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EDWARD WILLIAM COOKE (1811-1880),
ENGLISH MARINE ARTIST, DIARIST AND COLLECTOR:
THE FORMATION AND DISPERSION OF HIS
VENETIAN GLASS COLLECTION

For the most part, the identities of collectors from whose collections works of art have been absorbed into the world's great museums are buried in obscurity. It is unusual for glass historians to have much information about the circumstances in which a private 19th-century glass collection was assembled. The English marine artist Edward William Cooke (Fig. 1) is a rare exception. More than 50 glasses from his collection are now in the British Museum¹.

Glass historians are considerably more familiar with the name of Cooke's contemporary, the English collector Felix Slade (1790-1868), who has been described as «... the first great connoisseur and collector of glass ...»². Slade's collection of more than a thousand glasses, many of them Venetian, was bequeathed to the British Museum in 1868. Unfortunately, we do not have detailed knowledge of where Slade acquired his glasses, beyond the few provenance sources provided by some entries in the catalogue of his collection being prepared at the time of his death³, and annotated sales catalogues showing him as a buyer⁴.

¹ Information about the glasses in the British Museum cited here can be found on the British Museum's collections online database under http://www.britishmuseum.org/research/collection_online/collection_search_results.aspx.

² Tait 1996: 70.

³ Franks 1871.

⁴ The catalogue of Slade's collection records, for example, that he acquired glasses that had been in the Debruge-Duménil, Bernal, Soltykoff and Préaux collections, all sold during the 1850s and 1860s, as well as from the d'Azeglio and Sandes collections (for

This scarcity of records about the formation of private glass collections from which items entered museums in the 19th century is one of the reasons why the information that we have about the formation of Cooke's collection is so significant and fascinating.

Cooke provided an exceptional record of the ways in which he acquired his glass collection in the diary that he kept from the late 1820s until 1879. The diary, still in the ownership of his descendants in 1996, reveals Cooke as a gregarious man with an insatiable intellectual curiosity and wide-ranging interests, reflected in his life-long passion for collecting a diverse range of objects. His two great enthusiasms, though, were ferns and Venetian glass⁵.

Cooke's diary provides rare documentation of the means by which a well-connected, much travelled London glass collector acquired, transported, displayed, lent and disposed of items from his collection. His passion for Venetian glass was at its height in the mid-1860s, when interest in the subject was intense. The formation of his glass collection reached its apogee in 1864-5. The posthumous sale of his glass at Christie's in London on 15 and 16 June 1880 included 550 lots of Venetian glass⁶. Taken together, the diary, documentation about Cooke's collection in the British Museum's and the Victoria and Albert Museum's Archives, and the sale catalogues annotated with buyers and prices in Christie's Archive provide a fascinating insight into how his collection was formed, shown, appreciated and disbursed.

The combination of his personality and opportunities enabled Cooke to use a range of strategies to extend his collection: visiting curiosity shops and dealers at home and abroad, during extensive travels in pursuit of subjects for his paintings; at auction; through speculative

example, Franks 1871, cat. nos 361 [British Museum, S.361] and 387 [British Museum, S.387]). Annotated copies of the sale catalogues in the Wallace Collection Library record Slade as buying glass at the Bernal Sale (Lugt 22290, 5 March-30 April 1855) and the Soltykoff sale (Lugt 26136, 8 April-1 May 1861).

⁵ The diaries belonged to Cooke's great-grandson, Lt Col Conrad Reginald Cooke, when John Munday published his definitive biography of the artist in 1996 (Munday 1996: 9). It has not been possible to establish whether they remain with the family. For this paper, Munday's transcripts of the diaries were kindly made available to the author by Martyn Gregory, together with photocopies of the originals as needed for photography.

⁶ Lugt 40298. *Catalogue of the collection of Venetian glass of the late E. W. Cooke, R.A., The greater portion of which have been exhibited at the South Kensington Museum.*

visits from dealers; as gifts and, perhaps most unusually, through exchanges. He mixed in affluent cultured and artistic circles, giving him access to important private collections and a kinship with like-minded collectors, which might lead to exchanges, gifts or perhaps early notification of proposed sales. As a result, he encapsulates the varied means by which a collector might augment his collection.

Cooke's artist father undoubtedly sparked his interest in 'curiosities', and as a young man he was already fascinated by collections. Later, he referred to his own eclectic collection as his 'museum', arranging it as such and regularly receiving contributions to it. Among those recorded in his diary he noted, on 26 December 1857, «Tom brought the broom stick carved by a lunatic», and, on 22 June 1860, «... Capt. Cunningham sent me 6 curious Indian knives or Swords for Museum ...»⁷.

Cooke achieved professional success as a young man. A well-known early work is *The Antiquary's Cell*, painted in 1835. Acquired by the cloth manufacturer and collector John Sheepshanks, it was included in his bequest to the South Kensington Museum (from 1899 the Victoria and Albert Museum) in 1857⁸. Cooke was soon mixing in high society and attending *conversazione*, gatherings of like-minded people. At meetings of the Fine Arts Club, which took place in members' homes, he had the opportunity to see selections from other collections, as when on 23 July 1863 he went «... to Fine Arts Club meeting at Marchese D'Azelio's. Met many friends and saw superb collection ...». Cooke also exhibited items from his own collection. Diary entries in two consecutive months in 1865 record (23 May), «...Went to Fergusson's Fine Art Club. I had a large collection of Glass, Ivory, Majolica &c on shew» and (6 June), «Chaffers came and took 22 pieces of Venetian Glass and Mr Geo Field's Bowl for Mr Malcolm's Fine Art Club». The diary entry for 23 July 1867 indicates the scale of the displays at these gatherings: «Chaffers came with two men and packed 72 pieces of old Venetian glass for the Fine Arts Club meeting tomorrow ...»⁹.

A widower, initially with young children, Cooke had a close-knit

⁷ For the author's access to transcripts and photocopies of the diary, see note 5. For ease of comprehension, abbreviations used by Cooke have not been retained in this paper.

⁸ Victoria and Albert Museum, inv. FA.42[0].

⁹ For the Fine Arts Club see Eatwell 1994. 'Chaffers' was probably William Chaffers, for whom see Westgarth 2009: 78-80.

family, a busy life in London both professionally and socially, public responsibilities and wide-ranging interests. Yet he travelled extensively and regularly both at home and abroad. Following his first stay in Venice, from late August to mid-November 1850, the city appears to have become his favourite destination. It provided him with a wealth of subject-matter for his brush as well as convivial company and good opportunities to add to his collection of curiosities. Following this first stay, Cooke was inspired to make 9 further extensive visits to Venice, going there for the last time in 1877 (Fig. 2)¹⁰.

As well as being a great source of inspiration for his art, Venice was almost a home from home, for, during what became a tradition of lengthy stays during the autumn and winter months, Cooke frequently encountered friends and acquaintances from among the English cultural elite, including Charles Eastlake (Director of the National Gallery), the archaeologist and art lover Austen Layard, the medievalist and collector Thomas Gambier Parry, the art critic John Ruskin, and 'Brown' (probably the Venetian resident Rawdon Brown). Cooke recorded visits to antique, or 'curiosity' shops, in the company of some of them.

Cooke and Ruskin met on numerous occasions in both London and Venice in 1850-51, visiting Murano together in 1851¹¹. Although there is no evidence that Cooke was collecting Venetian glass at this time, he would certainly have been aware of Ruskin's appreciation of its innate qualities. In volume II of *The Stones of Venice*, published in 1853, Ruskin encouraged designers to exploit the inherent qualities of materials, such as the ductility of glass when heated and its transparency when cold – qualities characteristic of the Venetian glass-making tradition¹².

Cooke's visits to Venice in the 1860s coincided with exciting developments on the island of Murano. The revival of interest in historic Venetian glass and the revitalization of the city's artistic blown-glass industry at this time owed much to these developments. In the early 1860s, the abbot Vincenzo Zanetti helped to establish a glass museum

¹⁰ For a chronological summary of Cooke's foreign travel see Munday 1996: 364.

¹¹ Diary entries for 20 September and 4 October 1851 record their visits to Murano.

¹² Ruskin 1925, II: 391.

and a school of design for glass-makers on Murano, in the hope of stimulating a revival of the industry there. Students, inspired by the museum's collection, often revived and reinterpreted earlier techniques and styles. It was perhaps in Venice that Cooke first encountered Antonio Salviati, whose enormously successful glass-making company took its inspiration from historic Venetian glass.

When did Cooke begin to collect glass? The earliest reference to his buying glass was when he was in Baden Baden during his honeymoon, so the acquisition of «... 2 Bohemia glass scent bottles ...», recorded in his diary entry for 11 July 1840, may have been for his bride. On 7 October 1850, during his first visit to Venice, Cooke noted in his diary that he '[b]ought glass objects'. However, the first firm indication of Cooke's interest in Venetian glass is in his diary entry for 29 November 1858, when he was passing through Paris on a journey home from Venice: He wrote, «Went to Roussels, bought bronze cup and Venetian glass &c ...».

An early record of a gift of glass received by Cooke is noted in his diary entry for 7 January 1859: «Chapman Marshall brought me 2 large goblets used at Coronation banquet of George IV as a present». One of these glasses, inscribed with the date of the banquet, 19 July 1821, was acquired for the British Museum from the posthumous sale of Cooke's glass collection in 1880 (Fig. 3)¹³.

Dealers did not specialize in glass, but sold a wide range of 'curiosities' in their shops, often acquiring their stock from auctions. A collector might visit the shop or an enterprising dealer might call on a potential customer.

By late February 1864 Cooke was in thrall to collecting glass, as his diary entry for 24 February, recording visits to several London dealers,

¹³ The Chapman Marshall referred to by Cooke was probably Sir Chapman Marshall (1786-1862), or his son Chapman Stansfield Marshall (1808-1872), older brother of George Stansfield Marshall (c. 1811-1883), who was, according to Munday (Munday 1996: 117, 244), a friend and patron of Cooke. The glass in the British Museum is reg. no. 1880,0617.45; Cooke glass sale, lot 575. Lot 575 comprised both glasses. The annotated sale catalogue at Christie's records 'Francks' (almost certainly Augustus Wollaston Franks, Keeper of British and Medieval Antiquities and Ethnography at the British Museum) as the buyer of the two glasses comprising this lot, but only one is recorded in the museum's Antiquities Register, volume 14, for the period February 1879-December 1884.

illustrates: «Left 2 Ruby vases at Falcke's to be cleaned ... called at Miers, Zimmerman & Durlachers, bought 3 pieces of Venice glass»¹⁴.

As Cooke's enthusiasm intensified the dealers were quick to respond. Between December 1863 and December 1864 Cooke recorded about 40 speculative visits to his Kensington home from the dealers Attenborough, Davis, Durlacher, Falcke, Jacobs, Myers, Neill, Wareham, Waters, Webster, Whitehead, Wilson and Wright, some of them among the principal London 'curiosity' dealers of the time.

The quantity of Venetian glass that Cooke bought in 1864 is remarkable. He often acquired several pieces at a time, but it may be that his largest single purchase occurred on 29 June 1864, when, he recorded, «Mr and Mrs Falcke came at 9 and brought a van with the Glass case and 111 pieces of Venetian glass (old). They unpacked and set it up by 3 o'clock».

Sometimes Cooke paid in cash, as on 3 December 1864 when, «Falcke's men brought 2 Ruby cups which I bought 15/. ...». Often, though, he made exchanges of the type illustrated by the following examples: 20 February 1864, «... Mr Falcke came and exchanged several pieces of Venetian glass for a Drawing of Dieppe and a small old picture ...»; 11 May 1864, «Durlacher came and brought 5 new Venetian glass specimens and a majolica Dish – he took away in exchange for them and the glass case a picture of Capo di Sorento»; 31 May 1864, «Mr Webster called and he took a small Sunset picture, Lagune framed, and I finished up a drawing of Scheveling pinck for him in exchange for 15 pieces of Venetian Glass ...»¹⁵.

Cooke's interest in glass soon led to an acquaintance with Felix Slade. On 9 January 1864 Cooke recorded, «Mr Blore drove over

¹⁴ Presumably Isaac or David Falcke, Abraham Myers, Godfrey or Simon Zimmerman and Henry Durlacher. See Westgarth 2009 for these names and also the name Meyers. In his diary, Cooke referred on several occasions to a dealer called «Miers» or «Myers», from whom he sometimes acquired Venetian glass. References to «Miers» include those in entries on 24 December 1863 («Called on Miers, he and brother brought down 15 Venetian glasses and selected picture and 4 drawings ...») and 7 March 1865 (Harriet «... brought home 3 pieces of V. Glass from Miers having had or-molu feet fitted.»). References to «Myers» include those to «A Myers» on 13 April and 30 November 1864.

¹⁵ The diary entry for 11 May 1864 is illustrated in Higgott 2015: 124, Fig. 1.

and took me to Mr Felix Slade's ... Saw the truly superb collection of Venetian Glass and Roman and Greek Glass and some of his fine Etchings. Took luncheon there and walked back with Mr Blore¹⁶. On 21 April 1864, «... Mr Felix Slade called and saw glass. He drove me to Christie's saw China and pictures of Mr Herbert's ...». A couple of months later (6 June 1864) Cooke, «Went with C. Landseer¹⁷ to Mr Slade's, looked at his glass and antiques. Lunched and left at 3». Shortly before Slade's death, he gave Cooke a gift, the latter noting on 10 February 1868, «Mr Slade sent me a beautiful Venetian glass knife ...».

Several years later, on 8 February 1875, Cooke was given another gift that probably included glass. He recorded, «Mr Willett gave me a curious Japanese vase, a large Venetian Tazza and a v [Venetian]. vase, also Holly cuttings ...». Perhaps «Mr Willett» was the Dutch collector Abraham Willet (1825-1888), whose collection is in the Willet-Holthuysen Museum in Amsterdam.

Visiting curiosity shops was a highlight of Cooke's extensive foreign tours. October 1864 was frenetic with such visits. In Venice, purchases, including glass, were made at the shops of Richetti, Biachi, Barbieri and «Dinas»¹⁸. Cooke described the mechanics of the transactions. For example, on 12 October he noted, «Out before breakfast went in gondola to Ricchettis – bought 17 pieces of glass. Went to Blumenthals' for cash. In afternoon Ricchetti bought them home and I paid him». On 3 November, departure day, «Vincenzo (Vincenzo Grilla, his gondolier) got a large Bacchetta and we saw the four cases on board the Atlas ...» and Cooke «... went to Rieti's and bought 3 Naps worth of 7 pieces of old glass. Packed them and took them to the Agents and got Bill of Landing»¹⁹. Even short stops on the journey home provided irresistible shopping opportunities. In Florence in November 1864 he made several visits to Riblet's, one of them on the 5th, when Cooke,

¹⁶ Edward Blore, the architect, who introduced Cooke to Slade (Munday 1996: 248).

¹⁷ The artist Charles Landseer (1799-1879).

¹⁸ For Richetti and Guiseppe Dina see Westgarth 2009.

¹⁹ Munday 1996: 160 for Vincenzo Grilla, who was Cooke's gondolier for all the artist's visits to Venice. «Rieti's» was perhaps the premises of Moise and David Rietti, Jewish textile merchants located on the edge of the Ghetto Nuovo when visited by William Bankes in 1852 (see Sebba 2009: 232) or Riatti (see Westgarth 2009).

«... went to 2 Antiquarians, the second Ribblet. Selected about 9 or 12 pieces of old glass Venetian ...».

Soon afterwards, he was in Paris where, over the course of five days (15-19 November 1864), he visited a number of dealers and bought at least 8 glasses, three of them Venetian.

Cooke's interest in Venetian glass went beyond simple aesthetic appreciation to a deep intellectual curiosity. This is evident from his diary, where he regularly recorded going to see glass in museum collections, as well as making drawings of glasses in his own collection, in museums and elsewhere, presumably not only as a way of recording the pieces but also as a way of studying them. In the autumn of 1864 he drew glass in the Correr and the Museo Vetrario in Venice, the Louvre and the Musée Cluny in Paris and the British Museum and the South Kensington Museum in London. In April 1865 he drew at Christie's²⁰. His interest in drawing glasses was enduring. While staying with the collector Robert Napier at West Sheldon, Dumbartonshire, he noted in his diary on 13 September 1867, «Began drawing the finest of the Venetian glass», and on 4 November 1878, at the Exposition universelle in Paris, he «[m]ade sketches of Venetian Glass ...». Cooke was also keen to learn the correct Italian terminology on the subject. In Venice, on 24 October 1864, he recorded, «In eveng Valentine (British Vice-Consul²¹) helped me translate Venetian terms of Glass, from Catalogues of Corr: Museum». Augustus Wollaston Franks, Keeper of British and Medieval Antiquities and Ethnography at the British Museum, was evidently aware of Cooke's scholarly interest in the subject. It was he who arranged for Cooke to be presented with a copy of the catalogue of Slade's collection in November 1871²².

²⁰ In the autumn of 1864 Cooke's diary records visits, during the majority of which he sketched glasses, to the Correr Museum on 5, 26 and 27 October, the Museo Vetrario on 30 October and 2 November, the Louvre and the Musée Cluny on 17 and 18 November, to Cluny again on the 19th, to the British Museum on 2 November and the South Kensington Museum on 23 November. On 4 April 1865, «I spent ½ hour with Layard then drew Venetian glass at Christie's ... in evening finished drawings of Venetian glass ...».

²¹ For Valentine's position, Munday 1996: 250.

²² Cooke's diary entry for 21 November 1871 records, «... in evening looked at Slade collection. Presented to me this handsome volume by the late Mr S. through Franks».

Cooke's rapidly increasing collection attracted many visitors, those in 1864 including «... Mr Hartshorne and Son ...», the son perhaps Albert Hartshorne, later the author of *Old English Glasses* (1897), and «... Mr Powell the glass Manufacturer ...»²³.

We can gain an impression of the display they would have seen from Cooke's diary. His descriptions of his 'museum' from 1857 to the early 1860s conjure up walls, cabinets and drawers displaying a large and eclectic collection that ranged from skulls to Etruscan vases. Some areas were dedicated to specific aspects of the collection, though – the 'Vivarium room'; a case of botanical specimens and corals; «... racks for *Curious sticks*»²⁴. The glass collection soon required additional display cases and on 17 December 1864, «Philpot brought me the two brass glazed cabinets bought yesterday at Falcke's sale. In evening filled them with Ven. glass, Ivory, Silver and other objects ...». Soon more display space was required and the scale of the glass collection is demonstrated by the length of time it took Cooke's sister Mary to wash it. On 18 February 1865, «Men finished cabinet, fixed shelves and cleaned up by 2 o'clock. Mary all day washing the glass specimens ... I filled in the whole of the shelves with the largest specimens of Venetian Glass ... and put the rest into the 2 other cases». A few weeks later, on 6 March, Cooke recorded the pleasure he took in sharing his collection with a like-minded friend, the leading contemporary Venetian glass-making entrepreneur Antonio Salviati. Cooke recorded, «Dr Salviati, his Son and Daughter and Sig. Gagliadotte, came at 7 to dinner. Had great fun, shewed them the Venetian Glass». March 22 saw a further visit from members of the Salviati family, Cooke noting that, «Madame & Miss Salviati called also the Miss Redgraves to see glass» (Fig. 4).

Cooke was a regular attendee at Christie's sales but his purchases there in the spring of 1865 are especially noteworthy. On 22 March he, «Went to Christies', attended sale of Eastwood's glass bought 30 lots of the best specimens and brought them home safely. Multitudes

²³ The Hartshornes visited on 18 June; Powell on 28 June, specifically to see the Venetian glass. The London glass factory James Powell & Sons later became Powell & Sons (Whitefriars) Ltd.

²⁴ Mentioned respectively in the diary entries for 17 and 24 December 1857 and 28 November 1863.

of people there to see Davis's pictures & Turner Drawings etc. Met Mr Slade, Robinson Franks etc» (Fig. 4)²⁵. Cooke's purchases of Eastwood's glass almost certainly included four of the more than 50 glasses later acquired from his collection for the British Museum. Of the four, the two glasses enamelled with birds and foliage are now known to be all-glass hybrids, objects created by bonding two or more glass components from different sources in order to make up a whole object (Fig. 5). The covered cup was possibly made in Hall in Tirol in the late 16th century, the oviform vase probably made in late 16th-century Barcelona²⁶. The other two glasses are a 17th-century Venetian vase mould-blown in the shape of a fir-cone (Fig. 6) and an unusual large purple goblet²⁷.

Another great opportunity was provided by the sale, on 7 April, of Earl Cadogan's glass collection at Christie's²⁸. Cooke bought 7 glasses²⁹. At least three of them were later acquired by the British Museum. One of these is a rare Bohemian opal glass beaker attributed to the glasshouse on Count Buquoy's estate, Nové Hradý, at Gratzen in southern Bohemia, c. 1680 (Fig. 7). About 10 beakers and a purple glass bucket made from the same mould are recorded³⁰. Cooke nearly forgot to take this purchase home, as his diary entry for 8 April records: «At luncheon time

²⁵ Although referred to by Cooke as «... sale of ...», Eastwood is not mentioned as the vendor in the sale catalogue. The sale is Lugt 28390, the catalogue titled, *Catalogue of a choice collection of fine old Venetian glass, recently received from the Continent; and a collection of porcelain, bronzes, / And other Ornamental Objects, the property of a gentleman*. Cooke bought lots 1, 12, 15, 19, 22, 25, 30, 31, 38, 41, 45, 47, 50, 51, 53, 55, 56, 61, 65, 66, 75, 78, 93, 99, 106, 107, 110, 113, 116, 132, 135 and 137.

²⁶ Respectively lot 65, «A fine glass, on foot, with bosses, birds, and foliage in colours», bought by Cooke for £11.10.0, probably British Museum reg. no. 1880,0617.15, and lot 25, «A bottle on foot, with a bird and leaves in colours», bought by Cooke for £7.0.0, probably British Museum, reg. no. 1880,0617.16. For a reference to these two glasses in a paper on all-glass hybrids, see Navarro and Higgott 2014: 72.

²⁷ Respectively lot 116, «A glass, shaped and coloured as a pineapple», bought by Cooke for £4.0.0, which is almost certainly British Museum, reg. no. 1880,0617.8, and lot 53, «A large purple glass on foot», bought by Cooke for 13.0.0, which could well be British Museum, reg. no. 1873,0329.23.

²⁸ Lugt 28422, 3-7 April 1865, the sale of the glass held on the last day.

²⁹ Cooke bought lots 977, 978, 980, 984, 994, 999, 1000.

³⁰ Cadogan sale, lot 994, bought by Cooke for £10.10.0. British Museum, reg. no. 1873,0329.38. For this and other Buquoy glasshouse beakers made from the same mould see Thornton 2015: 139-41 and Thornton, Meek and Gudenrath 2015, especially: 170.

paid Christies' account and got an opal cup forgotten yesterday». (Fig. 8) The glass had been exhibited by Lord Cadogan at the Manchester Art Treasures exhibition in 1857.

In addition to the Bohemian beaker, three further glasses acquired by Cooke at the Cadogan sale had been exhibited at the Manchester Art Treasures exhibition. Two of these were acquired for the British Museum from Cooke's collection. These are a Mannerist-style footed bowl tentatively attributed to Venice and made before 1838 (Fig. 9)³¹, and an unusual ribbed vase with a stem in the form of a mermaid, recorded in the sale catalogue as «*From the De Bruges Collection*»³². Cooke's most expensive purchase at the sale was lot 1000, «A boat-shaped vessel, surmounted by a dragon forming a whistle and blue and gilt ornaments. '*From the De Bruges Collection*'», for which he paid the considerable sum of £52.10.0.

A glass horn and pistol formerly in Cooke's collection and now in the British Museum may have been among purchases recorded in Cooke's diary. Cooke noted on 13 March 1865 that he had bought numerous items at J. Hargraves, including a pair of ormolu candlesticks, a large Chinese dish, a glass horn and a Venetian glass pistol. He acquired another pistol when, on 27 June 1867, «Marks brought Venetian leather and glass pistol etc»³³.

After 1865 the intensity of Cooke's glass collecting subsided, largely

³¹ Lot 978, bought by Cooke for £12.12.0. British Museum, reg. no. 1880,0617.10. The glass must have been made before 1838, because it was in the Debruge-Duménil sale (Lugt 19624, held over a number of days from 23 January until 12 March 1850 at Drouot, Paris), lot 1233, illus. pl. II, no. 19. Louis Fidel Debruge-Duménil had died in 1838. «Lord Cartaghan» (Lord Cadogan) bought the glass at the posthumous sale of his collection for 111 francs (annotated copy of the Debruge-Duménil sale catalogue in the Wallace Collection Library).

³² Lot 977, bought by Cooke for £6.6.0. British Museum, reg. no. 1880,0617.2. The glass was lot 1223 in the Debruge-Duménil sale (for which see note 31), illus. pl. IV, no. 48. It was bought by «Lord Cartaghan» (Lord Cadogan) for 230 francs (annotated copy of the Debruge-Duménil sale catalogue in the Wallace Collection Library).

³³ Marks was almost certainly the London dealer Murray Marks, for whom see Westgarth 2009. The glass horn may be British Museum reg. no. 1880,0617.23. The pistol is perhaps British Museum reg. no. 1880,0617.40, an enamelled blue glass bottle in the form of a wheel-lock pistol, attributed to Germany or the Netherlands and inscribed with the date 1612.

because at the end of the year he leased land near Groombridge, which straddles the Kent/East Sussex border. He commissioned the architect Richard Norman Shaw to build a house for him there, Glen Andred, with furnishings that included a large case for Venetian glass in the hall and incorporated items supplied by the dealer Murray Marks³⁴. There he was able to indulge his love of horticulture. While the house was being built, Cooke continued to buy glass and welcome visitors to see it. Cooke's diary records some notable visitors during the period leading up to his move, entries including: «Frith (probably the artist William Powell Frith) came to choose a glass or two to paint» (24 February 1867); «Mr and Mrs A[lfred] Morrison called in morning to see glass» (12 July 1867), and «Layard came to look at Venetian glass» (3 March 1868).

Cooke moved into Glen Andred on 1 July 1868. In preparation for his move, he wrote to the British Museum on 5 March offering the museum first refusal of his collection. He explained that, with regard to his forthcoming move to Sussex, «... I have been urged by many of my friends not to carry into the country my very extensive & valuable collection of old Venetian glass, where it would not be duly appreciated, but to dispose of it as one collection in London». Cooke was offering the British Museum first refusal in part because staff at the museum «... have expressed a desire that it should be placed among the national treasures ...», but also from a sense of duty. Cooke wrote that, «Many of the objects are remarkable for their magnificence & beauty as well as their perfect state of preservation. Other specimens are quite unique & rare». He concluded, «It is the largest collection of old Venetian glass ever brought together, numbering between five & six hundred specimens»³⁵. Cooke's timing was unfortunate. He made his offer just as Augustus Wollaston Franks was about to inform the British Museum's Trustees of Felix Slade's intention to bequeath his collection to the museum. On 11 March Franks submitted a report about Cooke's collection to the Trustees. Although noting that it «... is very extensive

³⁴ For Shaw's designing and building of Glen Andred see Saint 2010: especially 48-54. For Shaw's letter to Cooke referring to «... a large Venetian glass case» see Munday 1996: 250. For Marks's involvement see Yallop 2011: 270-71.

³⁵ The author is grateful to Dora Thornton for drawing her attention to this letter (British Museum, Original Papers, 1868, 5th March, P2545).

and includes a number of fine specimens», Franks «... could not under any circumstances recommend it to be purchased entire. There are many specimens of inferior quality and even some of doubtful authenticity». Furthermore, it could not be acquired without «... a large special grant». Franks informed the Trustees that when Cooke had discussed with him the disposal of his collection, Franks had advised him to postpone an offer to the British Museum. Franks had not then been in a position to explain that this was because Slade planned to bequeath his collection to the museum. Franks then went on to inform the Trustees that he had now been authorized to announce Slade's intention to them. He observed that Slade's collection was «... probably the finest private collection of glass ever formed ...». He concluded, «The acquisition of Mr Slade's collection would render the purchase of Mr Cooke's collection unnecessary and burthen the Museum with duplicates, and Mr Franks cannot therefore recommend the Trustees entertain the offer»³⁶. Cooke's offer was declined. Shortly afterwards, on 29 March, Slade died, leaving his collection to the British Museum.

Franks's claim that some of Cooke's glasses were «of doubtful authenticity» suggests that Cooke might have acquired recently manufactured glasses in the mistaken belief that they were historic. However, it is unlikely that Cooke mistook 19th-century pieces for earlier examples because he was very familiar with 19th-century Venetian glass production. So much so that he was appointed a Juror in the glass section at the Exposition universelle in Paris in 1867. Furthermore, he was a close associate of Antonio Salviati both professionally and socially and very familiar with Salviati's glass products. Cooke also recorded modern glassware entering his collection, as in his diary entry for 5 April 1866, when «Salviati sent modern Venetian glass». Perhaps this glass was among the few examples of «Modern Venetian Glass» that were included in the posthumous sale of Cooke's glass collection in 1880³⁷.

³⁶ The author is grateful to Francesca Hillier and Stephanie Alder for information about this letter (British Museum Central Archive, Officers Reports, 1868, 11th March, P2803).

³⁷ The modern glass was included in the section 'Modern Venetian Glass, &c.', which comprised lots 577-610.

As a result of the British Museum declining his offer, Cooke decided to lend the major part of his glass collection to the South Kensington Museum. Perhaps it was in preparation for this loan that Cooke's sisters Mary and Laura were occupied with the glass on 20 April 1868, Cooke noting in his diary that, «Mary drew glass all day, Laura wrote Catalogue ...». Ten days later (30 April 1868) he recorded, «Four men came with van and baskets and packed the Venetian Glass. Sent 10 baskets away to the South Kensington Museum. Laura made out the lists and numbers and I took them out of cases». His deposit of 512 glasses was recorded in the museum's Loans Register on 7 May 1868, with a brief description of each glass³⁸.

It is almost certain that a rare blue glass ewer acquired by the British Museum from the posthumous sale of Cooke's glass collection can be identified among the occasional additions made to his collection after his move to Glen Andred in 1868 (Fig. 10). In his diary entry for 25 July 1870 Cooke wrote, «Mr Buttery came in fly from Wells, brought me a superb Blue Old Venetian Pitcher as a present and 6 new Majolica plates. I gave him 2 drawings». Now attributed to Barcelona, the ewer is dated to the latter half of the 16th century³⁹.

Following Felix Slade's death in 1868, his executors were able to make further acquisitions for the British Museum on behalf of his bequest. In his capacity as an executor Franks acquired some glasses from Cooke's collection in the spring of 1873, making his choices from the display at the South Kensington Museum. Franks acquired 14 glasses⁴⁰. Eleven of the numerous glasses presented to the British Museum by Slade's executors in 1873 are specifically identified in the British Museum's Antiquities Register as having come from Cooke's

³⁸ Victoria and Albert Museum Archives, Art Museum Loans index, Register C (archive reference MA/31/3): 115-124, 400-402, 405. This provides details of the items lent to the South Kensington Museum by Cooke in 1868 and removed from the museum on 10 April 1873 and 14 May 1880.

³⁹ British Museum reg. no. 1880,0617.12. Perhaps Mr Buttery was a dealer in Tunbridge Wells or London. Cooke also mentioned him in his diary entries for 18 August 1870 («... sent new cart to station for boxes from Buttery, Porcelain, carved frame &c.») and 15 July 1872 (when Cooke had gone to town and, «... painted on a picture for Mr Heathcote at Buttery's, he had packed the glass.»).

⁴⁰ See note 38.

collection⁴¹. Slade's selection included the Bohemian opal beaker (Fig. 7). Cooke recorded the mechanics of the transaction in his diary. He noted on 25 March, «I called on Sopwich, Franks, met the latter at S. Kens and we selected Venetian Glass. Retd to luncheon with him and drove to British Mus. Looked over the Slade glass». On 28 March, «... Franks called in evening and brought cheque». The following day Cooke, «... went to South Kensington. Met Franks and settled about glass». The glasses selected by Franks were removed from the South Kensington Museum on 10 April (see Appendix 1)⁴².

Cooke died in January 1880. The rest of the glass that he had deposited at the South Kensington Museum remained there until 14 May 1880, a month before the posthumous sale of his glass collection at Christie's on 15 and 16 June 1880. The sale comprised 550 lots of Venetian glass with 60 lots of other glass. Franks commissioned the dealer Thomas Miller Whitehead to bid on behalf of the British Museum⁴³. The museum's Antiquities Register records that they acquired 45 glasses from the sale, via 'Miss Whitehead' (see Appendix 2)⁴⁴. However, Christie's annotated copy of the sale catalogue reveals that the successful bids for some of the glasses recorded in the Register as having been purchased via «Miss Whitehead» were actually made by «Franks»⁴⁵. On 22 June Franks wrote to the Trustees, reporting that he had been «... very successful ...» at the sale, at which the Trustees had sanctioned his spending up to £150. He had acquired for the museum all the glasses that he had selected, with the exception of two items «... of small moment ...», for the sum of £111.5.0. He noted having «... obtained 38 lots, consisting of 44 specimens, which form an important addition to the Museum collection». He observed that the South Kensington

⁴¹ British Museum Antiquities Register, vol. 13, February 1873-December 1878. The glasses described as coming from Cooke's collection are reg. nos. 1873,0329.16-25 and 1873,0329.38.

⁴² See note 38.

⁴³ For Whitehead see Westgarth 2009.

⁴⁴ Volume 14, covering the period February 1879-December 1884.

⁴⁵ Whitehead is recorded as the buyer of lots 5, 16, 18, 19, 44, 76, 77, 114, 115, 136, 142, 208, 231, 252, 267, 307, 311, 324, 329, 331, 445, 482, 483, 527, 530, 545, 555, 570 and 325. «Franks» is recorded as the buyer of lots 11, 63, 64, 478, 479, 507 (revised as lot number 512E), 509, 510, 547 and 575.

Museum had decided not to bid at the sale and that Whitehead had secured many items for the museum at very good prices⁴⁶.

As represented by more than 50 examples in the British Museum, Cooke's collection ranged from the rare and spectacular⁴⁷ to the pedestrian, from 16th-century Venice to 19th-century England⁴⁸. Although Venetian glass was his passion, his collection was eclectic: he writes of buying 12 Roman glass bottles from Falcke and of filling a very large cabinet with German glass⁴⁹. While some of Cooke's glasses in the British Museum are in excellent condition, others are repaired. Pieces acquired during foreign travels might be damaged on the journey home. In some diary entries one can sense the anticipation as Cooke opened the packing to reveal new acquisitions, and the relief when he was able to record, as on arriving home from Venice on 19 November 1863, «Everything safe, Old Venice glass, plates &c ...». Cooke's diary entry for 5 June 1877 describes how he dealt with the damage when the outcome was less satisfactory: «Sent for Andrews at 10, after his breakfast he repaired a good many Venetian glasses and an Ivory Tankard». It would be interesting to know whether an all-glass hybrid goblet from Cooke's collection, now in the British Museum but for which there is no known pre-Cooke provenance, was acquired by him in its present form or created by the joining of parts from more than one glass once in Cooke's possession⁵⁰.

⁴⁶ The author is grateful to Francesca Hillier and Stephanie Alder for information about this document (British Museum Central Archive, Original Papers, 1880, 22nd June, P2555). Munday 1996: 251 states that the sale realized £697.8.0d.

⁴⁷ British Museum reg. nos 1880,0617.27, a late 16th-century Venetian cup and cover in *vetro a filigrana* glass, and 1880,0617.6, an acorn-shaped covered goblet probably made in the Netherlands and dated 1576-1625 are notable examples that are not illustrated here.

⁴⁸ Examples not previously mentioned include some interesting French glasses attributed to Nevers: two small barrels dated as probably 1600-1650 (reg. nos 1880,0617.34 and 1880,0617.35; Dawson 2011: 135; 136, Figs 6 and 7) and a figure of a standing lady, dated to the 18th century (1880,0617.38).

⁴⁹ Diary entries for 2 August 1864 and 25 July 1868 respectively.

⁵⁰ The goblet is British Museum reg. no. 1880,0617.17. It seems likely that two other all-glass hybrids formerly in Cooke's collection and now in the British Museum, reg. nos 1880,0617.15 and 1880,0617.16, were acquired as such by Cooke from the sale of Eastwood's glass (see notes 25 and 26 and Fig. 5).

One aspect of Cooke's fascination with Venetian glass, mentioned in his diary on numerous occasions, remains tantalizingly unknown today: his and his sister Mary's drawings of glasses in his own and various museum and private collections. Cooke took a systematic approach to his drawings, observing in his diary on 21 December 1864, «Named drawings of glass from Hotel de Cluny», and on 26 December, «Laura helped me to name and number my drawings of Venetian glass». He evidently took some pride in the drawings. He recorded in his diary on 14 January 1865 that during a visit to the architect Decimus Burton at St Leonard's he, «... shewed them my drawings of odd animals and Venetian glass», and on 15 December 1877 he noted that Dr Salviati visited and, «After dinner shewed him the Orchids and Venetian glass drawings ...». 'In the last year of his life Cooke noted in his diary entry for 15 March 1879, «... I arranged Venetian Glass drawings in 2 Volumes in evening ...». Neither these volumes nor any drawings of glasses by Cooke or his sister Mary were included among the drawings in the posthumous sale of his paintings, watercolours, prints and drawings held at Christie's in May 1880⁵¹. Their rediscovery would further enhance our understanding and appreciation of Cooke as an enthusiast for and collector of Venetian glass.

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⁵¹ 22-26 May 1880, Lugt 40222. For Cooke drawing glasses in museums and at Christie's, see note 20. Cooke recorded his sister Mary drawing glasses in his collection on 2 («Mary drew glass.») and 6 March («Mary drew Venetian Glass all day.») and 20 April 1868 (cited above). On 15 May 1867 he «Set Mary to work with the camera, drawing the Venetian glass ...». For Cooke's interest in such drawing aids see Munday 1996.

Thornton at the British Museum and James Sutton at the Victoria and Albert Museum's Archive. I am also very appreciative of the help I have received from Christie's Archive, Gordon Higgott and Pieter van der Merwe.

APPENDIX 1⁵²

The 14 purchases made by Franks in March 1873 from Cooke's loan to the South Kensington Museum. At least 11 were acquired on behalf of the executors of the Slade Bequest to the British Museum.

The first number cited and the brief description given for each item listed below is taken from the list of glasses deposited by Cooke at the South Kensington Museum on 7 May 1868 as itemized in the Victoria and Albert Museum Archives, Art Museum Loans index, Register C (archive reference MA/31/3), pp. 115-124, 400-402, 405. The glasses listed are those removed from the South Kensington Museum on 10 April 1873. A comparison between these descriptions, information provided by the British Museum's Antiquities Register, vol. 13, February 1873-December 1878, and glasses in the British Museum has enabled some identifications to be made between the glasses removed from the South Kensington Museum on 10 April 1873 and glasses presented to the British Museum by Felix Slade's executors and entered in the museum's Register on 29 March 1873. Thirty-eight glasses were recorded in the Antiquities Register on 29 March 1873 as having been presented to the British Museum by Felix Slade's executors. Of these, 11 were described as having come from Cooke's collection. These are listed in the Register as registration numbers 1873,0329.16-25 and 1873,0329.38. All but two (1873,0329.18 and .38) of the brief descriptions in the museum's Register are accompanied by a sketch. When the glasses bought from Cooke by Franks can be identified in the British Museum, their registration numbers are provided.

- 1 & 1a. «Two vases clear glass blue fillets». One of these is British Museum reg. no. 1873,0329.16.
- 60. «Bottle with spout and handles». Probably British Museum reg. no. 1873,0329.17, although this has one handle.
- 74. «Goblet with millifiori knop». British Museum reg. no. 1873,0329.20.
- 181. «Pilgrims Bottle». Probably British Museum reg. no. 1873,0329.19.

⁵² See note 1.

182. «Beaker, opalized glass». British Museum, reg. no. 1873,0329.38 (Fig. 7 here).
 183. «Goblet pale violet glass». British Museum reg. no. 1873,0329.23.
 304. «Bulb shaped bottle». Perhaps this corresponds with British Museum reg. no. 1873,0329.24, «... blue bottle, frill around neck and opaque white vertical lines», drawn in the British Museum's Register.
 338. «Goblet with moulded lozenge pattern». Probably British Museum reg. no. 1873,0329.18.
 387. «Amphora».
 388. «Vase». Perhaps this corresponds with British Museum reg. no. 1873,0329.25, «... blue cylindrical vase splashed with opaque red green & white», drawn in the British Museum's Register. Alternatively, this could be item number 470 below.
 389. «Patera».
 415. «Bowl with moulded bosses». Perhaps British Museum reg. no. 1873,0329.21.
 470. «Jar». Perhaps this corresponds with British Museum reg. no. 1873,0329.25, «... blue cylindrical vase splashed with opaque red green & white», drawn in the British Museum's Register. Alternatively, this could be item number 388 above.

One of the glasses listed in the British Museum's Antiquities Register as having come from Cooke's collection, reg. no. 1873,0329.22 («... green bottle, painted base moulded ribs on body»), cannot be identified in the museum today.

APPENDIX 2⁵³

«Glasses purchased through Miss Whitehead, sale of E. W. Cooke (Christie)»

British Museum Antiquities Register, vol. 14, February 1879-December 1884.

British Museum reg. nos 1880,0617.1-45, followed by their lot numbers in the posthumous sale of Cooke's Venetian glass collection at Christie's, 15-16 June 1880 (Lugt 40298).

1880,0617.1 (lot 5); 1880,0617.2 (lot 18); 1880,0617.3 (lot 19); 1880,0617.4 (lot 512E, originally lot 507, but the copy of the catalogue in Christie's Archive is annotated with the revised lot number); 1880,0617.5 (lot 115); 1880,0617.6 (lot 64);

⁵³ See note 1.

1880,0617.7 (lot 311); 1880,0617.8 (lot 267; Fig. 6 here); 1880,0617.9 (lot 77); 1880,0617.10 (lot 252; Fig. 9 here); 1880,0617.11 (lot 478); 1880,0617.12 (lot 231; Fig. 10 here); 1880,0617.13 (lot 307); 1880,0617.14 (lot 482); 1880,0617.15 (lot 208; Fig. 5 here); 1880,0617.16 (lot 63; Fig. 5 here); 1880,0617.17 (lot 527); 1880,0617.18 (lot 509); 1880,0617.19 and 1880,0617.20 (lot 331); 1880,0617.21 (lot 329);

1880,0617.22 (lot 510); 1880,0617.23 (lot 545); 1880,0617.24 (lot 11); 1880,0617.25 (lot 114); 1880,0617.26 (lot 44); 1880,0617.27 (lot 16); 1880,0617.28 (lot 136); 1880,0617.29 (lot 142); 1880,0617.30 (lot 76); 1880,0617.31 (lot 483); 1880,0617.32 (lot 479); 1880,0617.33 (lot 445); 1880,0617.34 (lot 530); 1880,0617.35 (lot 530);

1880,0617.36 (lot 547); 1880,0617.37 (lot 547); 1880,0617.38 (lot 547);

1880,0617.39 (lot 324); 1880,0617.40 (lot 545); 1880,0617.41 (lot 570);

1880,0617.42 (lot 570); 1880,0617.43 (lot 555); 1880,0617.44 (lot 325); 1880,0617.45 (lot 575; Fig. 3 here).

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Fig. 1 - *Edward William Cooke*, R.A. (1811-1880). London, Royal Academy of Arts (Photographer: Prudence Cuming Associates Limited).



Fig. 2 - E.W. Cooke, *The Church of the Salute, the Dogana etc.* Oil on canvas, 1851. London, Royal Ocean Racing Club Collection (Image courtesy of Martyn Gregory).



Fig. 3 - *Goblet*, possibly made in Dublin or made in England. Early 19th century. London, British Museum (© The Trustees of the British Museum).

W. 22. Painted on Sea till 12. went to
Christie's, attended Sale of Eastwood's glass
bt 30 lots of the best specimens - & got
them home safely - multitudes of people
there to see Davis's pictures - & Turner
Drawings - met Mr. Slade - Robinson
Franks & luncheon at Athenaeum
bright fine day - but cold. Madame
& Miss Solvati called also the Miss
Redgraves to see glass -

40

Fig. 4 - Cooke's diary entry for 22 March 1865. Photocopy of original diary courtesy of Martyn Gregory, London.



Fig. 5 - *Covered cup*, possibly Hall in Tirol, late 16th century. *Vase*, probably Barcelona, late 16th century. Both are all-glass hybrids. London, British Museum (© The Trustees of the British Museum).



Fig. 6 - *Vase*, Venice, 17th century. London, British Museum (© The Trustees of the British Museum).



Fig. 7 - *Beaker*, attributed to the Buquoy glasshouse, Nové Hradý, Gratz, southern Bohemia, c. 1680. London, British Museum (© The Trustees of the British Museum).

SA. 8. Beale went up with me to Forum
(to go to the rowing match Oxford won)
We began hanging the East room -
I settled nearly all the principal
pictures - at luncheon time paid
Christie's acct - I got an Opal cup
forgotten yesterday - dined at R a 3
home at 9 with Ward - sadly know
wps - Hannah left home Mary
sent. Rawdon called - very hot day

45

Fig. 8 - Cooke's diary entry for 8 April 1865. Photocopy from original diary courtesy of Martyn Gregory, London.



Fig. 9 - *Footed bowl*, Venice? made before 1838. London, British Museum (© The Trustees of the British Museum).



Fig. 10 - *Ewer*, Barcelona, 1550-1600. London, British Museum (© The Trustees of the British Museum).

