

Creating The Bowes Museum, c.1858-1917:
Private Collecting and the Art Market in the Public Art Museum

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Volume 2: Images

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School of Fine Art, History of Art and Cultural Studies

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The candidate confirms that the work submitted is his own and that appropriate credit has been given where reference has been made to the work of others.

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Figure 1.0

The Bowes Museum, 1892, photograph, © The Francis Frith Collection.



Figure 1.1

Jacques-Eugene Feyen, *John Bowes*, 1863, oil on canvas, B.M. 300, © The Bowes Museum.

Antoine Dury, *Joséphine Bowes, Countess of Montalbo*, 1850, oil on canvas, B.M. 297, © The Bowes Museum.



Figure 1.2

John Greenwood, *William Hutt*, c.1830, etching, 34.2 x 25 cm, 1876,1209.293, © The Trustees of the British Museum.



Figure 2.0.

French, A Rouen ware jug, 1749, earthenware, X.1670, © The Bowes Museum.

French, A Rouen ware jug (detail), 1749, earthenware, X.1670, © The Bowes Museum.



Figure 2.1

Joséphine Bowes, *The Chateau du Barry at Louveciennes*, nineteenth century, oil on canvas, J.45, © The Bowes Museum.



Figure 2.2

Dining Room in Streatlam Castle, c.1915, from *Country Life Magazine*, vol. 38, no. 938, (1915), 840.



Figure 2.3

Photograph of the Manchester Art Treasures Exhibition, 1857, GB127.m79207, © Manchester Archives and Libraries.



Figure 2.4

Salviati Workshop, wine glass, 1867, lace glass, G.74, © The Bowes Museum.



Figure 2.5

Mafra workshop, Oxen, 1870, earthenware, C-622&A-1921 © The Victoria and Albert Museum.



Figure 2.6

Minton, Plate, 1858, earthenware with majolica glaze, 4730-1859, © The Victoria and Albert Museum.



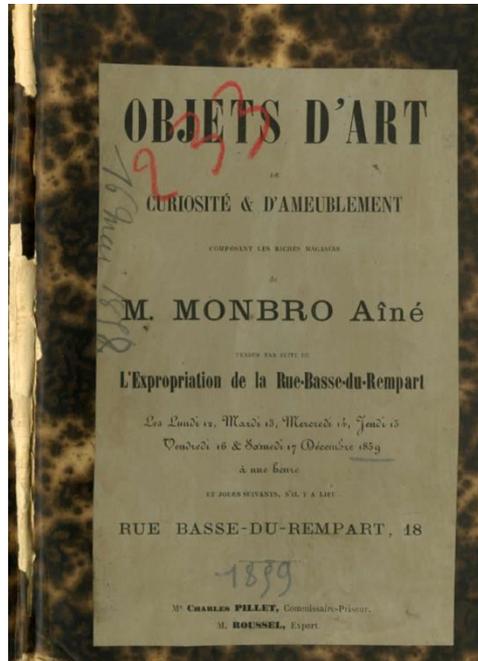
Figure 2.7

Master of St. Gudule, *Altarpiece*, c.1460, oil on panel and oak, W.123, © The Bowes Museum.



Figure 2.8

Catalogue des Objets d'Art de Curiosité & d'Ameublement composant les riches magasins de M. Monbro Aîné, Hôtel Drouot, 16-17 December 1859, © Hôtel Drouot Archive. Showing lot 253 as without a buyer.



— 28 —		
<p>253 — Très-grand rétable flamand, en bois sculpté représentant, en figures de ronde bosse, le Calvaire et plusieurs épisodes de la Passion. Ces sujets sont placés sous des dais à ogives très riches d'ornementation sculptée et découpée à jour. Le tout est renfermé dans une caisse à six volets décorés intérieurement de sujets de la vie du Christ, et extérieurement des quatre évangélistes. Très-belles peintures sur panneaux, de l'école d'Albert Durer. <small>H. 2 m. 40 c. L. 2 m. 80 c.</small></p> <p>254 — Deux vases style Louis XVI, émail bleu de roi, avec belle monture ornée de guirlandes, en bronze doré.</p> <p>255 — Deux oiseaux de proie en porcelaine du Japon, belle qualité ancienne.</p> <p>256 — Pendule style Louis XVI, en bronze doré, avec figures d'enfants, allégorie aux Sciences.</p> <p>257 — Petite paire de candélabres à enfants supportant quatre lumières, pied Louis XVI.</p> <p>258 — Deux petits meubles à hauteur d'appui, en marqueterie de cuivre sur écaïlle, avec rebauts de couleurs et de nacre, les portes sont ornées de bas-reliefs à sujets mythologiques.</p> <p>259 — Paire de vases piriformes en porcelaine bleu turquoise, à médaillons à sujets Watteau, garnis de bronze doré.</p> <p>260 — Deux vases forme bouteille, en porcelaine de Chine, décorés de paysages avec figures, richement montés en bronze doré.</p> <p>261 — Bureau dos-d'âne du temps de Louis XV, en bois satiné, garni de bronzes dorés, forme plate avec dessins en cuivre doré.</p> <p>262 — Petit meuble à hauteur d'appui, à une seule porte vitrée, en bois de rose, garni de bronze doré, dessus en marbre blanc.</p>	<p>253</p> <p>254 Larrille 340 "</p> <p>255 Mannheim 255 "</p> <p>256</p> <p>257 Canal 180 "</p> <p>258 Bussier 1100 "</p> <p>259 Heberton 200 "</p> <p>260 Monbro 237 "</p> <p>261 Pacaud 386 "</p> <p>262 Monbro 233 "</p>	

Figure 2.9

Victor Navlet, *Salle des Emaux du musée de Cluny*, 1876, oil on panel, 100 x 162 cm, 887.5.7 ; 958,
© Musée des Beaux-Arts et d'Archéologie, Chalons-en-Champagne.



Figure 2.10

Arthur Roberts, *Interior of Charles Sauvageot's Study*, 1856, oil on canvas, 48.5 x 59 cm, MI 861, © Réunion des musées nationaux.



Figure 2.11

French, cake moulds, 19th century, earthenware, © The Bowes Museum.



Figure 2.12
Galignani's Plan of Paris and Environs, 1867, © The Bowes Museum.

THE PARIS OF JOSEPHINE'S YOUTH was still a medieval walled city, its population of some 800,000 crammed together in dark, narrow, insanitary streets. Napoleon Bonaparte had planned to make it the world's most beautiful city and the capital of Europe, but few of his grand monuments, apart from the Arc de Triomphe, were ever built.

Josephine was born on 25 April 1825 in the shadow of the Palais de Justice on the Île de la Cité, but her early years were spent in the family home at rue Jean-Jacques Rousseau and within walking distance of the Louvre.

- 1 RUE CADET, OFF BOULEVARD MONTMARTRE
Josephine's family lived here, close to Théâtre des Variétés.
- 2 THÉÂTRE DES VARIÉTÉS, BOULEVARD MONTMARTRE
Josephine performed here between 1847 and 1851.
- 3 RUE ROUGEMONT, OFF BOULEVARD MONTMARTRE
Bought by John in 1846, he and Josephine lived here in separate apartments after they met in 1847.
- 4 CITÉ D'ANTIN
In 1850 John took a lease on an elegant house for them both in a quiet cul-de-sac. This house was within easy reach of John's exclusive clubs.
- 5 FRENCH JOCKEY CLUB, BOULEVARD DES CAPUCINES
Where John Bowes mixed with the élite of French and English society. He was a member of the English Jockey Club after winning the Derby in 1855.
- 6 CERCLE DE L'UNION, 11 BOULEVARD DE LA MADELEINE (PREVIOUSLY AT RUE GRAMMONT)
This club accepted only diplomats and highest aristocracy.
- 7 HÔTEL DROUOT
The principal auction house in Paris.
- 8 LOUVRE
The museum was also the site of the annual Salon Exhibitions.
- 9 OPÉRA
John and Josephine hired a box at the Paris Opéra every week.



FRANCE'S SECOND EMPIRE began with the proclamation of Louis-Napoléon Bonaparte as Emperor Napoleon III in 1851. He appointed Georges-Eugène Haussmann in 1855 and together they began the transformation of Paris from a medieval city into a capital city within a geometrical grid of avenues and boulevards.

This map is taken from Galignani's New Paris Guide for 1867. The map focuses on the twelve arrondissements of Paris before the annexation of the suburbs to make the city larger.

- 10 RUE DE BERLIN
In 1855, John and Josephine moved to the rue de Berlin (now rue de Liège) in the fashionable Quartier de l'Europe.
- 11 GARE SAINT-LAZARE
Their house was within easy reach of this railway station from which they could make the half-hour train journey to the Château du Barry, ten miles west of Paris at Louveciennes.
- 12 MONBRO FILS AÎNÉ, 19 RUE HELDER UNTIL 1847 (PREVIOUSLY AT 18 RUE BASSE DU REMPART, UNTIL 1833)
For decorating and furnishing their houses Josephine employed Monbro fils aîné, one of the smartest firms of interior decorators.
- 13 LAMER, 10 RUE DE LA GRANGE BATILLÈRE (AND AT 50 PASSAGE JOUFFROY)
Monsieur Lamer was a dealer who assisted Josephine with collecting objects of fine and decorative art.
- 14 LÉPAUTRE, 58 RUE D'AMSTERDAM
Madame Lepautre was a dealer of curiosities and objets d'art.
- 15 GOGUÉ, 108 RUE DU CHERCHE-MIDI (AND AT 1 RUE DE CHILDEBERT)
Benjamin Gogué was an art dealer and restorer who worked for John and Josephine.
- 16 MAISON WORTH, 7 RUE DE LA PAIX
Maison Worth was the leading couturier, opening in Paris in 1858.
- 17 BRIQUET, 28 GALLERIE MONTPENSIER (PALAIS ROYAL)
Their jeweller Briquet, from whom they bought the Silver Swan, had a shop close to the Louvre.

Figure 2.13

Maps showing the Bowes's apartment and the spread of dealers in Paris in 1850 and 1870 © Artl@s (<https://artlas.huma-num.fr/fr/>).

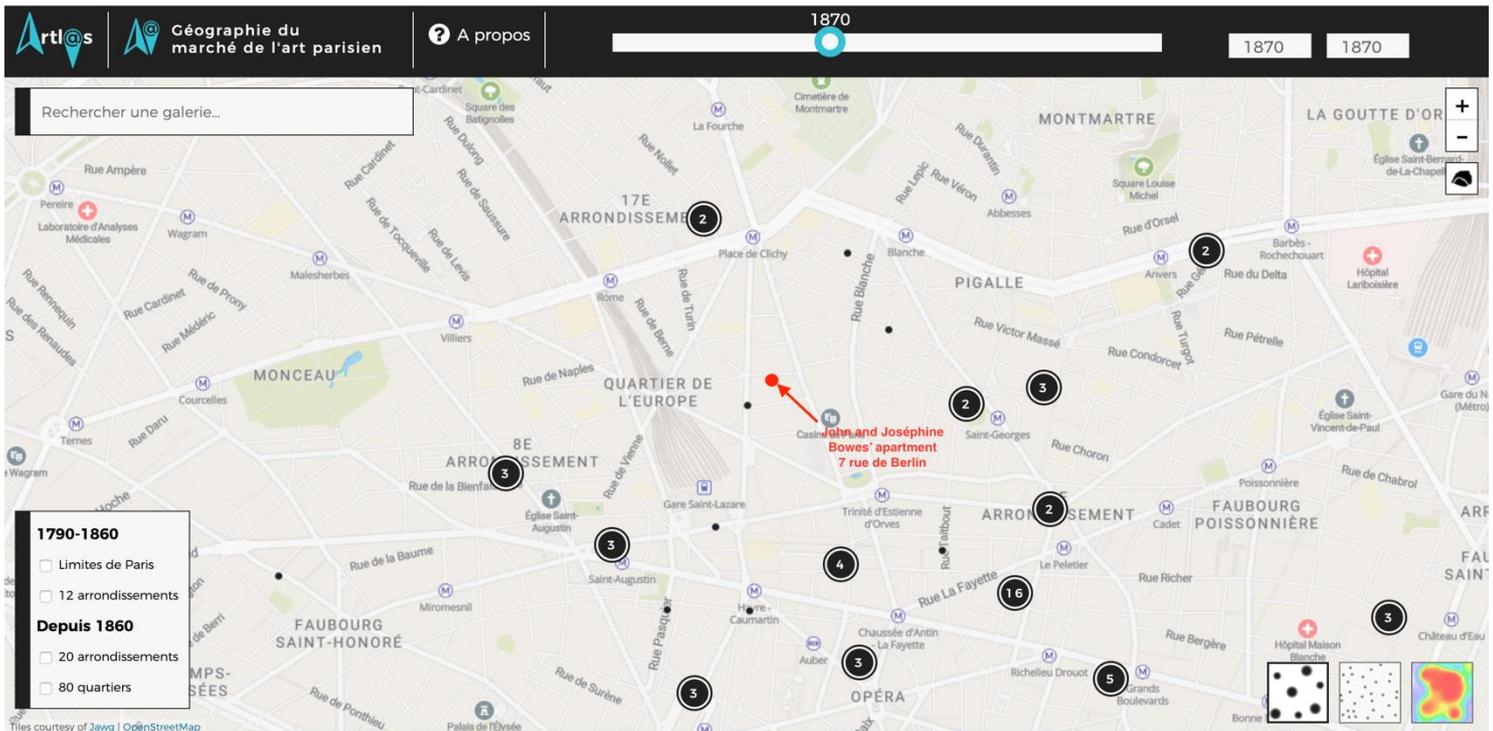
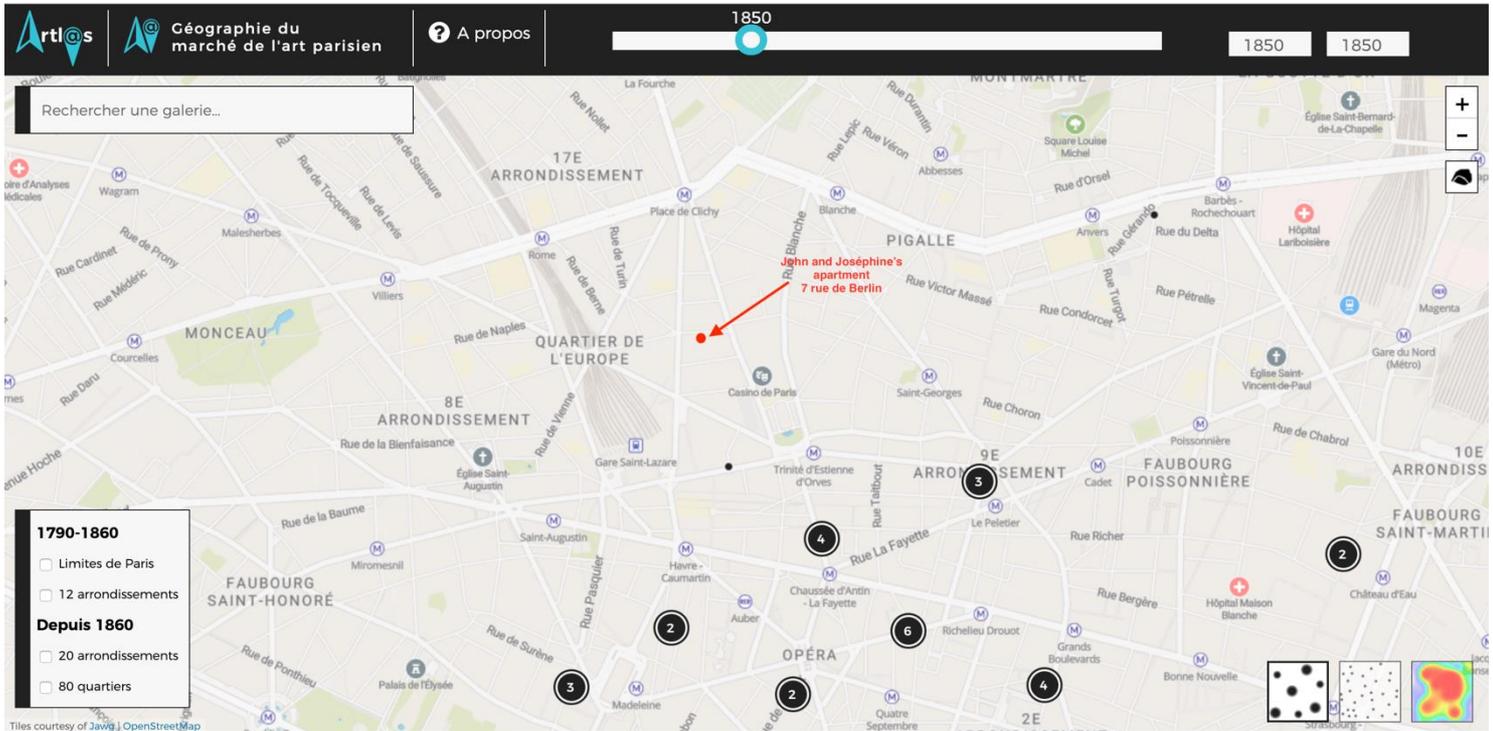


Figure 2.14

Pierre Tetaer van Elven, *La Collection d'Armes du comte de Nieuwerkerke au Louvre*, 1866, oil on panel, 56 x 42 cm, C 51.004 © Réunion des musées nationaux.

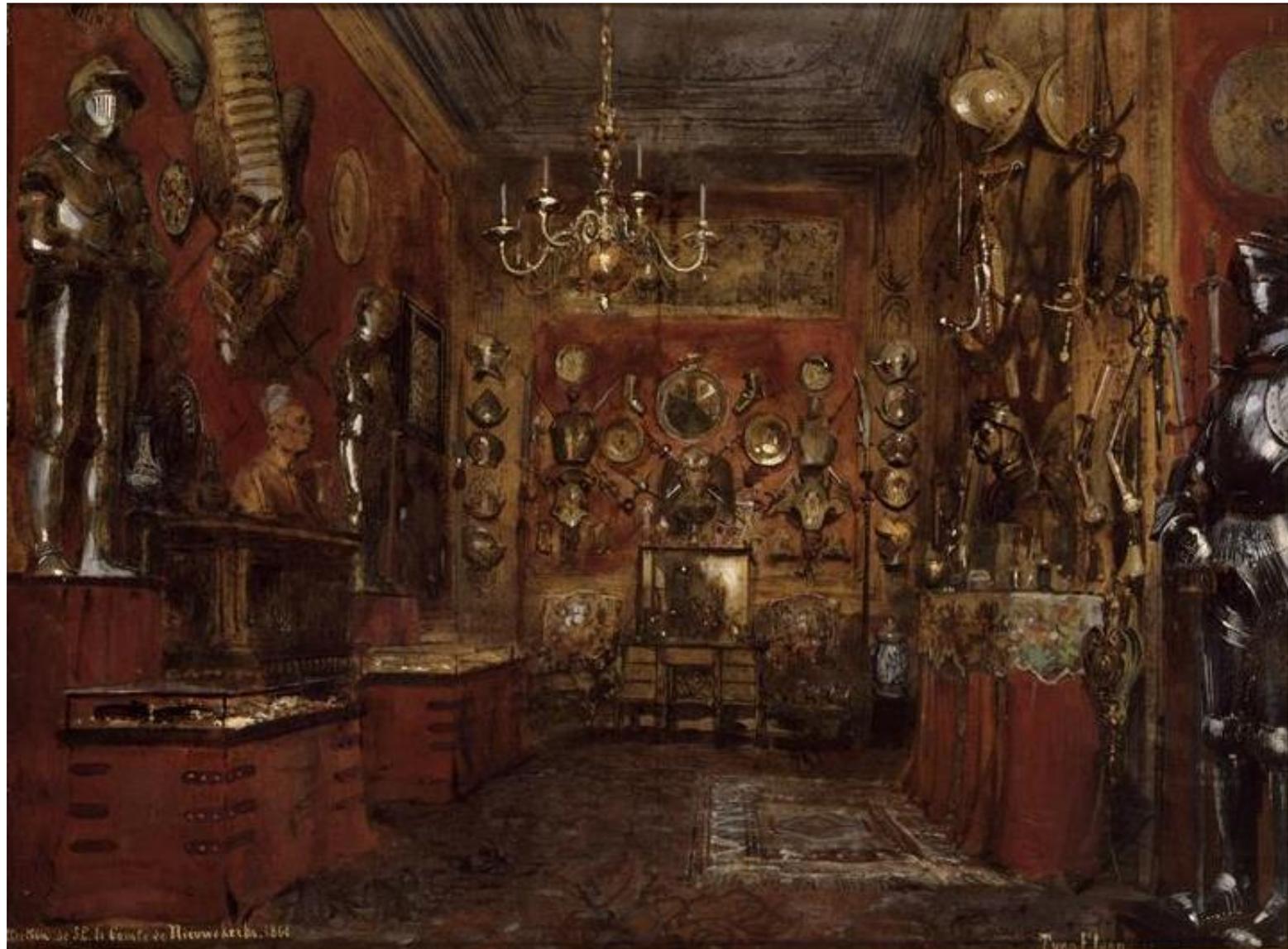


Figure 2.15
Map showing the location of the dealers used by Émilien O'Hara, Comte de Nieuwerkerke.

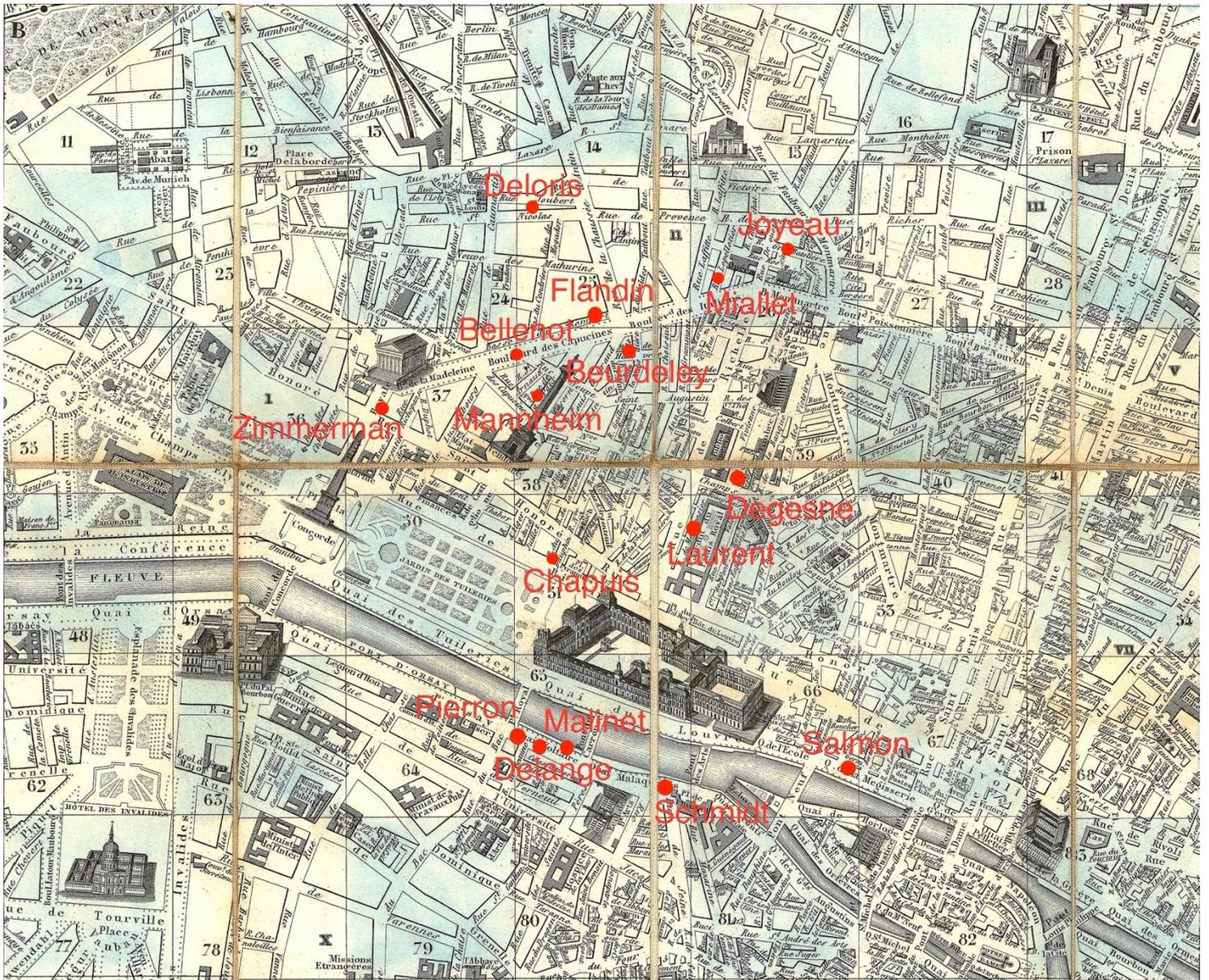


Figure 2.16
Map showing the location of the dealers used by John and Joséphine Bowes.

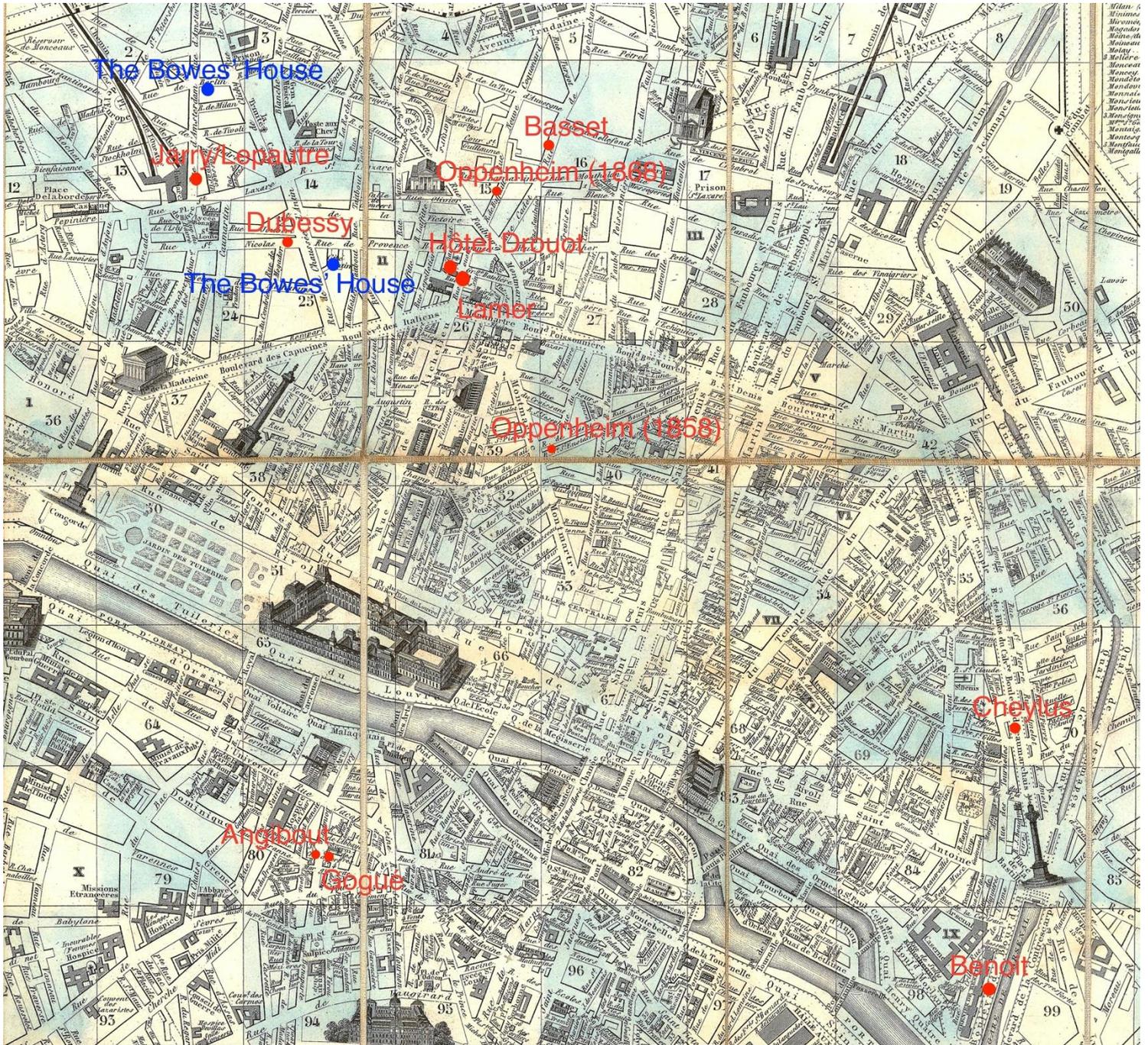


Figure 2.17

Photograph of Pierre Theodat Jarry (1826-1864), Penabert & Cie, c.1860.



Figure 2.19

Bill for Jarry, 1863, TBMA, JB/5/9/20 © The Bowes Museum.

Rue d'Amsterdam, 30, et Rue Capron, 35

Articles provenant des ventes de Paris. La Rue Capron est la première à droite dans la Grande-Rue des Batignolles Paris. Articles provenant des ventes de la provinces.

T. JARRY

Curiosités, Objets d'Art, anciens et modernes.

Paris, le 28 Avril 1863

Vendu à Madame Bowes

1 Croix Byzantine	45
1 Perse cuite antique	10
	55

Sans acquit

P. Jarry

Box 40/2/10

Figure 2.20

Bill for Adolphe-Cabaret Lamer showing two addresses, 1863, TBMA, JB/5/10/1/1 © The Bowes Museum.

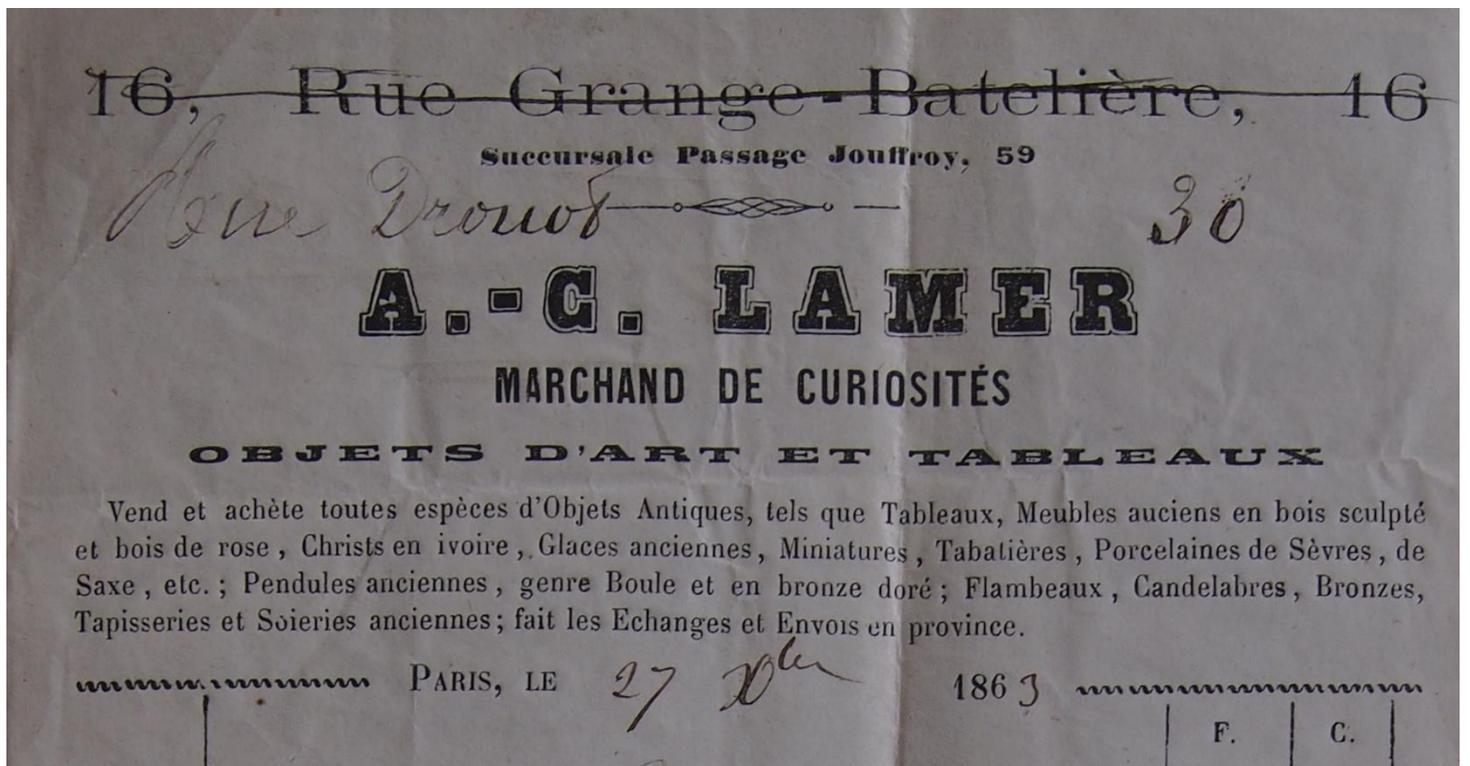


Figure 2.21

Bronze Hercules, 19th century, bronze, M.243 © The Bowes Museum.



Figure 2.22

Map showing location of A.C. Lamer from 1859-1861 and concentration of dealers around Hôtel Drouot between 1850-1870 © Artl@s (<https://artlas.huma-num.fr/fr/>).

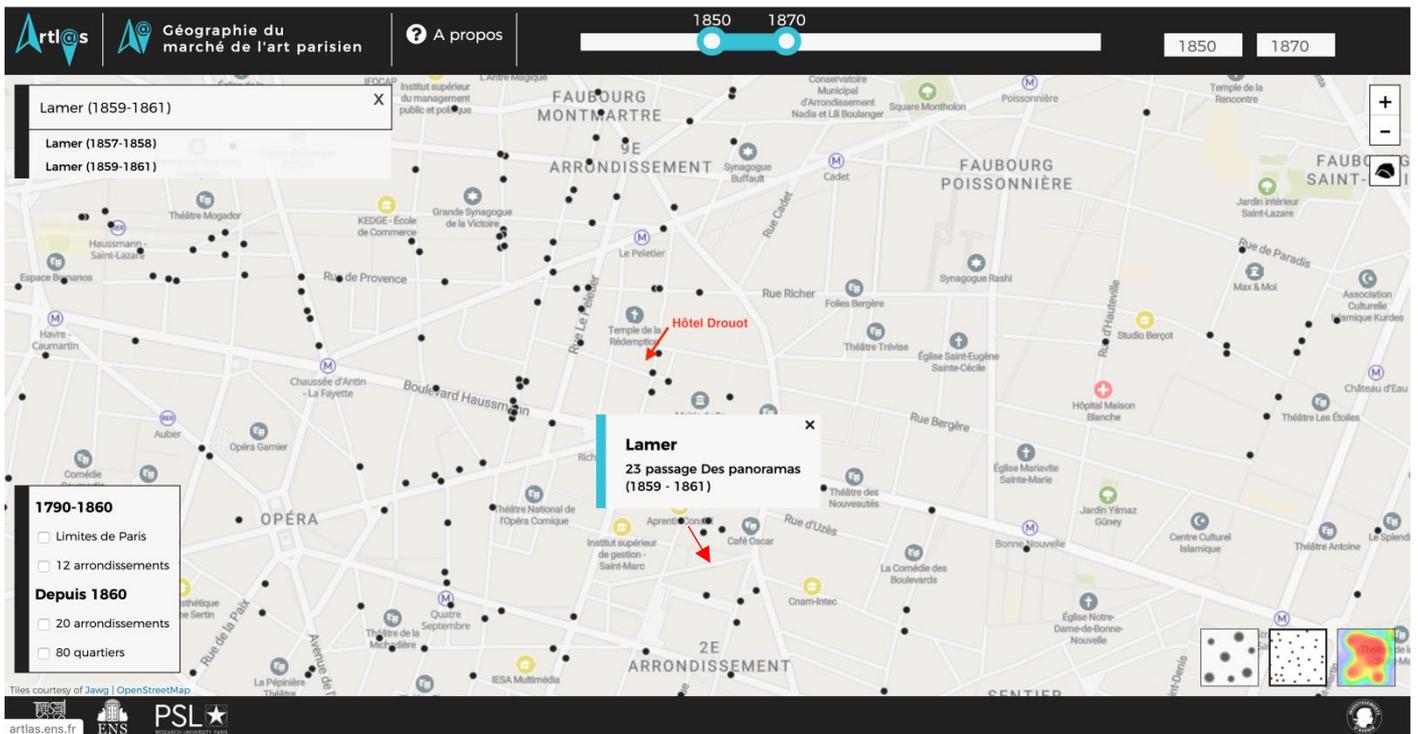


Figure 2.23

Dutch, Candlestick, 1650-1700, silver gilt, X.4595 © The Bowes Museum.
potentially from the collection of Alexander Barker.



Figure 2.24

Auction catalogue showing Lamer as assistant, 1866, TBMA, JB/5/10/4/1 © The Bowes Museum.

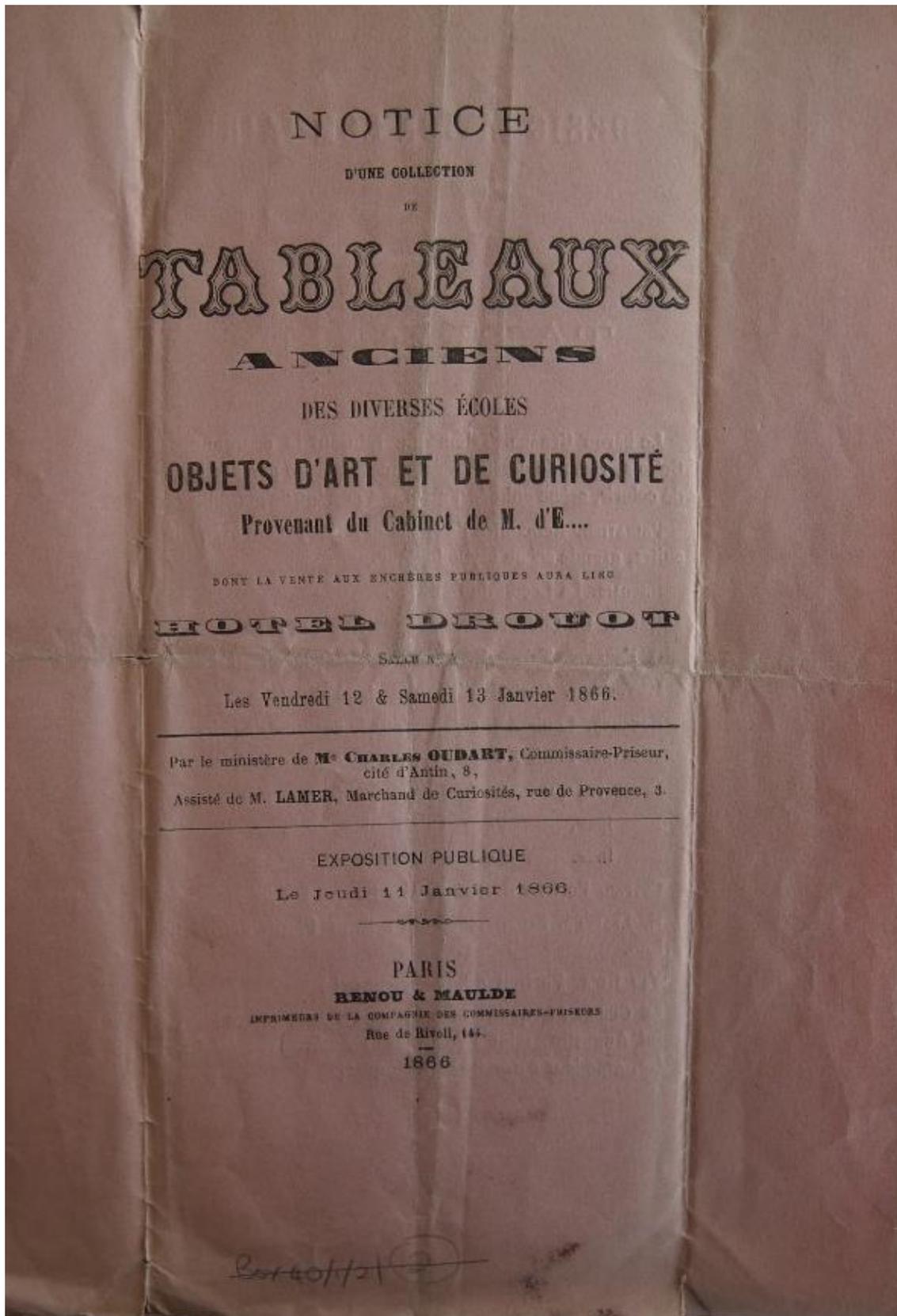


Figure 2.26

Bill from P. Albert to John Bowes, 29 April 1870, D/Bo/E30 © Durham County Record Office.

29 April 70.

M^r. P. ALBERT,
 IMPORTER OF & DEALER IN
Works of Art
 OF EVERY DESCRIPTION,
 504, NEW OXFORD STREET.

ANTIQUE, GREEK & ROMAN COINS, MEDALS, CEMS, RINGS,
 BRONZES, CHINA, PLATE, ENAMELS, WATCHES & ORIGINAL PAINTINGS.
 VALUATIONS MADE OF EVERY DESCRIPTION OF ANTIQUE PROPERTY.

1	Chateaum en <u>or</u> émaillé avec les broloques Louis XVI	6	—	—
2	Boitte en <u>or</u> à poudre Louis XVI gravé	1	10	"
3	Étui Venetien en <u>argent</u> filigré	—	15	"
4	Croix en <u>or</u> orné avec diamants Louis XIII	5	—	"
5	Broche en <u>or</u> orné des perles émaillé Louis XVI	1	—	"
6	Broche en <u>or</u> carré avec des perles Louis XVI	—	15	—
7	Cardent en <u>or</u> chape Louis XVI	—	15	"
8	Ornement chaise en <u>or</u> à jour Louis XVI	1	18	"
9	Cachet en <u>or</u> à musique	2	5	"
10	Étui en <u>or</u> chassé différents couleurs d'or avec médaille d'après Watteau Louis XIV	18	—	"
11	2 Volumes manuscrits en palmar Bérnuse	4	10	"
12	Médaille en argent d'or Elizabeth d'Angleterre	2	10	"
	Montre Époque Henry IV émaillé en argent	44	18	
	Épée en <u>or</u> Époque François I et	34	—	"
	Épée de Sabini —			
	deux objets sont antique. P. Albert			

Figure 2.27

Italian, Casapanca, c.1600, walnut, FW. 159, © The Bowes Museum.



Figure 2.28

Interior of the Bardini Museum, 'Bardini's at Florence' *The Art Journal*, 1893. 10.



Figure 2.29

Italian, Sedan chair, 18th century, ebony, leather, giltwood, FW. 366 © The Bowes Museum.
Gagliardi object.



Figure 2.30

French, Lock, 18th century, M.221 © The Bowes Museum.

Detail of label on Lockplate, M.221 © The Bowes Museum.

Lockplate possibly from the sale of the contents of the Chateau du Bercy.

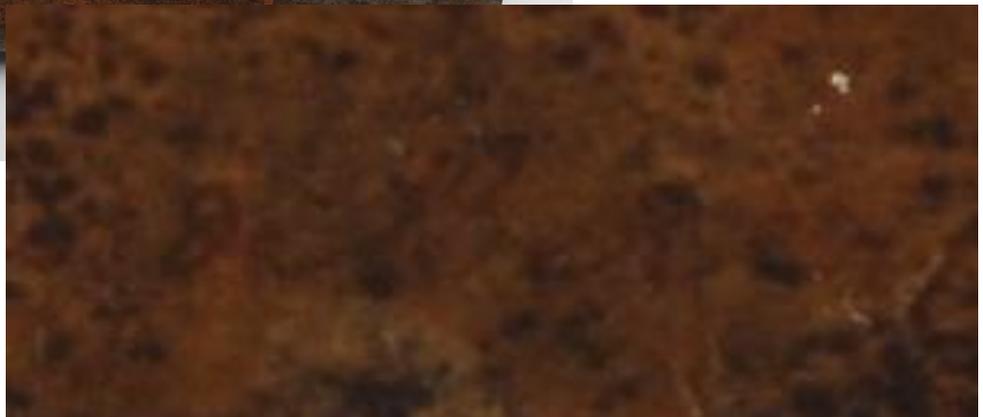


Figure 2.31

Vasily Vereshchagin, *Room in the House of A.P. Bazilevsky in Paris*, 1870, Watercolour on paper, 57 x 78 cm, OP-45878 © The State Hermitage Museum.



Figure 2.32

Adolphe-Félix Cals, *Peasant woman and child*, 1846, oil on canvas, 46.4 x 37.8 cm, B.M. 647, © The Bowes Museum.

Adolphe-Félix Cals, *A Cook plucking a wild duck*, 1854, oil on canvas, 45.7 x 38.4 cm, B.M. 360, © The Bowes Museum.

Purchased from the sale of the collection of Basilewski.



Figure 2.33

De Klaauw factory, Moneybox, c.1750, earthenware, X.3684 © The Bowes Museum.
Delft moneybox possibly from Laperlier sale.



Figure 2.34

Collection of objects bought by the South Kensington Museum at the le Carpentier sale, from top left to bottom right:

French, Nutcracker, c.1700, boxwood, 224-1866.

Mexican, Triptych, boxwood, 226-1866.

French, Mandore, c.1640, pearwood, ebony and ivory, 219-1866.

French, Nutcracker, seventeenth century, boxwood, 223-1866.

Netherlandish, Miniature Altar, sixteenth century, boxwood and silver, 225-1866.

French, Mazer, c.1400, Maple burr, 221-1866.

© The Victoria & Albert Museum.



Figure 2.35

Francesco Pomarano, Boxwood statuette of Hercules c.1520, S273 © The Wallace Collection.



Figure 2.36

French, Hurdy-Gurdy, c.1640, Pine, 220-1866 © The Victoria & Albert Museum.
Hurdy Gurdy purportedly showing the arms of Henri II and Diane de Poitiers.



Figure 2.37

German, Ceremonial Staff, c.1770, X.743 © The Bowes Museum.

Unknown, Ewer, eighteenth century, X.114 © The Bowes Museum.

Objects bought by Lamer at the le Carpentier sale.



Figure 2.38

French, Clock case, 19th century, rock crystal and gilt bronze, CW.101, FW.101 & X.133, © The Bowes Museum.

Rock crystal clock purchased from the sale of Henri Rochefort.



Figure 2.39

Vernis martin cabinet, reproduced in Merton Russell-Cotes, *Home and Abroad: An autobiography of an octogenarian*.



Figure 2.40

French, A Rouen ware jug, 1777, earthenware, X.1346, © The Bowes Museum.



Figure 2.41

French, Iron Coffers, eighteenth century, Iron, X.545© The Bowes Museum.
Furniture bought at the sale of Comte Lepic.



Figure 2.42

Anselmus van Hulle, *Portrait of a Family*, c.1650, Oil on canvas, 207.2 x 190.3 cm, B.M. 131 © The Bowes Museum.

Objects purchased by Mme Lepautre at the sale of Comte Louis Joseph Napoleon Lepic.



Figure 2.43

Lot 174 from *Catalogue des Objets d'Art, Petit secrétaire de dame, époque Louis XVI; Beau meuble du XVI^e siècle en bois sculpté; Bureau Louis XV et commodes Louis XVI en lacque de Coromandel... De la Collection de M. le Comte L*****, showing 'trianon' annotation © Bibliothèque Nationale de France.

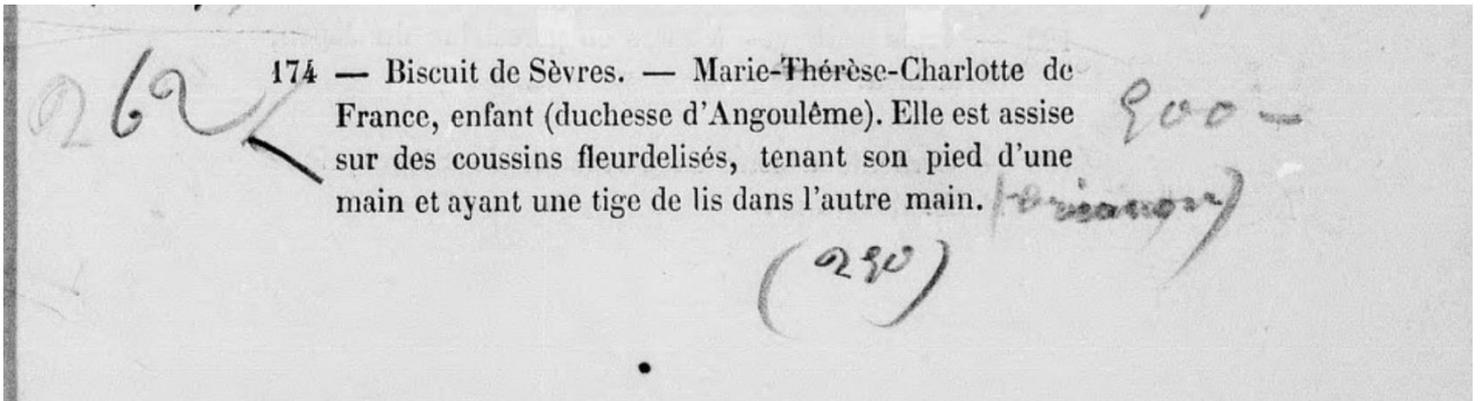


Figure 2.44

French, Writing Desk, c.1750, Lacquer with gilt bronze mounts, FW.355 © The Bowes Museum.
Furniture bought at the sale of Comte Lepic.



Figure 3.0

Joseph Michael Gandy, Detail of *Plan, Elevation and Views of the New Picture Gallery*, - the *Mausoleum and Sisters' Apartments at God's Gift College Dulwich* erected in the years 1812 & 1813, Watercolour, 90 x 146 cm, P265, © The Trustees of Sir John Soane's Museum.



Figure 3.1

Frederick Mackenzie, *The National Gallery when at Mr J. J. Angerstein's House, Pall Mall, 1824-34*, Watercolour, 69 x 85.5 cm, 40-1887, © The Victoria and Albert Museum.



Figure 3.2

Unknown Artist, *Aston Hall – Exterior*, nineteenth century, watercolour, 6.5 x 10.5 cm, © The author.
Unknown Artist, *Aston Hall – Interior*, nineteenth century, watercolour, 6.5 x 10.5 cm, © The author.



Figure 3.3

C.J Richardson (?), from John Soane, *Description of the House and Museum on the North Side of Lincoln's Inn Fields, the Residence of Sir John Soane*, (London: Levey, Robson and Franklyn, 1835), Plate XXXIV.



PLATE XXXIV.

VIEW IN THE NORTH DRAWING ROOM.

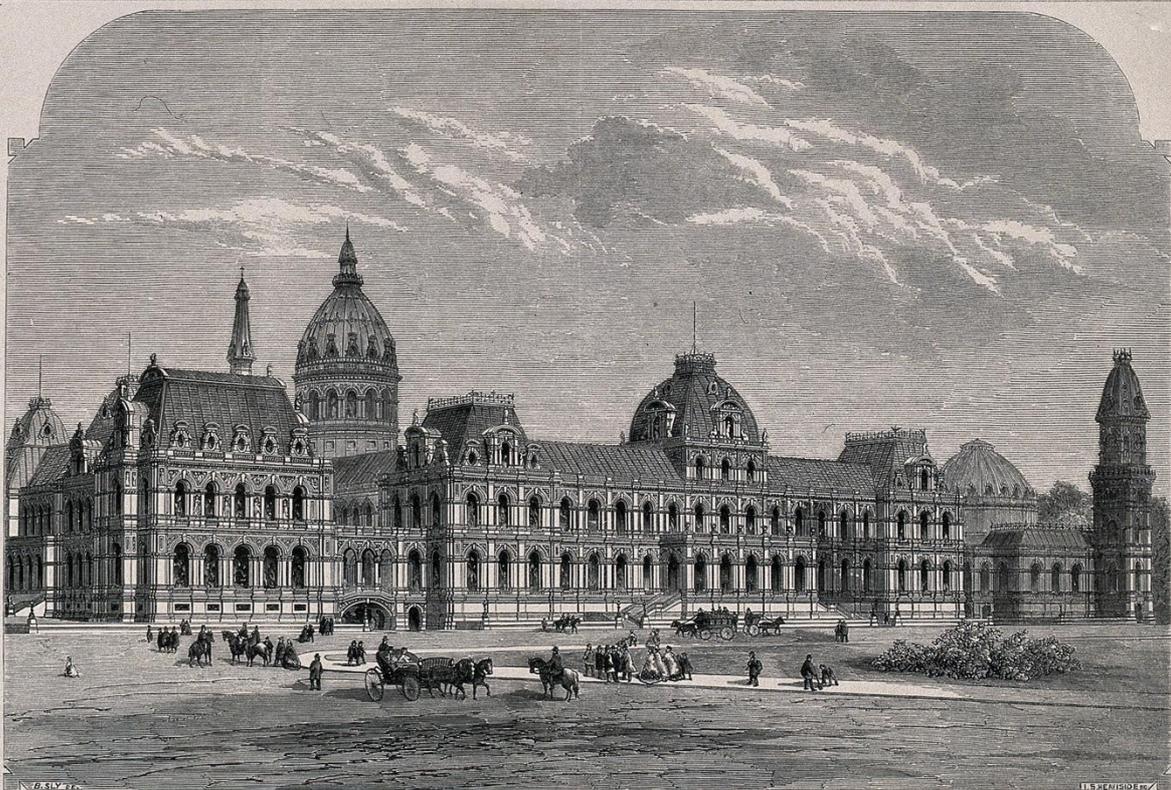
Figure 3.4

J. S. Heaviside after B. Sly after R. Kerr, 'Engraving of Design for Proposed National Museums, South Kensington, to which the Second Premium was Awarded', *The Builder*, 25 June 1864, 475.

475

THE BUILDER.

JUNE 25, 1864.]



DESIGN FOR PROPOSED NATIONAL MUSEUMS, SOUTH KENSINGTON, TO WHICH THE SECOND PREMIUM WAS AWARDED.
PROFESSOR KERR, ARCHITECT.

Figure 3.5

J. Deazely, *Parliament House, Brisbane*, c.1881, photographic print, State Library of Queensland, negative number 57387.



Figure 3.6

Postcard showing Sunderland Museum and Free Library, c.1900, © The author.



Figure 3.7

Postcard showing Tynemouth Palace, c.1900, © The author.



Figure 3.8

Jules Pellechet, *Elevation of The Bowes Museum*, 1869, TBM/5/1 © The Bowes Museum.

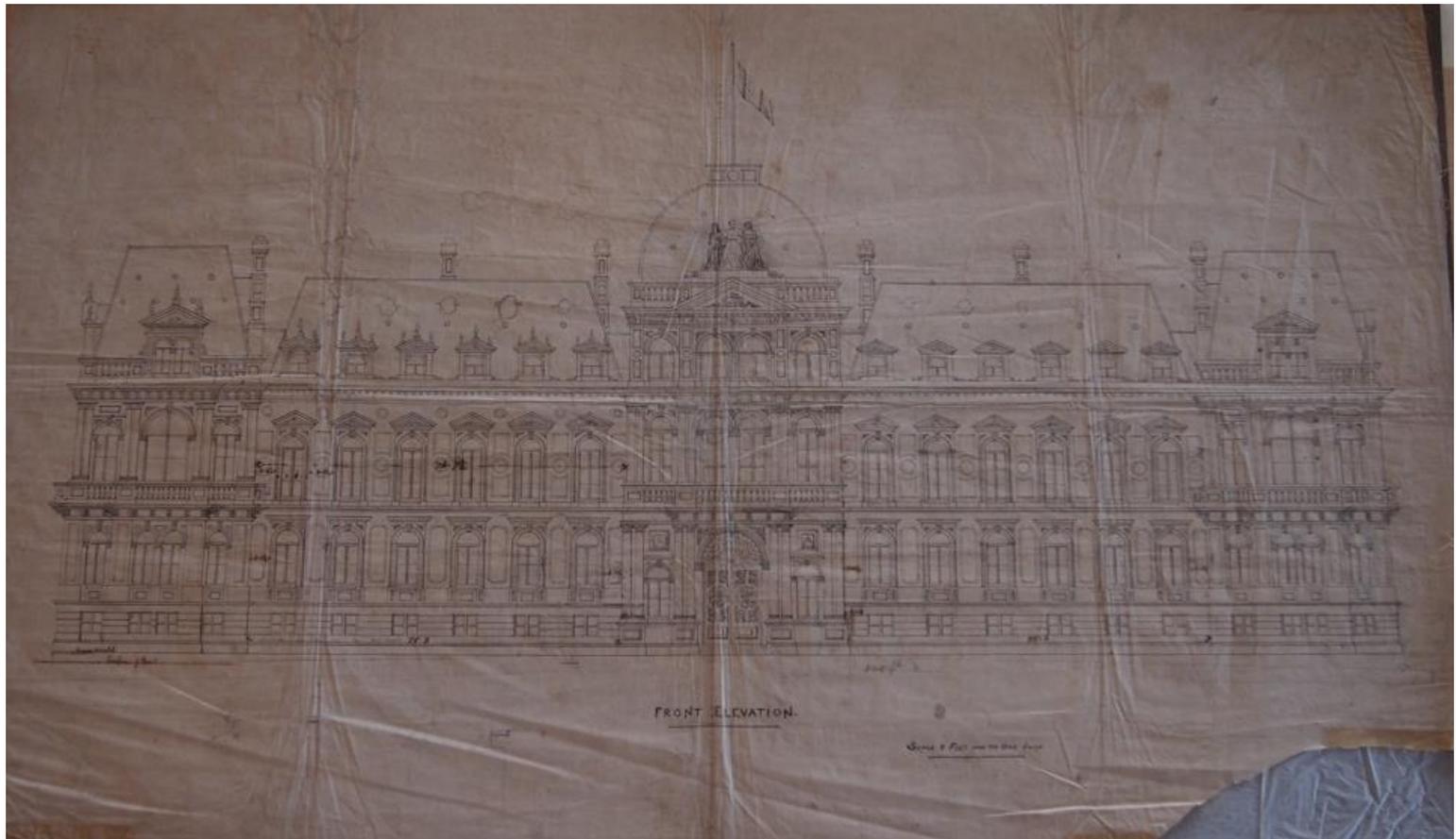


Figure 3.9

John Edward Watson, *Elevation of The Bowes Museum*, 1869, TBM/5/1 © The Bowes Museum.

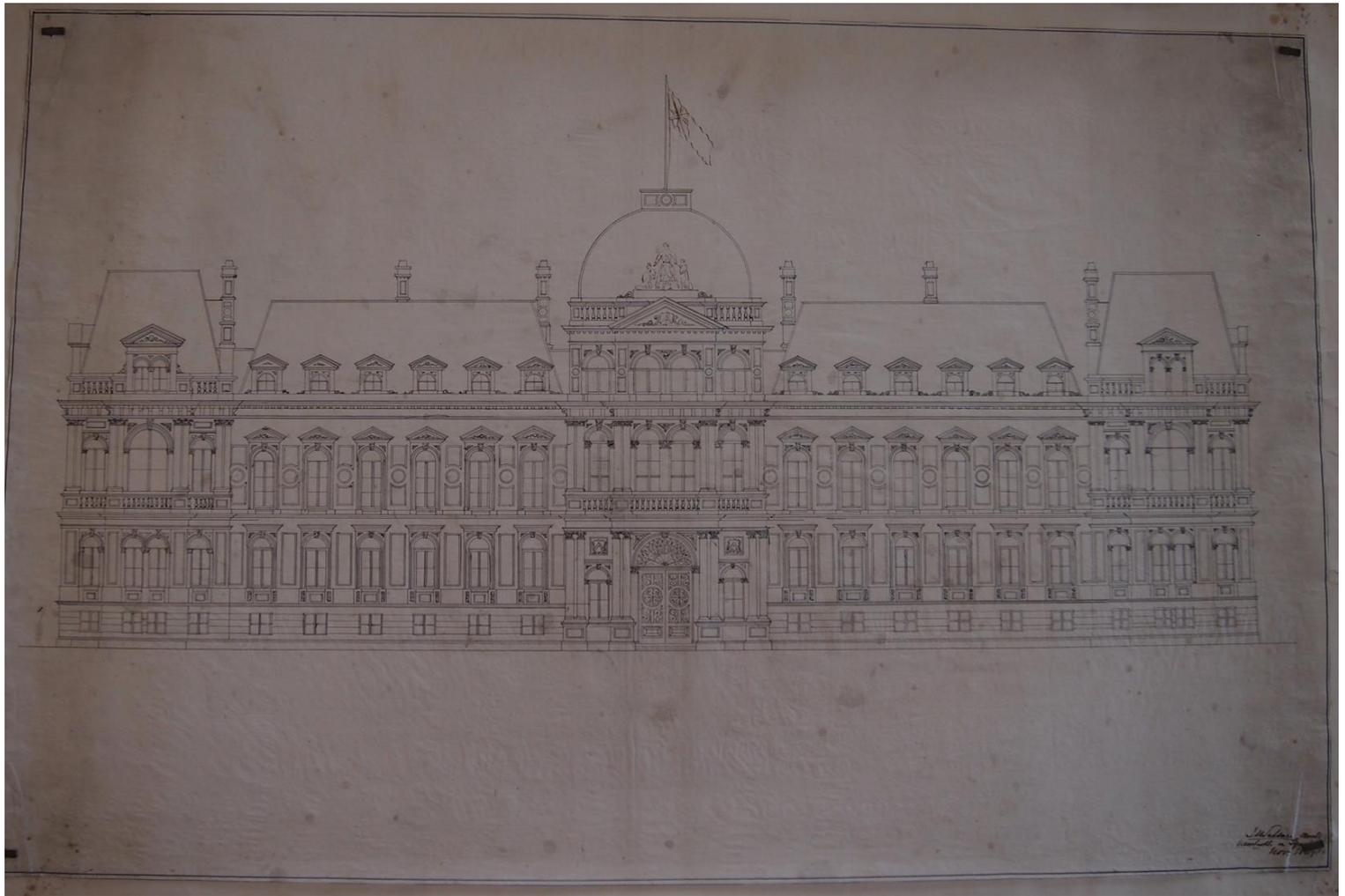


Figure 3.10

Édouard Baldus, *Tuileries*, 1855, salted paper print, 31.3 x 44.8 cm, RCIN 2584461, © HM Queen Elizabeth II.

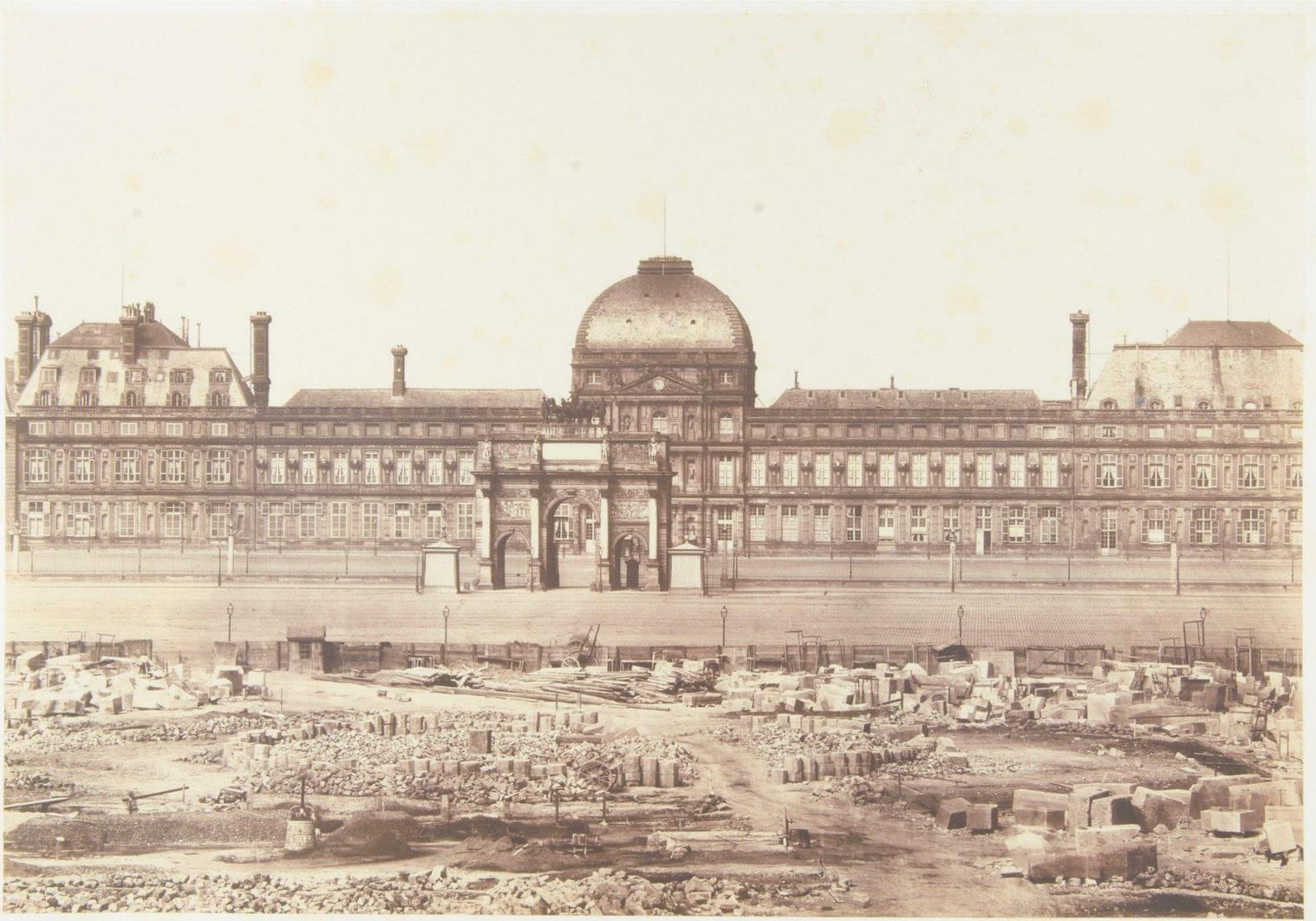


Figure 3.11

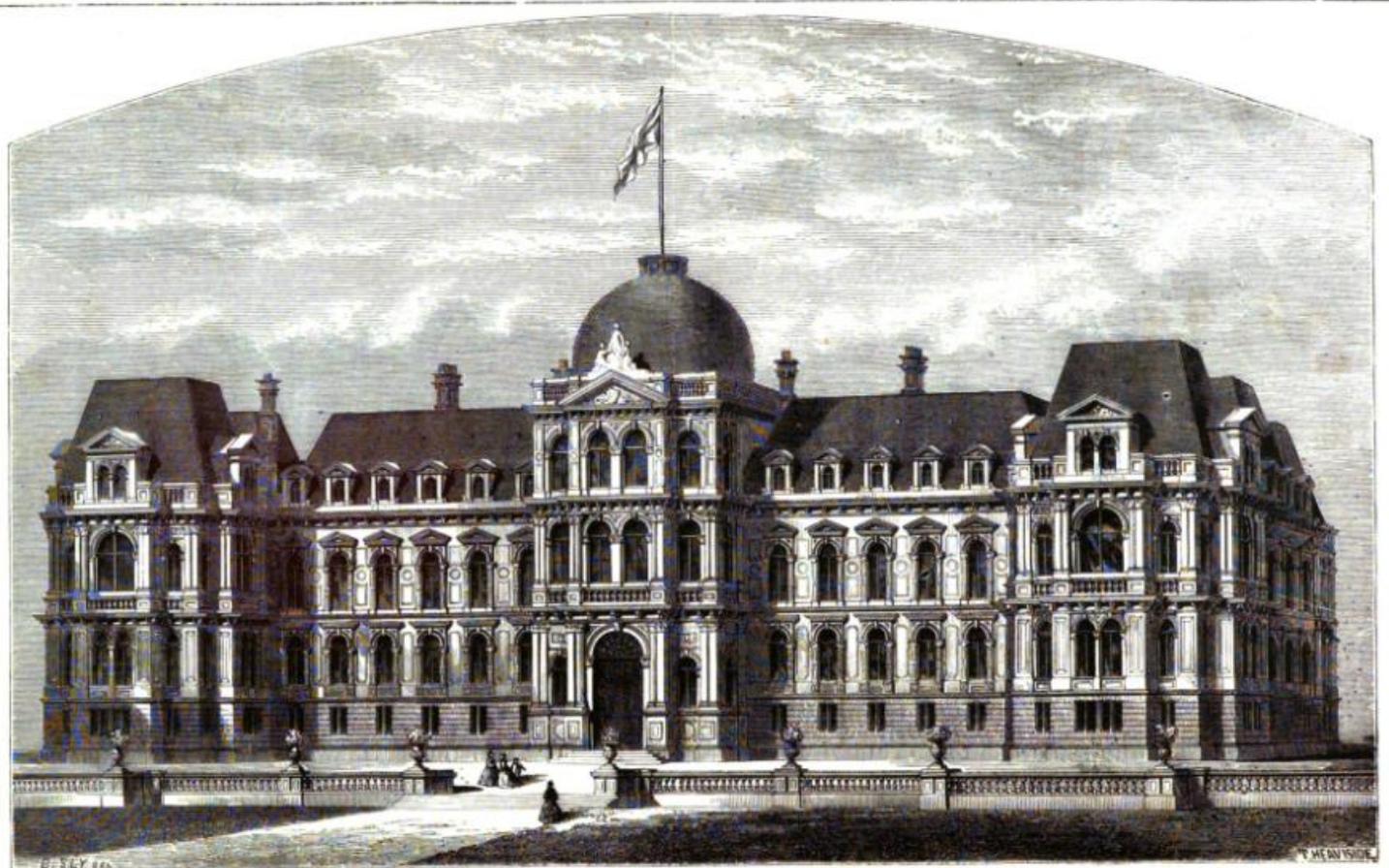
Postcard showing the Hôtel de Ville, Le Havre, twentieth century, © The author.



75 LE HAVRE. — L'Hôtel de Ville et le Jardin Public. — LL.

Figure 3.12

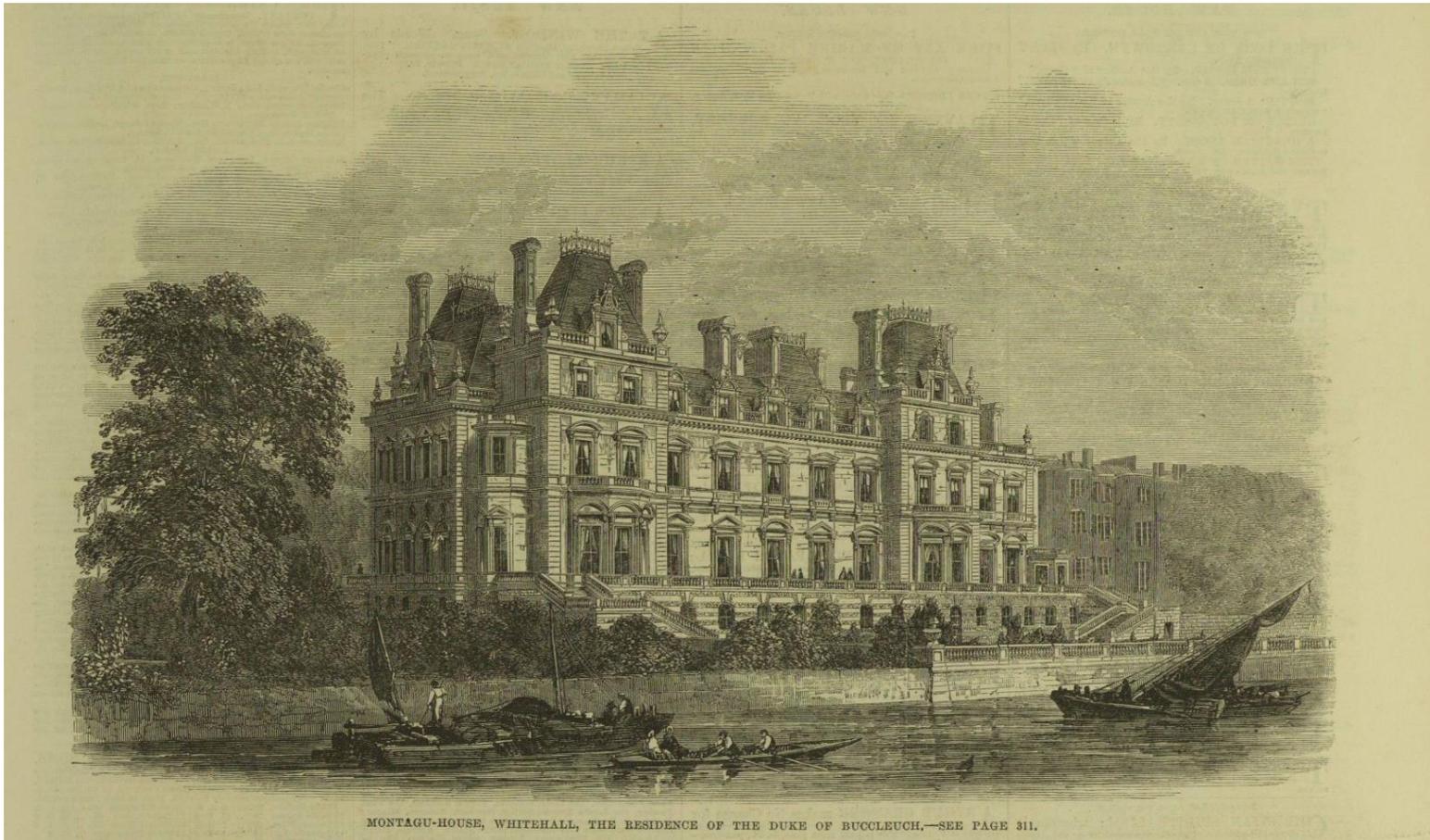
Engraving of 'Mrs Bowes's Mansion and Museum, Barnard Castle, Durham', *The Builder*, January 1871.



MRS. BOWES'S MANSION AND MUSEUM, BARNARD CASTLE, DURHAM.—MR. J. E. WATSON, ARCHITECT.

Figure 3.13

Engraving of Montagu-House, Whitehall, the Residence of the Duke of Buccleuch, *Illustrated London News*, 24 September 1864, 313.



MONTAGU-HOUSE, WHITEHALL, THE RESIDENCE OF THE DUKE OF BUCCLEUCH,—SEE PAGE 311.

Figure 3.14

Roger Fenton, *University Museum of Natural History in Oxford*, 1858, albumen print, 28.8 x 22.7cm, RPS 1564-2017, © The Victoria and Albert Museum.



Figure 3.15

Godfrey Sykes and Francis Fowke, *Design for the decoration of the South Kensington Museum*, c.1865, pencil, pen, ink and watercolour, 47.3 x 71.3 cm, D.930-1899, © The Victoria and Albert Museum.

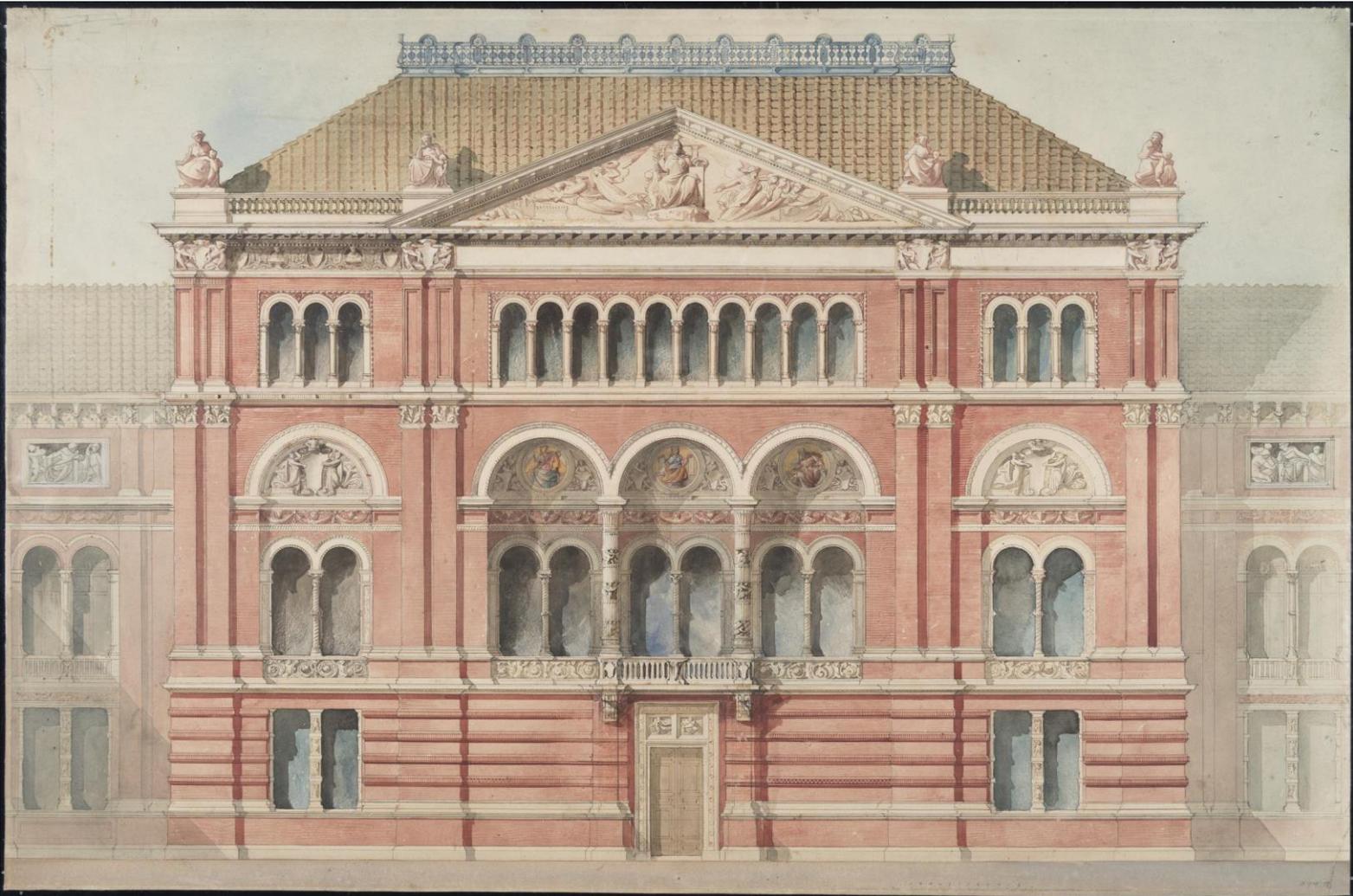


Figure 3.16

John Edward Watson, *Plan of The Bowes Museum, Basement and Cellar Floor*, 1870, TBM/5/1 © The Bowes Museum.

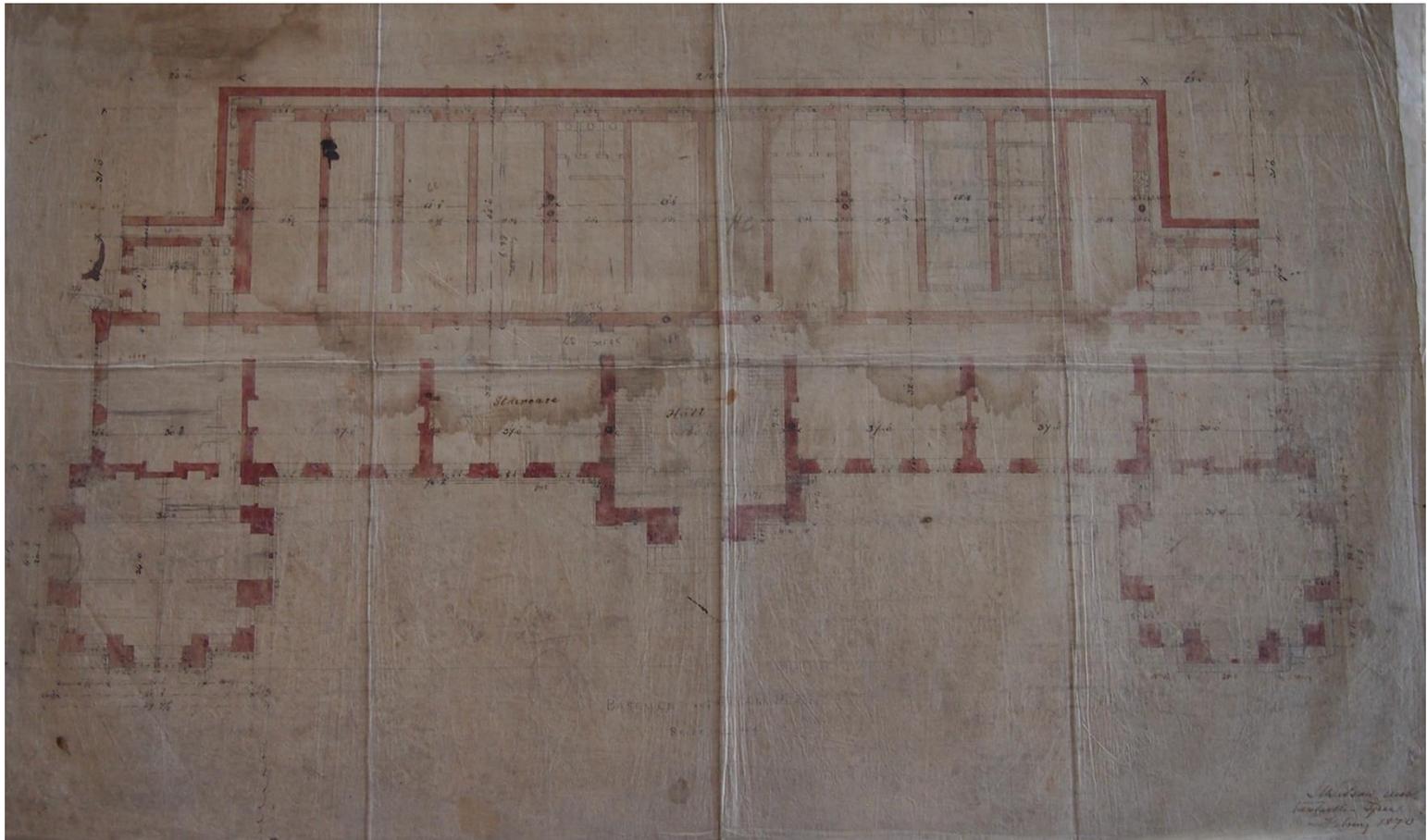


Figure 3.17

John Edward Watson, *Plan of The Bowes Museum, Ground Floor, 1870*, TBM/5/1 © The Bowes Museum.

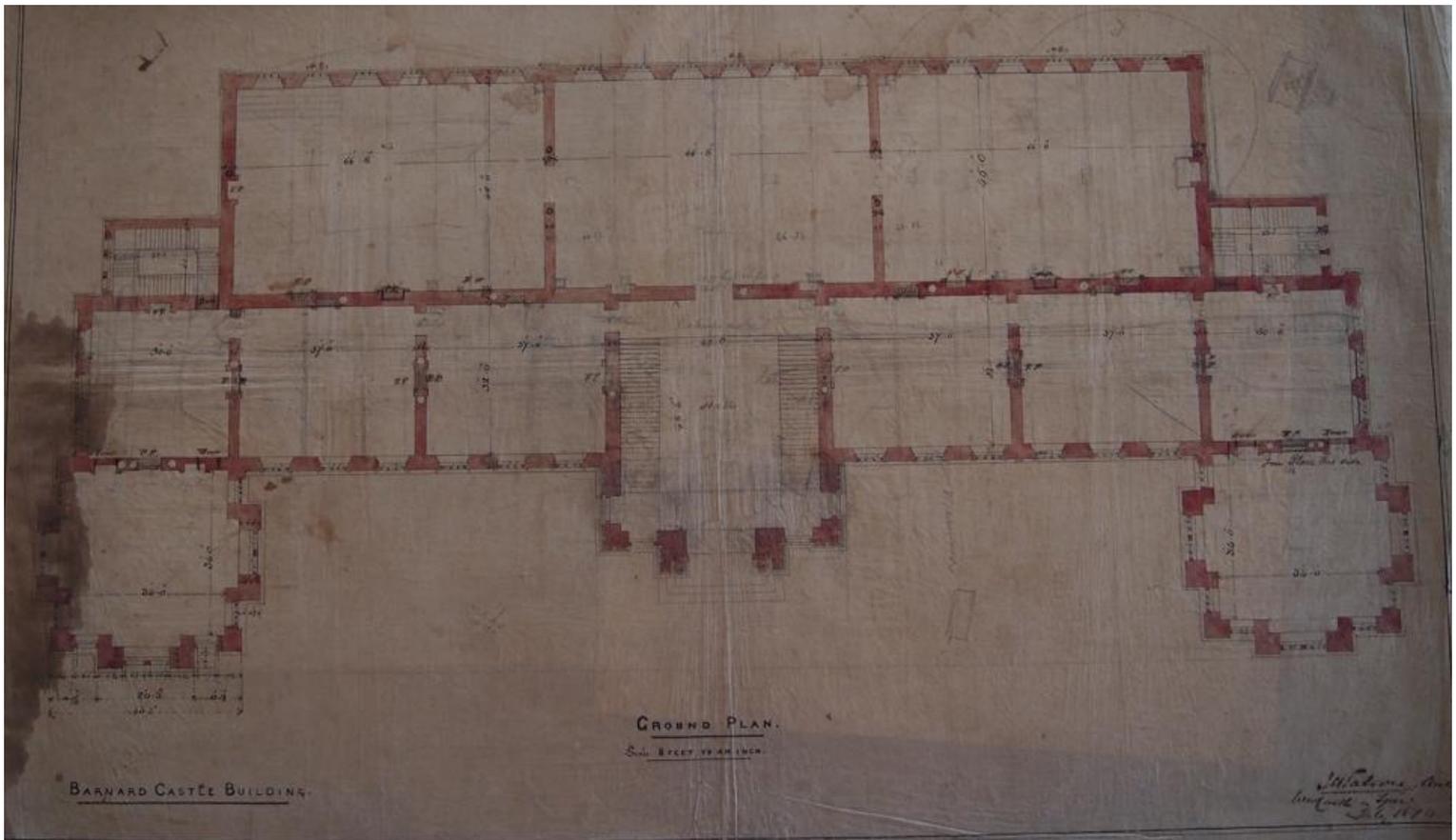


Figure 3.18

John Edward Watson, *Plan of The Bowes Museum, First Floor*, 1870, TBM/5/1 © The Bowes Museum.

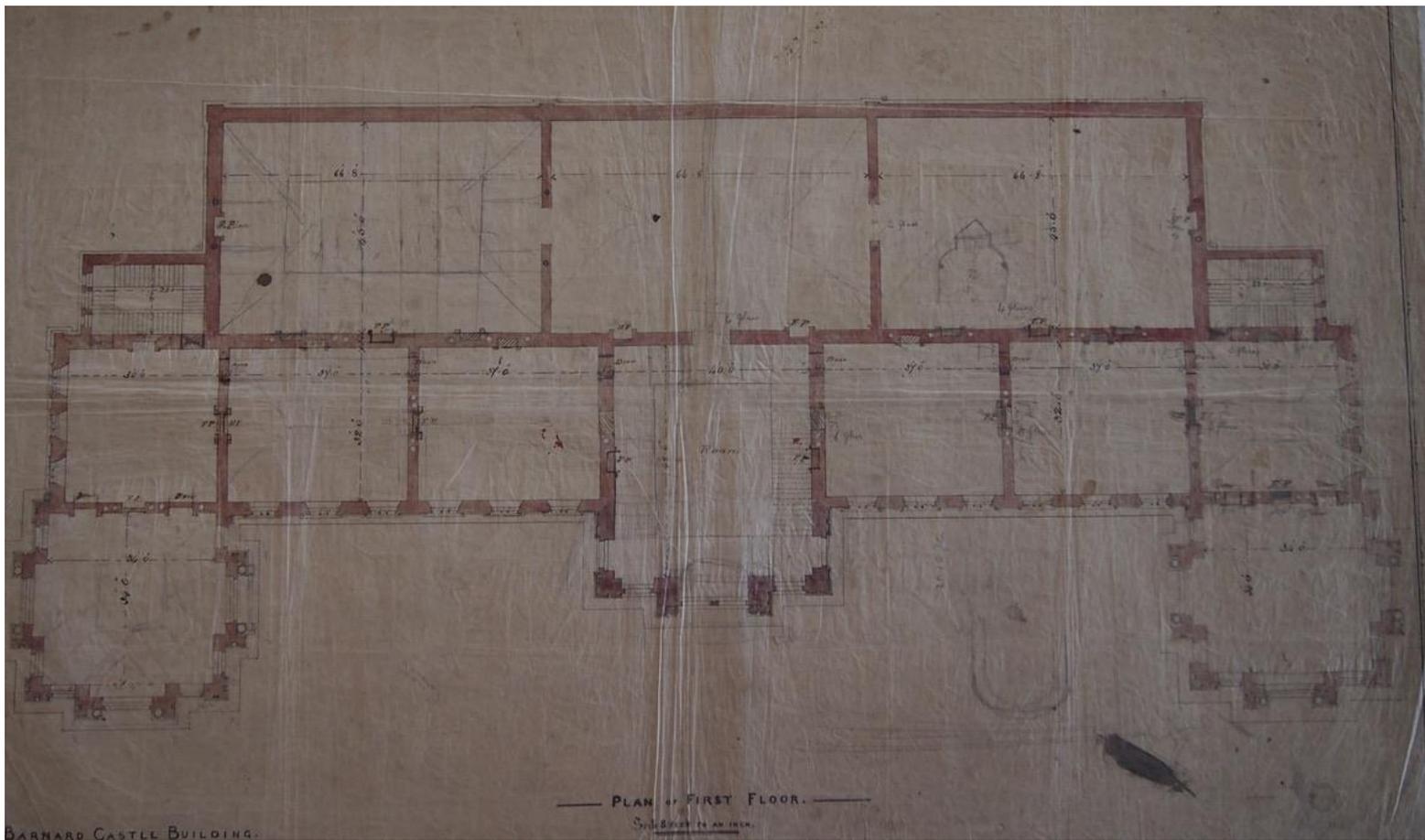


Figure 3.19

Details of John Edward Watson, *Plan of The Bowes Museum, First Floor*, 1870, TBM/5/1 © The Bowes Museum.

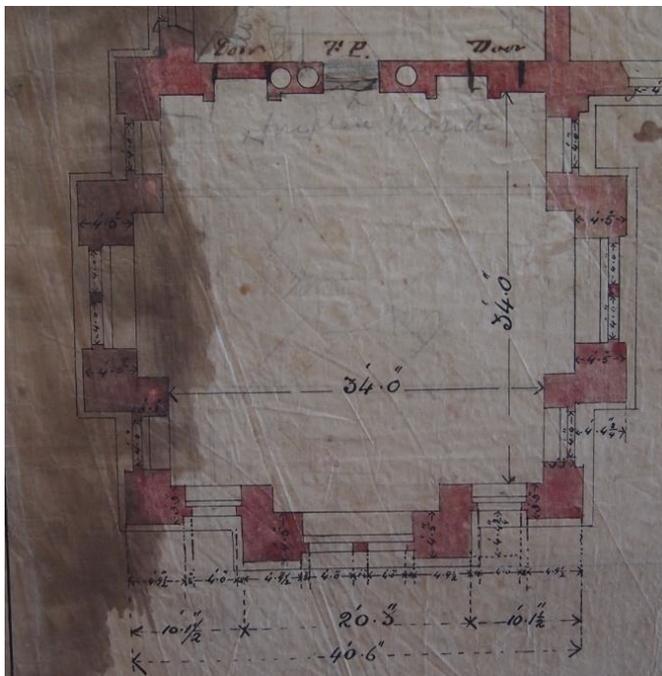


Figure 3.20

Engraving of 'New Mansion, Museum and Galleries, Barnard Castle: Plan of Ground Floor', *The Builder*, January 1871, 28.

[JAN. 14, 1871.]

THE BUILDER.

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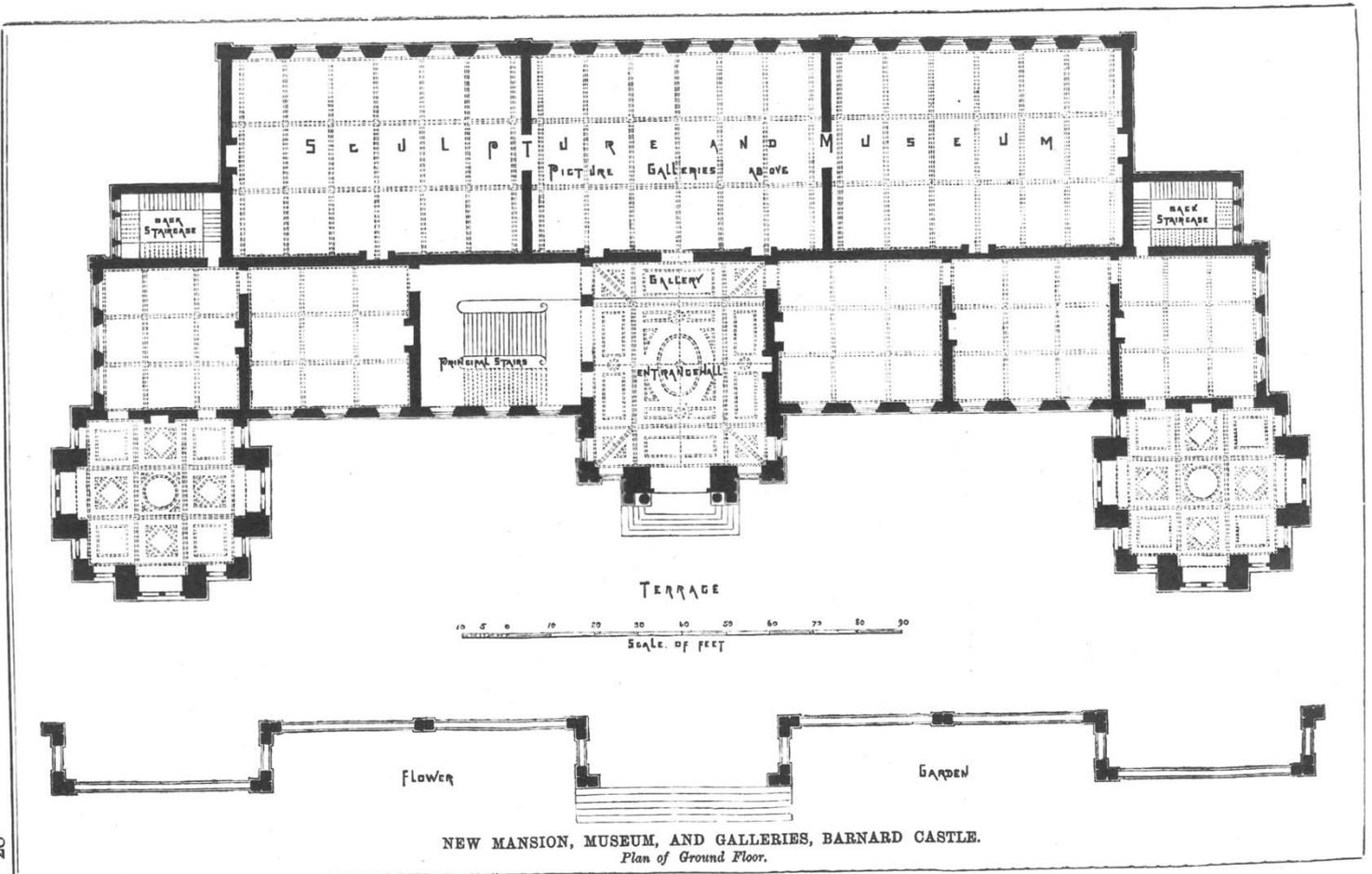


Figure 3.21

John Edward Watson, *Plan of The Bowes Museum, Basement Floor, 1874*, TBM/5/1 © The Bowes Museum.

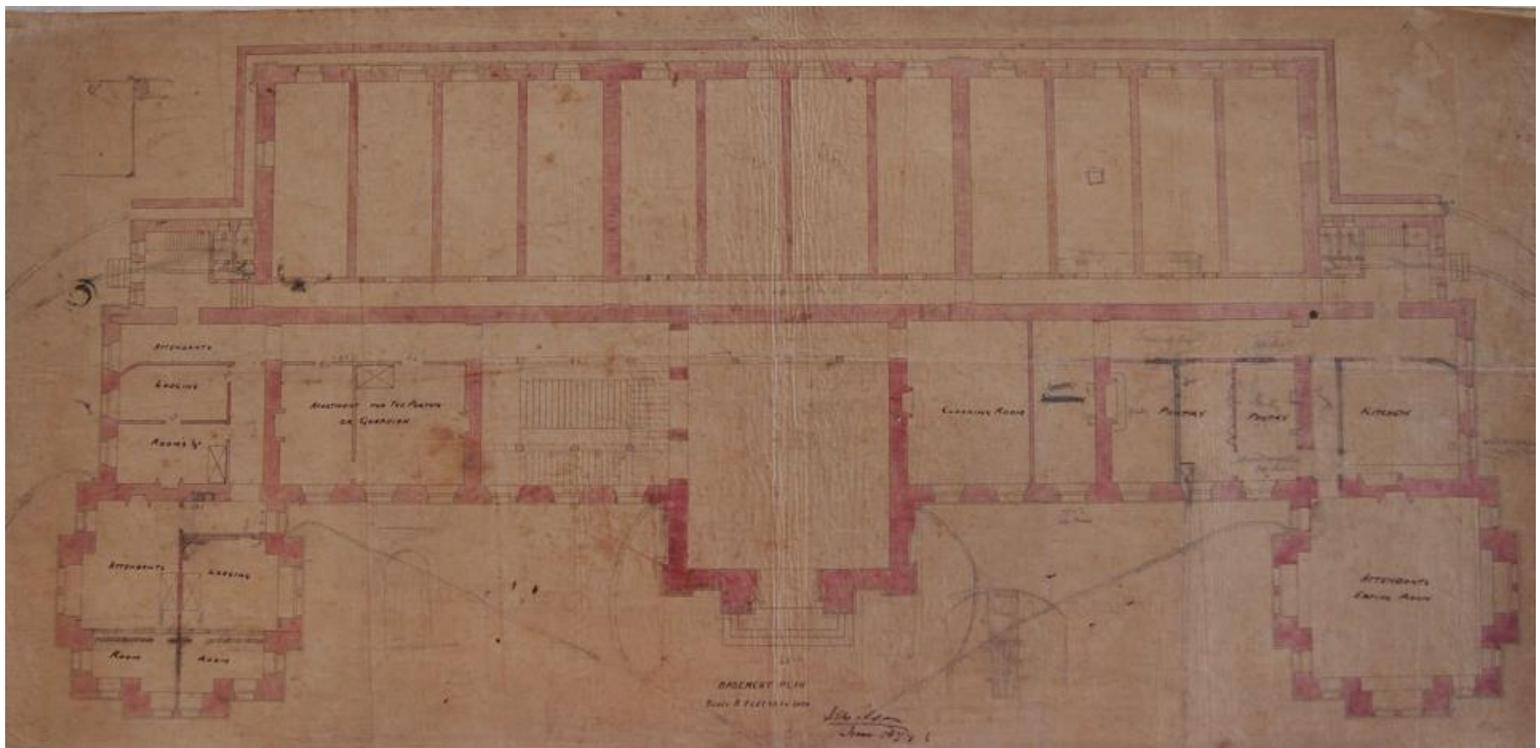


Figure 3.22

Jules Pellechet, *Plan of The Bowes Museum, West Pavillion, Second Floor, c.1879*, TBM/5/1 © The Bowes Museum.

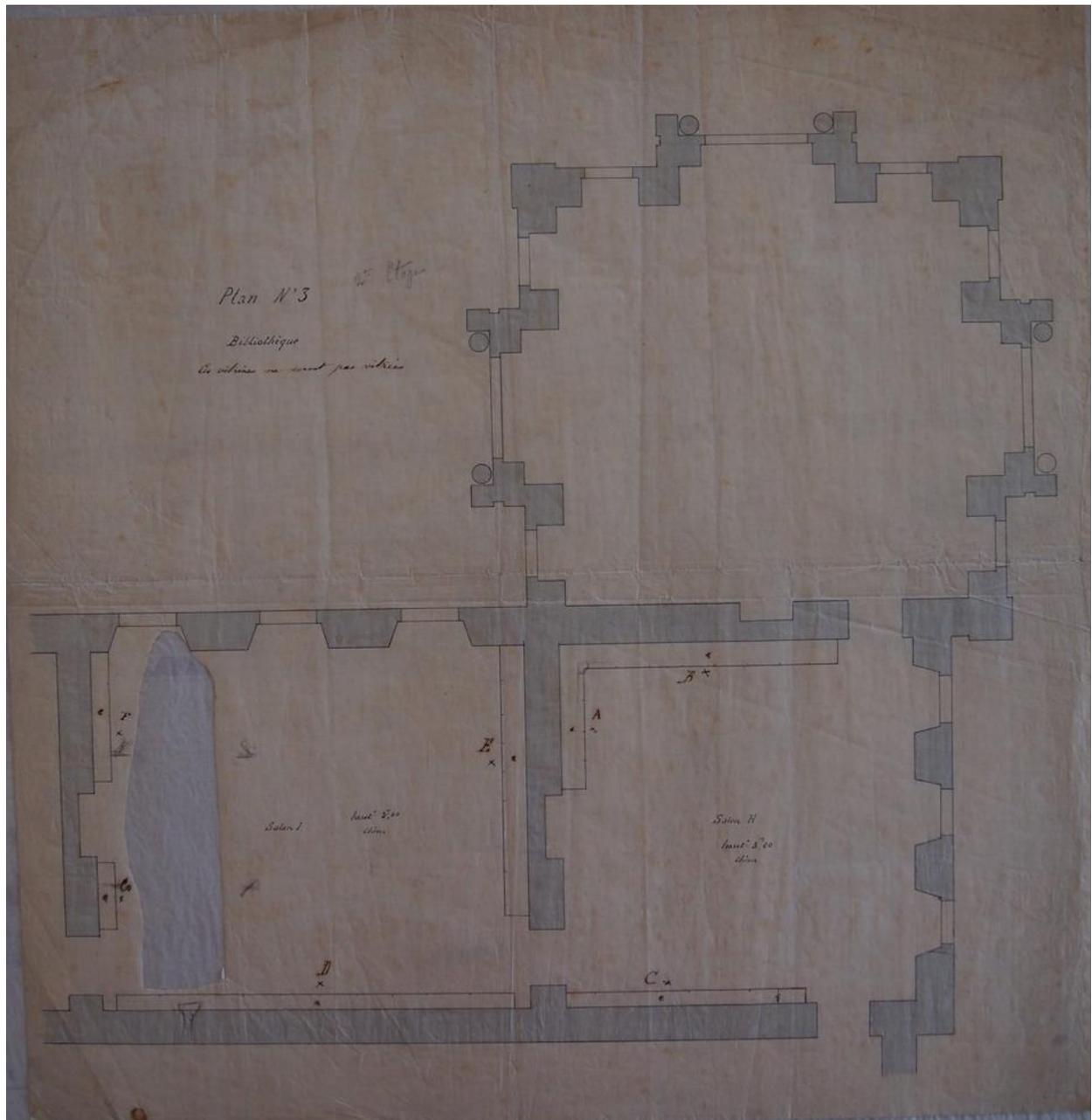


Figure 3.23

Detail of John Edward Watson, *Plan of The Bowes Museum, Ground Floor*, 1870, TBM/5/1 © The Bowes Museum.

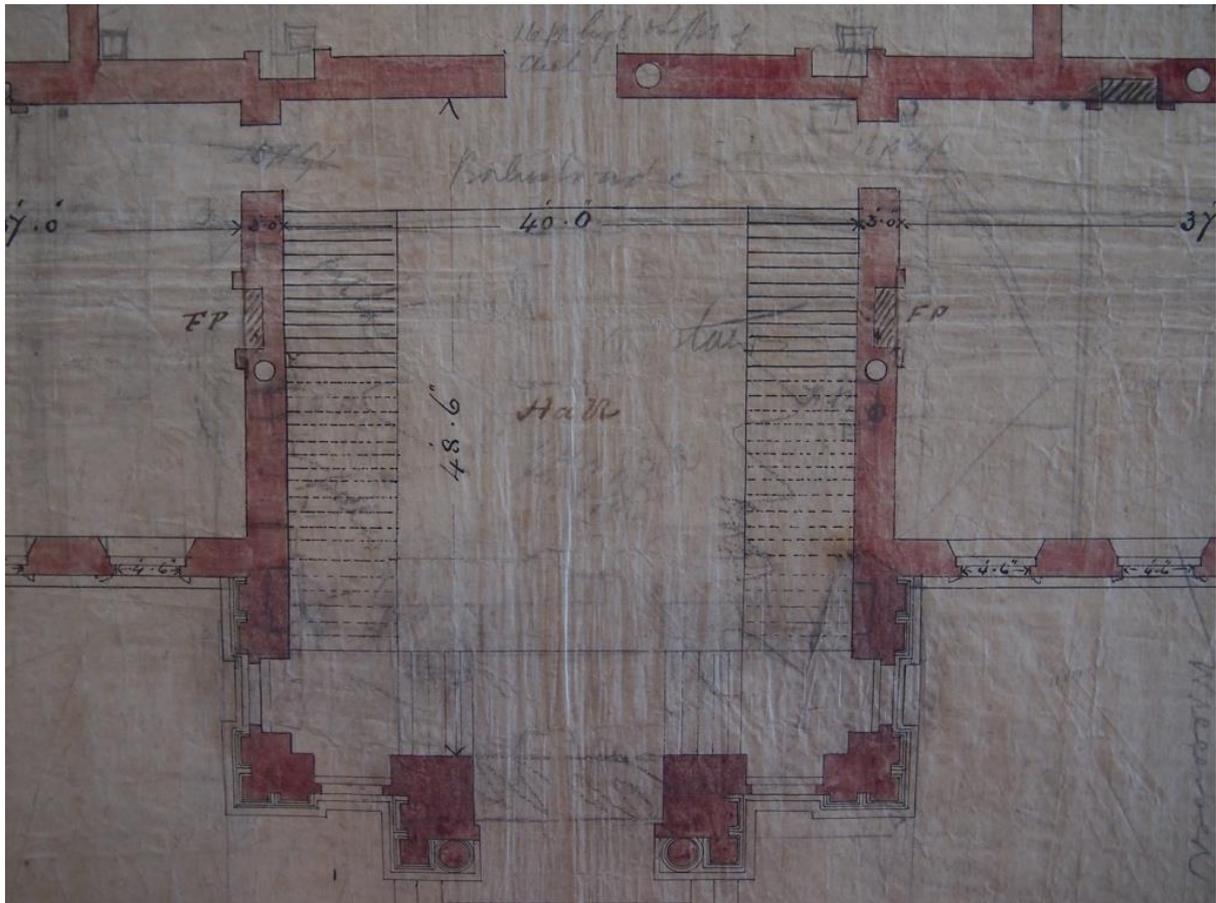


Figure 3.24

John Edward Watson, *Detail of Principle Staircase*, 1872, TBM/5/1 © The Bowes Museum.

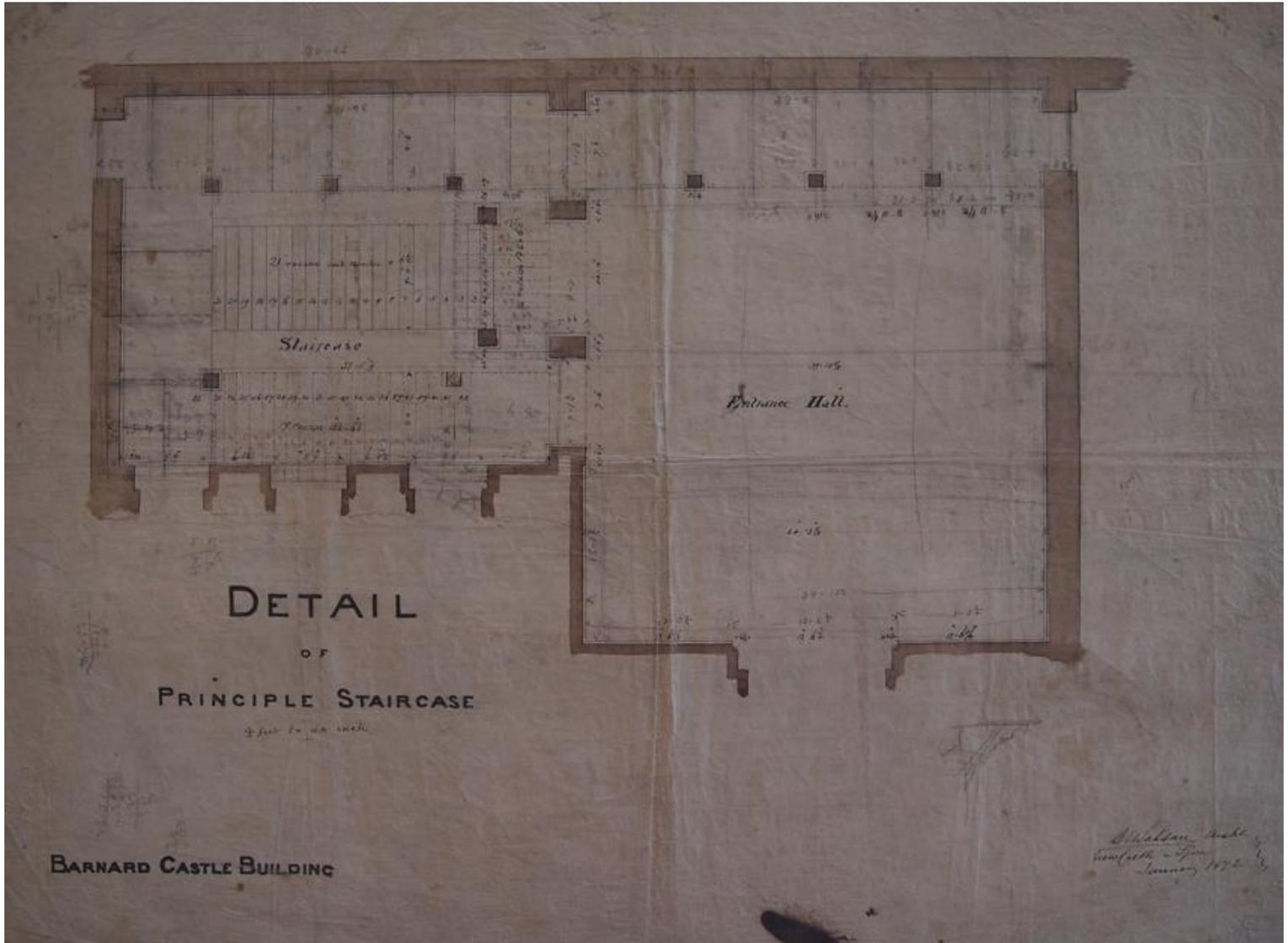


Figure 3.25

John Edward Watson, *Plan of The Bowes Museum, Staircase and Entrance Hall*, 1878,
D/St/C5/551/1b © Durham County Record Office.

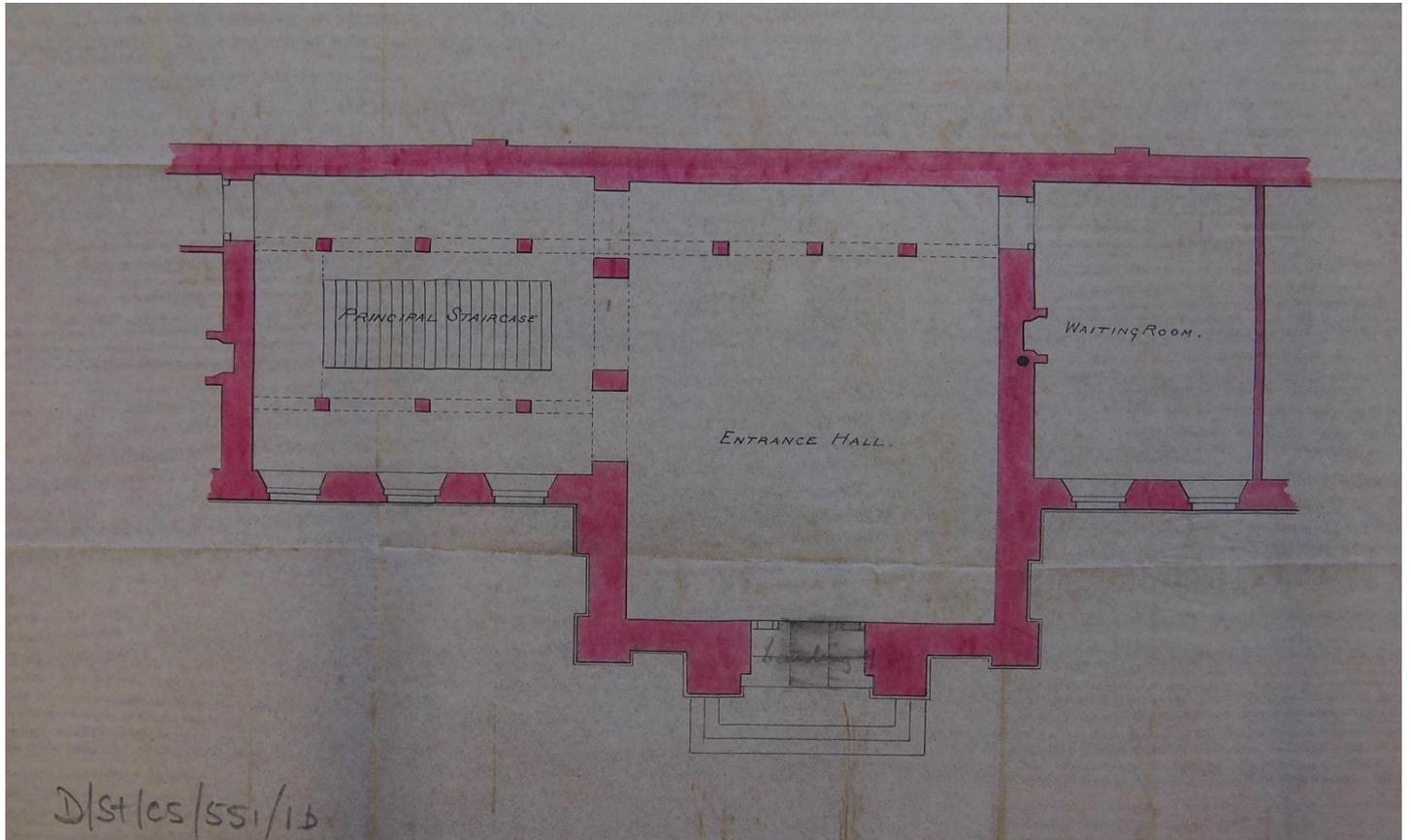


Figure 3.26

Floorplan of the Russell-Cotes Art Gallery © The Russell-Cotes Art Gallery.

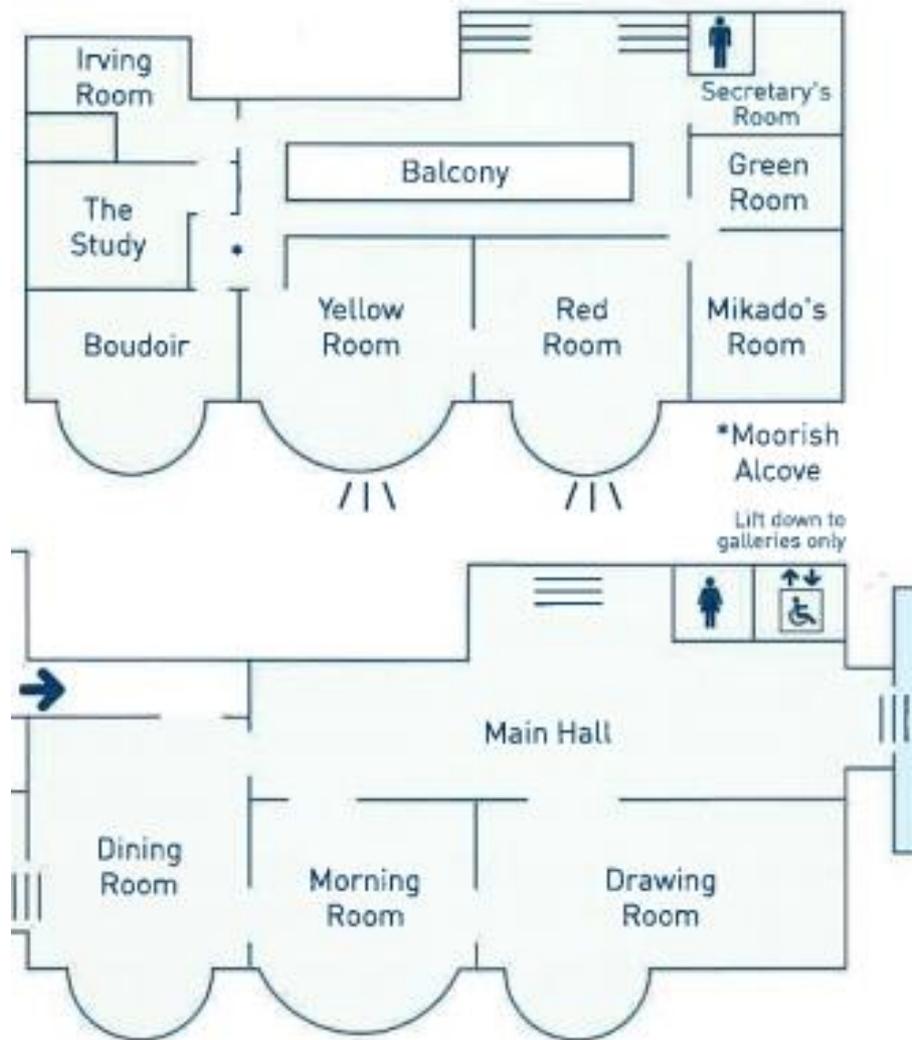


Figure 3.27

Thomas Rowlandson and Augustus Charles Pugin, 'The Hall and Staircase, British Museum', 1808, hand coloured etching and aquatint, 28 x 22.3cm, I,8.126 © The British Museum.



Figure 3.28
The Entrance Hall, c.1914, photograph, © The Francis Frith Collection.



Figure 3.29

John Watkins, *West Staircase*, 1876, pen and ink, 40.6 x 29.2 cm, 8089F, © The Victoria and Albert Museum.



SOUTH KENSINGTON MUSEUM.
NEW PERMANENT BUILDINGS. WEST STAIRCASE.
BY JOHN WATKINS.
OPENED TO THE PUBLIC, 1868.
8089 F. A.L.

Figure 3.30

Postcard of Russell-Cotes Art Gallery and Museum Entrance Hall, c.1900 © The author.



Figure 3.31

French, Staircase balustrade, c.1720, wrought iron, cast iron, gilt brass, wood, F.68 © The Wallace Collection.



Figure 3.32

Akerlind Factory, stove, c.1867, earthenware, X.1465, © The Bowes Museum.



Figure 3.33

John Edward Watson, *Cornice for the Entrance Hall, 1872*, D/St/C5/297/77b © Durham County Record Office.

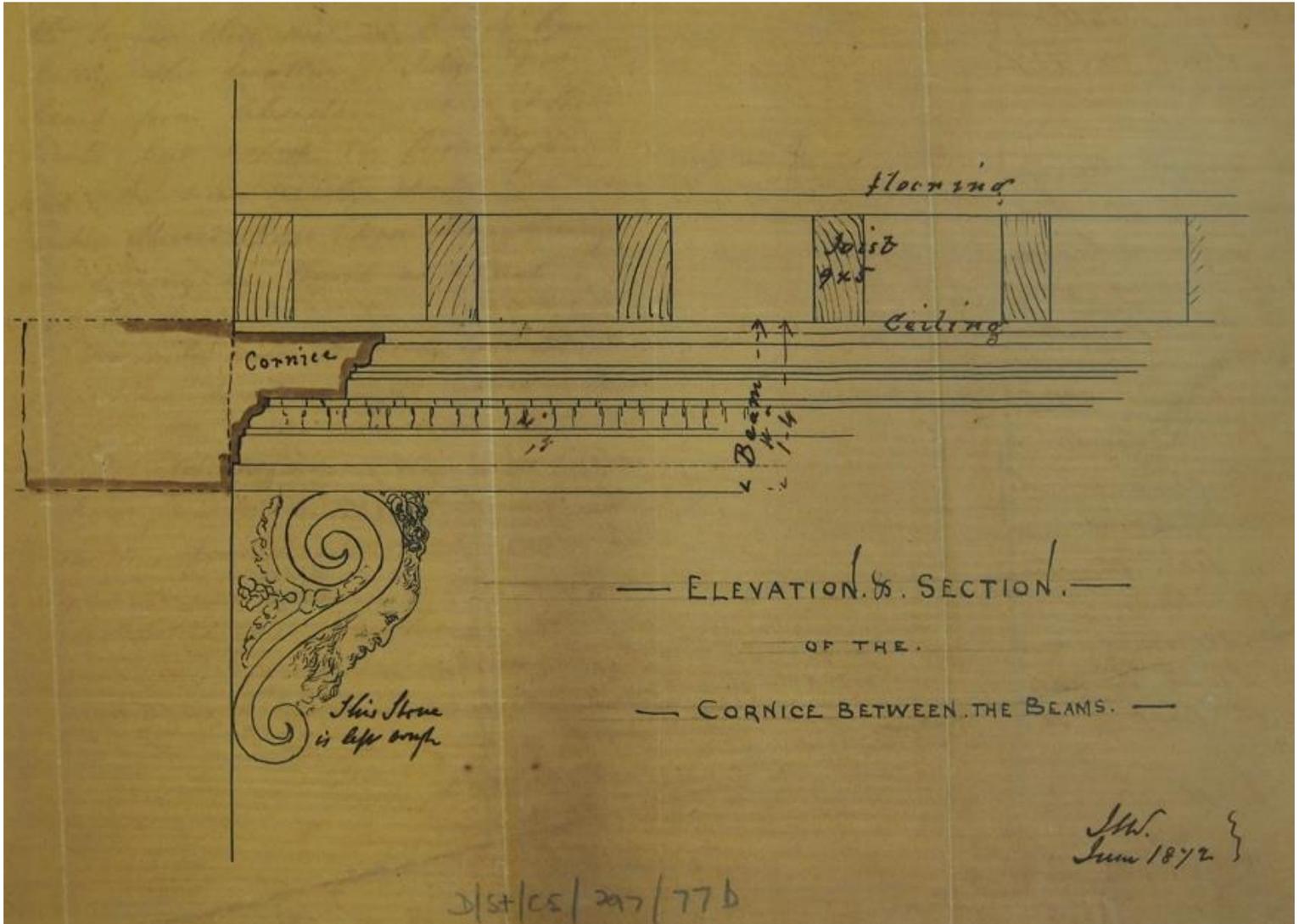


Figure 3.34

John Edward Watson, *Section of The Bowes Museum, Main Staircase*, 1872, TBM/5/1 © The Bowes Museum.

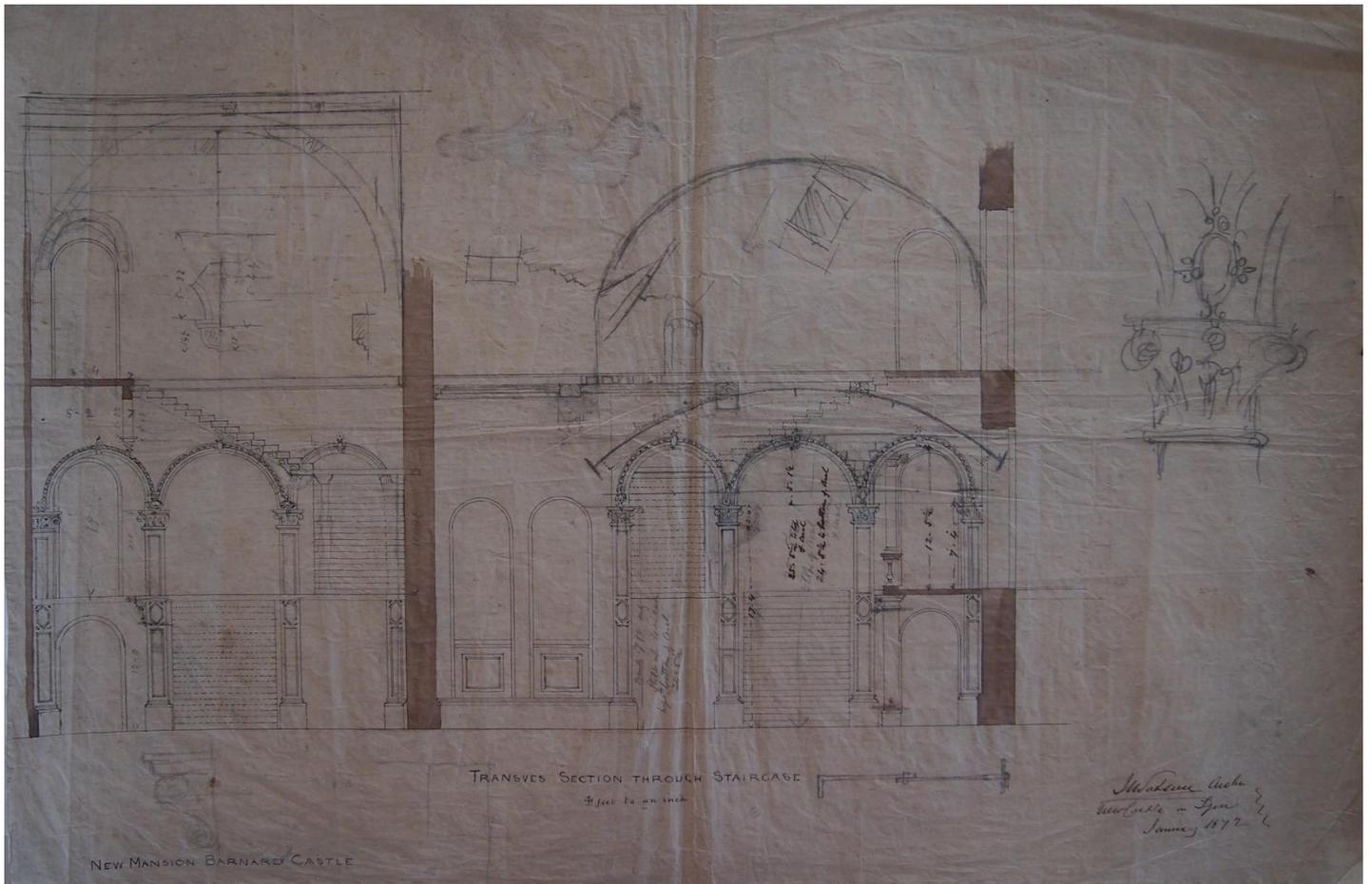


Figure 3.35

Letter from A. J. Arrowsmith & Co., 1874, D/St/C5/387/1b © Durham County Record Office.

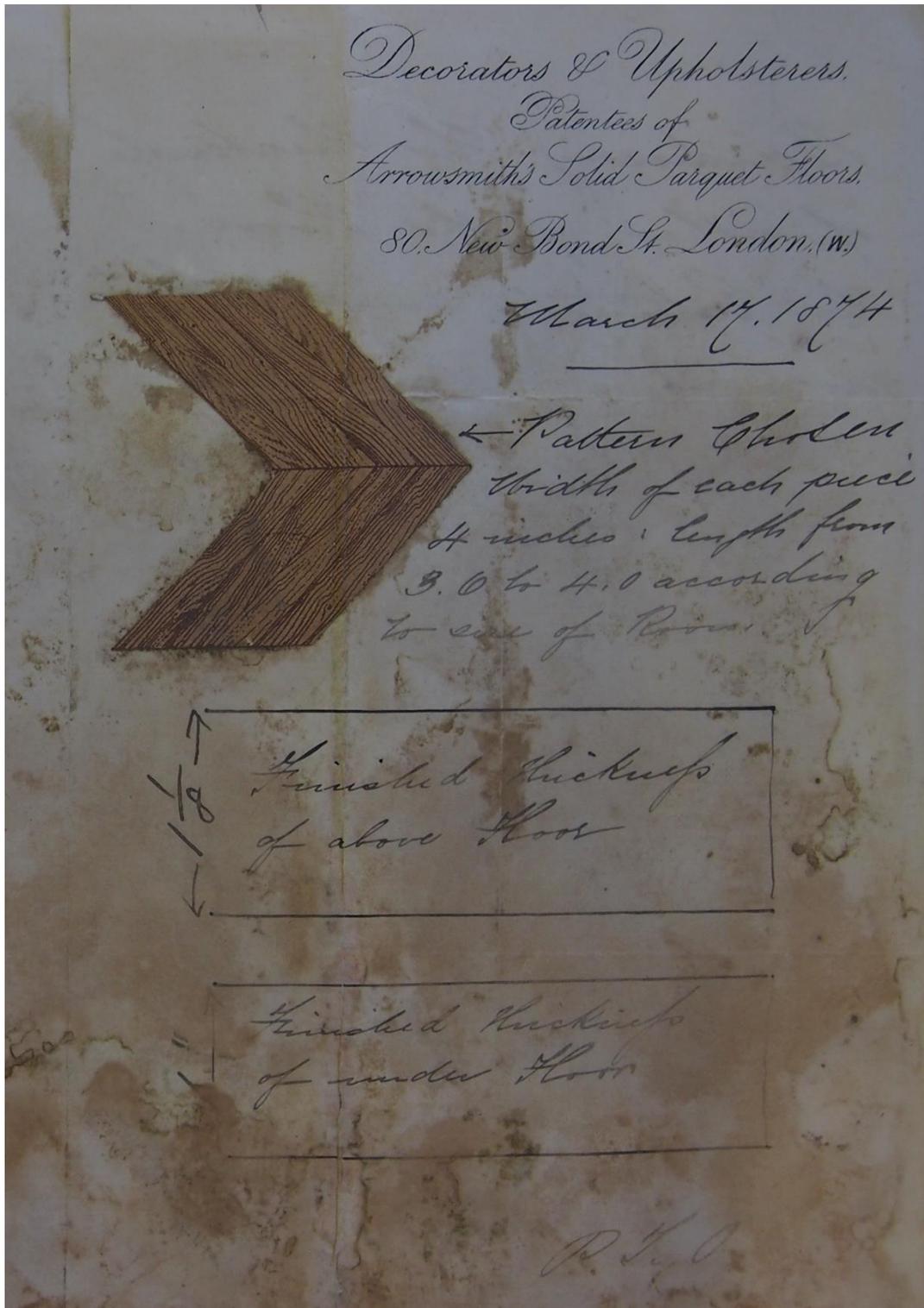


Figure 4.0

William Linnaeus Casey, *Marlborough House: Second Room*, 1857, watercolour, 31.6 x 41.8 cm, 7280, © The Victoria and Albert Museum.

William Linnaeus Casey, *Marlborough House: First Room*, 1856, watercolour, 7279, © The Victoria and Albert Museum.



Figure 4.1

Attributed to Isabel Agnes Cowper, *The National Competition Judges*, 1871, photograph, 23.8 x 29.1 cm, V&A Archive MA/32/27, neg. 9244, © The Victoria and Albert Museum.

John Watkins, *The Water Colour Galleries*, 1876, pen drawing, 26.7 x 40.6 cm, 8089C, © The Victoria and Albert Museum.



Figure 4.2

Photograph of the Jones Collection in the National Competition Gallery, c.1910, 1000BW0172 © The Victoria and Albert Museum.



Figure 4.3

Austrian, Powder Flask, c. 1600, horn and silver gilt, 234-1854, © The Victoria and Albert Museum.
French, Powder flask, nineteenth century, antler horn, X.321, © The Bowes Museum.



Figure 4.4

Jules Pellechet, *Plan of The Bowes Museum, West Pavillion, First Floor*, c.1879, TBM/5/1 © The Bowes Museum.

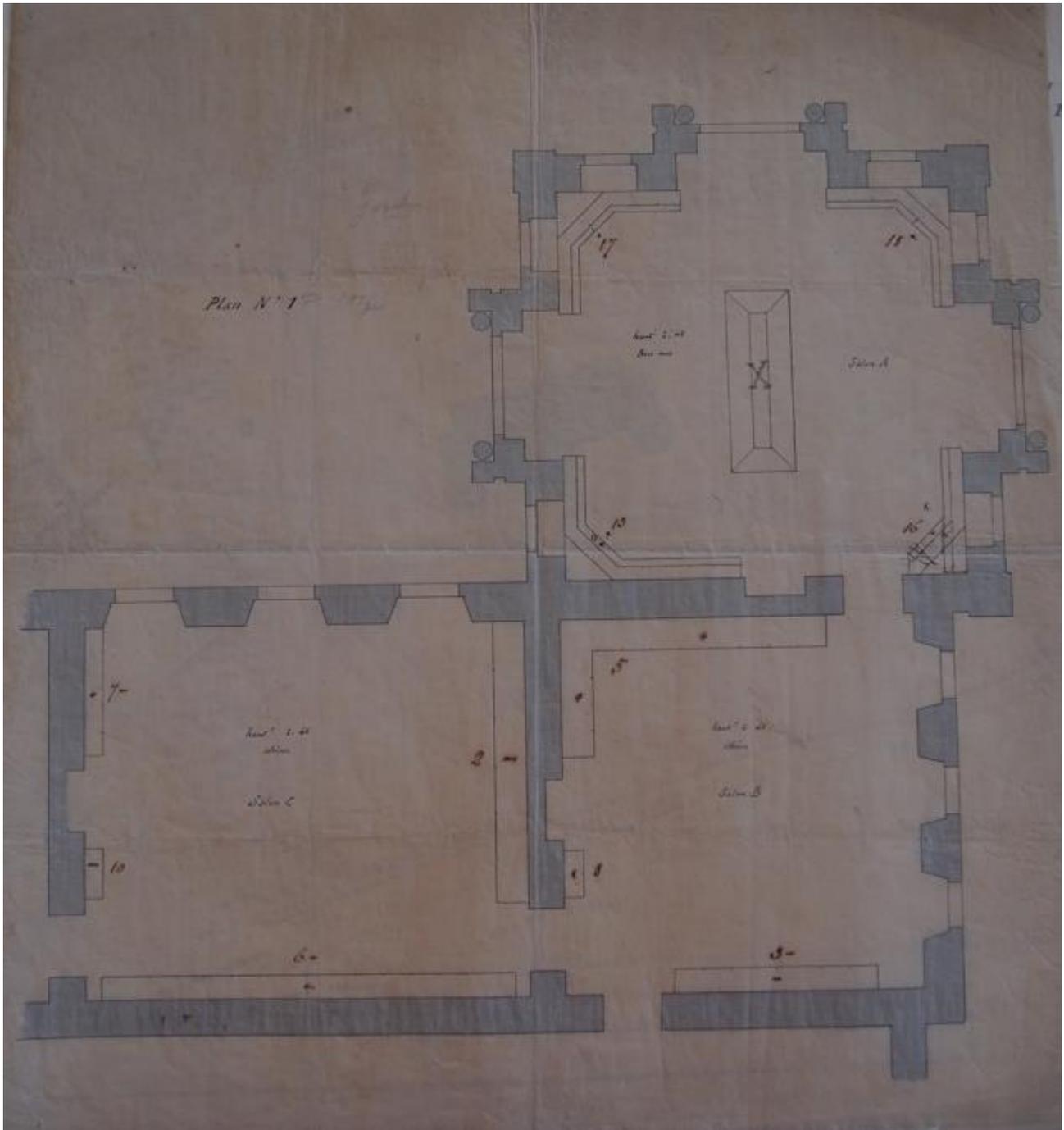


Figure 4.5

Jules Pellechet, *Plan of The Bowes Museum, East Pavillion, First Floor, c.1879*, TBM/5/1 © The Bowes Museum.

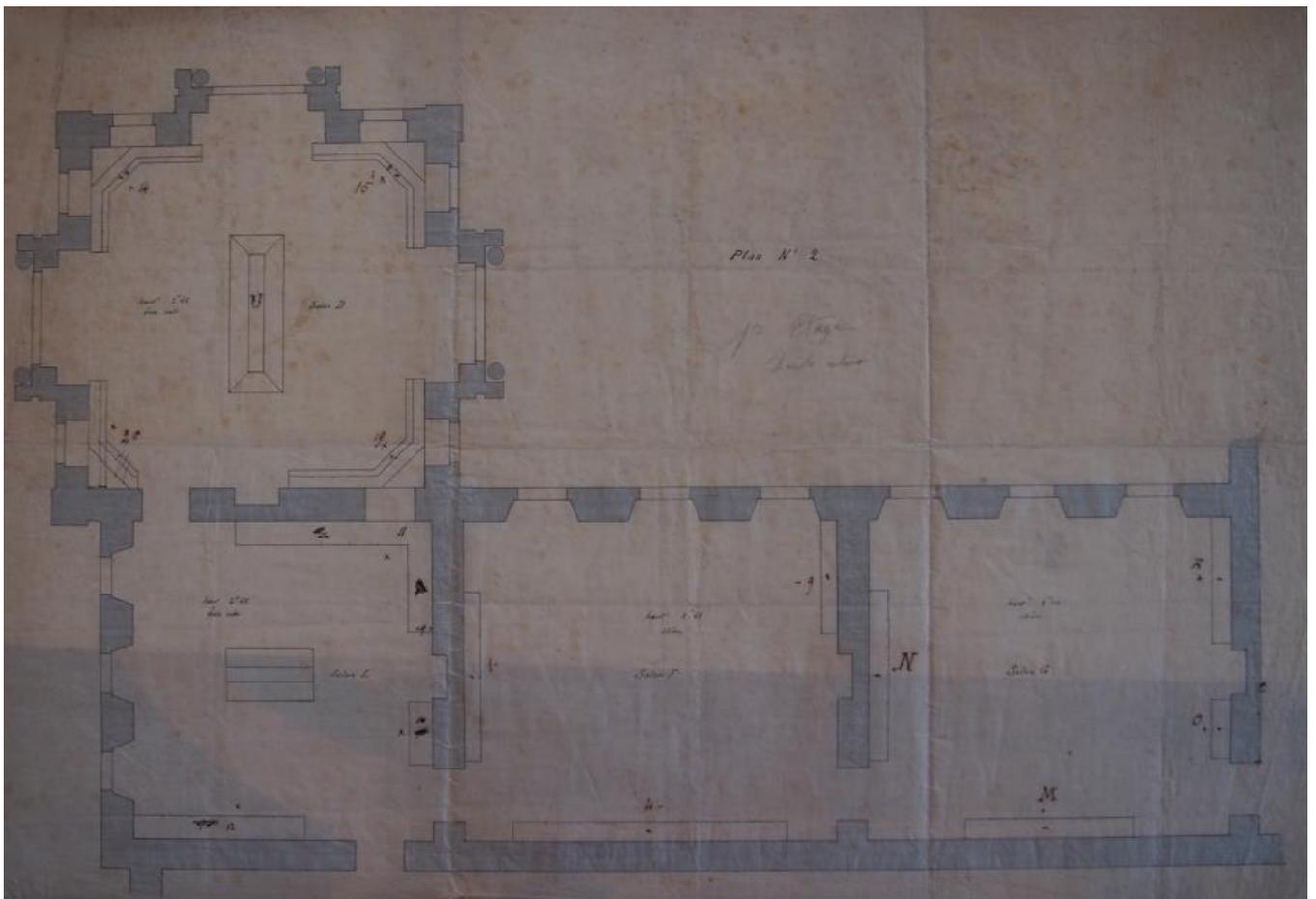


Figure 4.6

Detail of John Edward Watson, *Plan of The Bowes Museum, First Floor, 1870*, TBM/5/1 © The Bowes Museum.

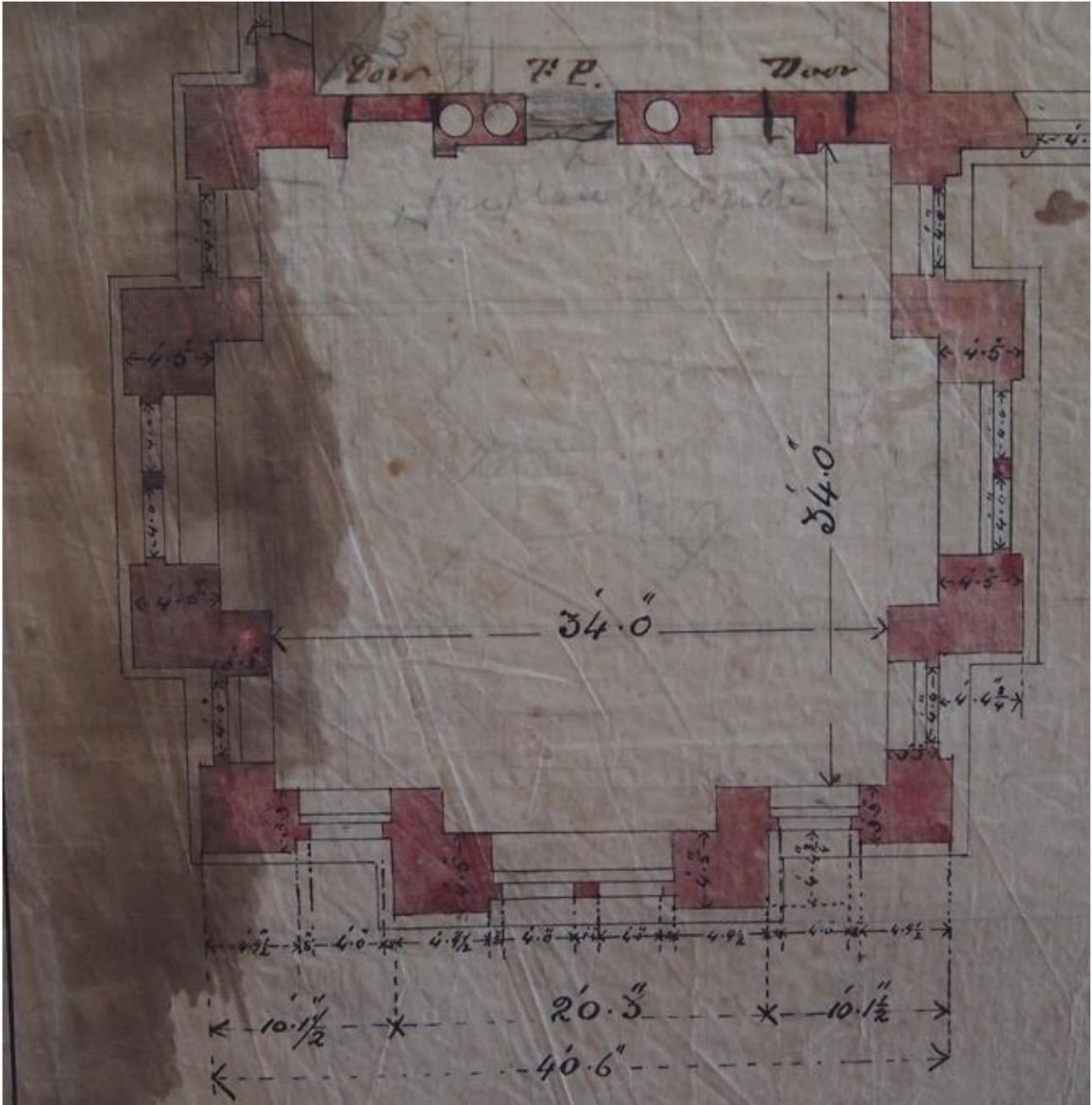


Figure 4.7
Photograph of 'X' shaped display case in The Bowes Museum © The author.



Figure 4.8

Photograph of the room of French porcelain, c.1900, TBMA, TBM/11/2, © The Bowes Museum.



Figure 4.9

Plate 33. From Haret, frères, *Recueil de planches: différents stands, vitrines et bâtiments aux Expositions universelles de 1867 à Paris, de 1873 à Vienne et de 1878 à Paris*, c. 1867-1878, CNAM-BIB Gd Fol Xae 3 Res © Conservatoire Numérique des Arts et Métiers.



HARET FRÈRES. Entrepreneurs. Rue de Bruxelles 16. PARIS.

EXPOSITION · UNIVERSELLE · 1878 · PARIS ·



101.83

Figure 4.10

Henry Cole's vertical display stand, photograph, V&A Archive, MA/32/26, neg 8939. © The Victoria and Albert Museum.



Figure 4.11

Detail Photograph of the Picture Gallery, c.1900, TBMA, TBM/11/2, © The Bowes Museum.



Figure 4.13
 Plan of the first floor arrangement of The Bowes Museum, 1885.

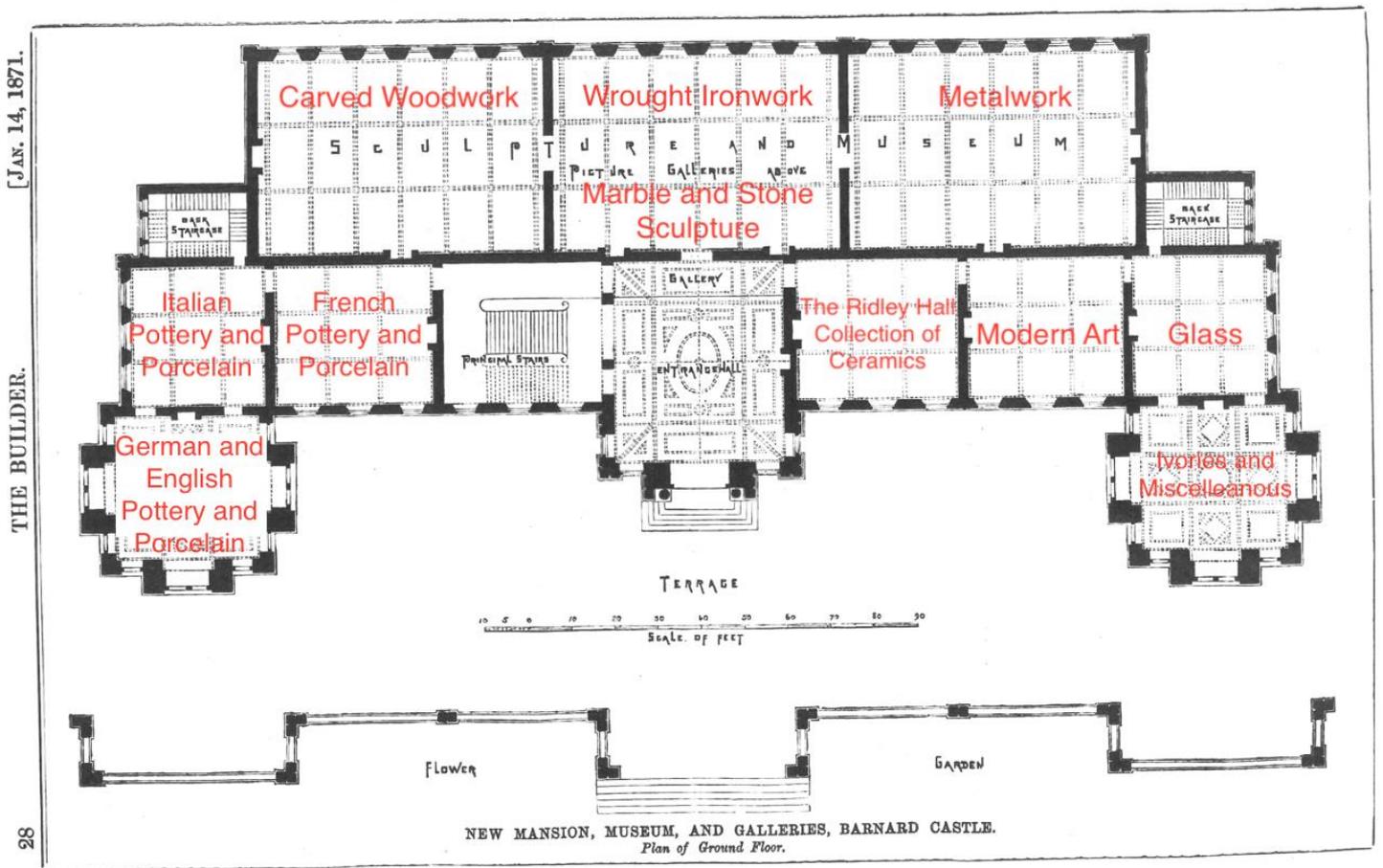


Figure 4.14

Plan of the second floor arrangement of The Bowes Museum, 1885.

[JAN. 14, 1871.

THE BUILDER.

28

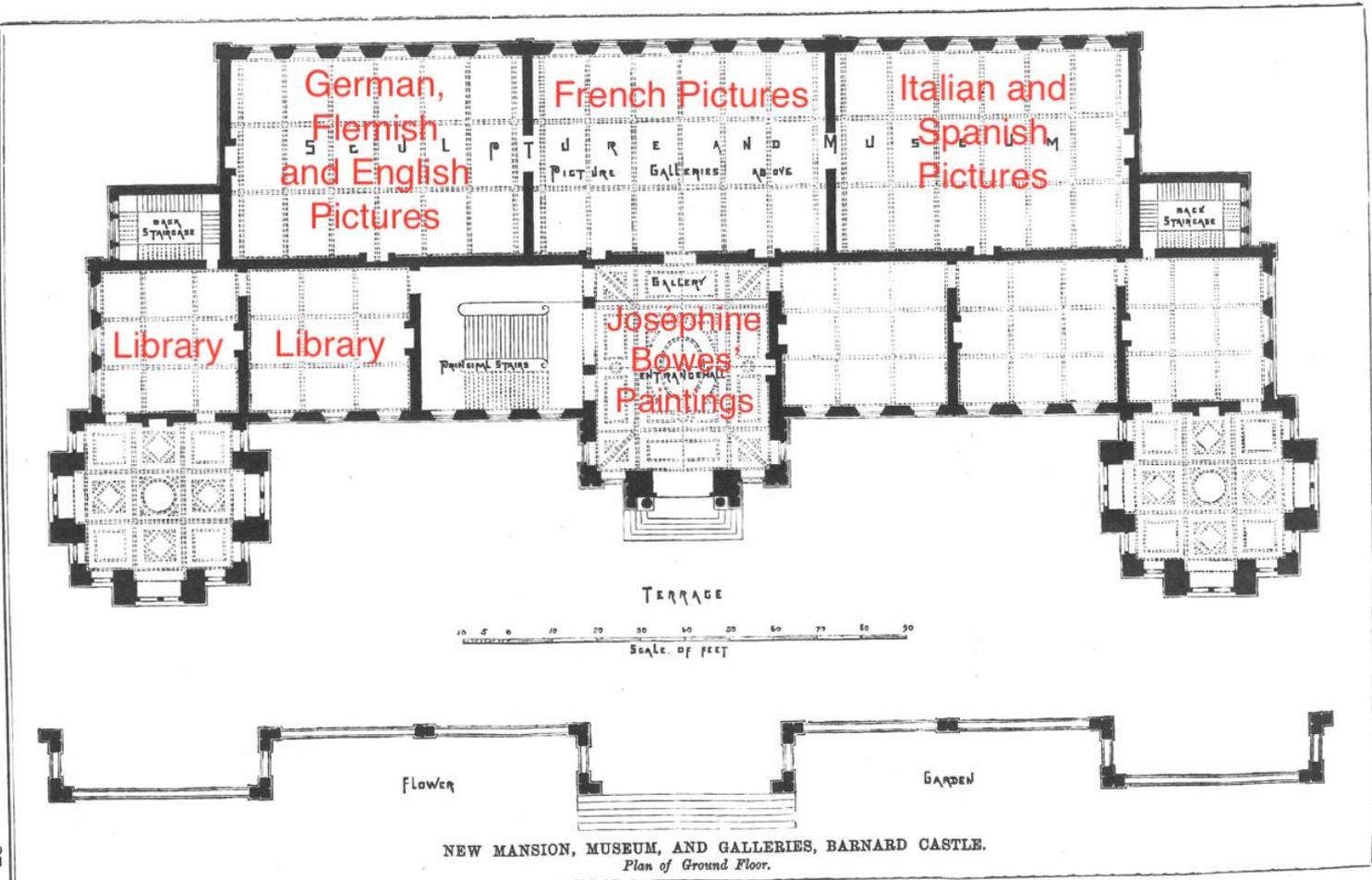


Figure 4.15

Photograph of the display case of Sèvres Porcelain, from Owen Stanley Scott, 'The Bowes Museum – Barnard Castle', *Art Journal*, (1897), 122-125.



Case of Sèvres Porcelain.

Figure 4.16

Photograph showing displays of Chinese ceramics in Birmingham Museum and Art Gallery, c.1900,
© Birmingham Museums Trust.



Figure 4.17

'Index' to Owen Stanley Scott, *Handbook to The Bowes Museum, Barnard Castle*, (Barnard Castle: W.R. Atkinson, 1893), iii.

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Figure 4.18

Wood engraving of Drawing Room and Ground Plan of no. 95 Piccadilly from *Handbook of the Jones Collection in the South Kensington Museum*, (London: Chapman and Hall, 1883), 9 & 29.

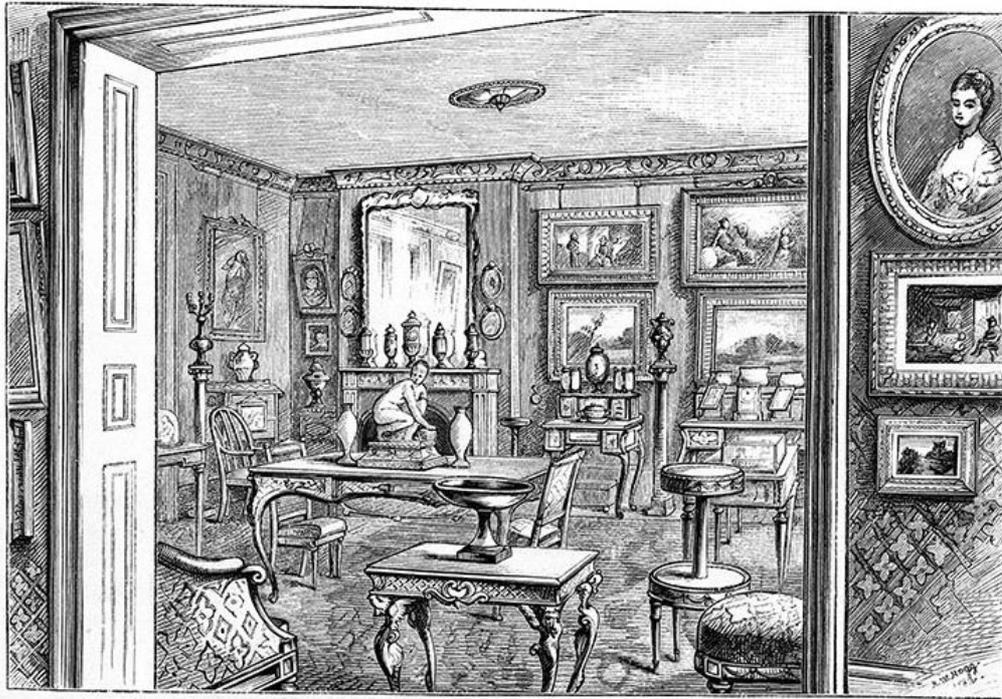


FIG. 10.—DRAWING-ROOM AT NO. 95, PICCADILLY.

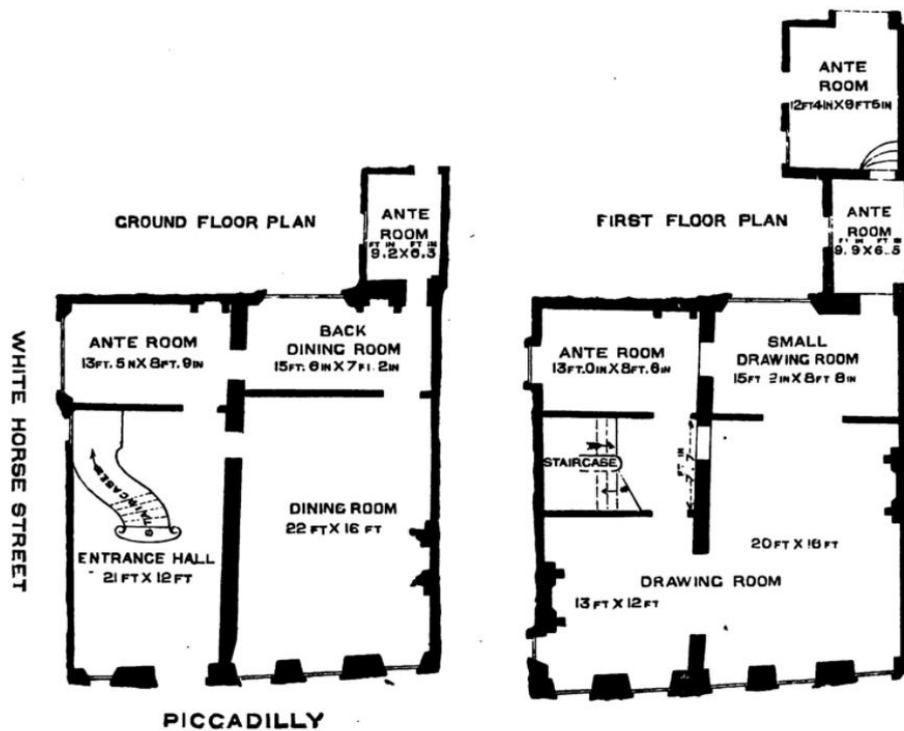


FIG. 1.—GROUND PLAN OF NO. 95, PICCADILLY.

Figure 4.19

Photograph of the plaster cast gallery, c.1915, TBMA, TBM/11/2, © The Bowes Museum.



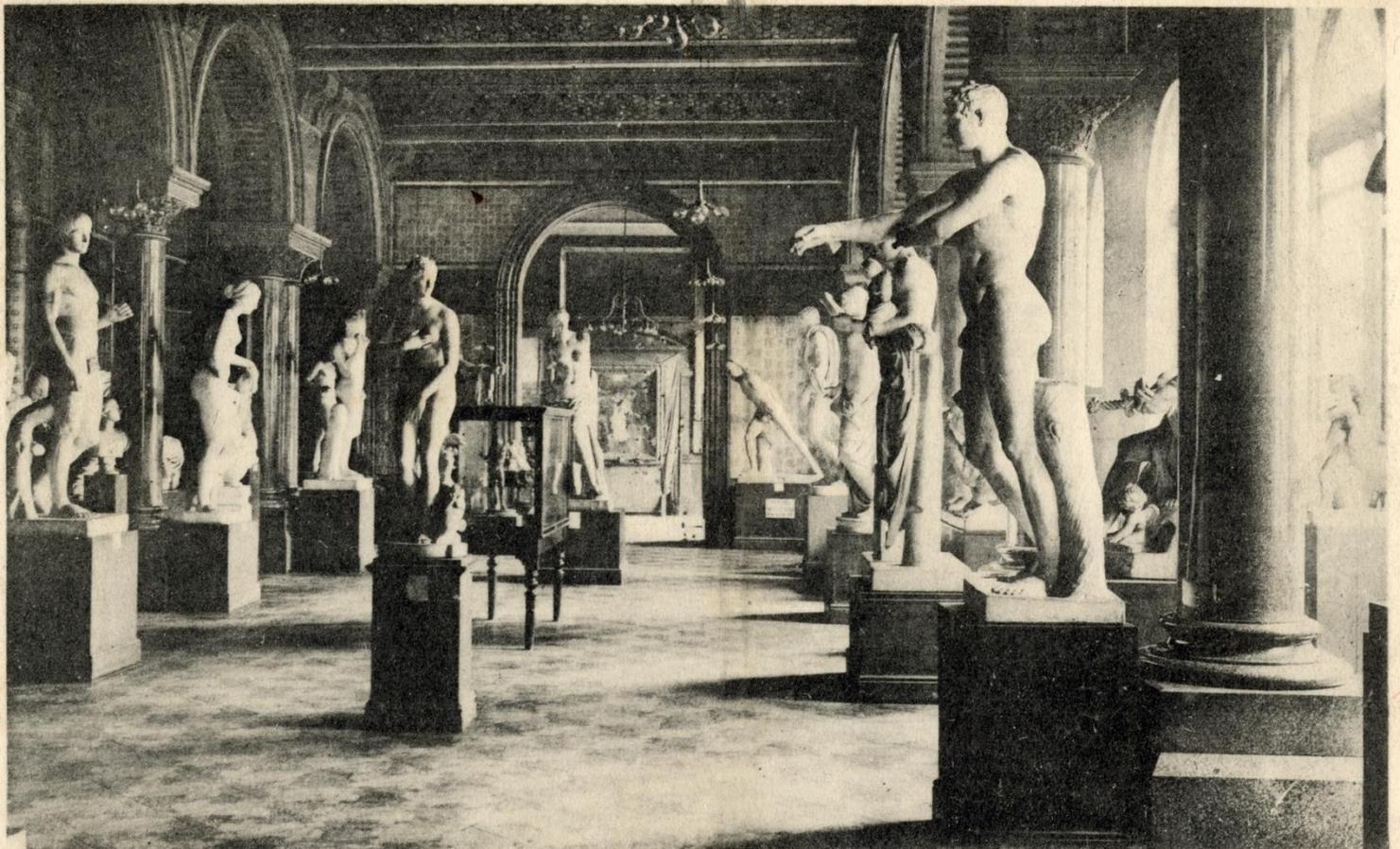
Figure 4.20

Photograph of the Victoria & Albert Museum Antique Cast Court, c.1900.



Figure 4.21

Postcard showing the Plaster Cast Gallery in Leeds City Art Gallery, 1904 © Leeds Museums and Galleries.



Leeds City Art Gallery

hw : 14 : 1888 .

W.T.G.,L. NO.581

Figure 4.22

John Watkins, *Sheepshanks Collection*, c.1860, pen and ink, 32.9 x 47.5 cm, 8089D © The Victoria and Albert Museum.

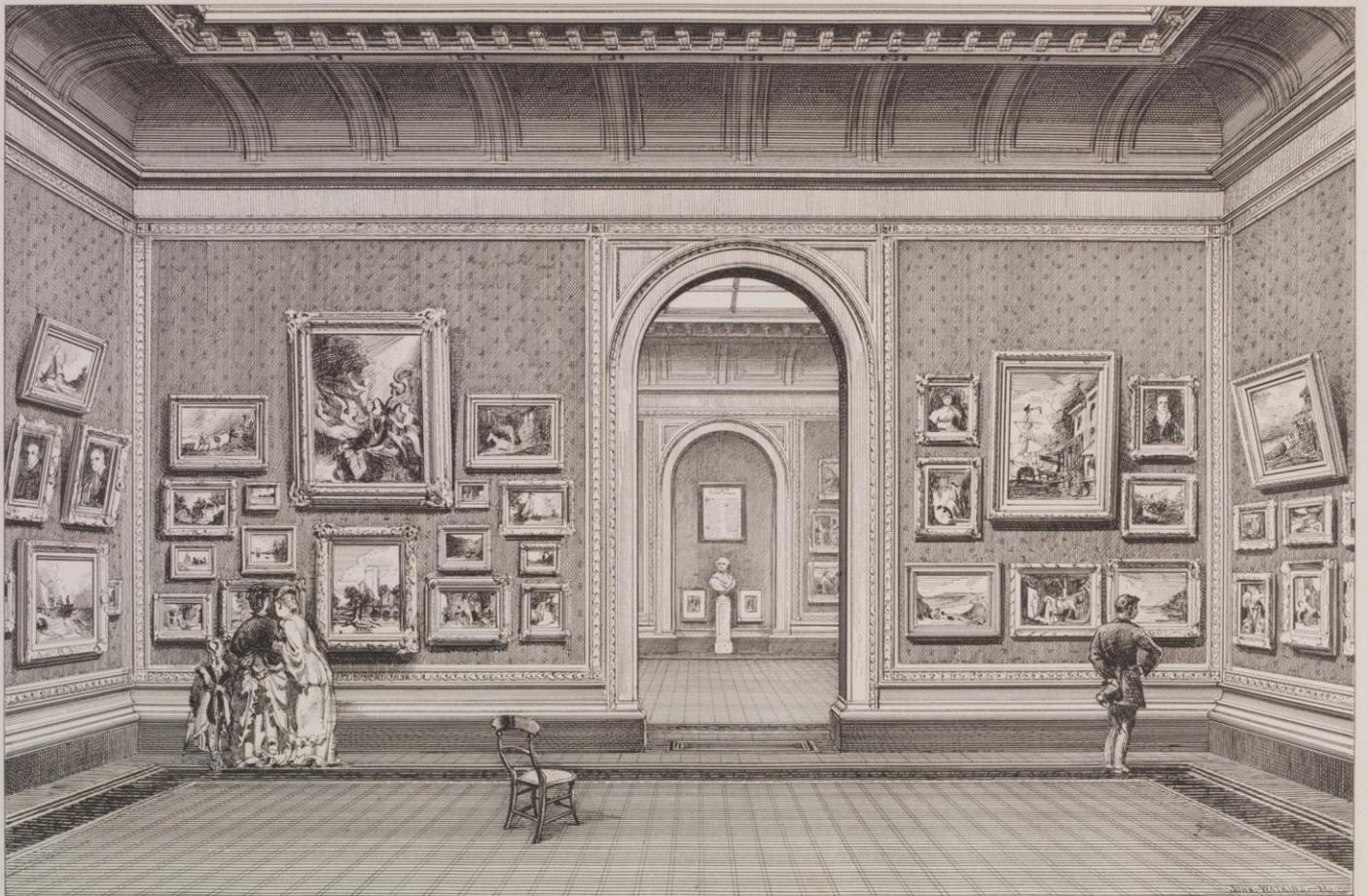


Figure 4.23

Photograph of the Picture Gallery, c.1900, TBMA, TBM/11/2, © The Bowes Museum.



Figure 4.24

Sketch of The Bowes Museum Picture Gallery from 'Mr Long's visit to and report on Provincial Galleries', 1910, V&A Archive © The Victoria and Albert Museum.

