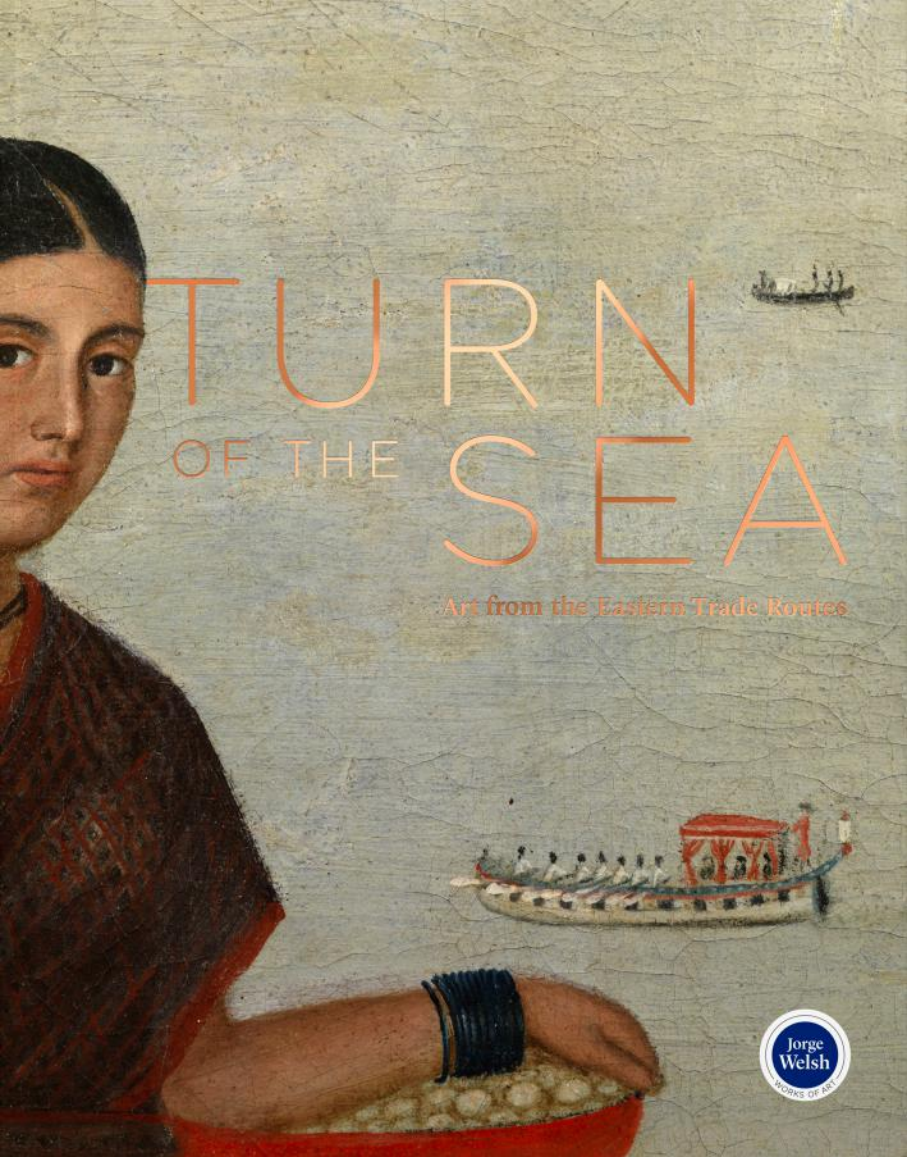
TURN
OF THE
SEA
Art from the Eastern Trade Routes
Jorge
Welsh
WORKS OF ART



TURN OF THE SEA

Art from the Eastern Trade Routes

Jorge Welsh
WORKS OF ART

www.jorgewelsh.com

Lisboa
Rua da Misericórdia, 43
1200—270 Lisboa
Portugal
T +351 213 953 375

London
116 Kensington Church Street
London W8 4BH
United Kingdom
T +44 (0) 20 7229 2140

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EDITED BY
Luísa Vinhais and Jorge Welsh

PHOTOGRAPHY
Richard Valencia

DESIGN
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FOREWORD

Our field of expertise is that of cross-cultural works of art originating from the encounters between cultures, particularly those of Europe, Africa, and Asia. So, it is only natural that, every few years, rather than the thematic yearly exhibition we usually hold at our London and Lisbon galleries, we put together an exhibition that encompasses the whole of our field, including works of art from Africa, India, Sri Lanka, China, and Japan, and this time also including, although indirectly, through two 'China Trade' paintings, Brazil.

The last time we did so was in 2009, with *Art of the Expansion and Beyond*. Eight years on, we felt we should put together a more comprehensive exhibition: *Turn of the Sea*: *Art from the Eastern Trade Routes*. This year we have focused more specifically on the works of art themselves rather than on the history of the time in which they were made. These objects were not only part of the rich dialogue between people and cultures that took place from the very beginning of the fascinating period that started when the Portuguese first arrived in northern Africa, in 1415, but they also had significant impact in their own right on what was a fast-changing world. Nowadays, their role is no less relevant, helping us to contextualise and better understand over six centuries of history.

When looking at such objects, works of art which have stood the test of time, it is important to remind ourselves that, apart from written documents, these are the only real testaments of those past centuries, objects that were produced, bought, used, and sold by the people that lived at the time. In many cases they may have been the property of some of the very figures now recognised as having been instrumental in the social, political, religious or economic developments of the time. In others, they are illustrative of what the private traders ordered to satisfy demand, taste, social habits and the intense commerce taking place between different continents and countries. All are the physical proof of cross-influences and the interactions that were taking place as different groups became socially and economically intertwined, including the craftsmen and artists that produced such objects. Some offer us a glimpse of what they were meant to contain and in which circumstances they were meant to be used. But in all cases, there is a common thread that unites them: the unique relevance they have in helping us to understand this tremendously important historical period.

It is not by chance that the interest for these fascinating times, and consequently for the works of art that were produced then, is growing universally. After many years in which the interest was fundamentally Western, from the late 20th century the art stemming from cross-cultural interactions has become a global subject of study, and central to the collections and exhibitions of museums all over the world. Major collections and exhibitions have been, and are being, put together in museums such as the Asian Civilisations Museum in Singapore, the Museum of Islamic Art in Doha, Qatar, the new Louvre Abu Dhabi in The United Arab Emirates (that is about to open as we write these lines), the Art Gallery of South Australia, the Moscow Kremlin Museum, the National Palace Museum in Tapei and Taibao, as well as the Shanghai Museum and the Guangdong Museum in mainland China, having become interested, particularly, in export wares.

For us, this was the right moment to organise such an exhibition. It is another opportunity to engage with our friends, collectors and museum representatives, who are actively collecting such works of art. But it is also crucial to our research and publishing effort in so far as we hope to always remain central to the dialogue that is going on between scholars and other interested parties in this field.

We hope that this exhibition and accompanying catalogue may contribute, even if only in a modest way, to the furthering of the knowledge and understanding in the field. To those acquiring pieces from the exhibition, we hope they may provide enjoyment and interest, hopefully filling another gap in private or institutional collections.

Luísa Vinhais
Jorge Welsh

INTRODUCTION

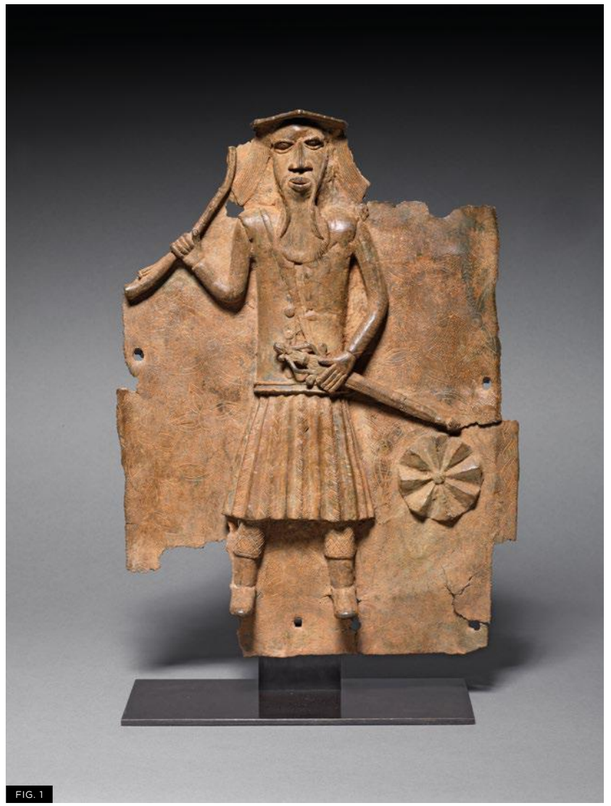

FIG. 1

The overarching narrative of the early modern world begins in the early 16th century, with the establishment of direct maritime routes between Western Europe and Eastern Asia, and ends in the 19th century with the emergence of the industrialised world. The objects featured in this exhibition and accompanying catalogue stem from the ideas and circumstances which were created with the opening of maritime trade routes between Europe, Africa, and Asia during this period. These first-hand global connections, contemporary to the earliest organised travels to the Americas and Oceania, wove unprecedented forms of contact and were materialised in various forms.

The encounter of cultures occurred in this era had repercussions on the domestic arts of all involved nations, as well as on the extraordinary development of new forms and mechanisms of export art.

In the 16th century, a blacksmith from the Kingdom of Benin cast the figure of a Portuguese man in a brass plaque (fig. 1). This and other plaques (entry no. 1) were to adorn the wooden pillars of the oba's palace, and they remained in Benin City until 1897. The recently arrived foreign Portuguese were recognised along the western coast of Africa by their oddest features, including their helmets, guns, and long beards, and were represented as such in local art. In a similar way, when the

FIG. 2

FIG. 1

Plaque depicting
a Portuguese Soldier
Kingdom of Benin
— 16th century
Brass
H. 45 W. 32 cm

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OF ART, LISBON/LONDON
PRIVATE COLLECTION

Portuguese first set foot in Japan in 1543, they were introduced by a Chinese interpreter as 'southern barbarians' (*nambanjin*) after questioning: 'They look strange, do they not?'.[1] As previously occurred in Africa, the arrival of Westerners led to the creation of a new style in the Japanese art (significantly named *namban*), in which European merchants were prominently featured (fig. 2).

Bini and Japanese art are seldom studied side by side. Yet, the motivations behind the depiction of foreigners in their own domestic art are today considered to be very much alike. The use of images of Portuguese merchants and soldiers, as well as the stylised 'Portuguese head motif', helped to strengthen the belief that the oba's power was not limited to his own people, but also applied to foreigners who came from distant lands.[2] Likewise, depictions of the 'southern barbarians', their activities as merchants, and practices as Christians in Japan, applied on screens made for powerful lords (*daymiō*), helped to define a Japanese identity by placing them in a position of 'otherness'.[3] In fact, in the case of both Bini and Japanese art, the works resulting from the cultural encounter was used locally to create new forms of self-identity, highlighting the distinguishing characteristics that were believed to define each society.

Contrasting with this, a very different phenomenon occurred in the production of objects made for export. Most art forms, specially made in the East

FIG. 2

Screen depicting the Arrival
of a Portuguese Ship
Japan — Momoyama
/ Edo period (1573-1868),
early 17th century
Ink, pigment and gold
on paper
H. 169 W. 363 cm

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AMSTERDAM
INV. NO. AK-RAK-1968-1-B

FIG. 3

Bowl depicting a Ship with the Arms of Portugal
Málaga, Nasrid Kingdom of Granada — ca. 1425-1450
Earthenware decorated with white tin-glaze and lustre
H. 20.1 Ø 51.2 cm

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INV. NO. 486-1864



FIG. 3



FIG. 4

FIG. 4

Plate with the Arms of a European family, possibly the Dalmatian Spingarolli de Dessa
Iznik, Ottoman Empire — ca. 1570
Fritware decorated in underglaze colours

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INV. NO. FORTNUM GIFT, 1888, EAX.3268

for European clients during the modern period, can be understood as a manifestation of the 'exotic' taste, a term today mostly associated with the post-colonial discourse of cultural appropriation, but which should in this case be understood in the 18th-century, European sense of 'something whose appeal lay in being strange'.[4] This phenomenon manifested itself in various languages with specific terms used to describe foreigners (*firingi, videshi, yangren, nambanjin*), which often signified more than simply the people themselves.[5]

Export art, deliberately made for foreigners and to be traded abroad, often made use of the physical and visual features of the culture of origin, alongside its representative materials and technologies, to fulfil a European demand. Considering their demand, these export works of art also shaped the global flow of people, ideas, and commodities that define modern world history.

Signals of this influence can be looked at in several one-off interactions that occurred on the Asian stage over a long period of time. One such significant object is the chessboard, which allowed participants to play a game broadly known in all of Europe and Asia. Gaming brought together strangers, such as Diogo Lopes de Sequeira and a local prince in Malacca, who thus interacted over a common interest aboard the former's ship in 1509. What was not known to the Portuguese captain, however, was that the prince only feigned an interest in the rules of the game and its curious pieces, while his father led a silent attack on the Portuguese fleet.

Life aboard the ships of the Eastern trade routes was distinct from that in Europe. The men who personally came in contact with Asian objects in the East and selected what to bring back to their home countries had an exceptional influence in shaping how export objects were understood back in Europe. The first sailors to be able to buy large quantities of Chinese porcelain did not enjoy using it, because pieces easily broke with the rocking of the ships, as Captain Afonso de Albuquerque complained to King Manuel of Portugal (r. 1495-1521) in 1510.[6] However, as soon as they understood it was possible to devise new designs on these wares, the display and use of porcelain became a common practice that would last until the present day.

The practice of ordering custom-made ceramics from foreign lands was not unusual for Europeans. An extraordinary earthenware bowl made in Málaga, the major centre of lustre production in the Nasrid sultanate of Granada, Spain, sometime between 1425-1450, is decorated with a ship that has the arms of Portugal on its sail (fig. 3). Although Málaga was still under Muslim rule when the bowl was made, exceptional objects were still specially commissioned in what was one of the most expensive manufacturing centres of the time.

FIG. 5

Blue and White *Kraak* Dish
China — Ming dynasty,
Chongzhen period (1627-1644)
Porcelain decorated in
underglaze cobalt blue
Ø 47.3 cm

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OF ART, NEW YORK
INV. NO. 2016.487

FIG. 6

Blue and White *Kraak*-Style
Dish
Mashhad, Persia — 17th century
Fritware decorated in
underglaze cobalt blue
Ø 24.5 cm

© JORGE WELSH WORKS OF ART,
LISBON/LONDON



FIG. 5



FIG. 6



FIG. 7

FIG. 7

Blue and White *Kraak*-Style
Large Dish
Delft — 1680-85
Marked SVE in blue for Samuel
van Eenhoorn, the owner of
De Grieksche A (The Greek A)
Factory from 1678 to 1685
Ø 33 cm
Provenance: The Collection
of Countess Eva Mörner,
Herrborum Estate
Östergötland, Sweden,
heir to original owner

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ANTIQUAIRS, AMSTERDAM

Since the first decades of the 16th century, Europeans who called for porcelain in China embraced the Western tradition of decorating ceramics with coats of arms, which associated the wares with an individual person, family, country, or religious affiliation (entries no. 14-15, 62). Those without access to East Asia had their arms painted on valuable ceramics, either made in Europe or in other distant lands, such as the Ottoman town of Iznik in western Anatolia, where famous Iznik pottery was produced (fig. 4).

From the opening of maritime trade routes onwards, faster than any time before, styles and attributes from different centres of ceramic production influenced each other, mainly due to fulfilling similar demands. An example of this is the *kraak* porcelain from the 16th and 17th centuries (fig. 5), which was adapted and reproduced in Persia (fig. 6), Japan, and Europe (fig. 7), among other places.[7] Moreover, due to also being produced for other foreigners in China, some of the shapes and decorations of export porcelain found in Europe were originally intended for Islamic countries, as is evidenced by similarities with the collections of the Safavid shahs of Persia, once housed in the Ardebil Shrine and held today in the National Museum of Iran in Tehran,[8] and that of the Ottoman sultans in the Topkapi Saray Museum in Istanbul.[9]

While most works of art made for Europeans in Asia were ultimately bound for the West, a significant portion was purchased for those living in Asia, namely Christian missionaries. Distributed from the main centres of Goa, Nagasaki, Macao, Manila, and Canton, objects displaying the symbols of the Catholic faith were not only instrumental for worship, but they were also used to persuade new converts, as was remarked by the Jesuit Brother Pero Gomes, writing in 1585 in Usuki, Japan, to Claudio Acquaviva:

> One of the things with which you would most please this new Christianity of the Japanese is to send lots of images on paper, because

and varied markets, China directly profited from the presence of foreign merchants in its port cities. In Japan, the island of Dejima, in the harbour of Nagasaki, remained open to Chinese and Dutch trade even after the closing of the frontiers of the country in 1639 and the ensuing isolationist policies of the Edo period (*Sakoku*, lit. 'closed country'). Due to the different forms of encounter which occurred in India and Ceylon, the social sphere of these countries was more heavily influenced by the presence of Europeans until the 19th and even 20th centuries (entry no. 9).

The works of art selected for this exhibition and catalogue evidence the power of objects as active characters in world history. Resulting from individual encounters of people, ideas, and objects, these works of art from the Eastern trade routes embody the theme of intercultural exchange, which led to the creation of new traditions and forms of art that resonate in our ever-more international cultures of today. •

1 Lidin, 2002, p. 36.
2 Jorge Welsh (ed.), 2009, p. 40.
3 Curvelo, 2007, p. 183.
4 Jackson and Jaffer (eds.), 2004, p. 6.
5 Jackson and Jaffer (eds.), 2004, p. 6.
6 Correia, 1860, p. 409
7 Jorge Welsh (ed,), 2008 (b), pp. 321-26.
8 Pope, 1981.
9 Krahl, 1986.
10 Curvelo, 2007, p. 286.
11 Jackson and Jaffer (eds.), 2004, p. 106.
12 Ayers and Kerr, 2002.
13 Finlay, 2010 p. 258; Jörg, 1982; Volker, 1954.
14 Finlay, 2010, p. 60.
15 Finlay, 2010, p. 262.
16 Grumley-Grennan, 2010, pp. 89-90.
17 Finlay, 2010, p. 266.
18 Schulz, 1990, p. 205.
19 Levenson (coord.), 2009, p. 340.



FIG. 8

FIG. 8

Still Life with a Turkey Pie
Pieter Claesz.
The Netherlands — 1627
Oil on Canvas
H. 75 W. 132 cm

© COLLECTION RIJKSMUSEUM, AMSTERDAM
INV. NO. SK-A-4646

WORLD MAP — *MAGNA ORBIS TERRARUM NOVA*
LUÍS TEIXEIRA (FL. 1564-1613). ANTWERP — 1604
© IMAGE COURTESY OF DANIEL CROUCH RARE BOOKS - CROUCHRAREBOOKS.COM

AFRICA

01 Plaque

Brass

Kingdom of Benin
— 16th/17th century

H. 46.5 cm
W. 20 cm

PROVENANCE
Ludwig Bretschneider
Collection, Munich

At the time of the destruction of the city of Great Benin, we seemed to know very little about the city or the country, but its capture caused us to seek out what had once been known and long since forgotten. [1]
HENRY LING ROTH, 1903

A narrow, rectangular plaque made of brass, with four holes on each corner where nails were hammered through. A static male figure depicting a war chief is modelled in bas-relief with finely sculpted facial features and wearing a plain helmet. The figure is fully clothed with an elaborate ceremonial war dress (*akpa*). His lower body is covered by a leopard-face tunic above two lavishly woven wrap skirts that reach to his knees and are tucked in on the left side; these are embellished with tassels connected to small bells and various hip ornaments. He wears a high beaded collar *(odigba*), a necklace with seven large leopard-teeth, and a pectoral band from which a quadrangular bell is suspended on the chest. In his left hand he bears a sword pointed backwards as symbol of his rank and power. Rows of beads encircle the figure's ankles and wide, stacked bracelets encircle his wrists. The background comprises a large scale linear pattern of two, three, and quatrefoil 'river leaves' (*ebe-amen*) against a punched dot ground, ending abruptly at the edges, as if cut off. The whole surface has a fine dark-brown patina. The rear of the plaque shows a roughly shaped hollow area where the figure is located, and the inscription '91/7' painted in white.

Bini craftsmen worked under royal patronage producing works of art for the oba, or king, for more than six centuries. Brass items were the most appreciated art objects in the Benin court and were considered the culmination of the kingdom's artistic and technical accomplishments.[2] As a result of the production through the lost-wax process, each object was a unique piece (see entry no. 2).

Brass plaques, or *ama* in the Edo language, once adorned the wooden pillars of the oba's palace in Benin City, the capital of the Kingdom of Benin. Apart from their decorative purpose, the function of these plaques is not certain. It has been suggested that they may have served as cultural archives of the Bini society or as symbols of the power and history of their kings.[3] Edo oral traditions and external records, such as those written by European travellers between the late 15th and the late 19th centuries,[4] form the foundations of Bini history, and, under these circumstances, the removal of these plaques from their original context in 1897 has indelibly hindered modern-day researchers from viewing them in their intended sequence and, consequently, has disrupted any attempts in understanding their meaning.[5] →



03 Oliphant

Ivory and black pigment

Kingdom of Kongo
— 16th century

L. 57 cm
Ø 5.5 cm

An ivory tusk carved with a geometrical design formed by incised, beaded lines arranged in a spiral, key fret pattern around its surface. The horizontal section at the mouth of the tusk and another around the mouthpiece are decorated with an interlocking zigzag motif vividly raised from the surface and filled in with smaller geometric variations. A lozenge-shaped mouthpiece is found on the concave side of the tusk and a conical finial with horizontal ridges was carved at the tip. All incised decoration is heightened in a black pigment. A large lug for suspension was carved out of the thickness of the tusk at the centre and is also decorated with geometrical designs.



FIG. 28

FIG. 28

Cronica del Rei dom Joham primeiro de Portugal
Fernão Lopes (ca. 1380-1460)
First quarter of the 16th century
p. 130

© BIBLIOTECA NACIONAL DE ESPAÑA

The first European contact with the Kongo people took place in 1483, when the Portuguese navigator Diogo Cão (ca. 1450-1486) explored the mouth of the Congo River and met with the local king Nzinga Nkuwu, who was later baptised as João I (r. 1470-1509).[1] One of the first chroniclers of the expedition, Rui de Pina (1440-1522/23), wrote that in 1485, following Cão's second voyage, he returned with a gift to the Portuguese king João II comprised of 'elephant tusks, and worked ivory pieces and many raffia cloths well-woven and of fine colours'.[2] The return delegation led by Ruy de Sousa in 1491 was received with the sounds of ivory horns.[3] The Italian humanist Filippo Pigafetta (1533-1604) reiterated this exchange in his *Relatione del Reame di Congo et Delle Circonvicine Contrade*, published in Rome in 1591, and added that oliphants were sounded in Kongo on special occasions, such as royal ceremonies, investitures, and funerals, or as summons to war.[4]

The present oliphant (*pungi*)[5] belongs to this first group of remarkably crafted tusks, which arrived in Europe from the coastal Kingdom of Kongo. European oliphants differed from those made for the African market in the positioning of the mouthpiece. Traditionally, European horns were blown through a mouthpiece placed on the tip of the tusk (fig. 28) while African oliphants had the mouthpiece located laterally. From an acoustic perspective, the playing technique had a greater effect on producing sound than the placement of the mouthpiece.[6]

While the mouthpiece on the present oliphant may imply that it was made for the domestic market, the shape of the lug placed on the middle of the tusk, which likely enabled the attachment of a suspension cord, chain, or belt, derives from those on European weapons and is a distinctive feature of the African oliphants made for Europe.[7] The majority of the examples of this type of oliphants have one or two lugs for suspension. →



WORLD MAP — *CANTINO PLANISPHERE*
PORTUGAL — 1502
© BIBLIOTECA ESTENSE, MODENA

INDIA & CEYLON



→ Different types of luxury materials, such as gold, silver, ivory, and tortoiseshell, were present in traditional handicrafts in Ceylon. Constantino de Sá de Miranda, a Portuguese traveller and soldier, reported in the 1630s that craftsmen made coffers and chests from tortoiseshell in Maturé, the present-day town of Matara in the south of Sri Lanka.[2] This city, controlled by the Portuguese in the 16th century and ruled by the Dutch after 1640, was the second most important commercial city of the Dutch East India Company (Verenigde Oostindische Compagnie – VOC) in Ceylon.[3] The city was also renowned for its ivory-carving industry as noted in 1687 by the Jesuit Brother Fernão de Queirós (1617-1688), who reported that 'Those who exceeded most in this matter and had the greatest variety of things made, were the Dissâvas of Maturê, for there were in those parts good workmen, statuaries, masons and likewise carvers in ivory and other things'. [4]

A cabinet which combines carved ivory plaques, characteristic of Singhalese workmanship, with painted tortoiseshell plaques on the interior is known.[5] Other early-17th-century cabinets that combine ivory and tortoiseshell plaques assembled onto a wooden structure have been recorded,[6] including one depicting a similarly carved floral decoration in the Rijksmuseum, Amsterdam.[7] Comparable motifs also appear in a carved ivory panel from a former furniture object in the Metropolitan Museum of Art, New York.[8] •

1 Dias, 2004, p. 368.
2 Dias, 2006, pp. 204-05.
3 Weststeijn, Jorink, and Scholten (eds.), 2016, p. 173.
4 Queyroz, 1992, vol. III, p. 1035.
5 Röell and Viljoen, 2011, pl. 12.
6 Dias, 2006, pp. 204-05.
7 Weststeijn, Jorink, and Scholten (eds.), 2016, p. 180, fig. 15.
8 The Metropolitan Museum of Art, New York, inv. no. 2006.259.



09 # Two Views of Goa

José Maria Gonsalves (attrib.)

Oil on canvas

India — 1830s

H. 64 cm
W. 50 cm

PROVENANCE
Alpoim Calvão Collection

Private Collection, Lisbon





Two views of the south bank of the Mandovi River comprising the old Goan villages of Daugim and Panelim, each including a man and a woman standing in the foreground with steep-roofed buildings in the opposite margin and captions in Portuguese. The view of Daugim depicts the Palácio de Recreio dos Vice-Reis and the former Madre de Deus Convent. Below the leftmost building 'DAUGIM' is inscribed in black. The man in the foreground wears a red cloth that covers his front, with one end draped over his left shoulder, below a white, buttoned lapel coat and a red band around his head. He holds a long stick in his right hand and is barefoot, above the inscription 'BEGARIM' (worker), while the woman next to him wears a long sari made of a patterned red fabric, wrapped around her waist and over her left shoulder. She wears stacked black bangles on both wrists, a gold pendant on a black necklace, large earrings, and her hair is held up in a red headdress. She holds a red, deep dish in her left arm and is also barefoot, above the word 'BAHE' (young or married woman). Small sailing ships and rowing boats are seen on the river behind the two figures. The view of Panelim depicts the large, walled building of the Royal Military Hospital in the centre, with sumptuous doors and crosses, identified below as 'HOSPITAL REAL MILITAR'. →





→ The man wears a white gown reaching to his ankles, with long sleeves and a yellow sash, a white turban, and red, pointed shoes with the toe curled upward. He holds a red handkerchief in his left hand and wears a gold ring, a pair of loop earrings with a green stone and has a black moustache. Below him 'GENTIO DE CABAIA' (native wearing a caftan) is inscribed. The lady is covered in a long, red sari with a squared pattern, wears sandals and is profusely adorned with toe rings, ankle bracelets and plaited chains, bracelets around her wrists, and a nose ring with a pending pearl and a ruby. Below her is the inscription 'GENTIA DE LANÇOL' (native wearing a sheet). →

WORLD MAP — *UNIVERSALIS COSMOGRAPHIA*
MARTIN WALDSEEMÜLLER (1470-1519). STRASBOURG — 1507
© LIBRARY OF CONGRESS, GEOGRAPHY AND MAP DIVISION

CHINA

PORCELAIN WITH ARMS ATTRIBUTED TO THE SAMPAIO E MELO FAMILY

Entries no. 29—35

...hearing a noise, I went to my office to find the thieves on the verge of leaving. I feigned surprise so as to please the Pope, since it would have been no fun otherwise; and I finally helped them to tie the jars to the servants' backs, saying that when the Pope sent people to steal, and sent two thieves who were as illustrious as his own majordomo and master of the chamber, it was but fitting that the person being robbed also lend a hand in the theft [1]

MANUEL PEREIRA DE SAMPAIO, 1743

The commission of Chinese export porcelains showing the coat of arms seen on the following entries has been the subject of continuous debate since 1930.[2] The arms are generally attributed to the Portuguese Sampaio e Melo family, yet it is uncertain as to which individual member ordered them, as there is no documentary evidence available regarding the order. An up-to-date assessment of the attributions was recently published by Pinto de Matos.[3]

The most plausible attribution is to the Melo Sampaio family of Bassein and Goa, one of the most powerful families of Portuguese India. António Pedro Maria da Luz de São Payo de Mello e Castro Moniz Torres e Lusignan, 3rd Marquis of São Payo, was the first to put forward this supposition, later revived by Gonçalo de Sampaio e Mello in 1984 and João de Alarcão de Carvalho Branco and Jorge de Brito e Abreu in 1999.[4] These authors assigned these wares to the brothers Luís and Diogo de Melo Sampaio, who both held the office of captain-general and governor of Macao at the turn of the 18th century.[5] One century later, the Melo Sampaio Palace of Goa was still standing and was depicted by Manuel António Gonçalves (fig. 20).[6]

A question that remains unanswered pertains to four large baluster vases showing these arms at present in the Quirinal Palace in Rome. These are thought to have belonged to Manuel Pereira de Sampaio (1692-1750), King John V's ambassador to the Holy See, who was renowned for his Chinese porcelain collection housed in the Colonna Palace.[7] In a letter written on 20 April 1743 to Father Giovanni Battista Carbone, the ambassador recorded that Pope Benedict →



→ XIV (r. 1740-1758), by sending two of his servants, had attempted to steal four of his jars, while the master of the papal chamber entertained and distracted Pereira de Sampaio.[8] These jars are most probably the ones that remain in Quirinal, which was the residence of the pope at the time.[9]

According to Pinto de Matos, it seems highly unlikely that Manuel Pereira de Sampaio acquired his jars in the open market, as the pieces decorated with these arms are 'the rarest and most sophisticated examples of porcelain ever made in China for the Western market'.[10] Ultimately, these commissions could have been made by different people inside the same family or by members with connections between two different families.[11]

Surviving porcelains confirm the order of large and unconventional dinner services as well as lavish decorative vases bearing these arms throughout the late 17th century and the first half of the 18th century. This variety of shapes, which, along with the present pieces, also includes cutlery boxes,[12] trays,[13] sugar casters,[14] wine coolers,[15] ewers,[16] basins,[17] barber's bowls,[18] and differently shaped bottles,[19] are not known in any other Chinese porcelain service, standing in contrast to the standardised and simplified export porcelain that inundated Europe during the 18th century. •

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1 Viterbo and d'Almeida, 1900, p. 133; Pinto de Matos, 2011, vol. III, p. 31.
2 Castro e Solla, 1930, nos. CLXXXVI and CLXXXVII.
3 Pinto de Matos, 2011, vol. III, pp. 30-1.
4 Campos e Souza, 1962, p. 336; Branco and Abreu, 2000, pp. 90-93.
5 Lobo Antunes, 1999, pp. 155-60; Lobo Antunes, 2000, pp. 90-3.
6 Carita, 1995.
7 Serrano, 2000, p. 167.
8 Pinto de Matos, 2011, vol. III, p. 31.
9 Serrano, 2000, p. 168.
10 Pinto de Matos, 2011, p. vol. III, p. 31.
11 Leidy and Pinto de Matos, 2016, p. 178.
12 Lobo Antunes, 2000, p. 27, no. 5; Lobo Antunes, 1999, pp. 48-9; Calvão (coord.), 1998, pp. 215-16, no. 44.
13 Pinto de Matos, 2011, vol. III, pp. 44-5, no. 417.
14 Lobo Antunes, 1999, pp. 50-1; Lobo Antunes, 2000, p. 28, no. 6.
15 Pinto de Matos, 2011, vol. III, pp. 38-41, nos. 414-15; Castro, 1988, p. 67; Calvão (coord.), 1998, pp. 219-21, nos. 47-8.
16 Castro, 2007, p. 122.
17 Castro, 2007, p. 122.
18 Castro, 2007, p. 125.
19 See, for example, Teixeira, et al., 1993, p. 188.

41 Two Casters

Porcelain decorated in underglaze cobalt blue, overglaze enamels, and gold

China — Qing dynasty, Kangxi period (1662-1722), ca. 1720

H. 22 cm
Ø 11 cm

Two tall, bell-shaped casters, each standing on a domed, spreading foot and surmounted by a perforated lid with the inverted shape of the body. Both are painted in underglaze cobalt blue and overglaze polychrome enamels including yellow, green, iron-red, black, and gold. The casters are decorated with the coat of arms of the Ataíde family enclosed by a fanciful shield and a garland on either side, all supported by the head of a cherub and enclosed by vegetal motifs that connect both sides. The feet are decorated with scrolls and golden pearls on the waisted section, the lid is painted in gold with crosshatched blue lines over the perforated section, while the knob is painted in gold with small iron-red leaves at the base.

Although part of the same service, these two casters are not completely identical. Differences in the size and number of perforations on the lids suggest that the two pieces may have had different purposes during a meal. The two differently coloured lines that encircle each neck (one in red and the other in black) may also relate to each piece's distinct function by allowing for an easier differentiation. Only two other similar casters are known, today both in the Keramiekmuseum Princessehof in Leeuwarden. This pair shows the same discrepancies as the present, and for this reason it is not known whether each set corresponds to the original pairings or were otherwise put together on a later date. →





FIG. 37

Bal à la Françoise
Marc Antoine Charpentier
(1653-1704)
Paris — 1682
Etching

© SOURCE GALLICA.BNF.FR / BNF
BIBLIOTHÈQUE NATIONALE DE FRANCE, PARIS



FIG. 37



→ Freestanding casters with detachable, pierced covers seem to have beginning to develop in the mid-17th century in France. These were first made in metal, but were soon also produced in ceramics. Depending on their form and size, such vessels could be associated with different condiments. In 1680, pewter containers with a pierced, domed cover from which sugar was poured were described as *sucrier* ('sugar vessel'),[1] while a similarly shaped, smaller version was called a *poivrier* and held white pepper.[2] A caster can be seen beside a candlestick in a contemporary print depicting King Louis XIV (r. 1643-1715) in a ball at his court (fig. 37). English documents of the period reflect the novelty of this shape in naming these unknown implements as 'a thing for Shugar' (1659)[3] and only later as 'castors'.[4]

These four casters with the arms of Ataíde are one of the earliest to be made in Chinese porcelain during the first decades of the 18th century. The unusual form of these pieces, resembling contemporary censers, may nonetheless suggest they served to contain aromatic fragrances, as is implied by their labelling as 'potpourri' in the Keramiekmuseum Princessehof.[5]

The set of Chinese porcelain wares painted with the Ataíde coat of arms includes other typologies rarely featured in armorial dinner services, such as covered and helmet-shaped ewers, including one in the Museu Nacional de Arte Antiga, Lisbon,[6] and two others in the Keramiekmuseum Princessehof.[7] •

1 Richelet, 1679-80, vol. II, p. 406.
2 Richelet, 1679-80, vol. II, p. 185.
3 Glanville and Young, 2002, p. 7.
4 Godden, 1979, pp. 61 and 74.
5 Keramiekmuseum Museum, Leeuwarden, inv. no. BP 03455.A and BP 03455.B.
6 Castro, 2007, p. 116.
7 Keramiekmuseum Museum, Leeuwarden, inv. nos. BP 03456.A and BP 03456.B.

43 Pair of Vases

Porcelain decorated in overglaze polychrome enamels and gold

China — Qing dynasty, Qianlong period (1736-1795), ca. 1750-1755

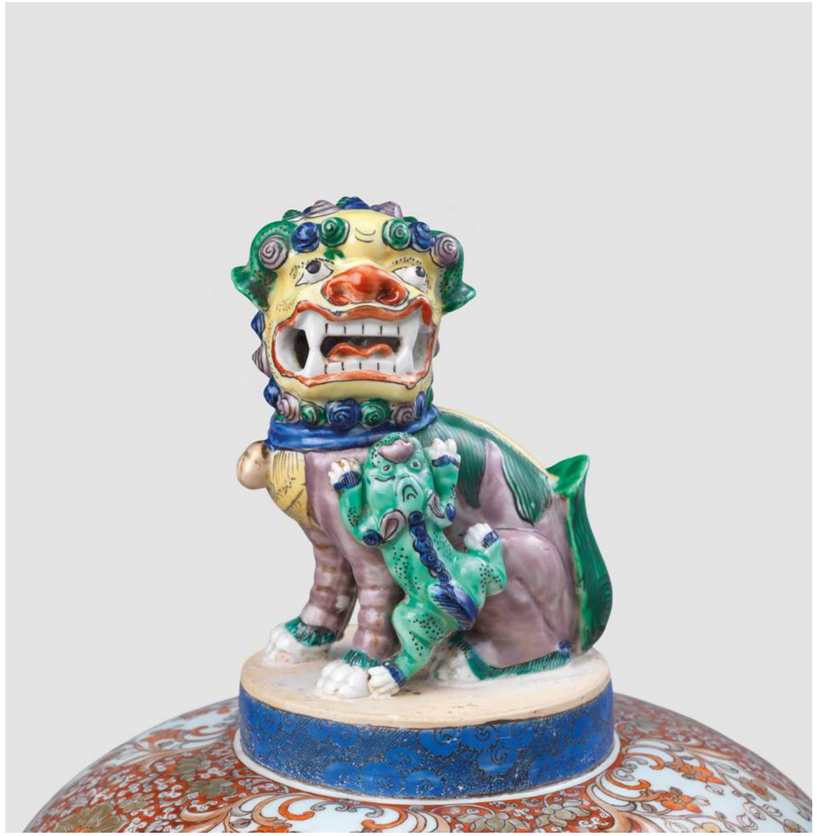
H. 140 cm
Ø 49 cm

PROVENANCE
Emilio Terry Collection

A pair of massive and thickly potted baluster vases, each with a tall neck, out-turned rim, broad rounded shoulders and tapering sides that flare slightly at the foot ring. These include domed covers with wide everted rims, which overhang the necks, and are surmounted by Buddhist lion finials in *biscuit*. The vases and covers are decorated in overglaze iron red, yellow, blue, and turquoise enamels and gold. The body of each vase is decorated on either side with the coat of arms of Francisco José de Ovando y Solís: Quarterly 1. A cross within a bordure with five saltorels, Ovando. 2. A sun in splendour issuing rays into the mouths of dragon heads, Solís. 3. A steam cup with arrows, Topete. 4. Five fleurs-de-lis in saltire, Aldana. Overall and escutcheon per pale: a demi-eagle and a demi-tower, Mayoralgo.[1] The arms have a marquis coronet as a crest, which is surrounded by a polychrome cartouche edged with ornamental strap and scrollwork from which a garland is suspended. A large floral motif, comprised of peonies, lotus, chrysanthemums, and other blooms, covers the body of each vase with branches and scrolling leaves. The foot ring, shoulder, and rim of each vase, as well as the rim of the covers, are embellished with patterned borders finely painted in red and gold. →







→ The present pair of vases display the arms of Francisco José de Ovando y Solís (1693-1755), 1st Marquis of Ovando, a title that was granted to him in 1743 for his bravery during the capture of Brindisi during the Spanish invasion of Naples. He was born in Cáceres, Spain, and soon became a renowned naval officer, having been appointed chief inspector of the South China Sea in 1743. Two years later he acted as governor of Chile, and in 1749 married María Bárbara de Ovando y Rivadeneyra (1732-1772) in Puebla de los Ángeles, New Spain. Between 1750 and 1754 he served as Governor General of the Philippines, after arriving in Manila in 1750. He died in the Gulf of California during his return voyage to New Spain, in 1755.[2]

Chinese porcelain vases with this height were made at great expense in Jingdezhen and are the result of impressive technical achievements performed by the potters at the kilns of the 'porcelain city'. The famous Jesuit Brother François Xavier d'Entrecolles (1664-1741), described this type of vase in considerable detail in 1722:

> This year they made some ceramic designs which were supposed to be impossible. These were tall urns three feet (ca. 91 cm) and taller, plus pyramidal covers which add another foot in height. These urns are made in three pieces, but they are assembled with such a skill and with such technique, that they make one piece, →

46 ***Rouleau***
Vase

Porcelain decorated in Holland in overglaze enamels

China — Qing dynasty, Kangxi period (1662-1722); over-decorated in Holland ca. 1710-1720

H. 26.5 cm
Ø 10 cm

PROVENANCE
Helen Espir Collection, London

A cylindrical vase modelled with a tall body slightly tapering from the shoulder towards the foot and a waisted neck rising to a gently flaring rim. The vase is carved with an *anhua* lotus and scrolls under the glaze and painted in polychrome enamels, including red, blue, green, and yellow, which were applied in Holland. The body depicts an outdoor scene comprised of a buck and a doe looking towards a flying phoenix among large red peonies and shrubbery as well as a further bird in flight on the reverse. A pendant border of overlapping leaves in red is painted around the shoulder, and another similar border encircles the rim, below two red lines. Three red lines encircle the countersunk base.

This type of cylindrical vase was one of the forms that emerged in China at the beginning of the Kangxi reign (1662-1722). It probably developed from the shape known as *rolwagen*, a term of Dutch origin and a without specific meaning, known in Chinese as *Xiangtuiping*, or 'elephant-foot' vase. The shorter *rouleau* (in French literally 'roll') vase also served a mainly decorative function and was produced in various sizes for the export market.

Chinese porcelain predominantly decorated with translucent green enamels, often known by the French term *famille verte*, dominated the market at the time the present vase was painted. Very few examples of European-decorated porcelain copying *famille verte* are known, suggesting there was a plentiful supply of Chinese originals.[1] The Dutch painter who decorated this vase had this fashionable style in mind, but although the colours evoke the foreign palette, the composition does not have a direct Asian prototype. Designs depicting the same theme can, however, be found on Kangxi period porcelain made for export (fig. 38). →





54 Four Tulip Vases

Porcelain decorated in underglaze cobalt blue

China — Qing dynasty, Kangxi period (1662-1722), ca. 1700

H. 42 cm
L. 9 cm

...this flower, above many other, deserveth his true commendations and acceptance with all lovers of these beauties, both for the stately aspect, and for the admirable variety of colours, that daily doe arise in them, farre beyond all other plants that grow[1]

JOHN PARKINSON, 1629

Four tall, three-tiered, pyramidal-shaped tulip vases, each made in two parts, with four spouts on each tier, surmounted by a pointed finial and supported by paw-shaped feet and birds on top of a waisted plinth, all similarly decorated in underglaze cobalt blue. The side panels of the plinth are decorated with two alternating scenes: one with a winged cherub amongst foliage and the other with a cherub standing beneath an arch on a chequered floor. These scenes are bordered by three bands of white and blue circles on a blue ground, interspersed by large, oval medallions around the bottom edge and scrolling foliage above. The flat top of the plinth is painted with flower heads on a blue ground, surrounded by a band of circles around the edge. Each of the three tiers is decorated with flower motifs and scrolling foliage as well as a blue border around each spout and the faint outline of a pair of eyes on either side. The taller tier is decorated with stylised leaves spreading all the way to the top. The base of the tulip vases is glazed and has a circular hole in the centre. One tulip vase bears the stylised mark 'AK' on the base in underglaze cobalt blue. →







→ Mankind has always been fascinated by flowers. ‘It may well bee said, he is not humane, that is not allured with this object’ wrote the English botanist John Parkinson in 1629.[2] Flowers can be used to embellish a place as well as perfume it, but a particular bloom, the tulip, enjoyed a favoured place in 17th-century Europe. Originally brought from the Ottoman Empire, tulips embodied exotic concepts that appealed to Europe during the early modern period and merged natural history with art, soon becoming an integral component of civilised society. As a result of the 1635-36 episode of inflation that became known as the *tulipmania* in the Dutch Republic, tulips became widely identified in history as objects of trade. However, as Anne Goldgar has pointed out, most stories that followed were based on the moralising propaganda that ensued.[3] The trade of bulbs went alongside the enjoyment of the blooms, an activity that was regarded as a form of collecting.

Among passionate collectors of plants and flowers, concerns with display became paramount during the 17th and 18th centuries, and their arrangement on specially made vases was not neglected. Between 1668 and 1710, English inventories list ‘flower pyramids’ and ‘pagoda vases’ that correspond to the form of the four present examples.[4] The origin of their shape is clarified by the terms employed in their description. These vases were seen as relating to both obelisks, which symbolised a sovereign’s power, as well as to Chinese pagodas. Indeed, following the publication of images of the Nanking (Nanjing) ‘Porcelain Pagoda’ in Johan Nieuhof’s *Embassy* of 1665, the pagoda became a global symbol representing a Western conception of the East.[5]

These multiple influences must have persuaded the potters of the De Grieksche A factory in Delft, owned by Adriaen Kocx (fl. 1686-1701) after 1686, →

59 Tureen

Porcelain decorated in overglaze polychrome enamels and gold

China — Qing dynasty, Qianlong period (1736-1795), ca. 1770-1790

H. 14.5 cm
L. 15 cm
W. 14.5 cm

A tureen moulded in two parts in the shape of a seated Budai figure and decorated in overglaze enamels of the *famille rose* palette and gold. The bald figure is smiling with the mouth open showing red lips alongside elongated earlobes, a short black beard, and facial features heightened in shades of sepia. He is seated with his right leg bent upwards and the left leg bent forward, with the hands resting on his knees. The corpulent figure is depicted wearing a white robe falling off his shoulders and wide trousers in iron-red with gold scrolling motifs. His left hand holds the top of a yellow cloth sack. On his prominent belly a cartouche with ribbons, beaded strands, and flowers hanging from three black rosettes are painted. The flat base was left unglazed.

The shape of this tureen derives from figures of Budai Heshang, which were also produced in porcelain at the Dehua and Jingdezhen kilns.[1] This is one of the many forms in which Maitreya, the Buddha of the future, is depicted in China. Owing to his smiling demeanour, he is often known as the 'Laughing Buddha' in the West. His physical attributes also influenced his common Chinese name, Budai, which literally means 'cloth sack' and refers to the bag in which he carried all his worldly possessions.[2]

As with other figures of Chinese porcelain, such as *blanc de Chine* images of the Bodhisattva Guanyin, Budai were produced for the domestic market and later became fashionable in the West. Images of Chinese people in seated poses were referred to in Europe as *pagods*, meaning a religious idol, but their later detachment from the original meaning as Budai is noted through the adoption of the French term *magot*, an ugly man.[3] →







PLANISPHERE — *KUNYU QUANTU*
FERDINAND VERBIEST (1623-1688). BEIJING — 1674
© LIBRARY OF CONGRESS, GEOGRAPHY AND MAP DIVISION

JAPAN



→ Mendes Pinto (ca. 1510-1583), who was among the first Portuguese to visit the country, and the other composed by the Japanese Buddhist priest of the Satsuma Zen sect Nampo Bunshi (1556-1620), under the title *Teppō-ki (*History of the Firegun*)*, in 1606.[2] The Portuguese account recalls that in 1543, while in port in Tanegashima, south of Kyushu, returning from China, the Portuguese entertained themselves by going hunting. One day, a certain Diogo Zeimoto shot 26 ducks impressing the Japanese who saw his unusual weapon, unlike any other previously seen in Japan. The source also tells that a local lord bought the firearm from Zeimoto for 1,000 silver taels, asking him for the recipe for primer and powder, promptly reproducing the gun. Mendes Pinto reported that five and a half months later there were more than 600 matchlocks in Tanegashima and over 30,000 in 1556.[3]

On the other hand, according to the *Teppō-ki*, on 23 September 1543 a large ship loaded with men of a 'strange appearance and language' arrived in the island causing quite a commotion. Among the members of the crew was a Chinese man, who explained that they were merchants of the southwestern barbarians (*seinanban*) and harmless, despite appearing so uncivilised in the eyes of the Japanese. Two of those foreign men carried 'an object less than a metre long, straight, hollow on the inside, with an interior aperture which was enclosed on one side and open on the other, from which fire was projected with a thunderous noise'.[4] The *Teppō-ki* follows that, after a private demonstration, the local lord Tanegashima Tokitaka (1528-1579) purchased two matchlocks from the Portuguese and demanded them to be copied.

The speed at which matchlocks were manufactured in Japan after the first encounter with the new technology is a common element in both descriptions. Tanegashima Island was rich in iron ore and that together with a long tradition of metalworking allowed for the rapid production of firearms. In fact, according to some estimates, by the late 16th century Japan might have been the world's leading exporter of arms, as evidenced by the 67,000 matchlocks shipped to China in 1583 →





FIG. 57



FIG. 58

→ alone.[5] Following Tokitaka's lead, other *shōguns* and *daimyōs* ordered their swordmakers to copy the European firing mechanism, and in a short time Kyushu and Honshu became important centres of the firearm trade, with major centres of production in the Kunitomo village of Chōshū, in Kyoto, and in the nearby port city of Sakai.[6]

The basic shape and workings of the matchlock gun remained largely unchanged during the early Edo period (1615-1868). The barrel of these guns was most commonly made from wrapping iron sheets around a mandrel and sealing them together with a hammer.[7] The armourers of Kunitomo usually used several layers of sheet metal to produce heavy weapons, but the finest barrels were made by a more complex method in which iron ribbons were welded in opposing spirals, sometimes in conjunction with steel, to form stronger structures. These barrels were often inlaid with silver and gold, and occasionally copper, with similar motifs to those engraved on some

FIG. 57

Matchlock Gun
Japan — Momoyama period (1573-1615)
Brass mechanism, cast-iron barrel with brass and silver inlay; wooden stock
L. 45 W. 5.5 cm

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FIG. 58

Matchlock Gun
Japan — Momoyama period (1573-1615)
Brass mechanism, cast-iron barrel with brass and silver inlay; wooden stock
L. 14.2 W. 4 cm

© JORGE WELSH WORKS OF ART, LISBON/LONDON

sword blades, such as dragons, thunderbolts, and the warlike deity Fudō.[8] These barrels were taken to Sakai to be mounted, as this centre of production was noted for the high-quality locks and brass inlay on its stocks. The flat butt seen on the present matchlock gun was previously thought to be only seen on stocks cut in a later date, in order to create a more stable loading, but this shape is now recognised as a type made for a special kind of shooting in battle.[9] Due to the small size of the grip, these weapons had to be shot with two hands.

The name inscribed on this gun, Watanabe Kichiemon, may be related with the Taniguchi School, one of the most famous in Fushimi, Kyoto, as the members of this school were known for their use of *kirimei*, an engraved name mark.[10] Japanese matchlock guns occasionally bear the name of the maker and his city which, apart from those made in the main export areas of Sakai and Kunitomo, indicates the region they were likely to be sold. →

66 Oratory

Wood (Hinoki cypress, pine wood, and ebony) lacquered in black with mother-of-pearl inlays and painted in gold and silver; copper fittings; oil painting on copper

Japan — Momoyama period (1573-1615), 16th century

H. 41 cm
W. 32.5 cm
D. 4.5 cm

Regarding the painter Brother that you said will be sent; do it for the love of God and know that he is very much needed, not only because the churches here only have images on paper (and these are made here, and even though they were drawn after others from there, they look very different) due to the lack of retables, but also because now new churches are being built, large and beautiful, and they require other retables, because the ones that they have do not help the devotion of the Christians.[1]
FATHER FRANCISCO CABRAL, 1581

An oratory of black-lacquered wood, decorated with powdered gold and silver and inlaid with mother-of-pearl. It has a shallow, rectangular form and two side doors that close with a latch over the central interior space, which holds an oil on copper image of the Holy Family in a wooden frame from a later date. The side doors are decorated in gold and silver with rectangular panels enclosing dense floral compositions. The left door displays camellia branches, leaves and flowers on the outside, and birds in flight among Tachinaba orange flowers and branches on the interior; on the right door prunus flowers and leaves are on the exterior, and chrysanthemums with foliage are displayed on the interior. Outside, it is decorated with Tachinaba orange leaves and flowers on the right-hand side, and with Chinese bell flowers on the left and top, and the reverse is lacquered in black. The top of the oratory has a gilt copper suspension ring. The gilt-copper hinges are decorated with an engraved stylised floral design. →





→ Lacquered oratories, known as *seigan* in Japanese, were first modelled after 15th and 16th-century portable European triptychs and were among the earliest liturgical objects commissioned by Catholic missionaries in Japan. Most oratories were designed to hold a painting inside, which could be made in Japan or fitted in other parts of the world.

Oil paintings were one of the European products that Japanese converts most admired. As Christianity took hold in Japan, the demand for paintings and devotional prints far outstripped the supply, and it became necessary to provide the mission with pictorial aids needed to teach their doctrine.[2] To meet the demand for painted images, Giovanni Niccolò (ca. 1558-1626), a Jesuit missionary originally from Naples, founded in 1583 the Academy of St. Luke in Nagasaki where he taught Japanese converts the Western style of painting and printmaking.[3] The Jesuit painting school was a success from its early days, and by the 1590s about twenty painters from the Shimabara Peninsula and Amakusa Island in Kyushu were producing paintings, prints, musical instruments, and clocks.[4] However, due to religious persecution, the school was short lived and only a small number of originals are thought to have survived.[5] In 1587, a decree was issued by the Japanese government expelling the Jesuits from Japan, and in 1614 all European Catholics and converts were prohibited from Japanese territory. Upon this latter expulsion edict issued by Tokugawa Ieyasu, the school was moved to Macao, where Brother Niccolò and several of his Japanese students continued to work. Among the small number of surviving works attributed to Japanese painters trained in the Jesuit painting academy are the *kakemono* (hanging scroll) with a depiction of Our Lady of the Snows, today in the Twenty-Six Martyrs Museum in Nagasaki,[6] which was derived from a composition printed in Japan, and the Virgin and Christ Child in a *namban* oratory presently in the Peabody Essex Museum in Salem, Massachusetts,[7] following a design by the Flemish painter Robert Campin.

The oil painting on copper that is set in this oratory derives from a now lost original by Antonio Allegri da Correggio (1489-1534), commonly known as 'The Holy Family of the Cradle'. The most famous copy of this work is perhaps the canvas in the Private Apartments at Petworth House, Sussex, which is a contemporary of this version.[8] The present painting shows evidence of more than one hand at work, particularly noticeable in the figure of the Virgin, as opposed to St. Joseph and the Christ Child. Some features, such as the hand of the Virgin, her arched brows, and small, heart-shaped lips, suggest this was produced in the painting academy in Japan, possibly by an Italian artist along with his pupils.[9]

All Japanese oratories were made in the so-called *namban* style and most display religious iconography, such as the 'IHS' monogram. This later production includes an example which had its doors removed on a later date and was painted by José Almorin in 1778 for Don Manuel Muñoz, Governor of the Province of Texas in the New →

Jorge Welsh
Works of Art

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Museu de Arte Sacra do Funchal, Funchal

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Museu do Caramulo, Caramulo

Museu Nacional de Arte Antiga, Lisbon

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

***A Cidade Global.** Lisboa no Renascimento,* Museu Nacional de Arte Antiga, Lisbon, Portugal, Feb.—Apr. 2017

***Namban:** the southern barbarians and the meeting up of cultures,* Museu da Quinta das Cruzes, Funchal, Portugal, Dec. 2016— Jan. 17

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 Colecções 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

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