tegrity with which his purpose has been carried out.

The National Gallery will fill an extraordinary role in the life of the nation. More than a shrine, which indeed Mr. Mellon intended it to be, it is an evidence of the coming of age of our Government and of our people. As such it will serve as a liaison between the capital and the country at large. From it we may expect not merely the prestige and impetus of its magnificent collections, but the moral support which the municipal museums have never yet received from Washington.

To Mr. Finley and his collaborators the staff of this Museum send their most confident auguries for the future and their warmest congratulations on a prodigious accomplishment.

F. H. T.

THE CHINA TRADE AND ITS INFLUENCES

The influence of the East on the West has a long history. The magnificence and luxury of China, the “wealth of Ormus and of Ind” drew traders from the Western world centuries before Columbus set out to find a sea route for the China Trade of which the exhibition opening on April 23 gives an account. Alexander’s conquests had extended as far as India and opened up a road for products from the Far East. Under the Roman Empire commerce between Europe and the East, largely controlled by the merchants of Alexandria, was well established, and spices and silks were much in demand. From the thirteenth century on, Venice, half Eastern, traded with the Orient and controlled the Western approaches to the East. But the road to China was a long one. Travelers went by caravan across mountain and steppes and over the “roof of the world,” or else part of the way overland and part by sea; it took Marco Polo three and a half years to reach the empire of Kubla Khan and more than two years to return by sea as far as Persia. By the fourteenth century the Moslems had made Eastern travel even more difficult, and Europe was forced to seek new routes for trade by water. The “China Trade” represented in this exhibition began with the discovery of these new routes and continued until the clipper ships were replaced by steamers and the opening of the Suez Canal in 1869 made the journey to China a shorter and less romantic affair.

The Portuguese lost no time establishing numerous trading centers in the East Indies after their discovery of the direct sea routes, and in 1517 they were trading in Canton. From cargoes brought back to Portugal all other European markets developed a taste for Asiatic luxuries. In 1505 the port of Lisbon was closed to the English, Dutch, and French. Consequently, England in 1600, Holland in 1602, and France in 1664 founded their own East India trading companies. In the ensuing rivalry Holland held the lead in the seventeenth century, only to be replaced by England in the eighteenth. Although France undertook independent trading, many of her importations were received from Holland, and her real power was felt as the arbiter of taste throughout Europe.

This inroad of foreigners was not entirely welcomed in the East. The greed and cruelty of the Portuguese soon earned for them both dislike and suspicion in China, and after 1557 they were confined to Macao, on a peninsula eighty miles below Canton. In 1757 the trade of other European nations was confined to Canton, and not until the treaty of 1842 following the Opium War were Ningpo, Amoy, Shanghai, and Foochow thrown open to foreigners.

The vast quantities of exotic spices, silks, porcelains, and lacquer that poured into Europe aroused both curiosity and interest in things of the East. In France a demand was heard for Chinese missionaries to instruct Europeans in oriental ways. Few were forthcoming, however, because the Manchus scorned the Fan Kwae, or foreign devils, from the barbaric West who came to trade. Nor would ambassadors be received at Peking unless they humbled themselves with kowtows and bore tribute to the Son of Heaven.

The chief sources of information were the

1 The forms of Chinese names used in this exhibition are those current in the literature of the China trade.
PORTRAIT OF THE MERCHANT HOQUA IN THE CURRENT EXHIBITION THE CHINA TRADE AND ITS INFLUENCES PAINTED IN CANTON ABOUT 1825 BY GEORGE CHINNERY LENT BY MRS. B. BRANNAN REATH, 2D
returning Jesuits, mostly French, who alone had the confidence of the Chinese and access to the Emperor’s court. From the sixteenth century onward numerous books on China, often profusely illustrated, were published in Spanish, French, Dutch, and Latin by Mendoza, Van Linschoten, Von Erlach, Nieuhof, Martino Martini, and Kircher, among others. The first translation of Confucian writings was made by the Jesuit Father Ignatius da Costa in 1662. But in spite of the serious interest of scholars

in Eastern philosophy and thought, real knowledge of oriental customs was slight at best, and the artistic interpretation persisted in a frivolous vein, representing the Chinese as characters who dwelt in a land of make-believe, surrounded with birds, flowers, and strange animals and busy with a thousand trivial occupations. There was no knowledge of great Buddhist painting or sculpture, no understanding of the symbolism of Eastern art.

Particularly in France it was the unreal, the fantastic and novel qualities of the oriental style that seized the imagination. They were developed first at the court of Louis XIV, where Eastern wares were extensively imported and quickly imitated. Quantities of Japanese lacquer and gold appear in the Sun King’s inventory of furnishings, and the first European garden pavilion in the Chinese taste was the Trianon de Porcelaine built by Le Vau at Versailles in 1670.

Until nearly 1700, indeed, the Chinese style in all Europe was an exotic thing, superimposed upon the baroque structures of the decorative arts. But the development of the rococo style in the eighteenth century found marked affinities with Chinese art—in nebulous colors, linear qualities, and the abhorrence of symmetry as mere repetition.

By the middle of the century the Chinese taste was so much in vogue in London that James Cawthorn could write:

Of late, 'tis true, quite sick of Rome and Greece, We fetch our models from the wise Chinese; European artists are too cool and chaste, For Mand'rin only is the man of taste.

On ev'ry shelf a joss divinely stares, Nymphs laid on chintzes sprawl upon our chairs; While o'er our cabinets Confucius nods, 'Midst porcelain elephants and China gods.

Approval of the current fashion, however, was not entirely unanimous, as a postscript by Robert Morris to the Architectural Remembrancer of 1751 shows. Speaking of “the Affectation of the (improperly called) Chinese Taste,” he says: "As it consists in meer Whim and Chimera, without Rules or
Order, it requires no Fertility of Genius to put in Execution; the Principals are a good Choice of Chains and Bells, and different Colours of Paint.—As to the Serpents, Dragons, and Monkeys, &c., they, like the rest of the Beauties, may be cut in Paper, and pasted on any where, or in any Manner."

About this same time a more exact, imitative phase of the Chinese style was becoming evident, particularly in gardens and summer houses. In 1750 John and William Halfpenny (see fig. 1) published in London Rural Architecture in the Chinese Taste.

In 1757 Sir William Chambers, whose ideas were based on personal observations in Canton, brought out Designs of Chinese Buildings and followed this in 1763 with Plans . . . of the Gardens and Buildings at Kew, showing the layout of the grounds of the Dowager Princess of Wales's seat in Surrey. Chambers's original drawings for Kew are included in the exhibition. Of the gardens he says: "The art of laying out grounds after the Chinese manner, is exceeding difficult, and not to be attained by persons of narrow intellects."

The present exhibition offers a wealth of objects in the Chinese taste. Many fine examples have been lent by over ninety private collectors and institutions, supplementing the Museum's own pieces. Porcelain, lacquer, furniture, painted fabrics, and carved ivory are among the products made in the Far East for Western markets; while paintings, drawings, engravings, tapestries, furniture, porcelain, silver, textiles, enamels, fans, glass, and painted papers illustrate the diversity of objects created in the chinoiserie style in the West. Ship models and a map of the sea lanes serve to dramatize the early China trade.

To provide an appropriate setting for this immense variety of colorful objects, the three rooms in Gallery D 6 have been transformed into oriental interiors as a chinoiserie designer of the eighteenth century—Chambers, Thomas Chippendale, or the brothers Halfpenny—might have visualized them.

The west room has a pagoda-shaped ceiling of sheer blue cloth in the pale tint of clair-de-lune porcelain, through which the light shines on walls of melon pink—a color often found in Eastern silks. The oval middle room has a yellow pagoda ceiling—yellow was once sacred to the Imperial Court—and, like the famous chinoiserie rooms of Claydon House in Buckinghamshire, celadon green walls. The third room has a pale coral red ceiling and yellow walls. In each room the doorways are framed by latticed pilasters and pagoda-shaped hoods.

Eastern textiles had been famous in the West from antiquity, and painted and embroidered silks were imported from the earliest days of the China trade. As most of these were prohibitive in price, European substitutes soon appeared. The earliest textiles in the exhibition are two silk panels, woven at Macao between 1550 and 1600 by
Portuguese with the help of native labor, the designs of which incorporate double eagles, elephants, and oriental cloud and vase motives. A rare set of English tapestries, their faded grounds sprinkled with Regency period; like the prints and drawings by Watteau and Pillement, also shown here, they illustrate how greatly Chinese influence contributed to the rococo style that developed out of the ponderous, evenly

innumerable oriental buildings and East Indian and Chinese figures, are among the earliest woven in the Chinese style in Europe. These were made for Elihu Yale in 1699 at the Soho looms after cartoons by John Vanderbank. Slightly later are two brilliant needlework panels of the French balanced Louis XIV style. The Chinese Fair, a tapestry ordered from the Beauvais factory by Louis XV for presentation to the Emperor Ch’ien Lung, and the Gardener and the Boatman (see fig. 3), made at Aubusson after designs by Boucher, sum up for us early European notions about China.
From the beginning of the China trade lacquer was one of the most highly regarded of the oriental importations, and it was soon widely imitated. A vivid impression of the atmosphere of rooms furnished in this style is recorded by John Stalker of Oxford in his *Treatise of Japanning and Varnishing*, published in 1688. "What can be more surprising," he asks, "than to have our Cham-japanning was used in the West to designate imitation lacquer. French artisans soon became the leading exponents of this craft in Europe, the most famous being the brothers Martin, who worked in both Paris and Berlin.

On several early pieces of japanned furniture in the exhibition Chinese sedan chairs and Japanese two-wheeled rickshaws drawn

![Image of lacquered commode with ormolu mounts](courtesy of French and Co.)

**FIG. 4. LACQUERED COMMODE WITH ORMOLU MOUNTS. LOUIS XV PERIOD, PARIS. LENT BY MRS. LEON SCHINASI**

bers overlaid with varnish more glossy and reflecting than polisht Marble? No amorous Nymph need entertain a dialogue with her Glas, or Narcissus retire to a Fountain to survey his charming countenance, when the whole house is one entire Speculum." In another passage Stalker says: "We have laid before you an Art very much admired by us, and all those who hold any commerce with the inhabitants of Japan; but that Island not being able to furnish these parts with work of this kind, the English and the Frenchmen have endeavoured to imitate them . . .," and thus suggests why the term by grotesque beasts mingle happily together, showing the freedom with which European artists used oriental subjects and their ignorance of geographical distinctions. In a superb commode signed by the maker Félix, its bold curves japanned in black and gold and bound with chiseled bronze, one can see how expertly the European craftsmen imitated the technique of oriental lacquer (fig. 4). Two handsome pieces of pseudo-Japanese lacquer, a secretary and a commode framed in ebony and gilt-bronze, have the cipher of Marie Antoinette, their original owner (see fig. 3).
Eastern motives were also applied to furniture in various other techniques than lacquer. A large painted screen in red, green, and gold shows mandarins and their fan-shy ladies looking out from Regence balconies; behind them are parasols and exotic birds, and above their heads are tiers of porcelain and lambrequins (see fig. 5). This piece is Porcelains were another of the earliest and most popular imports from China; the earliest in the exhibition are five blue and white Ming pieces with silver-gilt mounts made in London about 1585 (see fig. 6). The high quality of the metalwork shows how greatly Chinese ceramics were prized in Elizabethan England. By the time of William

![Fig. 5. Early XVIII Century German Screen Lent by Mrs. Edgar Woroch. Chinese Export Vases Lent by Ogden Codman; English Chinese-Chippendale Furniture and Chinese Export Bowl.](image)

said to have come from the Indian Pleasure House built near Dresden by Augustus the Strong, Elector of Saxony and King of Poland, which had walls and furniture made of porcelain. The Gothic and Chinese styles are combined in the carving of a card table, making one think of Horace Walpole surrounded by his unique East India porcelain and his goldfish, writing his Chinese satires at Strawberry Hill. Chinese figures pirouetting and kowtowing in spirited groups are inlaid on the cylinder top of a marquetry desk made by David Roentgen of Neuwied. and Mary the China mania had spread like a plague, piling up pyramids of blue and white porcelain in palace and villa and calling forth the wit and sarcasm of many pens. Substitutes in the form of enameled earthenware with painted decoration had meanwhile been produced in large quantities to appease the demand, first about 1625 at Delft in Holland, and later at Lambeth, Rouen, and Frankfort-on-the-Main. The first true porcelain to be made in Europe is traditionally said to have been produced in 1709 at Dresden by Böttger, a Meissen
"alchemist" in the employ of Augustus the Strong. Later Böttger's manufactory was moved to Meissen, and within a few years the varied colors and patterns of the oriental wares were stock in trade there. About 1750 the English modelers set out to rival the famous Meissen figurines. Easily comparable to the best works of the German factory is an English group shown in the exhibition—The Chinese Musicians—marked with the early red anchor of the Chelsea factory. Its impressive size accentuates the easy, rhythmic action of the figures and the broad expanses of clear, rich color. The potters of Staffordshire, Worcester, Derby, and Leeds also gave their best efforts to the output in the Chinese style.

In France skilled craftsmen everywhere lent their talents to the style chinois. Menecy and St.-Cloud, especially, produced expertly modeled and painted figures, disarming in their graceful shapes and soft, translucent colors. Included in the exhibition are a Menecy garniture with three jolly little Pu-Tai, or gods of happiness (fig. 7); an etched bronze garniture enriched with St.-Cloud porcelain flowers, dewy-fresh in their clear colors; and two dark blue Nevers vases penciled with white chinoiseries. The Louis XVI caps and bases of the last-mentioned objects reflect the fashionable practice of having real oriental porcelains—Chinese and Japanese alike—mounted with swirls of gilt-bronze for emphasis and for harmony with their surroundings. Two K'ang Hsi vases, with such mountings, are reminders that the French preference was for varicolored porcelains in contrast to the Dutch and English for blue and white.

Like the Japanese bowl of Imari porcelain with silver scallops bearing the mark of a seventeenth-century colonial silversmith named Amory, most of the oriental luxuries bought by the American colonies had to come by way of Europe. But after American independence had been established tons of porcelain were imported direct. Nothing made better ballast in the holds of the top-heavy sailing ships than the ware produced for the foreign trade and today mistakenly called Chinese Lowestoft. This was made to order at the Imperial porcelain works at Ching-tê-chên, four hundred miles inland, and was transported to the coast by native boat and coolies. The designs, painted to order in Canton, include biblical subjects, historical events, scenes of foxhunts and shipwrecks, views of cities, portraits of national heroes, patriotic devices, coats of arms, mottoes, and monograms.

In the east gallery may be seen a rich variety of porcelain and other objects made for the American market and in most instances still owned by the descendants of the merchants and sea captains engaged in the China trade. One whole wall is occupied by pictures of Chinese scenes familiar to the foreign crews and supercargoes and of ships famous in the China trade. First is a bird's-eye view of Macao, the settlement founded in 1557 by the Portuguese, where, theoretically, all Westerners had their living quarters and where the spires of Christian churches may be seen against the sky. Next is Boca Tigris—the "Tiger's Mouth"—the entry to the Pearl River, guarded by forts on either bank. Then comes Whampoa, where every foreign vessel was obliged to make an anchorage, about twelve miles below Canton on the Pearl River. As all eighteenth-century ships were patterned on French frigates, the long line of vessels riding at anchor are alike except for their flags—Dutch, French, Norwegian, English, and American; and except that the richly carved and painted ornament is missing, they do not differ radically from the great round-bottomed vessels of the sixteenth century. Another view of Whampoa shows the freight boats from Canton which supplied cargoes to the foreign ships.

The most interesting scenes of all are the views of the Canton waterfront, thick with Chinese junks, sampans, and flower boats of all sizes and shapes (see fig. 11). The thirteen hongs, or factors' houses, on the river bank were established in 1720 by the Chinese merchants who were appointed—at a price—by the Emperor K'ang Hsi to deal with European merchants. Foreign women were not allowed in Canton at all, and foreign men were expected to return to Macao when not actually engaged in business, but this regulation was not always observed. In 1825 the English artist George Chinnery moved from Macao to Canton,
when his wife threatened to join him in China. "Now I am all right," he wrote; "what a kind Providence is this Chinese government that it forbids the softer sex from coming and bothering us here!" The

Although William Hickey, a young Irish supercargo, spoke of the Americans he met in Canton in 1768 as "second-chop" Englishmen who had their own flag, it is doubtful if Americans were widely identified in

restricted system of trade was abolished by the treaty of 1842 following the Opium War, and the hongs were wiped out by the great fire of 1855, which is shown in one of the paintings in this gallery.

China until after their independence had been won and their own ships had begun to go out. The first ship to sail direct from the United States to China was the 360 ton "Empress of China," which left New York
in February 22, 1784, with a cargo of furs, foodstuffs, and ginseng—a wild root worth its weight in gold in the Orient as the "dose of immortality." Samuel Shaw, who served as the first American consul in Canton from 1786 until his death in 1794, was aboard as supercargo. In 1784 the "Grand Turk" and the "Light Horse," both owned by Elias Hasket Derby of Salem, made voyages to China and Russia respectively; in their early twenties seemed incredible to the comfortable 1,500 ton East Indiamen. Without the protection of the powerful trading companies that European commerce enjoyed, American ships gathered cargoes from Europe and the Shetland Islands, the Northwest coast, and the South Seas, and exchanged them in East India and China for the luxuries needed in the home markets. As furs were greatly prized by the

in 1788 the "Columbia," the first American vessel to take the westward route, left Boston and sailed around the Horn to the Northwest coast and thence across the Pacific; and in 1789 the "Atlantic," commanded by Derby's son, hoisted the Stars and Stripes at Bombay.

Thus was inaugurated a period of mercantile history founded on personal enterprise, ingenuity, and courage that has few parallels. From almost every port on the Atlantic seaboard ships of all sizes set forth—many of only thirty-five or fifty tons and so small that they were mistaken in Eastern ports for the tenders of larger ships. That they rounded the Cape of Good Hope and crossed the Indian Ocean with crews of boys in their teens and young men Chinese, American sailors were frequently left for months on the bleak islands of the Antarctic to slaughter seals; and often crews wrecked in the Pacific became the victims of cannibals. The life had its lighter side, however, as Captain John Boit of the "Union" confessed when he stopped at the Sandwich Islands for supplies. "The females were quite amorous," he wrote, and "not many of the crew proved to be Josephs." Soon the speed of the American ships became a threat to the great lumbering vessels of the English company, and reprisals began to be made against the newcomers. In the 1830's the demand for even faster ships to bring home the new crops of tea produced the Yankee clippers, and many and thrilling were the races in which these
FIG. 9. THE "EMPRESS OF CHINA" AT WHAMPOA ANCHORAGE. FAN PRESENTED TO CAPTAIN GREEN IN CANTON IN 1784 LENT BY THE HISTORICAL SOCIETY OF PENNSYLVANIA

FIG. 10. MODEL OF THE CHINA CLIPPER "SEA WITCH," BUILT IN 1846 LENT BY CHARLES G. MEYER
sharpened hulls and clouds of sail engaged.

The only known picture of the "Empress of China," painted on a fan presented to Captain Green by the officials of Canton (fig. 9), is shown in the exhibition. Here also are paintings of several other famous ships, including two owned by the Providence firm of Brown and Ives, which recall lively incidents of the pioneer days of American sailing. These are the "Hope," whose captain, Reuben Brumely, made a bargain with a Fiji Island chief for all his sandalwood, present and to come, and the "Eliza," whose captain, Charles Savage, became headman at Bau when the brig was wrecked in 1808. The later period is represented by a contemporary model of Howland and Aspinwall's record-breaking clipper "Sea Witch," which made the trip from Canton to New York in seventy-four days and circumnavigated the globe in one hundred and ninety-four (fig. 10).

Among the objects in the exhibition that have been handed down in the families of Americans active in the early days of American shipping are a number from Salem, the early stronghold of the China trade. From the Ward and Crowinshield families we have four early examples of lacquer furniture, a screen, a gaming table, a chest of drawers, and a dressing table of the same shape as certain New England furniture. From the Edward Carrington house in Providence, which still has intact the furnishings purchased with the wealth of China trading more than a hundred years ago, have come an elaborate bamboo extension chair, two painted plaster figures of a mandarin and his lady in richly hued costumes, a rare lacquer table, and some porcelain.

There are many souvenirs of particular people. One of them is Benjamin Chew Wilcocks of Philadelphia, who served as consul in China from 1814 to 1820 and was instrumental in founding the hospital for foreign residents in Canton. When he returned home he brought many possessions, among them a large black and gold lacquer screen, several services of China export porcelain, and his own portrait and two likenesses of his Chinese merchant friends Houqua (illustrated on the cover) and Chinqua (or Tenqua or Mowqua?), painted by Chinnery, some of which have been lent to the exhibition by a descendant.

Houqua was the best known of the hong merchants to Americans in the China trade, and long after his death in 1843 he was remembered by them as the most just, friendly, and wise. Thomas W. Ward of Salem, whose lacquer furniture is in the exhibition, wrote a description of his character in 1809: "Houqua is at the head of the Hong—is very rich, sends good cargoes & [is] just in all his dealings, in short is a man of honour and veracity—has more business than any other man in the Hong and secures 12 or 14 American Ships this year. Houqua is rather dear, loves flattery & can be coaxed." A few years later, Bryant Tilden of Salem, who went out to China in 1815 as supercargo on the "Canton," described a visit to Houqua's famous gardens across the Pearl River at Honam. "We were soon surrounded by a large number of [Houqua's] own and grandchildren," writes Tilden, "who were permitted to come out to see and touch a 'fanquie.' At first the children were a little shy, calling out 'Fanquie! Fanquie!' on my approaching them, but when the good patriarch assured them that I was not a bad fanquie, or devil, we soon became sociable & acquainted."

Another "old China hand" was William Henry Low, who died at Cape Town in 1834 on his way home after many years in the East. He was the uncle of the Low brothers whose ships sailed from New York to China during the period when the American clipper ship held the world record for speed. Three paintings of the Lows' ships are shown, the "Surprise," the "Houqua," and the "Golden State." Low's portrait is here also and that of his wife and his niece Harriette, painted at Macao by Chinnery in 1833, as the informative Journal of Miss Low records. Mrs. Low and Harriette had arrived in Canton in 1832 against the regulations forbidding women, and the Chinese immediately stopped all trade with Americans until the ladies returned to Macao. Other trophies of the Lows' voyages to China are two long rolls of painted wallpaper selected from twenty-four rolls brought to New York but never used and still left in the original box, a great elephant
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tusk and a rhinoceros horn carved with scenes and figures, part of a silver dinner service, and a pair of gilded and enameled porcelain vases which show how taste changed after the export porcelain craze subsided and fashion reverted once more to pure Chinese designs.

One of the most picturesque figures in the China trade was Andreas Everardus van Braam Houckgeest, a Dutch-born American and onetime consul in China, whose portrait is shown in the exhibition. Van Braam had been the agent of the Dutch East India Company at Macao and Canton for fifteen years before coming as consul to the Carolinas and Georgia in 1783. About ten years later he was again in China as representative of the Dutch East India Company at the court in Peking, returning to Philadelphia in 1793. Of his house, "China Retreat," on the banks of the Delaware River, furnished entirely in the Chinese manner and tended by oriental servants, Moreau de Saint-Méry says: "In short, the friends," Van Braam moved to London in 1798, taking with him his "Chinese Museum," "a Capital, and Truly Valuable Assemblage of Chinese Drawings, Paintings, Natural and Artificial Curiosities," which was sold at Christie's in 1799. Besides Van Braam's portrait, the exhibition includes a number of objects lent by descendants of his daughter: a pair of armchairs in the classic style decorated with Van Braam's monogram in a cartouche, two fans of painted ivory, a portrait of his wife and daughter on glass, and a lacquer dressing stand, all part of the original China Retreat.

JOSEPH DOWNS.