

Cook, Veitch, Kingdon, Montague and Townsend

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Bust of Sir Harry Veitch (1840–1924)

Alfred Drury (1857–1944)

Bronze, 1916

This bust of Sir Harry Veitch was presented to the museum as part of the Veitch bequest.

The sculptor, Alfred Drury, is known for his architectural work. He is best represented at the Victoria & Albert Museum where he contributed to the figure of Prince Albert located above the main entrance.

When RAMM holds a Veitch Memorial Lecture, in memory of Sir Harry Veitch, a garland is placed over the bust.

Sir Harry Veitch bequest

1 - Wooden war club

Tonga, western Polynesia

This club dates to before 1778.

During his third voyage, Captain Cook returned to the Tongan Island of Ha'apai in 1777, where his reception included a display of boxing and club-fighting.

H. Vaughan collection

2 - Wooden war club

New Caledonia, Melanesia

A member of Cook's crew obtained this between 1772 and 1775 on his second voyage to the Pacific. The club was carved and then polished using shells and quartz fragments. It served as both a weapon and a trade item.

H. Vaughan collection

3 - Captain James Cook medal

1784

A copper alloy medal celebrating the achievements of Cook: the Latin legend on the front, or obverse, translates as "James Cook most intrepid investigator of the seas".

4 - Model of HMS Endeavour

Early 1900s

His Majesty's bark Endeavour, or HMS Endeavour, as it was more commonly known, was commanded by Captain Cook on his first voyage to the Pacific. A bark is a large, flat-bottomed cargo vessel, which was small enough to be maintained by her crew without the need for a dry dock.

5 - Pride of Place

Briton Riviere, RA (1840–1920)

1891, oil on canvas

Veitch's collection contained a large selection of Victorian paintings, ranging from sentimental scenes, like this one, to portraits, landscapes and local views. The painter, Riviere, specialised in portraits of animals and people.

Sir Harry Veitch bequest

6 - Interior of the Church of St Pierre

Louis Haghe (1806–1885)

1861, watercolour on paper

Belgian watercolourist and lithographer Louis Haghe was frequently chosen by Queen Victoria and Prince Albert to record royal occasions. He was also commissioned to produce a record of the Great Exhibition of 1851.

Veitch bequeathed this watercolour to RAMM along with 23 others.

Sir Harry Veitch bequest

7 - A Canal, Utrecht

Samuel Prout (1783–1852)

Watercolour on paper

Veitch's art collection contained many 19th-century landscapes, including this example by Samuel Prout who travelled widely in Britain and Europe.

Sir Harry Veitch bequest

8 - Glass bowl with dragon handles

About 1870–1890

Probably made in Venice, Italy

Clear and coloured glass with lampworked additions, moulded and gilt decoration. Lampworking is a traditional method of heating and modelling softened glass under a small flame.

Sir Harry Veitch bequest

9 - Glass vase flanked by swans

About 1870–1890

Probably made in Venice, Italy

Clear and coloured glass with lampworked additions, moulded and gilt decoration.

Sir Harry Veitch bequest

10 - King bird of paradise

Cicinnurus regius

New Guinea, south-west Pacific

This attractive little bird was probably found during a plant collecting trip by one of the botanists employed by Veitch & Sons. It comes from the forests of New Guinea in the south-west Pacific. The male's unusual green tail feathers are used in courtship displays.

Sir Harry Veitch bequest

11 - Portrait of Sir Harry Veitch (1840–1924)

Hugh Goldwin Riviere (1869–1956)

1909, oil on canvas

Hugh Goldwin Riviere was the son of the animal painter Briton Riviere. *Pride of Place*, painted by his father, is on display nearby. Hugh Riviere painted mostly portraits, for which he was elected to The Royal Society of Portrait Painters. He also specialised in scenes from literary works including poems by Christina Rossetti and Alfred, Lord Tennyson.

Sir Harry Veitch bequest

12 - Writing box

Meiji period (1868–1912)

Japan

Collected before 1880, this lacquer box was made for the European market. The various compartments inside are very different from those of a traditional Japanese writing box which would have held an ink stone, ink stick, water dropper and brush.

Veitch & Sons of Chelsea

13 - Red lacquer cup and saucer

Mid-1800s

Japan

The cup is decorated with cranes and a pine tree, both symbolising happiness and longevity. The colour red also means good fortune. These items were used for drinking sake on joyful occasions, like a wedding or New Year's celebration.

Veitch & Sons of Chelsea

14 - Emu egg

Dromaius novaehollandiae

Collected in Australia

This egg was probably collected by one of the botanists or plantsmen employed by Veitch & Sons of The Royal Exotic Nursery, Chelsea, in 1880. At the time few people in Britain would have seen an emu. They would have found it difficult to imagine a bird big enough to lay such a large egg.

Veitch & Sons of Chelsea

15 - Hanging scroll (*kakemono-e*)

Utagawa Yoshitora, 1859

Japan

A traditional printed scroll depicting a courtier of the imperial court. The fashions of beautiful women were frequently portrayed. Her elaborate costume includes a crane and a turtle. The motifs used are symbols of longevity, wisdom and happiness.

Veitch & Sons of Chelsea

16 - *Hortus Veitchii*

James Herbert Veitch

Published, 1906

This book opens a window onto the lives of the Veitch family, their nurseries, nurserymen and plant collectors. Through their efforts they brought an impressive selection of the world's flowering plants to our homes and gardens. Many of the species they introduced continue to enhance the beauty and diversity of Britain's parks and gardens.

Sir Harry Veitch bequest

17 - Porcelain coffee cup

1770–1780

Made at the Lowestoft Porcelain Factory, Suffolk

Underglaze blue and enamel painted decoration.

18 - Porcelain vase

1863

Made at the Minton Factory, Stoke-on-Trent, England

Kent Kingdon was a keen collector of pottery and porcelain. He acquired items made by the leading English factories of the 1700s, such as Wedgwood, Bow and Worcester. Founded a little later, Minton employed some of the most talented ceramic artists in Europe during the Victorian era.

Kent and Jane Kingdon bequest

19 - Porcelain vase or cup

About 1800

Unidentified maker

The decoration shows a willow pattern type landscape in underglaze blue. Chinese style willow pattern first appeared around 1780. Since then it has undergone many variations and is still popular today. Early examples have long been sought after by collectors.

Kent and Jane Kingdon bequest

20 - Vase

1864–1892

Kyoto, Japan

This vessel was made by the 9th Taizan Yohei family of potters at their kiln in Awata near Kyoto. The family were known for their ceramics, which were decorated with blue overglaze enamel, like this example. The kiln was closed in 1894.

21–22 - Pair of vases

Made before 1892

Iran

Metalwork from the Near East has been highly prized since the craftsmen of ancient Persia, modern Iran, first created this art form. The best pieces were made of bronze or brass and were decorated with engraving, inlay, overlay or repoussé.

Kent and Jane Kingdon bequest

23 - Porcelain dish or charger

1736–1795

China

A charger is an oversized plate that sits beneath the main course plate on a dinner table.

The purplish pink decoration is known as *famille rose*, which was introduced into China from Europe. It depicts two song birds sitting on a prunus, or flowering cherry tree. It is traditionally associated with Chinese New Year.

Kent and Jane Kingdon bequest

24 - Porcelain candlestick

About 1760-1765

Made at the Bow China Works, Stratford, London

This quirky piece has a stand in the form of a ram and ewe. It is painted with coloured enamels.

25 - Teapot

About 1760–1770

Made at the Worcester Porcelain Factory

This teapot is painted with Chinese style figures in enamels.

Kent and Jane Kingdon bequest

26 - Earthenware teapot of Japonica pattern

1872

Made at the Wedgwood factory, Staffordshire

Decorated with an underglaze blue transfer print in the Japanese style. Britain's long fascination with the arts of China and Japan reached a new level in the 1700s and 1800s. Trade with Japan opened up in the 1850s encouraging the first exhibitions of Japanese art which strongly influenced designers and craftsmen.

Kent and Jane Kingdon bequest

27 - Artefacts from the Montague cabinet

Montague's collection was bequeathed to RAMM in 1946. Much of his collection is contained in a specially designed cabinet, from which these artefacts have been selected.

28 - Wine strainer (ethmos)

Around 350 BC

Greek, from southern Italy

Montague bought this pottery vessel from L. Clements, an antiquities dealer, for the sum of £1.

L.A.D. Montague collection

29 - Wine bowl (column-krater)

550–600 BC

Greek, from southern Italy

Montague sought the opinion of other experts and annotated his collection catalogue with additional information. For this entry he wrote: “Mr Shefton...agrees that the vase is 6th century BC but is of the opinion that the decoration was added later.”

L.A.D. Montague collection

30 - Spearhead

Early 1900s

Turkey Creek, East Kimberley, Australia

Hunting tools like this were first made after the Europeans arrived in Australia. They were made from glass bottles or the filament of overhead pylons. Applied pressure flaking was used to create a sharp edge.

31 - Spear thrower (*woomera*)

Early 1900s

Ashburton district, Western Australia

This lever-like device enables the hunter to propel a spear faster and farther into the distance. A small bone peg secures a spear to the wood. Aborigine hunters could hit a moving target at 55m (180 feet) with this weapon.

L.A.D. Montague collection

32 - Walking stick (*tokotoko*)

Late 1800s

Maori, New Zealand

Maori elders traditionally carry a walking stick. It shows their status in the community and acts as a memory aid for discussing family history. Elders with finely carved sticks hold the right to stand and speak in public.

33 - Ceremonial paddle

Late 1800s

Ra'ivavae, Austral islands, Polynesia

Montague noted in his 1921 book *Weapons and Implements of Savage Races* that “these so-called paddles were not intended for use in canoes, but are said to have been carried by chiefs as an emblem of authority”.

L.A.D. Montague collection

34 - Wine jug (oinochoe)

Around 400 BC

Greek, from Athens

Montague wanted to understand the meaning of images painted onto ancient Greek pottery. In his catalogue he explains the scene on this pot: "The entrance of Temples were purified with holy-water and swept with laurel-branches."

35 - Lamp filler in the form of two owls

Around 400–500 BC

Greek, from Athens

Montague often featured objects from his collection in a column called 'The Collectors Room' in The Bazaar magazine. This owl-shaped pottery vessel also featured in a magazine called Expert.

L.A.D. Montague collection

36 - Drinking cup (kylix)

About 500-600 BC

Greek, from southern Italy

This pottery vessel was the penultimate item Montague added to his collection. He wrote a long description of it in his catalogue. It was purchased from a dealer in Exeter for 10 shillings.

37 - Oil storage jar (aryballos)

Around 400 BC

Greek

Montague described this pottery jar as a "perfect specimen" purchased from L. Clements for the sum of £1.

L.A.D. Montague collection

38 - Wooden carving of Eshu

Before 1861

Egba, Abeokuta, Nigeria

Eshu is a Yoruba god representing paradox and uncertainty. Christians misinterpreted him as the devil. In the Yoruba belief system he is responsible for helping people at difficult times in their lives.

39 - Beaded crown (Orikogbofo)

Early 1800s

Abeokuta, south-west Nigeria

This glass-beaded crown is a symbol of power for a legitimate Oba (king). The Yoruba saying *oba áladé, èkejì òrìsà* means a ruler with a beaded crown and veil is second only to the gods.

Revd H. Townsend collection

40 - Copper 'anklet' (manilla)

Early 1800s

Southern Nigeria

This cast copper manilla in the form of an anklet was not worn, but was traded as a raw material or stored as a form of wealth.

41 - Iron chains

Mid 1800s

South-west Nigeria

These came from captives freed by Townsend. "They all expressed their desire, and seemed indeed glad ... that Missionaries should be sent among them. The return of their people from Sierra Leone has excited their highest admiration of the English."

Revd H. Townsend collection

42 - Hymn book

Published in 1955

Townsend returned to Nigeria with bibles and hymn books translated from English into the Yoruba language. This is a 20th-century re-print.