices were shared with Godfrey Evans by Lady Jean Fford August 2, 2015, and I am most grateful for Dr. Evans sharing them with me to support my research.





**Figure 1.4**  
**Table setting of the Hamilton Palace Baccarat Dessert Service**  
**Harewood House**

Purchased at the 1919 Hamilton Palace auction  
 by the Earl of Harewood.

Source: Photograph by author

Pioneered by Pietro Bigaglia at the 1845 Vienna Exhibition, the use of millefiori especially in the making of paperweights marked the beginning of the ensuing rage for millefiori paperweights throughout Europe and spread to glass manufacturing in America.



**Figure 1.5**  
**Millefiori Paperweight by Pietro Bigaglia, 1846**  
 Art Institute of Chicago, Chicago, Inv. 1988.541.285

The P.A. Tacchi's Nachfolger firm must have been of some consequence for they were selected by Germany to exhibit at 1851 Great Exhibition:

21 TACCHIS, P. A. & Co. Frankfort-on-the-Maine.—Fountain of alabaster; glass with ornaments of gilded bronze; and a carcel lamp, for dining-room or orangery. Vases, with gold decorations, &c.<sup>63</sup>

It would be overreaching to claim the Duke and Duchess were aware of innovations in the media of glass making if indeed the Duke was either present for or consulted about the purchase. However, P.A. Tacchi may well have raised awareness of the recent fashion for this type of glass. Beyond the beauty of the service and its employment as a signifier of the Hamilton's high style entertainments, the French imprimatur of the Baccarat glass service must have made it all the more appealing to the Princess and to the Duke if he was involved in the selection of objects. Whatever the motivation, the purchase of the service attests to an interest in contemporary trends in style, taste and the decorative arts. After the 11<sup>th</sup> Duke's death, the over 200-piece glass dessert service was transported to Hamilton Palace and purchased by the Earl of Harewood at the 1919 Palace auction. Today it is in the collection of Harewood House near Leeds, England.

Over time, Brodick Castle proved to be the place in Scotland the young Hamilton couple found most comfortable and used it to entertain guests.<sup>64</sup> Between furnishing the two residences and extensive travels abroad to Baden and Paris where Marie continued her intimate connection with the Bonaparte family and the French court, an early pattern of more restrained art collecting by the couple emerged.<sup>65</sup> As previously noted, from the inception of his collecting, William showed a more subdued taste than his father.

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<sup>63</sup> *Official Catalogue of the Great Exhibition of Works of Industry of all Nations 1851 (Second Corrected & Improved Edition)* (London: Spicer Brothers, 1851), p. 282.

<sup>64</sup> "It frequently happened that visitors, especially foreigners, took advantage of this unbounded hospitality, and never would leave." *In Days of the Dandies*, p. 66. The height of Brodick Castle entertaining occurred with the visits of Grand Duke Constantine of Russia (July 1847), Louis Napoléon and Eugénie (Emperor Napoleon III 1852-1870) in October-November 1847, and Louis-Phillippe (King of France 1830-1848) in September 1849.

<sup>65</sup> The proliferation of letters from Marie to William in the Hamilton archives attests to the fact that the couple lived apart much of the time.

### **Collecting and Art Patronage**

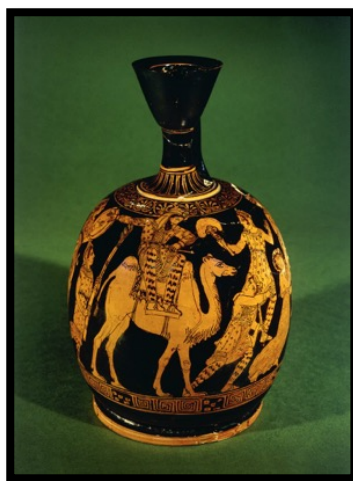
In many ways, the 11<sup>th</sup> Duke of Hamilton's collecting activities are illustrative of the larger cultural and societal changes taking place in the early-to-mid-Victorian period. As far as can be ascertained, the Duke's collecting began in the early 1840s, a dozen or so years prior to his succession to the ducal title. Like many of the nobility and gentry of the time, going on a Grand Tour to the great Italian centers of antiquity no longer was a necessity of social status. Rather, after completing studies at Eton and Oxford, William spent considerable time out of Britain living both in Germany and France. Between the cosmopolitan life experience of his post-graduate years and a lifetime of exposure to the great art collections of his grandfather William Beckford and the Hamilton family, William's credentials as an educated member of the nobility had been as far as public speculation was concerned earned. After his marriage, evidence of the first phase of his collecting appeared in 1845 when William began collecting historical objects with reference to family history and after which he expanded his collecting activities as properties needed to be furnished and his growing family memorialized with commissions to contemporary artists and sculptors. Also, Princess Marie who grew up in the courts of France and Germany, brought her art acumen to the marriage and pursued her own collecting. In addition to frequent visits to France and Germany, the couple had an early connection with Italy where they employed an agent to facilitate collecting and patronage of Italian artists to document the growing family.

During the early period of the 11<sup>th</sup> Duke's marriage, his collecting tastes both for antiquities and Stuart relics was revealed. Godfrey Evans's chapter in *The Stuart Court in Rome* relays that William's early collecting sojourns included "small classical antiquities, grand tour souvenirs and weapons."<sup>66</sup> At the 1845 auction of grandfather William Beckford's estate, he purchased an ancient Greek *lekythos* now in the collection of the British Museum.<sup>67</sup>

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<sup>66</sup> Godfrey Evans, "The Acquisition of Stuart Silver and Other Relics by the Dukes of Hamilton" in *The Stuart Court in Rome*, (London: Ashgate, 2003), pp. 138-9.

<sup>67</sup> Christopher L. Maxwell, *The Dispersal of the Hamilton Palace Collection* (Ph.D. Diss., University of Glasgow, 2014, p. 35.



**Figure 1.6**  
***Lekythos***

Attic, 410BC-400BC (circa), 9 ¼" H

The British Museum, London, Inv. 1882,0704.1

"Purchased from: William, 12<sup>th</sup> Duke of Hamilton and 9<sup>th</sup> Duke of Brandon  
Previous owner/ex-collection: William Beckford."<sup>68</sup>

Although antiquities were of intense interest to William and may well have been a factor in his later attraction to the antique shape and decoration of the Hamilton Vase, in the mid-1840s it appears he began more fervent collecting specifically of paintings and objects related to the Stuart court in Rome. William's interest in Jacobite memorabilia telegraphed in perhaps a more understated way his family's claim, so forcefully asserted by his father the 10<sup>th</sup> Duke Alexander, to the throne of Scotland.<sup>69</sup>

When first married, Marquis William and Princess Marie were drawn to Italy where they spent their honeymoon. Evans reveals that as early as 1844 the Duke

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[http://encore.lib.gla.ac.uk/iii/encore/record/C\\_Rb3059167](http://encore.lib.gla.ac.uk/iii/encore/record/C_Rb3059167). [Accessed: October 2, 2017]

<sup>68</sup> See:

[https://research.britishmuseum.org/research/collection\\_online/collection\\_object\\_details.aspx?objectId=461605&partId=1&searchText=1882,0704.1&page=1](https://research.britishmuseum.org/research/collection_online/collection_object_details.aspx?objectId=461605&partId=1&searchText=1882,0704.1&page=1).

[Accessed: July 12, 2018]

<sup>69</sup> As a descendant of James Hamilton, regent to Mary Queen of Scots, the 10<sup>th</sup> Duke in his frequent travels to Italy "cultivated the belief that he was the true heir to the throne of Scotland." "The Rise and Fall of Hamilton Palace" at <https://www.nms.ac.uk/explore-our-collections/stories/art-and-design/the-rise-and-fall-of-hamilton-palace/>. [Accessed: March 18, 2019]

employed Scotland native Robert Macpherson (1814-1872) as his agent in Rome where Macpherson had relocated in the early 1840s. As his father concentrated on collecting royal French furniture, Napoleonica and sculpture, Hamilton scholar Godfrey Evans documents the 11<sup>th</sup> Duke's intense interest in collecting Jacobite works of art and art objects that began in 1845 with the acquisition of a painting of James III and his court in Rome.<sup>70</sup>

the Hamilton Palace Collection contained many Jacobite treasures. The majority were clearly collected and prized by the 11<sup>th</sup> Duke and therefore reflect the growing interest in the Jacobites—encouraged by Sir Walter Scott—during the early reign of Queen Victoria (who also had a soft spot for the Stuarts).<sup>71</sup>

Additionally, eight lots of Jacobite artifacts were purchased by the 11<sup>th</sup> Duke at the 1855 Bernal sale, and the collecting of numerous additional related objects continued into the early 1860s.<sup>72</sup>

Italy held the couple in its sway for several years during which artists were commissioned to create personal artworks: “marble busts of themselves and two of their children”<sup>73</sup> by Laurence Macdonald in Rome and purchases of paintings such as one by Filippo Palizzi depicting the couple and their elder son astride mules ‘with Vesuvius in the background, of 1848.’<sup>74</sup>

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<sup>70</sup> *James III and his Court outside the Palazzo Muti during the Celebrations of the Appointment of Prince Henry as a Cardinal, July 1747* by an unknown artist and today in the collection of the Scottish National Portrait Gallery.

<sup>71</sup> Evans, “The Acquisition of Stuart Silver,” p. 145.

<sup>72</sup> These included “‘a chocolate box’ painting of a lady *alleged* to be Maria Clementina Sobieska, on horseback, ‘in the singular dress she wore [on] her romantic journey from Warsaw to Rome’, two miniatures of the Old Pretender and his wife; and a miniature of Princess Louise of Stolberg, signed ‘GS’ for the prolific miniaturist Gervase Spencer and dated 1760.” Evans, “The Acquisition of Stuart Silver,” 141. For a comprehensive discussion of the 11<sup>th</sup> Duke of Hamilton collecting related to the Old and Young Pretenders, see Godfrey Evans’s “The Acquisition of Stuart Silver and Other Relics by the Dukes of Hamilton,” in *The Stuart Court in Rome*, Edward Corp, ed. (London: Ashgate, 2003), pp. 131-148.

<sup>73</sup> Evans, “The 11<sup>th</sup> Duke and Duchess of Hamilton and France,” p. 8.

<sup>74</sup> *Ibid.*

With the 1852 ascension to the presidency of France by Princess Marie's cousin Louis-Napoleon Bonaparte (1808-1873), a distinct shift in the couple's collecting to French artworks resulted from an intensifying relationship with the future emperor and the French court. Years earlier during a period of exile, in 1850 Louis-Napoleon visited William and Marie at Brodick Castle. At his rise in 1852 as president of the Second Republic and subsequently proclaimed emperor in December of that year, the young Hamiltons became part of the inner circle of French society. During this period that paralleled William's succession to the ducal title at the 1852 death of the 10<sup>th</sup> Duke of Hamilton, both historic objects continued to be collected and important living artists were patronized. Also, it must be remembered in connection to William's French art collecting and relationship with Louis and Eugénie that the Hamilton family claimed the title of the dukedom of Châtellerault, "the French title bestowed on his ancestor, the 2<sup>nd</sup> Earl of Arran, by Henry II in 1548-9."<sup>75</sup> With the 1852 purchase of five tin-glazed faïence busts depicting *Apollo* and *The Four Seasons*, the products of Nicolas Fouquay's Rouen ceramics factory, the 11<sup>th</sup> Duke launched serious collecting of French art. These enormously important works date to ca. 1730-1740 and "are the most important surviving examples of 18<sup>th</sup>-century French earthenware."<sup>76</sup>

Once Louis-Napoleon married Eugénie, Countess of Teba, in early 1853, the couples became even closer and began exchanging gifts. Eugénie gifted Marie with a Sèvres porcelain-topped table (now in the Musée D'Orsay, Paris), and Marie reciprocated by gifting a portrait of herself to Eugénie and an expensive English-made wooden desk by Charles Frederick Hancock of London for Napoleon III. The declaration of war against Russia by the French and British in 1854 prompted William to commission from Scottish sculptor Patric Park (1811-1855) a bust of Napoleon III as a "demonstration of British-French solidarity."<sup>77</sup> Other French acquisitions

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<sup>75</sup> Godfrey Evans, "The 11<sup>th</sup> Duke and Duchess of Hamilton and France," p. 9.

<sup>76</sup> Per Evans's article, the *Seasons* were installed in 'four of the five niches in the south wall of the Grand Entrance Hall on the first floor of Hamilton Palace...' After the 1882 Hamilton Palace auction, they now are in the collection of the Louvre. See Evans, p. 9.

<sup>77</sup> Evans, p. 10.

include two articles of Saint-Porchaire ceramics purchased at the Rattier sale in 1859 (a cup is in the collection of the Victoria and Albert Museum, Salting bequest, C.2303-1910), a mid-sixteenth century Milanese damascened-iron chess table from Prince Soltykoff's estate sale in Paris in 1861 (also in the collection of the Victoria and Albert Museum, 176-1885), and a sculpted bust of Eugénie by Gustave-Adolphe-Désiré Crauck (1827-1905) as well as busts of the Hamilton couple's three children by Jean-Pierre Dantan (1800-1869). An abundance of French paintings by minor artists as well as by Eugène Delacroix (1798-1863), Paul Delaroche (1797-1856), Jean-Léon Gérôme (1824-1904) and Victor Hugué (1835-1902) also were acquired to furnish the Arlington Street London house.<sup>78</sup> The 11<sup>th</sup> Duke's collecting of French art is different from that of his father. It speaks more to a concern about being known for cultural discernment and connoisseurship skills rather than imitating the 10<sup>th</sup> Duke's collecting of objects with French royal provenance in order to bolster his monarchical pretensions. Also, it is possible that Princess Marie's influence was a factor that spurred William to initiate his collecting pursuits around 1845, just two years after their marriage.

Peripheral to the Duke's collecting and worthy of consideration is the collecting and commissioning of art by Princess Marie of Baden. Like her husband the 11<sup>th</sup> Duke

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<sup>78</sup> Léa Saint-Raymond's article "How to Get Rich as an Artist: The Case of Félix Ziem—Evidence from his Account Book from 1850 through 1883" interestingly documents purchases of Ziem's (1821-1911) paintings by both the Duke and the Duchess beginning in 1853. Saint-Raymond charts purchases by Ziem's clients. Between 1850 and 1864, the leading purchaser for a total of 16,700 francs was the Comte de Morny, Napoleon III's half brother. The Duchess of Hamilton is the seventh largest purchaser: 3,000 francs in September 1853 for *Hôtel de Ville de Marseille*, 3,000 francs for a March 1854 purchase of *Marseille*, and one additional purchase in 1867 after the Duke's death of *Le Quai de Joliette*. The Duke is ranked number seventeen with three purchases from March 1853 (title unrecorded, 888 francs), May 1861 (*Le Triptyque de Venise*, amount paid unrecorded) and May 1863 ("3 aquarelles" *Château Saint Pierre*, 3,000 francs). See: <http://www.19thc-artworldwide.org/spring16/saint-raymond-on-how-to-get-rich-as-an-artist-felix-ziem>. [Accessed: June 28, 2019]

The 11<sup>th</sup> Duke lent the Soltykoff Chess Table to the 1862 South Kensington Special Loan Exhibition.

of Hamilton, Princess Marie's upbringing in the royal court of Bavaria at the cultural center of Europe had exposed her to great art collections, collectors and artists.



**Figure 1.7**  
**Princess Marie of Baden, Duchess of Hamilton**  
 Stipple engraving  
 By Henry Thomas Ryall, after James Rannie Swinton  
 Mid 19<sup>th</sup> century  
 National Portrait Gallery, London, Inv. NPG D35285

Although she is most associated with purchases of old German silver and porcelain, particularly evident at Brodick where the collection contains a number of German glass objects both antique and historicist, Princess Marie's 1853 conversion to Catholicism drove her collecting of objects and prints and drawings with religious subject matter and in some instances "Imperial links."<sup>79</sup> Some of the objects the Princess collected were gifted to St. Mary's Roman Catholic Church, Hamilton, beginning in 1853 including a "medieval-style chalice" and a "statue of the Archconfraternity of Notre Dame de Victoire, Paris."<sup>80</sup>

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<sup>79</sup> For more detailed information, see Godfrey Evans, "The 11<sup>th</sup> Duke and Duchess of Hamilton and France," p. 13.

<sup>80</sup> Godfrey Evans, "The 11<sup>th</sup> Duke and Duchess of Hamilton and France," p. 13





**Figure 1.8**  
**Goblet**

Colorless glass enamel painted with portrait of Martin Luther  
17<sup>th</sup> Century, Germany  
National Museums Scotland, Edinburgh, A.1882.31.8



**Figure 1.9**  
**Covered goblet**

Potash glass with engraved decoration  
Johann Wolfgang Schmidt,  
ca. 1680-1690, Nuremberg  
Brodict Castle Collection  
Source: Photograph by author

To narrowly define Princess Marie's collecting to religious objects and old German silver, glass and porcelain is a disservice to the breadth of her appreciation and understanding of the arts. In addition to a consideration of her own independent art collecting activities, the persistent thread of her influence on the 11<sup>th</sup> Duke's acquisitions must be factored into any assessment of his collecting activities. An understanding of the life the Princess led prior to her marriage to William supports this assertion.

Princess Marie's mother Stéphanie de Beauharnais's (1789-1860) father Alexandre, Vicomte de Beauharnais, was guillotined in 1794. He was cousin to the first husband of Marie Joséphe Rose de Tascher de la Pagerie, later Empress Josephine. Upon Josephine's marriage to Napoleon in 1796, he (Napoleon) became stepfather to Josephine's two children Eugène and Hortense, Stéphanie de Beauharnais' second cousins. In 1804 Napoleon invited the teenaged Stéphanie to live in the Tuileries Palace.

On March 4, 1806, Napoleon I formally adopted Stéphanie de Beauharnais as his stepdaughter and designated her "Princesse Française" on March 4, 1806. After Stéphanie aged 17 married the heir of the Grand Duke of Baden in April 1806, she and her husband were gifted with two palaces. Their winter home was the baroque palace of Mannheim, and summer found them in residence at the garden palace of Schwetzingen. Thus, Princess Marie (b. 1818) spent her childhood at the royal court of Bavaria. After the death of his father, Stéphanie's husband Karl Ludwig Friedrich (r. 1811-1818) became the Grand Duke of Baden. Although Stéphanie gave birth to two sons in addition to her three daughters neither of them survived. When in 1818 the Grand Duke died at the age of 32, he left Stéphanie not yet 30 years old with three daughters. Since she had not produced an heir, Karl Ludwig's uncle Ludwig became the rule of Baden.

Widowed with three young daughters, Stephanie returned to the palace at Mannheim...The court at Mannheim, in the center of Europe, was frequented by diplomats as well as the [sic] writers and artists...Helped by a jointure of 120,000 guilden, she [Stéphanie] made her residence a center for artists,

writers, renovated part of the baroque palace in a classical style, and maintained a small but distinguished court.<sup>81</sup>

It is undeniable that Princess Marie's environment at the Mannheim court of her mother had a great impact on her art education and connoisseurship skills. Clearly, after the 1852 inheritance of the ducal title of the Hamilton family by her husband William and Napoleon III's ascendancy to the throne of France, art activities at the French royal court significantly impacted Princess Marie's collecting. For instance, the account books of the very popular "painter of Venice" Félix Ziem (1821-1911) record at least five paintings acquired by the Hamilton couple between 1853 and 1863.<sup>82</sup> Two of them specify the purchaser as the 'duchesse d'Hamilton': *Hôtel de Ville de Marseille* in September 1853 and *Marseille* in March 1854. As author Léa Saint-Raymond elucidates in her article "How to Get Rich as an Artist: The Case of Félix Ziem—Evidence from His Account Book from 1850 through 1883," the largest purchaser of Ziem works between 1850 and 1864 was none other than the Comte de Morny, Napoleon III's half-brother. While the Duchess of Hamilton's two purchases totaled 6,000 francs, de Morny expended 16,700 francs on Ziem art. Also, it is documented that Empress Eugénie owned at least one painting by Ziem. So not only was the Duchess making purchases such as those from P.A. Tacchi in Frankfurt and other retailers both in Great Britain and France to decorate 22 Arlington Street in London and Brodick on Arran, it appears she had an interest and was educated in art, contemporary paintings and artisans.

Although their collecting tastes were decidedly different, perhaps William did in some ways model himself on the role the 10<sup>th</sup> Duke played as a patron of the arts. The 10<sup>th</sup> Duke "was a Trustee of The British Museum [1834-1852] and Vice-President of The National Gallery of Scotland's forerunner The Royal Institution for the Encouragement of the Fine Arts in Scotland" and Fellow of the Royal Society and

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<sup>81</sup> Sotheby's "Important French Furniture," November 6, 2008: The Stéphanie de Beauharnais Service: An Important French Silver Dinner Service, Jean-Baptiste Claude Odier, Paris, 1821-1824, Lot 106.

<sup>82</sup> Saint-Raymond, "How to Get Rich as an Artist," <http://www.19thc-artworldwide.org/spring16/saint-raymond-on-how-to-get-rich-as-an-artist-felix-ziem>. [Accessed: May 19, 2018]

the Society of Antiquarians of London.<sup>83</sup> The first indications of William's involvement in support of organized arts initiatives activity appear as early as 1852 and are tangential to The Royal Society of Arts, Manufacture and Commerce.<sup>84</sup> Headed by Prince Albert, the Society's primary goal was to provide initiatives that would improve industrial design in Great Britain. In 1847 a Royal Charter was secured by the Society and member Henry Cole (1808-1882) organized a series of exhibitions that eventually led to the Great Exhibition. When Society member architect Matthew Digby Wyatt (1820-1877) published *Metal-Work and Its Artistic Design* in 1852, two of the featured objects were fifteenth century Italian metal chalices owned by William, then the Marquis of Douglas.<sup>85</sup>

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<sup>83</sup> "The Rise and Fall of Hamilton Palace" at <https://www.nms.ac.uk/explore-our-collections/stories/art-and-design/the-rise-and-fall-of-hamilton-palace>. Ronald Freyberger, "Eighteenth-Century French Furniture from Hamilton Palace," in *Apollo* vol. CXIV, no. 238, December 1981, p. 401. [Accessed: May 2, 2017]

<sup>84</sup> The Society was founded in 1754 as the Society for the Encouragement of Arts, Manufacturers and Commerce in Great Britain. Headed in 1843 by Prince Albert and renamed by then as the "Royal Society of Arts, Manufacture and Commerce," by that date the organization had a history of sponsoring competitions and exhibitions to emphasize its "connection to commerce and manufactures, rather than paintings per se." Prince Albert and the Society were the forces responsible for the 1851 Great Exhibition. Lyndel Saunders King in "The Victorian Art World" in *The Industrialization of Taste* (Ann Arbor, MI: UMI Research Press, 1985), pp. 22-23.

<sup>85</sup> Sir Matthew Digby Wyatt was a member of the Wyatt family of prodigious architects. His special talent for "writing and lecturing on the applied arts brought him to the notice of the Royal Society of Arts." In turn, he was named Secretary of the 1851 Great Exhibition and thereafter was part of the group of forward-thinking designers in the circle of Prince Albert. He gained recognition for important architectural commissions such as Paddington Station and showed extraordinary versatility designing stained glass, tiles, carpets, metalwork and more. He was the first Slade Professor in 1869 at Cambridge [a position endowed by the collector Felix Slade] and was knighted by Queen Victoria for his contributions including multiple publications on art. See: John Martin Robinson, *The Wyatt Family*. <http://www.oxfordartonline.com/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000092453>, 2003. See: Plates XII and XL in Matthew Digby Wyatt *Metal-Work and Its Artistic Design* (London: Day & Son, 1852). [Accessed: October 4, 2016]



**Figure 1.10**

**Two fifteenth century Italian chalices**

**Plate XII (left), Plate XL (right)**

Owned by Marquis of Douglas (future 11<sup>th</sup> Duke of Hamilton)

Illustrated in *Metal-Work and its Artistic Design* by Matthew Digby Wyatt, 1852.<sup>86</sup>

This is an indication that by this time William was aware of and perhaps through his family association with Prince Albert was affiliated with members of the inner circle of design reform advocates such as Cole and Wyatt.<sup>87</sup> In this same vein in Godfrey Evans's article "The Acquisition of Stuart Silver," the author cites the 11<sup>th</sup> Duke's appointment in 1856 as Honorary President of Scotland's Art-Manufacture Association and his loan of Stuart objects to its second exhibition in 1857 at the National Gallery in Edinburgh.<sup>88</sup>

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<sup>86</sup> Left: Plate XII, p. 24. "This is an Italian chalice, executed with the exception of the cup (which in all chalices must be of some precious metal), in latten and gilt. The enamels are translucent and champlevé. It may be observed of the Italian enamels of the period of the vessel engraved (the fifteenth century), that they are invariably applied as gems, and fixed into settings. The reason of this is, that the heat required to fuse the vitrified pastes would have been so great as to have distorted the forms entirely. Subsequently, when gold began to be used as the groundwork for enamel, the principal parts of the objects were placed in the muffle with the enamels upon them. These several portions were subsequently united by hard solder and pinning." Right: Plate XL, p. 79. "A chalice brought from La Marca, in the possession of the Marquis of Douglas. This vessel agrees so entirely in style with that we have engraved in Plate XII, as to need no additional remarks.

<sup>87</sup> Queen Victoria was godmother of the 11<sup>th</sup> Duke and Princess Marie's daughter, Lady Mary Victoria Hamilton.

<sup>88</sup> In "The Acquisition of Stuart Silver and Other Relics by the Dukes of Hamilton" (see Note 15) and "The 11<sup>th</sup> Duke and Duchess of Hamilton and France" in the *Journal of the Scottish Society for Art History*, vol. 14, 2009-2010, pp. 7-17, Godfrey

From 1854 to 1863 Duke William was a member of the Roxburghe Club, an invitation-only 40 member society founded in 1812 “devoted to printing unpublished documents and reprinting rare text, among them unknown or neglected works of English literature and history” including “important works in Early and Middle English...unpublished Jacobite documents, the correspondence of Garrick and the Countess Spencer, and Disraeli’s letters.”<sup>89</sup> Access to the priceless Beckford and Hamilton libraries must have been most enticing to members who were “drawn from the ranks of the nobility, the professional and academic classes, but it was the books that leveled the barriers that might otherwise have existed between them.”<sup>90</sup>

William and the Duchess’s connection to the French court well may be responsible for the Duke’s involvement in the 1855 Paris Exposition Universelle. As previously discussed, the couple, both together and separately, spent much time in Paris and frequently were guests of the Emperor and Eugénie. For the 1855 Paris Exposition Universelle, the 11<sup>th</sup> Duke was partnered with previously mentioned British architect Matthew Digby Wyatt to serve as jurors of furniture and other decorative arts at the Exposition. This important appointment as Vice-President of the jury for the 1<sup>ère</sup> Division, Produit de l’Industrie, Class XXIV, ‘*Les industries concernant l’ameublement et la décoration*’ brought the Duke close to one of the most highly regarded decorative art and architecture experts of the day. Their assessment of 1855 object entries had to have been most helpful in adding to the Duke’s discernment of contemporary decorative arts. William’s participation may have been based upon his reputation as a tastemaker and connoisseur as well as a confidant of Napoleon and Eugénie.<sup>91</sup> As for Wyatt’s involvement in the 1855 fair, he had ongoing interaction with the French applied arts scene beginning in 1849 when he and Henry Cole had been sent by the Royal Society of Arts to the Paris

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Evans shares what is to date the most comprehensive written assessment of the 11<sup>th</sup> Duke of Hamilton’s collecting.

<sup>89</sup><http://www.roxburgheclub.org.uk>. [Accessed: December 5, 2016]

<sup>90</sup>Ibid.

<sup>91</sup> Other jury members included: Michel Diéterle of the Sèvres Manufactory and the noted collectors Edmond du Sommerard and James de Rothschild.

Exhibition of the Products of Industry to gather information about all aspects of the event Wyatt then recounted in a comprehensive report submitted to the Society in 1849.<sup>92</sup>



**Figure 1.11**  
**Palace of Industry, 1855 Exposition Universelle, Paris, France**  
*Reports From Commissioners: Paris Universal Exhibition, Vol. XXXVI*  
*Part I, p. 8*

The 1855 Exposition Universelle's size and scope were vast. Over five million people visited nearly 25,000 exhibitors grouped by country.

France, whose superiority in the aesthetic domain was generally recognized, was keen to encourage free trade, whilst Britain, technologically and industrially advanced, sought to promote the aesthetic quality of its products.<sup>93</sup>

As an active participant in the judging at the Palais de l'Industrie, accompanying Wyatt in surveying the extensive displays of Class XXIV, '*Les industries concernant l'ameublement et la decoration*' can only have resulted in further improvement of William's connoisseurship skills. His high visibility as a connoisseur, collector, judge and tastemaker at the Paris Exposition in a peripheral way also supported the

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<sup>92</sup>Matthew D. Wyatt, *A Report of the Eleventh French Exposition on the Products of Industry 1849* (London: Chapman and Hall, 1849).

<sup>93</sup> Elodie Lerner, "Book Review: Exhibition Catalogue for 'Napoleon III and Queen Victoria'" (<https://www.napoleon.org/en/history-of-the-two-empires/articles/book-review-exhibition-catalogue-for-napoleon-iii-and-queen-victoria/>). [Accessed: July 29, 2019]



Hamilton family connection to French nobility through their claim to the dukedom of Châtellerault, and along with his purchases of numerous French artworks at the time “projected the idea of a great aristocratic collector who had an excellent knowledge and understanding of French history.”<sup>94</sup>

In Wyatt’s 1856 *Report of the Commissioners to the 1855 Paris Exposition Universelle*, he awarded praise for the finest French furniture displayed by the firm of Fourdinois.<sup>95</sup> As he detailed the merits of an extraordinary cabinet “the most



**Figure 1.12**  
Cabinet  
Carved Walnut and Oak  
Alexandre-Georges Fourdinois, Paris  
ca. 1855  
Victoria and Albert Museum, London, 2692.1, 2-1856

<sup>94</sup> The issue of the French dukedom was not resolved in the 11<sup>th</sup> Duke’s lifetime. The Hamilton family claim (contested by the 2<sup>nd</sup> Earl of Arran) received the support of Napoleon III, and in 1864 the 12<sup>th</sup> Duke of Hamilton was recognized to be the rightful holder of the title and named the 2<sup>nd</sup> Duke of Châtellerault. Godfrey Evans, “The 11<sup>th</sup> Duke and Duchess of Hamilton and France,” p. 13.

<sup>95</sup> The firm of Fourdinois “supplied much furniture for Empress Eugénie, including, in 1860, cabinets for the Palais Fountainebleau with similar carved decorations.” See: [www.collections.vam.ac.uk/item/059332/cabinet-fourdinois-alexandre-georges/](http://www.collections.vam.ac.uk/item/059332/cabinet-fourdinois-alexandre-georges/). [Accessed: April 20, 2018]



faultless specimen of florid furniture in the entire Exhibition,” and based on a Paris cabinet of 1550, Wyatt celebrates its purchase (£320) by the British for the Marlborough House Museum of Ornamental Art. His report also reveals the 11<sup>th</sup> Duke made a Fourdinois purchase of “an escritoire in Thuya and other Algerian woods.”<sup>96</sup> From this we learn the Duke was most likely benefiting from the information shared by Wyatt as well as emulating Wyatt’s approbation as they assessed the furniture entries at the Fair and was swayed to make the purchase not only in regard to Wyatt’s approbation of the Fourdinois firm, but also by the fact the firm probably already had a connection to the French royal court.

Another effect of the 1855 experience the Duke had with Wyatt was revealed at the 1862 London Exhibition. There, in the Exhibition display of 1855 Paris silver medalist Giovanni Battista of Faenza, Italy, was an ornamented frame featuring “delicately-engraved heads in ivory, of Spring, Summer, Autumn, and Winter...which, we believe, was executed for the Duke of Hamilton.”<sup>97</sup> Indeed, according to Dr. Evans, in 1857-1858 Gatti provided the Duke with “the most impressive modern item” of all that he collected.<sup>98</sup> That item was a bespoke secrétaire or writing cabinet with engraving by Graffi “with arabesque figures supporting a shield with the Hamilton arms” that was included in the 1882 Hamilton Palace sale as lot 1786.<sup>99</sup>

The 1855 Exposition Universelle, the first international exposition for France, prompted a royal visit from Victoria and Albert as well.

Napoleon already knew England well, having spent some of his youth there in exile. The year 1855 was a key moment in the process of rapprochement between the two countries. Their joint participation in the Crimean War (1854-1856), in support of the Turkish forces fighting the Russians, played an extremely important role...and this alliance led to reciprocal visits.

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<sup>96</sup> *Reports From Commissioners: Paris Universal Exhibition, Vol. XXXVI - Part I* (London: George E. Eyre and William Spottiswoode for Her Majesty’s Stationery Office, 1856), p. 287.

<sup>97</sup> Waring, *Masterpieces*, Plate 295.

<sup>98</sup> Correspondence from Dr. Godfrey Evans dated April 3, 2017.

<sup>99</sup> *1882 Hamilton Palace Sale Catalogue*, Lot 1786, p. 203

Napoleon visited Windsor in April 1855, and Victoria, accompanied by Prince Albert and their children, spent time in Paris between 18 and 27 August.<sup>100</sup>



**Figure 1.13**  
***The Entry of Queen Victoria into Paris 18<sup>th</sup> August 1855***  
 Pencil, Watercolor and Bodycolor  
 Adolphe Jean Baptiste Bayot (1810-1871)  
 Royal Collection Trust, London, Inv. RCIN 920059

The British royals' visit to Paris must have been a high point for the Hamiltons for it brought together in the space of several months the three couples whose family relationships were intertwined: Princess Marie, of course, was Napoleon III's cousin and Queen Victoria was godmother to the Duke and Duchess's daughter Lady Mary Victoria Hamilton (1850-1922), born the same year Napoleon III visited the Hamilton couple at Brodick Castle. As Premier Peer of Scotland and step granddaughter of Napoleon I, the Duke and Duchess undoubtedly felt they were in their rightful place in company of the monarchs of France and Britain.

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<sup>100</sup> See Eloldie Lerner, "Book Review: Exhibition Catalogue for 'Napoleon III and Queen Victoria'" ( <https://www.napoleon.org/en/history-of-the-two-empires/articles/book-review-exhibition-catalogue-for-napoleon-iii-and-queen-victoria/>). [Accessed: July 29, 2019]



**Figure 1.14**  
**Victoria and Napoleon III at the 1855 Paris Exposition**  
[www.alamy.com](http://www.alamy.com) - G37XE4  
 [Accessed: May 20, 2017]

No discussion of the 11<sup>th</sup> Duke of Hamilton's art collecting would be complete without a consideration of his family's fascination with the Napoleon family. Following in his father's footsteps and further driven by his marriage to Princess Marie, William amassed significant works of sculpture and paintings in homage to the connection with the French royal court. The most notable and well documented of many objects prominently displayed at Hamilton Palace include an 1854 marble bust of Napoleon III commissioned from sculptor Patric Park. The bust and a similar one of Eugénie were placed in the Palace's Tribune Room. A huge Winterhalter portrait of Prince Marie hung behind the bust of the Emperor. The visual dialog was further enhanced by a 52-inch high model of the Place Vendome victory column surmounted by a statue of Napoleon III on the table in the center of the room.



**Figure 1.15**  
**Photograph of part of the Tribune in Hamilton Palace, 1882**

Thomas Annan

From: Godfrey Evans, *Alexander, 10<sup>th</sup> Duke of Hamilton (1767-1852) as Patron and Collector*, Thesis (Ph.D.), University of Edinburgh, 2009, Image 141. Bust of Emperor Napoleon III by Patric Park positioned between busts of Princess Marie and the 11<sup>th</sup> Duke in front of Winterhalter portrait of Princess Marie of Baden.

When Stéphanie de Beauharnais died in 1860 and Princess Marie was tasked with dividing her mother's estate, she wrote to the 11<sup>th</sup> Duke on July 1, 1860:

It was Such a business all day long on my feet, to choose all the different things, \_ I was quite ill, & then between it to receive people, & besides all that, the great misery of the Sad recollection, being all Day long in mama's rooms. I have got two enormous pictures of the Emperor & Empress of the French, \_ copies en pied of Winterhalters and a beautiful one of the Emp: Napoleon 1<sup>st</sup>: (smaller) I think they ought to go to Hamilton, & I have ordered with the third mine by Stieler, which mama left you to direct them to Arlington Street. These first three not belonging to the Baden collection, I can send them to England. I gave McCracken's Direction there, for please dearest Douglas, send there that they should not be spoiled as they are very fine.<sup>101</sup>

The two large portraits of Napoleon and Eugénie to which the Princess made reference were most conspicuously displayed in Hamilton Palace. They were copies of the originals painted by Franz Winterhalter executed by in 1856 by Joseph-Nicolas Jouy.<sup>102</sup> The portrait of the Empress hung on the landing of the black marble grand staircase as illustrated in Thomas Annan's 1882 photograph.

<sup>101</sup> Princess Marie of Baden to the 11<sup>th</sup> Duke of Hamilton, written in Mannheim and the envelope franked Mannheim, 1 July 1860 (HA, Bundle 2837).

<sup>102</sup> See Evans "The 11<sup>th</sup> Duke and Duchess of Hamilton and France," note 37.



**Figure 1.16**  
**Empress Eugénie Portrait**

Nicholas Jouy

Paris, 1856

Grand Staircase, Hamilton Palace

*Country Life* photograph, 1919

As well as making purchases at the 1855 Exposition, shortly after the Exposition the 11<sup>th</sup> Duke continued to acquire contemporarily created objects in Paris including two *pâte-sur-pâte* vases directly from the Sèvres factory and the previously discussed writing cabinet by Gatti.<sup>103</sup> These and other purchases from France at the time of the Exposition and up to his death in 1863 lend credence to the Duke's avid collecting of contemporary artworks cited in Evans's revealing article "The 11<sup>th</sup> Duke and Duchess of Hamilton and France" in which he dispels the notion of the Duke only "as an antiquarian and as an enthusiastic collector of paintings, silver and enamels relating to Charles I, Charles II and the Jacobite Pretenders."<sup>104</sup>

An argument for William's collecting taste for glass and ceramics is further bolstered when in 1856 he joined a group of prominent British art supporters who banded together as subscribers to provide funds for the purchase of the

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<sup>103</sup> The Gatti writing cabinet appears as Lot 1786 in the 1882 Hamilton Palace auction. Dr. Evans shared with the author that the Gatti piece was "the most impressive modern item acquired by the 11<sup>th</sup> Duke of Hamilton." Godfrey Evans email message to the author, April 3, 2017. Special thanks to Godfrey Evans for bringing this purchase to my attention.

<sup>104</sup> Godfrey Evans, "The 11<sup>th</sup> Duke and Duchess of Hamilton and France," in *Journal of the Scottish Society for Art History*, vol. 14, 2009-2010, pp. 7-17.

extraordinarily important M. Jules Soulages collection of French and Italian Renaissance art.<sup>105</sup>

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 [London] dealer John Webb was despatched to examine and report on the collection, which was purchased between 1859 and 1865 in instalments for £11,000 with the assistance of 73 subscribers.<sup>106</sup>

In anticipation of the acquisition, then Marlborough House Museum of Ornamental Art curator J. C. Robinson who had been hired by Henry Cole cataloged the collection and published it in 1856.<sup>107</sup>

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<sup>105</sup> Compiled in the 1830s and 1840s by Toulouse attorney Soulages, acquiring this spectacular collection of decorative arts objects became the focus of early ornamental art experts keen on providing a national collection with which to inspire the improvement of the design of manufactured goods. When the British government balked at the idea of the acquisition, the Soulages objects were featured at the important 1857 Art Treasures of the United Kingdom Exhibition in Manchester. Thereafter, design advocates such as Charles Robinson, then curator of the Museum of Ornamental Art, and Henry Cole raised private funds for the purchase. (see J.C. Robinson *Catalogue of the Soulages Collection*, London: Chapman & Hall, 1856).

<sup>106</sup> <http://www.vam.ac.uk/content/articles/j/jules-soulages/>. [Accessed: August 4, 2014]

<sup>107</sup> J.C. Robinson, *Catalogue of the Soulages Collection*. London: Chiswick Press, 1856.



**Figure 1.17**  
**Marlborough House: Second Room**  
 Watercolor

Soulages Collection installed at Marlborough House after the 1857 Art Treasures of the United Kingdom in Manchester

William Linnaeus Casey, 1857  
 Victoria and Albert Museum, London 7280

In conjunction with the publication of the catalog in July 1856, Robinson and Cole, then secretary of the National Design School and the new Department of Practical Art at the Board of Trade, recruited an initial 73 subscribers “interested in the progress of art in England” who pledged over £24,000 toward the purchase of the collection, a demonstration to Parliament of national support for the acquisition. Donations ranged from £100 to £1,000. The list of subscribers is a ‘who’s who’ of individuals representing the nobility, art dealers, decorators, manufacturers, architects and prominent collectors of the day: H.T. Hope, John Webb, Holland and Sons, Jackson and Graham, John Crace, George Gilbert Scott, I.K. Brunel, Christie and Manson, H. Minton, Earl Granville, Lord Ashburton, and most importantly for this report, “His Grace the Duke of Hamilton and Brandon, Arlington Street.” Six subscribers pledged £1,000: H.T. Hope, (Scottish Baron) Marjoribanks, Lord Ashburton, H. Minton, Edward Wood (collector), and Matthew Uzielli (collector) while the Duke was in the second tier of subscribers with a pledge of £500.

Despite the list of high profile subscribers, a demonstration of the richness of the collection when briefly displayed at Marlborough House in 1856, and the support of Prince Albert, Parliament’s ultimate refusal to spend public money for the purchase was expressed best by PM Palmerston when he remarked, “What is the use of such

rubbish to our manufacturers?"<sup>108</sup> Parliament's reaction was foreshadowed in Robinson's introduction to the Soulages catalog when he wrote decorative arts objects "were not, however, at that period, generally deemed worthy of the same kind of regard which was paid to pictures, statues, engravings, or objects of pure antiquity."<sup>109</sup>

Not to be fazed, Henry Cole persuaded the organizers of the 1857 Art Treasures of the United Kingdom Exhibition in Manchester to purchase the collection for £13,500 with the caveat it was to be leased back to his department for eventual installation at the new South Kensington Museum. Cole recognized that by displaying it in Manchester, exposing it so publicly to 1.3 million art fair visitors (9,000 per day), and then bringing it back to London would build support sufficient to achieve his goal of acquiring the Soulages collection.



**Figure 1.18**  
**Soulages Collection objects at 1857 Manchester Art Treasures Exhibition**  
 Photograph  
 P.H. Delamotte  
 Victoria and Albert Museum, London, 34743

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<sup>108</sup> Susan Owens, "'Straight Lines are a National Want': South Kensington and Art Education Reform," in *Art and Design for All*, Julius Bryant, ed. (London: V&A Publishing, 2012), p. 56.

<sup>109</sup> J.C. Robinson, *Catalogue*, p. iv.



Recommendations to purchase the Soulages collection came from all quarters of the arts community including a paper from a select committee of the Royal Institute of British Architects

Denouncing the neglect to purchase as 'an irreparable loss of a great opportunity to improve our manufactures, to enlarge the sphere of arts application, to increase our commeree [sic], and to instruct the public mind.'<sup>110</sup>

Regardless of Cole's efforts and reapplication to Parliament after the Manchester Exhibition, on April 5, 1858, the Committee of Council on Education responded:

With reference to the letter from your department of the 18<sup>th</sup> of February last, recommending the purchase of the collection of Italian Ornamental Art formed by M. Soulages, I am directed by the Lords Commissioners of Her Majesty's Treasury to acquaint you...that my Lords are not prepared to submit to Parliament the proposed vote of 14,175*l.* for the purchase in question.<sup>111</sup>

Cole pressed on and ultimately his original Manchester scheme worked. Over a period of years after the Exhibition, the collection was purchased piece-by-piece and installed in the new South Kensington Museum.

The Duke's support of the acquisition of the Soulages Collection is one of the instances in which he demonstrated involvement in the campaign spearheaded by Prince Albert and his circle to provide exemplars for industrial design. As Matthew Digby Wyatt ardently wrote in his 1856 report on the Paris Exposition Universelle:

If we would elevate the English workman we...must provide museums for him, where, as at Marlborough House, he may see what others have done before him and better than him in his own trade: we must get some free libraries, where he may be able to go and improve himself; we must put some better and more ideal monuments than we already have into our public

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<sup>110</sup> "The Soulages Collection," *Times*, 1 May 1858, p.5. *The Times Digital Archive*, <http://tinyurl.galegroup.com/tinyurl/BGdSi7>. [Accessed: April 21, 2018]

<sup>111</sup> *Ibid.*

streets...we must, in short, educate his eye, and through his eye his mind by giving him access to the best models of fine and industrial Art.<sup>112</sup>

Closer to the family seat of Hamilton Palace and around the same time period of the 1855 Paris Exposition and the campaign to acquire the Soulages collection, the 11<sup>th</sup> Duke became involved in an important Glasgow City arts initiative, and it provided the opportunity for a Hamilton family commission. Through a connection with Charles Heath Wilson (1809-1882), then Headmaster of Glasgow School of Art, in the mid-1850s eleventh Duke William was involved in a refurbishment of Glasgow Cathedral.<sup>113</sup>

### **The Great Prophets Window. Glasgow Cathedral**

Dissatisfied with a lack of harmony in the glazing program of the thirteenth-century cathedral, a Glasgow Cathedral Painted Windows Committee was formed in 1856 and charged to “secure a window scheme coherent both in subject and design which, accordingly, would ‘harmonize’ with the ‘purity and dignity’ of the thirteenth century architecture.”<sup>114</sup> Subscribers to the re-glazing program met for the first time on August 26, 1856 and elected the Glasgow Cathedral Painted Windows Committee that included among other important city residents the 11<sup>th</sup> Duke of Hamilton and Charles Heath Wilson who were to be two of the leading voices on the Committee.<sup>115</sup>

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<sup>112</sup> *Reports From Commissioners: Paris Universal Exhibition, Vol. XXXVI - Part I* (London: George E. Eyre and William Spottiswoode for Her Majesty’s Stationery Office, 1856), p. 303.

<sup>113</sup> It is interesting to speculate if the 11<sup>th</sup> Duke’s Glasgow interactions with Wilson may have provided the impetus that brought the Duke into the showroom of Dobson and Pearce and that yielded a number of purchases from Wilson’s former student Daniel Pearce. See Chapter 3 discussions of the Pearce-Wilson relationship.

<sup>114</sup> Sally Rush, “Ungrateful Posterity? The Removal of the ‘Munich’ Windows from Glasgow Cathedral” in *Glasgow’s Great Glass Experiment*, Richard Fawcett, ed., (Edinburgh: Historic Scotland, 2003), p. 48.

<sup>115</sup> Wilson was an architect, painter and art educator who after studying art in Italy became director of the Government School of Art at Somerset House 1843-1848. Thereafter, he returned to his home city of Glasgow and served as director of the Glasgow School of Art of which he was a founder. He went into private practice as an architect in 1864. As will be later elucidated, both Matthew Digby Wyatt and

The re-glazing was part of a larger response to an 1833 essay by Archibald McLellan, calling for a 'general improvement of the ancient portion of the city' in which the Cathedral was located.<sup>116</sup> In addition to the Merchant's Park Cemetery being renamed the Necropolis, architectural changes were made to the Cathedral including the removal of its two western towers.

The decision of the Committee to commission the Munich-based königliche Glasmalereianstalt to provide the new window program proved greatly controversial but advanced apace.

The most illustrious subscriber and committee member was the eleventh duke of Hamilton and it was probably not insignificant to the decision to employ the königliche Glasmalereianstalt that he was married to Princess Marie of Baden. With the backing of so commanding, cultivated and wealthy patron, Wilson saw the north transept as the one area of the Cathedral where he could be sure of achieving the effect he wanted.<sup>117</sup>

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Charles Heath Wilson also had relationships with Hamilton Vase designer Daniel Pearce.

<sup>116</sup> *"Essay on the Cathedral Church of Glasgow, and a history of the See, as connected with the erection of the existing church, with a survey of its present condition and plan for restoration, together with the general improvement of the ancient portion of the city,"* published by Brash and Smith in Glasgow in 1833. The impetus for the restoration of Anglican churches initiated in the early part and continuing through much of the nineteenth century was the mistaken idea that the Decorated Gothic (1250-1350) should be adopted for its homogeneous and unified style. The return to the medieval style of churches was thought to be a remedy for declining church attendance, the poor condition of church edifices, and a shortage of churches in urban areas. The thinking that a more medieval attitude toward church attendance would fuel an overall renewal of the Church of England provided decades of commissions for architects ranging from the early restorations of James Wyatt and continuing through George Gilbert Scott and many other illustrious architects. In this scenario, 'restoration' meant that centuries of accumulated architectural elements, decoration and relics including stained glass windows were stripped from churches such as Salisbury, Durham, Hereford and Lichfield Cathedrals. A.W.N. Pugin, John Ruskin and later in the century William Morris decried all such work that ignored thoughtful antiquarian reflection. Glasgow Cathedral was swept up in spate of restorations including the 1840s removal of its two western towers and subsequent dissatisfaction with its glazing program.

<sup>117</sup> Rush, p. 62.

Archival records substantiate the 11<sup>th</sup> Duke hired Charles Heath Wilson to manage all aspects of the Hamilton window project.<sup>118</sup> In acknowledgement of the commission's importance, Wilson secured the Hamilton window design from "the most eminent of the Munich academicians, Professor [Heinrich] von Hess."<sup>119</sup> Records indicate H. Laing of 3 Elder Street in Glasgow was paid £40 in May of 1859 for his work executing the watercolor cartoons.<sup>120</sup> Although the Duke was abroad in Paris in April 1859, he continued to be engaged in the production of the window and at that time sent a drawing of the Baden arms to Wilson for inclusion in the lower lights of the window each of which were painted with coats of arms related to the Hamilton family.<sup>121</sup>

The first new window in the Cathedral, the great west window, was unveiled to great ceremony in November 1859.<sup>122</sup> And "this was followed by the duke of Hamilton's window [the north transept window known as *The Great Prophets window*] on 19/20 April 1860."<sup>123</sup>

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<sup>118</sup> HA, Volume 482, *CROPS 1859. 1860. & 1861*, transcribed from notes by Dr. Godfrey Evans. p. 96: 23 Jan 1860: "CH Wilson paid £31 12s for sundries in connection with the Hamilton window in Glasgow Cathedral; 1 Feb 1860: "Wilson given £1294 to remit to 'Maximilien [sic] Ainmiller in payment of account for a painted Glass Window to be erected in the Cathedral at Glasgow'; p. 97: 1 May 1860: block entry of payments to Wilson for the account for erecting window £105 4s, Wilson's professional fee of £68 18, and a present to the Wardens of the Cathedral £2.

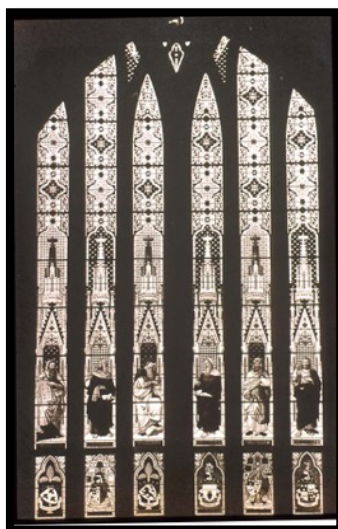
<sup>119</sup> Rush, p. 62.

<sup>120</sup> HA, Volume 1264, p. 82-83.

<sup>121</sup> Ibid.

<sup>122</sup> For a full description of the window and the dedication service in November 1859 see: "Glasgow Cathedral" in *Times*, 22 Nov. 1859, p. 9. *The Times Digital Archive*, <http://tinyurl.galegroup.com/tinyurl/BGeTf9>. [Accessed: July 11, 2019]

<sup>123</sup> Rush, p. 50.



**Figure 1.19**  
**Photograph - Leaded Painted Glass Window**  
 The Great Prophets  
 Heinrich von Hess, designer  
 North Transept, Glasgow Cathedral  
 Gift of the Duke of Hamilton  
 Photograph by Thomas Annan  
 in *The Painted Windows of Glasgow Cathedral*, 1867

Fortunate for posterity, in 1867 Thomas Annan documented the then-completed new glazing program in a catalog of photographs:

Annan's publication does record most of the major windows which were gifted by some of Scotland's leading families and individuals, ranging from the aristocracy and gentry to industrialists, and a significant number of women. They included the Duke of Hamilton, Lord Belhaven, Cecilia Douglas of Orbiston, Sir Andrew Orr the Lord Provost of Glasgow, John Tennant of St. Rollox, and William Stirling of Keir who subsequently became Sir William Stirling Maxwell.<sup>124</sup>

The importance of Charles Heath Wilson's supervision of the re-glazing program is substantiated by accounts of the November 1860 visit to Scotland of Empress Eugénie of France, specifically to Glasgow and to attend a ball at Hamilton Palace. Arriving to 'loud cheers from the assembled multitude,' the Empress was accompanied by the Duke of Hamilton, the Marquis of Douglas and Clydesdale, the

<sup>124</sup> <http://special.lib.gla.ac.uk/GlasgowCathedral/index.htm>. [Accessed: November 25, 2017]

Countess of Montebello, the Duke of Atholl and city officials on a visit to Glasgow Cathedral reported upon in the Thursday, November 29 issue of *The Times* (London, England):

Her Imperial Majesty was received at the door of the cathedral by...Mr. C. Heath Wilson. Mr. Wilson, having been introduced by the Duke of Hamilton, explained the subjects of the various stained-glass windows now in the cathedral, and the intentions of the subscribers as to the whole series. The Empress expressed her interest in the work and her admiration of the windows already erected. She paused for some time before the window in the north transept, and complimented the Duke of Hamilton, the donor of that window, on its success as a work of art...She then ascended the platform round the pulpit, and examined Lord Glasgow's window, the subject of which was explained to her by Mr. Heath Wilson.<sup>125</sup>

The story of the re-glazing program does not end well. Due to insufficient heat during firing the enamels onto the base glass, the paints faded over time rendering images illegible. Albeit the painting on the Munich windows recently has revealed to stained glass experts a high degree of artistic skill, in the 1930s an argument was built around the windows' artistic inferiority. The decision was made to remove the windows from the Cathedral and replace them with windows by British stained-glass artisans.

The relationship between the 11<sup>th</sup> Duke and Charles Heath Wilson during the stained glass window project must have proved successful, for when the Duke decided in 1861 and 1862 to enlarge the east end gardens at Hamilton Palace, he again engaged Wilson to oversee the design and installation of a carved fountain with basin. Archived Hamilton invoices for the "New Gardens Effiescroft" detail the costs of construction of heated and lighted buildings (greenhouses) for "vineries, pineries, etc." and reveal numerous payments for carving, building and installing plumbing for the newly designed fountain. As noted in the Hamilton account book, Thomas Annan was paid £17 12 6 on December 18, 1862 "for photographs of Palace and Fountain for His Grace."<sup>126</sup>

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<sup>125</sup> "The Empress of the French in Scotland" in *The Times* (London, England), Thursday, November 29, 1860, Issue 23790, p. 10.

<sup>126</sup> HA, Volume 482, p. 101.

### **Museum and Exhibition Loans by the 11<sup>th</sup> Duke of Hamilton**

As illustrated by his loan of paintings to the 1855 Paris world's fair, another means by which Duke William actively participated in contemporary art activities was through loans of paintings and objects from the Hamilton family collection.

The 11<sup>th</sup> Duke was in the finest company when he chose to be involved in the seminally important 1857 Art Treasures of the United Kingdom exhibition in Manchester.<sup>127</sup>

The nobility and gentry throughout the empire generously imitated the example of their sovereign and her royal consort, either by naming their principal works, in painting or sculpture, for exhibition, or opening their galleries for free selection to the agents deputed to the performance of that duty. Amongst the numerous contributors are the Duke of Hamilton...<sup>128</sup>

The exhibition was in direct response to the recent publication of Waagen's translated accounts of the hidden treasure trove of artworks in the private country homes of the British nobility.<sup>129</sup> Motivated to re-cast the perception of their city as a hub of artistic activity, the wealthy industrialists and political leaders of Manchester raised funds for what is now recounted as a pivotal event in fulfilling Wyatt's wish to expose the public to exemplars of good design from the past. Queen Victoria led the list of contributors loaning 94 objects from the Royal Collection. Other notable

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<sup>127</sup> *The Art-Treasures Examiner* (Manchester: Alexander Ireland & Co., 1857), p. iii.

<sup>128</sup> The 1857 Art-Treasures of the United Kingdom exhibition (May 5 to October 17, 1857) was important not only for its vastness (over 16,000 paintings, sculptures and decorative arts objects) but as the first opportunity for the public (1.3 million visitors) to view masterworks held in private collections and as a pivotal moment in the development of public museums.

<sup>129</sup> "German art historian [b. Hamburg, 1794, d. Copenhagen, 1868]. In 1822 he [Waagen] published a book on the van Eycks that made his reputation and led to his appointment as director of the recently founded Gemäldegalerie in Berlin in 1832. In 1844 he became the first holder of a university chair in art history when he was appointed professor at Berlin University. Widely travelled, with a great reputation as a connoisseur, Waagen is best remembered for his notes on works of art in public and private collections in various countries, which are a mine of information. Outstanding among them is *Treasures of Art in Great Britain* (3 vols., 1854), translated into English by Lady Eastlake; a supplementary volume entitled *Galleries and Cabinets of Art in Great Britain* was published in 1857."

<http://www.oxfordreference.com/view/10.1093/oi/authority.20110803120307607>. [Accessed: July 4, 2015]

contributors included the Dukes of Newcastle, Manchester, Richmond and Marlborough, Lords Overstone, Eglington, Palmerston [the MP who was identified as the leader of the Soulages 'no' vote] and "a host of gentry, having rare and valuable collections."<sup>130</sup>

The Duke also made loans in 1857 to the Second Art Manufactures Exhibition held at the National Gallery in Edinburgh. Formed in 1856, the Art Manufactures Association's mission was "to offer opportunities for elevating the imperfectly cultivated taste of the public, by making them familiar with the best Ancient and Modern specimens of Art Manufacture, and at the same time to encourage Manufacturers and Designers to leave the beaten track, and produce Works worthy of the place which the nation occupies in every other department of intellectual exertion."<sup>131</sup> In the company of other notable aristocrat and merchant prince collectors such as the Duke of Portland, Duke of Roxburgh, Beresford Hope, and Mr. Stirling of Keir:

The Duke of Hamilton sends some exquisite works in Limoges enamel and some bronzes on pedestals of lapis lazuli, &c.<sup>132</sup>

Following Manchester and Edinburgh in 1857, in July 1860 William loaned a 'snuff box set with a beautiful miniature of Prince Charles Edward, the young Chevalier' to the Archaeological Institute in London.<sup>133</sup> To the same organization in 1861 he loaned two more objects from his Jacobite collection, a miniature and a watch related to Prince Charles Edward. And to the Art Manufactures Association's 1861

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<sup>130</sup> *The Art-Treasures Examiner*, p. iii.

<sup>131</sup> See: [http://www.edinphoto.org.uk/1\\_EDIN\\_V/1\\_exhibitions\\_art\\_manufactures.htm](http://www.edinphoto.org.uk/1_EDIN_V/1_exhibitions_art_manufactures.htm). [Accessed: November 27, 2014]

<sup>132</sup> "Art Manufacture Exhibition at Edinburgh," in *Times*, 26 Nov. 1857, p. 7. *The Times Digital Archive*, <http://tinyurl.galegroup.com/tinyurl/BGbod6>. [Accessed: April 5, 2018]

<sup>133</sup> Godfrey Evans, "The Acquisition of Stuart Silver and Other Relics by the Dukes of Hamilton" in *The Stuart Court in Rome*, (London: Ashgate, 2003), pp. 138-9.



Exhibition of Industrial and Decorative Art in Edinburgh he lent Cardinal York's ewer and basin.<sup>134</sup>

Perhaps the 11<sup>th</sup> Duke's greatest involvement with contemporary collecting and collectors was his participation in the activities of Henry Cole and his circle involving the formation of the South Kensington Museum. What is notable in these instances is the frequency with which he either is the only member of the nobility involved or at the least the most prominent titled participant.

Subsequent to the 1851 Great Exhibition, Henry Cole was the prime mover of an initiative to use the initial collections assembled in the 1840s for the Government School of Design at Somerset House to create a Museum of Ornamental Art. Due to space restrictions at Somerset House, the school (by then renamed the Royal College of Art) and its collection were set up in 1852 at Marlborough House by order of Prince Albert. However, the collection had to be moved when the Prince of Wales purchased Marlborough House and it once again became a royal residence. Using remainder funds from the 1851 Great Exhibition, land was purchased in South Kensington and work began in 1855 on the South Kensington Museum. It opened to the public on June 22, 1857.

As the first institution devoted entirely to decorative material, "the dearth of information about the object types the museum was collecting created the need for wide consultation with knowledgable [sic] collectors and their influence on the creation of an identity for the museum."<sup>135</sup> To fulfill the need, in 1857 the unique

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<sup>134</sup> Cardinal Henry Stuart, Duke of York (1725-1807), was Bonnie Prince Charlie's younger brother. The "extremely high-quality [silver gilt] ewer and basin for ceremonially washing hands" are the work of Angelo Spinazzi (c.1700-c.1789), master silversmith "working in Rome in the second and third quarters of the eighteenth century." (1882 *Hamilton Palace Collection Sale Catalogue*, lots 642 and 643). See Evans "Acquisitions" article, pp. 131-133.

<sup>135</sup> Ann Eatwell, "The Collector's or Fine Arts Club 1857-1874. The first society for Collectors of the Decorative Arts" in *The Journal of the Decorative Arts Society 1850 – the Present*, No. 18, OMNIUM GATHERUM (1994), p. 27

idea of forming a Collector's Club was the brainchild of the Museum's first curator J.C. Robinson and ardently supported by Cole, the museum's director.

Before 1857 there were no association of like-minded collectors to support and assist this specific burgeoning interest and growth of knowledge. Established societies such as the Society of Antiquaries and the Royal Society of Arts were each, in their own way, unsuitable for the new breed of decorative art collector.<sup>136</sup>

The formation of the Club was a key part of Robinson and Cole's larger strategy to build up the Museum's meager collection of objects (still only 9,000 in 1860) through an aggressive program of loans from its membership of "collectors, dealers and museum professionals" of stature, loans "that might turn into gifts in the future as lenders became friends."<sup>137</sup> "Old money rubbed shoulders with new, politicians with businessmen and the landed gentry mixed with the growing membership of the middle-class professions."<sup>138</sup> The 11<sup>th</sup> Duke of Hamilton was one of the original 96 members of the organization whose membership grew to 200 by 1860.<sup>139</sup>

Evidence of the Duke making loans of furniture to the Museum in 1853 is among the earliest, if not the earliest, loan activity of the 11<sup>th</sup> Duke. It is an important benchmark for it speaks to William having a relationship with the Department of Science and Art. The 1854 *First Report of the Department of Science and Art* provides background on the nature of the Duke's 1853 loans.<sup>140</sup> Included in

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<sup>136</sup> Eatwell, "The Collector's or Fine Arts Club," pp. 25-26.

<sup>137</sup> Eatwell, "The Collector's or Fine Arts Club," p. 26.

<sup>138</sup> Eatwell, "The Collector's or Fine Arts Club," p. 27.

<sup>139</sup> The Duke as an original member of the Fine Arts Club is corroborated in Ann E. McLeod's dissertation *The Western ceramics in the collections of the Dukes of Hamilton, 1700-1920* in a note in which she thanks Ann Eatwell for providing a reference to R. Benson, *The Holford Collection* (London: privately printed, 1922), pp. 19-28 that contains the names of original members.

<sup>140</sup> Parliamentary Papers, *First Report of the Department of Science and Art, 1854* (London),

[https://books.google.com/books?id=i\\_I9AAAAcAAJ&pg=PR9&dq=First+Report+of+the+Department+of+Science+and+Art+1854&hl=en&newbks=1&newbks\\_redir=0&sa=X&ved=2ahUKEwjY7uzpptomAhUba80KHfkBC3oQ6AEwAHoECAEQAg#v=onepage&q=First%20Report%20of%20the%20Department%20of%20Science%20and%20Art%201854&f=false](https://books.google.com/books?id=i_I9AAAAcAAJ&pg=PR9&dq=First+Report+of+the+Department+of+Science+and+Art+1854&hl=en&newbks=1&newbks_redir=0&sa=X&ved=2ahUKEwjY7uzpptomAhUba80KHfkBC3oQ6AEwAHoECAEQAg#v=onepage&q=First%20Report%20of%20the%20Department%20of%20Science%20and%20Art%201854&f=false). [Accessed: June 10, 2017]

Appendix G of the report entitled “Loans to the Museum of Art for Public Instruction, 1853,” is the catalog of an 1853 exhibition held at Gore House in Kensington.<sup>141</sup> The 1853 Gore House Exhibition of Cabinet Work included loans from the nation’s preeminent collections including Her Majesty the Queen, and these were juxtaposed with a collection of the work of students at the Government’s design schools. To this exhibition, mounted to provide historical models for study by designers of manufactured goods, the 11<sup>th</sup> Duke of Hamilton loaned seven significant objects from the family collection. Listed in the *Catalog of Cabinet Work Exhibited at Gore House* are the works shared by the Duke: “No. 40, Commode, in form of a Sarcophagus, ‘Buhl,’ and Or-Moulu, About 1700, France” [page 312], “No. 97, Secrétaire in Marqueterie, and Or-Moulu, With Time-Piece, 1770, France [page 322],” “No. 119, Cabinet, Incrusted with Relievs in Inlaid Iron (‘Damasquinerie’), 1560, Italian [page 325],” and “No. 128, Set of Four Venetian Glass Altar Candlesticks, Mounted in Silver Gilt, 16<sup>th</sup> Century, Italy [page 326].”<sup>142</sup>

Six years later the August 1, 1860 *Report From the Select Committee on the South Kensington Museum* contained appendices identifying both donations and loans to date from the 11<sup>th</sup> Duke. In Appendix (C), No. 1 “DONATIONS,” is listed “His Grace the Duke of Hamilton – Bust of Apollo, on terminal pedestal of old Rouen faience 1857.”<sup>143</sup> The Duke purchased the circa 1730 Bust (see Figure 1.20) in 1851 along with four others, personifications of the Four Seasons. The five busts were procured from Evans, Marchand de Curiosités, for 7,000 francs and the remaining series of Four Seasons busts today are part of the collection of the Louvre in Paris.<sup>144</sup>

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<sup>141</sup> “Appendix G” in *First Report of the Department of Science and Art, 1854* (London), pp. 299-328.

<sup>142</sup> *Catalogue of Cabinet Work Exhibited at Gore House*, “VII, Appendix G” in *First Report of the Department of Science and Art, 1854* (London), pp. 299-328.

<sup>143</sup> Parliamentary Papers, “Appendix (C), No. 1, DONATIONS” *Report From the Select Committee on the South Kensington Museum*, August 1, 1860, p. 159.

<sup>144</sup> “It was from a series of five such busts, representing Apollo and the seasons, which had been made at Nicolas Fouquay’s faience factory at Rouen in about 1730.” Christopher L. Maxwell, *The dispersal of the Hamilton Palace Collection* (PhD diss., University of Glasgow, 2014, p. 166. I am deeply grateful to Christopher Maxwell for sharing his Hamilton Palace research with me.



**Figure 1.20**  
**Bust of Apollo with Pedestal**  
 Tin Glazed Earthenware  
 Nicholas Fouquay Factory  
 1730-1740, Rouen, France  
 Victoria and Albert Museum, London, 4551-1757  
 Bust: 83 cm H, 60 cm W  
 Pedestal: 138.5 H, 60 cm W, 29 cm D

In “LOANS” in Appendix (C), No. 2, the Duke’s objects are listed as:

“Hamilton, The Duke of:--	
Three specimens of decorative furniture [Gore Exhibition]	1853
Large circular plateau, modern Sèvres enamel.	
Moulded blue glass goblet, terminal pedestal, and	
bust in old Rouen faïence	1859” <sup>145</sup>

Although the loan of the Venetian glass candlesticks to the 1853 Gore House Exhibition is not included with the Duke’s other loaned objects in the 1860 *Report From the Select Committee on the South Kensington Museum*, nonetheless, it is interesting to note they were destined for a Rothschild collection. Very likely they are the two pair of Venetian altar candlesticks that appeared in the 1882 Hamilton Palace auction as Lots 855 and 856:

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<sup>145</sup> Parliamentary Papers, “Appendix (C), No. 2 LOANS,” *Report From the Select Committee on the South Kensington Museum*, August 1, 1860, pp. 160-163.

855 A Pair of Altar Candlesticks, of old green Venetian glass, mounted with chased metal gilt, on trip [triple] feet—23 in. high

856 A Pair of Altar Candlesticks<sup>146</sup>

Ferdinand Rothschild's agent Edward Joseph purchased the two pair for a total of £168, and a one of the candlesticks appears in a photograph of the Waddesdon Smoking Room in the 1897 *Red Book* in which Ferdinand documented his collection.



**Figure 1.21**  
**Smoking Room at Waddesdon Manor**  
 Photograph from *Waddesdon* (known as 'The Red Book')  
 Ferdinand Rothschild, 1897  
 Page 140

The additional loans in 1859 by the Duke further support his close connection to the Museum during its first formative years. The Duke's continuing involvement with the Collector's or Fine Arts Club likely was maintained for its social connections not only to Queen Victoria and Prince Albert, but to be prominent amongst his fellow aristocrats all fulfilling a civic duty to share their heretofore private collections. The Duke's activity in the Club's affairs led to his singularly prominent loan of approximately 140 Hamilton family paintings and art objects to the 1862 *Special Exhibition of Works of Art* at the South Kensington Museum. The Duke was a

<sup>146</sup> Lots 855 and 856 in *The Hamilton Palace Collection: Illustrated Priced Catalogue* (London: Remington and Co., 1882), pp. 107-108.

member of the distinguished committee that sponsored the Special Loan Exhibition that accompanied the 1862 London Exhibition.

This was to be the club's [The Collector's or Fine Arts Club 1857-1874] finest hour. Organized by J.C. Robinson with members serving on the committee and lending generously (between nine and ten thousand items from five hundred and fifty-three lenders) the exhibition was a huge popular and commercial success. There were almost nine hundred thousand visitors to the displays of historic material which rivaled the attendance at the International Exhibition.

People wanted to come and look at what the celebrities of their society owned.<sup>147</sup>

By drawing art objects from collections across the nation, the exhibition would serve an educational purpose, it would make public art so long hidden in private collections, and most importantly would support the notion that all should take national pride in the magnificence and expansiveness of Britain's art collections. As Julia Fine writes:

As long as they [owners of great private collections] afforded liberal access to their works, there was a sense that the objects belonged to the British public as a whole.<sup>148</sup>

Once the project won approbation by the Government and royal court, a call went out for entries that represented the collections of the South Kensington Museum: sculpture, glass, tapestry, furniture, costume and more. The response was overwhelming not only from private collectors but universities and City of London trade organizations. In sum total, over 9,000 works were borrowed from 553 lenders.

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<sup>147</sup> Ann Eatwell, "Borrowing from Collectors: The role of the Loan in the Formation of the Victoria and Albert Museum and its Collection (1852-1932)" in *The Journal of the Decorative Arts Society 1850 – the Present*, No. 24, Decorative Art Collecting: passion and fashion (2000), p. 24.

<sup>148</sup> Julia Fine, "Art Treasures' and the Aristocracy," p. 34.



**Figure 1.22**  
**“The Loan Collection of Works of Art at South Kensington Museum”**  
 Engraving

Source: *Illustrated London News*, December 6, 1862, p. 613

The loan exhibition was a tremendous success and attracted over 900,000 visitors during its extended duration through the end of the 1862 calendar year, its “merits...were so great as to cause it to run the International Exhibition hard in attracting visitors.”<sup>149</sup>

Of nearly all the private party respondents, the 11<sup>th</sup> Duke perhaps was one of the most generous and loaned over 140 objects from the Hamilton family collection to the exhibition.<sup>150</sup> In this endeavor he was joined by many notables from the aristocracy as well as wealthy plutocrats and members of the upper middle class who through their personal passion had accumulated significant collections in one or more of the classes sought for display.

<sup>149</sup> “The Loan-Collection, South Kensington Museum” in *Illustrated London News*, No. 1177. Vol. XLI, p. 614.

<http://find.gale.com.ezproxy.lib.gla.ac.uk/iln/infomark.do?&source=gale&prodId=ILN&userGroupName=glasuni&tabID=T003&docPage=article&docId=HN3100060391&type=multipage&contentSet=LTO&version=1.0>. [Accessed: August 8, 2018]

<sup>150</sup> The range of the Duke’s loaned objects is wide including, furniture, paintings, drawings, metalwork, hardstones, sculpture and Jacobite relics. For a complete list, see: *Catalogue of the Special Exhibition of Works of Art of the Medieval, Renaissance, and More Recent Periods, on Loan at the South Kensington Museum, June 1862* (revised edition), J. C. Robinson, ed. (London: Her Majesty’s Stationery Office, 1863).

With the exception of a number of Jacobite artifacts probably collected by William and interestingly the *lekythos* (see Figure 1.6) purchased at his grandfather William Beckford's 1845 auction, a preponderance of the objects loaned most likely had been collected by his father, the 10th Duke of Hamilton. It is not known if the 11<sup>th</sup> Duke's generosity was prompted either by his personal enthusiasm for the project as an extension of his own passion for collecting or to use it as vehicle to promote the rarified stature of the Hamilton family, its wealth, assertions to royalty and close connection to Britain's monarch. It may be that it was a combination of both motives. That will never be known, for whatever long-term legacy the Duke hoped to leave to posterity was cut short by his untimely death in 1863 at the young age of 52.

Above and beyond the multitudinous loans to the Special Loan Exhibition at the South Kensington Museum, the Duke permitted his recently commissioned Dobson and Pearce Vase to be part of the firm's display at the concurrent International Exhibition.

It clearly appears the 11<sup>th</sup> Duke had a particular appreciation of the applied arts both antique and contemporary. He did have one of the country's largest and most important collections of art objects including those of his grandfather William Beckford, and the collection gave him currency to be a participant in the contemporary arts scene. As evidenced by the 1847 purchase of the new and unique Baccarat millefiori glass dessert service, he and the Duchess, as many of their class, were concerned with what was fashionable and what art objects would be signifiers of their taste and discernment. Too, it can be believed that impetus played a part in his acquisition of the Hamilton Vase. Additionally, one must take into account the proximity of the fashionable Dobson and Pearce showroom to William's London residence at 22 Arlington Street. That well may have brought the Duke and Duchess into to the establishment on St. James's Street. Also, the ongoing relationship with Charles Heath Wilson may have factored in the Duke's patronage of Dobson and Pearce.



Archival records of the Hamilton family document a series of purchases from Dobson and Pearce that may support a date of 1861 or 1862 for the purchase of the Hamilton Vase. From an untitled ledger relating primarily to Princess Marie's purchases from September 1860 to June 1879 from silversmiths, hatters, tailors and curiosity dealers, the following payments were made to Dobson and Pearce:

December 1861	British glass	£42 9s
December 1862		£203*
April 1863	Paid April 18, 1864	£47 19s
* includes £124 14s 'for Baden' <sup>151</sup>		

The considerable sum of close to £300 paid must include the Hamilton Vase and perhaps accompanying articles engraved with the Pearce design.<sup>152</sup> One can reasonably speculate the December 1861 payment of £42 9s may have been a down payment on the Vase that in the meantime was being personalized as a gift for his son and heir William Alexander Louis Stephen, then Marquis of Douglas who held the title as 12<sup>th</sup> Duke of Hamilton from 1863 to 1895.

Knowing the 1862 Exhibition ran from May 1 to November 1, 1862, and that the Hamilton Vase appeared in the Dobson and Pearce exhibit, it is reasonable to assume the Vase is included in this series of payments recorded in the ledger. Unlike some of the other objects in the Dobson and Pearce exhibit that were purchased during the fair such as the highly-regarded and publicized Morrison Tazza, the catalog of the exhibition clearly identifies the Hamilton Vase as a loan from the Duke.<sup>153</sup>

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<sup>151</sup> HA, Volume 1236 (TD2011/3/5), ledger recording Duchess of Hamilton's purchases from September 1860 to June 1879.

<sup>152</sup> It must be remembered that Lot 212 in the 1919 Remaining Contents Hamilton Palace auction, the decanter listed in the lot was crossed out but there were three additional goblets that sold for £57 15. These may well be the two goblets that accompany the carafe in the collection of the Black Country Historical Society all of which bear the Hamilton Vase design. See Chapter 5 for detailed information.

<sup>153</sup> There are varying accounts whether the tazza was commissioned before the Exhibition by collector Alfred Morrison of Fonthill (see *The Morning Post*, Wednesday, May 21, 1862, Issue 27589, p. 6) or was one of Morrison's considerable number of purchases made at the Exhibition totaling £7,557 15s 8d (see Olivier

Of significant interest is what motivated the Duke and perhaps the Duchess to purchase the Vase in the first place. Clearly, it was one among a multitude of glass and ceramics objects purchased by the couple during their 20-year marriage. The shape based on antique Greek pottery initially may have played a part in attracting the Duke's attention. He, too, may have recognized it as a specimen of virtuoso engraving and technical mastery. It may be that the Vase's Italian Renaissance designs, for direct references to the Vatican Loggia decoration abound, resonated with him. Or, considering it was a gift for his son, the Duke may have found the uniqueness of the monkey engraved on the neck intriguing and particularly apt for the Marquis who perennially was interested in animals, sport and the culture of curiosities that flourished in the Victorian era.<sup>154</sup> One can well imagine the Duke and Duchess purchasing the Vase as a gift for the 16-year-old Marquis either as a signifier of his reaching adulthood or to encourage him to follow the family's path of collecting artworks.

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Hurstel and Martin Levy "Charles Lepec and the Patronage of Alfred Morrison" in *Metropolitan Museum Journal*, vol. 50, 2015, p. 199). Jane Spillman's research points to the tazza having been purchased in the first week of the Exhibition (see *Glass from World's Fairs 1851-1904*, p. 17). A review of contemporaneous commentary and illustrations of the Dobson and Pearce exhibition in which many of the prize-winning objects are named for those who own them (the Gurney Cup, the Ailsa Jug, etc.), the Hamilton Vase appears to be the single object among all displayed that by its visual symbols is a commissioned or bespoke object created prior to the Exhibition.

<sup>154</sup> His father the 11th Duke may well have shared these interests. In 1852 the Duke was proposed as a Fellow of the Zoological Society of London. See: "The Zoological Society of London" in *The Times*, Friday, September 2, 1853, Issue 21523, p. 10.



**Figure 1.23**  
**Marquis of Douglas William Alexander Louis Stephen Douglas-Hamilton**  
 Age 15 or 16  
 Albumen carte-de-visite  
 André Disdéri  
 ca. 1860

Why the Vase's unique and puzzlingly complicated decoration appealed to the 11<sup>th</sup> Duke as a gift for his heir is a matter of speculation. One way or the other, the Hamilton purchases were of weighty promotional value to Dobson and Pearce, and to other nobles patronizing the establishment signifiers of Hamilton family status, taste and wealth. Indeed, as will be illustrated, many of the Dobson and Pearce creations displayed at the 1862 London Exhibition were named for their distinguished aristocratic owners.

A fuller understanding of the scope of the 11<sup>th</sup> Duke's collecting clearly illustrates how different was his taste from the monarchical assemblage accumulated by his famous father. William's choice of the Hamilton Vase (and as will be explored its numerous reproductions of its design on luxury glass objects) is an important instance in which beyond being identified as a collector, the 11<sup>th</sup> Duke of Hamilton passed into the role of 'taste maker.' As will be discussed, exhibiting the Hamilton Vase in Dobson and Pearce's 1862 London Exhibition display prompted a significant number of aristocrats and high-profile collectors (some identifiable and some still to be determined) to commission glass objects with the same unique Daniel Pearce design, engraved decoration so unique that it continued in use through the 1880s and 1890s.

The larger question is how to assess the collecting activity of the 11<sup>th</sup> Duke of Hamilton. The scholarly research and documentation primarily accomplished by Dr. Evans has yielded the fullest understanding of the Duke's collecting in Britain and abroad. Discoveries may yet be made; however, the evidence to date allows for a good understanding of activities between 1840 and 1863. An account of fellow collectors during the same time period assists to further evaluate the character and historical importance of the 11<sup>th</sup> Duke's acquisition activity.

### **Fellow Collectors of the 11<sup>th</sup> Duke of Hamilton**

Located in the transition between an exclusive era when art was only for nobles and wealthy clerics, and a dawning era of artistic democratization, major collectors of the nineteenth century were obliged to turn private luxury into public benefit, by dispensing lessons in good taste and endowing national institutions.<sup>155</sup>

While the previous discussion characterized the collecting profile of the 11<sup>th</sup> Duke of Hamilton and his wife Princess Marie, these profiles are of greater value when contextualized rather than existing in isolation. The following profiles of collecting activities of the Duke's contemporaries—aristocrats and plutocrats alike—enrich, as referenced in the opening quotation, an understanding of pivotal decades of the 1840s to the early 1860s that witnessed the emergence of “artistic democratization.”

In different measure, each of the Duke's fellow collectors identified in this study is seen a complex network of collecting activity, contemporary art patronage and loans and gifts to burgeoning national collections including most specifically the British Museum and as it was then known, the Museum of Ornamental Art, now the Victoria and Albert Museum.

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<sup>155</sup> Tom Stammers, review of *A Rothschild Renaissance: Treasures from the Waddesdon Bequest*, by Dora Thornton, *Journal of the History of Collections*, Volume 29, Issue 1, March 1, 2017, pp. 184-185. <https://doi.org/10.1093/jhc/fhv036>. [Accessed: May 8, 2018]

**Walter Francis Montagu-Douglas-Scott, 5<sup>th</sup> Duke of Buccleuch and 7<sup>th</sup> Duke of Queensberry (1806-1884)**



**Figure 1.24**

**Walter Francis Scott, 5<sup>th</sup> Duke of Buccleuch and 7<sup>th</sup> Duke of Queensberry,  
1806 - 1884. Lord Privy Seal**

Lithograph on paper

Henry Robinson, artist (after George Richmond, 1864)

National Galleries Scotland, Edinburgh UP B 111

In 1819 Walter Francis Montagu-Douglas-Scott at the age of 13 succeeded to the title of 5<sup>th</sup> Duke of Buccleuch. Born at Dalkeith House, Midlothian, Scotland in 1806, he was the eldest surviving son of Charles William Henry Montagu-Scott, 4<sup>th</sup> Duke of Buccleuch (1772-1819) and the Hon. Harriet Catherine Townshend (1773-1814). Just three years later in 1822 during George IV's visit to Scotland, it was his responsibility to entertain the monarch for a two-week stay at Dalkeith House. Thus, from a young age Buccleuch had responsibility for "the largest and wealthiest estates in Britain," this in itself a markedly different upbringing than that of William, the 11<sup>th</sup> Duke of Hamilton<sup>156</sup>

The family's principal seat Dalkeith Palace and London home Montagu House in Portman Square and several additional family residences contained a most important art collection built over centuries by forbears of the Douglas, Montagu and Scott families. A most important component of the collection the 5<sup>th</sup> Duke

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<sup>156</sup> K.D. Reynolds, "Scott, Walter Francis Montagu-Douglas-, fifth duke of Buccleuch and seventh duke of Queensberry" in *Oxford Dictionary of National Biography*, 25 May 2006, <https://doi.org/10.1093/ref:odnb/24929>. [Accessed: November 15, 2019]

inherited was French works of art including highly prized paintings and a collection of eighteenth-century French furniture that in Scotland was second only to that at Hamilton Palace. In particular, in his youth the Duke was surrounded by pieces of royal French furniture at Dalkeith Palace gifted by Louis XIV to Charles II. Charles II in turn gave the two André-Charles Boulle (1642-1732) masterpieces to his son and Buccleuch ancestor the Duke of Monmouth (1649-1685). Today these works are at Drumlanrig Castle, principal seat of the current tenth Duke of Buccleuch and twelfth Duke of Queensberry, Richard Scott.<sup>157</sup>



**Figure 1.25**  
**Cabinet**

Veneered with marquetry of stained and natural woods, tortoise shell, pewter, brass and ivory with gilt bronze mounts

André-Charles Boulle, maker

88 ½ inches H, 54 ¾ inches W, 26 ½ inches D

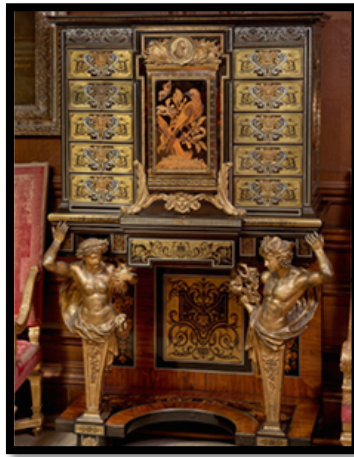
ca. 1664, Paris, France

Drumlanrig Castle Collection<sup>158</sup>

Dumfries and Galloway, Scotland

<sup>157</sup> For more information about the family history and Buccleuch properties and present-day art collection see: <https://www.drumlanrigcastle.co.uk>. [Accessed: November 19, 2019]

<sup>158</sup> An in-depth description of the Boulle pieces is found in Royal Scottish Museum, "The Great Collections" in *French Connections: Scotland & the Arts of France* (Edinburgh: Her Majesty's Stationery Office, 1985), pp. 93-95.



**Figure 1.26**  
**Cabinet**

Veneered in *contre partie* marquetry of stained and natural woods, turtleshell, pewter, brass and copper with gilt bronze mounts

André-Charles Boulle, maker

75 ½ inches H, 44 ¾ inches W, 21 ¼ inches D

ca. 1664, Paris, France

Drumlanrig Castle Collection

The young Buccleuch was educated at Eton and earned an MA at St. John's College, Cambridge in 1827, a period of time in which his own interest in collecting art was forming. Upon graduation he pursued a career in politics and began adding to the family collection of paintings with works by Canaletto and Claude Lorrain.

As his career burgeoned, he married in 1829, was created Knight of the Garter in 1835, and from 1842 to 1846 served in Prime Minister Peel's government. The Buccleuch's family connection with the royal family was strong, and in 1842 Dalkeith Palace hosted a visit from Victoria and Albert.

A large and superb ensemble of art objects in the collection composed of arms and armor, medieval antiquities, textiles, furniture, porcelain, and silver supplemented the Buccleuch collection of sculpture, paintings and miniatures. After his marriage, Buccleuch began a program of renovating and furnishing several of the family properties adding to the centuries' old family assemblage. Beginning in the 1830s, Buccleuch engaged Edward Holmes Baldock (1777-1845), a London dealer experienced in refurbishing and furnishing aristocratic properties including those

for instance of George IV, William IV, Queen Victoria, and the Duke of Northumberland. With Baldock's assistance, and then after Baldock's death in 1845 with the assistance of Baldock's son, the Duke added additional Boulle furniture, significant paintings and decorative art objects to the collection.<sup>159</sup>

He played the role of patron of the arts as well. He is recollected for encouraging Scottish sculptors and was a patron of Sir John Steell (1804-1891) at the beginning of his notable career.<sup>160</sup> With other like-minded members of the aristocracy including the Duke of Hamilton, he became engaged in the practice of loans to special exhibitions and museums. As British private collecting interests mid-century turned to objects of medieval and Renaissance provenance, Buccleuch loaned objects to the 1850 Royal Society of Arts' groundbreaking exhibition *Works of Ancient and Medieval Art*.<sup>161</sup> His interest in antiquities persisted through a significant swath of his life, and he served as president of the Society of Antiquaries from 1862 to 1873. Buccleuch was generous with loans to the 1857 Manchester Art Treasures Exhibition, the exhibition resulting in great measure from Gustav Waagen's published reactions to 1839 and 1854 privileged visits as director of the Berlin Gemäldegalerie to the private collections across the nation. Waagen's written commentary signaled the emergence of an entirely new consciousness on the part of those with private collections:

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<sup>159</sup> For a fuller understanding of Buccleuch's collecting during this period, see: "The Great Collections" in *French Connections*, pp. 93-97.

<sup>160</sup> Fiona Pearson, "Steell, Sir John" in *Grove Art Online*. <https://doi-org.ezproxy.lib.gla.ac.uk/10.1093/gao/9781884446054.T081138>. Sir John Steell (1804-1891) was the lead of nineteenth century sculptors of monumental works and contributed much to a sculpture training initiative in his native Scotland. He won an international competition to design the marble seated figure of Sir Walter Scott in the Scott Monument, Edinburgh and was named Sculptor to the Queen in Scotland. His career reached an apex with the Albert Memorial, and Queen Victoria knighted him.

<sup>161</sup> Prince Albert's interest in Medieval art and artifacts combined with Britain's ongoing embrace of the nation's Gothic past led by A.W.N. Pugin contributed substantially to an increased interest in collectors in the 1840s and 1850s to turn their interests to collecting art from these two time periods.



ownership and public display of art should be regarded as civic duty, whereby both owner and visitor benefit by taking part in the general enhancement of the nation's cultural well-being.<sup>162</sup>

The 1857 Art Treasures Exhibition, considered by some to be “the high water mark of British collecting,” also provided newly wealthy collectors through loans to “complement their social ascent through the enhancement of the cultural prestige as art connoisseurs.”<sup>163</sup> One highlighted loan to the 1857 Manchester Exhibition by Buccleuch was a highly-prized series of sixteenth century tapestries after the cartoons of Raphael.

Buccleuch, too, like the 11<sup>th</sup> Duke of Hamilton generously lent a significant number of objects to the 1862 South Kensington Museum Loan Exhibition including English and foreign plate, metalwork, Boulle furniture, Sèvres porcelain, hardstone objects and miniatures. After the 1862 London Exhibition, the Duke maintained a high profile in the art scene and continued collecting especially French works of art including additions to the family collection of miniatures. For example, in 1869 he purchased more miniatures including two by Nicholas Hilliard now in the collection of the Victoria and Albert Museum.

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<sup>162</sup> Émilie Oléron Evans, “Housing the Art of the Nation: The Home as Museum in Gustav F. Waagen’s *Treasures of Art in Great Britain*.” *Nineteenth-Century Art Worldwide*, Vol. 17, Issue 1, Spring 2018. <https://www.19thc-artworldwide.org/spring18/evans-on-the-home-as-museum-in-gustav-f-waagens-treasures-of-art-in-great-britain>. [Accessed: July 26, 2016]

<sup>163</sup> James Stourton and Charles Sebag-Montefiore, “The Victorian Rich” in *The British as Art Collectors* (London: Scala Publishers, 2012), p. 245.



**Figure 1.27**  
**Alice Brandon, Mrs. Hilliard**  
 Watercolor on vellum stuck to card  
 2.32 inches H, 2.26 inches W  
 1578, France  
 Victoria and Albert Museum, London, P.2-1942

The 5<sup>th</sup> Duke of Buccleuch concluded his career at the University of Glasgow (founded in 1451), elected as Chancellor in 1879. He died and was buried in Dalkeith in April 1884.<sup>164</sup> The art collection remains in the possession of the family.

**Algernon Percy, 4th Duke of Northumberland (1792-1865)**



**Figure 1.28**  
**Algernon Percy, 4<sup>th</sup> Duke of Northumberland**  
<https://www.alnwickcastle.com/explore/the-history/the-percy-family>  
 [Accessed: November 19, 2019]

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<sup>164</sup> "The Chancellor," University of Glasgow, <https://universitystory.gla.ac.uk/officer/?id=5#1900>. "The Chancellor is the titular head of the University and is elected to the post for life by the General Council, of which he is President. It is the Chancellor's duty to confer degrees on persons found qualified and presented to him by the Senate." [Accessed: November 19, 2019]

Algernon Percy was the second son of Hugh Percy, 2<sup>nd</sup> Duke of Northumberland (1742-1817) and confidant of the Prince Regent, and his second wife, Frances Julia (1752-1820), born at Syon House in 1792. Just twelve years later, the boy Algernon as a second son was sent to fight in the Napoleonic Wars as a new recruit in the British Navy. His active service lasted a decade, but as a member of the reserve over the ensuing years he rose to the rank of admiral in 1862.

Although deprived of a higher education, in adulthood Percy's intellectual curiosity drove repeated travels to Africa in the 1820s and 1830s. He had many interests including collecting thousands of Egyptian artifacts (now in the Oriental Museum, University of Durham) and pursuing explorations that matched his fascination with astronomy. His scientific research resulted in an honorary degree in 1841 from Oxford University, and for the rest of his life he was a patron of scientific exploration.

On inheriting the dukedom, aged 50, he had enjoyed a wealth of experience, with interests in astronomy, archaeology, art, architecture and technology, which influenced his restoration of the castle, improvement of the estates and numerous public benefactions.<sup>165</sup>

Percy's serious collecting activity did not start until 1847 when he succeeded to the title upon the death of his older brother. Similar to the 10<sup>th</sup> Duke of Hamilton decades earlier, Northumberland undertook a renovation of the family's country estate Alnwick Castle. Although in the previous century Robert Adam and others restored the Castle in the more fanciful version of the Gothic that was fashionable in the last quarter of the eighteenth century, the Duke instructed his architect Anthony Salvin, considered "the foremost castle architect of the day," to create a more authentically Gothic style for the exterior of the structure.<sup>166</sup>

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<sup>165</sup> <https://www.alnwick.castle.com>. [Accessed: November 19, 2019]

<sup>166</sup> Francis Russell, "Algernon Percy, 4<sup>th</sup> Duke of Northumberland" in *Grove Art Online*, <https://www-oxfordartonline-com.ezproxy.lib.gla.ac.uk/groveart/view/10.1093/gao/9781884446054.001.0001/oao-9781884446054-e-7000066279?result=2&rskey=rS4uuq#oao-9781884446054-e-7000066279-div1-7000066286>. [Accessed: June 6, 2020]



**Figure 1.29**  
**Alnwick Castle**

Photograph, 1865

Source: <https://www.alnwickcastle.com/explore/the-history>

[Accessed: November 19, 2019]

The renovated interiors of Alnwick, however, were developed in a style that contrasted to the Castle's Gothic exterior. The Duke's passion for sixteenth century Italian art influenced his vision for the decoration and furnishing of its rooms. To create interiors similar to an Italianate palazzo, the Duke engaged an Italian museum professional to ensure an authentic and congruous scheme. As part of the furnishing plan, in 1853 the Duke purchased the entire celebrated collection of paintings formed by the painters Vincenzo and Pietro Camuccini. The crowning glory of the collection that consisted of numerous artworks was the Bellini masterpiece (completed by Titian) *Feast of the Gods* of 1514/1529 probably commissioned either by Alfonso I d'Este, Duke of Ferrara (1446-1534) or his sister Isabella d'Este (1474-1539).<sup>167</sup> The Duke actively bought at estate auctions, continued collecting Egyptian and other artifacts of antiquity, and for his support of archaeological ventures was named a trustee of the British Museum.

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<sup>167</sup> *Feast of the Gods* is in the collection of the National Gallery of Art in Washington, DC. See the Gallery's website for a full description of the work and its provenance: <https://www.nga.gov/collection/art-object-page.1138.html#provenance>. [Accessed: September 22, 2019]



**Figure 1.30**  
**Brick stamped with cartouche of Ramses II**  
 Mud, chaff-tempered  
 15 inches L, 7 ½ inches W, 5 inches D  
 Egypt, 19<sup>th</sup> Dynasty, New Kingdom Period, ca. 1200 BC  
 The British Museum, London, BA6020  
 Donated by Algernon Percy, 4<sup>th</sup> Duke of Northumberland

Percy's tenure as 4<sup>th</sup> Duke of Northumberland when he was responsible for estates totaling 191,000 acres was characterized by an ongoing program of enhancements that mirrored his interest in technological improvements in agriculture and focused on the well-being of his tenants. With an annual income of over £150,000, his charitable activity was significant.

...his benefactions...included ten new churches, as many new schools, half a dozen new vicarages...<sup>168</sup>

His liberality and hospitality at great dinners for his chief tenants, and even larger but less lavish dinners for their labourers, earned him the genuine affection of many Northumbrians<sup>169</sup>

His legacy of supporting scholarly activities extended through the end of his life and beyond. During his lifetime he was elected FRS, FSA, and FRGS and in 1950, 2,000 Egyptian artifacts were donated and formed "the core of the Oriental Museum" at the University of Durham.<sup>170</sup>

<sup>168</sup> Francis Russell, "Algernon Percy, 4<sup>th</sup> Duke of Northumberland."

<sup>169</sup> F.M.L. Thompson, "Percy, Algernon, fourth duke of Northumberland" in *Oxford Dictionary of National Biography*, September 23, 2004, <https://doi-org.ezproxy.lib.gla.ac.uk/10.1093/ref:odnb/21924>. [Accessed: November 15, 2019]

<sup>170</sup> Francis Russell, "Algernon Percy, 4<sup>th</sup> Duke of Northumberland."

As one of the most wealthy and prominent members of the aristocracy, he generously lent objects from his collection to the 1857 Manchester Art Treasures Exhibition and the 1862 Special Exhibition of Works of Art of the Medieval, Renaissance and More Recent Periods at the South Kensington Museum. The 1862 loans included a selection of portrait miniatures and a sculpture of the head of Henry II from the Walpole collection.<sup>171</sup>

Northumberland died childless in 1865. Over the next 46 years, his widow (Eleanor Grosvenor, 1820-1911) as the dowager duchess of Northumberland continued much of the Duke's support of scholarly ventures and charitable work. In so many ways the life led by the 4<sup>th</sup> Duke and his spouse stands in contrast to William and Princess Marie. With a rigorous if not harsh start in life as a child in the British navy during wartime and no privileged university education, Northumberland's achievements are remarkable. It is almost as if the deprivation he suffered as a youth manifested itself in a fervor to explore the world and make up for lost time. Unlike the 11<sup>th</sup> Duke of Hamilton, his seemingly insatiable appetite for learning was complemented by acts of philanthropy carried on by his wife after his death. He embraced science and used it to make improvements for his estates and tenants whereas the Hamilton family ruinous mining was so exploitative it eventually by the early twentieth century rendered Hamilton Palace uninhabitable due to undermining. This, too, was long after it was abandoned by the 11<sup>th</sup> Duke's widow who for the most part spent the rest of her life in Europe far from the England she never really had embraced.

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FRS (Fellow of the Royal Society of London); FSA (Fellow of the Society of Antiquaries); FRGS (Fellow of the Royal Geographical Society).

<sup>171</sup> "No. 20. Life-sized head in marble, said to be a portrait of Henry VII. Ascribed to Pietro Torregiano. Contemporary sculpture. From the Strawberry Hill collection." J.C. Robinson, ed., *Catalogue of the Special Exhibition of Works of Art*, p. 2.

**William (George) Spencer Cavendish, 6<sup>th</sup> Duke of Devonshire (1790-1858)**



**Figure 1.31**  
**William George Spencer Cavendish, sixth Duke of Devonshire**  
 Sir Edwin Landseer, artist  
 Exh. RA 1832  
 Devonshire Collection, Chatsworth

While William, 6<sup>th</sup> Duke of Devonshire, may be best remembered for improvements to his principal family seat Chatsworth, his passion for horticulture and his patronage of Joseph Paxton, the architect of the 1851 Great Exhibition's innovative building of glass and metal, he was a collector, art patron and had deep and abiding cultural interests. He succeeded to the title in 1811 after the death of his father William Cavendish, fifth duke of Devonshire (1748-1811). That date coincided with his graduation from Trinity College, Cambridge.

The new Duke inherited vast estates including Devonshire House and Chiswick House in London, Chatsworth and Hardwick Hall in Derbyshire, Bolton Abbey in York and Lismore Castle in County Waterford. He was burdened by a hearing disability, so rather than forge a full-time career in politics he focused his attention on renovations and enhancements to family properties and on collecting and patronage of contemporary artists.<sup>172</sup> His extensive travels were key to his cultural

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<sup>172</sup> The young Duke was active in the Whig Party and early on "rapidly stepped into the role of elder statesman and party grandee, advancing the political careers of the whig cousinhood through his extensive political patronage, and using his influence with William IV in the interests of reform in the 1830s." K.D. Reynolds, "Cavendish, William George Spencer, sixth duke of Devonshire" in *Oxford Dictionary of National*

understanding and accomplishments. While in Rome he became acquainted with the modern sculptor Antonio Canova (1757-1822) and that meeting had a long-term impact on the artistic legacy he left behind.

The Duke's early collecting began with coins, medals and books. In 1812 he acquired two important libraries thus prompting in 1818 his engagement of Jeffry Wyattville (1766-1840) to design an expansive north wing at Chatsworth, the Duke's favorite residence. To furnish the extensive galleries, the Duke began commissioning modern Neo-classical sculptures from the Canova studio and also began patronizing the Italian studio of Danish sculptor Bertel Thorvaldsen (ca. 1769-1844). His first Canova purchase *Madame Mère* was made in Paris. It is a sculpture of Napoleon's mother, for the Duke like many of his contemporaries was an admirer of Napoleon I and a collector of Napoleonica.



**Figure 1.32**

***Madame Mère***

Letizia Ramolino Bonaparte

Antonio Canova, sculptor

1804-1807, Rome, Italy

Devonshire Collection, Chatsworth

Source: <https://writinghelenawordpress.com/2018/05/21/helena-at-chatsworth-house/>

[Accessed: November 20, 2019]



After Canova's death in 1822 and still on a mission to fill his sculpture gallery, the Duke undertook a second trip to Rome and began commissioning works from Canova's fellow artists and students and from Thorvaldsen "to make his gallery [at Chatsworth] a memorial to Canova."<sup>173</sup>



**Figure 1.33**  
**Sculpture Gallery at Chatsworth**  
Photograph

Source: *Apollo Magazine*, Vol. 170, Issue 570, November 1, 2009

The Duke was committed to the renovation of a number of his properties beyond the work being done at Chatsworth. As he became more engaged in these projects that were vast in scope and eventually left the dukedom significantly reduced in fortune, he found expression for what was perhaps his greatest passion, horticulture. In garden and landscape development, he formed a life-long partnership with the Chatsworth garden designer, horticulturalist and architect Joseph Paxton (1803-1865). In partnership with Paxton, a series of extraordinary glass and metal conservatories were constructed at Chatsworth, and the new north wing was readapted to accommodate an orangery, and heating systems were introduced into the conservatories to sustain the large number of tropical plants purchased by the Duke. Of all these structures, the most significant was Paxton's 1836-1840 Great Conservatory (destroyed in 1920), measuring 300 feet long by 145 feet wide and 60 feet high. It drew the attention of Queen Victoria and Prince Albert

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<sup>173</sup> John Kenworthy-Browne, "William (George) Spencer Cavendish, 6<sup>th</sup> Duke of Devonshire," *Grove Art Online*, <https://doi-org.ezproxy.lib.gla.ac.uk/10.1093/gao/9781884446054.article.T015012>. [Accessed: May 20, 2019]

during their visit in 1843 and foreshadowed the Paxton-designed structure for the 1851 Great Exhibition in London, the first extensive use of glass in modern architecture. The capstone of Devonshire's passion was his presidency of the Horticulture Society of London from 1839 to 1858.<sup>174</sup>

While the Duke is not remembered as a great collector of paintings, his successor, the 7<sup>th</sup> Duke of Devonshire loaned works of art to the 1862 loan exhibition at the South Kensington Museum including the famed Lismore crozier. When in 1850 the 6<sup>th</sup> Duke wanted to renovate the family's Lismore Castle in County Waterford in the Gothic style, he engaged A.W.N. Pugin (1812-1852) who undertook the design of fittings and furnishings. During the remodel of the interiors, a sealed, unused doorway was opened and within was an ancient medieval ecclesiastical treasure. Interred for hundreds of years, the crozier became part of the Duke's collection and was featured at the 1862 exhibition.<sup>175</sup>

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<sup>174</sup> The Horticultural Society of London was founded in 1804. It was originally called the Horticultural Society of London, and in 1861 was renamed Royal Horticultural Society (RHS).

<sup>175</sup> "As to how it ended up being hidden away behind a door, nobody knows for sure when or why this occurred. Obviously it would have been put there for safekeeping or to be kept away from someone – however Ireland has had its fair share of turbulent times in history from the Viking raids to the Cromwell attacks to the struggle for independence (among others) so pinpointing the exact event is somewhat of a challenge." See: <https://www.claddaghdesign.com/history/lismore-crozier/>. [Accessed: November 20, 2019]



**Figure 1.34**  
**The Lismore Crozier**

Wood encased by sheet bronze, spacer knobs, surmounted by a cast copper-alloy crook decorated with round studs of blue glass with red and white millefiori insets  
ca. 1100

National Museum of Ireland, Dublin, L1949:1

The 6<sup>th</sup> Duke suffered a stroke in 1854 and for his last years was attended by Joseph Paxton until his death in 1858. While Devonshire is most remembered for his singular pursuits of horticultural developments in partnership with Joseph Paxton and the most notable sculpture collection at Chatsworth, it is possible to speculate that his hearing disability had much to do with the narrowness of his collecting. He did expend a lot of time and finances keeping up family properties imbued with a sense of familial responsibility that is found in small measure in the 11<sup>th</sup> Duke of Hamilton who more often than not spent a great deal of his time on the continent and neglected management of the estate finances.

**Robert Curzon, fourteenth Baron Zouche of Harrington (1810-1873)**



**Figure 1.35**

**Robert Curzon, 14th Baron Zouche when Hon. Robert Curzon**

Stipple engraving

George Richmond, after William Holl, Jr.

Mid-nineteenth century

National Portrait Gallery, London, NPG D36281

Robert Curzon had a less than fortuitous start in adulthood when in 1831 he failed exams to matriculate at Christ Church, Oxford. The young Curzon, who was the elder son of the Hon. Robert Curzon (1774-1863) and Harriet Anne Bishopp, *suo jure* Baroness Zouche of Harringworth (1787-1870), was born in 1810 in London. When it was deemed he had “no aptitude for study,” he pursued politics and served in the House of Commons (1831-1832).<sup>176</sup> Just two years later when it became clear politics was not a path he wanted to follow, Curzon embarked on foreign travels that took him through Europe and into Egypt and the Holy Land. This journey changed the course of his life by turning his innate intellectual curiosity to the history of the Near East. He began collecting manuscripts and took a second journey in 1837-1838 to unearth even more valuable artifacts and documents.

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<sup>176</sup> Stanley Lane-Poole, revised by Elizabeth Baigent, “Curzon, Robert, fourteenth Baron Zouche of Harringworth,” *Oxford Dictionary of National Biography*, January 5, 2006, <https://doi.org/10.1093/ref:odnb/6969>. [Accessed: November 13, 2019]



**Figure 1.36**

**Tablet**

Black granite with Greek inscription

Found in Egypt, Date: Roman Period

2 inches H, 3 inches W,  $\frac{3}{4}$  inch D

Donor: Robert Curzon, 14<sup>th</sup> Baron Zouche

The British Museum, London, 1979, 0108.42

Curzon's explorations fell at a time when the ruler of Egypt was receptive to allowing European archaeologists and researchers enter the country. Much British scholarly interest was of course fueled by the discovery of the Rosetta Stone during Napoleon's Egyptian campaign in 1799 and subsequent deciphering of its text by a Frenchman in 1822.

Curzon was captivated by Near Eastern history, and it led to his appointment between 1841 and 1844 as an attaché at the British embassy in Constantinople. Although his assignment allowed for deeper historical exploration, he eventually returned to England and published work about his experience for consumption by a British public growing ever more interested in information about what was considered exotic in a pre-international exhibition world.<sup>177</sup>

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<sup>177</sup> Publications such as Owen Jones's *Views on the Nile: From Cairo to the Second Cataract* (London: 1843), *Details and Ornaments from the Alhambra* (London: 1845) and *Plans, Elevations, Sections, and Details of the Alhambra: From Drawings Taken on the Spot in 1834 by Jules Goury...* (London: 1842-1845) and his donation of casts of ornaments from the Alhambra to the study collection (open to the public) of the Government School of Design and Ornamental Art were pivotal in introducing Islamic art to the nation. The British were introduced to Asian art (rather than eighteenth century *chinoiserie*) when in 1842 the Chinese art collection of Nathan Dunn was displayed in Hyde Park. The exhibition was so popular and attended by



**Figure 1.37**  
**Unopened Roll of Papyrus**

Resin, papyrus

Found in Egypt

Date: Poss. Third Intermediate, Late Period, Graeco-Roman

11 3/8 inches W, 2 1/2 inches D

Donor: Robert Curzon, 14<sup>th</sup> Baron Zouche

The British Museum, London, 1979, 0108.61

In the intervening years after his marriage in 1850, Curzon continued his historical research focused now on Italy and its treasure of antique manuscripts. As much he was interested in the content of the documents, Curzon also became fascinated by the art of handwriting. As he continued collecting texts, in 1854 the Philobiblon Society published Curzon's treatise on the most notable libraries in Italy.<sup>178</sup> Curzon's path may well have crossed with that of the 11<sup>th</sup> Duke, for both served on the committee formed to initiate and administer the 1862 Special Exhibition of Works of Art of the Medieval, Renaissance, and More Recent Periods. Based on Curzon's loans to the special exhibition that accompanied the London Exhibition, it is possible to see that Curzon's collecting activities were not confined to manuscripts. Rather, his very large body of extraordinary antique objects included those from the Near East as well as medieval English and European treasures:

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so many that it remained open through 1844. See: "The Chinese Collection, Hyde-Park Corner" in *Illustrated London News*, Issue 13, August 6, 1842, pp. 204-205.

<sup>178</sup> "A London club of 'persons interested in the history, collection or peculiarities of books,' founded in 1853 by Richard Monckton Milnes, 1<sup>st</sup> Baron Houghton. The largely aristocratic Roxburghe Club [to which the 11<sup>th</sup> Duke of Hamilton belonged] had decayed significantly by mid-century, contributing to the foundation of this more ecumenical and international society." *Oxford Reference Online*, <https://www-oxfordreference-com.ezproxy.lib.gla.ac.uk/search?q=Philobiblon+Society&searchBtn=Search&isQuickSearch=true>. [Accessed: November 11, 2019]

English and foreign plate, Venetian salver, ivories, numerous important ecclesiastical reliquaries, gilt statuettes, silver casket, cup, and frame, enameled chasse crucifix and Limoges work, Chelsea china, a mace and steel panels.<sup>179</sup> This ivory diptych now in the collection of the Victoria and Albert Museum was part of the Curzon loan.

No. 184. Pair of devotional tablets; the Virgin and Child, and the Crucifixion. 14<sup>th</sup> century. Each leaf 5  $\frac{3}{4}$  in. by 3  $\frac{1}{4}$  in. HON. R. CURZON, JUN.<sup>180</sup>



**Figure 1.38**

**Diptych**

Elephant ivory, partly gilt

Ca. 1350-1375, France

5  $\frac{3}{4}$  inches H, 6  $\frac{1}{2}$  inches W (open)

Victoria and Albert Museum, London, 802-1891

Donated by Robert Curzon, 14<sup>th</sup> Baron of Zouche

In 1870 Robert Curzon succeeded to the title of Baron upon the death of his mother. He set about improving Parham and Ravenhill, the family estates, and was deputy lieutenant of Sussex and Staffordshire. Curzon died and was buried in August 1873. After his death, rather than disburse the collection by auction, Curzon's son donated many of the antiquities to the British Museum.

There may well be a variety of reasons why Curzon was unable to successfully compete for a place at Oxford. However, his career, life work and collecting attest to

<sup>179</sup> J.C. Robinson, ed., *Catalogue of the Special Exhibition of Works of Art*, p. 745.

<sup>180</sup> J.C. Robinson, ed., *Catalogue of the Special Exhibition of Works of Art*, p. 15.



his keen intellect. Like Northumberland, he was an explorer who through his travels opened up a world perhaps much richer than what would have awaited him at Oxford. There is little to discover about the 11<sup>th</sup> Duke of Hamilton's activities that match the vivacity of the self-educated Curzon. His travels and work assignments in the Near East deeply widened his perspective and had a life-long impact on collecting. And like Northumberland who also missed out on a higher education degree, both were authors contributing noted scholarly treatises. Nothing at this level sadly ever was achieved by 11<sup>th</sup> Duke William. All that survives are vast amounts of somewhat innocuous correspondence.

**Baron Mayer Amschel de Rothschild (1818-1874)**



**Figure 1.39**  
**Mayer Amschel de Rothschild, Baron Rothschild**  
 Albumen Carte-de-visite, 3 ½ inches, 2 ¼ inches  
 Maull & Polyblank, London, 1860s  
 National Portrait Gallery, London, NPG x22100

It often has been posited that what the Medici family collectors were to the Renaissance, the Rothschild family's collecting activity was to the Victorian period. Indeed, the banking dynasty founded by Mayer Amschel Rothschild (1744-1812) in late eighteenth century Frankfurt by the mid-nineteenth century had been expanded by his five sons in Europe and also in Britain.



The necessary first step towards perpetuating the firm was, of course, to produce 'posterity' ...and that meant sons.<sup>181</sup>

As the Rothschild sons were fanned out to world capitals, one of them Nathan Rothschild arrived in England in 1796 to build a branch of the family business. As the sons of Mayer Amschel prospered, all engaged in art collecting that often brought them in competition with each other for prized objects and paintings.

Riding on the international connections established by the family, son Nathan Mayer Rothschild (1776-1836) was first deployed to Manchester where he was a textile merchant. Thereafter, he created a London-based merchant bank and had tremendous financial success. His marriage produced four sons, Lionel (1808-1879), Anthony (1810-1876), Nathaniel (1812-1870), and Mayer (1818-1874). As the first and only Rothschild of his generation to graduate from a British university, son Mayer enrolled at Cambridge in 1837 and studied both at Magdalene and Trinity Colleges. Although his other brothers were tutored at home, their parents did not neglect the cultural education of their sons. In 1827 Lionel and Anthony were sent on a grand tour of Germany while at the same time being tutored in subjects relevant to the business. Accompanied by a tutor, in 1835 Mayer traveled to Germany for his cultural education, and while there studied at Universities of Leipzig and Heidelberg. Generally, the older generation was not in favor of university study. A second-generation Rothschild brother wrote to another regarding his son's education:

I advise you not to let him study...more than another two years so that he should enter the business when 17 years old. Otherwise he would not be deeply attached to the business.<sup>182</sup>

Although Mayer was apprenticed around the family businesses, as was the Rothschild tradition, an interest in commerce did not resonate. Rather he followed

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<sup>181</sup> Niall Ferguson, "Money's Prophets 1798-1848" in Volume 1, *The House of Rothschild* (London: Penguin Books, 1998), p. 183.

<sup>182</sup> Niall Ferguson, "Money's Prophets 1798-1848," Volume 1, *The House of Rothschild*, p. 206.

his older brothers' keen interest and success in breeding and racing thoroughbred horses. In 1842-1843 Mayer purchased a racing stable outside of Cambridge in Newmarket, registered the Rothschilds' colors (dark blue and yellow) and began competing in major races. The sportsman aspect of his life persisted throughout. After his 1850 marriage and construction of a family home, Mayer established a stud farm in Crofton. In the 1870s his horses won many major races in England, and that undoubtedly brought him into the circle of the 12<sup>th</sup> Duke of Hamilton.

During this period, the British brothers all began collecting art, albeit each had their own taste. Initially all had a taste for contemporary portraiture mixed with Old Masters. Mayer's brother Lionel favored eighteenth-century British works and began collecting Reynolds and Gainsborough. Mayer, too, acquired a hunt scene by Gainsborough and also purchased works by Cranach and Titian. Relatives in Vienna, Frankfurt, Naples and Paris were matching the art collecting of the British branch of the family. Some collected both for investment and in an effort to gain acceptance into elite social circles.

When Mayer married his cousin Juliana Cohen in 1850, they had one child a daughter Hannah who years later in 1878 married the 5<sup>th</sup> Earl of Rosebery. Mayer's parents encouraged each of the sons to imitate them when in the early years of prosperity, they began to acquire land and properties. Mayer led the way for the English Rothschild brothers to begin to purchase land. After his first building initiative in Buckinghamshire, all the Rothschild brothers built country homes in the same district. In 1851, the same year of the Great Exhibition, Mayer engaged Joseph Paxton and George Henry Stokes to design a monumental Elizabethan style home that was to become Mentmore Towers.

it was by the standards of the day an innovative building with its huge glass roofed hall, hot running water and central heating.<sup>183</sup>

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<sup>183</sup> Niall Ferguson, "The World's Banker 1849-1999," Volume 2, *The House of Rothschild*, p. 47.

Mentmore was much more than a country home for the small family of three—Mayer, Juliana and daughter Hannah. It was a statement of Rothschild power arrayed with visual references to global power.



**Figure 1.40**  
**Mentmore Towers**  
(Before being demolished in the 1970s)

As Mayer's brothers joined him in a whirlwind of building gigantic country homes in the same region, all within a rail commute to London, Mayer turned to the task of furnishing his mansion. Considering its size, there were twenty-six rooms on the ground floor, Mayer's acquisition activity intensified. His collecting was characterized by a search for the highest quality objects of historical import. Masterworks were prized, and there was less of an interest in provenance.<sup>184</sup> Power was expressed by the "trophy-like heads of the European sovereigns (in this instance by the Italian sculptor Raphael Monti)" and by references at Mentmore to:

more historically venerable antecedents—hence the three massive lanterns originally made for the Doge of Venice, the Gobelin tapestries and the collection of antique furniture from sixteenth-century Italy and eighteenth-century France.<sup>185</sup>

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<sup>184</sup> Peter Berman, "Great Collectors" (lecture for *Treasure Houses of Scotland* course, delivered at Hopetoun House, July 3, 2015).

<sup>185</sup> Niall Ferguson, "The World's Banker 1849-1999," Volume 2, *The House of Rothschild*, p. 47.



**Figure 1.41**  
**The Great Hall, Mentmore Towers**  
 Photograph

Source: International Magazine Services Archive

Period rooms were not the taste of the Rothschilds. Rather, as is evident at Mentmore, the décor was a hodgepodge, more familiarly known as ‘le goût Rothschild,’ as is clearly illustrated in historic photographs.<sup>186</sup> As the collection reflected, French decorative arts and especially furniture were of great collecting interest to Baron Mayer Amschel. Many of the choicest pieces of Mentmore French furniture today are gathered in the drawing room at Dalmeny House, the ancestral home Hannah Rothschild shared with her husband, the 5<sup>th</sup> Earl of Rosebery.



**Figure 1.42**  
**The Drawing Room, Dalmeny House**  
 South Queensferry, Scotland

Source: <https://roseberrystates.co.uk/dalmeny-house/the-rosebery-collection>  
 [Accessed: November 22, 2019]

<sup>186</sup> Peter Berman, “Great Collectors” (lecture for *Treasure Houses of Scotland* course, delivered at Hopetoun House, July 3, 2015).

Mayer did pursue politics and was elected to the House of Commons; his brother Lionel was the first Jew admitted to the House of Lords. Their influence in the country's economy grew, as did their prosperity. Dating back to the beginning of the Frankfurt dynasty, the Rothschilds were committed to philanthropy, and the German branch of the business continued over the years to commit ten percent of their earnings to the poor. The British branch of the family was no different and gave generously to a wide variety of charities.

It is not surprising that Mayer Rothschild who was so active in the social scene of London and the art market would serve on the Loan Committee for the 1862 Special Loan Exhibition along with two of his brothers, Lionel and Anthony, and other leading figures in the art world including the 11<sup>th</sup> Duke of Hamilton and Robert Curzon. Seven Rothschilds including Baron Mayer contributed to the Exhibition. As can be seen in an excerpt from the Exhibition catalog, as a group they shared a massive number of objects from their heretofore private collections.

Rothschild, Baron Alphonse ; Limoges enamel, 175.  
 Rothschild, Baron Gustave ; Limoges enamel, 166, 167.  
 Rothschild, Baron James ; foreign plate, 503.  
 Rothschild, Baron Lionel ; Limoges enamels, 164, 168, 169, 170, 174, 175 ; Roman glass vase, 385 ; crystals, 671, 673 ; Arabic glass, 386, 387 ; horn cup, 707 ; ivories, 22, 23, 24 ; benitier, 348 ; silver bas reliefs, 725 ; Henri II. ware, 104, 105 ; enamelled cup, 379 ; foreign plate, 505 to 512 ; English plate, 473, 475, 482, 484 ; Venetian glass, 390 to 392, 395, 398 ; wood carvings, 577 ; Palissy ware, 112, 114 ; majolica, 405, 418, 437, 438, 441.  
 Rothschild, L. M. ; jade and crystal jewelled boxes, 671.  
 Rothschild, Baron Mayer, and Baroness ; collection of miniatures, 716, 717 ; ebony coffer, 39 ; bijouterie and snuff boxes, 348 to 350 ; Limoges enamels, 159 ; English plate, 480 ; foreign plate, 525, 534.  
 Rothschild, Sir Anthony ; Henri II. ware, 98 to 102 ; Limoges enamels, 171, 175 to 177 ; majolica, 435, 436 ; damascened cabinet, 548.

**Figure 1.43**

**Excerpt from *The Catalogue of the Special Exhibition of Works of Art of the Medieval, Renaissance, and more recent periods, June 1862***

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The loans give a snapshot of the generation of Rothschild collecting before the excessive prices paid in the 1880s became all-consuming as the Rothschild family members vied with each other and prominent collectors to capture treasures as they came on the market.

Mayer Amschel died in 1874 not long after his daughter Hannah completed a catalog of her father's collection. More than at any time in the past, the treasures of the palatial Mentmore Towers were revealed in 1977. The house and collection passed into the Rosebery family when Hannah married the 5<sup>th</sup> Earl in 1878. Out of financial necessity, in the 1970s the Roseberys offered the estate to the British government in lieu of death duties. Despite the public outcry that the property should be given to the National Trust to administer, the offer was rejected. Sotheby's was charged to auction the contents. Perhaps not since the country fair atmosphere of the 1823 auction of the Fonthill Abbey treasures had a sale attracted such national and international attention. Dubbed the "Sale of the Century," its catalog contained 3,739 lots that were on site at Mentmore between May 18 and 27, 1977.<sup>187</sup> The sale broke all previous records for the dispersal of the contents of a great house in Britain with an intake of £6,389,953. While contemporary chroniclers soothed themselves with assertions that Mentmore's "treasures are spread far and wide, doubtless giving pleasure to a further generation of collectors," the real tragedy then ensued.<sup>188</sup> After the sale and to the horror of many, Mentmore Towers was demolished, a fate not dissimilar to the doom of Hamilton Palace earlier in the twentieth century.

Meaningful parallels between the collecting of Mayer Amschel Rothschild and the 11<sup>th</sup> Duke of Hamilton are not to be discovered. However, what draws these two figures together is the fate of their magnificent homes that were architectural monuments of a time past. Although Hamilton Palace was damned by ruinous, exploitative coal mining, the destruction of Mentmore Towers rests solely on the shoulders of government officials too ignorant to want to preserve it for perpetuity. Outmatched in all ways by the sheer magnitude of Rothschild art collecting, it is in loss that these two individuals have comradeship.

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<sup>187</sup> Sotheby's, "Treasures from the Rothschild Collection," 2003, <https://sothebys.gcs-web.com/static-files/34d59632-9966-417d-b43c-a481efe28568>. The article was written in conjunction with the Sotheby's December 12, 2003 sale of the collection of Mayer Amschel's brother, Lionel Rothschild. [Accessed: July 16, 2019]

<sup>188</sup> Geoffrey Wills, "Mentmore Towers Under the Hammer" in *Apollo Magazine*, Vol. 106, Issue 186, August 1, 1977, p. 164.

**Henry Thomas Hope (1807-1862)**



**Figure 1.44**

**Henry Thomas Hope, Esq.**

Engraving from photograph by Mayall

Source: *Illustrated London News*, April 3, 1858, p. 352

Upon his death, banking magnate and famed collector Thomas Hope (1769-1831) left his estates and art collection to his eldest son, Henry Thomas Hope. Henry T. Hope's father was part of the Hope family of Hopetoun in Scotland, but of a family branch that left Britain in the seventeenth century and created an extremely successful banking business Hope & Co. in Holland. In Amsterdam, the family "lived in a style of great magnificence" and were avid art collectors.<sup>189</sup> When the French invaded Holland in 1795, the Hopes fled back to the United Kingdom and settled in England. Henry Hope's father Thomas, who from the age of eighteen had traveled in Europe, Greece, Turkey and Egypt and collected extensively, was not involved in the fractious family business but benefited from immense, inherited wealth. Thus, he was able to live a life dedicated to the arts, "the arts 'were the object of his existence.'"<sup>190</sup>

In 1799 Thomas purchased a 1770 Robert Adam designed Neo-classical mansion on Duchess Street, Portland Place, London, and remodeled it to accommodate his consequential art collection in unique interior settings vaguely reminiscent of a

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<sup>189</sup> T.L. Ingram, "A Note on Thomas Hope of Deepdene" in *The Burlington Magazine*, Vol. 122, No. 927 (Jun., 1980), p. 427.

<sup>190</sup> Claudia Camponeschi, "Jewels in History: The Hope Spinel," September 7, 2015, <https://highjewelrydream.com/the-hope-spinel>. [Accessed: November 24, 2019]

museum. By 1802 he opened his house for viewings by select guests who marveled at the exotic interiors and amassment of treasures including pictures, porcelain, antiquities, sculpture, books, bronzes and jewels.<sup>191</sup> As part of “his mission to transform modern British taste,” in 1807 he published *Household Furniture and Interior Decoration*, what is considered by many the ultimate articulation of the Regency style. As significant as the publication may have been, it “prompted wags to dub him ‘Furniture Hope.’”<sup>192</sup> This was only one such instance of public criticism for Hope “never [was] fully accepted in his adopted country, partly because of his perceived insensitivity to English proprieties.”<sup>193</sup>

In the same year of 1807 Thomas Hope purchased a country estate, The Deepdene, in Surrey “which he improved and stuffed with pictures, statuary and marbles.”<sup>194</sup> The Deepdene was a red brick Georgian mansion that Hope remodeled in the Italianate style including a loggia-topped tower.

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<sup>191</sup> Hope had “inherited, with the family estates, the celebrated collection of pictures (Dutch especially) formed at the Hague by the Hopes of Amsterdam.” “Henry Thomas Hope, Esq., Chairman of the Eastern Steam Navigation Company” in *Illustrated London News* (London: England), April 3, 1858, No. 911, Vol. xxxii.J, p. 352.

<sup>192</sup> “Thomas Hope & the Regency Style,” Victoria and Albert Museum, <http://www.vam.ac.uk/content/articles/t/thomas-hope>. [Accessed: November 22, 2019]

<sup>193</sup> See: David St. Leger Kelly, “The Egyptian Revival: A Reassessment of Baron Denon’s Influence on Thomas Hope” in *Furniture History*, Vol. 40 (2004), p. 83.

<sup>194</sup> “Hope, Henry Thomas (1807-1862), of The Deepdene, Dorking, Surr. And 1 Duchess Street, Mdx,” in *The History of Parliament: the House of Commons 1820-1832*, D.R. Fisher, ed. (Cambridge: Cambridge University Press, 2009), <https://www.historyofparliamentonline.org/volume/1820-1832/member/hope-henry-1807-1862>. [Accessed: November 22, 2019]





**Figure 1.45**  
**The Deepdene**  
Photograph

Source: [www.dorkingmuseum.org.uk/wp-content/uploads/2012/02/k358-copy.jpg](http://www.dorkingmuseum.org.uk/wp-content/uploads/2012/02/k358-copy.jpg) [Accessed: November 22, 2019]

Thomas Hope married an Irish aristocrat, Louise Beresford, in 1806, and the union produced three sons: Henry Thomas (1807-1862), Adrian (1811-1863) and Alexander (A.J.) Beresford Hope (1820-1877). Despite Thomas's somewhat irascible nature, "the parties given by him and Mrs. Hope at their country mansion...attracted the leading figures of the time including, on occasion, the Prince Regent, himself."<sup>195</sup> Thomas was accepted in artistic circles, too, and was a member of the Royal Society and the Royal Society of Arts.

Eldest son Henry Thomas, as heir to his father's estates and art collection, was sent to Eton and then in 1824 to Trinity College, Cambridge that he attended for just one year. Despite Henry Thomas's failure to complete his studies, his father always had envisioned a political career for him.<sup>196</sup> To that end, Thomas Hope secured for him a seat in the House of Commons in 1829 representing the City of Gloucester, and the following year he was appointed a Groom of the Bedchamber at the royal court. When Thomas died in 1831, he indeed left the Duchess Street property and his art collection to Henry Thomas plus one-third of a remainder of £361,000. The balance

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<sup>195</sup> David St. Leger Kelly, "The Egyptian Revival: A Reassessment of Baron Denon's Influence on Thomas Hope," p. 83.

<sup>196</sup> Throughout his life in England, Thomas Hope desired but never secured a peerage for himself. He potentially may have hoped Henry Thomas would have a storied career in politics thus securing the prize sought by his father.

of the remainder was split between brothers Adrian and Alexander. Mrs. Hope received a monetary settlement plus ownership of The Deepdene.

Wealth continued to accumulate. In 1834, an uncle died and left £193,000 to each of the three brothers. The uncle to whom the sons had the closest connection, Thomas's brother Henry Philip, passed away in 1839 and he left more money to the three children and his sister-in-law. Uncle Henry Philip's passion was collecting gems. Months before his death, he had his collection of 700 gems "arranged, described, and illustrated with line drawings" and published in *A Catalogue of the Collection of Pearls and Precious Stones formed by Henry Philip Hope Esq.*<sup>197</sup> So extraordinary was the collection that the cataloger Mr. Bram Herz wrote in the introduction that the quality of the gems was "almost incomprehensible."<sup>198</sup> However, Uncle Henry Philip, probably in an effort to avoid death duties, did not leave clear instructions for the disposition of his considerable gem collection. Over the question of ownership of the gem collection, ongoing tensions between the Hope brothers exploded into rancor and eventual estrangement of the two younger sons from Henry Thomas, albeit heirs of great wealth themselves. Litigation ensued and it took ten years to come to a settlement. At the heart of the matter was a particular blue diamond, very large and very rare, that they all wanted. When the settlement was final, Henry Thomas was awarded the blue diamond, known from then forward as the Hope Diamond, and seven other consequential gems. All others were split between the younger brothers including the Hope Pearl that was awarded to brother Alexander.

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<sup>197</sup> Claudia Camponeschi, "Jewels in History: The Hope Spinel."

<sup>198</sup> Ibid.



**Figure 1.46**

**The Hope Diamond and the Hope Pearl**

**Diamond:** Kollur Mine, Guntur district of Andhra Pradesh, India  
17<sup>th</sup> Century

45.52 carats, 9.104 grams

Source: [www.worthy.com](http://www.worthy.com). [Accessed: November 23, 2019]

**Pearl:** Baroque natural Pearl

2 inches L, 4 ½ inches circumference

Source: <https://highjewelrydream.com/the-hope-spinel>. [Accessed: November 23, 2019]

As Henry Thomas accrued wealth, he became one of the, if not the, wealthiest commoner in England. As early as 1836 he continued improvements to The Deepdene, and his diverse interests propelled him to help found the Art Union in 1836 and the Royal Botanic Society in 1839. In the country, he was elected president of the Surrey Archaeological Society. Despite his low profile as a politician (he was a 'shy man'), he held memorable entertainments about which Disraeli wrote that guests, "supped off gold and danced in the Sculpture Gallery."<sup>199</sup>

He and his brother Alexander continued serving in Parliament, and Henry Thomas befriended Benjamin Disraeli (1804-1881) who was a frequent guest at The Deepdene. Although he continued to financially support aspects of the Conservative party, he predominately devoted his time and money to collecting art and patronage.

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<sup>199</sup> Mary S. Millar, "Hope, Henry Thomas" in *Oxford Dictionary of National Biography*, September 23, 2004, <https://doi.org/10.1093/ref:odnb/42186>. [Accessed: November 14, 2019]

Inheriting much of his father's taste for the arts, Mr. Hope has, *pari parssu*, paid considerable attention to their culture.<sup>200</sup>

As his father had been a patron of Flaxman, Canova, and Thorwaldsen, so, too, Henry Thomas commissioned work from contemporary artists such as the Hope Vase, “a blend of rococo fantasy and renaissance ornament, this [centerpiece]...bears the stamp of the 19<sup>th</sup> century.”<sup>201</sup>



**Figure 1.47**  
**The Hope Vase**

Louis Constant Sevin, designer  
J.V. Morel, carver, 1855

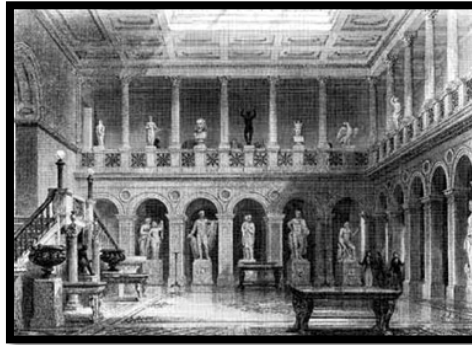
Source: “Popular Victorian Taste” in David Crowley, *Introduction to Victorian Style*, p. 33

The year 1851 was one of consequence for Henry Thomas Hope. Although he had already purchased The Deepdene from his mother, when she died in 1851, he married his long-time mistress Anne Adèle Bichat (d. 1887) with whom he had an eight-year-old child. In 1851 a two-year building program for a new and lavish, French-style mansion at 116 Piccadilly was completed and ready for the family's occupancy. As his father's Duchess Street house was abandoned, the Sculpture

<sup>200</sup> *Illustrated London News* (London: England), April 3, 1858, No. 911, Vol. xxxii.J, p. 352.

<sup>201</sup> David Crowley, “Popular Victorian Taste” in *Introduction to Victorian Style*, p. 33.

Gallery at The Deepdene was dismantled and transferred to the new Piccadilly house.



**Figure 1.48**  
**Entrance Hall at The Deepdene 1841**

Engraving

T. Allom and E. Radclyffe in E.W. Brayley, *A Topographical History of Surrey*, Vol. 5 (1848)

Source: <http://www.penn.museum/sites/expedition/?p=5088>>  
[Accessed: November 22, 2019]

Hope was a very active participant in preparations for the 1851 Great Exhibition and served as deputy chairman of a committee charged with putting together a display of precious metals and jewelry. The exhibit of the United Kingdom's "Class 23 Works in Precious Metals, Jewellery, &c." included jewels and art objects from some of the premier British collectors and jewelers such as R. & S. Garrard. At its centerpiece was Queen Victoria's recently acquired Koh-i-noor diamond, and the exhibit also featured Hope's unique blue diamond inherited from his uncle Henry Philip.

The 1862 London Exhibition also provided an opportunity to showcase objects from the Hope family's collection. Both Alexander and Henry Thomas were on the committee planning the special loan exhibition at the South Kensington Museum. The Hope loans that rival those of the 11<sup>th</sup> Duke of Hamilton give insight into some of the objects the brothers considered best representatives of their individual collections. Both Henry Thomas and Alexander loaned Limoges enamels, manuscripts, objects of gold and silver and hardstones. Henry Thomas included an Urbino maiolica bowl (No. 5,160) of 1508 considered so extraordinary its

description took up two-and-a-half pages of the exhibition catalog, Palissy and Henri Deux ware, Wedgwood's imitation of the Portland Vase (borrowed from the British Museum), miniatures, and additional Limoges objects purchased at both the Debruge-Dumenil (1850) and Soltykoff (1861) auctions.<sup>202</sup> Both brothers included sizeable amounts of jewelry and bejeweled objects inherited from uncle Henry Philip including for instance the Pendant Cross of Jerusalem.



**Figure 1.49**

**Pendant Cross of Jerusalem**

Partially enameled gold, diamond and garnet

Ca. 1625-1630, Spain

3 1/16 inches, 2 11/16 inches

Lot 1, Sotheby's "Treasures" auction, London, July 5, 2017

Shortly after the 1862 London Exhibition closed, Henry Thomas Hope died at the age of 55. His collection was inherited by his daughter and from her in 1887 to her son, Francis Hope. The fate of Henry Thomas's family fortunes parallels that of the Dukes of Hamilton. Like the 12<sup>th</sup> Duke of Hamilton, Hope's son Francis's profligacy

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<sup>202</sup> Robinson, J. C. (John Charles), Sir, 1824-1913, *Catalogue of the Soulages Collection: Being a Descriptive Inventory of a Collection of Works of Decorative Art, Formerly In the Possession of 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* (London: Chapman & Hall, 1856).

Benoît-Antoine Bonnefons de La Vialle and Roussel, *Catalogue des object d'art qui composent la collection Debruge Dumenil don't la vent... aux enchères aura lieu à Paris...Les 23, 24...Janvier 1850...par le ministère de M. Bonnefons de Lavialle, commissaire-priseur à Paris, assisté de M. Roussel, expert* (Paris: Paris Imprimerie Duverger, 1849).

caused much of his inheritance to be squandered. He declared bankruptcy in 1896 and with approval of the courts began selling paintings and objects previously protected by hereditary entails. Christie's sold all remaining treasures in 1917 at a multi-day auction of "The Hope Heirlooms."<sup>203</sup>

Like Mayer Amschel Rothschild, the Hope family, father Thomas and sons Henry Thomas, Adrian and Alexander (A.J.) Beresford, are indicators of the mid-century rise of the plutocracy as the balance of financial power began to shift away from Britain's landed aristocracy. Fully manifest by the closing decades of the nineteenth century:

Until roughly the penultimate decade of the nineteenth century, the British landed aristocracy had been the social, political and economic leaders of the richest nation in the world. Yet, as that world grew smaller...the finances of this elite set were disturbed by new factors such as a global economy and international markets. Gradually, the patrician class lost supremacy to a new type of plutocrat. With millions derived from railways, mining, iron, steel and finance, the industrial and banking Midases of Britain, and particularly America, wielded fortunes that dwarfed even the greatest aristocratic wealth.<sup>204</sup>

The art erudition of Thomas Hope was passed to his sons. As the eldest and heir, Henry Thomas not only continued the legacy of collecting the finest of art objects but assumed leadership roles in arts and sciences societies but founded the important Art Union. Had the 11<sup>th</sup> Duke of Hamilton the privilege of such a parent as Thomas Hope, he indeed may have evolved into such an important figure in the history of collecting as Henry Thomas Hope.

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<sup>203</sup> Claudia Camponeschi, "Jewels in History: The Hope Spinel."

<sup>204</sup> Christopher Maxwell, "The Late Nineteenth-Century Art Market" in *The Dispersal of the Hamilton Palace Collection*, p. 63-64.

**Angela Georgina Burdett-Coutts, *suo jure* Baroness Burdett-Coutts (1814-1906)**



**Figure 1.50**  
**Angela Georgina Burdett-Coutts**  
 Watercolor on ivory  
 Sir William Charles Ross, artist  
 1847, London  
 16 ½ inches H, 11 ½ inches W  
 National Portrait Gallery, London, 2057

Prior to the nineteenth century, women as possessors of consequential art collections were few and far between. However, by the second half of the century, some women of wealth independently began to step into the art world and actively collect and contribute to the cultural scene. The first of two in this study was Baroness Angela Burdett-Coutts. The Baroness's early life was spent in highly stimulating company, for her father Sir Frances Burdett was a politician and her mother Sophia Coutts was a member of the highly successful and wealthy Coutts banking family. Her childhood home hosted the leading scientists, politicians, and literary figures of the day including Gladstone, Disraeli and Charles Dickens. In what probably were her late teens, Burdett-Coutts and her mother undertook a study travel tour of three years in the capitals of Europe. As the granddaughter of banker Thomas Coutts, doors were opened to her that enriched an already privileged learning experience.

At the age of 23, Burdett-Coutts learned she had been left a fortune of £1.8 million by her step-grandmother who determined that of all her grandchildren Angela was



the worthiest. With that inheritance and another settled on her at her parents' deaths in 1844, Burdett-Coutts became the most eligible single woman in the country. Despite multiple marriage proposals, the Baroness remained single, and with advice from Dickens deployed multiple, significant philanthropic programs that became the mainstay of her life.

As much as philanthropy consumed much of her time, it sustained and expanded Burdett-Coutts's social circle to include members of the royal family of England, Louis Philippe and Napoleon III of France during their reigns, and made her home the scene of lively salons for politicians, members of the clergy, scientists, literary and like-minded art patrons and philanthropists.

It is unclear exactly when Burdett-Coutts began collecting, but her intellectual curiosity motivated her in many directions. Her education fostered interest in science, archaeology, horticulture and geology and much of her patronage was in that direction. One of her earliest acquisitions must have been made around 1822 or 1823 and that was the Garrick Tea Set purchased directly from the household effects of famed actor David Garrick's widow (Eva Marie Veigel 1724-1822) who died in 1822 at the age of 98. The Baroness was an ardent admirer of Garrick and a generous patron of the theater. The Tea Set is important for its provenance as well as the fineness of its ceramic body, design and decoration.



**Figure 1.51**

**David Garrick's Tea Set, 1761**

Sèvres porcelain and traveling case

Porcelain: painted with enamels and gilded

Case: oak veneered with tulipwood, lined with watered silk

Case: 7 inches H, 19 inches W, 17 1/3 inches D

Victoria and Albert Museum, London, C.57:1 to 12-2011

At the 1855 Samuel Rogers (1763-1855) Christie's auction, Burdett-Coutts is documented to have purchased antiquarian books.<sup>205</sup> It is known she had at least one painting by Reynolds that may have been purchased at the same auction.

Burdett-Coutts utilized agents in the Middle East to collect ancient manuscripts. Her jewel collection included a tiara worn by Marie Antoinette, and she paid a record price for "the finest known first folio edition of Shakespeare at the then record price of £716 2s (now in the Folger Museum, Washington, DC)."<sup>206</sup>

From 1840 to 1857, it was Charles Dickens (1812-1870) who guided much of her philanthropy, encouraging her to support the poor through programs such as food schemes to feed the needy and sewing schools to train women to earn an

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<sup>205</sup> Samuel Rogers (1763-1855) was a key figure in London's social circles and may well have been an acquaintance of Burdett-Coutts's family. He was a distinguished poet who inherited a banking fortune, and it allowed him amass a very important art collection of antique artifacts of glass, marble, terra cotta, a huge number of Greek vases, pictures and drawings by Old Masters, and a library of antiquarian books. These were sold during an eighteen day auction at Christies in 1856. The auction catalog is available at: <https://catalog.hathitrust.org/Record/008700594>. [Accessed: May 17, 2019]

<sup>206</sup> Edna Healy, "Coutts, Angela Georgina Burdett-Coutts, *suo jure* Baroness Burdett-Coutts, *Oxford Dictionary of National Biography*, January 5, 2012, <https://doi.org/10.1093/ref:odnb/32175>. [Accessed: November 26, 2019]

independent living. In the 1840s during the terrible famine in Ireland, she too funded related charities.



**Figure 1.52**  
**Charles Dickens**  
 Albumen photograph  
 Charles and John Watkins, photographers  
 1863 (made)  
 National Art Library, London, 1712:21-1956

Dickens described her as “the noblest spirit we can ever know,” and her munificence was responsible for building schools, churches (both in the United Kingdom as well as in colonial South Africa).<sup>207</sup> She was a founder of the Royal Society for the Prevention of Cruelty to Animals. In 1861 she funded science scholarships at Oxford University and also purchased valuable plant collections and donated them to Kew Gardens. For all her philanthropic work, in 1871 she was awarded the title of “Baroness Burdett-Coutts of Highgate” by the Crown.

As previously discussed, the year 1857 was consequential in the British art world. The Manchester Art Treasures Exhibition garnered much attention, as did the official opening of the South Kensington Museum. It also was the founding year of the Fine Arts Club, the brainchild of J.C. Robinson and Henry Cole, not only to

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<sup>207</sup> Edna Healy, “Coutts, Angela Georgina Burdett-Coutts,” <https://doi.org/10.1093/ref:odnb/32175>. [Accessed: November 16, 2019]

encourage the collecting of applied arts by providing a forum for connoisseurship *conversazioni* but also as a means to build the Museum's collection through loans from wealthy art patrons. Once the group was established, they set about organizing the 1862 Special Loan Exhibition at the Museum to coincide with the London world's fair. Burdett-Coutts perhaps attended some of the early Fine Arts Club meetings at which collector members either hosted events at their homes or presented objects from their collections at the Museum and led discussions on connoisseurship. She generously loaned a significant collection of painted miniatures with a Walpole provenance to the 1862 loan exhibition, and by 1867 she was one of eight women members of a total of 201 members of the Fine Arts Club.<sup>208</sup>

It was during this time period that Burdett-Coutts perhaps crossed paths with the 11<sup>th</sup> Duke of Hamilton either in conjunction with the 1862 Loan Exhibition or at meetings of the Fine Arts Club prior to his death in July 1863. Certainly, she was acquainted with another woman collector of consequence, Lady Charlotte Schreiber (1812-1895), who also most likely was included in the Duke's art orbit. Schreiber never was a member of the Fine Arts Club but her husband Charles Schreiber was accepted for membership in 1858. Like Burdett-Coutts, Charlotte Schreiber was a singularly extraordinary individual. Quite unlike other aristocratic women of her time, upon the death of her husband John Guest she took over his ironworks business and ran it successfully. Schreiber was a self-educated scholar who taught herself a sufficient number of languages to successfully translate literary works from Middle Welsh to English. After losing her husband, she married Cambridge classics scholar Charles Schreiber (1826-1884) and together they developed a passion for collecting. During their married life, the couple was:

...indefatigable, collectors and connoisseurs of china, scouring Europe for bargains—which they usually found.<sup>209</sup>

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<sup>208</sup> Ann Eatwell, "The Collector's or Fine Arts Club 1857-1874" in *The Journal of the Decorative Arts Society 1850-the Present*, No. 18 (The Decorative Arts Society, 1994), p. 27.

<sup>209</sup> Angela V. John, "Schreiber [née Bertie; *other married name* Guest], Lady Charlotte Elizabeth (1812-1895)," *Oxford Dictionary of National Biography*, <https://doi.org/10.1093/ref:odnb/24832>. [Accessed: November 10, 2019]

They were intimately involved in the activities of the Fine Arts Club, and Charlotte strove to distinguish herself in company of powerful, wealthy men. She recorded in her daily journal entries:

I have striven hard to place myself on a higher level...I have given myself almost a man's education from the age of twelve when I first began to follow my own devices<sup>210</sup>

Her assertive collecting pursuits were matched like those of Burdett-Coutts with generous philanthropic funding of numerous education programs. Collecting was her lifelong passion:

She amassed 12,000 pieces of porcelain, over 400 fans and 1000 packs of playing cards, presenting the cream of her collection to the British Museum and the South Kensington Museum.<sup>211</sup>

Their collection of eighteenth-century English china, reckoned to be among the finest in the world...<sup>212</sup>

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<sup>210</sup> Catherine King and Dianne Sachko Macleod, "Women as Patrons and Collectors," *Grove Art Online*, October 20, 2006, <https://doi.org.exproxy.lib.gla.ac.uk/10.1093/gao/9781884446054.article.T2022267>. [Accessed: November 16, 2019]

"Introspective and uninterested in the usual accomplishments thought fit for a young lad, she taught herself Arabic, Hebrew, and Persian, describing 'improvement in my studies' as 'that great object of my existence.'" See: Angela V. John, <https://doi.org/10.1093/ref.odnb/24832>. Accessed: November 10, 2019.

<sup>211</sup> King and Macleod, "Women as Patrons and Collectors."

<sup>212</sup> Angela V. John, <https://doi.org/10.1093/ref.odnb/24832>. [Accessed: November 10, 2019]



**Figure 1.53**

**“The Vain Jackdaw” Candlestick (one of a pair)**

Soft paste porcelain painted with enamels and gilded

William Duesbury & Co., manufacturer

Ca. 1770, Derby, England

Purchased in 1867

(Nozzles added by Lady Schreiber and are of Bow porcelain)

Victoria and Albert Museum, London, 414:255/B&C-1885

Both Baroness Burdett-Coutts and Lady Schreiber illustrate the reemergence in the nineteenth century of women as art influencers.

As women gained confidence in their role as cultural consumers, they ventured further afield, visiting exhibitions, galleries, dealers and showrooms, and participating in arts organizations...Empowered by their engagement with art, women patrons enriched the cultural and social life of their communities.<sup>213</sup>

Through their collections and patronage, Burdett-Coutts and Schreiber set examples for other women collectors who followed in the succeeding decades. These two women collectors, extraordinary for the times in which they lived when the oppression of women still was rife, would be less startling to the 11<sup>th</sup> Duke of Hamilton than to others of his class. For although she never answered the opportunities for cultural leadership and a legacy of philanthropy put before her through marriage to the Duke, as discussed earlier on in this chapter, Princess Marie

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<sup>213</sup> King and Macleod, “Women as Patrons and Collectors.”

warrants greater recognition for her art literacy and collecting prowess. For in comparison with Burdett-Coutts and Schreiber is demonstrated the role Princess Marie may have fulfilled. Undoubtedly, if either or both Burdett-Coutts and Schreiber interacted with the Duke through the Fine Arts Club and the 1862 Special Loan Exhibition, they most likely would have communed as near equals despite the fact the two women both in their collecting and philanthropy greatly outshone William and Princess Marie.

### **Charles Drury Edward Fortnum (1820-1899)**



**Figure 1.54**  
**Charles Drury Edward Fortnum (1820-1899)**  
 Oil on panel  
 Charles Alexander, artist  
 Late 19<sup>th</sup> Century  
 Ashmolean Museum, Oxford, WA1899.3

Another important contemporary of the 11<sup>th</sup> Duke of Hamilton is collector and art historian Charles Drury Edward Fortnum, born in 1820 to merchant Charles Fortnum (1770-1860) and Laetitia Stephens (1782-1853). At the time of C.D.E. Fortnum's birth, his father, a member of the larger Fortnum family whose retail business in Piccadilly was founded in 1707, was in financial distress. Due to "his health [C.D.E. Fortnum] having been enfeebled by severe illness when young," the young Fortnum was home schooled and later did not have the advantage of attending university.<sup>214</sup> However, part of home schooling included visits to

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<sup>214</sup> Elizabeth Warburton, "CDE Fortnum, DCL (Oxon), JF, FSA, of Hill House, Great Stanmore," in *Journal of the History of Collections*, 11 No. 2, p. 132, <https://academic.oup.com/jhc/article-abstract/11/2/129/637822>. Warburton's article is a detailed account of C.D.E. Fortnum's Australian adventure punctuated

museums, and there Fortnum found a world of wonder and his interest in the natural sciences was awakened. At his parents' encouragement, he tried a stint in a mercantile business in London, but despite his acuity for record keeping and cataloging it was unsatisfying work. In 1840 he transformed his life by joining his stepbrother in Australia, and from then on dropped the C.E.D. from his name and referred to himself thereafter as Drury Fortnum. While he earned a living in various pursuits such as logging and mining, his spare time was absorbed with scientific studies of the rich natural world in a relatively untouched Australia, in particular studying and collecting specimens of birds and insects.

While in Australia, he kept up a lively correspondence with the Reverend F.W. Hope "active in the newly formed Entomological and Zoological Societies" who encouraged his collecting and motivated him to share specimens with him and also with the British Museum.<sup>215</sup> The frontier life in South Australia was arduous, but Fortnum made numerous discoveries of new insect species that were published by the Reverend Hope and bear *fortnumi* as part of their scientific names.

In 1845, leaving his stepbrother and his family in South Australia, Fortnum returned to London where he "re-invented himself as a gentleman-connoisseur."<sup>216</sup> Within a few years of his return, he married his cousin Fanny Keats (1808-1890) who had a large inheritance derived from the Fortnum & Mason business. Their shared financial fortune allowed Drury the freedom to pursue his passion for collecting that was fully manifested beginning in the 1850s. Their financial security allowed the couple beginning in 1848 to travel in Europe and pursue collecting in earnest. For Fortnum it was a period of tremendous growth both in scholarship and connoisseurship. He forged relationships with other collectors, museums, and curators at the British Museum and the Ashmolean Museum, and his innate personal characteristics

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with excerpts of his correspondence with Reverend Hope. [Accessed: November 24, 2019]

<sup>215</sup> Elizabeth Warburton, "CDE Fortnum, DCL (Oxon), JF, FSA, of Hill House, Great Stanmore," p. 132.

<sup>216</sup> Elizabeth Warburton, "CDE Fortnum, DCL (Oxon), JF, FSA, of Hill House, Great Stanmore," p. 132.



provided him with the “careful observation, meticulous data accumulation and classification skill of a scientist.”<sup>217</sup>

On trips together in Europe, primarily in Italy, Drury and Fanny scoured the country for Renaissance maiolica, sculpture, bronzes and antique jewelry. As the fruits of collecting trips amassed, the Fortnum collection grew into the thousands of objects covering a wide range of centuries and cultures including Egyptian, Italian, German, Etruscan, East Asian and more.

The main strength of the collection were the bronzes (including medals and plaquettes), maiolica and finger-rings, although it also comprised paintings and sculpture, glassware and porcelain of some significance.<sup>218</sup>

As may well be predicted by the scientific bent of his mind, Fortnum approached collecting with more attention to quality and the meaningfulness of objects, as opposed to mass accumulation for its own sake.



**Figure 1.55**  
**Plate with a winged boy on a hobby horse**

Tin-glazed (maiolica) earthenware  
9 in. D

1495-1510, Urbino or Venice (probable place of creation)  
Ashmolean Museum, Oxford, WA1899.CDEF.C515

<sup>217</sup> Timothy Wilson, “Fortnum, Charles Drury Edward,” in *Oxford Dictionary of National Biography*, September 23, 2004, <https://doi.org/10.1093/ref:odnb/9951>. [Accessed: November 11, 2019]

<sup>218</sup> Christopher Lloyd, “Fortnum, C(harles) D(rury) E(dward),” in *Grove Art Online*, 2003, <https://doi.org/10.1093/gao/9781884446054.article.T029031>. [Accessed: November 16, 2019]

As Fortnum's connections to curators at the South Kensington Museum strengthened, he was a supporter of the Museum campaign in 1856-1857 to acquire the Soulages collection pledging £200 in that effort, and became a founding member of J.C. Robinson and Henry Cole's Fine Arts Club in 1857.<sup>219</sup> In 1858 he was elected a Fellow of the Society of Antiquaries (FSA) in which he later became an officer. As he continued actively traveling, collecting and cataloging his treasures, he served on the planning committee and was generous with loans to the 1862 Special Exhibition at the South Kensington Museum including bronzes, maiolica, jewelry and antique earthenware.

When curator J.C. Robinson made efforts to enrich the South Kensington Museum's collections with objects of art historical import rather than acquiring a preponderance of examples of contemporary design, he was thwarted by founding director Henry Cole.

Robinson really approached his collections of historical art as a connoisseur and art historian. Cole, as a design reformer, took a more doctrinaire line... 'We buy objects which we think will give suggestions to manufacturers...' <sup>220</sup>

In a continuing conflict with Cole, Robinson was relieved of his position as curator in 1863 and relegated to the position of referee or consultant. In consideration of acquisitions and questions of quality and provenance, Cole instead became more reliant on the expertise of collectors, dealers and connoisseurs.

Cole decided that the museum's permanent staff should be practical administrators, and that when he needed expertise he would hire scholars from outside on a temporary basis.<sup>221</sup>

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<sup>219</sup> For a detailed account of Fortnum's early relationship with Henry Cole and the South Kensington Museum, see Clive Wainwright, "Shopping for South Kensington," in *Journal of the History of Collections* 11, no. 2, (1999), pp. 171-185.

<sup>220</sup> Susan Owens, "'Straight Lines are a National Want': South Kensington and Art Education Reform," in *Art and Design for All*, Julius Bryant, ed. (London: V&A Publishing, 2012), p. 56.

<sup>221</sup> Anthony Burton, "Cultivating the First Generation of Scholars at the Victoria and Albert Museum," in *Nineteenth-Century Art Worldwide*, Vol. 14, Issue 2, Summer 2015, <https://www.19thc-artworldwide.org/summer15/>. [Accessed: June 10, 2019]

Finally, an exasperated Cole dismissed Robinson in 1867. At the invitation of Cole, Fortnum stepped into the role of referee although he refused compensation. Fortnum's experience at the Museum left him unimpressed with the management of the institution. However, he undertook Robinson's unfinished catalogs of specific areas of the collection. In 1873 the Museum published Fortnum's *Descriptive Catalogue of the Maiolica, Hispano-Moresco, Persian, Damascus, and Rhodian Wares in the South Kensington Museum*, and it was followed in 1876 with *Descriptive Catalogue of the Bronzes of European Origin in the South Kensington Museum*. Too, he continued writing and publishing on topics related to his own collection. Later works included articles in *Archaeologia*, the *Archaeological Journal*, a book on *Maiolica* (1896), and a catalog of his own collection (1897).

His writings show a characteristically South Kensington concern with technique [prior to Robinson's art historical approach, objects in the Museum's collection were arranged by technique]...they remain landmarks in the study of their subjects.<sup>222</sup>

The final chapter of Drury Fortnum's life moved away from the South Kensington Museum to both the British Museum and most particularly to the Ashmolean Museum in Oxford. In 1889 he was appointed a trustee of the British Museum in recognition of a promised donation of part of his collection. Most of his attention, however, was focused on the Ashmolean. Since the 1860s he had been advocating for the addition of an archaeological museum at Oxford but was in his mind rebuffed by University officials. When a new keeper Arthur Evans was named in 1884, he wooed Fortnum who in turn loaned part of his collection. The loan turned into a gift in 1888 and Oxford reciprocated with an honorary doctorate (DCL) and 'visitor' status at the Museum. Eventually, Fortnum willed most of his collection to Oxford, his porcelain collection to the British Museum and left endowments to both institutions.

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<sup>222</sup> Timothy Wilson, "Fortnum, Charles Drury Edward," *Oxford Dictionary of National Biography*.

In the preface to Elizabeth Warburton's 1999 article on Fortnum in the *Journal of the History of Collections*, she offers a less than laudatory introduction to the collector:

He [Fortnum] sought to gloss over his family's past, interesting and even adventurous though it was. But no fortune or dignity came of it, nor any other distinction. Belonging to the lesser—though senior—branch of a successful trading family was a hard fact to swallow. All through his recorded life can be seen the anxious class-consciousness of the socially ambitious Englishman of his time.<sup>223</sup>

This assessment is unsatisfying for a variety of reasons. First, it demeans Fortnum by portraying him as an avaricious fortune hunter and one who dared through his collecting and scholarship to reach above his station in life. Not only that, but Warburton unfairly paints an entire generation of middle- and upper-middle class British collectors with the same dismissive brush. The importance of Fortnum's early scientific discoveries in Australia that he generously shared both with expert Reverend Hope and the entomology collection of the British Museum must be recognized. By clinging to an outdated class caste perspective, Warburton focuses on the mercantile background of his family and fails to acknowledge the self-made, self-educated aspect of the man and his scholarly labors. Rather than a fortune hunter, it may well be that despite the age disparity he actually fell in love with his wife Fanny. One need only look to Disraeli to see that even at that date, an inverse age disparity of spouses was part of real life. And to claim "no fortune or dignity came of it, nor any other distinction" is absolutely incorrect and neglects recognition received through his publications, his contributions to various art-related societies, the British Museum trusteeship, and the honorary doctorate he was awarded by Oxford University.<sup>224</sup>

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<sup>223</sup> Elizabeth Warburton, "C.D.E. Fortnum, DCL (Oxon), JP, FSA, of Hill House, Great Stanmore."

<sup>224</sup> Elizabeth Warburton, "C.D.E. Fortnum, DCL (Oxon), JP, FSA, of Hill House, Great Stanmore."

Perhaps Warburton through her research has discovered either by reading his correspondence or that of those with whom he corresponded and diarists and the like that his behavior was at times pompous and overbearing. However, that cannot diminish Fortnum's lifelong self-education, his passionate collecting, connoisseurship and the scholarly labors that produced art historical understanding on certain art historical subjects still accepted as relevant today. How much poorer British decorative arts scholarship would be today without the contributions of middle- and upper-class collectors of the period such as Felix Slade, Angela Burdett-Coutts, James and Alfred Morrison, and many others who in the shades of history remain nameless except in the collection files of museums.

Rather, to remember C.D.E. Fortnum's contribution in a proper light, another contemporary recollection written at his death, and ironically one that concludes Warburton's article, is far more appropriate. In a tribute written by Joan Evans about her half-brother, Arthur Evans (1851), noted archaeologist who in 1884 was appointed Keeper of the Ashmolean Museum, she reminisced:

He [Evans] had never taken 'old Fortnum' very seriously, the rather fussy and vain man, with his hunger for official recognition, had a ridiculous side. But Fortnum's loyalty and kindness, his fine taste and real enthusiasm for beauty, had won more affection from him than even Arthur had realized until the tie between them was broken. It had sometimes been a bore to write once a fortnight about the little affairs of the museum [Ashmolean], but now it was a loss, that he could no longer have Fortnum to depend on in the major crises.<sup>225</sup>

It is unfortunate that Elizabeth Warburton in an otherwise lucid and objective essay about the life and contributions of C.D.E. Fortnum penned the opening paragraph as she did. Her motivation cannot be known, but it belies the very commentary she provides.

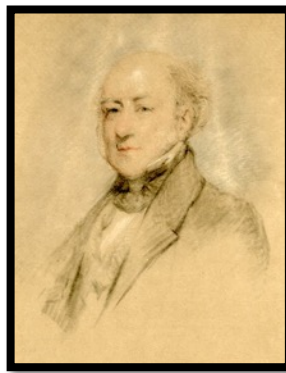
Not even Warburton can diminish the contributions of Fortnum. As she accuses him of attempting to bury his family's mercantile roots, so the 11<sup>th</sup> Duke of Hamilton

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<sup>225</sup> Joan Evans, *Time and Chance* (London, 1943), p. 328, note 39 in Elizabeth Warburton, "C.D.E. Fortnum, DCL (Oxon), JP, FSA, of Hill House, Great Stanmore."

parlayed his family's royal pretensions to assume a place among individuals such as Burdett-Coutts, Schreiber and Fortnum who by magnitudes outshone him for their cultural contributions. In Fortnum, in particular, a window upon the growth of museum collections is opened. His beneficence and intellectual contributions, like many of the other collectors profiled in this present study, illustrate a whole class of collectors committed to sharing their artworks to support the cultural legacy of their nation and ultimately for the betterment of the British people.

**Felix Slade (1790-1868)**



**Figure 1.56**  
**Portrait of Felix Slade**

Black, white and red chalk on brown paper  
Margaret Carpenter  
1851, London  
The British Museum, London, 1874,0314.1

Lastly, no other individual collector during the early- to mid-Victorian period made a greater contribution to advance the study of the medium of glass than Felix Slade. His pioneering glass collecting that began with a trip to Italy in 1817 set him on a course that would consume the rest of his life.

Slade was born in South London in 1790 to wealthy parents. His father was a successful attorney and his mother the heiress of a prosperous Yorkshire landowner. Slade followed his father's profession, and his work both as an accomplished lawyer and collector defined Felix's adult life.

Although Slade's collecting interests were varied—books and manuscripts, Japanese ivories, rare medals and coins, paintings and nearly 9,000 prints—glass captivated him, and it is that collection for which he is best known. What may have proved to be most challenging to Slade is that when he began collecting glass there were scant resources for him to consult about the medium and even less specifically about Renaissance Venetian glass. Once Ravenscroft invented British lead glass in 1676, the British taste for Venetian glass or glass in the *façon de Venise* style faded away and Venetian techniques for the most part lost to obscurity. In the early decades of the nineteenth century, very little had been published on the history of glass. Seminal works included, of course, Neri's 1612 *L'Arte Vetraria*, Blancourt's *De l'Art de la Verrerie* of 1697, the *Encyclopédia* of Diderot and most recent the 1800 *Essai sur la Verrerie* by Loysel. Collecting activity in glass was suppressed through mid-century by the general lack of information about glass history and making techniques and few fellow connoisseurs with whom to consult.

In 1817, when Slade was starting, he would have found in the British Museum, for example, no ancient Egyptian glass—the first acquisition was 1834—and no books in any language to read on the historical aspects of glassmaking.<sup>226</sup>

Slade continued trips to Italy collecting Venetian glass. He was not alone in his interest, but during the late eighteenth and first quarter, if not first half, of the nineteenth century collectors highly esteemed objects of carved rock crystal rather than Venetian *cristallo*, the glass created in imitation of its magical colorless quality. The small group of individuals collecting Renaissance-era Venetian glass remained mostly unknown until several related activities brought these treasures to public awareness. In 1840 some early Venetian glass was included in the Christie's auction of the collection of Lady Mary Bagot who it appeared had a particular interest in *latticinio* glass.<sup>227</sup> The high prices paid for the objects as George Wills relates:

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<sup>226</sup> Hugh Tait, "Felix Slade (1790-1868)." *The Glass Circle Journal*, Vol. 8, 1996, pp. 70-87.

<sup>227</sup> "The terms *latticino* and *latticinio* have been used in Venice and Murano to apply only to clear glass decorated with embedded threads of glass." The technique was revived in the eighteenth century in England and used to decorate the stems of drinking glasses. Since there are many different types of *filigrana* (the general term

caused a sensation...in days when such antiques were ignored by most and collected by only a 'small number of people.'<sup>228</sup>

Interest in antique glass also may have been generally piqued when in 1845 a young man entered the British Museum, picked up and flung a piece of sculpture into the case containing the Roman cameo glass Portland Vase (ca. 1 to 25 AD). The incident garnered much attention in the press. A week after the Vase was damaged, *The Illustrated London News* published a lengthy illustrated article on the Vase.<sup>229</sup>



**Figure 1.57**  
**"Destruction of the Portland Vase"**

Source: *The Illustrated London News*, February 15, 1845

In the late 1840s, rather imprecise Renaissance Venetian glass-inspired features began to make an appearance in British glass products. Apsley Pellatt of Falcon Glassworks is the figure who did most to initiate the trend for Venetian glass forms and decoration as a result of his study of historical glassmaking techniques. He included Venetian techniques in his 1849 book *Curiosities of Glassmaking* such as ice or frosted glass, different types of *filigrana*, pulling cane and more. Although some of the techniques were inaccurately described by Pellatt, Britain's first

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currently in use rather than *latticinio* for this general category of Venetian glass), modern glass historians use specific terms to distinguish the varied types of *filigrana* glass such as *vetro a retorti* and *vetro a reticello*. For further information, see: Harold Newman, *Illustrated Dictionary of Glass*, pp. 179-180.

<sup>228</sup> George Wills, "The Great Exhibition" in *Victorian Glass*, p. 21.

<sup>229</sup> "The Destruction of the Portland Vase" in *The Illustrated London News*, Vol. 6, Issue 146, February 15, 1845, pp. 105-106.



comprehensive book on glassmaking history and techniques had a significant impact on the industry. Pellatt created and exhibited his versions of Venetian Revival glass at the 1851 Great Exhibition and other British glassmakers followed suit.

During that same time period, a famed collection of over 2,000 Medieval and Renaissance decorative arts objects of a French Far Eastern merchant named Louis Fidel Debruge-Duménil (1788-1838) came to auction in 1849. Although the Museum of Ornamental Art sought the collection that included 180 lots of Renaissance Venetian glass, the British Parliament refused to make the purchase for the nation. In 1853 the important collection of Ralph Bernal (1783-1854) caused a stir when it sold at auction. Of the over 4,000 lots of paintings, furniture, books, porcelain and glass, 61 objects identified as Renaissance Venetian glass sold and 35 of those were purchased for the collection of the Museum of Ornamental Art. Listings of glass loaned by Felix Slade to the 1862 *Special Exhibition of Works of Art Catalogue on Loan at the South Kensington Museum* include provenances that verify Slade purchased glass objects at both these significant sales.

Felix Slade's collection of glass first came to public notice when it was included in the 1850 Society of Arts Exhibition of Works of Ancient and Medieval Art.



**Figure 1.58**  
**Objects from Felix Slade's Glass Collection**  
 1850 Society of Arts Exhibition of Works of Ancient and Medieval Art  
 Source: *The Illustrated London News*, Vol. 16, Issue, 421, p. 252

Author Hugh Tait in a 1993 paper delivered to *The Glass Circle* suggested that matters changed significantly in Felix Slade's collecting activities and his search for

knowledge about historic glass when he met Augustus Wollaston (A.W.) Franks probably through the 1850 Society of Arts London exhibition of Medieval antiquities.<sup>230</sup> Franks was 36 years Slade's junior but the young Cambridge graduate already was established as a rising star in the study of historic decorative arts including glass, porcelain and all matter of antique material. In the year Franks graduated from Cambridge in 1849, he already had authored a book on glass, *A Book of Ornamental Glazing Quarries*.

By 1851, Franks was appointed assistant in the Antiquaries Department of the British Museum, and his collegial relationship with Slade developed as they worked together using Slade's collection to pioneer historical research on glass.

Felix Slade's endeavours might have been less spectacularly rewarded if he had not enjoyed the friendship of Franks and, consequently, access to the expertise of Franks' colleagues, both in England and abroad.<sup>231</sup>

Slade loaned objects from his collection to the 1857 Manchester Art Treasures Exhibition, and Franks authored Chapter I "The Glass and Enamels" in the exhibition catalog.<sup>232</sup> In the chapter, Franks wrote a chronology of the history of glass illustrating different periods by citing objects loaned to the exhibition. The commentary highlighted the educational goals shared by Franks and Slade to build the history of the medium and convey it to the public who they felt were completely deficient in understanding. In that direction, Felix Slade along with the 11<sup>th</sup> Duke of Hamilton was a subscriber to the Museum of Ornamental Art's 1856 campaign to acquire the important Soulages Collection. Like the Duke, Slade pledged a hefty

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<sup>230</sup> Hugh Tait, "Felix Slade (1790-1868) in *The Glass Circle Journal*, Vol. 8, 1996, p. 72.

David Wilson, "Slade, Felix" in *Oxford Dictionary of National Biography*, October 4, 2007, <https://doi.org/10.1093/ref.odnb/25704>. A.W. Franks was the secretary of the 1850 Society of Arts exhibition. [Accessed: November 10, 2019]

<sup>231</sup> Hugh Tait, *Felix Slade (1790-1868)*, p. 72.

<sup>232</sup> A.W. Franks, "The Glass and Enamels" in J.B. Waring, *A Handbook to the Museum of Ornamental Art Treasures Exhibition* (London: Bradbury and Evans, 1857), pp. 3-12. See also: David M. Wilson, "Franks, Sir (Augustus) Wollaston (1826-1897)," in *Oxford Dictionary of National Biography*.

£500 towards its purchase. The disposition of the Soulages Collection is discussed further in Chapter 2.

As much as Felix Slade was focused on historical glass, he also kept a close eye on developments in contemporary glass. Perhaps there was no better venue in which to do so than at the 1862 London International Exhibition and the 1867 Paris Exposition Universelle. First, Slade loaned over 30 important historical glass objects to the 1862 Special Exhibition of Works of Art On Loan at the South Kensington Museum. There exists a record of a purchase he made at the Exhibition, an extraordinarily engraved Renaissance Revival tazza exhibited by J. Maës of the French glass firm Clichy.



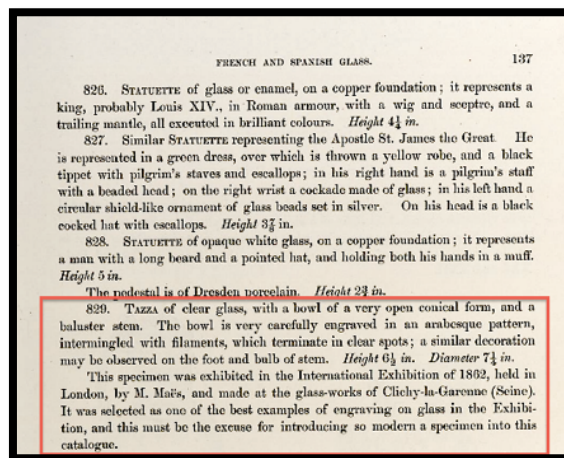
**Figure 1.59**  
**Tazza**

Colorless glass with engraved decoration

J. Maës, Clichy-la-Garenne Glassworks

Ca. 1867, 6 1/3 inches H

Source: Hugh Tait, "Introduction," *Glass 5,000 Years*, Fig. 5, p. 13



**Figure 1.60**  
**No. 829, Tazza**

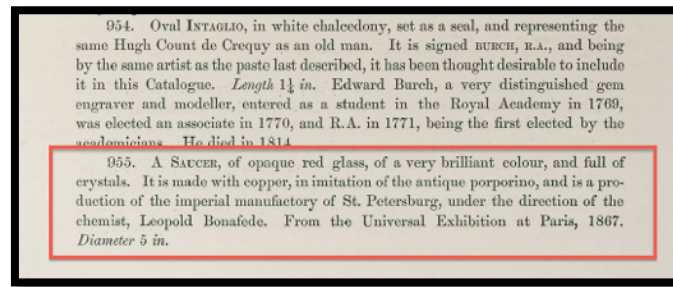
Source: *Catalogue of the Collection of Glass Formed by Felix Slade, Esq., FSA, 1869 & 1871* (London)  
p. 137

At the 1867 Paris Exposition, Slade purchased a tazza of red crystalline glass imitating antique porphyry from the Imperial Glassworks of St. Petersburg, Russia. It, too, is included in the *Catalogue* by Slade.



**Figure 1.61**  
**Tazza**

Opaque red crystalline glass, saucer-shaped bowl, mounted in a gilded bronze stand  
Leopold Bonafede (1833-1878), glass inventor  
Imperial Glassworks, maker  
Ca. 1867, St. Petersburg, Russia  
5 7/8 inches W, 2 1/8 inches H, 5 inches Diameter  
The British Museum, London, S.955



**Figure 1.62**  
**No. 955, Tazza**

Source: *Catalogue of the Collection of Glass Formed by Felix Slade, Esq., FSA, 1869 & 1871* (London)  
p. 164

A lack of Government advocacy for education in the arts disappointed Slade. In a letter he wrote:

Is it not extraordinary that the great advantages of Art education being admitted, there is such difficulty in obtaining the means from Government?<sup>233</sup>

When his elder brother died in 1858, Slade inherited the Slade family estates and thus increased his disposable income. As he added to his collection over the next decade, glass historian Slade undertook the laborious and costly task of cataloging and illustrating his collection for posterity. In the catalog's *Preface*, Slade expressed his motivation to fill a "great want on a work on the subject of Glass." The over 200 page heavily illustrated catalog originally submitted for a first printing in 1867 gave evidence of Slade's unerring connoisseur's eye and was the triumph of a lifetime devoted to pioneering the study of glass.

<sup>233</sup> Letter from Felix Slade to Dr. Philip Bliss, Keeper of Archives at Oxford University, February 16, 1857. See: Hugh Tait, "Felix Slade (1790-1868), p. 75.



**Figure 1.63**  
**Frontispiece – Plate XV**

Source: *Catalogue of the Collection of Glass Formed by Felix Slade, Esq., FSA*

Slade continued to advocate for more universal art education in Britain. To this end he used some of his newly acquired inherited wealth (£35,000) to fund professorships at Cambridge and Oxford Universities and University College, London, as well as £10,000 to endow six scholarships “for students ‘of proficiency in drawing, painting or sculpture.’”<sup>234</sup> At his death in 1868, his executors led by A.W. Franks oversaw the donation of 944 glass objects to the British Museum for, as Slade wrote, the “pleasure and instruction” of future generations.<sup>235</sup> With supplementary funds left by Slade, A.W. Franks oversaw the purchase of additional glass objects for the collection and in 1871 completed the final edition of the *Catalogue*. Although imperfect in history and attributions, its publication was a pivotal moment in bolstering the modern study of the medium of glass. Slade’s impact still is felt today. In 1871, University College, London, established the Slade School of Fine Art and numerous famous artists are among its alumni.<sup>236</sup> Over the

<sup>234</sup> David M. Wilson, *Slade, Felix* in *Oxford Dictionary of National Biography*. The first Slade professors were John Ruskin (Oxford, 1870) and Matthew Digby Wyatt (Cambridge, 1869).

<sup>235</sup> Felix Slade, “Preface” in *Catalogue of the Collection of Glass Formed by Felix Slade, Esq., FSA*, ed. A.W. Franks (London: 1869 & 1871).

<sup>236</sup> Notable alumni include: Eileen Gray, designer and architect, Bernard Leach, ceramist, Paul Nash, artist, G. K. Chesterton, writer, to name a few.

decades the three separate one-year professorships Slade funded have been filled by many of the art world's most notable practitioners, artists and historians alike. Although the Duke of Hamilton had a decided particularity for the applied arts and did make significant purchases of contemporary glass and ceramics, comparing his collecting to that of Slade, Fortnum and others previously reviewed highlights one additional collecting consideration; and that is a deliberation on the role of self-education. Facing a lacuna of information and historical records, in collecting glass Slade took it upon himself to learn everything possible about the medium. His pioneering collecting that led him in 1850 to A.W. Franks of the British Museum began an extraordinary partnership that in full flower over the next two decades basically wrote the first history of glass. The desire to study and acquire knowledge seems sadly missing in the collecting activities of the 11<sup>th</sup> Duke. It appears his most prevalent fall back either was acquiring objects that had connections to family history or that bolstered his own sense of privilege. For Slade, self-education was not enough. In his donations of glass to the British Museum and funding scholarships in perpetuity, Slade's legacy is alive today. Although the 11<sup>th</sup> Duke's life was cut short, if there had existed within him as with Slade an impetus to endow future generations with a legacy of art historical knowledge, the imperative would have manifested itself prior to his death.

### **Summary**

In addition to illustrating the period of 1840 to 1863, a watershed in the history of British collecting, this survey of collectors who were contemporaries of the 11<sup>th</sup> Duke of Hamilton also provides an opportunity to better assess the Duke's collecting and patronage. The profiles enumerated clearly highlight the numerous social and cultural changes that affected art collecting and in a less direct manner assist in understanding the diverse motivations that drove these individuals' collecting activities. Clearly, all showed in various ways the passion of collecting, and their collections became extensions of their identities. Of them all, the 11<sup>th</sup> Duke most distinctly was driven by the need to enlarge his sense of self and to give evidence of his social status and perceived wealth and noble connections. It is accurate to cite that there was passion to his collecting, as with all surveyed, and it, too, did appear

to have a measure of being a pleasure-seeking activity. Like many selected for this comparison, the Duke was a patron of contemporary artists. Unlike his countrymen and women though, most of his commissions were directed to French artists, not British natives. His collecting does in some measure reflect his greater interest in the applied or decorative arts manifested at this time, particularly in glass and ceramics both contemporary productions and historical objects such as his acquisitions of Saint Porchaire. Like many of his generation of aristocrats, through his loans the 11<sup>th</sup> Duke of Hamilton mirrored Waagen's imperative that sharing his heretofore secreted collection with the public was part of the Duke's civic duty. Of course, that sharing also served to give evidence of the Duke's and his family's social status.

Too, profiling his contemporary collectors highlights what appears to be absent in a characterization of the Duke's collecting. His fellow collectors took leadership roles in art and science-related organizations. To date there is no research to support his role as a philanthropist unlike for instance Burdett-Coutts, Lady Schreiber and Northumberland. Clearly, philanthropy is not part of collecting activity, but in contrast with most of the collectors described, particularly the aristocrats, sharing his good fortune in life either to improve the lives of the less fortunate or his community is not visible either during his life or thereafter. Also, there is an element of creativity in collecting and using one's collection as a means of self-expression. William Cavendish certainly did so through horticultural pursuits as Burdett-Coutts demonstrated with her collection of antiquarian books. Again, this self-expressive aspect of the Duke's collecting appears to be limited to pride in his family's noble lineage and prestigious personal connections to royalty and the aristocratic class.

Lastly and most striking is the 11<sup>th</sup> Duke of Hamilton's absence of scholarly interest and the excitement of discovery so vital to many other collectors. Particularly highlighted in the examples of Slade, Fortnum, Curzon and Northumberland, in the 11<sup>th</sup> Duke there sadly seems neither a hint of self-motivated lifelong learning nor the collector's excitement of discovery. There were not adventurous travels as those of



Curzon and Fortnum, no publications or journals recounting moments of excited unearthing or breakthroughs. Much of the 11<sup>th</sup> Duke's collecting was connected to furnishing his residences and in this he is more closely aligned with Mayer Rothschild's imperative to fill his new Mentmore Towers, albeit Rothchild's collecting of historical masterpieces diverges from Hamilton's acquisitions of less distinguished artwork.

As Evans alludes to in his article on the 11<sup>th</sup> Duke and France, it may be protested that there appeared to be a trajectory to greater collecting activities in the Duke's future had his life not been cut short by an early tragic death.<sup>237</sup> However, others died young (Henry T. Hope at age 54, Robert Curzon at age 63, and Mayer Rothschild at age 56) having accomplished much to forward the art culture of the nation. Henry Hope for instance was a founder of the Art Union and also of the Royal Botanic Society of London, an officer of the Society of Arts, and president of the Surrey Archeological Society. It is unclear had he lived longer what life changes may have precipitated something to spark the 11<sup>th</sup> Duke's intellect, to awaken a passion and thirst for learning. This will never be known. Thus, the past is left with the 11<sup>th</sup> Duke's collecting legacy as it was and must give it its place in this most important period in the history of British collecting. Undeniably, taken as a whole group, the diverse and altogether fascinating collectors of this period revolutionized the artistic culture of Britain and for that must be accorded a wide measure of approbation.

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<sup>237</sup> Godfrey Evans, "The 11<sup>th</sup> Duke and Duchess of Hamilton and France," pp. 12-13.

## 2. NINETEENTH-CENTURY BRITISH GLASS

As in all aspects of nineteenth century art, the exuberance of the age—one of profound intellectual, technological and societal development—creates a challenge to characterization. This is particularly true when attempting an analysis of nineteenth century British glassmaking, for as Hugh Tait notes:

the range and quantity of glass produced during the nineteenth and early twentieth centuries was greater than in any prior period in history. It is as if the entire inventory of almost 5,000 years of glassmaking had been compressed into 140 years.<sup>238</sup>

Challenging or not to portray, an examination of nineteenth century British glass production is essential to understanding the context in which the Hamilton Vase was created and the histories it narrates.

### **Venetian Heritage**

The nineteenth century's 'golden age' of glassmaking in Britain traces its origins to Renaissance Venice. There, for the first time, glass makers achieved a centuries' long goal: to remove impurities and decolorize glass in imitation of hard stone rock crystal (pure or colorless quartz). Known as *cristallo*, the first true colorless glass was created from a recipe the largest ingredient that was silica (sand or powdered flint) mixed with significantly smaller amounts of soda (sodium bicarbonate from marine vegetation (*barilla*) that had been roasted) as a flux to lower the melting point of the silica and lime either as a stabilizer or base.<sup>239</sup> Having moved its highly profitable glass making industry to the protective isolation of the Isle of Murano in 1291, the Venetian glass recipes were deemed so valuable to the Italian economy that glassmakers who escaped were punishable by death.<sup>240</sup> Complete containment was impossible and over the decades of the fourteenth century some artisans managed to flee to northern Europe primarily to the Low Countries. Too, early

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<sup>238</sup> Hugh Tait, *Glass 5,000 Years* (New York: Harry Abrams, 1991), p. 188.

<sup>239</sup> Catherine Hess and Karol Wight, *Looking at Glass* (Los Angeles: Getty Publications, 2005), p. 18.

<sup>240</sup> Pat Kirkham and Susan Weber, eds., "Europe 1400-1600" in *History of Design* (New Haven: Yale University Press, 2013), p. 90.

Venetian *cristallo* glass objects were secretly transported north into Europe as well as into the Near East.

By the late 1450s Venetian glass workers were permitted to conduct off-hours experiments with the newly discovered decolorized soda glass. Thin-bodied, highly embellished soda glass produced by the Venetian émigrés was known as the *façon de Venise* style and flourished throughout the seventeenth century. The age of protected glass production in Venice eventually did end for in 1612 Antonio Neri, a Florentine chemist and priest, published *L'Arte Vetraria*, “the first printed book on the art of the glass-maker, giving many formulae for colored glass” and of course *cristallo*.”<sup>241</sup>

*Cristallo* was introduced to Great Britain in 1571. After twenty years glassmaking in Antwerp, Venetian glassmaker Jacopo Verzelini (1522-1616), Jean Carré the owner of Crutched Friars Glasshouse brought him to London. When Carré died the following year, Verzelini took over the glass factory and was granted a 21-year monopoly for the production of Venetian style *cristallo* glass. These wares typically were decorated with diamond point engraving.<sup>242</sup>

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<sup>241</sup> Harold Newman, *An Illustrated Dictionary of Glass* (London: Thames and Hudson, 1977), p. 213.

<sup>242</sup> Dan Klein and Ward Lloyd, “The Tradition from Medieval to Renaissance” in *The History of Glass* (New York: Crescent Books, 1989), p. 91.



**Figure 2.1**  
**Goblet**

Giacomo Verzelini, glassmaker  
Anthony de Lysle (French), engraver  
Broad Street Glasshouse, manufacturer (probably)  
8 ¼ inches H  
1583, London, England  
Corning Museum of Glass, Corning, NY, 63.2.8

Crisseling, an imbalance in the recipe ingredients that over time caused the glass surface to form tiny cracks and progressively deteriorate, was a perennial challenge. Glassmakers continually experimented with recipes for the batch to remedy this defect. To be successful would free Britain from inferior imported Venetian glass and gain the market share.<sup>243</sup>

### **The First Lead Glass**

British experimentation resulted in the discovery of a new crystalline ‘lead’ glass. In 1676 glassmaker George Ravenscroft (1632-1683) added oxide of lead to stabilize the soda glass batch and eliminate the problem of crisseling. Ravenscroft patented his discovery, and to ensure proper recognition of his achievement marked his glass products with the seal of a raven’s head.<sup>244</sup>

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<sup>243</sup> The batch is the name for the heated mixture of measured ingredients melted and fused together in a fireclay crucible seated in the glass furnace. It is the heated liquid glass ready to be gathered and formed into objects.

<sup>244</sup> Klein and Lloyd, “Seventeenth-Century Glass” in *History of Glass*, p. 106.



**Figure 2.2**

**Rummer (left) and Stem Detail with Raven's Head Seal**

George Ravenscroft, glassmaker

Savoy Glasshouse, manufacturer

7 ½ inches H

Ca. 1676-1678

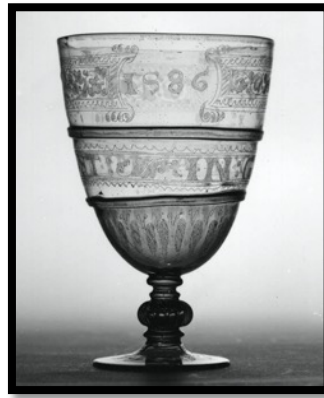
Corning Museum of Glass, Corning, NY, 50.2.2

Fashioned after contemporary forms in silver, only a handful of Ravenscroft's original objects survive today. Nonetheless, his innovation set the stage for the global preeminence of British glass over the ensuing centuries. The light refracting quality of lead glass gave it brilliance, and its composition (referred to as soft metal) made it receptive to glyptic decoration (cutting and engraving).

As in Renaissance Venetian glass, a portion of early lead glass produced was decorated in diamond point engraving.<sup>245</sup> The technique of diamond point engraving, a cold decorating method invented by sixteenth century Venetian glass artists, was experimentally used to decorate some thin-bodied Italian Renaissance glass vessels. The technique traveled to northern Europe with migrant Venetian glass artists and eventually appeared on early British *façon de Venise* glass such as vessels created by Verzelini.

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<sup>245</sup> Decorating the surface of an annealed glass object by use of "a stylus made of a diamond or other hard substance." See: Catherine Hess and Karol Wight, *Looking at Glass* (Los Angeles: The J. Paul Getty Trust, 2005), p. 30.



**Figure 2.3**  
**Cristallo Goblet with Diamond Point Engraved Design**  
 Soda Lime Glass  
 Jacopo Verzelini, 1586  
 Crutched Friars Glasshouse, London  
 The British Museum, London, 1895,0603.17AN972139001

Unlike fragile Venetian glass, the heavier northern European potash glass of the sixteenth century was most suitable for engraved decoration.<sup>246</sup> The taste for and expertise in engraving was strongest in the Germanic countries where glass decorators inherited lapidary engraving skills (that, in fact, dated back to ancient Egypt and Rome) brought in the sixteenth century to the royal court of Rudolph von Hapsburg II (1552-1612) in Prague by Italian hard stone and gem engravers most notably members of the family of the Miseroni. Rudolph II was an art lover and around 1600 “transformed Prague into a metropolis of European arts and sciences.”<sup>247</sup> To practice this technique of decoration was to cut the surface of glass

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<sup>246</sup> The recipe for potash glass incorporates the use of potassium carbonate as the alkali ingredient versus the soda ingredient found in Venetian glass. Without access to marine vegetation (*barilla*), Northern European glassmakers burned beechwood, oak or other timber, leached the ashes to evaporate the lye and then calcined the residue which then was added to the batch. Lead glass is potash glass that by its composition is harder and more brilliant and eminently suitable to cutting and engraving. See: Harold Newman, *An Illustrated Dictionary of Glass*, pp. 248-249. Engraving is “Cutting into the surface of an annealed glass object either by holding it against a rotating copper wheel fed with an abrasive or by scratching it with a stylus made of a diamond or other hard substance.” See: Hess and Wight, *Looking at Glass*, pp. 30-31.

<sup>247</sup> Among the artists Rudolph gathered to his court were Italian gem cutter Ottavio Miseroni and his son Dionysio, representing two of six generations of a family of glyptic artists whose objects were competed for in the royal courts of Europe. “As Renaissance glyptics [objects susceptible to carving, as in gems or glass] reached full

by means of a rotating wheel. At the end of the sixteenth century, hard stone engraver Caspar Lehman (c. 1565-1622) was the first to apply wheel-engraving techniques to glass.<sup>248</sup> Not coincidentally, his tenure at the royal court in Prague coincided with that of the father-son Miseroni team of gem engravers. The close proximity of these two great engravers, one Italian and one German, may well in some measure led to Lehman's innovation. Lehman's early engraving technique is known as 'surface' engraving that leaves a matte decoration on the glass that in some instances is further polished. This is the decorating technique employed on the Hamilton Vase.



**Figure 2.4**  
**Detail of surface matte engraving**  
 The Hamilton Vase  
 Daniel Pearce, designer  
 Dobson and Pearce, retailers  
 1862, London, England  
 Hamilton Family Collection  
 Source: Photograph by author

Other types of engraving involve profounder cutting and include *intaglio* or *tiefschnitt*, deeper engraving of the surface, and relief cutting or *hochschnitt* in which the background of the pattern is removed.

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flower, this stone-cutting technique was even transferred to glassmaking." See: Antonin Langhamer, *The Legend of Bohemian Glass*, trans. James Patrick Kirchner (Czech Republic: Tigris, 2003), p. 37.

<sup>248</sup> A German native and famed gem engraver, Lehman joined the court of Rudolph II around 1588 and rose in 1608 to Imperial Gem-Engraver and Glass-Engraver.



**Figure 2.5**  
***Tiefschnitt* Engraved Glass Panel**  
 Perseus and Andromeda  
 Caspar Lehmann, engraver  
 9 inches H, 7  $\frac{3}{4}$  inches W  
 Prague, 1607-1608  
 Victoria and Albert Museum, London, 6940-1860



**Figure 2.6**  
***Hochschnitt* Deckelpokal**  
 Friedrich Winter, engraver  
 Late seventeenth century  
 Museum Kunstpalace (MKP Glas), Dusseldorf, mkp.LP 2014-2

As the lead glass recipe was perfected and British glassmakers expanded their decorating skills, a national glassmaking industry began to flourish.

what had been virtual dependence on imports [of glass] in 1670 was transformed by 1700 into a predominantly indigenous production with export capabilities...by the beginning of the eighteenth century a third of all existing British glasshouses, including those in Ireland and Scotland...were



using the new metal. For the first time...since the Roman occupation glass utensils and vessels became available for every aspect of social life.<sup>249</sup>

### **Early Years of British Glass Industry**

Up until 1700 Bohemian engraved glass continued its domination of the European glass trade. However, at the same time the glass industry in Britain was being transformed by the invention of lead glass and the industry began its ascendancy.

Despite the magnificence of high Baroque Bohemian engraved potash glass, glassmakers in England and Ireland around 1700 began producing glass in response to the specific characteristics of the new lead glass. Its very high refractive index and 'soft metal' body "that did not easily shatter under carving" was ideal for engraving and cutting in geometric facets.<sup>250</sup> Since the lead glass was much faster to solidify than plastic Venetian soda glass that could be more slowly pulled into fantastical decoration, British vessels were heavily blown and followed forms used by Ravenscroft: "massive baluster-stem glasses...composed of a usually funnel-shaped bowl and a stem compiled of any of a large variety of pear-shaped and bulbous knops (ornamental knobs)."<sup>251</sup>



**Figure 2.7**

**Baluster Wine Glass with mushroom and basal knop**

Blown Lead Glass, 6 3/8 inches H

1710, England

Source: <http://www.scottishantiquesinc.co.uk/>, Public Domain,  
<https://commons.wikimedia.org/w/index.php?curid=29352653>

[Accessed: December 9, 2019]

<sup>249</sup> Klein and Lloyd, *History of Glass*, p. 126.

<sup>250</sup> <https://www.britannica.com/art/cut-glass>. [Accessed: June 2, 2018]

<sup>251</sup> <https://www.britannica.com/art/glassware/Mid-15th-to-mid-19th-century>.

The British glassmakers essentially created a new type of decoration out of necessity, for lead glass required them to abandon 'Venetian idioms.'<sup>252</sup> They:

applied and stamped prunts, heavy pincer ribbon, chain trailing, and Ravenscroft hallmark 'nip't diamond waies' (mould blown ribbing pulled together with pincers in the molten state, forming a mesh pattern)...simple but strong shapes with distinctive profiles, which gave less and less indication of Italian ancestry.<sup>253</sup>

The wine glass in Figure 2.8 features several early English 'hot' decorations (those done while the object is being formed as opposed to 'cold' decoration such as engraving or enameling done after the glass is annealed) including a molded second gather added to the bottom of the glass's bowl (in silver making this is known as *guilloche*), raspberry prunts decorate the knop, the foot is raised and conical in shape and, most distinctly, a coin has been captured in the inverted baluster stem.



**Figure 2.8**  
**Goblet**

Blown Lead Glass  
1707 (coin)  
8 ¾ inches H

The British Museum, London, 1890,0810.14

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<sup>252</sup> Robert Charleston, "Mid-15<sup>th</sup>-to-mid-19<sup>th</sup> century British Glassware"  
<https://www.britannica.com/art/glassware/Mid-15th-to-mid-19th-century>.  
[Accessed: September 10, 2016]

<sup>253</sup> Liefkes, *Glass*, p. 89.

Around 1730 the British began to adopt a less flamboyant version of the French Rococo, the curvaceous, asymmetrical and lighter style that developed in France after the death of Louis XIV as a reaction against the opulence of his reign. Taking their cue from the French, British artisans conceived daintier forms of glassware and lighting.

Introduced by Huguenot goldsmiths trained in royal ateliers on the continent [before fleeing France at the Revocation of the Edict of Nantes in 1685], the style was promoted in London by independent designers and workshops centered around St. Martin's Lane.<sup>254</sup>

The fresh and new manner of decorating with much more emphasis on decoration paired with more developed glass making skills brought about stylist changes. The first changes to the original British baluster glasses were purposeful decoration of straight stems, and this also is seen in other related objects such as candlesticks. By 1730 to 1740, wine glasses were being made with lighter bodies and by 1745 intricately worked glass stems appeared.<sup>255</sup> Intentionally trapped bubbles of air in the stem were elongated and twisted into intricate patterns.



**Figure 2.9**  
**Georgian Air Twist Drinking Glasses**  
Ca. 1745-1770

Source: <https://www.exhibitantiques.com/articles/antique-drinking-glasses--identification-of-english-air-twist-stems>. [Accessed: May 3, 2015]

<sup>254</sup> Nicholas Cooper, *The Opulent Eye: Late Victorian and Edwardian Taste in Interior Design* (London: Architectural Press, 1976), p. 401.

<sup>255</sup> This glass reveals a green tint under florescence that indicates soda added to the recipe to enable creation of lighter bodied objects. See: Klein and Lloyd, p. 132.

Tapping into past Venetian glassmaking techniques, further development in wine glass stem decoration featured encased complex *filigrana* twists of threads of opaque white glass, commonly known as 'cotton twist' stems.



**Figure 2.10**  
**Wine glass**

Drawn trumpet bowl supported on multi-spiral air twist stem and high conical foot  
ca. 1750, England  
6 ¾ inches H

Auckland War Memorial Museum, Auckland, NZ, CC BY 4.0

Source: <https://commons.wikimedia.org/w/index.php?curid=65228171>

[Accessed: June 2, 2019]

### **Decorating Beyond the Stem**

As Charleston writes of the next phase of the British glass development:

These forms of ornament had been restricted to the stems of glasses, but other methods of decoration were simultaneously evolved to embellish the whole glass.<sup>256</sup>

By mid-eighteenth century, the bowls of wine glasses began being used as canvases for decoration. Detailed designs were painted in monochrome white enamel. The painted decoration required a second lower heat firing to fuse the enamel to the glass that nonetheless posed a threat of breakage and ruination. The most famous of these are known as 'Beilby glassware' and they:

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<sup>256</sup> Robert Charleston, <https://www.britannica.com/art/glassware/Mid-15th-to-mid-19th-century>. [Accessed: September 10, 2016]

depict in Rococo style floral subjects, rustic scenes, gardens, landscapes, and classical ruins and buildings, with often a butterfly, bird, or obelisk.<sup>257</sup>



**Figure 2.11**

**Two Wine Glasses and a Decanter with Enamel Decoration**

William Beilby, Jr. (1740-1819), decorator

7 ¼ inches H (left wine glass)

Ca. 1770, Newcastle on Tyne, England

Victoria and Albert Museum, London, C.623.1936

Also at this time, very thick English white opaque glass was developed, an homage to precious Asian white porcelain that was in great demand and short supply. Like so many other techniques, immigrant Bohemian glassmakers most likely were responsible for such glass. Called *lattimo* or milk glass, it first was made in Renaissance Venice. By mid-to-late seventeenth century, it was being produced in Bohemia, Venice, France and China. With the addition of bone ash, tin oxide or arsenic to the batch, the white glass bodies produced from this recipe provided decorators (many of whom also painted domestically produced English ceramics) with 360-degree canvases for decorating in Rococo themes of *chinoiserie*, mythological subjects and scenes from contemporary paintings.

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<sup>257</sup> Harold Newman, p. 37.



**Figure 2.12**

**Vase**

Enameled white glass

Signed "P.P. or P.F."

ca. 1765, Sunderland or Newcastle on Tyne, England

8 inches H

Victoria and Albert Museum, London, C.673-1921

The engraved decoration on early colorless drinking glasses, their bowls, of course, too thin for cut decoration, was accomplished by skilled migrant Bohemian glass makers (in 1710 the House of Hanover of Germany came to the English throne which forged a strong connection between the two countries). They introduced the English to the use of treadle-driven small copper wheels to lightly cut motifs on the wide variety of drinking glasses that proliferated to accommodate a range of alcoholic beverages from sherry to port and wine to beer. Glass scholars posit engraved glass was being made in Stourbridge by 1746 when an ad appeared in local paper for a runaway engraver's apprentice.<sup>258</sup> Wheel engraved decorations featured commemoratives, *chinoiserie*s, and flowers. Also in the third quarter of the century, representations of Jacobite themes, engraved portraits of the Old and Young Pretender, mottoes and floral symbols of the movement found great favor. Albeit such objects were at the time forbidden by law, they were prized possessions of those sympathetic to the cause.<sup>259</sup>

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<sup>258</sup> R.J. Charleston, "Tradition & Innovation" in *English Glass* (London: George Allen and Unwin, 1984), p. 203.

<sup>259</sup> See Klein and Lloyd, p.131, for more history of the Jacobite cause.

While all these methods of decorating English lead glass during its first century (1676-1776) are important (“because [they are] more firmly rooted in the very nature of English glass”), nothing matches the significance of the development of the art of cut glass.<sup>260</sup>

### **Development of Cut Glass**

The decoration of glass with wheel-made cuts, cameo cutting and hand carved *diatreta* glass nearly disappeared after the fall of the Roman Empire (although it did make brief later appearances in Mesopotamia) and plastic forms of glass prevailed.<sup>261</sup> Although Bohemian glassmakers experimented with cut stems on some objects in the seventeenth and eighteenth centuries, none attempted the deep geometric cutting that was to become the hallmark of British cut lead glass, a type of glyptic decoration significantly different from “the plastic forms of truly classical art glass.”<sup>262</sup>

Cutting as decoration for the new lead glass appeared in England in the second decade of the eighteenth century. Initially, shallow cutting prevailed, for neither hand-turned nor water driven lathes could provide enough power for deep cutting. It was not until the introduction of steam powered lathes around 1800 that the style of cutting the glass became deeper and deeper. Immigrant German glassmakers in Britain most likely accomplished the earliest cut glass, speculated specifically to be

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<sup>260</sup> Robert Charleston, <https://www.britannica.com/art/glassware/Mid-15th-to-mid-19th-century>. [Accessed: September 10, 2016]

<sup>261</sup> “The cutting process involves roughing out a marked pattern on an article of glass with a revolving steel wheel that is kept coated with fine wet sand or an artificial abrasive. The wheel’s edge, which may be flat, convex, or V-shaped, leaves an incision that is smoothed by a sandstone wheel and then polished by a third, wooden wheel.” For further information see: <https://www.britannica.com/art/cut-glass>. [Accessed: September 10, 2016]

<sup>262</sup> Klein and Lloyd, p. 145. The term ‘plastic’ refers to soda glass that is receptive to being modeled for it remains plastic longer than glass made with potash. Potash based glass is referred to as ‘glyptic.’ It vitrifies more quickly and makes a harder glass that is appropriate for carving. The famed British lead glass introduced in 1676 was a soda glass recipe to which lead was added.

the creation of beveled edges of mirrors. The first record of cut glass categorized as an actual trade was in 1719.<sup>263</sup>

Three quarters of the early production of British lead glass (at the time also known as 'flint' glass) was devoted to beverages and drinking. From the mid-1600s until the late eighteenth century, Britain was the preeminent bottle maker in the world. Second to the production of drinking equipage (drinking glasses, decanters, pitchers, for instance) was the production of lighting fixtures, primarily chandeliers. Faceted lead glass by candlelight enhanced the dispersal of light and created brilliant prismatic displays. From the mid eighteenth century, cut glass chandeliers were considered the height of fashion, a most important part of furnishing the homes of the British elite and sought on the Continent as well.



**Figure 2.13**  
**Chandelier**

Blown colorless glass, cut and assembled on a metal frame  
55 inches H, 57 ¾ inches W  
1760-1765, England  
Victoria and Albert Museum, London, C.5:1-1931

Interestingly, cut decoration of glass was slow to develop. Initially, the hand-turned or water driven lathes of early eighteenth-century British glass makers allowed only shallow cutting of diamond- and mitre-cuts.<sup>264</sup>

<sup>263</sup> Reino Liefkes, ed., *Glass* (London: Victoria and Albert Publications, 1997), p. 91.

<sup>264</sup> The mitre cut is comparable to the straight line in geometry. It is created with a wheel that has a V-shaped edge and can be cut short, long, shallow or deep.



The best illustration of early cutting is revealed on the stems of drinking glasses. Concurrent with the development of the air twist, stems and feet were beginning to be hand cut as a decorative technique.



**Figure 2.14**  
**Wine Glass with cut stem**

Lead Glass  
Giles, James, Decorator  
4  $\frac{3}{4}$  inches H  
1770-1780, London, England (probably made),  
Victoria and Albert Museum, London, C.108-1914

Shallow cutting continued up to the decade of the 1770s and complex, rich designs evolved thereafter from combining the basic cuts of diamond, hexagon, flute and scale patterns.



**Figure 2.15**  
**Cut Glass Bowl**

Lead Glass  
Fan cuts on rim, band of diamond cuts, mitre star on bottom  
8  $\frac{1}{2}$  inches W  
1820-1830, England or Ireland  
Victoria and Albert Museum, London, C.689.1909

At first, British cutting skills were rather rudimentary, and wheels were crudely formed. Early cutting work was very difficult. If an object was of great weight such as a large bowl, the glass vessel (called a 'blank'), the pattern marked on it with a red wax pencil, was held against the edge of a vertically revolving wheel. One of the cutter's legs pedaled a treadle that drove the stone wheel, and the other leg bore all his body weight. Following the marked pattern by viewing it through the body of the object was made an even greater challenge by the stream of water and abrasive (usually sand) that obstructed vision. Alternate to the foot treadle, some early cutting wheels were driven by water.

Cutting was a three stage process that involved a number of different hands: roughing in the pattern using an iron wheel and water abrasive, smoothing with fine grain stones fed by water only, and finally the complicated process of polishing, usually accomplished by apprentices, using a variety of wood and brush wheels and a stream of water mixed with pumice and finally putty powder.



**Figure 2.16**

**Stages of Cutting (l to r): blank, blank with marks, first stage (roughing), second stage (smoothing) and far right, polished final form**

T.J. Hawkes & Company (American, 1880-1962), Manufacturer  
Corning Museum of Glass, Corning, NY, 63.4.12

By the second half of the eighteenth century, the British and Irish glasscutters mastered the necessary decoration skills particularly suited to the French Rococo style that held sway in Great Britain from 1730 to 1770. It was an entirely new style born of craftsmen not architects:

In complete contrast to preceding styles, it was organic rather than classical, frivolous instead of austere, pretty, fun, and without deep meaning. Unlike most artistic trends, rococo bypassed the fine arts and pulsated into the decorative...Rococo dismissed the straight lines of classicism and seriousness of religion and looked to the ephemeral beauty of nature.<sup>265</sup>

Leaving classical symmetry behind...Lines became sinuous, rather than architectural; ornament took its inspiration from twining branches, leaves, and flowers, often combined with the exoticism of the Far East.<sup>266</sup>



**Figure 2.17**

**Design for a Navette**

Hubert Gravelot

Pen and Brown Ink, Over Traces of Graphite

4 <sup>9</sup>/<sub>16</sub> inches H x 2 <sup>1</sup>/<sub>16</sub> inches W

1699-1773, Paris

Metropolitan Museum of Art, New York, 44.54.44

A French émigré to London in 1732, engraver Hubert Gravelot (1699-1773) “was probably the single most important influence on the development of British Rococo.”<sup>267</sup> As a teacher and illustrator, his art and instruction popularized the Rococo style and influenced the work of such great artists as silversmith Paul de Lamerie (1688-1751) and Thomas Chippendale (1718-1789) whose furniture designs in ‘the modern taste’ were disseminated in the important *The Gentleman*

<sup>265</sup> Paul Davidson et al, *Antique Collector's Directory of Period Detail* (London: Quarto, Inc., 2000), p. 62-63.

<sup>266</sup> Davidson, p. 66.

<sup>267</sup> *Style Guide: Rococo*. <http://www.vam.ac.uk/content/articles/s/style-guide-rococo>. [Accessed: June 5, 2019]

*and Cabinet-Maker Director* of 1754.<sup>268</sup> Despite the important development in the period by Hogarth of St. Martin's Lane Academy in 1735 to train students in design and the great popularity of the Chippendale style (in actuality a combination of Gothic, Chinese and Rococo), as a style of interior decoration it was not long-lived in Britain and never found great favor.

In the second half of the eighteenth century, the English version of French Rococo style was overtaken by a newly found interest in antiquity that surged as more and more members of the aristocracy and upper classes broadened their education by taking the Grand Tour. Stylistically, Neoclassicism reflected an age of great intellectual excitement, of serious inquiry and change. Great political transitions were happening in France (the 1789 Revolution) feeding an earnestness that even pervaded the arts. It was the time that saw the apprentice training system fading away as academic artistic training replaced it. Compared with Rococo, its characteristics were boldness of form, strength of outline with an emphasis on symmetry and beauty over function.

Much of the development of Neoclassicism in Britain can be attributed to the fact the early eighteenth century ushered in a golden age of travel to Europe that persisted throughout the century. Accompanied by tutors, (primarily) young men typically undertook six months to a year of classical education oriented to ancient Rome. By 1750 Italy was the prime destination usually accomplished by traveling through France.<sup>269</sup> Dutch, French and German citizens also undertook the Tour, but by far

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<sup>268</sup> "Published by subscription, *The Director* was an instant success. It was reissued in 1755, and again in 1762 with additional plates in the new Neo-classical style. Subscribers included aristocrats and cabinet-makers. Shrewd publicity brought Chippendale many lucrative commissions. His firm supplied all manner of furnishings and household equipment. So influential were his designs, in Britain and throughout Europe and America, that 'Chippendale' became a shorthand description for any furniture similar to his Director designs." See: <http://www.vam.ac.uk/content/articles/t/thomas-chippendale/>. [Accessed: May 3, 2018]

<sup>269</sup> John Wilton-Ely, "The British as Collectors: 1600-1850" (lecture, Parsons School of Design, New York, NY, February 11, 1997).

the British predominated and spent large amounts of money collecting souvenirs ranging from painted portraits commemorating the great occasion, *veduta* or painted 'views' of Italy, engravings, sculpture or casts of the great works such as the Venus d'Medici, and antiquities of all types including illuminated manuscripts, *pietra dure*, cameos, mosaics and much more.<sup>270</sup> When Thomas Coke, 1<sup>st</sup> Earl of Leicester, took what was perhaps the grandest tour of all 1712-1717, it was filled with studying—fencing, dancing, architecture, and Latin. Grandees such as Coke were deeply affected by these experiences and when they returned to Britain, the impact of studying the classics greatly affected both the growing culture of collecting as well as interior design. When Coke returned to England, he built his stately country home, Holkham Hall, in the Palladian style. Coke fashioned it around his collection of antiquities and masterpieces by contemporary artists such as Claude Lorrain and Gaspard Poussin and created what is considered the first domestic sculpture gallery since that of Arundel. Despite critiques issued by the likes of William Hogarth who railed against “ship loads of dead Christs” (his condemnation of the influx of foreign and substandard art corrupting taste), the Neoclassical style became predominant.<sup>271</sup>

Although archaeologically imprecise in its early iterations, excavations at Herculaneum (1730) and Pompeii (1740) significantly fueled Neoclassicism's impact by the 1760s as did the publications of images of earthenware vases from Herculaneum by Sir William Hamilton, King George III's representative in Naples.<sup>272</sup>

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<sup>270</sup> Anca Lasc, “A Museum of Souvenirs” in *Journal of the History of Collections*, Vol. 28, No. 1 (2016), pp. 60-61.

<sup>271</sup> John Wilton-Ely, (lecture, February 11, 1997).

<sup>272</sup> Greek art was almost unknown in the first half of the eighteenth century. Even Renaissance art was based on Roman art, a result of the 1490 discovery of several rooms of Nero's Domus Aurea and its impact on artists such as Raphael. Later in the eighteenth century, arguments arose between art theorists whether Greek civilization was the root of Roman art or its roots were from the Florentine Etruscans who ruled early Italy and were overtaken by Romans in the 6<sup>th</sup> Century BC. By the middle of the nineteenth century, archaeological advances clarified the superiority of Greek art and architecture and its differences from that of ancient Rome.

Archeology was beginning to provide materials for designers such as John Flaxman, sent to Rome by Josiah Wedgwood, the prolific and successful manufacturer and marketer of English-made ceramics who in 1769 named his factory “Eturia” after a historically important region in Italy. Significantly, the 1760s also represent the beginning of the Industrial Revolution that originated in Britain:

Supported by a stable constitutional monarchy and a global colonial and trading network, eighteenth-century Britain became the world’s first nation to industrialize. Harnessing its rivers and coal deposits, workshops, mills, and factories used water and [around 1800] steam power to speed up the production of goods ranging from cotton cloth and iron to silver, brass, and ceramic [and glass] wares...Unlike its arch rivals in France, British manufacturing depended on private enterprises rather than royal and state support, targeting middle-class as well as wealthier consumers.<sup>273</sup>

As the more sober Neoclassical style overtook the English version of the Rococo, its designs reflected the Adam decorative style.<sup>274</sup>



**Figure 2.18**  
**Cut Glass Mirror with Half Chandelier**  
 41 inches H, 28 inches W  
 ca. 1780-1790, Dublin (poss.),  
 Victoria and Albert Museum, London, C.6-1974

<sup>273</sup> Pat Kirkham and Susan Weber, *History of Design* (New Haven: Yale University Press, 2013), p. 400-401.

<sup>274</sup> “The English version of the Neo-Classical style, introduced soon after 1760 by the architect and designer Robert Adam (1728-92)...Ornamentation in this style became simpler, similar in many ways to the French version, with festoons, medallions, and urns commonly being employed for decorative purposes.” Harold Newman, *An Illustrated Dictionary of Glass*, p. 18.

It was during the late eighteenth century and early nineteenth century period that “an aesthetic discipline developed.”<sup>275</sup> The word ‘modern’ was used for the first time, an indication that there was an awareness of contemporary developments in all aspects of society and “a design consciousness” later manifested in the Victorian era.<sup>276</sup> As the Adam brothers had made the first conscious exertion to create a style that was modern (albeit an imaginary interpretation of the antique period since there continued to be much confusion about what was Etruscan and what was Greek), their efforts were paralleled by a democratization of taste as seen in the widespread popularity up and down the social scale of products of Wedgwood’s Etruria factory.<sup>277</sup> Both the Adams Brothers and Wedgwood early understood the marketing opportunity presented them by the Industrial Revolution. And it was a time when arbiters of taste emerged such as Joshua Reynolds who was a major proponent of Neoclassicism, and art societies formed and began to play important roles in the arts culture of Britain.

Glass decoration, too, was heavily impacted and objects were engraved with patterns including familiar Neoclassical (termed ‘neo’ to differentiate it from Renaissance classicism) motifs such as bucranae, swags, urns, husks and more. Despite the interest in engraved motifs, Leifkes writes, cut glass was the most sought after:

By about 1765 virtually all luxury glass had overall cutting. Facet cutting, in particular, produced brilliant effects at the dining table, when applied to candlesticks, candelabra and elegant heavy decanters...<sup>278</sup>

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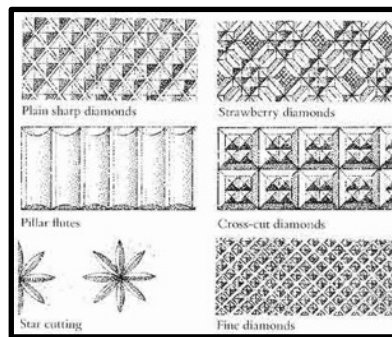
<sup>275</sup> John Wilton-Ely (lecture, February 13, 1997).

<sup>276</sup> “The Victorian era marked the advent of a design consciousness, whose roots can be traced from classical and Anglo-Saxon motifs, via the Renaissance and Adam.” Andy McConnell, “British Glass” in *The Decanter* (Woodbridge, NJ: Antique Collectors Club Books, 2016), p. 318.

<sup>277</sup> The Adam family of Scotland was headed by father architect William (d. 1748) whose four sons (John, Robert, James and William) all who had been on the Grand Tour relocated from Edinburgh to London and created an architectural practice that had a significant impact on the taste for modern interpretations of antique Roman and Greek architecture and design. Son James was a theorist and perhaps the best known of the four brothers Robert published drawings and writings on their theories of design.

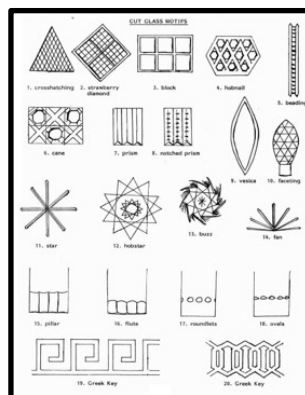
<sup>278</sup> Leifkes, ed., *Glass*, p. 95.

Shallow facet cutting, inherited from the lapidary arts, greatly enhanced the brilliance and refraction of the glass.<sup>279</sup>



**Figure 2.19**  
**Early Cut Glass Patterns**  
GLASS GLOSSARY

Source: Compiled by Norm Paratore - Gambrinus Stein Club  
<http://charactersteins.com/www.steincollege.com/glassdef.htm>  
[Accessed: October 8, 2018]



**Figure 2.20**  
**Cut Glass Motifs**

“Engraving and Cutting Glass” by Bettye Waher  
*Glass Review*, December 1981  
<http://www.ndga.net/rainbow/1981/81rrg12b.php>  
[Accessed: October 8, 2018]

<sup>279</sup> Faceting is a “technique of decorating curved glass surfaces by grinding to make shallow depressions that are flat or nearly so.” David Battie and Simon Cottle, “Glossary” in *Sotheby’s Concise Encyclopedia of Glass* (London: Conran Octopus Limited, 1991), p. 197.





**Figure 2.21**  
**Magnum Carafe**  
 (cut flutes at its base)  
 1780, English  
 11 ½ inches H  
 Courtesy, Delomosne & Son, London

By the last quarter of the eighteenth century, British cut glass was considered the height of fashion and set the international standard for glass decorated in that style. Despite the magnificence of imported Bohemian and German either engraved or colored glass, the predominant taste in British luxury glass was for heavy bodied cut glass in imitation of rock crystal.

### **1745 Glass Excise Tax**

The profitability of the budding British glass industry did not go unnoticed by the government. To raise funds to offset financial deficiencies resulting from wars in Ireland and on the Continent and the criminal activity of 'coin clipping,' British royal interdiction in the seventeenth and eighteenth centuries repressed the newly burgeoning glassmaking industry.<sup>280</sup> In 1696 British King William III (William of Orange, r. 1689-1702) imposed a British window tax, its assessment based on the number of windows in a house based on the principle that the more windows, the

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<sup>280</sup> Early British coins were made of gold and silver, and it was not infrequent that small bits of coins were clipped, gathered together and melted into bars of precious metal. In turn, the bars were made into counterfeit coins. Eventually the Royal Mint was able to produce versions of coins that were manufactured in such a way as to make clipping impossible (i.e., using machines to make coins, milling the edges of coins, etc.)

more affluence. This tax was raised six times between 1747 and 1808. By 1745 an additional tax was levied on all British glassmakers (including Irish and Scottish manufacturers) based the weight of raw materials for all types of glass—sheet glass, bottles and fine leaded. The Glass Excise tax had deleterious effects on the glassmaking industry. This proved to be especially true as the taste in tableware was for heavy bodied broadly cut-glass wares, and a duty assessed by weight assured the government of a vibrant revenue stream.

Soon after the 1745 enactment of the Glass Excise tax, a series of ensuing revisions were made to close loopholes that became apparent, and the tax became increasingly repressive. Factories were overseen twenty-four hours a day by shifts of inspectors to ensure compliance. In 1780, Ireland was exempted from the tax, and it had the effect of driving some British manufacturers to relocate production to Ireland, mainly to Dublin, Cork and Waterford. The products of this period of Irish manufacture are referred to as Anglo-Irish style, marked by the high quality of the glass, the expert cutting and the introduction of new forms and designs unique to the period. Two such forms from the period that today are rare and highly sought by collectors are the turnover bowl with molded base and the unique boat shape with lemon squeezer molded base:



**Figure 2.22**  
**Turnover Bowl with Oval Flute Molded Base**  
Cut Lead Glass  
Late eighteenth century, Ireland  
Leifkes, *Glass*, p. 100



**Figure 2.23**  
**Boat-Shaped Bowl with Oval Flute Molded Base**  
 Ca. 1780, Ireland  
*English & Irish Antique Glass in the Collection of Steuben Glass, p. 8*

Vibrant Anglo-Irish glass production lasted only until 1825 for in that year Parliament turned the tables and assessed the tax on Irish glass as well. Soon thereafter, the factories established in Ireland began to financially flounder, and the economic depression caused by potato famine in the late 1840s all but eviscerated production in that country.

Although British glassmakers (and after 1825 their Irish compatriots) had the burden of the tax, producing luxury heavily faceted table wares and lighting products continued unabated. Glassmakers met demand by charging higher prices that balanced out the monies lost to the government. Overall, the century of the Glass Excise tax took its toll on Britain's glass production that began with Ravenscroft's discovery of brilliant lead glass. The tax inhibited experimentation to find new types of glass to compete with Continental goods and cast a pall on the industry as a whole during a period when the Industrial Revolution was gaining momentum.<sup>281</sup> However, it also led British makers to experiment by creating light-bodied wares, an important development that by the 1851 Great Exhibition changed the course of luxury glassmaking in Britain.

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<sup>281</sup> Understandably, glassmakers hesitated to experiment when every failure would cause a significant financial loss.

### **Regency Style (1785-1830)**

As the centuries turned from eighteenth to nineteenth:

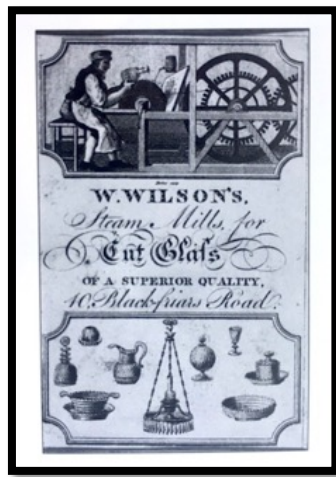
it marked a turning point in the way styles were viewed and used. For the first time, a whole group of historical and non-European styles, including Gothic Chinese and two newcomers, Indian and Egyptian, became legitimate alternatives to classicism, opening the door to a wave of style plurality that continued to the end of the nineteenth century...now all styles, both classical and non-classical, were treated with a new seriousness both in their application and their accuracy.<sup>282</sup>

From the last decade of the eighteenth century through the first decade of the nineteenth, the engine of the Industrial Revolution gained momentum. The Napoleonic Wars accelerated British industrial production and made a rapidly expanding middle class richer and more avid consumers of industrially produced goods.

Introduced at the end of the eighteenth century, steam power revolutionized the production of cut glass allowing for larger quantities to be produced faster in British factories. Despite the Excise Tax, glass production continued apace. The illustration from an 1807 trade card of W. Wilson, Blackfriars Road, London shows a glass worker seated working at a wheel driven by the new steam power. Steam power was first used in the Stourbridge area around 1830.

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<sup>282</sup> Michael Snodin and John Styles, *Design and the Decorative Arts: Britain 1500-1900* (London: The Victoria and Albert Museum, 2002), p. 204.



**Figure 2.24**  
**Trade Card**

W. Wilson's Steam Mills for Cut Glass  
Early nineteenth century, London, England  
Source: Leifkes, *Glass*, p. 102

The introduction of steam power ushered in significant increases in the quantities of goods turned out by factories of all kinds, most impressively in cotton textile manufacturing. In glass making, cut decoration was no longer limited to facet cutting and more rudimentary patterns. The horizontal, flat paned patterns that were the direct descendants of early mirror bevel cutting and facets created by revolving wheels were swept aside as cutting glass was revolutionized by steam power.

[Steam] enabled the glass-cutter to control the revolutions of his spinning cutting wheel more precisely, thereby creating more elaborate and deeply-cut decoration. The application of cut decoration enabled glassmakers to produce matching suites of glass and a wider selection of useful table and sideboard vessels...the craftsmen soon developed finer methods of cutting fans, crowns, stylized leaves and feathers as they became accustomed to using their new faster equipment, consequently producing an enormous decorative output over a shorter period of time.<sup>283</sup>

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<sup>283</sup> Simon Cottle, "Introduction" in *From Palace to Parlour A Celebration of 19<sup>th</sup>-century British Glass* (exh cat The Glass Circle at The Wallace Collection, August 21-October 26, 2003), p. 5.

Most typically, cut glass from the last quarter of the eighteenth century to the 1830s is termed Regency style, and its characteristics reflect more complex decoration, larger size objects and the creation of sets of glassware. Generally, there was a shift from horizontal to vertical motifs in cuts either known as flutes or wide-fluted 'pillared' cuts.



**Figure 2.25**  
**Pillared Cut Glass Decanter with Sulphide Inclusion**  
 Lead Glass  
 1820-1825, London  
 Apsley Pellatt & Co., Falcon Glassworks  
 Victoria and Albert Museum, London, C.4:1-2005

This more angular-profiled glass began to appear first in Birmingham regional production and is “a later manifestation of the International Empire style.”<sup>284</sup> Known in France as “Empire” style, or the next bolder generation of the revival of classical decoration, the Regency style in Britain was nearly as florid as the rich, bold Empire style furnishings of Napoleon’s France, his homage to the grandeur of imperial Rome and ancient Egypt.<sup>285</sup> Empire is considered the second phase of Neoclassicism. Taste for the Empire style in Britain, albeit without Napoleonic devices, was aided by the wide dispersal of pattern books by French and British designers such as Thomas Sheraton, Thomas Hope and George Smith. In 1809

<sup>284</sup> Wakefield, *Nineteenth Century British Glass*, p. 33.

<sup>285</sup> Perhaps the most notable practitioners was the design partnership of Percier et Fontaine who in 1797 published *Decorations Interieures* the result of actual studies of Roman ruins. They ushered in more archaeologically correct designs for interior decoration. Percier et Fontaine also practiced in Britain as witnessed in their designs for the renovation of Hamilton Palace (never realized) commissioned in 1 by the 10<sup>th</sup> Duke of Hamilton. The Duke opted for Neo-classical architecture for the Palace.

German immigrant Rudolph Ackerman began publishing *The Repository*, a magazine of style that compiled recent British designs. Interestingly, *The Repository* also featured many French designs that were at the time still considered best by the British. From 1810 into the teens, furniture designs in a lighter Sheraton style were favored as interiors became more informal and the use of mirrors assisted in a sense of spaciousness. By the 1820s, simpler and heavier architectonic forms dominated. Despite the popularity of English Regency, Neoclassicism continued as the mainstream of design.

### **The Trendsetting Prince of Wales**

At the beginning of the nineteenth century, the trend leader in Britain was Frederick, Prince of Wales and future King George IV (b. 1762, Regency 1811-1820, r. 1820—1830) who in the last quarter of the eighteenth century had established himself as the most important arbiter of fashion and luxury goods.

George IV was arguably the single greatest royal collector of art and instigator of architectural projects. As Prince of Wales, he refurbished Carlton House in London and built Brighton Pavilion. As King, he converted Buckingham House into Buckingham Palace and made huge changes to Windsor Castle. Passionately fond of lavish decoration and display, he furnished his palaces magnificently with French furniture, clocks, porcelain and sculpture. He was an avid collector of Dutch and Flemish paintings, including works by Rembrandt, Rubens and van Dyck. He also patronized contemporary artists such as Reynolds, Gainsborough, Lawrence and Stubbs; and the sculptors Canova and Chantrey. In addition to his collection of paintings, he assembled the greatest collection of Sevres [sic] porcelain in the world and a huge amount of historic and contemporary silver and gold objects.<sup>286</sup>

From the last decades of the eighteenth century into the first three decades of the nineteenth, the size and wealth of the British middle class grew in large part as a result of prosperity from the growing industrialization of Britain, and the landed

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<sup>286</sup> Boston Athenaeum, Oliver Everett lecture description *George IV, The Greatest Collector of Royal Art*, September 18, 2013 (<https://www.bostonathenaeum.org/events/1754/lecture-conjunction-royal-oak-foundation-oliver-everett-king-george-iv-greatest-royal>). [Accessed: August 3, 2017]

aristocracy continued to control vast amounts of wealth derived from agriculture. As the leader of the fashionable set and all those who emulated them, the pro-French Prince of Wales inaugurated new fashions in leisure, taste and style concurrent with an era that witnessed domestic industrial innovation both in manufacturing techniques (steam power and the spinning machine most especially) and materials. Although considered feckless and indulgent by most, young Prince George had been well educated in the arts and science and was a talented student.

George's path to dissipation and wretchedly high amounts of debt began early as did his art collecting. In 1783 at age 21, Parliament granted him an income and Carlton House as his residence. Over the next 13 years (work periodically was halted by a pattern of debt crises), he lavishly decorated it in the Neoclassical style in which architect to the aristocratic class Henry Holland (1745-1806) interwove Greco-Roman and Louis XVI. The Prince filled Carlton House with exquisite French furniture and his collection of paintings and other artworks (only to order the residence destroyed in 1825 as no longer suitable to his lifestyle and taste). As a collector he had a passion for French decorative arts, and despite the French Revolution acquired objects brought into the country by stealth, a requisite strategy due to England's ongoing conflicts with the French. Carlton House became the social center of London and its entertainments infamous for their extravagance.<sup>287</sup>



**Figure 2.26**  
**Ante Chamber to the Throne Room, Carlton House**  
 Charles Wild, Artist, 1816  
 Royal Collection Trust, London, RCIN 922179

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<sup>287</sup> Rachael Knowles "Carlton House – A Regency History Guide." See: <https://www.regencyhistory.net/2016/02/carlton-house-regency-history-guide.html>. [Accessed: August 3, 2018]



Ever cognizant of Napoleon's court that around 1810 was at its zenith, the Prince set the standard for expansive and opulent dining. When he paid an official visit to the City of Liverpool in 1806, the city fathers were so honored that they gifted him with a magnificent cut glass service of decanters and wine glasses.<sup>288</sup> As was the fashion since the 1760s, wine bottles on the tables of the privileged had been replaced with sets of decanters and matching glasses. Created by Perrin, Geddes & Co. of Warrington, the expensive service for the Prince of Wales featured a uniquely magnificent design on objects of the finest lead glass perfected by that time: twelve decanters, thirty-six coolers, six carafes or water jugs, six dozen claret glasses and six dozen port glasses. The craftsmanship—cutting and engraving—were of the highest quality. The cut design is complex and deep, considered by many to be representative of the finest Regency glass objects. On each object was engraved the badge of the Prince of Wales, three white feathers rising through a golden coronet with the motto "*Ich dien*" (I serve) on the ribbon that weaves around the shafts of the feather.

It was an individual commission of regal proportions, strongly emphasizing the exclusivity of glass at that time...<sup>289</sup>



**Figure 2.27**

**Prince of Wales Glass Service**

(l to r: cooler, decanter, carafe, claret glasses)

Perrin, Geddes & Co., manufacturer, Ca. 1807, Warrington, England

Royal Collection Trust, London, RCIN 68275

<sup>288</sup> The dark side of the royal visit was that it was interpreted at the time to be royal approbation of a city, Liverpool, known as one of the main centers of the slave trade and an industry that was a source of considerable wealth for its citizens.

<sup>289</sup> Martine S. Newby, *From Palace to Parlour A Celebration of 19<sup>th</sup>-century British Glass* (exh cat, The Glass Circle at the Wallace Collection, London, August 21-October 26, 2003), p. 5.



**Figure 2.28**

**Rummer**

Prince of Wales Glass Service

Perrin, Geddes & Co.

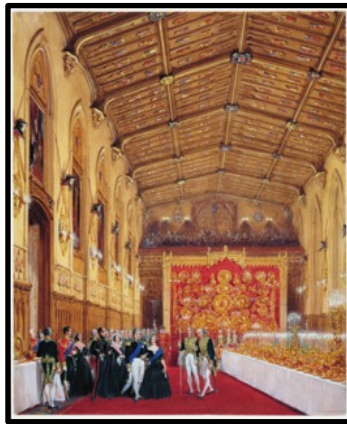
Ca. 1807, Warrington, England

Victoria and Albert Museum, London, C.179-1980

The Prince was so pleased that a further order was placed for twelve decanters, four dozen wines, four dozen claret glasses and three dozen goblets. Thus, the gift to the Prince signaled the beginning of full services of glass created as drinking equipage. The tremendous size of the cut glass service was just the beginning of massive amounts of dining accouterments and lavish entertainments ushered in during the Prince's regency (1811-1820) and reign (1820-1830) as George IV. In 1811 the first of a silver-gilt dining service was delivered to Carlton House. Known as the Grand Service, it was added to over the years and totaled 4,000 pieces.<sup>290</sup>

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<sup>290</sup> "Among other items, the Grand Service includes 140 dishes, 288 dinner plates, 118 salts, 12 ice pails, 58 dessert stands and centerpieces and 107 candelabra." See: <https://www.rct.uk/collection/themes/trails/the-grand-service>. [Accessed: June 6, 2018]



**Figure 2.29**

***Windsor Castle: St. George's Hall October 11, 1844***

Joseph Nash (1809-1878), Artist

(Queen Victoria escorting French King Louis Philippe (1773-1850) past The Grand Service of George IV, Windsor Castle)

Watercolor and body color with touches of gum Arabic over pencil

14 ¾ inches H, 12 ¼ inches W (sheet of paper)

Royal Collection Trust, London, RCIN 919791

Still used by today's British monarch for state occasions, designed objects were created in Greek, Roman, Egyptian and oriental styles. Rather than silver gilt, the Prince of Wales ordered all extant and future pieces gold gilt in emulation of Napoleon's dining service.



**Figure 2.30**

**Candelabra**

The Grand Service of George IV

Silver Gilt

Paul Storr (1771-1844), Silversmith

1811-1820, London

The Royal Collection Trust, London, RCIN 51104

During George's regency and reign, dining in aristocratic circles became significantly more opulent and sophisticated. Those of new wealth avidly imitated the standard it set. Perhaps one of the most important events in the history of dining occurred in January 1817 at the Brighton Pavilion when George ordered an extravagant dinner in honor of the visiting Duke Nicholas of Russia. He engaged Marie-Antoine Carême, the greatest and most expensive chef in Europe who had previously worked for Napoleon, the Tsar of Russia, and the Rothschilds, and who created 127 dishes including pigeon pies, saddles of lamb concluding the banquet with a four-foot high Turkish mosque of marzipan.<sup>291</sup>

The Prince's long-term relationship with his famously cultured father was fractious at best. Nonetheless, as his father's health failed, the Prince of Wales continued to have greater interest in luxurious living than the political future of the nation. Once named Prince Regent in 1811, the Prince was even more indulgent in matters of style and taste. While still residing in Carlton House, he employed the architect John Nash, who from about 1815 was the most important architect in George IV's reign, to transform a Neoclassical villa known as the Marine Pavilion into a fantastical seaside palace at Brighton.<sup>292</sup> The striking exterior and varied exotic interior decoration accomplished between 1817 and 1823 are important for their departure from Neoclassicism. Brighton served as an early signifier of the growing eclecticism and plurality of styles that marked the entire nineteenth century and was the century's most extraordinary example of exoticism and fantasy.

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<sup>291</sup> See "The Regent's Banquet" at <https://www.independent.co.uk/life-style/food-and-drink/features/blow-out-historys-10-greatest-banquets-435763.html>. [Accessed: February 26, 2017]

<sup>292</sup> George's indulgent lifestyle rendered him obese by age 30, and over the next 38 years of his life he suffered a variety of health problems. His physicians who believed in the healing seaside atmosphere recommended Brighton for respite treatment. Rather than a place of healing and early in his reign begun in 1820, the Prince of Wales used Brighton as the center of hedonistic entertainment and indulgence.



**Figure 2.31**  
**Royal Pavilion at Brighton**  
 John Nash, architect  
 Constructed 1817-1823

The Prince did much to advance interest in the exotic. He had a great interest in Chinese design and decoration. The Brighton Pavilion developed as an imaginary exotic seaside palace in which architect Nash intermingled interpretations of Asian taste. Essentially he modeled the exteriors after Indian architecture and expanded upon extant Marine Pavilion interiors already decorated at the Prince's instruction in the Chinese taste.<sup>293</sup> In addition to references to Indian and Gothic design and architecture, the Pavilion's inclusion of Chinese decoration illustrated a deeper understanding of the Far East than seen in eighteenth century *chinoiserie*, essentially Asian design pasted on the Rococo.

The contemporary approach to decoration in the Chinese style such as practiced by decorators Frederick Crace and Robert Jones at the Brighton Pavilion was informed in large part by much greater importation of Chinese ceramics and other decorative arts.

George IV was Britain's greatest devotee of chinoiserie in the 19th century, and the fantastic and exotic decorative scheme in the Royal Pavilion reflects his desire to impress members of European courts as well as to entertain and delight his friends. George's phenomenal and exaggerated use of oriental motifs in the Royal Pavilion heralded a reinvention of chinoiserie in Britain.

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<sup>293</sup> "George chose architect John Nash who proposed an Indian style in response to the design of the new stable block [added to the Marine Pavilion property in 1808 to designs by William Porden and one of the first Indian style buildings in Europe]. Nash was also inspired by landscape gardener Humphrey Repton (who had published designs for a new palace based on Indian architectural forms) and based many of his ideas on a publication called *Oriental Scenery* by Thomas and William Daniell (1795-1808)." See: <https://brightonmuseums.org.uk/royalpavilion/history/architecture-of-the-royal-pavilion/>. [Accessed: May 3, 2018]

Previously, chinoiserie was considered a playful style that was reserved for more private and informal rooms such as bedrooms and tea pavilions.<sup>294</sup>



**Figure 2.32**  
**The Banqueting Room at the Royal Pavilion in Brighton**  
 from John Nash's *Views of the Royal Pavilion*, 1826

Source:

[https://commons.wikimedia.org/wiki/File:Brighton\\_Banqueting\\_Room\\_Nash\\_edited.jpg](https://commons.wikimedia.org/wiki/File:Brighton_Banqueting_Room_Nash_edited.jpg)

[Accessed: August 30, 2018]

In addition to George's passion for French decorative arts and the incorporation of Chinese and Gothic design elements and Indian style architecture at the Royal Pavilion, other influences made themselves apparent. As the world opened up through the proliferation of print sources and British Empire building, a much broader array of design sources became available to the elite class, a growing middle class and manufacturers of furnishing goods.<sup>295</sup> While in the eighteenth century Piranesi first brought attention to antique Egyptian art, Napoleon's campaigns in North Africa (May 1795-October 1799) with art catalogued by Vivant Denon (1747-1825) provoked a resurgent Regency period fascination with its

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<sup>294</sup> "Discover the Royal Pavilion" in *Victoriana Magazine*, 1996 at <http://www.victoriana.com/Travel/royalpavilion.htm>. Also see <https://brightonmuseums.org.uk/royalpavilion/history/> for a comprehensive description of the history and design of the Brighton Pavilion, the text accompanied by detailed photographs and aquatint excerpts from Nash's papers. [Accessed: July 15, 2018]

<sup>295</sup> With the loss of the American colonies, at the conclusion of the Napoleonic Wars around 1815, Britain, with the world's greatest power and naval superiority, launched a wave of imperial expansion to open new markets and source raw materials. To their control of India, Britain expanded its empire to include parts of Africa, Asia and Latin America. [Accessed: August 13, 2018]

design vocabulary.<sup>296</sup> Evidence is seen in the diverse eclectic styles of George IV's Grand Service. The Paul Storr tureen with winged Egyptian masks on the sides of the bowl and supporting sphinxes at the base is one of several objects displaying Egyptian motifs.



**Figure 2.33**  
**Tureen from George IV Grand Service**  
 Silver Gilt  
 Paul Storr, Silversmith  
 Hallmarked 1802-1804  
 Royal Collection Trust, London, RCIN 51695

### **Other Developments in British Glassmaking**

Although cut glass dominated the first decades of the nineteenth century in Britain, other glasses in imitation of colored Bohemian and French opaline (opaque) glass found popularity. Additionally, the 1820s American innovation of mechanically pressed glass was taken up in Britain by the 1830s. In 1833 the Richardson glass factory introduced the first pressing machine in Stourbridge. Their mold-pressed designs were based on imitations of popular cut glass patterns and provided a less expensive glass alternative for those with more modest incomes.

In the early nineteenth century, significant chemical experimentation in the Germanic countries led to a variety of new glass colors and decorating techniques.

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<sup>296</sup> In 1802 Denon published *Voyage dans la Basse et la Haute Égypte pendant les campagnes du Général Bonaparte* replete with etchings and drawings of Egyptian artifacts and architectural elements copied directly from temples and royal tombs explored during the expedition.



Among the earliest British glass in imitation of Bohemian wares was blue-tinted Bristol glass, in most instances gilt and enameled either with coats of arms or Greek key designs.<sup>297</sup>



**Figure 2.34**  
**Bowl**

Deep blue glass with gilded decoration  
Signed I. Jacobs (Isaac Jacobs)  
3 ¼ inches H, 4 2/3 inches W  
Ca. 1790-1799, Bristol, England  
Corning Museum of Glass, Corning, NY 58.2.1

Despite the continued oppressiveness of the Glass Excise tax, colored glasses in imitation of popular and innovative Bohemian wares began to be more fully developed in the 1830s and 1840s. British glassmakers were particularly affected and quickly adapted the Bohemian use of metallic oxides to create glass ware in “ruby, amber and yellow-tinted, encased or stained glass, which might be further embellished with engraved or cut decoration.”<sup>298</sup>

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<sup>297</sup> A Bristol ceramic manufacturer, Richard Champion, in the late 18<sup>th</sup> century was given exclusive rights to a supply of cobalt oxide from the Royal Saxon Cobalt Works in Germany. This led to experiments adding cobalt oxide to glass in imitation of Bohemian colored glass.

In nineteenth century British glass, the “Classical style was the most important of all. Greek art was deemed to have achieved perfection, and the Victorians saw themselves as inheritors of Classical ideals of democracy and empire.” Glass Gallery label, Victoria and Albert Museum. September 2017.

<sup>298</sup> Simon Cottle, “Introduction,” *From Palace to Parlour*, p. 6.





**Figure 2.35**

**Design for Two Ewers and a Vase**

Pen and ink, watercolor and gouache

Alfred H. Forrester [Alfred Crowquill] (1804-1872)

1845-55, London

Sheet: 16  $\frac{3}{4}$  inches H, 11  $\frac{7}{16}$  W inches (full sheet)

Metropolitan Museum of Art, New York, C56.527(33)

Glasshouses, often specializing in bottle glass and particularly those in the north and west of England, also produced a variety of cheaper, highly decorated wares for the middle and lower levels of the market. Glassmakers first took up the mechanical technique of pressing glass in the 1830s albeit without the proficiency of American producers whose presses were more advanced. Few early pieces survive.

According to the *Pottery Gazette* (July 1878) the pressed-glass trade in England began about 1836, although as early as 1831 Apsley Pellatt took out a patent for a new method of assembling moulds...the early British developments seem to have taken place mostly in the Midland, in Birmingham, Dudley and Stourbridge.



**Figure 2.36**

**Tumbler**

Press molded lead glass inscribed "GLC 1844"

Private Collection

Source: Barbara Morris, *Victorian Table Glass and Ornaments*, p. 191

By the 1840s, press molded wares began to be produced in greater quantities in shapes appropriate for every day household use. A greater degree of innovation in forms and decoration occurred later in the century. However, the availability of early lower priced pressed glass contributed to the democratization of the medium increasing the use of glass across the social spectrum.

Another development in glassmaking at this time in France impacted British production, too. Opaline glass was a substantially important advance in French glassmaking.<sup>299</sup> By adding metallic oxides and a powder of calcined (roasted) bones to the batch, glassmakers were able to create glass that imitated much sought-after porcelain (particularly Sèvres) and objects from semi-precious stones such as jade. In the 1840s and 1850s British firms such as W. H., B. & J. Richardson by then unconstrained by the oppressive glass tax perfected a British version of opaline glass that became extremely popular for forms in the spirit of ancient Greek pottery and decorated with classical motifs using the transfer ware technique previously associated with eighteenth-century pottery.<sup>300</sup>

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<sup>299</sup> Opaline is “a slightly translucent type of glass, opacified with ashes of calcined bones and colored with metallic oxides, usually pastel hues...The best pieces were made c. 1840 to c.1870, at the factories of Baccarat, St-Louis, and Choisy-le-Roi.” Harold Newman, *Dictionary of Glass*, p. 220.

<sup>300</sup> Transfer printing developed in Britain from the 1750s onward and “is a method of decorating pottery or other materials using an engraved copper or steel plate from which a monochrome print on paper is taken which is then transferred by pressing onto the ceramic piece.” Harold Newman, *Dictionary of Glass*, p. 315.



**Figure 2.37**  
**Ewer with Ormolu Mounts**

Blue Opaline Glass

1815, France

13 inches H

Source: Lot 74, Important English and European Decorative Arts  
April 24, 2013, Sotheby's New York

Other vessels were hand painted predominantly with classical scenes and found favor with a growing and more affluent portion of the population interested in display artful objects in the interiors of their homes.



**Figure 2.38**  
**Vases**

Opaline Glass with Transfer Printed Decoration

W.H., B. & J. Richardson, manufacturer

9 ¾ inches H (left vase only)

Ca. 1848-1850, Stourbridge

The British Museum, London, 1009.8049.12

Another important British glass decorative innovation included enameled table wares painted with naturalistic motifs that owed much to the “native ceramic flower-painting tradition.”<sup>301</sup> The decoration on the objects matched its function, an idea being promoted at the time by design reform proponents. Individuals such as Richard Redgrave and Henry Cole led a movement that encouraged the production of glass objects that in the Venetian tradition emphasized the ductile quality of the material and eschewed the cold, sharp bodies of the wildly popular cut lead glass. Such objects signaled a decided change in both their use of decorative motifs of the natural world and a transition to lighter bodied objects whose forms imitate ancient pottery. As the impetus for such wares grew in the 1840s and 1850s, it was paralleled by the “use of shallow cutting and, particularly engraving—which became the overwhelmingly important decorative style of the next two decades.”<sup>302</sup>



**Figure 2.39**  
**Water Jug**

Blown glass enameled with water lilies  
Richard Redgrave, designer  
W.H., B. & J. Richardson, designer and manufacturer  
9 ½ inches H  
Ca. 1850, Wordsley, England  
Corning Museum of Glass, Corning, NY, 97.2.18

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<sup>301</sup> Betty O’Looney, *Victorian Glass* (Corning, NY: Corning Museum of Glass, 1971). Published in conjunction with an exhibition of British glass of the Victorian period from the Circulation Department of the Victoria and Albert Museum, London, to be circulated by the Smithsonian Institution, Washington, DC.

<sup>302</sup> Betty O’Looney, *Victorian Glass*, p. 3.

### **Implications of Tax Repeal**

By 1835 Parliament began to perceive how deeply repressive the glass tax was to what could be a flourishing industry in the British Isles. Despite the fact an investigative committee in Parliament was formed at the time, it took a full ten years for the government to abolish the tax. The 1845 repeal of the excise tax on British glass by Sir Robert Peel's government ushered in a golden age of glass making in the United Kingdom. As reflected in the *Art Union* of March 1845:

All lovers of Ornamental Art, and of its combination with the Useful Arts, must have been highly gratified by the total abolition of the excise on glass...Hitherto our manufacturers have been actually prohibited from making any improvements in their products, not only because their experiments were rendered costly by being subjected to taxation, but also because their processes were stringently regulated by the Board of Excise...<sup>303</sup>

The most important centers of glass production included London, Birmingham, Edinburgh and the Stourbridge area in the West Midlands of England.

### **The State of British Glasshouses**

No discussion of nineteenth century British glass is complete without a consideration of the glass factories themselves including issues of safety, health, and the role child labor played in the advancement of the Industrial Revolution. Child labor was not a new phenomenon. It had existed for centuries in pre-industrialized nations where children contributed to the family economic unit. However, once the engine of industrialization that began in Great Britain was put in motion, the need for workers of all ages in factories became great.<sup>304</sup>

From the social changes wrought by the industrialization of Britain, a working class emerged. Seeking to improve their lives, people and children who left the

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<sup>303</sup> Charles Hajdamach, *British Glass 1800-1914*, p. 125.

<sup>304</sup> Emma Griffin, "Child Labor," May 2014 at <https://www.bl.uk/romantics-and-victorians/articles/child-labour>. [Accessed: October 30, 2019]

agricultural sector moved to cities to work in factories.<sup>305</sup> The “dark satanic mills” alluded to in William Blake’s 1808 poem began to appear as early as 1796 when the first textile mills opened.<sup>306</sup> As the middle and upper classes experienced prosperity concomitant with economic growth, an underclass of poorly paid workers grew.

...the mass of the people led wretched lives, and short ones, worked to death in the cramped, disease-ridden, filthy new industrial cities.<sup>307</sup>

Driven to cities or mill towns, they were, as documented in the literary works of Dickens and Hardy, subjected to horrendous living conditions, lack of sanitation, faced with hunger and uneducated. Labor unions did not yet exist to protect them, and they were easy prey for industrialists to exploit. The ills of society—prostitution, alcoholism, child labor and endless despair and early death—reached a critical point in the first quarter of the century. Chief among the offending industries were the textile mills, the chimneysweep trade and coal mining. But potteries and glasshouses had their own evils for children and adults alike:

Children in glassworks were regularly burned and blinded by the intense heat, while the poisonous clay dust in potteries caused them to vomit and faint.<sup>308</sup>

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<sup>305</sup> “...at midcentury the roughly two million agricultural workers were the largest employment group, followed by more than a million domestic servants, mostly women, although England would become one of the most urbanized countries in Europe well before the century was out.” Geoffrey Wheatcroft, “When Britannia Ruled,” review of *Victorious Century*, by David Cannadine, *New York Times*, April 1, 2018, p. 13.

Factory growth during the Industrial Revolution (1750-1825) in Britain was aided by the introduction of steam power first introduced to industry in 1776 by Scot James Watt (1736-1819) and the availability of vast national coal resources used to fuel factory steam engines.

<sup>306</sup> “Dark satanic mills” is a line from a poem by William Blake, *And did those feet in ancient times*, first printed in 1808.

<sup>307</sup> Geoffrey Wheatcroft, “When Britannia Ruled.”

<sup>308</sup> Annabel Venning “Britain’s Child Slaves” in *The Daily Mail*, September 17, 2010. Ms. Venning’s article reports on the content of a then newly published book on child labor by Professor Jane Humphries, Cambridge University Press. See: <https://www.dailymail.co.uk/news/article-1312764/Britains-child-slaves-New-book-says-misery-helped-forge-Britain.html>. [Accessed: October 30, 2019]

The abuse of very young children by the chimneysweep trade (four- and five-year-old youngsters were used to climb up into chimneys to remove soot) became the issue of the first legislation in 1788 to protect underage workers. To satisfy the need for laborers, factories would take in children from orphanages and workhouses, feed and clothe them as unpaid apprentices that then exposed them to harsh regulation and unforgiving punishment for the slightest of offences.



**Figure 2.40**  
**Child Workers in Mining Industry**  
 Black & White Photograph  
 In “Britain’s Child Slaves” by Annabel Venning  
*The Daily Mail*, September 17, 2010

Despite the fact that child labor and lack of educational opportunities was a fact of life in the late eighteenth century, the cruelty of the apprentice system soon became a social and political issue that prompted the first of numerous Factory Acts, the first dated to 1802. With the advent of steam power, mills no longer depended upon apprentices as in the past; however, labor shortages meant the overt hiring of children as paid laborers working 12 to 16 hours per day was common. As the years passed, the most egregious situations occurred typically for children engaged either in textile mills and coalmines where many died from respiratory illnesses and workplace accidents. A great debate began with those supporting paid child labor as a benefit to poor families and no different than children employed in home and farm-based economic units. The question of exploitation of children factored equally among industrialists:

But whenever anyone sought to improve children’s working conditions, they encountered fierce opposition from the proprietors whose profits depended

on exploiting them. They argued that any interference in the marketplace could cost Britain her manufacturing supremacy.<sup>309</sup>

As more glass factories developed in both urban and rural areas of the country, the need for child labor was no less than in other industries. The environment of a glasshouse was hardly a safe one. Children, who were unskilled laborers, suffered from burns, eye injuries, respiratory ailments all compounded by punishments doled out by their masters. Tao Matsumura in *The Labor Aristocracy Revisited*, cites that in the period of 1850 to 1880 that approximately:

30% of glass makers in Stourbridge...died before the age of forty, and about half before fifty<sup>310</sup>

The environment was dark, hot and all around unhealthy. Coal-fired furnaces polluted the interiors with soot and smoke, and the powdered abrasives containing tin and lead oxide used in polishing cut glass proved toxic and especially deadly for the young.

Slowly, through serialized novels such as Charles Dickens's *Oliver Twist* and *David Copperfield*, contemporaneous news articles, and a government sponsored report published in 1842, additional Factory Acts were passed setting age limits for child workers and reducing the number of hours worked by women and children. Enforcement was another fact. Larger manufacturing facilities were subjected to inspection but with a lack of staff to oversee reforms, much of the more severe abuse continued well into the third quarter of the century. Sporadic labor unrest peppered this period, but it was not until the 1860s and 1870s that Factory Acts were passed that encompassed more and more industries beyond textiles and coal mining and had actual consequences for employers. Finally, in 1878 the Factory and

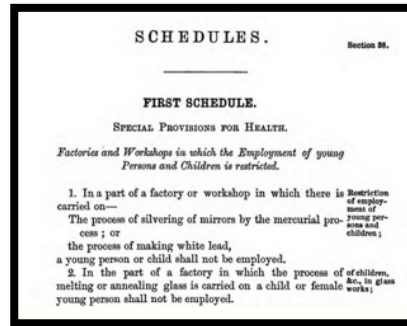
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<sup>309</sup> Annabel Venning, "Britain's Child Slaves," *The Daily Mail*, September 17, 2010.

<sup>310</sup> Tao Matsumura, *The Labor Aristocracy Revisited: The Victorian Flint Glass Makers 1850-1880*, Manchester: Manchester University Press, 1983, pp. 71-72.



Workshop Act women and children were forbidden from working in glass factories.<sup>311</sup>



**Figure 2.41**  
**Excerpt from the First Schedule**  
 Provisions 1 and 2  
*Factory & Workshop Act, 1878*  
 Great Britain, and Alexander Redgrave, authors, p. 161

Although Parliamentary acts compelling education ensued, the misery of child labor in Britain persisted into the early twentieth century.

### **Taste for Copper-Wheel Engraved Lighter Bodies**

Before the 1840s, wheel engraving on glass mostly was limited to either commemorative objects or to decorate the rounded, curved areas of wine glasses where the glass was too thin to allow for cutting. In *English Glass*, R.J. Charleston, former Keeper of Glass and Ceramics at the Victoria and Albert Museum, theorized wheel engraving in the Stourbridge area can be dated to “1769 at the latest.” In that year a *Newcastle Chronicle* advertisement appeared regarding information from the public about a runaway “apprentice to the glass-engraving business.”<sup>312</sup>

<sup>311</sup> Great Britain, and Alexander Redgrave. *The Factory & Workshop Act, 1878: With Introduction, Copious Notes, and an Elaborate Index* (London: Shaw & Sons, 1879), p. 161

<sup>312</sup> R. J. Charleston, *English Glass* (London: George Allen and Unwin, 1984), p. 203.



**Figure 2.42**

**Rummer**

Blown glass with applied press-molded foot

Wheel-engraved with image of Britannia

6 inches H

Ca. 1800-1810, England

Victoria and Albert Museum, London, C.260-1925

Despite the more favorable economics to produce heavy bodied cut and blown glass objects after the 1845 revocation of the glass excise tax, a change in style had begun to reveal itself in the 1830s and 1840s and continued with a highly visible appearance in the displays at the Great Exhibition.

Elaborate cut-glass was superseded by lighter forms in fashionable homes in the wake of the Great Exhibition. Engraved decoration derived no logical support from Ruskin's well-known views but harmonised well with the curvilinear decanter forms entering vogue.<sup>313</sup>

An influx of highly-skilled immigrant Bohemian glass engravers to London and Edinburgh beginning in the 1840s ensured the rise and eventual preeminence of engraved glass through the next four or five decades.

The art of engraving...which is now, and has been, for perhaps two centuries, so successfully pursued by the Bohemians. Their excellent arabesque borders, animals and landscapes, are executed in quantities, with surprising rapidity, and at a low rate of wages; from ten to fifteen shillings a-week being

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<sup>313</sup> Andy McConnell, "Victorian Engraving" in *The Decanter An Illustrated History of Glass from 1650* (New York: Antique Collectors Club, 2004, p. 372.

in Bohemia a fair remuneration even for a tolerably artistic engraver, who would earn fifty shillings a-week if working in London.<sup>314</sup>

And as George Dodd wrote in *Days at the Factories*, 1843:

[Engraving] is strictly a branch of the Fine Arts and as such places the engraver on a different level from the other workmen. Taste, both natural and cultivated, a knowledge of the eternal forms of natural objects, and a delicacy of eye and hand, are all required in this operation.<sup>315</sup>

The “Neptune Vase,” displayed at the 1851 Great Exhibition and now part of the collection of the Victoria and Albert Museum, was the best-known early example of glass in “more graceful pieces, lighter in section.”<sup>316</sup> Glass thinly blown into forms that reflected the “purity of Greek pottery shapes” and cold decorated with complex, intricately engraved designs garnered much attention at the 1851 Great Exhibition in London.<sup>317</sup> The Neptune Vase was featured in the exhibit of the London glass firm of J.G. Green (Joseph George) of St. James’s Street, a glass dealer who significantly factors in a discussion of Hamilton Vase designer Daniel Pearce in Chapter 3.

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<sup>314</sup> Apsley Pellatt, *Curiosities of Glass-Making* (London: David Bogue, 1849), pp. 126.

<sup>315</sup> “A Day at a Flint-Glass Factory” in George Dodd, *Days at the Factories; or, The Manufacturing Industry of Great Britain Described, and Illustrated by Numerous Engravings of Machines and Processes* (London: C. Knight & Co., 1843), p. 277. In Chapter XII (pages 257-278), the author chronicles in detail his visit to Apsley Pellatt’s glass manufactory and showrooms on Holland Street, Blackfriars. His account is most worthwhile even today since glass processes have changed so little over the centuries. It is written in language accessible to the layperson and well illustrated to show all aspects of glass production both for commercial and scientific uses.

<sup>316</sup> Phelps Warren, “Apsley Pellatt’s Table Glass, 1840-1864” in *Journal of Glass Studies*, vol. 26, 1984 (Corning: Corning Museum of Glass, 1984), p. 124.

<sup>317</sup> Hugh Wakefield, *Nineteenth Century British Glass* (London: Faber and Faber, 1982), p. 92.



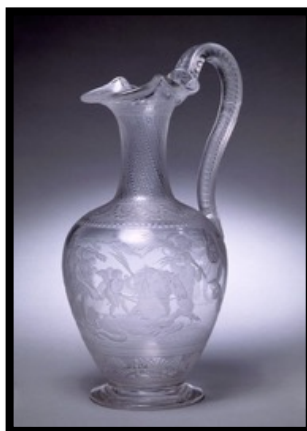
**Figure 2.43**

**Engraved Illustration**

Objects from the J.G. Green glass display at the 1851 Exhibition

The "Neptune Vase" is featured at the far left

*Art-Journal Illustrated Catalog of the International Exhibition of the Industries of all Nations*, 1851, p. 91



**Figure 2.43**

**The Neptune Vase**

Blown Lead Glass with Engraved Decoration

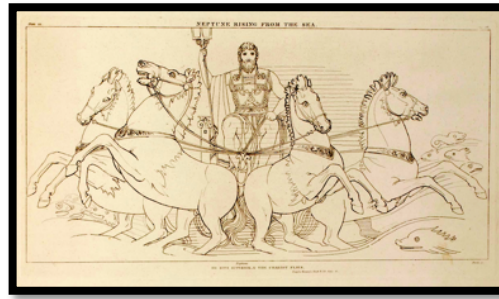
J.G. Green, Dealer

W.H., B. & J. Richardson, manufacturer (poss.)

13 1/3 inches H

1851, London

Victoria and Albert Museum, London, 4453-1901



**Figure 2.45**  
**“Neptune Rising from the Sea”**

Etching After John Flaxman, R.A.

Plate 22 of *The Illiad of Homer Engraved from the Compositions of John Flaxman, R.A., Sculptor*  
 (London: Longman, Hurst, Rees and Orme, 1805)

Like the Neptune Vase, much subject matter for glass objects decorated in the 1850s was dominated by classical imagery for as previously discussed, many contemporary British citizens identified closely with the ideals of Greek democracy newly revealed to the public at the end of the eighteenth century. The publication of Volume I of Sir William Hamilton’s *Collection of Etruscan, Greek and Roman Antiquities in the Cabinet of the Honourable William Hamilton* (Naples 1766) propelled a consideration of classical antiquity not seen since perhaps the Renaissance at the time of the important discovery of the Domus Aurea of Nero at the end of the fifteenth century.<sup>318</sup> The commentary by d’Hancarville that accompanied Sir William’s first publication proved far less about an appreciation of antiquities but as Michael Vickers purports in “Hamilton, Geology, Stone Vases and Taste:”

to ‘hasten the progress of the Arts...by disclosing their true and first principles,’ and by freeing artists from their ‘shackles [sic].’<sup>319</sup>

Vickers continues,

<sup>318</sup> For a comprehensive discussion of the publications, see “Sir William Hamilton’s Vase Publications (1766-76)” by Vicky Coltman in *Journal of Design History*, vol. 14, No. 1 (2001), pp.1-16.

<sup>319</sup> Michael Vickers, “Hamilton, Geology, Stone Vases and Taste” in *Journal of the History of Collections* 9 no. 2 (1997), p. 268.

“...that there were immediate consequences in the industrial arts’ in England.”<sup>320</sup>

In essence there was a twofold reaction to Hamilton’s publications. First, designers were provided with an entire new visual repertory critical to satisfying a growing consumer demand that required novelty.

In possessions for the home, new fashions were insisted on—in pottery, furniture, fabrics, cutlery and even wallpaper.

Hamilton’s folios were not only collected as ‘ornaments’ for the aristocratic library, but their coloured plates were utilized as ‘pattern books’ by English artists and craftsmen.<sup>321</sup>

Second, Hamilton’s highly publicized sales of artifacts such as the Portland Vase resulted in both pottery and glass art objects rising in the hierarchy of the arts and whose production expanded consumer markets to include the middle class. Additionally, the commercial art world was fueled by the strong impact of the British Museum’s London arrival of the Elgin Marbles from the Parthenon.

“Between 1801 and 1805 Lord Elgin, the British ambassador to the Ottoman Empire, acting with the full knowledge and permission of the Ottoman authorities, removed about half of the remaining sculptures from the fallen ruins and from the building itself. Lord Elgin was passionate about ancient Greek art and transported the sculptures to Britain. Their arrival in London was to make a profound impression upon western ideas of art and taste. It promoted the high regard that the European Enlightenment already had for ancient Greek civilisation.”<sup>322</sup>

The interest in antiquity persisted over the next decades and incited a revival of the Neoclassical illustrations of sculptor John Flaxman (1755-1826). Inspired by the Sir William Hamilton collection and antiquities in the British Museum, as early as the 1770s Flaxman produced “drawings of classic subjects...bold, literal Homeric”

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<sup>320</sup> Michael Vickers, “Hamilton, Geology, Stone Vases and Taste,” p. 268.

<sup>321</sup> Vicky Coltman, p. 1.

<sup>322</sup> [http://www.britishmuseum.org/about\\_us/news\\_and\\_press/statements/parthenon\\_sculptures.aspx](http://www.britishmuseum.org/about_us/news_and_press/statements/parthenon_sculptures.aspx). [Accessed: April 18, 2019]

illustrations.<sup>323</sup> Although Neoclassicism as a style was fading from popularity, a Flaxman revival began in the 1840s with designs for ceramics and quickly was taken up by early glass engravers and decorators of painted and transfer printed wares.

As Sir William Hamilton's vase collections entered the British Museum and antique art relics arrived with nobles returning from the Grand Tour, slowly academics and antiquarians were able to distinguish between Greek and Roman art. The interest, in turn, continued to build fueled by the productions of Josiah Wedgwood, dissemination of the information about high-profile objects such as the Elgin Marbles, publication of works such as Henry Moses' plates drawing examples from private collections and museums published in 1811, the 1810 deposit of the Portland Vase in the British Museum by the 4<sup>th</sup> Duke of Portland after it was discerned the Portland Vase was Roman cameo glass.<sup>324</sup> Finally by 1849 Winckelmann's authoritative 1764 chronology of antique art (*Geschichte der Kunst des Alterthums* (*The History of Art in Antiquity*) was translated into English by G. Henry Lodge. At approximately the same time, critic John Ruskin published *Stones of Venice* in which he praised the architecture of Venice and Florence. Others including architect Charles Barry and sculptor Alfred Stevens popularized a taste for Italian Renaissance design also known as Renaissance revival.

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<sup>323</sup> McConnell, "Victorian Engraving," p. 372. McConnell interestingly proposes that "Flaxman was perhaps the first artist to design for industry" and indeed his work for Wedgwood supports the theory.

<sup>324</sup> Moses wrote in his "Preface" to *A Collection of Antique Vases, Altars, Paterae, Tripods, Candelabra, Sarcophagi, Etc.*, "The study of the unrivalled works of the ancients is essential to the establishment of good taste and correct judgment, and has laid the foundation of those excellencies which have given celebrity to all the distinguished artists of modern times. Many of the most admirable productions of antiquity are, however, inaccessible to students, whose limited income will not allow of their travelling to see them...I therefore conceived that I should perform an acceptable service to the lovers and professors of the Arts, if I were to select from various Museums, Collections, and Cabinets, and to engrave in a manner the least expensive such of the most esteemed monuments of ancient times as would tend to improve the judgement, and refine the taste of the Student," pp. iii-iv, [https://books.google.com/books?id=DTUGAAAAQAAJ&pg=PA8&dq=Henry+Moses&hl=en&newbks=1&newbks\\_redir=0&sa=X&ved=2ahUKEwj1gdfPvN7lAhWjp1kKHVuzBFwQ6AEwAHoECAYQAg#v=onepage&q=Henry%20Moses&f=false](https://books.google.com/books?id=DTUGAAAAQAAJ&pg=PA8&dq=Henry+Moses&hl=en&newbks=1&newbks_redir=0&sa=X&ved=2ahUKEwj1gdfPvN7lAhWjp1kKHVuzBFwQ6AEwAHoECAYQAg#v=onepage&q=Henry%20Moses&f=false). [Accessed: February 24, 2018]

By the 1860s, Renaissance arabesque designs had become as popular as Neoclassical illustrations. Both persisted as fashionable through the 1880s. Vegetal and floral forms also were introduced in the 1860s while “Figure-engraving was most often classically inspired, and it was naturally less common than formal or floral motifs.”<sup>325</sup> Many designs featured ferns, a favorite, if not the favorite, indoor plant in Victorian homes.



**Figure 2.46**

**Glass Decanters with Engraved Fern Designs**

(left to right: Whitefriars, 1865, Holyrood Pattern Book 4, c. 1865, Silver and Fleming, 1883, Sowerby Pattern Book 14, 1892, Dutch Leerdam glassworks 1910 catalogue)

Source: *The Decanter* by Andy McConnell, p. 378

The growing demand for engraved glass greatly was assisted by the arrival in Great Britain of immigrant engravers and enamellers from Bohemia hoping to profit from the new wealth in the British Isles.

Unable to meet...demand for engraved wares because of a shortage of capable craftsmen, British makers scoured Europe for recruits. Whilst Italians, Irish and Portuguese were hired, the majority were French and Bohemian...Attracted by better pay and conditions, the roll call of decorators working in Britain between 1850 and 1900 reads like a trade directory from Kamenicky Senov, the centre of Bohemian engraving. British engraving developed its own style: Bohemian ‘hunting and forest scenes’ abandoned for ‘classical and floral designs.’<sup>326</sup>

One of the most preeminent was Paul Oppitz (1827-1894) from Prague who by 1845 had set up his own freelance engraving business in London as did in the 1860s

<sup>325</sup> Wakefield, p. 92.

<sup>326</sup> McConnell, *The Decanter*, pp. 375-376.



Franz Eisert and Frederick Kny (1833-1905) from Meistersdorf. For a period of time Kny worked for James Powell & Sons.<sup>327</sup> Both Eisert and Oppitz did engraving for the glass firms of Apsley Pellatt and that of J.G. Green, the aforementioned creator of the Neptune Vase.<sup>328</sup> Kny and others such as William Fritsche (1853-1924), who had followed Oppitz to England, in the early 1870s found employment in Stourbridge with Thomas Webb and Sons. Edinburgh and Dublin were the second and third most popular locations for the resettlement of Bohemian engravers. These skilled foreign engravers shared their techniques and knowledge with their British counterparts. As Barbara Morris speculates:

Were it not for the emigration to Britain of the 1850s by a number of highly-skilled Bohemian engravers, classical engraving might never have thrived.<sup>329</sup>

As the descendants of lapidaries who centuries before had transferred gem engraving skills to glass, mid-nineteenth-century immigrant Bohemian engravers brought the advanced glassmaking and decorating techniques that hand-in-hand with the post-1845 tax revocation growth greatly assisted in the rejuvenation of the British glass industry. Fifteen years after the glass tariff reversal and at the center of the developments in the arts and design and industry in Victorian Britain, the lives of the 11<sup>th</sup> Duke of Hamilton and designer Daniel Pearce intersected in the creation of the Hamilton Vase, a consummate example of high-style mid-nineteenth century engraved glass.

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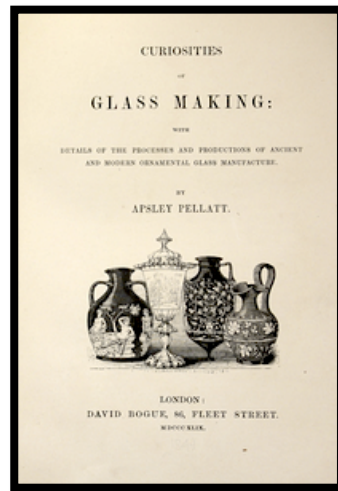
<sup>327</sup> Geoffrey Beard, *Nineteenth Century Cameo Glass*, p. 64.

<sup>328</sup> "In the south many of the most prominent glass engravers were also immigrants." Paul Oppitz "one of the most skilled" son of a glass engraver; born in Haida, near Prague, on 24 June 1827, and in 1843, at the age of 18, he came to London, living first at Stamford Street, Blackfriars, and later at 38 John Street, Blackfriars Road." Oppitz worked on his own account, so although geographically near the Apsley Pellatt manufactory, his commissions came from a wide range of patrons, most prominently from London glass dealers. Barbara Morris, *Victorian Table Glass and Ornaments*, p. 92.

<sup>329</sup> Simon Cottle, "Introduction" in *From Palace to Parlour A Celebration of 19<sup>th</sup>-century British Glass*, p. 6. Norwich: The Glass Circle, 2003. Published in conjunction with the exhibition "From Palace to Parlour" at The Wallace Collection, London.

### **Apsley Pellatt (1791-1863)**

A critically important figure in the development of nineteenth century glass, Apsley Pellatt was the first to fully document contemporary glassmaking techniques and published three works in 1821, 1845 and his best-known *Curiosities of Glass Making* in 1849.



**Figure 2.47**  
**Title Page of *Curiosities of Glass Making***  
 Apsley Pellatt  
 Published in 1849, London

In 1790 his father, of the same name, acquired the Falcon Glassworks, at Southwark, London. Pellatt was a prodigious manufacturer, most interested in glass chemistry, and as Klein and Lloyd observe:

Pellatt's great flair was one of the main reasons why England kept pace with all the developments taking place on the Continent.<sup>330</sup>

His attention to contemporary glass making in Europe, especially in France, led him to the first British patent in 1819 for cameo encrustations, the technique registered only the year before in France by sculptor Louis Desprez. More commonly known as 'sulphides,' their popularity persisted well into mid-century and found great favor at the 1851 Great Exhibition. The cameo carving on the Portland Vase may well have

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<sup>330</sup> Dan Klein and Ward Lloyd, *History of Glass*, p. 170.

been a source of Pellatt's interest in cameo encrustations since its highly publicized acquisition by the British Museum from the Duchess of Portland occurred in 1810. The Falcon Glassworks was well regarded for its production of large amounts of cut glass of both the pre-Regency and Regency period in which a noticeable transition from horizontal mitre cutting to a more vertical style of decoration took place.



**Figure 2.48**

**Vase with Portrait of Emperor Napoleon I**

Lead glass with encased molded ceramic sulphide  
Falcon Glassworks of Apsley Pellatt & Co., manufacturer  
9 1/3 inches H  
1820-1830, London  
Corning Museum of Glass, Corning, NY 84.2.45

At the 1851 Great Exhibition, Pellatt received particular notice for his Anglo-Venetian glass, in particular his imitations of Italian Renaissance crackled ice glass. His impact on the advancement of British glass making of the first half of the century is a certainty.

**Design Reform**

For contextualization, it is important to interweave into this discussion the design reform imperative that characterized much of the world of art and culture in the nineteenth century. Its impact on the design of industrial goods factored in all areas of the decorative arts including the glass industry. After Britain's rather poor showing of manufactured goods in a cacophony of historical styles at the 1851 Great Exhibition, further initiatives were undertaken to improve the education of

designers.<sup>331</sup> In his essay on “The Exhibition as a Lesson in Taste,” reformer critic Ralph Wornum wrote that he:

...regretted the departure from the Greek and Roman ‘taste so active fifty years ago’ and the ‘endless specimens of the prevailing gorgeous taste of the present day, which gives the eye no resting-place, and present no idea to the mind, from the want of individuality in its gorged designs.’<sup>332</sup>

The confidence experienced by British society as its empire expanded geometrically over the decades bred a class of opinion-influencing critics as never before seen. In the complexities of styles apparent in the applied arts, architect and theorist Owen Jones (1809-1874) was one of the first to try to sort out matters. Filling the void caused by the lack of a British design vocabulary, in 1856 Jones published the seminal *Grammar of Ornament*. It promoted principles of design that established a modern design ethos that placed significance on ornament and pattern.

The man who tried hardest to put some order into this decorative chaos was Owen Jones...who declared his intention to ‘arrest that unfortunate tendency of our time to be content with copying...without attempt to ascertain...the peculiar circumstances which rendered an ornament beautiful’...[*The Grammar of Ornament* was] much more than a mere dictionary of historical style or textbook of flat patterning...[it] represented his whole philosophy of design and defined a new approach to interior decoration.<sup>333</sup>

*Grammar of Ornament* was illustrated with 100 colored plates and over 1,000 examples of global ornamental art including Persian, Moorish, Egyptian and other exotic styles. Its impact was enormous and contributed to the pluralism of styles throughout the second half of the century.

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<sup>331</sup> In an 1836 report of the Parliamentary Select Committee on Art and Manufacturers, members expressed concern that British poorly-designed manufactured goods were the cause of a declining export trade with European countries. At their suggestion, the Government Schools of Design were founded in 1837 specifically to train future designers of manufactured goods.

<sup>332</sup> Michael Snodin, “Style, Victorian Britain, 1837-1901” in *Design and the Decorative Arts: Britain 1500-1900* by Michael Snodin and John Styles (London: Victoria and Albert Museum, 2001), p. 343.

<sup>333</sup> Jeremy Cooper, *Victorian and Edwardian Décor* (New York: Abbeville Press, 1987), p. 15



**Figure 2.48**  
**Plate XXXV Arabian No. 5**  
*Grammar of Ornament*  
 Owen Jones  
 1856, London

Jones describes Plate XXXV as consisting of:

different Mosaics taken from Pavements and walls in Private Houses and Mosques in Cairo. They are executed in black and white marble, with red tile. Nos. 14-16 are patterns engraved on the white marble slab, and filled in with red and black cement. The ornament on the white marble on the centre of No. 21 is slightly in relief.<sup>334</sup>

Much confusion about the design trends in the second half of the nineteenth century is due to simultaneous artistic developments. The Aesthetic Movement (1860-1890) was led by a group of reformers—most prominent among them the Pre-Raphaelite painters, Oscar Wilde and James McNeill Whistler—who explored new ways of living in defiance of mediocre machine produced goods. Aesthetes sought to elevate taste, pursue beauty and self-expression over restrictive Victorian norms. In their motto “Art for Art’s Sake,” they rejected art’s traditional obligation to instruct and believed in the idea that beauty alone was the only justification required for a work of art.<sup>335</sup>

<sup>334</sup> Owen Jones, *The Grammar of Ornament* (London: Bernard Quaritch, 1910), p. 56, <http://digicoll.library.wisc.edu/cgi-bin/DLDecArts/DLDecArts-idx?id=DLDecArts.GramOrnJones> [Accessed: August 16, 2017]

<sup>335</sup> Sara Oshinsky, “Design Reform,” *Heilbrunn Timeline of Art History*, Metropolitan Museum of Art, [https://www.metmuseum.org/toah/hd/dsrf/hd\\_dsrf.htm](https://www.metmuseum.org/toah/hd/dsrf/hd_dsrf.htm). [Accessed: June 6, 2015]

Conversely, the artist and socialist William Morris (1834-1896) oversaw the beginnings of what is known as the Arts and Crafts Movement (1861-1920). He and his followers identified with the pre-industrial spirit of medieval English society, rejected modernity and followed the path of A.W.N. Pugin who purported that “good, moral design could only come from a good and moral society.”<sup>336</sup>

Both these artistic and cultural imperatives had a strong impact on the burgeoning middle class who with sufficient disposable income began to create interior design and decorations that upended the Victorian taste for heavy, rich decoration. Designers in this new taste embraced the exotic as promulgated by Owen Jones and seen at world’s fairs and regional exhibitions. Interiors became self-expressive; paintings, decoration and art objects spoke volumes about an individual’s intellectual and cultural interests.

The debate about appropriate glass design and decoration began to foment as early as 1853 when in *The Stones of Venice* art critic John Ruskin (1819-1900) opined that glassmakers would be better served using sixteenth- and seventeenth-century Venetian glass as models.<sup>337</sup> He insisted that current cut glass honored neither the

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<sup>336</sup> Sara Oshinsky, “Design Reform,” *Heilbrunn Timeline of Art History*, Metropolitan Museum of Art.

<sup>337</sup> “I shall only give one example, which however will show the reader what I mean, from the manufacture already alluded to, that of glass. Our modern glass is exquisitely clear in its substance, true in its form, accurate in its cutting. We are proud of this. We ought to be ashamed of it. The old Venice glass was muddy, inaccurate in all its forms, and clumsily cut, if at all. And the old Venetian was justly proud of it. For there is this difference between the English and Venetian workman, that the former thinks only of accurately matching his patterns, and getting his curves perfectly true and his edges perfectly sharp, and becomes a mere machine for rounding curves and sharpening edges, while the old Venetian cared not a whit whether his edges were sharp or not, but he invented a new design for every glass that he made, and never moulded a handle or a lip without a new fancy in it. And therefore, though some Venetian glass is ugly and clumsy enough, when made by clumsy and uninventive workmen, other Venetian glass is so lovely in its forms that no price is too great for it; and we never see the same form in it twice. Now you cannot have the finish and the varied form too. If the workman is thinking about his edges, he cannot be thinking of his design; if of his design, he cannot think of his edges. Choose whether you will pay for the lovely form or the perfect finish, and choose at the same moment whether you will make the worker a man or a

ductility of the material nor its transparency, the two essential essences of the material. Further, he sought to incorporate a moral element, “Beautiful art can only be produced by people who have beautiful things about them.”<sup>338</sup> Craftsmen were incapable of making artful, innovative objects if deprived of beautiful models and time for contemplation of them.

This is much the utopian argument made later by Arts and Crafts Movement founder William Morris, although he felt the only way this could be achieved was in a socialist society. His criticism, however, was harsher than Ruskin’s. “Never till our own day has an ugly or stupid glass vessel been made,” he wrote, eschewing soulless glass produced in multiples from pattern books or by mechanical means.<sup>339</sup>

Weighing in earlier than Morris, designer Christopher Dresser (1834-1904) in his 1878 *Principles of Decorative Design* argued much in the same vein albeit from a design perspective. He decried overtly decorated and irrationally exotic forms in glass for not honoring the essence of ductility and transparency. However, his view was through the lens of function being appropriate to use.

Dresser who factors both in the Aesthetic Movement and the Arts and Crafts Movement was a native of Glasgow, an early graduate of the Government School of Design and a disciple of Owen Jones. Dresser, who is considered the first industrial designer, was a promoter of conventionalized rather than realistic design.

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grindstone. John Ruskin, *The Stones of Venice*, Vol. II (London: Smith, Elder & Co., 1853), Chapter VI, p. 168.

<sup>338</sup> John Ruskin, Lecture on “Modern Manufacture and Design” delivered in March 1859 and printed in *The Two Paths* (London: Smith, Elder & Co., 1859), p. 57 (<https://freeditorial.com/en/books/the-two-paths/related-books>). [Accessed: May 2, 2018]

<sup>339</sup> William Morris, Lecture “The Lesser Arts of Life” in *Lectures on Art Delivered in Support of The Society for the Protection of Ancient Buildings* (London: Macmillan and Company, 1882), p. 231.



**Figure 2.50**  
**Diagram to Illustrate Design Lectures**  
 Pen and Ink  
 Christopher Dresser, artist  
 1854-1856 (made)  
 21 ½ inches H, 29 ¾ inches W  
 Victoria and Albert Museum, London, 3981

This diagram in Figure 2.50 shows how Dresser reduced botanical drawings to their core structural elements. He hunted within these basic arrangements of stems, leaves and flowers to discover new models for design. This scientific deconstruction of form and structure was similar in spirit to Owen Jones's methodical study of Islamic decoration at the Alhambra.<sup>340</sup>

Combining his taste for the exotic especially the art of Japan for its “structural simplicity” and his approach to conventionalized design, Dresser's designed objects were preternaturally modern. While an inspiration to the Aesthetes, he is more closely affiliated with the Arts and Crafts Movement, and the prominence of William Morris often overshadows Dresser's importance as a designer and author.<sup>341</sup>

<sup>340</sup> See: <https://www.design-is-fine.org/post/144745604994/christopher-dresser-botanical-lecture-diagram>. [Accessed: November 1, 2019]

<sup>341</sup> Jeremy Cooper, *Victorian and Edwardian Décor*, p. 132.

Indeed, later on in the century the Arts and Crafts Movement adopted Dresser's principles. His influence as an “extremely influential writer on design and his views no doubt contributed to the fashion for simple, plain glass.” Barbara Morris, *Victorian Tableglass and Ornament*, p. 170.





**Figure 2.51**

**Vase**

“Clutha” Glass

Christopher Dresser, Designer, Ca. 1883

James Couper and Sons, Glasgow, Manufacturer

9 inches H, 4 ½ inches W

Detroit Institute of Arts, Detroit, 1993-155

Inspiration for Venetian style glass was important during the second half of the nineteenth century and indeed produced wares by Dresser and other glass firms perhaps most notably by the family firm of James Powell & Sons of Whitefriars Glassworks in London that anticipated the sparsely decorated glass of the twentieth century.

In the 1860s at a point in time when “cutting had been almost entirely ostracized from the homes of the sophisticated,” William Morris engaged architect Philip Webb (1831-1915) to design glass table ware for the Morris’s personal use at Red House, Bexleyheath, Kent.<sup>342</sup> Light-bodied, much of the glass paid homage both to medieval and Venetian forms. The first version of the tableware was quite elaborate but has been lost. In 1862 James Powell & Sons, London produced these plainer style wares.

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<sup>342</sup> Andy McConnell, “Revolution in Glass” in *Apollo Magazine*, April 1, 2005, p. 68.



**Figure 2.52**

**Goblet (second from right)**

Glass, hand-blown and part mold-blown

Philip S. Webb, designer

James Powell & Sons, manufacturer

Victoria and Albert Museum, London, C.264-1926

However, revival historical glass design and decoration persisted throughout the final decades of the nineteenth century. As Kathryn Hiesinger writes:

While progressive critics complained that designers imitated the past indiscriminately, the objects themselves were never simply replicas but inventions of aesthetic devices put to new ends. Reference to an historical or exotic model was meant to impart an understanding of artistic continuity and progress and to give further depth to the appreciation of the work of art.<sup>343</sup>

As these artistic movements developed, the continuing series of world's fairs in the 1860s, 1870s and 1880s hosted either by Britain or France played critical roles in opening the world to the public and providing opportunities for designers to display their finest products as well as gain a first-hand understanding of artistic and technological developments of nations competing in the global marketplace.

### **1862 London International Exhibition**

The 1862 London Exhibition was a pivotal moment for the British glassmaking industry. There in the displays of 80 British glass manufacturers and dealers, the taste for light bodied engraved wares came to the fore. Although a significant proportion of objects were versions of traditional deeply cut lead glass, the greater approbation and prizes awarded were for the new style glass in all forms of table

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<sup>343</sup> Kathryn Hiesinger, "Introduction" in *Guide to European Decorative Arts Styles 1850-1900* (Philadelphia: Philadelphia Museum of Art, 1984), p. 5.

ware as well as objects “judged as a work of art.”<sup>344</sup> The influence of the Bohemian colored glass so apparent in the 1851 Great Exhibition gave way to colorless glass bodies with unpolished matte engraving in every imaginable decorative style. While Renaissance Revival decoration was extremely important at this point in time, antique Venetian forms and decorating techniques, medieval themes, realistic portrayals of natural motifs and a growing interest in Moorish design inspired glassmakers and factored into the wide array of styles exhibited.



**Figure 2.53**

**No. 47 - The Glass Court**

Stereoview Photograph

The International Exhibition of 1862

Source: <https://www.ebay.ie/itm/Stereoview-Photo-International-Exhibition-1862-The-Glass-Court-No-47-/143232072695>

[Accessed: February 24, 2018]

As the predominant design influence on the Aesthetic Movement, the art of Japan made its first appearance in the West in 1850s England, shortly after Commodore Perry's historic opening of Japan by the U.S. military. The 1862 London International Exhibition at which Aesthetes and the general populace marveled at the Japanese Court was the first international display of the arts of Japan in the West.

<sup>344</sup> Jane Spillman, *Glass From World's Fairs 1851-1904* (Corning, NY: Corning Museum of Glass, 1986), p. 17.



**Figure 2.54**  
**“The Japan Court” at the 1862 London International Exhibition**

Source: *Illustrated London News*  
 Issue 1165, September 20, 1862, p. 318

The display was the collection of Rutherford Alcock, Britain’s first ambassador to Japan. The collection included lacquer-ware, straw baskets, earthenware and porcelain, imitation leather, colored woodblock prints and more. The silks, pottery, fans, the carvings, the prints infatuated the Victorian world with their beauty, uniqueness and became the source of an entirely new decorative vocabulary. Even Owen Jones, who disparaged Chinese design as primitive and only briefly included it in four plates in *The Grammar of Ornament* for its worthy use of color, was impacted by the art of East Asia. As early as the 1840s Chinese artifacts were publically displayed in London, and the British had a familiarity with Chinese goods as Jones cites, “through the manufactured articles of every kind which have been imported into this country.”<sup>345</sup>

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<sup>345</sup> Owen Jones, *The Grammar of Ornament*, p. 86, <http://digicoll.library.wisc.edu/cgi-bin/DLDecArts/DLDecArts-idx?id=DLDecArts.GramOrnJones> [Accessed: November 26, 2017]

“The Chinese Collection, Hyde-Park Corner” in *The Illustrated London News*, Issue 13, August 6, 1842, pp. 204-205. After spending twelve years in China, in 1842 Nathan Dunn opened an exhibition of his collection “a Chinese world in miniature” of “decorative arts and paintings and architectural models” and “a tableaux of life-sized Chinese figures modelled in clay. The exhibition was extremely popular and it remained open for years.” See: Victoria and Albert Museum, “The Victorian Vision of China and Japan,” <http://www.vam.ac.uk/content/articles/t/the-victorian-vision-of-china-and-japan/>. [Accessed: February 23, 2018]



**Figure 2.55**  
**Nathan Dunn's Chinese Collection, Hyde Park Corner**  
 Engraving  
*Illustrated London News*, Issue 13  
 August 6, 1842, p. 204

After the 1860 sacking of the Summer Palace (Yuanmingyuan) in Peking and the flow of looted Chinese art began to be exhibited throughout the British Isles, Jones must have had second thoughts and became convinced of its merit.<sup>346</sup> In 1867 he published the tremendously influential volume *Chinese Ornament*. After the 1862 London Exhibition, the taste for the exotic pervaded the art and design world and set the cultural tone for the decades up to 1914 and the start of the Great War. As the English explorer, linguist and author, Sir Richard F. Burton (1821-1890) claimed:

...exoticism in the decorative arts and interior decoration was associated with fantasies of opulence and 'barbaric splendour'.<sup>347</sup>

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<sup>346</sup> From 1862 to 1864 Owen Jones was employed by wealthy collector Alfred Morrison in the decoration of his Wiltshire country house (Fonthill) and 16 Carlton Terrace in London. Jones's designs for the interiors and furnishings included numerous ebony and ivory cabinets fabricated by the London firm of Jackson & Graham. Upon completion these were filled with hundreds of pieces of collected porcelains, many that were part of over 1,000 objects Morrison acquired through an individual who looted them during the British sacking of the Summer Palace (Yuanmingyuan) in Peking. It may well be that the exposure to Morrison's collection of Chinese decorative arts objects was pivotal to the Jones's new-found appreciation of Chinese design.

<sup>347</sup> Sara J. Oshinsky, "Exoticism in the Decorative Arts" in the *Heilbrunn Timeline of Art History*, Metropolitan Museum of Art, [https://www.metmuseum.org/toah/hd/exot/hd\\_exot.htm](https://www.metmuseum.org/toah/hd/exot/hd_exot.htm). [Accessed: March 3, 2018]

Victorians considered East Asian arts as “quaint and uncorrupted by industrial capitalism” and saw them “as morally superior and more devout than their European counterparts.”<sup>348</sup> Both archaeological discoveries and later regional and international exhibitions fueled the taste for Islamic, Indian, Japanese and Chinese design.

### **Innovative Forms for the Dining Table**

Another important introduction at the 1862 fair was the glass centerpiece, a continuation of the eighteenth-century fashion for epergnes on the dining table. At the time, books giving advice in decorating and furnishing the home were in abundance. In particular the rituals of dining which by this point had transitioned to *à la russe*, and consequently “There was a need, however, for a centerpiece that would be impressive without obstructing the view. Glass was the answer.”<sup>349</sup> Thus, as dining became more sophisticated with each decade, a fashion was born for more and more complex centerpieces incorporating flowers and fruit that persisted into the 1920s. As further discussed in Chapter 3, Dobson and Pearce in 1861 were the first to register patents for glass centerpiece designs and examples appeared widely at the 1862 London Exhibition. The popularity of such elaborate dining decorations lasted well into the twentieth century.

### **1867 Paris Exposition Universelle**

Naturally, French glass dominated the 1867 Paris Exposition Universelle. Compagnie des Verreries et Cristalleries de Baccarat’s over 20-foot monumental cut glass fountain dominated the displays of an “immense variety of coloured, gilded, and painted objects.”<sup>350</sup> A punch set exhibited by the Cristalleries de Baccarat

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<sup>348</sup> Sara Oshinsky, “Exoticism in the Decorative Arts.”

<sup>349</sup> Robin Emmerson, “Victorian Revolution” in *Table Settings* (London: Shire Publications, 1991), p. 30.

Dining *à la russe* involves courses sequentially being brought to the table, unlike the previous manner of dining *à la française* in which all the food is brought out at the same time.

<sup>350</sup> George Wallis, *Art-Journal Illustrated Catalogue of the Exhibition 1867* as cited in Jane Spillman, *Glass from World’s Fairs 1851-1904* (Corning: Corning Museum of Glass, 1986), p. 21.

deserved particular attention for the fineness of the acid etching of its colorless glass body cased with blue. Acid etching as a glass decorating technique:

became widespread in the mid-19<sup>th</sup> century, following the discovery of hydrofluoric acid in 1771. Wax or varnish is used as a resist, and the acid is usually mixed with potassium fluoride and water. The glass will have a frosted, pitted or deeply carved surface, depending on the strength of the acid and length of treatment. Acid etching can also be used to cut through a layer of glass to expose a different-colored layer underneath<sup>351</sup>



**Figure 2.56**

**Lidded Punch Bowl, Tray and 15 Glasses**

Compagnie des Verreries et Cristalleries de Baccarat, manufacturer  
1867, France

Corning Museum of Glass, Corning, NY 67.3.41

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<sup>351</sup> Lucy Trench, *Materials & Techniques in the Decorative Arts* (London: John Murray, 2000), p. 153.

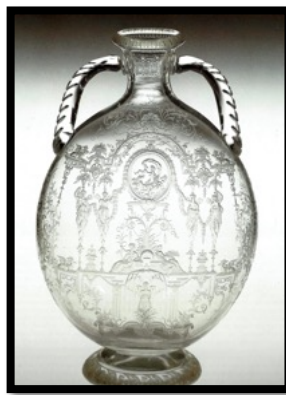
“Using acid-resistant wax on the surface of the glass, designs were drawn with a sharp point either freehand or by the use of templates. The glass was then dipped in hydrofluoric acid, which ate into the areas where the wax was removed, and the edges completed with copper-wheel engraving. It was soon discovered that the acid could be used for creating matt surfaces dispensing with the need for the copper-wheel...John Northwood (1836-1902) is credited with making this technique a commercial success. For outlining figures and ornament, Northwood developed a template machine in 1861. This was followed in 1865 by the introduction of a geometric etching machine to create formal linear decoration of a more complicated nature.” Simon Cottle, “Introduction” in *From Palace to Parlour* (Norwich, England: The Glass Circle, 2003), p. 7. Published in conjunction with the exhibition “From Palace to Parlour” at The Wallace Collection, London.



British glassmakers began to use acid etching widely in the 1840s and 1850s, and its use became critically important in the production of commercial cameo glass in the 1880s and 1890s. Unknown at the time, the systematic absorption of hydrofluoric acid through inhalation had profound detrimental health effects for adults and especially child workers including life-threatening respiratory illnesses. Acid bath containers often situated in improperly ventilated areas of the glasshouse further exacerbated the toxicity.

British glassmakers participated in the 1867 Exposition but their presence was far less prominent than in 1862. Although manufacturers and dealers continued to display cut glass wares, it was most notable that the amount of engraved glass exhibited had significantly increased.

Although British glassmakers participated in the 1873 World's Fair in Vienna and the 1876 Centennial Exhibition in Philadelphia, their presence was minimal. One particular British object, however, is worth examining for the extraordinary significance of its artistry. W.T. Copeland and Sons of London displayed the Copeland Vase at the center of their 1873 Vienna display.



**Figure 2.57**

**The Copeland Vase**

Blown lead glass with engraved decoration

T.C. Copeland Display at 1867 Paris Exposition Universelle

J. Jones, designer, Paul Oppitz, engraver

Copeland & Co., manufacturer

11 inches H

Ca. 1872-1873, London

Victoria and Albert Museum, London, CIRC. 15-1961



Paul Oppitz, the aforementioned Bohemian immigrant freelance artist working in London was responsible for the extraordinarily artful and virtuosic engraving of the Copeland Vase. W.T. Copeland, whose commercial business was ceramics production, commissioned the vase. Copeland delivered to Oppitz the glass blank from the Thomas Webb and Son factory and the design by John Jones after Jean Berain (1640-1711).<sup>352</sup> Oppitz is a pivotal figure in the investigation of the Hamilton Vase for it continues to be argued today that he may have engraved the Ailsa Vase in 1862 for Dobson and Pearce. His role is more fully investigated in a discussion of Hamilton Vase design sources in Chapter 4 of this thesis.

### **1878 Paris Exposition Universelle**

Although French glass exhibits outnumbered all others, the 1878 Paris Exposition was one of great success for British glassmakers and in particular for Thomas Webb and Sons of Stourbridge whose very large display was second only in size to that of Cristalleries de Baccarat. The Exposition was the beginning point of a decade of impressive innovation and advancement in glass technology. As Spillman writes, “No other fair yielded quite so much in one place.”<sup>353</sup>

Traditional cut glass was displayed by all glass manufacturers and was featured in Baccarat’s 30-foot garden ornament temple completely composed of faceted cold cut glass. Nevertheless, it was Webb and the other exhibiting Stourbridge glassmakers who had the more modern displays, the purest glass, and most innovative designs and new styles.

Baccarat’s display was enormous and unsurprisingly earned it a Grand Prize. Other French makers exhibited traditional wares similar to Baccarat. Additionally, glassmakers Baccarat and Cristallerie de Pantin also featured an important new style of heavy bodied, colorless wares deeply relief-engraved and fully polished in imitation of antique rock crystal.

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<sup>352</sup> The Berain design is illustrated in Plate 81 in *From Palace to Parlour* (Norwich, England: The Glass Circle, 2003), p. 7. Published in conjunction with the exhibition “From Palace to Parlour” at The Wallace Collection, London, 2003.

<sup>353</sup> Spillman, *Glass From World’s Fairs 1851-1904*, p. 35.

However, it was enameled glass by Emile Gallé (1846-1904) that now in hindsight can be judged as the most unique and forward looking and anticipated the Art Nouveau style that was to flourish in Europe.<sup>354</sup>



**Figure 2.58**

**Two-Handled Vase**

Enameled and Gilded Blown Glass with Applied Handles

Emile Gallé, maker

4 inches H, 7 ½ inches W (handle to handle)

Ca. 1870-1880, Nancy, France

Corning Museum of Glass, Corning, NY, 62.3.30

Italian glass manufacturers exhibited wares whose shapes and decoration were based on designs and forms from the Renaissance and decorated with fantastical lamp work. The interest in Venetian style glass did not lag although it would be several decades before Italian glassmakers began making non-derivative shapes and introduced innovative decorative techniques.

The British glass exhibitors at the 1878 Exhibition were outstandingly progressive and innovative with their wares. Thomas Webb and Sons, too, was awarded a Grand Prize primarily for its extraordinary engraved wares and chandeliers, and its owner Thomas Wilkes Webb given the Legion d'Honneur. Webb's colorless lead glass was far superior when compared side by side with the products of the French glass houses. In addition to the spectacular pureness and high refractive index of the British glass, Webb introduced several important new glasses including Bronze

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<sup>354</sup> "The re-establishment of enameling in France was largely due to the work of Philippe-Joseph Brocard (d. 1896) who studied medieval cups and mosque lamps from Syria." Reno Leifkes, *Glass*, p. 120.

Ware that like the earlier glass of Loetz of Austria had an iridized surface. Bronze glass surfaces shimmered with either a green or bronze metallic finish.

### **Innovation: Rock Crystal Glass**

Although, as previously referred to, French makers had been creating imitation rock crystal wares in colorless glass, at the Fair Thomas Webb and Stevens & Williams introduced their version of 'rock crystal' glass, "perhaps the most original and interesting response to the influence of the East."<sup>355</sup> These luxurious objects were formed from heavy bodies of colorless lead glass, cut and then deeply and sculpturally engraved by immigrant Bohemian artisans in their *hochschnitt* tradition.

In 1878 the company perfected the manufacture of English glass to simulate the appearance of rock crystal, a transparent gemstone quartz that had been prized for centuries for its translucent and luminous qualities.<sup>356</sup>



**Figure 2.59**

#### **Vase**

Carved Rock Crystal

18<sup>th</sup> century, China

8 ¼ inches H

Metropolitan Museum of Art, New York, 02.18.820

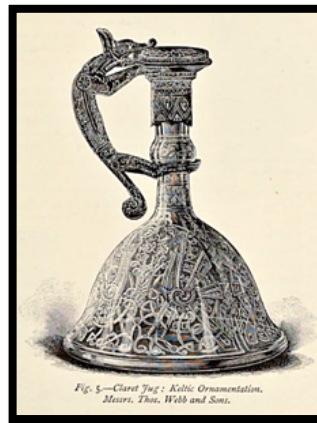
<sup>355</sup> Simon Cottle, "Introduction" to *From Palace to Parlour*, p. 7.

<sup>356</sup> Ghenete Zelleke, "16. 'Rock Crystal' Vase, 1889, Thomas Webb and Sons, Stourbridge, England" in "Catalogue," *Objects of Desire: Victorian Art at the Art Institute of Chicago*, Gregory Kosan, ed. (Chicago: Art Institute of Chicago Museum Studies, Vol. 31, No. 1), p. 83.

Having earlier learned of the rock crystal glass production in France, the Webb design team had been working on developing an English version several years prior to the fair. As George Woodall recalled:

Mr. Webb brought...a specimen of real rock crystal and we found out a method of polishing the glass by acid in such a way as to resemble exactly the natural product...A new era commenced, the rock crystal glass quite superseding the old dull-coloured engraving.<sup>357</sup>

One of the early examples and identified as part of the 1878 Webb Exposition display was illustrated in an article on the art of engraving by James O'Fallon, Webb's artistic director, in 1885.



**Figure 2.60**  
**Claret Jug: Celtic Ornamentation**  
 Rock Crystal glass  
 Thomas Webb and Sons  
 1878, Stourbridge<sup>358</sup>

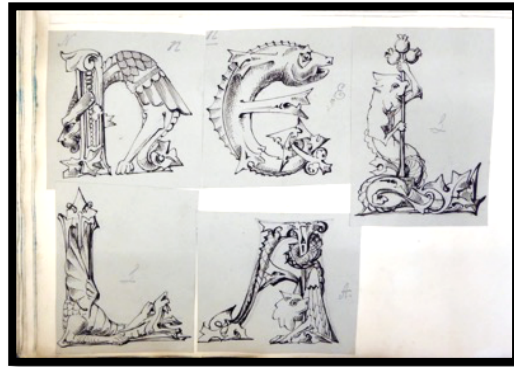
The Celtic claret jug was one of a pair exhibited at the fair and purchased there by Sir Richard Wallace and described by O'Fallon as "Partly etched with acid, and then engraved in detail at the lathe, and polished with very small wheels."<sup>359</sup>

<sup>357</sup> *The Country Express*, January 20, 1912, quoted in Christopher Woodall Perry, *The Cameo Glass of Thomas and George Woodall* (London: Richard Dennis,

<sup>358</sup> James O'Fallon, "Glass Engraving as an Art" in *The Art Journal*, December 1885 (London: J.S. Virtue & Co. Ltd., 1885), Fig. 5 on p. 311.

<sup>359</sup> James O'Fallon, "Glass Engraving as an Art," p. 312.

It is interesting to speculate if indeed the design of the claret jug can be attributed to Daniel Pearce, for in his pattern book there are a series of alphabet designs that relate to the handle on the jug illustrated by O'Fallon.



**Figure 2.61**  
**Celtic Alphabet Designs**  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1

Pearce's pattern book contains numerous highly refined designs for rock crystal objects most featuring either marine themes that were particularly apt for the style or historical Rococo designs some labeled by Pearce as Louis Quinze.

The two major artisans at Webb responsible for rock crystal production were Frederick Kny and William Fritsche both trained in Bohemian engraving and cutting techniques prior to immigrating to England. A work by Fritsche exhibited in 1884 was purchased and brought the United States and today is in the collection of the Corning Museum of Glass. Fritsche's imagery of the river god overseeing a swirling marine scene is considered by many to be the finest rock crystal art glass object from the period.



**Figure 2.62**  
**Ewer**

Rock Crystal Cold Carved Blown Glass  
William Fritzsche, Carver  
Thomas Webb and Sons, manufacturer  
15 1/5 inches H  
1886, Stourbridge  
Corning Museum of Glass, Corning, NY, 54.2.16

The extraordinary luxury rock crystal wares created in the 1880s gave way to thinner bodied versions produced by Webb in the 1890s. Albeit small advances were made to speed up production, the investment in glassmakers' time to cut, engrave and polish the wares outweighed Webb's return on investment. Despite the change, the style persisted in popularity until World War I and in instances was enhanced with color by tinting and staining. As Hajdamach wrote in the catalog for a 1976 exhibition of British rock crystal glass:

With hand-carved cameo glass, it [rock crystal glass] represents the best cold-decorated work done in the English factories in the late Victorian period.<sup>360</sup>

### **Innovation: Cameo Carved Glass**

Lastly, at the 1878 Fair the Stourbridge makers exhibited for the first-time wares in imitation of Roman cameo carving. Inspired by the Portland Vase at the British

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<sup>360</sup> Charles Hajdamach, *English 'Rock Crystal' Glass 1878-1925* (London: Redington & Co., 1976). Published in conjunction with the exhibition "English 'Rock Crystal' Glass 1878-1925" at the Dudley Art Gallery, Dudley, England.

Museum, designer/glassmakers such as John Northwood earlier in the decade had taken up the challenge of making replicas. At the 1878 Paris Exhibition, Webb exhibited The Dennis Vase (also known as the Pegasus Vase), a spectacular example of the new cased and hand-carved cameo glass albeit in unfinished form. From the time of the 1878 Exhibition, the rage for British luxury cameo glass prevailed over the next two decades. At Webb, a team of over 70 engravers led by the Woodall Brothers (George and Thomas) worked exclusively on wares executed with superb skill.



**Figure 2.63**

**The Muses Vase**

Hand Carved Cased Cameo Glass

Thomas Webb and Sons, manufacturer

Thomas Woodall, engraver; George Woodall, engraver

7 ¾ inches H

1885, Amblecote, England

Corning Museum of Glass, Corning, NY, 89.2.12

Thus, as the last quarter of the nineteenth century ensued, the engraving techniques introduced by British makers at the Great Exhibition and continued to be popular evolved into the more extremely engraved Rock Crystal glass and paved the way for the revival of Roman cameo cased glass taken to its greatest heights by Thomas Webb and Sons. Even though Webb and Stevens & Williams met the later commercial demands of the 1880s and 1890s speeding up production by the use of acid baths and wheel engraving of cameo wares, they continued as works of extraordinary quality. The taste only faded when in the 1890s foreign, poorly made copies began flooding the market in Britain. By then, consumers of luxurious novel

glass turned to a multiplicity of choices of British ‘fancy’ art glass wares and art glass from the continent.<sup>361</sup>

### **Other Art Glass Developments 1880-1900**

The international exhibitions of the nineteenth century were venues primarily for glassmakers to display their most accomplished and luxurious wares. However, there was much British innovation and making activity that did not end up on the world stage but nonetheless is important to consider, a “tremendous outpouring of original creations” that continued up until World War I.<sup>362</sup> In Great Britain this phenomenon occurred both in luxury glass and glass produced for more economic mid-level households.

Another important factor in considering late century British glass was the notable amount of trans-Atlantic glass design activity during the period. Several very talented British glassmakers and designers immigrated to the U.S. and had a profound impact on American glass production. These figures included Joseph Locke who had been trained as a decorator at the Worcester factory. After working with several glass manufacturers in Stourbridge and contributing to the development of cameo glass at Hodgetts, Richardson & Son, in 1882 he arrived in New York and immediately was engaged by New England Glass Company. In 1883 he introduced a new glass called “Amberina” that was the first of several heat-sensitive glasses introduced in the 1880s. Gold was added to the glass batch so when a completed object of amber colored glass was partially reheated at the furnace, the heated portion ‘struck’ and turned red.<sup>363</sup>

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<sup>361</sup> Albert Revi, “English Cameo Glass” in *Nineteenth Century Glass* (New York: Galahad Books, 1967), pp. 159-160.

<sup>362</sup> Ray and Lee Grover, *Carved and Decorated European Art Glass* (Rutland, VT: Charles E. Tuttle Company, 1970), p. 15.

<sup>363</sup> “Striking: Reheating glass after it has cooled. Striking is undertaken to develop a particular color or to activate an opacifying agent that takes effect only within a limited range of temperatures.” Hess and Wight, *Looking at Glass*, p. 81





**Figure 2.64**  
**Vase**

Mold blown heat-sensitive Amberina Glass  
Joseph Locke, designer  
New England Glass Company  
4 ½ inches H, 2 ½ inches W  
1883-1887, East Cambridge, MA  
Metropolitan Museum of Art, New York, 1988.220

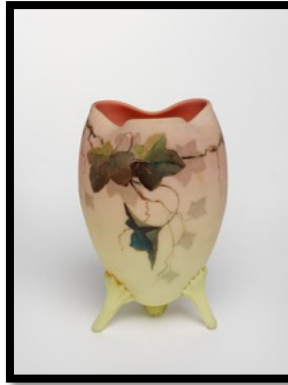
Locke further developed an Amberina glass cased over an opal lining in imitation of the coloring of a peach. Webb also produced this type of glass in Stourbridge and named it 'Peach Glass.' Other makers such as Stevens and Williams by the late 1880s created their own versions. Different finishes to the body of these colored glasses further differentiated them from each other. While some were produced with a shiny finish, the use of acid or sandblasting gave a satin effect. The technique for satin finished glasses was extremely popular and applied to myriad types of art glasses.

Another Englishman Frederick Shirley then working in America patented in 1886 another type of heat-sensitive glass that also was licensed in the same year to Thomas Webb and Sons. Called "Burmese," its name a nod to the period's taste for the exotic, Shirley perfected "an opaque, single bodied glass" that when a portion was reheated shaded "from pale green to yellow to a deep salmon pink."<sup>364</sup> When produced by Webb, it caught the attention and favor of Queen Victoria and Webb

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<sup>364</sup> Barbara Morris, *Victorian Table Glass and Ornament*, p. 240.

named it Queen's Burmese Ware. Body finishes were either satin or shiny and often it was decorated with enamel paints and gilding.



**Figure 2.65**

**Bowl**

Mold blown opaque glass, Queen's Burmese Ware

Jules Barbe, painter

Thomas Webb and Sons, manufacturer

7 1/10 inches H

Ca. 1888, Amblecote, England

Victoria and Albert Museum, New York, C.325-2009

While the innovations in pressed glass throughout the century belonged to the mold makers, the last several decades saw a great variety of unique products in different opaque and colored glasses. The creativity of the mold makers produced novelty items in the shape of figures, vases, boats, shoes, baskets and more.

Their great success...at a time when competition must have been fierce from the Stourbridge manufacturers of 'Fancy' glass [Peach Glass and Burmese Ware, for instance], was largely due to the fact the technique had found its own form of expression, and pressed glass was no longer merely a cheap imitation of cut glass.<sup>365</sup>

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<sup>365</sup> Betty Looney, *Victorian Glass*, p. 10.



**Figure 2.66**

**Swan Flower Holders**

Press molded opalescent glass  
Burtles, Tate & Co., manufacturer  
5 2/3rds inches H (left figure)  
1885-1900, Manchester  
Victoria and Albert Museum, London, C.271-1987

In the 1880s when a revived interest in cut glass emerged, as earlier in the century press molded glass was produced in imitation of the cut designs. These copies and simpler designed useful domestic wares in single objects and full dining sets dominated the final years of nineteenth century press molded glass production.

The taste for iridescent glass grew after the introduction of Webb's Bronze Ware at the 1878 Exhibition. After the Exhibition, as Webb developed a variety of surface techniques for Bronze glass, other Stourbridge manufacturers introduced their own versions of glass with the popular iridized surfaces.



**Figure 2.67**

**Vases**

Iridized Bronze Ware glass  
Thomas Webb and Sons  
1878, Stourbridge

Source: <http://antiquestourbridgeglass.co.uk/wp-content/uploads/Goup-plain.jpg>  
[Accessed: November 7, 2019]

Much of the technology for making iridized glass at Thomas Webb and Sons was carried across the Atlantic to Corona, Queens, NY in 1892 when the highly inventive and experienced English glass maker, Arthur John Nash (1849-1934), left Webb after approximately three years of employment and joined the glasshouse of Louis C. Tiffany. Nash was essential to international success of Tiffany's iridized Favrite glass.<sup>366</sup>

Complimentary to the iridized wares, makers such as Stevens & Williams revived the ancient technique of sandwiching layers of gold and silver leaf in glass vessels. Their Silveria objects were further enhanced by splashes of colored glass on silver glass before the addition of a final coating of colorless glass.



**Figure 2.68**

**Silveria Glass Vase**

Colorless and multicolored glasses; blown, layered, and iridized;

Applied trails; metal foils

Stevens & Williams, manufacturer

9 ¼ inches H

Ca. 1900, Stourbridge

Corning Museum of Glass, Corning, NY, 80.2.27

The taste for Venetian glass forms and decorating techniques first readily apparent at the 1862 London Exhibition persisted through the end of the century. From the 1870s, James Powell and Sons of Whitefriars found a vibrant market for their light

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<sup>366</sup> For a full accounting of Arthur J. Nash's contributions to Tiffany, see Martin Eidelberg and Nancy McClelland, *Behind the Scenes of Tiffany Glassmaking The Nash Notebooks* (New York: St. Martin's Press, 2001).

bodied wares often executed in opalescent glass. So invested were they in Venetian Revival glass that several members of the Powell family provided financial support for Salviati's production of Venetian Revival glass in Italy. As previously mentioned, Christopher Dresser, too, introduced his own line of distinctive and successful Clutha glass in the 1880s, exploiting the plasticity of the glass while paying homage to Japanese design.

Venetian techniques also played an important role as a source of inventiveness in the production of colorful art glass or "Fancy Glass" as it was called in the 1880s and 1890s. The multiplicity of styles in many instances led to rather overwrought decoration but not to the detriment of the popularity of this type of glass.

All sorts of naturalistic designs were applied to glass, including acanthus leaves, fish, reptiles, flowers and even life-size strawberries and other fruits.<sup>367</sup>

As opposed to art glass whose internal or surface effects at the furnace such as heat struck Burmese ware or the iridized surface of Webb's Bronze glass, an entire sector of Fancy Glass production featured applied ornament. This decoration required a whole range of, and in some instances new, equipment and tools. In 1876 John Northwood invented a mechanical process for applying threaded decoration, and despite its mechanization, over the years threaded decoration continued to be refined and used to great effect by the Stourbridge makers.

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<sup>367</sup> Dan Klein and Ward Lloyd, *The History of Glass*, p. 196.



**Figure 2.69**  
**Pitcher**

Iridized pink and orange glass with machine threaded decoration  
And applied colorless rigaree neck collar and shell-patterned dab handle

Attributed to Hodgetts, Richardson and Son

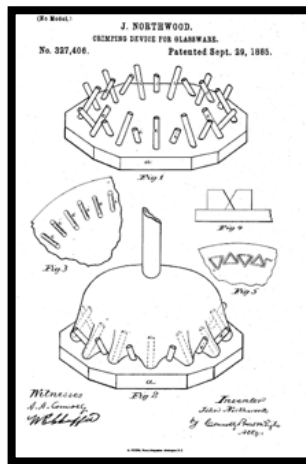
7 inches H

Ca. 1880, Stourbridge

<https://fineart.ha.com/itm/glass/a-victorian-machine-threaded-glass-pitcher-attributed-to-hodgetts-richardson-and-son-circa-1880-7-inches-high-178-cm-/a/5089-86545.s>

[Accessed: November 7, 2019]

New tools were required to enable crimping, pincering, and further working surface decoration. During the period hundreds if not thousands of patents for different techniques and equipment were registered. For instance, the ever-inventive Northwood patented in 1885 a device specifically to crimp glass.



**Figure 2.70**

**Patent No. 327,406**

Crimping Device for Glassware

John Northwood

1885, Stourbridge

[https://theantiquarian.us/Glass%20Patent%20Down%20loads/J.%20Northwood%20Pat/CRIMPING\\_DEVICE\\_FOR\\_GLASSWARE.pdf](https://theantiquarian.us/Glass%20Patent%20Down%20loads/J.%20Northwood%20Pat/CRIMPING_DEVICE_FOR_GLASSWARE.pdf)

[Accessed: November 7, 2019]



**Figure 2.71**

**"Pompeii" Bowl**

Crimped rim

Air trap twist brown glass shaded into blue Verre de Soie

Stevens & Williams, Manufacturer

Pattern 11726, Book 10, 1886

<http://antiquiestourbridgeglass.co.uk/hot-decoration-home/air-trap/stevens-williams-air-trap/3/>

[Accessed: November 7, 2019]

Second only to designs for Rock Crystal glass, the taste for Japanese design perhaps was best satisfied by glassware called Mat-su-no-ke patented by Stevens & Williams in 1884. These wares were produced by numerous Stourbridge glassmakers and

were with decorated with branches and flowers of applied colorless lead glass to significant artistic effect.



**Figure 2.72**

**Mat-su-no-ke Vase**

Frederick Carder, designer

Stevens & Williams, Ltd., manufacturer

8 inches H

1884-1900, Brierley Hill, England

Corning Museum of Glass, Corning, NY, 70.2.14

The example in Figure 2.72 by Frederick Carder at Stevens & Williams was created prior to his 1904 immigration to America and is further enhanced with stylized elephant-head handles. Carder introduced Mat-su-no-ke production to great success at Steuben Glass Company in the first decade of the twentieth century.

Without hesitation it can be asserted that the Golden Age of nineteenth century British glass was crowned by the production of Rock Crystal and cased cameo glass wares by Thomas Webb and Sons and Stevens & Williams. It is particularly interesting to meditate on the contrapuntal relationship between the British production and that of France's Emile Gallé. While it may never be fully understood who influenced whom and where and when, the contrast between the cameo designs of the two is fascinating. Webb's early success with classical masterpieces led to commercial production cased cameo primarily of floral motifs. Much of the hand carving was abandoned as acid baths and wheel engraving were used to speed up production. Contemporaneously, extraordinary work such as the multi-layered Great Tazza and the Chinese and Islamic designs in Ivory cameo glass by father and



son, Daniel and Lionel Pearce, were accomplished and met with tremendous success at both the 1893 Columbian World's Exhibition in Chicago and the 1900 Paris Exposition Universelle. In contrast to the efflorescence of French Art Nouveau style glass at these two world's fairs, the Art Nouveau style with its latent sexuality and darkness (foreshadowed by the underlying sensuality of the Aesthetic Movement) did not appeal to the British to the same degree as did their continuing embrace of Arts and Crafts. The architect C.F.A. Voysey (1857-1941) dismissed it as "unhealthy and revolting."<sup>368</sup> As the century drew to a close, the popularity of innovative Venetian revival style glass such as that of the Powells at Whitefriars continued unabated.<sup>369</sup>

In the cameo work of Gallé, the fullness of Art Nouveau found expression in glass. Even before he introduced the *marqueterie de verre* technique in 1898, his breathtakingly inventive and sensuous compositions had overtaken any other type of glassmaking on the entire international scene.



**Figure 2.73**  
**Vase**

Cased, wheel cut, acid etched and fire polished glass  
Emile Gallé, designer, Cristallerie de Gallé, manufacturer  
10 inches H, Ca. 1895, Nancy, France  
Victoria and Albert Museum, London, C.599-1920

<sup>368</sup> "L'Art Nouveau: What It Is and What Is Thought of It" in *Magazine of Art*, vol. II, 1904, p. 209, quoted in Andy McConnell "Revolution in Glass" in *Apollo* (Norwich: Apollo Magazine Ltd.), April 2005, p. 71.

<sup>369</sup> It must be noted that Whitefriars did produce some glass in the Art Nouveau style. Particularly notable was the 1899 "Lotus" service "...Commissioned by the King of Siam whilst in London to attend Queen Victoria's Diamond Jubilee celebrations." See: Andy McConnell, "Revolution in Glass" in *Apollo*, p. 71.

The outstanding achievements of British glassmakers in the nineteenth century are undeniable and further distinguished by the fact that they labored under the burden of the Glass Excise tax for the first four-and-a-half decades. Into a mere 100 years, they introduced more new technology than, as Tait cites, in the previous 5,000 years. To a certain extent this is less astonishing than perhaps imaginable, for it was not only a time of scientific and artistic discovery but the international fairs that punctuated it opened the world as never before to British citizens.

Victorians felt themselves to be living in an age of unprecedented change and invention; science was redefining the world, railway travel had become commonplace, daily newspapers, printed by machine, were at their cheapest, and the homes of the middle class displayed the dramatic developments in manufacturing industry in their most basic contents: cutlery, dinner services and furnishings.<sup>370</sup>

Often criticized for its multiplicity of styles, each decade of the nineteenth century surpassed the previous in sources of artistic inspiration and discovering the innovative techniques to accomplish them. Yes, as in any age, it had societal challenges and cultural upheavals; however, to date the artistic legacy of nineteenth century British glass has not been surpassed.

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<sup>370</sup> David Crowley, *Victorian Style* (London: Quintet Publishing, 1990), p. 16.

### 3. DANIEL PEARCE, DESIGNER



**Figure 3.1**  
**Daniel Pearce (1817-1907)**

Source: C. Hajdamach, *British Glass 1800-1914*, p. 227, Plate 221

Scholarly investigations over the past decades identify Daniel Pearce as the designer, if not the designer and engraver, of the Hamilton Vase.<sup>371</sup> The full story of his long life and seventy-year career offers absorbing insights and intersections with many of the notables of Victorian worlds of art and culture. When compiled, documentary evidence gleaned from a variety of sources paints the picture of a superb glass and ceramics designer whose life work parallels the artistic sweep of the long nineteenth century.

From his early years as a student in the Government School of Design (1840-1846), Pearce interacted with the great figures of design reform from Prince Albert to Matthew Digby Wyatt, Christopher Dresser, Owen Jones, Henry Cole and many others. Designing and marketing luxury objects in glass and ceramics brought him

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<sup>371</sup> Ray and Lee Grover in *English Cameo Glass*, p. 18, "Daniel received considerable recognition at the International Exhibition in 1862 as an engraver."  
Charles Hajdamach in *British Glass 1800-1914*, p. 228, "Daniel Pearce has a strong claim as the designer, even if not the engraver, of the Morrison tazza."  
Stan R. Eveson (former Thomas Webb and Sons Technical Director) in *Information Obtained from Examination of Thomas Webb Sketch Books and Price Books Pertaining to the 1840-1980 Period*, p. 8, "...also engravers of note Daniel Pearce (1817-1907), Daniel Pearce came to Dennis Glass Works in 1884" and "Lionel Pearce (1852-1926), Son of Daniel Pearce, who also came to Dennis Glass Works in 1884. He retired in 1920."

into the world of the aristocracy and in commerce with the burgeoning number of plutocrat collectors of the era. Also, Pearce must be recognized as an innovator whose multitudinous patents and experiments reveal his restless ingenuity, adaptability and creativity. Pearce fluidly moved with the times rising to the dizzying waves of artistic influences both within Great Britain and abroad. His and his son's pattern book part of the collection of the Dudley Archives in Dudley, England, chronicle his contribution and allow him to speak directly to us today.

Of preeminent importance to this thesis are Daniel Pearce's interactions with William, the 11<sup>th</sup> Duke of Hamilton—the commissioning of the Hamilton Vase, the Duke's subsequent loan of the Vase to the Dobson and Pearce exhibit at the 1862 London Exhibition, emulations of the Hamilton Vase and the question of the 11<sup>th</sup> Duke as tastemaker, and the long legacy of the original design reused and adapted over the following three decades.

*We regret to record the death of Mr. Daniel Pearce...his fame as an artist in glass belongs to our trade, and to all time.*

*The Pottery Gazette*, March 1, 1907  
p. 346

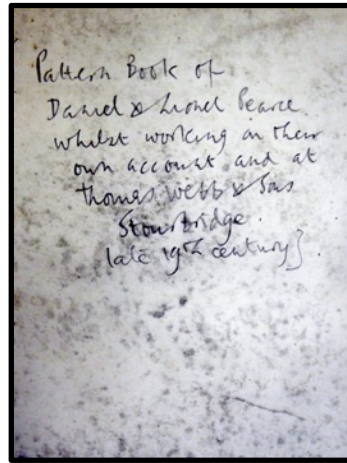
Pearce's long career in the British glass industry mostly has been overlooked. In *British Glass 1800-1914*, Charles Hajdamach explores Pearce's artistic contribution in the most depth to date, and he suggests, "The full extent of Daniel's contribution to [Thomas] Webb [and Sons] designs needs further examination through the pattern books."<sup>372</sup> While Pearce's employment at Webb that began in 1884 is vastly important, his professional relationship with the firm precedes by several decades his relocation from London to the Stourbridge glass enterprise. To gain a true appreciation of the artist, an examination of the nearly fifty years of his vocation that preceded it is imperative.

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<sup>372</sup> Hajdamach, *British Glass*, p. 229.

The breadth of Daniel Pearce's 70-year career (1830s-1900) spans what is referred to as the 'golden age' of British glass. Trained as a classicist, through his designs Pearce absorbed, assimilated and translated an unprecedented period of artistic development in Britain during the years when the British Empire was at its height.

### **The Pearce Pattern Book**



**Figure 3.2**

**“Pattern book of Daniel & Lionel Pearce whilst working on their own account at Thomas Webb & Sons, Stourbridge, late 19<sup>th</sup> century”**

Inscription on first page of the Pearce Pattern Book

Source: Dudley Archives, DTW/1

Fortunately, Daniel Pearce's pattern book was preserved at Thomas Webb and Sons, and today is housed with four Thomas Webb pattern books in the Dudley Archives in Dudley, England (Call Number: DTW/1). The pattern book is not of Daniel designs alone but also those of his son Lionel Pearce (1854-1936). Lionel was raised in London, and census records indicate by the age of 18 he was participating in his father's glass and ceramics studio in Fulham. He obviously inherited his father's artistic proficiencies, but without further research it is unclear how and when he received his artistic training. It may well be he was trained by Daniel and served his apprenticeship in his father's entrepreneurial glass and ceramics business venture explored further on in this report.

At first glance it may appear problematic that father and son's designs are co-mingled in the massive pattern book, but a close review of drawing style, type of ornament as well as distinctly different handwritten notes in most instances provide the key to discerning the author of a particular design. The pattern book really is a scrapbook of individual designs cut perhaps from other notebooks or drawing pads and glued onto pages roughly 12" wide by 17" in height. As best can be discerned, the book can be dated prior to Lionel's death in 1936 and may be his handiwork for on the very first page is his father's *Pottery Gazette* 1907 obituary. Creating the pattern book may well have been a post-mortem means of Lionel honoring his father and memorializing both their contributions to glass design history.

The Pearce pattern book kept at Dudley is wrapped in acid-free paper, and it appears very few others have handled it over the years. While the condition of the book is fragile, unlike several of the Thomas Webb pattern books it has been deemed in good enough condition to be made available to scholars. The glue or paste used has not stood the test of time. Large blobs of it have browned and, in some instances, defaced parts of individual designs.

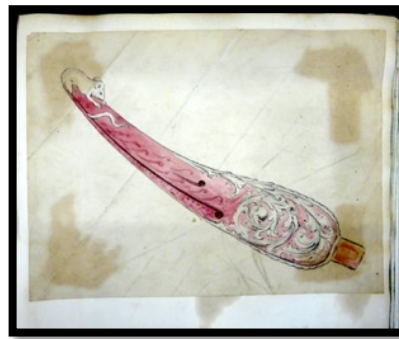


**Figure 3.3**  
**Damage due to glue degradation in Pearce Pattern Book**  
 Source: Dudley Archives, DTW/1

Despite the ugly intrusion, the nearly 200 pages of artwork reveal a high degree of refinement in Daniel's drawing skills, a testament to his innate artistic gift and 'old

school' Government School of Design training.<sup>373</sup> Author Geoffrey Beard writes of the book:

Many of the clever, sensitive, pencil drawings are for engraving work of great beauty which would demand considerable skill to execute. A number of designs, apparently for cameo vases, appear, depicting classical figures with musical trophies on the reverse of the piece. Two drawings show Webb's ivory ware and one scent-bottle having a red ground and an unusual termination in the form of a mouse chasing its tail.<sup>374</sup>



**Figure 3.4**  
**Pearce Design for Swan Head Cameo Scent Bottle**

Source: Pearce Pattern Book  
Dudley Archives, DTW/1



**Figure 3.5**  
**Cameo Swan Head Scent Bottle**

Red glass cased with opaque white, carved, engraved  
Ca. 1890, Thomas Webb and Sons

Source: <https://in.pinterest.com/pin/416512665519348471/>  
[Accessed: October 25, 2019]

<sup>373</sup> The reference to 'old school' training is from commentary relating to Pearce's contribution to British glass design made in the 1868 *Art Journal* catalog of the 1867 London Universal Exhibition and fully is discussed later in this chapter.

<sup>374</sup> Geoffrey Beard, *Nineteenth Century Cameo Glass* (Newport, Monmouthshire, England: 1956), p. 66.

The designs in the pattern book reveal a tremendous facility employing a diversity of styles including Rafaelesque, Greek, Moorish, Celtic, Chinese, Egyptian and Japanese. More extraordinary is the range of decorative techniques called for: copper-wheel engraved glass, intaglio engraved cameo glass and rock crystal glass, the decoration of ceramics, designs for metalwork, lighting and even furniture. Pages are devoted to a consideration of vessel shapes from different cultures, too. Pearce's designs chronicle the plurality of styles that typify the Victorian period and illustrate him rising to the challenge of matching his work to the prevailing multiple tastes of the period. As Stuart Durant notes in his text *Ornament*:

Decorative designers during this period [1860 to 1900] were invariably eclectic in their approach. This was an inevitable and sensible response to the vast quantity of visual data—whether found in museums, exhibitions or books—which confronted them...a rational response to an unparalleled in rush of visual information.<sup>375</sup>

Asian designs feature prominently in the pattern book. Chinese design in particular was of keen interest to the pair, the use of which distinguished their work for Thomas Webb and Sons where they created a tremendously large number of designs in Old Ivory glass and also produced Chinese-style perfume and snuff bottles, many of them cameo cut.

Daniel and Lionel Pearce were active with the Woodall group and their pieces may usually be identified by their use of characteristically Chinese shapes and decorations. The details of their carving are extremely fine and almost flawless in linear control.<sup>376</sup>

They form an important representation of the Pearces's larger body of glass designs for Webb that reflect a consciousness of the increasing magnetism of Japanese and Chinese art and a keen awareness of the late century design influences of European Art Nouveau, in particular the work of Emile Gallé.

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<sup>375</sup> Stuart Durant, *Ornament* (London: Macdonald & Co. Ltd., 1986), p. 118.

<sup>376</sup> Ray and Lee Grover, *Carved & Decorated European Art Glass* (Rutland, VT: Charles E. Tuttle Company, 1970), p. 29.



Innovation marks all Daniel Pearce's work particularly his role as a leading tastemaker of the fashion for table centerpieces that dominated the second half of the century. Shortly after arriving at Thomas Webb and Sons in 1884-1885, the Pearces, in response to an awareness of trends then developing in European Art Nouveau glass, are credited with developing the Webb technique of 'padding.' This entailed the hot decoration technique of adding blobs or pads of colored glass to vessels. Once annealed, the pads in many instances were further decorated with carved designs and impel further research comparing them with the *marquetric sur verre* of French master Emile Gallé whose innovative enameled glass designs had burst upon the scene in the 1878 Paris Exposition Universelle.



**Figure 3.6**  
**"Chin Lung" Padded Cameo Vase<sup>377</sup>**

Thomas Webb and Sons

Lot 0211

Source: Jeffrey S. Evans & Associates

[https://www.liveauctioneers.com/item/70921415\\_rare-thomas-webb-chin-lung-applied-pads-art-glass](https://www.liveauctioneers.com/item/70921415_rare-thomas-webb-chin-lung-applied-pads-art-glass)

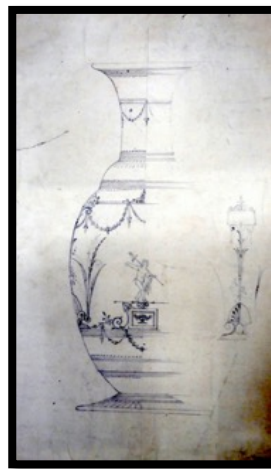
[Accessed: May 29, 2020]

In the Pearce pattern books, more than the style employed it is the utter precision of Daniel Pearce's drawings that most distinguish his from those potentially attributed to Lionel. As was the approach taught in the Government Schools of Design, the elder Pearce employed a method of beginning designs with a central perpendicular

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<sup>377</sup> "Chin Lung" is thought to refer to Hongli (1711-1799, r. 1736-1796), the Qianlong Emperor who was one of the major Qing Dynasty (1662-1912) rulers of China.

line. The attention to the most minute of details as well as the sophistication and sensitivity of the adaptation of design elements illustrate the elder Pearce's high degree of skill as a draftsman. Too, the stylistic evolutions of glass during the second half of the nineteenth century assist in asserting which designs are Daniel's work.



**Figure 3.7**  
**Design for a Vase**  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1

Unlike designers in areas distant from London such as Stourbridge, Birmingham, Edinburgh and Glasgow, from an early age Pearce was able to take advantage of in-person visits the British Museum collection, art galleries, lectures and special exhibitions at a critical time when privately-held collections were being brought more and more to public view. Studying at Somerset House in the seminal period of 1840-1846 with its growing study collection and under the rigorous tutelage of instructors such as Charles Heath Wilson and the sculptor Alfred Stevens further account for the high caliber of Pearce's artwork.<sup>378</sup>

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<sup>378</sup> Alfred Stevens (1817-1875) "painter, sculptor and designer, was a distinguished practitioner of the Victorian Renaissance Revival Style...He made an important contribution to industrial art and design and to the development from 1857 of the South Kensington Museum...From 1833-42 Stevens studied Italian Renaissance art in Naples, Rome, Florence, Milan and Venice, developing the sculptural style he promoted at the Government School of Design in London from 1845-7...It was as a teach that he exercised his greatest influence. To his pupils he was simply 'The

Another interesting aspect of the Pearce pattern book is that it contains numerous inserted designs signed by important designers of the day including Lewis F. Day (dated 1872), Ada Brooke (dated 1885), and W. J. Morgan (dated 1871).<sup>379</sup>

Additional unsigned work in the pattern book clearly reflect many of the figural cameo designs employed by the Woodall team. These add credulity to accounts that Daniel and Lionel Pearce were considered part of the much-celebrated Woodall circle of artisans at Thomas Webb and Son. The Woodall designs aside, the inclusion of work by fellow designers and artists such as Day and Morgan reinforces that Daniel and to some extent probably Lionel clearly were networked with their artistic colleagues. As will be explored, many designers of the period under certain circumstances sold their designs to competing glass and ceramic manufacturers. For instance, artistic director James O'Fallon when employed by Thomas Webb and Son supplied neighboring Stevens and Williams with designs for glass.<sup>380</sup> The

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Master'." Label: Alfred Stevens, Vase, 1864, Minton & Co., Victoria and Albert Museum, No. 184-1864, September 5, 2017.

<sup>379</sup> Lewis Foreman Day (1845-1910): In 1884 Day was one of the founding members of the Art Workers' Guild and the Arts and Crafts Exhibition Society in 1888. The 1872 border design included in the Pearce pattern book perhaps references Day's early work as a stained glass designer. He was a contemporary of William Morris and Walter Crane and created designs for textiles, pottery, carpets, wallpaper and many other categories of manufactured goods. He was a prolific author on the topic of design and taught courses on ornament at the Royal Society of Arts. See: [http://www.avictorian.com/Day\\_Lewis\\_Foreman.html](http://www.avictorian.com/Day_Lewis_Foreman.html). [Accessed: June 7, 2019]

Walter Jenks Morgan, RBA, RBSA (1847-1924): "Walter Morgan was born at Bilston and educated at Sir Robert Peel's school, Tamworth. He moved to Birmingham, and there became apprenticed to a lithographer and studied at the Birmingham School of Art and the Birmingham Society of Artists. He was a painter and an illustrator and he produced numerous drawings for more and magazine illustration including *The Graphic*, *Illustrated London News*, and *Cassell & Co.* He exhibited [sic] his paintings at [sic] the Royal Academy, at Suffolk Street, and the New Watercolor Society. He was president of the both the Birmingham Art Circle and the Midlands Art Club." See: <http://www.victorianweb.org/painting/fairy/morgan1.html>. [Accessed: September 6, 2017]

Ada Brooke (1874-1951): Ada Brooke Drake was born in England in 1874 and early was associated with the Arts and Crafts Movement. She immigrated to California in 1928 and is known for her landscapes of the Sierra. See: Edan Hughes, *Artists in California, 1786-1940*.

<sup>380</sup> "Although at that time O'Fallon was Art Director at Thomas Webb's, he appears to have also worked freelance for Stevens & Williams." Barbara Morris, "Engraved Glass" in *Victorian Table Glass and Ornaments*, p. 103.

degree of independence maintained by both designers and engravers of this period must be recognized. As the inscription on the first page of the Pearce pattern book informs, Daniel and Lionel Pearce were “working on their own account” while affiliated with Webb. How Pearce father and son came to possess designs of fellow artists most likely reflects collegiality among a relatively small universe of decorative artists involved in the business of ornament design for manufactured goods motivated by keeping up to date on contemporary trends in ornament and design. As Day wrote in 1911:

When all is said, designs, if exhibited, primarily appeal to designers. We all want to see each other’s work, and especially when each other’s way of working...<sup>381</sup>

When the Pearce pattern book is compared, for instance, with the widely distributed 1880s glass design and pattern book of Bohemian engraver Joseph Keller of the Stourbridge area, *A Collection of Patterns for the Use of Glass Decorators*, Pearce’s sophisticated interpretations stand out for the superiority of design and detailed draftsmanship, the eclecticism of his designs, and both Lionel’s and his unfailing devotion to non-conventionalized natural imagery.<sup>382</sup> As Geoffrey Beard noted after a 1950s review of the pattern book:

The book is chiefly notable...as a remarkable visual record of the engraver’s art as practised in the late nineteenth century.<sup>383</sup>

It reveals how fluidly Daniel Pearce moved between designs for different media and a broad range of forms including lighting, table ornament, typography, furniture, metal work, and table glass.

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<sup>381</sup> *Encyclopaedia Britannica*, 1911 by “L. F. D.” See:

[http://www.avictorian.com/Day\\_Lewis\\_Foreman.html](http://www.avictorian.com/Day_Lewis_Foreman.html). [Accessed: May 6, 2017]

<sup>382</sup> Joseph Keller worked both for Stevens & Williams and Richardson’s. He was a Bohemian born and trained engraver who immigrated to Scotland in 1866. By the 1880s, Stevens & Williams glass production joined Thomas Webb (gold medal winner at the 1878 Paris Exposition) and Richardson (gold medal winner at the Great Exhibition of 1851), as the three dominant glass producers in the UK.

<sup>383</sup> Geoffrey W. Beard, *Nineteenth Century Cameo Glass* (Newport, Monmouthshire, England: The Ceramic Book Company, 1956), p. 66.

*The Pottery Gazette*, March 1, 1907  
p. 346

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Parish (or Township) of <i>St Mary, Stirling</i>		City or Municipal Borough of		Municipal Ward of		Parliamentary Borough of <i>Edinburgh</i>		Tenement of		Hamlet or Tything, &c., of		Ecclesiastical District of <i>St Andrews</i>	
No. of Schedule	Road, Street, &c., and No. or Name of House	RECTOR Name Age	Name and Surname of each Person	Relation to Head of Family	Condition	Age of Years	Rank, Profession, or Occupation	Where Born	Usual Place of Birth and Death				
74	1		<i>James A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>John A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>William A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>James A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
75	1		<i>James A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>John A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>William A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>James A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>John A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>William A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>James A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>John A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>William A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>James A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>John A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>William A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>James A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>John A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>William A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>James A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>John A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>William A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>James A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>John A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>William A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>James A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>John A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>William A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>James A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>John A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>William A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>James A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>John A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>William A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>James A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>John A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>William A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>James A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>John A. Thompson</i>	<i>Head</i>	<i>Married</i>	22	<i>in occupation</i>	<i>London</i>					
			<i>William A. Thompson</i>	<i>Head</i>	<i>Married</i>	2							

## Daniel Pearce Birthplace Listing in 1861 UK Census

Source: Ancestry.com Operations, Inc., 2014

<sup>384</sup> See Hajdamach, *British Glass 1800-1914*, pp. 225-229.

The 1841 first national UK census locates the Pearce family of four on Addington Street in the Lambeth area of South London. Head of household is listed as John Pearce, aged 65, and Daniel listed as 'Artist.'

PLACE	NAME	AGE	PROFESSION, TRADE, EMPLOYMENT, or INDEPENDENT MEANS	When Born
1	John Pearce	65		
2	Elizabeth Pearce	62		
3	William Pearce	20		
4	Daniel Pearce	18	Artist	
5	John Pearce	15		
6	Elizabeth Pearce	12		
7	William Pearce	10		
8	John Pearce	8		
9	Elizabeth Pearce	6		
10	William Pearce	4		
11	John Pearce	2		
12	Elizabeth Pearce	1		
13	William Pearce	1		
14	John Pearce	1		
15	Elizabeth Pearce	1		
16	William Pearce	1		
17	John Pearce	1		
18	Elizabeth Pearce	1		
19	William Pearce	1		
20	John Pearce	1		
21	Elizabeth Pearce	1		
22	William Pearce	1		
23	John Pearce	1		
24	Elizabeth Pearce	1		
25	William Pearce	1		
26	John Pearce	1		
27	Elizabeth Pearce	1		
28	William Pearce	1		
29	John Pearce	1		
30	Elizabeth Pearce	1		
31	William Pearce	1		
32	John Pearce	1		
33	Elizabeth Pearce	1		
34	William Pearce	1		
35	John Pearce	1		
36	Elizabeth Pearce	1		
37	William Pearce	1		
38	John Pearce	1		
39	Elizabeth Pearce	1		
40	William Pearce	1		
41	John Pearce	1		
42	Elizabeth Pearce	1		
43	William Pearce	1		
44	John Pearce	1		
45	Elizabeth Pearce	1		
46	William Pearce	1		
47	John Pearce	1		
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67	William Pearce	1		
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88	William Pearce	1		
89	John Pearce	1		
90	Elizabeth Pearce	1		
91	William Pearce	1		
92	John Pearce	1		
93	Elizabeth Pearce	1		
94	William Pearce	1		
95	John Pearce	1		
96	Elizabeth Pearce	1		
97	William Pearce	1		
98	John Pearce	1		
99	Elizabeth Pearce	1		
100	William Pearce	1		

**Figure 3.9**

**Pearce Family Listing in 1841 UK Census**

Source: Ancestry.com. 1841 English Census [database on-line]. Provo, UT, USA:

Source: Ancestry.com Operations, Inc., 2014



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BAPTISMS administered in the Parish of ST. MARTIN IN THE FIELDS, in the County of MIDDLESEX, in the Year 1817.

When Baptized	Child's Christian Name	Parent's Name	Abode	Quality, Trade, or Profession	By whom the Ceremony was performed
25 <sup>th</sup>	Thomas	Richard Webb	Bedford Row	Coach Driver	By the Minister
26 <sup>th</sup>	Richard	Matilda Webb	do	do	do
31 <sup>st</sup>	Daniel	John Pearce Sophia Harwood	62 Whitcombe Street	Cloth Cutter	By the Minister
1 <sup>st</sup>	Elizabeth Mary	Henry Perry	Work House	Pauper	By the Minister
1 <sup>st</sup>	William	Christopher & Ann Anderson	Work House	Pauper	By the Minister
1 <sup>st</sup>	Henry	Maydon Clarke	Work House	Pauper	By the Minister
5 <sup>th</sup>	Matilda	John Austin Susan	Willers Street	Shawyer	By the Minister
3 <sup>rd</sup>	Henry	John Mangrove Mary	24 Maiden Lane	Cordwainer	By the Minister
4 <sup>th</sup>	Ann	John Stevens Augusta	42 Talbot Lane	Shawyer	By the Minister

**Figure 3.10**  
**Baptism Record of Daniel Pearce, March 31, 1817**  
*St. Martin in the Fields Register of Baptisms 1816-1820*  
 Westminster, London, England  
 Source: Ancestry.com Operations, Inc., 2014

Research reveals Daniel was one of five or six children born to John Pearce and Sophia Harwood Pearce, who married at St. Martin in the Fields on September 5, 1803. At the time of Daniel's baptism in 1817, they were living at 62 Whitcombe Street, today slightly north and west of Trafalgar Square. A descendent of the family, Marla Burr, on [Ancestry.com](https://www.ancestry.com) records the couple's children as: 1) John Pearce (b. 12/13/1807, christened 1/17/1808, St. Martin in the Fields), 2) Elizabeth Maria (b. 2/5/1809), 3) Madelene (b. unknown) "nun-Sister Holy Trinity." This perhaps is an error and who given further research may in actuality Daniel's daughter who joined the church. Fourth is William (christened 6/25/1815, St. Martin in the Fields), 5) Daniel (birth record unknown, christened 3/31/1817, St. Martin in the Fields), and 6) Sophia Mary (christened 7/5/1831, St. Martin in the Fields). The preponderance of London-centric documentation of the Pearce family does not preclude that somewhere between John and Sophia's marriage in 1803 and Sophia's death (perhaps in childbirth of Sophia Mary) and burial in 1831 that perhaps John's

employment took the family for a period of time to Stourbridge although it appears to be highly unlikely.

The 65-year-old John Pearce's occupation listed as "glass cutter" both on Daniel's baptism record and in the 1841 census is a most important clue to understanding how Daniel Pearce first was exposed to the world of glassmaking. The census year 1841 fell just prior to the glass excise tax revocation of 1845 that transformed the glass industry in Britain. Much glassmaking activity was centered outside London; however, a continued fashion for cut glass allowed glasshouses and decorating shops in the capital city to thrive. A number of glass manufactories were located in the area of Lambeth (where the Pearces were living in 1841), readily accessible for employment of John Pearce as head of household. Since glassmaking was organized as a patriarchal system, preferences for apprenticeships were given to the sons of glassmakers. In his early teens, Daniel may well have been trained in the same glasshouse where his father was employed.

By the year 1841, the styles of fashionable cut glass had moved beyond those popular during the British Regency period.

At the beginning of Victoria's reign, in the late 'thirties of the nineteenth century, the current style of English glassware was characterized by broad flute cutting. Cylindrical decanters...with straight sides and vertical broad-flute cutting, straight sides and vertical broad-flute cutting, stood in sharp contrast to their predecessors, the Regency barrel-shaped decanters and similar vessels with squat form and decoration of mitre cutting disposed mainly in horizontal bands.<sup>385</sup>

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<sup>385</sup> Phelps Warren, "Apsley Pellatt's Table Glass, 1840-1864" in *Journal of Glass Studies*, vol. 26 (1984) (Corning, NY: Corning Museum of Glass), p. 123.



**Figure 3.11****Pellatt & Green Decanter, 1818**

Regency Style

Metropolitan Museum of Art,  
New York, 2008.594**Apsley Pellatt Claret Jug, 1820-30**

Broad Flute Cutting

Metropolitan Museum of Art,  
New York, 2011.484

Although perennially overshadowed by the demand for cut glass, as has been explored, the taste for engraved glass persisted from the seventeenth-century Ravenscroft period into the nineteenth century. While John Pearce may have found a majority of his employment in glass cutting, it is fair to speculate either his background and skill set either may have included copper wheel engraving or that some of his co-workers possessed such skills. The distinction between being classified as a ‘cutter’ or ‘engraver’ was quite unclear at the time, so the elder Pearce may well have had engraving skills, too. Only ten years later at the 1851 Great Exhibition, engraved glass such as J.G. Green’s Neptune Vase, aligned as it was with Ruskin and other critics’ condemnation of barbaric cut glass, revealed the beginning a major shift in taste away from cut glass.

To continue an investigation of Daniel Pearce’s youth, the 1841 census data also reveals Daniel’s mother Sophia is not included in the household. Bishops transcripts from St. Martin in the Fields record the January 6, 1831 burial of a “Sophia Ann Pearce” age 53.<sup>386</sup> Also cited in the 1841 Pearce household is Daniel’s wife, 20-

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<sup>386</sup> Death from late life childbirth is most likely the cause since St. Martin in the Fields records of Births and Baptisms, 1829-1831 indicate a July 5, 1831 baptism of “Sophia Mary” Pearce. See:  
[https://www.ancestrylibrary.com/interactive/1558/31547\\_213352-00380?pid=6809712&backurl=https://search.ancestrylibrary.com/cgi-bin/sse.dll?indiv%3D1%26qh%3DnUBhL4a%252bpcAeSuqsRXk1NQ%253d%253d](https://www.ancestrylibrary.com/interactive/1558/31547_213352-00380?pid=6809712&backurl=https://search.ancestrylibrary.com/cgi-bin/sse.dll?indiv%3D1%26qh%3DnUBhL4a%252bpcAeSuqsRXk1NQ%253d%253d)

year-old [Ann] Elizabeth [nee Walker of Middlesex, St. James's, London, b. 1820] who Daniel married September 21, 1840 at St. Mary Le Strand and a 6-day-old female baby [Elizabeth Ann], Daniel and his wife's first child.<sup>387</sup>

The Census lists Daniel as age 20 and his occupation categorized as "artist."<sup>388</sup> His 1907 *Pottery Gazette* obituary attests to the fact by the age of 19 (ca. 1836) he was in the service of Hancock & Rixon, a luxury glass manufacturing firm specializing in chandelier making whose origins date to the late eighteenth century and with special appointments to the Emperor of Russia as well as King George III. Since the first appearance of hanging chandeliers of rock crystal in England circa 1700 and subsequent development and employment of cut glass, the early decades of the nineteenth century were the stylistic highpoint of this form of overhead lighting. As Martin Mortimer writes:

By the end of the first quarter of the nineteenth century most houses of any pretension would possess a chandelier.<sup>389</sup>

Popular not only for the shimmering light they cast in candlelit interiors, an apex of complexity of form was seen at the time. And with the introduction of gas lighting in 1840, cut glass chandeliers of all sizes were adapted to the new technology.

In 1850 Apsley Pellatt...supplied nine gas-lit chandeliers comprised of 35,000 drops to the Brighton Pavilion.

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[%26db%3DLMAbirths%26gss%3Dangs-d%26new%3D1%26rank%3D1%26msT%3D1%26gsfn%3DSophia%2BMary%26gsfn\\_x%3D0%26gsln%3DPearce%26gsln\\_x%3D0%26msbdy%3D1831%26MSAV%3D1%26uidh%3D618%26pcat%3D34%26fh%3D0%26h%3D6809712%26recoff%3D%26ml\\_rpos%3D1%26hovR%3D1&treeid=&personid=&hintid=&usePUB=true&sePUBjs=true](#) [Accessed: December 2, 2018]

<sup>387</sup> This date also is based upon the Ancestry.com page of Marla Burr, [smf121490@verizon.net](mailto:smf121490@verizon.net). [Accessed: November 26, 2016]

<sup>388</sup> In actuality, based upon subsequent census reports it appears Pearce's true age in 1841 was 24. For instance, the 1851 UK Census lists Daniel Pearce's age as 33 and the 1861 census lists him as 44. Hajdamach cites his birth year as 1817 and that appears to be correct.

<sup>389</sup> Martin Mortimer, *The English Glass Chandelier*, Woodbridge: Antique Collectors' Club, 2000, p. 140.

The largest chandeliers could extend to 30 feet—Victoria restored a mirror glass chandelier of this size in 1842.<sup>390</sup>

Daniel's employment at a major chandelier firm placed him at the heart of contemporary lighting design, experience that would impact his work for his entire career.

By the age of 19 and working at Hancock & Rixon, Daniel either already may have had some art training or his natural artistic proficiency had distinguished him. Presumably Pearce was employed as a design assistant at Hancock & Rixon.<sup>391</sup> Thus in 1841 Daniel would have been in his fifth year of employment at Hancock & Rixon, and it well may be John Pearce's connection to the glassmaking community that also helped secure Daniel's first professional employment.

### **School of Design in Ornamental Art Training**

*Mr. Pearce was a student when the science and art classes were held at Somerset House, and was awarded a medal for his proficiency as a designer.*

*The Pottery Gazette, March 1, 1907  
p. 346*

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<sup>390</sup> Isobel Armstrong, *Victorian Glassworlds*, Oxford University Press, 2008, p. 211.

<sup>391</sup> "Hancock, Shepherd and Rixon, listed as having premises at No. 1 Cockspur Street, Charing Cross, were an important firm of glass manufacturers during the end of the 18<sup>th</sup> century and the first half of the 19<sup>th</sup> century, with special appointments to the Emperor of Russia as well as King George III and his family."  
<http://www.sothebys.com/en/auctions/ecatalogue/2013/arts-of-europe-113301/lot.184.html?locale=en>. [Accessed: September 16, 2018] "Hancock & Rixon address unrecorded; lamp lustre makers (1832–38). By 31 March 1838 [this would have been during Daniel Pearce's employment] trading as Hancock, Rixon & Dant. Loaned items to Stud House, Hampton Court, including lamps, ormolu girandoles, pedestals, blue glass girandoles and candlesticks. On 29 June 1833 supplied 'One 4-light gold coloured antique lamp', costing £12, to St James's. On 31 December 1835 the firm was paid £998 18s 9d, including £640 11s 8d for '4 large chandeliers for the Grand Reception Rms — Windsor'; for 'fitting & fixing metalwork ... & Gold Colouring the Same'; and £92 7s 1d for 'New Glass Work cutting etc.'"  
<https://bifmo.data.history.ac.uk/entry/hancock-rixon-1832-38>. [Accessed: October 18, 2018]

In 1840 during Daniel's employment at Hancock & Rixon, he undertook studies in the newly created Government's School of Design in Ornamental Art at Somerset House. Whether he did so of his own volition and at his own cost or was sponsored by his employer is unknown. However, it probably is correct that Pearce was a part-time student. Records indicate there was a very high enrollment in the school's evening division and Daniel's studies extended over a six-year period from 1840 to 1846.<sup>392</sup> These dates are corroborated when Pearce provides his actual years of enrollment at the Government School of Design in an interview for the 1863 10<sup>th</sup> *Report of Science and Art Department* to Parliament.<sup>393</sup>

The origins of formal British design art training date to 1836 when a report by a House of Commons Select Committee "concluded that the arts were not receiving enough encouragement in Britain and little attention was being paid to the importance of good design."<sup>394</sup> The Museum article continues:

In response, the government decided to set up a network of design schools and establish 'museums of art' that, unlike most other institutions in Britain at the time, would be open to the public without charge. They would contain examples not only of ancient art but also of 'the most approved modern specimens, foreign as well as domestic'.

The first school opened in London in 1837. Called the School of Design in Ornamental Art, it was housed in the top of Somerset House on the Strand

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<sup>392</sup> "The majority of students [in the Government schools], in fact more than double the number of students in the morning class, were evening class students." Toshio Kusamitsu, "British Industrialisation and Design 1830-1851" (PhD diss, University of Sheffield, 1982), p. 167. Also see reference tables on pp. 172-174.

<sup>393</sup> Appendix. N1 in *Tenth Annual Report of the Science and Art Department of the Committee of Council on Education* (London: Her Majesty's Stationery Office), p. 153. See:

<https://books.google.com/books?id=hPM9AAAACAAJ&pg=PA2&lpg=PA2&dq=10th+Report+of+Science+and+Art+Department+to+Parliament+1863&source=bl&ots=zpkXlx1k3v&sig=ACfU3U3ZmEhl9WITdXWx0saReiuqGxtT7g&hl=en&sa=X&ved=2ahUKEwisnaqq3 brAhXMGM0KHYYMCQsQ6AEwBnoECAIQAQ#v=snippet&q=153&f=false>. [Accessed: February 23, 2018]

<sup>394</sup> <http://www.vam.ac.uk/content/articles/h/history-of-the-vanda-and-the-schools-of-design-study-guide/>. No longer available online. [Accessed: October 9, 2017]

[recently vacated by the Royal Academy] and had a collection of plaster casts and ornamental art works for the instruction of students.<sup>395</sup>

In 1852 when the government Board of Trade set up the Department of Practical Art (later, of Science and Art) and named Henry Cole its secretary, the design school at Somerset House and the Museum of Manufactures moved to Christopher Wren-designed Marlborough House in the St. James's area of London. The Museum of Manufactures evolved from the collection of objects and casts brought together by the School's directors as examples of good design to inspire students. After the 1852 move of the Museum to Marlborough House, the school's next and final home became the South Kensington Museum (today's Victoria and Albert Museum) constructed on the 86-acre parcel purchased by the Royal Commission for the 1851 Great Exhibition. The Museum officially opened to the public in 1857.

During much of Daniel's enrollment, Charles Heath Wilson was the director of the Somerset House School of Design. His fractious tenure (following the equally difficult tenure of William Dyce, R.A., the School's first director) lasted from 1843-1847. Since Dyce, hampered by inadequate funding, weathered a storm of controversy about the nature of the instruction and lack of materials for students to work with, Wilson was sent on wide travels with the directive to collect objects to serve as models of good design for the students' consideration.<sup>396</sup>

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<sup>395</sup> <http://www.vam.ac.uk/content/articles/h/history-of-the-vanda-and-the-schools-of-design-study-guide/> (no longer available).

<sup>396</sup> "From about 1840 a collection of objects was formed for the Government School of Design. It was later expanded with objects purchased from the Great Exhibition. All had been selected for their appropriate use of materials, excellent workmanship or well-designed decoration. A new museum was established and rooms were provided for it at Marlborough House, London, where it was to be available to students, manufacturers and the general public to study. [27/03/2003]." <http://collections.vam.ac.uk/item/O77752/pilgrim-bottle-fontana-workshop/>. [Accessed: July 4, 2015]

In reference to the small perfume bottle (919-1844) dated ca. 1844 by renowned French silversmith Frédéric-Jules Rudolphi in the front right of the photograph (Figure 3.12), "This vase was selected for the government-sponsored Schools of Design by Charles Heath Wilson, a leading figure in design education, who was Director of the School of Design in London from 1843 to 1847. In this capacity he



**Figure 3.12**

**Objects in the Victoria and Albert Museum collected by Charles Heath Wilson**

Center: Pilgrim Bottle, tin-glazed earthenware  
Fontana Workshop, Urbino, Italy, ca. 1560-1580  
Victoria and Albert Museum, London, 8409&A-1863



**Figure 3.13**

**Plaster cast of wood carving**

Michel-Joseph-Napoléon Liénard (b. 1810), designer  
Victoria and Albert Museum, London, 1056-1844

Wilson also was charged with the collection of plaster casts during his sponsored visit to the 1844 Exposition des Produits de l'Industrie Française in Paris.<sup>397</sup>

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made a number of purchases of objects for the Schools of Design Collection, which were to form the core of the Museum of Ornamental Art, later the South Kensington Museum, which in turn became the Victoria & Albert Museum. This vase was purchased for £40 and is one of the Museum's earliest acquisitions. It demonstrates not only Britain's acknowledgement of the continuing high quality of workmanship and the inventiveness of design in the French decorative arts, but the perceived need for British goldsmiths and designers to improve their skills by studying the best French examples." <http://collections.vam.ac.uk/item/O77768/bottle-rudolphi-frederic-jules/>. [Accessed: July 5, 2015]

<sup>397</sup> "The Superintendent of the Schools, Charles Heath Wilson, had been sent to Paris to buy plaster casts and objects at the 1844 Exposition that were fine examples of different crafts and manufactures. He clearly had a good eye, because the young carver of this piece was to become one of the most influential French designers of the nineteenth century. Liénard carried out schemes of carving for palaces, cathedrals and public buildings, including the celebrated restoration of the Château de Blois where he worked with the architect Félix Duban (1798-1870) from 1845, working also with him on the restoration of the Louvre from 1849."

As a senior student both in age and artistic achievements, Daniel built a relationship with Director Wilson. At the end of each school term students, faculty and members of the Governor's Council gathered to celebrate and award prizes for outstanding student work. The 1845 event was reported in detail in *The Illustrated London News* of Saturday, August 2, 1845. The gathering began with Director Wilson reading the Report of the [school] Council to Parliament that stated:

the students had made great progress in their studies, and that the designs this year were greatly superior in execution, and displayed more taste, than those of any former year.<sup>398</sup>

Then, prizes “consisted of sums of money, from 30s. upwards, and were sixty in number.” Seven examples of prize-winning designs illustrated the article. Two of the award-winning designs engraved are attributed to a “Mr. Pierse” who indeed most likely is Daniel Pearce’s last name misspelled. For the two designs are of a candelabra “intended to be executed in bronze; for this classic work Mr. Pierse received an extra prize of five guineas.” The design itself bears a strong resemblance to similar candelabra designs that appear in Pearce’s pattern book.



**Figure 3.14**  
**1845 Prize-Winning Candelabra Design by Mr. Pierse (left)**  
**Candelabra Design in Pearce Pattern Book (right)**  
*The Illustrated London News*, August 2, 1845 (left)  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1 (right)

<http://collections.vam.ac.uk/item/O368800/frieze-lienard-michel-joseph/>.

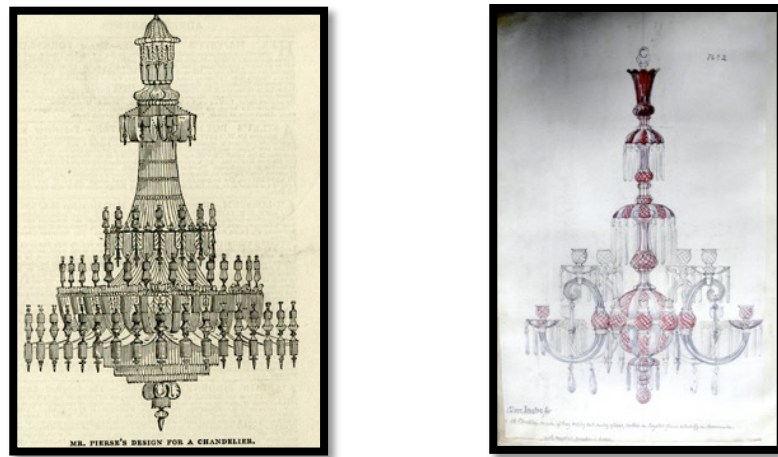
[Accessed: February 23, 2018]

<sup>398</sup> “Government School of Design” in *The Illustrated London News*, Vol. 7, Issue 170, August 2, 1845, p. 80.



This comparison of candelabra designs does not suggest a similarity in styles, but Daniel was working in the lighting design business at Hancock & Rixon at the time, and his pattern book features numerous designs for lighting such as the signed design on the right in Figure 3.14.

The same 'Mr. Pierse' was awarded a prize for a chandelier design, another reinforcement of the theory that *The Illustrated London News* reporter covering the 1845 event made a mistake in recording Daniel Pearce's name. For the chandelier design "by Mr Pierse [he] obtained a prize of five guineas."



**Figure 3.15**  
**1845 Prize-Winning Chandelier Design by Mr. Pierse (left)**  
**Chandelier Design in Pearce Pattern Book (right)**  
*The Illustrated London News*, August 2, 1845 (left)  
 Source: Pearce Pattern Book, Dudley Archives, DTW/1 (right)

Again, while there is not a direct relationship between the two designs illustrated above, Pearce at this time had completed approximately ten years designing chandeliers prior to partnering with John Dobson in the same year of 1845.

Articles in 1846 issues of both *The Art-Union* and *The Illustrated London News* further substantiate Daniel's success and skill as his tenure at the Government School of Design drew to a close and importantly also reinforce the notion that he



had forged a mentor-student relationship with Director Charles Heath Wilson.<sup>399</sup> The news stories of 1846 concern the Design School students honoring Director Wilson with the presentation of a silver-mounted engraved ruby glass vase.<sup>400</sup> *The Art-Union* article cites Daniel Pearce and fellow student J.K. Harvey as winners of a design competition for a decorative object to be awarded Wilson as an expression of gratitude from Somerset House students.

A competition for the best design for the purpose [to honor Dr. Wilson] took place among the students; from several that were “sent in” this one was selected; it was designed by Messrs. J.K. Harvey and Daniel Pearce—the latter executing the glass vase, the former the silver ornaments...<sup>401</sup>

In the six years of Pearce’s enrollment, first Director Dyce’s struggles to enable students to progress beyond rudimentary geometry drawing exercises and art lectures were partially overcome by second Director Wilson.<sup>402</sup> Students not only created designs but worked with actual art materials: glass, silver, wood, ceramics and more.

Although the decoration of Wilson’s presentation vase was a team effort, J.K. Harvey and Daniel oversaw its overall design and its production. Pearce was responsible for designing the surface decoration and ‘executing’ it on the glass vase as well as

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<sup>399</sup> *The Art-Union*, later known as *The Art Journal*, was founded in 1839 and was “the first periodical in England which devoted itself entirely to the visual arts.” Lyndel King, *The Industrialization of Taste* (Ann Arbor, MI: UMI Research Press, 1985), p. 269.

<sup>400</sup> “Topics of the Month” in *The Art-Union*, September 1846, p. 265.

<sup>401</sup> “Topics of the Month,” *The Art-Union*, p. 265. September 1846. Fellow student John Keir (J.K.) Harvey went on to a notable career as a textile designer specializing in patterns for carpets. His work was featured at the 1851 Great Exhibition in London, and his later career designing for the Kidderminster mills was celebrated posthumously in *The Carpet Trade Review*, Vol. 5, No. 3, March 1878.

<sup>402</sup> Charles Heath Wilson factors importantly in the discussion of intertwined histories of the Hamilton Vase, for later in Pearce’s career Wilson also is a point of connection between the artist and the 11<sup>th</sup> Duke of Hamilton. Wilson in his post-Government School of Art tenure factors in a discussion of the 11<sup>th</sup> Duke William’s proclivities for collecting and patronizing contemporary artists and designers. Pearce, Wilson and the Duke form another intersecting triangle in the background of the Hamilton Vase.

furnishing a design for the carved wooden stand on which it was placed. "The silver was provided and the casting and mounting by Mr. Smith."<sup>403</sup> J.K. Harvey designed the silver ornaments the modeling of which was handled by student Charles Worrall.<sup>404</sup> The silver chasing was accomplished by a Mr. Jacquard, "and the carving of the stand was by...Mr. Abercrombie."<sup>405</sup>

In reference to Pearce being identified as the individual who 'executed' the vase, one reasonably can surmise he did the actual engraving.<sup>406</sup> The reference that the vase had been 'manufactured by Messrs. Stevens of Birmingham' indicates Pearce did not create the vessel in a hot shop, but a ruby glass blank was obtained by him for decoration.<sup>407</sup>

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<sup>403</sup> "Topics of the Month," *The Art-Union*, p. 265.

<sup>404</sup> It is interesting also to be able to identify another one of Pearce's fellow talented students. Charles Stephen Worrall, who modeled the silver mounts of the Wilson vase, exemplary skills as a metal smith led him to a distinguished career producing objects such as a casket executed by him in 1909-1910 now in the Royal Collection (Casket. Silver gilt, applied and chased decoration by Charles Worrall, 1909-1910. Victoria and Albert Museum: ROYAL LOANS 800:1).

<sup>405</sup> "Topics of the Month," *The Art-Union*, p. 265.

<sup>406</sup> The use of the word 'executed' is most important for some scholars (Ray and Lee Grover, Charles Hajdamach, Stan Eveson) have supposed Daniel Pearce was responsible not only for the designs on the bodies of glass objects attributed to him but also was the actual engraver of the vessels.

<sup>407</sup> 'Messrs. Stevens of Birmingham' most likely is a reference to James Stevens and his sons. The senior Stevens had long been employed by Rice Harris of Birmingham who along with Richardson and Bacchus were generally acknowledged to be the foremost exponents of manufacturing cased glass in the Bohemian style. In 1847, Stevens' son William and Steven Williams formed Stevens & Williams Ltd. In addition to producing flint glass blanks for cutting, the firm was making colored window glass for stained glass windows.

The author of the article describes the ruby glass as "perhaps, the most perfect specimen of the ruby colour that has been produced in this country." As cited in "Molten Rubies: The Mid-Nineteenth Century Taste for Red Glass" by Arlene Palmer in the catalog for the 54<sup>th</sup> Washington Antiques Show, January 8-11, 2009, p. 93: "In Europe the popularity of the vividly colored and highly decorated Bohemian glass had spread quickly, so that by the 1830s English and French manufacturers were copying the Bohemian models." The red coloration of the glass was achieved by the addition of copper to the batch, a cost effective way to reproduce the precious colloidal gold *rubinglas* perfected by German alchemist and glassmaker Johann Kunckel at the end of the seventeenth century.

Although the location of the Wilson vase is not known today, an engraving of it accompanied an article in *The Illustrated London News* of August 22, 1846, about the year-end event at the School.<sup>408</sup> Although it is not possible to discern from the illustration the exact nature of the engraved or cut decoration on the ruby glass amphora-shaped body of the vase, it is nestled into a carved wooden based and set on an ornamented metal plinth that bears an inscription. The body of the vase is encircled with silver ornament of large oak leaves on its shoulders and the neck and body covered with entwined vines of ivy and blooming *Ipomoea* (morning glories).



**Figure 3.16**

**Wilson Presentation Vase**

Source: *The Illustrated London News*, August 22, 1846, p. 128

For comparison purposes, objects of the period with somewhat similar decoration are illustrated in Figures 3.17 and 3.18.

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<sup>408</sup> "Government School of Design" in *The Illustration London News*, Vol. IX, No. 225, August 22, 1846, p. 128.



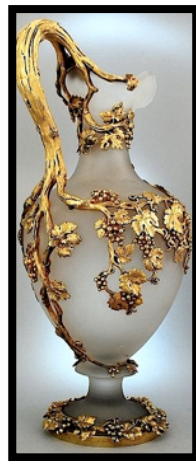
**Figure 3.17**  
**Claret Jug**

Glass with engraved decoration and metal mounts

Reily & Storer, 1840, London

Source: <https://www.pinterest.com559290847465182549/>

[Accessed: May 19, 2016]



**Figure 3.18**  
**Claret Jug**

Frosted colorless glass

Hunt & Roskell

1843, London

Source: <https://www.pinterest.com/pin/320529698470877189>

[Accessed May 19, 2016]

Whatever technique was employed on the Wilson presentation glass vase, this is the earliest reference found indicating Daniel Pearce had glass-decorating skills as well as was proficient in designing decorative objects. It must be recalled that by 1846 he was 29 years old and already had spent years in the business of glass design. And

according to his obituary by “about 1845 he entered into partnership with a Mr. Dobson and they commenced business in the glass trade at 19, St. James Street, London.”<sup>409</sup> At some point during his years as a student at Somerset House, Pearce changed employment from Hancock & Rixon to the newly formed partnership with Dobson.

Another early design award won by Pearce merits consideration, too. In July 1847 Somerset House alumnus Daniel Pearce’s name once again appears in *The Art-Union* and *Illustrated London News*, this time as the recipient of awards from The Royal Society of Arts and personally presented to him by Prince Albert.<sup>410</sup>

The prizes offered by the Society—with a view to ‘promote the diffusion of a love for the symmetrical and the beautiful, by supplying, in cheap materials of elegant forms, objects suited to the familiar uses of every-day life’—have been distributed by his Royal Highness Prince Albert, the President. These prizes consist of gold and silver medals, and sums of money varying from £3 to ten guineas.

But those which are calculated to be most extensively popular, and so produce the largest influences on the future, are the awards to artists and manufacturers for designs or productions bearing upon the Industrial Arts.<sup>411</sup>

Pearce was in most distinguished company. Eight Gold Isis Medal award winners included the young painter John Everett Millais, Messrs. H. Minton and Co. for ceramics, and Messrs. Richardson and Company for glass.

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<sup>409</sup> *The Pottery Gazette*, March 1, 1907, p. 346.

<sup>410</sup> The Society for the Encouragement Arts, Manufactures and Commerce in Great Britain was founded in 1754 “by a group of individuals to promote the arts, particularly as they related to commerce, and generally to promote knowledge which would encourage and improve manufacturing and trade in England.” Early exhibitions featured primarily fine arts. By the 1820s their focus began to shift more to the applied arts. When Prince Albert became president in 1843, the Society’s profile was elevated by a series of design competitions and exhibitions that led up to the Society leading the initiative for the Great Exhibition of 1851. Lyndel King, *The Industrialization of Taste* (Ann Arbor, MI: UMI Research Press, 1985), pp. 22-23.

<sup>411</sup> “The Society of Arts. Distribution of Medals.” In *The Art-Union*, July 1847, p. 238.

Pearce's first award of two for "The Society's Large Silver Medal and £10 10s." was won in partnership with the aforementioned Charles Worrall, "for their design and model of a Lamp Pillar," the same Charles Worrall who was involved in the student production of the vase presented the year prior to Dr. Charles Heath Wilson. The editorial critique goes on to praise the design as 'remarkably beautiful, and well adapted for manufacture.'<sup>412</sup>

Further, Daniel was one of the individual designers awarded "The Society's Large Silver Medal and £5, 5s. ...for his design for Printing on China."<sup>413</sup> The critique praises the pattern of the design albeit finding "the forms of the objects being objectionable."<sup>414</sup> In their coverage *The Art-Union* editors rail against the lack of support by manufacturers and the poor showing at the 1847 Royal Society of Arts event, one of the earliest attempts at a series of exhibitions that eventually led to the Great Exhibition of 1851.

A closer contextual analysis of the Government School of Design in Ornamental Art is included in Chapter 4 in a discussion of design influences relevant to the Hamilton Vase.

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<sup>412</sup> "The Society of Arts. Distribution of Medals." In *The Art-Union*, July 1847, p. 238.

<sup>413</sup> "The Society of Arts. Distribution of Medals," p. 239. Pearce's designs for printing on ceramics most likely refer to transferware. "Transferware is the term given to pottery that has had a pattern applied by transferring the print from a copper plate to a specially sized paper and finally to the pottery body. While produced primarily on earthenware, transfer prints are also found on ironstone, porcelain and bone china. Ultimately, many thousands of patterns were produced on tens of millions of pieces. The process was developed in the second half of the 18th century in response to the need of the newly emerging British middle class for less expensive tableware."

[http://www.transcollectorsclub.org/faqs/new\\_collector/whatistransferware.html](http://www.transcollectorsclub.org/faqs/new_collector/whatistransferware.html). [Accessed: February 4, 2018]

See also: "Distribution of Prizes." In *Illustrated London News*, June 19, 1847, p. 389. *The Illustrated London News Historical Archive, 1842-2003*.

<sup>414</sup> *The Art-Union*, July 1847, p. 239.

### **Old Adelphi Theatre Commission**

*He designed the large and magnificent lustre which was a striking feature of the old Adelphi Theatre. When the theatre was destroyed by fire the loss of that beautiful production was deeply regretted.*

*The Pottery Gazette, March 1, 1907  
p. 346*

Pivotal to the discussion of the entwined histories narrated by the Hamilton Vase is a consideration of the prolific and accomplished architect and writer Matthew Digby Wyatt (1820-1877). At various points in his illustrious career, Wyatt had deep professional connections with both Daniel Pearce and the 11<sup>th</sup> Duke of Hamilton and is part of another triangulation of artist, patron and mentor as seen in the figure of Charles Heath Wilson.

Such connections offer fascinating insights into the art culture milieu of the Victorian period. The multitude of interconnections explored in this report reveal the relatively small universe of individuals that composed the contemporary design scene. While Prince Albert loomed large until his untimely death in 1861, by that point critics, practitioners and theorists all had coalesced into a force that had immense impact on the future of British culture.

Wyatt was a member of a dynastic family of architects and trained in the office of his brother Thomas Henry Wyatt (1807-1880). After an extended study 1844-1846 on the continent, Wyatt returned to England and with the publication in 1848 of his sketches and writings in *Specimens of Geometrical Mosaics of the Middle Ages*, as he won several public commissions he came to the attention of the Royal Society of Arts. When a decision was made in 1847-1848 to refurbish the Adelphi Theatre, one of London's oldest and best-respected entertainment venues, architect Wyatt was commissioned for the project. Once awarded the Adelphi commission, if Wyatt or members of the Society pointed out Pearce as a rising design star cannot be known. However, the young Dobson and Pearce partner was engaged in 1848 to design the chandelier, the crowning element, in Wyatt's refurbishment of the Old Adelphi Theatre. Years of employment at Hancock & Rixon (ca. 1836-1845) served Pearce

as a foundation for years of subsequent lighting (and by extension, centerpiece) designs. Again, Pearce's pattern book provides numerous examples of chandelier, girandole and lamp designs that appear to factor largely in production up to his years at Thomas Webb and Son (1884-1902).

Pearce's relationship with Wyatt would have been an introduction to the inner circle of the design reform movement led by Prince Albert, Henry Cole and their circle of artists, designers and critics. Young designers such as Daniel and the aforementioned Charles Worrall must have been drawn into the wave of new thinking about design for industry and design in general led by the likes of Ruskin and Dresser. As alumni of the Government School of Design, their fraternal connections albeit spiced with a competitive spirit, must have formed a tight community of practitioners all paying close heed to the rigorous design debates of the era and to each other's work.

Wyatt's path led him to a prominent role as Secretary of the 1851 Great Exhibition where he labored alongside Henry Cole. The Royal Society of Arts had for years been moving toward mounting such an event and in particular as a means to answer the series of very successful industrial fairs in France. Wyatt's art reporting skills were readily acknowledged by the Royal Society of Arts, and after the Old Adelphi commission in 1849, Wyatt was dispatched to Paris to bring back intelligence about not only design trends at the Fair but an intimate review of the event's organization, administration and other assessments of its success and failures. In *A Report on the Eleventh French Exposition of the Products of Industry* written in September 1849, Wyatt could not resist criticizing the architecture of the physical structure of the event. However, most important was his careful summation of all previous expositions (the most recent in 1844 on the same site). His emphasis was on the long history of the superiority of French design and how this fair and its precedents proved as important to French manufactures as to the French people. It reflected a persistent taste for French design on the part of the British that extended through the nineteenth century.



Like Charles Heath Wilson, Matthew Digby Wyatt will appear again in the discussion of the 11<sup>th</sup> Duke of Hamilton as collector, patron and tastemaker when he and Wyatt were tasked as jurors of the decorative arts displays at the 1855 French exposition. It must be remembered that in 1849, Napoleon III, cousin of the 11<sup>th</sup> Duke's wife, had been made president of the French National Assembly and on his way to being declared Emperor in 1851. Thus in 1855 Matthew Digby Wyatt and the 11<sup>th</sup> Duke of Hamilton find themselves in partnership judging the fair's decorative arts and forming an acquaintance that may well have involved a discussion of the work of one Daniel Pearce.

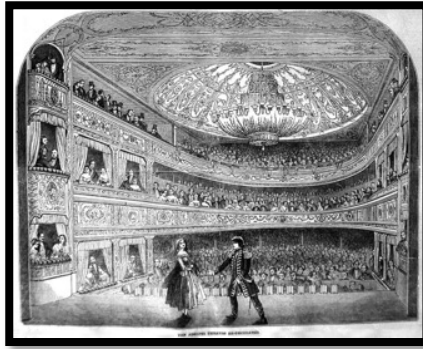
In examining Daniel Pearce's life and the details of his professional path, the 1848 special commission for the Old Adelphi Theatre merits inclusion. Wyatt factored in the details of Pearce's life in multiple ways and was a pivotal figure in design improvement initiatives of Cole and Prince Albert. First and most importantly, Wyatt's singling out Daniel for the Adelphi lighting design project most probably indicates he was aware of Pearce's reputation both as a designer and for his work at Hancock & Rixon. The success of their Adelphi collaboration was reported in *The Illustrated London News* on October 7, 1848:

In the auditory, a very graceful and elegant style of ornament has been adopted prominently in the fronts of the boxes and the ceiling; and there is much gaiety in the wreathing of the supports with flowers. The proscenium boxes are hung with muslin draperies, and surmounted with burnished medallions, which reflect with great brilliancy the light from the central chandelier. The dome in the roof is retained, but now resembles trellis-work, which is agreeably effective. Least there should, however, be an unseasonable lightness in all this, the linings and furniture of the boxes are deep crimson. A drop scene has been painted.

The general alterations have been designed and superintended by Mr. Charles Manby; and the decorations have been designed by Mr. Digby Wyatt, architect, and executed by Mr. Sang. They are very sparkling and tasteful throughout.<sup>415</sup>

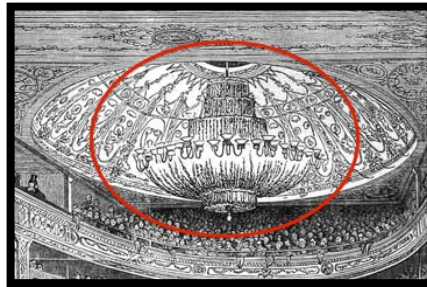
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<sup>415</sup> "The Adelphi Theatre" in *The Illustrated London News*, October 7, 1848, p. 224.



**Figure 3.19**  
**Old Adelphi Theatre**

Source: *The Illustrated London News*, October 7, 1848, p. 224



**Figure 3.20**  
**Detail of engraving illustrating Pearce-designed chandelier after the 1848**  
**Matthew Digby Wyatt renovation of the Old Adelphi Theatre**  
*The Illustrated London News*, October 7, 1848, p. 224

Pearce's designs bear a resemblance to an earlier chandelier produced in 1835 by Hancock & Rixon, his former employer.



**Figure 3.21**  
**Regency Six-Light Tent and Waterfall Chandelier by Hancock & Rixon, 1835**

Source: <https://www.1stdibs.com/furniture/lighting/chandeliers-pendant-lights/superp-quality-william-iv-chandelier-exceptional-size-hancock-co/id-f1288498/>.

[Accessed: September 16, 2018]

The Old Adelphi commission further reveals Pearce's connection to the inner circle of the design elite of the day. Not only was his design work considered sufficiently worthy to work side-by-side with the great Digby Wyatt, clearly Pearce was enriched by this most important experience and connection.

### **The Dobson And Pearce Partnership (Ca. 1845-1865)**

*About 1845 he entered into partnership with Mr. Dobson and they commenced business in the glass trade at 19, St. James Street, London. They cultivated a high class trade and their shop was a favourite resort of the nobility (who were the wealthy in those days). He had opportunities of submitting to his customers some of the finest productions in glass, and there is no doubt he did much to encourage the taste for engraved glass.*

*The Pottery Gazette, March 1, 1907  
p. 346*

Who John Dobson was and how he met Daniel Pearce remains opaque. How Dobson met Pearce probably is interlaced with Daniel's involvement in the London glass scene, making the acquaintance of artisans, decorators and dealers through his father's trade, his early employment at Hancock & Rixon and associations made through faculty and fellow students at the Government School of Design. What is known of John Dobson begins with records from the 1841 UK census.

### **John Dobson**

John Dobson age 20 and his wife Maria also age 20 are listed in the 1841 UK Census as living in District 13 of Chelsea South with a two-month-old daughter Mary Ann.

1841 England Census for John Dobson  
Middlesex - Chelsea - Chelsea South - District 13

PLACE	HOUSES Numbered in Order	NAMES of each Person who abode therein the preceding Night	AGE and SEX		PROFESSION, TRADE, EMPLOYMENT, or of INDEPENDENT MEANS	Where Born in what County or Parish, or Foreign Port
			Male	Female		
Wentworth Borough	1	John Dobson	20	Male	Labourer	2
	2	Maria D.	28	Female		3
	3	John Pearce	20	Male	Labourer	4
	4	Mary Ann D.	20	Female		5
	5	John Pearce	20	Male	Labourer	6
	6	Maria D.	28	Female		7
	7	John Dobson	20	Male	Labourer	8
	8	Maria D.	28	Female		9
	9	Mary Ann D.	20	Female		10
	10	John Pearce	20	Male	Labourer	11

**Figure 3.22**  
**Listing for John Dobson in 1841 English Census**  
Source: Ancestry.com Operations, Inc., 2014

Unfortunately, the 1841 Census did not record places of birth but confirms Dobson was born in the same county in which he was living at the time of the Census—Middlesex. Dobson, like Pearce, is a fairly common name that makes genealogy research complicated. With this 1841 record, albeit not completely reliable in this first national census, it can be posited that John Dobson was born in the range of 1819 to 1821 and was some two or three years younger than Daniel Pearce.<sup>416</sup>

The 1851 UK Census provides more substantial documentation about Pearce's partner. It lists John Dobson, age 30, and wife Maria living at Sidney Grove, Finsbury in the Borough of Islington. It appears both were London natives who gave their birthplace as Clerkenwell. If Dobson and Pearce indeed partnered in 1845 as indicated in Pearce's 1907 obituary in *The Pottery Gazette*, Dobson at age 24 or 25 must have had the financial wherewithal in 1845 to partially if not fully fund the nascent partnership. It is doubtful Pearce had the ability to form an equal fiscal partnership with Dobson in the glass trade, but clearly, Pearce had the artistic talent and connections to the glassmaking community. Also, it reasonably can be speculated John Dobson supported Daniel attending the Government School of

<sup>416</sup> Again, the 1841 census lists Daniel Pearce as 20 years of age; if he was born in 1817 as indicated in his obituary, his actual age was 24 at the time the first national population count was taken.

Design and if there was tuition involved, may well have helped fund Daniel's attendance in years 1845-1846.

Six years into the partnership with Daniel Pearce, the 1851 UK Census cites Dobson's employment as 'General Dealer.' There is no evidence he either was trained as a glassmaker or designer.

1851 England Census for John Dobson

Parish or Township of	Subdivision of	City or Borough of	House of	Street of	Household	Name and Surname of each Person who abode in the house on the Night of the 30th March, 1851	Relationship to Head of Family	Age of each Person	Sex	Rank, Profession, or Occupation	When Born
St. Andrew's	St. Andrew's	St. Andrew's	1	St. Andrew's	1	John Dobson	Head	30	M	General Dealer	1821
					2	Maria Dobson	Wife	28	F		1823
					3	John Dobson	Son	10	M		1841
					4	Maria Dobson	Daughter	8	F		1843
					5	Elizabeth Ann Dobson	Daughter	7	F		1844
					6	Emily Madeline Dobson	Daughter	4	F		1846

**Figure 3.23**

**Listing for John Dobson and wife Maria in 1851 UK Census**

That Dobson's age is listed as 30 indicates he was born around 1821. His occupation is listed as "General Dealer" arguably consistent with his employment in retail business.

Source: Ancestry.com Operations, Inc., 2014

As will be seen, Dobson's professional path interweaves with that of Pearce from 1845 through the late 1860s.

**Daniel Pearce, Glass Business Partner**

Daniel Pearce's 1851 Census record reflects changes that took place in his life over the decade. He had relocated to Marylebone, Great Litchfield Street, and at age 33 lived with his wife Ann Elizabeth and presumably their four children (Daniel, Jr., age 2 (incorrectly listed as 'daughter'), Sophia Amelia, 8 months, Elizabeth Ann, 7 (listed as 6 days old on the 1841 census record) and Emily Madeline, 4).<sup>417</sup>

<sup>417</sup> Elizabeth Ann's age is incorrect in the 1851 Census for in the 1861 Census her true age of 19 reflects information on the 1841 Census record.

Page of Family	Household of	Relationship to Head	Sex	Age	Birth	Profession	Where Born
1	Daniel Pearce	Head	M	34	1817		St. Mary, Devon
2	Mary Pearce	Wife	F	32	1819		St. Mary, Devon
3	John Pearce	Son	M	10	1841		St. Mary, Devon
4	Mary Pearce	Daughter	F	8	1843		St. Mary, Devon
5	Elizabeth Pearce	Daughter	F	6	1845		St. Mary, Devon
6	Thomas Pearce	Son	M	4	1847		St. Mary, Devon
7	Ann Pearce	Daughter	F	2	1849		St. Mary, Devon
8	James Pearce	Son	M	1	1850		St. Mary, Devon

**Figure 3.24**  
**Listing for Daniel Pearce and family in 1851 UK Census (page one)**  
 Source: Ancestry.com Operations, Inc., 2014

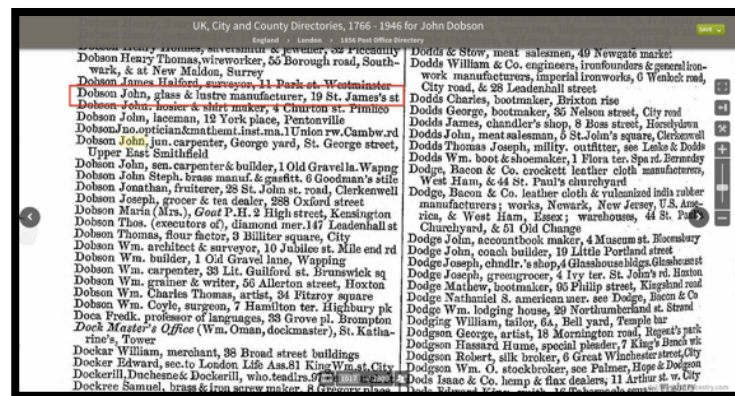
Page of Family	Household of	Relationship to Head	Sex	Age	Birth	Profession	Where Born
9	Daniel Pearce	Head	M	34	1817		St. Mary, Devon
10	Mary Pearce	Wife	F	32	1819		St. Mary, Devon
11	John Pearce	Son	M	10	1841		St. Mary, Devon
12	Mary Pearce	Daughter	F	8	1843		St. Mary, Devon
13	Elizabeth Pearce	Daughter	F	6	1845		St. Mary, Devon
14	Thomas Pearce	Son	M	4	1847		St. Mary, Devon
15	Ann Pearce	Daughter	F	2	1849		St. Mary, Devon
16	James Pearce	Son	M	1	1850		St. Mary, Devon

**Figure 3.25**  
**Daniel Pearce and family in 1851 UK Census (page two)**  
 Source: Ancestry.com Operations, Inc., 2014

In the 1851 UK Census, Daniel Pearce's age correctly reflects a birthdate of 1817 (as opposed to the 1841 Census that erroneously cuts four years off his actual age).

The 1851 UK Census is important for the first time it lists places of birth in addition to occupations. Daniel's place of birth is Middlesex, London and his occupation as "Artist, in ornamental drawing."<sup>418</sup>

The ensuing decade of 1851-1861 is pivotal for the evolution of the Dobson and Pearce partnership. A physical change of address for John Dobson opens a new chapter for the pair. As will be elaborated upon, by 1856 both the London Post Office Directory and London Electoral Register list John Dobson residing at 19 St. James's Street, London.



**Figure 3.26**

**Listing for John Dobson in 1856 UK City and County Post Office Directory**  
John Dobson is listed as a 'glass & lustre' manufacturer at 19 St. James's Street, London

Source: Ancestry.com. *UK City and County Directories, 1766-1946*, Ancestry.com Operations, Inc., 2014

If Pearce's obituary is taken literally ("*they commenced business in the glass trade at 19, St. James Street, London*"), then from its inception the Dobson and Pearce business was located at 19 St. James's Street.<sup>419</sup> Most interesting is that 19 St. James's Street also is the address of glass retailer Joseph George (J.G.) Green whose pioneering engraved wares based on antique Greek pottery forms including the

<sup>418</sup> Although Daniel's place of birth and occupation are listed next to his wife's entry, the 1861 UK Census corroborates both Daniel and his wife were born in London, Daniel in St. Martin's and Ann Elizabeth in St. John's, both in Middlesex.

<sup>419</sup> "Daniel Pearce Aged 90" in *The Pottery Gazette*, March 1, 1907, p. 346.



Neptune Vase gained significant critical notice after winning prize medals for “Design—Form—Engraving on Glass” at the 1851 Great Exhibition and where Green is recorded as “designer and manufacturer” of glass.<sup>420</sup> Perhaps Dobson had a relationship with Green prior to his partnership with Pearce. Or it may be Pearce had the relationship with Green through family glass connections and introduced Dobson to Green. It also is plausible that Green already was doing business with Dobson and introduced Pearce to him.

### **Joseph George Green**

As best as can be ascertained, Joseph G. Green, Jr. appears to be a descendent of the glassmaking Green family of the Stourbridge area. D.R. Guttery in *From Broad-Glass to Cut Crystal* cites two glassmakers, a Mr. Joseph Green and Mr. John Green, active in glassmaking in Dudley-Kingswinford as early as the 1740s and 1750s.<sup>421</sup> In Jason Ellis’s *Glassmakers of Stourbridge*, the author writes of a James Green living in London whose brothers “John and Joseph Green of Dixon’s Green Glassworks. James probably ran the London operation of Green & Co. where the firm had premises in Upper Thames Street as early as 1776.”<sup>422</sup> It may well be that subsequent to the establishment of the London office, a retail venue was opened in the 1840s at 19 St. James’s Street. Ellis further writes James and wife Martha’s son George Joseph was baptized in London in June 1815 supporting the premise that James indeed at that time already was heading up the operation in the city. Critical to unwinding the mystery of Dobson and Pearce’s partner J.G. Green is that James Green’s brother Joseph and wife Elizabeth, too, appear to be living in London in St. James, Piccadilly and their son Joseph George Green is recorded as being baptized in the Church of England on August 7, 1815.

The next mention of the Joseph George Green is in the 1841 UK Census. He is listed as age 29 and living with Elizabeth Green, 50, on Queen Street, Borough of Finsbury,

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<sup>420</sup> The Royal Commission on the Exhibition of the Works of Industry of All Nations, *Reports by the Juries: On the Subjects in the Thirty Classes into Which the Exhibition was Divided*, London: Spicer Brothers, 1852, p. cv.

<sup>421</sup> D.R. Guttery, Notes 2 and 3, p. 103.

<sup>422</sup> Jason Ellis, Note 24, p. 265.



Clerkenwell, London. She is living alone with her son J.G. and his occupation is recorded as 'bookkeeper.'

The London Post Office Directory of 1850 under the category of Glass Manufacturers lists Jas. (James) Green at 35 and 36 Upper Thames Street and Joseph G. Green at 19 St. James's Street. This provides proof that the Green showroom was open by at least 1850 and being managed by J.G. Green.

The 1851 UK Census corroborates that Joseph George Green, then age 39, was a London native, born in Middlesex London. He and wife Jane B., age 42, are listed living at 6 Chester Street, St. George Hanover Square, Belgrave with two servants.

By the 1861 UK Census, J.G. Green, 49, and wife Jane, 54, are living with one servant at 2 Westbrooke Villas, Worthing, Borough of New Shoreham, Sussex. His occupation is listed as "Fundholder and House Owner." With his accounting skills, it may be that after leaving the working arrangement with Dobson and Pearce, J.G. Green became involved managing the finances of James Green's glass business. In the 1865 London Trades Directory, indeed, Joseph George Green is listed under glass manufacturers and is working at 38 Upper Thames Street. Of course, this begs the question if J.G. Green joined in business with his Uncle James and is the 'nephew' of glass manufacturer James Green & Nephew. Still under the name of 'James Green' at 35 Upper Thames Street, London, according to the *Catalogue of the British Section*, the firm exhibited at the 1867 Paris Exposition Universelle.

The 1871 UK Census records J.G. Green's occupation as 'Accountant' living with wife Jane in Upper Sydenham in West Kent. The last listing for the couple is in the 1881 Census, still living in Kent along with two household servants. Green is 69 and his occupation is "Private Accountant." Thereafter, he does not appear in census records. It is unclear if J.G. Green was the 'nephew' when James Green changed its name somewhere between 1865 and 1876 when James Green and Nephew had an elaborate and much photographed display at the Centennial Exposition in Philadelphia, Pennsylvania.

In addition to his connection with the young partners, J.G. Green's business illustrates that London glass showrooms were closely connected to glass manufacturers in Stourbridge in the West Midlands. This region of England dominated the thriving glass industry up to World War I. The relationship between J.G. Green and W.H., B. & J. W., one of the preeminent Stourbridge glassmaking firms of the time, is documented in a September 1850 letter from William Haden (W.H.) Richardson to his brothers.<sup>423</sup> In it, Richardson complains that J.G. Green was behind on payments for glass supplied to his London showroom:

I have seen J.G. Green this Evg. And told him Cause why we did not attend to his orders that it was entirely owing to the long Credit and that we are not able to give this Credit and were compelled to work for those who paid us quick—I am to draw a bill upon him tomorrow @ 8 months for £150 to fall due in May—said there is only one bill of long standing bills now out and would be met in December look over these bills and see if correct and if so get his things made as soon as you can and sent off this is what I have agreed with him.<sup>424</sup>

Despite Green's award-winning success at the 1851 Great Exhibition, this September 1850 letter makes clear his business was struggling and did not survive long after the Exhibition's conclusion. While it is clear Dobson and Pearce succeeded Joseph G. Green in St. James's Street, the date of the transition is unclear and the exact nature of the relationship between the pair and Green has yet to be unwound. Despite the circumstances of how Dobson and Pearce formed their partnership, their connection to J.G. Green is undeniable. An 1856 London Post Office Directory indicate that John Dobson 'glass & lustre manufacturer' was located at 19 St. James's Street. A London Electors record of 1858 and an 1860 London Street Directory record 19 St. James's Street as the Dobson residence, presumably in a residence above or in the vicinity of the showroom.

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<sup>423</sup> "Of all the nineteenth century glass firms the one deserving greatest recognition as a pioneer and innovator of styles and techniques is the Richardson works of Wordsley." Hajdamach, *British Glass*, p. 95. See: "The Richardson Dynasty" in Hajdamach *British Glass 1800-1914*, pp. 95-123.

<sup>424</sup> Hajdamach, *British Glass*, pp. 97-98.

These public records may demonstrate Dobson's prosperity for St. James's Street was a most fashionable address located among high-end retail establishments located near St. James's Palace.<sup>425</sup>

The question remains if and how Dobson and Pearce displayed their work at the 1851 Great Exhibition.<sup>426</sup> Hugh Wakefield purports Dobson and Pearce did so, but a survey of publications related to the Great Exhibition yields not one mention of Dobson and Pearce.<sup>427</sup> Curiously, the enumeration of prizes awarded Dobson and Pearce as cited in Waring's *Masterpieces of Industrial Art & Sculpture at the International Exhibition, 1862* begins with the heading "Prize Medal obtained for the

<sup>426</sup> Approximately 100 United Kingdom glass firms exhibited at the 1851 World's Fair. According to *Reports by the Juries on the Objects in the Thirty Classes into Which the Exhibition was Divided*, J.G. Green was one of 17 UK glass manufacturers receiving a Jury Award. The firm was distinguished for "Design—Form—Engraving on Glass," p. 187.

<sup>427</sup> Hugh Wakefield, "Engraved Glass" in *Nineteenth Century British Glass* (Faber and Faber, London, 1961), p. 92.

Exhibitions of 1851 and 1862.”<sup>428</sup> An examination of illustrations from both 1851 and 1862 Exhibition catalogs yields evidence this may well have been the case. The design on a jug engraved with a water lily decoration exhibited in J.G. Green’s award-winning 1851 display is repeated nearly verbatim on an engraved glass jug (known as the Morrison Water Jug) in the 1862 Dobson and Pearce display.<sup>429</sup>



**Figure 3.28**

**“Large Etruscan-shape jugs...with water lily, shells” (left)**

J.G. Green

Source: *The Art Journal Illustrated Catalogue: The Industry of All Nations, 1851*, p. 91

**Morrison Water Jug (right)**

Dobson and Pearce

Source: Pl. 78 in *Masterpieces of Industrial Art & Sculpture at the International Exhibition, 1862*

What other objects in Green’s display were the work of Dobson and Pearce requires further examination, and Pearce’s pattern book may yield further clues.

J.G. Green’s Neptune Vase was one of a large number of vessels exhibited by him at the 1851 fair, and it is curious to speculate what others on Green’s object list the young partners may have produced or had a hand in producing:

<sup>428</sup> J.B. Waring, *Masterpieces of Industrial Art & Sculpture at the International Exhibition* vol. 1 (Day & Son, London, 1863), p. 78.

<sup>429</sup> So named for its purchaser, the collector Alfred Morrison.

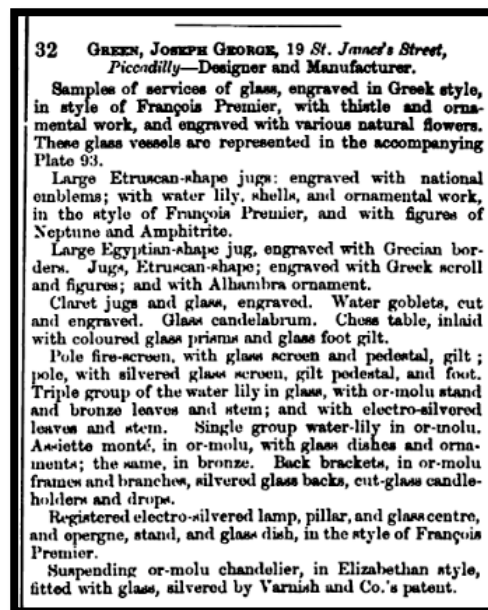


Figure 3.29

### Listing of Joseph George Green Glass

Source: *Great Exhibition of the Works of Industry of All Nations, 1851*  
Vol. II, p. 701

As well as the cut articles, visitors could see a selection of pieces with engraved decoration, in which the unpolished shallow cutting contrasted with the shining untouched areas. The London dealer, Joseph George Green, displayed examples that received high praise at the time, the *Art-Journal* stating: 'we scarcely ever remember to have seen glass more exquisitely engraved than in these specimens'.<sup>430</sup>



Figure 3.30

### Plate 93 "Specimens of Engraving on Glass by Mr. Green"

Source: *Great Exhibition of the Works of Industry of All Nations, 1851, Vol. II*

<sup>430</sup> G. Wills, *Victorian Glass*, p. 17.

Hints of a connection between the objects illustrated in Plate 93 from the *Great Exhibition* catalog, Volume 2, to Daniel Pearce's pattern book are frequent. On the center glass pitcher in Plate 93 is the first appearance of what may prove to be a Pearce signature design of acorns and oak leaves encircling Britain's royal coat of arms surmounted by a crown.<sup>431</sup> Numerous designs in his pattern book are devoted to oak foliage and acorns such as seen, for example, in Figure 3.31.



**Figure 3.31**  
**Oak Branch Design**

Source: Pearce Pattern Book  
Dudley Archives, DTW/1

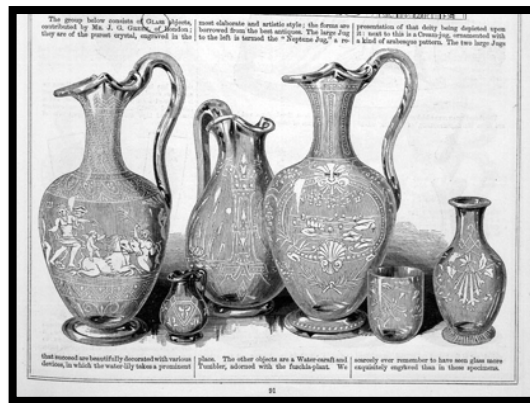
On the far right of the aforementioned Plate 93 illustrated in Figure 3.30, the engraved horsemen bear a distinct resemblance to those on a Pearce design drawing for the base of a neo-classical bowl, this a scene nearly identical to one on the Elgin Marbles in the British Museum.

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<sup>431</sup> A discussion further on in this thesis will address the assertion that Daniel Pearce is the long undiscovered 'master of the birds-of-prey amid oak leaves' glass-engraving designer. (See: *Victorian and Edwardian Decorative Art The Handley-Read Collection* (London: Royal Academy of the Arts, 1972, pp. 51-52).



**Figure 3.32**  
**Drawing of Vase Base with image from the Elgin Marbles**  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1



**Figure 3.33**  
**Glass by J.G. Green**  
 Source: *The Art-Journal Illustrated Catalogue [of] the Industry of All Nations, 1851*,  
 p. 91

Additionally, the smallest vessel illustrated on page 91 of the *Art-Journal Catalogue of the Exhibition* bears a strong resemblance to a border design in the Pearce pattern book (Figure 3.34).





**Figure 3.34**  
**Design Drawing**

Source: Pearce Pattern Book  
Dudley Archives, DTW/1

Knowing the trajectory of Daniel Pearce's design career including his innovative centerpiece designs and a perennial production of chandelier designs, the partial list of J.G. Green's engraved entries at the 1851 Great Exhibition referred to above strongly suggest much of the design work attributed to him actually was by the hand of Daniel Pearce.

### **Pearce Patents**

A means of dating some of Pearce's activity during this period is through patent records. Daniel Pearce, like many of his time addressing improving the aesthetics of manufactured goods, was at the forefront of designers who pioneered patenting of their designs as individual intellectual property. The granting of industrial patents in the UK dates to 1449 when the first British patent was awarded to a Flemish glassmaker.<sup>432</sup> In 1842 the Ornamental Design Act of Parliament divided design patents into two categories: ornamental and non-ornamental. However, as the momentum of the Industrial Revolution swept Britain and its products first fully displayed in the 1851 Great Exhibition, the demand for patent protection of

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<sup>432</sup> "King Henry VI of England granted the earliest known English patent for invention to Flemish-born John of Utynam through an open letter marked with the King's Great Seal called a Letter Patent. The patent gave John a 20-year monopoly for a method of making stained glass that had not previously been known in England." John created stained glass windows for Eton College. See: <http://www.historyofinformation.com/detail.php?id=2524>.



industrial and design patents exploded. But by that time the process of patent application had become so unimaginably complicated that after the Great Exhibition an act of Parliament in 1852 created the British Patent Office.<sup>433</sup> Distinct classes of products were established and the entire process streamlined. Glass, earthenware and porcelain were categorized as “Class 4.”

A survey of British patent records reveals approximately 20 or more patents taken by Daniel Pearce in the name of Dobson and Pearce, Glass Manufacturers, between the years of 1858 and 1866 and are enumerated in Appendix 1. As later will be discussed, Daniel Pearce continued to be a prodigious patent applicant up to the time he relocated to the Stourbridge area to work with Thomas Webb and Sons in 1884.<sup>434</sup> Interestingly, Webb patent applications begin to skyrocket with Daniel’s and Lionel’s arrival in 1884 though only a few actually bear either of their names.

An early patent affirms Pearce’s interest in designing in a variety of media. In January 1855 he and former Government School of Design classmate J.K. (John Keir) Harvey were granted a patent for a calendar inkstand “of suitable form, the said calendar being incorporated with the body of the inkstand, or attached thereto.”<sup>435</sup>

Three quarters of the Dobson and Pearce patents have descriptions. The first in 1858 deals with improvements to bird cages, “either wholly or partially of glass.” Beginning in 1861 all patents thereafter appear to be related to designs for glass

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<sup>433</sup> Author Charles Dickens parodied the pre-1852 patent application nightmare in several of his works including his 1850 essay “A Poor Man’s Tale of a Patent” in which the subject was forced to visit over 30 different offices paying a fee at each that totaled over \$15,000. Although a hyperbolic story, it is supposed to have had a direct effect on the 1852 Act of Parliament.

<sup>434</sup> A full list of known patents belonging to Daniel Pearce is found in Appendix 1.

<sup>435</sup> Patent No. 12 of John Keir Harvey and Daniel Pearce is cited in *Popular Mechanics Magazine*, Vol. 63, p. 88. Interestingly, Pearce’s relationship with freelance designer J.K. Harvey continued after their time in school together. In the 1851 Great Exhibition *Official Descriptive and Illustrated Catalogue*, Vol. II, page 267, Harvey of 25 Ely Place, Holborn is listed as “Designer—designs for various kinds of printed fabrics and for Brussels and other kinds of carpets” and his carpet designs for Messrs. Morton of Kidderminster are illustrated in the 1862 London Exhibition *The Art Journal* catalog, p. 266.

[illegible]

**Figure 3.35**  
**Listing Daniel Pearce and Family in 1861 UK Census**  
Source: Ancestry.com Operations, Inc., 2014

### Dobson and Pearce at the 1862 Exhibition



**Figure 3.36**  
**Panoramic View of the International Exhibition of 1862**  
**in South Kensington, London**  
**May 1 to November 1, 1862**

The Victorianist (<http://thevictorianist.blogspot.co.uk/2010/11/international-exhibition-of-1862.html>)

[Accessed: December 2, 2019]

The International Exhibition of 1862 seemed fated from the start to be a failure. It suffered several postponements before it opened, one of them due to a political crisis in Italy, another to the sudden death of Prince Albert, who was closely connected with the Exhibition's conception. Although much bigger and more ambitious than its famous 1851 predecessor...Too few innovations in art or science had occurred in the decade between to excite the curiosity of a society growing more self-satisfied as it grew richer.<sup>436</sup>

The above excerpt begins Mario Amaya's assessment in the September 1962 issue of *Apollo* written in connection with the Victoria and Albert Museum's centenary exhibition celebrating the 1862 London Exhibition. Although it cites the shortfalls of the Exhibition, the article serves to highlight what was most important about the 1862 world's fair. Amaya describes the 1862 displays as a "muddle of design" and "a stylistic welter of Gothic, Neo-Renaissance and High Baroque of one of the most eclectic and vulgar periods in the history of art."<sup>437</sup> While Amaya's assessment is unnecessarily harsh, historians have not been overwhelmingly positive in discerning much difference between the 1851 and 1862 Fairs. However, it can be

<sup>436</sup> Mario Amaya "The Forgotten Exhibition" in *Apollo*, September 1, 1962, p. 562.

<sup>437</sup> Ibid.

argued the 1862 Exhibition's presentations bore the style sources for the future of British design. The increased participation by foreign nations included those from the Islamic world. In particular, the displays by import dealers and loan exhibits of Chinese and Japanese art objects was pivotal in influencing cultural developments well into the twentieth century. It was at this world's fair a mass audience first saw the art of Japan in the display of Sir Rutherford Alcock's collection of artifacts.<sup>438</sup> Alcock's Japanese Court at the 1862 Fair (see Figure 2.54) included lacquer-ware, straw baskets, china and porcelain, earthenware, bronzes, arms and armor, imitation leather, textiles, colored woodblock prints, and more. First seen in Alcock's display, exotic and unique Japanese silks, pottery, fans, carvings and prints from then forward infatuated the Victorian world, and became the dominant design influence of the just emerging Aesthetic Movement. Along with concurrent exhibitions of Chinese artwork pillaged from the Summer Palace (Yuanmingyuan) that first were exhibited in Britain in 1861, the art of East Asia from that moment had an overwhelming and persistent impact on Western art and design.

The 1862 Exhibition was so closely chronicled and in such great detail by the media that a richness of archival information exists, especially in considering the category of British glass. Eighty (80) of the 202 glass exhibitors were British firms, and on a

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<sup>438</sup> The exhibition featured "over 28,000 exhibitors from 36 countries, representing a wide range of industry, technology, and the arts which attracted over six million visitors.

Rutherford Alcock was born in 1809. Following his father into the medical profession, he became a surgeon in the Marine Brigade in Portugal in 1833, later serving with the Spanish Legion until 1837. In 1840, he was appointed consul in Shanghai, advancing to the consulate in Canton in 1854. In 1858, Alcock accepted the post of consul-general in Japan, and the following year became the first British Minister to Japan. He was knighted on his return to Britain in 1862, following an attack by a band of Ronins. Returning to Japan the next year, he resumed his ministerial post, serving until 1865 when he was appointed British Minister to China. Retiring in 1871, he served as president of the Royal Geographical Society between 1876 and 1878. His publications on Japan include *The Capital of the Tycoon*, published in 1863 and *Art and Art Industries in Japan*, published in 1878. He died on 2 November 1897 in London.

<https://archiveshub.jisc.ac.uk/search/archives/d57e84da-e31d-3b24-bc1f-da5c04726452> [Accessed: May 3, 2018]

world stage the glass of the United Kingdom was self-described as “not only relatively first in the rate of progress, but absolutely first both in quality of material and artistic development.”<sup>439</sup>

In the intervening decade between the 1851 and 1862 fairs, the taste for and style of glass changed dramatically from heavy-bodied cut glass to simpler, thinner glass bodies with usually dense engraved decoration. As McConnell writes in *The Decanter*, in the decade following the 1851 Exhibition, glass divided into two factions: Venetian Revival “which, in turn, eventually led to the Arts and Crafts and the Art Nouveau Movements” and “a vogue for classical form.”<sup>440</sup>

Fine, lightweight amphora decanters, with walls often just one millimetre thick, show how Victorian glassmakers had finally achieved a perfect, clear ‘crystal’...attributable to both technical improvements [to the glass] and the blower’s skill.<sup>441</sup>

The British glass at the 1862 Exhibition paired the medium’s technical improvements with fulfillment of the imperative of the 1851 Exhibition founders to fully embrace and apply artistic qualities to manufactured objects.

The position of England in this section of the Exhibition presents a marked contrast to what is seen in several others. Here we stand, not only relatively first in the rate of progress, but absolutely first, both in quality of material and artistic development.<sup>442</sup>

[Since the 1851 Great Exhibition] the productions of the best, and indeed, of nearly all the British makers, have attained high success in purely Grecian forms...while the French, and other foreign makers, still maintain...a lower development. [British glass makers] have gone right ahead...to seize the higher and purer forms of beauty.<sup>443</sup>

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<sup>439</sup> *The Art Journal Illustrated Catalogue of the International Exhibition 1862*, London: James S. Virtue, p. 106.

<sup>440</sup> Andy McConnell, *The Decanter An Illustrated History of Glass from 1650* (Woodbridge, Suffolk: Antique Collectors’ Club Limited, 2004), p. 366.

<sup>441</sup> McConnell, p. 374.

<sup>442</sup> *The Art Journal Illustrated Catalogue*, p. 106.

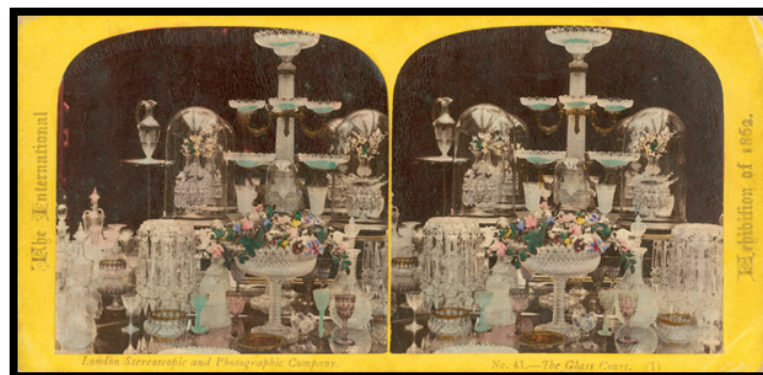
<sup>443</sup> *The Art Journal Illustrated Catalogue*, p. 113.

...the elements of Art, successfully applied, can also be turned to high commercial advantage...This lesson these glass manufacturers have taught their countrymen for the first time in the history of industrial Art in Britain.<sup>444</sup>

British glass manufacturers' displays of engraved glass were extensive, a certain indication of the waning taste for heavy colorless glass tableware. As noted in *The Morning Post*, "Twelve years ago the art of engraving on glass, except in rough, uncouth designs, was comparatively unknown in England."<sup>445</sup>



**Figure 3.37**  
**"The Glass Court" – Exhibition of 1862**  
 London Stereoscopic and Photographic Company



**Figure 3.38**  
**Detail of "The Glass Court" – Exhibition of 1862**  
 London Stereoscopic and Photographic Company

<sup>444</sup> *The Art Journal Illustrated Catalogue*, p. 106.

<sup>445</sup> "The International Exhibition," *The Morning Post* (London, England), Issue 27589, May 21, 1862, p. 6.



Engraved glasses were present in large numbers, accompanied by delicate Venetian-style glass with applied decoration which was shown by nearly all of the British exhibitors. Although no one would have mistaken these for Venetian pieces, the forms and decoration were obviously inspired by the fragile Italian objects.<sup>446</sup>

Among the most notable Dobson and Pearce glass industry competitors were W. P., & G. Phillips, London, Naylor & Co., London and Pellatt and Co., London. All produced treasured specimens as well as had affordable wares, “the cheapest, simplest, and best kinds of glass for domestic purposes.”<sup>447</sup>



**Figure 3.39**

**Engraved and Coloured Glass by Messrs. W. P. & G. Phillips, London**

Source: Pl. 68, *Masterpieces of Industrial Art & Sculpture at the International Exhibition, 1862* by J.G. Waring

Interestingly, the Dobson and Pearce display was next to that of W.P. & G. Phillips with whom Pearce struck up a partnership in the mid-1860s. The cut glass table in the Phillips's display was described as “the most brilliant piece of cut glass in the building.”<sup>448</sup> And a glass epergne of fruit and flowers was judged as “the most

<sup>446</sup> Jane Spillman, *Glass from the World's Fairs: 1851-1904* (Corning, NY: The Corning Museum of Glass, 1986), p. 18.

<sup>447</sup> *Cassell's Illustrated Family Paper Exhibitor* (London: Cassell, Petter, & Galpin, November 15, 1862), p. 206.

<sup>448</sup> “The International Exhibition,” in *Times* (London, England), 17 May 1862, p. 11.

original and effective pieces of this class in the collection.”<sup>449</sup> Both are illustrated in Figure 3.41. Perhaps the most critical revelation by the *Times* is that:

“Both these were manufactured by Messrs. Webb, of Stourbridge—a firm which in this section has made the best works in cut glass for nearly all the exhibitors, not many of whom, however, have the fairness to acknowledge their assistance.”<sup>450</sup>

This disclosure confirms that London glass dealers were largely dependent upon Stourbridge glassmakers such as Thomas Webb and Sons and W.H., B. & J. Richardson, as was gathered from the previously noted correspondence between J.G. Green and W.H. Richardson in 1850. In addition to supplying blanks, the Stourbridge makers who were located 130 miles northwest of London carried out cutting, engraving and other types of decoration.

Other major firms exhibiting thin bodied engraved glass in both historic form and decoration as well as in the Venetian Revival style at the Fair included Pellatt and Co. and Naylor & Co., both of London.



**Figure 3.40**  
**“Service in Glass by Pellatt and Co.”**  
 Source: *The Illustrated London News*, November 11, 1862, p. 525

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<sup>449</sup> Ibid.

<sup>450</sup> Ibid.





**Figure 3.41**  
**“Engraved Glass by Naylor & Co., London” Exhibition of 1862**  
 London Stereoscopic and Photographic Company



**Figure 3.42**  
**“Engraved Glass by Naylor & Co., London” Exhibition of 1862**  
 by London Stereoscopic and Photographic Company

### **The Dobson and Pearce Display**

It is universally acknowledged that Dobson and Pearce stand first among the exhibitors of all nations in glass, both for beauty of design and purity of metal<sup>451</sup>

Every article...exhibits some novelty, considerable taste and is admirably executed...Messrs. Dobson and Pearce have long maintained a foremost position in their important trade; they are justly renowned for productions that combine excellence in material with grace and beauty in ornamentation, and to them the country is largely indebted for the pre-eminence it holds in this particular art—an art that is rapidly gaining ground in England.<sup>452</sup>

<sup>451</sup> *The Art Journal Illustrated Catalogue of the International Exhibition of 1862*, p. 175.

<sup>452</sup> *The Art Journal Illustrated Catalogue of the International Exhibition of 1862*, p. 15.

Dobson and Pearce's exhibition entries were assigned to Class XXXIV "Glass, for Decorative and Household Purposes," Sub-Class B "Glass for Household Use & Fancy Purposes." Assigned Exhibit number 6764, the description of their wares included: "table glass, lustres, gaseliers, and modern Venetian glass."<sup>453</sup> The large Dobson and Pearce 1862 display featured elaborately engraved objects, namely the Hamilton Vase as well as several forms of tazzas, jugs of varying sizes, a cut glass table service decorated with stars and another decorated with *fleurs de lis*, epergnes, gasoliers in the Roman style, lily-shaped and pierced flower glasses and a large chandelier of particular note.<sup>454</sup> Throughout the duration of the Exhibition, overwhelming praise for the artistic contribution of the Dobson and Pearce firm did not diminish:

First and foremost for fine art work, both in form and marvellous perfection of engraving, is the collection shown by Dobson and Pearce. It is not too much to say that such a display as theirs has never yet been shown in England. Other manufacturers have isolated objects of almost equally rare beauty and excellence, but Messrs. Dobson [and Pearce] have nothing which is not in its own way a masterpiece of artistic or manufacturing skill; their average in engraved glass, in fact, is so high as to distance all other competitors.<sup>455</sup>

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<sup>453</sup> *International Exhibition 1862 Official Catalog Industrial Department* (London: By Authority of Her Majesty's Commissioners, 1862), p. 103.

<sup>454</sup> From the *London Times*, May 17, 1862, p. 11: "Above Messrs. Dobson's collection is hung a wonderful Venetian chandelier, of course of modern manufacture, which in design and drooping of festoons is equal to the rarest old Venice types, only much more brilliant in its metal."

(<http://find.gale.com.ezproxy.lib.gla.ac.uk/dvnw/infomark.do?&source=gale&prodId=DVNW&userGroupName=glasuni&tabID=T003&docPage=article&docId=CS185244337&type=multipage&contentSet=LTO&version=1.0>) [Accessed: May 10, 2017]

<sup>455</sup> "The International Exhibition," *Sheffield Independent*, 19 May 1862, p. 3. *British Library Newspapers*, <https://link-gale-com.ezproxy.lib.gla.ac.uk/apps/doc/R3212021093/GDCS?u=glasuni&sid=GDCS&xid=22df345a>. [Accessed: August 15, 2016]

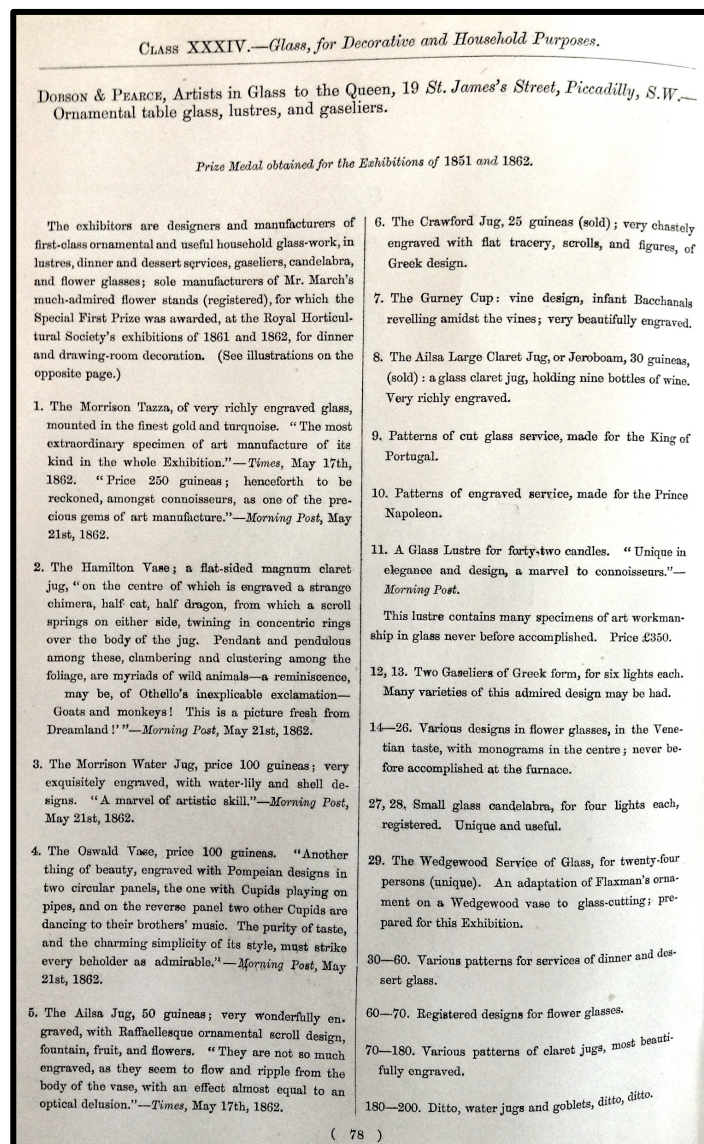


Figure 3.43

## Dobson and Pearce Prizes for Glass, 1862

Source: J.B. *Masterpieces of Industrial Art & Sculpture*, Vol 1, p. 78

The Exhibition displays were not static, for in essence this was as much a commercial venture as a showcase for artistic and technological innovation. News accounts chronicle ongoing replenishment of the Dobson and Pearce display making special note of outstanding new wares:

almost daily additions are made. In glass Messrs. Dobson and Pearce have just brought in a very small engraved cup, not much larger than an ordinary

tumbler, but so exquisitely engraved that it found a purchaser at the enormous price of 50 guineas the first hour it was seen.<sup>456</sup>

Until the very last days of the Great Exhibition, exhibitors replenished to exploit “the commercial value of the last day or two and of the additional fortnight.”<sup>457</sup>

Those who displayed fragile objects such as glass and ceramics were not immune from calamity. Such a disaster befell Dobson and Pearce during set up:

In the Glass Court Messrs. Dobson and Pearce have at last completed their Venetian chandelier. On the opening of the building [the Fair opened on May 1, 1862] some of the arms of this fell and broke a number of engraved glass jugs and goblets, varying in value from 50*l.* to 150*l.*, and since then it has hung limp, one-sided, and awkward looking. Yesterday, however, it was finished, and directly it was finished [sic] it was purchased, though its price is, in proportion, very nearly on a par with the little engraved tazza which was sold for 250 guineas [the Morrison Tazza], and for which as much as 400*l.* has since been offered.<sup>458</sup>

A number of the most elaborately and delicately engraved objects like the Hamilton Vase bore the names of notables who either commissioned them or purchased them

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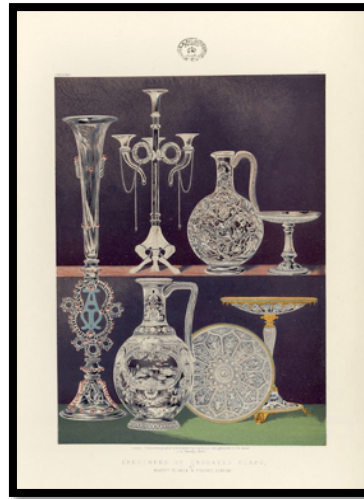
<sup>456</sup> “The International Exhibition,” *Times* (London), 31 July 1862, p. 7. *The Times Digital Archive*, <https://link-gale-com.ezproxy.lib.gla.ac.uk/appls/doc/CS117742335/GDCS?u=glasuni&sid=GDCS&xid=cf287d52>. Until the very last days of the Great Exhibition, exhibitors replenished to exploit “the commercial value of the last day or two and of the additional fortnight.” [Accessed: June 6, 2017]

<sup>457</sup> “The International Exhibition,” *The Standard* (London), October 31, 1862, Issue: 11925, p.2. (<http://find.gale.com.ezproxy.lib.gla.ac.uk/dvnw/newspaperRetrieve.do?qrySerId=Locale%28en%2C%2C%29%3AFQE%3D%28BA%2CNone%2C4%292FXR%3AAnd%3AFQE%3D%28DA%2CNone%2C8%2918621031%24&retrieveFormat=MULTI PAGE DOCUMENT&sort=&docLevel=FASCIMILE&inPS=true&prodId=DVNW&userGroupName=glasuni&tabID=T003&resultListType=RESULT LIST&searchId=&docId=R3213865240&currentPosition=0&docId=&docLevel=FASCIMILE&workId=&relevancePageBatch=&contentSet=LTO&callistoContentSet=ILN&docPage=article&mcode=&issueNum=&recNum=R3213865246&newScale=0.25&newOrientation=0>) [Accessed: June 27, 2015]

<sup>458</sup> “The International Exhibition,” *Times* (London), 3 July 1862, p. 11. *The Times Digital Archive*, <https://link-gale-com.ezproxy.lib.gla.ac.uk/apps/doc/DS184982243/GDCS?u=glasuni&sid=GDCS&xid=f219ceaf>. [Accessed: September 22, 2018]



at the Exhibition. These 'named' glass wares such as the above referenced Morrison Tazza reflected the Dobson and Pearce establishment as the haunt of an illustrious clientele.



**Figure 3.44**  
**"Specimens of Engraved Glass by Messrs. Dobson and Pearce, London"**  
 Engraving

Source: Pl. 78, from *Masterpieces of Industrial Art & Sculpture at the International Exhibition, 1862* by J. B. Waring

The following are descriptions including contemporary critical assessments of what were considered the 'highlights' of the vast array of objects in the Dobson and Pearce display characterized in *Cassell's*: "For fine art work, both in form and perfection of engraving, the collection shown by Dobson and Pearce stands almost unrivalled."<sup>459</sup> J. B. Waring in *Masterpieces* records:

This firm received a prize medal from the International Jury, accompanied by the following remarks, which we are happy to endorse:--"The engraving exhibited by this firm is of the highest order. Great labour has been bestowed upon the designs, which, as regards careful elaboration of the manipulatory processes, are of artistic merit, especially a tazza [Morrison Tazza], and a pilgrim-bottle of arabasque [sic] engraving [the Hamilton Vase]."<sup>460</sup>

<sup>459</sup> *Cassell's Illustrated Family Paper Exhibitor* (London: Cassell, Petter, & Galpin, November 15, 1862), p. 206.

<sup>460</sup> Commentary accompanying Plate 78 in J.B. Waring *Masterpieces of Industrial Art & Sculpture at the International Exhibition, 1862*.

## The Hamilton Vase



**Figure 3.45**

**Detail of the Hamilton Vase from “Specimens of Engraved Glass by Messrs. Dobson & Pearce, London,”**

Source: Pl. 78, in *Masterpieces of Industrial Art & Sculpture at the International Exhibition, 1862*

*The Morning Post* of May 21, 1862 described the Hamilton Vase’s engraved decoration as “a picture fresh from Dreamland!”<sup>461</sup> The article described the vase as:

“a flat-sided magnum claret jug, on the centre of which is engraved a strange chimère, half cat half dragon, from which a scroll springs on either side, twining in concentric rings over the body of the jug. Pendant and pendulous among these, clambering and clustering among the foliage are myriads of wild animals”<sup>462</sup>

*Cassell’s* references the vase’s numerous decorative references to Raphael’s Vatican Loggia:

In Messrs. Dobson and Pearce’s case will be noticed a beautiful claret jug, one side of which is deeply cut with a grotesque Raffaelesque design. The foliage scrollwork—apes, dragons, and other monsters which are, as it were, led into the design—is a perfect chapter on the weird combinations of Raffaelesque ornament.<sup>463</sup>

<sup>461</sup> “The International Exhibition,” *The Morning Post* (London, England), Issue 27589, May 21, 1862, p. 6.

<sup>462</sup> *The Morning Post*, May 21, 1862, p. 6

<sup>463</sup> *Cassell’s Illustrated Family Paper Exhibitor*, p. 206.

Of all the objects displayed by Dobson and Pearce, this one must have been the most powerful. As a possession of the Duke of Hamilton, the presence of the uniquely-decorated Vase conveyed instantaneous prestige to the retail glass partnership for its connection to the Duke.

Although the Dobson and Pearce showroom was in the London neighborhood of the Duke and Duchess of Hamilton, it has seemed reasonable to think the Vase may have been purchased there, personalized and then loaned to the retailers for their 1862 display. However, there may be a different scenario to consider based on a newspaper article published on May 19, 1862. In describing the “marvelous perfection” of objects exhibited by Dobson and Pearce:

It is not too much to say that such a display as theirs has never yet been shown in England...Messrs. Dobson [and Pearce] have nothing which is not in its own way a masterpiece of artistic or manufacturing skill; their average in engraved glass, in fact, is so high as to distance all other competitors.<sup>464</sup>

The article continues:

With this also, and to the same gentleman [Alfred Morrison], was sold a claret jug for 100 guineas. This, as its price implies, is, of course, a most beautiful work, though to our mind it is inferior to another claret jug [the Hamilton Vase], sold for 50 guineas, our side of which is deeply cut with a grotesque Rafaelesque design, which is of surpassing excellence. The foliage scroll-work—apes, dragons, and other monsters, which are, as it were, led into the design—is a perfect chapter on the weird combinations of Rafaelesque ornament. The birds in this piece seem to have an actual plumage, so exquisitely is every feather worked out in the cutting.<sup>465</sup>

This report raises the real possibility that in the first days of the Fair that opened May 1, 1862, the Duke perhaps accompanied by Princess Marie espied the jug in Dobson and Pearce’s display and purchased it with the understanding that later personalization would be added. Since the news reporter is unable to view the verso of the Vase, it cannot be known if at that point in time personalization had

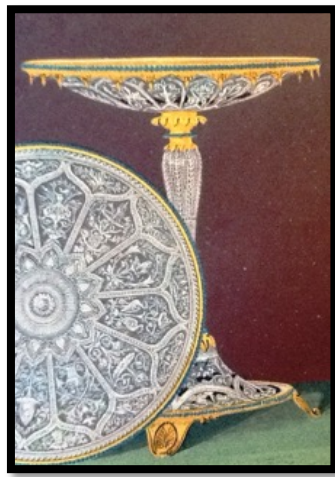
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<sup>464</sup> “The International Exhibition,” *Sheffield Independent*, 19 May 1862, p. 3.

<sup>465</sup> *Ibid.*

been completed. What is extremely helpful if accurate is that the cost of the Hamilton Vase was 50 guineas. This, of course, does not rule out the possibilities that there were multiples made of the Vase bearing the same design, for as reviewed in Chapter 5 a very similarly shaped and decorated vessel is known to exist (see #2 Black Country Ewer, Figure 5.15). And although other commentaries of the Dobson and Pearce display explicitly name individual purchasers, this article in the *Sheffield Independent* does not do so.

### **The Morrison Tazza**



**Figure 3.46**

**Detail of the Morrison Tazza from “Specimens of Engraved Glass by Messrs. Dobson & Pearce, London”**

Source: Pl. 78, in *Masterpieces of Industrial Art & Sculpture at the International Exhibition, 1862*, J. B. Waring

Few objects at the Exhibition gained as much notoriety as the Morrison Tazza, not only for its beauty, described in *The Morning Post* of May 21, 1862 as “a Kooh-i-noor of art,” but also for the enormous sum of 250 guineas paid by its purchaser Alfred Morrison (1821-1897), commonly referred to as a “Victorian Maecenas.”<sup>466</sup> Indeed, Morrison who was at a peak in collecting made multiple purchases totaling £7,557

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<sup>466</sup> This reference is directly attributed to author Caroline Dakers who in *A Genius for Money, Business, Art and The Morrisons* (New Haven: Yale University Press, 2011) identifies Alfred Morrison by this appellation in Chapter 17, pp. 225-248.



15s 8d at the 1862 Exhibition.<sup>467</sup> The amount paid for the Morrison Tazza was a record for a modern glass object, “henceforth to be reckoned, amongst connoisseurs, as one of the precious gems of art manufacture.”<sup>468</sup> Although *The Morning Post* commentary indicates the Tazza was “made to the order of Mr. Alexander [sic] Morrison of Fonthill,” Morrison purchased it in the first days of the Exhibition, and it is not believed in any way to have been personalized for him.

Approximately 10 ½ inches in height and with a diameter of 8 ¼ inches, the Tazza had an extravagantly engraved bowl rimmed in gold set with turquoise.

The centre of the dish is enclosed within an engraved anthemium border, which expands itself into 12 panels formed by richly foliated Raphaelesque ornaments, terminating in 12 spandrils, the whole being girdled externally with a band of gold and turquoise. Each of the panels is filled in with a minutely delicate engraving of different designs of marvellous finish—as a vase with gold fish, arabesque devices, a table laid out with Venetian glass, birds in cages, fruit and flowers, trophies, and various symbols. The stem is carried down in the same manner, with delicate leaflets and bright pearly beading, to a richly engraved foot in three divisions of scroll work, supported from chimère’s heads—this again resting upon three supports of very delicate shell and scroll work in gold.<sup>469</sup>

J.B. Waring’s *Masterpieces* identified the engraver as a “Mr. Hills,” one of team who through “many months of toil, thought, and application” collaboratively brought Daniel Pearce’s glass designs to life.<sup>470</sup>

As one of the most extraordinary objects of British manufacture of the 1862 Fair:

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<sup>467</sup> Olivier Hurstel and Martin Levy, “Charles Lepec and the Patronage of Alfred Morrison” in *Metropolitan Museum Journal*, vol. 50, 2015, pp. 194-224. Morrison spent £7,762 14s 8d with discounts: £7,557 15s 8d. A six-page list of purchases exists in the Fonthill Archives. Purchases included enamel plaques, paintings, French decorative arts, French furniture, Minton and Sèvres porcelain.

<sup>468</sup> *The Morning Post*, May 21, 1862, p. 6.

<sup>469</sup> *Ibid.*

<sup>470</sup> *Ibid.*

There is always a crowd of foreign glass exhibitors round it, who are, perhaps not unnaturally, more enthusiastic in their praise of its excellence than our own countrymen who exhibit in the same class.<sup>471</sup>

Tragically, after Morrison's widow Mabel sold his art collection beginning in June 1900, the Morrison Tazza was lost. However, in 1986 a large fragment of the bowl was discovered "in a private collection in Quarry Bank in the West" and has been photographed for posterity.<sup>472</sup>



**Figure 3.47**

**Fragment of Morrison Tazza (left), Engraving of the Morrison Tazza (right)**

Plate 110B

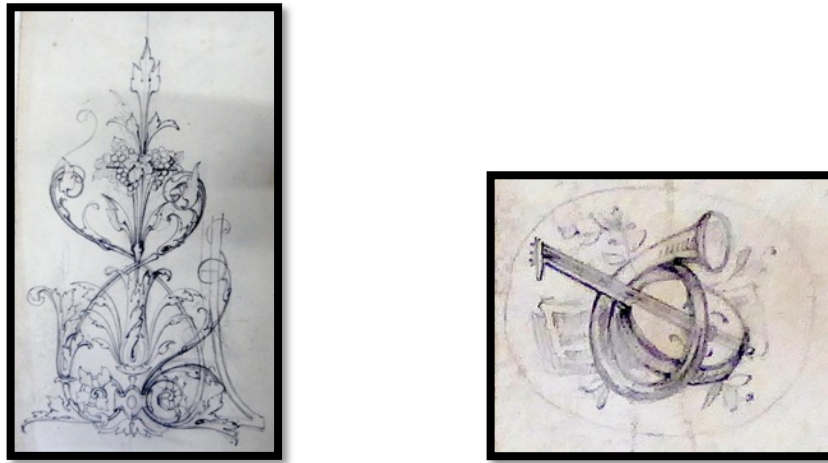
Source (left): C. Hajdamach *British Glass 1800-1914*, p. 145

Source (right): J.B. Waring, *Masterpieces 1862*, Vol. 1, p. 212

As further discussed in Chapter 5, numerous references to the Tazza's design motifs inhabit the Pearce pattern book as well as appear on other heretofore unattributed engraved glass objects.

<sup>471</sup> "The International Exhibition," *Sheffield Independent*, 19 May 1862, p. 3.

<sup>472</sup> Hajdamach, *British Glass 1800-1914*, pp. 143-145.



**Figure 3.48**  
**Two Drawings for Engraved Details on Morrison Tazza**  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1

### The Morrison Water Jug



**Figure 3.49**  
**Morrison Water Jug**  
 Left: J.B. Waring *Masterpieces*, p. 212  
 Right: *Illustrated London News*, September 6, 1862, p. 272

In addition to the exquisite Tazza, J.B. Waring in Volume 1 of *Masterpieces* reports Alfred Morrison also purchased the Morrison Water Jug for the sum of 100 guineas “exquisitely engraved, with water-lily and shell designs...A marvel of artistic skill.” As was previously discussed during consideration of Dobson and Pearce at the 1851 Great Exhibition, the engraved design on the Morrison Water Jug nearly matches

one in the 1851 display of J.G. Green, seemingly a design by Daniel Pearce. Again, it is *The Morning Post* that provides the most extensive description:

The first [of four jugs described] is an Etruscan water-jug, with what is technically called a cope or dome shoulder, expanding into a body of egg-shape form. The centres are enriched with two oval panels, within which is a design of water-lilies floating on the tranquil surface of a lake, a marvel of artistic skill, in the contrast of the leaf and flower with the water. The frame of each panel has on its lower line a shell with a weird design of a mask in its centre, from which depend festoons of shells, coral, and seaweed, which are gathered up to another oval in the front of the jug. The handle springs boldly below the bulge, and is highly though purely ornamented. Dolphins and shells surround the neck, and the lip is surrounded with a light beading of pearls.

Like the fate of the Morrison Tazza, the location today of Water Jug is unknown.

### **The Ailsa Jug**

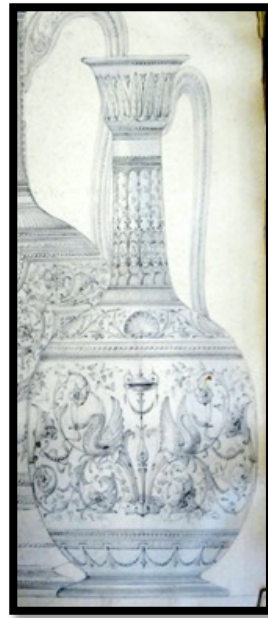


**Figure 3.50**

### **The Ailsa Jug**

Left: J.B. Waring *Masterpieces*, p. 212

Right: Corning Museum of Glass, Corning, NY, 86.42.3



**Figure 3.51**  
**Design Similar to Ailsa Jug**  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1

Today, the Ailsa Jug is in the collection of the Corning Museum of Glass (86.42.3). At the 1862 fair, the Ailsa Jug (50 guineas) and the Ailsa Large Claret Jug, or Jereboam (30 guineas) perhaps were named for the second Marquess of Ailsa, Archibald Kennedy (1816-1870), a Scottish peer whose seat was Culzean Castle. It is not known if the Ailsa Large Claret Jug was purchased by the Marquess at the Exhibition or if, similar to the Hamilton Vase, it was borrowed from the owner for the Dobson and Pearce display. Conversely, it may be that Dobson and Pearce named the vessels for the historically important island off the coast of Scotland.<sup>473</sup> The Corning Museum of Glass as well as some other glass scholars identify the engraver as Bohemian expatriate Paul Oppitz.<sup>474</sup> The decoration of tiered fountains, swans and

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<sup>473</sup> "Ailsa originates from the language of the Vikings who named a Scottish island in the Firth of Clyde, Alfsigesey (meaning Alfsigr, or Elf Victory). As a result, it's [sic] meaning has evolved to "supernatural victory". The island's name eventually came to be called Ailsa Craig, which adds a more Gaelic mix to the origin. In the 16th century, it served as a sanctuary for Catholics during the Scottish Reformation (which resulted from the Scot's declaration of independence from the Papacy). <https://www.scottishgirlsnames.co.uk/ailsa/>. [Accessed: May 13, 2017]

<sup>474</sup> "Oppitz was eminent by 1862 when Dobson and Pierce [sic] of 19 St. James's Street, Piccadilly, London S.W. exhibited the 'Ailsa Jug'...at the London International World's Fair in that year." See: John P. Smith, "Paul Oppitz (1827-1894)" in *The*

water plants was sourced from Raphael's *Loggia* at the Vatican, much referenced by designers of the period. Pearce's use of Raphael's designs is discussed in Chapter 4.

### The Crawford Jug



**Figure 3.52**

### **The Crawford Jug**

Source (left): *The Art-Journal* 1862, p. 15

Source (right): No. 17, Flaxman's *The Illiad*

The Crawford Jug may well owe its designs to John Flaxman. A revival of Flaxman's artwork was underway for its eminent suitability to the Greek pottery forms mid-century glass vessels were imitating. The purchaser may well have been Alexander Lindsay (1812-1880), 25<sup>th</sup> Earl of Crawford and 8<sup>th</sup> Earl of Balcarres, Scottish peer, art historian and collector. The Crawford Jug sold for 25 guineas and was described as: "very chastely engraved with flat tracery, scrolls, and figures, of Greek design."<sup>475</sup>

Further, *The Morning Post* wrote:

the next is in an Etruscan form, engraved with designs in accordance. Greek ornamental borders and groups of warriors, chariots, and horses, so finely cut that to the eye they seem in relief, while really in intaglio. In this jug, more especially, does the work partake of that high character and quality of gem-engraving for which, among the ancients, the most precious stone were only thought too honoured in forming a material.<sup>476</sup>

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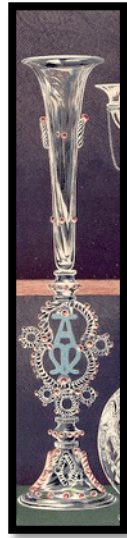
*Glass Circle Journal* 10, 2006, pp. 64-75. In response to Smith's article, glass historian David Vice disputed Smith's claim that Oppitz was the engraver of the Jug and Smith acknowledged "there was no good reason why this aberration had crept in [his 2006 article]". See: *The Glass Circle Journal* 11, 2007, p. 112.

<sup>475</sup> Her Majesty's Commissioners, *The International Exhibition of 1862 - The Illustrated Catalogue of the Industrial Department, British Division*, Vol. 2, pg. 78.

<sup>476</sup>*The Morning Post*, May 21, 1862, p. 6.



### Dobson and Pearce Glass in the Venetian Style



**Figure 3.53**  
**Venetian-style Goblet**

“Specimens of Engraved Glass by Messrs. Dobson & Pearce, London”  
Pl. 78, in *Masterpieces of Industrial Art & Sculpture at the International Exhibition*,  
1862

Keeping pace with the growing interest in Venetian-style glass in Britain, Dobson and Pearce exhibited numerous examples of their renditions in the style. Illustrated in Plate 78 of the J.B. Waring *Masterpieces* is a 2-foot 2-inch Venetian goblet (Figure 3.53):

valued at sixteen guineas, [the goblet] was studded with ruby-glass, the Greek letters, alpha and omega, being in turquoise-coloured glass. The goblet was very beautifully engraved by Mr. Coles...<sup>477</sup>

Although there is no known image of the repaired Venetian style chandelier in the display, it garnered much attention:

Above Messrs. Dobson’s [and Pearce] collection is hung a wonderful Venetian chandelier, of course of their modern manufacture, which in design and drooping of festoons is equal to the rarest old Venice types, only much more brilliant in its metal.<sup>478</sup>

<sup>477</sup> “Group of Engraved Glass, by Messrs. Dobson & Pearce, London,” description of Plate 78 in J. B. Waring *Masterpieces of Industrial Art & Sculpture*.

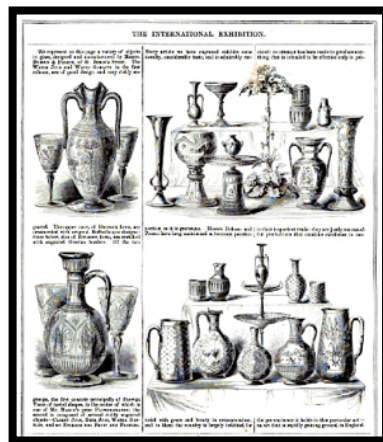
<sup>478</sup> “The International Exhibition,” *Sheffield Independent*, 19 May 1862, p. 3.

Perhaps this illustration from the Pearce pattern book gives some sense of what the 1862 chandelier design may have looked like:



**Figure 3.54**  
**Glass Lustre for 18 Candles**  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1

### Additional Dobson and Pearce 1862 Exhibition Objects

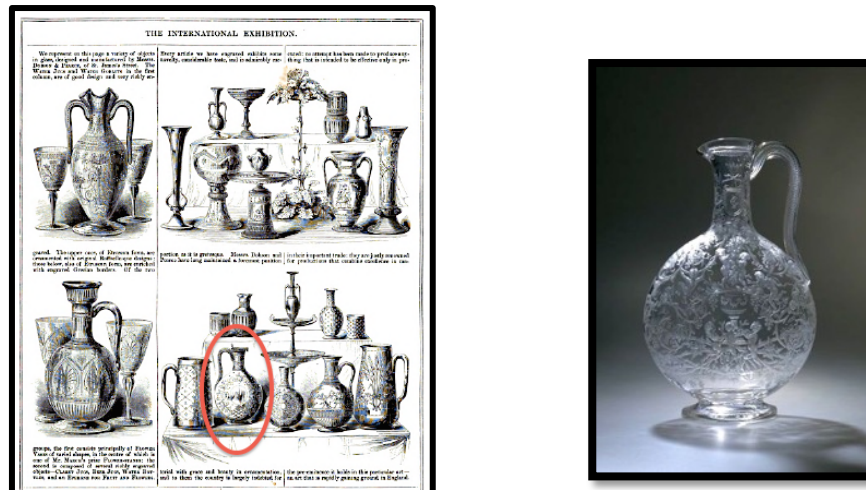


**Figure 3.55**  
**Dobson and Pearce Illustrated Displays**  
 Source: J. B. Waring *Masterpieces of Industrial Art & Sculpture at the International Exhibition, 1862*, p. 15

Also listed among the prize-winning Dobson and Pearce display which did have a portion of objects with cut decoration were the engraved Gurney Cup of 'vine design, infant Bacchanals reveling amidst the vines; very beautifully engraved.' An



1869 Pearce jug in the collection of the Victoria and Albert Museum may well bear a strong resemblance bolstered as it is by a Gurney provenance (see discussion of the third Pearce-related objects in Chapter 5).



**Figure 3.56**  
**Engraved jug purchased about 1869 from the London dealers W.P. & G. Phillips & Pearce**

Source (right): Victoria and Albert Museum, London, C.287-1938

Source (left): Waring *Masterpieces*, Vol. 1, p. 15

Also of note was a Wedgwood Service of Glass “for twenty-four persons (unique). An adaptation of Flaxman’s ornament on a Wedgwood [sic] vase to glass-cutting; prepared for this Exhibition.”<sup>479</sup> Reflecting Pearce’s experience in lighting design at Hancock & Rixon, a much-praised forty-two-candle chandelier was included in the Dobson and Pearce firm’s minutely detailed listing in *The Illustrated Catalogue of the Industrial Department British Division Volume 2*. The Dobson and Pearce firm produced patterns of an engraved service for the Prince Napoleon, the Pompeian decorated Oswald Vase (100 guineas), perhaps so named when it was purchased (or commissioned) by Rowland [Winn] first Baron St. Oswald (1820-1893), first son and heir of Charles Williamson (late Winn), of Nostell Priory and Appleby Hall, Co. York, and cut glass made for the King of Portugal.

<sup>479</sup> Her Majesty’s Commissioners, *The International Exhibition of 1862 - The Illustrated Catalogue of the Industrial Department, British Division*, Vol. 2, pg. 78.

### **All 1862 Designs Attributed to Pearce**

Importantly, *The Art Journal Catalogue* of 1862 further singles out Daniel Pearce for recognition as an exemplar of a system of design training gone by, replaced by a new costlier and less effective government program that failed in many manufacturers' opinions to adequately prepare students to apply design to industry:

Mr. Pearce was educated under the old system, at the discarded School of Design, and it will not be doubted that he is good proof of the practical value of that method of Art-education.<sup>480</sup>

The 'old system' referred to in the *Art Journal* is that of the naturalistic ornamentalists who dominated the early years of the Government School of Design by the now replaced proponents of the design principles of "abstract diagrammatic, or conventionalized, ornament" who trace their origins to the artwork of A.W.N. Pugin. In the persistent design reform push that stretched through most decades of the nineteenth century in Britain, from the 1850s forward, conventionalists were led by the circle of Henry Cole and included William Dyce, Owen Jones and Richard Redgrave.<sup>481</sup>

Critical light is shed on the extent of Pearce's design involvement in the 1862 Dobson and Pearce exhibit in the *1863 10<sup>th</sup> Report to Parliament of the Science and Art Department of the Committee on Council of Education*:

Mr. Daniel Pearce, of the firm of Messrs. Dobson and Pearce, 19 St. James Street, Piccadilly, returns himself as a former student of the schools, and states that the whole of the articles exhibited by that house [at the 1862 Exhibition] were designed by him.<sup>482</sup>

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<sup>480</sup> *The Art Journal Illustrated Catalog of the International Exhibition of 1862*, p. 175-176.

<sup>481</sup> For a most edifying chronicle of this period in British design history, see "Part V: Good Design" in *The Tyranny of Taste* by Jules Lubbock (London: Paul Mellon Centre for British Art by Yale University Press, 1995).

<sup>482</sup> "[Pearce] states that the whole of the articles exhibited [at the 1862 London Exhibition] were designed by him. Appendix. N1 in *Tenth Annual Report of the Science and Art Department of the Committee of Council on Education* (London: Her Majesty's Stationery Office), p. 153. See: <https://books.google.com/books?id=hPM9AAAACAAJ&pg=PA2&lpg=PA2&dq=10th+Report+of+Science+and+Art+Department+to+Parliament+1863&source=bl&ots=z>



tracing these evolutions is by using the world's fairs as portals to glassmaking advancements and stylistic changes in the second half of the nineteenth century.



**Figure 3.58**

**Dobson and Pearce “Exhibition Flower Stand[s]” at 1861 Royal Horticultural Society First Competition for Table Decoration**

Source: Illustration in T.C. March *Flower and Fruit Decoration*, 1862, p. iii.

As significant as their glass vessels were at the 1862 International Exhibition, Dobson and Pearce's first large display of multi-part glass centerpieces or flower stands was ground breaking. Seen by such large numbers of Exhibition visitors, the firm's pioneering designs fueled what would become high fashion for decorating dining tables with glass centerpieces. The development of these forms by Pearce may well be attributed to his ongoing design work with chandeliers, for as Isobel Armstrong suggests, these unique forms were “smaller variants of the chandelier's complexity.”<sup>484</sup>

During the first half of the nineteenth century, dining *à la russe* replaced the earlier tradition of kitchen staff serving full courses one at a time.<sup>485</sup> Service *à la russe* was far preferable to diners. Under the 150-year old dining tradition of full course service called *à la française* where all dishes were laid out on the table before the

<sup>484</sup> Isobel Armstrong, “Perspectives of the Glass Panel” in *Victorian Glassworlds*, p. 211.

<sup>485</sup> Robin Emmerson, *Table Settings* (Buckinghamshire, UK: Shire Publications, 1991). The author notes: “it was said to have been introduced by the Russian ambassador to the court of Napoleon”, p. 25.

guests were seated, the delay caused unpleasantly cooled food. The serving of many dishes at once left guests needing the full attention of serving staff:

if there are not many to attend on the company, it is probably that things will be asked for several times before all can be served; and if there are many servants they may be running one against the other, and spilling the sauces etc. on the company, the table cloth or the carpet.<sup>486</sup>

Massive centerpieces composed of flowers in porcelain or silver containers complemented by multi-branched candelabra featured in the earlier system of dining limited conversation to one side of the table. With *à la russe* dining, communication was much improved. Hot meals were “prepared, carved and plated in the kitchen and sent out to each diner whilst still hot, similar to a Western style restaurant today.”<sup>487</sup> The friendlier mode of dining ushered in an atmosphere that encouraged conversation, so hostesses were in need of tabletop decoration that allowed for discussion across the dining table.

The November 15, 1862 edition of *Cassell's Illustrated Family Paper* references epergne designs Dobson and Pearce collaboratively produced and exhibited with Mr. T.C. March.

In this collection are also shown the cheapest, simplest, and most beautiful designs of Mr. March, of the Lord Chamberlain's Office, for table decoration which took the first prize offered for this object at the great fête in the Horticultural Gardens last year.<sup>488</sup>

These exquisite drawing-room decorations have been pronounced to be ‘unique and extraordinary,’ and they well deserve the praise thus bestowed; for nothing more graceful or more fitting the dessert table has hitherto been produced.<sup>489</sup>

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<sup>486</sup> Emerson, *Table Settings*, p. 25.

<sup>487</sup> Jason Adamson, “Service à la Française; à la Russe & The Chef,” posted in *Food*, <https://onthegas.org/food/service-a-la-francaise-a-la-russe-the-chef>. [Accessed: October 15, 2019]

<sup>488</sup> “The International Exhibition,” *Sheffield Independent*, 19 May 1862, p. 3.

<sup>489</sup> *Cassell's Illustrated Family Paper Exhibitor*, p. 206.

And the London *Times* explained:

For Diners à la Russe, now almost universally adopted, these Flower Glasses are especially serviceable, as the lightness of the glass stem prevents any obstruction to the view across the table...<sup>490</sup>

As early as 1861 Daniel Pearce began registering pioneering patents for innovative forms in centerpieces for the dining table. The date directly correlates with the publication a year later in 1862 of March's book *Flower and Fruit Decoration: with some Remarks on the Treatment of Town Gardens, Terraces, &c., and with many Illustrations of Colour and Contrast, applicable to both Subjects*.



**Figure 3.58**  
***Flower and Fruit Decoration***  
Book by T.C. March  
1862

As explained in Exhibition commentary in *Cassell's Illustrated Family Paper Exhibitor* of November 15, 1862:

...and specimens of the epergnes invented by Mr. March, and shown by Messrs. Dobson and Pearce, of Piccadilly. These exquisite drawing-room decorations have been pronounced to be "unique and extraordinary," and they well deserve the praise thus bestowed"; for nothing more graceful or more fitting the dessert table has hitherto been produced.<sup>491</sup>

<sup>490</sup> "The International Exhibition" in *Times* (London, England), 17 May 1862, p. 11.

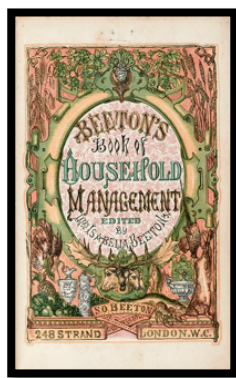
<sup>491</sup> *Cassell's Illustrated Family Paper Exhibitor*, p. 206.



It is important to mark that in the second half of the nineteenth century as a growing middle class aspired to create interiors that spoke to their sophistication and prosperity, it was a time in which household advice manuals were produced in abundance. Books such as *Mrs. Beeton's Book of Household Management* of 1861 (serially published as early as 1858), *Hints on Household Taste* by Charles Locke Eastlake of 1868, and Agnes and Rhoda Garret's *Suggestions for House Decoration in Painting, Woodwork and Furniture* of 1876 all spoke to the design reform movement's objective to "restore beauty and integrity of design to everyday objects."<sup>492</sup>

"Great effort went into the production of an unending series of novel table-centres, and a London firm of dealers such as Dobson and Pearce registered a whole string of designs at the Patent Office in the 1860s. Daniel Pearce, its leading exponent, ended up twenty years later at Thomas Webb's as head of the department producing table-centres."

Taste occurred hand in hand with influence of Mrs. Beeton's *Household Management* [first published in 1856] (revised edition 1888) in which she refers to "The decoration of tables at the present time is almost universal...Hostesses in the season vie with each other as to whose table shall be the most elegant, and are ready to spend almost, if not quite, as much upon the flowers as upon the dinner itself."<sup>493</sup>



**Figure 3.59**  
**Dining Table à la Russe pictured in *Mrs. Beeton's Book of Household Management*, 1861**

Source: <https://www.pinterest.com/pin/569986896593427554/>.  
[Accessed: December 19, 2019]

<sup>492</sup> <https://www.metmuseum.org/toah/ht/10/euwb.html>. [Accessed: February 15, 2018]

<sup>493</sup> R.J. Charleston, *English Glass* (London: George Allen & Unwin, 1984), p. 218.

March's book featured designs of tall epergnes with glass stems so as not to disrupt sight lines across the dining table and gave hostesses detailed instructions how to arrange flowers and fruit to their most beautiful effect. Buyers could opt either for glass or zinc (more durable) bases and upper bowls. The stem connecting them always was made of glass.

Mrs. Beeton recommended that elaborate oval and circular tazzas, 'elegantly-shaped glass dishes on stems', another variant of the fountain or inverted chandelier fused with the flower, be placed at intervals down the formal dining table to express the 'poetry in the dessert.'<sup>494</sup>



**Figure 3.62**  
**Glass Epergne**

T.C. March, *Flower and Fruit Decoration*, p. 42  
1862

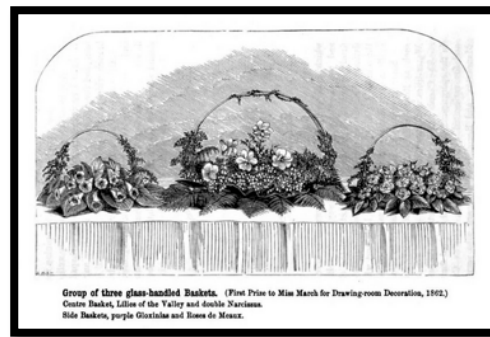
Another popular form of centerpiece devised by March and Dobson and Pearce was a glass-handled basket, and one of Pearce's early patents of April 28, 1862 was for a "Glass Flower Basket."<sup>495</sup>

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<sup>494</sup> Isobel Armstrong, "Perspectives of the Glass Period," *Victorian Glassworlds*, p. 214.

<sup>495</sup> Design number: 151261, April 28, 1862. Dobson & Pearce, 19 St. James's Street SW. The National Archives, Kew (<https://discovery.nationalarchives.gov.uk/details/C11706056>). [Accessed: October 31, 2019]





**Figure 3.61**  
**Glass-handled Centerpieces**

Source: T. C. March, *Flower and Fruit Decoration*, 1862, p. 55

Also notable are the last four pages of March's book that feature Dobson and Pearce advertisements for glass centerpieces (see Figure 3.62), press coverage of such designs at the 1862 Exhibition and publication of their royal warrant as "Artists in Glass to the Queen," a most important signifier for any luxury retailer.<sup>496</sup>

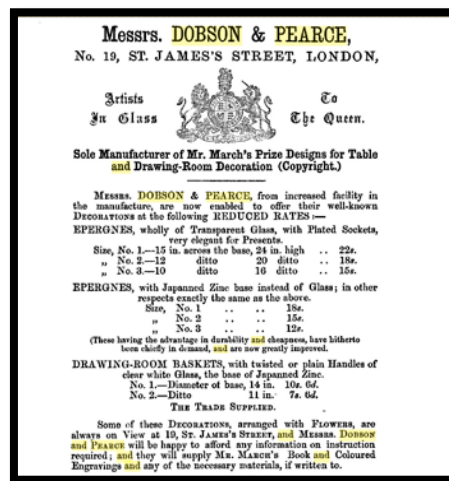
<sup>496</sup> "The Royal Warrant Holders Association was formed in 1840."

"A Royal Warrant of Appointment is a mark of recognition of those who have supplied goods or services to the Households of HM The Queen, HRH The Duke of Edinburgh or HRH The Prince of Wales for at least five years, and who have an ongoing trading arrangement.

The Monarch decides who may grant Royal Warrants. These are known as the Grantors: HM The Queen, HRH The Duke of Edinburgh and HRH The Prince of Wales

The Royal Warrant is the document that appoints the company in its trading capacity and is granted to a named individual, known as the Grantee. The Warrant gives the Grantee permission, and responsibility, for the display of the relevant Royal Arms in connection with the business.

Today there are around 800 Royal Warrant holders representing a huge cross-section of trade and industry, from individual craftspeople to global multi-nationals." See: <https://www.royalwarrant.org>. [Accessed: November 1, 2018]



**Figure 3.62**  
**Dobson and Pearce Advertisement with Epergne Prices**  
Source: T.C. March, *Flower and Fruit Decoration*, 1862, p. 109

How Dobson and Pearce partnered with T.C. March is yet to be discerned. Genealogical research on John Dobson led to unverifiable suggestions of a relative, perhaps even a father, in the garden business. Such designs continued to be a major part of Pearce's *oeuvre* throughout his long career, and the designs sometimes containing multiple parts were rendered both in glass, metal and ceramics.<sup>497</sup> Immediately following the Fair, news articles document Dobson and Pearce along with March participating in and winning prizes and honorable mentions in competitions held, for instance, by the Royal Horticultural Society in London in May 1864.<sup>498</sup> The windows of the Dobson and Pearce featured the unique designs arrayed with fresh flowers providing a respite from “an endless background of brick-and-mortar.”<sup>499</sup> Indeed, when the Pearces relocated to Stourbridge in 1884 to

<sup>497</sup> For a comprehensive discussion of the design evolution of table centerpieces in the second half of the nineteenth century, see: Barbara Morris “Centrepieces and Flower Stands” in *Victorian Table Glass and Ornaments*, pp. 149-162.

<sup>498</sup> “Messrs. Dobson and Pearce, honorable mention for ornamental glasses for flowers, highly commended for variety, novelty, beauty, and ingenuity.” “The Horticultural Gardens Kensington,” *Morning Post* (London), 25 May 1864, p. 0. *British Library Newspapers*, <https://link-gale-com.ezproxy.lib.gla.ac.uk/apps/doc/R3210440263/GDCS?u=glasuni&sid=GDCS&xid=b60f42c3>. [Accessed: September 5, 2018]

<sup>499</sup> “Floral Table Decoration,” *The Lady's Newspaper & Pictorial Times* (London), Volume XXXIII, Issue 839, January 24, 1863, p. 224. <http://find.gale.com.ezproxy.lib.gla.ac.uk/dvnw/newspaperRetrieve.do?sgHitCountType=None&sort=DateAscend&tabID=T003&prodId=DVNW&resultListType=RESU>



At the age of 45 and having spent years in the design profession, it can be surmised Pearce's trip was highly satisfying to him as an entrepreneur and as well edifying for an individual who dedicated his life to designing artful objects.

### **A New Partnership**

*Mr. Pearce then joined Mr. Phillips of Bond-street and they conducted a high class business under the name of Phillips & Pearce.*

*The Pottery Gazette, March 1, 1907  
p. 346*

When Daniel returned to London, he resumed working in partnership with John Dobson. His patents during the period he was working with Dobson were numerous. Approximately forty designs primarily for glass centerpieces, candelabra and vases continued to be registered in the name of Dobson and Pearce through March 1, 1866. Pearce's patents are useful for marking a change in his work life. A patent dated January 24, 1867 for "Improvements in the manufacture and construction of ecclesiastical architectural devices and decorations" was filed under the name of William Phillips Phillips, George Phillips and Daniel Pearce of New Bond Street, London, provides verification that Daniel left the partnership with John Dobson (who continued on his own) and made a business arrangement with W.P. & G. Phillips, high-end glass and ceramics retailers whose old and established business was founded in 1760.<sup>501</sup> This was to be a long and lasting affiliation that would go through a series of transitions, operating initially under the name of "W.P. & G. Phillips & Pearce." The firm's showrooms were on New Bond Street and a second on Oxford Street in London, since the nineteenth century both areas known for luxury shops. Pearce's move to Phillips may have occurred for expanded resources available to him to support production of his designs. Perhaps the new partnership enabled him to design more fully for his equal interest in ceramics and may have

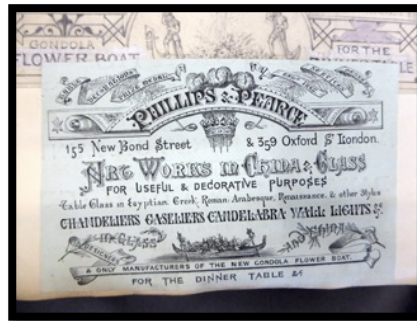
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[com.ezproxy.lib.gla.ac.uk/apps/doc/Y3202973601/GDCS?u=glasuni&sid=GDCS&xiid=10727de6](http://com.ezproxy.lib.gla.ac.uk/apps/doc/Y3202973601/GDCS?u=glasuni&sid=GDCS&xiid=10727de6). [Accessed: May 20, 2018]

<sup>501</sup> Indeed, John Dobson of St. James's Street continued his business through the 1867 Paris Exposition. However, by the 1871 census, the area for 'occupation' is blank. He and wife Maria are living in London but no longer at 19 St. James's Street. They have relocated to Goswell Street, St. James Clerkenwell.



Arabesque, Renaissance & other styles), and of course whose styles were innovative and unique (the 'only manufacturers of the new gondola flower boat'). It is more than reasonable to assume both the broadside and business card designs are by the hand of Daniel Pearce since they are included in his design book and in instances (see hand lettered 'Prize Medals' on the broadside) match many other examples of his handwriting throughout the book.



**Figure 3.65**  
**Phillips & Pearce Business Card**  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1

### **Phillips and Pearce at the 1867 Paris Exposition**

Of the 1867 Paris Exposition, Jane Spillman writes a blanket assessment, "No new styles or techniques in glassmaking were visible at this fair, which seemed like a second showing of the London Fair of 1862...Creativity was apparently at a low ebb."<sup>502</sup> However lacking in design innovation the glass displays may have been, the 1868 published commentary by George Wallis of the South Kensington Museum made what was perhaps the more important point:

One thing, however, is undoubted; the general quality of the British crystal glass is immeasurably superior to that of any other in the Exhibition, either for colour, purity, or any other quality essential to glass as a material.<sup>503</sup>

In the plethora of published information generated about the glass exhibits at the Fair, the ones most useful for understanding Pearce's place in British glass art

<sup>502</sup> Jane Spillman, *Glass From World's Fairs 1851 to 1904*, p. 22.

<sup>503</sup> George Wallis, "The Glass—Domestic and Decorative," in *The Art Journal Illustrated Catalogue of the Universal Exhibition* (London: Virtue, 1868), pp. 81-82.

production are: *The Art-Journal Illustrated Catalogue of the Universal Exhibition*, the official *Paris Universal Exhibition of 1867 Catalogue of The British Section*, and the *1867 Reports of Artisans* compiled by the Royal Society of Arts, London. While the general assessment that British glass for its purity of metal far exceeded the quality of glass from countries on the Continent, reports from British artisans sent specifically to assess glass exhibits cite that European glass manufacturers excelled in use of color and overall artistic design in glass.<sup>504</sup>

In the English Department there are evident signs of recent improvement in design and execution, more particularly in the pure crystalline clearness of the material, in this being superior to the exhibitors of any other country.<sup>505</sup>

the English department is superior in workmanship, the French in design and color...I consider schools of design, with special reference to the trade, to be of utmost importance.<sup>506</sup>

However, the reports of the three Birmingham glassmakers in the *Reports of Artisans* universally criticized the dearth of artistically trained designers in Britain and repeatedly observed that Continental glass workers were paid more generously and afforded more benefits than those in their home country.

The decorative styles featured in the British section glass in which W.P. & G. Phillips & Pearce were one of nineteen exhibitors were indeed very similar to those of 1862. Engraved vessels with historic or Venetian-style decoration abounded as did a few in the Moorish, Greek and Italian fifteenth-century (*cinque cento*) taste, and according to critics too few using floral designs. Cut glass continued to appear in a variety of table services and, of course, in grand chandeliers. Unlike 1862, some

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<sup>504</sup> The Council of the Royal Society of Arts raised funds by subscription including early on the Prince of Wales and the British government to send 80 skilled artisans to visit the Paris Exposition international displays and each write a report. Three glass artists from Birmingham, Thomas Barnes, W.T. Swene, and T.J. Wilkinson, were selected to visit the displays of Table and Fancy Glass to assess the progress of the industry and report back to their countrymen. See: *Reports of Artisans Selected by a Committee Appointed by the Council of the Society of Arts to Visit the Paris Universal Exhibition 1867* (London: Bell and Daldy, 1867).

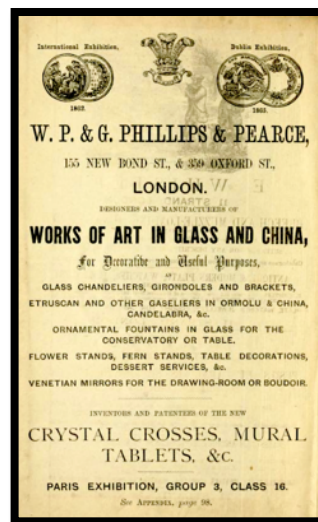
<sup>505</sup> "On Table and Fancy Glass," Thomas C. Barnes in *Reports of Artisans*, p. 126.

<sup>506</sup> Thomas C. Barnes, p. 130.



glassmakers such as Phillips & Pearce credited the Stourbridge firms like Thomas Webb and Sons who either created the blanks for engraving or actually had a hand in the decoration be it engraving or cutting. Up to this point in time that had not been the practice.

The *Catalogue of the British Section* is particularly helpful in that it details objects in each of the British displays of glass. Interestingly, on the first page of the catalogue appears a full-page advertisement by W.P. & G. Phillips & Pearce that refers readers to its full list of items exhibited on page 98 of the *Catalogue's* Appendix.



**Figure 3.6**

**W.P. & G. Phillips & Pearce Advertisement**

Source: *Paris Universal Exhibition of 1867 Catalogue of the British Section*

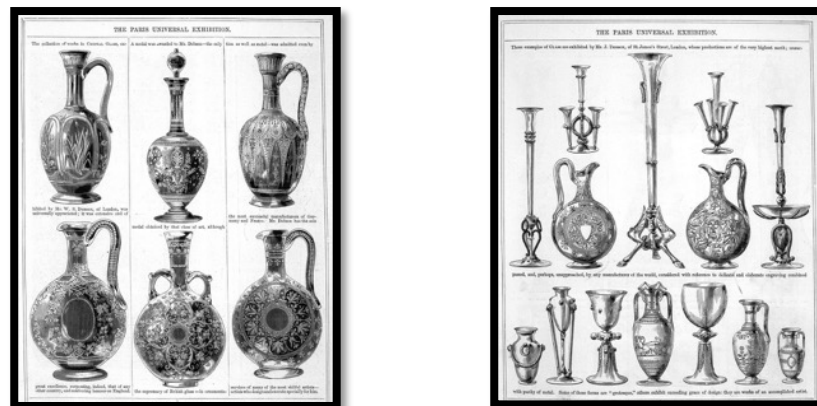
The Appendix page lists sixty categories of glass and ceramic objects exhibited by Phillips & Pearce that in total number well over 100 pieces including chandeliers, gaseliers, table centerpieces, many engraved works—numerous magnum and quart claret jugs—colored glass, some ecclesiastical designs and many designs noted as ‘patented,’ specifically cited to highlight the originality of their forms and decoration.

While other table and fancy glass exhibited by British firms such as Pellatt Co., James Green, and James Powell and Sons received approbation both in the *Art-Journal*



commentary by George Wallis of the South Kensington Museum and the three Birmingham glassmakers representing the Royal Society of Arts, ultimately the competition appeared to be between Pearce's former partner John Dobson who exhibited on his own and W.G. & P. Phillips & Pearce. Dobson earned a prize medal for his entries:

The collection of works in crystal glass, exhibited by Mr. W.S. [sic] Dobson of London...was extensive and of great excellence, surpassing indeed that of any other country, and conferring honour on England. A medal was awarded to Mr. Dobson—the only medal obtained by that class of art, although the supremacy of British glass...was admitted even by the most successful manufacturers of Germany and France.<sup>507</sup>



**Figure 3.67**

**Variety of Objects Displayed by Mr. J. Dobson, London**

Source: *The Art-Journal Illustrated Catalogue of the 1867 Universal Exhibition*  
(left: Page 321; right: Page 15)

While there is no intention to diminish Dobson's achievement, however, the praise he did receive either was couched in the former design achievements of his partner, Daniel Pearce, or his designs were considered only second to the engraving work displayed by W.P. & G. Phillips and Pearce. Indeed, Dobson was roundly congratulated for "sustaining" the design excellence it achieved in 1862 when still showcasing the design talents of Mr. Pearce.<sup>508</sup>

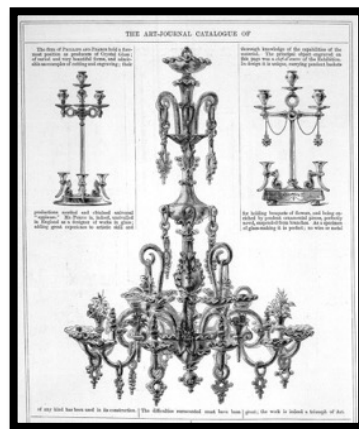
<sup>507</sup> *The Art-Journal Illustrated Catalogue of the 1867 Universal Exhibition* (London: Virtue and Co., 1863), p. 321.

<sup>508</sup> *The Art-Journal Illustrated Catalogue of the 1867 Universal Exhibition*, pp. 90-91.

Unremarkably, the objects displayed by W.P. & G. Phillips & Pearce bear a strong resemblance to those of Dobson albeit they are identified as “varied and very beautiful.”<sup>509</sup> It begs the question of how much assistance Daniel gave Dobson in the years between 1862 and 1866 prior to their breakup and if their parting was acrimonious or amicable.

Daniel, of course, had kept up his design work for lighting fixtures and at the 1867 Fair won great praise for a chandelier design that incorporated hanging baskets for flowers and whose construction was accomplished without wire or metal, a technique patented in 1866 by J.G. Green of James Green & Nephew.

As a specimen of glass-making it is perfect...The difficulties surmounted must have been great; the work is indeed a triumph of Art.<sup>510</sup>



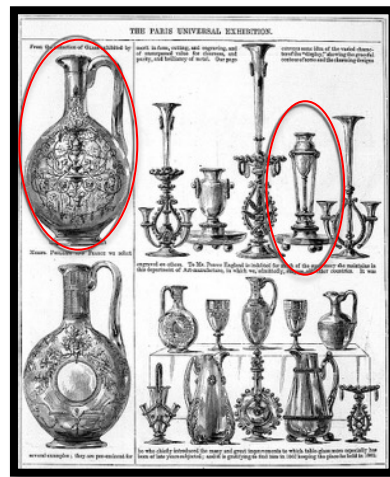
**Figure 3.70**

**Novel chandelier design by Daniel Pearce for W.P. & G. Phillips & Pearce**

Source: *Art-Journal Catalogue 1867 Paris Exposition*, p. 280

<sup>509</sup> *The Art-Journal Illustrated Catalogue of the 1867 University Exhibition*, p. 280.

<sup>510</sup> *Ibid.*



**Figure 3.**

**W.P. & G. Phillips & Pearce Displays**

Source: *The Art-Journal Illustrated Catalogue of the 1867 Universal Exhibition*, p. 67

Fortunate for posterity, two of the objects pictured on page 67 of the *Art-Journal* (Figure 3.71) or duplicates thereof, today are in museum collections. The tripod mounted glass urn without the base pictured under it in the *Art Journal* are today in the collection of the British Museum. The engraved jug (Figure 3.73) or a facsimile thereof and a matching goblet are in the collection of the Manchester City Galleries and attributed to the prodigious firm of Manchester firm Molineaux, Webb & Co. founded circa 1827 (and unrelated to the Webb glass family of Stourbridge).



**Figure 3.70**

**Glass Urn and Stand**

Colorless glass

11  $\frac{3}{4}$  inches H.

The British Museum, London, 1999,0309.1



**Figure 3.71**

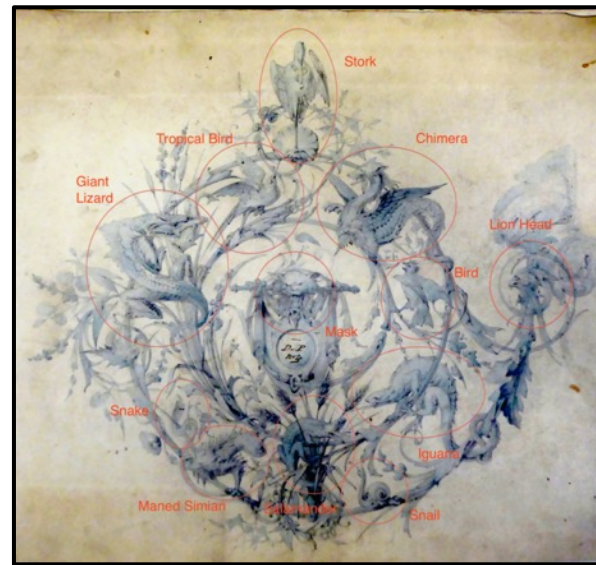
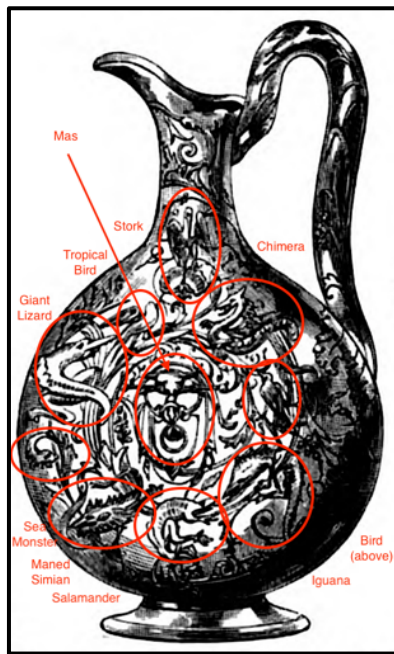
**Decanter and Glass**

(Identified as by) Molineaux and Webb, Manchester, England  
1865

Decanter: 9 ¼ inches H.

Manchester City Galleries, Manchester, 1984.742

With regard to the Hamilton Vase and a continued use of the 1862 design, Wallis engages in an interesting comparison between the work of J. Dobson and Phillips & Pearce. Both exhibitions displayed engraved vessels featuring reptiles. Clearly as Figure 3.73 illustrates, Dobson was using the modified version of an earlier design by Pearce. The Pearce pattern is comprehensively discussed in Chapter 5.



**Figure 3.72**

**Dobson Jug exhibited at 1867 Paris Exposition (left)**

Source: *The Art-Journal Illustrated Catalogue to the Universal Exposition 1867*, p. 15

**Hamilton Vase Pattern 2 (right)**

Source: Pearce Pattern Book, Dudley Archives, DTW/1

One [in Dobson's display] is especially noticeable...the principle forms are reptiles, distributed with such a perfect regard to the decorative result, that every detail tends to give expression to the work. The error of over-crowding is carefully avoided, and the exquisite skill of the engraver is shown at every point. It is the work of a skilful German engraver located in England and the influence which such an artist must bring to bear upon those around him, cannot be over-estimated; while the spirit and enterprise of those who employ his talent out to be properly recognised.<sup>511</sup>

Interestingly, Wallis in his *Art-Journal* commentary criticized both Dobson and Pearce for not naming 'skilful German engraver' of the Dobson Jug. John P. Smith in *The Glass Circle Journal* Vol. 10 posits that the engraver was Paul Oppitz. Oppitz did have relationships with various London glassmakers including Dobson and Pearce; however, at this time no positive attribution can be made.<sup>512</sup>

<sup>511</sup> *The Art-Journal Illustrated Catalogue of the 1867 Universal Exhibition*, p. 92.

<sup>512</sup> John P. Smith, "Paul Oppitz (1827-1894)" in *The Glass Circle Journal 10* edited by John P. Smith (London: The Glass Circle, 2005), p. 66-67.

Wallis continued his comparison between Dobson and Phillips and Pearce positing that both reptile-decorated vessels were engraved by the same anonymous hand:

Messrs. Phillips and Pearce exhibit the most skilful and artistic example of engraving in the Exhibition. It is a bottle of the same size and form as that already quoted as decorated with reptiles in the display of Mr. Dobson. The details of the design are larger and bolder, perhaps a little too much so for the final result; but the effect is very rich and highly artistic, while the very skilful execution of human figures, which are introduced into the composition with great tact, places it on higher ground, as a work of art, than the specimen in which the reptile forms are the leading features. Both are evidently engraved by the same skilled hand, as they have both been designed by the same artist. As a piece of decoration, Dobson's is to be preferred; but as a specimen of skill in engraving, that of Phillips and Pearce is immeasurably the best; for the design might have been made as a crucial test of the powers of the engraver, to render the most crowded decoration thoroughly intelligible.<sup>513</sup>

In the end, the 1867 Paris Exposition accolades for British glass belonged to 50-year old Daniel Pearce who was roundly acknowledged for excellence in his continued production of unique flower stands, an exceptional chandelier for its incorporation of fresh flower holders whose construction was achieved without wire or metal, inventive twisted work in the Venetian style, and engraved human figures that surpassed all other entries in their achievement. Mr. Wallis praised Pearce as:

unrivalled in England as a designer of works in glass; adding great experience to artistic skill and thorough knowledge of the capabilities of the material.<sup>514</sup>

After the achievements of the 1867 Paris Exposition, it appears that Daniel Pearce continued in a highly successful and profitable partnership with the Phillipses. The UK Census of 1871 gives an update on Pearce's residence, now living with his large household in Chelsea in southwest London, his occupation listed as "Glass & China Dealer."

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<sup>513</sup> *The Art-Journal Illustrated Catalogue of the 1867 Universal Exhibition*, p. 93-94.

<sup>514</sup> *The Art-Journal Illustrated Catalogue of the 1867 Universal Exhibition*, p. 280.





West Midlands to work side-by-side with Kny, Kny's sons and the other distinguished engravers engaged by Webb.

1871 England Census for Daniel Pearce  
Staffordshire - Amblecote - District 21

The undermentioned Houses are situated within the boundaries of the

Page 27

No. of houses	NAME, STREET, No. and No. of PARTS of HOUSE	HOUSEHOLDERS	RELATIONSHIP to HEAD of Family	AGE	Sex	Rank, Profession, or OCCUPATION	WEDDED	WEDDED	WEDDED
1	1. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
2	2. Amblecote Lodge	Mr. Frederick Kny	Head	45	M	Engraver	Married		
3	3. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
4	4. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
5	5. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
6	6. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
7	7. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
8	8. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
9	9. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
10	10. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
11	11. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
12	12. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
13	13. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
14	14. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
15	15. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
16	16. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
17	17. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
18	18. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
19	19. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
20	20. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
21	21. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
22	22. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
23	23. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
24	24. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
25	25. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
26	26. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
27	27. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
28	28. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
29	29. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
30	30. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
31	31. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
32	32. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
33	33. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
34	34. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
35	35. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
36	36. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
37	37. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
38	38. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
39	39. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
40	40. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
41	41. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
42	42. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
43	43. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
44	44. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
45	45. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
46	46. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
47	47. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
48	48. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
49	49. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
50	50. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
51	51. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
52	52. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
53	53. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
54	54. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
55	55. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
56	56. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
57	57. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
58	58. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
59	59. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
60	60. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
61	61. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
62	62. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
63	63. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
64	64. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
65	65. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
66	66. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
67	67. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
68	68. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
69	69. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
70	70. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
71	71. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
72	72. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
73	73. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
74	74. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
75	75. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
76	76. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
77	77. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
78	78. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
79	79. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
80	80. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
81	81. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
82	82. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
83	83. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
84	84. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
85	85. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
86	86. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
87	87. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
88	88. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
89	89. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
90	90. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
91	91. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
92	92. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
93	93. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
94	94. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
95	95. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
96	96. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
97	97. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
98	98. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
99	99. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		
100	100. Amblecote Lodge	Mr. Daniel Pearce	Head	40	M	Engraver	Married		

Total of Houses - 100

Total of Males and Females - 100

**Figure 3.74**  
**Daniel Pearce, Jr. Lodging with Frederick Kny Family**  
UK Census of 1871 – Amblecote, Staffordshire  
Source: Ancestry.com Operations, Inc., 2014

After joining W.P. & G. Phillips, Pearce's design patent activity was sustained. Three patents for the subsequent years of 1869, 1870 and 1871 whose records include photographs give a sense of his design work in ceramics, always a medium of great interest to him.

The first of these is dated 1869, registration number 281812, for a "Venue Centerpiece" that features Venus on a plinth elevated above a shell-bordered trough for flowers (see Appendix 1). The dimensions given are: "Width: 18.25 inches (46cm), Depth: (at center) 5.5 inches (14cm), and Height: 8.75 inches (22cm). This design was pre-dated by one registered by Pearce in 1868 (#217676 for Phillips & Pearce) for an oblong glass trough for ferns & flowers."





**Figure 3.75**  
**Registration photograph**  
 The UK National Archives  
 Design #281812  
 Pearce & Phillips  
 August 11, 1869

An entry by Phillips in the 1865 Dublin International Exhibition of a centerpiece design executed for Copeland may well have provided inspiration for Pearce.<sup>517</sup>



**Figure 3.76**  
**Centerpiece by W.P. & G. Phillips for W.T. Copeland**  
 Dublin International Exhibition of 1865  
 Source: Parkinson and Simmonds, *Dublin International Exhibition of 1865*, p. 293

<sup>517</sup> Harry Parkinson and Peter Simmonds, eds., *Dublin International Exhibition of 1865* (London: E. and F.N. Spon, 1866).



**Figure 2.77**

**Pair of Venus Centerpieces (glazed but uncolored)**

Source: Patrick Howard Antiques

<http://www.patrick-howard-antiques.com/Antiques/Porcelain%20and%20Crystal/399.%20Pair%20English%20Porcelain%20Centerpieces%20Phillips%20Pearce%20Bond%20St%20London.aspx>. [Accessed: October 12, 2019]



**Figure 3.78**

**“Fine Royal Worcester Nude Sea Nymph and Shells Figural Centerpiece”**

Source: Ebay Listing by: A Thousand Temptations Store

[Accessed: December 8, 2017]



**Figure 3.79**

**Two Versions of Royal Worcester Centerpieces**

Lot 1374 – [www.invaluable.com](http://www.invaluable.com)

Source: Burchard Galleries Inc., St. Petersburg, FL

[Accessed: October 20, 2019]



**Figure 3.80**  
**Venus Centerpiece Phillips & Pearce Registration Mark**

August 11, 1869

Source: Patrick Howard Antiques

<http://www.patrick-howard-antiques.com/Antiques/Porcelain%20and%20Crystal/399.%20Pair%20English%20Porcelain%20Centerpieces%20Phillips%20Pearce%20Bond%20St%20London.aspx>

[Accessed: October 12, 2019]

Of particular interest is the inclusion in the Pearce design of a small reptile, probably a red salamander, drawing Venus's gaze. In addition to the Hamilton Vase and Dobson's 1867 Exposition engraved reptile vessel, the little creatures appear repeatedly in Pearce's pattern book most notably in one of the two designs for the Hamilton Vase albeit a more menacing version than the one at Venus's feet.



**Figure 3.81**  
**Detail of Design for Hamilton Vase**

Source: Pearce Pattern Book  
Dudley Archives, DTW/1

A Phillips & Pearce patent of 1870, registration number 238761, has a similarly interesting story and assists in dating Pearce's rendering of an ad for his alliance with the Phillipses as well as highlighting his perennial focus on promotion and marketing products of his design. During the Victorian period, consumers were always seeking the new and innovative goods and that drove designers to perpetually devise new forms to satisfy the demand. The Flower Gondola registered on February 11, 1870, was a centerpiece to carry flowers, employed to best effect when placed on a mirrored plateau.

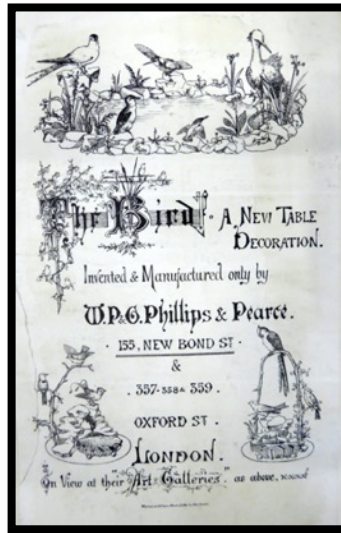


**Figure 3.82**  
**Registration photograph**  
 The UK National Archives  
 Design #238761  
 Phillips & Pearce  
 February 11, 1870



**Figure 3.83**  
**Detail of Flower Gondola on Phillips & Pearce Broadside Drawing**  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1

Another insertion in the Pearce pattern book is a second broadside created by Daniel promoting an additional new table decoration “Invented & Manufactured only by W.P. & G. Phillips & Pearce.” In it, the innovative incorporation of birds in table centerpieces was introduced. Again, exclusivity and a new and unique design are highlighted to attract Victorian shoppers always on the hunt for novel decorative objects to display in their homes signifying their up-to-date and artful taste and financial wherewithal.



**Figure 3.84**  
**Broadside for “The Bird A New Table Decoration”**

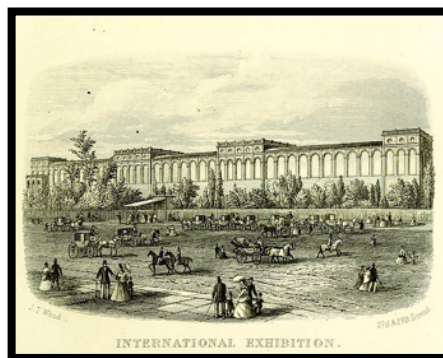
Source: Pearce Pattern Book  
Dudley Archives, DTW/1

Pearce continued designing for chandeliers, too. In 1871 he registered a design for a porcelain chandelier for eight candles decorated with small birds, pearl garlands and suspended tassels.



**Figure 3.85**  
**Registration photograph**  
 Porcelain Chandelier  
 Design #252095  
 Phillips & Pearce, April 27, 1871  
 Source: The UK National Archives

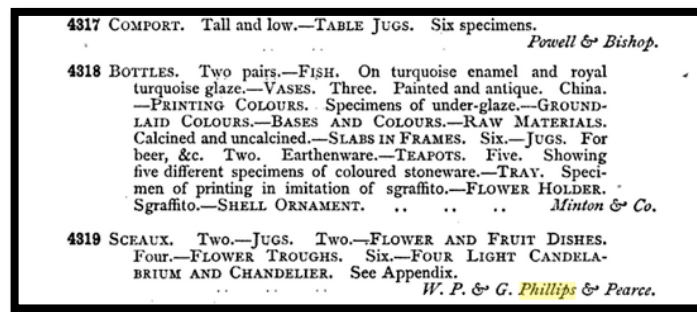
The Phillips and Pearce porcelain chandelier also played a part in the firm's entries in the International Exhibition of 1871 in London (see Figure 3.89). To sustain the government momentum to improve design for manufacturing, in 1871, two years before his retirement, Henry Cole and colleagues at the UK Department of Science and Art initiated a series of annual international exhibitions. Promoted as "The first of a series held under the direction of Her Majesty's commissioners for the Exhibition of 1871," the first fair attracted over a million visitors and was profitable. However, the following three (1872, 1873, 1874) had fewer visitors and lost money.



**Figure 3.86**  
**London International Exhibition of 1872**  
 Engraving  
 J.T. Wood, artist  
 Source: British Library, Mechanical Curator Collection



W.P. & G. Phillips and Pearce continued their active participation in most such events, critical for promoting their wares to consumers keen for household furnishing that spoke to all that was new and fashionable. From the listings on page 20 in the official catalog, *1871 Official Catalogue Industrial Department*, W.P. & G. Phillips & Pearce entries are enumerated in number 4319:<sup>518</sup>



**Figure 3.8**  
**W.P. & G. Phillips & Pearce Listing**

Source: *The Art Journal Catalogue of the 1871 International Exhibition*, p. 20

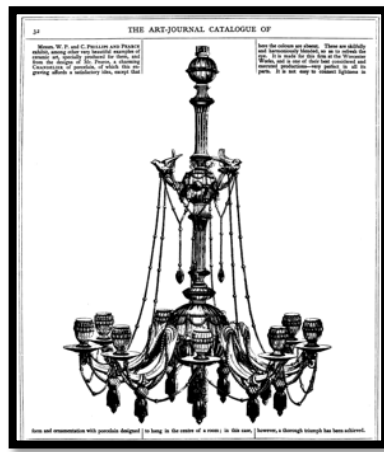
As it had at previous international exhibitions, the *Art Journal* documented the 1871 Exhibition with commentary provided by George Wallis, Keeper of the Art Collections at the South Kensington Museum.<sup>519</sup> While Wallis rather grudgingly acknowledged the achievements of “dealers” as opposed to “makers” such as Doulton, Wedgwood, and Minton, he singled out several Phillips and Pearce objects for praise.<sup>520</sup>

The porcelain chandelier (Patent Registration #252095) noted in the previous discussion about Pearce patents while at Phillips is featured in the 1871 *Catalogue*.

<sup>518</sup> *London International Exhibition of 1871 Official Catalogue Industrial Department* (London: J.M. Johnson & Sons, 1871), p. 20.

<sup>519</sup> *The Art Journal Catalogue of the 1871 International Exhibition* (London: Virtue & Co., 1871).

<sup>520</sup> *The Art Journal Catalogue of the 1871 International Exhibition*, p. 60. Wallis writes: “The dealers who contribute [to the ceramics products] do certainly not add in any very material degree to the illustration of the present position of this now wide-spread and important industry;”



**Figure 3.8**  
**Chandelier exhibited by W.P. & G. Phillips and Pearce**  
*The Art Journal Catalogue of the 1871 International Exhibition*, p. 32

We learn from the Wallis description that the chandelier was made “at the Worcester Works” and colored in turquoise, white and gold “skillfully and harmoniously blended.”<sup>521</sup> He continued:

The arrangement of the details of the sconces are very pretty, and thoroughly adapted to the material, but we cannot say so much for the pendent tassels, inasmuch as they are untrue to the material, and overweigh the chandelier with a metallic effect.<sup>522</sup>

While the criticism may have been unwelcomed by Pearce, Wallis cites Pearce’s design for The Wedgwood Trophy as “the most remarkable of all the examples of Ceramic Art contained in the Exhibition, and has certainly attracted universal attention.”<sup>523</sup> Additionally, he reasserts Daniel Pearce’s reputation when he writes:

Mr. Pearce, whose skill and taste in this direction are so well known to all who interest themselves in industrial Art, especially in connection with the manufacture of high class glass.<sup>524</sup>

<sup>521</sup> *The Art Journal Catalogue of the 1871 International Exhibition*, p. 32.

<sup>522</sup> *The Art Journal Catalogue of the 1871 International Exhibition*, p. 61.

<sup>523</sup> *The Art Journal Catalogue of the 1871 International Exhibition*, p. 66.

<sup>524</sup> *The Art Journal Catalogue of the 1871 International Exhibition*, p. 37.





**Figure 3.**  
**The Wedgwood Trophy**  
 Displayed in the English Fine Art Gallery  
*The Art Journal Catalogue of the 1871 International Exhibition*, p. 66

Although the influences of Japanese, Chinese, Moorish and all the exotic were fueling the Aesthetic and Arts & Crafts Movements at the time, the taste for historic classicism and French decoration as seen in this object still held sway in fashionable furnishings. Described as an eclectic combination of the Louis XVI style with Flaxman inspired Wedgwood jasperware revival, such objects were praised for “elegance, lightness, purity, and adaptation to its purpose.”<sup>525</sup> The taste for table centerpieces of which Daniel Pearce continued to be one of its foremost exponents continued apace during the decades of the 1870s and 1880s, “an integral part of the normal complete table service...” and “a status symbol and essential embellishment of the fashionable dinner table.”<sup>526</sup> At this particular moment in time and as seen in the pond scene illustrated in “The Bird” broadside (Figure 3.85), the newest innovation was to display centerpieces on sheets of silvered plate glass, mirror bases or plateaus.

<sup>525</sup> *The Art Journal Catalogue of the 1871 International Exhibition*, p. 66.

<sup>526</sup> Barbara Morris, *Victorian Table Glass and Ornaments* (London: Barrie and Jenkins Limited, 1978), pp. 149 and 152.

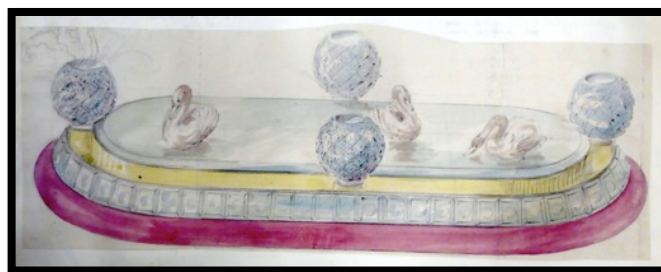
The 1871 Wedgwood Trophy can be linked to Pearce's pattern book wherein he rather extensively explored the design of a similar centerpiece, a blue and white jasperware composition with figures derived from Flaxman.



**Figure 3.90**  
**Wedgwood Style Blue and White Jasperware Centerpiece Design**

Source: Pearce Pattern Book  
Dudley Archives, DTW/1

In considering Daniel's role in the perpetuation and development of table centerpieces, it also is worthwhile to feature several other renderings in the Pearce Pattern book in the Dudley Archives.



**Figure 3.91**  
**Swan centerpiece perhaps composed of glass on a painted ceramic plateau**

Source: Pearce Pattern Book  
Dudley Archives, DTW/1



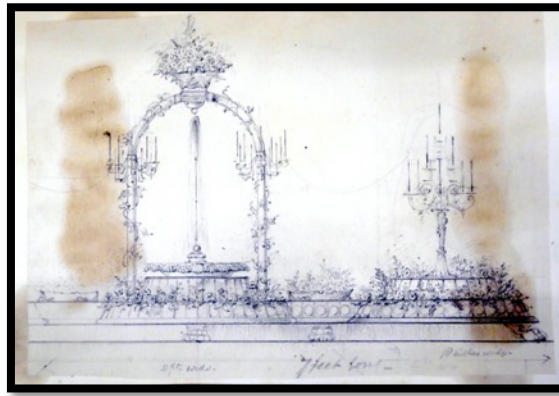
**Figure 3.92**  
**Three-tiered swan centerpiece with reeds or bulrushes**

Source: Pearce Pattern Book  
 Dudley Archives, DTW/1

A superficial review of the catalogs for the 1872 and 1873 International Exhibitions in London reveals that W.P. & G. Phillips and Pearce either in partnership or as individuals appear not to have participated. However, *The Art-Journal* reviewed the Fourth Annual International Exhibition in 1874 and indeed Phillips and Pearce's entries, one in particular, are discussed at length.<sup>527</sup> The design singled out for several paragraphs is "a dessert-service in silvered glass with mounts of ormolu...in the style of Louis XVI." It is a multi-part creation, a center square-shaped jardinière paired with candelabra on a plinth that also holds various tazzi and other dishes sparsely decorated with hummingbirds and butterflies. Two designs in the Pearce pattern book (Figures 3.94 and 3.95) give a sense of just what such an arrangement may have looked like.

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<sup>527</sup> *The Art-Journal*, Vol. XIII, 1874, p. 241.



**Figure 3.93**

**Peace design for a seven-foot tripartite centerpiece with fountain, vases and candelabra on paw foot plateau**

Source: Pearce Pattern Book

Dudley Archives, DTW/1



**Figure 3.95**

**Pearce Signed Candelabra Designs**

Source: Pearce Pattern Book

Dudley Archives, DTW/1

The author is effusive in praising Pearce, “whose works in this direction are now well known for their high artistic character...we cannot but regard this dessert service as probably the most novel and successful of Mr. D. Pearce’s many and varied designs in glass.”<sup>528</sup>

<sup>528</sup> *The Art-Journal*, Vol. XIII, 1874, p. 4.

### **A New Entrepreneurial Venture**

*The partnership with Mr. Phillips was dissolved, and in 1872 Mr. Pearce commenced business on his own account at North End, Hammersmith. Here he developed a fine trade in plate glass floral table decorations, segment plateau and jardinières.*

*The Pottery Gazette, March 1, 1907  
p. 346*

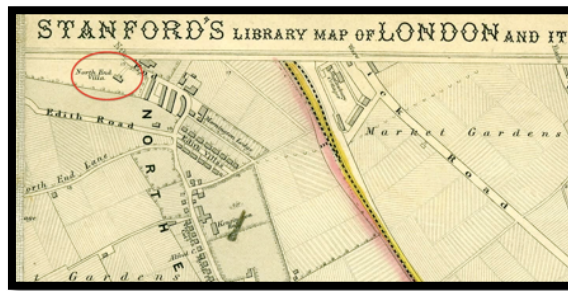
Pearce's personal and professional pursuits during the time period of the 1871-1874 London International Exhibitions are somewhat opaque. During a gap in two patents, one filed in April 1871 and one in February 1873, Pearce's address changes. Somewhere in this time period, the Pearce family relocated to the North End area of the borough of Fulham in London, west of their residence in Chelsea, and Daniel and son Lionel, approximately age 18, created their own glass business.



**Figure 3.95**  
**Map of the Borough of Fulham in London**



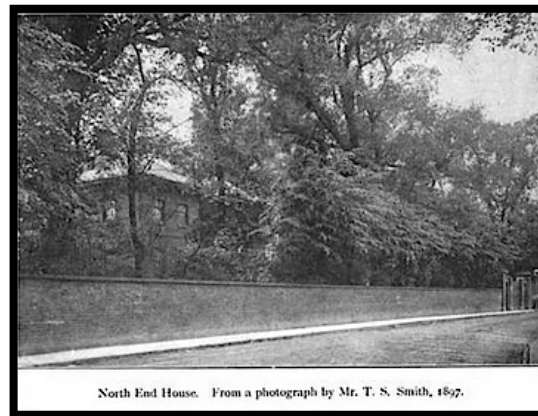
**Figure 3.96**  
**Map of the Borough of Fulham in London**



**Figure 3.97**  
**Detail of Fulham's North End showing Daniel Pearce's residence, ca. 1872-1884**

Source: *Stanford's Library Map of London and its Environs*

The address given on Pearce's February 1873 patent (#270351) is North End Villa which according to historian Charles J. Fèret was 'a commodious residence...in well-timbered grounds measuring 5a. 1r. 20p.'<sup>529</sup> Indeed, the pre-February 1873 move was one of great significance for Pearce both professionally and personally. Here he relocated his burgeoning family to an area where houses were scattered between fields and garden markets and populated by the homes of dramatists, musicians, and artists such as William DeMorgan (1839-1917) and his painter wife and the Edward Burne-Jones (1833-1898) family who in 1867 moved to the Grange, an 18th-century house.



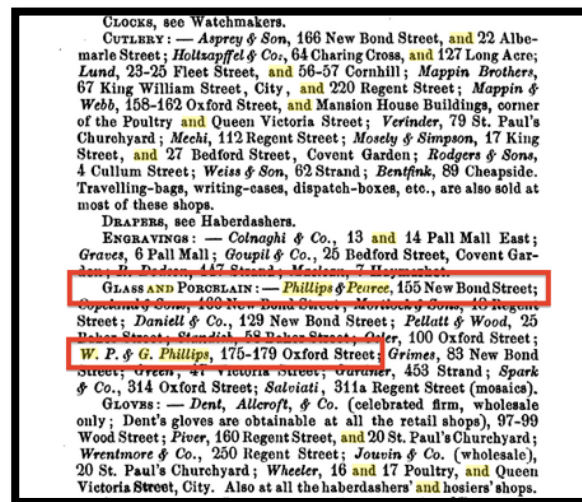
**Figure 3.98**  
**After the Pearces left North End Villa in 1884, the residence became known as North End House**

Source: Charles J. Fèret, *Fulham Old and New: Being an Exhaustive History of the Ancient Parish of Fulham*, Vol. II, p. 282

<sup>529</sup> Charles J. Fèret, *Fulham Old and New: Being an Exhaustive History of the Ancient Parish of Fulham*, Vol. II (London: The Leadenhall Press, Ltd., 1900), p. 282.



Despite the claim in his 1907 obituary that Pearce dissolved his partnership with the Phillipses, Daniel continued to work in a partnership listed in several contemporary directories as 'Phillips and Pearce.' Reviewing London City Post Office listings 1880-1885 and London business directories 1880-1884, a separate listing exists for Daniel Pearce always with a referral to "Phillips and Pearce."<sup>530</sup> Further, Baedeker's 1881 *Handbook for Travellers: London and its Environs*, recommends visitors shopping for glass and porcelain direct themselves to Phillips and Pearce at 155 New Bond Street as well as to W.P. & G. Phillips 175-179 Oxford Street.<sup>531</sup> It may well be that the retail space at New Bond Street was used for the Phillips and Pearce branch of the business while the original parent company used the Oxford Street address to maintain a differentiation between the two operations.



**Figure 3.99**  
**Listings for Phillips & Pearce Retail Venue**

Source: K. Baedeker, *Handbook for Travellers, London and its Environs*, 1881, p. 20.

<sup>530</sup> Beginning in 1880 and as late as 1884, Phillips and Pearce is listed in the *Business Directory of London, 1884 – Classified Section, Part 2*, p. 332. In the London Post Office Directory [*London City Directory 1736-1943, Post Office London Directory*] 1880-1885, Daniel Pearce is listed each year as "Pearce Daniel, glass &c manufacturer, see Phillips and Pearce." Also, Phillips and Pearce is listed under Glass Specialties, 155 New Bond Street in "Advertisements & Notices," *The Standard* (London), January 30, 1873. <https://go-gale-com.ezproxy.lib.gla.ac.uk/ps/paginate.do?tabID=Newspaper>. Accessed: May 5, 2018.

<sup>531</sup> K. Baedeker, *Handbook for Travellers, London and its Environs* (London: Dulau and Co., 1881), p. 20.

Exactly where the Pearces conducted business is unclear. From what can be ascertained, North End villa was a large home and suited for a family household that numbered eleven by the time of the 1881 UK Census. What is puzzling is the Census entry identifying Daniel as “Ornamental Artist Manufacturer (of Glass Specialities Employing 26 persons).” There is no way to discern if the Pearce shop was located at the 5-acre North End Villa property or if it was maintained in a separate location. And the nature of the endeavors in which the workers were employed is unclear, too. There is a historical record of glass manufactories in the Fulham area, and of course John Dwight’s Fulham Pottery continued in operation for years after it passed out of the family in 1862. So, the Pearces could have had a local supply both of glass and earthenware blanks, as well as continuing West Midlands connections and established what essentially was a decorating business—glass engraving, etching, creation of lighting fixtures, and earthenware and porcelain enamel and gilded decoration fired in small muffle kilns. However, a more reasonable explanation may well be that a rental arrangement was made with W.P. and G. Phillips, and the Pearce shop actually was located at the Phillips’s Bond Street location. As is reported in “A Collectors Guide to Field Glass” ([www.stylendesign.co.uk/guidepages/entor1.html](http://www.stylendesign.co.uk/guidepages/entor1.html)), the listing for Daniel Pearce reads: “He [Daniel Pearce] also had his own shop in London where he designed and sold engraved glass, table glass, decorations, chandeliers and flower holders.”

During the period of 1873 to 1880, Daniel Pearce kept up patent registration activity. From what can be found in online searches of the UK National Archives, Pearce filed at least twelve patents, nine for glass objects (including one chandelier and a glass fern tub), two for earthenware and one for metal (see Appendix 1). His obituary is helpful in discerning what was the focus of the business:

His other productions included segment bases and crescents; flower-holders in a hundred different designs, composed of glass canes or rods, wired together and fitted with plate glass linings; fountains and large jardinares [sic] of architectural designs, some of them nine feet high.



The question of cost was not so much the consideration as perfection. His idea was that a really good production would sell, whatever the price.<sup>532</sup>

There is evidence from objects in the twenty-first century antiques market that the Phillips and Pearce partnership was decorating porcelain and earthenware objects in the Aesthetic Movement taste for manufacturers such as Minton and Doulton Burslem (see Figures 3.101-3.105).



**Figure 3.100**

**Bouillon Cup and Saucer**

Minton and Phillips & Pearce Mark

Source: [www.Ebay.com](http://www.Ebay.com)

[Accessed: June 25, 2019]

In most instances, these are very high-style objects with intricate and complex decoration. They display a wide decorative vocabulary with some reflecting the Pearces' growing interest in exotic decoration of the Aesthetic Movement and a particular affinity for the designs of China and Japan.

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<sup>532</sup> "Mr. Daniel Pearce, Aged 90" obituary in *The Pottery Gazette*, March 1, 1907, p. 346.



**Figure 3.101**  
**A Pair of Minton Cabinet Plates Dated 1875**  
 Marked: Phillips & Pearce  
 Source: Bonhams, Lot 297, April 14, 2010



**Figure 3.102**  
**Phillips & Pearce Minton Mark**  
 Source: Bonhams, Lot 297, April 14, 2010

Phillips and Pearce must have had a strong working relationship with Minton for a preponderance of the objects bearing the 'Phillips & Pearce' mark found researching the current market are labeled Minton. The Bonhams' Cabinet plates (Figure 3.102) raise a number of questions related to the nature of the work done at the Pearce workshop. Did Minton create blanks to Pearce specifications and then deliver the blanks for decoration by the Pearces? Or did Minton provide both the blanks and decorative schemes to the Pearces for execution? Unless further research unearths more information about the location and detailed activities of the shop "employing 26 persons," speculation is all that is available. What is easily understood is the Minton objects are for the most part very high style, hand decorated, and today considered of great value in the marketplace for nineteenth century ceramics.



**Figure 3.103**

**Pair of Minton Pâte-sur-Pâte Carnelian Red Ground Two Handled Vases**

One dated 1878

Shape Number 1986 by Marc Louis Solon

Retailer's marks Phillips & Pearce/Minton/New Bond St London

Sotheby's, Lot 229

Source: Wedgwood and Beyond: English Ceramics from the Starr Collection Auction  
Begun on October 23, 2019



**Figure 3.104**

**Pair of Minton Candelabra bearing Phillips & Pearce mark**

Lot 62590

23.8 inches H

Source: Heritage Auctions Texas: February 22, 2014

On the other hand, the glass objects produced by the Pearce workshop during the Fulham period (1873-1884) are not readily identifiable. It was extremely unusual to see the signature of glass artists and decorators in the 1860s and 1870s. One of the earliest, for instance, was Webb engraver Frederick E. Kny who was known to

sign his pieces with his initials, “F.E.K.”<sup>533</sup> What can be surmised is that Daniel Pearce’s relationship with Stourbridge glassmakers especially Thomas Webb and Sons remained strong and most likely even gained strength. For in preparation for the next great international world’s fair, the Paris Exposition of 1878, Webb hired Daniel Pearce for the design and construction of the Webb display and invited him to display his own art glass as well.<sup>534</sup>

### **1878 Paris Exposition Universelle**

Pearce’s path to his professional future perhaps was paved by the glorious triumphs achieved in great measure through his efforts for Thomas Webb and Sons in three sequential international exhibitions: Paris 1878, Sydney 1879 and Melbourne 1880.



**Figure 3.105**  
**Vues de l'Exposition Universelle 1878**  
 Stereoscopic Image of Thomas Webb and Sons Display  
 1878 Paris Exhibition  
 Collection A. P. Paris

Webb benefited from Pearce’s years of retail experience as well as his design instincts. For better viewing of objects, the Pearce exhibit design included:

<sup>533</sup> Stan Eveson, Information obtained from examination of Thomas Webb sketch books and price books pertaining to the 1840-1980 period (Stourbridge, England: the author, between 1981-1987), p. 1.

<sup>534</sup> H.W. Woodward, “Art, Feat and Mystery” The story of Thomas Webb & Sons, Glassmakers (Stourbridge, England: Mark + Moody Limited, 1978), p. 19.

Many large and costly pieces, separately mounted as art objects, upon pedestals provided with the means of turning the vases around before the eye.<sup>535</sup>



**Figure 3.106**  
**Postcard of Thomas Webb and Sons Display at 1878 Paris Exposition**

Source: Pearce Pattern Book  
Dudley Archives, DTW/1

For the initial display of Thomas Webb and Sons in Paris, Pearce designed an airy structure composed of arch-shaped thin metal armatures and partial lintels from which dramatically were hung a series of brilliant chandeliers. It appears there were four entry points to the exhibit marked by solid arches that also acted as supports for display shelves and were decorated with oval mirrors against which were displayed glass lighting sconces. The stereoscopic photo of the display in Figure 3.107 appears to indicate the exhibit was directly opposite a series of large windows providing natural light to great effect on the glass's purity and refractivity.

Mr. Thos. Webb, of Stourbridge, appears in full force. His collection is so vast that it distances all other British ones. The energy and perseverance, as well as cost and time, involved in this display must have been very great.<sup>536</sup>

<sup>535</sup> "Glass: Commissioner Blake" in *Reports of the United States Commissioners to the Paris Exposition 1878*, Vol. III (Iron and Steel, Ceramics and Glass, Forestry, Cotton), p. 236.

<sup>536</sup> Joseph Leicester "Report Upon Table and Fancy Glass" in *The Society of Arts Artisan Reports of the Paris Universal Exhibition of 1878* (London: Sampson Low, Marston, Searle, & Rivington, 1879), p. 127.

This court was...immensely popular. Hundreds stood enchanted within it, and declared that it embodied their highest conception of artistic beauty in glass.<sup>537</sup>

As in the past, much commentary on the glass displays is documented in *The Illustrated Catalogue of the Paris International Exhibition 1878* published as in the past by Virtue of London, *Reports of the United States Commissioners to the Paris Universal Exhibition 1878, Vol. III, The Society of Arts Artisan Reports of the Paris Universal Exhibition of 1878*, and in an interesting book by George A. Sala, *Paris Herself Again*. The title of the Sala book references the Exposition as:

an attempt to keep up with other exhibitions despite heavy costs and political upheavals following France's defeat in the Franco-Prussian War [1871].<sup>538</sup>

In the 240 displays of international glass manufacturers, two-thirds were French. Although only eight British firms vied for prizes, the quantity and quality of their displays rivaled the best France had to offer.<sup>539</sup> Competition for the Grand Prize in glass came down to Thomas Webb and Sons versus Compagnie des Cristalleries de Baccarat. Their displays could not have been more different. A thirty-foot temple (*Temple de Mercur*, Figure 3.107) crowned Baccarat's massive exhibit, a garden ornament completely composed of their finest crystal. How interesting it must have been, juxtaposed as it was opposite the crystal court created for Webb by Pearce.

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<sup>537</sup> Joseph Leicester "Report," pp. 128-129.

<sup>538</sup> Hajdamach, *British Glass 1800-1914*, p. 147.

<sup>539</sup> British glass exhibitors were: James Powell & Sons, London; Thomas Webb and Sons, Stourbridge; Jenkinson, Edinburgh; H.H. Richardson, Stourbridge; Osler, Birmingham; Daniell, London; James Green & Nephew, London; Phillip Pargeter, Stourbridge.





**Figure 3.107**  
**Baccarat Display at 1878 Exposition Universelle Paris**

Center: *Temple de Mercur*

Source: <https://www.worldfairs.info/viewtopic.php?=2872>

[Accessed: October 14, 2019]

While critics continued to praise the French for the originality of their glass designs and subtle use of color, they could not but give credit to the British that it clearly was due for the purity and high refractive index of their glass wares. Joseph Leicester who was assigned by the Royal Society of Art to report on the table and fancy glass at the exhibition remarked how upon holding a Baccarat object in one hand and a piece of Webb art glass in the other that the French glass “was the more dark and dense, and was admitted to be so by every one who examined it.”<sup>540</sup>

As great as the quality of British metal, the 1878 Paris Exposition “was the first in a decade to have much in the way of innovative glass...the result of a creative explosion.”<sup>541</sup> In the Webb court all design styles were represented: “Egyptian, Celtic, Indian, Assyrian, Persian, Arabian, Greek, and Byzantine” in a vast array of table services and decorative objects.<sup>542</sup> It was, however, the new types of glass exhibited that ultimately won Webb the Grand Prize. British Rock Crystal glass was engraved deeply and highly polished, created in imitation of similar wares produced at the time by Baccarat and Pantin of France. The British version of this high-relief

<sup>540</sup> Joseph Leicester, “Report,” p. 114.

<sup>541</sup> Jane Spillman, *Glass From World's Fairs*, p. 35.

<sup>542</sup> William P. Blake, “Glass and Glassware” in *Reports of the United States Commissioners to the Paris Universal Exposition 1878*, Vol. III (Washington, DC: The Secretary of State by Authority of Congress, 1880), p. 235.

engraved glass made its debut to great critical acclaim and in the next decade evolved to an elevated degree of refinement.



**Figure 3.108**

**Rock Crystal Engraved Vase, 1875-1880**

Colorless lead glass with relief engraved decoration

William Fritzsche, engraver

Thomas Webb and Sons

15 inches H

Art Institute of Chicago, Chicago, 1988.38

Second, Webb introduced its new “Bronze” iridescent ware at the Fair that it patented in 1877. Initially the base glass used was green and the wares sprayed with metallic oxides and fired in an oxygen-deprived muffle kiln prior to placement in the lehr for cooling.





**Figure 3.109**  
**Bronze Ware Glass Dish with metal appliqué, silvered, gilded**  
 Thomas Webb and Sons, ca. 1878  
 Victoria and Albert Museum, London, C.223-1993  
 Appliqué work is rare, and this may have been an Exhibition piece.

Perhaps the most acclaimed object in the Webb glass court was the first appearance of British cameo glass.<sup>543</sup> Although cameo glass was featured in a number of other British displays, a partially-completed covered vase commissioned by Webb from glass engraver John Northwood (1836-1902) called the Dennis Vase was the center of attention (see Figures 3.111 and 3.113).<sup>544</sup>

A still more curious and artistic form of ornamental glass has very lately appeared in what is aptly called sculptural glass.<sup>545</sup>

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<sup>543</sup> "Preparation of the cameo glass blank...required great skill. As can be imagined, preparing a two layered blank...required...skill [to ensure the glasses had the same co-efficients of expansion] and strength. Once the blank was prepared and cooled, it was passed to the designer (who may...have been the carver).

The designer would draw on the design and cover the area that was to remain...with an acid resist such as bituminous paint or beeswax and resin. The vessel would then be dipped into hydrofluoric acid, which would eat away the unprotected glass revealing the underlying layer [a technique introduced by Thomas Webb and Sons]. The basic design would be roughed-out in this manner and the carver would then refine the design using engraving wheels, acids, and, in the finer works...small steel chisels.

<sup>544</sup> At this time, John Northwood was working independently having set up his own workshop in 1859. It was not until 1881 or 1882 that he joined Stevens & Williams as Art Director and Works Manager.

<sup>545</sup> *The Illustrated Catalogue of the Paris International Exhibition 1878* (London: Virtue & Co., 1878), p. 146.

This work, inspired by the Portland vase, required a lengthy process of etching and carving, normally through an opaque-white-glass layer to leave a white carved design in relief on a dark-coloured glass body.<sup>546</sup>



**Figure 3.111**  
**Pegasus (or Dennis) Vase**

John Northwood, engraver

21 inches H

Completed 1882

Smithsonian American Art Museum, Washington, DC, 1929.8.242

George Woodall, one of Webb's most skilled engravers, also exhibited an unfinished "Aurora," one of his earliest hand-carved cameo glass vases.

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<sup>546</sup> <https://www.britannica.com/art/glassware/Mid-19th-to-20th-century#ref601362>. [Accessed: June 3, 2016]



**Figure 3.111**

**Aurora Vase**

George Woodall, engraver

Thomas Webb and Sons

Completed in 1879

Powerhouse Museum, Sydney, Australia

Over the next two decades, British cameo glass flourished and became one of the most, if not the most, significant artistic achievement in British glass in the nineteenth century. The revival of a type of cased glass produced in the first century AD Roman Empire was spurred when glass artist John Northwood in the mid 1870s successfully reproduced the antique two-handled amphora-shaped Portland Vase in glass.<sup>547</sup>

The British manufacture of cameo glass that took off during the late 1870s is considered to have had three periods of production.<sup>548</sup> Between 1875 and 1880 the

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<sup>547</sup> The vase was discovered in a funerary monument in Rome in the 16th century CE...The vase has almost certainly been polished since its original discovery and the scenes perhaps even reworked. After changing owners several times - amongst them the Barberini family whose name became attached to the vase - it was acquired by the Duchess of Portland in 1784 CE, a noted collector of antiquities. The vase has always been famous, but it became even more so from 1786 CE when Josiah Wedgwood made several copies of it in black and then lighter blue jasperware. In 1810 CE the 4th Duke of Portland loaned the vase to the British Museum in London for permanent exhibition. <https://www.ancient.eu/article/654/the-portland-vase/>. [Accessed: November 1, 2018]

<sup>548</sup> Sidney Goldstein, Leonard Rakow and Juliette Rakow, *Cameo: Masterpieces from 2000 Years of Glassmaking* (Corning, NY: Corning Museum of Glass, 1982), p. 55.

designs were carved with hand tools as was the method in ancient Rome. And it was usual for the same artist who created the design to be the sole individual who did the carving. This method continued in use in rare instances by the most accomplished artists such as George Woodall up until his death in 1925.

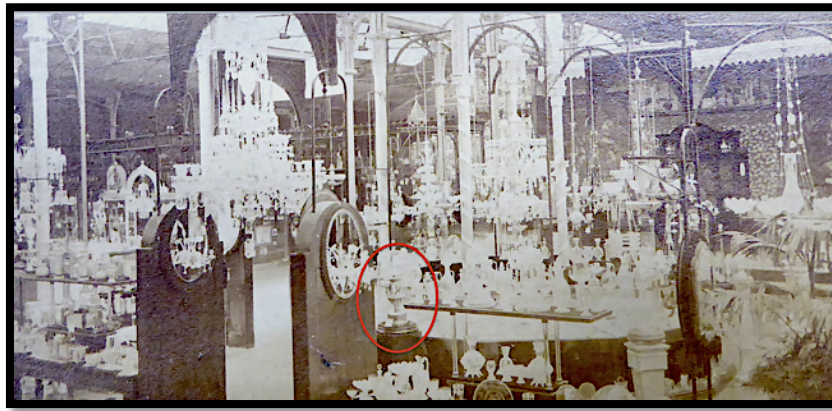
However, to meet the growing demand for English cameo art glass objects, in the second period of approximately 1880 to 1890 most makers following the innovation of Thomas Webb and Sons began using acid immersion as a faster method of removing the glass layers. After removal from the *lehr*, the designer drew the design on the cased object.<sup>549</sup> Then, the design was covered with an acid resist such as beeswax and resin or bituminous paint and repeatedly was dipped in hydrofluoric acid to eat away the background layers. These products were termed “commercial” cameo glass and were sold at lower prices than the hand carved objects that were marked ‘GEM CAMEO.’<sup>550</sup>

Albeit British cameo glass was introduced to new audiences such as the United States at the 1893 Columbian World’s Exposition in Chicago, around the same time its popularity in the UK dropped precipitously as the market was flooded with cheap imitations and consumers were more and more drawn to the designs of the Arts and Crafts Movement.

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<sup>549</sup> *Lehr*: “Either a chamber connected to the main glass furnace or a separate construction” in which completed glass objects are placed to cool slowly “in order to allow the stresses built up in the glass during manufacture to dissipate without deforming the object.” See: Hess and Wight, *Looking at Glass*, p. 2.

<sup>550</sup> Goldstein, Rakow and Rakow *Cameo: Masterpieces from 2,000 Years of Glassmaking*, p. 55.



**Figure 3.112**  
**Aurora Vase Displayed on Stand in Thomas Webb & Sons Display**  
 1878 Paris Universal Exhibition  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1

At the 1878 Exposition Daniel Pearce's designed objects also were included in the Webb court. The most conspicuous were the many chandeliers suspended above the displays of decorative glass objects and for which Webb received significant praise. Two are documented in Fair-related publications. Pearce's Queen Anne chandelier in Figure 3.114 can be identified in vintage photographs from the Fair.



**Figure 3.113**  
**Queen Anne Chandelier by Daniel Pearce**  
 in Thomas Webb and Sons Display  
 1878 Paris Universal Exhibition  
 (Source (left): Woodward, *Art, Feat and Mystery*, p. 19)



**Figure 3.114**  
**The Dennis Chandelier**  
 1878

Source: D. R. Guttery, *From Broad-Glass to Cut Crystal*, Plate 48

A second, the Dennis Chandelier (Figure 3.115), is described in detail in *Reports of the United States Commissioners to the Paris Universal Exposition 1878*, Volume III.<sup>551</sup>

Of Daniel's ornamental art glass submissions, Sala wrote:

Of useful objects of high artistic character, such as claret and water jugs, the firm make [sic] a very interesting display...Equally elegant are the magnum claret jugs designed by Mr. D. Pearce, and either overspread with a rich tracery of trellised flowers and foliage interspersed with birds and insects, or ornamented with classical groups enclosed in a floral framework of graceful design.<sup>552</sup>

The 'trellised' claret jug by Pearce (Figure 3.116) referred to in the Sala quote clearly is the one pictured in all the 1878 reports (and is illustrated on the front page of *The Illustrated Catalogue*) and can be directly linked to the Pearce pattern

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<sup>551</sup> One particularly, in the center of their exhibit, was a specimen in very good taste. The bottom piece is a large ribbed hollow ball, with twisted glass branches starting from the middle. The center stem is made up of a series of these balls, decreasing in size towards the top. The drops are made of blown hollow glass, prettily shaped. Between the series of balls the center stem is made in the shape of a handsome vase. Attached to the bottom of the drops are several solid glass balls containing a number of little air bubbles. One of the balls, a very large one, was hung to the bottom of the chandelier. *Reports of the United States Commissioners to the Paris Universal Exposition 1878*, Volume III, *Iron and Steel, Ceramics and Glass, Forestry, Cotton*, (Washington, DC: U.S. Government, 1880), pp. 278-279.

<sup>552</sup> George Sala, *Paris Herself Again*, p. 337.



book (Figure 3.117). Amusingly, the Pearce signature salamander makes another appearance in this design. From the initials engraved on both the actual glass object ("C" and "P") and those that appear in Pearce's drawing, it is reasonable to accept this like Hamilton Vase is a luxury bespoke object.



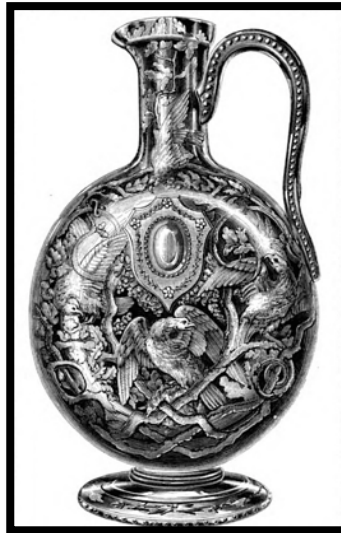
**Figure 3.115**  
**Trellis Design Jug**  
 Thomas Webb and Sons  
 Source: Sala, *Paris Herself Again*, p. 133



**Figure 3.117**  
**Trellis Design Drawing**  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1

Sala's commentary continues:

In a far bolder style is a jewel-handled jug deeply engraved with eagles and interlacing oak-branches encompassing a central shield designed to contain a crest.<sup>553</sup>



**Figure 3.117**  
**Eagle Claret Jug**

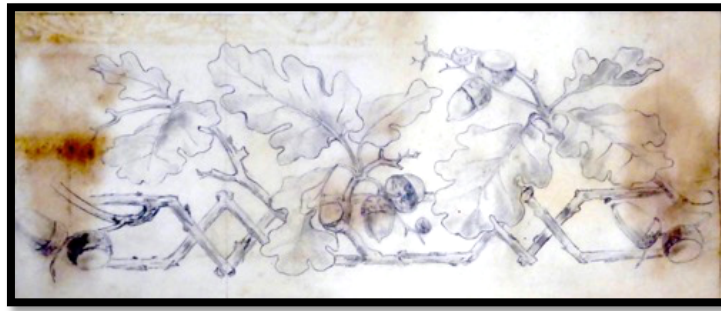
Daniel Pearce, designer

Source: 1878 *Illustrated Catalogue*, p. 19

In Pearce's eagle magnum claret jug (Figure 3.117), a strong resemblance to the center front design on the Hamilton Vase is undeniable. As will be discussed further in Chapter 5 regarding the life of the design used on the Hamilton Vase, as of the 1878 Paris Fair Pearce transitioned the central mythical chimera into that of an eagle on lattice figured branches of oak interspersed with acorns. This change is reflected in designs in Pearce's pattern book where are found numerous oak and acorn drawings in lattice arrangement as well as studies of an eagle (Figures 3.118 and 3.119)

<sup>553</sup> George Sala, *Paris Herself Again*, (London: Vizetelly, 1882), p. 337.





**Figure 3.118**  
**Drawing of Latticed Oak Branches with Leaves and Acorns**

Source: Pearce Pattern Book  
 Dudley Archives/DTW/1



**Figure 3.119**  
**Studies of Eagles**

Source: Pearce Pattern Book  
 Dudley Archives/DTW/1

Author Sala further cites Pearce work at the 1878 event to include:

And to the foregoing [the eagle magnum claret jug] a remarkable and substantially unique specimen of boldly-perforated glass, in the 'water service,' and some triumphs of under-cutting in dishes, salt-cellars, sugar-basins, and the like, so lustrous in their sheen that they look like half a dozen Koh-in-noors welded together; gigantic 'hair twist' and Queen Anne chandeliers [previously mentioned]; towering candelabra of cut glass..."<sup>554</sup>

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<sup>554</sup> Sala, p. 337.

Certainly, since the 1862 and 1867 exhibitions, Pearce's *oeuvre* had expanded. Rather than being solely dominated by historical design motifs and shapes, the impact of the art world's changing aesthetic can be observed. While some of Pearce's shapes continue to reflect Greek pottery and are decorated with classical figures and motifs, one can observe in perhaps the trellised grand magnum exhibited at 1878 a growing absorption of Far Eastern design at that time being promulgated by the Aesthetic Movement in Britain. Pearce also continued to be greatly affected by Venetian glass and was highly successful in designing and executing extravagant chandeliers, other types of glass lighting fixtures and continued as a leading figure in the development of flower stands and centerpieces.

Although two Grand Prizes in the Glass Division were awarded—one to Baccarat and the second to Thomas Webb and Sons, the general consensus of criticism was:

That the English glass is superior to that shown by any other country, no impartial connoisseur will for a moment hesitate to admit, and that the show of Messrs. Thos. Webb and Sons, of Stourbridge, is the finest in the English collection...seems to me to be beyond dispute.<sup>555</sup>



**Figure 3.120**

**Thomas Wilkes Webb**

Wearing Legion d'Honneur Medal

1878 Paris Exposition

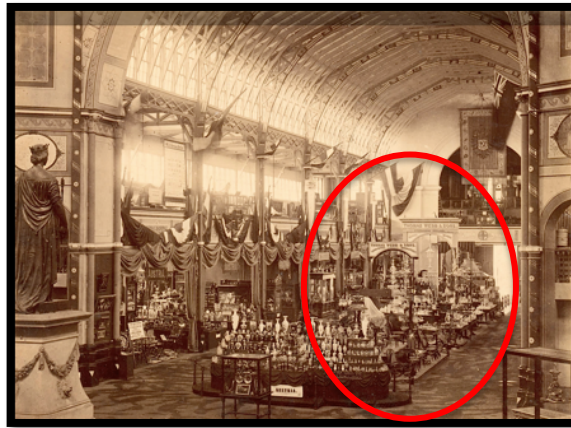
Source: S.R. Eveson, "Reflections" in *Glass Technology*, Volume 31, 1990

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<sup>555</sup> "A General Review of the Glass at the Paris Exhibition" in *The Pottery and Glass Trades' Journal*, Vol. 1, Issue 2, p. 150.

The French Government also saw fit to further distinguish Thomas Wilkes Webb with the French Legion d'Honneur.

Pearce's crystal court display for Webb was so successful it had an extended life after the triumph of the 1878 Paris Exposition. The following year, it was transported to Australia and reassembled in a slightly different configuration for the 1879 International Exhibition at the Garden Palace in Sydney (Figure 3.122). In Sydney Webb and Sons was awarded a Gold Medal for glass.



**Figure 3.122**  
**Thomas Webb and Sons Display**  
 1879 International Exhibition at the Garden Palace  
 Sydney, Australia  
 Source: <https://collection.maas.museum/object/391742>

In 1880 the court was reassembled much in the manner of how it appeared in Paris for the Melbourne International Exhibition (Figure 3.123). Melbourne was another triumph for the glass firm, and they were awarded a Gold Medal for Engraved Glassware.



**Figure 3.123**  
**Thomas Webb and Sons Display**  
 1880 International Exhibition, Melbourne, Australia  
<https://www.carnivalglassworldwide.com/carnival-colour-marigold.html>  
 [Accessed: April 6, 2015]

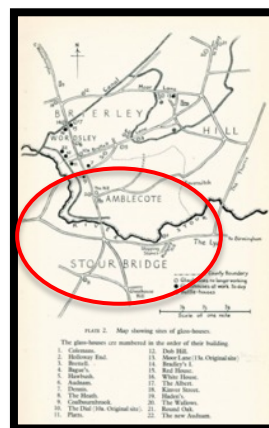
The 1881 UK Census assists in tracking developments in Daniel Pearce's life and work. As previously mentioned, Daniel's occupation at age 63 (as well as Lionel's, age 28) is listed as "Ornamental Artist Manufacturer (of Glass Specialities Employing 26 Persons)" and his address is North End Villa in Fulham. The household numbers eleven residents including daughter Elizabeth (Pearce) Tompson (b. 1842), her husband Frederick Charles Tompson (b. 1840), married December 13, 1862, and their children. Tompson's occupation is listed as "Glass Manufacturer" and he was most likely employed in the Pearce glass-manufacturing endeavor.

### **A Move to the West Midlands**

*In 1884, Mr. Pearce gave up his Hammersmith business, and joined Messrs. Webb & Sons at the Dennis Works, Stourbridge, a firm of whom he had always spoken of as making the finest glass in the world.*

*The Pottery Gazette, March 1, 1907*  
p. 346

Although the specific motivations may never be known, in 1884 Daniel and Lionel Pearce left London and their glass business to move to Coalbourn Lane, Amblecote, Stourbridge and began careers at Thomas Webb and Sons. With the recent successful 1878 Exhibition collaboration and an undoubtedly long and perhaps profitable relationship between Webb and the Pearces, relocation to the West Midlands, the heart of British glassmaking at the time, was undertaken.



**Figure 3.123**

**Map locating Amblecote in England's West Midlands**

Source: D. R. Guttery, *From Broad-Glass to Cut Crystal*, p. 2a

When Daniel, his wife Ann Elizabeth and Lionel moved north in 1884, daughter Elizabeth Tompson and her family left England in May 1885 and immigrated to Philadelphia. Elizabeth died that same year after the arrival in America. All in all, 1884 saw the disbursement of the family and the end of the formal relationship between Daniel Pearce and W.P. & G. Phillips.

### **Thomas Webb and Sons, 1884-1902**

The final chapter of Daniel Pearce's professional life is no less filled with artful enterprise than any other. As part of the design endeavors and specifically being alongside Lionel as part of the Woodall team at Thomas Webb and Sons, the evening of his career was perhaps the most satisfying of his glassmaking endeavors. Nearly all commentaries of Webb glass confirm 1884 as the date Daniel and Lionel became associated with the firm and most make reference to Daniel's appointment as the company's head of design.<sup>556</sup> The term 'connected with' and 'associated with' are employed to describe the Pearce relationship with Webb. As is noted in the inscription on the Pearce pattern book ("whilst working on their own account and at Thomas Webb and Sons"), maintaining a degree of independence appeared to have been quite commonplace. For instance, engravers Frederick Kny (d. 1906) and William Fritsche (1853-1924) each maintained separate workshops at Webb, and Art Director James O'Fallon is believed free lanced for Stevens & Williams, a not uncommon practice at the time.<sup>557</sup>

While engraved glass remained popular into the 1880s and 1890s, British consumers restlessly chased the newest and most novel in design. After the 1878 Paris Exposition, the collecting public was increasingly captivated by the new styles of glass exhibited by the major Stourbridge glass producers, especially the

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<sup>556</sup> The specific nature of Daniel Pearce's appointment varies from Webb commentary to commentary. Jason Ellis in *Glassmakers of Stourbridge and Dudley 1612-2002* (Harrogate: Jason Ellis, 2002), indicates as do several authors that Pearce "took over Webbs' department concerned with the design and production of epergnes and flower stands in 1884" (page 463). This may well be too narrow a definition of Pearce's role based on the versatility of accomplishments in glass he brought to Webb and achieved during his tenure with the firm.

<sup>557</sup> Barbara Morris, *Victorian Table Glass and Ornament*, p. 103.

pioneering work in the Webb glass court. After their resounding success at the Exposition, Webb met increasing demand by recruiting more engravers who in turned fueled the capacity to produce the new cameo glass revival objects and expand Webb's product line. By 1884 when the Pearces joined Webb, the Woodall brothers, Thomas (1849-1926) and George (1850-1925), former apprentices of John Northwood and graduates of the Government School in Wordsley were designing for production a prodigious variety of new glass types: carved cameo, iridescent Bronze glass (introduced at the 1878 fair) in green or bronze glass in plain and crackle effect, and Ivory glass (1883). Two years later in September 1886, Webb introduced Burmese glass that became almost as popular as their cameo glass.<sup>558</sup>

A review of Pearce's contributions over the eighteen years at Webb (1884-1902) reveals the tremendous volume of designs and techniques Daniel and Lionel added to the glass manufactory. Pearce's pattern book is rich with designs that substantiate his years working at Thomas Webb and Sons.

Many histories of Thomas Webb and Sons agree that Daniel Pearce was recruited to head up the department designing and producing flower stands and epergnes, a stepping stone to the increasingly important role he and Lionel played at Webb. As previously discussed, prior to joining Webb, decorative centerpiece items were a specialty of Pearce's dating back to his first patent in 1861. By 1884, centerpieces, an expression of the Victorian taste for fantasy, had evolved from the first "single

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<sup>558</sup> Burmese glass is a "semi opaque [glass] of a deep shade of pink that graduates to the palest of yellow green at the base of the piece." It was "only rivalled in popularity by Cameo items, both in production costs and demand" for it required the "two most expensive additives, namely gold and uranium..." that "imparts a fluorescent quality to the glass." David Issitt, "Burmese Glass and its Legacy," <http://www.david-issitt.1hwy.com/catalog.html>. [Accessed: November 3, 2019]

Although the Woodall team was comprised by approximately 70 cameo engravers, those who worked on objects marked GEM CAMEO were considered to be the inner circle: Thomas and George Woodall, John Fereday, William Hill, Tom Farmer, Harry Davies and Daniel and Lionel Pearce, working in collaboration on a single object, each who added their own carving skills.

trumpet-shaped vase springing from the centre of a standing bowl with a high or low foot” to the “incorporation of hanging baskets.” The addition in the early 1870s of “mirror bases or plateau...and additional decorations in the form of Venetian-inspired glass ‘fern leaves’” was supplemented in 1880s with the addition of colored glasses in:

shades of...ruby, blue and amber—and many shades of tinted opalescent ranging through citron, pink, and, above all, turquoise...culminating in the mid-1870s in the typical Victorian flower stand consisting of a central trumpet-shaped vase surrounded by a symmetrical arrangement of subsidiary flower holders.”<sup>559</sup>



**Figure 3.124**

**Centerpiece or Flower Stand, ca. 1895**

“Glass, hand-blown and hot-worked, coloured and opalescent, with brass mounts  
Probably made in Stourbridge, West Midlands”

Victoria and Albert Museum, London, CIRC.609 to M-1965

Source: Photograph by author

The Victoria and Albert Museum label for the 1895 centerpiece in Figure 3.124 reads:

Dressed flower stands added to the magnificence and drama of the table decorations. Hostesses competed with each other to create the most

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<sup>559</sup> Barbara Morris, *Victorian Table Glass and Ornament*, p. 149-154. Both Morris in her chapter “Centrepieces and Flower Stands” and Hugh Wakefield in “Later Fancy Glass” in *Nineteenth Century British Glass*, pp. 117-122, provide discussions of Pearce’s pioneering role in the overall development of Victorian glass table decoration.



splendid and elegant arrangements. They sometimes spent more on exotic fresh flowers, plants and even trees than on the food for guests.

In addition to the Pearce designs illustrated earlier in this chapter, two later designs in colored glass, possibly in the very popular cranberry glass, appear in the pattern book as do designs for metal armatures for various centerpiece designs.



**Figure 3.125**  
**Two Designs for Colored Glass Centerpieces**

Source: Pearce Pattern Book  
Dudley Archives, DTW/1

### **Rock Crystal Glass**

The Webb display of Rock Crystal glass at the 1878 Exhibition was the firm's answer to a style of contemporary French glass in imitation of precious antique European and Asian carved quartz rock crystal. Introduced earlier in the 1870s, the Webb lead glass objects were thick bodied, deeply and finely engraved with motifs from nature and then entirely polished for a brilliant effect. Such wares were being produced as mentioned by Pantin and Baccarat of France and were prominently featured at the 1878 Fair. At Webb, the two Bohemian engravers Frederick E. Kny and William Fritsche became known as specialists in the creation of these luxurious rock crystal glass objects whose production extended into the 1890s. Their work was based on the earlier Germanic seventeenth-century *hochschnitt* or relief engraving. This type of engraving requires the background be removed so the vessel's design stands above the plane of the glass. In particular, the glass also lent itself to Japanese and Chinese design motifs, and later works were much in the Art Nouveau style. Daniel Pearce wasted no time expanding the sphere of his work at



Webb. His pattern book attests to numerous designs for Rock Crystal. Two designs reference historical styles Pearce attributed to the Louis XIV or Baroque style that were quite popular at the time:



**Figure 3.126**  
**Designs for Rock Crystal Vases**  
 Daniel Pearce, designer  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1

In particular, Pearce's Rock Crystal designs show a highly refined design aesthetic, one that also illustrates artistic imagination grounded in a deep understanding of the material for which he was designing. The two designs are reflected in actual productions such as these bowls in Figures 3.128 and 3.129, one engraved and signed by William Fritsche and the second attributed to the work of George Woodall, though Woodall rarely engaged with rock crystal glass.



**Figure 3.127**

**Rock Crystal Bowl**

Colorless lead glass with *hochschnitt* engraved decoration

George Woodall, engraver

Thomas Webb and Sons

ca. 1890

Source: Lot 376, Fine British & European Glass & Paperweights

Bonhams, New Bond Street, London

June 4, 2008



**Figure 3.128**

**Rock Crystal Punch Bowl**

Colorless lead glass with *hochschnitt* engraved decoration

William Fritsche, engraver; George Woodall, designer

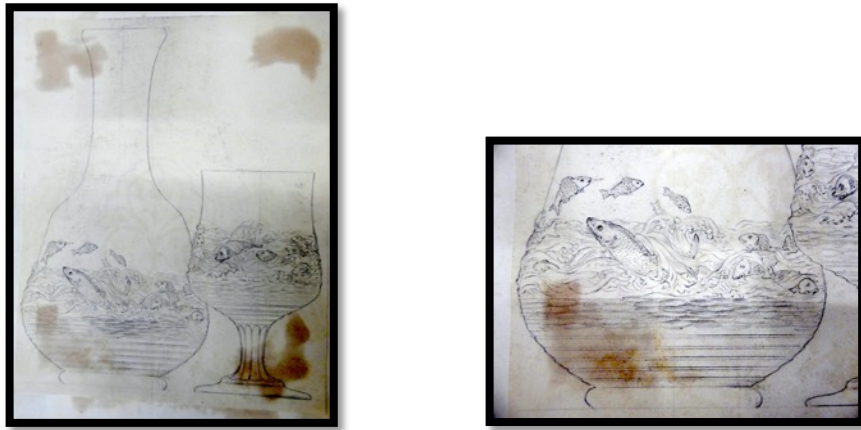
Thomas Webb and Sons

10 ½ inch D, 7 ¼ inch H

Source: Lot 1435, Lamp & Glass, Morphy Auctions

Fall 2015

Pearce, too, avidly devoted much attention to the Japanese designs that captivated the Aesthetic Movement as well as his fascination with Chinese design that dates back to his time spent with collector Alfred Morrison. Rock Crystal engraved glass lent itself and perhaps is most effective either when its engraving imitates swirling water teeming with carp or captures the swirling body of a dragon.



**Figure 3.129**  
**Drawing of Vase and Goblet in Rock Crystal Glass**

Source: Pearce Pattern Book  
 Dudley Archives, DTW/1



**Figure 3.130**  
**Rock Crystal Vase**

Colorless lead glass with relief engraved decoration  
 Thomas Webb and Sons  
 1889  
 12 inches H  
 Art Institute of Chicago, Chicago, 2001.115

Only Stevens & Williams offered a degree of competition in the production of rock crystal glass, again by the highly-skilled Central European engravers they employed who held historic *hochschnitt* engraving in high regard.

Perhaps as never before, at Webb Daniel was able to utilize the full range of his ever-evolving design vocabulary. Just five years after the Pearces, father and son, arrived

at Webb, the firm under the leadership of Thomas Wilkes Webb exhibited at the 1889 Paris Exposition, their display pictured in Figure 3.132. It was the tenth international exhibition appearance for the firm in just eleven years (1878-1889). As in 1878, Webb was awarded a Grand Prix that was added to a trove of previous distinctions on the international stage.<sup>560</sup> While Webb had its own exhibit space, its art glass also was displayed with Tiffany & Co. at the 1889 fair. In 1885 the two firms struck a business agreement, and Tiffany became an important customer and sold Webb wares in their New York City retail store. Having a prestigious outlet such as Tiffany & Co. to market wares to American consumers boosted Webb's international reputation. A significant number of wares memorializing the partnership at the 1889 Fair are today in public and private collections (see Figure 3.134).



**Figure 3.131**  
**Panoramic View of 1889 Paris Exposition and Eiffel Tower**

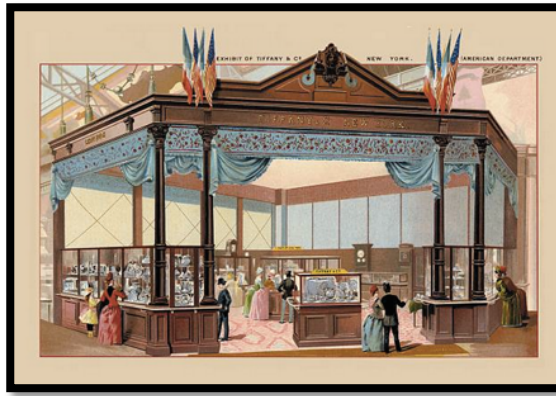
Source: Getty Image

<https://www.gettyimages.com/detail/news-photo/the-eiffel-tower-at-the-time-of-paris-exhibition-1900-which-news-photo/3305832?adppopup=true>

[Accessed: October 23, 2019]

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<sup>560</sup> Awards “included 2 Grands Prix (Paris 1878 and 1889), 10 Gold Medals (Sydney 1879 and 1880; Melbourne, two in 1880 and two in 1881; London, one in 1884 and two in 1885; Edinburgh 1886), and 4 First Prizes (Sydney 1880).” S.R. Eveson, “Reflections” in *Glass Technology*, Volume 31, 1990. Eveson served as director of Thomas Webb and Sons and retired in 1978.



**Figure 3.132**  
**Tiffany Display at 1889 Paris Exposition**

Source: Getty Image

<https://www.gettyimages.com/photos/tiffany-1889?editorialproducts=archival&family=editorial&phrase=Tiffany%201889&sort=mostpopular#license>

[Accessed: October 22, 2019]



**Figure 3.133**  
**Red Gem Cameo Vase by George and Thomas Woodall**

Thomas Webb and Sons

Exhibited at 1889 Paris Exposition in the Tiffany & Co. Display

Source: Lot 63123

Heritage Auction 5301: 20<sup>th</sup> Century Design Featuring Tiffany, Lalique & Art Glass  
May 25, 2017

The 1889 *Report of Artisans* written by a group of practitioners sent by the Lord Mayor of London James Whitehead to the Paris Exposition, yields information about the reception of the Webb glass display at the event. Author J. Hughes writes:

My chief observation...was directed to the glass exhibits, which were very meager and disappointing. From some cause the English manufacturers

were poorly represented, only one firm (viz., Thomas Webb & Sons, of Stourbridge) being worthy of notice;

The exhibit of Messrs. Thomas Webb & Sons...was beyond all criticism. The colour was that of the diamond; colourless, yet reflecting more light than it received...Their ruby work was certainly of the very richest character, while their exhibit was the admiration of all beholders.

I cannot close this account without mentioning the very beautiful chandelier-work, light and graceful, differing from the old heavy style of chandelier...The general result of this exhibit was such as to make me proud of our skill, as English workmen in brilliancy of effect, and in richness of colour, and taste.<sup>561</sup>

The particular reference to the new style, light chandelier is likely a reference to one of 90 candles displayed by Webb. It was a reconfigured and enhanced version of Daniel Pearce's Venetian style fixture displayed in the prize-winning Webb exhibit at the 1878 Paris fair (see Figure 3.106).<sup>562</sup> It is well worth noting that Pearce was essential to Webb's success with chandeliers at international competitions.

At Webb both Daniel and Lionel continued their practice of patenting designs, and two of those patents are illustrated in Hajdamach.<sup>563</sup> The pair of patents relate to the form of objects. On June 4, 1889, Daniel along with Thomas Wilkes Webb filed Patent Number 9278 for a double gourd shaped vase crafted either of cameo or Ivory glass. Lionel's patent of 1894 was for a mold that incorporated vase feet and handles for glass objects such as pitchers and vases. And if Webb patent activity is scrutinized, there appears to be a substantial uptick at the end of 1884 perhaps generated by the two new members of the team.

Webb Old Ivory glass, introduced to the public in 1887, and cameo engraved glass, taken up by Webb immediately following the 1878 Paris Expo, appears to be where the Pearces' virtuosity shone brightest. As Daniel's obituary notes:

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<sup>561</sup> J. Hughes "Glass Making" in *Reports of Artisans Selected by the Mansion House Committee to Visit the Paris Universal Exhibition, 1889*, p. 105.

<sup>562</sup> "Thomas Webb and Sons," *Black Country Bugle*, April 24, 2019: <https://www.pressreader.com/uk/black-country-bugle/2019424/281827>

<sup>563</sup> Hajdamach, *British Glass 1800-1914*, p. 296.

Cameo glass cutting was then in vogue at Dennis. This was artistic work after his own heart, and he used his best exertions in conjunction with those of Messrs. Charles, Wilkes and Walter Webb, to encourage its development.<sup>564</sup>

The dominance of decorating techniques at Webb based on glass engraving and the advancement of its application to Rock Crystal, cameo and Ivory glass prompted a creative explosion for its design team. Joining the firm in 1884 and freed from the financial commitments of their Fulham entrepreneurial venture, Daniel and Lionel Pearce were swept into what must have felt like a design great wave. Surrounded by fellow artists and gifted designers can only have had a most stimulating effect.

### **Padding Technique**

One of the most important glass innovations contributed by the Pearces was a technique known as padding and it factors largely in the works for which they made the greatest contribution to Webb.

It is not entirely clear when the Pearce padding technique was introduced at Webb. Some commentaries draw parallels to the work of Emile Gallé and his use of glass appliqués. However, the work displayed by Gallé at the 1878 Paris Exposition, his first international appearance, was dominated by the creative use of enamels on glass, many in designs based of Japanese art. Undoubtedly the Pearces were aware of his innovative work, but Gallé's use of glass appliqués that later morphed into the introduction in 1889 of his *marqueterie de verre* were not on display in 1878. However, from the 1878 Fair forward, his work must have been under close scrutiny by many involved in glass design. As 1878 Paris Expo reporter Didron wrote:

By combining engraving and enameling, and by borrowing some of the principles of Japanese art, Emile Gallé initiated a whole new evolution in glassmaking.<sup>565</sup>

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<sup>564</sup> "Mr. Daniel Pearce, Aged 90," (obituary) in *The Pottery Gazette*, March 1, 1907, p. 346.

<sup>565</sup> Janine Bloch-Dermant, "The School of Nancy" in *The Art of French Glass 1860-1914* trans. Marian Burleigh-Motley (New York: Vendome Press, 1980), p. 132.

Both Gallé's employment of layered, engraved enamels and devotion to design based on Japanese art most likely had an impact on the Pearces, and the padding technique they introduced at Webb may directly correlate to Gallé's ongoing work.

The Webb padding decorative technique attributed to the Pearces was known as Webb's Curio Glass and entailed the following:

...single blobs of glass were applied on to the glass which removed the need to case the entire piece with each separate color...The majority of padded vases bear a strong oriental influence in which the separate pads are used cleverly to accentuate the design...Although these pieces do not bear an artist's signature, apart from the Webb mark, they are generally accepted to be the work of Daniel and Lionel Pearce.<sup>566</sup>



**Figure 3.134**  
**Padded Rock Crystal Vase**  
 With Engraved Colored Glass Appliqués  
 1891

Thomas Webb and Sons

Source: <https://www.antiquetourbridgeglass.co.uk>  
 [Accessed: October 25, 2019]

<sup>566</sup> Hajdamach, *British Glass 1800-1914*, pp. 226-227.





**Figure 3.135**

**Unfinished Cameo Glass Vase in Japanese Style (Trial)**

Circular pads of green, red, white and blue left unworked

Daniel Pearce, designer (poss.)

7 inches H

Ca. 1885-1890

[http://blackcountry.org/collections/getrecord/DMUSE\\_ST578/](http://blackcountry.org/collections/getrecord/DMUSE_ST578/)

[Accessed: December 5, 2019]

By 1900 the technique was expanded to involve the application of bands of different colors that were further carved.



**Figure 3.136**

**Padded Cameo Vase**

Thomas Webb and Sons

Ca. 1900

Source: <https://www.antiquetourbridgeglass.co.uk>

[Accessed: December 5, 2019]



**Figure 3.137**  
**Curio Cameo Glass Vase with Applied Padded Decoration**

Attributed to Lionel Pearce, ca. 1890

Thomas Webb and Sons

Source: Lot 166, Bonhams, London

November 12, 2014

### **Ivory Glass**

The use of padding also was extensively used on Webb Ivory cameo glass. This type of single-layer opaque white glass imitated antique objects created by carving and decorating ivory tusks from animals such as elephants and walrus. In addition to engraving and etching, Ivory glass was stained, gilded, painted, perforated and embedded with glass jewels. S.R. Eveson lists 16 different types of Ivory glass, and Grover in *English Cameo Glass* published 735 individual patterns. George Woodall, a proficient photographer, captured a series of images of Ivory cameo glass used today as a reference resource. The padded technique was employed as well on Ivory cameo glass.

Tiny beads of colour, transformed by the engravers into birds, spiders, flies, jewels and flowers...gave a vitality and three-dimensional quality to the landscapes and scenes of oriental sages which they decorated.<sup>567</sup>

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<sup>567</sup> Hajdamach, *British Glass 1800-1914*, p. 231



**Figure 3.138**  
**Ivory Cameo Vase with Padded Decoration of Insects**

Thomas Webb and Sons

Source: Ray and Lee Grover, *English Cameo Glass*, Plate 145, Page 169

Asian forms and motifs dominated Ivory cameo glass decoration and are reminiscent of the designs and colors found on Japanese Satsuma wares. Much of the design work for the Ivory cameo glass line is attributed to Daniel and Lionel. The Grovers attest to this assertion:

The design details and flawless carving on many ivory carved vases are attributed to their [the Pearces] particular and unusual artistry.<sup>568</sup>



**Figure 3.139**  
**Two Ivory Cameo Vases**

I44 and I169

Thomas Webb and Sons

Ca. 1889

Source: <https://www.antiquetourbridgeglass.co.uk>

[Accessed: December 10, 2019]

<sup>568</sup> Grover, *English Cameo Glass*, p. 18.



**Figure 3.140**  
**Ivory Cameo Tusk Vase with Gilded Decoration**  
 Thomas Webb and Sons  
 Ca. 1887-1895  
 Corning Museum of Glass, Corning, NY, 2009.2.1

### **Colored Cameo Glass**

Authors Ray and Lee Grover and S.R. Eveson have published many of the designs for Webb glass of all varieties including their colored cameo glass that became the height of luxury British glass in the 1880s and into the 1890s. Although much of the design and engraved work is attributed to George Woodall, as previously mentioned over 70 engravers were involved in production. There are numerous designs in the Pearce pattern book that directly reference published Webb patterns and photographs. Although it is tempting to go page by page through the pattern book to find matching or derivative cameo glass designs, for the purpose of this thesis only a few illustrative examples are sufficient.

Along with the Pearces's work designing Ivory glass objects at Webb, cameo glass gave them another venue to display their skills with Chinese design. Of course, Webb's library contained a vast variety of resources for artists to consult, the text that provided perhaps the most important inspiration was *Chinese Ornament* written by Owen Jones in 1867. As previously mentioned, while Asian design was not included in the earlier *Grammar of Ornament* by Jones, the subsequent influx and exhibition of Chinese artifacts to the United Kingdom after the 1860 sacking of the Yuanmingyuan or Summer Palace (Yuanmingyuan) in Peking opened Jones's eyes to the merit and beauty of Chinese design. Even the design of Webb's Great

Tazza was based on illustrations in *Chinese Ornament* as evidenced, for instance, when viewing Plates LXIV and LXXVII.



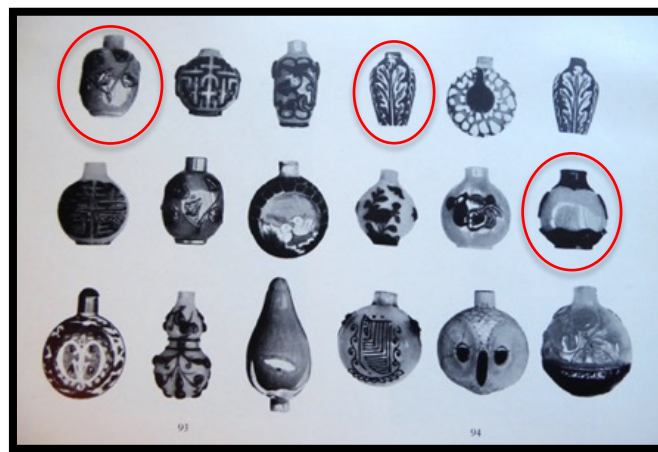
**Figure 3.141**  
**The Great Tazza**  
 Cameo Glass  
 Woodall Team  
 Thomas Webb and Sons  
 1889-1895  
 15 1/3 inches H., 19.2 inches D.  
 Corning Museum of Glass, Corning, NY, 92.2.8



**Figure 3.142**  
**Front Cover of *Examples of Chinese Ornament* (Left)**  
**Plate LXIV (Center)**  
**Plate LXXVII (Right)**  
 By Owen Jones  
 1867<sup>569</sup>

<sup>569</sup> Owen Jones, *Examples of Chinese Ornament Selected From Objects in the South Kensington Museum and Other Collections* (London: S & T Gilbert, 1867), <http://digital.library.wisc.edu/1711.dl/DLDecArts.JonesChinOrn>. [Accessed: August 28, 2019]

While the Pearce pattern book reveals intimations of future use of Asian designs, once the Pearces became part of the Webb firm, they became renowned for their facility with the genre. It is quite understandable that featured among the glass objects Lionel passed to his son Lionel (b. 1901) were a significant collection of Pearce-designed cameo scent bottles created in homage to the tradition of Chinese snuff bottles carved from semi-precious stones and fabricated at Webb in layered glass. Part of this extraordinary heirloom group appears in Geoffrey Beard's *Nineteenth Century Cameo Glass*.



**Figure 3.143**  
**Selection of Cameo and Enamel Cased Scent Bottles**  
 Collection of Dorothy and Lionel Pearce  
 Source: Plate 93 and 94,  
 Geoffrey Beard, *Nineteenth Century Cameo Glass*, 1956

In the recent past, a number of these bottles have appeared in the art market and it is possible to match them with images in the 1956 photograph.<sup>570</sup>

<sup>570</sup> "The scent bottle imitating carved ivory, in caramel-coloured glass deeply carved with acanthus leaves, the background shaded in brown enamel...occurs in the Webb factory pattern book as J98 (W1959)." The other two bottles are believed to have been experiments made at Webb but do not appear either in the Webb pattern books or the Pearce pattern book at the Dudley Archives. Commentary by John Sandon, Specialist-Glass, Bonhams (see: <https://www.bonhams.com/auctions/25085/lot/322/>). [Accessed: May 29, 2019]



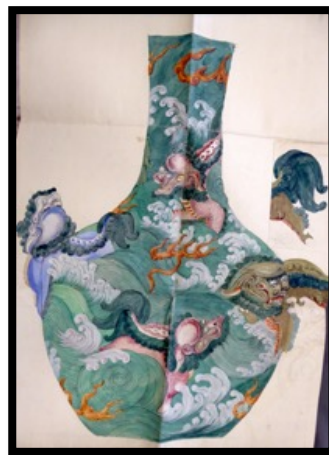
**Figure 3.144**

**Three cameo glass scent bottles**

From the collection of the family of Daniel and Lionel Pearce  
Ca. 1900

Source: Lots 20-24, Bonham's, London, May 5, 1969

Perhaps the most sumptuous and highly developed drawing in the Pearce pattern book is for a cameo vase decorated in Chinese motifs (Figure 3.146). The drawing is oversized and folded in fourths. When opened it reveals an extraordinary colored design for a vase that represents the apex of Daniel's Asian influenced design work at Webb. From 1884 it is increasingly difficult to ascertain which of the Pearces were responsible for individual designs. Some designs are attributed to Daniel and others to Lionel. It is reasonable to consider that much of the father-son team's work up to Daniel's retirement in 1902 represented collaborative efforts.



**Figure 3.145**

**Drawing of Cameo Glass Vase with Chinese Decoration**

Watercolors on paper

Daniel and/or Lionel Pearce, designers

Source: Pearce Pattern Book

Dudley Archives, DTW/1



Although it is not known if the design ever was executed in multi-layers of colored glass, it was produced in green glass cased with opaque white (Figure 3.147 and 3.148). Similar Thomas Webb works of green glass cased in white with engraved swirled water wave (or ondé) backgrounds such as “Storm Vase” (C466) in the collection of the Art Gallery of South Australia, ca. 1890, designed by George Woodall and Lionel Pearce also exist.<sup>571</sup>



**Figure 3.146**  
**Chinese Dragons (left) and Foo Dog (right) Curio Cameo Vases**

Green glass cased in opaque white

Daniel and/or Lionel Pearce, designers

Thomas Webb and Sons, Ca. 1889

Source: <https://antiquetourbridgeglass.co.uk>

[Accessed: December 15, 2019]

The extraordinary swirled water cameo vases were of such significance that they were prominently exhibited by Webb at the 1889 Paris Exposition and have been identified in a vintage Fair photograph (Figure 3.148).<sup>572</sup>

<sup>571</sup> See: <https://www.agsa.sa.gov.au/collection-publications/collection/works/storm-vase/274631>. [Accessed: December 8, 2019]

<sup>572</sup> Dilwyn D. Hier, “19thc Cameo Glass” in *Stourbridge Cameo Glass*, p. 13 ([antiquetourbridgeglass.co.uk/col-decoration-navigation/cameo/about-cameo/stourbridge-cameo-glass-cover/19thc-cameo-glass-chapter-8/13/](https://antiquetourbridgeglass.co.uk/col-decoration-navigation/cameo/about-cameo/stourbridge-cameo-glass-cover/19thc-cameo-glass-chapter-8/13/).)





**Figure 3.147**  
**Photograph of Thomas Webb and Sons Exhibit**  
 Dragons Vase  
 1889 Paris Exposition

### Life in Amblecote

As their work continued, the UK Census of 1891 gives a snapshot of the lives of the Pearces in Amblecote. Daniel, age 74, his wife Ann Elizabeth, age 72, and Lionel, age 35, were living together, and both Daniel's and Lionel's occupations are listed as "Artist designer Glass China e&." (Figure 3.149).

Household No.	Family Name	First Name	Age	Sex	Occupation
1	Pearce	Daniel	74	M	Artist designer Glass China e&.
2	Pearce	Ann Elizabeth	72	F	
3	Pearce	Lionel	35	M	Artist designer Glass China e&.

**Figure 3.149**  
**Listing of Pearce Family UK Census 1891**  
 Source: Ancestry.com Operations, Inc., 2014

The family photo in Figure 3.149 perhaps was taken about the time of the 1891 Census. In it, Daniel is seated with wife Ann, and Lionel seated at an easel is working on a portrait of a woman in Japanese garb. Behind Lionel may well be

Daniel's daughter Madelene who was a Holy Trinity nun (the Roman Catholic church in Amblecote was named Holy Trinity), this fact according to the Pearce family pages on the Ancestry.com website.



**Figure 3.149**  
**The Daniel Pearce Family**  
Photograph

(Left to right: Lionel, Sister Madelene, Ann Pearce and Daniel Pearce)

Source: C. Hajdamach, *British Glass 1800-1914*, Pl. 21, p. 188

This photograph is part of a small group of objects Charles Hajdamach photographed when preparing *British Glass 1800-1914*. In preparation of his book, Charles met with Pearce family descendants. Not only did they share a historic photo of the Pearces but also glass retained in the family.



**Figure 3.150**  
**Pearce Family Heirlooms**

(Left: pair of cased and etched vases by Daniel Pearce; Center: velvet covered box with photograph of Pearce family; Right: 'Sylvandale' vase by Lionel Pearce)

Source: C. Hajdamach *British Glass 1800-1914*, Pl. 21, p. 228

Hajdamach describes the pair of vases on the left in Figure 3.150 as the work of Daniel Pearce. Cased and etched, their form and decoration are an eclectic mix of decorative motifs referencing historical styles. Author Kathryn Hiesinger explains such intermingling of motifs:

By the late nineteenth century, this predilection for eclectic historical styles often resulted in exotic combinations...Renaissance, Baroque, Japanese, Persian, and Indian styles<sup>573</sup>

The classical handled amphora shapes are made of colorless glass cased over with blue. While the design was protected by painted resist, the handles and background have been frosted by repeated immersions in an acid bath. The decorative patterns are dense and symmetrical featuring inventive interpretations of looped ribbons interspersed with abstracted vegetal, geometric and floral forms. The form and decoration of the two vases starkly contrasts with Lionel's vase in his unique cameo technique named at Webb as "Sylvandale" on the far right of the photo. Thought to have been a collaborative father-son innovation, Lionel's work in this mode was the closest Thomas Webb and Sons approached forms and decoration that reflected the prevailing Art Nouveau style. The Sylvandale vase illustrates Lionel's interpretation of contemporary French glass, namely that of the School of Nancy and the work of Emile Gallé. Indeed, Lionel's work around the turn of the century is quite progressive and owes much to the impact of Art Nouveau style. For the Webb firm it was somewhat unique in that each object carried Lionel's engraved signature. Few Webb designers with the exception of George Woodall were given the opportunity to sign their work.

Clearly, the preference for Asian inspired designs by the Pearces predominates their work at Thomas Webb. In the cameo vase in Figure 3.151, the design possibly attributed to the Pearces, the padded technique has evolved from small blobs of glass engraved with designs to being fully integrated into the design. The subject matter of this vase was taken from the Chinese folktale images of Zhang Qian, a

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<sup>573</sup> Kathryn Hiesinger, *Guides to European Decorative Arts: Styles, 1850-1900* (Philadelphia: Philadelphia Museum of Art, 1984), p. 32.

pioneering Chinese explorer who often is depicted rowing on a log.<sup>574</sup> The engraver of record whose design drawing is in the Webb pattern books in the Dudley Archives is Fridolin Kretschmann (1850-1898), a highly talented Bohemian engraver who arrived in London in 1868 where he may have worked with Daniel Pearce and other retailers. He moved to the Stourbridge area in 1881 and for the next decade was an employee of Thomas Webb and Sons.<sup>575</sup> The Dudley Archives' Webb records document Kretschmann executed many of the Pearces's numerous Chinese and Japanesque designs particularly in Ivory glass, a product line to which they made perhaps their most significant contribution.



**Figure 3.151**

**Curio Cameo Vase with Engraved Glass Applications and Gilded Decoration, ca. 1890 (left); Design Drawing (W\_misc1) from Webb Pattern Book, Dudley Archives (center); Hanging Scroll Depicting Zhang Qian (right)**

Vase: 8 ½ inches H., Dudley Museums, Dudley, England, BH3076

Scroll: ink on paper, 20 5/16 H, 13 11/16 W

Metropolitan Museum of Art, New York, 2002.3

As Daniel Pearce's lengthy professional career is traced, his artistic evolution and design output remarkably illustrate the larger ebb and flow of design forces during the nineteenth century in Britain. Too, his work of an astonishing range is marked

<sup>574</sup> "His [Zhang Qian] second century BCE travels throughout Central Asia opened trade networks that formed the early Silk Road." See:

<http://resourcesforhistoryteachers.pbworks.com>. [Accessed: June 14, 2018]

<sup>575</sup> See Fridolin Kretschmann biography at

[antiquetourbridgeglass.co.uk/resources-home/archives/census-records/kretschman-fredolin/](http://antiquetourbridgeglass.co.uk/resources-home/archives/census-records/kretschman-fredolin/). Of particular interest is the fact that when Kretschmann immigrated to the United States in 1891 he did so at the invitation of Louis Comfort Tiffany and worked in cameo engraving at Tiffany Studios until his early and untimely death in 1898 at age 48.

by his innate artistic talent, perfectionistic standard of excellence, an innovative spirit of great industry, and facility to adapt to trends in style and popular taste and fashion.

### **Retirement**

*Mr. Pearce continued his connection with the Dennis Works until he retired...at the venerable age of 85. Since then he has lived in retirement until he passed peacefully away on the 7<sup>th</sup> of last month [February 7, 1907].*

Daniel Pearce Obituary  
*The Pottery Gazette*, March 1, 1907  
 p. 346

In the year following the 1891 UK Census, Daniel's wife Ann Elizabeth of approximately fifty years died at age 73.<sup>576</sup> Daniel continued working at Webb for the next ten years and retired in 1902 at age 85. In the 1901 Census (see Figure 3.152), he is listed living with Lionel, Lionel's wife and two grandsons. No occupation is listed for Daniel, just the note that he was head of the household and a widower. Perhaps like George Woodall who retired in 1911 but kept working until his death in 1925 Pearce may have continued to design, but it may be that his formal retirement from Webb coincided with a period of unrest and labor strikes in the Stourbridge glass manufactories including Thomas Webb and Sons.<sup>577</sup> Although Lionel continued to be employed by Webb, and perhaps around the time of his father's retirement was promoted to director of design, his occupation is listed as "artist (painter) own account."

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<sup>576</sup> Ancestry.com. *England, Select Deaths and Burials, 1538-1991* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2014.

<sup>577</sup> One such report of the Stourbridge labor problems is "The Glass Trade Dispute," in *Times*, London, April 14, 1902 (<https://link-gale-com.ezproxy.lib.gla.ac.uk/apps/CS186051214/GDCS?u=glasuni&sid=GDCS&xid=ddf4e8d1>). On that date, the article cites glassmakers at Thomas Webb and Sons are on strike. [Accessed: May 6, 2017]

**Figure 3.152**  
**Pearce Family Listing in 1901 UK Census**  
 Source: Ancestry.com Operations, Inc., 2014

During the last years of his professional life what truly distinguishes Daniel Pearce working at Webb along with his son was the progressive nature of their artwork when compared with the firm's commercial production in the last decades of the nineteenth century. As previously discussed, around 1900 the Pearces introduced a line of cameo glass called Sylvandale, transparent bodies cased in layers of blue and green glass.

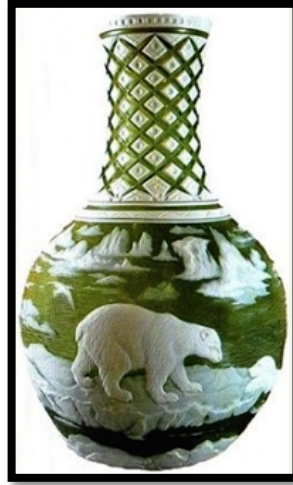


**Figure 3.153**  
**Sylvandale Vase**  
 Signed Lionel Pearce  
 Ca. 1900, 8 ¾ inches H.  
 Source: Leo Kaplan, Ltd., [www.leokaplan.com/detail.php?invID=237](http://www.leokaplan.com/detail.php?invID=237)  
 [Accessed: August 28, 2019]

After his father retired, Lionel continued to evolve Sylvandale and other techniques, and his cameo cut “Polar Bear Vase” was one of the crowning achievements of the Webb exhibit at the 1908 Franco-British Exhibition in London. Like George Woodall, even after the rage for British cameo had cooled, Daniel (until 1902) and



Lionel continued producing extraordinarily accomplished hand and wheel-carved engraved glass.



**Figure 3.154**  
**Curio Cameo Polar Bear Vase**  
 Lionel Pearce, designer  
 16 inches H, Thomas Webb and Sons  
 Exhibited at the 1908 Franco-British Exhibition, London

As important as Daniel's and Lionel's progressive spirit was at Webb, of equal significance is the efflorescence of wide-ranging designs and techniques they employed in decorating luxury art glass. At Webb, they were freed to an extent from the servitude to consumer taste imposed by the need for a small decorating shop to financially survive. In the Fulham years, it probably was much more financially risky to experiment widely. Rather, in the Webb decades, they were surrounded by and stimulated by being part of an artistic community. And while the Webb owners, of course, were mindful of changing tastes and of consumer trends, it appears that those at Webb who were involved in glass design were allowed to give their imaginations some degree of free reign. Particularly after the 1878 Paris Expo and exposure to subsequent international expositions, both Daniel and Lionel's creative imaginations appear to have been stirred as never before. As Hajdamach writes:

The father and son team deserves greater recognition than has been credited to it, especially as their designs were the few Stourbridge cameos to come anywhere near the free flowing art nouveau style of Gallé and his European contemporaries.<sup>578</sup>

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<sup>578</sup> Hajdamach, *British Glass 1800-1914*, p. 227.

On February 7, 1907 Daniel Pearce died at his residence Leo House in Stourbridge. His obituary eloquently honors him with the words, “his fame as an artist in glass belongs to our trade, and to all time.” Indeed, the seven decades of his professional life as chronicled through historic records, his design drawings, involvement in wide circles of design influence, and the extraordinary body of work he left behind are testimony to his exceptional talent and provide a roadmap for a fuller understanding of the production of artistic glass in nineteenth century Britain.



## 4. THE HAMILTON VASE DESIGN SOURCES

The intricately engraved decorative design on the Hamilton Vase is as complex as the multiplicity of design sources connected with its creation. A consideration of the range of those sources not only reveals designer Daniel Pearce's facility with rich art historic references but also illustrates how the Vase's decoration reveals the artistic influences manifest at the time of its creation in 1862. The Hamilton Vase reveals Pearce's artistic journey up to the year it was decorated, and upon deeper consideration also carries intimations of his future development expressed so profoundly in works created during his tenure at Thomas Webb & Sons.

To glean the broadest understanding of the Hamilton Vase's design sources, it is essential to begin with Daniel Pearce's training at the Government School of Design from 1840 to 1846. His interwoven experiences as a working professional and as a student during a seminal moment of the development of art education in Britain are critical. The very essence of his artistic training is encoded in the Vase's decoration.

A second consideration of sources of the Vase's decorative design speaks to the rise in the first half of the nineteenth century of interest in Medieval mythology and the simultaneous visual manifestations of imaginary beasts captured in illuminated manuscripts and bestiaries. Throughout his seven-decade career, Pearce never deviated from a fascination with the natural world and its expression in his art. Indeed, the sense of conflict and predation in the Hamilton Vase engraved design closely reflects the terrible consequences of sin so prevalently portrayed in Medieval ecclesiastical imagery.

The Hamilton Vase design also reflects Pearce's response to the new design vocabulary offered as East Asian art objects flowed into Britain. The influx and subsequent display of Chinese art objects primarily occurring after the 1860 looting of the Yuanmingyuan (the Summer Palace in Beijing) during the Second Opium War provided even more creative stimulation for British designers such as Pearce. Concurrent with the circulation of the Yuanmingyuan artifacts, the 1862 London

Exhibition featured the first wide-ranging display of Japanese art organized by Sir Rutherford Alcock. The subtle shadows of these newfound design sources are revealed in the Hamilton Vase's engraved decoration and deserve attention.

Lastly and quite provocative is an investigation based on Pearce's inclusion of the simian figure that appears on the neck of the Vase. Created only a few years after the 1859 publication of Darwin's revolutionary *On the Origin of Species by Means of Natural Selection*, Pearce's addition of an ape overseeing the dark and turbulent activity in the design is provocative. Why the ape is part of the decoration is just one of many questions its unique inclusion in the design raises. It is intriguing to explore if the primate was Pearce's choice or perhaps requested specifically by the 11<sup>th</sup> Duke of Hamilton as Pearce personalized the vessel.

### **Design Source: Art Training at School of Design in Ornamental Art (1840-1846)**

The cumulative information about the early years of the Government School of Design provides context for understanding what Daniel Pearce's student experience may have involved and supports an argument that it had a profound influence on the designer. As discussed in Chapter 3, Daniel Pearce was a student during the nascent and confused early years of the Government School of Design in Ornamental Art that opened in London in 1837. His enrollment stretched over a period of six years (1840-1846), years that saw leadership changes, fierce arguments about pedagogical approaches to curriculum, and outright student revolt. In the larger sphere, his tenure at the school was during a period of tremendous sociopolitical change. Art critics loudly voiced opinions whether to provide art education to designers or to educate the public about the arts in order to make them more considered consumers.<sup>579</sup> Additionally, politicians wrestled with how to control widespread design piracy and win manufacturers' support of the new training program. While politicians worked to enact new copyright policies to end design

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<sup>579</sup> Julia Fine, "Art Treasures' and the Aristocracy: Public Art Museums, Exhibitions, and Cultural Control in Victorian Britain," *Penn History Review*, Volume 24, Issue I, Spring 2017 (Philadelphia, Pennsylvania: University of Pennsylvania, 2017), p. 11, 14, and 19.

theft, manufacturers objected that training designers outside of the workshop only led to the creation of designs that could not be applied to actual production methods.<sup>580</sup>

Prior to the Government School of Design, formal art training in Britain was confined to the Royal Academy of Art, founded in 1768 after 40 artists petitioned George III to “establish a society for promoting the Arts of Design” through education and exhibitions.<sup>581</sup> It was as much, if not more, about raising the cultural capital of artists through formalized training as it was about using exhibitions to educate the nation’s public and elevate their taste. King George the Third’s patronage and financial support assisted the Academy as it established itself.



**Figure 4.1**  
***The Academicians of the Royal Academy of Art 1771-1772***  
 Oil on canvas  
 Johann Zoffany, painter  
 Ca. 1761  
 40 inches H, 58 inches W  
 Royal Collection Trust, London, RCIN 400747

The Academy opened its doors to students in 1769, and following precepts laid down by Sir Joshua Reynolds (1723-1792), its first president, the curriculum

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<sup>580</sup> Toshio Kusamitsu, *British Industrialization and Design with Special Reference to Printing and Figure-Weaving in the Lancashire and West Riding Textile Industries* (PhD diss, University of Sheffield, 1982, p. 6, <http://etheses.whiterose.ac.uk/3020/1/DX084390.pdf>. [Accessed: April 8, 2015]

<sup>581</sup> “About Us,” <https://www.royalacademy.org.uk/page/a-brief-history-of-the-ra>. [Accessed: November 12, 2018]

involved drawing from casts of antique works of art, copying of Old Masters, and figure drawing from life models.

Whether in Renaissance Italy or Victorian Britain, life drawing represented the apogee of training in art.<sup>582</sup>

Over the decades, resentment against the privilege and monopoly of the Royal Academy grew not only on the part of artists excluded from its ranks but also from art critics and politicians alike. At the same time of growing unease in the mid-1830s as a special Parliamentary committee was considering means of educating designers to ultimately improve the design of manufactured goods, it also called witnesses to testify against the Academy. These observers charged that the Academy “deadened talent, promoted mediocrity, and encouraged mannerism—a blight on the English nation.”<sup>583</sup> However set against the Academy critics may have been, the problem of educating artisans and designers needed solution:

Until the 1830s such training as existed in the design of manufactured goods was an entirely private affair...broader intellectualized attitudes to design played little part in such a pragmatic milieu... apprenticeship remained the main way in which, to some degree at least, both theoretical and practical aspects of the design and manufacturing processes were learned.<sup>584</sup>

The lack of formalized training for anyone choosing to work in the design and production of industrially produced goods was made even more challenging by increasing mechanization. As mechanical processes multiplied, the skills of those working in many of the trades such as textiles, pottery and metals became debased. For instance, skilled glassmakers were unnecessary when in the 1830s glass factories increased production of pressed glass.

Those working in the trades had few resources for learning. However, the introduction of steel engraving around 1820 and the later innovation of lithography

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<sup>582</sup> Lara Kriegel, “Configuring Design” in *Grand Designs—Labor, Empire, and the Museum in Victorian Culture* (Durham, NC: Duke University Press, 2007), p. 21.

<sup>583</sup> Lara Kriegel, *Grand Designs*, p. 24.

<sup>584</sup> Susan Owens, “‘Straight Lines are a National Want’: South Kensington and Art Education Reform,” in *Art and Design for All*, Julius Bryant, ed. (London: V&A Publishing, 2012), p. 75.

enabled the publication of periodicals such as *The Penny Magazine of the Society for the Diffusion of Useful Knowledge* and *Mechanics' Magazine*, published instructional manuals and other illustrated trade literature to augment knowledge of history of styles helped tradesmen keep current with techniques and learn what was of current interest in the marketplace.

...there was a growing awareness of the need for a new kind of artist who was specifically trained to design for manufacture.<sup>585</sup>

Thus, to assist designers of manufactured goods regain their cultural capital and initiate an overall improvement in the quality of British-produced goods, Parliamentary driven deliberations led to the 1837 founding of the Government School of Design in Ornamental Art whose training program it was hoped would be “the salvation of Britain’s industrial arts.”<sup>586</sup>

The Government School of Design opened in 1837 in a space recently vacated by the Royal Academy in the upper floor of Somerset House in London. The School was administered by a Council of Governors. The Council placed it under the part-time supervision of prominent architect J.B. Papworth (1775-1847). “The students, however, were more interested in becoming fine artists than designers.”<sup>587</sup>

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<sup>585</sup> Susan Owens, “Straight Lines are a National Want”, p. 75.

<sup>586</sup> Lara Kriegel, “Configuring Design” in *Grand Designs*, p. 19.

In *Tyranny of Taste*, author Jules Lubbock argues this notion dating to the 1930s is false and veils what really was at the heart of government intrusion into determining what goods privately consumed became a public issue. He suggests a theory in which the British government’s motives were based on the “will to control and direct the development of society.” Through a call for design reform, essentially begun by Pugin in his perception “that any artifact, be it a building, a chair or a dinner plate, could be made an object lesson in how we should conduct our lives, both spelling out the lessons concerning the work that went into its construction and teaching us how we should behave when we use it,” the government could squelch increasing consumption of corrupted design. The continued growth of cities and wealth of the middle class posed a threat to upset the social hierarchy. See Jules Lubbock, “Introduction” in *Tyranny of Taste* (New Haven and London: The Paul Mellon Centre for British Art by Yale University Press, 1995), pp. xi-xv.

<sup>587</sup> “England,” (iii) “The Growth of New Schools,” in *Grove Art Online*, <https://doi.org.ezproxy.lib.gla.ac.uk/10.1093/gao/9781884446054.article.T026083>. [Accessed: April 1, 2017]



**Figure 4.2**  
**Somerset House, Strand**

Steel line engraving

Thomas Hosmer Shepherd

4 inches H, 5 7/8ths inches W

Source: [https://www.ashrare.com/somerset\\_house\\_prints.html](https://www.ashrare.com/somerset_house_prints.html)

[Accessed: November 2, 2017]

Based on the views about industrial art education expressed by Scottish painter William Dyce (1806-1864) that came to the attention of the School's Council of Governors, in 1838 Dyce was invited to accept the directorship of the School.<sup>588</sup> As his first task, Dyce was instructed to travel on the Continent, assess European applied arts training programs and return to make recommendations of what he considered to be the best methods to train budding designers. After visiting France, Prussia, Saxony and Bavaria, Dyce recommended the approach employed in Bavaria's *Gewerbeschulen* or trade schools that in essence was vocational training for industry:

...in which students were taught specific skills in the branch of design they wished to follow, rather than participating in an academic training in the fine arts based on life drawing and the copying of sculptural casts.

Dyce's approach did not leave room for fledgling painters with future aspirations of renown. By excluding figure drawing from life models in the new curriculum for the Government School, Dyce drew down large amounts of criticism. A debate over the

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<sup>588</sup> William Dyce came to the attention of Parliament's oversight council for the Government School when along with Charles Heath Wilson (his successor as director of the Government School of Design) in 1837 they authored the *Letter to Lord Meadowbank*. In it Dyce and Wilson "sought to define a curriculum for the industrial arts in Scotland." See: Lara Kriegel, "Configuring Design" in *Grand Designs*, pp. 32-33.

matter consumed the first decade of the School's existence and involved art critics, politicians, the School's directors, educators and students and clearly illustrated "there was little consensus about what constituted a proper curriculum for training in design."<sup>589</sup>

Dyce insisted that the ability to draw the human figure had nothing at all to do with creating design patterns, for instance, for textiles and wallpaper. His approach featured a curriculum in which students were taught the history and principles of ornament, in particular, ornament derived from natural forms. Dyce introduced "a course based on scientific principles of design and their direct application to industry;" that is, students were taught geometry and perspective through a step-by-step method Dyce later defined in his 1842 *Drawing Book*.<sup>590</sup>

"The plates of the *Drawing Book* reproduced geometrical figures, from the simplest—straight lines—to more complex tessellations and leaf patterns."<sup>591</sup>



**Figure 4.3**  
**Plate XXI, Teaching Diagram**  
 Print, lithograph, ink on paper, mounted on card  
 William Dyce, RA  
 1842-1843, London  
 Victoria and Albert Museum, London, 15661:11

<sup>589</sup> Lara Kriegel, "Introduction" in *Grand Designs*, p. 14.

<sup>590</sup> "England," (iii) "The Growth of New Schools," in *Grove Art Online*, <https://doi.org.ezproxy.lib.gla.ac.uk/10.1093/gao/9781884446054.article.T026083>. [Accessed: April 1, 2017]

<sup>591</sup> *Art and Design for All*, p. 76.

In many respects, however, the methods of teaching were not dissimilar from fine arts academy training in that students learned three-dimensional art by copying drawings and casts. Copying of masterworks was a generations old art training tradition espoused in the eighteenth century by Royal Academy president Sir Joshua Reynolds. In *Discourses on Art* delivered between 1769 and 1790, he shared with colleagues in his sixth lecture, “I am persuaded that by imitation only, variety, and even originality of invention, is produced.”<sup>592</sup>



**Figure 4.4**

***Drawing from Life at the Royal Academy, (Somerset House), 1 January 1808***

Etching, aquatint and watercolor

Thomas Rowlandson and Augustus Charles Pugin

Source: *Microcosm of London*, London: R. Ackerman, 1808-10, vol. I, pl. 1,

<https://www.royalacademy.org.uk/art-artists/work-of-art/drawing-from-life-at-the-royal-academy-somerset-house>

[Accessed: December 2, 2019]

As an artist Dyce was a practitioner of such copying methods (see Figure 4.5) that he had experienced during a several month stint as a probationary student at the Royal Academy in 1825 before he withdrew due to disillusionment with the school.

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<sup>592</sup> *George Woodall and the Art of English Cameo Glass: From the Bill & Irma Runyon Art Collection*. College Station, TX: Forsyth Center Galleries, Texas A& M University, 1989. Published in conjunction with the exhibition “George Woodall and the Art of English Cameo Glass: From the Bill & Irma Runyon Art Collection” at the Forsyth Center Galleries, Texas A& M University, College Station, TX.





**Figure 4.5**  
**Study from a plaster cast of a fragment of an architrave**  
 Black chalk  
 William Dyce, RA, artist; Ca. 1840 (drawn), England  
 14 1/3 inches H, 18 3/4 inches W  
 Victoria and Albert Museum, London, 700-1898

### **Curriculum**

When Daniel enrolled in the Government School of Design in Ornamental Art in 1840, he was employed by the London chandelier manufacturer Hancock & Rixon.<sup>593</sup> Due to the lengthy duration of his studies over a period of six years (1840 to 1846), it is highly probable he was not a day student, but attended the evening sessions, a dual track of classes instituted to accommodate working professionals. His tuition either was sponsored by his employer, self-funded, or he was the rare recipient of a scholarship. Like other entering students in the early period of the School, it can be presumed Pearce had to sign “a promise in writing not to pursue painting, whether of portraits, landscapes, or historical scenes.”<sup>594</sup> Drawing of the human figure was forbidden.

*The Fourth Report of the Council of the School of Design* (May 1, 1844 to April 30, 1845) assists in understanding the composition of the student body and into which category Daniel Pearce can be placed:

1. Those who are actually employed by manufacturers as designers, and who constitute the smallest class.
2. Those who, as workmen, are practically acquainted with the arts and manufactures to which they have served apprenticeship, and who form the most numerous class.

<sup>593</sup> “Mr. Daniel Pearce Aged 90,” *The Pottery Gazette*, March 1, 1907, p. 346.

<sup>594</sup> Lara Kriegel, “Configuring Design” in *Grand Designs*, p. 29.

3. Those whose object is to study ornamental art in general, with a view to become practical designers and decorators...
4. Those who have no practical acquaintance with any art or manufacture. A great majority of this numerous class are mere boys...<sup>595</sup>

Pearce clearly fell into the first and smallest group of students and most likely as a more mature and experienced pupil had a good measure of visibility in the student body.

Daniel's training was prescribed by the set curriculum of the School. Despite the initial ban on figural drawing, by 1843, as was outlined in the *Third Report of the Council of the School of Design for the Year 1843-4* (May 1, 1843 to April 30, 1844), that prohibition obviously had been relaxed:

#### BRANCHES OF INSTRUCTION

- VII. Class: Outline Drawing.
- VI. Class: Shading; the Use of Chalks, &c.
- V. Class: Modelling—1. From Casts; 2. From Nature.
- IV. Class: Drawing from Casts.
- III. Class: Elementary Colouring; Copying from Coloured Drawings, &c.; Colouring from Nature.
- II. Class: For the figures—1. Elementary Drawing of the Human Figure, with Chalk—from Prints; and from Casts of the Greek Statues, &c., including drawing from the Skeleton, and Models of the Muscles.
- I. Class: For Instruction in the History, Principles, and Practice of Ornamental Design; and its application to the various Processes of Manufacture, including the Study of Oil, Tempera, Fresco, Encaustic, and Wax Painting; and the Practice of various Branches of Decorative Art.<sup>596</sup>

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<sup>595</sup> "Fourth Report of the Council of the School of Design" in *Parliamentary Papers 1845*, XXVII, p. 7.

<sup>596</sup> "Appendix," in *Third Report of the Council of the School of Design for the Year 1843-4* in *Parliamentary Papers 1844* (London: Her Majesty's Stationery Office, 1844), p. 51.

### **Building Student Study Resources: Collection and Library**

The value of the art library and art collections in the museums of the Science and Art Department, cannot, I think, be over estimated; and the gratitude of every student is due to those gentlemen by whose taste and judgment so magnificent a gathering of art treasures has been secured to them.<sup>597</sup>

Under Dyce's leadership from 1838 to 1843, the School enrollment grew as did the study collection and library. In order to provide sufficient resources to a student body numbering upwards of 300 day and evening students, Dyce used rather meager resources allotted by the Council of Governors simultaneously to build the collection of objects and casts for drawing exercises and provide relevant texts for student reference.

The student library was composed of two sections, a permanent non-circulating collection of books of plates of ornament and a lending library. The entire collection is cataloged in the Appendix to the 1844 *Report of the Council*.<sup>598</sup> It was obvious how heavily skewed the collections were to the antique and in particular to art of the Greek and Roman Empires and their numerous revivals. The predominance may best be understood as a manifestation of Dyce's [and of Charles Heath Wilson who assumed the directorship in May 1843] opinion expressed in an 1838 *Letter to Lord Meadowbanks* in which they presented a vision of training for the industrial arts in Scotland.

Upholding Raphael as an exemplary teacher, Dyce and Wilson longed for a system of education that operated like a Renaissance workshop, where masters steered students along their proper courses.<sup>599</sup>

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<sup>597</sup> Excerpt in Daniel Pearce interview in Appendix. N1 in *Tenth Annual Report of the Science and Art Department of the Committee of Council on Education* (London: Her Majesty's Stationery Office), p. 154. See: <https://books.google.com/books?id=hPM9AAAACAAJ&pg=PA2&lpg=PA2&dq=10th+Report+of+Science+and+Art+Department+to+Parliament+1863&source=bl&ots=zpkXlx1k3v&sig=ACfU3U3ZmEhl9WITdXWx0saReiuqGxtT7g&hl=en&sa=X&ved=2ahUKEwisnaqq3 brAhXMGM0KHYYMCQsQ6AEwBnoECAIQAQ#v=snippet&q=153&f=false>. [Accessed: February 3, 2017]

<sup>598</sup> *Third Report of the Council of the School of Design 1843-4 in Parliamentary Papers, 1844*, pp. 51-57.

<sup>599</sup> Lara Kriegel, "Configuring Design," in *Grand Designs*, p. 32.

Dyce's dedication to the art of the Renaissance and the artist Raphael (1483-1520) as the supreme representative of high Renaissance classicism was matched by a growing national interest in antiquity and British identification with the artistic and cultural glories of the Renaissance. Certainly, the histories of art academies dating back to the 1648 establishment of France's Académie Royale de peinture et de sculpture attest to reverence for the art of Raphael. The devotion of the French was matched by the Royal Academy from its founding in 1768 and its staunch backing of history painting.

The reference, non-circulating portion of the library collection as of 1844 included approximately 75 folios of illuminated plates of examples of ornament, as Wilson described it, "very extensive, comprising many of the costliest works which have appeared on the Continent."<sup>600</sup> At least three quarters of the collection referred to examples of ancient sculpture and architecture. Too, there were several folios dealing specifically with furniture, textiles and costume, and 40 volumes of *Botanical Magazine* by Curtis. A highlight was a prized 1776 edition of *La Loggia di Rafael nel Vaticana*.<sup>601</sup> More contemporary English authors were included such as Owen Jones (*Plans, Elevations, Sections and Details of the Alhambra*, 1842 and *Designs for Mosaic Pavements*, 1842), Sir William Hamilton (*Collection of Engravings of Ancient Vases, from the Collection of Sir William Hamilton*, two volumes, 1791), and A.W.N. Pugin (*Glossary of Ecclesiastical Decorations and Robes*, 1844).

The lending library was extensive and far more diverse in subject matter than the reference library. There were books on philosophy, geometry, the natural world, science and heraldry. Treatises and manuals on painting, drawing and color were complemented by texts specific to silk, porcelain, glass and more. History volumes were interspersed with city and museum guides.

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<sup>600</sup> *Third Report of the Council of the School of Design 1843-4 in Parliamentary Papers, 1844*, p. 18.

<sup>601</sup> "Copies of the "Arabesques" of Raffaelle, in the Loggie of the Vatican, have also been purchased at a cost, including carriage, of £510." In "School of Design" in *The Illustrated London News*, Issue 56, Vol. II, May 27, 1843, p. 376.

Learning to draw in three dimensions dated back to the earliest examples of teaching the fine arts. At the Government School of Design in Ornamental Art, rather than copying only figural sculptures (at art academies such as the Royal Academy this skill had to be perfected before students were allowed to draw from the life model), casts of architectural fragments and other types of ornament were utilized as models to be copied to ensure students learned skills of close observation.

Drawing from casts...[helped students] understand how things were constructed. It also developed their ability to represent a thing accurately and to scale. All these skills were vital for designers who had to make drawings and diagrams to be followed by makers and manufacturers.<sup>602</sup>

From the small £1500 allotted him in 1838 by the governing Council, Dyce acquired the beginnings of a study collection. Details are gleaned from a May 27, 1843 article in *The Illustrated London News* that recounted the founding of the School and revealed that on his tour of European training schools in 1838 Dyce also was making purchases that included:

printed cottons, figured silks, paper-hangings, book-bindings, and stained glass, for the use of the school—a labour of great responsibility, but one which he [Dyce] succeeded in discharging to the lasting benefit of the establishment.<sup>603</sup>

Dyce made additional important purchases in late 1841 and early 1842:

arrangements were effected for procuring from Paris the collections of casts of ornaments at the *Ecole des Beaux Arts*: from these a selection has been made and placed in the principal room of the school....The expense of procuring the casts from Paris, that is, the purchase and charges of transport, was £321 1s. 3d.<sup>604</sup>

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<sup>602</sup> Label copy, "R.W. Herman, prize drawing for Government School of Design, study of a plaster cast of ornament, 1840. Victoria and Albert Museum, London, E.1967-1909, <http://collections.vam.ac.uk/item/O78166/study-of-ornament-from-the-chalk-drawing-herman-r-w/>. [Accessed: November 29, 2019]

<sup>603</sup> "School of Design" in *The Illustrated London News*, May 27, 1843, p. 376.

<sup>604</sup> Ibid.

The 1844 *Third Report of the Council* attested to a study collection of 300 casts of architectural ornaments, sculpture, *relievi* and examples of decorative painting and ornamental manufacture,

systematically and chronologically arranged, so to enable the Students to study, separately, the various styles which, at different times, have prevailed in different countries.<sup>605</sup>

The study collection even included twenty-four (24) 14-foot 9 inch by 1-foot 8 inch tempera colored copies of “the Fresco Arabesques in the Loggia of Raphael, in the Vatican,” and 14 tempera colored copies “from the Fresco Paintings, called Raphael’s Bible, in the Ceiling Vaults of the same Loggia.”<sup>606</sup>

In 1843 Charles Heath Wilson replaced Dyce when the latter resigned the directorship of the Government School. Wilson acknowledged that a greater effort was being made to incorporate into the study collection modern examples of industrial designs for the edification of students. In the 1844 *Third Report*, he identified items he was in the process of collecting to enhance the study collection:

patterns of stained-paper hangings, rich embroidered silks, and tissues of silk and glass, printed calicos, wood carving, ornaments of lacquered embossed metal, models in papier-mache, imitations of antique stained glass from Nuremburg, iron castings in panel work, fancy earthenware, enameled tiles, and several examples of decorative painting, in tempera, enamel, fresco, encaustic, &c., including some valuable coloured tracings from fresco ornaments in Mantua.<sup>607</sup>

Chapter 3 of this thesis makes reference to the term end ceremonies held each August at the School, and these also were moments to display the study collection. In a news article about the 1844 year-end event,

The walls were decorated with drawings, casts, &c.; and upon the tables were specimens of designs and manufactures, many of them executed by the

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<sup>605</sup> *Third Report of the Council of the School of Design 1843-4*, p. 18.

<sup>606</sup> “Appendix,” in *Third Report of the Council of the School of Design for the Year 1843-4*, p. 53.

<sup>607</sup> Julia Fine, “‘Art Treasures’ and the Aristocracy,” pp. 13-14.

pupils, and some procured as patterns for imitation from the late “Exposition” of manufactures in Paris, which, we understand, have been purchased at a great cost.<sup>608</sup>

The expensive study objects displayed at the 1844 year-end event were the result of Wilson’s deployment by the School of Design’s Council to make purchases while in Paris for the Exposition des Produits de l’Industrie Française (May 1 to June 29, 1844). Many of the objects today can be identified in the collections of the Victoria and Albert Museum and appear to have a direct bearing on Pearce’s design work.



**Figure 4.6**

**Vase in Adelaide Shape**

Enameled and gilded hard paste porcelain

Jean-Charles-François Leloy, designer

Sèvres porcelain factory, manufacturer

11 ¾ inches H, 5 ¼ inches D

1840-1844, Paris

Victoria and Albert Museum, London, 467-1844

One of the most consequential influences in art and design in the second half of the nineteenth century was a revival of the art of the Renaissance. In a time period that resounded with a simultaneity of styles: a perennial taste for the French style, revivals of the Gothic and Classical styles and new vocabularies provided by the exotic design of India and the Near and Far East, the emergence of Renaissance

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<sup>608</sup> “The Government School of Design” in *Illustrated London News*, August 3, 1844, Issue 118, p. 80.

design sources was synchronous with the Royal Academy's reverence for painting and sculpture of the High Renaissance.

The association between the cultural accomplishments of the Renaissance and its aesthetic forms served national, political, and cultural ambitions in almost every European country in the second half of the [nineteenth] century.

Jacob Burckhardt's influential *Culture of the Renaissance in Italy* (1860) recast the Renaissance as a cultural and political model for the modern state.<sup>609</sup>

When painter, sculptor and designer Alfred Stevens (1817-1875) joined the faculty of the Design School in 1845, he recently had returned from spending the 1830s studying Renaissance painting and working in Florence and Rome. He was one of Britain's leading proponents and practitioners of Renaissance Revival design and ornament. During his two-year tenure at the School and known simply as "The Master," he had a deep and lasting impact on students including it can well be imagined Pearce.<sup>610</sup> Stevens went on to a highly productive and creative career at its height in the 1850s when he was producing designs for a variety of manufacturers including Minton & Co.

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<sup>609</sup> Pat Kirkham and Susan Weber, eds., "Europe 1750-1900" in *History of Design* (New York: Bard Graduate Center, 2013), pp. 424-425.

<sup>610</sup> "Alfred Stevens and South Kensington," didactic panel, Victoria and Albert Museum, London.





**Figure 4.7**  
**Vase**

Earthenware, painted enamels  
 Alfred Stevens, designer  
 Minton & Co., manufacturer  
 16  $\frac{3}{4}$  inches H, 8  $\frac{1}{4}$  inches W, 8  $\frac{1}{4}$  inches D  
 1864, London  
 Victoria and Albert Museum, London, 184-1864

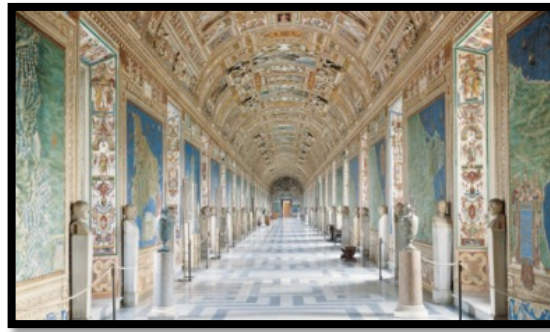
One of the objects purchased by Wilson at the 1844 Exposition in Paris, was the Adelaide-shaped vase by Sèvres (Figure 4.6) now in the collection of the Victoria and Albert Museum (467-1844). The Renaissance revival in France began in the 1830s and soon after made an appearance in Britain, first fully manifesting itself at the 1851 Great Exhibition. Wilson's mission was to collect examples of excellent design, and the vase is one that fully featured the vocabulary of Renaissance art—festoons, masks, putti, cameos, grotesques, eagles, a swan, scrolls and medallions. Decorated in the style of sixteenth-century Limoges enamels, the vase's details reflect the Northern European interpretation of arabesque decoration in the inclusion of strap work and Italianate grotesques.

The decoration of study objects such as this vase complemented the School's texts on Renaissance design and ornament and its prized 1776 folio of Raphael's decoration of the Vatican Loggia (Figure 4.8).<sup>611</sup> While the Hamilton Vase clearly

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<sup>611</sup> Loggia is the name given to an architectural feature, originally of Italian design. It is often a gallery or corridor at ground level, sometimes higher, on the facade of a building and open to the air on one side, where it is supported by columns or

synthesizes a number of design sources as will be shown, the art of the Renaissance had a great measure of influence as sources for Pearce's early designs. Direct references on the Vase can be made to one particular and well-known element, Pilaster IX of the Vatican Loggia, commissioned by Pope Leo X Medici (1475-1521), attributed to Raphael and Giovanni da Udine (1487-1564), ca. 1516.



**Figure 4.8**  
**Vatican Loggia**

Fresco paintings

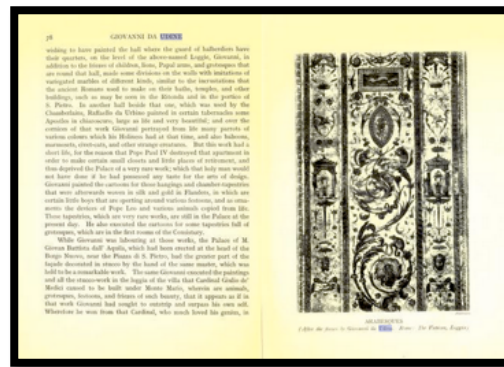
Raphael and Giovanni da Udine (attributed)  
1517-19, Vatican City, Rome

Source: [www.romeasyouseeit.wordpress.com](http://www.romeasyouseeit.wordpress.com)  
[Accessed: March 26, 2017]

A near life-sized reproduction of Pilaster IX may have existed in the Design School's study collection. As noted in the Appendix to the *Third Report of the Council*, over two dozen near life-size (14-foot 9 inch by 1-foot 8 inch) tempera-colored copies of "the Fresco Arabesques in the Logia of Raphael, in the Vatican" were in the School's possession.

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pierced openings in the wall. *Lexico* definition,  
<https://www.lexico.com/en/definition/loggia>. [Accessed: June 18, 2015]



**Figure 4.9**  
**Pilaster IX**

Illustration in 1914 edition of Vasari's *Lives*

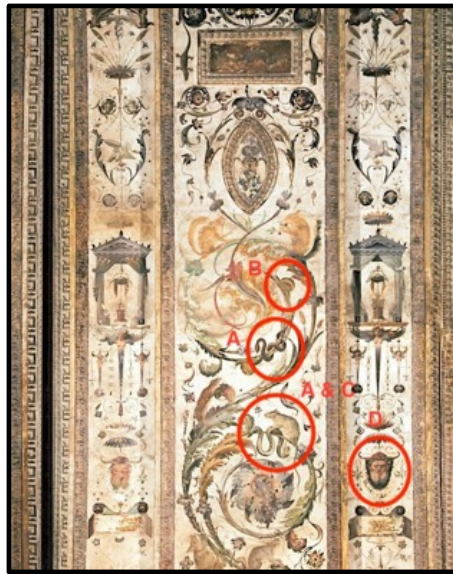
Source: <https://archive.org/details/livesofmostemine08vasauoft/page/n143>

[Accessed: December 4, 2019]

Pilaster IX's scrolling foliate arabesque design incorporating woodland animals and insects appeared to be rather unique, and its image was chosen to illustrate the biography of Giovanni da Udine in a 1914 edition of Volume III of Giorgio Vasari's (1511-1574) *Lives of the Most Eminent Painters Sculptors and Architects* (Figure 4.9).<sup>612</sup>

Figures 4.10 and 4.11 highlight specific visual references on Pilaster IX that Pearce employed in the design on the Hamilton Vase.

<sup>612</sup> Giorgio Vasari, "Giovanni da Udine" in *Lives of the Most Eminent Painters Sculptors & Architects, Vol. III*, trans. Gaston Du C. Devere (London: Philip Lee Warner, 1914), plate facing page 78.



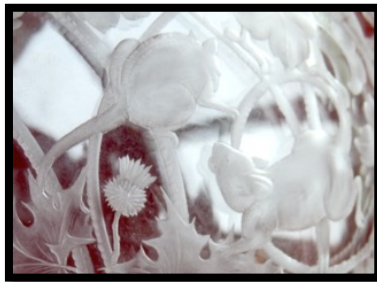
**Figure 4.10**  
**Pilaster IX detail, The Vatican Loggia**  
 Fresco painting  
 Raphael and Giovanni da Udine (attributed)  
 1517-1519, Vatican City, Rome  
 Source: [www.albertis-window.com](http://www.albertis-window.com)  
 [Accessed: February 28, 107]



A



B



C



D

**Figure 4.11 A-D**  
**Hamilton Vase Details**  
 Engraved colorless glass, 1862, London  
 Daniel Pearce, designer (poss. engraver)  
 Source: Photographs by author

As will be explicated in Chapter 5, iterations of Pearce's design for the Hamilton Vase were used on other of his glass artworks through 1890. Nine individual Pearce-designed objects bear elements seen on the 1862 Hamilton Vase, and six vessels include and add even more elements derived directly from Pilaster IX.

Although from a different pilaster in the Vatican Loggia, a panel featuring a winged chimera (Figure 4.12) also may have served as a source for the central mythical beast on the Hamilton Vase (Figure 4.13). It, too, reinforces the notion that this early source had a strong influence on student Pearce.



**Figure 4.12**

**(Left) Print of panel from *Loggia di Raffaele nel Vaticano***

Engraving hand colored in gouache

Ludovico Teseo, intermediate draftsman

Giovanni Volpato (1740-1776), engraver

41 inches H, 19 inches W

1775-1776, Rome

Source (Left image): <https://www.georgeglazer.com/spmain/product/old-master-renaissance-raphael-loggia-fresco-pilasters-pair-antique-prints-rome-1770s/>.

[Accessed: December 12, 2019]

Source (Right image): LA-MET Designs,

<https://www.pinterest.com/pin/418271884136316785/?lp=true>.

[Accessed: December 12, 2019]





**Figure 4.13**

**Hamilton Vase Detail**

Engraved colorless glass

Daniel Pearce, designer (poss. engraver)

1862, London

Duke of Hamilton Family Collection

Source: Photograph by author

A second object Wilson purchased in Paris is relevant to the impact of Pearce's early exposure to the art of the Renaissance and specific ornamental devices.



**Figure 4.14**

**Vase and Branches Detail**

Porcelain, gold ground decorated with scrollwork and flowers in colors

Mounted in ormolu

14 inches H, 7 inches D

1840-1844, Paris

Victoria and Albert Museum, London, 463-1844

The catalog entry for the cylindrical painted porcelain vase in Figure 4.14 purchased by Wilson indicates it was “probably bought from the Escalier de Cristal stand, Boin & Cie” at the 1844 Paris Exposition.<sup>613</sup> The vase was the ‘first piece acquired for the Ceramics Collection...[at the] South Kensington [Museum]’ which is entirely understandable for its fineness of form and rich and highly skilled decorative painting.<sup>614</sup> The floral decoration and foliate scrolls also reflect much of the decorative vocabulary used by Pearce throughout his career. Floral ornament consistently appears in nearly every page of his book of designs.

The element of particular interest in this vase and one that reoccurs throughout Pearce’s designs is the fretwork composed of interlaced branches. The impact of Chinese ornament on Pearce’s work is discussed later in this chapter; however, the use of interlaced branches as part of engraved glass designs may be unique to Pearce. Until the 1880s it was highly unusual for engravers in Britain to sign their work. Rather, as Barbara Morris relates (after interviewing the descendant of a Brierley Hill family of engravers), “you can see the man in the glass.”<sup>615</sup> With that means of determining authorship in mind, the use of similar fretwork appears repeatedly in Pearce’s designs, here illustrated in two examples from the pattern book (Figures 4.15 and 4.17) and on the bodies of two later designed (1876 and 1878) Pearce glass vessels that bear iterations of the design on the original Hamilton Vase.



**Figure 4.15**  
**Drawing of Latticed Oak Branches**  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1

<sup>613</sup> See full entry: [www.collections.vam.ac.uk/item/O345078/vase/](http://www.collections.vam.ac.uk/item/O345078/vase/). [Accessed: November 2, 2019]

<sup>614</sup> Ibid.

<sup>615</sup> Barbara Morris, “Engraved Glass” in *Victorian Table Glass and Ornaments*, p. 79.

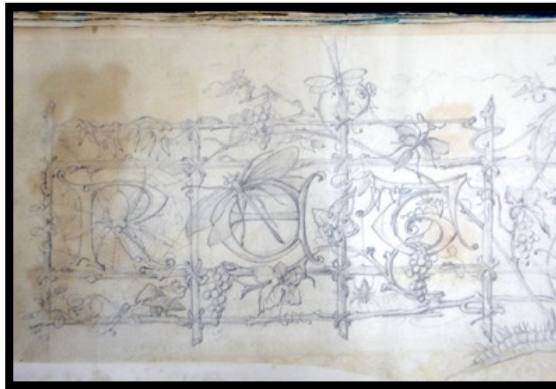


**Figure 4.16**

**Plate No. 99, "From Palace to Parlour"**

Thomas Webb & Sons magnum footed claret jug

Source: Exhibition Catalog, The Glass Circle, 2003 Exhibition at the Wallace Collection, London, p. 56



**Figure 4.17**

**Trellis with Monogram**

Source: Pearce Pattern Book  
Dudley Archives, DTW/1





**Figure 4.18**

**Engraving of Footed Claret Jug by Thomas Webb and Sons**

Source: *Art-Journal The Illustrated Catalogue of the Paris International Exhibition 1878*, p. 1

The use of similar branch fretwork in designs featuring eagles and oak leaves and acorns is discussed at length in Chapter 5. As will be illustrated, it is a most important clue in identifying Pearce designs.



**Figure 4.19**

**Cups and Saucers**

Enameled and gilded hard paste porcelain

Sèvres porcelain factory, manufacturer

1836-1844, Paris

Victoria and Albert Museum, London, 469A-1844 (right), 467-1844

A cursory exploration of objects in the Victoria and Albert Museum collection reveals a preponderance of Wilson's ceramic purchases were products of the Sèvres

factory in France. The two cups and saucers in Figure 4.19 directly relate to Pearce's work in the ornamentation of ceramics. In Chapter 3 the topic of Daniel Pearce's prizes won while at the Design School and shortly thereafter include an 1847 award from the Royal Society of Arts for a design for printing on china. From what can be discerned, Pearce's years in partnership with W.P. & G. Phillips were primarily consumed with producing decorative ceramics for manufacturers such as Minton and Royal Doulton. Pearce's appreciation of the Wilson study collection of French porcelain may well have been the sources of designs for ceramics seen in his design pattern book including Figures 4.20 and 4.21.



**Figure 4.20**  
**Design for Painted Ceramic Cup**  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1



**Figure 4.21**  
**Design for painted cachepot**  
 Source: Pearce Pattern Book  
 Dudley Archives, DTW/1

Daniel's fifth year of study in 1845 was pivotal in two ways. It was the year he entered into partnership with John Dobson. Second, in 1845 student and faculty

unrest over Wilson's style of administration and vision for the Government School boiled over into outright student revolution.<sup>616</sup>

Wilson's reign was known as the 'Pompeian Dictatorship' for the new director's love of discipline and devotion to the antique. He preached the virtues of 'steady industry' and 'hard study.' He brought 'order, silence, and regularity' to the school.<sup>617</sup>

Students and instructors were frustrated over endless hours of stultifying copying and a lack of instruction in practical matters pertaining directly to industrial design.



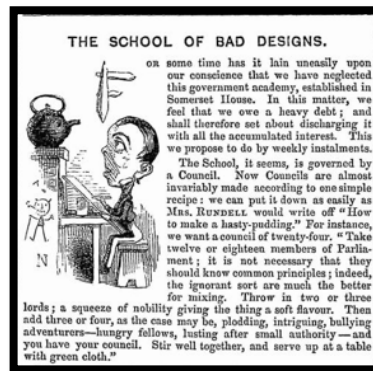
**Figure 4.22**  
**School of Design in Ornamental Art**  
Engraving

Source: *The Illustrated London News*, March 27, 1843, Vol. II, No. 56, p. 375

Wilson's determination to maintain strict discipline among students is illustrated in an engraving (Figure 4.22) in an 1843 issue of *The Illustrated London News* in which a master instructor oversees a class of diligent students about their copying exercises.

<sup>616</sup> Charles Heath Wilson served as Director of the Government School of Design in Ornamental Art from 1843 to 1848.

<sup>617</sup> Lara Kriegel, "Configuring Design" in *Grand Designs*, p. 40.



**Figure 4.23**

**Cartoon**

"The School of Bad Design"

Source: *Punch*, August 9, 1845

The satirical cartoon in Figure 4.23 was the lead into a lengthy article on August 9, 1845 that provided a scathing portrait of Wilson as a tyrannical put-on whose superficiality was obvious to the students. Criticism of the School's and particularly Wilson's unwavering fidelity to the practice of copying was a matter of public knowledge and condemned by no other than A.W.N. Pugin.

I do not use too strong language when I say that the School on its present system is worse than useless for it diffuses bad and paltry taste...nor do I see any practical *smiths, glass-painters, brass-workers, carvers, &c.* produced. It is in fact a mere drawing-school, and does not improve the taste or knowledge of the operative in the least.<sup>618</sup>

In 1845, when a student revolt of sorts took place, the *Punch* article mockingly charged that the student revolt was glossed over and peace had returned to the School. It is doubtful Daniel Pearce actually became ensnared in the disruption. Rather he was investing time and energy in his new business partnership. And if there was any doubt about where his allegiances lay, as has been recounted in the previous chapter, Pearce was one of the major players in the creation of a presentation vase given out of gratitude by the students to Wilson at the term-end event in August 1846.

There had always been a section of the student body anxious to support the Director...It seemed Charles Heath Wilson had weathered the storm. A

<sup>618</sup> "The School of Bad Designs" in *Punch*, August 9, 1845, p. 70.

certain number of the rebels had apologized; the total number of students had increased—the hostile sections of the Press had fallen silent, while the friendly papers, and in particular the *Art Union Journal*, remained kind.<sup>619</sup>

Daniel Pearce's personal experience at the School had tremendous value to his artistic growth. Most important, it enriched the foundation of his art historical reference, for unlike less experienced students when he enrolled, he already was a practicing designer and craftsman. What he needed was education that would provide a broader decorative vocabulary. As Christopher Dresser observed:

Before the ornamentist can produce work of the highest character...work by which maximum knowledge and learning are revealed...he must have an understanding of Egyptian, Greek, Persian, Arabian, Indian, Chinese, Japanese and Medieval ornament, at least.<sup>620</sup>

Later in Pearce's career his art erudition and extraordinary talent as a designer of manufactured goods was attributed to having been trained in the 'old system,' an ironic conclusion since after the poor showing of British industrially-produced manufactured goods at the 1851 Great Exhibition, design reformers Henry Cole, Richard Redgrave and Owen Jones took on direction of the Government School of Design and its regional branches.<sup>621</sup> Cole and his circle "sought to redirect the curriculum...away from strict copying toward freer and, at the same time, more rationalizing interpretations of nature, ornament, and pattern."<sup>622</sup> Yet, in the 1868

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<sup>619</sup> Quentin Bell, "The Special Committee" in *The Schools of Design* (London: Routledge and Kegan Paul, 1963), p. 176.

<sup>620</sup> Andy McConnell, "Later Victorian Design Influences" in *The Decanter*, p. 370.

<sup>621</sup> "Mr. Pearce was educated under the old system, at the discarded School of Design." The reference to 'old school' training is from commentary made in the 1868 *Art Journal Catalogue* of the 1867 London Universal Exhibition acknowledging Pearce's contribution to British glass design, pp. 175-176.

<sup>622</sup> Amy Ogata, review of "Shock of the Old: Christopher Dresser," exhibition created at the Cooper-Hewitt National Design Museum, New York, 2004 in *Nineteen Century Art Worldwide*, Autumn 2004, Vol. 3, Issue 2, <https://www.19thc-artworldwide.org/autumn04/68-autumn04/autumn04review/289-shock-of-the-old-christopher-dresser>. [Accessed: October 31, 2019]

Shortly thereafter in 1856 Owen Jones published *The Grammar of Ornament*, the first successful statement of a modern design philosophy in which consequence was placed on ornament and pattern.

assessment, Pearce's success was directly linked to the early discredited years of the School.

### **Design Source: Nineteenth Century Interest in Medieval Period**

The nineteenth century saw increased interest in the Medieval period and specifically Medieval mythology. This interest is particularly attributed as a reaction, "a mode of dissent," against the negative effects of the industrial revolution, specifically the debasement of design, loss of artisan skills and social ills caused by the mechanization of manufacturing processes.<sup>623</sup>

Anxieties about industrial life fueled a positive revaluation of handcraftsmanship and precapitalist forms of culture and society.<sup>624</sup>

Romantic Medievalists A.W.N. Pugin (1812-1852) and Sir Walter Scott (1771-1832) led the early phase of the revival followed later in the century by John Ruskin and William Morris. Looking to the Gothic past, albeit with a full measure of religious fervor, was pioneered by Pugin and had a profound effect on "art and architecture, literature, philosophy, politics and religion."<sup>625</sup> "The greatest practitioner of the historical novel" Sir Walter Scott in works such as *Ivanhoe* published in 1819 fueled ideologies that promoted recapturing the noble spirit of Britain's past.<sup>626</sup>

Arthurian romance began to take center stage around the 1840s and 1850s, a version of the Medieval past without religious overtones. Images of dragons and similar monsters fought by knights and other heroics fed Victorian "romantic notions of chivalry and honor as well as a feudal order and monastic institutions."<sup>627</sup> These fictional scenes were features of both the early Pre-Raphaelite Brotherhood

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<sup>623</sup> Angela Y. Kim, "The Medieval Revival: An Influential Movement that First Met Opposition," <http://www.victorianweb.org/art/design/gothic/akim10.html>. [Accessed: April 13, 2019]

<sup>624</sup> [http://www.metmuseum.org/toah/hd/acam/hd\\_acam.htm](http://www.metmuseum.org/toah/hd/acam/hd_acam.htm). [Accessed: May 2, 2018]

<sup>625</sup> Kim, "The Medieval Revival."

<sup>626</sup> <https://www.britannica.com/biography/Sir-Walter-Scott-1st-Baronet>. [Accessed: November 13, 2019]

<sup>627</sup> Kim, "The Medieval Revival."

artists such as seen in the work of Dante Gabriel Rossetti in Figure 4.24 and those such as William Morris (1834-1896) in the nascent Arts and Crafts movement.



**Figure 4.24**  
**Saint George Slaying the Dragon**  
 Cartoon for stained glass window  
 Brush and ink, tracing paper  
 Dante Gabriel Rossetti, artist  
 Morris, Marshall & Faulkner & Co., makers  
 1861-1864, London  
 Victoria and Albert Museum, London, E.1842-1946

Factoring into the call to look to the splendor of the nation's ancient history was the growing interest of a cadre of antiquarians in Medieval manuscripts. The process of lithography impacted the spread of this interest for it "allowed mass production and wide distribution of facsimiles of antique manuscripts, as well as sparking interest in creating new kinds of printed illuminated works."<sup>628</sup> John Ruskin and William Morris promulgated additional public attention to the virtues of illuminated manuscripts as works of art and emphasized the richness of a wide variety of subject matter beyond religion including bestiaries, encyclopedia, and natural histories.

In the Middle Ages, the grotesques of the Domus Aurea were transmogrified by artists into a more monstrous and malevolent array of "gargoyles, devils,

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<sup>628</sup> Alice Beckwith, "A Question of Value: The Illuminated Book in Nineteenth-century Britain," <http://www.victorianweb.org/art/design/beckwith/introduction.html>. [Accessed: May 17, 2018]

dragons...impressing on the faithful the punishments, in all their gruesome detail, that would be meted out on sinners.”<sup>629</sup>

The Gothic style was well represented both in the cast collection and the library at the School of Design. Pearce had access to “120 Specimens of Gothic Ornament, from Monuments in France and England, including Casts from Lincoln Cathedral, Stone Church, in Kent, and several examples of Italian Gothic from Venice” as well as two examples of German Gothic period stained glass.<sup>630</sup> Books of plates of ornament in the reference library included the three volume *Le Moyen age Monumental* by M. Chapuy, *Armes et Armours, et divers Objets du Moyen age, et de la Renaissance*, and Shaw’s *A Series of Details of Gothic Architecture*. Books available on loan included Pugin’s *True Principles of Gothic Architecture* and several other texts directly dealing with Gothic ornament.

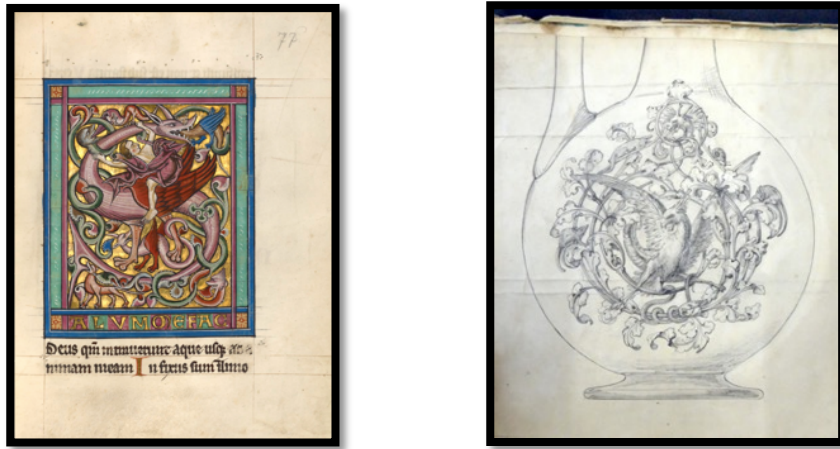
Interestingly, a page from a thirteenth century German psalter in the collection of the Getty Museum bears a strong resemblance to one of two compositions in Pearce’s pattern book that relate directly to the Hamilton Vase (see Figures 4.25 and 4.26). Its similar scrolling vines, a winged beast, small animals and general sense of conflict provide strong evidence of the sources of Medieval art referenced by Pearce as he interwove styles popular in the mid-century Victorian period.

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<sup>629</sup> Alessandra Zamperini, “The ‘Fantastic’ in the Middle Ages” in *Ornament and the Grotesque* (London: Thames & Hudson, 2008), p. 67.

<sup>630</sup> “Appendix,” in *Third Report of the Council of the School of Design for the Year 1843-4*, p. 53





**Figures 4.25 and 4.26**

**One of two designs for Hamilton Vase, Pearce Pattern Book (Right)**

**Initial S: A Griffin and Rider (Left)**

Tempera colors, gold leaf, and silver leaf on parchment

Page from a psalter

Ca. 1240-1250, Würzburg, Germany (place created)

J. Paul Getty Art Museum, Los Angeles, Ms. Ludwig VIII 2 (83.MK.93), fol. 76

Source: [www.getty.edu/art/collection/objects/3213/unknown-maker-initial-s-a-griffr](http://www.getty.edu/art/collection/objects/3213/unknown-maker-initial-s-a-griffr).

[Accessed: March 2, 2019]

### **Source: Chinese Art**

With the increasing number of Chinese artifacts appearing in Britain beginning in the 1840s and the trend for more and more private collectors to share their collections that may well have included examples of ancient Chinese porcelain, it is reasonable to examine the Hamilton Vase design with this source in mind.

Examples of Chinese hard paste porcelain first appeared in Europe as early as the fourteenth century. By the fifteenth and sixteenth centuries, these vessels were considered rare art objects and were often mounted in precious metals as in Figure 4.27. In the early sixteenth century when the Portuguese had established trade routes to Asia, commercial trade increased the flow of Chinese ceramics, silks, tea and lacquer ware into Europe. The ceramic wares for the most part were made specifically for the export market and styled to meet European tastes. The more precious porcelain wares most of which either were made in workshops controlled by the imperial court such as Jingdezhen established in the mid fourteenth century or for a refined Chinese market infrequently made it to the Western world.



**Figure 4.27**

**Bowl**

Porcelain painted with underglaze blue; gilt silver mounts

6 inches D

Bowl: late 16<sup>th</sup> century

Mounts: German, early 17<sup>th</sup> century

Metropolitan Museum of Art, New York, 23.263

By the second half of the eighteenth century as European ceramic factories were producing large amounts of wares, the market for Chinese export porcelain declined. Chinese design forms and motifs were absorbed by British artisan workshops such as furniture maker Thomas Chippendale (1718-1779) that produced objects interpreting the Chinese style. Known as *chinoiserie*, the Western evocations of Chinese art factored as a major element of the Rococo style.<sup>631</sup> As expounded in Chapter 2, the resurgence of British interest in artifacts of true Chinese provenance began in the 1840s. In response, art and curiosities dealers began to feature whatever Chinese wares such as porcelain, silks, and earthenware figures that could be resourced. The 1842 to 1844 London exhibition of the Chinese collection of Nathan Dunn did much to bring the newly rediscovered art to public attention.<sup>632</sup> Also, several Chinese porcelain collectors including Queen Victoria lent

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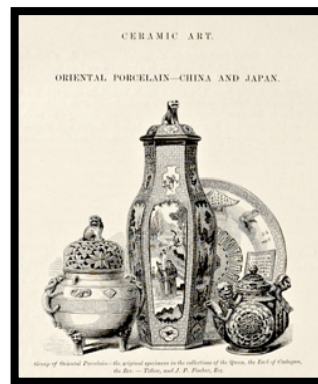
<sup>631</sup> The Rococo style in interior design, the decorative arts, painting, architecture, and sculpture originated in Paris in the early 18th century but was soon adopted throughout France and later in other countries, principally Germany and Austria. It is characterized by lightness, elegance, and an exuberant use of curving natural forms in ornamentation. See: <https://www.britannica.com/art/Rococo>. [Accessed: May 29, 2018]

<sup>632</sup> While dealers and loans were responsible for the only appearance of Chinese art and art objects at the 1862 London Exhibition, Alcock's leading edge display of Japanese art and artifacts over the next years overshadowed its East Asia neighbor. "The person who probably did most to promote a greater understanding of Chinese ceramics in the Victorian period was...Stephen Bushell, who was a doctor at the

objects to the 1857 Manchester Art Treasures Exhibition that attracted more than a million visitors.

LIST OF PLATES AND WOODCUTS.			
PLATE.	SUBJECT.	OWNER.	DIMENSIONS.
	A blue-and-white Wedgwood vase ... ..	J. Mayer, Esq., Liverpool.	Height, about 14 inches.
	A group of Chinese porcelain, consisting of— A white enamelled compotier, with open-worked cover.	Her Majesty the Queen.	Height, about 8 inches.
	A vase of hexagonal form, finely-coloured landscapes, &c., on diaper ground.	J. P. Fischer, Esq., Pebblecombe, Reigate.	Height, 14 inches.
	A plate, painted with figures, &c. ... ..	The Rev. S. Titlow, Norwich.	Diameter, 12 inches.
	Coloured teapot, double kylin handle and gilt cover.	The Earl of Cadogan.	

A



B

**Figure 4.28 A and B**

A: Listing of Loaned Chinese Porcelain; B: Engraving of Oriental Porcelain

Source: *Art Treasures of the United Kingdom 1857*, J. B. Waring, ed.

<https://babel.hathitrust.org/cgi/pt?id=gri.ark:/13960/t6354bd7h&view=1up&seq=15>

[Accessed: November 21, 2019]

Looted artifacts began to be exhibited for the first time in 1861 when, as cited in “The Yuanmingyuan and Design Reform in Britain,”

British legation in Peking. He wrote a number of books about the subject that are still used today. In 1883 the Victoria and Albert Museum employed him to buy Chinese ceramics and the 240 ceramics he acquired for the Museum show his discerning eye. He bought not only the highly decorative and colourful ceramics with which the West was already quite familiar, but objects made for the imperial court...that would not have been seen in the West.”

<http://www.vam.ac.uk/content/articles/t/the-victorian-vision-of-china-and-japan/>. [Accessed: July 6, 2015]

campaign leaders General Sir James Hope Grant (1808-1875) and James Bruce, the 8<sup>th</sup> Earl of Elgin (1811-1863), loaned objects through the South Kensington Museum...to the Bristol Exhibition of Industrial and Ornamental Art and the Exhibition of Industrial and Decorative Art, Edinburgh... The 1861 exhibitions constitute a turning point in the presentation of Chinese art in Britain and Yuanmingyuan spoils appear to have played a prominent role.<sup>633</sup>

These provincial exhibitions as well as objects exhibited at London museums exposed the art of China to a broad population in Britain.

The French army took a significant measure of the over one million objects sacked from the Summer Palace (Yuanmingyuan) and many were presented to Napoleon III. When these were displayed at the Tuileries in spring 1861, the British press covered the exhibition. *The Illustrated London News* published a lengthy descriptive article and full-page illustration.<sup>634</sup>



**Figure 4.29**  
**“French Spoils from China Recently Exhibited at the Palace of the Tuileries”**  
 Engraving

Source: *The Illustrated London News*, April 13, 1861, p. 334

Although Pearce may not have been exposed to Asian ornament to any great extent while a student at the School of Design, as a denizen of London and part of its artistic community he cannot have been immune to the growing interest in it. As a

<sup>633</sup> Kate Hill, “The Yuanmingyuan and Design Reform in Britain,” p. 55.

<sup>634</sup> The full article, “French Spoils From China” appeared on page 339 of *The London Illustrated News*, No. 1083, Vol. XXXVIII, April 13, 1861.

businessman, he very much was conscious of trends in taste, style and design. His ongoing engagement with art more than likely motivated him to take advantage of the resources of the British Museum and the South Kensington Museum collections, public exhibitions and scholarly lectures. By the late 1850s and early 1860s when creating designs in consideration of participating in the 1862 London Exhibition, all Pearce had absorbed from the art world was his to mine.

When contemplating the design on the Hamilton Vase, parallels between various elements of the design can be drawn with motifs in Chinese art. For instance, the image of the imperial dragon, centrally featured on so many Chinese porcelain works, can be suggested from the snarling monster and its position dominating the scene on the front of the Hamilton Vase.<sup>635</sup>



**Figures 4.30 and 4.31**

**Hamilton Vase detail, photograph by author (right)**

**Moon Flask with Dragon and Flaming Pearls (left)**

Hard paste porcelain decorated in under glaze blue and red

14  $\frac{3}{4}$  inches H, 12  $\frac{3}{4}$  inches D

Qianlong Period (1735-1796)

Source: Hong Kong Museum of Art, Hong Kong, C.83.24 (left)

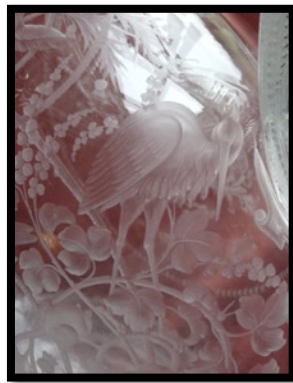
Source: Photograph by author (right)

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<sup>635</sup> I am grateful to Professor Nick Pearce, University of Glasgow, for suggesting an investigation of parallels between the Hamilton Vase design and motifs seen in Chinese art.

The decorative motifs in Chinese art largely are symbolic. For example, the dragon “generally is a mild and beneficent creature. It is a symbol of the Emperor.”<sup>636</sup>

Chinese symbols of longevity and prosperity, storks also appear on both sides of the Hamilton Vase (see Figure 4.32). Easily confused in East Asian art with images of herons (short, pointed bills, curved neck when flying) and cranes (long slender pointed bills, live on dry lands), storks, too, like cranes have long bills, but the bills are stouter than that of cranes (see photograph in Figure 4.34).



**Figures 4.32 and 4.33**

**Hamilton Vase detail, photograph by author (left)**

**Stork (one of a pair) (right)**

Porcelain

11 ¼ inches H

Qing dynasty (1644-1911), Qianlong period (1736-1795)

China

Metropolitan Museum of Art, New York, 14.58.71

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<sup>636</sup> <https://www.britannica.com/art/Chinese-pottery/the-Qian-dynasty-1644-1911-12>. “There are hints that the original inspiration for a dragon may be the alligator ↗ of Southern China. Dragons are lords of nature, commanding mountains; sky; sea and land. Dragons belong to various categories: heaven dragons (天龙 tianlong) ruling the sky; spirit dragons (神龙 shenlong) ruling the rain; earth dragons (地龙 dilong) ruling springs and streams, and treasure dragons (伏藏龙 fucanglong) which guard buried riches. The blue-green dragon (青龙 qinglong) represents the East; Spring and is one of the four divisions of the traditional month. Buddhists brought with them into China a rather different view of dragons more akin to the Europeans, Buddhist dragons are more cantankerous and prone to malice.” See: <https://www.chinasage.info/dragons.htm>. [Accessed: July 8, 2018]





**Figure 4.34**  
**Stork**

Photograph

Source:

[https://commons.wikimedia.org/wiki/File%3ABird\\_Ana\\_Cotta\\_3047209110.jpg](https://commons.wikimedia.org/wiki/File%3ABird_Ana_Cotta_3047209110.jpg)

[Accessed: December 5, 2019]

Too, the Hamilton Vase birds and other elements of the natural world portrayed on the Vase may well reflect Pearce's early response to Japanese design motifs such as seen in Figure 4.35.



**Figure 4.35**  
**Dish**

Porcelain, scalloped rim with *Kuchibeni* ('lipstick')

Ca. 1690-1720, Arita, Japan

Source: <https://orientalceramics.com/product/arita-c-1690-1720-japanese-porcelain-5/>

[Accessed: December 5, 2019]

The reference to Asian art motifs on the Hamilton Vase indicates that by 1862 Pearce was engaging with a new design vocabulary he used simultaneously with Renaissance and Greek revival styles. The suggestion of Asian art motifs foreshadows the later years of Pearce's career when he and son Lionel produced a large body of work at Thomas Webb and Sons that featured a sophisticated and

sensitive use of Chinese shapes, motifs and ornament and revealed in Britain a deeper understanding of Chinese and Japanese art toward the end of the nineteenth century.

### **Design Source: The Art of Evolution**

The seemingly menacing monkey presiding over the scenes on the front of the Hamilton Vase possibly either reflects designer Pearce's attempt at social commentary or at the very least suggests an aspect of visual culture that developed at the time Charles Darwin published *Origins of Species by Means of Natural Selection* in 1859. The societal upheaval caused by the promulgation of the theories of Darwin hardly could be escaped in metropolitan London. In an unprecedented popularization of a scientific theory, Darwinism was spread:

through cartoons, science illustrations, fictional book illustration, theatrical productions, traveling fairs, museum installations, and scientific exhibitions at international expositions.<sup>637</sup>

There were two aspects of Darwin's research that were the specific sources of societal turmoil. First was the premise that humans evolved from apes. Interestingly, there was a long history prior to Darwin dealing with the concept, and in *Origins*, Darwin did not directly address man's simian ancestry. However, Darwin "was identified with 'the monkey thesis' immediately after the publication of *Origins*."<sup>638</sup> Second was a religious matter, for Darwin's theory of evolution shattered the Biblical rendition of the Creation.

Layered upon the controversy caused by Darwin's writing and the confrontations between science and the church was the public's growing exposure to an expanding world of natural history. Toward the end of the eighteenth century, exotic animals imported from the far reaches of the globe began to tour Britain. Fueled by voyages of discovery, the early part of the nineteenth century witnessed academies and

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<sup>637</sup> Barbara Larson, "Introduction" in *The Art of Evolution*, Barbara Larson and Fae Brauer, eds. (Dartmouth, NH: Dartmouth College Press, 2009), pp. 4-5.

<sup>638</sup> Larson, "Introduction," p. 7.



societies being formed to conduct scientific inquiry, and popular culture was inundated with information about new species of flora and fauna. Preeminent among them was the Royal Society formed two centuries earlier in November 1660 by a royal charter of King Charles II, the first such organization to promote scientific study.

In the world of everyday nineteenth century life, menageries of exotic animals—lions, hyenas, elephants, and antelope—traveled throughout Britain to large metropolitan areas as well as small villages and towns (see Figure 4.36). Although these types of exhibitions attracted audiences primarily drawn from the working classes, often town officials and local gentry were intrigued enough to attend.



**Figure 4.36**  
**Wombwell's Traveling Menagerie Poster**

Matthew Ford, artist

Source: <http://terenceruffle.co.uk/wordpress/wp-content/uploads/2010/02/>  
[Accessed: December 10, 2019]

In an oblique way, the menageries “also served a wider education function by giving viewers the chance to appreciate nature’s stunning variety.”<sup>639</sup> Guidebooks often could be purchased when paying admission, and animal keepers provided additional information to visitors although much of it most likely was deeply laced with more legend than fact.

<sup>639</sup> Helen Cowie, “Elephants, education and entertainment” in *Journal of the History of Collections*, vol. 25, no. 1 (2013), p. 112.

In anticipation of the slated disbanding of the menagerie at the Tower of London, the Zoological Society of London established in 1826 took responsibility for the collection of animals and developed a tract of land for a zoological garden in Regent's Park.<sup>640</sup> In 1832 the menagerie animals were moved to Regent's Park.

the founders' aim was to dispel human ignorance about God's creatures (Animals were firmly considered to be the work of an almighty hand...[and] were to be 'objects of scientific research, not of vulgar admiration [as in many shabby, for-profit menageries]).<sup>641</sup>

The beasts illustrated the vast extent of the British Empire...<sup>642</sup>

To further its educational mission, the Zoological Society of London opened its zoological collection to the public in 1847, and thereafter several regional zoos opened in other British urban areas.<sup>643</sup> The London Zoo attracted significant and persistent fascination from denizens of London and is well documented by illustrators of the day as pictured in Figure 4.37.

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<sup>640</sup> Since 1210, the Royal Menagerie at the Tower of London had housed wild animals for the amusement and edification of the nobility. In the early nineteenth century it was opened to the public. However, after several incidents of animal escapes, the Duke of Wellington, whose official duties including oversight of the Tower of London, determined it must be closed.

<sup>641</sup> Constance Casey, "Animal House," review of *The Zoo*, by Isobel Charman, *New York Times*, Sunday Book Review, July 9, 2017, p. 8.

<sup>642</sup> Constance Casey, p. 8.

<sup>643</sup> The Zoological Society of London was founded in 1826 but only open to scientists until 1847.



**Figure 4.37**  
**London Zoo Monkey House**  
 Colored lithograph  
 George Scharf and Charles Hullmandel, artists  
 1835, London  
 Museum of London, London, 002063

It can only be imagined how Victorian zoo visitors received the news that they purportedly were descended from the very apes that fascinated them at the newly opened Zoo. As a husband and father, it is highly likely that Daniel Pearce, such an admirer of the natural world, spent time at the Zoo both as a parent and artist. It was recognized as a source of inspiration for many artists who were known to have visited the site.<sup>644</sup>

Another pathway to thinking about the inclusion of the monkey on neck of the Hamilton Vase could be directly linked to Daniel Pearce's art training and exposure to the ages' old tradition of apes and monkeys (known in French art as *singeries*) as decorative motifs that dated back to art of the ancient dynasties of Egypt. Medieval bestiaries often included images of monkeys and in that art historical context, monkeys also were used to represent dark things—evil and lust, for instance.<sup>645</sup>

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<sup>644</sup> "Generations of artists have visited there [London Zoo] to study animals from life..." See: Christopher Howse, "Discovering the Natural History Museum" in *The Telegraph* (London), March 12, 2010, <http://www.telegraph.co.uk/culture/tvandradio/bbc/7429726/DiscoveringtheNaturalHistoryMuseum>. [Accessed: May 27, 2017]

<sup>645</sup> Elizabeth Broman, "Monkey Business, French Style," Cooper Hewitt Object of the Day, May 21, 2019, <https://www.cooperhewitt.org/2019/05/21/monkey-business-french-style/>. [Accessed: May 21, 2019]

The visage of the Hamilton monkey is not humorous; rather, it is unpleasant, almost menacing and seems more aligned with early negative connotations.

One interrogation path directly connected to the London Zoo is a consideration of the nineteenth century animal trade and the popularity across Europe of monkeys being kept as pets, such as depicted in Henry Bernard Chalon's 1820 painting *Three Monkeys at Play* (Figure 4.38). Although small monkeys as pets has been featured in art through the ages, as the British Empire grew geometrically in the nineteenth century its import of animals flourished.

Throughout most of the 19th century, it was not at all uncommon for a family to keep a monkey as a household pet.<sup>646</sup>



**Figure 4.38**  
***Three Monkeys at Play***  
Painting

Henry Bernard Chalon, 1820

Source: <https://www.mimimatthews.com/2015/07/17/the-plight-of-the-pet-monkey-in-19th-century-literature-and-history/>

[Accessed: December 8, 2019]

In London the dominant animal dealers were the Jamrachs family. The Jamrachs arrived in London from Antwerp in the early part of the century and set up business as animal importers. As discoveries of the natural world from far-flung parts of the British Empire were brought to London, Jamrachs's trade flourished:

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<sup>646</sup> Mimi Matthews, "The Plight of the Pet Monkey in 19<sup>th</sup> Century Literature and History," <https://www.mimimatthews.com/2015/07/17/the-plight-of-the-pet-monkey-in-19th-century-literature-and-history/>. [Accessed: December 8, 2019]

Seamen brought small animals such as monkeys and parrots...and larger creatures—elephants, tigers, camels, rhinos and bears—arrived in crates and were kept in iron cages.<sup>647</sup>

Although there was little understanding at the time about exactly how to care for these exotics and many died as a result, it was quite fashionable to possess an animal from a remote part of the world. It is purported that Baron Nathan Rothschild, whose son Lionel Walter starting collecting animals (live and stuffed) at age seven, kept a white tiger at one of his Aylesbury properties but gave it to the London Zoo sometime between 1848 and 1852.<sup>648</sup> Dante Gabriel Rossetti kept a pair of Australian wombats in his garden.<sup>649</sup> In addition to private citizens, Jamrach's supplied the London Zoo as well as provided animals to American impresario P. T. Barnum.<sup>650</sup>

Too, it is entirely possible as the 11<sup>th</sup> Duke's children were growing up that they had pets as did perhaps members of the household staff, and it is accepted that the elder son William, later the 12<sup>th</sup> Duke of Hamilton, had a particular interest in Victorian 'curiosities.'<sup>651</sup> As part of the personalization of the Hamilton Vase, the 11<sup>th</sup> Duke specifically may have asked for the inclusion of the monkey image on the neck of the Vase to memorialize a childhood family pet. If the engraved monkey was part of Pearce's original design, then its inclusion may have provided an additional motivation for its purchase by the Duke.

In including the monkey, Pearce may have been mining the more whimsical monkey grotesques of late seventeenth century France revived by artists such as Jean Berain

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<sup>647</sup> [www.stgite.org.uk/ratcliffhighway.html](http://www.stgite.org.uk/ratcliffhighway.html). [Accessed: November 21, 2019]

<sup>648</sup> Walter Rothschild's collection is now housed in the Walter Rothschild Zoological Museum in Tring Park, Hertfordshire. The Museum is the setting for the 2018 non-fiction book *The Feather Thief: Beauty, Obsession and the Natural History Heist of the Century* by Kirk W. Johnson and provides a wealth of background on the Rothschild collection.

<sup>649</sup> [www.stgite.org.uk/ratcliffhighway.html](http://www.stgite.org.uk/ratcliffhighway.html). [Accessed: November 21, 2019]

<sup>650</sup> Ibid.

<sup>651</sup> Author's conversation with Dr. Godfrey Evans, Principal Curator of European Decorative Arts, National Museums of Scotland.

(1640-1711) and Christopher Huet (1700-1759). The use of *singerie*, monkeys aping human behavior, became very popular with artists and designers.<sup>652</sup> As in Huet's 1737 illustration *Le Mr Peintre* (Figure 4.39), monkeys, attired or not, were featured on porcelain, *marqueteries*, *boiseries*, textiles and more.



**Figure 4.39**

***Le Mr Peintre***

Illustration in *Singeries, ou, Differentes actions de la vie humaine representees par des singes / gravees sur les desseins de C. Huet*, by J. Guelard

Engraving

Christopher Huet

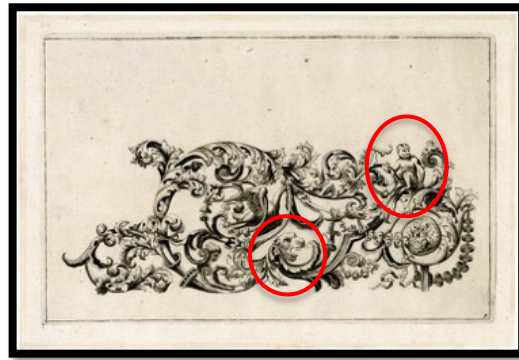
1737, France

Cooper-Hewitt Museum Library, Smithsonian Institution, New York, PN6183.H88

The illustration in Figure 4.40 from the collection of the British Museum features an ape in a pose quite similar to Pearce's design on the Hamilton Vase. A snarling cathead reminiscent of the central chimera on the Vase also appears in the engraving. These force a consideration of Pearce using museum and bibliographic resources when deciding to add the monkey to the Vase's decoration.

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<sup>652</sup> "Singerie — from the French for "Monkey Trick" — is a genre of art in which monkeys are depicted apeing human behaviour. Although the practise can be traced as far back as Ancient Egypt, it wasn't until the 16th century that the idea really took off and emerged as a distinct genre." See: "The Singerie: Monkeys acting as Humans in Art." See: <https://publicdomainreview.org/collection/the-singerie-monkeys-acting-as-humans-in-art>.



**Figure 4.40**  
**Ornamental design with foliage and a monkey**  
 Engraving on paper  
 Gerard Valck, publisher  
 5 ½ inches H, 8 ½ inches W  
 1680-1690, Netherlands  
 The British Museum, London, 1AA\*, a.52.22

As will be enumerated in Chapter 5, research has produced ten engraved glass vessels made between 1862 and 1890, eight of which bear many if not all the original motifs of the Hamilton Vase design. Two late works completed at Webb feature only the original rendition of the monkey and no other Hamilton Vase elements. Of the other seven, four have the monkey motif included. The previous discussions of Darwin, the London Zoo and Daniel's exposure to historical art references to the use of monkey and ape imagery all represent possible motivations for the inclusion of the Hamilton Vase monkey.

What remains essentially unknowable is the real reason for the original engraved Hamilton monkey. If the 11<sup>th</sup> Duke ultimately chose to have the monkey added as a special reference to his son's interest in curiosities, then the four successive vessels carrying the Hamilton Vase designs were decorated in imitation of the original. If it was Pearce who included the monkey on the Hamilton Vase, then it may well be that the previously discussed motivations on the part of the artist all provide viable explanations.

An exploration of various sources that factored in the engraved design on the Hamilton Vase is revelatory. Its analysis demonstrates once again how a single object can operate as a portal to the larger world in which it was consumed and

narrate in kaleidoscopic perspectives so much information about the culture and society of its day.

The Hamilton Vase narrates the early history of art education in Britain. Viewed through the lens of Daniel Pearce's experience as a student in the Government School of Design in Ornamental Art it is possible to understand how it affected his design choices. The influence of Renaissance Revival style that was in large measure a pillar of the School's curriculum is revealed in decoration directly connected to the art of the Vatican Loggia.

By pondering the inclusion of the monkey on the neck of the vessel, a singularly unique motif appearing in glass decoration for its time, the Hamilton Vase yields insight into the societal upheavals of the mid-nineteenth century. If its inclusion is Pearce referencing what became known as 'monkeyana,' it is but the tip of the spear to appreciating the mid-Victorian tumult caused by a burst of scientific discoveries and new theories that threw accepted mores into a state of disruption.<sup>653</sup>

The composition and decorative motifs on the Vase relate the impact of the Medieval Revival, growing antiquarian investigations of ancient manuscripts, and most importantly the coming design reform ferment stoked by Ruskin and Morris. When Christopher Dresser in 1873 published his pivotal *Principles of Decorative Design*, it was the Hamilton Vase he employed as an example of overwrought engraved decoration (Figure 4.41).

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<sup>653</sup> Monkeyana refers to the use of satire usually in the form of popular cartoons and comical commentary "humorously [used to deflate] the seriousness of his [Darwin's] proposals...cartoons [that] rely on familiar stereotypes, generally reinforcing middle-class values." See: Barbara Larson, "Introduction" in *The Art of Evolution*, p. 11.





**Figure 4.41**

**Figure 144 – The Hamilton Vase**

Source: Christopher Dresser, *Principles of Decorative Design*  
Page 133

Somewhat elaborate effects can be rendered in glass by very laborious engraving, whereby different depths of cutting are attained; but such work is the result of great labour, and rarely produces an effect proportionate to the toil expended upon it; and if a bottle so engraved is filled with a coloured wine, the entire beauty of its engraving is destroyed. Fig. 144 is a drawing of a most elaborately engraved bottle, which was shown in the Exhibition of 1862. It represents, to a great extent, wasted labor.<sup>654</sup>

In his 1873 book, Dresser decried the Vase for the distraction its ornament caused.

However delicate ornament may be, and however well composed, yet if it covers the walls of an apartment and of the objects which it contains, it fails to please. There must be the contrast of plain surfaces with ornamented—plain for the eye to rest upon, ornament for the mind to enjoy.<sup>655</sup>

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<sup>654</sup> Christopher Dresser, *Principles of Decorative Design* (London: Cassell, Petter, Galpin & Co., 1873), p. 134.

*Principles* gives insight into the evolution of Dresser's thinking in the eleven years between this publication and the 1862 Exhibition. For in his review of the decorative arts of the Exhibition (in which he was an active participant and contributed numerous designs to the Exhibition), *Development of Ornamental Art in the International Exhibition* (London: Day and Son, 1862), Dresser wrote, "To the south of Mr. Powell's display Messrs. Dobson and Pearce, London, manifest some beautiful works...a glance will show that many of the works exhibited by these manufacturers are beautiful...[work that] in no way deceives either as to its origin or use; this is a high quality, yet it may be embodied in a form, that form being even a vessel of mean service. (p. 121-122).

<sup>655</sup> Dresser, *Principles*, p. 134.

Further, Dresser cited the Hamilton Vase's dense engraved decoration as contradictory to one of the essential characteristics of the material: glass as a transparent material. Fifteen years after its publication, *Principles* was adopted as the manifesto of the Arts & Crafts movement. Yet, that the Hamilton Vase design was kept alive and in use into the 1890s documents that side by side with design reform in the applied arts there existed a continuing taste for styles and decoration that referenced the historical past.

Finally, an investigation of the design sources Pearce employed in creating the Hamilton Vase design is an indisputable example of Victorian plurality of styles. The simultaneous existence of a variety of styles led designers in many instances to intermingle design elements. In an age of astonishingly rapid innovation and inventiveness, scientific revolutions, international fairs, and growth of Empire, this later phase of the Enlightenment provided unprecedented amounts of information primarily disseminated through printed material. The intermingling of styles of ornament in the nineteenth century that prevailed on decorative arts objects, in interior decoration and in architecture was accepted by a population hyper-stimulated by the breathtaking developments and revelations of the modern world.

## 5. THE LONGEVITY OF THE HAMILTON VASE DESIGN

At various intervals in this thesis, references have been made to the extended use of the original engraved design on the Hamilton Vase and its employment in various iterations over the final four decades of the nineteenth century. The persistence of the design, of course, had to do with the continued career of its designer Daniel Pearce in the decades following the 1862 London International Exhibition.

However, with the multitude of styles and vagaries of taste and fashion in the second half of the nineteenth century, Pearce's design would not have persisted if it had fallen out of fashion. Despite the *avant garde* designs of the Aesthetes and artwork of the disciples of the Arts and Crafts Movement, there was an unwavering albeit quieter continued taste for classical or Renaissance revival design in the applied arts.

A fascinating aspect of this investigation is revealing the transformation of the Hamilton Vase design as its use progressed during the four decades after the 1862 London Exhibition. A stylistic analysis explores not only the changes to the elements of the design but raises the question of identifying the engraver of each of the Pearce objects. Numerous clues exist but have not been collated for attribution. This study makes significant progress in identifying the individual engravers by being able to decipher the Stourbridge legendary saying, "you can see the man in the glass."<sup>656</sup> The glass artisans of the region saw little need to sign their work. The engraving had its own identity and spoke for itself.

Further, this study answers a persistent quest by glass collectors to identify a particular designer-engraver partnership that in the nineteenth century produced a body of work known to collectors as "Master of the birds-of-prey amid oak leaves."<sup>657</sup> By compiling information on numerous glass objects, an analysis further explicated in this chapter reveals that the "birds-of-prey" designs can be attributed to Daniel Pearce, designer and Frederick E. Kny, engraver.

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<sup>656</sup> Barbara Morris, "Engraved Glass" in *Victorian Table Glass and Ornaments*, p. 79.

<sup>657</sup> Richard Dennis, Catalog No. C41, "Glass" in *Victorian and Edwardian Decorative Art, The Handley-Read Collection* (London: The Royal Academy of Arts, 1972), p. 51.

A study of the Pearce-designed objects created after the 11<sup>th</sup> Duke of Hamilton's Vase also raises a consideration of the Duke as tastemaker. This is particularly relevant when reviewing the early versions of the design on vessels created around the time of the 1862 London Exhibition perhaps either for pioneering glass collector Felix Slade (profiled in Chapter 1) or Felix Summerly (Henry Cole), the "Victorian Maecenas" Alfred Morrison (1821-1897), Irish art collector and politician William Massey-Mainwaring (1845-1907), and several other objects bearing the Pearce design but with no known provenance.<sup>658</sup> A question remains whether these early glass masterpieces were commissioned in imitation of the Duke's taste. Certainly, by the 1862 Exhibition and South Kensington Special Loan Exhibition, his reputation as having in some measure inherited his father the 10<sup>th</sup> Duke of Hamilton's collecting appetite was well known.

Or did Pearce's marketing strategy at the Dobson and Pearce showroom in St. James's Street include invoking the Duke's name to entice others to imitate the Duke's taste? Alfred Morrison, who was one of the individuals who expended the most on purchases at the 1862 Exhibition including at least two objects from the Dobson and Pearce display, the Morrison Tazza (at £250 the highest price paid for a contemporary work in glass to date), and the Morrison Water Jug potentially can be triangulated with the 11<sup>th</sup> Duke and Daniel Pearce.<sup>659</sup> Morrison's most expensive purchase at the Exhibition, a luxuriously decorated cabinet by Fourdinois of Paris for £1400, was the same maker from whom the 11<sup>th</sup> Duke made a purchase at the 1855 Paris Exposition. It may be a stretch to make a connection that implies

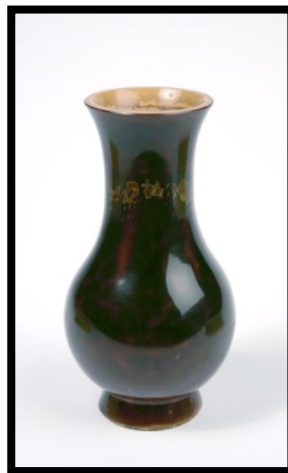
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<sup>658</sup> In her book about wealthy merchant James Morrison and his son Alfred Morrison, author Caroline Dakers used a reference to Maecenas, the Roman known for being a patron of the arts, to describe nineteenth century Alfred Morrison for "his special interest...in encouraging the finest forms of modern handicraft." See: "Alfred Morrison, 1821-97: 'Victorian Maecenas'" in *A Genius for Money* (New Haven and London: Yale University Press, 2011), p. 294.

<sup>659</sup> Morrison spent approximately £7500 at the 1862 Exhibition and Dakers writes, "his approach to collecting appears both excessive and obsessive." See: *A Genius for Money*, p. 242.

Morrison did so in imitation of the Duke, but their collecting paths clearly crossed at the Dobson and Pearce display if not long before.<sup>660</sup>

More compelling is research that reveals Pearce and Morrison had an ongoing relationship of patron to artist. Pearce's pattern book includes several designs for objects that bear Morrison's monogram (Morrison was obsessive about putting his initials wherever possible on objects commissioned). A most striking reinforcement of the existence of a relationship is a Chinese glass vase (Figure 5.1) gifted by Alfred Morrison to Daniel Pearce and now in the collection of the Victoria and Albert Museum. Although obsessive, "even neurotic" about collecting, Morrison was known for his generosity.<sup>661</sup>



**Figure 5.1**  
**Vase**

Mold-blown glass in imitation of tortoise shell  
6 ¼ inches H, 3 1/3 inches D  
1800-1850, China  
Victoria and Albert Museum, London, C.293-1911

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<sup>660</sup> By the summer of 1841 James Morrison had made two trips to Hamilton Palace and documented his observations of its furnishings to his architect J. Papworth as they considered styles for the newly-acquired Basildon. See: Caroline Dakers, "Furniture and Interior Decoration for James and Alfred Morrison" in *Furniture History*, Vol. 46 (2010), p. 201.

<sup>661</sup> Caroline Dakers, "Furniture and Interior Decoration for James and Alfred Morrison" in *Furniture History*, Vol. 46 (2010), p. 203.

The object note for the vase reads:

Given to the vendor's (Lionel Pearce) father (Daniel Pearce) by Mr. Alfred Morrison (a very wealthy collector) at the time when Owen Gibbons was decorating his house in Park Lane in the 60s. On loan to the Museum since Feb 1893.<sup>662</sup>

Although further research is needed in a variety of directions regarding Daniel Pearce, Alfred Morrison, their possible collaborations during the 1860s and more, the gift of the Chinese vase is crucial to this study.

It is known that in 1861 Morrison purchased possibly over one thousand Chinese art objects from Henry Brougham Loch, who was Lord Elgin's private secretary during the military campaign that led to the sacking of the Summer Palace (Yuanmingyuan) near Peking (Beijing). Loch was captured during the assault, imprisoned and tortured by the Chinese but eventually was released and returned to London at the end of 1860. When it was revealed that Loch's Palace loot included porcelain with Imperial marks and was of outstanding quality, Morrison purchased it all and began obsessively collecting in the same vein.<sup>663</sup> Needing furnishings to accommodate this grand collection, Morrison in 1862 engaged Owen Jones to work not only at his Fonthill estate in Wiltshire but to assist in the transformation of "the interior of a brand-new house in the most fashionable part of London into a palace of art."<sup>664</sup> Jones counted this 1863 London commission at 16 Carlton House Terrace

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<sup>662</sup> See: <http://collections.vam.ac.uk/item/O123822/vase-unknown/>. [Accessed November 1, 2019]

Owen Gibbons trained at the South Kensington School of Art and was for a time curator of the Royal Architectural Museum, Westminster, London before becoming head of the Coalbrookdale School of Art in Shropshire. Whilst there, as a freelance worker, he designed a number of tiles for Maw & Co. He was also a principle in the company of Gibbons Hinton & Co established by his brother Francis Gibbons and his brother-in-law W.J.Hinton in 1885.

<https://www.britishmuseum.org/collection/term/BIOG150274>. [Accessed: December 20, 2019]

<sup>663</sup> For a complete description of this episode, see pages 227-230 in *A Genius for Money* by Caroline Dakers.

<sup>664</sup> Dakers, p. 230. Dakers also makes the assertion that it was Jones's work with Morrison's Chinese ceramics that motivated him to rethink his previous

among his finest work, interiors of “colour and pattern—multicoloured coffered geometrical ceiling, enameled mantelpieces, inlaid woods.”<sup>665</sup> What role if any Daniel Pearce played in the furnishing project to date is unknown and requires further research. However, it is entirely reasonable to conclude he was in company with the most important art world figures of the day. In addition to Owen Jones, Morrison hired French enamellist and jeweler Charles Lepec for additional decoration and art object commissions, and Henry Cole was one of the first visitors to the new home.

Perhaps the most important idea to be harvested concerning Pearce and Morrison is the key role it must have played in Pearce’s understanding and appreciation of Chinese art. Morrison’s gift of the Chinese glass vase may well have been the beginning of Pearce’s serious engagement with the art of China, elements of which began to emerge in his Hamilton Vase related objects but would be so fully manifested in his later cameo glass designs at Thomas Webb and Sons.

### **Hamilton Vase Designs in the Pearce Pattern Book**

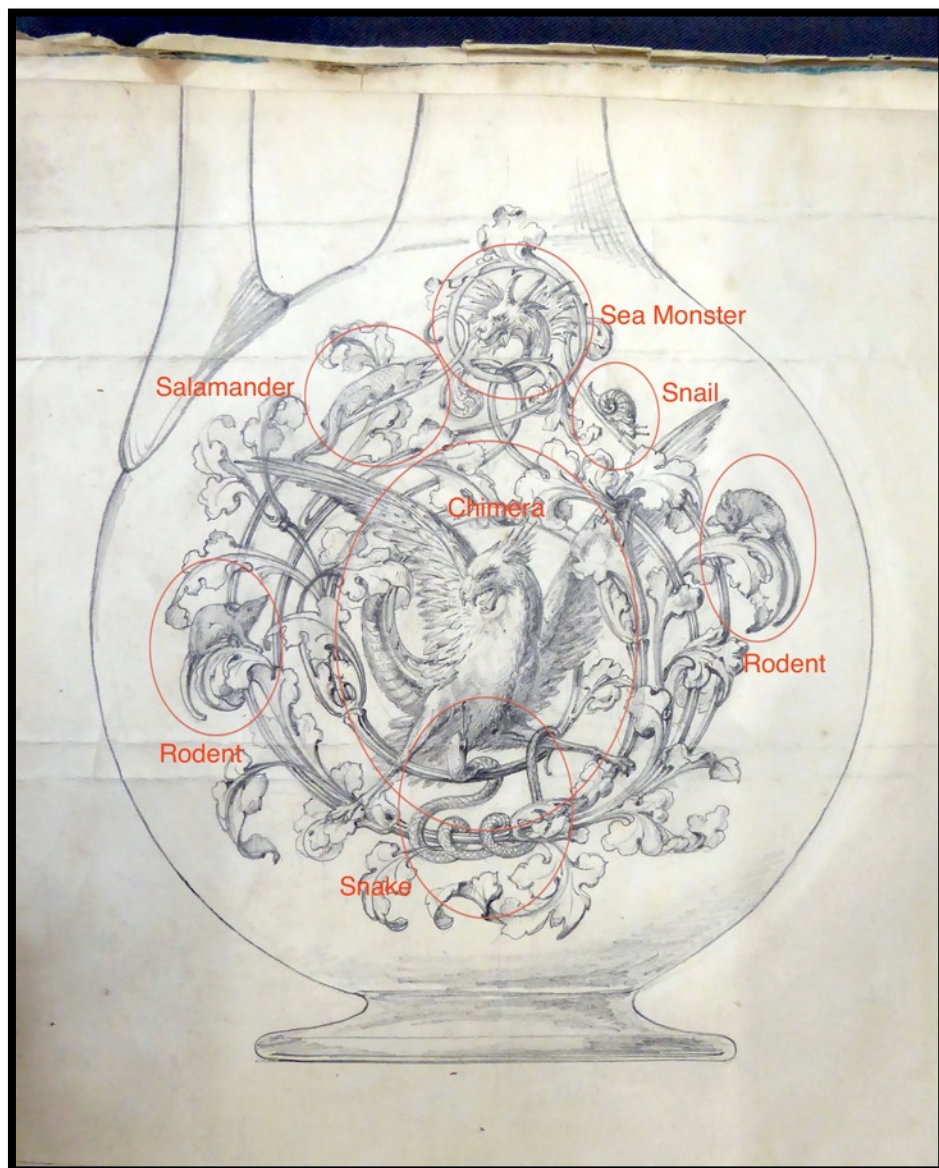
The two design variations found in the Pearce pattern book in the Dudley Archives are large in size and hold positions of prominence among the scrapbook-like pages of pieced together and arbitrarily arranged designs.

For purposes of this investigation, the two different Pearce designs will be referred to as Hamilton Vase Pattern 1 (Figure 5.2) and Hamilton Vase Pattern 2 (Figure 5.3). As stated previously, there is no way to determine which of the two was created first, but elements of both are intermingled in later versions of the designs that either are rendered in engraved colorless lead glass, Rock Crystal relief-engraved lead glass or cameo carved cased lead glass. In the following illustrations of the two patterns, key elements have been highlighted for purposes of identification in engraved vessels included in the study.

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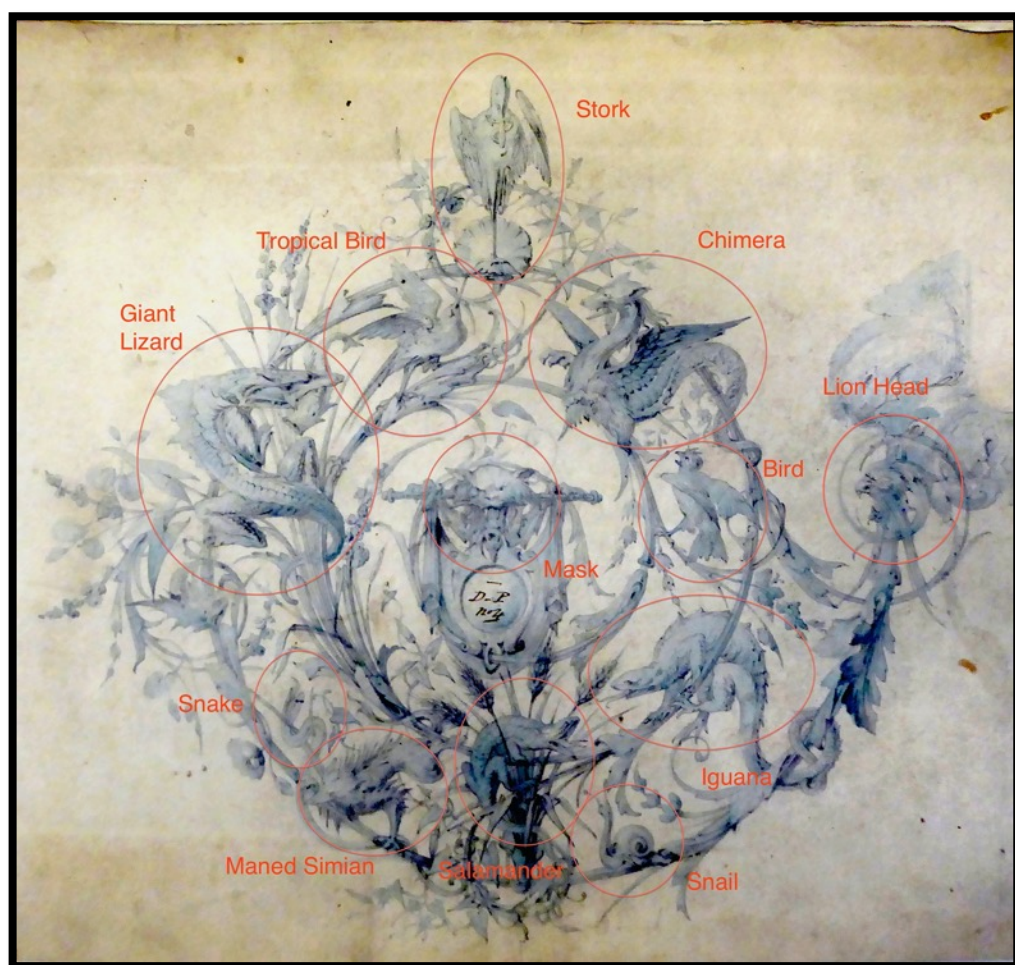
disparagement of Chinese design and author *Grammar of Chinese Ornament*, published in 1867.

<sup>665</sup> Dakers, p. 231.



**Figure 5.2**  
**Hamilton Vase Pattern 1**  
Source: Pearce Pattern Book  
Dudley Archives, DTW/1

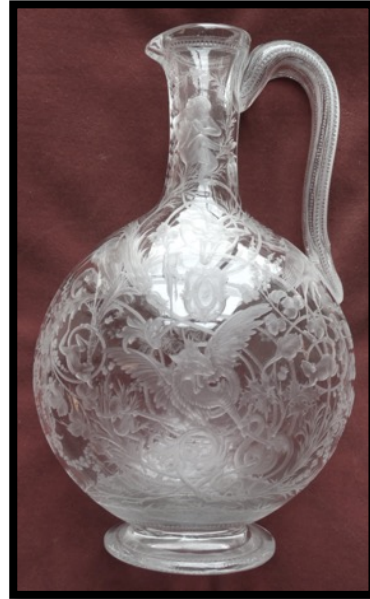




**Figure 5.3**  
**Hamilton Vase Pattern 2**  
Source: Pearce Pattern Book  
Dudley Archives, DTW/1

## Hamilton Vase Design Replications

### #1 Jug – Corning Museum of Glass



**Figures 5.4 and 5.5**

**Corning Jug**

**Hamilton Vase**

Source: Photographs by author

Object Name:	Jug
Material:	Colorless lead glass with matte engraving
Collection:	Corning Museum of Glass (86.2.48)
Maker(s):	Falcon Glassworks of Apsley Pellatt & Co. (poss.) Dobson and Pearce (poss.)
Date:	About 1862
Place Made:	Probably London, England
Dimensions:	12 inches H, 6 inches W, 5 ¾ inches D
Shape:	Greek <i>lekythos</i> with everted rim

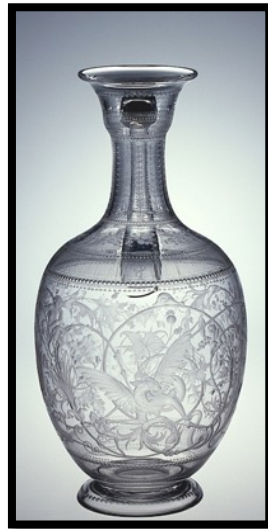
The first object for consideration was created at approximately the same time as the Hamilton Vase in 1861-1862 and is in the collection of the Corning Museum of Glass

(86.2.48).<sup>666</sup> The Corning Jug is in the shape of ancient Greek pottery as is the Hamilton Vase. The Jug has an ovoid body and a cylindrical neck that expands into the body and toward the mouth. A vertical loop handle runs from the top of the body to the upper part of the neck. The Jug has a flat round foot that appears to become concave towards the center. The Jug is two inches taller than the Hamilton Vase. Its rim, neck and shoulders are covered in varied patterns of small circles, vertical lines and foliage with berries. Thus, the engraved decoration that relates directly to the Hamilton Vase is confined to the body of the vessel.

The decoration of the Jug contains nearly all the same elements as on the Hamilton Vase although its overall scrolling composition is slightly less dense in appearance. The entire body of the Jug is encircled with large foliate scrolls into which are integrated nearly identical animal and insect elements as found on the Vase. The Chimera is identical in layout to the Hamilton Vase, a snake biting one leg and hanging in the talons of the other leg is the body of a captured amphibian. However, on the Jug the Chimera is centrally located on the front of the vessel under its single spout accommodating the change in layout owing to its ovoid shape (Figure 5.6).

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<sup>666</sup> I am grateful to Alexandra Ruggiero, Curator of Modern Glass at the Corning Museum of Glass, for supplying me with a copy of the curatorial records for this object in the collection.



**Figure 5.6**  
**Corning Jug (86.2.48)**

Front view

Photograph: Corning Museum of Glass

The distinctive monkey is included but located on the upper body of the Jug as opposed to its prominent position on the neck of the Hamilton Vase.

The design on the Jug in some ways is closer to Hamilton Vase Pattern 2. Its foliage is not rounded but pointy and the lion head motif from Pattern 2 is included whereas it is absent from the Hamilton Vase (see Figure 5.7). This indicates perhaps that the engraver was using both patterns as reference and consulting with Pearce regarding placement of the various major design elements (or Pearce himself was the engraver). Too, upon close examination it appears the engraving is by the same hand that engraved the Hamilton Vase.



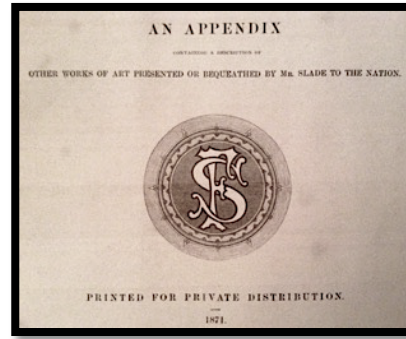
**Figure 5.7**  
**Corning Jug (86.2.48)**  
 Side view

Photograph: Corning Museum of Glass

The engraved monogram on the base of the Corning Jug is key to identifying this object as being commissioned or bespoke. The monogram at the base of the handle “FS” (Figure 5.8) may well be that of the great glass collector Felix Slade and is nearly identical to that which appears on the title page of Nesbitt’s 1871 posthumous catalog of Slade’s glass collection (Figure 5.9).<sup>667</sup> That Slade did not include the Jug in the catalog of his collection (refer to profile of Slade as a collector in Chapter 1) may be attributed to him employing its use on his own dining table as part of his personal dining equipage or as an object for display. And the same may hold true if indeed Daniel Pearce presented it to him as a homage to Slade’s pioneering efforts to document the history of glass.

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<sup>667</sup> Felix Slade, *Catalogue of the Collection of Glass Formed by Felix Slade, Esq., FSA* (London: Alexander Nesbitt, 1869 and 1871).



**Figures 5.8 and 5.9**  
**Monogram on Corning Jug (86.2.48) (left)**  
**Felix Slade Monogram (right)**  
 Source: Photographs by author

A second possibility to solving the identity of the person whose monogram appears on the Jug's handle is connected to design reformer Henry Cole (1808-1882), who using the pseudonym Felix Summerly entered the same 1846 Royal Society of Arts competition as Pearce. Summerly's submission was the design of a tea service.



**Figure 5.10**  
**Tea Service**  
 Henry Cole (Felix Summerly), designer  
 Minton, maker  
 1846  
 Victoria and Albert Museum, London, 2741&A-1901

When Cole won a silver medal for his design, produced by friend Herbert Minton (Minton & Co.), and earned the admiration of Prince Albert, in 1847 he began production of table wares for several years doing business as Felix Summerly's Art



Manufactures.<sup>668</sup> Interestingly, as explored in Chapter 3, it was just one year later that the Society of Arts awarded Daniel Pearce prizes for his designs. It must be that Pearce and Cole either knew each other or at least knew of each other. Again, a mark on the tea service wares offers a tantalizing possibility that the Corning Jug was made for Cole by Pearce (Figure 5.11). Whether it was bespoke or a gift to Cole is not known. However, Summerly's mark like that of Felix Slade is nearly the same intertwined "FS."



**Figure 5.11**  
**Felix Summerly Mark**  
 Felix Summerly's Art Manufactures  
 Victoria and Albert Museum, London, 2741&A-1901

The Corning Museum attributes the Jug as possibly the product of the Falcon Glassworks of Apsley Pellatt & Co. and also as possibly made by Dobson and Pearce; however, the object label attributes it to Falcon Glassworks. The Jug's companion piece in the case at the Museum, a carafe and stopper (97.2.8) also attributed to Pellatt, bears the Maker's mark at exactly the same place on the base of its handle as the monogram on the Jug and interestingly the same place as the crowned Douglas Heart on the Hamilton Vase.<sup>669</sup> Although the Museum makes no reference to

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<sup>668</sup> "This service was Henry Cole's earliest attempt to demonstrate by example how good design could be combined with modern manufacture. He designed it under the assumed name of Felix Summerly, 'to obtain as much beauty and ornament as is commensurate with cheapness'. It was awarded a Silver Medal by the Society of Arts and was admired by Prince Albert." See: <https://collections.vam.ac.uk/item/O8089/henry-cole-tea-service-teapot-cole-henry-sir/>. [Accessed: December 30, 2019]

<sup>669</sup> See: Jutta Page, "Museum's Carafe Rare Signed Work by Apsley Pellatt" in *The Corning Museum of Glass Newsletter*, Autumn 1997, pp. 1-3.

Dobson and Pearce as makers of the carafe and stopper (97.2.8), a former curatorial staff member published an article in 1997 illustrating that its engraved decoration exactly mirrors that found on the Morrison Tazza designed by Pearce for the 1862 London Exhibition and sold to Alfred Morrison. Since the Morrison Tazza's design now can be attributed to Daniel Pearce (who designed all the objects in the Dobson and Pearce 1862 London Exhibition display), so it is highly likely the carafe and stopper share the same attribution.



**Figure 5.12**

**Carafe and Stopper (right)**

Falcon Glassworks of Pellatt & Co.

12 inches H, 4 7/8 inches W, 4 3/4 inches D

Ca. 1862, London

Corning Museum of Glass, Corning, NY, 97.2.8

What is the possible explanation for the Jug and Carafe both being attributed by the Corning Museum to Pellatt of the Falcon Glassworks and the Hamilton Vase bearing the same decoration as the Slade/Summerly Jug being directly linked to Dobson and Pearce? There are two possible explanations. The first likelihood is based on the fact that Daniel Pearce clearly had a connection to Apsley Pellatt for Pellatt was on the Governing Council of the Government School of Design and documented as purchasing the copyrights for student designs he wished to appropriate.<sup>670</sup> By 1862

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<sup>670</sup> In 1844, Pellatt purchased award-winning chandelier designs from a student at the Government School of Design. "Mr. Strudwick's Design for a Glass Chandelier; the copyright of which has been secured by Mr. Apsley Pellat [sic], of the Falcon glass works." See: *The Illustrated London News*, No. 118, Vol. V, August 3, 1844, p. 80. In 1845, Pellatt purchased another chandelier design from the same student for



their relationship progressed to that of business colleagues. Daniel perhaps turned to Pellatt for lead glass blanks (including the Hamilton Vase blank) and in turn loaned or leased the Hamilton Palace designs to Pellatt. Thus, both the Hamilton Vase by Pearce and the Slade/Summerly Jug by Pellatt bear the same design and appear to have been decorated by the same freelance engraver (perhaps Paul Oppitz who worked for Pellatt and other glasshouses or freelancer Franz Eisert or another to date anonymous Bohemian engraver).<sup>671</sup>

Second, the engraved decoration on the Carafe and Stopper (97.2.8) is identical to those of Pearce's 1862 Morrison Tazza. Again, Pearce either could have loaned or leased the Morrison Tazza designs to Pellatt who at some point then used the same engraver of the Morrison Tazza (perhaps again Oppitz) to impart the design on the Carafe and Stopper. With the publicity the Tazza gained at the 1862 Exhibition as the most expensive contemporary glass object ever sold, it can be imagined that Pellatt would be anxious to reproduce its design.



**Apsley Pellatt Mark on  
Corning Carafe (97.2.8)**



**Douglas Heart on  
The Hamilton Vase**

**Figures 5.13 and 5.14**

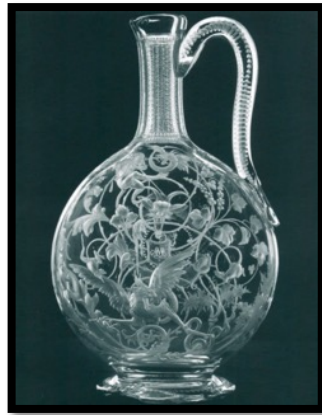
The possible role of Mr. Oppitz as the engraver of the original and early replications of the Hamilton Vase is discussed further on in this analysis.

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ten guineas. See: *The Illustrated London News*, No. 170, Vol. VII, August 2, 1844, p. 80.

<sup>671</sup> For a detailed account of Paul Oppitz's life and work, see: John P. Smith, "Paul Oppitz (1827-1894)" in *The Glass Circle Journal* Vol. 10, 2006, pp. 64-75.

**#2 Black Country Ewer (pictured in Peter Dreiser, *Techniques of Glass Engraving*, p. viii)**



**Figures 5.15 and 5.16**  
**Wine Carafe, Stourbridge** **Hamilton Vase**  
**Second Half of the Nineteenth Century**

Object Name:	Wine Carafe
Material:	Colorless lead glass with matte engraving (poss.)
Collection:	None given
Maker:	Falcon Glassworks of Apsley Pellatt & Co. (poss.) Dobson and Pearce (poss.)
Date:	None given
Place Made:	Stourbridge (poss.) London (poss.)
Dimensions:	None given
Shape:	Modified Greek <i>Oinochoe</i> , single spout, flattened sides (poss.)

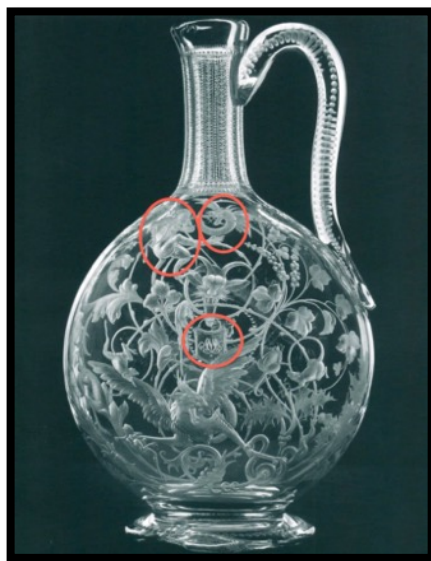
Combining aspects of both the shape and decoration of the Hamilton Vase and the previously examined Corning Slade/Summerly Jug, the image of this design replica was serendipitously discovered while browsing a copy of Peter Dreiser's *Techniques of Glass Engraving*. No more information about the vessel is provided beyond a short description: "English wine carafe, Stourbridge, second half of the nineteenth century."<sup>672</sup> Very possibly it is in the author's personal collection for there is

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<sup>672</sup> Peter Dreiser, *Techniques of Glass Engraving* (London: A&C Black, 2006), p. ix.

significant damage visible on the foot and that probably would preclude its inclusion in a museum collection. However, the visual information provided by the photograph of the Dreiser Carafe is more than sufficient to compare it with the Hamilton Vase and other replicas of the Pearce design.

The first item of interest is the Dreiser Carafe's shape that is nearly identical to that of the Hamilton Vase. Unlike the Corning Slade/Summerly Jug, the engraved decoration consumes the entire body of the front of the Carafe; however, the decoration of the Carafe's straight neck terminating in a band of undecorated glass with a single spout is identical to the vertical decorated panels on the Corning Slade Jug. On all three, the handle shape and attachment are the same, albeit the photograph of the Dreiser Carafe does not allow for examination of the base of the handle that may well have a mark on it. Only very subtle impressions of the decoration on the opposite side can be discerned. It appears there is a central engraved image surrounded by a circle of small polished engraved circles. Under and over the central feature are semicircular bands of matte engraving that at the interstices are connected by interlaced fretwork.



**Figure 5.17**

**Stourbridge (Dreiser) Carafe**

Source: Peter Dreiser, *Techniques of Glass Engraving*, p. viii

The arrangement of elements is reminiscent of the Hamilton Vase. Above the Chimera whose legs are similarly engaged as in the Hamilton Vase and Corning Slade/Summerly Jug is the monstrous horned Mask from whose fanged mouth hangs a shield on which are two interlaced letters M. The Monkey is included in the front arrangement opposite the Sea Monster, and it is in the exact position reflected in Hamilton Vase Pattern 1.



**Figure 5.18**  
**Detail of Stourbridge (Dreiser) Carafe**  
 Source: *Techniques of Glass Engraving*, p. viii

Like the previous two examples, the Dreiser Carafe is personalized. An initial thought was that the interlaced “M”s engraved on the central shield were perhaps the initials of Mabel Morrison, wealthy collector Alfred Morrison’s wife, for after their marriage she often was the subject of his commissioned artworks (see Figure 5.20), and she became an avid collector, too. Further credulity is lent with the knowledge that Alfred Morrison was obsessed with having his monogram included on commissioned furnishings and artworks such as in the Fonthill cabinets by Owen Jones in Figure 5.19.



**Figure 5.19**  
**Cabinets at Fonthill for display of Morrison's Chinese ceramics**

Owen Jones, designer  
Jackson and Graham, maker  
1867, London

Source: <http://www.victorianweb.org/art/design/jones/2.html>  
[Accessed: April 6, 2018]



**Figure 5.20**  
**Panel with portrait medallion of Mabel Morrison**

Boxwood, gilt-metal, painted ivory, mounted on gold velvet in a wooden and metal mounted frame

Charles Lepec (1830-after 1888)  
9 1/8 inches H, 4 5/8 inches W (panel)

Source: Olivier Hurstel and Martin Levy "Charles Lepec and the Patronage of Alfred Morrison" in *Metropolitan Museum Journal*, Vol. 50, 2015, Fig. 28, p. 213

Morrison's ongoing relationship with Pearce and the fact he must have been well aware of the Hamilton Vase in the Dobson and Pearce display at the 1862 Exhibition may have fed Morrison's collecting fervor to have a replica of the Duke's Vase. The Morrison marriage in 1866 may provide a date after which this Carafe was created.

A second thought about the personalization includes William F. B. Massey-Mainwaring (1845-1907), an Irish collector and politician who with his wife were prolific collectors and known for loaning artworks from their massive object collection to public exhibitions. From what can be ascertained, Massey-Mainwaring accumulated objects from the 1860s through the 1880s during which time he was practicing law in London. An article in *The Times* (London, England), July 2, 1888, reported on his and Mrs. Massey-Mainwaring's loan of 4,000 decorative arts objects for the South Kensington Museum to exhibit at its Bethnal Green location opened by the Prince of Wales in 1872.<sup>673</sup> Though scant information about Massey-

Mainwaring's collecting activities is available, it is reasonable to consider him as the art patron who commissioned this version of the Hamilton Vase.

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<sup>673</sup> The article gives an in-depth accounting of the categories of objects collected by the Massey-Mainwarings including Paul de Lamerie silver, early Josiah Wedgwood ceramics, Limoges enamels, Italian and French bronzes, ivory, Chinese and Japanese porcelain, and eighteenth-century French furniture. The heart of the exhibition contained the outstanding Massey-Mainwaring collection of Dresden and Sèvres porcelain. Driven by a sense of civic duty, the couple's motivation for the loan was "in the hope that such an exhibition at the Bethnal-Green Museum may prove not only of interest but of lasting educational value to the inhabitants of that part of London." The article goes on to encourage other "wealthy possessors of beautiful objects" to share them with the public. Clearly, this is a reflection of the pressure felt by aristocrats who after the 1857 Manchester Exhibition felt an obligation to open their collections. See: "The Massey-Mainwaring Collection at Bethnal-Green" in *The Times* (London, England), Issue 32427, July 2, 1888, p. 10.

"Other than being a vehicle to bring an awareness of Britain's cultural heritage to the East End, the Bethnal Green Museum's purpose was vague. The exhibits were made up of collections from the Great Exhibition (namely, Food and Animal Products, which were still on display post 1918), South Kensington collections and a loan of 18th century French art from Sir Richard Wallace (the Wallace Collection)," <https://www.vam.ac.uk/moc/about-us/history-of-the-museum/>. [Accessed: December 7, 2019]. The creation of the Bethnal-Green satellite museum was part of the strategy of the design reformers. By bringing exhibits of worthy design examples to the East End neighborhood where many of those who labored in manufacturing resided, it was hoped as a means to develop better designs for industrial production.



### #3 Black Country Jug and Wine Glasses



**Figure 5.21**  
**Black Country Wine Glass and Jug**

Object Name:	Wine Glasses (2) and Jug
Material:	Colorless lead glass with matte engraving
Collection:	Dudley Museums Service Collection (BH3003a-b wine glasses, BH3003c jug)
Maker:	Thomas Webb and Sons
Date:	Ca. 1870-1880
Place Made:	Amblecote, England
Dimensions:	4 ½ inches H (wine glass), 6 ½ inches H (jug)

The next three objects for consideration signal a seismic shift for the Hamilton Vase design. Significant key elements of the design have been altered. Foliate scrolling has been replaced with interlaced and angular twigs and five-lobed flowers, much in the style of Asian prunus branches as illustrated on the painted decoration of the Qing charger in Figure 5.22 and Kangxi covered jar in Figure 5.23.



**Figure 5.22**

**Famille Rose Charger**

Porcelain with opaque overglaze enamel painting  
 Yongzheng Period (1723-1735), Qing Dynasty (1644-1912), China  
 19  $\frac{3}{4}$  inches D  
 Lot 22, The Meiyintang Collection, Part II  
 Sotheby's Hong Kong  
 October 5, 2011



**Figure 5.23**

**Covered jar with blue-and-white decoration of plum blossom**

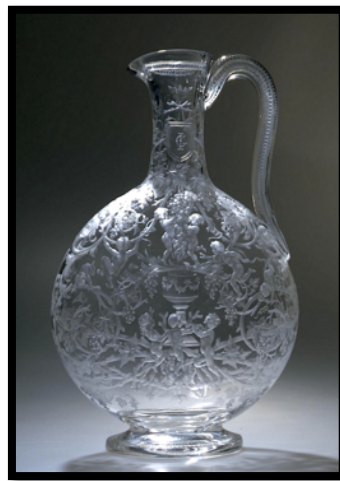
Porcelain with underglaze blue and overglaze white enamel painting  
 Kangxi period (1622-1722), Qing Dynasty (1644-1912), China  
 17  $\frac{5}{16}$  inches H, 10  $\frac{3}{16}$  inches W  
 Museum of Fine Arts, Boston, 50.1351

The prunus along with pine and bamboo are a trio of Chinese emblems known as the  
 “Three Friends” symbols of:



longevity and of winter and symbolic of the qualities of the gentleman...the prunus is associated with good looks and sturdy independence in that it flowers at a time when nothing else appears to grow.<sup>674</sup>

This is not the first Pearce vessel to reflect the use of interlaced branches. Seven years after the creation of the Hamilton Vase, Pearce in his new partnership with W.P. and G. Phillips created an engraved Jug now in the collection of the Victoria and Albert Museum (Figures 5.24 and 5.25). The Jug is nearly identical in shape to the Hamilton Vase, and bears the initials “JG” or “IG” in a shield on its neck.



**Figure 5.24**  
**Jug with engraved decoration**  
 W.P. & G. Phillips and Pearce, makers  
 Daniel Pearce, designer (poss.)  
 10 ½ inches H  
 Ca. 1869  
 Victoria and Albert Museum, London, C-237-1938

Miss Ethel Gurney bequeathed the Jug to the Museum along with numerous valuable objects in 1938. The monogram “IG” presumably referred to an ancestor of Ms. Gurney, and it is most likely the Jug was passed down through the decades in her family. Although the record at the Museum claims the maker is unknown, Hugh

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<sup>674</sup> “The pine is symbolic of the constancy of friendship in the time of adversity, and of endurance. The bamboo, known for durability, is symbolic of the integrity of the scholar and of the gentleman who remains loyal in adversity. The prunus, pine and bamboo are also symbolic of the three religions of China: Taoism, Buddhism, and Confucianism.” Phelps Warren, “Later Chinese Glass 1650-1900,” *The Journal of Glass Studies*, 1977, Vol. 19 (1977), p. 114-115.

Wakefield in *Nineteenth Century British Glass* identifies it as having been purchased “from the London dealers W.P. & G. Phillips and Pearce.”<sup>675</sup> Indeed, it very possibly was illustrated sitting on the lower shelf in an engraving of the Dobson and Pearce display in J.B. Waring’s *Masterpieces*, p. 15, where faint intertwined branches appear near the base of the vessel (Figure 5.25 right). The provenance of this jug also is intriguing for very likely it is the same individual named Gurney who purchased the “Gurney Cup” also in Dobson and Pearce’s 1862 London Exhibition display. The Cup, as does the Jug, featured a “vine design, infant Bacchanals reveling amidst the vines; very beautifully engraved.” Importantly, on this vessel in the Museum’s collection, Pearce used the motif of interlaced, prunus-like branches perhaps for the first time.



**Figure 5.25**  
Detail of Jug with engraved decoration (left)  
J.B. Waring *Masterpieces* 1862, p. 15 (right)

<sup>675</sup> Hugh Wakefield, *Nineteenth Century British Glass* (London: Faber and Faber Limited, 1982), p. 91.

### #3 Black Country Jug and Wine Glasses (continued)



**Figure 5.26**  
**Black Country Jug and Wine Glasses**

In the Black Country Jug and Wineglasses, key elements from Hamilton Vase Pattern 2 appear for the first time and completely new birds and animals are pictured. Gone are the shapes of ancient Greek pottery. Rather the Jug's shape with a conical shaped body, straight neck and strap handle is reminiscent of ancient Near Eastern vessels and brings to mind both the *façon de Venise Zirat* flasks made in the eighteenth-century Low Countries and the pitcher shapes employed years later by Christopher Dresser. Its adornment of coiled ropes connected by raspberry prunts and the lion mask at the base of the handle connect it to Renaissance Venetian glass.<sup>676</sup> The curved bucket bowls of the Wine Glasses, too, reflect some early Venetian goblets including fifteenth century examples in the collection of Felix Slade. At the 1862 London Exhibition, Dobson and Pearce and many other glass exhibitors included objects referencing Renaissance Venetian glass at a time when a revival of Italian glassmaking techniques pioneered by Antonio Salviati was underway (Figure 5.27).<sup>677</sup>

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<sup>676</sup> Prunt: "A blob of glass applied to a glass object as decoration [accomplished when hot]...Prunts could be further embellished with impressed stamps [for instance, a stamp that leaves the appearance of a raspberry]". Hess and White, *Looking at Glass*, p. 70-71

<sup>677</sup> Antonio Salviati (1816-1890) is credited with revivifying the Murano, Italy glass industry. In 1859 he opened his first glass operation on Murano, and his glass products rapidly met with international recognition for the bright colors and ornate decoration that featured the ductility of the material. When Salviati was awarded a commission for mosaics in Westminster Abbey and the South Kensington Museum,



**Figure 5.27**  
**Venetian Style Vases**  
 Engraving (detail)

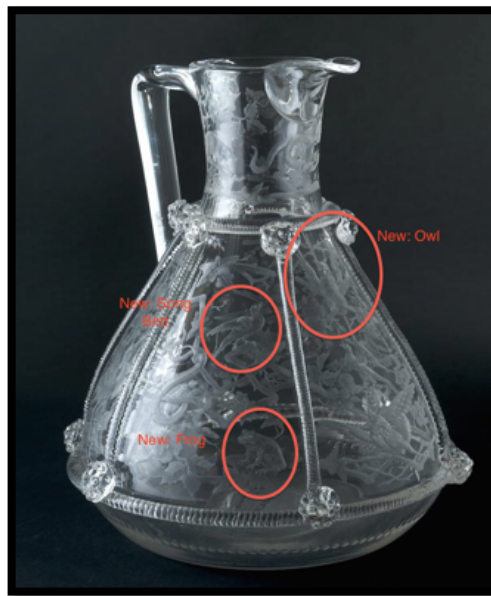
Dobson and Pearce Display at the 1862 London Exhibition  
 Source: J.B. Waring, *Masterpieces of Industrial Art & Sculpture*, p. 212

The Wine Glasses and Jug in the Dudley Museum Services collection exhibit the unique Victorian freewheeling mixing of styles. In this instance, Renaissance revival is comingled with some more of the first references in the Pearce design to Asian ornament. The matte engraved decoration lacks the compositional unity provided by the foliate scrolls. However, the design on the Jug and Wine Glasses is filled with activity that in its tension reminds again of the imagery of Medieval monsters. On the Wine Glasses, the Chimera is confronted with an aggressive, large Salamander (Figure 5.30). On the verso, a menacing Snake has its eye on a Snail at the bottom of the cup while a Bush Baby type mammal innocently perches on a nearby branch (Figure 5.31). On the Jug, a large Snake looms over a vulnerable Frog (Figure 5.28) and agitated birds appear to be calling out warnings. Another snake swirls around the neck of the Jug with its attention focused on a songbird (Figure 5.29).

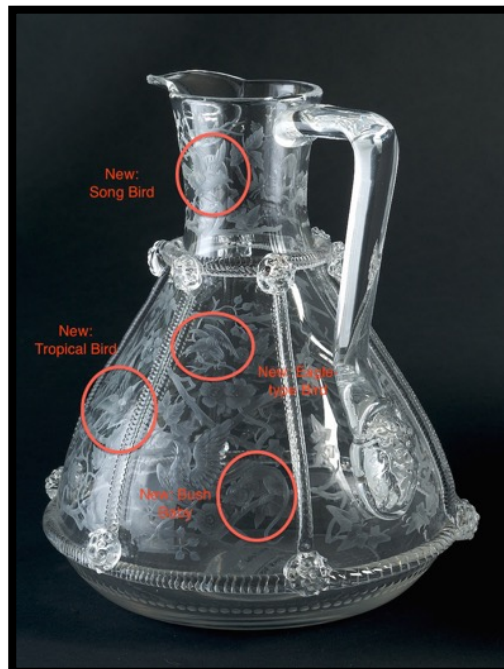
For the first time, the Jug and Wine Glasses introduce elements from Hamilton Vase Pattern 2 as well as new design motifs.

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he opened an office in London circa 1866-1867. Salviati exhibited a large display of glass at the 1862 London Exhibition.



**Figure 5.28**  
**Jug with handle on left**



**Figure 5.29**  
**Jug – View with handle on right**



**Figure 5.30**  
**Wine Glass Chimera side**



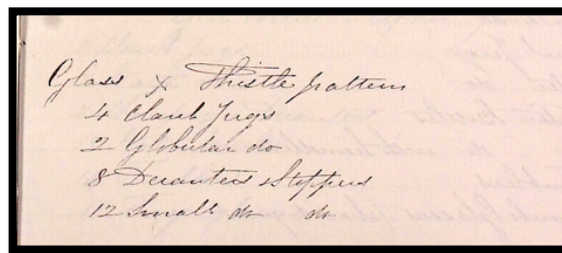
**Figure 5.31**  
**Wine Glass Bush Baby side**

Appearing for the first time on these objects and a departure from either Pattern 1 or Pattern 2 are a bush baby type mammal, a seated frog, eagle-type bird and an owl. Those in Pattern 1 and Pattern 2 appearing for the first time are the Songbird, Tropical bird and Salamander. The new elements may be fascinating but the most striking is the complete transposition of the design, changes that are adopted in the

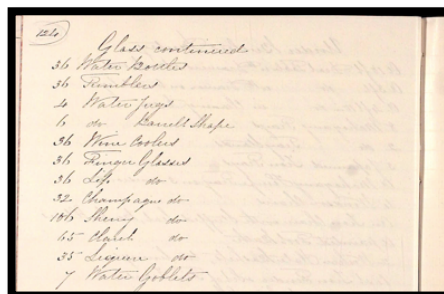


designs of several objects yet to be examined in this analysis. If one 'can see the man in the glass,' then these objects testify to a different engraver's hand.<sup>678</sup> As additional and later replicas of Pearce's design are reviewed and interwoven with Pearce's history, it will be possible to credibly speculate on the identity of the engravers involved in these various productions.

Before the next example is considered, there is an intriguing connection with this Jug and the 11<sup>th</sup> Duke of Hamilton that is above and beyond the employment of the Pearce design. The Dudley Museums Service description of the Wine Glasses and Jug attributes these objects as products of Thomas Webb and Sons in Amblecote. If this information is accurate, and there is no reason to question it, then it affirms Pearce had a working relationship with Webb. The 1864 inventory of Hamilton Palace documents in the Under Butler's Pantry the existence of a massive Thistle service consisting of over 460 objects.



**Figure 5.32**  
**1864 Hamilton Palace Inventory, p. 123**  
 Source: Hamilton Archives



**Figure 5.33**  
**1864 Hamilton Palace Inventory, p. 124**  
 Source: Hamilton Archives

<sup>678</sup> Barbara Morris, *Victorian Table Glass and Ornaments*, p. 79.

At the invitation of the His Grace, Alexander, 16<sup>th</sup> Duke of Hamilton, to photograph glass retained in the family collection at Lennoxlove, examples of Venetian-style glass were found in the Duke's pantry. The pieces are remainders of the 1860s Thistle service, and one handled jug in particular proved to be identical in form to the Dudley Jug. Although its engraved thistle design is different, a tribute to the national flower of Scotland, based on the Black Country attribution, the Hamilton Thistle Service can be attributed to Thomas Webb and Sons. Other objects from the service are on display in the pantry and bring to life those listed in the 1864 inventory (see Figures 5.35 and 5.36).



**Figure 5.34**

**Lennoxlove Thistle Jug**

Source: Photograph by author



**Figure 5.35**

**Objects from the Thistle Service of the Duke of Hamilton**

Source: Photograph by author





**Figure 5.36**  
**Objects from the Thistle Service of the Duke of Hamilton**  
 Source: Photograph by author

Although the Thistle Service is included in the 1864 Hamilton Inventory, mention of the service appears earlier. In an 1859 inventory of glass in Hamilton Palace, the Thistle service is noted as “Best Glass.”<sup>679</sup> As prominent London retailers of glass and ceramics, Dobson and Pearce may well have been in a relationship with Thomas Webb and Sons and served as a marketing outlet. As a customer, the 11<sup>th</sup> Duke may have purchased the Thistle service from Dobson and Pearce. Preliminary research in the Hamilton Archives documents a series of payments totaling approximately £300 from the Hamilton estate to Dobson and Pearce between December 1860 and December 1862.<sup>680</sup> While these payments may include the expense of the Hamilton Vase, payments for the Thistle service could also be a factor. Further research in the Hamilton Archives may provide clarification.

Finally, the designs on objects in the Thistle service reflect the changes already noted in the Dudley Jug and Wine glasses. Of particular note is the diverse use of the branches motif. On some Thistle service objects branches are quite loosely interlaced (Figure 5.38), while on others there is more regulation to their use that is reminiscent of a type of fretwork. In both instances, the arrangement of the branches reflects drawings in Pearce’s design book and are a prelude to the next

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<sup>679</sup> NRAS TD2015/M/12/51, *Inventory of Glass – Hamilton Palace March 1859*, March 28, 1859.

<sup>680</sup> Payments: December 1860 - £5.1.0, February 1862 - £47.19.1, December 1862 - £203.2.0, April 1863 - £47.19.1.

replication of the Hamilton Vase design on a bespoke magnum footed claret jug and stopper.



**Figure 5.37**  
**Water Pitchers**

Thistle Service of the Duke of Hamilton  
Source: Photograph by author



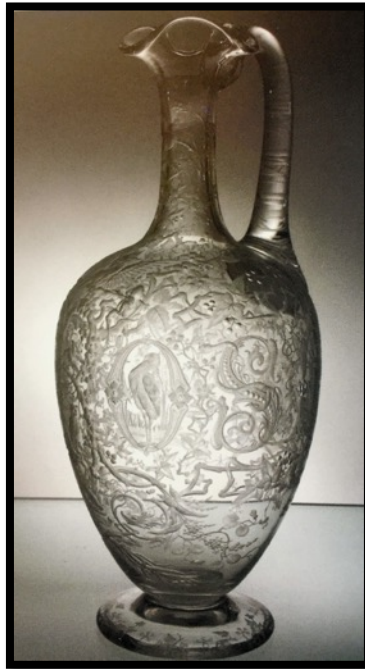
**Figure 5.38**  
**Water Pitchers (detail)**

Thistle Service of the Duke of Hamilton  
Source: Photograph by author



**Figure 5.39**  
**Small decanter with stopper**  
The Thistle Service of the Duke of Hamilton  
Source: Photograph by author

#### #4 Rosebery Magnum Footed Claret Jug



**Figure 5.40**  
**Rosebery Claret Jug**

Object Name:	Magnum Footed Claret Jug
Material:	Colorless lead glass with matte engraving
Collection:	Private Collection
Maker:	Thomas Webb & Sons
Date:	1876
Engraver:	Frederick Kny
Designer:	Daniel Pearce
Place Made:	Stourbridge
Dimensions:	14 ¼ inches H (without stopper)

The Rosebery Claret Jug (Figures 5.41 and 5.42) epitomizes the fine, lightweight amphora-shaped decanters that were prevalent beginning in the 1870s. Many such ovoid-bodied vessels with trefoil lip reminiscent of ancient *oinochoë* had walls mere millimeters thick and were composed of flawless glass bodies. Typically, these amphora decanters had handles and were footed. By this point in nineteenth-

century glassmaking, advances in glassblowing techniques and technical improvements including a new type of gas-fired furnace introduced by Siemens in 1861 that allowed the creation of virtuoso blank bodies to decorate.<sup>681</sup>

The Rosebery Jug is illustrated in two publications: *From Palace to Parlour*, the catalog for The Glass Circle's 2003 exhibition of nineteenth century glass at The Wallace Collection, and in Andy McConnell's *The Decanter*. Additional high-quality photographs date to June 2008 when the Rosebery Jug was sold as Lot 356 in Bonhams London's Fine British and European Glass and Paperweights auction.



**Figure 5.41**

**Rosebery Claret Jug and Stopper**

Source: The Glass Circle, *From Palace to Parlour*, p. 56 (Left)

Source: Andy McConnell, *The Decanter*, Plate 523, p. 373 (Center)

Source: Bonhams London, June 2008 (Right)

What the Glass Circle's photograph omits in its illustration is decanter's egg-shaped and hollow engraved stopper. Such stoppers were designed to prevent evaporation

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<sup>681</sup> For a discussion of both the refinement of glassblowing skills and improved furnace developments, see: Andy McConnell, "Victorian Engraving" in *The Decanter*, p. 374.

and were distinctive for this particular type jug.<sup>682</sup> What is most helpful to this analysis is that in these three images both sides of the Jug have been photographed. Unlike many of the other Hamilton Vase design replications, the Rosebery Jug not only provides us with the name of the individual for which it was commissioned, it also bears an engraved date of 1876. As will be shown, this is most useful in plotting on a timeline the variations to the original Hamilton Vase design.

At age 29 and serving in the House of Lords as a Member of Parliament, Archibald Philip Primrose, fifth earl of Rosebery and first earl of Midlothian (1847-1929) commissioned the Rosebery Jug. While he is remembered as an aristocrat of great wealth and a rather ineffectual politician who eventually served one year as Prime Minister (1894-1895), to his contemporaries Rosebery may best be remembered for his passion for breeding and racing horses.<sup>683</sup>

Not much can be resourced about Rosebery having a penchant either for the fine or decorative arts. However, in 1878 he married Hannah Rothschild (1851-1890) the only child of Baron and Baroness Mayer de Rothschild and not only increased his fortune but also through Hannah inherited her father's Mentmore Towers and its most considerable art collection.

*The Palace to Parlour* and Bonham's catalogs provide what meager information can be found about the Rosebery Jug. Its attribution to Thomas Webb as maker, Frederick Kny (ca. 1839-1905) as engraver and Pearce as designer is critical investigation information.<sup>684</sup> As will be illustrated, Pearce's artistic collaboration

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<sup>682</sup> "The characteristic blown stopper was also ovoid, or egg-shaped, often with a small bead or knob of glass at the top, sometimes also decorated with engraving to harmonise with that on the body of the vessel." Barbara Morris, *Victorian Table Glass and Ornaments*, p. 81.

<sup>683</sup> Roseberry's horses won the Derby in 1894, 1895 and again in 1905. "His involvement in the turf was a committed and professional one—between 1875 and 1928 he won every major English race except the Ascot Gold Cup." John Davis, "Primrose, Archibald Philip, fifth earl of Rosebery and first earl of Midlothian" in *Oxford Dictionary of National Biography*, September 17, 2015.

<sup>684</sup> Frederick Englebert Kny emigrated from Bohemia to London in 1860 where he practiced as an independent contract engraver. His name first appears in the

with Kny endured from 1860s London through the early 1900s when they died in the Stourbridge area within a few years of each other. It is described as of:

Ovoid form with tall slender neck and trefoil rim, profusely decorated overall with scrolling meandering ivy enclosing the strapwork and florid initials ROSEBERRY, richly ornamented with a variety of birds, reptiles, animals and grotesques, 1876 below, the circular foot and hollow ovoid stopper similarly decorated, the loop handle with mask terminal.<sup>685</sup>

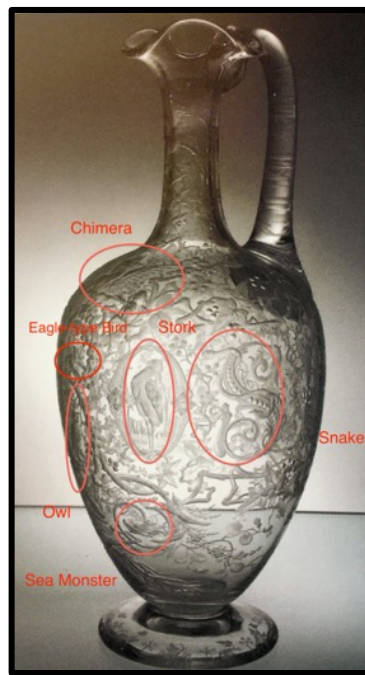
Around the central band of the body is inscribed the name ROSEBERRY, a spelling different from the correct 'Rosebery.' One can only speculate if the Earl's name was intentionally misspelled at his direction as a play on his botanically referenced last name of Primrose. It is hardly believable that on a bespoke object such as this a spelling error occurred.

Similar to the Black Country vessels, the Rosebery Jug demonstrates the dramatic change from unifying circular scrolling in the original decoration of the Hamilton Vase to a landscape of now familiar Pearce motifs interspersed with rather tortuously twisted and interwoven prunus branches and ivy vines.

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records of Thomas Webb and Sons in 1865 when he relocated to Stourbridge and had his own engraving shop within the Webb glass operation.

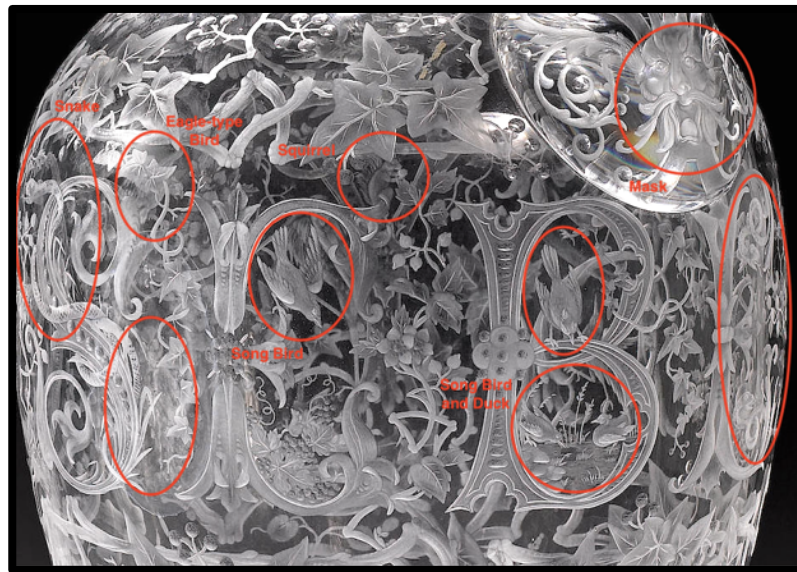
<sup>685</sup> Bonhams London, *Fine British and European Glass and Paperweights*, Lot 356, June 4, 2008.



**Figure 5.42**  
**Detail of Rosebery Claret Jug**  
 Source: *Palace to Parlour*, p. 56

In the Glass Circle catalog image, many familiar elements from both Hamilton Vase patterns can be identified. Indeed, the catalog's description provides a detailed account of the decoration of each letter visible in the photograph in Figure 5.42. These include an "O" in which stands a Stork, similarly portrayed to the ones found on Hamilton Vase Pattern 2, the Hamilton Vase, and the Corning Jug. To its right is the letter "S" around which swirls a large snake. The Chimera is perched on the front shoulder and has the same writhing frog-like animal within its talons. Below it is the Eagle-type Bird and an Owl. Beneath the Stork swirls the Sea Monster. To its left is the seated Frog. Ivy foliage and berries are included as well as what appear to be small round fruits reminiscent of cherries or crabapples.





**Figure 5.43**  
**Detail of Rosebery Claret Jug**  
 Source: Bonhams London

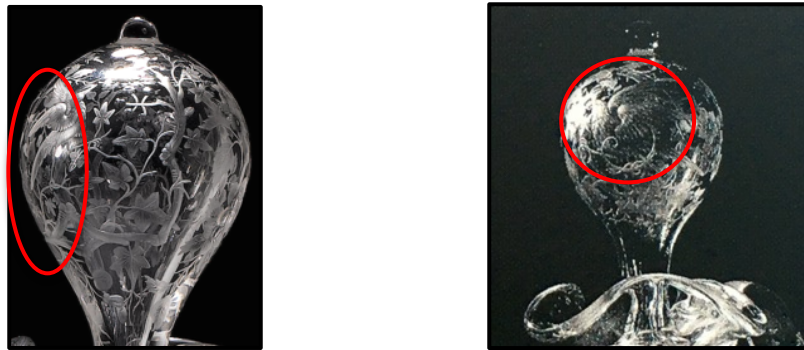
The Bonham's photograph is of such clarity as to allow for close scrutiny and gives the best evidence of much of the Jug's engraving. The *Palace to Parlour* catalog's description of the verso of the Jug is affirmed with photographs from the June 2008 sale of the decanter at Bonhams London:

a snake entwines the letter 'S', the 'E' with a bird and fruiting vine, the 'B' with birds and a duck, the 'E' with a snake emerging from the scrolling, the first 'R' with a bird's nest with three fledglings [not visible], the parent bird above[not visible], the second with a pair of birds, and the 'Y' with a squirrel eating a nut in the apex, a stork to the right, between the basal roots is the date, '1876', the foot with a band of fruiting ivy, the handle engraved with a flowering lattice and with a male grotesque mask at the base.<sup>686</sup>

Lastly, two views of the Jug's finial reveal the previously seen Tropical Bird motif and Eagle-type Bird.

<sup>686</sup> *From Palace to Parlour*, p. 56.





**Figure 5.44**

**Finial of Rosebery Claret Jug**

Tropical Bird Motif, Bonhams London (Left)

Eagle-type Bird, McConnell, *The Decanter*, p. 373 (Right)

With the decoration of this vessel, Pearce was able to indulge not only his passion for illustrating the natural world but once again tapped Pilaster IX of the Vatican Loggia as seen in the painted details in Figure 5.45.



**Figure 5.45**

**Squirrel and Snakes, Pilaster IX, Vatican Loggia**

Source: [www.albertis-window.com](http://www.albertis-window.com)

[Accessed: February 28, 2017]

Although not visible in any of the photographs, Pearce's pattern book gives a clue to the bird's nest and fledglings engraved in the first "R" of Roseberry.



**Figure 5.46**

**Drawing of Birds' Nest and Fledglings**

Source: Pearce Pattern Book, Dudley Archives, DTW/1

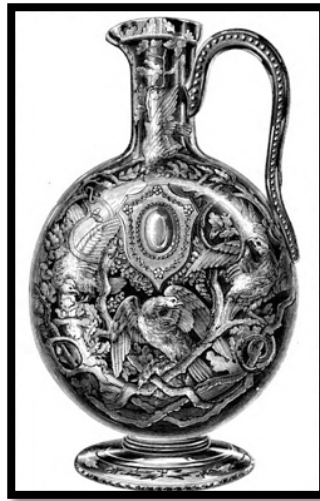
As alluded to, the alteration of the Hamilton Vase design as seen in the Rosebery Jug and the Black Country carafe and wine glasses initiated a distinct body of work for Thomas Webb and Sons associated with Daniel Pearce and Frederick Kny. Two years after the production of the Rosebery Jug, Pearce was deeply ensconced with Thomas Webb and Sons designing the glass firm's display for the 1878 Paris Exposition Universelle (see Chapter 3 for a full discussion). In addition to the 1878 display design, Pearce was invited to include objects of his own design in the Webb exhibition.

Mr. Pearce is entrusted by Messrs. Thomas Webb and Sons with carrying out the design and erection of their stall at the Exhibition. The engraved and etched glass includes designs by Mr. Pearce...<sup>687</sup>

At the time, Pearce continued his own entrepreneurial pursuits in London, for it was not until 1884 that he and son Lionel joined Webb. Among the flower stands, chandeliers and other ornamental glass objects of Pearce's incorporated in the Webb display was a particular engraved magnum claret jug that bears a strong relationship to the Rosebery and Dudley vessels. On this individual claret jug is seen for the first time Pearce's transformation of the central Medieval-referenced Chimera motif into a large bird of prey (Figure 5.47) perhaps foreshadowed by the inclusion of the Eagle-type Bird on both the Black Country Jug and the Rosebery Claret Jug.

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<sup>687</sup> "The Paris Exhibition," *The Birmingham Daily Gazette*, 11 April 1878, [www.antiquetourbridgeglass.co.uk/history/designers/james-m-ofallon/2/](http://www.antiquetourbridgeglass.co.uk/history/designers/james-m-ofallon/2/). [Accessed: October 20, 2018]



**Figure 5.47**

**Magnum Claret Jug**

Thomas Webb and Sons

Daniel Pearce, designer

Source: *The Illustrated Catalogue of the Paris International Exhibition 1878*, p. 19

Pearce's 1878 birds of prey claret jug is described in detail in George A. Sala's review of the Fair in *Paris Herself Again*, published in 1882.

Equally elegant are the magnum claret jugs designed by Mr. D. Pearce, and either overspread with a rich tracery of trellised flowers and foliage interspersed with birds and insects [see Figure 3.116], or ornamental with classical groups enclosed in a floral framework of graceful design. In a far bolder style is a jewel-handled jug deeply engraved with eagles and interlacing oak-branches encompassing a central shield designed to contain a crest.<sup>688</sup>

Although Sala references deep engraving, it does not appear as though the jug was one of the examples of 'Rock Crystal' carved glass Webb introduced at the Exhibition. The body shape of the vessel mimics the original Hamilton Vase although there is no way to discern its size. Once again Pearce has allowed the opportunity for future personalization in the central shield.

Gone are all the mythical and forest creatures of the Hamilton Vase replaced by large birds of prey among oak leaves and acorns. Interlaced branches are

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<sup>688</sup> George Sala, *Paris Herself Again*, p. 337.

concentrated in the lower portion of the jug, and interspersed with birds are foliate scrolls that maintain a sense of animation in the composition.



**Figure 5.48**  
**Magnum Claret Jug**  
 Thomas Webb and Sons  
 Daniel Pearce, designer

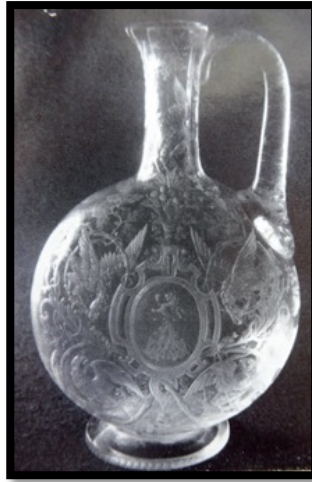
Source: *The Illustrated Catalogue of the Paris International Exhibition 1878*, p. 19

### **Master of the Birds-of-Prey Among Oak Leaves**

As previously referenced, the 1878 Webb jug is the first of a group of glass decanters identifiable by their inclusion of similar motifs of large raptors and oak foliage. They provide substantial evidence to assert that, indeed, the designs belong to Daniel Pearce brought to life by the engraving skills of Frederick Kny.

One well-known twentieth-century British collecting couple Charles Handley-Read (1916-1971) and Lavinia Handley-Read (d. 1971) were aficionados of Victorian and Edwardian decorative arts. When they both died within weeks of each other in 1971, the following year in 1972 an exhibition of their collection was mounted at The Royal Academy of Arts in London. In the accompanying catalog, *Victorian and Edwardian Decorative Art The Handley-Read Collection*, is the image of a decanter they owned that bears a strong resemblance to the 1878 Webb jug (Figure 5.49). It was Charles Handley-Read who recognized his jug, C41 in the catalog, as belonging to a body of glass vessels attributed to, as he termed it, the “‘Master of the birds-of-prey amid oak leaves’, one of the engravers working for Webb of Stourbridge...on

the basis of its strong similarity, in both form and decoration to a jug shown at the Paris International Exhibition of 1878.”



**Figure 5.49**

**Handley-Read Jug**

Colorless lead glass with engraved decoration

Thomas Webb and Sons, maker

Daniel Pearce, designer

Frederick Kny, engraver

10 ½ inches H

1878, Stourbridge

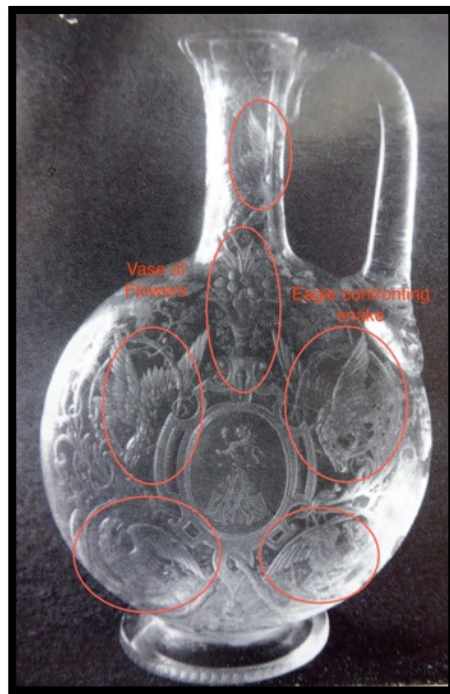
Source: *Victorian and Edwardian Decorative Art The Handley-Read Collection*, p. 52

The Handley-Read catalog entry reads:

Clear glass with wheel engraved decoration incorporating oak-leaves, acorns, trellis-work of branches, a vase of fruit, birds of prey, and squirrels; on both faces are escutcheons, one with a strapwork frame, enclosing the monogram, [JA], surmounted by a crest (a lion [*gardant*] with a star).

Obviously, the cataloger had the ability to view the verso of this vessel that is so strongly reminiscent in shape to the Hamilton Vase. As best as can be ascertained from enlargements of a three-inch by two-inch photograph, the only element missing from the front of the vessel are the squirrels. However, the front reveals a wealth of information. A quartet of birds of prey surround the central strapwork bordered shield, and their postures are slightly more menacing than those on the 1878 Webb jug. The two birds on the right appear to be confronting a snake

emerging from the strapwork. The fretwork branches are less noticeable on the front decoration. There are numerous foliate scrolls harkening back to the original Hamilton Vase design. Like the Hamilton Vase and the 1878 Webb jug, the neck is engraved with a bird although it is less distinguishable than on either the 1878 Webb Jug or the hollow stopper of the Roseberry Claret Jug.



**Figure 5.50**  
**Handley-Read Jug**

Source: *Victorian and Edwardian Decorative Art The Handley-Read Collection*, p. 52

Also of interest is the inclusion of the vase of flowers placed where the neck of the vessel conjoins the body. It reminds of the type of decoration Pearce employed on the Morrison Tazza, the tiny floral arrangements contained in each of the twelve quadrants and those on a similarly designed engraved dish in the Corning Museum collection attributed to Dobson and Pearce and dated 1862 (Figure 5.51). In the Corning Dish is a nearly identical floral arrangement to that on the Handley-Read Jug. Although the Corning Dish it is not the subject of this examination, another quadrant contains a design of addorsed swans referencing Pearce's 1862 Ailsa Jug.





**Figure 5.51**  
**Engraved Dish**

Colorless lead glass with engraved decoration  
 Daniel Pearce, designer  
 Paul Oppitz, engraver (poss.)  
 9-inch diameter  
 Ca. 1862  
 Corning Museum of Glass, Corning, NY, 2008.2.10

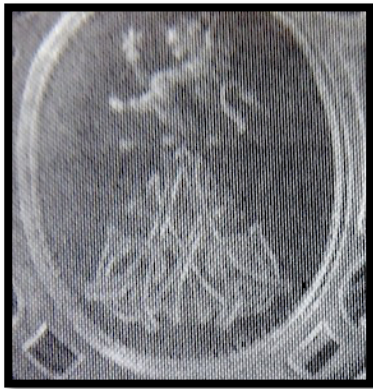
Pearce's pattern book is rife with drawings that can be directly related to both the design of the Corning Dish and the Morrison Tazza (Figure 5.52).



**Figures 5.52 and 5.53**  
**Morrison Tazza fragment (left), drawing in Pearce Pattern Book (right)**

Sources: Hajdamach, *British Glass*, Plate 110A, p. 144 (left),  
 Source: Pearce Pattern Book, Dudley Archives, DTW/1 (right)

The catalog entry identifies the monogram on the Handley-Read Jug as the initials JAJ. While that is one interpretation, another is offered. If examined closely and compared with a design excerpted from the Pearce pattern book, it cannot be denied that the initials indeed resemble those of Alfred Morrison. As already discussed, there may well have been an ongoing artist/patron relationship between Pearce and Morrison. Comparing the pattern book image and the initials on the Handley-Read Jug raises the possibility the Handley-Read Jug was commissioned by Morrison.



**Figures 5.54 and 5.55**  
**Monogram on Handley-Read Jug (left), Monogram on design in Pearce Pattern Book (right)**

Mabel Morrison outlived her husband Alfred who died in 1897 by approximately thirty-three years and in 1927 sold much of his collection at auction. Perhaps at some point during the following decades, the Jug came on the market and was purchased by the Handley-Reads.

Before returning to the Hamilton Vase design replications, there is one additional work (Figure 5.56) to include in an examination of the products of the Master of the birds-of-prey amid oak leaves. Its maker, Frederick Kny, to whom credit for its creation is firmly established, bequeathed this final object to the Victoria and Albert Museum. Again, it is a variation on the original Hamilton Vase design but imbued with the birds of prey and oak leaves so prominent on the 1878 Webb Jug.





**Figure 5.56 and 5.57**  
**"Hunting the Eagle" (front and verso)**

Colorless lead glass with *hochschnitt* engraved decoration, silver mounts

Thomas Webb and Sons, maker

Daniel Pearce, designer

Frederick Kny, engraver

14  $\frac{3}{4}$  inches H, 4  $\frac{7}{8}$ -inch diameter

Silver Mounts: Birmingham, 1924-1925

Ca. 1890, Stourbridge

Victoria and Albert Museum, London, C.19&A-1957

Since "Hunting the Eagle" was a direct gift from Kny to the Museum, its 1890 date of creation may have been confirmed at the time it was bequeathed. If it indeed was created in 1890, it speaks to the endurance of the design and a persistent consumer taste for heavily engraved amphora decanters. Unlike its earlier thin-walled predecessors, the body of this vessel is heavier to allow for deep relief engraving. Also, if the date actually is 1890, by then Daniel Pearce had relocated to Stourbridge and was working closely with Kny on a variety of engraved objects including Ivory Cameo vessels. In 1891 Kny broke with Webb and set up his own engraving business along with sons William (1870-1942) and Ludwig (1869-1937) both of whom became very accomplished glassmakers and decorators.

The design engraved in the *hochschnitt* or relief technique (known at Thomas Webb as Rock Crystal glass) has an uncanny resemblance to the 1878 Handley-Read Jug.<sup>689</sup> There is a nearly identical central escutcheon enclosed by strapwork. The interlaced branches at the lower part of the body weave into the strapwork as two birds of prey encircle the top of the shield surmounted with a similar vase with floral decoration. There is no monogram on the shield but another eagle in flight replaces it.

Amidst the foliate scrolls, ivy and oak leaves that encircle them, the hunters can be discerned in each of the three remaining quadrants of the vase design. Ironically, all three are chubby but also oddly muscled putti-like figures. Two are armed, one wielding an axe and the centrally prominent hunter aiming a spear at an eagle in flight below. The third figure brandishes a hunting horn. All three figures are matte engraved and stand out from the highly polished relief engraving of the vessel.



A



B



C

**Figures 5.58 A, B & C**  
**Three putti engraved on "Hunting the Eagle"**  
 Source: Photographs by author

<sup>689</sup> "Hunting the Eagle" was featured in Dudley Art Gallery's 1976 exhibition catalog, *English 'Rock Crystal' Glass 1878-1925*, Plate 5.

Unlike the front of the vase, the rest of the body is covered with foliate scrolls, oak and acorn branches, ivy, and, of course, the hunted eagles all of rather ferocious demeanor suggestive of the original Hamilton Vase design's Chimera.



**Figure 5.59**  
**Detail of "Hunting the Eagle"**  
 Source: Photograph by author

A strong case therefore can be made from this evidence that from the Black Country Jug and Wine Glasses through "The Eagle Hunter" these works are by the hand of engraver Frederick Kny. Since Kny began his British career for a number of years in London, it can be asserted it was there he made Pearce's acquaintance. It may well be that Pearce was the one who connected him to Thomas Webb and Sons, for by the mid-1860s Kny had relocated (as would Pearce) to Stourbridge.

More evidence of a close relationship between Pearce and Kny is provided in the 1871 U.K. Census of Amblecote in Staffordshire. This particular Census record previously has occasioned considerable confusion about Daniel Pearce's birthplace as well as places of residence during his entrepreneurial years.<sup>690</sup> While Daniel, Sr. and his family are listed in the 1871 UK Census living in London (see Chapter 3), an 1871 Census listing of Staffordshire District 21 lists Daniel's son, Daniel Pearce, Jr., age 22, 'lodger' living with the Kny family. Perhaps Daniel, Jr. either was working on

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<sup>690</sup>Hajdamach in *British Glass 1800-1914* cites the Stourbridge region as Pearce's place of birth. Jason Ellis in *Glassmakers of Stourbridge and Dudley 1612-2002* claims, "Daniel Pearce had obviously worked in the Stourbridge area previously. In 1871 he lodged at the house of Frederick Englebert Kny in Collis Street, when he is described as a chandelier manufacturer." Both assertions are incorrect.

his engraving skills as part of the Kny workshop at Webb or was otherwise employed in glassmaking in the region. Although Daniel Pearce, Sr. during the 1860s to the mid-1880s may well have been a frequent visitor to Stourbridge, entrusting his son to the Kny household is significant.<sup>691</sup>

**Figure 5.60**  
**Listing for Frederick Kny Household, Stourbridge, 1871 England Census**  
 Source: [www.ancestry.com](http://www.ancestry.com)

### **The Hand of a Different Engraver?**

To return to other Hamilton Vase related designs, the Kny eagle is employed again, only this time it is employed in an engraved design purportedly executed by Kny's colleague at Webb, William Fritsche (1853-1924).<sup>692</sup> As been previously noted, Fritsche teamed with Kny in the mid-1870s to develop and perfect the Rock Crystal engraving technique at Webb, a style that maintained great popularity as luxury glass until World War I. As a fellow Webb artisan, it is credible to assume Fritsche

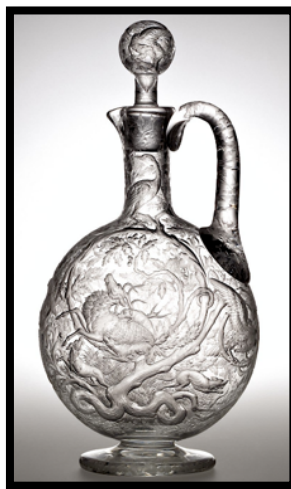
<sup>691</sup> Daniel, Jr.'s death at age 25 is confirmed in an article "Daniel Pearce" by Dilwyn Hier, June 18, 2018 at [www.antiquetourbridgeglass.co.uk](http://www.antiquetourbridgeglass.co.uk). [Accessed: November 15, 2019]. Further investigation into the *All England & Wales, Civil Registration Death Index, 1837-1915* suggests he died in London in late summer 1872. See: [https://search.ancestrylibrary.com/cgi-bin/sse.dll?qh=xRYoibuYdyW9c010KC9rvQ%3D%3D&db=FreeBMDDeath&gss=sfs28\\_ms\\_db&new=1&rank=1&msT=1&gsfn=Daniel&gsfn\\_x=1&gsln=Pearce&gsln\\_x=1&msbdy=1849&msddy=1872&MSAV=1&uidh=618](https://search.ancestrylibrary.com/cgi-bin/sse.dll?qh=xRYoibuYdyW9c010KC9rvQ%3D%3D&db=FreeBMDDeath&gss=sfs28_ms_db&new=1&rank=1&msT=1&gsfn=Daniel&gsfn_x=1&gsln=Pearce&gsln_x=1&msbdy=1849&msddy=1872&MSAV=1&uidh=618). [Accessed: June 2, 2020]

<sup>692</sup> William Fritsche like Frederick Kny was born in Meistersdorf, Germany and was a follower of the great glass engraver August Böhm. Fritsche arrived at Thomas Webb and Sons ca. 1868 and spent the rest of his career at the Webb operation.

over the years became well acquainted with Daniel Pearce and perhaps executed a number of Daniel's designs for Rock Crystal objects. While the Fritsche Claret Jug with Stopper in the collection of the Corning Museum of Glass (2012.2.4) perhaps is best known for its Germanic hunting scene, upon close inspection it bears numerous references to Kny's and Pearce's birds-of-prey-amid-oak leaves design.

### #5 Corning Claret Jug with Stopper

Object Name:	Claret Jug with Stopper
Material:	Colorless lead glass with <i>hochschnitt</i> polished engraved decoration
Collection:	Corning Museum of Glass (2012.2.4)
Maker:	Thomas Webb and Sons
Designer:	Daniel Pearce (possibly in collaboration with William Fritsche)
Engraver:	Frederick Kny (poss.), William Fritsche
Date:	Ca. 1880-1890
Place Made:	Amblecote
Dimensions:	13 inches H, 6 ½ inches W, 4 ½ inches D



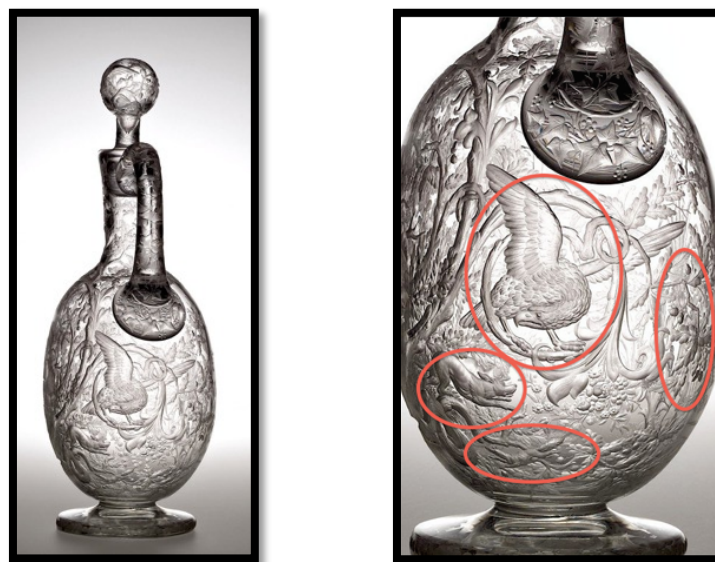
**Figure 5.61**  
**Corning Claret Jug**

The body of the Corning Claret Jug is very similar to the Hamilton Vase and roughly equivalent in height without its stopper. The round body has flattened sides that



rise to an elongated straight neck, and the mouth has a single spout. The handle is rounded in shape and rises from the shoulder of the body and connects to the top of the neck opposite the spout. The engraved design is executed in *hochschnitt* or relief engraving that is partly polished and interspersed with areas left matte to create a further shaded and three-dimensional effect.

When the vessel is turned so the handle is on the right when viewed, there appears the scene of a stag being brought down by a pack of hunting dogs, a centuries-old motif employed by Bohemian engravers. As in so many other instances, an eagle or bird of prey is engraved on the stopper of the Jug. A Stork decorates the neck (Figure 5.63) and below it are oak branches laden with acorns. Beneath the point where the handle connects to the body, an eagle standing on a scrolling branch can be discerned (Figure 5.61). When rotating the Jug to the left, the side with the handle reveals profuse foliate and floral decoration that as with “Hunting the Eagle” encircles the entire vessel. The base of the handle is decorated with familiar ivy leaves and small berries. This eagle has spun around to confront one of the dogs and below all skitters a small fox attempting to make its getaway amidst the confusion. The scrolled branch on which the eagle sits is generously decorated with oak leaves, acorns and tiny wild flowers.



**Figure 5.62**  
**Corning Claret Jug and Stopper Handle Side View**  
 Source: Corning Museum of Glass

If the vessel is turned 180 degrees to view the other side opposite the handle, here too is an eagle with head proudly raised as it perches on a branch scroll (Figure 5.62). Near the bottom, a rabbit is fleeing to escape the dogs. The design is dense with oak and broad-leafed scrolling foliage.



**Figure 5.63**  
**Corning Claret Jug and Stopper Side View**  
 Source: Corning Museum of Glass

It is the side viewed with the handle on the left that reveals two familiar motifs from the Hamilton Vase design. From Pattern 2 is the Tropical Bird with long beak and the now very familiar Stork, standing in the same position it does in the letter “O” of the Rosebery Claret Jug (Figure 5.63).

While Charles Hajdamach tentatively attributed the Jug to William Fritsche, there are reasons to argue against that conclusion. First, at 36 years younger than Daniel Pearce and 20 years Frederick Kny’s junior, William Fritsche was among the younger generation working at Webb and was well known for signing his work. In the last decades of the nineteenth century glass artisans were more likely to apply their signatures in recognition of the authorship. Despite the old adage of ‘see the man in the glass,’ many took up the practice of marking their works.<sup>693</sup> Apparently,

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<sup>693</sup> According to Hajdamach, Frederick Kny signed a very few pieces of his work with the initials F.E.K. For instance, his 1875 Elgin Vase in the Dudley Museum Services Collection bears his initials. See: Hajdamach, *British Glass 1800-1914*, p. 161.

Webb had no problem with Fritsche doing so. Second, although Fritsche is known for Germanic styles and themes in some of his work, Kny grew up in the same tradition and could well have drawn on the earlier Rococo tradition of the hunting scene for the front of the vessel. And, since it is fact that the two had a close working relationship at Webb, it may well be that the claret jug represents some sort of collaboration between the two. It certainly appears that Kny had a hand in its engraving, perhaps finishing what Fritsche had begun.<sup>694</sup>



**Figure 5.64**  
**Side view of the Corning Claret Jug and Stopper**  
 Source: Corning Museum of Glass

Considering the possibility of an unfinished work introduces the next Hamilton Vase design replication for analysis. Again, the work is by Kny and may well relate to the Corning Claret Jug and Stopper just examined.

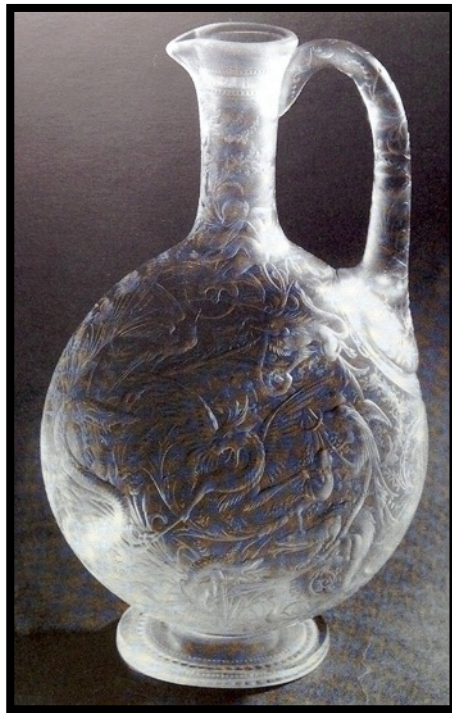
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<sup>694</sup> In the Museum's *Notable Acquisitions 2012*, entry author Kelley Elliott, curatorial assistant, raised the question of attribution of this vessel. Acknowledging "The engraving on this jug is of the highest quality; however, since it is unsigned, further research will be needed to verify the attribution." The entry proceeds to draw a parallel with a mention that "In 1873, Christopher Dresser...criticized a claret jug very similar to this one," unaware obviously that the jug derided by Dresser was indeed the Hamilton Vase. See: Corning Museum of Glass, *Notable Acquisitions 2012*, p. 29.



**#6 Claret Jug – Private Collection**

Object Name:	Claret Jug
Material:	Colorless lead glass with engraved decoration
Collection:	Private collection
Maker:	Thomas Webb and Sons (poss.)
Designer:	Daniel Pearce
Engraver:	Frederick Kny (poss.)
Date:	Ca. 1860s-1890
Dimensions:	11 inches H



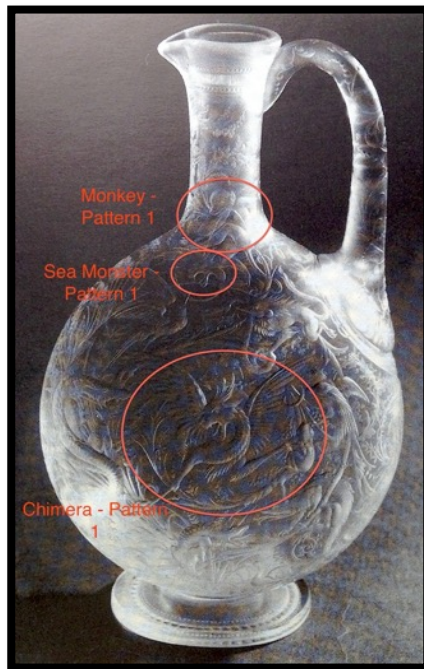
**Figure 5.65**  
**Claret Jug in Private Collection**

Source: Charles Hajdamach, *British Glass 1800-1914*, p. 171

The Claret Jug under consideration is the only example that includes most of design elements in Hamilton Vase Pattern 2 and combines them with Pattern 1. The unfinished Rock Crystal carved Jug appears on page 171 of Charles Hajdamach's *British Glass 1800-1914*, and the caption for its photograph indicates the Jug is unfinished and in a private collection. So, unfortunately, only one side is available

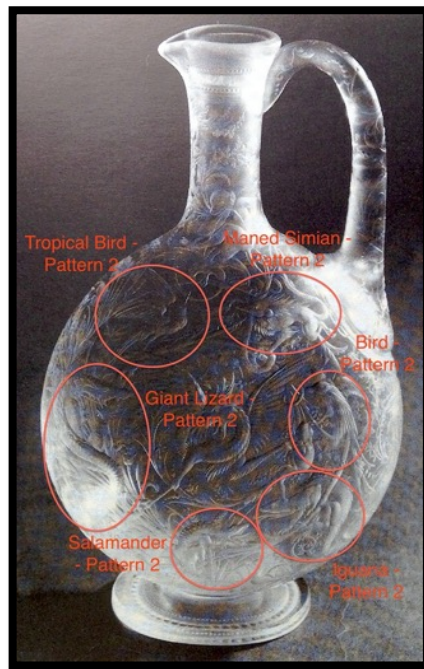
for examination. It does appear to be approximately the same size and form as the original Hamilton Vase plus the previously discussed Corning Claret Jug (#5) in this chapter's review. The quality of the photograph makes it difficult to discern if the vessel is overall matte engraved. Its smooth side profiles do not appear to indicate rock crystal engraving. The decoration of polished circles around the upper rim match those of the Hamilton Vase as do the polished circles that decorate the foot.

The Claret Jug features design motifs from both Hamilton Vase patterns, and they are arranged in the same dense format as on the Hamilton Vase. The Chimera is center front although it is portrayed in reverse. The Monkey appears again on the neck of the vessel although in a lower position and in reverse, too.<sup>695</sup>



**Figure 5.66**  
**Private Collection Claret Jug – Motifs from Hamilton Vase Pattern 1**  
 Source: Hajdamach, *British Glass*, p. 171

<sup>695</sup> The reversed positions of these two motifs resulted from tracings made by the artist from the original design. When applied to the glass body of the vessel, they easily could be reversed for a different effect.



**Figure 5.67**  
**Private Collection Claret Jug – Motifs from Hamilton Vase Pattern 2**  
 Source: Hajdamach, *British Glass*, p. 171

The Claret Jug represents the only opportunity to see the Maned Simian and Giant Lizard actualized in engraving. Like the Hamilton Vase, oak leaves and acorns and either interlaced or scrolled branches seen in some of the later iterations of the design are absent. As Hajdamach suggests, attributing the engraving of this Private Collection Claret Jug to Frederick Kny seems most reasonable.

## #7 Sotheby's Olympia Jug

Object Name:	Jug
Material:	Colorless lead glass with matte engraved decoration
Collection:	Lot 126, British and European Glass and Paperweights Auction Sotheby's Olympia, May 14, 2003
Maker(s):	Thomas Webb and Sons
Engraver:	Frederick Kny (poss.)
Date:	After 1887 (given)
Place Made:	Amblecote
Dimensions:	6 5/8 inches H



**Figure 5.68**  
**Sotheby's Olympia Jug**

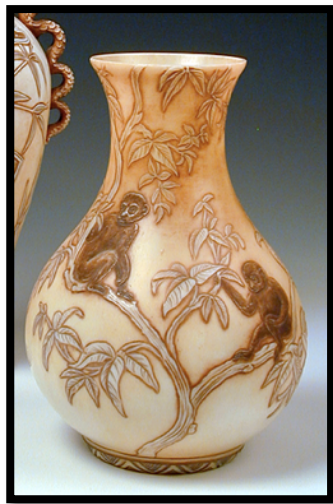
The Sotheby's Olympia Jug is the first object considered in relation to the Hamilton Vase decoration whose form is a complete departure from all previous examples. The Jug is quite small reaching less than seven inches in height. Its cylindrical body rises from an everted foot and the body appears to have a slight waist. Above the waist, the jug tapers to a pinched pouring spout. The Sotheby's description indicates it has a squared handle one that originates quite low on the body, is pulled up and out and then bent and attached near the top of the Jug. All the engraving appears to be matte with the exception of some polished circles some of them representing bunches of grapes. The vessel is personalized with a capital "T" in the center of the front. Sotheby's date attribution of the late 1880s is based on the Webb design number R75175 inscribed on the foot. Considering the size of the vessel, it perhaps functioned as a creamer or was used for decanting an individual portion of wine or alcoholic beverage.

The design itself has been modified in proportion to the size and body shape of the Jug. Interlaced branches are interspersed with foliate scrolls much in the manner of the Rosebery Claret Jug. Ivy leaves and berries, fruit bearing vines and clusters of grapes provide the foliage. From what is visible on the sole photograph available, only three Hamilton Vase pattern motifs appear. These include the Chimera from Pattern 1 placed high on the center front above the engraved initial. Its left proper foot grasps a branch. Below it in an aggressive stance the Iguana approaches the

Chimera. Farther down and to the right, the long-tailed Tropical Bird perches in a scroll and observes the activity above it.

### #8 Thomas Webb Ivory Cameo Vase, Pattern I169

Object Name:	Vase
Material:	Opaque white lead glass with engraved decoration, stained with glass color
Maker:	Thomas Webb and Sons
Designer:	Daniel Pearce
Date:	Ca. 1889
Place Made:	Amblecote
Dimensions:	Not known



**Figure 5.69**

#### **“Old Ivory” Cameo Vase**

Thomas Webb and Sons, maker

Daniel Pearce, designer

Dudley Museum Services Collection

Source: <http://antiquetourbridgeglass.co.uk/cold-decoration-navigation/cameo/about-cameo/stourbridge-cameo-glass-annexes/tws-cased-ivory-cameo-patterns/>. [Accessed: October 23, 2019]

Perhaps it is fitting that the last two objects for consideration in an investigation of replications of the original Hamilton Vase design feature the one most controversial motif on the original Hamilton Vase, the Monkey seated atop the entire scene. In

this Webb Old Ivory Cameo vase, two monkeys sit on the branches of a tree, their bodies facing each other. The monkey on the right reaches up to further balance himself by holding onto a branch. The monkey opposite turns his head away from the tree as though catching sight of something of interest or threat.

The baluster shaped vase is of opaque white glass and appears to have been free blown. Once annealed the design was:

painted or printed upon with an acid-resisting substance and then submerged in hydrofluoric acid, which eats away the surface not so protected and leaves the surface beneath the resist in relief. <sup>696</sup>

Then the design was further detailed by hand carving and wheel engraving for the fine details particularly seen in the faces of the two monkeys. There is considerable staining used effected by tinting areas with glass paint. The staining is darkest on the bodies of the monkeys and used to give greater definition to the tree branches and leaves. When the tinting was completed, the Vase was subjected to a low firing to fuse the paints to areas of the design.

In February of 1888, Thomas Wilkes Webb filed a U.S. patent application for a method of ornamenting glass “to produce a novel and high-ornamental effect in glass—viz. an imitation of old carved ivory.”<sup>697</sup> “Old Ivory” cameo glass first was mentioned in Webb business records in 1882 and in design books a year later.<sup>698</sup> Due to its popularity when introduced in England and the painstaking work required to create the luxury glass objects, the 1888 patent application by Webb

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<sup>696</sup> United States Patent Office, “Ornamenting Glass” by Thomas Wilkes Webb, Patent No. 398,100 dated February 19, 1889.

<sup>697</sup> United States Patent Office, “Ornamenting Glass” by Thomas Wilkes Webb, Patent No. 398,100 dated February 19, 1889.

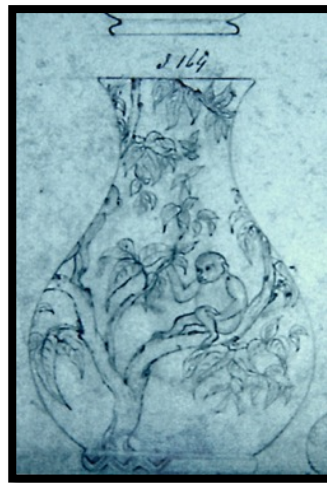
Per Jason Ellis in *Glassmakers of Stourbridge and Dudley 1612-2002*, p. 464, the British patent for Old Ivory was filed on November 30, 1887.

<sup>698</sup> Stan Eveson, *Information Obtained From Examination of Thomas Webb Sketch Books and Price Books Pertaining to the 1840-1980 Period* (Stourbridge, England: Stan Eveson, between 1981-1987), p. 14.

was sought to protect it from imitations by U.S. glassmakers, for as Simon Cottle writes, “As soon as one firm introduced a new idea the rest quickly seized it upon [sic., upon it].”<sup>699</sup> Interestingly, Daniel Pearce’s son, Lionel, witnessed the February 1889 final patent document signed by Thomas Webb. As influential designers and artists at Webb, the Pearces were deeply involved in the production of “Old Ivory” glass. As David Whitehouse writes:

Some of these products were extremely difficult or laborious to make; “Old Ivory,” for example, was gilded, painted, enameled, stained, engraved, carved, perforated, embedded with [glass] jewels, cased, and etched!<sup>700</sup>

The design for the Vase is well documented in the Thomas Webb and Sons pattern books and reproduced in *A Facsimile of Two Thomas Webb & Sons’ Pattern Books Principally for Cameo Glass by the Woodall Team* (Figure 5.69).<sup>701</sup>



**Figure 5.70**

**Design for Old Ivory Cameo Vase**

Source: *A Facsimile of Two Thomas Webb & Sons’ Pattern Books Principally for Cameo Glass by the Woodall Team*, p. 39

<sup>699</sup> Simon Cottle, “Introduction” in *From Palace to Parlour*, p. 8.

<sup>700</sup> David Whitehouse, *English Cameo Glass* (Corning, NY: Corning Museum of Glass, 1994), pp. 34-35.

<sup>701</sup> *A Facsimile of Two Thomas Webb & Sons’ Pattern Books Principally for Cameo Glass by the Woodall Team* (Somerset, England: Richard Dennis Publications, 2000). This is a most valuable resource for original drawings of Old Ivory cameo glass designs.



None of the designs in the Ivory Cameo section of the *Facsimile* book are attributed to specific designers. However, there are so many references to Pearce's drawings in the Dudley Archives pattern book that it would not strain credulity to imagine most if not all the Ivory designs to be by either Daniel or Lionel Pearce.



**Figure 5.71 and 5.72**

**Letter L, Pearce Pattern Book (left), Letter L Character on Ivory Vase Design (right)**

Source: Pearce Pattern Book (left), *Facsimile of Two Thomas Webb & Sons' Pattern Books*, p. 40

Webb was not unknown for the use of anthropomorphic animals decorating its glass vessels. Such designs were the especial product of Art Director James O'Fallon (1844- who was both a designer and very accomplished engraver. During the 1880s, O'Fallon made a significant contribution to Webb and published an important article, "Glass Engraving as Art" in the *Art Journal*, No. 47 of 1885. O'Fallon favored the use of frogs in some of his comic designs as seen in Figure 5.72. In many instances designs such as this were grouped by art glass commentators as grotesque designs created in:



the spirit of Jerome Bosche, the whimsical, and Peter Breugel, the droll, of sixteenth-century memory, has been revived indeed by O'Fallon's grotesque humor.<sup>702</sup>



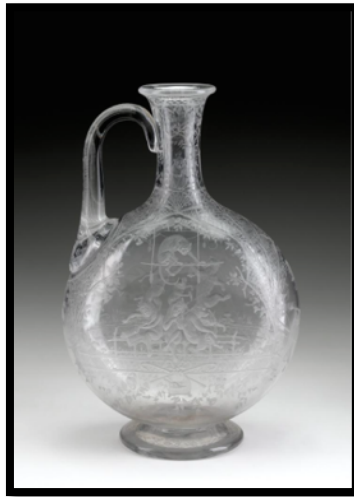
**Figure 5.73**  
**"The Frog Tight-Rope Dancer"**  
 Thomas Webb and Sons, maker  
 James O'Fallon, designer and engraver  
 Source: *The Art Journal*, No. 47, 1885

However many elephant heads, fish, dragons, birds, tadpoles and other members of the animal world populate the Old Ivory designs in Webb's sketchbooks, there are no simians—monkeys, apes or otherwise—with the exception of Pearce's monkeys. Prodigious research on all types of nineteenth century British glass has produced only one vessel with a reference to the world of primates, a spoutless engraved jug (Figures 5.73 and 5.74) otherwise nearly identical in shape to the Hamilton Vase engraved with monkey-like creatures sold at auction in 2015. As Lot 190 in Freeman's Auction House in Philadelphia, the description was quite detailed and included design elements of:

anthropomorphic animals dancing and playing music above a foliate crest centered by a bear and honey comb encircled by bees, the opposite with a trio of monkeys playing the violin above a crest comprised of crossed crooks suspending a rabbit skin, the ends of each engraved to show a singerie herald playing a trumpet.<sup>703</sup>

<sup>702</sup> Barbara Morris, *Victorian Table Glass and Ornaments*, p. 99.

<sup>703</sup> Lot 190 listing in "International Sale," January 28, 2015, Freeman's Auction House, Philadelphia.



**Figure 5.74**  
**Engraved Jug**

Colorless lead glass with matte engraved decoration

Lot 190

Mid- to late-nineteenth century, likely Stourbridge

International Sale – January 28, 2015

Freeman's Auction House, Philadelphia, PA



**Figure 5.75**  
**Engraved Jug – Detail**

Lot 190

Mid- to late-nineteenth century, likely Stourbridge

International Sale – January 28, 2015

Freeman's Auction House, Philadelphia, PA

This jug is intriguingly similar to aspects of the Hamilton Vase. First, the shape (in the description referred to as a pilgrim's flask) of a round body with flattened sides is comparable, although there does not appear to be a spout on the Freeman

example. It has a similarly shaped handle and the same type of attached foot. As on the Hamilton Vase a simian-like creature is positioned on the vessel's neck. The animal on the trapeze looks more like Pearce's Bush Baby on the Black Country Wine Glass than a monkey. The figures below it appear to have the bodies of humans but are wearing some sort of masks. However, an initial assessment indicates this is not the work of Pearce. It may well be the creation of an artist such as James O'Fallon, and it may possibly have been influenced either by the work of Pearce or O'Fallon.

Pearce's continued use of the Hamilton Vase monkey is challenging to contemplate. Although it does not appear in either of the Hamilton Vase Patterns (1 and 2) or anywhere else in the Pearce pattern book, it is included in six of the nine repeated uses of some version of the original design included in these examples. If its addition was suggested by the 11<sup>th</sup> Duke to represent his son's interest in curiosities or as the reminder of a favorite household pet, then Pearce's repeated use is an indication the idea found favor with the designer.

#### #9 Webb Cameo Scent Bottle



**Figure 5.76**  
**Cameo Scent Bottle (front and verso)**

Object Name:	Cameo Scent Bottle
Material:	Colorless lead glass cased with opaque white glass cased with brown glass; silver hinged cap (replacement)

Collection:	Corning Museum of Glass (2016.2.14)
Maker(s):	Thomas Webb and Sons
Designer:	Daniel Pearce
Date:	Ca. 1890-1900
Place Made:	Amblecote, Stourbridge
Dimensions:	3 7/8 inches H, 1 ½ inches W, 1 ¼ inch D

The two monkeys featured on the previously examined Old Ivory Vase make a reappearance as solo motifs on the flattened sides of a diminutive cameo scent bottle produced at Webb between 1890 and 1900 (Figure 5.75). The teardrop shaped bottle is composed of three layers of cased glass. The initial opaque white blown bubble of glass was manipulated into its teardrop shape and then dipped in a pot of colorless glass whose recipe was compatible with the opaque white body. Once smoothed on the marver, the little vessel then was dipped in a pot of opaque brown glass.<sup>704</sup> After any additional refinement by the gaffer such as defining the neck, the bottle was cracked off the blowpipe and slowly cooled for 24 hours in a lehr.

When ready for decoration, the design was applied either by printing or painting the monkey designs on the brown top layer with an acid-resist substance. Then the bottle was dipped in an acid bath until enough of the background was eaten away that the monkey designs stood proud on the bottle and the white background emerged. The neck was smoothed and further sized to receive the sterling silver hinged cap as seen in Figure 5.76.

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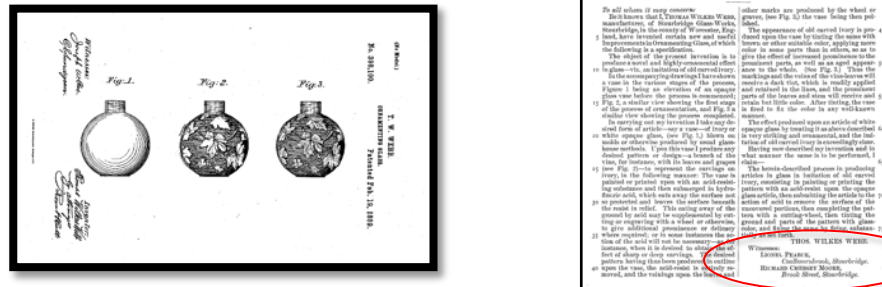
<sup>704</sup> Alternately, the two monkeys could have begun as individual pads of opaque brown glass added to the body before it was finished. When cooled, the glass pads would have been cut and carved into their distinct shapes and then details added by the use of copper-wheel engraving and hand tools.



**Figure 5.77**  
**Cameo Scent Bottle without silver cap**  
 Source: Grover, *English Cameo Glass*, p. 265

Thereafter, with the use of copper wheel engraving and carving tools (often dental instruments), the figures were further refined with the most minute of details and the entire object polished.

Cameo scent bottles and other cameo miniatures were highly desired luxury objects produced by Thomas Webb and Sons. The delicate designs and small bodies in forms suggested by Chinese snuff bottles were of particular interest to Daniel and Lionel Pearce (see Chapter 3). Indeed, the illustration that accompanied the U.S. patent application for “Old Ivory” featured a small round-bodied scent bottle in different stages of production. With Lionel Pearce as the witness to the application, the drawing probably was one of his many scent bottle production designs.



**Figure 5.78**

**Illustration from Webb's U.S. Patent for Old Ivory**  
 Opaque white glass cased over brown opaque glass

Source:

<https://pdfpiw.uspto.gov/.piw?Docid=398100&idkey=NONE&homeurl=http%3A%252F%252Fpatft.uspto.gov%252Fnetathtml%252FPTO%252Fpating.htm>

[Accessed: December 17, 2019]



**Figure 5.79**

**Webb cameo scent bottle**

Source: Grover, *English Cameo Glass*, p. 264

Old Ivory and scent bottle productions gave the Pearces the opportunity to exploit their interest in Chinese art. The use of the monkey motif both on the Old Ivory Vase previously discussed and on the small scent bottle correlates directly with the long tradition of monkeys in Chinese art. Its inclusion is particularly apt for the antique reference of the form.



**Figure 5.80**

**Snuff Bottle with Two Monkeys and Rock**

Rock crystal with coral stopper

3  $\frac{3}{4}$  inches H, 2  $\frac{3}{4}$  inches W, 2 inches D

Late eighteenth-early nineteenth century, China

Metropolitan Museum of Art, New York, 02.18.925 a, b

On the Webb cameo scent bottle, the monkeys' countenances are far more benign than the scowl on the one reigning over the scene on the Hamilton Vase. As a decorative effect, the carved apes were as unique to the Webb production of cameo scent bottles as was their inclusion on luxury engraved glass objects of the second half of the nineteenth century.

The consideration of the nine iterations of the Hamilton Vase design can be viewed through several lenses. First, the duration of the Pearce design from the 1860s to approximately 1900 speaks to its singularity. In the later Victorian age of discovery and innovation, the design provided fascinating combinations of the natural world by weaving together mythological and real animal images with botanical designs. Either a bespoke imitation of the original Hamilton Vase or one found in a commercial setting, the Pearce objects engraved with the design were of a unique character.

Second, the original design contained such a variety of art references that as tastes changed or rather were layered on each other as only seen in the Victorian era, it continued to be appropriate for those who favored Renaissance revival art, those who were fascinated with exotic Japanese and Chinese art, Medieval art, to botanists and scientific and zoological fellows. Its early feature on forms that echoed antique

Greek pottery appealed to antiquarians, and its flowing scrolls and nature themes appealed to those beginning to respond to Art Nouveau. As illustrated when Pearce's art vocabulary expanded, the design was applied to late century contemporary Old Ivory glass and highly fashionable scent bottles.

The design also proliferated due to Pearce's exceptional productivity. The Pearce pattern book only gives a taste of the talent and imagination of the designer. The addition of son Lionel who worked and lived with his father his entire life doubled their enthusiasm, curiosity, adaptability and overall capacity to produce literally thousands of high-quality, sophisticated designs for the decoration of glass. Daniel built his business through relationships, and the early commissioned Hamilton Vase imitations by collectors such as Morrison and Rosebery are proof. The later evocations of the Hamilton Vase design have quieter profiles, and many are anonymous productions.

### **Who Engraved What?**

Lastly, there is the question of who engraved the reviewed objects. Was it the same hand or can more than one individual be seen as all nine replications are considered? If Daniel was, as reflected in several accounts, a skilled engraver, are any of the objects his engraving work?

When Dobson and Pearce were active in London 1845 to approximately 1866, it is documented they employed Bohemian immigrant engravers Paul Oppitz and Franz Eisert.<sup>705</sup> Oppitz arrived in London from Prague in 1845, so he may have the earliest and longest relationship with Daniel Pearce for that year was the very date the Dobson and Pearce business was established. Franz Eisert and Frederick Kny both from Meistersdorf arrived in London around 1860. Kny initially worked for James Powell's Whitefriars Glassworks before moving to Stourbridge in the mid-1860s. Eisert set up a workshop in London and remained in the city for his entire career. With the inclusion of Daniel, these four—Pearce, Kny, Eisert and Oppitz—are the most likely to be the engravers of the Hamilton Vase, the Slade Vase (that bears the

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<sup>705</sup> Andy McConnell, "Victorian Engraving" in *The Decanter*, p. 379.



mark of Apsley Pellatt), and the Massey-Mainwaring (or Morrison) Jug. Even that speculation is vague, for as Reino Liefkes writes of Oppitz:

Like most designer-engravers of the time, he [Oppitz] worked with or employed a number of other craftsmen, any one of whom might take on some part of his output.<sup>706</sup>

Since it is widely acknowledged (albeit disputed by some) that Oppitz was the engraver of the Ailsa Jug in the Dobson and Pearce 1862 London Exhibition display, if accurate it confirms his working relationship with the firm.<sup>707</sup> Maddeningly, it is difficult to rule out Eisert for details of his work show a hand capable of the delicate miniature engraving of birds, flowers and other ornament. Unless another object from this early group is discovered bearing a signature, this mystery about authorship may never be resolved.



**Figure 5.81**  
**Magnum Claret Jug**

Colorless lead glass with engraved decoration, Maker unknown  
Franz Eisert, engraver (signed "Eng. by F. Eisert")  
15 inches H, 9 inches W

Victoria and Albert Museum, London, CIRC.158-1964

Source: Barbara Morris, *Victorian Table Glass and Ornaments*, Pl. 55, p. 87

<sup>706</sup> Reino Leifkes, "Nineteenth-Century Eclecticism" in *Glass*, p. 117.

<sup>707</sup> The Ailsa Jug (86.2.43) is in the collection of the Corning Museum of Glass, and their curatorial records attribute the engraving to Paul Oppitz. This information also is affirmed in John Smith's article on Oppitz. Much of Smith's material came directly from one of Oppitz's descendants. See: John Smith, "Paul Oppitz (1827-1894)" in *The Glass Circle Journal*, vol. 10, 2006, p. 68.

Thereafter, as the Black Country Jug and Wine Glasses, the Roseberry Claret Jug and the later vessels emerge, there appears to be a distinct shift in the hand of the engraver. While still being true to the original Pearce designs, it can be reasonably speculated that Frederick E. Kny, as corroborated by “Hunting the Eagle,” was responsible for the Dudley Jug and Wine Glasses, the Rosebery Jug, the 1878 Paris Exposition Jug, and the Claret Jug illustrated in Hajdamach’s *British Glass*. Knowing the Rosebery Jug was created in 1876 is helpful for it is relevant to the ongoing relationship between Kny and Pearce that was affirmed in the early 1870s when the U.K. Census revealed the younger Pearce son Daniel lodging with the Kny family in Amblecote.

Also in this study group is, of course, Corning’s Claret Jug with Stopper (2012.2.4). Although some attribute it to William Fritsche, a case can be made, as discussed previously, that it may have been a collaborative effort on the part of Fritsche and Kny. The only otherwise unaccounted for objects are the Old Ivory Cameo Vase and Cameo Scent Bottle. Kny is likely to have had a hand in the 1890 Old Ivory vase and may well also have engraved the Cameo Scent Bottle. However, if both Daniel and Lionel were accomplished engravers and knowing how married they were to the production of Old Ivory, these two objects may be the work of their hands.

The subject of identifying the engravers of surviving mid-to-late nineteenth century luxury glass objects continues to be a major challenge for scholars of the period. Many of the London-based engravers of the 1860s like Oppitz and Eisert were jobbers and not signing their works in deference to the propriety of the glassworks that employed them. Rather than bemoaning the challenge, it must be recognized that the inflow of highly skilled engravers from the Continent changed the course of nineteenth century British glassmaking. Through their artistic endeavors generations of Britons appreciated, imitated, consumed and treasured decorative glass objects of fantastic variety and virtuoso execution. Without the contribution of engravers such as Kny, Oppitz, O’Fallon, Eisert, Fritsche and many others across the nation, the achievements of nineteenth-century British glassmaking would be greatly diminished.

## Conclusion

any tangible thing can be pressed into service as primary historical evidence [and in] ever-widening [circles] reveal connections among people, processes, and forms of inquiry that might otherwise remain unnoticed.<sup>708</sup>

The result of subjecting the Hamilton Vase to an object biography method of analysis is rewarding beyond measure. Mounting an archaeological dig, so to speak, of the Vase's hidden histories reveals the spheres of "people, places, and things" enmeshed in a singular richly ornamented decorative glass vessel.<sup>709</sup> What began as the intuition of a vastly experienced curator that the Vase indeed was created for display at an art exhibition unfolded into a dynamic story of nineteenth century British culture. The Hamilton Vase opened numerous passageways that have led to a fuller understanding of this fascinating and complex period of British history.

One of the preeminent discoveries is that of the life's work of designer Daniel Pearce. Heretofore, Pearce merely had been afforded the occasional mention in texts on nineteenth century British glass. That is until Charles Hajdamach devoted several pages to the designer in his *British Glass 1800-1914*. After harvesting valuable information directly from Pearce's descendants, he astutely determined that the contribution of designer Daniel Pearce deserved "further examination."<sup>710</sup> Those valuable pages in *British Glass* led to a trove of material about an artist once acknowledged during the 1867 Paris Exposition Universelle to be "unrivalled in England as a designer of works in glass."<sup>711</sup> This assessment was furthered in the accompanying commentary of the *Art-Journal Illustrated Catalogue* in which was stated:

To Mr. Pearce England is indebted for much of the supremacy she maintains in this department of Art-manufacture, in which we, admittedly, surpass all other countries.<sup>712</sup>

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<sup>708</sup> Laurel Thatcher Ulrich, et al, *Tangible Things*, p. 2.

<sup>709</sup> Zara Anishanslin, "Introduction" in *Portrait of a Woman in Silk*, p. 8

<sup>710</sup> Charles Hajdamach, "Cameo Glass" in *British Glass 1800-1914*, p. 229.

<sup>711</sup> *The Art-Journal Illustrated Catalogue of the 1867 Universal Exhibition*, p. 280.

<sup>712</sup> *The Art-Journal Illustrated Catalogue of the 1867 Universal Exhibition*, p. 67.

Tracing Pearce's career through his retirement from Thomas Webb and Sons in 1902 reveals for the first time in this study a fantastical body of work of a pioneering glass and ceramics designer and a multitude of patented innovations. While significant additional attention is required to fully identify Pearce's creations and ascertain whose hands brought them to fruition, this thesis has achieved a fuller assessment of his most unique and distinguished contributions and the distinct part they play in the triumph of nineteenth century British glassmaking.

Equally consequential is gaining a greater understanding of the collecting life of the 11<sup>th</sup> Duke of Hamilton. While the history of collecting naturally will gravitate to an assessment of the flamboyant collecting of his father the 10<sup>th</sup> Duke of Hamilton in his construction of a princely amassment of objects with royal and noble lineage, this research adds to Godfrey Evans' groundbreaking research on the son's collecting activities. The 11<sup>th</sup> Duke's purchase of the Hamilton Vase was an expression of identity for it bears a multitude of personal identifiers both of pride in his family's noble heritage that through this gift signaled he was passing to his heir. Too, the gift of the Vase spoke to an acknowledgement of his son's personal interest in curiosities and the animal world especially as it related to sport. Further, it fleshes out what Evans proposes as the 11<sup>th</sup> Duke's greater interest in the applied arts as a reflection of the nineteenth century's new and growing appreciation of the decorative arts as worthy of being collected as paintings and sculpture.

Placing the 11<sup>th</sup> Duke in the company of fellow high-profile collectors of the first half of the nineteenth century accomplishes both an understanding of the rise of an appreciation of antique and contemporarily produced art objects and manufactured goods and identifies trends in collecting, exhibition and taste that developed after William's untimely death in 1863. For both the 11<sup>th</sup> Duke and Daniel Pearce intersect through the Hamilton Vase on the cusp of a paroxysm in artistic and societal transformation. Writing the history of the Vase leads to a greater appreciation of the impact of international exhibitions juxtaposed with a time of exponential discovery, the education of a new generation of British designers for industry to counter the superior manufacturing designs of foreign competitors. The

intersection of the 11<sup>th</sup> Duke and Daniel Pearce literally explodes into a panoramic view of the second half of the nineteenth century in Britain and even crosses the Atlantic as Englishmen pervade the glass and ceramic worlds of America.

An unexpected consequence of teasing hidden histories from the Hamilton Vase reveals the astonishing reality that although the century is identified as the golden age of British glassmaking, it remarkably is an age of artistic anonymity in the creation of luxury engraved art glass masterpieces. The quantity of remaining magnificently decorated glass objects is staggering, yet only the smallest proportion has been identified by maker yet alone by an actual date of creation. For the first time through this research on Daniel Pearce and his relationships with fellow artists it is possible to connect an entire body of heretofore unattributed glass creations to Pearce as their designer. The discoveries made in the course of research for this thesis provide a foundation for much future scholarship to fill a gaping lacuna of glass design authorship and identification of individual art glass decorators.

Probing the history of the nineteenth glass industry in the United Kingdom opened vistas into the factory lives of untold generations of British workers whose lives are given little thought except perhaps in the literature of Charles Dickens. Glass factories like their giant textile mill relatives were the behind-the-scenes of the production of consumer goods. For in as much as the glory of the Hamilton Vase is celebrated for its purity of glass, its magnificent shape and proportion evoking antique Greek pottery and the magic of its engraved surface design, it like the celebrated glass, ceramics, textiles, furniture and other manufactured goods of the age in many instances hides a darker history. This thesis forced previously scant contemplation of the consequences of the production of the Hamilton Vase and its fellow decorative objects of the period. Many of the nineteenth century's most treasured glass (ceramic and textile) productions cost workers their lives. Mercury poisoning, black lung, burns, and acid-caused bone disintegration are but a few of the human wages paid but hidden behind the beauty of many of the resulting works of art. In a world of unregulated production in an economy spiraling in unrestrained growth, the Hamilton Vase's history starkly raises the question of the anonymity of a

whole class of artisans who at their own peril left the world a massive bounty of artistic treasures.

Lastly, the investigation of the Hamilton Vase dispels a quick dismissal of the Victorian era as one of clutter and confusion, a time to be dismissed as overwrought and rather unfortunate. The singular chronicling of this one revelatory object, the Hamilton Vase, circumscribes the entire reign of Queen Victoria and the expansion of the British Empire. When pieced together, from the Hamilton Vase's micro-histories emerges a much clearer understanding of the complexity of the age. An investigation of the 11<sup>th</sup> Duke leads to better understanding not only of trends in consumption, collecting, exhibition and display sweeping through the century but also of the declining but not disappearing influence of the aristocracy as a wealthy, educated middle class rose in Britain. Through the Duke's loans and art patronage, the privileged world of private art collections highlighted by the journeys of Gustav Waagen begins to be disclosed for public edification. The moment of the Vase's inclusion in the *Remaining Contents* sale (and its fortunate withdrawal) at Hamilton Palace starkly illustrates the rampant loss of cultural heritage in the wanton destruction of great houses such as the Palace and Baron Rothschild's Mentmore Towers. The time between the 1920s demolition of Hamilton Palace and the 1970s dispersal at auction of the magnificent collection at Mentmore Towers clearly taught little about treasuring the cultural heritage of the British nation. Much credit belongs to today's Virtual Hamilton Palace Trust as it strives to virtually recreate the interiors of the public rooms at the Palace and in doing so inspires a new generation of historians to employ new technologies to help understand the past.

Daniel Pearce's artistic career parallels the reign of Victoria and inasmuch its further exposition in this study unfurls a comprehensive survey of many aspects of its character. Pearce's life intersects with so many of the most vital voices of the day beginning with his involvement in the School of Design in Ornamental Art, the presentation of an award by Prince Albert, a working relationship with Matthew Digby Wyatt and other important personages in the world of design reform, collectors, politicians, and those like Felix Slade and A.W. Franks seeking to write

the first comprehensive history of glass. Daniel's entrepreneurial spirit and impetus for design innovation and technological advancement greatly assisted by his spirited and artistic son Lionel lead to international achievements and recognition at world's and regional fairs and exhibitions. Such was his contribution to the 1878 Paris Exposition Universelle for Thomas Webb and Sons that his 1884 relocation to Stourbridge and a new career at Webb for him and Lionel ushered in a period of intense creativity and productivity among the Woodall group, one of glass history's finest virtuoso art teams who with impeccable artistry fashioned magnificent works of glass art.

It all began with a Vase, one quietly placed in the cabinet among other remnants of a noble family's art collection. When first perused, little was an understanding of how that singular object the Hamilton Vase would usher forth such a wealth of history. The richness of discoveries made in this thesis is an affirmation of the biographical investigative method applied to objects. The entwined histories of the Hamilton Vase now revealed by this research open vast pathways to understanding the complexities of a fascinating period of artistic activity and the people and places that made it so extraordinarily important.

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I list here only the resources that have been of significant use in the writing of this thesis. This bibliography is by no means a complete record of all the works and sources I have consulted. It indicates the substance and range of reading upon which I have formed my ideas, and I intend it to serve as a convenience for those who wish to pursue further research.

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<b>APPENDIX 1</b>							
<b>DOBSON AND PEARCE PATENTS 1858-1866</b>							
<b>Design #</b>	<b>Date</b>	<b>Item Desc.</b>					
12	Jan. 3, 1855	Calendar Inkstand (filed with J.K. Harvey)					
2432	Nov. 1, 1858	Improvements in the Manufacture of Bird Cages					
141261	June 5, 1861	Glass					
141262	June 5, 1861	Glass					
151261	April 28, 1862	Glass Flower Baskett [Basket]					
151262	April 28, 1862	Flower Glass					
151263	April 28, 1862	Glass Candelabra					
151264	April 28, 1862	Glass Candelabra					
151265	April 28, 1862	Glass [Candelabra]					
151915	May 20, 1862	Glass Basket					
162269	May 12, 1863	Stand for Dessert Service with Flower Vase in Centre					
163551	June 16, 1863	Glass					
172348	March 8, 1864	Flower Vase					
172349	March 8, 1864	Flower Vase					
172350	March 8, 1864	Flower Vase					
172351	March 8, 1864	Triple Flower Vase					
172352	March 8, 1864	Double Flower Glass					
175749	June 17, 1864	Glass					
175750	June 17, 1864	Glass					
175803	June 21, 1864	Flower Glass					
187749	June 23, 1865	Glass					
195639	March 1, 1866	Glass Jug					
<b>DANIEL PEARCE PATENTS POST DOBSON AND PEARCE 1873-1880</b>							
<b>Design #</b>	<b>Date</b>	<b>Item Desc.</b>					
	January 24, 1867	W.P. & G. Phillips and Pearce for Improvements in the manufacture and construction of ecclesiastical and architectural devices and decorations.					
217676	March 27, 1868	Phillips & Pearce for Oblong glass trough for Ferns and Flowers					
254058	July 18, 1871	Phillips & Pearce					
281812	August 11, 1869	Figural Flower Troughs					
238761	February 11, 1870	Flower Gondola Centerpiece					
252095	April 27, 1871	Porcelain Chandelier					
252096		W.P. & G. Phillips and Pearce - Earthenware					
270351	February 12, 1873	Fern Tub (Glass)					
299826	April 11, 1873	Glass					
272424	April 29, 1873	Glass					
277834	October 31, 1873	Glass					
277835	October 31, 1873	Glass					
282891	June 10, 1874	Earthenware					
291347	May 14, 1875	Glass					
291532	May 27, 1875	Glass					
292366	June 26, 1875	Metal					
300384	May 4, 1876	Earthenware					
331370	January 17, 1879	Earthenware					
350065	May 22, 1880	Glass					
<b>DANIEL PEARCE AT THOMAS WEBB AND SONS</b>							
<b>Design #</b>	<b>Date</b>	<b>Item Desc.</b>					
9278	June 4, 1889	Machine to give double gourd shape to the glass					



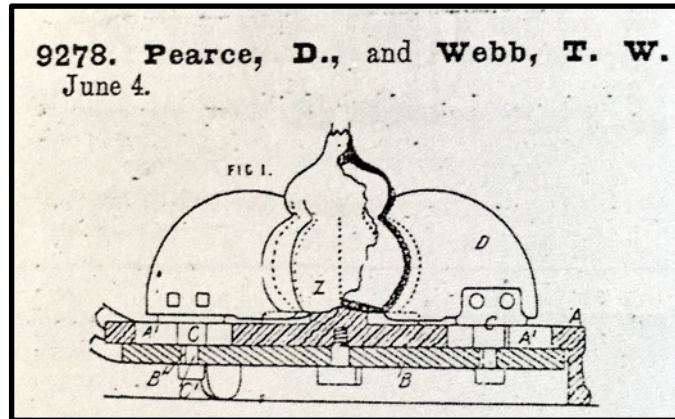
**Figure A.1**  
**U.K. Patent 281812**  
**Figural Flower Troughs**  
**August 11, 1869**



**Figure A.2**  
**U.K. Patent 238761**  
**Flower Gondola Centerpiece**  
**February 11, 1870**



**Figure A.3**  
**U.K. Patent 252095**  
**Porcelain Chandelier**  
**April 27, 1871**



**Figure A.4**  
**U.K. Patent 9278**  
**Machine to give double gourd shape to the glass**  
**June 4, 1889**