



THROUGH DISTANT eyes

Portraiture in Chinese
Export Art





THROUGH DISTANT eyes

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Export Art





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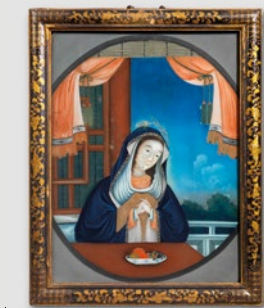
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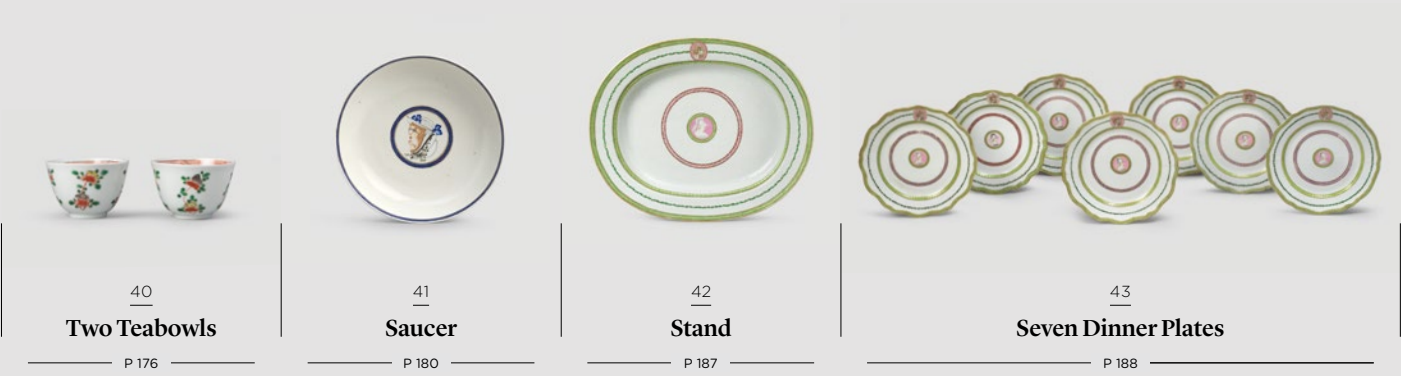
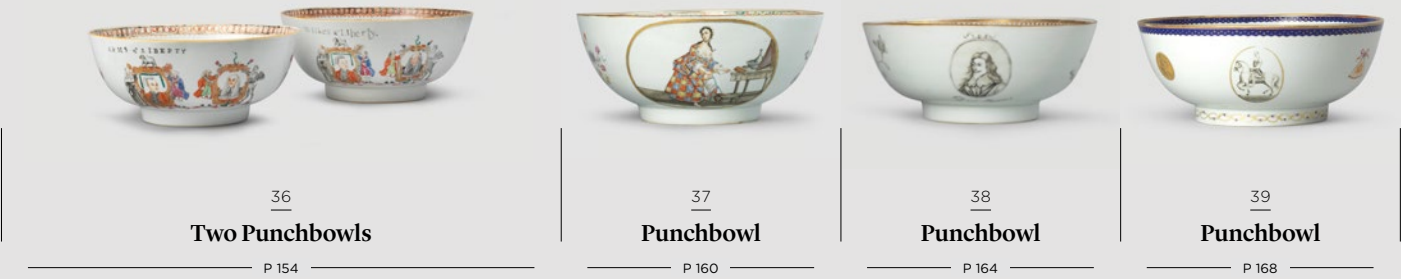
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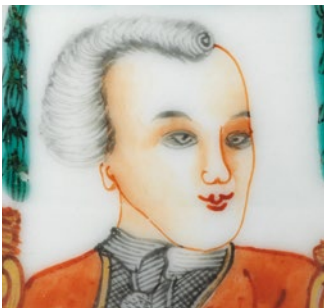
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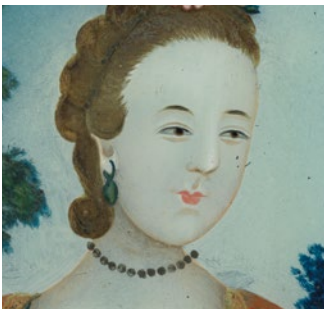
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ST. SIMON THE APOSTLE

A circular plate decorated at its centre in bright polychrome enamels and gilt with a rectangular panel enclosing the portrait of St. Simon the Apostle. A bust of the saint with a gold halo around his head and holding the saw with which he was executed is shown within an oval medallion. This scene unfolds above the inscription 'S.SVUMON' and is enclosed by acanthus leaves, two birds, and stylised flowering foliage. The broad rim of this plate is painted in *grisaille* with a du Paquier-style border issuing peacocks, scale patterns, and *Laub- und Bandelwerk* strapwork. At the bottom of the rim, these patterns are interrupted by a polychrome oval medallion with a dove surmounted by the all-seeing eye of God. Double lines in black enamel and gold surround the entire plate.

This plate is part of a set depicting eleven of the apostles and St. John the Baptist. It was made in China and possibly for a Flemish client. The rectangular cartouche at the centre of the plate copies a devotional card (heilige kaartje) made by the Antwerp engraver Michiel Cabbae (ca. 1660-1722) (fig. 1). The image was probably modelled after the print made by Schelte Adamsz Bolswert and also published in Antwerp by Maarten van den Enden, which was in turn based on an original design by Gerard Seghers (fig. 2). Cabbae was renowned for his miniature prints following designs by great masters, to which he added flowering frames, often painted by hand, onto the printed surface (fig. 3).¹ His framing devices varied from linear, rectangular panels, as seen on the porcelain plates depicting Philip, Matthew, and Jude, to more complex ornaments of entwined acanthus leaves and birds, as on the plates showing Simon, Peter, Andrew, Bartholomew, Thomas, and Mathias.

03 Plate

Porcelain decorated in overglaze polychrome enamels, *grisaille*, and gold

China — Qing dynasty, Qianlong period (1736-1795), ca. 1760

Ø 22.7 cm

PROVENANCE
Baronne della Faille Collection
François Hervouët Collection
Dr Anton C.R. Dreesmann Collection



FIG. 1

Holy Card
Michiel Cabbae
(ca. 1660-1722)
Painted parchment

© MUSEUM CATHARIJNECONVENT,
UTRECHT / RUBEN DE HEER



Maior' (fig. 4),¹⁴ 'S. Mathevs',¹⁵ 'S. Philippvs',¹⁶ 'S. Svmon',¹⁷ 'S. Andreas',¹⁸ 'S. Bartholomeus',¹⁹ 'S. Petrus',²⁰ 'S. Thomas',²¹ and 'S. Mathias'.²²

The plate showing the apostle St. Paul was illustrated by J.-P. van Goidsenhoven in 1936²³ and the twelfth plate from the series, inscribed 'XI S. Ivdæ', was until 1980 in the Garbisch Collection, USA.²⁴

PUBLISHED IN

Hervouët and Bruneau, 1986, p. 270, no. 11.37
Jorge Welsh (ed.), 2003, pp. 80-85, no. 24 •

¹ Heurck, 1930.

² Plates with this pattern are presently in the Museo Nacional de Artes Decorativas, Madrid, the Victoria and Albert Museum, London, and the Museo Historico de Acapulco, illustrated in Gutiérrez Peláez (coord.), 2002, p. 74; other plates are illustrated by Mudge, 1986, p. 81 and Díaz, 2010, no. 10, pp. 130-33.

³ Rijksmuseum, Amsterdam, inv. no. AK-NM-13431.

⁴ Groninger Museum, Groningen, inv. no. 1997.0636.

⁵ Kroes, 2007, p. 306, cat. no. 222a.

⁶ Metropolitan Museum of Art, New York, inv. no. 51.86.17a, b.

⁷ British Museum, London, inv. no. Franks.759+.

⁸ Victoria and Albert Museum, London, inv. no. C.30-1951; Minneapolis Institute of Art, inv. no. 97.153.80.

⁹ Leidy and Pinto de Matos, 2016, p. 144.

¹⁰ British Museum, London, inv. no. Franks.891+.

¹¹ Leidy and Pinto de Matos, 2016, p. 144.

¹² Leidy and Pinto de Matos, 2016, pp. 142-43, fig. 52.

¹³ Hervouët and Bruneau, 1986, p. 269, no. 11.32.

¹⁴ Hervouët and Bruneau, 1986, p. 269, no. 11.33; Mézin, 2002, p. 149, no. 123.

¹⁵ Hervouët and Bruneau, 1986, p. 269, no. 11.34; Jorge Welsh (ed.), 2003, pp. 80-85, cat. 24.

¹⁶ Hervouët and Bruneau, 1986, p. 269, no. 11.35; Jorge Welsh (ed.), 2003, pp. 80-85, cat. 24, presently in the Metropolitan Museum of Art, New York, inv. no. 2016.73.

¹⁷ Hervouët and Bruneau, 1986, p. 270, no. 11.37; Jorge Welsh (ed.), 2003, pp. 80-85, cat. 24.

¹⁸ Hervouët and Bruneau, 1986, p. 270, no. 11.38; Howard and Ayers, 1978, vol. I, p. 321, no. 316; Pinto de Matos, 2011, vol. II, pp. 312-13, no. 369.

¹⁹ Hervouët and Bruneau, 1986, p. 270, no. 11.39; Howard and Ayers, 1978, vol. I, p. 321, no. 316; Pinto de Matos, 2011, vol. II, pp. 312-13, no. 369; Leidy and Pinto de Matos, 2016, pp. 140-45, cat. 26.

²⁰ Beurdeley and Raindre, 1986, pp. 208-09, no. 282; Jorge Welsh (ed.), 2003, pp. 80-85, no. 24.

²¹ Dias (coord.), 1996, pp. 108-10, figs. 43-44.

²² Dias (coord.), 1996, pp. 108-10, figs. 43-44.

²³ Goidsenhoven, 1936, p. 109, no. 257.

²⁴ Hervouët and Bruneau, 1986, p. 270, no. 11.36.

FIG. 3

Holy Card
Michiel Cabbae (ca. 1660-1722)
Painted parchment

© MUSEUM CATHARIJNECONVENT,
UTRECHT

FIG. 4

Plate
China
Qing dynasty, Qianlong period
(1736-1795), ca. 1760
Porcelain decorated
in overglaze polychrome
enamels, *grisaille*, and gold
Ø 22.7 cm

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COMPAGNIE DES INDES - VILLE
DE LORIENT



WILLEM
DEURHOFF



A saucer dish modelled with rounded sides and a short tapering foot ring. It was decorated in Holland in overglaze enamels including pink, red, yellow, green, blue, and black and gold. The surface comprises five medallions reserved on a blue, enamelled background where iron red and yellow birds stand amid green foliage and gilt arabesques. At the centre is a gilt rectangular frame, adorned with red acanthus leaves, enclosing a portrait of Willem Deurhoff. He wears a long, voluminous, curly wig and is dressed in a bright-pink robe with a yellow collar worn over a white cravat. On either side, above, and below the central medallion are four lobed cartouches lavishly decorated with a red border and a smaller concentric light-pink band, enclosing gilt foliage over a black, dotted background.



Succession. He was recalled to England in October of the same year to take over the command to stop the campaign of Charles Edward Stuart, who had already occupied Edinburgh. On 16 April 1746, government troops met the Highland army, whom they vastly outnumbered, at Culloden, near Inverness. The battle was quickly decided in favour of Cumberland, who, in its aftermath, gave orders to exterminate all ‘rebels’ found in the Highlands, even those that had not been involved in the uprising, including women and children. As a result of the bloodshed, Cumberland acquired the sobriquet ‘the Butcher’. His popularity decreased after Culloden, with his military and political influence progressively declining until his death in 1765.

Yet the years that followed the end of the Jacobite rising saw the popularisation of the Duke’s likeness on Chinese and English ceramics (fig. 29).¹ This was relevant due to a need to visually affirm one’s political affiliations with the ruling House of Hanover. Interestingly, similar punchbowls and mugs, possibly forming sets, were also ordered in Jingdezhen at around the same period and were decorated with portraits of the Stuart claimants to the throne (fig. 27).² •

¹ British Museum, London, inv. no. 1964,1001.1.

² Hervouët and Bruneau, 1986, p. 223.



FIG. 27

FIG. 27

Mug with Portrait of Charles Edward Stuart
China
Qing dynasty, Qianlong period (1736-1795), ca. 1745
Porcelain decorated in overglaze polychrome enamels and gold
H. 11.6 L. 12.5 W. 9 cm

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FIG. 28

(NEXT PAGE)

Culloden Battle
Print
1746

COURTESY OF HIGH LIFE HIGHLAND AND AM BAILE

A punchbowl with deep, rounded sides, standing on a tall, slightly tapering foot ring and decorated in overglaze polychrome enamels. The punchbowl is painted on either side of the exterior with a portrait of the Duke of Cumberland pointing out to his left and wearing a red coat, a tricorn hat, and a blue sash. The portrait is within a circular cartouche inscribed ‘His Royall Highnes William / Duke of Cumbellallol’ alternating with two identical depictions of the Battle of Culloden

within a rectangular, foliate cartouche inscribed ‘CullodenBattle of (...) april 16 1746’. The interior of the bowl is decorated with a further oval depicting the Duke of Cumberland and an iron red and gilt spearhead border on its rim. •

Punchbowl

Porcelain decorated in overglaze polychrome enamels and gold

China — Qing dynasty, Qianlong period (1736-1795), ca. 1747

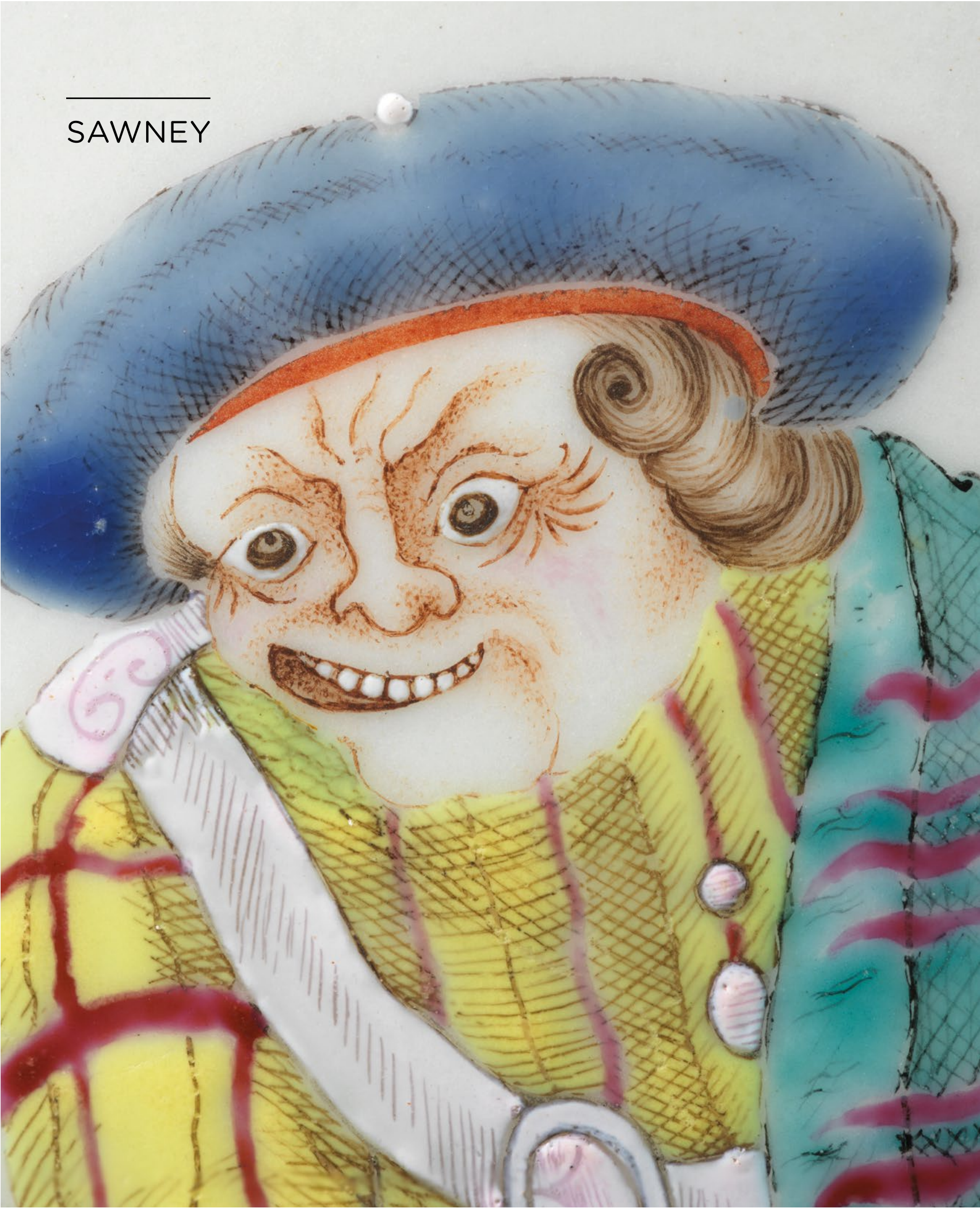
H. 11 cm
Ø 26.5 cm

PROVENANCE
J. Jefferson and Anne Weiler Miller Collection





SAWNEY



35 Two Punchbowls

Two punchbowls painted with a Scotsman on one side of the exterior and the inscriptions ‘R. Dighton delin. / Published Jn. Smith No. 35 Cheapside Robt. Sayer Jn. Bennett No. 53 Fleet Street, as the Act directs 11 September 1783’ and ‘When first to the South sly Sauney came forth / He was shewn to a place quite unknown in the North; / That he is mistaken you soon will explore / Yet he scratches and s-s. as no man did before.’ on the reverse. These are painted in shades of iron red, blue, yellow, pink, green, and sepia enamels and heightened in gold. The Scotsman

wears a tartan jacket, kiln, and a tam o’ shanter cap and sits in a latrine with his legs thrust down two holes. A thistle growing from a crown is painted on the wall behind him, and below him the Latin motto of Scotland ‘NEMO ME IMPUNE LACESSIT’ (‘Nobody wounds me with impunity’) is inscribed. Opposite the Scotsman, there are two pictures on the wall, one of which contains the inscription ‘O Sawnoy why leaves thou thy Nelly to moan’. Both scenes are within floral and vine medallions, while the interior is decorated with a border of ears of corn around the rim.

Porcelain decorated in overglaze polychrome enamels and gold

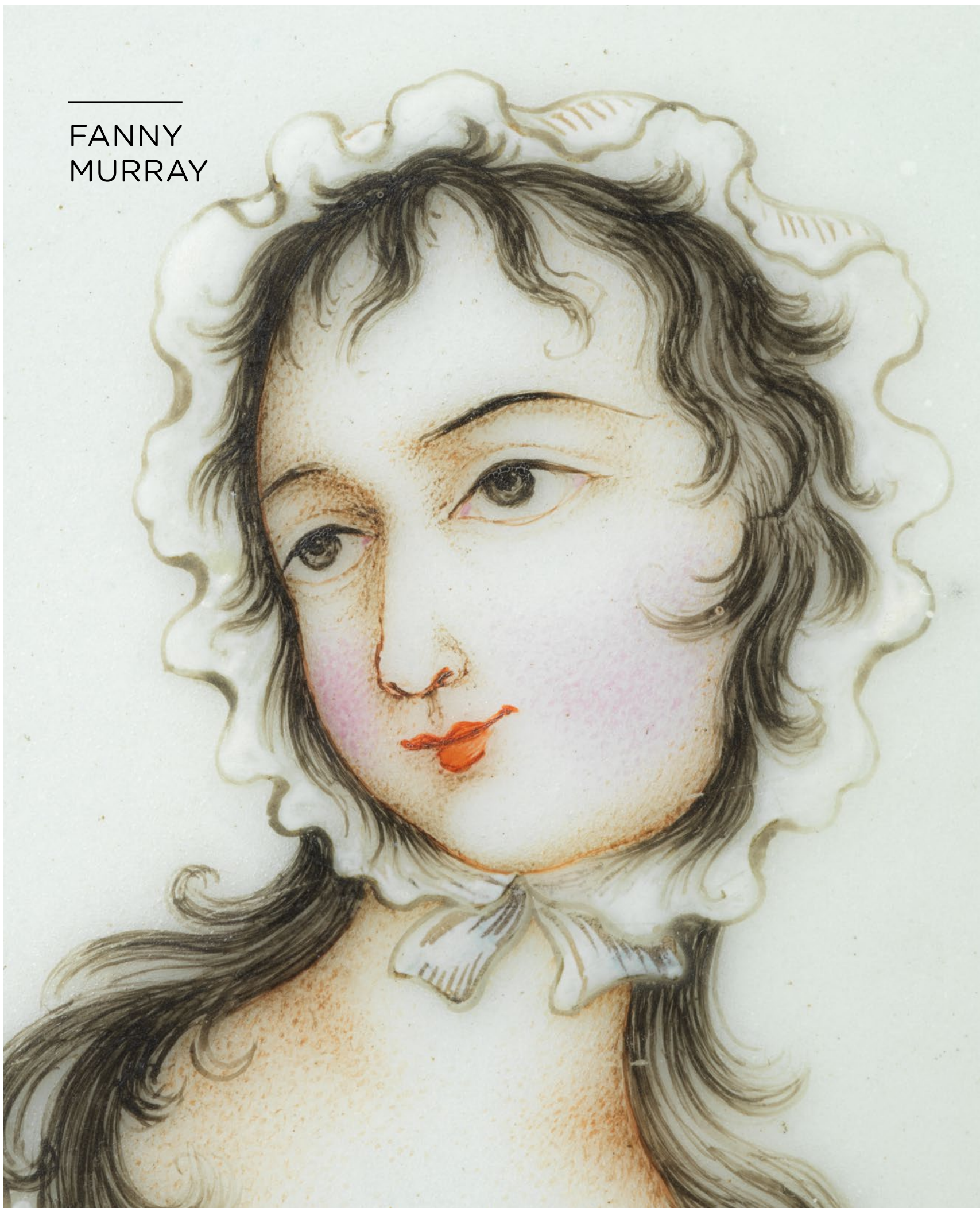
China — Qing dynasty, Qianlong period (1736-1795), 1783-1785

H. 11.5 cm
Ø 29.3 cm

PROVENANCE
(one punchbowl)
J. Jefferson and Anne Weiler Miller Collection



FANNY MURRAY



A large punchbowl painted in overglaze polychrome enamels and decorated on either side of the exterior with a portrait of Fanny Murray in French dress. Her dress has a low neckline, and her skirt is hitched up to tie her garter. She is shown standing in front of a dressing table and is above the inscription 'HONI / SOIT QUI MAL Y / PENSE'. This scene is shown within a gilt oval medallion. Two lavish flower sprays are painted between the ovals, and a dense flower border decorates the interior rim, which is edged in brown.

The famous courtesan Fanny Murray, born Frances Rudman (1729-1778), was celebrated in numerous poems and prints of her day. She is depicted on this punchbowl dressed in French-styled clothing and standing before her dressing table, denoting her position in the forefront of fashion. The composition was copied from a pamphlet showing Murray as 'the careless maid', which faced another woodcut of 'Miss Fanny Murray, the Fair and Reigning Toast, in her primitive Innocence' (fig. 34). These images were accompanied by a text comparing the fashions of English and French women, the former preferring 'Elegant Shapes', whereas French ladies were said to have 'invented a Dress to disguise the Shape (...) [in a bid to] to hide the Defects of Nature'.¹

37

Punchbowl

Porcelain decorated in overglaze polychrome enamels and gold

China — Qing dynasty, Qianlong period (1736-1795), ca. 1770

H. 15.5 cm
Ø 35 cm



Jorge Welsh

Works of Art

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Guanfu Classical Art Museum, Beijing

Hong Kong Maritime Museum, Hong Kong

Macao Museum, Macao

Nanchang University Museum, Nanchang

Shanghai Museum, Shanghai

FRANCE
Musée Cernuschi, Paris

Musée de la Compagnie des Indes, Ville de Lorient

GERMANY
Schloss Museum Wolfshagen, Wolfshagen

Staatliche Kunstsammlungen Dresden-Zwinger, Dresden

JAPAN
Kyushu National Museum, Tokyo

LUXEMBOURG
Musée National d'Histoire et d'Art

PORTUGAL
Casa Colombo — Museu de Porto Santo, Porto Santo

Fundação Carmona e Costa, Lisbon

Fundação Millenium BCP

Fundação Oriente, Lisbon

Madeira Tecnopolo, Funchal

Museu A Cidade do Açúcar, Funchal

Museu Conde de Castro Guimarães, Cascais

Museu de Arte Sacra de Santiago do Cacém, Santiago do Cacém

Museu de Arte Sacra do Funchal, Funchal

Museu de São Roque, Lisbon

Museu do Caramulo, Caramulo

Museu Nacional de Arte Antiga, Lisbon

Museu Quinta das Cruzes, Funchal

SINGAPORE
Asian Civilisations Museum

National Museum of Singapore

SPAIN
Museo Nacional de Artes Decorativas, Madrid

Museo Oriental, Valladolid

SWEDEN
Museum of Far Eastern Antiquities, Stockholm

SWITZERLAND
Baur Foundation, Museum of Far Eastern Art, Geneva

THAILAND
Prasart Museum, Bangkok

THE NETHERLANDS
National Maritime Museum, Amsterdam

Rijksmuseum, Amsterdam

USA
Jamestown — Yorktown Foundation, Williamsburg

Peabody Essex Museum, Salem, Massachusetts

Philadelphia Museum of Art, Philadelphia

The Metropolitan Museum of Art, New York

The New Orleans Museum of Art, New Orleans

The Reeves Center, Washington and Lee University, Lexington

The Speed Art Museum, Kentucky

Yale University Art Gallery, Connecticut

UNITED ARAB EMIRATES
Louvre Abu Dhabi, Abu Dhabi

HAVE BEEN LENT TO THE FOLLOWING MUSEUM EXHIBITIONS

2018 — 2019
Da Europa para a China. As Embaixadas de Lourenço de Portugal (1245), Tomé Pires (1515) e Francisco Pacheco de Sampaio (1752), Museu do Oriente, Lisbon, Portugal
8th Nov. 2018 — 21st Apr. 2019

Contar África!, Padrão dos Descobrimentos, Lisbon, Portugal
18th Nov. 2018 — 21st Apr. 2019

Uma História de Assombro. Portugal - Japão, Séculos XVI a XX, Galeria D. Luís, Palácio Nacional da Ajuda, Lisbon, Portugal, Nov. 2018 — Mar. 2019

2017 — 2018
Baur Collection Exhibition, Geneva, Switzerland

2017
Portugal — Drawing the world, Musée National d'Histoire et d'Art (MNHA), Luxembourg,

A Cidade Global. Lisboa no Renascimento, Museu Nacional de Arte Antiga, Lisbon, Portugal

Namban: the southern barbarians and the meeting up of cultures, Museu da Quinta das Cruzes, Funchal, Portugal

2015
The dragon is dancing! Kangxi / China Contemporary, Hetjens-Museum — Düsseldorf, Deutsches Keramikmuseum, Dusseldorf, Germany

Onde os nossos livros se acabam, ali começam os seus... *O Japão em fontes documentais dos séculos XVI e XVII*, Museu do Livro – Biblioteca Nacional de Portugal, Lisbon, Portugal

2014—2013
The Exotic is never at home? The presence of China in the Portuguese faience and azulejo (17th—18th centuries), Museu Nacional do Azulejo, Lisbon, Portugal

Portugal, Jesuits, and Japan: Spiritual Beliefs and Earthly Goods, Boston College's McMullen Museum of Art, Boston, USA

2012
Japan the land of enchantment: Line and Colour, Museo degli Argenti, Palazzo Pitti, Florence, Italy

2010
Namban Commissions — The Portuguese in Modern Age Japan, Museu Fundação Oriente, Lisbon, Portugal

2009
Fascination with the Foreign: China — Japan — Europe, Hetjens—Museum — Düsseldorf Deutsches Keramikmuseum, Düsseldorf, Germany

Encompassing the Globe — Portugal e o Mundo nos Séculos XVI e XVII, Museu Nacional de Arte Antiga, Lisbon, Portugal

Tomás Pereira (1646-1708) — A Jesuit in Kangxi's China, Centro Científico e Cultural de Macau, Lisbon, Portugal

2008
Encompassing the Globe — Portugal and the World in the 16th & 17th Centuries, Musée des Beaux Arts, Brussels, Belgium

2007
O Espelho Invertido — Imagens Asiáticas dos Europeus 1500-1800, Centro Científico e Cultural de Macau, Lisbon, Portugal

Le Grand Atelier — Europalia, Brussels, Belgium

Macau — O Primeiro Século de um Porto Internacional, Centro Científico e Cultural de Macau, Lisbon, Portugal

Encompassing the Globe — Portugal and the World in the 16th & 17th Centuries, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C., USA

2006
São Francisco Xavier — A Sua Vida e o Seu Tempo (1506-1552), Cordoaria Nacional, Lisbon, Portugal

2005
Dresden, Spiegel der Welt, Die Staatlichen Kunstsammlungen Dresden in Japan, The National Museum of Western Art, Tokyo, Japan

A Porcelana Chinesa nas Coleções do Museu Quinta das Cruzes, Museu Quinta das Cruzes, Funchal, Portugal

2004
Encounters — The Meeting of Asia and Europe 1500-1800, Victoria and Albert Museum, London, United Kingdom

2003
Peregrinações — Homenagem a Maria Helena Mendes Pinto, Fundação Calouste Gulbenkian, Lisbon, Portugal

Province Plates, a Cultural Dialogue between Two Civilizations, Museum Geelvinck Hinlopen Huis, Amsterdam, The Netherlands

Hybrides, Porcelaines Chinoises aux Armoiries Européennes, Musée National d' Histoire et d'Art, Luxembourg

2001
O Mundo da Laca, Museu Calouste Gulbenkian, Lisbon, Portugal

1999—2000
Fundamentos da Amizade, Centro Científico e Cultural Macau, Lisbon, Portugal

Escolhas — Objectos Raros e de Colecção, Paços do Concelho, Câmara Municipal de Lisboa e Associação Portuguesa de Antiquários, Lisbon, Portugal

1998
Vasco da Gama e a Índia, Capela da Sorbonne, Fundação Calouste Gulbenkian, Paris, France

Caminhos da Porcelana, Fundação Oriente, Lisbon, Portugal

1996
Reflexos do Cristianismo na Porcelana Chinesa, Museu de São Roque, Lisbon, Portugal

Jorge Welsh

Research & Publishing

CATALOGUES

2018

Through Distant Eyes:
Portraiture in Chinese
Export Art
English edition:
ISBN 978-0-9935068-4-0

2017

Turn of the Sea:
Art from the Eastern
Trade Routes
Paperback edition:
ISBN 978-0-9935068-2-6
Hardcover edition:
ISBN 978-0-9935068-3-3

2016

A Time and A Place:
Views and Perspectives
on Chinese Export Art
English edition:
ISBN 978-0-9557432-8-3

2015

China of All Colours:
Painted Enamels on
Copper
English edition:
ISBN 978-0-9573547-3-9
Chinese edition:
ISBN 978-0-9573547-4-6

2014

Out of the Ordinary:
Living with Chinese
Export Porcelain
English edition:
ISBN 978-0-9573547-1-5
Chinese addendum:
ISBN 978-0-9573547-2-2

2013

Ko-sometsuke:
Chinese Porcelain
for the Japanese Market
English edition:
ISBN 978-0-9573547-0-8

2012

Biscuit: Refined Chinese
Famille Verte Wares
English edition:
ISBN 978-0-9557432-9-0

2009

**Art of the Expansion
and Beyond**
English edition:
ISBN 978-0-9557432-5-2
Portuguese edition:
ISBN 978-0-9557432-6-9

2008

Kraak Porcelain:
The Rise of Global Trade
in the late 16th and early
17th Centuries
English edition:
ISBN 0-9550992-9-3
Portuguese edition:
ISBN 978-0-9557432-2-1

After the Barbarians II:
Namban Works of
Art for the Japanese,
Portuguese and Dutch
Markets
English edition:
ISBN 978-0-9557432-0-7
Portuguese edition:
ISBN 978-0-9557432-1-4

2007

**The 'West Lake'
Garniture**
English edition:
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**The 'Osaka to Nagasaki
Sea Route' Map Screens**
English edition:
ISBN 0-9550992-8-5

2006

**Zhangzhou Export
Ceramics:** The So-Called
Swatow Wares
English edition:
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