

PHILADELPHIANS
AND THE CHINA TRADE
1784-1844





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PHILADELPHIANS AND THE CHINA TRADE, 1784-1844

July 1-September 23, 1984

and

THE CANTON CONNECTION: SHIPS, CAPTAINS AND CARGOES

Organized by the Philadelphia Maritime Museum

July 1-September 16, 1984

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Attributed to Thomas Birch (American, 1779–1851),
View of Philadelphia, c. 1812. Oil on canvas,
27½ x 35½" (70 x 90.2 cm). Private Collection

The ship in this painting is possibly the Lancaster, owned by Thomas Pym Cope (q.v.); the people in the rowboat are thought to be Cope and his family going to greet the ship on its most welcome return to Philadelphia from Canton in 1812, after it had eluded the British blockade.

**PHILADELPHIANS
AND THE
CHINA TRADE
1784-1844**

Jean Gordon Lee

Essay by Philip Chadwick Foster Smith

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PREFACE

IN THE LATE EIGHTEENTH CENTURY Philadelphia was the largest city in the thriving new nation, and its ships conducted business in ports across the world. The China trade was one aspect of an admirable appetite for adventure, profit, and learning, coupled with an elegance of taste revealed in so many of the objects included in the present exhibition. Thanks to the energy, scholarship, and devotion of Jean Gordon Lee, Curator of Far Eastern Art at this Museum, we can enjoy and learn from a wealth of works of art brought back from China, many of them hitherto unexhibited or unpublished, with proven connections to the history of Philadelphia. It is a source of great satisfaction to see afresh works in the Museum's own collection in the light of Jean Lee's research, as well as to follow her discovery of materials previously untraced.

Jean Lee has been ably assisted in her quest by her own department, and the realization of the exhibition has been a cooperative effort on the part of many members of the Museum staff. Particular thanks are due to the Departments of the Registrar, Special Exhibitions, and Publications and their respective heads, Irene Taurins, Suzanne Wells, Tara Robinson, and George Marcus, who dealt with the complex logistics of loan arrangements, exhibition planning and design, and the catalogue and exhibition graphics. Maxine Lewis has, as so often, assisted the Museum staff in her thoughtful handling of many details. The age and fragility of many of the objects to be exhibited required careful treatment by members of the Conservation Department, coordinated by Marigene Butler. Cheryl McClenney, Assistant Director for Program, has worked with our colleagues in other Philadelphia institutions who are simultaneously celebrating China or the China trade. The handsome design of this publication was provided by Joseph B. Del Valle.

We are deeply grateful to the lenders to the exhibition, many of whom provided valuable information as well as parting with prized possessions for an extended period of time. That Philadelphia's interest in China continues apace is evident from the enthusiastic involvement of many descendants of the families who owned the ships or commissioned their cargo. Welcome initial support for research and preparation was received from the Women's Committee of the Philadelphia Museum of Art, Mrs. John T. Dorrance, and The Mutual Assurance Company. An exhibition of this scale and thoroughness, and its accompanying catalogue, would not have been possible without generous grants from The Pew Memorial Trust and the National Endowment for the Arts. The bequest of Frances C. Gaskill to this Museum has enabled us to carry out the project which in so large a measure reflects the interests of her ancestor Nathan Dunn. A grant from the Pennsylvania Humanities Council has supported the preparation of a slide-tape which will animate several of the important issues and facts contained in the exhibition. Finally, warm thanks are due to a number of donors, including Mrs. S. Emlen Stokes, Mr. and Mrs. Meyer P. Potamkin, and the Beneficia Foundation, whose interest in the China trade and Jean Lee's project inspired contributions toward the cost of this catalogue.

It has been an additional pleasure to be able to present a concurrent exhibition, organized by the Philadelphia Maritime Museum, illuminating the maritime aspects

of the China trade. "The Canton Connection: Ships, Captains and Cargoes" was developed by Philip Chadwick Foster Smith, Editor of Publications/Historian, who also contributed a lively essay to this catalogue, and was carried out by Jane E. Allen, Acting Curator at the Maritime Museum. We are most grateful to J. Welles Henderson, Chairman of the Board of Port Wardens, and Theodore T. Newbold, President of the Board of Port Wardens of the Philadelphia Maritime Museum, and to their staff, for their friendly collaboration, and we join them in extending heartfelt thanks to the lenders to "The Canton Connection." J. Welles Henderson's exhibition at the Maritime Museum in 1962, exploring this subject in a modest but pioneering venture, has proved a harbinger, indeed.

Philadelphia's fascination with things Chinese is now officially two centuries old, since the *Empress of China* set sail in February 1784 with the backing of the Philadelphian Robert Morris. It seems altogether appropriate in 1984 not only to commemorate the two hundredth anniversary of the trade, but also to celebrate its continuing spirit: a vital interest in the arts and traditions of other countries, which helps to keep Philadelphia the international city it is.

ANNE D'HARNONCOURT
*The George D. Widener Director
Philadelphia Museum of Art*

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ACKNOWLEDGMENTS

MANY PEOPLE HAVE devoted their entire careers to the study of the history of trade between the United States and China, and I am pleased to be able to acknowledge their contributions to the scholarship in the field. To H. A. Crosby Forbes should go signal recognition for founding the China Trade Museum in Milton, Massachusetts. Through both the museum and his pioneering book *Chinese Export Silver 1785-1885*, written in collaboration with John Devereux Kernan and Ruth S. Wilkins, he has given great stimulus to the increase of interest in this phase of American cultural relations with China. To Carl L. Crossman, who wrote the seminal book in the field, *The China Trade*, I give thanks for his many contributions to our knowledge of his favorite subject.

The study of Chinese export porcelain has been very thoroughly treated in this country by Jean McClure Mudge, Clare Le Corbeiller, Elinor Gordon, Herbert, Peter, and Nancy Schiffer, and David Hunt Stockwell. In England, John Ayers, David Sanctuary Howard, and Michel Beurdeley have contributed valuable information, and greatly stimulated the collection of such porcelain.

To the many lenders who have asked to remain anonymous and have provided such valuable new material I must tender my heartfelt thanks. Without their strong support and generosity this exhibition could never have been achieved.

Many other individuals must also be acknowledged for their contributions to this effort. Over fifteen years ago Ann Newlin Thompson was the first person to answer a note of inquiry about China trade material from Calvin Hathaway and me. She provided the ship's charts, logs, and manifest that have descended through her family from her ancestor Captain John Whitall, master of the ship *New Jersey*, and another good Friend who refused to arm his ships against pirates and trade in opium. Rather than do so Whitall retired to southern New Jersey, where he made his second fortune in the manufacture of glass.

Although not a lender, one of the most vitally interested contributors to our understanding of the China trader Andreas Everardus van Braam Houckgeest has been his descendant Edward Roberts Barnsley, who has shared his knowledge of his Dutch-American ancestor without stint. We eagerly await his definitive biography of van Braam. As a result of Mr. Barnsley's intercession, van Braam's great-great-grandson in the Netherlands has lent a Chinese portrait of their ancestor to the exhibition. Two other American relatives of van Braam, Mrs. William R. Moore and Mrs. Orrin Elliott, have also cooperated generously in our study.

Countless individuals have helped me personally and patiently answered my many queries. To my Assistant Curator, Felice Fischer, must go my heartfelt thanks for helping run the Department of Far Eastern Art when my attention has been occupied by China trade matters, for assisting in the preparation of the bibliography and the exhibition labels, and for attending to many research-related details. To Ruth Cary Grant, who assisted in research during the first year of this revived project, I express particular appreciation; she not only discovered a number of interesting documents in her days spent at the Historical Society of Pennsylvania, American

Philosophical Society, and Girard College in Philadelphia, but also aided me in our research in the National Archives in Washington, D.C., until graduate studies called her away. Janet Russell for the last year and a half has nobly continued the historical research initiated by Ruth Cary Grant, making interesting discoveries in archival materials as well as preparing biographical notes. She has written the biographies in the catalogue using information she gathered along with that provided by Ruth Cary Grant and myself. Diana Churchman prepared and wrote the catalogue entries, a tedious and time-consuming job.

Two valiant volunteers in the Department of Far Eastern Art, Maxine Lewis and Anne Chew Barringer, have contributed so much in the past years. Mrs. Lewis has averaged three days a week working in the office, tending to many necessary details, cataloguing objects, and giving freely of her knowledge of costumes and textiles. Mrs. Barringer's encyclopedic knowledge of Philadelphia and its families has been shared very generously. She also has given unstintingly of her time and support and has lent hitherto unpublished material from the Chew Family Papers.

Sherry Babbitt of the Publications Department has been a most patient and understanding editor of this catalogue, which could not have come to fruition without her assistance.

In addition, I must single out the following people for their interested cooperation: Phyllis Abrams; Jane E. Allen; Oliver E. Allen; Susan Anderson; James and Virginia Armentrout; Whitfield Bell; James Biddle; Frank Bobb; Rosalynd Bockus; Derk Bodde; Judith Ebbert Boust; Helen Brazy; Mrs. Neilson C. Bridger; Monica Brown; Mrs. John B. Bunker; Mary L. Campbell; Dr. William B. Carey; Janet Carlson; Adolph Cavallo; Alan Chait; Merle Chamberlain; Mrs. George C. Chandler; Laurence Channing; Nancy Ch'eng; Paul Chew; Craig Clunas; Bernice Connolly; F. J. Dallett; Susan Gray Detweiler; Janice S. Dockery; Mrs. J. A. Doucette; Elizabeth Drazen; Clive E. Driver; Rick Echelmeyer; Grace Eleazer; Victoria Ellison; Mr. and Mrs. Alan Emlen; Woodruff Emlen; Janet Evans; Marita Flynn; Elizabeth Pratt Fox; Alice Cooney Freylinghausen; Elinor Gordon; Fred B. Grahame; Mrs. Arthur Haddad; Jean D. Hamilton; Mrs. B. B. Harris; Anne Havinga; Maurice Hecksher; Mr. and Mrs. Austin Barry Hepburn; W. Horace Hepburn; Gary Hiatt; Kathryn B. Hiesinger; Fred Hill; Marianna Hornor; Marion Howe; Nancy Hughes; Joanna S. Hynes; Ellen S. Jacobowitz; Donald Kaiser; Li Hui-lin; P. Andrew Lins; Natalie Logan; Sarah Lutman; Jean Elizabeth Mailey; E. M. Manganaro; Andrew McInnes; Marian McInnes; Mrs. Robert McInnes; Bernard J. McNellis; Christine Meadows; Melissa S. Meighan; Joseph Mikuliak; Eric Mitchell; Mrs. Charles F. Montgomery; James Mooney; Dorothy Mueller; Wilson O'Donnell; Dianne T. Ooka; L. Rodman Page, Jr.; Peter Parker; Suzanne P. Penn; W. W. Phillips; John Platt; Mr. and Mrs. Evan Randolph; G. Riley; Thomas K. Robinson; J. Randall Rosensteel; Gina Scala; Ella Schaap; Frank S. Schwarz; Robert D. Schwarz; John Scott, Jr.; Barbara Sevy; Darrell L. Sewell; Matthew and Elisabeth Sharpe; Colin Sheaf; Raymond V. Shepherd, Jr.; Mrs. Jesse Slingluff; Philip Chadwick Foster Smith; S.A.G. Smith; Lawrence H. Snyder; Carol Spawn; Linda Stanley; Lucy Stewart; David Hunt Stockwell; Mr. and Mrs. Joseph Stokes; Yoonjoo Strumfels; Peter C. Sutton; Denise P. Thomas; Sarah Thompson; Francis Tucker; Mark S. Tucker; Waldo A. R. Tulk; George Vaux; Jane Watkins; Mrs. S. B. Wharton; James L. Whitehead; Anthony Willemin; Christopher Wilson; Conrad Wilson; Edwin Wolf; Mrs. Sidney L. Wright; Mrs. James A. Young; William Zeil; Dolores Ziff.

J.G.L.



INTRODUCTION:

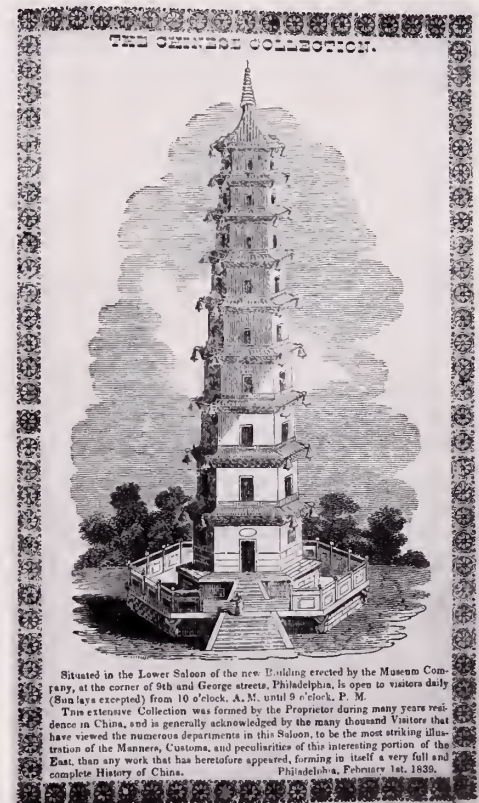
PHILADELPHIANS AND THE CHINA TRADE

IT WAS WHILE BROWSING in a bookshop in the nineteen fifties that I first discovered the catalogue of Nathan Dunn's Chinese Museum; my interest in Philadelphia and the China trade was immediately quickened. Until then I had been thoroughly exposed to the New England China trade by a grandmother who was proud of her "Yankee" heritage and family connections with China. But here, however, was concrete evidence of the first large public exhibition of Chinese objects in a museum in *Philadelphia*. My curiosity was aroused.

When I shared Dunn's catalogue with my late colleague Calvin S. Hathaway,¹ he persuaded me to join with him in proposing an exhibition devoted to the Philadelphia China trade. Unfortunately, the combined research that we had started was suspended by his death. In 1979, when the new Director of the Museum, Jean Sutherland Boggs, asked for ideas for exhibitions, I suggested the China trade exhibition as the long-hoped-for realization of our plans. Research for the exhibition resumed five years ago. The exhibition was scheduled for 1984, and seen to its conclusion by the present Director, Anne d'Harnoncourt.

It has been clear for many years that the general public awareness of Philadelphia's role as an important China trade port was inadequate, to say the least. However, although the first ship to sail to China from the new nation, the *Empress of China*, was forced to leave from New York largely because the Delaware River was frozen in February 1784,² the moving force behind the initiation of American trade with China was Robert Morris (q.v.), a Philadelphian whose vision in financial matters was far-reaching. He owned a half interest in the *Empress* venture, and in 1788 he bought and refitted a frigate, the *Alliance*, which he sent to China on another profitable trip. In fact, in the early days of the China trade, as Abraham Ritter wrote in 1860, "New York was not . . . [Philadelphia's] rival . . . New York did not begin to develop till about the year 1816, when several of our principal silk houses and others went there on account of her open harbor during the winter, affording free ingress and egress to her commercial requirements."³ With Philadelphia's role in the trade thus securely established, it soon became clear from our studies that almost all of the "old families" of the city had interests in China, mostly of a financial nature. As certain of the names of the China trade ship captains, supercargoes, merchants, and investors, as well as those who ordered or purchased objects, became familiar through our research, the idea of presenting an exhibition of Chinese exports whose ties to Philadelphians could be documented evolved. This sort of presentation, it is hoped, will be a contribution to the knowledge in the field. All of the Philadelphians who are represented herein were thus in some way—either directly or indirectly—tied to the China trade. Nathan Dunn, in fact, was a latecomer to the commerce.

The desire to learn more about Nathan Dunn and his fellow Philadelphians in the China trade in preparing for this exhibition focused upon the people and their imports led to a paper chase in the records of the port of Philadelphia (said to be the most complete in the United States), customs papers (unfortunately not as complete), ships' manifests, and merchants' orders, many of the latter having found their way into the Historical Society of Pennsylvania in Philadelphia. The National Archives in Washington, D.C., produced many important manifests and other documents. Insur-



Advertisement for Nathan Dunn's Chinese Museum. From *A. McElroy's Philadelphia Directory, for 1839* (Philadelphia, 1839).

OPPOSITE
George Chinnery (British, 1774–1852), *Nathan Dunn*, c. 1830. Oil on canvas, 23³/₈ x 18¹/₁₆" (59.4 x 45.9 cm). Philadelphia Museum of Art. Gift of Mrs. Joseph H. Gaskill. 70-89-1

ance company records, city directories, will registries, and genealogies also yielded valuable data.

The manifest of the first American ship to sail to China, the *Empress of China*, is displayed in the Philadelphia Maritime Museum's exhibition "The Canton Connection: Ships, Captains and Cargoes."⁴ This document has provided a clearer picture of what first came to these shores directly from China—although the *Empress* herself sailed from and returned to New York rather than Philadelphia. A portion of the cargo (that of investor Daniel Parker) was consigned to Mordecai Lewis of Philadelphia (q.v.) and was transported, partly overland and partly by sloop, to Philadelphia, as no doubt was that portion ordered by Robert Morris, who as half owner of the *Empress* imported many interesting bits of exotica for his wife and their daughters. Samuel Breck, Sr. (q.v.), then of Boston and later of Philadelphia, was also an investor in this voyage. Objects traceable to this manifest are included in the exhibition. Examination of this and manifests of later Philadelphia ships as well as a variety of other documents has provided many clues and almost as many puzzles. Remarks interjected after the catalogue entries will, it is hoped, be enlightening.

Although the objects of the China trade were made to American specifications and imported by Americans, they remain in essence Chinese, particularly in the mode and skill of their manufacture and in the materials used, as well as in the use of traditional decorative motifs. As the Chinese export material became increasingly familiar, acquaintance with traditional Chinese production methods, materials, symbolism, and flora and fauna led to the identification of the Chinese elements inherent in the objects. The Chinese did not believe the "foreign devils" would appreciate their ancient culture, so they concerned themselves instead with satisfying the demands of these strange barbarians from the West. But into all the objects made for export the Chinese could not help introducing traditional motifs of decoration on the objects produced with techniques developed over centuries.

Always good businessmen, the Chinese merchants quickly adapted their wares to the demands of the new traders from the United States, as they had long been doing for the Portuguese, Dutch, French, Swedes, Danes, and English who had preceded the Americans to Canton. Because so many Philadelphians involved in the early trade with China were members of the Society of Friends, the Philadelphia taste, if it can be called such, is evident in many of the goods brought home, and exhibits a characteristic restraint in design and color. However, fine quality was both highly desired and appreciated, for the Quakers lived well if not ostentatiously. The exceptions, the non-Friends, proved the rule, and one can almost identify the religious background of the original owner by examining the decorations of the porcelains or the colors and designs of the silks.

Rather than devoting the chapters of this catalogue to porcelain, silk, lacquer, silver, furniture, and the like, the Chinese products that came through the port of Philadelphia are here presented along with a biography of the particular Philadelphia individual or family with whom they are associated. Presented is a cross-section of those involved with the trade from 1784 to 1844—those Philadelphians who captained the ships, sailed to and lived in China, invested in the voyages, or simply ordered or purchased Chinese items. We have often, with great regret, been forced to omit many well-known Philadelphians for lack of Chinese objects that can be traced to the families. Alas, most regrettably, in the case of Nathan Dunn no Chinese material that was once part of his vast collection has come to our attention.

If the approach that we have taken to the study of a fascinating phase of Chinese decorative art can help in some way to provide more certain evidence of the date of production and importation of these objects as well as identification of Chinese motifs, I will feel that our efforts have been rewarded. The preparation for this exhibition has been a great experience, a combination mystery story and paper hunt.

January 25, 1831: "Mr. Dunn took passage in the 'Canning' for England after having been feasted, toasted, and cheered to his heart's content. He has the good wishes and good will of all who have ever known him in Canton. He is very fond of good living, and will have everything of the nicest kind, and is as particular in laying a cloth

OPPOSITE

Page from the manifest of the ship *New Jersey*, Captain John Whittall, dated December 10, 1824, showing on the left the marks that were put on the various packing cases to indicate ownership by the consignee listed. Nathan Dunn is shown here as the shipper for a number of consignees. Collection of Ann Newlin Thompson

Report and Manifest of the cargo taken on board the ship New Jersey whereof J M Whitall is Master which cargo was taken on board at Boston Boston 24th Feb built at Philadelphia in the State of Pennsylvania and owned by Whitten Evers Merchant at Philadelphia as per Register granted at Philadelphia 12th Mo 1824 and bound for Philadelphia.

Marks	Numbers	Particulars and Contents	Shippers	Consignees	Residence	Particulars
E		Eighty three chests Two hundred & forty two half chests Four hundred and fifty six boxes Tea	Whitten Evers	Philadelphia	Philadelphia	
E		Two hundred & forty two half chests Four hundred and fifty six boxes Tea	Whitten Evers	Philadelphia	Philadelphia	
M	11	Eighty chests of Tea				
	12	One hundred and ten chests Tea				
E		Eight hundred & twenty four chests One hundred & eighty nine half chests Four hundred & fifty six boxes of Tea				
Ea		Eighty cases of silks and three hundred boxes of Merchandise				
Eb		Three cases of silks				
		Tea				
LP		One thousand three hundred and eighty six chests Six hundred and fifty seven half chests and Four hundred boxes of Tea				
P		One hundred and eighty nine chests One hundred and ninety one half chests One hundred and fifty boxes of Tea				
JC		Forty boxes and Twenty four cases of Merchandise				
RC	16	Five half chests of Tea				
TB		Three cases of silks seven chests of Tea and sixteen rolls of Merchandise				
RC		Forty chests of one hundred & seven half chests Tea & two cases of Merchandise				
T		Two hundred and twenty chests and One hundred and thirty half chests of Tea				
		Five cases of Merchandise				
R		Twenty five chests One hundred & thirty one half chests Four hundred & sixty one boxes of Tea				
		Four cases and forty rolls of Merchandise				
R		One hundred and seventy one half chests & One hundred and fifteen boxes of Tea				
Ra		Twenty four boxes of silk and twelve cases of Merchandise				
Rb		Two cases of Merchandise				
Rc		One do do				
		One do do				
VRA		Forty seven bales and Fifty pairs of Merchandise				
DS		Eight chests Four half chests Tea Five boxes three cases & twenty one barrels of Merchandise				
D3A		Five boxes of Merchandise				
L		Forty three chests of Tea Six cases Twenty eight boxes & thirty six half chests of Merchandise				
La		Four cases of Merchandise				
Lb		Four do do				
Lc		Two do do				
L.M		Twenty five pipes and Twenty four half pipes of Madeira Wine				
V1		Eighty four chests one hundred and six to six half chests & Four hundred boxes of Tea				
M.R		Four cases and Fifty four rolls of Merchandise				
VM		Two chests of Gunpowder Tea				
P	1248	One hundred and forty eight cases of silks				
	122	Two cases of silks				
SWA		One hundred and twelve boxes of Merchandise				
WR	126	Two boxes Merchandise				

under the table to make it match with the stripes of the carpet as ever Mrs. Ropes was."⁵

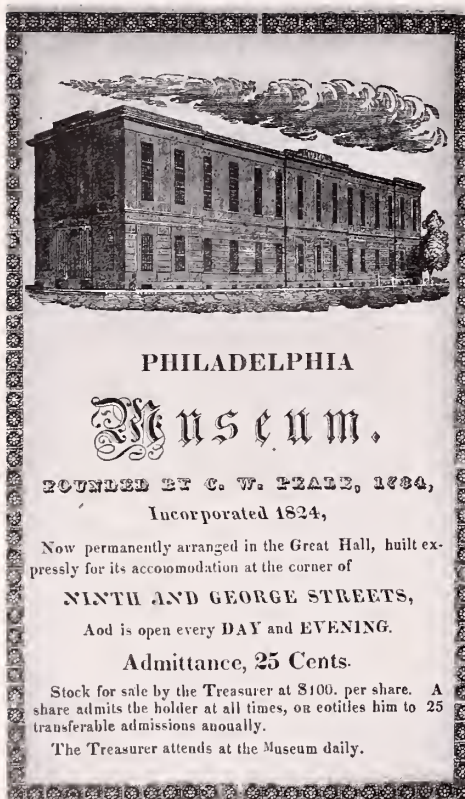
With this entry in her diary, Harriet Low of Salem, Massachusetts, gives in a short paragraph a very good idea of Nathan Dunn's reputation and character. "Friend" Dunn had, she wrote, on June 22 of the previous year "come down [from Canton to Macao] to do his country women the honor of being the first ladies he has called on in China." On that occasion Harriet had received a "splendid comb" from Dunn, "who has not seen a lady for eight years."⁶

After a few months' sojourn in London, where he acquired the nucleus of a fine library and a print collection, Dunn sailed to Philadelphia in October 1831, returning after twelve years in China. During his voyage in the *Monongahela*, a ship owned by Thomas Pym Cope (q.v.) and captained by Thomas Dixey, he met William Richard Grahame, a young Scotsman who recorded in his journal details of his visits with Dunn and travels in America.⁷ When first he returned to America, Nathan Dunn lived in a farmhouse on the Delaware River in Bridesburg (now in Philadelphia), where, Grahame wrote, "the river is nearly a mile wide and where many sailing ships passed." Mr. Dunn lived well in the country, employing a devoted Quaker housekeeper and owning dairy cows and a matched pair of black carriage horses. However, the problem of commuting to Philadelphia, either by land or by river, seemingly became burdensome, for in the fall of 1832 Nathan Dunn rented a house in town for \$1,000 a year. It was a fine, Federal-style row house, and still stands on Spruce Street three doors west of Ninth, in what is now called Portico Row. There he lived until he moved to London in 1842.

Nathan Dunn was born in Piles Grove Township in Salem County in southern New Jersey on September 29, 1782, the son of Nathan Dunn and his wife Rhoda Silver. His father died shortly after Nathan's birth, at the age of thirty-nine. When Nathan was six years old his mother, who was to become a well-known Quaker minister, married Thomas Osborne, and the family moved to Cape May Court House, New Jersey. Dunn was raised as a Quaker, and in 1802 was received as a member of the Monthly Meeting of Friends in Philadelphia.

In his will, Nathan Dunn, Sr., had expressed the wish that his namesake learn a trade.⁸ However, at the age of twenty the son removed to Philadelphia, where he became apprenticed instead to the merchant William Folwell. The Philadelphia city directories list Dunn in 1805 and 1806 as being associated with a man named Owen at 48 North Front Street; in 1807 a Mr. French became his partner. No partner is recorded for 1813, when he was listed in the directory as a merchant at 46 North Front Street. There is evidence that in July 1816 he undertook to acquire the premises at the corner of Coombs Alley and Front Street—Number 46—from John Clifford.⁹ He agreed to pay said Clifford the sum of \$1,000 a year in quarterly installments over a period of four years. But by this point Nathan Dunn seems to have taken free enterprise too far, for on November 28, 1816, he was disowned by the Philadelphia Meeting on the grounds that he had favored some creditors over others. His trouble, according to the meeting records, was "over-extension, alleged assignment of effects to secure some creditors, and insufficient evidence that he was qualified to see his error."¹⁰ Whether the contract to acquire the Clifford property proved too much of a financial burden is not clear, but the city directory continues to list Dunn as a merchant at 46 North Front Street until 1818.

It may be presumed that financial pressures led to Dunn's decision to leave Philadelphia to pursue a business career in China. He probably left in the late spring of 1818, arriving in Canton after a four-month journey by way of the Cape of Good Hope. He was to reside in China for a period of over twelve years. Other Philadelphians including Benjamin Chew Wilcocks, Samuel Howell, Jr., Jonathan Mifflin, Jacob Benners, and Patrick Hayes (q.q.v.) had preceded Dunn to Canton. Once there he established the firm of Nathan Dunn & Co., which handled the business of such Philadelphians as John A. Brown, Samuel Archer, Isaac Cooper Jones and Richard Oakford (q.q.v.), William D. Lewis, and Thomas Scattergood. For such clients he acquired rhubarb, tea, silk, porcelain, cassia, nankeens, furniture, lacquerware, fans, and floor matting, and imported from America ginseng, copper, quicksilver, lead, glass, stoves, dyes, and tobacco. Through all these dealings he steadfastly refused to



PHILADELPHIA
Museum.
FOUNDED BY C. W. PEASE, 1834,
Incorporated 1824,
Now permanently arranged in the Great Hall, built expressly for its accommodation at the corner of
NINTH AND GEORGE STREETS,
And is open every DAY and EVENING.
Admittance, 25 Cents.
Stock for sale by the Treasurer at \$100. per share. A share admits the holder at all times, or entitles him to 25 transferable admissions annually.
The Treasurer attends at the Museum daily.

Advertisement for the Philadelphia Museum. From A. M'Elroy's *Philadelphia Directory*, for 1839 (Philadelphia, 1839).

engage in the opium trade, unlike most of his fellow merchants, including many Philadelphians, some of whom even confessed that half their income was derived from this commerce.

Because of his stand against the opium trade, while living in Canton Dunn won many close Chinese friends, among them the hong merchant Hou Qua and the artist Ting Qua, who took him into their confidence and introduced him to many Chinese customs. It was this interest in and knowledge of things Chinese that inspired Dunn to assemble a collection of objects that he planned to ship to Philadelphia and exhibit for the enjoyment and edification of the American public. "The design at first was merely to collect a few rare specimens for his own gratification; but the appetite grew with what it fed upon,"¹¹ and a collection of over one thousand items was amassed. Another Philadelphian, William Whiteman Wood, a resident of Canton since 1820 and founder of the *Canton Register*, the first English-language newspaper in China, is said to have helped by supplying many of the specimens for the natural history section of Dunn's Chinese Museum, including a "Chinese buffalo." Paintings by Lam Qua and Ting Qua—Chinese students of George Chinnery—as well as jades, porcelains, costumes, and furniture were assembled. As the collection grew, life-size clay figures, said to be actual portraits of Hou Qua and other Chinese merchants, priests, and artisans, were acquired along with every imaginable article used in their business and domestic life. While building this collection Dunn was also amassing a sizable private fortune. His will disposed of bequests totaling nearly half a million dollars.¹²

Whether Dunn's decision to leave China in 1831 was inspired by his realization that the Chinese would eventually rise up against the dealers in opium can only be suggested. Certainly his statements in the 1839 catalogue of his Chinese Museum might lead one to believe that theory:

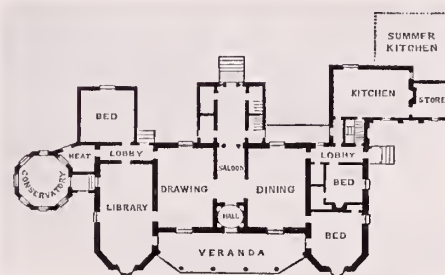
We believe that the authorities of China have the power to suppress the traffic in opium, and that they are determined to exercise it at whatever hazard; and we heartily wish them success in their undertakings. It is true the trade has become very valuable, amounting to about \$20,000,000 annually. The principal part of this sum was brought away from China in bullion, and ultimately found its way to London. This large influx of the precious metals from China has probably been one of the principal causes which has kept specie in England from seven to nine per cent. below par. The stoppage of so considerable an amount cannot but have a great effect upon the currency of Great Britain and the United States; and the banking institutions of both countries must feel it. Yet if the sum were ten times as great as it is, it could not affect the question in its moral bearings. No amount of pecuniary advantage can make that right which is wrong in itself. Opium is a poison, destructive alike of the health and morals of those who use it habitually, and, therefore, the traffic in it, under any circumstances, is nothing less than making merchandise of the bodies and souls of men. But there are circumstances which give to the wrong in question a character of peculiar malignity. The introduction of opium into China is contrary to the laws of the land, and consequently can be effected only by an act of public and gross dishonesty.¹³

Before leaving China to return to Philadelphia, Dunn had formed a partnership with Philadelphians Jabez Jenkins (q.v.) and Joseph Archer, then in Canton. For some two years after his return Dunn retained his interest in the company, but in June 1833 he relinquished all liability in the firm, although his former associates continued to do business under the name Nathan Dunn & Co., Canton.

One of the first things Dunn did upon his return to Philadelphia was to repay all of his debts. He is said to have invited many of his creditors to a large dinner party at which they found under their plates a check covering full payment, with interest, on his obligations. In 1832 Dunn began building his countryhouse in Mount Holly, New Jersey, which he referred to as his "cottage." The building, now renovated and used as a school for girls, still stands at the corner of High Street and Bartram Avenue. His checkbooks indicate that he employed John Notman of Philadelphia as architect.¹⁴



Woodcut of Nathan Dunn's "Chinese cottage" in Mount Holly, New Jersey. From A. J. Downing, *A Treatise on the Theory and Practice of Landscape Gardening* (New York, 1841), fig. 42. The Library Company of Philadelphia



Plan of the main floor of Nathan Dunn's "Chinese cottage" in Mount Holly, New Jersey. From A. J. Downing, *A Treatise on the Theory and Practice of Landscape Gardening* (New York, 1841), fig. 43. The Library Company of Philadelphia

Soon after his arrival home Dunn was taken up in all manner of offices and became a leading—and generous—citizen of Philadelphia. He was a member of the American Philosophical Society and the Academy of Natural Sciences, a manager of the Philadelphia House of Refuge, and he helped establish Laurel Hill Cemetery on the east bank of the Schuylkill River. He is also credited with saving Haverford College from financial ruin by his gift of \$20,000.¹⁵ Yet, even considering all of these civic duties, Dunn's greatest contribution to the cultural life of Philadelphia was his creation of the Chinese Museum.

In 1838, through the influence of Escol Sellers, grandson of the artist Charles Willson Peale, Nathan Dunn was appointed to the board of directors of the reorganized Philadelphia Museum Company, first established by Peale in 1821 with the hope that it would become a natural history museum. Sellers suggested that the collection assembled by Dunn could be housed to mutual advantage in the proposed new building of the Philadelphia Museum.¹⁶ Dunn agreed, and made a payment of \$20,000 to secure the land for the new structure at Ninth and George (now Sansom) streets. An English architect-builder, Isaac Holden, designed and built the museum, and the two upper floors opened on July 4, 1838. There Peale's collections were displayed in what was considered the ideal situation because of the increased availability of natural light. Dunn leased the ground floor for ten years at \$1,600 per annum, and installed his collection on the premises.

On Saturday evening, December 22, 1838, Nathan Dunn's Chinese Museum opened to much éclat. A room measuring 163 feet by 70 feet with "lofty ceilings, supported by 22 neat and substantial wooden pilasters" housed his display.¹⁷ The "Proprietor" described the exhibits in the accompanying 120-page catalogue entitled *"Ten Thousand Chinese Things." A Descriptive Catalogue of the Chinese Collection, in Philadelphia. With Miscellaneous Remarks upon the Manners, Customs, Trade, and Government of the Celestial Empire.*

On the evening of the opening, according to E. C. Wines, "Friend Dunn" entertained "a select party of his friends, . . . over a hundred gentlemen," including "artists, mechanics, editors, and . . . a goodly representation from all the learned professions . . ." He had not been able to complete in time for the opening an "elegant fountain in the centre of the saloon, with a basin enlivened by gold fish, and surrounded by a row of Chinese plants and flowers."¹⁸ Diarist Sidney George Fisher was in attendance at the opening, and in describing the collection declared that "nothing could be more interesting or more splendid." Dunn, he wrote, was "a bachelor of large fortune, which he has accumulated during a long residence in China, and whilst there he amused himself by collecting this vast and magnificent assemblage, which cost \$50,000 there, and \$8,000 to put in order for exhibition . . ." The area between the columns supporting the ceiling was occupied by two cases, the width of the pilasters, enclosed by plate glass. The installation, Fisher wrote,

exhibits a perfect picture of Chinese life. Figures of natural size, admirably executed in a species of fine clay, all of them portraits of individuals, are there to be seen, dressed in the appropriate costume, engaged in their various avocations and surrounded by the furniture, implements and material objects of daily existence. The faces are expressive, the attitudes natural, the situation & grouping well conceived, and the aspect of the whole very striking and lifelike. Mandarins, priests, soldiers, ladies of quality, gentlemen of rank, play-actors and slaves; a barber, a shoemaker and a blacksmith employed in their trades; the shop of a merchant with purchasers buying goods, the drawing room of a man of fortune with his visitors smoking and drinking tea & the servants in attendance; all sitting, standing, almost talking, with the dress, furniture and accompaniments of actual life. Some of the costumes are of the richest and most gorgeous description, . . . I had no idea that the Chinese were so luxurious & refined.¹⁹

Dunn's display was a tremendous success, reportedly visited by 100,000 people over a period of three years. Admission was twenty-five cents, and shares in the Philadelphia Museum were one hundred dollars. The museum was open from 10 A.M. to 9 P.M. every day but Sunday. Englishman James Silk Buckingham, a visitor in



Share of stock in the Philadelphia Museum Company, signed by its president Nathan Dunn, that was purchased for G. Albert Lewis in 1839. Bound in Lewis's "The Old Houses and Stores with Memorabilia Relating to Them and My Father and Grandfather" (Philadelphia, 1900). Collection of Mr. and Mrs. Oliver E. Allen

1840, was particularly attracted to Dunn's Chinese collection, and expressed the wish that the exhibit could be seen in his country, where he felt sure it would be even more warmly received.²⁰ Buckingham's fellow countryman Joseph Sturge visited the museum the following year, and in his account he also waxed enthusiastic. After calling upon Dunn at his "cottage" in Mount Holly and visiting his museum, Sturge described the house as "a mansion in the Chinese style" and the Chinese Museum as "by far the most extensive and valuable which has ever been seen out of that country." He concluded his comments with the statement that Dunn "deserves to be regarded as a public benefactor, for, by spending a few hours in his museum, with the aid of the descriptive catalogue, one may learn more of the Chinese than by the laborious perusal of all the works upon them that have ever been written."²¹

We are told in the introduction to the British edition to the catalogue of Dunn's Chinese collection that he had been approached by his English admirers,²² and in July of 1841 Dunn presented the board of the Philadelphia Museum with written notice that he had decided to take his exhibit to London. Characteristically, he moved with expedition and the entire collection was shipped to London and opened for public display early in 1842 in a building especially erected at St. George's Place and Hyde Park Corner. This two-storied structure resembled a Chinese pagoda, and was approached by a flight of steps from which opened the main exhibition hall. This hall, 225 feet by 50 feet, was longer and narrower than that in the Philadelphia Museum. In it 1,341 objects were displayed.

William B. Langdon, who had known Dunn in China as well as in the United States, became curator of the collection in London, and in 1842 published an enlarged, partially illustrated catalogue.²³ The American edition had sold about 50,000 copies within two years of its publication; the English edition, nearly double the size of the original, had sold 20,000 by 1843.

Dunn's collection soon achieved popular acclaim in England. Queen Victoria and Prince Albert are said to have been given a private tour of the collection by the proprietor himself in June 1842. Nathan Dunn even approached the Duke of Wellington for help in soliciting the interest of Parliament in visiting his museum. Although the Duke politely declined the request, he assured Dunn of "the stature and real importance of your Museum, the interest which it excites, and the desire felt on all quarters to visit it . . . You may rely upon it that all who can find leisure to visit it will do so without any pains or trouble on your part."²⁴ Langdon managed the exhibition for two seasons, introducing such innovations as a pair of Chinese youths,

A. Sheng and A. Yow, who after the death of their sponsor, an English sea captain en route to Liverpool, were making their living by appearing in the Chinese Museum.

However, Nathan Dunn did not have long to enjoy his success, for he died in Vevey, Switzerland, on September 19, 1844, some say from malaria, probably acquired during his years in China, others claim "from lingering too long on the banks of the Rhone."²⁵ The following year his remains were returned to Philadelphia and interred in Laurel Hill Cemetery. Its moving spirit gone, his collection was sent on tour through the English provinces, after which it was returned to the United States and for a time displayed in P. T. Barnum's museum in New York. Reduced by more than half in numbers, the Chinese collection Dunn had amassed was sold at public auction in London by Christie & Manson in December 1851.²⁶

To Nathan Dunn and his influence this catalogue is dedicated. He was a true Friend of China, and a notable China trader. As the contents of Dunn's Chinese Museum have seemingly been scattered to the four winds, I have only been able to introduce you to the man.

The Philadelphia Museum of Art is fortunate to own the fine portrait of Nathan Dunn by George Chinnery, for which he most certainly sat in Macao.²⁷ Mrs. Frances Coffin Gaskill presented the painting to the Museum in 1970 in response to our inquiries about her illustrious ancestor. In life she continued to follow the progress of the proposed China trade exhibition with unflagging support. Alas, she has not lived to see the show, but remembered the Museum in her will. Funds from her bequest have substantially underwritten the cost of the exhibition and its preparation, which we present as a tribute to her famous ancestor.

Now to Philadelphians and the China trade!

JEAN GORDON LEE
Curator of Far Eastern Art
Philadelphia Museum of Art

1. R. Wistar Harvey Curator of Decorative Arts after 1700 at the Philadelphia Museum of Art.

2. In a letter written on January 14, 1784, to her son Edward Shoemaker in England, sent via New York, E. Rawle Shoemaker wrote: "Our river being now as is frequently the case at this season shut up—there are no vessels in readiness to go from here—nor I am told it is not probable there will be any for some time." In another letter, dated May 12, 1785, she wrote: "S. Coats [Coates?] has just informed me that there is a ship Capt. Green, just arrived at New York from Canton in the East Indies—with a full cargo. She sailed from New York February, 1784 and Capt. Bell may be expected from the same place in a few weeks. These finds we are become a great people." From E. Rawle Shoemaker *Commonplace Book, 1783–85*, Collection of Virginia and James Armentrout.

3. Abraham Ritter, *Philadelphia and Her Merchants* (Philadelphia, 1860), p. 23n.

4. This manifest is reproduced in Philip Chadwick Foster Smith, *The Empress of China* (Philadelphia, 1984), pp. 267–97. I am grateful to Mr. Smith for providing me with copies of this document before its publication.

5. Harriet Low, *My Mother's Journal from 1829–1834*, ed. Katherine Hillard (Boston, 1900), p. 85.

6. *Ibid.*, p. 67.

7. William Richard Grahame, "Visits with Nathan Dunn Esquire by William Richard Grahame in 1832," Collection of Fred B. Grahame.

8. Cited in Arthur W. Hummel, "Notes & Documents: Nathan Dunn," *Quaker History*, vol. 59, no. 1 (Spring 1970), p. 34.

9. Indenture between John Clifford and Nathan Dunn, July 8, 1816, HSP.

10. Philadelphia Monthly Meeting Minutes, Department of Records, Yearly Meeting, Religious Society of Friends, Philadelphia.

11. William B. Langdon, "Ten Thousand Chinese Things." *A Descriptive Catalogue of the Chinese Collection, Now Exhibiting at St. George's Place, Hyde Park Corner, London . . .* (London, 1842), p. vii.

12. Will of Nathan Dunn, 1844, book 17, file 197, p. 297 (microfilm, HSP).

13. Dunn, "Ten Thousand Chinese Things." . . . (Philadelphia, 1839), pp. 118–19.

14. Formerly in the Collection of the late Mrs. Frances Coffin Gaskill.

15. Interestingly, Thomas Pym Cope, who was one of the committee that had called upon Dunn when he was disowned by his Quaker meeting, was also a member of the board of managers that received his gift to Haverford College. See Robert C. Smith, "Friend Dunn," *Horizons*, vol. 67, no. 6 (Summer 1969), pp. 9–13.

16. Charles Coleman Sellers, *Mr. Peale's Museum: Charles Willson Peale and the First Popular Museum of Natural Science and Art* (New York, 1980), pp. 273–74.

17. Dunn, "Ten Thousand Chinese Things," p. 3.

18. E. C. Wines, *A Peep at China, in Mr. Dunn's Chi-*

nese Collection, with Miscellaneous Notices Relating to the Institutions and Customs of the Chinese, and Our Commercial Intercourse with Them (Philadelphia, 1839), pp. 9, 16.

19. Sidney George Fisher, *A Philadelphia Perspective: The Diary of Sidney George Fisher*, ed. Nicholas B. Wainwright (Philadelphia, 1967), pp. 65–66.

20. Sellers, *Mr. Peale's Museum*, pp. 275–80.

21. Joseph Sturge, *A Visit to the United States in 1841* (London, 1842).

22. Langdon, "Ten Thousand Chinese Things," p. ix.

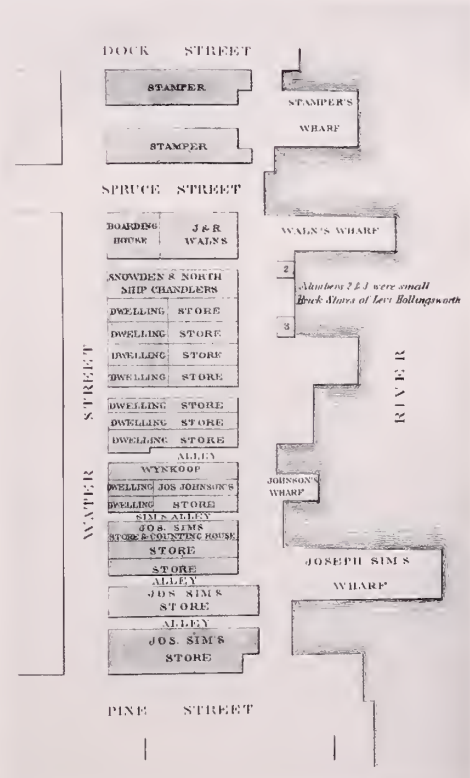
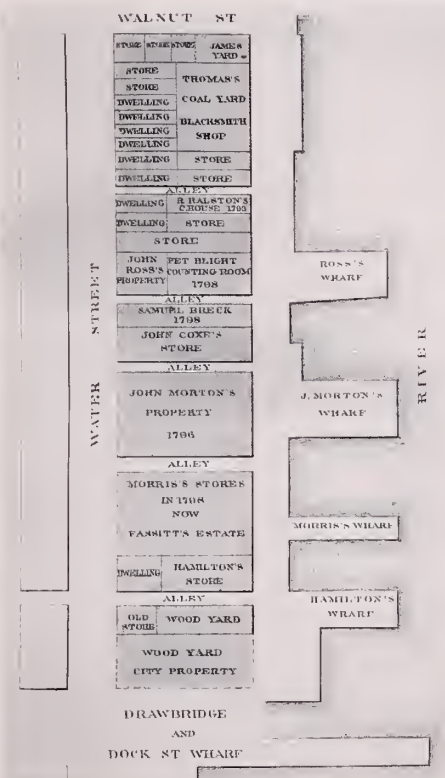
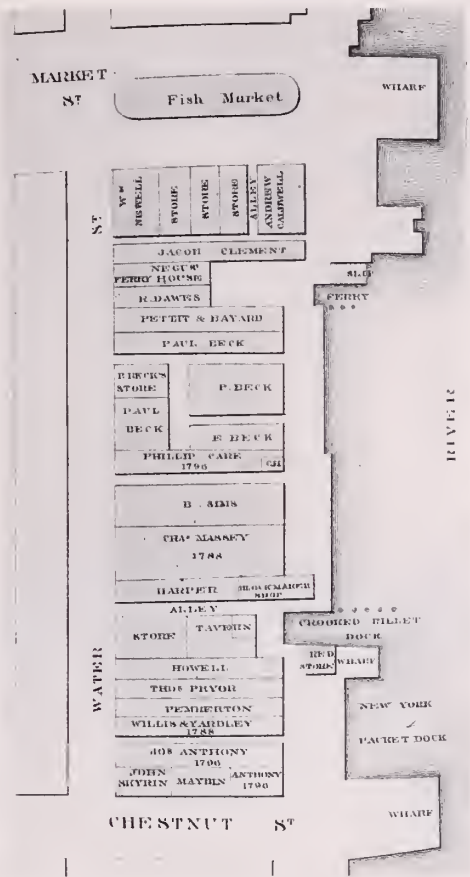
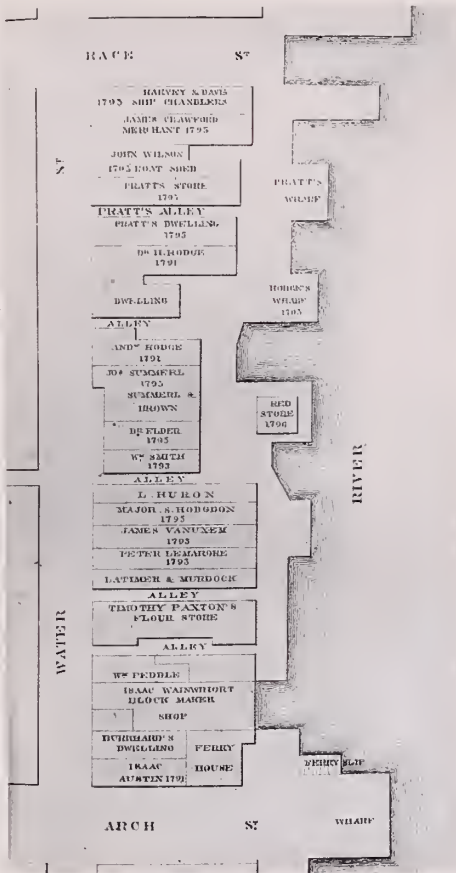
23. See n. 11 above.

24. Arthur Wellesley, Duke of Wellington, to Dunn, July 26, 1842, Society Collection, HSP.

25. Written in pencil on the cover of a copy of Dunn's catalogue in the Philadelphia Museum of Art (cited in n. 13 above).

26. Christie & Manson, London, *Catalogue of the Celebrated Assemblage Which Formed the Chinese Exhibition, Collected by the Late Nathan Dunn, Esq. . . .* (Dec. 10–14, 1851); and Richard D. Altick, *The Shows of London* (Cambridge, Mass., 1978), pp. 292–94.

27. Harriet Low, who was in China at the time, mentions seeing the portrait in Chinnery's studio in Macao. This entry appears in the manuscript version of her journal now in the Library of Congress, Washington, D.C., as quoted in Hummel, "Nathan Dunn," p. 50.



The wharves and buildings lining the Delaware River from Race to Pine streets in Philadelphia in the late eighteenth century. Shown here are the properties of the Howell family, John Ross, Samuel Breck, Robert Morris, and Jesse and Robert Waln (q.q.v.). From Abraham Ritter, *Philadelphia and Her Merchants* (Philadelphia, 1860), opposite pp. 25, 33, 40, 44.



PHILADELPHIA DISPLAYS

"THE FLOWERY FLAG"

THE TWO SHIPS had cleared the Delaware capes late in December 1787, thirteen months before.

Now, with pyramids of canvas straining aloft and streamers of foam hissing in their wakes, the Philadelphia China traders *Asia* and *Canton* burst through the Sunda Strait between the Indonesian islands of Sumatra and Java and turned southward toward home. Below hatches, awaiting discovery in the Philadelphia marketplace, lay the "Best Imperial, Hyson & Souchong Teas, Black and fashionable coloured lustrings; black, white and ditto sattins; dark brown and silver grey damasks, of small figures; black paduasoyes; black and coloured sewing silks; Pullicat silk romalls; black, cloth coloured and crimson twilled China silk handkerchiefs," Chinese sugar, nankeens, and porcelain.¹

As their horizon rose astern to drown the Sumatra coastline and then the pale violet peak of Java Head, Captains John Barry and Thomas Truxtun took their navigational departures and set courses for Cape Town, where they would replenish their stores of water and provisions prior to the long transatlantic crossing. When, on March 21, 1789, their reprovisioning completed, the two ships weighed anchor and stood together out of Table Bay, the atmosphere aboard each crackled with anticipation.

Which would be the first to raise the tall, octagonal lighthouse atop the sand hills of Cape Henlopen and so signal a triumphant return to Delaware Bay? Would the *Canton's* superior sailing qualities prevail or would John Barry's consummate seamanship best Thomas Truxtun's more youthful experience? Perhaps, after all, Truxtun's one previous voyage to China in the *Canton* would give him an intuitional edge. A horserace, it seemed, was in the making, one that was a dramatic foretaste of the thrilling British tea clipper challenges destined to occur three-quarters of a century later.

Within a matter of days, the *Asia* and the *Canton* were separated in a gale, not to sight each other again throughout their passages. Two and a half months afterward, on the third of June, Cape Henlopen light blossomed out of the sea, and the *Asia* slipped inside the capes after an absence of nearly a year and a half. For Captain Truxtun in the *Canton*, it hove into view a mere twenty-four hours later.²

On a chart, the Delaware Bay and River resemble a fist and a long tapering forefinger. Above the tip lies the city of Philadelphia, seated approximately one-third of the way between ocean and humble springs in Schoharie County, New York, that are the river's source.

The spirit and face of Philadelphia elicit as many pictures in the mind as there are people to imagine them. One image, nevertheless, particularly and most often tends to sink from immediate view, even among its six million area inhabitants: Philadelphia's role throughout three centuries as one of the principal and most active seaports of the North American continent.

There was a time, however, when the watery situation not only buoyed its econ-

Most of the objects illustrated with this essay are included in the exhibition "The Canton Connection: Ships, Captains and Cargoes," organized by the Philadelphia Maritime Museum.

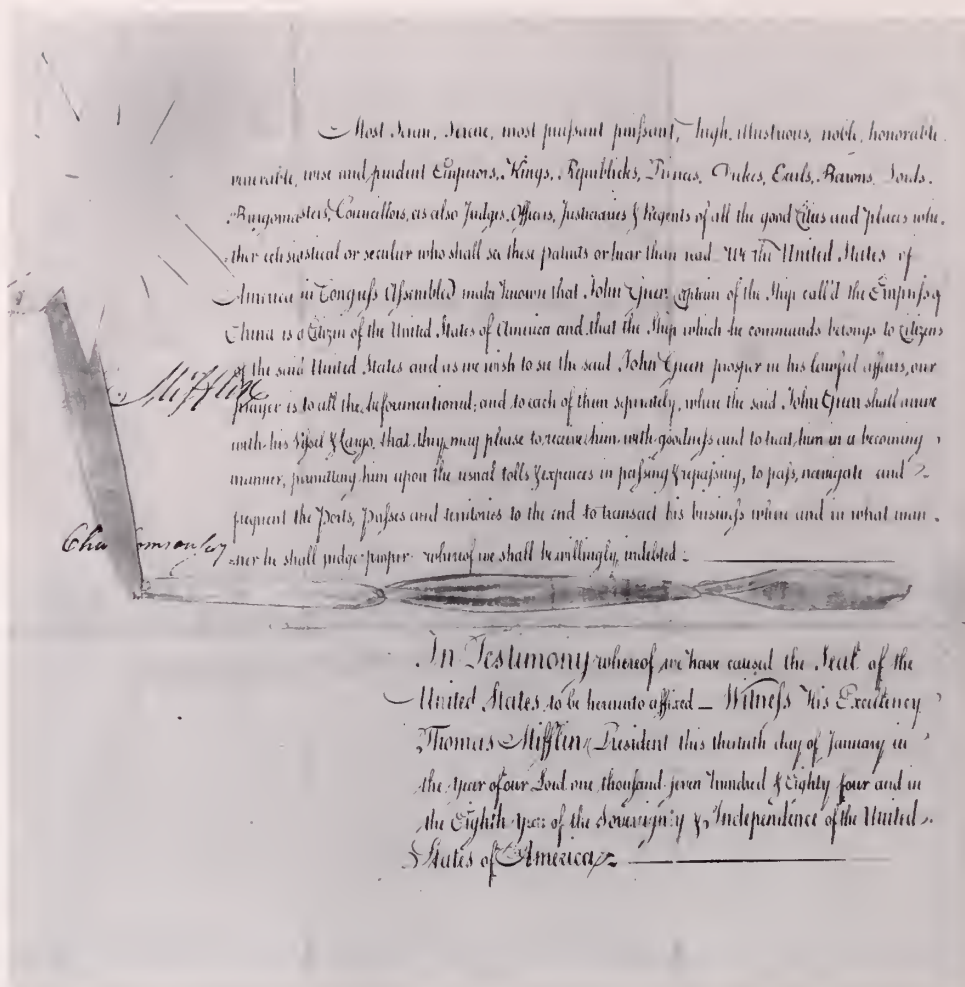
OPPOSITE

Fan. Ivory with watercolor on paper decoration, 1 (guard) 11¹/₂" (29.2 cm), spread 20¹/₂" (52.1 cm). Historical Society of Pennsylvania, Philadelphia

Although it is not entirely clear whether Captain John Green brought this fan back from China on the first or the second voyage of the Empress of China, this is one of the relatively few items remaining that can be definitely associated with the ship. The Empress is the dark-hulled vessel shown at the left, riding to an anchor within Whampoa Reach.

Empress of China Sea Letters. Philadelphia Maritime Museum. John Green Papers

Before the *Empress of China* opened American trade with China in 1784, no one knew what difficulties might be faced or even if the Chinese would permit a newcomer to traffic in the Canton marketplace. In an attempt to smooth the way, the United States Congress provided Captain John Green with this impressive document, which diplomatically requested foreign rulers and officials to provide him with every possible courtesy for the transaction of his business.



John Johnston (American, 1753–1812), *Samuel Shaw*, c. 1789. Oil on canvas, 35⁷/₈ x 29" (91.2 x 73.7 cm). Collection of Francis G. Shaw (not in exhibition)

Samuel Shaw (1754–1794) of Massachusetts not only served as the principal supercargo aboard the *Empress of China* in 1784–85, but also became the first United States consul in China. Despite his premature death, *Shaw* made four voyages to the Orient.

omy but also floated uppermost in public consciousness. During part of that era, Philadelphia plunged wholeheartedly, if unobtrusively, into an exotic and luxuriant connection with the fabled realms of the Celestial Empire. In that regard, as in others, the region was inclined to hide its light under a bushel. The results were predictable: maritime chroniclers of the infant republic, like moths drawn to flame, passed Philadelphia by with barely a hover in order to dance attendance upon other sources of luminescence that seemed to burn brighter elsewhere.

When the young United States initiated a trade with China in 1784, the sea and its radial watercourses were the highways of the world. Goods from the interior were moved by wagon or pack animal only as far as necessary to reach water; no one would dream of jolting over interminable trails or muddy cart tracks if, nearby, silvery turnpikes spilled toward the sea. It was the amorphous backcountry regions—the hinterlands—that provided the marketable commodities with which Philadelphia was able to build an international commerce.

If the Atlantic Ocean was the heart in and out of which pulsed the nutrients of life, then, for the region, the Delaware River was an artery; the Schuylkill, a vein; and rivulets like the Wissahickon, Perkiomen, and Tulpehocken creeks, their capillaries. Down such creeks and streams from the upcountry, upriver, upstate meadows or woodlands—whether poled, paddled, rowed, rafted, sailed, or towed—flowed the timber and the barrel staves, the grain, milled flour, and agricultural produce to be exchanged in world markets for manufactured and luxury goods that were not fabricated at home.

It was these fans of intersecting tributaries, probing far back into the wilderness, that established Philadelphia as an entrepôt despite a geographical position one hundred miles from the ocean on a treacherous river often gripped by winter ice and always plagued by shifting shoals, constricted channels, tidal rips, and fluky winds.

During the late colonial period New England ports such as Boston and Salem,



Sea Chest, c. 1784. Painted pine with brass and iron fittings, h 25 $\frac{1}{2}$ " (64.8 cm), w 58" (147.3 cm), d 25 $\frac{3}{4}$ " (65.4 cm). Philadelphia Maritime Museum

Commanding officer of the Empress of China was Philadelphia's Captain John Green, who had been employed by Willing & Morris as one of the firm's shipmasters before the outbreak of the American Revolution. During the war, Green received a captain's commission in the Continental navy and served with distinction in a variety of ships. This chest was made for him, according to family tradition, by the Empress's carpenter, but certain of its features are more reminiscent of Chinese cabinetmaking.

neither of which lay alongside great rivers with enormous hinterland resources, tended to dominate the restricted overseas trade. That they did so derived from their seaside locations, inherited momentum, and Yankee cussedness. But the wars and the embargoes and the economic depressions of the late eighteenth and early nineteenth centuries would devour their reserves, leaving some of them virtually destitute; all of them languishing certainly. By the 1790s, Philadelphia had become not only the capital of the new nation but also its undoubted leader in foreign commerce. The decline in later years of its maritime strength can be attributed to the fact that other endeavors—notably the coal trades, railroading, and industry—at length began to overshadow the traditional waterborne economy.³

Before the American Revolution, direct contact between the merchants of North America and those of the Orient had not been possible. The mid-seventeenth-century British Acts of Trade—among other strictures prohibiting the importation of foreign goods into the thirteen American colonies without their first passing through Britain—prevented it; the still earlier commercial monopoly in Far Eastern trade, granted by the Crown to the British East India Company, precluded it.

This is not to imply that the wealthier of colonial Americans were entirely bereft of oriental merchandise; only that the direct trade they could not and did not prosecute until war's end altered dramatically mercantile connections with the mother country. Tea, for instance, introduced widely in England during the third quarter of the seventeenth century, grew in colonial favor during the fourth. Things Chinese, or in the Chinese style, then began a steady infiltration of the homes of the American city-dwelling merchant, where they assumed a modish quality not otherwise surpassed except by objects in the English tradition. That teas, silk, porcelain, and the occasional example of bric-a-brac from half a world away became part of the social milieu of colonial and post-Revolutionary Philadelphia should come as no surprise. Nor should an increasing availability of printed works—histories of the Orient, atlases, East India pilots, narratives of Far Eastern voyages—and the craftsmen's infatuation with chinoiserie be viewed with the least astonishment. Philadelphia, after all, had by the end of the colonial period become an exceptional cosmopolitan center and the second largest city in the English-speaking world.

War's end first precipitated an unfounded optimism for a resurgence of trade and then a realization of the less agreeable realities of economic life. Much of the prewar shipping had been destroyed, some by gunpowder and much by rot, fishing and whaling fleets had been decimated, and old fortunes had become desiccated or lost; a new generation of merchant venturers, galvanized by war and steeped in its acts of daring, was steadily replacing the old guard who retained sufficient resources to pick up the fragments and begin anew. For Americans, as well as the British, the world truly had been turned upside down.

Once the ancient colonial restrictions had passed into history, however, no quarter



Bowl, c. 1784–85. Porcelain, h 4" (10.2 cm), dia 9 $\frac{1}{16}$ " (23 cm). Mystic Seaport Museum, Inc., Mystic, Connecticut

Among the men aboard the Empress of China during the first of her two Oriental voyages was ship's carpenter John Morgan of Groton, Connecticut. Long invalided and sickly, Morgan died less than a month before America's first China trader returned to the United States. Sensing his imminent end, Morgan prevailed upon his friend, ship's gunner and steward Thomas Blake, to deliver his possessions to his father. This bowl, decorated with a view of a Swedish East Indiaman, is one of several surviving examples of porcelain Morgan acquired in Canton.

of the globe could any longer be considered outside the boundaries of trade for the American entrepreneur. Commercial schemes concocted ranged from the most timid to the most bizarre, especially in depressed New England, from which such articles as ice, cats, mittens, and warming pans were successfully, if miraculously, marketed in the non-British West Indies; a cargo of Virginia coal was even profitably sold in Newcastle, England. Such untried ventures were attended by great financial risk, yet out of the excitement of innocent experimentation sprang America's first, tentative probe of the Cantonese marketplace.

To the Chinese, the Stars and Stripes snapping at the flagstaff of the first American vessel to sail to their land, the *Empress of China*, Captain John Green, was "the Flowery Flag," a variation of the colors worn by the huge ships of the prestigious British East India Company, with a field of blossoming stars in the canton rather than the Union Jack. For nearly four months after she acknowledged the foreign shipping by cannon salutes and dropped anchor in Whampoa Reach on August 28, 1784, this 368-ton vessel was believed by most Chinese officials to be British. She was not. She was the product of one of those bold American schemes, even if one turned somewhat sour.⁴

Three American seaports may legitimately lay claim, in varying degrees, to the *Empress of China*: Boston, for being the region of her building as the *Angelica* in 1783; New York, as the place from which she had been managed and sailed and to which she returned; and Philadelphia, whence derived the bulk of the financing, worries, and, except for her two Massachusetts supercargoes, the corps of her officers. Even the second supercargo, Thomas Randall, had adopted Philadelphia for a time, hav-



Sea Otter. Hand-colored lithograph, 21 $\frac{1}{4}$ x 27 $\frac{1}{8}$ " (54 x 68.9 cm). From John J. Audubon, *Viviparous Quadrupeds of North America* (Philadelphia, 1848), pl. 138. W. Graham Arader Gallery at Charles Sessler, Philadelphia
No item exported from North America was more eagerly sought after by the Chinese, or considered more luxurious, than pelts of the sea otter, which once abounded on the northwest coast of America, here illustrated by John J. Audubon.

ing been for several years toward the close of the Revolution in partnership there with Thomas Truxtun, future captain of the celebrated *Canton* and still later the incomparable first commanding officer of the United States frigate *Constellation*.

The idea for the China voyage had crystallized during the spring of 1783 when a young Connecticut visionary named John Ledyard tested the soil of New York City, found it barren to his proposals, and then discovered Philadelphia to be fertile ground. In 1776, he had sailed with the famous circumnavigator Captain James Cook on his third, and final, voyage of discovery. On the northwest coast of America, Ledyard observed the richness of the pelts, particularly sea otters, shown to them by the Indians. Later in the voyage he was shocked to discover the incredible prices comparable furs commanded in the Canton marketplace. Anyone who could exploit the connection, Ledyard concluded, should make his fortune almost overnight. Philadelphia's Robert Morris (q.v.), then the nation's superintendent of finance and merchant *par excellence*, to whom Ledyard had letters of introduction from sympathetic parties in New York, agreed.

The plan agreed upon called for a ship to load an appropriate cargo and sail directly to Canton, the one Chinese port then open to Western trade. The proposed

time of sailing—early winter—was critical to the undertaking if the vessel were to take advantage of the favorable monsoon and reach her eastern terminus before European Indiamen had glutted the market. For that reason, the decision was made to sail from New York rather than from Philadelphia, lest the Delaware River freeze and prevent a timely departure. It was a wise choice, because the winter of 1783–84 proved to be one of the coldest and most snow-filled within memory. Simultaneously, one or more vessels would be dispatched to the northwest coast after furs and, once loaded, continue across the Pacific to Canton.

Not even Robert Morris's extraordinary wealth and unique sources of credit could support unaided a venture of such magnitude. In June 1783, the search for suitable vessels commenced on the assumption that Morris would hold a one-third interest; that a consortium of Boston merchants would take the second third; and that Daniel Parker & Company, which operated rather loosely out of New York, would assume the remainder. But this was not to be. By the time the *Empress of China* sailed on Washington's Birthday 1784, not only had Ledyard's fur scheme been abandoned totally but also the Boston merchants had declined participation in the China voyage. Thus, Robert Morris was forced to commit himself at the last minute to a full half share, Daniel Parker & Company taking the other.

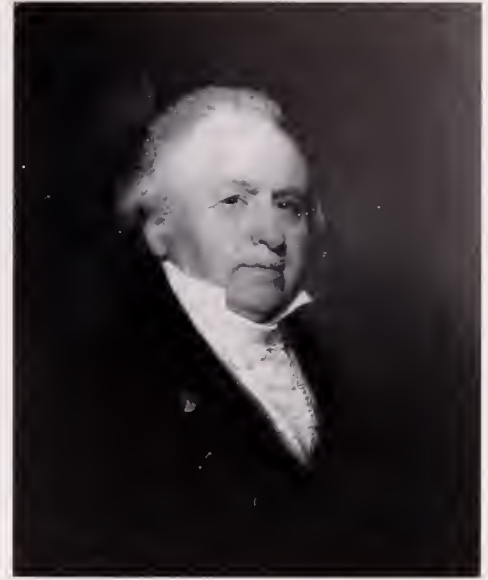
This latter company consisted of three nominal partners: Daniel Parker, a transplant from Massachusetts and a former artillery officer in the Continental army; John Holker, Jr., of Philadelphia, a French-born emigré of British descent, who had come to Pennsylvania during the Revolution as an agent for the French Royal Marine; and William Duer, a well-connected speculator from New York State. Of the three, it was Holker who dispensed the majority of the capital funds and arranged for credit. Duer, for the most part, sat at the sidelines carping loudly and doing little to uphold his financial share. Parker, it finally developed, had consistently falsified the company books to his personal advantage and had misappropriated funds out of the *Empress of China* to the tune of more than ten percent of her cash purchasing power in Canton. During July 1784, he fled the country for long-term sanctuary in the British Isles.

So it was that the financing, if not the port of clearance and entry, must be credited to Philadelphia, to which a substantial proportion of the *Empress of China's* oriental cargo was transshipped upon her return to New York.

The experiences gained during the *Empress of China* experiment greatly influenced the methods adopted by subsequent Philadelphia China traders, particularly with respect to their outbound cargoes. Aside from inconsequential amounts of Teneriffe and Madeira wines, cordage, tin, tar, turpentine, planks, wire, broadcloths, and lead ballast—few of which were of material interest to the Chinese—the principal trading cargo of the *Empress of China* consisted of specie (Spanish silver dollars) and nearly thirty tons of ginseng collected by the ship's surgeon, Dr. Robert Johnston, from the mountainous interiors of Pennsylvania and Virginia. For the last two items, the Chinese had voracious appetites—the first for its intrinsic value; the other as a medical panacea and aphrodisiac. Little else from North America, save furs, tempted the Chinese as valuable articles of trade.

As one port after another established its commercial relations with China, each tended to develop its own characteristic trading methods. Philadelphia, in the majority of early instances, stuck with ginseng and specie, gathering up what specie it could within the United States and then making up shortages from sources in Europe, Manila, or Batavia, the capital of the Dutch East Indies, situated on the island of Java.⁵ Many Philadelphia vessels made the direct passage around the Cape of Good Hope at the southern tip of Africa. Some, such as the ship *William Savery* in 1819–20 and the *New Jersey* in 1824–26, sailed more circuitous routes, reaching Canton by way of Savannah, Liverpool, and other ports.

In contrast, when vessels from Salem, Massachusetts, entered the China trade, that town's merchants also counted on specie but very little on ginseng, and most of all upon an assorted cargo of New England goods—salt fish, rum, timber products—that could be traded en route at Cape Town, the island of Mauritius in the



Gilbert Stuart (American, 1755–1828), *John Holker, Jr.*, 1817. Oil on canvas, 25³/₈ x 21" (64.4 x 53.3 cm). Private Collection

The son of a British emigré to France, John Holker, Jr. (1745–1822), came to Philadelphia during the American Revolution as the agent of the French Royal Marine and, for a time, served as French consul to Pennsylvania and several of the adjacent states. He was the principal financial backer of the half share in the Empress of China owned by Daniel Parker & Company and bore the brunt of the decades-long litigation arising from Parker's defection to Europe.



Unknown Western artist (probably British), *Merchant Ship*, c. 1790. Oil on canvas, 23 $\frac{1}{2}$ x 30 $\frac{3}{4}$ " (59.7 x 78.1 cm). Philadelphia Maritime Museum

An unidentified Philadelphia merchant vessel of the decade following the Revolutionary War rides to moorings in this painting. Typical of the ship-rigged vessels engaged in the early China trade, the size of the men on deck demonstrates that transoceanic merchantmen of the era were small and fragile creations.



Jacob Petersen (Danish, 1774–1854), *The Ship Helvetius*, c. 1810. Watercolor on wove paper, 19 $\frac{3}{16}$ x 21 $\frac{1}{16}$ " (48.7 x 53.5 cm). Philadelphia Maritime Museum. J. Welles Henderson Collection

Built in 1804 for Philadelphia merchant Stephen Girard, the *Helvetius* was extensively employed in the China and India trades. This watercolor was painted by the Danish marine artist Jacob Petersen during a voyage of the ship to the Baltic.



Deetzer (Dutch), *Captain Alexander Taylor*, 1825. Pastel on paper, 15 $\frac{7}{8}$ x 12 $\frac{1}{2}$ " (40.3 x 31.7 cm). Girard College, Philadelphia. Stephen Girard Collection

Alexander Taylor was at one time master of Stephen Girard's China trader *Helvetius*. This portrait was taken in Rotterdam.

Indian Ocean, or the Coromandel and Malabar coasts of India for articles acceptable to the Chinese. The Salem ships, as well as Boston vessels, also occasionally called at the Falkland Islands off Argentina to secure loadings of sealskins or ventured into the Pacific for sandalwood from the Sandwich (Hawaiian) Islands and edible sea slugs (*bêches-de-mer*) from Fiji.

Boston's China trade in the early days most frequently adopted a South American route around Cape Horn to the northwest coast of North America for furs and then on to Canton. The wisdom of John Ledyard's proposal, if not embraced at once, was proved within a very few years. Numerous fortunes derived from his inspiration, including that of New York's John Jacob Astor, even if Ledyard himself never reaped a single benefit.

Of other American ports with ships traversing the South China Sea—New Bedford, Providence and Bristol, New Haven, New York, and Baltimore, to name several of the more prominent—specific or unique methods of trade are less clear, although the ingredients of dollars and sealskins loomed large in the ways and means they chose to prosecute the business.⁶

The high-pooped East Indiamen of the European nations were behemoths in size and elegant in style and appointments compared to the vast majority of their American counterparts, yet United States ships in the China trade, especially those out of Philadelphia, rarely caused embarrassment to their owners. An aphorism of the day claimed that the finest vessel in the world would have a Boston underbody and Philadelphia topsides, a suggestion that if Boston built ships calculated for speed, Philadelphia built them for beauty. The Boston-built *Empress of China*, by way of



Sun Qua (Chinese, active 1830–70), *The Ship Stephen Girard*, c. 1833–40. Oil on board, 16½ x 23" (41.9 x 58.4 cm). CIGNA Museum and Art Collection, Philadelphia

Relatively few Philadelphia China traders were depicted in contemporaneous paintings, but the Stephen Girard, here shown sailing by the Bogue Forts in China's Pearl River, was an exception.



Unknown Western artist, *The Ship Lancaster*, 1817. Watercolor on paper, 17½ x 22½" (44.4 x 57.1 cm). Private Collection

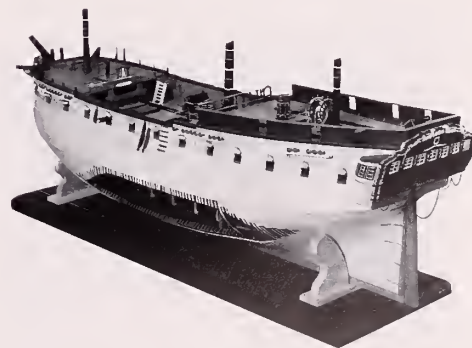
Thomas Pym Cope's (q.v.) ship Lancaster was launched in 1811 and dispatched to China shortly before the outbreak of the War of 1812. Despite fears to the contrary, the vessel returned safely to Philadelphia, and Cope reaped a profit of 100 percent. This painting shows her leaving Liverpool, England, in 1817.

example, had been modeled after the Yankee privateer *Bellisarius*, which, according to Philadelphia's leading shipwright, Joshua Humphreys, was "one of the fastest sailing ships that ever swam the Seas"; whereas the Philadelphia-built *Canton* has been reckoned by another, more modern authority as one of the more "magnificent pieces of the shipbuilders' art."⁷

At a time when many an American trading vessel could have been floated, the depth factor aside, in a twentieth-century backyard swimming pool—and the majority in one of Olympic proportions—it is a tribute to their builders that such fragile creations could survive one voyage, let alone many. The colonial merchant ship *Truelove*, built in 1764 at the shipyard of John, Manuel, and Benjamin Eyre of the Kensington section of Philadelphia, remained in active service for over a century. Stephen Girard's (q.v.) 300-ton China trader *Rousseau*, built at Philadelphia in 1801, ended her days as a New Bedford whaler over ninety years later.

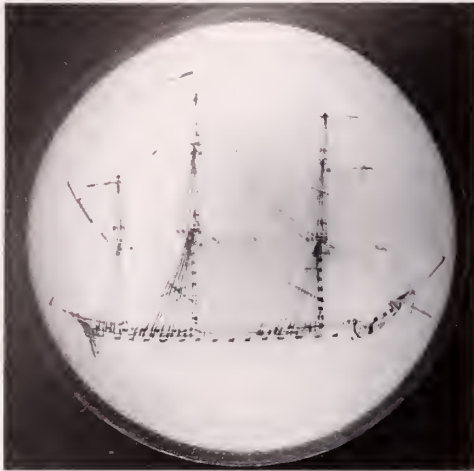
While British Indiamen averaged five hundred tons and up, Philadelphia China traders normally were of smaller burden yet surpassed in size the oriental merchantmen of other American ports. Reliable statistics for the seasons of 1800–1801 and 1801–2 provide interesting comparisons. During the first, Boston sent eight vessels to China (32 percent of the total United States flags); Philadelphia, seven (28 percent); and New York, three (12 percent); the remainder hailing from New Bedford, Providence, New Haven, and Baltimore. In terms of total tonnage, however, Philadelphia led the way with forty-one percent, followed by Boston's meager seventeen. In the 1801–2 season, Boston sent thirteen vessels to Philadelphia's nine, yet, again, Philadelphia's tonnage bested Boston's by thirty-five percent to twenty-nine.⁸

There were, needless to say, exceptions to the rule that Philadelphia's vessels



Model of the *Alliance*, by George P. Dukes, 1981–82. Wood with brass and iron fittings, h 26" (66 cm), w 72" (182.9 cm), d 18" (45.7 cm). Philadelphia Maritime Museum

Built at Salisbury, Massachusetts, in 1777–78, the *Alliance* was a frigate of the Continental navy commanded by such well-known officers as John Paul Jones and John Barry. After the Revolution, she was purchased for use as a China trader by Philadelphia financier Robert Morris.



Bowl, c. 1795. Porcelain, h 6³/₈" (16.2 cm), dia 15³/₄" (40 cm). Navy Memorial Museum, Washington, D.C. (Courtesy of The Naval Historical Foundation)

Thomas Truxtun, who made two voyages to China in the Philadelphia ship *Canton* during the closing years of the 1780s, ordered this bowl, which bears his cipher, from China in the mid-1790s. The 44-gun frigate depicted inside the bowl was taken from a plate in a book published by Truxtun in 1794. A matching bowl, which he presented to George Washington, is now at Mount Vernon.

Unknown American artist, *Thomas Truxtun*, c. 1794. Engraving, 5⁵/₈ x 3³/₈" (14.3 x 8.6 cm). J. Welles Henderson Collection

Thomas Truxtun (1755–1822) was a Revolutionary War privateersman and one-time business partner in Philadelphia of Thomas Randall, the junior supercargo of the *Empress of China*. In 1785, Truxtun garnered the honor of becoming captain of the ship *Canton*, the first China trader actually to sail from Philadelphia, and performed two voyages in her to the Orient. Subsequently, he became the incomparable commanding officer of the United States frigate *Constellation*.



measured between two hundred and four hundred tons. The second vessel to clear the Delaware capes for China was such an anomaly. The Massachusetts-built Continental frigate *Alliance*, purchased by Robert Morris on his own account in 1785, measured nine hundred tons. She soon proved to be too large and ostentatious for the purpose and was abandoned on Petty's Island above Philadelphia.

Merchants in other seaports made similar errors of judgment, too, as they each lusted after bigger and better vessels only to find that they were overstocking the limited domestic markets and driving down prices. Such was the case with the 560-ton *Grand Turk*, the second of the name, built for Elias Hasket Derby in Salem, Massachusetts. A similar misfortune befell the 800-ton ship *Massachusetts*, built by the designer of the *Alliance* for former *Empress of China* supercargoes Samuel Shaw and Thomas Randall. In this instance, however, she had been built out of green wood and arrived in the Orient with "blue mould an inch thick" thriving in the dank, steamy recesses of her hold.⁹

Both Samuel Shaw and Thomas Randall typify the species of men who formed the dramatis personae of the first China voyages: Revolutionary War veterans from the Continental army or navy or former privateersmen seeking to replace excitement and danger with adventure and profit. Philadelphia's John Green, captain of the *Empress of China* during her two Eastern voyages, had been in the employ of shipowners Willing & Morris before the Revolution and a Continental navy captain during it. John Barry of the *Asia* had served Willing & Morris as well and was one of several captains of the frigate *Alliance* during the war. Thomas Read, eighth-ranking captain in the Continental navy, later commanded the *Alliance* in her guise as an East Indiaman, while Continental navy captain James Josiah became master of the Philadelphia China trader *Brothers* in 1791 and his navy colleague Gustavus Conyngham assumed the captaincy of the Philadelphia ship *Hannibal* a year later.

Several budding luminaries of the future federal navy also loomed large in the early Philadelphia China trade: Thomas Truxtun, as mentioned above, in the *Canton*; and, in the ships *Pigou* and *Canton*, Richard Dale, who served as a first lieutenant during the Revolution under John Paul Jones in both the *Bonhomme Richard* and the *Alliance* and who, in the course of the Barbary Wars, was to command a squadron of naval vessels in the Mediterranean.

One tends to encounter the same names over and over again while searching the historical records of the China trade. This is true not only of Philadelphians and the city's adopted sons but also of prominent merchants throughout the Northeast, whose fingers seem to have been thrust into an infinity of common business pies. Two hundred years ago, a man of stature was as visible to the world as a heron in a frog pond.



After Alonzo Chappel (1828–1887), *John Barry*, 1863. Engraving on wove paper, 11 x 8¹/₄" (27.9 x 20.9 cm). Philadelphia Maritime Museum

John Barry (1745–1803) was born in Ireland but became a shipmaster in the employ of the Philadelphia firm *Willing & Morris* before the American Revolution and a captain in the Continental navy during the war. One of his vessels was the frigate *Alliance*, which his former employer, Robert Morris, later acquired for use in the China trade. Although Barry never commanded the *Alliance* in her peacetime role, he took the Philadelphia ship *Asia* to China during her voyage of 1787–89. With the emergence of the federal navy during the 1790s, Barry was appointed to the new frigate *United States* as senior officer.



Octant (Hadley Quadrant), probably made in England, c. 1750. Wood, brass, and ivory; radius 17¹/₈" (43.5 cm). Collection of W. Horace Hepburn

This mid-eighteenth century octant, used to determine latitude position at sea, is believed to have belonged to Captain John Barry and to have been used by him not only during the Revolutionary War but also during his voyage to China. It has descended through the Barry family to the present time.



Unknown Chinese artist, *The Columbian Schooner Matilda in Chase of the American Indiaman Asia*, c. 1833. Oil on canvas, 26¹/₈ x 36" (66.4 x 91.4 cm). Atwater Kent Museum, History Museum of Philadelphia

This scene depicts a namesake of the Philadelphia-built ship *Asia* which, under Captain John Barry, made a Canton voyage between 1787 and 1789. Here a later vessel of the same name is shown returning from China in about 1833.



Chair, c. 1788. Bamboo and caning, h 35¹/₂" (90.2 cm), w 20¹/₂" (52.1 cm), d 22" (55.9 cm). Philadelphia Maritime Museum. J. Welles Henderson Collection

By family tradition, this chair was acquired in China by Captain John Barry while in command of the ship *Asia*. Seventeen investors, including Robert Morris and Stephen Girard, participated in the *Asia's* voyage.



Bowl and Saucer, c. 1787–89. Porcelain with polychrome and gilded decoration; bowl: dia 3¹/₄" (8.2 cm), saucer: dia 5³/₈" (13.6 cm). Philadelphia Maritime Museum

Acquired in China during John Barry's 1787–89 voyage from Philadelphia in the ship *Asia*, this bowl and saucer were part of an extensive service and have descended through the Barry-Hayes-Hepburn family.

Mesnier Anne Bayout (French), *The Ship Pigou*, c. 1793. Oil on panel, 22 x 32" (55.9 x 81.3 cm). J. Welles Henderson Collection

Named in honor of the head of the British East India Company's operations in Canton, William Henry Pigou, the ship Pigou was built in Philadelphia in 1792 and before the end of the century made several voyages to China under the command of Captain Richard Dale and of John Green, Jr., son of the Empress of China's commanding officer. In this painting, the Pigou, Captain Jacob Lewis, is under attack by the French privateer L'Aventure, Captain Reynaud, while on a passage to Mauritius.



Dinner Service (partial), 1799. Porcelain decorated with overglaze blue enamel and gilding; tureen: h (with lid) 6 1/2" (16.5 cm), platter: 10 3/4 x 9 5/16" (27.3 x 25.2 cm), custard cup: h (with lid) 3 3/4" (9.5 cm). Philadelphia Maritime Museum

These pieces are a sampling from a dinner service believed to have been ordered during Richard Dale's last voyage to China in 1799.



Fan, c. 1795–1800. Ivory, l (guard) 10" (25.4 cm), spread 18" (45.7 cm). Philadelphia Maritime Museum

Delicately carved with figures and tendrils, this fan also bears the initials DD within a Federal-style shield, which stand for Dorothy Dale, wife of Richard Dale. The wood and gesso case is lined with green silk brocade.



In contemplating the China trade, one must always keep in mind that the decorative arts associated with the trade—excepting porcelain, perhaps—were incident to it and not its cause. It is a matter of fascination to read that “mandarin heads,” umbrellas, ciphered fans, flower seeds, bamboo washstands, sweetmeats, tea waiters, boxes of paints, ivorywork caskets, and “one box Trees Two d° Flowers” were imported on board the ship *Sampson* in 1792 or that Captain Gustavus Conyngham brought to Philadelphia in the *Hannibal* sugar, cassia, clay images, paper hangings, furniture, satin, lacquerware, bamboo blinds, floor mats, fans, and whangee canes.¹⁰ But what the shipmasters and shipowners profited from most were the teas, silk, nankeens, and porcelain.

Each ship carried a supercargo, whose specific business it was to handle transactions concerning the sales or purchases of cargoes, thus relieving the captain of all responsibilities other than navigation and shipboard workings. Both men, nevertheless, invariably received explicit instructions from the shipowners calculated to guide them through the intricacies of Chinese merchandizing. One such set of instructions, dating from the 1798–99 season, described in detail how to judge the various commodities the supercargo would be expected to acquire. Hyson was the first of the teas to be considered:

Hyson sifted, new, and of good quality, will have a fresh lively bloom, and of a deep bluish-green colour—the leaves single & closely twisted, free from dust, small broken leaves, and of Hyson Skin (which is the Chaff of Hyson) or large loose lumps. When steeped in hot Water, the leaves will spread open, and be large, fair, and unbroken, leaving the water clear, and tinged with a light Green colour, but if old, and bad, it will leave the water yellow and green¹¹

Gunpowder tea was the superfine leaves of the hyson “formed into large round curls, or Knots, of the size of Shot.” Young hyson was just that, the leaves being “the size of common Swan shot.” Singlo and twankay, resembling hyson skin but stronger, were green teas especially valued in England. To increase the quantity of their limited harvests, the supercargo was warned that “the Chinese adulterate it with yellow dust.” Of the black teas, souchong was considered the best, padre souchong, a tea grown in small quantities by monks, being the penultimate. Anchoy souchong should be avoided as it was “passed on the Americans & others, who are not skilled in Teas. . . . It resembles Souchong. . . . It has a high, fresh fragrant smell, and is a very excellent Tea for present use, but soon loses its virtue, and will be of little value after 12 Months, especially after a Sea Voyage.” These teas were shipped in chests, half chests, and quarter chests. The largest weighed, depending upon the type of tea, between fifty and one hundred pounds. Full chests, irrespective of weight, were of about equal dimensions.

Nankeen, a firm, durable cotton cloth, unsized and unbleached, was imported into the United States by the hundreds of tons, especially in the years prior to the mid-nineteenth century, when America’s domestic textile industry began to build on steam. The cloth usually was of a yellowish color, although special ordering could yield the same in white or blue at greater cost, and was widely employed in the United States for the manufacture of common clothing. It was sold in China in “short pieces” of lengths of fifteen feet, eight inches, and in “long pieces” (also known as “Company’s Nankeen,” referring to that favored by the British East India Company), each about twenty-one feet, nine inches long. One hundred pieces constituted a bale, in which form the cloth was ordinarily shipped. Twenty bales of first quality nankeen equaled one ton.

Silk could be purchased in an almost infinite variety of textures, weaves, designs, and colors. Americans preferred “Black Taffety,” satin, lutestring, and “every variety of fancy ribbons, handkerchiefs, and sewing silks.” Like nankeen, silk was sold in pieces, but lengths varied from fifteen to thirty yards, eighteen being the most common. Unlike nankeen, which only infrequently was shipped in boxes, silk almost invariably was; otherwise, it was rolled in oiled (waterproof) paper.

The method of doing business at Canton involving the “security,” or hong, merchants is described below, but lesser Chinese merchants were also involved. Those



Jacob Eichholtz (American, 1776–1842), *Captain Richard Dale*, c. 1821. Oil on canvas, 29 x 24½” (73.7 x 62.2 cm). Philadelphia Maritime Museum

Born in Norfolk County, Virginia, Richard Dale (1756–1826) first served in the Virginia navy during the Revolution and later under John Paul Jones in the Continental navy. For more than a decade after the end of the war, he was active in the China trade, commanding the Philadelphia ships *Pigou* and *Canton*. Holding a commission in the new United States Navy, Dale was sent to the Mediterranean in 1801, the frigate *President* as his flagship, to protect American commerce from the ravages of the Barbary pirates. He subsequently retired to private life.



Punch Bowl, 1787. Porcelain, dia 15⅝” (39.7 cm), capacity 3 gallons (7.6 liters). Philadelphia Maritime Museum

Richard Dale acquired this bowl in China when he went out as first mate in the *Alliance* in 1787–88. The Chinese artist used an engraving from a 1777 English treatise on seamanship as his model for the ship decorating the bowl. Other punch bowls bearing the same image include the *Empress of China* bowl in the New Jersey State Museum, Trenton, and the Grand Turk bowl in the Peabody Museum of Salem, Massachusetts.

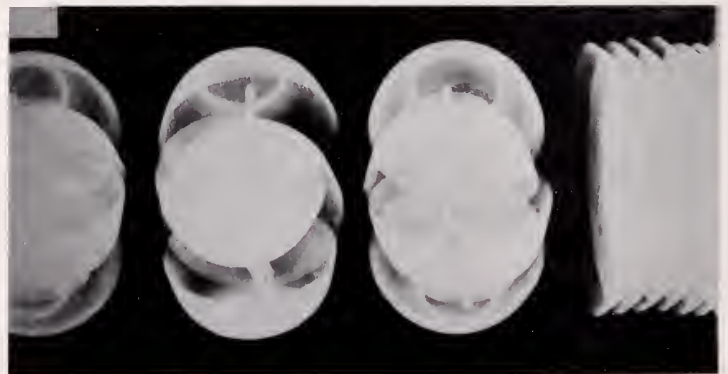


Tea Chest, 1811. Wood with leather and wood straps, h 24" (61 cm), w 18" (45.7 cm), d 18" (45.7 cm). Philadelphia Maritime Museum. J. Welles Henderson Collection

Of the variety of teas imported into Philadelphia, young hyson was a favorite. This chest, one of the few to have survived from the early years of the trade, arrived in 1811 aboard the ship Pacific, Captain Osmon, and is so marked.

Straw roll containing Chinese porcelain, with an x-ray of the package. Peabody Museum of Salem, Massachusetts (not in exhibition)

Few original, unopened containers for export porcelain have survived the ravages of time. This roll is one of the exceptions. The x-ray reveals its contents: one dozen teacups with handles, packed neatly in three groupings, and a dozen accompanying saucers.



who dealt in textiles were of particular importance to our supercargo, who was cautioned in 1798–99 that “the best merchants in this line are Samqua and Esking. Youquoy of China Street is honest, and rising into consequence, though as yet on an infinitely smaller scale than the former two, or indeed than Kingean, who is a rich old Man and of a well established House, but whose acting partner is rather slippery and tricky, though a Man so well instructed in the business of Canton, that it will be well to deal a little with him, to have the benefit of his instruction and information.”

Porcelain, the most durable staple of the American China trade, remains to this day extremely visible and is prized more highly today than much of it probably was when first imported. The common variety, blue and white Canton ware, was shipped in such vast quantities that it literally was used as ballast aboard ship. John M. Whitall, captain of the Philadelphia ship *New Jersey*, wrote in 1824 that “when stowing the Tea we put Chinaware in the wings [the sides of the hold] of the ground tier so that it took but about 4 Ton stone [ballast] to wing off with.”¹² The finest pieces, those customized orders with monograms, seals, heraldic devices, special subjects, or personalized motifs, were reserved for best, or fancy, use; the Canton ware for kitchen service. The writer’s father, for example, whose ancestors had been shipmasters and shipowners in the Salem (Massachusetts) China trade, as a child in the 1890s reached for a cookie jar on a top pantry shelf and in so doing demolished an incredible quantity of Canton ware without incurring the ultimate wrath of his parents. More than enough remained for future use, and the episode, while viewed with chagrin, was not sufficient to produce a gnashing of teeth. Porcelain was packed for shipment in boxes, chests, tubs, tubes, and fiber rolls. Frequently, sago was employed as a cushioning filler; in the case of watertight tubs, beans and water were sometimes added, the beans sprouting after the tub had been headed to form their own unique packing material.

There is a provincial pride in American China trade cities which tends to assume that surviving oriental goods owned by the old families came directly from the East to their towns and then stayed there. Much did, of course, but not all. Let us consider, for instance, portions of the cargo from the ship *New Jersey*, Captain Clay, which arrived at Philadelphia from Canton on the second of February 1799.¹³ Bohea, hyson, and hyson skin teas out of her were transshipped to Boston and from there again to the New Brunswick towns of Cumberland, Saint Andrews, and Saint John. Additional quantities left Philadelphia for Saint Andrews via Wilmington and for Surinam via Baltimore. Nankeens out of the same ship ended up in Saint Thomas, Curaçao, Saint Jago de Cuba, and New Orleans, all forwarded from Philadelphia through either New York, Baltimore, or Charleston. Thirty-eight of the bales reaching Curaçao were sent first to New York in the Amboy Stage Boat via Burlington, New Jersey. There is no accounting of those goods sold to commission merchants in other large cities, where they were dispersed locally. On balance, the evidence suggests that Philadelphia was a significant distribution point for as much as one-third of all Chinese imports in the United States from the beginning years of the trade until at least the late 1820s.¹⁴



Unknown French artist, *The Tiger's Mouth*, 1780s. Copper engraving on laid paper, 6¹¹/₁₆ x 9¹/₂" (17 x 24.1 cm). Philadelphia Maritime Museum

Two-thirds of the way from Macao toward Whampoa Reach, the Pearl River narrowed at a spot known as the Boca Tigris, or the Tiger's Mouth. Here, foreign vessels paused under the menace of the Bogue Forts to exhibit their passes.



Unknown Chinese artist, *The Ship Globe*, c. 1831. Oil on canvas, 19³/₄ x 25¹/₄" (50.6 x 64.5 cm). Atwater Kent Museum, History Museum of Philadelphia

Owned by John Frederick Lewis (q.v.), the *Globe* is shown at anchor in Whampoa Reach. The small craft under her stern is a boat from the Chinese custom house, so placed to discourage smuggling. This painting, one of two known (see also no. 176), was commissioned by the ship's supercargo, Edwin M. Lewis (q.v.), and became a cherished ornament in the Lewis family's Philadelphia counting room.



Unknown Chinese artist, *Whampoa Reach*, c. 1800. Oil on canvas, 17³/₄ x 22¹/₂" (45.1 x 57.1 cm). Philadelphia Maritime Museum

Lying some dozen miles downriver from Canton, Whampoa Reach was the limit of ocean-going navigation on the Pearl River. Here, Western vessels remained during their stay in China. The small boats moored alongside the *Indiamen* were stationed there by Chinese customs officials to discourage smuggling.



Edward Duncan (English, 1803–1882), after William John Huggins (English, 1781–1845), *Whampoa in China*, 1835. Aquatint on wove paper, 14⁹/₁₆ x 23⁵/₈" (37 x 60 cm). Philadelphia Maritime Museum

This unusual aquatint view of the deep water anchorage below Canton shows the nine-story pagoda on Whampoa Island, which was one of the wonders of the river.



ABOVE LEFT
Unknown Chinese artist, *Whampoa Reach*, c. 1850. Watercolor and gouache on paper, 18¹/₄ x 30⁷/₈" (46.4 x 78.4 cm). J. Welles Henderson Collection

The Reach, as viewed from Dane's Island in this Chinese painting, shows (from left to right) French's Island, Whampoa Island, and Junk Island.

ABOVE RIGHT
Unknown French artist, *The Hoppo Boat*, 1780s. Engraving on laid paper, 6 x 10¹³/₁₆" (15.2 x 27.5 cm). Philadelphia Maritime Museum

The nine-story pagoda on Whampoa Island looms over the official boat of the Hoppo, the chief of Chinese customs. The Hoppo was responsible for collecting all applicable duties on vessels and cargoes to and from Canton.

The Philadelphia shipmaster must have felt a little bit at home when navigating the Pearl River from Macao to Whampoa Reach, the limit of ocean-going traffic, because the Pearl and Delaware rivers are, in plan, virtually mirror images of each other. Canton and Philadelphia, furthermore, are almost equidistant from the open sea. If the mid-sixteenth-century Portuguese colony of Macao had its Delaware Bay equivalent in Cape Henlopen, Delaware, then the Boca Tigris would have been athwart Salem, New Jersey, the Second Bar at Wilmington, and Whampoa Reach adjacent to Hog Island and the present Philadelphia International Airport.

When a ship arrived in Macao Roads, she anchored three or four miles offshore unless weather conditions dictated a more protected anchorage. Once secure, the captain or supercargo communicated news of their arrival to the agents upriver at Canton by means of a fast boat, and, at the same time, went ashore to obtain a pass—a chop—and a pilot. The officer who landed at Macao was well advised to make himself known to the dignitaries of the customhouse as well as to the governor: "There is nothing to be gained by endeavouring to hurry these people in giving you a Pilot by loud talking," one American shipmaster informed another, "coaxing & greasing the palms of hands being the only means of doing it."¹⁵

With a chop and pilot secured, nothing prevented the vessel from entering the Pearl River save wind and tide. She would continue, pausing, perhaps, off Lintin Island, to a point about two-thirds of the way upriver, at a sudden narrowing of the stream where, on either side, it bristled with fortifications and in midstream ahead two fortified islands barred further progress. These were the Bogue Forts: the Boca Tigris, or Tiger's Mouth. Under the menace of the forts, the ship backed her sails and the pilot went ashore to exhibit the pass to the mandarin in charge. After a while, both would return on board, ostensibly to ensure that written description agreed with observed fact. The mandarin would be entertained with a glass of wine and presented with a gift. Custom fulfilled, he would pull away for shore and the vessel continued her journey upstream over the bars to Whampoa.

The ship's arrival at Whampoa Reach would occasion little excitement except among old friends meeting again after long separation; not so, however, when the *Empress of China* arrived in August 1784: "On opening the shipping at Whampoa," supercargo Samuel Shaw recalled, "we saluted them with thirteen guns, which were returned by each nation. At eight o'clock we came to anchor, and again complimented the ships with thirteen guns. The French sent two boats to assist in coming to anchor; the Danish sent an officer to compliment; the Dutch, a boat to assist; and the English to 'welcome your flag to this country.'"¹⁶

When the ship had entered the foreign anchorage at Whampoa, the pilot reported her arrival to the local office of the Hoppo, or collector of customs, who was directly appointed by the emperor. His agents, the Hoppomen, saw to it that all regulations were carried out and maintained. They were the Chinese equivalents of the eighteenth-century American tidewaiters who boarded vessels as they came in from sea and remained in them until the last of the duties had been tallied. Two Hoppomen's boats were stationed under the stern to prevent smuggling. The supercargo, mean-

while, busied himself with making the determination about which of the hong merchants in Canton was the most suitable to act as "security" for the ship. These merchants, known collectively as the *Co-hong*, were limited to thirteen in number and were the only ones officially recognized by the imperial court to trade with foreigners. They paid huge sums to Peking for the privileges and could expect to bear the brunt of additional squeezes and tributes, to pay an additional fortune should they subsequently wish to leave the *Co-hong*, and to face banishment if brought to bankruptcy. These men stood as security between foreigners and government to oversee the mercantile conduct and insure that there were no breaches of the law.

The instructions to our supercargo of 1798–99 led him step by step through the recommended procedures for selecting the security merchant for his vessel. "As early as possible," he was advised,

consult the opinions of different persons, as to the Character, situation, and credit as Merchants, of each on the list, and against such that are doubtful mark a Negative; and if your doubtful List is confirmed, by various different opinions, strike out their names and you soon have your List reduced to 2, 3, or 4. . . . And, by putting those that remain in comparison, one with another . . . persons will agree in saying that, such a one is more respected, in better Credit, and will do your business better than the others. Your judgement in this way, will soon be brought to a point, particularly when you learn what Ships he has had, and how he is spoken of. Different descriptions of Chinamen who are always ready to bestow praise where they think it merited, and, when addressed in a proper manner, will speak the truth on the other side, as freely as others. . . . When, in this manner, you have decided on the most suitable person to consign yourself to, (which you ought to do as soon as possible; if so soon as your first day or the next Morning after your arrival . . . all the better; for, the sooner you do it, the more greedy will they be after your business) call on him, with such person as will give the greatest weight to your Introduction. . . .¹⁷

Security merchant for the first American vessel in the trade, the *Empress of China*, had been Puankequa who, within fifteen years, was described as "the Chief, or Head of the Hong. He possesses immense property, great influence, and a high, independent spirit. He is devoted to the English, who endeavor to engross his whole attention and influence. He will not [any longer] undertake to Secure American Ships, either because it might not be agreeable to the English, or because their Concerns are not of consequence enough to merit his attention; and, having the choice of the business at Canton, he confines himself to the English and Spaniards. This year,

Unknown Chinese artist, *Red Light District, Canton*, c. 1850. Gouache on paper, 16 x 22" (40.6 x 55.9 cm). Private Collection

Among the most unusual paintings to have come out of the American China trade is this view of the red light district of Canton. The Chinese artist has taken many fanciful liberties with the scene, among the most evident of which are the extremely large steamers and sailing ships plying the Pearl River.





ABOVE LEFT

John B. Dale (American), *Canton Linguist*, 1845. Pencil on paper, 10⁷/₈ x 8⁵/₁₆" (27.6 x 21.1 cm). J. Welles Henderson Collection

The linguist was an all-important, and necessary, adjunct to Westerners engaged in commerce at Canton. Appointed by the Hoppo, the linguist transacted business with that office, arranged for the lighterage of cargo to and from Whampoa, and generally kept an eye on the "foreign devils." Lieutenant Dale of the United States Navy sketched this linguist while on a world cruise in the United States frigate Constitution.

ABOVE RIGHT

Attributed to Spoilum (Chinese, active c. 1785–1820), *Chinese Tea or Silk Merchant*, c. 1815. Oil on canvas, 26¹/₂ x 20" (67.3 x 50.8 cm). Girard College, Philadelphia. Stephen Girard Collection

The opaque white button affixed atop the hat of this identified but seemingly implacable Chinese merchant indicates that he was a fourth-rank civil mandarin.

OPPOSITE

Attributed to George Chinnery (British, 1774–1852), *Houqua*, c. 1825. Oil on canvas, 26 x 19" (66 x 48.3 cm). Private Collection

The most famous and respected of all the hong merchants at Canton was Houqua, here depicted in a portrait painted for the Philadelphian Benjamin Chew Wilcocks (q.v.).



however [1797–98], he secured two Danish Ships, they having about 350,000 Dollars each." During the previous season, two Philadelphia ships had engaged in the trade—the *Woodrop Sims* and the *Pigou*. Hong merchant for the first had been Gowqua, "a very old Man; and very cautious, and circumspect in his actions." Monqua, another old man, handled the *Pigou* but "did not give entire satisfaction."¹⁸ Of the sixteen Philadelphia ships sent to China in the seasons of 1800–1801 and 1801–2, eleven were secured by Consequa, four by Chunequa, and one by Monqua.

Caution and careful selection of hong merchants remained the watchwords for new supercargoes learning the business. Satisfaction given to one American need not be the experience of another, although as a general rule the integrity of the hong merchants was legion. Instances of fraud were rare, indeed; one of the few surviving records of such a case involving Philadelphians concerned Consequa's loadings of inferior tea aboard the ships *Ganges*, *Bingham*, and *Asia* in 1804–6 and the substitution of boxes of paper for boxes of silk. "Consequa will have no more business with this place," Philadelphia merchant Edward Gray wrote to Chunequa, "you and Houqua will do all."¹⁹

In addition to the selection of a hong merchant, the supercargo hired a "linguist" to transact business with the Hoppo's office as well as to arrange lighterage of the cargo to and from Canton. The linguists, appointed by the Hoppo, to a significant degree were the foreigners' shadows, guides, and factotums, just as the Whampoa compradores, also appointed by the Hoppo, took charge on board of the ship's internal economy, order, good conduct, surveillance, and supply.

Before a vessel could open hatches, there was the formality of "cumshaw and measurement." Wrote one old China hand of the practice:

The first word signifies "present," and was the payment made by the earliest foreign vessels for the privilege of entering the port; and the second is equivalent to tonnage duties. On the day of which notice was given to the agent, a specially appointed mandarin from the Hoppo's office was sent on board, attended by pursers and numerous servants. He was always received with some ceremony, and regaled with wine and biscuit. As with all the officials, they were men of a good deal of dignity and ease of manner. The captain





A



B

Unknown Chinese artist, *The Hongts at Canton*, c. 1760. Gouache on paper; left to right: A 20½ x 31" (52.1 x 78.7 cm), B 20½ x 32⅝" (52.1 x 82.9 cm), C and D 20½ x 34¾" (52.1 x 88.3 cm). Peabody Museum of Salem, Massachusetts



Unknown Chinese artist, *The Hongts at Canton*, mid-1780s. Gouache on paper, 17 x 28" (43.2 x 71.1 cm). Private Collection

The view was taken at about the time of the Empress of China's arrival in China. From left, the flags show the factories of Denmark, Spain, France, Sweden, Great Britain, and Holland.

Attributed to the studio of Lam Qua (Chinese, active c. 1820–50), *Canton Foreign Factories from the River*, c. 1835. Oil on canvas, 14⅛ x 22" (35.9 x 55.9 cm). J. Welles Henderson Collection





C



D

In 1757 all Western trade with China was confined to Canton. European, and eventually American, merchants were obliged to conduct all business and live their lives at Canton within a rambling series of buildings built for their reception along the banks of the Pearl River. The sequence of paintings on these two pages illustrates the changes that time and a series of devastating fires brought to the area. These four paintings (A–D) form a panoramic view down-river from the hongts to Dutch Folly Fort about 1760, before the American entry into the trade. The flags flying before each factory are (from left) Danish, French, Imperial (Austrians from Oostende), Swedish, British, and Dutch.



Unknown Chinese artist, *The Hongts at Canton*, c. 1841–47. Gouache on paper, 6¹³/₁₆ x 11¹³/₁₆" (17.3 x 30 cm). J. Welles Henderson Collection



Attributed to the studio of Lam Qua (Chinese, active c. 1820–50), *Canton Foreign Factories from the Land*, c. 1835. Oil on canvas, 14¹/₈ x 22" (35.9 x 55.9 cm). J. Welles Henderson Collection



A Chinese Compradore.

ABOVE LEFT

John B. Dale (American), *Chinese Compradore*, 1845. Watercolor on paper, 7 x 5" (17.8 x 12.7 cm). J. Welles Henderson Collection

Westerners trading in China between the mid-eighteenth century and 1842 were obliged to deal with two types of compradores. The Whampoa compradore furnished provisions and other necessities for the ship and sailors during the stay in the anchorage, whereas the house compradore provided similar services and servants to maintain internal order and economy within the individual foreign factories, or hong, in Canton. This sketch was made by Lieutenant Dale while in the frigate *Constitution*.

ABOVE RIGHT

John B. Dale (American), *John Chinaman trading with Jack Tar*, 1845. Ink on paper, 3 x 3 3/8" (7.6 x 8.6 cm). J. Welles Henderson Collection

Like any good sailor-fellow, Jack Tar in China took advantage of whatever occasions presented themselves to buy souvenirs. This transaction was sketched by Lieutenant John B. Dale while in the *Constitution*.



John Chinaman trading with Jack Tar.

would receive him at the gangway, while all hands were rigged out in their "Sunday suits." After the ordinary salutations, inquiries as to the passage out, &c., the measurement would be made by one of the attendants attaching the end of a measured tape to the forward part of the rudder head and running it to the after part of the foremast, then calling out the length, which others would note in writing; the breadth was then taken amidships close abaft the mainmast, between the plankshears, which being booked, a calculation was made of the dimensions for duty. . . .²⁰

Once the "cumshaw and measurement" procedure was completed, a permit was granted for the opening of hatches. From that point forward, unloading progressed normally, small workboats carrying the cargo the final miles to the foreign factories at Canton.

The "factories," of course, were not factories in the sense of being places where objects were manufactured. Rather, they were the business offices and living quarters in which the foreign nationals were largely confined during the trading season, after which they were obliged in most instances to return to Macao until the next one began. Western women were forbidden in Canton. Although the words "factory" and "hong" were frequently interchanged in common speech, the meanings were not identical. Factories were the combination of living quarters and offices, whereas hong also included warehousing facilities and their various offices, the whole engaged under one roof.

Each factory consisted of a series of buildings, one behind another and interconnected by narrow passageways and corridors. Those in front, facing the Pearl River, were the most desirable and so the most expensive to rent from the hong merchants, to whom they belonged. "Entrance to the rear Factories," explained one observer,

was by arched passages running through those in front. The lower floors were occupied by counting-rooms, go-downs, and store rooms, by the rooms of the Compradore, his assistants, servants and coolies, as well as by a massively built treasury of granite, with iron doors, an essential feature, there being no banks in existence. In front of each treasury was a well-paved open space, with tables for scales and weights, the indispensable adjuncts of all money transactions, as receipts and payments were made by weight only, except in some peculiar

cases. The second floor was devoted to dining and sitting rooms, the third to bedrooms. As almost all were provided with broad verandahs and the buildings put up with care, they were quite comfortable, although in every respect devoid of ornamental work. In front of the middle Factories between Old China Street and Hog Lane ran a broad stone pavement, and this bordered an open space running down the banks of the river, a distance of about 300 feet. . . .²¹

An American who rented quarters in one of the factories hired his chinaware and his silver plate from Chinese merchants, and the house compradore provided whatever other furnishings might be required. The latter was one of the more important figures in the whole factory. He was secured by a hong merchant and was responsible for internal order and economy of the house and its employees. The factory's treasury as well fell under the compradore's aegis and not infrequently contained sums in excess of a million dollars. His pay was small, but his perquisites were far-reaching and included percentages of the cash passing through his hands; of moneys certified by the shroffs, who examined and tallied the dollars, to be good; of payments of odd sums less than one thousand dollars; of personal contracts with the merchants; and of loans contracted with some of the lesser merchants such as the nankeen, silk, tea, and porcelain sellers.

Once a lading had been gathered, transported to Whampoa Reach, and stowed, and all financial obligations and duties had been paid, an exit pass, known as the grand chop, was issued by the Hoppo, and the vessel retraced her steps down the Pearl River, out into the South China Sea, and set a course for home.

One aspect of the trade has not been mentioned, nor for the present purposes need it be except in passing. The importation of Turkish opium into China by Westerners—especially by the British—hangs like a polluted layer in the China trade atmosphere. Some Philadelphians, such as Stephen Girard and Benjamin Chew Wilcocks (q.v.), invested heavily in the traffic, while others, including Nathan Dunn and the *New Jersey's* captain, John M. Whitall, refused to participate on moral grounds. Not unlike the semiclandestine activities of smuggling or slaving, extant records of opium-running are few and thin. The definitive study of Philadelphia's participation remains to be written.²²

The foregoing description of the methods of trade in Canton, while relatively brief and reduced to their basic components, nonetheless conveys some sense of the restrictive nature imposed by the Chinese on foreign merchants. The basic structure of the trade was the same for Philadelphians as for the merchants of Boston, London, Amsterdam, or Göteborg. Except for small details or temporal anomalies, the same procedures held sway from the beginnings of American involvement in 1784 until 1842, when the Treaty of Nanking extended maritime commerce from Canton alone to include Hong Kong, Amoy, Foochow, Ning-po, and Shanghai, and so altered radically the complexion of the historic intercourse between East and West.

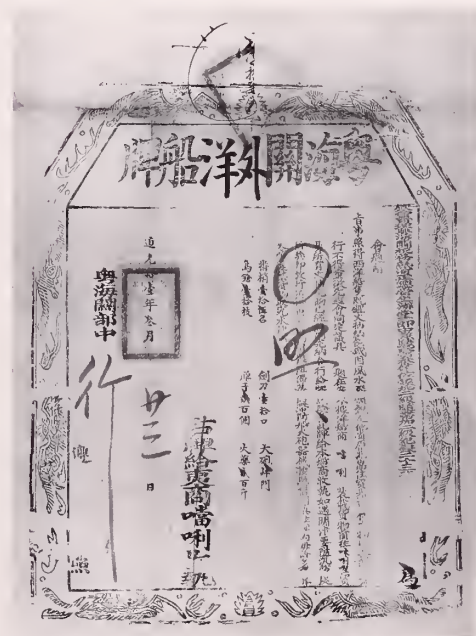
It should be clear by now that in the fifty-five-year period from 1785 to 1840 the City of Brotherly Love was deeply committed to commercial activities with the Orient. It must be equally evident that the population of the city—28,522 inhabitants in 1790 and only 121,376 in 1850—was incapable by itself of absorbing the hundreds of thousands, if not millions, of tons of Chinese goods passing through the port of Philadelphia during those years. An awesome proportion must, perforce, have made its way elsewhere throughout the country and overseas.

By their very nature, the staples of the trade were ephemeral. The teas were consumed. Silks and nankeens were used, worn out, and discarded with age, or they perished in the natural course of events, leaving little more than a residual sampling by which their fabric may be judged. A higher proportion of the decorative arts remain to be appreciated, and it is chiefly upon these that we are dependent in order to gain some insight into the legacy of Philadelphians and the China trade.

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Historian and Editor
Philadelphia Maritime Museum

Grand Chop, 1831. 30 x 20³/₄" (76.2 x 52.7 cm), Peabody Museum of Salem, Massachusetts

When a vessel had complied with all custom house formalities and had paid all duties, Chinese officials issued a grand chop, or pass, to permit her to proceed to sea for home. The example illustrated was issued from the Macao custom house in 1831 for the ship Sumatra, Captain Charles Roundey, of Salem, Massachusetts.



1. William Bell Clark, *Gallant John Barry* (New York, 1938), p. 351.
2. See *ibid.*, pp. 337–50.
3. See William A. Baker, "Commercial Shipping and Shipbuilding in the Delaware Valley," *The Society of Naval Architects and Marine Engineers Spring Meeting Papers*, 1976 (New York, 1976), pp. 1-1-1-6.
4. See Philip Chadwick Foster Smith, *The Empress of China* (Philadelphia, 1984).
5. See Lawrence H. Leder, "American Trade to China, 1800–1802," *The American Neptune*, vol. 23, no. 3 (July 1963), pp. 212–18. A view of the overall Philadelphia trade is to be found in Jonathan Goldstein, *Philadelphia and the China Trade, 1682–1846* (University Park, Pa., 1978).
6. Leder, "American Trade to China"; and Samuel Eliot Morison, *The Maritime History of Massachusetts 1783–1860* (Boston, 1941), pp. 52–95.
7. Joshua Humphreys Notebook, HSP; and Marion V. Brewington, "Maritime Philadelphia, 1609–

- 1837," in Charles Lyon Chandler, Marion V. Brewington, and Edgar P. Richardson, *Philadelphia: Port of History, 1609–1837* (Philadelphia, 1976), p. 57.
8. Leder, "American Trade to China," pp. 216–17.
9. James W. Snyder, Jr., ed. and trans., "Papers Relating to the Building of the Ship *Massachusetts*, at Braintree, 1787," *Essex Institute Historical Collections*, vol. 74 (July 1938), pp. 239–50; see also James Duncan Phillips, *Salem and the Indies* (Boston, 1947); Philip Chadwick Foster Smith, *The Frigate Essex Papers: Building the Salem Frigate, 1798–1799* (Salem, Mass., 1974), pp. 49, 51, 67–68.
10. *Sampson and Hannibal Manifests, 1793*, PMM.
11. Instructions to Unidentified China Trade Supercargo, PMM. The quotations in the following 4 paragraphs are also from this manuscript.
12. *New Jersey Logbook*, Captain John M. Whitall, Private Collection.
13. Information from the China trade manuscript

- collection of Robert Schwarz, Philadelphia.
14. Ann White, "Philadelphia and the China Trade," master's research paper, University of Pennsylvania, pp. 41–43 (copy at PMM).
15. Benjamin Shreve Papers, Peabody Museum of Salem, Salem, Mass.
16. Samuel Shaw, *The Journals of Major Samuel Shaw, the First American Consul at Canton*, ed. Josiah Quincy (Boston, 1847), pp. 160–67.
17. Instructions to Supercargo, PMM.
18. *Ibid.*
19. Quoted in White, "Philadelphia and the China Trade," pp. 33–34.
20. William C. Hunter, *The 'Fan Kwae' at Canton Before Treaty Days, 1825–1844* (1882; reprint, Taipei, 1965), pp. 98–101.
21. *Ibid.*, pp. 24f.
22. For more detailed remarks about Philadelphians in the opium trade, see Goldstein, *Philadelphia and the China Trade*, pp. 40–70.

Raffael Corsini (Turkish, active 1830–80), *The Harbor at Smyrna, Turkey, 1858*. Watercolor, 24½ x 35¾" (62.2 x 90.8 cm) (framed). Philadelphia Maritime Museum

The port of Smyrna (Izmir) was frequented during the nineteenth century by large numbers of American and European vessels involved in the opium trade with China. From this port derived much of the opium later transshipped to the Orient.



CATALOGUE

CHEW & WILCOCKS



Benjamin Chew, 1792. India ink on paper, 5 x 3³/₄" (12.7 x 9.6 cm). Collection of Anne Chew Barringer

Inscribed: Benjamin Chew, Esq^r of Philad^a Sometime Chief Justice of Pennsylvania Aged 70. This silhouette shows Chew in his later years, wearing his tricorn hat.



Russell Smith (American, 1812–1896), *Chew House (Cliveden), Germantown*, 1843. Oil on panel, 17 x 24" (43.2 x 61 cm). The Pennsylvania Academy of the Fine Arts, Philadelphia. Presented by the Ladies' Bazaar

BENJAMIN CHEW (1722–1810) was the son of Dr. Samuel Chew (1693–1743), physician and chief justice for the Lower Counties in Delaware, and his wife Mary Galloway.¹ He began to study law in the office of Andrew Hamilton around 1736 and remained there until Hamilton's death in 1741. Subsequently Benjamin was sent to London to continue his studies at the Middle Temple, but on the death of his father he returned to America. He married his cousin Mary Galloway (died 1755) in 1747, and they made their home in Dover, Delaware, where Benjamin practiced law. In 1754 they moved to a house on Front Street in Philadelphia near Dock Creek. In Philadelphia Benjamin Chew continued to practice law and held numerous public offices; he was attorney general from 1755 to 1769, member of the Provincial Council from 1755 to 1775, judge in Philadelphia from 1755 to 1774, and register-general of Pennsylvania from 1765 to 1777. Two years after his first wife's death he married Elizabeth Oswald, and their only son, Benjamin, Jr., was born the following year. Their summer home was Cliveden in Germantown, built from 1763 to 1767, and after 1771 their residence in town was on Third Street, next to that of Samuel Powel (q.v.).

In 1774 Chew became chief justice of the Pennsylvania supreme court. When the Continental Congress recommended the arrest of Pennsylvania's "Crown and proprietary officers" in July 1777, both the governor and Chief Justice Chew were sent to the Union Iron Works in New Jersey. When Benjamin Chew was allowed to return to Philadelphia in June 1778, he found Cliveden uninhabitable because it had been the site of heavy fighting in the 1777 Battle of Germantown. He sold Cliveden in 1779 but repurchased it in 1797. Chew was commissioned in 1791 as judge and president of the High Court of Errors and Appeals of Pennsylvania, positions he held until 1808. He died in 1810 at his Third Street home and was buried in St. Peter's churchyard in Philadelphia.

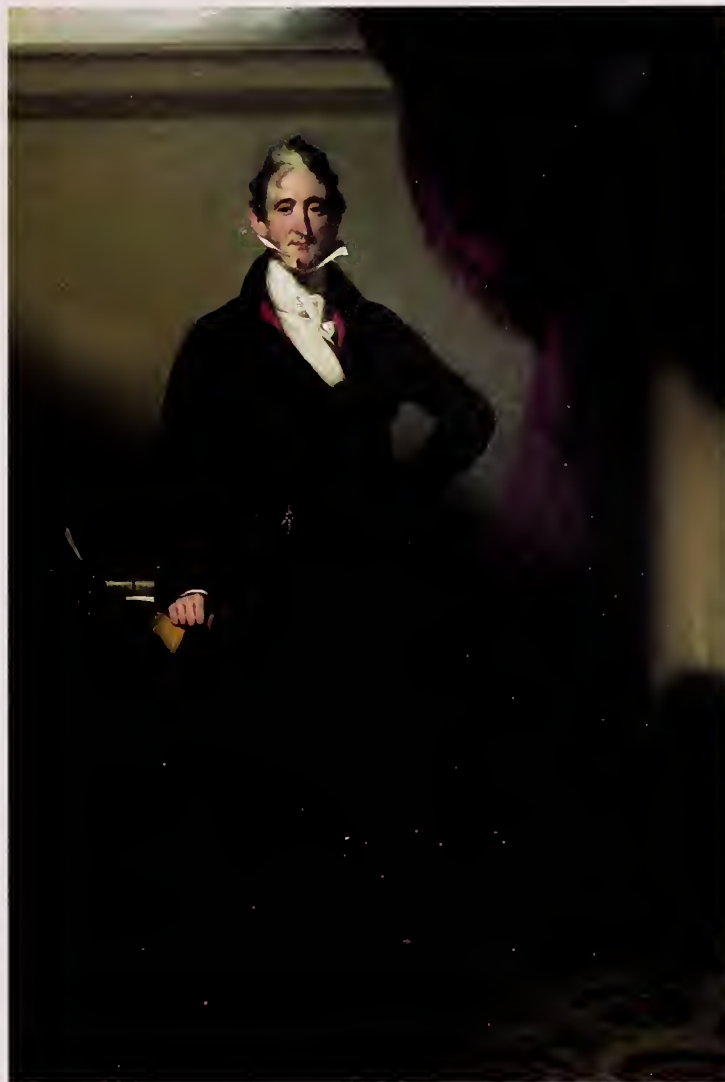
Like his father, Benjamin Chew, Jr. (1758–1844), studied law at the Middle Temple and became a lawyer. Until 1804 he acted as the Philadelphia agent for his nephew in Canton, Benjamin Chew Wilcocks, from whom both Benjamin Chew, Sr., and Benjamin Chew, Jr., ordered such Chinese goods as porcelain and tea.² In a letter to his nephew on September 6, 1817, Benjamin Chew, Jr., wrote: "My family at the present season as usual are passing at Cliveden where according to the custom of old as soon as we receive your tea from the ship we shall make a libation in its best liquor to the success of all your wishes."³

Benjamin Chew Wilcocks (1776–1845) was the son of Alexander Wilcocks (1742–1801), an attorney and judge in Philadelphia, and his wife Mary Chew (1747/48–1794), the oldest daughter of Benjamin Chew.⁴ He played an important role in the development of trade between the United States and China and was nicknamed "The High Devil" by the Chinese because he was so tall.⁵ He probably started in the China trade as a supercargo with George Howell (q.v.) in the *Delaware*, which arrived in Philadelphia from Canton on April 10, 1799.⁶ In 1803 he was again a supercargo, this time in the *Pennsylvania*,⁷ and it may have been on this ship that he first took to China his indentured servant, once the property of his grandfather Benjamin Chew, the young Negro boy David. David later made other trips to China and eventually was sent there in a position of some importance; by 1816 he had worked off his indenture.⁸ During these early years of his involvement in the shipping trade, Wilcocks was both in Philadelphia, where in 1802 the family business at 61 South Water Street was listed in his name in the Philadelphia city directory, and in Canton.

In late 1811 or early 1812, Benjamin Chew Wilcocks returned to Canton as a resident commission agent for what would be his longest stay in China.⁹ In the fall of 1812, he wrote home: "In the next month, I shall determine what to do with myself; it would be at my time of life idle indeed to settle in any part of the world where I had not the prospect of making money, and I must see my way very clear indeed before I make up my mind to remain here."¹⁰ On January 19, 1813, he was commissioned United States consul at Canton—a position he had hoped for in 1811.¹¹ Wilcocks continued to carry on his mercantile business, including the sale of opium to the Chinese, and all must have gone well because in 1815 he wrote, "It will be



George Lethbridge Saunders (English, 1774–1846), *Benjamin Chew Wilcocks and Sarah Wain Wilcocks*, c. 1842. Watercolor on ivory, 5¹/₈ x 3⁷/₈" (13 x 9.9 cm) and 4¹/₄ x 3⁵/₁₆" (10.8 x 8.4 cm). Private Collection



George Chinnery (British, active Macao, 1774–1852), *Benjamin Chew Wilcocks*, c. 1828. Oil on canvas, 27 x 18¹/₂" (68.6 x 47 cm). The Hongkong and Shanghai Banking Corporation, Hong Kong

Benjamin Chew Wilcocks was a much more

flamboyant man than either his grandfather or uncle. His years spent in China, in business as well as in diplomatic service, probably influenced his departure from the Quaker lifestyle. This portrait by George Chinnery, with whom he was well acquainted in China, shows Wilcocks to be a handsome and haughty man.

about ten years before I can think of going home."¹² Of his business affairs he later said, "My credit in China is good, because I am punctual in paying people what I owe them, but I *must have* remittances, and that regularly too, or it is impossible to proceed in Mercantile operations such as mine, which are chiefly dependent on borrowed capital."¹³ Although his services as consul ended in 1822, he remained in Canton as a merchant until 1827.¹⁴

Like other Americans living in China, Wilcocks sent presents home to his family. In her diary of 1813–16, Harriet Manigault (1793–1835), soon to marry Benjamin's brother Samuel (1786–1824), wrote about the many presents—shawls, dresses, and jewelry—she had received from her future brother-in-law.¹⁵ The two younger sisters of Benjamin Chew Wilcocks, who married sons of Philadelphia lawyer Jared Ingersoll, Jr. (Ann Wilcocks [1781–1831] married Joseph Reed Ingersoll [1786–1868], and Mary Wilcocks [1784–1862] married Charles Jared Ingersoll [1782–1862]), also cer-



Coat of arms of Benjamin Chew Wilcocks, probably from a signet ring, stamped in wax on a document in the Chew Family Papers.

tainly received gifts from their brother. The *London Trader*, which arrived in Philadelphia from Canton on March 26, 1819, had goods on board for Mrs. Wilcocks, Mrs. J. Ingersoll, and Mrs. C. Ingersoll.¹⁶

Back in the United States, Benjamin Chew Wilcocks continued to invest in the China-trade, having interests in the ships *Thomas Scattergood*, the *Pacific*, and the *New Jersey*.¹⁷ Although in March 1842 he unsuccessfully applied to be appointed ambassador to China, he apparently did not return to China.¹⁸ Later that year he married his cousin Sarah Waln (1806–1886), daughter of William Waln and Mary Wilcocks (1781–1841), who was the daughter of Benjamin Chew Wilcocks's uncle John, and they had two daughters. He died on December 1, 1845, leaving a sizeable estate.¹⁹

Negro David ~~was~~ ^{whose time} was assigned to B. C. Wilcocks, and by him taken aboard in consideration of his allowing to B. Chew Wages for him, went to Canton in B. Wilcocks' employ as seaman on board Brig Pennsylvania Packet Capt. Shew and was on board said Brig until her Return from Voyage
 20 Months - at \$12. per month \$ 240.--
 Again went out in same Brig under Capt. M. Pherson and continued in said Brig 24 months and being full seaman was allowed \$26. per month - 628.--
 The Brig went to China & to the Malay Coast on a trading Voyage -
 Again went to India in same Brig under Capt. Bowen and was absent - 18 months -
 Again in same Brig under Capt. Booddy then said to be for the Concern of W. Waln and B. C. Wilcocks and rec^d the greater part of the Wages on his own account, the Term of his Indenture being expired -
 The above information received from David June 1816

An account, recorded June 1816, of the indentured Negro servant David, who spent a number of years in the employ of Benjamin Chew Wilcocks in his China trade business.

After making four voyages to the Far East that totaled over five years, David had worked off his indenture (Chew Family Papers).

1. For biographical information on Chew, see J. Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609-1884* (Philadelphia, 1884), vol. 2, p. 1507; Robert C. Moon, *The Morris Family of Philadelphia*, vol. 3 (Philadelphia, 1898), pp. 907-10; Harold Donaldson Eberlein and Cortlandt Van Dyke Hubbard, *Portrait of a Colonial City* (Philadelphia, 1939), pp. 325-38; *DAB*, s.v. "Benjamin Chew"; Margaret B. Tinkcom, "Cliveden: The Building of a Philadelphia Countryseat, 1763-1767," *PMHB*, vol. 88, no. 1 (1964), pp. 3-36; and *PMA*, *Philadelphia: Three Centuries of American Art* (Philadelphia, 1976), pp. 80-81.
 2. See Benjamin Chew Wilcocks, Canton, to Benjamin Chew, Jr., Philadelphia, Mar. 14, 1804, and Nov. 19, 1804; and Benjamin Chew, Jr., Philadelphia, to Benjamin Chew Wilcocks, Canton, Aug. 14, 1816, Chew Family Papers.
 3. Chew Family Papers.
 4. See Genealogical Data, vol. 61, p. 82, Frank Willing Leach Collection, CSP.

5. William C. Hunter, *Bits of Old China* (Taipei, 1966), p. 269.
 6. Thomas Fisher Letter Book, 1793-1808, p. 71, Logan Papers, HSP.
 7. Stephen Girard (q.v.) to Martin Bickham, Apr. 11, 1803, Letter Book 8, Stephen Girard Papers, Girard College, Philadelphia.
 8. "Negro David whose time was assigned to B. C. Wilcocks, and by him taken to Sea . . .," June 1816, Chew Family Papers.
 9. Samuel Wilcocks to unidentified recipient, Feb. 12, 1812, M-438, reel 8, NA.
 10. Wilcocks to George Harrison, Nov. 15, 1812, Brinton-Coxe Collection, HSP.
 11. Lists of Consular Officers by Post, 1789-1939, RG 59, General Records of the Department of State, NA; and Wilcocks to unidentified recipient, June 5, 1811, M-438, reel 8, NA.
 12. Wilcocks to Harrison, Dec. 17, 1815, Brinton-Coxe Collection, HSP.
 13. Wilcocks to Harrison, Feb. 18, 1819, *ibid*.

14. The last official document transmitted by Benjamin Chew Wilcocks as consul was on Jan. 3, 1822 (H. Doc. 71:26:2, Free Library of Philadelphia). For his merchant years in Canton, see Hunter, *Bits of Old China*, p. 268; and Jacques M. Downs, "American Merchants and the China Opium Trade, 1800-1840," *Business History Review*, vol. 42, no. 4 (Winter 1968), p. 434.
 15. *The Diary of Harriet Manigault, 1813-1816* (Rockland, Me., 1976), pp. 100, 129, 135.
 16. *London Trader* Manifest, Mar. 26, 1819, NA.
 17. Downs, "American Merchants," p. 435; *Pacific* Manifest, July 27, 1819, NA; and Jonathan Goldstein, *Philadelphia and the China Trade, 1682-1846* (University Park, Pa., 1978), p. 50.
 18. *Diary of Charlotte Wilcocks*, Mar. 7, 1842, HSP.
 19. *Memoirs and Auto-Biography of Some of the Wealthy Citizens of Philadelphia* (Philadelphia, 1846), p. 68.



1. Dinner Service (partial)

Late eighteenth century

Porcelain decorated with overglaze blue, orange, and black enamel and gilding
Collection of Mr. and Mrs. John T. Chew;
Cliveden, Philadelphia, a co-stewardship
property of the National Trust for Historic
Preservation

Ten pieces. Central eight-pointed gilded star radiates from a blue band with gilded dots encircling a gilded c. Border decorated with coin-design diaper, spearhead, and running-dart bands. Tureen has an inverted lotus-leaf finial and shell handles. Unglazed foot and bezel rims.

tureen (2): h 5³/₄" (14.7 cm), w 8¹/₂" (21.6 cm), d 5¹/₂" (14 cm)

platter: h 1⁵/₁₆" (2.4 cm), w 8" (20.3 cm), d 6¹/₁₆" (15.4 cm)

platter: h 7⁷/₈" (2.3 cm), w 10¹/₂" (26.7 cm), d 7¹³/₁₆" (19.8 cm)

platter: h 1³/₁₆" (3 cm), w 13¹/₂" (34.3 cm), d 10⁹/₁₆" (26.9 cm)

platter: h 1" (2.5 cm), w 11¹/₂" (29.2 cm), d 9" (22.9 cm)

plate: h 7⁷/₈" (2.3 cm), dia 7¹³/₁₆" (19.8 cm)

soup bowl: h 1³/₈" (3.5 cm), dia 7¹¹/₁₆" (19.5 cm)

reticulated dish: h 1⁵/₈" (4.1 cm), w 11" (27.9 cm), d 10" (25.4 cm)

reticulated basket: h 4⁵/₈" (11.7 cm), w 8¹¹/₁₆" (22.1 cm), d 7⁵/₁₆" (18.5 cm)

Reference: Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repros. pp. 29, 103.

Among the early furnishings at Cliveden, the handsome house still standing on Germantown Avenue in Philadelphia that was built by Benjamin Chew, was a dinner service, several pieces of which are shown here. Along with the fine quality of the porcelain, the use of the initial of the family name in an enclosure, in this case a gilded c in a star, is characteristic of the Chinese porcelain imported into this country and particularly into Philadelphia in the early days of the trade. A decorative band around the border is the only other ornament. Additional pieces of this service are exhibited at Cliveden.



2. Garniture

Late eighteenth–early nineteenth century
Porcelain decorated with overglaze purple, sepia, and orange enamel and gilding
Collection of Robert R. Chew

Five pieces: two trumpet-mouth vases and three baluster-shaped jars with gilded lion finials on lids. Oval grape-leaf wreaths on front and back surround a grouping of a fluted ornament, flowers, and leaves above a floral cluster. Floral cluster above a gourd and flowers on sides. Stylized leaf pattern around foot. Grape-and-fruit vine and dotted-scallop bands on shoulders of jars and rims of vases and lids. Sepia band around necks of jars and domes of lids. Unglazed foot and bezel rims.

vase (2): h 10" (25.4 cm), dia 5¹/₈" (13 cm)
 jar (3): h 11³/₁₆" (28.4 cm), dia 4¹/₂" (11.4 cm)

Similar: John Goldsmith Phillips, *China Trade Porcelain* (Cambridge, Mass., 1956), repro. p. 220 (motifs); Herbert, Peter, and Nancy Schiffer, *Chinese Export Porcelain* (Exton, Pa., 1975), p. 236, no. 641 (shape).

This five-piece garniture, which has been handed down in the Chew family, is a fine example of both the better quality porcelain exported from China in the late eighteenth-early nineteenth century and the rather subdued tastes of its Quaker owners.



3. Toddy Jug

Early nineteenth century
 Porcelain decorated with overglaze black enamel and gilding
 The Metropolitan Museum of Art, New York. Harris Brisbane Dick Fund, 1934

Central portrait of George Washington, which is drawn to simulate an engraving, in an oval surrounded by a gilded bead motif. Gilded band around rim, foot, and rim of lid. Gilded lion-dog finial and crossed-branch handle. Inscribed opposite bust: *ET*. Unglazed foot and bezel rims.

h 11" (27.9 cm), dia (base) 5" (12.7 cm)

Reference: Joseph Downs and Margaret R. Scherer, *The China Trade and Its Influences* (New York, 1941), fig. 58.

Benjamin Chew Wilcocks gave this jug to his nephew Edward Tilghman, a prominent Philadelphia lawyer; it bears Tilghman's initials. The portrait of George Washington is based on an engraving by David Edwin (English, active Philadelphia, 1776-1841).

4. Coffee and Tea Service (partial)

Early nineteenth century
 Porcelain decorated with overglaze yellow and sepia enamel and gilding
 Collection of Samuel Chew; Cliveden, Philadelphia, a co-stewardship property of the National Trust for Historic Preservation

Thirteen pieces. Seated Classical figures in profile on cups and pitcher; various Classical vessels on plates and base of pitcher. Gilded rims, handles, central rosettes, and borders (harp-shaped cartouches and rosettes). Unglazed foot rims.

coffee cup (3): h 2¹/₂" (6.4 cm), dia 2¹/₂" (6.4 cm)
 coffee saucer (3): h 1¹/₈" (2.8 cm), dia 5" (12.7 cm)
 evening cup (2): h 1¹¹/₁₆" (4.3 cm), dia 3⁵/₁₆" (8.4 cm)
 tea saucer (2): h 1³/₁₆" (3 cm), dia 5³/₈" (13.7 cm)
 bowl: h 1¹/₂" (3.8 cm), dia 7¹¹/₁₆" (19.5 cm)
 plate: h 1¹/₁₆" (1.8 cm), dia 6¹/₈" (15.6 cm)
 pitcher: h 5" (12.7 cm), w 6⁵/₁₆" (16 cm), d 3⁵/₁₆" (8.4 cm)

Similar: Clare LeCorbeiller, *China Trade Porcelain* (New York, 1973), p. 78, no. 62; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), reprints pp. 29, 103.

Benjamin Chew's son, Benjamin, Jr., most likely ordered a tea and coffee service, part of which is shown here, from his nephew in China, Benjamin Chew Wilcocks. Its Federal, or Empire, decoration of anthemion and pseudo-Classical silhouettes is characteristic of the style known in this country as Greek Revival. This service is very similar to one that was given to the Philadelphia Museum of Art by Mrs. Hampton L. Carson (no. 239). The porcelain from Mrs. Carson provides a clue to the appearance of the

Chew service sugar bowl. It seems to have been a different form, not the usual sugar bowl with two intertwined handles and a domed lid, but a very simple shape seen in silver of the early nineteenth century.

"The tea is gone but the tea services linger on" could well be the theme of many China trade exhibitions, for it must not be forgotten that tea was the major trade item attracting so many Westerners to China. The custom of tea drinking had taken the colonies by storm, when, through their English cousins, the Americans were introduced to this delightful new beverage, *ch'a*, as it was known by the Chinese. In established social circles on both sides of the Atlantic a tea ceremony was devised and soon took on a prescribed form (see Rodris Roth, *Tea Drinking in Eighteenth-Century America* [Washington, D.C., 1961]). Westerners considered milk and sugar necessary in their tea; the Chinese used no such additions. In China the tea leaves were deposited in a warmed teabowl, boiling water poured over the leaves, which settled to the bottom as they steeped, and the decoction imbibed slowly with great attention paid to the aroma as well as the flavor.

In America, breakfast tea was served in cups with handles, as was coffee. However, evening tea was served as well, as described in one nineteenth-century account: "Coffee was served after dinner to gentlemen in the dining room, to the ladies in the drawing room, and tea was dispensed from a tea table set out in the drawing room after the gentlemen had joined the ladies at 9, 9:30, or even 10 o'clock" (Early Victorian England, 1830-65 [London, 1934], vol. 1, p. 113). Ships' manifests as well as private orders record that literally thousands of "evening cups" were imported into this country from China; George Washington was among the recipients. The manifests clearly distinguish between breakfast and evening tea services. The Empress of China manifest, for example, lists among the items consigned to Samuel Breck (q.v.) "2 sett Even[ing] Tea China Consisting of 49 Pieces" each; included on the same order was "1 Sett tea

Invoice of March 24th for acct of Sam. Breck by Vint.

SBC		Q ^{rs}	N ^{os}	C ^{ts}	Value
	One Box China ware contg -				
	1 set Table China Cyphered 2 B, 10				
	consisting of 250 pieces a - 64 1/2	64			
	1 set Tea China, 35 pieces a - 6 1/2	6			
	20 set Patty pans 3 1/2 B, 2 1/2 1/2	4	8		
	2 doz Custard cups a - 0.8 1/2	1	9		
	8 Flower Potts cyphered 2 1/2 - 2 - 3 1/2	18	8		
	1 Piece White silver Spring Vineyard	95	5		12 1/2
	Best Lubricating - - - - -				
	1 set Cyphered Mother of Pearl Counters				30
	40 pieces - - - - -				
J G	No. 1 & 2 - 2 Rolls containing these				
	set Garden flower potts 2 1/2 1/2				1 1/2
J G	No. 3 & 4 - 2 Boxes China ware &				
	contg. together as follows - - -				
	15 Large Spunet bowls 1 1/2 1/2 1/2				
	2 set eveng Tea China consisting of				
	49 pieces of Plate - - - - -				2
G	No. - 20 Chests Hyson tea w. together				
	each 50 catts a 34 3/4 1/2 1/2				6 89

1 Box contg Tea China 1 1/2 1/2				
3 set Eveng Breakfast 5 1/2 1/2 1/2	3	2	96	6
3 1/2 1/2 Eveng 4 1/2 1/2	1	7	5	1
1 Box contg China Ware				19
1 set 4 1/2 1/2				3
3 1/2 1/2 1/2				4
1 Box contg 1 1/2 1/2				8
50 Breakfast Cups & Saucers				3
50 Eveng - 1 1/2 1/2				2

Details of the manifest of the *Empress of China* listing breakfast and evening tea china procured in Canton for Samuel Breck in 1784 (Philadelphia Maritime Museum. John Green Papers).

China, 35 pieces." Elsewhere in the manifest the Breck invoice lists a box of china containing "50 Breakfast Cups and Saucers" as well as fifty "evening cups." This evidence confirms a long-held suspicion that the small teabowls (without handles) which have survived in such great numbers were used for a special purpose. It is proposed that evening tea was served in these small, handleless bowls, or evening cups, from which it was often poured into the deep saucers and quaffed, as the bowls proved too hot for the Americans accustomed to teacups with handles.

5. Dinner Service (partial)

Early nineteenth century
 Porcelain decorated with overglaze orange and sepia enamel and gilding
 Frank S. Schwarz and Son, Philadelphia;
 Private Collection

Seven pieces. Central Wilcocks crest of demilion rampant emerging from mural crown encircled by an orange band with sepia anthemion alternating with a gilded leaf-and-berry motif. Border decoration of this same anthemion band and a gilded floral design. Reticulated basket has oval reserves on its sides and a sepia floral cluster on the bottom.

shell-shaped dish (3): h 1¹³/₁₆" (4.6 cm), w 9⁷/₈" (25.1 cm), d 9³/₁₆" (23.4 cm)

plate: h 1" (2.5 cm), dia 9¹³/₁₆" (24.9 cm)
 bowl: h 2" (5.1 cm), dia 10³/₄" (27.4 cm)
 reticulated basket: h 4" (10.2 cm), w 7³/₁₆" (18.3 cm), d 5³/₄" (14.7 cm)
 reticulated dish: h 1⁵/₁₆" (3.3 cm), w 8" (20.3 cm), d 7" (17.8 cm)

Similar: Jean McClure Mudge, *Chinese Export Porcelain for the American Trade, 1785-1835* (Newark, Del., 1962), p. 192, fig. 30; Arlene M. Palmer, *A Winterthur Guide to Chinese Export Porcelain* (New York, 1976), fig. 85a; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), reprints pp. 64, 200.

This service bears the crest used by Benjamin Chew Wilcocks on his porcelain, silver, and glass.





6. Dinner Service (partial)

Early nineteenth century
Porcelain decorated with overglaze green, vermilion, purple, and black enamel and gilding
Collection of Mr. and Mrs. Paul M. Ingersoll

Seven pieces. Central vermilion florette encircled by a green rope band and thin vermilion bands. Gilded bands, vermilion pomegranates and roses, and green leaves with purple and black accents on border. Covered serving dishes have gilded finials of the torch- ginger flower on molded leaves. Shell-shaped dish has a gilded shell handle; ice cream or

fruit cooler has gilded shell handles on the sides and a loop handle on the lid. Unglazed foot and bezel rims.

ice cream or fruit cooler: h 10³/₄" (27.3 cm), dia 7³/₄" (19.7 cm)
covered serving dish: h 6" (15.3 cm), w 10³/₄" (27.3 cm), d 9³/₄" (24.8 cm)
covered serving dish: h 5¹/₂" (14 cm), w 9¹/₂" (24.1 cm), d 8¹/₂" (21.6 cm)
shell-shaped dish: h 1¹¹/₁₆" (4.3 cm), w 10" (25.4 cm), d 9¹/₄" (23.4 cm)
plate (2): h 1¹/₂" (3.8 cm), dia 9¹¹/₁₆" (24.6 cm)
platter: h 1" (2.5 cm), w 10¹/₂" (26.7 cm), d 7¹¹/₁₆" (19.5 cm)

Reference: Harold D. Eberlein and Cortlandt V. D. Hubbard, "Ice Cream Jars," *Antiques*, vol. 58, no. 2 (Aug. 1950), repro. p. 98.

Similar: Arlene M. Palmer, *A Winterthur Guide to Chinese Export Porcelain* (New York, 1976), p. 117, fig. 77.

These pieces are a small part of what must have been a large service that has descended through the Ingersoll family, related by marriage to Benjamin Chew Wilcocks. Included here is a shell-shaped serving dish, probably originally one of four; a similar dish appears in Wilcocks's dinner service (no. 5). Such pieces seem to have been a product of the evolving style of the first quarter of the nineteenth century.



7. Open Salt with Spoon

Early nineteenth century
Silver with gilding
Private Collection

Half-convex fluted body with concave shoulder and gadrooned rim. High right-angled strap handles terminate in a leaflike design. Splayed foot rim with ball feet. Wilcocks crest of demi-lion rampant emerging from mural crown is engraved on body of salt and on handle of fiddle-and-thread pattern spoon. Spoon's bowl is gilded. Pseudo-English (Chinese) marks of lion passant, crowned leopard's head, and monarch's profile, and *L.*

salt: h 2¹/₄" (5.8 cm), w 4¹/₂" (11.4 cm), d

2³/₈" (6.1 cm), wt 4.6 troy oz.

spoon: l 3" (7.6 cm), wt 0.9 troy oz.

Similar: John Devereux Kernan, "China Trade Silver," *Antiques*, vol. 90 (Nov. 1966), p. 198, fig. 14; H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785-1885* (Milton, Mass., 1975), p. 164, fig. 56, p. 179, fig. 8b.

This silver bears the mark of Lynchong, a Canton silversmith active 1810-30.

8. Mustard Pot

Early nineteenth century
Silver
Private Collection

Engraved with the Wilcocks crest of demi-

lion rampant emerging from mural crown. High strap handle with the remnant of a hinged lid (missing). Plain, splayed ring foot. Pseudo-English (Chinese) marks of lion passant, crowned leopard's head, *L.*, and monarch's profile.

h (at handle) 3¹¹/₁₆" (9.4 cm), dia 2¹⁵/₁₆" (7.4 cm), wt 5.6 troy oz.

Similar: Susan Gray Detweiler, *George Washington's Chinaware* (New York, 1982), p. 119, no. 95, p. 128, no. 105.

*This piece is called a mustard pot, for although the lid is missing, part of its hinge remains. The plain, hemispherical shape of the pot, which bears the crest of Benjamin Chew Wilcocks, is derived from Continental designs. *L.* is the mark of Canton silversmith Lynchong.*

9. Flatware

Early nineteenth century
Silver
Private Collection

Thirty-six pieces (Chinese, Belgian, and English). Wilcocks crest of demi-lion rampant emerging from mural crown engraved on handles.

Oval thread pattern: Pseudo-English (Chinese) marks of lion passant, crowned leopard's head, *L*, and monarch's profile on six dessert spoons, four teaspoons, and seven forks; lion passant, crowned leopard's head, monarch's profile, and *L* on one ladle and five tablespoons; and lion passant, crowned leopard's head, monarch's profile, and *ss* on five forks. Worn Belgian marks of a now indistinct mark, crowned rampant lion, head surmounted by cross, and 87 on one tablespoon and one fork; and cannon, crowned 76, crown, and crowned *AE* on two tablespoons.

Fiddle, thread, and shell pattern: Pseudo-English (Chinese) marks of monarch's profile, crowned leopard's head, *P*, lion passant, and *WE WC* on one ladle.

Shell pattern: English hallmarks of monarch's profile, *K*, crowned leopard's head, lion passant, and *WE WF* on three ladles.

ladle (Chinese): 1 6" (15.3 cm), wt 3 troy oz.

ladle (Chinese): 1 13¹¹/₁₆" (34.8 cm), wt 9 troy oz.

ladle (English, 3): 1 7" (17.8 cm), wt 3 troy oz.

fork (13): 1 7¹/₄" (18.5 cm), wt 2.5 troy oz.
tablespoon (8): 1 7¹³/₁₆" (19.8 cm), wt 2.9 troy oz.

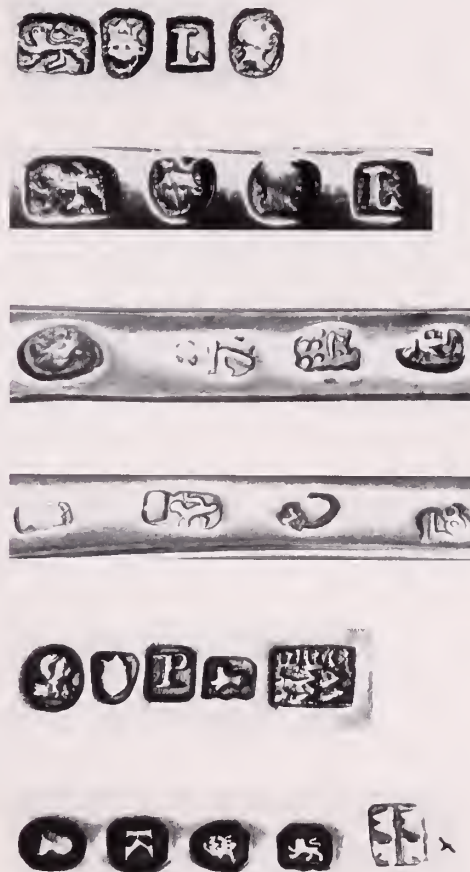
dessert spoon (6): 1 6⁷/₈" (17.5 cm), wt 3.3 troy oz.

teaspoon (4): 1 5³/₈" (13.6 cm), wt 1.3 troy oz.

Similar: John Devereux Kernan, "China Trade Silver," *Connoisseur*, vol. 160, no. 645 (Nov. 1965), p. 202, fig. 8; H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785-1885* (Milton, Mass., 1975), pp. 164-65, figs. 56-59.

This tableware, a mixture of Belgian, Chinese, and English flatware all bearing the Wilcocks crest and all made in very simple late eighteenth-early nineteenth century silver patterns, bears a series of fascinating marks, namely eighteenth-century Belgian marks, early nineteenth-century Chinese (pseudo-English) marks, and English hallmarks. The reason for this is a puzzle, but as it is known that Benjamin Chew Wilcocks's family was in trade, it is possible that they had acquired some of these pieces in Belgium, or at least silver bearing the Belgian marks. Benjamin Chew Wilcocks inherited the flatware and brought it to China, where he had it reproduced by nineteenth-century Chinese silversmiths, who marked it with the pseudo-English marks. Benjamin Chew Wilcocks acquired the hallmarked pieces through his English contacts. The marks are as follows: L, Lynchong, s, Sunshing (both Chinese silversmiths); WE WF, William Eley and William Fearn

(English, marks entered 1797-99); and *WE WC*, derived from the marks of William Eley, William Fearn, and William Chawner (English, 1808-9). *K* and *P* are date letters for 1805-6 and 1810-11, respectively.



10. Game Box

Early nineteenth century
Lacquered wood with mother-of-pearl counters
Philadelphia Museum of Art. Bequest of Betty Campbell Madeira: The Mary Wilcocks Campbell Memorial Gift. 31-42-8a,b

Lid has a central Wilcocks crest (demi-lion rampant emerging from mural crown) in an oval set in a field of red and gilded florettes against black. Top and sides decorated with red and black key-fret and spearhead bands around rectangular and circular panels of red florettes on gilding with black borders. Background is red and gilded stipple on black. Interior and bottom of game box are lacquered black. Interior fitted with one long rectangular box (missing bottom), four short rectangular boxes, and two stacks of five trays each. The boxes have lids with black and gilded decoration similar to that on the lid of the game box; their sides are black with gilded floral sprays. They hold mother-of-pearl counters carved with the Wilcocks crest, garden scenes, animals, birds, insects, and perforated floral borders. Seventy-seven counters: thirteen round, six short rectangles,



and fifty-eight long rectangles. Trays' exteriors are black; interior sides are decorated with a stippled band. Interior bottoms of the trays are adorned with key-fret and spearhead bands around stipple (four trays), or multi-colored renderings of a turbaned man with

the word *Game* inscribed in an oval or the ace, nine, jack, jack and queen, and king and queen of diamonds (one tray each).

game box: h 3⁵/₈" (9.2 cm), w 13³/₈" (34 cm), d 10⁷/₈" (27.6 cm)

box (4): h 2 1/2" (6.4 cm), w 4 1/8" (10.5 cm), d 3" (7.6 cm)

box (lid): h 1 1/2" (1.3 cm), w 3 3/4" (9.5 cm), d 9 3/4" (24.7 cm)

tray (10): h 1" (2.6 cm), w 3 1/2" (8.9 cm), d 4 1/8" (10.5 cm)

Similar: Graham Shearing, "Chinese Mother-

of-Pearl Card Counters," *Antique Collector*, vol. 48, no. 5 (May 1977), repro. p. 91 (counters); Christie's, New York, *Chinese and Japanese Ceramics and Works of Art* (Oct. 26, 1983), no. 424 (box).

This game box, obtained in China by Benjamin Chew Wilcocks, was given to the Museum by his

granddaughter Betty Campbell Madeira. The values of counters were either decided before the start of the game, marked on the back, or dictated by their shape (for example, in 1728 a fish counter was known to be worth two guineas; in 1878, the value was nearer a penny). They were probably used for the games quadrille, loo, and boston, forerunners of bridge and whist.



11. Sewing Table

Early to mid-nineteenth century
Lacquered wood with ivory sewing implements and fittings
Philadelphia Museum of Art. Bequest of Betty Campbell Madeira: The Mary Wilcocks Campbell Memorial Gift. 31-42-6

Gilded and red decoration over black. Top has a central rectangular garden scene with a border of Buddhist symbols surrounded by a wide band of Buddhist symbols on a diapered ground. Garden scenes in center of sides; large scrolling flowers and leaves around rounded corners. Keyhole. The original cloth workbag and slide from which it hung are missing (see no. 161). Lyre-shaped legs with a trefoil in the center are decorated with garden scenes. Gilded furry paw and shell feet. The scrolling pattern on the turned stretcher is similar to that on all narrow edges. Interior of table's lid and lids of interior compartments decorated with garden scenes

and running key-fret borders. A central compartmented tray flanked by two long, covered sections (missing their ivory knobs) holds ivory sewing implements and six pierced ivory fittings. First (back) row: tatting shuttle, a decorative peach, and four flat thread winders. Second row: needlecase, seven netting instruments (two are broken), and yard-measure holder. Third row: two round boxes and yellow damask pincushion. Fourth row: fitted multiple winder, a winding clamp, and an incomplete winder flanked by lidded compartments with ivory knobs. Fifth row: clamp with red damask pincushion, top of a reel, one cotton thread barrel, and one spindle from a cotton thread barrel.

h 28 1/2" (72.4 cm), w 24 1/2" (62.2 cm), d 17 3/16" (43.7 cm)

Reference: Joseph Downs, "The Mary Wilcocks Campbell Memorial Gift," *The Pennsylvania Museum Bulletin*, vol. 27, no. 144 (Dec. 1931), repro. p. 52.

Similar: Joseph Downs and Margaret R. Scherer, *The China Trade and Its Influences* (New York, 1941), fig. 76; Gregor Norman-Wilcox, "American Ships in the China Trade," *Los Angeles County Museum Bulletin of the Art Division*, vol. 7, no. 1 (Winter 1955), p. 43, fig. 48; Sylvia Groves, *The History of Needlework Tools and Accessories* (New York, 1966), pl. 196 (implements); Mary Andere, *Old Needlework Boxes and Tools* (New York, 1971), reprints. pp.

36, 143, p. 128, no. 16 (implements); Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), no. 145.

This sewing table, which was undoubtedly obtained by Benjamin Chew Wilcocks in China, was given to the Museum by his granddaughter Betty Campbell Madeira. The implements contained in the table had a variety of purposes. Needlecases kept metal needles from bending, breaking, and rusting. Reels held thread that came from a larger skein. Tatting produced decorative patterns and trimmings and was more like weaving than knitting. A yard measure consisted of a thirty-six-inch tape inside a holder. Netting, an indoor activity, was done by sailors, fishermen, farmers, and housewives. As a parlor activity, it yielded a fine substance used for making gloves, shawls, purses, and the like. Multiple winders wound different weights or colors of thread at once. Knitting, an alternative to weaving, was done by children and adults. Winding clamps were used in pairs to wind off lengths of thread from a skein. Clamps held material in place so that it could be stretched and swiftly sewn. Cotton thread barrels consisted of a hollow container with a side hole for thread, a spindle, and a screw-on lid with a hole for the spindle, which, when empty, was sent to the manufacturer to be refilled. The barrel kept the thread clean and untangled. Flat winders held thread (usually silk) by winding it crosswise between points. Sewing tables were shipped unassembled in three units: top, legs, and stretcher.

THREE GENERATIONS of the Howell family were involved in the China trade. Samuel Howell (1723–1807), prominent Philadelphia merchant, was the son of Thomas (c. 1693–1753) and Rachel Howell and the great-grandson of Thomas Howell (died 1687), who arrived in Pennsylvania in 1682 with William Penn in the *Welcome*.¹ When Samuel Howell married Sarah Stretch in 1745, he was a hatter,² but he did not remain in that profession for long. He soon became a merchant and importer, and an advertisement in the *Pennsylvania Gazette* on October 18, 1753, announced a large variety of goods, which he had just imported from London, for sale in his shop at the “Sign of the Beaver in Chestnut Street.” A Quaker, Samuel was disowned by his meeting in 1762 for “fitting out his ships in a warlike manner”; his wife was disowned four years later.³ He was drawn into the political life of pre-Revolutionary Philadelphia. In 1765 he was one of the merchants who signed the Nonimportation Agreement, drafted in response to the Stamp Act; he was also a member of the local committee of correspondence in 1774, and in 1776 was elected to the Pennsylvania Assembly.

After the Revolution, when the United States began to trade directly with China, Samuel Howell was an investor in many of the early ventures.⁴ Advertisements in *Dunlap’s American Daily Advertiser* in 1792 announced the sale of nankeens and several varieties of tea that he had imported from China in the ship *Sampson*, captained by his son Samuel, Jr.⁵ In addition to his residence and store at 54 Chestnut Street in Philadelphia, he owned another lot with stores and a wharf on the east side of Water Street. Howell was a wealthy man; at the time of his death his personal estate was valued at over \$284,000.⁶

Samuel Howell, Jr. (c. 1748–1802), was the first-born son and one of six children of Samuel and Sarah Howell. He was a ship captain as early as 1769, but by 1771, the year of his marriage to Margaret Emlen (1750–1822), he was identified as a merchant as well.⁷ In addition, he was a veteran of a number of Revolutionary War battles, and as captain of the *Trooper* in 1782 he was granted a letter of marque by the new government.

In 1788 Captain Howell assumed command of the *Sampson*, one of the first ships to sail to China, leaving Philadelphia on November 28, 1788, and returning July 3, 1790.⁸ After commanding a second *Sampson* voyage to Canton, returning to Philadelphia on May 16, 1792,⁹ with a great variety of Chinese goods, he seems to have retired from the sea.

Samuel Howell, Jr., was the father of fifteen children, of whom all but two reached adulthood. His four sons all pursued mercantile careers, and at least two of them continued the family interest in the China trade. The oldest son, Samuel Emlen Howell (1772–1839), who became a prominent merchant, was a small investor in his father’s second *Sampson* voyage. When the *Sampson* went out again to China, with Captain John Rossiter, he was a supercargo along with Samuel Wilcox and William Read.¹⁰ In 1798 he was an investor in the China voyage of the *Delaware*, and the firm Emlen and Howell, iron merchants, of which Samuel was a part, invested in the *Thomas Scattergood*, which returned to Philadelphia from Canton on September 6, 1819.¹¹ Samuel Emlen Howell was married in 1798 to Mary Whitlock Dawes (1778–1846); they had twelve children.

George Howell (1777–1852), the second son of Samuel Howell, Jr., traveled to China as a young man in the *Delaware*, which returned to Philadelphia on March 8, 1798. He brought back a variety of Chinese goods: tea, fabrics, chinaware, paintings, umbrellas, fans, fishing rods, and one thousand toothbrushes.¹² The next year he again sailed to China, this time as supercargo of the *Delaware*, returning to Philadelphia on April 10, 1799.¹³ At some point after this he is said to have gone to Calcutta, where he amassed a fortune as a merchant. Back in Philadelphia by 1808, he married Harriet Olmstead and had two children.



Unknown Chinese artist, *Samuel Howell, Jr.*, c. 1788–92. Location unknown

The original of this miniature, which has not been traced, would seem to have been painted in China. Samuel Howell, Jr., twice went to Canton as captain of the Sampson, first in 1788–90, and then in 1790–92.

1. For biographical data on the Howell family, see Josiah Granville Leach, *Genealogical and Biographical Memorials of the Reading, Howell, Yerkes, Watts, Latham and Elkins Families* (Philadelphia, 1898), pp. 139, 152–53, 160–63, 171–72, 179–80; and *Pennsylvania Archives*, 5th ser., vol. 1 (1906), pp. 400, 650–51.

2. Philadelphia Monthly Meeting Marriages, shelf E27, p. 201, Department of Records, Yearly Meeting, Religious Society of Friends, Philadelphia (hereafter “Yearly Meeting Records”).

3. Philadelphia Monthly Meeting Minutes, shelf E7, p. 53; shelf 8, p. 134, Yearly Meeting Records.

4. Samuel Howell (probably not his son Samuel,

Jr.) was an investor in such ships as the *Asia* in 1787 (U.S. Customs House Records, Port of Philadelphia, Outward Entries, Sept. 1, 1786–Dec. 29, 1787, HSP), the *Sampson* in 1792 (*Sampson Manifest*, May 16, 1792, PMM) and 1793 (Thomas Fisher Letter Book, 1793–1808, Logan Papers, HSP), the *Woodrop Sims* in 1797 (*Woodrop Sims Shipper's List*, Mar. 31, 1797, NA), and the *Delaware* in 1798 (*Delaware Manifest*, Mar. 8, 1798, NA) and 1799 (E. P.

Richardson, "China Trade Portraits of Washington After Stuart," *PMHB*, vol. 94, no. 1 [1970], p. 100). 5. Aug. 20, 1792, and Sept. 17, 1792. 6. Will of Samuel Howell, 1807, book 2, file 128, p. 210 (microfilm, HSP). 7. Philadelphia Monthly Meeting Marriages, shelf E27, p. 201, Yearly Meeting Records. 8. Register of Tonnage Duties, 1775–76, 1784–89, RG 4, Archives, Pennsylvania Historical Commis-

sion, Harrisburg, Pa.

9. See *Sampson Manifest*, May 16, 1792, PMM.

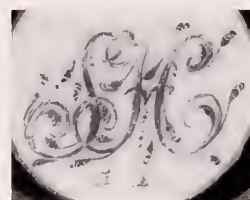
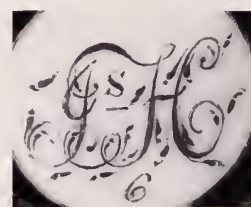
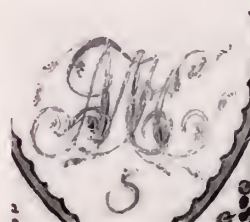
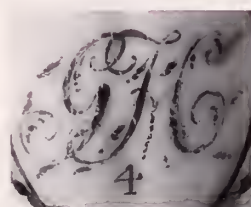
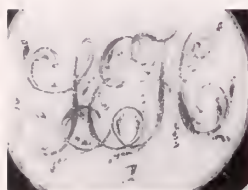
10. Thomas Fisher Letter Book, 1793–1808, Logan Papers, HSP.

11. *Delaware Manifest*, Mar. 8, 1798, NA; *Thomas Scattergood Manifest*, Oct. 12, 1819, FA.

12. *Delaware Manifest*, Mar. 8, 1798, NA.

13. Thomas Fisher Letter Book, 1793–1808, Logan Papers, HSP.

S·C
L·B·J



12. Sample Porcelains

c. 1790–95

Porcelain decorated with underglaze blue, overglaze polychrome enamel, and gilding. Private Collection

Twenty-six pieces. Orange and gilded ciphers and numbers. All decoration is overglaze enamel unless otherwise indicated. Nine handled cups: five have ribbed bodies and shaped rims, four are plain. Gilded flowers on the top of molded handle terminating in raised gilded flower and leaves. Nine evening cups: seven are plain, two have lobate rims. Gilded floral sprays in center of interior. Eight saucers: five are plain, two have lobate rims, and one is ribbed. All bases inscribed S·C/L·B·J, in overglaze black. Foot rims unglazed.

Handled cups: (A) Inscribed SEH above 7 surrounded by an oval of a gilded and blue dart band and an orange band with gilded dots. Green crossed laurel branches below with a pink flower at their junction. Blue and gilded ribbon above. Gilded and blue bands

around exterior rim, blue petalwork band around interior. (B) Inscribed SH above 3 in an oval between an orange and brown broken pediment and green crossed palm branches. Green and purple chaplet with pendant heart above. Orange, gilded, and blue diamond-work band around exterior rim, blue and gilded design around interior. (C) Inscribed GH above 4 in an oval surmounted by a pink ribbon and green, pink, and orange crossed flowering branches. Gilded and blue dart chains draped over the oval and around gilded and black roundels on the sides. Gilded husk chain on a blue band edged by a dotted gilded scallop around exterior rim, gilded and blue parti-colored feather band around interior. (D) Inscribed MH above 5 in a circle of a gilded dart chain on a blue band and gilded and orange bands in the center of a gilded and blue Maltese cross. Smaller blue and gilded Maltese cross below. Orange and gilded crenellated band around exterior rim, gilded wave chain around interior. (E) Inscribed JH above 6 surrounded by a pink, purple, blue, green, and orange floral wreath

tied with a blue ribbon. Gilded petal motif on a blue band around exterior rim, gilded and blue dart band around interior. (F) Inscribed EH above 7 surrounded by an oval of blue bands, a gilded and orange running-dart band, and gilded and orange petalwork band. Gilded meander design on a black band around exterior rim, interweaving design of blue and gilded bands and vine around interior. (G) Inscribed JH above 8 in a spade-shaped shield surrounded by ermine mantling and a ribbon. Gilded and orange trellis-work diaper and blue band around exterior rim, undulating blue and gilded bands around interior. (H) Inscribed WH above 10 encircled by contiguous bands of gilded dots on blue, undulating blue and gilded lines on gold, and a blue and gilded petalwork design. Gilded dotted chain on a blue band around exterior rim, undulating parti-colored brown and gilded feather band below a blue band around interior. (I) Inscribed SH below 11 on a blue urn draped with gilded flowers. Gilded stars on a blue band around exterior gilded rim, blue and gilded bands around interior.



A



B



C



D



E



F



G



H



I



J



K



L



M



N



O



P



Q



R

Evening cups: (J) Inscribed *SEH* above 1 surrounded by an oval of a gilded running-dart chain on a blue band and a gilded and orange petalwork band. Blue floral spray opposite. Blue husk chain around exterior rim, gilded dots on a blue band around interior. (K) Inscribed *SH* above 3 in a spade-shaped shield. Green, blue, purple, pink, and orange floral mantling, blue ribbons at corners, and gilded and black cabled anchor crest above. Five gilded tassels hang from a pink cushion below. Pink flower, orange bud, and green leaves opposite. Blue flowers in a gilded chain around exterior rim, underglaze blue trelliswork diaper above a blue spearhead pattern with gilding around interior. (L) Inscribed *MH*

above 5 in a spade-shaped shield flanked by green crossed palm branches tied with an orange ribbon below, and surmounted by a purple, green, and orange garland and an orange lion rampant holding a staff. Gilded flower opposite. Gilded underglaze blue running-dart band around exterior rim, underglaze blue trelliswork diaper edged by an orange and gilded petalwork band on interior. (M) Inscribed *FH* above 6 encircled by a gilded running-dart chain on a blue band and a gilded and orange petalwork band. Blue and gilded flower opposite. Interweaving design of an orange band and green vine on exterior rim, gilded meander pattern on an orange band around interior. (N) Inscribed *JH*

above 8 in an oval surrounded by purple mantling with a ribbon above and crossed laurel branches below. Purple floral spray opposite. Undulating purple band around exterior rim, black and gilded crenellated band edged by gilded and blue bands around interior. (O) Inscribed *WH* above 10 in a blue and gilded spade-shaped shield with a pink ribbon below, green crossed palms on the sides, and a gilded and blue ribbon above. Pink, blue, green, and orange floral cluster opposite. Green and gilded dart band around exterior rim, underglaze blue trelliswork diaper above a spearhead band with gilding around interior. (P) Inscribed *SH* above 11 crested by a gray dog wearing collar with a

leash. Blue floral spray opposite. Gilded bamboo and blue flowers around exterior rim, underglaze blue trelliswork diaper above a spearhead band with gilding around interior. (Q) Inscribed *HH* above 12 crested by a brown demi-lion rampant. Blue flowers opposite. Gilded and black wave chain around exterior rim, underglaze blue Fitzhugh pattern under a fish-roe band with gilding around interior. Indented rim bands echo scalloped rim. (R) Youth in a pink shirt holding an orange sweet surrounded by an oval frame with blue mantling, a brown and black architectural bracket, green crossed branches below, and a pink ribbon above. Pink, purple, and green floral swags hang from exterior rim decoration of gilded stars on a blue band. Interior rim decoration of blue and gilded bands bordered by orange undulating bands.

Saucers: (s) Inscribed *SEH* above 1 surrounded by a gilded and blue ellipse. Ribbon and mantling above. Interweaving design of blue band and gilded vine around cavetto. Gilded and blue bands edged with blue and



S



T



U



V



W



X



Y



Z

gilded triangles and gilded dot clusters around rim. (τ) Inscribed *SH* above 3 on an orange and sepia urn draped with blue, pink, yellow, green, and orange flowers. Undulating blue and gilded dart band around cavetto. Underglaze blue trelliswork diaper and spearhead bands with gilding around rim. (υ) Inscribed *MH* above 5 in a gilded and black spade-shaped shield. Surrounded by pink, purple, blue, green, and orange garlands and surmounted by a gilded, black, and orange lion's head on a red and gold pallet. Underglaze blue running-dart chain with gilding around cavetto. Undulating gilded feather chain below an underglaze trelliswork diaper pattern with gilding on rim. (ν) Inscribed *EH* above 7 in a black and gilded oval with a pink ribbon and green laurel branch below, crossed palm branches on the sides, and a purple ribbon above. Blue husk chain around cavetto. Undulating blue and gilded bands edged by an orange and gilded petalwork band on rim. (ω) Inscribed *JOH* above 8 encircled by a blue band from which an eight-pointed gilded star radiates. Interweaving design of a gilded feather band and a blue flowered band around cavetto. Rim decoration of a gilded coin diaper edged by a blue petalwork band. (ξ) Inscribed *WH* above 10 on a gray urn draped with a polychrome floral chain. Gilded dart and blue flower chain around cavetto. Underglaze blue trelliswork diaper and spearhead bands with gilding on rim. (ϑ) Inscribed *SH* above 11 in a gilded and blue ellipse edged by a wave chain. Blue and gilded flower chain around cavetto. Under-

glaze blue trelliswork diaper and spearhead bands with gilding around rim. (z) Inscribed *HH* above 12 encircled by a blue band with gilded dots from which alternating blue rectangles and gilded triangles project. Gilded wave chain on cavetto. Underglaze blue Fitzhugh pattern with gilding around rim. Indented rim bands echo scalloped rim.

handled cup (9): h 2 1/2" (6.3 cm), dia 2 5/16" (5.8 cm)

evening cup (9): h 2" (5.1 cm), dia 3 1/2" (8.9 cm)

saucer (8): h 1 3/8" (3.5 cm), dia 5 9/16" (14.2 cm)

Similar: Herbert, Peter, and Nancy Schiffer, *Chinese Export Porcelain* (Exton, Pa., 1975), p. 17, no. 33; Arlene M. Palmer, *A Winterthur Guide to Chinese Export Porcelain* (New York, 1976), p. 37, fig. 5; Jean McClure Mudge, *Chinese Export Porcelain for the American Trade, 1785-1835*, 2d ed. (Newark, Del., 1981), p. 216, fig. 124.

This group of what can be called sample porcelains (often listed as *musters ou ships' manifests*), which family records show as having belonged to Samuel Howell, Jr., is unique. This porcelain has remained in the Howell family for almost two hundred years, and can be fairly closely dated because of the marks that appear on the undersides of the pieces—*s.c./L.B.J.* Such initials were usually put on both the manifest and packing cases to identify the goods consigned to a certain person. One Samuel Cooper, possibly the *s.c.* on these pieces, is known to have

been master of the ship *Delaware* when it sailed from Canton in 1798. Samuel Emlen Howell, son of Samuel Howell, Jr., is also known to have had an order on the ship for seventeen boxes of china. Unfortunately, the owner of the initials *L.B.J.* is unknown. They may stand for one of the many members of the Jones family of merchants; Mary Howell, daughter of Samuel Howell, Jr., married Benjamin Jones.

This set of sample porcelain, almost complete, is an amazing document, for here is presented a variety of patterns that would have been available to Samuel Howell, Jr.'s customers and that could be identified by the number painted within the cipher. Based on their present condition, it seems safe to say that these pieces were handled often in the Howell shop by prospective owners. Some of the patterns, however, have not been seen on any known porcelain. The variety of garland and urn patterns is notable, and one could vary the accompanying decorative borders almost limitlessly. The ciphers themselves seem to match the initials of a number of the fifteen children of Samuel Howell, Jr., and his wife Margaret Emlen, as outlined below: (A), (I), (S): Samuel Emlen Howell (1772-1839), eldest child; (B), (K), (T): Sarah Howell (1775-1798), third child; (C): George Howell (1777-1852), fourth child; (D), (L), (U): Mary Howell (1778-1846), fifth child; (F), (V): Elizabeth Howell (1779-1867), sixth child; (G), (N), (W): Joseph Howell (1781-1827), seventh child; (E), (M): James Howell (born 1783, died at an early age), eighth child; (H), (O), (X): William Howell (1785-1823), ninth child; (I), (P), (Y): Susanna Howell (1788-1824), eleventh child; (Q), (Z): Hannah Howell (1789-1872), twelfth child.



13. Dinner Service (partial)

Late eighteenth century
Porcelain decorated with overglaze sepia enamel
Private Collection

Seven pieces. Central circular design of Western landscape with boys fishing in a river.

Trelliswork diaper and petalwork patterns around rim. All pieces have shaped rims.

saucer (2): h 1 1/2" (3.8 cm), dia 5 1/2" (13.9 cm)

teacup: h 2 1/2" (6.3 cm), dia 3 1/2" (8.9 cm)

coffee cup: h 2 13/16" (7.1 cm), dia 2 13/16" (7.1 cm)

plate: h 1 3/16" (2 cm), dia 7 1/2" (19 cm)

plate (2): h 1" (2.5 cm), dia 9 1/2" (24.1 cm)

Similar: Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 178.

This and other pieces from Howell family services (see nos. 14-15) are characteristic of late eighteenth-century Chinese porcelain production.



14. Teacup, Saucer, and Plate

Late eighteenth century
Porcelain decorated with overglaze blue, black, orange, and sepia enamel and gilding
Private Collection

Ribbed bodies, shaped rims. Central decoration, encircled by blue and gilded running-dart and wave chains, has four black ducks (one in flight) in a landscape. Landscape is

orange on the plate, sepia on cup and saucer. Gilded trelliswork diaper around rim (cup's interior rim) has a blue band with gilded dots above, blue wavy and spearhead bands below. Blue flowers and gilded intertwining vines on cup's exterior rim and cavettos. Unglazed foot rims (biscuit-colored on plate and saucer).

teacup: h $2\frac{3}{8}$ " (6 cm), dia $3\frac{1}{2}$ " (8.9 cm)
saucer: h $1\frac{3}{8}$ " (3.5 cm), dia $5\frac{1}{2}$ " (14 cm)
plate: h $1\frac{1}{2}$ " (3.8 cm), dia 8" (20.3 cm)



15. Custard Cups (4)

Late eighteenth century
Porcelain decorated over the pale green glaze with blue enamel and gilding
Private Collection

Cassia flower petals incised into body and lid. Blue and gilded flower clusters on opposite sides. Blue husk chain at base of the flaring, scalloped lip with gilded rim. Uprturned, similarly rimmed domed lid with gilded finial rests inside lip. Blue band edged with gilded and blue-dotted triads around base of lid. Unglazed foot and bezel rims.

h (with lid) $4\frac{1}{8}$ " (10.4 cm), dia $2\frac{11}{16}$ " (6.9 cm)

Similar: John P. Cushion, *Pottery and Porcelain Tablewares* (London, 1976), repro. p. 233; Jean McClure Mudge, *Chinese Export Porcelain for*

the American Trade, 1785-1835, 2d ed. (Newark, Del., 1981), p. 156, fig. 64.

These handleless custard cups from the Howell family, which bear an incised design of cassia flower petals under a very pale green, almost celadon glaze, are quite characteristic of the Chinese exportation between 1789 and 1799. A single custard cup of this sort was owned by William Davis (see no. 89). Cassia, a Chinese variety of cinnamon, less expensive than that from southeast Asia, appears in great quantities on ship manifests. Almost all of the custard cups, or so-called pots de crème, with handles seem to have been introduced in the nineteenth century. These four cups are part of a set of six that have been called mustard pots, a classification that does not seem accurate, for it would seem unlikely that someone would have ordered six pots for mustard; also, the lids are solid and do not have a slot for the mustard spoon.

SMITH

CLERGYMAN AND EDUCATOR William Smith (1727–1803) was born in Aberdeen, Scotland, the son of Thomas Smith and Elizabeth Duncan.¹ Graduating from the University of Aberdeen in 1747, four years later Smith traveled to New York to work as tutor. It was after he had arrived in America that Smith wrote a pamphlet, published in 1753, in which he expressed his views on the requirements for an institution of learning in a new country. He sent a copy of his tract to Benjamin Franklin and another trustee of the Academy and Charitable School in Philadelphia, and as a result Smith was invited there to teach. After returning to England for ordination as a priest of the Anglican Church, he arrived in Philadelphia in May 1754 and began his teaching duties. In 1755, when the school was rechartered as the College, Academy and Charitable School of Philadelphia, William Smith became its first provost, an office he held until 1779.

Provost Smith's interests and influence extended into areas other than education. He became a member of the American Philosophical Society in 1768, and the following year conducted astronomical observations with David Rittenhouse. His concerns included politics as well, and he spoke and wrote on behalf of various issues. The Revolutionary years, however, proved difficult for both Smith and the College. Although opposed to the Stamp Act of 1765, he was not one of those who favored independence, and in fact cautioned against such a step. In his 1775 *Sermon on the Present Situation of American Affairs*, Smith stated his opposition to recent British actions yet stressed the mutual interests of Great Britain and the colonies. During the Revolution Smith was apprehended as an opponent of the American cause, and for a while was forced to leave the city. In 1779 the Pennsylvania General Assembly revoked the charter of the College, and created in its place the University of the State of Pennsylvania. Smith then moved to Maryland, where he spent a number of years as a rector and educator. In 1789, partly through his efforts, the Pennsylvania Assembly restored the charter of the College of Philadelphia, and Smith returned to serve as its provost until 1791, when the College and the University of the State of Pennsylvania were united as the University of Pennsylvania.

Smith spent most of the rest of his days involved in real estate transactions and in the advocacy of canal navigation in Pennsylvania. At the time of his death he was in the process of preparing his writings for publication.



1. See *DAB*, s.v. "William Smith." The author would like to thank Hamilton Elliott and Maryellen Ka-

minsky of the University of Pennsylvania Archives for their help in preparing this biography.

16. Cistern and Stand

Late eighteenth century

Cistern: Porcelain decorated with underglaze blue; stand: wood with brass handles

Private Collection

Interior decorated in the Nanking pattern; foreground of pavilions and two figures reserved on white against rocks and trees; background of water, mountains, and trees. Diapered flat rim; spearhead band around interior rim. Exterior decorated with four floral groupings—lotus, plum, chrysanthemum, and peony—representing the four seasons. Cork-plugged hole on side near bottom.

cistern: h 5 $\frac{1}{4}$ " (13.3 cm), dia 21 $\frac{1}{4}$ " (53.9 cm)

stand: h 23 $\frac{1}{2}$ " (59.7 cm), dia 22" (55.9 cm)

References: *University Hospital Antiques Show* (Philadelphia, 1972), p. 162, no. 20; Herbert,

Peter, and Nancy Schiffer, *Chinese Export Porcelain* (Exton, Pa., 1975), p. 74, nos. 199–200.

This cistern can be traced directly to William Smith. It has been suggested that this is one of the earliest examples of the so-called Nanking porcelain, and certainly it must be dated in the late eighteenth century. The porcelain body is particularly fine, with decoration beautifully executed under the glaze in very strong, clear, cobalt blue. This piece has been variously described, and was shown at this Museum some thirty years ago as a goldfish bowl. It is here called a cistern, for it undoubtedly contained water or fluid of some sort because of the drainage hole. Possibly this was used as a large wash basin, perhaps by a sea captain, or a tub, as similar, later pieces on low stands were used. The stand appears to be original and has been painted many times. It may have been made by a ship's carpenter or even made in China, although it has not been possible to test for an undercoat of lacquer.



JOHNS ROSS (1729–1800), son of Murdock Ross and his wife Christian Simson, was born in Tain, county of Ross, Scotland. John was a merchant in Perth, Scotland, but had moved to Philadelphia by 1768, the year of his marriage to Clementina Cruikshank. In Philadelphia he resumed his former career and soon became a prominent merchant and shipowner. During the Revolutionary War, he was asked by Congress to purchase clothes, arms, and powder for the army, and in connection with this role he made frequent trips to Europe. The American government never fully reimbursed John Ross for his expenditures, however, and as a result he faced financial hardships for a time.¹ After the Revolution, his shipping business, trading with India, Europe, and the West Indies, prospered,² and for a while he was a partner of Robert Morris (q.v.).³ Ross's stores were located on Water Street, between Walnut and Dock streets, and he owned considerable other real estate in the area.⁴ His two residences, his townhouse built in 1789 at the southeast corner of Second and Pine streets and his summer house in the country, The Grange, still standing, were the scenes of frequent social gatherings.

John Ross had four daughters, one of whom, Jean, married the merchant Samuel Breck, Jr. (q.v.), and one son, Charles (1772–1817). Philadelphia city directories of the time reveal that early in life Charles was a merchant in partnership with John Simson, who was descended from the Simson family of Tain. After several years, Charles became a supercargo, probably making his first voyage to Canton in the *Active*, which returned to Philadelphia on March 7, 1808.⁵ The next year he left Philadelphia for Canton on May 22 as supercargo in the *Susquehanna*, returning on April 12, 1810.⁶ On May 3, 1811, he again sailed for Canton, this time as supercargo and part owner of the *Caledonia*, returning to Philadelphia on April 21, 1812.⁷

The War of 1812 interrupted Charles Ross's seafaring career. Since 1811 he had been in command of the First Troop Philadelphia City Cavalry, and during the war they served in Maryland. In 1813 he became a member of the State in Schuylkill.⁸ With the arrival of peace, Ross resumed his mercantile life by again investing in the *Caledonia*, which left Philadelphia on June 13, 1815, one of the first ships to trade with Canton after the war.⁹ On June 3, 1816, he departed in the *Natchez* on what was to be his last trip to China.¹⁰ Very ill, he returned to Philadelphia on May 10, 1817, owing debts to the hong merchant Consequa that he was unable to pay before his death five months later. Consequa's agents later brought suit against Samuel Breck, administrator of Ross's estate, to recover the debt.¹¹



Unknown American artist, *Charles Ross*, c. 1786. Oil on canvas, 24 x 20" (60.9 x 50.8 cm). Collection of David Hunt Stockwell

1. For biographical data on Ross, see Elizabeth Mifflin, "Memoir of John Ross, Merchant, of Philadelphia," *PMHB*, vol. 23, no. 1 (1899), pp. 77–85; and James Grant Wilson and John Fiske, eds., *Appletons' Cyclopaedia of American Biography*, vol. 5 (New York, 1888), p. 329.

2. John Ross Ledger, 1774–91, Collection 108, HSP.

3. See L. H. Butterfield, "Further Letters of Benjamin Rush," *PMHB*, vol. 78, no. 1 (1954), p. 21.

4. Abraham Ritter, *Philadelphia and Her Merchants* (Philadelphia, 1860), map opposite p. 40 and pp. 41, 180; and Will of John Ross, 1800, book V, file 51, p. 324 (microfilm, HSP).

5. *Active* Manifest, Mar. 7, 1808, NA.

6. Thomas Pym Cope (q.v.) and John K. Helmuth

to Charles Ross and Henry S. Scheaff, May 22, 1809, Collection of Alan Emlen.

7. *Caledonia* Manifest, Apr. 22, 1812, NA; Robert Waln to George Blight, May 3, 1811, Robert Waln Letter Book, 1808–15, p. 206, LCP.

8. *A History of the Schuylkill Fishing Company of the State in Schuylkill, 1732–1888* (Philadelphia, 1889), pp. 109, 127, 377.

9. Robert Waln Letter Book, 1815–19, p. 48, LCP.

10. Nicholas B. Wainwright, "The Diary of Samuel Breck, 1814–1822," *PMHB*, vol. 102, no. 4 (1978), p. 482.

11. *Ibid.*, pp. 488, 493; and Samuel Breck to Robert Waln, June 13, 1819, Waln Collection, Correspondence, 1819, HSP.



Central gilded eight-pointed star radiates from a blue roundel. Blue and gilded scallop bands around rim accommodate the Ross crest of dexter hand holding a laurel wreath below a pink banner inscribed: *Nobilis Estira Leonis [sic]* ("Noble is the lion's wrath"). Gilded flower chain on a blue band around saucer's cavetto and cup's inner rim. Unglazed foot rims.

cup: h 2¹¹/₁₆" (6.8 cm), dia 2¹¹/₁₆" (6.8 cm)
 saucer: h 1⁵/₁₆" (3.3 cm), dia 5¹/₂" (14 cm)

17. Cup and Saucer

Late eighteenth century
 Porcelain decorated with overglaze blue and pink enamel and gilding
 Collection of Mrs. Robert S. Ross

This cup and saucer, part of a very large service, were owned by John Ross and bear the family crest. This porcelain, unmistakably a late eighteenth-century product of very fine quality, no doubt came into America through the port of Philadelphia, but whether it first made a stop in England or Scotland is not known.



19. Plate

Early nineteenth century
 Porcelain decorated with overglaze black enamel and gilding
 Private Collection

Inscribed: *Charles Ross Remember the Chronometer*. Double black band around rim with gilded edge. Unglazed and inverted foot rim.

h 7⁷/₈" (2.3 cm), dia 9⁹/₁₆" (24.3 cm)

Reference: *University Hospital Antiques Show* (Philadelphia, 1972), p. 161, no. 9.

The inscription on this plate remains cryptic. Perhaps during one of Charles Ross's voyages to China as a supercargo he forgot to regulate the chronometer, a timekeeping device used to determine longitude that is vital to sailors. Whether Ross's captain or his shipmates ordered this plate must be left to speculation. Philadelphia China trader Edward Donaldson (q.v.) wrote an account of the care of a chronometer from Canton on September 21, 1819: "Do not forget the Chronometer at noon, and be tender in winding it up especially at the last turn—it winds ten half turns in 24 hrs—if you bring up with any force, it may break the chain" (letter to unknown recipient, MCHS).



18. Punch Bowl

Early nineteenth century
 Porcelain decorated with overglaze pink, purple, green, black, and orange enamel and gilding
 The Schuylkill Fishing Company of the State in Schuylkill, Andalusia, Pennsylvania

Interior and exterior borders of scrolling, flower, and diamond designs with an interweaving pattern below and on the foot. Fish swim clockwise on exterior, counterclockwise on interior. Unglazed foot rim.

h 9¹³/₁₆" (24.9 cm), dia 21" (53.3 cm)

References: *A History of the Schuylkill Fishing Company of the State in Schuylkill, 1732–1888* (Philadelphia, 1889), opposite p. 62; Samuel W. Woodhouse, Jr., "Punch and Punchbowls," *Antiques*, vol. 29, no. 2 (Feb. 1936), p. 59, fig. 9; Nicholas B. Wainwright, *The Schuylkill Fishing Company of the State in Schuylkill, 1732–1982* (Philadelphia, 1982), repro. p. 33.

The Schuylkill Fishing Company of the State in Schuylkill, considered the oldest private club in the United States, is regarded by members as a separate state of which they are citizens. Their original clubhouse, known as the Castle, was on the west bank of the Schuylkill River, just above Fairmount. Charles Ross was commissioned by

the club to have this punch bowl produced in China, and in 1812 he brought it back in the Caledonia. Ross presented at the same time two "mandarin hats," which were hung in the clubhouse where they remain. According to Robert Adams, Jr., "to this bowl the citizens bring their male infants and have the Governor baptize them in the ample space. . . . The superstition is that the heir so baptized will succeed the father in citizenship" (Century Magazine [Aug. 1883]). The fish depicted cannot be surely identified, but they are not the white perch, symbol of the organization (information from William Saul, Academy of Natural Sciences, Philadelphia).

MORRIS

ROBERT MORRIS (1734–1806), the “Financier of the American Revolution,” was born in or near Liverpool, England, the son of Robert Morris, Sr. (1711–1750). He came to Oxford, Maryland, at the age of thirteen to join his father, who had settled there around 1740 as an agent for Foster Cunliffe & Son, tobacco importers of Liverpool. After a brief period of schooling in Maryland and then in Philadelphia, he entered the countinghouse of Philadelphia shipping merchant Charles Willing. In 1754 Robert Morris became a member of the firm, a partner of Charles’s son, Thomas; their association lasted until 1793. During this period, Willing and Morris became one of the leading mercantile houses in America, and the largest in Philadelphia.¹

Robert Morris first became visible in public affairs with his resistance to the Stamp Act and his signing of the 1765 Nonimportation Agreement. In 1766 he became one of the first wardens of the port of Philadelphia, holding that position until 1778, and from 1775 to 1776 he was a member of the committee of safety, often acting as its banker. His October 1775 election to the Pennsylvania Assembly was followed in November of that year by his election as a delegate to the Continental Congress, where he served on several committees responsible for procuring munitions and providing naval armaments. In August 1776 he signed the Declaration of Independence. When Congress fled from Philadelphia to Baltimore in December 1776, Robert Morris remained in Philadelphia, obtaining supplies for the army and borrowing money on his personal credit, which enabled Washington’s army to continue fighting during the winter of 1776–77. He signed the Articles of Confederation in March 1778.

After Morris retired from Congress in 1778, he was elected to the Pennsylvania Assembly and served from 1778 to 1779 and 1780 to 1781. In February 1781, Congress appointed him superintendent of finance, and he served in that capacity until September 1784. Constantly faced with a revenue shortage, Superintendent Morris investigated and reorganized expenditures and used unorthodox financial methods to secure loans and other revenues to finance, for example, the Bank of North America and the Yorktown campaign.

During his term as superintendent of finance, Morris became interested in trade with China.² In November 1783 he wrote, “I am sending some ships to China in order to encourage others in the adventurous pursuits of commerce.”³ Several months later, in February 1784, the *Empress of China*, of which Robert Morris was a half owner, left New York for Canton. The first American ship to trade with China, the *Empress* returned on May 11, 1785, making a profit of 25 percent on its original investment; on board were many items for the personal use of Robert Morris and his wife, including hand-painted wallpaper, bamboo silk-mounted window blinds, a dressing box with a glass, and lacquered fans.⁴ Two years later Morris sent another ship to Canton, the *Alliance*, a refurbished Revolutionary War frigate that he financed alone. Leaving Philadelphia on June 13, 1787, the ship took a new route to Canton (sailing east from the Cape of Good Hope past the southern coast of Australia); on this new route two islands were discovered and named “Morris” and “Alliance.” The second ship from Philadelphia to trade with China, the *Alliance* returned on September 17, 1788. Its out-of-season June departure had been unusual. In a letter of instructions for his supercargo, George Harrison, Morris wrote:

It was my original intention to have dispatched this Ship in February last, and I was then better prepared for it than now, for as she did not arrive from France in the time I expected I gave up the design of sending her and disposed of the Funds then intended for her, afterwards resuming the original design I have not been able to command again so much silver as I wished. I am therefore very desirous that you should obtain the Black Teas for the return Cargo or as many of them as possible, either for Bills on Paris, Amsterdam or London, or on Credit and that the value of the Ginseng and Silver should be invested in Porcelain, fine Teas, Nankeens and Silks in such proportions as shall be mentioned by and by.

Morris also asked Harrison for an “assortment of Garden Seeds, some Gold and Silver Fish, Birds, or anything you think curious and worth while.”⁵ The return cargo



Gilbert Stuart (American, 1755–1828), *Robert Morris*, c. 1795. Oil on canvas, 29³/₁₆ x 24⁵/₁₆" (74.2 x 61.7 cm). Collection of E. Morris Manganaro



Gilbert Stuart (American, 1755–1828), *Mrs. Robert Morris*, c. 1795. Oil on canvas, 26³/₄ x 21¹/₂" (68 x 54.6 cm). The New York Public Library, Astor, Lenox and Tilden Foundations



Gilbert Stuart (American, 1755–1828), *John Nixon*, 1800. Oil on canvas, 29 x 24" (73.6 x 60.9 cm). The Pennsylvania Academy of the Fine Arts, Philadelphia. Bequest of Henry Cramond, Grandson of the Sitter

actually consisted of \$122,608 worth of various types of tea and silks and \$252.74 in sundries for Mrs. Morris.⁶ These goods were probably received at the extensive India stores owned by Morris across from the India Wharf, located in Philadelphia between Chestnut and Walnut streets.⁷

Meanwhile, Morris had been reelected to the Pennsylvania Assembly in October 1785 and served two terms, during which he was a delegate to the 1787 Constitutional Convention. In October 1788 he was chosen a United States senator from Pennsylvania and served for six years, from 1789 to 1795, his last term of public office. While in the Senate Morris began to speculate heavily in land, which proved disastrous; by February 1798 his fortune was gone and a small creditor had him arrested. He was sent to the Prune Street debtors' prison, where he remained for three and a half years until he was released under a new federal bankruptcy law. Nearly five years later Robert Morris died, poor and almost forgotten.

In 1769 Robert Morris had married Mary White (1749–1827), sister of Bishop William White, and they had seven children. Their youngest daughter, Maria (1779–1852), was married in 1802 to Henry Nixon (1776–1840), only son of John Nixon (1733–1808), a shipping merchant of the firm Nixon and Walker. John Nixon was also very active in political life, and had been appointed to read the Declaration of Independence publicly for the first time on July 8, 1776.

1. For biographical data, see Charles Henry Hart, "Robert Morris," *PMHB*, vol. 1, no. 3 (1877), pp. 333, 337, 340–41; Ellis P. Oberholtzer, "A Great Philadelphian: Robert Morris," *PMHB*, vol. 28, no. 3 (1904), pp. 275–77; *DAB*, s.v. "Robert Morris"; and Robert C. Moon, *The Morris Family of Philadelphia*, vol. 5 (Philadelphia, 1909), pp. 320–21.
2. For Morris and the China trade, see Jonathan Goldstein, *Philadelphia and the China Trade, 1682–1846* (University Park, Pa., 1978), pp. 26, 30, 34.
3. John Jay, *The Correspondence and Public Papers of*

John Jay, ed. Henry P. Johnson, vol. 3 (New York, 1891), p. 97.

4. Goldstein, *Philadelphia and the China Trade*, p. 30; "Receipt Book, F. Molineux," Rare Book Room, University of Pennsylvania Library, Philadelphia.

5. Morris to Harrison, June 13, 1787, Brinton-Coxe Collection, HSP.

6. "George Harrison, Canton Account with Robert Morris," *ibid*.

7. Abraham Ritter, *Philadelphia and Her Merchants* (Philadelphia, 1860), p. 38.



20. Box and Counters

MM counters: c. 1784; box and MN counters: early nineteenth century
Lacquered wood with mother-of-pearl counters
Collection of E. Morris Manganaro

Gilded, orange, green, gold, and red decorations on black. Central gilded MN surrounded by red running-dart design on lid. Background of lid is contiguous lightning bolts decorated with (left to right) peonies, Prunus, and peas on gold; a red and gilded grape-leaf design on a diaper pattern; and Prunus and peonies on gold. Lid is bordered by a running-dart chain with flowers at the corners and edged by a red band. Peony sprig on each long side of box, bamboo spray at foot, Prunus spray at top. Base and interior of box are black with gilded edges. Contains thirty-nine mother-of-pearl counters: thirteen elliptical, one round, and one oval carved with MN

flanked by flower sprigs and with a diaper pattern on reverse; ten rectangular, eight round, and one oval carved with flowers and a geometric design; one oval carved with a pagoda, flower sprigs, and geometric pattern; and three long rectangular and one short rectangular carved with MM and flowers.

box: h 1¹¹/₁₆" (4.3 cm), w 3¹/₂" (8.9 cm), d 4¹¹/₁₆" (11.9 cm)

counter (largest): 1¹³/₁₆ x 2¹/₂" (4.6 x 6.3 cm)

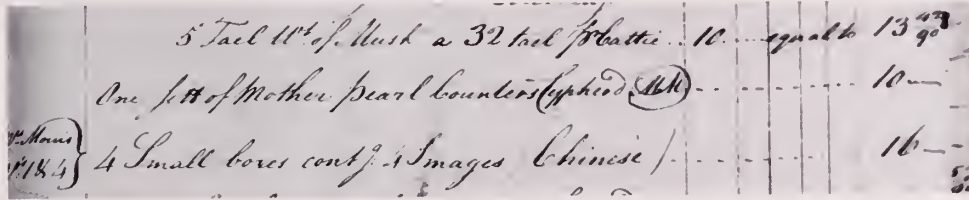
counter (smallest): 1¹/₁₆ x 1¹/₈" (1.8 x 2.8 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), repro. p. 172 (box); Graham Shearing, "Chinese Mother-of-Pearl Card Counters," *Antique Collector*, vol. 48 (May 1977), repro. p. 91 (counters); David Howard and John Ayers, *China for the West* (London, 1978), vol. 2, p. 668, no. 692 (counters); Neville John Irons, *Silver and Carving of*

the *Old China Trade* (Hong Kong, 1983), p. 206, no. 62 (counters).

Very little remains of the many items Robert Morris ordered on the 1784 voyage of the *Empress of China*. However, the ship's manifest contains the "Accot. of Mrs. Morris Philada" in which she is charged ten dollars for "One Sett of Mother pearl Counters Cyphered MM"; these

counters have descended in the family and are exhibited here. The MM stands for Mary Morris (Mrs. Robert) or her daughter Maria. In 1802, Maria married Henry Nixon, and sometime later obtained this box and counters adorned with her new cipher, MN. This box is noteworthy for its unusual lightning-bolt design and colored lacquer. Its mismatched top and bottom confirm that it was made by an assembly-line process. For values of counters, see no. 10.



This detail from the *Empress of China's* manifest lists "One Sett of Mother pearl Counters Cyphered MM" for Mrs. Robert Morris (Philadelphia Maritime Museum. John Green Papers).

21. Textile Fragment

Late eighteenth century
Chinese ivory silk gauze painted with opaque watercolor
Philadelphia Museum of Art. Gift of Charles Henry Hart. 97-664

Blues, pinks, purples, greens, white, and black on ivory. Allover pattern of multi-colored flower sprigs. Border of continuous leafy, flowering vine along selvage; black edge.

1 48¹³/₁₆" (124 cm)

Similar: Nancy Andrews Reath, *The Weaves of*

Hand-Loom Fabrics (Philadelphia, 1927), p. 4 (text); Margaret Jourdain and R. Soame Jenyns, *Chinese Export Art in the Eighteenth Century* (London, 1950), p. 140, fig. 137, p. 141, fig. 140; Gregor Norman-Wilcox, "American Ships in the China Trade," *Los Angeles County Museum Bulletin of the Art Division*, vol. 7, no. 1 (Winter 1955), p. 45, figs. 49-50.

This fabric was said by its donor to have been brought from China in the ship *Alliance* by Robert Morris in 1788. Pieces of such silks were used as trim on dresses and perhaps as inserts or appliqués, as the removal of certain of the flower sprigs from this fragment seems to indicate.

The late eighteenth-century painted silk gauze said to have been brought from China for Robert Morris in the *Alliance* was used about 1825 to trim this piña cloth dress that has descended in the Morris family (Collection of E. Morris Manganaro).





22. Textile Fragment

Late eighteenth century
 Chinese ivory plain silk moiré painted
 with opaque watercolor
 Philadelphia Museum of Art. Gift of
 Charles Henry Hart. 97-665,667

Pinks, greens, blues, purples, yellow, brown, orange, white, and black on ivory. Central partial bouquet with a lotus flanked on either side by a bird, floral spray, spotted stag, day lily, morning glories, and large, scrolling branch with a chrysanthemum and other flowers.

1 43" (109.2 cm), loom width 57³/₁₆"
 (145.3 cm)

Similar: Nancy Andrews Reath, *The Weaves of Hand-Loom Fabrics* (Philadelphia, 1927), pp. 4, 19 (text); Margaret Jourdain and R. Soame Jenyns, *Chinese Export Art in the Eighteenth Century* (London, 1950), p. 139, fig. 136, p. 140, figs. 137-38; Gregor Norman-Wilcox, "American Ships in the China Trade," *Los Angeles County Museum Bulletin of the Art Division*, vol. 7, no. 1 (Winter 1955), p. 45, figs. 49-50.

This fabric was said by its donor to have been brought in the ship *Alliance*, Captain Thomas Reed, by Robert Morris in 1788. The ship, Morris's second China venture, was completely financed by him. No doubt the painted moirés (see also no. 23) were used as bed hangings or window coverings.



23. Textile Fragment

Late eighteenth century
 Chinese ivory plain silk moiré painted
 with opaque watercolor
 Philadelphia Museum of Art. Gift of
 Charles Henry Hart. 97-666

Blues, pinks, purples, greens, brown, and yellow on ivory. Scrolling cartouches enclose bouquets of flowers or a Chinese woman (standing or sitting with dog); some also enclose a naked cherub. Stags and birds catching insects are interspersed.

40 x 28⁵/₁₆" (101.6 x 72 cm)

Similar: Nancy Andrews Reath, *The Weaves of Hand-Loom Fabrics* (Philadelphia, 1927), pp. 4, 19 (text); Margaret Jourdain and R. Soame Jenyns, *Chinese Export Art in the Eighteenth Century* (London, 1950), p. 139, fig. 136, p. 141, fig. 140; Gregor Norman-Wilcox, "American Ships in the China Trade," *Los Angeles County Museum Bulletin of the Art Division*, vol. 7, no. 1 (Winter 1955), p. 45, figs. 49-50.

This fabric was said by its donor to have been brought from China in the ship *Alliance*, Captain Thomas Reed, by Robert Morris in 1788.



24. Teapot and Plate

Late eighteenth century
Porcelain decorated with overglaze blue
and orange enamel and gilding
Frank S. Schwarz and Son, Philadelphia

Finely painted orange lines define a trellis pattern on the gilded border, which is flanked by bands of gilded dots against blue on the exterior and a blue dotted scallop on the interior. Gilded chain with blue dots and spearheads decorates the cavetto of plate and the base of teapot. Gilded *M* inscribed in the center of the plate and on either side of the teapot. Teapot has a gilded litchi finial on lid; gilded crossed-branch handle terminating in flowers and leaves; and gilded spout. Silver chain attaches lid to handle. Unglazed rims.

teapot: h (with lid) $5\frac{1}{16}$ " (14.7 cm), dia $5\frac{5}{16}$ " (13.5 cm)

plate: h 1" (2.5 cm), dia $9\frac{5}{8}$ " (24.4 cm)



This teapot and plate from a larger service have no known provenance; however, it is known from the manifest of the Empress of China that Robert Morris ordered "cyphered china." These pieces, decorated with overglaze blue enamel and gilding and the single initial M, would certainly fit the requirements of eighteenth-century fine porcelain. The teapot lid finial, although long called a strawberry, should in fact be identified as the Chinese litchi fruit, which grows on a woody branch, for the stem on this finial is obviously a woody one.



25. Dinner Service (partial)

Late eighteenth century
Porcelain decorated with overglaze blue
enamel and gilding
Collection of Mr. and Mrs. Herbert
Schiffer

Thirteen pieces. All dishes have an indented, octagonal shape except the reticulated plate. Wide border edged by a dotted spearhead design; gilded rims. Cavettos of plates, shoulders of lids, and feet of cups have flower-chain bands. Spade-shaped shields with an inscribed *N* interrupt the lids' bands and appear in the center of the plates and opposite the crossed-branch handles of the custard cups (lids missing). Covered dishes have finials of the cassia flower with poked holes on molded leaves. Unglazed foot rims.

saucer (2): h $1\frac{3}{16}$ " (3 cm), dia 6" (15.2 cm)
platter: h $1\frac{1}{8}$ " (2.8 cm), w 11" (27.9 cm),

d $7\frac{13}{16}$ " (19.8 cm)
platter: h $1\frac{1}{8}$ " (2.8 cm), w $12\frac{1}{2}$ " (31.7 cm), d $9\frac{3}{8}$ " (23.8 cm)
platter: h $1\frac{5}{16}$ " (3.3 cm), w $14\frac{1}{16}$ " (35.8 cm), d 11" (27.9 cm)
plate (2): h 1" (2.5 cm), dia $9\frac{1}{2}$ " (24.1 cm)
reticulated plate: h $1\frac{5}{16}$ " (3.3 cm), w $11\frac{1}{8}$ " (28.2 cm), d $9\frac{7}{8}$ " (25.1 cm)
vegetable dish: h 5" (12.7 cm), w $11\frac{1}{8}$ " (28.2 cm), d $9\frac{1}{16}$ " (23.1 cm)
vegetable dish: h $5\frac{1}{16}$ " (12.9 cm), w $11\frac{3}{16}$ " (28.4 cm), d $9\frac{3}{16}$ " (23.4 cm)
covered serving dish: h $5\frac{5}{16}$ " (13.5 cm), w $13\frac{3}{4}$ " (35 cm), d $10\frac{1}{2}$ " (26.6 cm)
custard cup (2): h $2\frac{1}{16}$ " (5.3 cm), dia $2\frac{5}{8}$ " (6.6 cm)

Reference: Herbert, Peter, and Nancy Schiffer, *Chinese Export Porcelain* (Exton, Pa., 1975), p. 55, no. 140.

Similar: David Sanctuary Howard, *Chinese Armorial Porcelain* (London, 1974), repro. p. 748; Christie's, New York, *Chinese and Japanese Ceramics and Works of Art* (Mar. 29, 1983), no. 571.

In 1802 Maria Morris married Henry Nixon, and the dinner service of which these pieces are a portion was no doubt provided by Robert Morris on the occasion. Its decoration of a simple overglaze blue pattern and a shieldlike es-cutcheon inscribed N reflects the early Philadelphia taste for Chinese export porcelain.

MORRIS



Charles Balthazar Julien Fevret de Saint-Memin (French, 1770–1852), *Samuel Morris*, late eighteenth century. Gouache on paper, 25 x 21½" (63.5 x 54.6 cm). Collection of Samuel W. Morris

SAMUEL MORRIS (1734–1812), known variously as Captain Sam or Christian Sam, was the oldest surviving son of Anthony Morris (1705–1780) and his first wife Sarah Powell (1713–1751), and a great-grandson of Anthony Morris (1654–1721), who came to Pennsylvania in 1682/83. On January 8, 1750, Samuel was apprenticed to Philadelphia merchant Isaac Greenleafe for nearly four and a half years. During this apprenticeship, Morris met Rebecca Wistar, sister of Greenleafe's wife, and they were married in 1755. They lived at 65 South Second Street in Philadelphia, and had eight children who lived to adulthood.¹

In Philadelphia city directories and family deeds and wills, Samuel Morris is referred to as a merchant. From 1777 to 1779 he was a partner of his brother Thomas in the family's Second Street brewery business, and from at least 1785 until 1793 he was in the sugar refining business with Albert Peter Miercken (died 1793). Later it appears that Morris returned to the brewery business. Today Samuel Morris is remembered primarily as a clubman, soldier, and civic leader. He was elected a citizen of the Colony in Schuylkill (later State in Schuylkill) social club in 1754, and served as its governor from 1766 until his death. He was a member of the Gloucester Fox Hunting Club from its formation in 1766 until his death, and was chosen its first president after the Revolution. Morris also helped organize the Philadelphia Troop of Light Horse (later the First Troop Philadelphia City Cavalry) in 1774 and was chosen second lieutenant; in 1776 he was elected its captain and served until 1786 as an active member.

In 1765 Samuel Morris had signed the Nonimportation Agreement. He was a member of Philadelphia's first committee of safety from 1775 to 1776, and a delegate to the Pennsylvania Assembly from 1776 to 1777 and again from 1781 to 1783. Throughout the Revolution he was captain of the First City Troop, which served as General Washington's bodyguard in his campaigns of 1776–77, and participated in the battles of Trenton, Assunpink Creek, and Princeton. Even after Washington honorably discharged the troop in January 1777, the company served in a number of military operations around Philadelphia. The Society of Friends disowned Morris for his military activities during the Revolution, but he continued to attend meetings regularly.

Samuel Morris's connection with the China trade was through his children. His son Anthony (1776–1860) was a member of the Philadelphia bar, but by about 1793 he had become a merchant in the East Indies trade and later entered the China trade.² Samuel's youngest son, Israel Wistar Morris (1778–1870), a broker and commission merchant, had married Mary Hollingsworth (1776–1820) in 1799.³ Her brother Henry (1781–1854) was listed in the Philadelphia city directories as a merchant from 1807 to 1822. He functioned as supercargo in Thomas Pym Cope's (q.v.) ship the *Lancaster*, which sailed from Philadelphia for Canton on July 19, 1811, returning August 5, 1812.⁴ Hollingsworth made at least one other voyage to Canton, in the *George & Albert*, which departed Philadelphia on April 24, 1817, and returned April 16, 1818. He was an investor in many other voyages to Canton, including those made by the *Active*, the *South Carolina*, the *Trader*, and the *China Packet*.⁵

1. For biographical data, see Robert C. Moon, *The Morris Family of Philadelphia* (Philadelphia, 1898), vol. 1, pp. 320–42, 351, vol. 2, p. 394; W. A. Newman Dorland, "The Second Troop Philadelphia City Cavalry," *PMHB*, vol. 49, no. 2 (1925), p. 186; and *History of the Schuylkill Fishing Company of the State in Schuylkill, 1732–1888* (Philadelphia, 1889), pp. 348, 407, 410.

2. Anthony Morris, *Castles in Spain: Anthony Morris's Letters to His Children, 1813–1817*, ed. and comp. Virginia Armentrout (Philadelphia, 1982), p. vii. Anthony Morris, Isaac W. Morris, and Israel W. Morris were among the owners of the *Ariel*, which left for Canton on Feb. 8, 1799, and was captured by French privateers on the return voyage. Anthony was also an investor in the *New Jersey*, which

left for Canton on May 5, 1800, and returned to Philadelphia on Apr. 27, 1801. (This information was provided by Virginia Armentrout.)

3. Mary Hollingsworth Jamar, *Hollingsworth Family and Collateral Lines of Cooch, Gilpin, Jamar, Mackall, Morris, Stewart* (Philadelphia, 1944), p. 42.

4. Cope and J. K. Helmuth to Thomas Robinson, July 20, 1811, Collection of Alan Emlen.

5. Passenger List of Vessels Arriving at Philadelphia, 1800–1882, RG 36, M-425, NA. Dates of departure from and return to Philadelphia are as follows: *Active*, Aug. 13, 1806/Mar. 7, 1808; *South Carolina*, Mar. 26, 1807/Mar. 16, 1808; *Trader*, Mar. 14, 1815/Feb. 28, 1816; and *China Packet*, Apr. 7, 1818/Mar. 31, 1819. See the ships' manifests, NA.



26. Punch Bowl

Late eighteenth century

Porcelain decorated with overglaze blue, orange, and sepia enamel and gilding
Collection of Mr. and Mrs. William M. Rawle

Side oval medallion contains a landscape with a Western man astride a horse preparing to jump a fence as two dogs pursue and one regards. In the opposite oval the rider is using a crop as the horse and a companion dog leap across a stream. Both ovals surrounded by flowered and dotted-scallop bands. Intermediate roundels contain front and back views of a house with trees encircled by star

and wave bands. Interior rim: plain, striped, triangle, spearhead, dotted, filled-scallop, and dotted swag-and-tassel bands. Interior has a central decoration of a basket of flowers. Exterior rim: bands of leaves on part-colored background, striped and twisted ribbon with flowers, and dotted spearheads. Filled-scallop and dotted bands around foot. Unglazed foot rim.

h 6⁵/₁₆" (16 cm), dia 15¹³/₁₆" (40.1 cm)

Reference: PMA, *Philadelphia: Three Centuries of American Art* (Apr. 11–Oct. 10, 1976), p. 159, no. 126.

Similar: Callie Huger Efird and Katharine Gross Farnham, *Chinese Export Porcelain from*

the Reeves Collection at Washington and Lee University (Lexington, Va., 1973), fig. 33, cat. no. 142; Jean McClure Mudge, *Chinese Export Porcelain for the American Trade, 1785–1835*, 2d ed. (Newark, Del., 1981), p. 144, fig. 61.

This punch bowl, which was originally one of a set in graduating sizes, was presented to Samuel Morris by the Gloucester Fox Hunting Club. The vignettes showing a mounted gentleman about to take a fence on one side and jumping a stream on the other were quite clearly inspired by English hunting prints. There is an identical punch bowl originally owned by Samuel Sprigg, governor of Maryland from 1819 to 1822, in the collection of the Maryland Historical Society, Baltimore.



27. Wash Basin

Late eighteenth century

Porcelain decorated with underglaze blue
Philadelphia Museum of Art. Gift of Mrs. W. Logan MacCoy. 24-40-1

Interior border in the Fitzhugh pattern. Turned rim has honeycomb diaper pattern. Exterior has groups of peonies, chrysanthemums, Prunus, daisies, and peach blossoms.

Unglazed foot rim.

h 7¹/₂" (19 cm), dia 20¹¹/₁₆" (52.6 cm)

Similar: Herbert, Peter, and Nancy Schiffer, *Chinese Export Porcelain* (Exton, Pa., 1975), repro. p. 65.

This wash basin, presented to the Museum by a direct descendant of Samuel Morris, is an unusually large example and originally must have been contained in a wooden stand.



28. Dress

c. 1799

Chinese light beige plain silk satin
Philadelphia Museum of Art. Gift of
Miss Mary Boykin. 71-68-1

Quaker style. Fitted bodice; low point in back has boning, point at center front has bound tabs on either side. Round, low neckline in front, slightly lowered in back. Skirt is open in front and closely pleated at sides, curving into train at back. Center front closing. Bodice is lined in homespun linen. Shaped and

closely fitted three-quarter-length sleeves have bound cuffs. Cuffs and tabs at front of dress bound by narrow pale tan ribbon.

center back length 49" (124.5 cm), waist 26" (66 cm)

This simple but elegant dress of Chinese silk satin was worn by Mary Hollingsworth, who married Israel Wistar Morris in 1799. She is credited, according to family tradition, with having designed the well-known and widely treasured "cow" dinner service (see no. 35). The quilted petticoat shown with the dress is also of Chinese fabric; see no. 250.

29. Dinner and Double Tea Service (partial)

Late eighteenth–early nineteenth century Porcelain decorated with overglaze purple, green, yellow, and brown enamel and gilding

Collection of Janet MacCoy Griffin; Philadelphia Museum of Art. Gift of Mrs. W. Logan MacCoy. 24-40-26,27,29, 55-52-1,2; Private Collection (2)

Ninety pieces. Central purple flower with green and yellow leaves surrounded by three pairs of gilded and brown heads of wheat. Sugar bowl and saucer with thin flaring rim have four wheat sprays. Rims and handles on coffee cups, crossed-branch handles on sugar bowl, litchi finials on lids, and branch handles on creamers are gilded. Unglazed foot and bezel rims.

saucer with thin flaring rim: h 1¹/₈" (2.8 cm), dia 6" (15.2 cm)

saucer with wide flaring rim (17): h 1⁵/₁₆" (3.3 cm), dia 6³/₁₆" (15.7 cm)

saucer with straight sides (10): h 1⁵/₁₆" (3.3 cm), dia 5⁵/₁₆" (13.5 cm)

saucer with curved sides (3): h 1³/₁₆" (3 cm), dia 5¹/₂" (14 cm)

butter plate (5): h 1" (2.5 cm), dia 6¹/₈" (15.5 cm)

soup plate (10): h 1¹/₂" (3.8 cm), dia 9¹¹/₁₆" (24.6 cm)

dinner plate (7): h 7⁷/₈" (2.3 cm), dia 9¹³/₁₆" (24.9 cm)

reticulated plate (3): h 1" (2.5 cm), dia 9¹¹/₁₆" (24.6 cm)

reticulated plate (2): h 1⁵/₁₆" (3.3 cm), w



10¹³/₁₆" (27.4 cm), d 9⁵/₈" (24.4 cm)

reticulated plate: h 1⁵/₁₆" (3.3 cm), w 9¹/₂" (24.1 cm), d 9⁵/₁₆" (23.6 cm)

reticulated basket (2): h 3¹/₂" (8.9 cm), w 10³/₁₆" (25.9 cm), d 9" (22.9 cm)

reticulated basket: h 3³/₁₆" (8.1 cm), w 9¹/₂" (24.1 cm), d 8⁵/₁₆" (21.1 cm)

charger (2): h 1¹/₂" (3.8 cm), dia 12¹/₄" (31.2 cm)

charger (2): h 1¹/₂" (3.8 cm), dia 14¹³/₁₆" (37.6 cm)

evening cup (5): h 2" (5.1 cm), dia 3¹/₂"

(8.9 cm)

coffee cup (11): h 2¹¹/₁₆" (6.8 cm), dia 2¹/₂" (6.3 cm)

creamer (2): h 5³/₁₆" (13.2 cm), w 6³/₁₆" (15.7 cm), d 3⁹/₁₆" (9.1 cm)

sugar bowl: h 3⁷/₈" (9.9 cm), dia 4" (10.2 cm)

lid: h 1¹¹/₁₆" (4.3 cm), dia 4⁵/₈" (11.7 cm)

teapot lid (2): h 1¹/₈" (2.8 cm), dia 3" (7.6 cm)

bowl: h 2¹/₂" (6.4 cm), dia 5³/₈" (13.7 cm)

bowl: h 1¹/₂" (3.8 cm), dia 8" (20.3 cm)



References: PMA, *Philadelphia: Three Centuries of American Art* (Apr. 11–Oct. 10, 1976), pp. 214–15, no. 176b; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 198.

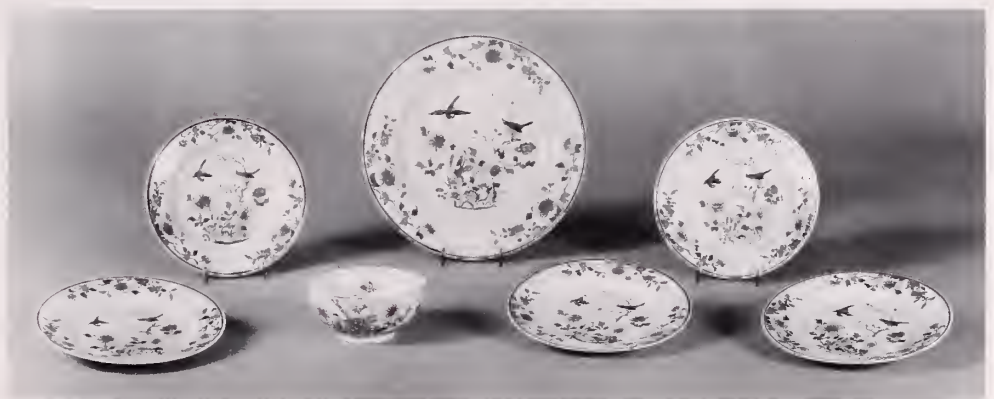
The pattern on this large service, which descended from Mary Hollingsworth Morris and may have been designed by her (see no. 35), features the purple cockle flower, a weed that grows in wheat fields. The teapots from the original

double tea service are missing; all that remains are their lids, which with their litchi finials are typical of the late eighteenth century.

30. Dinner Service (partial)

Late eighteenth century
Porcelain decorated with underglaze blue; overglaze pink, red, dark green, light green, blue, orange, sepia, and black enamel; and gilding
Collection of Mrs. James C. Hornor

Seven pieces. Decorated in the famille rose palette. Plates and charger: central scene of two birds, one in flight, the other perching on a pomegranate tree, above a garden of peonies, pomegranates, daisies, rocks, and grasses. Border decorated with three clusters of peonies, pomegranates, and daisies encircled by two bands. Bowl (repaired and repainted): garden with a rock among trees, peonies, bamboo, fence, and pomegranates opposite a peony spray. Tree peony branches, which curve over the rim into interior, yield



peony blossoms and buds; a butterfly is opposite. Unglazed foot rims.

charger: h 1 1/2" (3.8 cm), dia 12 15/16" (32.8 cm)

plate (5): h 1 1/8" (2.8 cm), dia 9" (22.9 cm)

bowl: h 2 11/16" (6.8 cm), dia 5 7/8" (15 cm)

Similar: Christie's, London, *Fine Chinese Export Porcelain, Bronzes, Works of Art and Hardstones* (June 8, 1983), no. 440.

This dinner service has descended in the family of Samuel Morris.



31. Petticoat

Early nineteenth century
Chinese dark brown silk taffeta
Philadelphia Museum of Art. Gift of Miss Elizabeth Hacker. 26-99-1

Tucked at waist, one pocket. Quilting (inexpertly done) begins at top with a wide band of swags, then a narrow band of pointed leaves followed by a diamond zigzag band, and finally a wide band of leaf shapes and waves. Bands separated by rows of plain

stitching. Brown cotton lining, lamb's wool interlining. Waistband of brown glazed cotton fastens with ribbons.

l 42" (106.7 cm), waist 25" (63.5 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 240, no. 211; p. 241, no. 212.

This petticoat was owned by Beulah Morris (1811–1892), ninth child of Isaac and Sarah Morris. She married Jeremiah Hacker (1799–1866) in 1830.



32. Garniture

Late eighteenth–early nineteenth century
Porcelain decorated with underglaze
blue and gilding
Philadelphia Museum of Art. Gift of Mr.
and Mrs. John S. Jenks. 29-114-1a,b; 2

Three pieces. Two vases have a flattened
ovoid shape with a high neck incurving to
top; one has a flattened baluster shape with a
base that tapers inward. Decorated with
raised panels in the blue willow pattern.
Flowers and leaves in the interstices between
the panels, the background of which has a

sharkskin texture, achieved by the applica-
tion of dots of glaze upon the biscuit (see also
no. 153). Gilded border follows the outline of
panels.

vase (2): h 11¹¹/₁₆" (29.7 cm), w 5¹/₂" (14
cm), d 3³/₈" (8.6 cm)

vase: h 11³/₈" (28.9 cm), w 4¹/₂" (11.4 cm),
d 3⁵/₁₆" (8.4 cm)

Similar: Sotheby Parke Bernet, New York,
The Garbisch Collection (May 22–23, 1980),
vol. 3, no. 484.

*John S. Jenks was a direct descendant of Samuel
Morris.*



33. Hooded Cape

Late eighteenth century
Chinese ivory silk satin
Philadelphia Museum of Art. Gift of
Mrs. W. Logan MacCoy. 55-78-7

Quaker-style plain cape with ivory plain silk
lining. The long front panels tie at the neck
with silk ribbons. Full hood, gathered at back.

l 22" (55.9 cm), w 106¹/₂" (270.5 cm)

Similar: Elisabeth McClellan, *History of Amer-
ican Costume*, book 1, 1607–1800, 2d ed. (New
York, 1937), p. 141, figs. 168–69.

*This cape was worn by an ancestor of the donor,
a direct descendant of Samuel Morris.*



34. Tea and Coffee Service (partial)

Early nineteenth century
Porcelain decorated with overglaze poly-
chrome enamel and gilding
Philadelphia Museum of Art. Gift of

Miss Lydia Thompson Morris. 28-7-1–11

Ten pieces. Central floral sprays in naturalis-
tic colors. Running-dart chain around central
motif of teapot and tea caddy, rims of evening
cups and rice bowl, feet of coffee cups, and

cavettos of saucers. Border decoration of un-
dulating parti-colored red and gilded band
and floral sprays below petalwork band.
Crossed-branch handle, lid with litchi
finial, and gilded and molded spout on teapot.
Litchi finial on tea caddy's lid.

teapot: h 4⁷/₈" (12.4 cm), dia 4¹/₂" (11.4 cm)
 tea caddy: h 5¹/₂" (14 cm), w 3³/₈" (8.6 cm), d 1¹/₂" (3.8 cm)
 saucer: h 1¹/₁₆" (2.7 cm), dia 5¹/₂" (14 cm)
 saucer: h 1⁵/₁₆" (3.3 cm), dia 6¹/₈" (15.5 cm)
 evening cup (3): h 1⁵/₁₆" (4.9 cm), dia 3¹/₂"

(8.9 cm)
 coffee cup (2): h 2¹¹/₁₆" (6.8 cm), dia 2⁵/₁₆" (5.8 cm)
 covered rice bowl: h 3¹¹/₁₆" (9.4 cm), dia 4¹³/₁₆" (12.2 cm)

Similar: David Sanctuary Howard, *Chinese Armorial Porcelain* (London, 1974), p. 647.



35. Dessert and Tea Service (partial)

Early nineteenth century
 Porcelain decorated with overglaze black enamel and gilding
 Philadelphia Museum of Art. Gift of Dr. John B. Carson (Centennial Gift). 1976-123-1; Private Collection (3)

Thirty pieces. Pastoral scene with farmer, cow, and dog in center; goat and sheep under an arching tree at left; trees, bushes, water, and a house in background. Teapot has a gilded crossed-branch handle, ridged spout, and litchi finial. Central gilded florette on bowls. Reticulated oval plate has slightly flaring rim. Lighthouse-shaped coffeepot has a domed lid with two landscape scenes with houses and a litchi finial. Sugar bowl has a domed lid, litchi finial, and high, scalloped rim.

coffeepot: h 9⁷/₈" (25.1 cm), dia 5³/₄" (14.7 cm)
 coffee cup (3): h 2¹³/₁₆" (7.1 cm), dia 2¹/₂" (6.3 cm)
 teapot (2): h 5³/₄" (14.7 cm), dia 5¹/₂" (14 cm)
 evening cup (4): h 1¹³/₁₆" (4.6 cm), dia 3¹/₂" (8.9 cm)
 pitcher: h 4⁵/₈" (11.7 cm), w 6¹³/₁₆" (17.3 cm), d 3" (7.6 cm)
 sugar bowl: h 5" (12.7 cm), dia 5³/₁₆" (13.2 cm)
 soup bowl (2): h 1¹³/₁₆" (3 cm), dia 7¹³/₁₆" (19.8 cm)
 bowl: h 2¹/₂" (6.4 cm), dia 5¹/₂" (14 cm)
 bowl (2): h 1¹³/₁₆" (4.6 cm), dia 9¹³/₁₆" (24.9 cm)

bowl (3): h 1¹/₈" (2.8 cm), dia 6¹/₈" (15.5 cm)
 bowl (2): h 1³/₁₆" (3 cm), dia 5⁵/₈" (14.2 cm)
 plate (3): h 3³/₄" (2 cm), dia 10" (25.4 cm)
 shell-shaped plate (2): h 1⁵/₈" (4.1 cm), dia 10" (25.4 cm)
 reticulated plate: h 1¹/₂" (3.8 cm), w 9⁷/₈" (25.1 cm), d 4¹/₂" (11.4 cm)
 butter plate (2): h 3³/₄" (2 cm), dia 6" (15.2 cm)

References: Gregor Norman-Wilcox, "American Ships in the China Trade," *Los Angeles County Museum Bulletin of the Art Division*, vol. 7, no. 1 (Winter 1955), p. 30, fig. 30; Jean McClure Mudge, "Chinese Export Porcelain . . .," *University Hospital Antiques Show* (Philadelphia, 1972), p. 171, fig. 5; PMA, *Philadelphia: Three Centuries of American Art* (Apr. 11–Oct. 10, 1976), pp. 214–15, no. 176a; Arlene M. Palmer, *A Winterthur Guide to Chinese Export Porcelain* (New York, 1976), repro. p. 89; PMA, *Gifts to Mark a Century* (Feb. 18–Mar. 20, 1977), repro.; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), reprints. pp. 172–73; Jean McClure Mudge, *Chinese Export Porcelain for the American Trade, 1785–1835*, 2d ed. (Newark, Del., 1981), pp. 102–3, figs. 52–54.

This well-known service—the so-called cow china—has long been dated before 1806 on the basis of a letter written by Letitia A. Humphreys to her nephew Dr. Joseph Carson on February 17, 1931: "History of the Cow Pattern China as told me by my mother Rebecca Hollingsworth Humphreys daughter of Henry Hollingsworth,

The pattern of this now-partial service, which descended in the Morris family, reflects what might be called a transitional period between the simpler, overglaze blue enamel decoration of the late eighteenth century and the more realistic and informal designs of the later Chinese export porcelain.

who was Supercargo for the firm of Willing and Francis of Philadelphia in the East India Business. He was married to Sarah Humphreys, daughter of Joshua Humphreys, Naval Constructor, in 1806 by Bishop White. His sister Mary Hollingsworth married Israel Morris in 1799 and lived at Green Hill, Wynnewood. She drew the design of the china at Green Hill and gave it to her brother Henry Hollingsworth to have it made in China. I do not know the exact year, but it must have been before 1806 when he was married. In 1808 his address was, Merchant, 201 South Front Street, residence, 185 South 3rd Street, until 1823 when he became Cashier, Bank North America. He brought it on his return from China, and when his sister Mary Morris saw it (she and her husband having become very strict Quakers) said it was too gay for them and gave it to her brother. Aunty Ann Hollingsworth inherited it from her father and mother and at her death in 1873, when her estate was divided, my mother asked your grandfather and Aunty Stewardson if she could have as her share the China, which they granted. At my mother's death I inherited it and some ten years ago, perhaps longer, divided it between your father, Aunt Nance and Aunt Susie, keeping a few pieces which at my passing will go to all of you. The set is a large one, Dessert and Tea. Letitia A. Humphreys" (Private Collection).

With due respect to family tradition, present evidence suggests that this service could not have been produced before 1811, and that it continued to be copied over a period of time. There is, for example, record of Henry Hollingsworth traveling to China in Thomas Pym Cope's (q.v.) ship *Lancaster* in 1811 and returning in 1812; there is also record of his ordering porcelain until 1819. The 1816 order from Nathan Trotter for china with the "Cow landscape" further suggests that this service was made and copied over a rather long period of time. A privately owned service with the same design executed over the glaze with green enamel has also come to light. Another service, made for Joseph and Ann Oak-

ford (no. 131), is very similar to the Morris service and is done in the same palette. The only difference between the patterns is the absence of the man leaning on the cow in the Oakford set, which is known to have been made in the first quarter of the nineteenth century. The sugges-

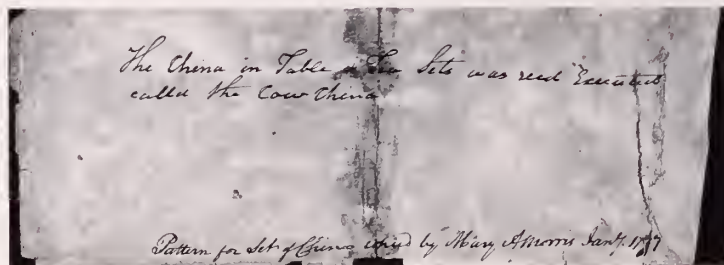
tion is offered that perhaps the history of the "cow" china has been misunderstood over a period of almost two hundred years, and that a very large dinner service, which also came down from Mary Hollingsworth Morris (no. 29), might much more properly be the china that she de-

signed. The porcelain is of a finer quality, typical of the late eighteenth-early nineteenth century, and its simple, unique design of the purple cockle flower would have been much more to her Quaker taste. Both Morris services originally had gilded borders.

NT
T
11 Bawbonty a Tea Set of china of 106. (Cow landscape)
18 Tea cups Saucers 36. 18 Bell cups Saucers 36 ff.
2 Tea Pots Covers 4. 1 Milk Cover . . . 1.
1 Sugar Cover 2. 2 Wash Plates . . . 2.
4 Flat Plates 4. 3 Bowls 1 quart & 2 pint 3.
18 Relish plates 18. — is 106 ff. 28 1/2

Detail of invoice for merchandise shipped from Canton by William Chaloner and Matthew C. Ralston in the *Pacific* for Nathan Trotter, dated

January 8, 1816. Among the goods sent was "a Tea Set of china of 106. (Cow landscape)" (Nathan Trotter & Co., Philadelphia).



This ink and ink wash drawing, which is probably from Mary Hollingsworth Morris's sketchbook and is said to be the design for the "cow" china, was likely based on a Dutch engraving. An inscription appears on the reverse in an unknown and perhaps later hand: *The China in*

Table & Tea Sets was recd Executed called the Cow China. Pattern for Set of China copied by Mary H Morris Jan 7. 1797. It would have been very unusual, however, that a sketch sent to China as a pattern would have been returned, as the existence of this drawing would imply, although it is

possible that she made a copy of her design. Furthermore, the date on the inscription appears to have been altered, and it should be noted that Mary Hollingsworth did not marry Israel Morris until 1799 (Private Collection).



36. Toy

Early nineteenth century
Figure: clay, wood, and cloth; horse: animal skin and hair
Collection of Mrs. Harold Tiné

Mandarin figure astride a horse holds the reins and wears a faded blue cloth coat; red pants; blue and white sash; blue, red, and black hat with red tassel and floss fringe on crown; and black shoes. Has black queue and moustache and movable jaw and eyes. Horse fitted with an ornate bridle with tassel, gilded saddle, green stirrups, decorated saddle blanket, and red straps with tassels. Movable neck, legs, and arms. Supported by a black and green base that hides the wheels and crank that enable the toy to move. Contained in a wood box with dovetailed corners inscribed HH.

toy: h 9 1/2" (24.1 cm), w 8 1/2" (21.7 cm)
box: h 10 3/4" (27.4 cm), w 9 1/2" (24.1 cm), d 4" (10.1 cm)

Reference: *University Hospital Antiques Show* (Philadelphia, 1972), p. 164, fig. 15.

It is known from ships' manifests that a great number of toys were imported from China; however, it has been possible to include only three toys—all from the Morris family—in the

exhibition. This toy was ordered in China by Henry Hollingsworth, and has a mechanism that when wound causes the horse's legs to simulate (quite realistically) the movements of a live animal and the Chinese mandarin, who wears his official costume, to nod his head as he "rides." His right arm, holding the reins, also moves.



37. Toy

Early nineteenth century
Paper, wood, and sand
Private Collection

Acrobatic performer accompanied by a man playing a gong at the right set in a stage decorated with multicolored cutout designs of flowers (pomegranate with cotton stuffing above) and a woman with a fan. Ceiling decorated with blue printed paper. On the side walls are two red banners, each with seven Chinese characters (at back). Two lutes (*ch'in*), partially covered with blue wrappings, hang on front side walls to right and left and are inscribed (translated): *The clear spring flowing from the stone* (right); *The bright moon shines among the pines* (left). Toy contained in a wood box with dovetailed corners; inscribed on lid: *Henry Morris To be left at the Chow*

Chow factory No. 1 for H. Hollingsworth to go carefully . . . in his stateroom.

box: h 9 $\frac{1}{2}$ " (24.2 cm), w 8 $\frac{3}{4}$ " (22.2 cm),
d 6 $\frac{5}{8}$ " (16.8 cm)

Reference: *University Hospital Antiques Show* (Philadelphia, 1972), p. 165 (text).

Similar: Gwen White, *Antique Toys and Their Background* (New York, 1971), p. 177 (sand toys).

Henry Hollingsworth brought this toy from China for his nephew Henry, son of Israel and Mary Hollingsworth Morris. This toy, which unfortunately no longer functions, is known as a sand toy, for when the unit was turned upside down and then righted, the sand within its walls shifted and activated the two figures, one who beat his gong and the other who rotated on the crossbar.



38. Toy

Early nineteenth century
Figure: painted clay, wood, and silk
Private Collection

Pirate has black hair, moustache, and goatee, and brown eyes. Wears a red silk cap and skirt and a patterned vest. His body and arms are painted green. Contained in a wood box covered with light blue paper, the lid of which flips over to reveal two steps. The first (back) step is a platform painted orange and decorated with blue, green, and red flowers and dotted wavy bands. Pasted to the flat top is honeycomb- and flower-decorated paper.

box (closed): h 4 $\frac{1}{2}$ " (11.4 cm), w 6 $\frac{1}{2}$ " (16.5 cm), d 3" (7.6 cm)

box (open): h 6 $\frac{13}{16}$ " (17.3 cm), w 9 $\frac{3}{8}$ " (23.9 cm), d 3" (7.6 cm)

figure: h 5 $\frac{1}{16}$ " (12.9 cm)

When set in motion, this toy from the Morris/Hollingsworth family features a quite ferocious-looking pirate whose slightly bent arms and legs, large flat feet and hands, and jointed shoulders and hips allow it to perform a series of handstand flips down the steps of the box after being placed with hands and feet down and set in motion.

The wood body of the pirate is very light but the clay head is weighted, perhaps with lead, which enables it to execute the somersaults.



39. Toilet Set

Early to mid-nineteenth century
 Porcelain decorated with white enamel
 on blue ground
 Philadelphia Museum of Art. Gift of
 Mrs. W. Logan MacCoy. 24-40-6-9

Four pieces. Decorated with white flowers,
 phoenix, and butterflies. Basin and bottle are
 a lighter blue than brush box and soap dish.

Basin: steep cavetto and flaring rim. Bottle:
 bulbous body and tapered neck with stopper.
 Brush box: two compartments. Soap dish:
 pierced liner. Brush box and soap dish (not
 shown) have flat, unglazed bases. Basin and
 bottle have unglazed foot rims.

basin: h 5¹/₁₆" (12.9 cm), dia 16³/₁₆" (41.1
 cm)

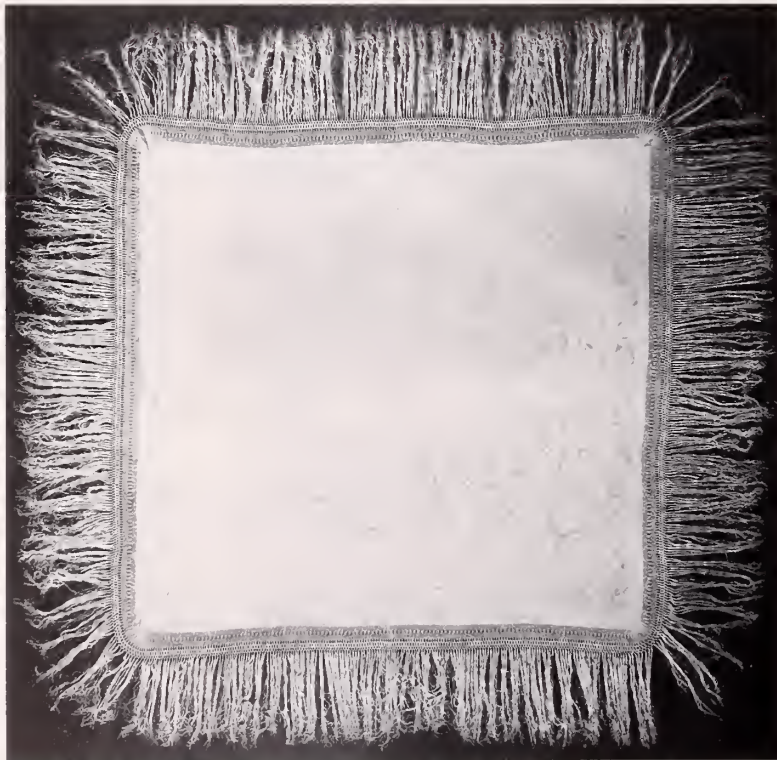
bottle: h 12⁷/₈" (32.8 cm), dia 8¹/₂" (21.6
 cm)

brush box: h 2⁵/₈" (6.6 cm), w 7¹/₂" (19
 cm), d 3⁹/₁₆" (9.1 cm)

soap dish: h 1⁵/₈" (4.1 cm), w 5¹/₂" (14
 cm), d 4⁵/₁₆" (10.9 cm)

Similar: John Ayers, *The Baur Collection: Chi-
 nese Ceramics* (Geneva, 1969), vol. 2, pl. 247.

*This toilet set was given to the Museum by a
 direct descendant of Samuel Morris.*



40. Shawl

Early to mid-nineteenth century
 Chinese ivory silk crepe
 Collection of Mrs. James C. Hornor

Central decoration of four large panels of
 scrolling leaves and flowers embroidered
 with two-ply ivory silk thread. Border of
 scrolling leaves and flowers. Knotted fringe.

63 x 61" (160 x 154.9 cm), fringe 15" (38.1
 cm)

*Worn by Mary Anna Morris at her marriage to
 Sanderson Martin in 1855, this shawl is a par-
 ticularly beautiful example of Cantonese em-
 broidery. It is not known how long before that
 date the shawl was owned in the Morris family.*

JOSEPH COOPER (1735–1818) was a gentleman farmer who devoted himself to agricultural improvements. His farm consisted of 122 acres at Cooper's Point in Camden, New Jersey, the bulk of it land that he had received from his father by deed in 1762. In 1788 he built a two-story brick house on the farm with the gable inscription *C I & E 1788*, the initials those of Joseph and his wife Elizabeth Haines (1740–1821). They had no children, and Cooper left his estate to his grandnephew Joseph W. Cooper (1799–1871).¹

Several Coopers were involved in the China trade. James B. Cooper (1762–1854), Joseph Cooper's nephew, led a seafaring life and is said to have sailed on the *Empress of China* in 1784.² Samuel S. Cooper was captain of the *Delaware* when it arrived back in Philadelphia from Canton on March 8, 1798.³ Three other Coopers are known to have been ship captains: James Cooper (died 1839), William Cooper, and a "Captain Cooper."⁴

Joseph W. Cooper, who inherited Joseph Cooper's property, married Rebecca Champion. She was the daughter of Samuel Collins Champion (1772–1847) and Elizabeth Mickle, who were married in 1798. Samuel was the oldest son of Joseph Champion (1747–1818) and his first wife, Rachel Collins (1750–1782), whom he had married in Haddonfield, New Jersey, in 1770. Joseph Champion married his second wife, Ruth (or Rhoda) Brown, in 1784. Their son Charles (1788–1846), listed in the Philadelphia city directories from 1823 to 1846 as proprietor of an inn and ferry house, married Ann Clement (died 1850) in 1816.⁵

1. See George R. Prowell, *History of Camden County, N.J.* (Philadelphia, 1886), pp. 409, 414, 459.

2. See *ibid.*, pp. 60–61; Frank H. Stewart, *Notes on Old Gloucester County, N.J.*, vol. 3 (Woodbury, N.J., 1937), pp. 186–87; Charles Robson, ed., *The Biographical Encyclopaedia of New Jersey of the Nineteenth Century* (Philadelphia, 1877), p. 331; and Joseph Johnson, *Traditions and Reminiscences Chiefly of the American Revolution in the South* (Charleston, 1851), pp. 409–14.

3. *Delaware Manifest*, Mar. 8, 1798, NA.

4. On James Cooper, see Gregory B. Keen, "The

Descendants of Jöran Kyn, the Founder of Upland," *PMHB*, vol. 5, no. 1 (1881), p. 99; he is listed in the Philadelphia city directories as a sea captain from 1816 to 1839. In 1813 and 1814 Philadelphia city directories list a William Cooper, sea captain. On "Captain Cooper," who has not been further identified, see Samuel Breck, *Recollections of Samuel Breck with Passages from His Note-Books, 1771–1862*, ed. H. E. Scudder (Philadelphia, 1877), p. 268.

5. For genealogy, see Francis Bacon Trowbridge, *A History of the Descendants of Henry Champion . . .* (New Haven, 1891), pp. 397–98.



41. Tea Service (partial)

Early nineteenth century
Porcelain decorated with overglaze black
enamel and gilding
Private Collection

Fifteen pieces. Central decoration of *JEC* in an oval formed by plain and running-dart bands and surmounted by a ribbon decoration; floral sprays above and on sides. Spearhead band on rim; floral sprays and buds punctuate wavy band below. Running-dart design around cavettos of plates and saucers; base of hot-milk pot, mug, and vases; exterior rim of slop bowl and evening cups; and interior rim of teacups. Scattered flowers on body of mug, cups, and vases. Two ciphers on vases, slop bowl, and hot-milk pot. Gilded handle on mug. Hot-milk pot has a gilded spout and crossed-branch handle terminating in flowers

and leaves. Domed lid on hot-milk pot has a litchi finial; vases have a lion-dog finial (one broken).

hot-milk pot: h (with lid) $9\frac{3}{16}$ " (23.4 cm), dia 5" (12.7 cm)
 plate: h $9\frac{1}{16}$ " (23.1 cm), dia $7\frac{7}{8}$ " (20 cm)
 slop bowl: h $2\frac{1}{2}$ " (6.3 cm), dia $5\frac{1}{2}$ " (14 cm)
 lobed dish: h $1\frac{1}{2}$ " (3.8 cm), w $8\frac{1}{4}$ " (21 cm), d 7" (17.8 cm)
 mug: h $6\frac{3}{16}$ " (15.7 cm), dia $4\frac{13}{16}$ " (12.2 cm)
 evening cup (2): h $1\frac{7}{8}$ " (4.8 cm), dia $3\frac{3}{8}$ " (8.6 cm)

saucer (4): h $1\frac{3}{16}$ " (3 cm), dia $5\frac{1}{2}$ " (14 cm)
 teacup (2): h $2\frac{11}{16}$ " (6.8 cm), dia $2\frac{11}{16}$ " (6.8 cm)
 lidded vase (2): h $9\frac{5}{8}$ " (24.4 cm), dia $4\frac{5}{8}$ " (11.7 cm)

Similar: David Sanctuary Howard, *Chinese Armorial Porcelain* (London, 1974), repro. p. 647.

This tea service with the cipher of Joseph and Elizabeth Cooper could have been imported from China by Captain Samuel Cooper, although it has not yet been possible to establish a relationship between Samuel and Joseph Cooper.



42. Tea and Coffee Service (partial)

Early nineteenth century
 Porcelain decorated with overglaze orange enamel and gilding
 Private Collection

Nineteen pieces. Central decoration of gilded CAC in an oval (two ciphers on coffee- and teapots, sugar and slop bowls). Orange chain design encasing gilded flowers on plates' cavettos; exterior rims of cups and slop bowl; bases of coffeepot, teapot, creamer, and sugar bowl. Border decoration of four-petaled orange flowers in gilded ovals on an orange band encircles a gilded spearhead design. Lids have gilded litchi finials. Unglazed foot and bezel rims.

teapot: h (with lid) $5\frac{11}{16}$ " (14.5 cm), dia $5\frac{3}{8}$ " (13.7 cm)
 coffeepot: h (with lid) $9\frac{11}{16}$ " (24.6 cm),

dia $5\frac{3}{16}$ " (13.2 cm)
 creamer: h $5\frac{5}{16}$ " (13.5 cm), w $6\frac{3}{16}$ " (15.7 cm), d $3\frac{9}{16}$ " (9.1 cm)
 sugar bowl: h (with lid) $5\frac{3}{16}$ " (13.2 cm), dia 4" (10.2 cm)
 slop bowl: h $2\frac{3}{8}$ " (6 cm), dia $5\frac{3}{8}$ " (13.7 cm)
 evening cup (4): h $1\frac{13}{16}$ " (4.6 cm), dia $3\frac{1}{2}$ " (8.9 cm)
 handled cup (4): h $2\frac{1}{2}$ " (6.4 cm), dia $3\frac{1}{2}$ " (8.9 cm)
 saucer (4): h $1\frac{1}{8}$ " (2.8 cm), dia $5\frac{1}{2}$ " (13.9 cm)
 plate: h 1" (2.5 cm), dia $7\frac{5}{8}$ " (19.3 cm)
 plate: h $1\frac{1}{2}$ " (3.8 cm), dia $7\frac{15}{16}$ " (20.1 cm)

This service, which bears the cipher of Charles and Ann Champion, is a particularly handsome example of the elegant, restrained taste of Friends in the Philadelphia area.



43. Petticoat

Early nineteenth century
 Chinese tan silk taffeta
 Philadelphia Museum of Art. Gift of Mrs. Walter S. McInnes. 42-11-1

Top two-thirds quilted in all-over diamond pattern; lower third with a band of tulips, flowers, and leaves. Pink-and-white printed cotton lining; lower half has pale tan plain silk facing. Gathered onto cotton waistband and tied with tapes (marked HMC on inside).

l $35\frac{5}{8}$ " (90.5 cm), waist 27" (68.9 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 240, no. 211.

This petticoat probably belonged to Hannah M. Champion (died 1874/75) of Camden, New Jersey, whose only surviving sister, Rebecca, married Joseph W. Cooper, grandnephew of Joseph Cooper.

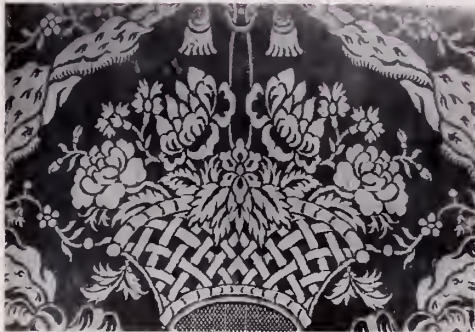
SAMUEL POWEL (1738–1793) was the only son of merchant Samuel Powel (1704/5–1747) and his wife Mary Morris (1713–1759), and the grandson of Samuel Powell [sic] (1673–1756), who came from England to Philadelphia in 1685.¹ He graduated from the College of Philadelphia in 1759 and from 1760 to 1767 traveled in England and on the Continent. After his return to Philadelphia he was elected to the Common Council, was commissioned a justice of the Courts of Common Pleas and Quarter Sessions, and was chosen an alderman. Until his death, Samuel Powel served almost continuously in a public capacity. He was elected mayor of Philadelphia on October 3, 1775, the last mayor under the old charter of 1701, and was reelected on April 11, 1789, the first mayor under the new charter of that year. As both the last mayor under British rule and the first mayor under the new republic, he became known as the Patriot Mayor.

In 1769 Powel married Elizabeth Shippen Willing (1742–1830), daughter of Charles and Anne Shippen Willing; their two sons died in infancy. They lived in a house at 244 South Third Street in Philadelphia, which Powel had purchased in 1769. During the yellow fever epidemic of 1793, Samuel Powel died at Powelton, his countryseat on the west bank of the Schuylkill River. His widow continued to live in the Third Street house until 1798, when she sold it to her niece's husband, William Bingham.



Matthew Pratt (American, 1734–1805), *Mrs. Samuel Powel*, c. 1805. Oil on canvas, 30 x 25³/₁₆" (76.2 x 64 cm). Philadelphia Museum of Art. Purchased: George W. Elkins Fund. E'73-1-1

1. For Powel family history see George B. Tatum, *Philadelphia Georgian* (Middletown, Conn., 1976), pp. 6–25.



44. Textile Fragment

c. 1816
 Chinese yellow silk damask with yellow fringe
 The Metropolitan Museum of Art, New York. Gift of Miss M. E. Powel, 1925

Repeat pattern of a large basket of intertwined flowers within a scrolling, lozenge-shaped cartouche tied in a tasseled bow. Cartouches connected by bows and tasseled cords. Copy of the English Cavendish pattern. Two pieces of fringe, each with a woven

edge. One inscribed with Chinese characters (translated): *Repeat pattern glossy finish 31 quality material.*

damask: 32 x 22" (81.3 x 56 cm)

Similar: Nancy Andrews Reath, *The Weaves of Hand-Loom Fabrics* (Philadelphia, 1927), pp. 4, 34 (text); Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 243, no. 214; J. F. Flanagan, *Spitalfield Silks* (London, n.d.), fig. 59.

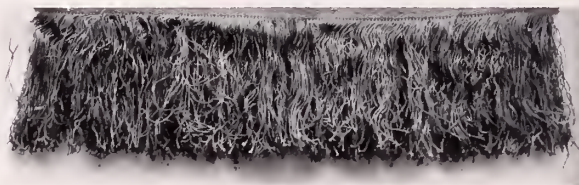
This fabric was ordered from China by Mrs. Samuel Powel in 1816.



45. Textile Fragment

c. 1816
 Chinese red silk satin damask with red fringe
 The Metropolitan Museum of Art, New York. Gift of Lydia Bond Powel, 1967; Gift of Miss M. E. Powel, 1925

Pattern of a lotus flower below the base of a vase containing flowers. Flowering branches



on either side. The matching fringe has a woven edge.

damask: 29³/₁₆ x 25¹/₂" (74.2 x 64.8 cm)
 Similar: Nancy Andrews Reath, *The Weaves of Hand-Loom Fabrics* (Philadelphia, 1927), pp. 4, 34 (text); Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 243, no. 214; J. F. Flanagan, *Spitalfield Silks* (London, n.d.), fig. 59.

This fabric was ordered from China by Mrs. Samuel Powel in 1816.

This detail of an order for goods from Canton sent by Mrs. Samuel Powel on March 7, 1816, to Thomas Willing Francis substantiates the provenance of the fragments of damask and fringe (nos. 44 and 45). Mrs. Powel ordered 200 yards of "bright yellow Sattin Silk Damask," with plain silk fringe "exactly of the bright colour of

the Damask," for her tea room furniture. For her dining parlor furniture she ordered 140 yards of "bright Scarlet Sattin Damask of the colour annexed, the pattern, handsome Flowers, well executed," like the yellow, and also with matching fringe. The "colour annexed" refers to the red silk swatch Mrs. Powel attached to her order; a

sample of the yellow was sent as well. Most likely this fabric was used in the Powel home, which still stands on Third Street in Philadelphia. The parlor from this house has been removed to the Philadelphia Museum of Art (order: Historical Society of Pennsylvania, Philadelphia).

Tea Room Furniture

Two hundred Yards of bright yellow Sattin Silk Damask, of the quality and colour of the sample sent herewith. The pattern of Flowers handsome, and well executed
 Ninety Yards of slight glossy yellow Persian for lining the Damask Curtains &
 Fifty Yards of plain Silk Fringe, four Inches deep, including the heading, exactly of the bright colour of the Damask. The cost of the Fringe not to exceed one Dollar per Yard
 One hundred Yards of bright yellow Silk Binding, one Inch wide of the colour of the Damask
 Three Yards of yellow sewing Silk, of the colour of the Damask, and of a quality proper to make Tapes for the Curtains if desired when the Curtains are made.
 Seventy five Yards of yellow Silk Cord of a quality and colour to suit the Curtains

* 3. Callis

Dining Parlor Furniture

One hundred, and forty Yards of bright Scarlet Sattin Damask of the colour annexed the pattern, handsome Flowers, well executed
 Ninety Yards of slight glossy Silk Scarlet Persian for lining the Curtains of the same colour
 Fifty Yards of plain Silk Scarlet Fringe four Inches deep, including the heading. The cost not to exceed one Dollar per Yard
 Three Yards of Scarlet sewing Silk of the colour of the Damask, and of a quality proper to make Tapes for the Curtains, if desired when the Curtains are made
 Seventy five Yards of Scarlet Silk Cord, of a quality and colour to suit the Curtains
 Seventy Yards of bright Scarlet Silk Binding, one Inch wide, quite plain.

ANDREAS EVERARDUS VAN BRAAM HOUCKGEEST (1739–1801)¹ was born in the province of Utrecht in the Netherlands. After spending just over a year as a midshipman in the Dutch navy, he left for China in 1758 as a supercargo with the Dutch East India Company and remained with the company in Macao and Canton until 1773. In 1763, on the second of two voyages back to the Netherlands, he married Catharina Cornelia Geertruida van Reede van Oudtshoorn (1746–1799) of Cape Town, South Africa. In 1773 van Braam returned to the Netherlands to live the life of a country gentleman in the province of Gelderland. His interest in the United States and its struggles for independence was demonstrated by his letter of August 17, 1777, to Benjamin Franklin, in which he wrote, “I must tell you, Monsieur, in the first place, that I am entirely devoted to the Americans and to their cause.”²

In 1783 van Braam moved to Charleston, South Carolina, with his wife and five children, where he apparently operated a rice plantation and ran a small store. It is said that in the spring of 1784 he became an American citizen. That fall his four youngest children died in a diphtheria epidemic. This, combined with financial difficulties, probably prompted van Braam to accept an offer to return to Canton as head of the factory for the Dutch East India Company. With his wife and youngest daughter, born in 1785, he sailed in 1788 from Charleston for the Netherlands and then proceeded alone to Canton, arriving in 1790. His oldest child, Everarda Catharina Sophia (1765–1816), remained in the United States. She married Captain Richard Brooke Roberts in 1785, and after his death in 1797, married his friend Staats Long Morris in 1798.

As head of the Canton factory, van Braam must have done well, for on December 3, 1793, he wrote to his daughter Everarda, “I wrote you last year about my intention of leaving this country at the next season . . . on which I still remain determined, having accumulated a fortune sufficient to have a happy life at some fine countryseat in Holland.”³ However, he had the opportunity to journey to Peking to congratulate and honor the Ch’ien Lung emperor on the sixtieth year of his reign in 1795. With their secretaries, physician, servants, interpreters, and bodyguards, van Braam, who was second in command, and Isaac Titsingh, ambassador of the expedition, left Canton for Peking on November 22, 1794, arriving after a difficult journey on January 9, 1795. They remained there for forty days, returning to Canton on May 9, 1795. Van Braam was the first American to travel to Peking and be presented at the imperial court.⁴ His journal of the voyage, along with maps and drawings by van Braam and Chinese artists, was translated and published by the French bookseller and publisher M.L.E. Moreau de Saint-Méry in two volumes in Philadelphia in 1797 and 1798.⁵

Van Braam left China on November 28, 1795, in the *Lady Louisa*, arriving in Philadelphia on April 24, 1796, after a two-week stopover in Cape Town, where he took on board his wife’s eighteen-year-old niece, Johanna Egberta Constantia van Schuler. On board also were 116 packages containing van Braam’s belongings, most of which he had acquired in China.⁶ In June 1796 van Braam bought a farm near Bristol, Pennsylvania, on the grounds of which he constructed a fifteen-room house that he called China’s Retreat, built with Chinese features, among which was a pagoda on top.⁷ The Chinese servants van Braam had brought to Philadelphia on the *Lady Louisa* further enhanced the Chinese illusion at his home. There he displayed privately what was probably the first large collection of Chinese art in the United States. Moreau de Saint-Méry described four especially spectacular examples from van Braam’s collection of “curious things”: “a vase of rock crystal, supported by the trunk of a tree, and embellished with a garland of flowers, . . . two pictures three feet long by two feet high, in each of which, upon a tree of brown sandal wood, ornamented with branches, leaves, and flowers, of different kinds, skilfully shaded, are fifty birds, making twenty-five couple, all of ivory, and coloured after nature,” a *surtout de table* made of seventeen detached pieces representing “rocks interspersed with pagodas, human figures, bridges, trees, fruit, flowers, quadrupeds, birds, insects, etc.” and made chiefly of “silver wrought in different coloured filligree, while the fruit and flowers are of coral, amber, and other substances equally valuable, and even of precious stones,” and “a collection of more than a hundred figures and other articles, all of bamboo.”⁸ Van Braam also had an extraordinary collection of more than 1,800 drawings, maps, charts, and plans, compiled by Chinese artists van

VAN BRAAM HOUCKGEEST



Unknown Western artist (possibly Dutch), *Madame Catharina Cornelia Geertruida van Reede van Oudtshoorn van Braam Houckgeest*, c. 1765. Reverse oil painting on mirror, 21¹³/₁₆ x 17¹³/₁₆" (55.4 x 45.2 cm). Private Collection

This exquisitely executed painting may have been done by a Dutch artist. Although the Chinese did paint on mirror in the eighteenth century, the symbolism and the execution is Western. Certainly the subject in the miniature held by the allegorical figure of Hope resembles the older Mme van Braam shown with her child in a Chinese painting (no. 47). At the lower right are the coats of arms of van Braam (left) and van Reede van Oudtshoorn (right). A Dutch brig sails off as a woman grieves on shore in the lower left. Inscribed: Vota Sequuntur Euntem ("Our good wishes follow the departing one").

Braam had employed from 1790 to 1795, which were contained in thirty-eight volumes on subjects including geography, views and monuments of Canton, the pagoda Hsay-Tsong-Tsi, mythology, history, manners and customs, arts and trades, agriculture, manufactures, fine arts, and natural history. No doubt van Braam intended to spend the rest of his life at China's Retreat, but for some reason, perhaps financial difficulties or a supposed ill treatment,⁹ he decided to leave the United States. He sold his house, married his wife's niece, and in the summer of 1798 left for London, where his Chinese collection was sold at auction at Christie's on February 15 and 16, 1799. Van Braam died in Amsterdam in 1801.

1. Born Andreas Everardus van Braam, at the time of his first marriage he added Houckgeest, after the line of artists from which he had descended through his maternal grandmother. He is, however, commonly referred to as "van Braam" (information supplied by Edward Roberts Barnsley, a great-great-great-grandson of van Braam. Mr. Barnsley's help with this and other aspects of van Braam's life, through conversations and correspondence with Jean Gordon Lee, was invaluable to the author).
2. Franklin Papers, APS. For biographical data, see George R. Loehr, "A. E. van Braam Houckgeest: The First American at the Court of China," *The Princeton University Library Chronicle*, vol. 15, no. 4 (Summer 1954), pp. 179-82, 188-90; J.J.L. Duyvendak, "The Last Dutch Embassy to the Chinese Court (1794-1795)," *T'oung Pao*, vol. 34 (1938), pp. 5-27, 97-108; and Henry W. Kent, "Van Braam Houckgeest, an Early American Collector," *American Antiquarian Society* (Oct. 1930), pp. 160-72.
3. Van Braam, Canton, to Mrs. E.C.S. Roberts, Charleston, S.C., Dec. 3, 1793, Gratz ABC Collection, HSP.
4. On his travel to Peking, see Duyvendak, "Last Dutch Embassy."

5. Entitled *Voyage de l'ambassade de la Compagnie des Indes Orientales Hollandaises vers l'empereur de la Chine, dans les années 1794 et 1795, où se trouve la description de plusieurs parties de la Chine inconnue aux Européens*.
6. Included were furniture, table ornaments, bamboo curiosities, clothing, chinaware, presents from the emperor, books, paintings, carpets, figures, artificial fruit, paper hangings, ivory pictures, and a box of china for "Lady Washington" (see no. 53) (*Lady Louisa Manifest*, Apr. 25, 1796, NA).
7. See Edward Roberts Barnsley, *History of China's Retreat* (Bristol, Pa., 1933).
8. Moreau de Saint-Méry, "Notice of a Collection of Chinese Drawings, in the Possession of M. Van Braam, Author of This Work," forward to the English edition of van Braam's journal published in London in 1798 as *An Authentic Account of the Embassy of the Dutch East-India Company, to the Court of the Emperor of China . . .* (vol. 2, pp. 320-23).
9. William Birch wrote that van Braam told him "he could never rest where he had been so ill treated" ("The Life of William Russell Birch, Enamel Painter, Written by Himself," vol. 1, p. 44, HSP).

46. Andreas Everardus van Braam Houckgeest

Unknown Chinese artist, possibly Spoilum (active c. 1785-1820)
1795
Oil on canvas
Stichting "van Braam Houckgeest," Gorsel, The Netherlands

Van Braam looks up from writing at a desk littered with manuscripts and books. The titles are as follows, from the sitter's left elbow: "Description of Macao"; "Memorial about the Smuggling Trade in Palembang"; "Memorial on Malacca"; "Memorial on the Dutch Embassy to Peking in the Years 1794 and 1795 with a Description of the Journey Thereto"; "Thoughts on the Cape of Good Hope"; and "Perfect Portuguese Grammar" (translations from the Dutch supplied by Edward Roberts Barnsley). A map of the waters around Macao and Canton hangs on the back wall to the right.

23⁵/₈ x 17¹¹/₁₆" (60 x 45 cm)

Reference: Charles H. Carpenter, Jr., "The Chinese Collection of A. E. van Braam Houckgeest," *Antiques*, vol. 105 (Feb. 1974), p. 346, pl. 1.

Peter Sutton, Associate Curator of European Painting Before 1900 at the Philadelphia Museum of Art, has suggested that this painting, and another in Holland, were most likely copied in China from a lost Dutch original. This work appears to have been executed after van Braam's return from his diplomatic journey to Peking in May 1795. He remained in Canton from May to November of that year, and is shown here writing his memoirs of his travels to the imperial court. An engraving after another portrait is the frontispiece of van Braam's Voyage de l'ambassade de la Compagnie des Indes Orientales Hollandaises vers l'empereur de la Chine, published in two volumes in Philadelphia in 1797-98.

47. Madame Catharina Cornelia Geertuida van Reede van Oudtshoorn van Braam Houckgeest and Daughter Everarda Catharina Sophia

Unknown Chinese artist
Before 1795
Reverse oil painting on glass
Collection of Mrs. Orrin Elliott

Chinese gilded wood frame with beaded and leaf moldings.

25¹/₂ x 19¹³/₁₆" (64.8 x 50.3 cm)

References: Grace Louise van Braam Moorhead, "An American at the Chinese Court in 1794 . . ." *New York Times Magazine*, Sept. 21, 1919, repro. p. 10; Joseph Downs and Margaret R. Scherer, *The China Trade and Its Influences* (New York, 1941), fig. 99.

Similar: Carl L. Crossman, "China Trade Paintings on Glass," *Antiques*, vol. 95, no. 3 (Mar. 1969), p. 376, fig. 1.



William Birch (American, 1755–1834), *China's Retreat*, after 1796. Watercolor on paper, 6¹³/₁₆ x 7⁵/₈" (17.3 x 19.3 cm). The Library Company of Philadelphia

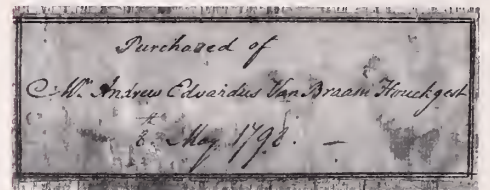
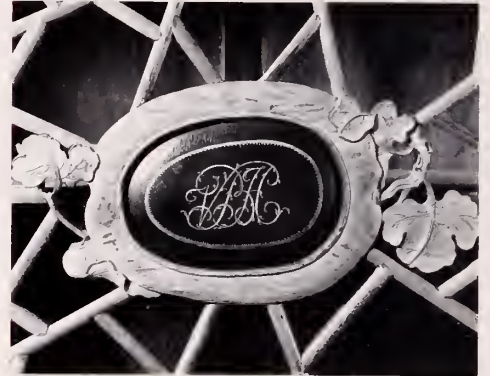
Inscribed: Van Braam's Delaware River nearly opposite to Burlington afterward Bristol [?] College. William Birch was a friend and neighbor of van Braam and is known to have painted at least two enamel-on-copper miniatures of him; each is owned by a descendant of van Braam, one American, the other Dutch. In his diary Birch wrote that he had made four miniatures of his neighbor.

The subjects of this painting are the first wife and only surviving daughter of Andreas Everardus van Braam Houckgeest. Everarda first married Captain Richard Brooke Roberts; after his death she married his friend Staats Long Morris. This work was undoubtedly painted by a Chinese artist. The schematically rendered trees, limited palette, and rather awkward anatomical treatment (for example, of the feet of Mme van Braam) all point to an Oriental hand painting in an unfamiliar Western tradition.





FALSE TOP



48. Bookcase

Before 1795

Rosewood with lacquered and gilded decoration

Philadelphia Museum of Art. Purchased: Thomas Skelton Harrison Fund. 70-109-1

Broken-ice design on door around three panels carved (from top to bottom) in the form of a peach leaf, gourd (with *VBH* inscribed in gilding on a black lacquer plaque), and Hand of Buddha citron. Originally reverse-painted glass insets, now missing, were probably present in the top and bottom panels. Bottom section of bookcase decorated with a scrolling vine; flanged feet have a similar design. Top molding is decorated with a dentil fret punctuated by rosettes; Greek fret below. Fifth dentil from the right pulls out to release the catch of a false top (approximately 3" [7.6 cm] deep). Inside the bookcase are twenty notches

on either side to support five adjustable shelves. Inscribed on manuscript label pasted on inside back: *Purchased of Mr. Andrew Edwardus Van Braam Houckgest 8th. May. 1798.*

h 60" (152.4 cm), w 48" (121.9 cm), d 14" (35.6 cm)

Similar: Daniel Sheets Dye, *A Grammar of Chinese Lattice* (Cambridge, Mass., 1949), pp. 298–99, figs. 2a, 2b (motif); Robert Hatfield Ellsworth, *Chinese Furniture* (New York, 1971), p. 121, no. 13 (motif).

The natural color of the rosewood can be seen in this bookcase that shows a mixture of designs of the East and West. It bears the initials of van Braam Houckgeest. Unfortunately, it has not been possible to identify the original purchaser, but the last owners were Philadelphians who had inherited the bookcase from Philadelphia-born parents.



49. Armchairs (2)

Before 1795
Rosewood with caning
Private Collection

Chinese manufacture in Western (Hepplewhite) style. Oval back with splat supported by beaded extensions of back legs rising above seat. Splat carved with a half-rosette, a shield inscribed *VBH* (one shield has stippled ground, the other is plain), and ribband decoration. Serpentine seat front and arms with beaded trim. Rosettes at junctures of arm supports and legs. Front: grooved, square-tapered legs with block feet. Back: octagonal, tapering legs.

armchair: h 36" (91.4 cm), w (seat) 22" (55.9 cm), d 18¹¹/₁₆" (47.5 cm)
armchair: h 35¹/₂" (90.2 cm), w (seat) 21¹¹/₁₆" (55.1 cm), d 18⁹/₁₆" (47.2 cm)

References: Joseph Downs and Margaret R. Scherer, *The China Trade and Its Influences* (New York, 1941), fig. 71; Charles H. Carpen-

ter, Jr., "The Chinese Collection of A. E. van Braam Houckgeest," *Antiques*, vol. 105 (Feb. 1974), p. 339, figs. 2, 2a.

Similar: Harold Donaldson Eberlein and Abbot McClure, *The Practical Book of Period Furniture* (Philadelphia, 1914), pl. xxvi; Herbert Cescinsky and George Leland Hunter, *English and American Furniture* (Garden City, N.Y., 1929), repro. p. 252.

The back splats of these armchairs are carved with the initials of Andreas Everardus van Braam Houckgeest, who brought them from China. The chairs appeared with upholstered seats in the 1941 exhibition "The China Trade and Its Influences" at the Metropolitan Museum of Art in New York. Closer examination has since revealed that the seats were originally caned, and they now appear in close to their original condition. Upholstered furniture was unknown to the Chinese, who preferred seats of caning or matting, which were cool in the heat of summer. Padded cushions were then added during cold weather.



50. Chest/Secretary

Before 1795

Rosewood and minor woods with brass fittings

Private Collection

Two sections in one case. Front of top section pulls down to reveal a writing desk with eleven pigeonholes and seven drawers. Chamfered molding, handles, and keyholes

on front of this section simulate two drawers. Two brass bail handles on each of the three lower drawers, one large brass handle in center of each side of the case. Dentil fret on cornice. Chinese characters inscribed in ink on the backs of all desk drawers indicate their proper placement. The rosewood was finished at a later date with a dyed shellac to simulate mahogany, which was more appreciated by Westerners.

h 48³/₄" (123.9 cm), w 46³/₈" (117.8 cm),
d 24³/₁₆" (61.5 cm)

Reference: Charles H. Carpenter, Jr., "The Chinese Collection of A. E. van Braam Houckgeest," *Antiques*, vol. 105 (Feb. 1974), p. 339, fig. 3.

This chest/secretary may be the "writing desk" mentioned in the manifest of the Lady Louisa of April 25, 1796 (NA).

51. Dressing Stand

Before 1795

Lacquered pine with brass fittings

Private Collection

Gilded over red decoration on black. Serpentine front with two drawers. Shield-shaped mirror is separate from the base and swings between vertical supports. Mirror's frame has an urn-shaped finial flanked by painted leaves carved in relief. Supports are decorated with gilded flowers on a diapered black-lacquer background. Stand's bracketed feet and low apron are lacquered white with gilded floral decorations. Top, sides, and drawer fronts are decorated with pavilions and trees and bordered by a vine with fruit, flowers, and a phoenix; diaper pattern around the edges. The gilded decoration on the top has been repainted, probably in the West. Running-dart design on drawer divider and edges

and stand's top and bottom edges. Brass keyholes and drop handles. Ten fitted boxes in the drawers are decorated with a gilded vine-and-diaper pattern and inscribed *ECSVB* encircled by a dart-and-floral oval.

base: h 7³/₈" (18.8 cm), w 18⁵/₁₆" (46.5 cm), d 11¹/₂" (29.2 cm)

mirror: h 23" (58.4 cm), w 13¹/₂" (34.3 cm)

Reference: Charles H. Carpenter, Jr., "The

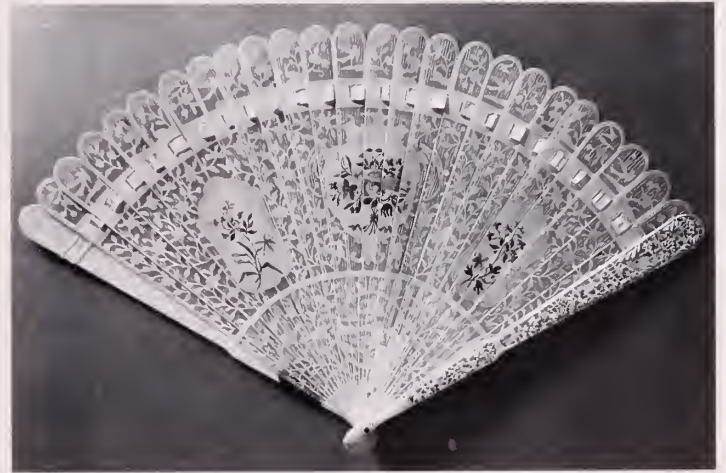
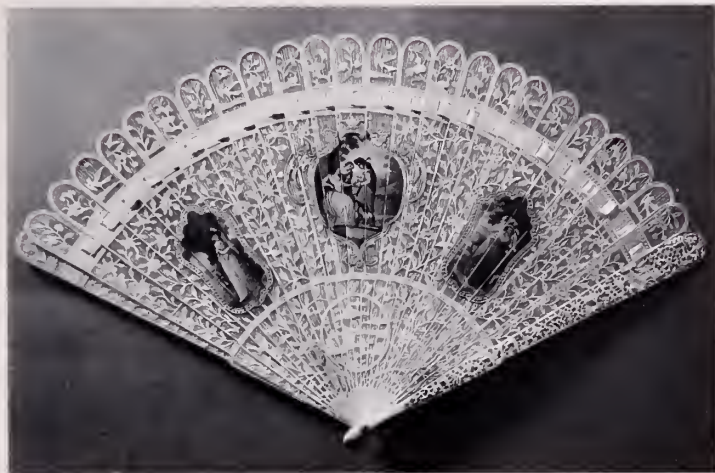


Chinese Collection of A. E. van Braam Houckgeest," *Antiques*, vol. 105 (Feb. 1974), p. 340, figs. 4-5.

Similar: William MacPherson Hornor, *Blue Book, Philadelphia Furniture* (Philadelphia, 1935), pp. 281-84 (text); Society for the Care and Preservation of the Old State House, *Skippers on the Pearl: Yankee Ships in Chinese Waters* (Newport, R.I., 1949), no. 55; Gregor Norman-Wilcox, "American Ships in the

China Trade," *Los Angeles County Museum Bulletin of the Art Division*, vol. 7, no. 1 (Winter 1955), p. 43, fig. 46; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 173, no. 143.

Everarda Catharina Sophia van Braam Houckgeest, with whose initials the fitted boxes are inscribed, was the only surviving daughter of van Braam and his first wife. She appears with her mother in a Chinese portrait (no. 47).



52. Fan

Before 1795

Ivory with gilded and painted decoration
Private Collection

Brisé type. Twenty-five sticks, two guards. Decorated with painted Western scenes. Central cartouche depicting a cloaked man holding the hand of a seated woman in front of a female attendant; gilded paper border. Smaller flanking cartouches have beaded gilded-paper borders around scenes of a woman in white (left) and one in purple

(right). Delicate flowers painted in the cartouches on the reverse. Set in a field of carved ivory flowers, leaves, and gourds. Pierced ivory beaded bands separate the cartouches from a circular landscape with figure and gourds below; and *ling chih* (fungus, symbol of longevity), peaches, blossoms, and birds on tips. Trees and pavilions carved in bas relief on guards.

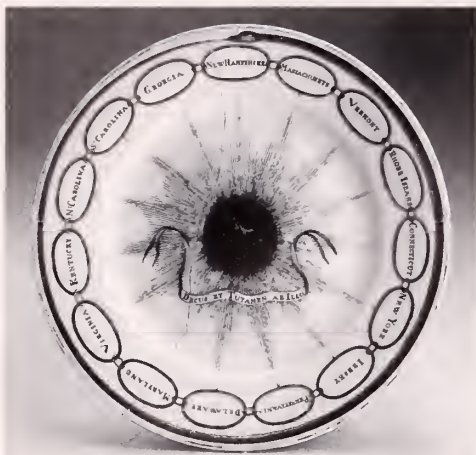
1 (guard) 8¹³/₁₆" (22.4 cm), spread 14⁹/₁₆" (37 cm)

Reference: Charles H. Carpenter, Jr., "The

Chinese Collection of A. E. van Braam Houckgeest," *Antiques*, vol. 105 (Feb. 1974), p. 345, figs. 17, 17a.

Similar: Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), pp. 74-75, no. 10.

This fan, said to have been brought from China by van Braam, is similar to a fan now at Mount Vernon said to have been owned by Martha Washington (no. 259). Because of this similarity it is suggested that the Mount Vernon fan was presented to Mrs. Washington by van Braam, who also gave her the "States" service (no. 53).



A



B



C



D



E



F



G

A: Massachusetts Historical Society, Boston
 B, E: Private Collection
 C, F: The Metropolitan Museum of Art, New York
 D: Diplomatic Reception Rooms, Department of State, Washington, D.C.
 G: Virginia Historical Society, Richmond



This teapot lid from the "States" service has been shown as a sugar bowl cover, but in the eighteenth century such covers were invariably dome-shaped, not flat with a hole for escaping steam as seen here (White House Collection, Washington, D.C.).

53. "States" Service (partial)

Before 1795

Porcelain decorated with overglaze green, blue, black, and red enamel and gilding. Diplomatic Reception Rooms, Department of State, Washington, D.C.; Massachusetts Historical Society, Boston; The Metropolitan Museum of Art, New York, Rogers Fund, 1928, Gift of R. Thornton Wilson, 1942; Virginia Historical Society, Richmond; Private Collection

Eight pieces. Snake swallowing its tail encircles a chain whose links contain the names of the first fifteen states around rim. Below cen-

tral interlocking MW inscribed within a gilded sunburst is a ribband decoration inscribed: *Decus et Tutamen ab Illo* ("A glory and defense from it"). The finial of the cup's cover has been restored. In its original form it may have resembled an inverted lotus leaf with the stem turned back upon itself (see no. 1). Unglazed foot.

dinner plate (2): h 1¹/₈" (2.8 cm), dia 9¹/₄" (23.5 cm)

dinner plate: dia 9⁵/₁₆" (23.7 cm)

saucer: h 1⁷/₁₆" (3.6 cm), dia 6¹/₄" (15.9 cm)

saucer: h 1⁵/₁₆" (3.3 cm), dia 6¹/₄" (15.9 cm)

saucer: h 1³/₁₆" (3 cm), dia 6³/₁₆" (15.7 cm)

saucer: dia 6¹/₄" (15.9 cm)

cup: h 3¹/₈" (7.9 cm), dia 5" (12.7 cm)

cover: h 2³/₁₆" (5.6 cm), dia 3¹³/₁₆" (9.7 cm)

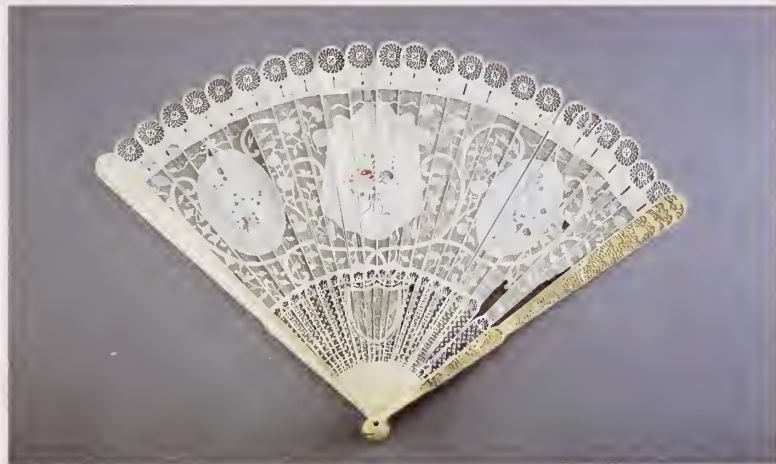
References: Samuel W. Woodhouse, Jr., "Martha Washington's China and 'Mr. Van Braam,'" *Antiques*, vol. 27, no. 5 (May 1935), pp. 186-88; Mount Vernon Ladies' Association, Mount Vernon, Va., *The Mount Vernon China* (Mount Vernon, Va., 1949), p. 29, pl. xiv; Jean McClure Mudge, *Chinese Export Porcelain for the American Trade, 1785-1835* (Newark, Del., 1962), fig. 112; Arlene M. Palmer, *A Wintertur Guide to Chinese Export Porcelain* (New York, 1976), p. 130, fig. 86; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa.,

1980), repro. p. 95; Susan Gray Detweiler, *George Washington's Chinaware* (New York, 1982), pp. 156–57, nos. 135–36.

As shown by Samuel Woodhouse, Jr. in his 1935 article "Martha Washington's China," what is now known as the "States" service was brought into the port of Philadelphia in the *Lady Louisa* by van Braam in April 1796. Much has been said about the contents of the "Box of China for Lady Washington," which was probably designed by van Braam as a compliment to the new American nation, of which he considered himself a citizen, and to the wife of its first president. The snake symbolizes eternity; the chain, strength. It is clear that the few pieces remaining, all in parlous condition as a result of harsh treatment during the Civil War, were part of a large service that certainly included a tea service, as the surviving teapot lid shows. The two-handed covered cups, an example of which is shown here, may have been used for chocolate, as were their Continental (including Dutch) prototypes. This is the only porcelain that can be traced to van Braam. It is known that he visited the great Chinese porcelain and ceramic center at Ching-tê-chên on his return from his diplomatic mission to Peking in 1795. He expressed amazement at the difference between the products designed for Westerners and those designed for Chinese consumption, and purchased many of the latter. Alas, not one remaining piece has been identified.

Because of their established connection with Martha Washington and their unique decoration, pieces of the "States" service are highly prized. The following inventory of the known pieces is presented with the hope that more will come to light:

Massachusetts Historical Society, Boston: dinner plate [shown, A], dia 9 $\frac{1}{4}$ " (23.5 cm); The Metropolitan Museum of Art, New York: dinner plate [shown, C], dia 9 $\frac{1}{4}$ " (23.5 cm), saucer [shown, E], dia 6 $\frac{3}{16}$ " (15.7 cm); The Henry Francis du Pont Winterthur Museum, Winterthur, Del.: cake plate, dia 13 $\frac{7}{8}$ " (35.2 cm); Diplomatic Reception Rooms, Department of State, Washington, D.C.: saucer [shown, D], dia 6 $\frac{1}{4}$ " (15.9 cm); S. I. Lewis Collection, National Museum of American History, Smithsonian Institution, Washington, D.C.: covered cup with saucer, h of cup 3 $\frac{3}{8}$ " (8.6 cm), dia of cup 3 $\frac{3}{8}$ " (8.6 cm), dia of lid 3 $\frac{3}{8}$ " (9.2 cm), dia of saucer 6 $\frac{1}{4}$ " (15.9 cm); The White House, Washington, D.C.: sugar bowl, h 3 $\frac{3}{4}$ " (9.5 cm), dia with handles 6" (15 cm), teapot lid, dia 3 $\frac{3}{4}$ " (9.5 cm), saucer, dia 6 $\frac{1}{8}$ " (15.5 cm); Mount Vernon Ladies' Association, Mount Vernon, Va.: covered cup with saucer, h of cup with lid 5" (12.7 cm), dia of saucer 6" (15.2 cm), saucer, dia 6 $\frac{1}{4}$ " (15.9 cm), dinner plate [on loan], dia 9 $\frac{1}{4}$ " (23.5 cm); Virginia Historical Society, Richmond: saucer [shown, C], dia 6 $\frac{1}{4}$ " (15.9 cm); Private Collection: covered cup with saucer [shown, E], h of cup 3 $\frac{1}{8}$ " (7.9 cm), dia of saucer 6 $\frac{1}{4}$ " (15.9 cm), dinner plate [shown, B], dia 9 $\frac{5}{16}$ " (23.7 cm).



54. Fan

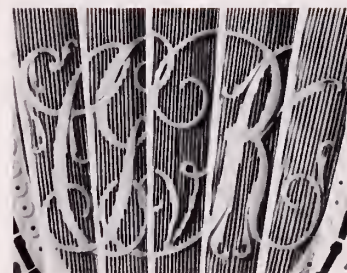
Before 1795

Ivory with gilded and painted decoration
Collection of Mrs. Orrin Elliott

Brisé type. Twenty-three sticks, two guards. Carved and pierced decoration. Central scene of Courtship in a shield with an ermine mantle. Flanked by Love on the left and the Stormy Sea of Matrimony on the right, both in beaded ovals surmounted by ribbons. Background of scrolling leaves and flowers. Below, center: shield inscribed CGVR against conventionalized flowers. The reverse of the three ovals is painted with flower and bird motifs similar to no. 52. Each tip carved with one flower (chrysanthemum) above a white connecting ribbon. Guards decorated with carved flowers, rocks, leaves, and pagodas.

l (guard) 10" (25.4 cm), spread 15" (38.1 cm)

Similar: Charles H. Carpenter, Jr., "The Chinese Collection of A. E. van Braam Houckgeest," *Antiques*, vol. 105 (Feb. 1974), p. 345,



figs. 17, 17a; Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), pp. 74–75, no. 10.

CGVR are the initials of Catharina Cornelia Geertruida van Reede [van Oudtshoorn], the first wife of Andreas Everardus van Braam Houckgeest. Family tradition says that this fan was given to van Braam by the Ch'ien Lung emperor (ruled 1736–96) at the time of the celebration of the sixtieth anniversary of his accession to the throne of China. A similar fan is said to have belonged to Martha Washington (see no. 259). The identifications of the subjects on the face of the fan are those of the lender and her family, and are used here as they seem so apt.



55. Fan

Late eighteenth century
Tortoise shell
Collection of Mrs. Orrin Elliott

Brisé type. Sixteen sticks, two guards. Scenes of daily life and occupations carved in a setting of flowers and trees. On a pierced ground *DWR* is inscribed in central oval cartouche. Brown connecting ribbon.

1 (guard) $7\frac{3}{8}$ " (18.8 cm), spread 12" (30.5 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 210, no. 180.

The initials on this fan, which is said to have been brought from China by Andreas Everardus van Braam Houckgeest, are unidentified.

56. Tiffin Basket

Before 1795
Lacquered wood
Collection of Mrs. Orrin Elliott

Three-tiered oval picnic basket with lid. Gilded decoration on black. Bottom tier has bands of flowers and grape leaves between running-dart bands. Top two tiers form a design of oval cartouches against a geometric background on which flowers and birds appear. The cartouches are formed by concentric bands of grape leaves, flowers, and running darts around a central floral spray. Running-dart chain and flowers around top edge of basket. Sides of lid decorated with grape-leaf and running-dart designs. Base and handle are decorated with a running-dart chain bordering birds and flowers on a diaperlike background.

stand: h $17\frac{15}{16}$ " (45.5 cm), w 15" (38.1 cm)
lid: h 2" (5.1 cm), w $13\frac{9}{16}$ " (34.5 cm)
tier (3): h $4\frac{7}{16}$ " (11.2 cm), w $13\frac{9}{16}$ " (34.5 cm)

Similar: Sotheby's, New York, *Fine Chinese Works of Art, Paintings and Furniture* (Mar. 16-17, 1984), no. 555.

According to family tradition, Andreas Everardus van Braam Houckgeest owned this tiffin basket. However, this lunch basket escaped the addition of his cipher.





57. Romantic Scene

Unknown Chinese artist
Before 1795
Reverse oil painting on glass
Private Collection

Western figures in a Chinese gilded wood frame.

13¹/₈ x 16⁵/₁₆" (33.4 x 41.5 cm)

Reference: Charles H. Carpenter, Jr., "The Chinese Collection of A. E. van Braam Houckgeest," *Antiques*, vol. 105 (Feb. 1974), p. 343, fig. 14.

Brought from China by Andreas Everardus van Braam Houckgeest, this painting and no. 58 were perhaps influenced by European prints, and are particularly reminiscent of the work of Jan Verkolje (Dutch, 1650–1693) and Carle Vanloo (French, 1705–1765).



58. Pastoral Scene

Unknown Chinese artist
Before 1795
Reverse oil painting on glass
Private Collection

Western figures in a Chinese gilded wood frame.

13¹/₈ x 16⁵/₁₆" (33.4 x 41.5 cm)

Reference: Charles H. Carpenter, Jr., "The Chinese Collection of A. E. van Braam Houckgeest," *Antiques*, vol. 105 (Feb. 1974), p. 343, fig. 15.

FISHER



Thomas Fisher. From Anna Wharton Smith, *Genealogy of the Fisher Family, 1682-1896* (Philadelphia, 1896), opposite p. 48. Collection of Mrs. Sydney L. Wright

JOSHUA FISHER (1707-1783), although himself not involved in the China trade, was the founder of a family shipping firm with close ties to this commerce. Best remembered today for his 1756 *Chart of Delaware Bay*, Joshua was the grandson of John Fisher, who came to Pennsylvania in 1682 with William Penn in the *Welcome*. Joshua Fisher married Sarah Rowland (1716-1772) in 1733, and they had seven children, four of whom were sons: Thomas, Samuel Rowland, Miers, and Jabez Maud. In 1746 Joshua Fisher moved to Philadelphia from Lewes, Delaware, where he had been a hatter. Shortly after his arrival, he established a mercantile business, later known as Joshua Fisher & Sons. In 1753 he built a house at 110 South Front Street, and on the rear of the lot, on Dock Street, was his warehouse. He started a line of packet ships sailing regularly between Philadelphia and London and other foreign ports; the *Britannia*, the *Pennsylvania Packet*, and the *Hetty* sailed until the Revolution, which brought an end to Fisher's mercantile career. Because of his Quaker neutrality during the war, he and his sons Thomas, Samuel Rowland, and Miers were arrested, and the sons were exiled to Virginia.¹

At the end of the Revolutionary War, Thomas Fisher (1741-1810), the oldest son of Joshua and Sarah Fisher, became head of Joshua Fisher & Sons.² He had married Sarah Logan (1751-1796) in 1772 and they had five children. In Philadelphia they lived on Second Street below Walnut, and their country home, Wakefield, was built about 1798 on the northernmost part of the Logan family's Stenton estate. Thomas Fisher was a founder and the first treasurer of the Westtown School, one of the managers of Pennsylvania Hospital in Philadelphia, and a member of the American Philosophical Society. According to a grandson, his estate amounted to \$150,000 at the time of his death.

Thomas Fisher invested in a number of voyages to Canton, and his letters detail the goods he ordered. On March 12, 1793, he instructed the supercargoes of the *Sampson* to invest \$4,000, mostly in chinaware and silks, but also in nankeens, window blinds, cassia, and sugar. Included in this order were instructions to spend \$100 or more on goods for his own family, including chinaware, satin shoes, a fan, fabrics, tea, and sugar. Fisher later wrote instructions to the supercargoes of the *Woodrop Sims* on March 14, 1796, to invest \$5,000 in chinaware, satins, silks, and nankeens; of the *Delaware* on January 27, 1798, to invest \$5,000; and of the *Concord* on March 24, 1798, to invest \$4,000 in chinaware, umbrellas, fans, and whalebone.³

When Joshua Fisher died, his sons Samuel Rowland and Miers were also in business with him. Samuel Rowland Fisher (1745-1834), who married Hannah Rodman (1764-1819), was an active partner in the firm; Miers (1748-1819), who married Sarah Redwood (1755-1847) in 1774, was a lawyer, but he also had an interest in his father's shipping company.⁴

Miers's son Redwood Fisher (1782-1856), the fifth of sixteen children, entered the countinghouse of his father and uncles when he was a young man but soon left to pursue a career as a supercargo.⁵ In 1803 Redwood was supercargo in the *William Penn*, a ship owned by Jesse and Robert Waln (q.q.v.), which sailed to Mauritius. On June 17, 1805, he began what was probably his first trip to China, as supercargo of the *Pennsylvania Packet*, which returned to Philadelphia on August 4, 1806. On March 29, 1817, Redwood left on another trip to China, this time as supercargo in the *Thomas Scattergood*, which returned on June 19, 1818. Probably his last China trip was in the *William Savery*, which returned September 7, 1820.⁶ After this he appears to have left the China trade. Around 1830 he moved to New York where he established a daily newspaper. He was appointed assistant postmaster of New York and later appraiser of customs in Philadelphia. Redwood Fisher was married twice, first to Mary Griffitts (1787-1817) and then to Rebecca Waln Wells (1799-1843).



Redwood Fisher. From Anna Wharton Smith, *Genealogy of the Fisher Family, 1682-1896* (Philadelphia, 1896), opposite p. 70. Collection of Mrs. Sydney L. Wright

1. For biographical data on Joshua Fisher, see Anna Wharton Smith, *Genealogy of the Fisher Family, 1682-1896* (Philadelphia, 1896), pp. 9-10, 23-32; John W. Jordan, ed., *Colonial Families of Philadelphia* (New York, 1911), vol. 1, pp. 664-65; Joshua Francis Fisher, *Recollections of Joshua Francis Fisher Written in 1864*, comp. Sophia Cadwalader (Boston, 1929), p. 17; and PMA, *Philadelphia: Three Centuries of*

American Art (Apr. 11-Oct. 10, 1976), p. 125.

2. For Thomas Fisher see Jordan, ed., *Colonial Families*, vol. 1, pp. 665-66; Fisher, *Recollections*, pp. 17-21; and Harold Donaldson Eberlein and Cortlandt Van Dyke Hubbard, *Portrait of a Colonial City* (Philadelphia, 1939), p. 496.

3. Thomas Fisher Letter Book, 1793-1808, Logan Papers, HSP.

4. See Jordan, ed., *Colonial Families*, vol. 1, p. 665; and Eberlein and Hubbard, *Portrait*, p. 25.
5. For biographical data on Redwood Fisher, see Henry Simpson, *The Lives of Eminent Philadelphians Now Deceased* (Philadelphia, 1859), pp. 362–63;

and Smith, *Genealogy*, p. 68.
6. Redwood Fisher's seafaring career is documented in Stephen Girard (q.v.) to Martin Bickham, Mauritius, Dec. 10, 1803, Letter Book 9, Stephen Girard Papers, Girard College, Philadelphia; Penn-

sylvania Packet Manifest, Aug. 4, 1806, NA; Waln, Philadelphia, to Fisher, June 14, 1805, Robert and Jesse Waln Letter Book, 1784–1808, LCP; Simpson, *Lives*, p. 362; *William Savery Manifest*, Sept. 7, 1820, FA.



59. Redwood Fisher

Unknown Chinese artist

c. 1805

Watercolor on ivory

Collection of Mrs. Sydney L. Wright

Inscribed on reverse: *Portrait of Redwood Fisher, son of Miers, grandson of Joshua, Gt grandson of Thomas Fisher—born Aug. 18th 1782. Died May 17th 1856—It is painted on ivory, Was done in China about 1805—. Paper backing on ivory. Chinese black lacquered frame has gilded decoration.*

3³/₄ × 3⁵/₁₆" (9.6 × 8.4 cm)

Redwood Fisher was described by a contemporary trader in Canton as a keen businessman, and was also mentioned as having been one of the few Americans who was able to bargain successfully with the merchant Hou Qua (Diary of Benjamin Rush, Jr., Philadelphia Maritime Museum).

60. Miniature Tea Services (partial)

Before 1793

Porcelain decorated with overglaze blue enamel and gilding

The Colonial Dames of America, Chapter II, Philadelphia; Private Collection

Sixty pieces; parts of two services. Central *LF* or *EF* in shield with ermine mantling. Solid and wavy dotted bands around all rims and cavettos of saucers, shallow bowls, evening cups, tea caddy, rice bowls, chocolate cups, teapots, chocolate pots, and lobed dishes. Round-bodied teapot has a wavy dotted band around base; gilded and molded handle (with *ling chih* [fungus] and petal design) and spout (with wave design); and two ciphers. Its lid has a gilded peach finial. Hot-milk pot has a wavy dotted band around its base and a domed lid with a gilded peach finial. Rice bowl, probably used as a slop bowl, has a straight-lip edge and two ciphers; its footed cover has no cipher. Evening cups have blue floral sprays opposite ciphers and gilded flowers on the bottom. Two ciphers on the tea caddy; lid has gilded peach-and-leaf finial. Bezel and foot rims unglazed.

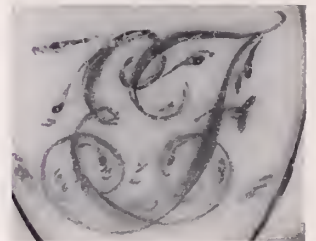
LF service

teapot: h 4" (10.2 cm), w 6 $\frac{1}{2}$ " (16.5 cm)
 hot-milk pot: h 4 $\frac{3}{16}$ " (10.6 cm), dia 2 $\frac{3}{8}$ " (6 cm)
 rice bowl: h 1 $\frac{1}{2}$ " (3.8 cm), dia 2 $\frac{1}{2}$ " (6.3 cm); cover: h $\frac{7}{8}$ " (2.3 cm), dia 2 $\frac{5}{16}$ " (5.8 cm)
 shallow bowl: h 1 $\frac{3}{16}$ " (3 cm), dia 5 $\frac{1}{2}$ " (14 cm)
 shallow bowl: h 1 $\frac{1}{8}$ " (2.8 cm), dia 4 $\frac{7}{8}$ " (12.4 cm)
 saucer (7): h 1" (2.5 cm), dia 3 $\frac{13}{16}$ " (9.6 cm)
 evening cup (7): h 1 $\frac{5}{8}$ " (4.1 cm), dia 2 $\frac{3}{8}$ " (6 cm)
 chocolate cup (5): h 2 $\frac{3}{16}$ " (5.5 cm), dia 2 $\frac{1}{2}$ " (6.3 cm)

EF service

teapot: h 4" (10.2 cm), w 6 $\frac{1}{2}$ " (16.5 cm)
 hot-milk pot: h 4 $\frac{3}{16}$ " (10.6 cm), dia 2 $\frac{3}{8}$ " (6 cm)
 rice bowl: h 1 $\frac{1}{2}$ " (3.8 cm), dia 2 $\frac{1}{2}$ " (6.3 cm)
 evening cup (12): h 1 $\frac{5}{8}$ " (4.1 cm), dia 2 $\frac{3}{8}$ " (6 cm)
 saucer (13): h 1" (2.5 cm), dia 3 $\frac{13}{16}$ " (9.6 cm)
 chocolate cup (5): h 2 $\frac{3}{16}$ " (5.5 cm), dia 2 $\frac{1}{2}$ " (6.3 cm)
 tea caddy: h 3 $\frac{11}{16}$ " (9.3 cm), w 2" (5.1 cm), d $\frac{7}{8}$ " (2.3 cm)
 patty pan: h $\frac{5}{8}$ " (1.6 cm), dia 4 $\frac{1}{4}$ " (10.8 cm)
 spoon tray: h $\frac{5}{8}$ " (1.6 cm), w 3 $\frac{3}{4}$ " (9.5 cm), d 2 $\frac{3}{4}$ " (7 cm)

Similar: Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 74.



Here are reunited the surviving pieces of two tea services ordered in 1793 by a fond uncle and father, Thomas Fisher, for his niece Lydia (1788–1850) and his daughter Esther (1788–1849). He wrote on March 12, 1793, "To Samuel Wilcox, William Read of Samuel E. Howell [q.v.], "supercargoes of the Sampson, that "amongst them the articles I wish you to purchase for me are . . . 2 setts of childrens china for tea, with ciphers EF and LF" (Thomas Fisher Letter Book, 1793–1808,

Logan Papers, HSP). Esther, youngest of five children, never married. Lydia was the daughter of Miers and Sarah (Redwood) Fisher and the sister of Redwood Fisher; she married Benjamin Warner (1786–1821) in 1814.

Although from the simple style of decoration and the fine quality of this porcelain a late eighteenth-century date would have probably been fixed for these tea sets, it is rewarding to find the order dated 1793. These services have been long

separated geographically, for one was purchased by the lender in New England and the other has been owned for some years by the Colonial Dames of Philadelphia and displayed in Lemon Hill, built by the prosperous Philadelphia merchant Henry Pratt (1761–1838), who was involved in the Far Eastern trade in the early to mid-nineteenth century. Lemon Hill is now one of the chain of restored houses in Fairmount Park.

61. Tea Service (partial)

Before 1793

Porcelain decorated with overglaze red enamel and gilding

Collection of Esther Fisher Benson; Philadelphia Museum of Art. Gift of Mr. and Mrs. Raymond V. Shepherd, Jr. 73-272-1a,b

Twelve pieces. Narrow wavy foliate pattern around cups' and sugar bowl's rims, shoulder of sugar bowl's lid, and saucers' cavettos. Inner rims gilded. Central design of SHF below floral spray in oval surmounted by dart pattern and ribband design. Scrolling, floral design below. Sugar bowl has two ciphers, evening cups have floral sprays opposite ciphers. Crossed-branch handles and litchi finial on sugar bowl. Unglazed foot and bezel rims.

teacup (3): h $2\frac{5}{16}$ " (5.9 cm), dia $2\frac{11}{16}$ " (6.9 cm)

saucer (5): h $1\frac{5}{16}$ " (3.3 cm), dia $5\frac{9}{16}$ " (14.1 cm)

sugar bowl: h $5\frac{3}{8}$ " (13.7 cm), dia $4\frac{1}{2}$ " (11.4 cm)

evening cup (2): h $1\frac{11}{16}$ " (4.3 cm), dia $3\frac{3}{8}$ " (8.6 cm)

shallow bowl: h $1\frac{5}{16}$ " (3.3 cm), dia 7" (17.7 cm)

Similar: John Goldsmith Phillips, *China Trade Porcelain* (Cambridge, Mass., 1956), p. 125, pl. 46 (motif); Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), re-pro. p. 69.

This tea service bears the cipher of its owners, Samuel and Hannah Fisher, and was imported in



the Sampson in 1793 by merchant Thomas Fisher, Samuel's brother. Thomas wrote to the ship's supercargoes: "As in that I have ordered several patterns, so as to make a number of setts of Tea Ware compleat, that after they are chosen and selected, you will have four complete setts of Tea Ware, cyphered as follows EF—MSF—SHF—SG of the best and neatest patterns . . ." (Thomas Fisher Letter Book, 1793–1808, Logan Papers, HSP).



62. Slippers

Before 1817

Chinese beige silk crepe

Collection of Deborah Wharton Lutman

Tan edging, white cotton lining, brown cotton inner soles, and leather soles. Semicircular leather tabs are sewn at the top of the seams. Flat heeled. Inscribed in ink in the right shoe: D. Fisher.

l $9\frac{1}{8}$ " (23.1 cm), w $2\frac{13}{16}$ " (7.1 cm)

Similar: Millia Davenport, *The Book of Costume* (New York, 1948), vol. 2, p. 845, no. 2411.

Deborah Fisher (1795–1888), the daughter of Samuel Rowland Fisher, wore these slippers at her wedding in 1817 to William Wharton (1790–1856), son of Charles and Hannah Redwood Wharton. Many pairs of silk and satin slippers were imported into Philadelphia, but their practical use prevented most from surviving.





63. Tea Service (partial)

Early nineteenth century
Porcelain decorated with overglaze black enamel and gilding
Collection of Deborah Wharton Lutman

Twelve pieces. Three evening cups have scalloped design around interior rim and intertwined vine design on exterior rim. Gourd and flower cluster opposite a floral spray; central flower. One evening cup has dotted, wavy, and solid bands and scattered flowers on exterior; dotted scallop around interior rim; and central floral cluster. Saucers have vine design around cavetto and central gourd and flowers. Rims and base of teapot and lid (chipped) are decorated with open and closed scallop designs. Ribbed body of teapot has floral clusters on either side. Black flowers at origins of crossed-branch handle and on gilded litchi finial. Slop bowl (broken) has dotted, wavy, and solid bands around interior

rim, scattered flowers. Scallop pattern around exterior rim, two opposite floral sprays. Two plates (replacement) have a wavy chain around rim, running-dart design around cavetto, and gourd in center. Foot rims of the two replacement plates and one rim turned light brown during firing. Unglazed foot and bezel rims.

evening cup (4): h $1\frac{13}{16}$ " (4.6 cm), dia $3\frac{3}{8}$ " (8.6 cm)

saucer (4): h $1\frac{1}{4}$ " (3.2 cm), dia $5\frac{1}{2}$ " (14 cm)

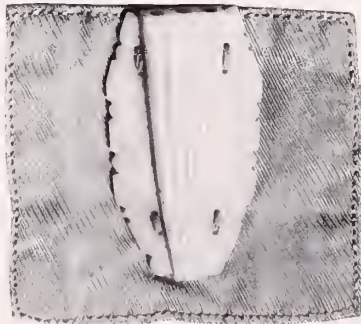
teapot: h $5\frac{3}{8}$ " (13.7 cm), dia $5\frac{3}{16}$ " (13.2 cm)

slop bowl: h $2\frac{1}{2}$ " (6.4 cm), dia $5\frac{1}{2}$ " (14 cm)

plate: h $\frac{13}{16}$ " (2 cm), dia $7\frac{1}{2}$ " (19 cm)

plate: h $\frac{13}{16}$ " (2 cm), dia $6\frac{5}{16}$ " (16 cm)

Similar: Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 199.



64. Needleholder

Early nineteenth century
Ivory
Collection of Sarah Anne Lutman

Fluted quiver form has three holes for needles. Plain sides; carved edges with four sets of bored holes that allow holder to be attached to tan silk twill.

$1 \times 1\frac{11}{16}$ " (2.5 x 4.3 cm)

Similar: Sylvia Groves, *The History of Needlework Tools and Accessories* (New York, 1966), p. 26, no. 6.



65. Housewife

Early nineteenth century
Chinese brown silk taffeta
Collection of Deborah Wharton Lutman and Sarah Anne Lutman

Rectangular with a pocket (stiffened with cardboard and with expandable accordin sides) at one end that holds felt for securing needles. Secured by a flap with a square, flat metal (silver alloy?) hook and eye inscribed *M*M to D*F*. Top three-quarters of housewife consists of deep pocket with six finely hand-stitched channels for thread. Shaped flap at top terminates in curved shoulders rising to a flat peak. Thin cords sewn to peak.

$14 \times 3\frac{7}{8}$ " (35.6 x 9.9 cm) (unrolled)

Similar: Mary Andere, *Old Needlework Boxes and Tools* (New York, 1971), p. 77 (text).

Family information indicates that *MM* is Mary Morton and *DF* is Deborah Fisher (1795-1888), daughter of Samuel Rowland Fisher. She married William Wharton in 1817. The Morton family is tied to the Fishers through the marriage of Benjamin R. Smith (1825-1904), son of Esther Morton and Daniel B. Smith, to Esther Fisher Wharton (1836-1915), daughter of William and Deborah Fisher Wharton.





66. Housewife

Early nineteenth century
Chinese brown silk taffeta
Collection of Deborah Wharton Lutman
and Sarah Anne Lutman

Rectangular with a compartmented pocket (stiffened with cardboard and with expandable accoridian sides) at bottom. Covered by a flap that ties shut with a thin, white cord. Middle two-thirds of housewife consists of a deep pocket with six finely hand-stitched channels. Smaller, inverted pocket at top has a turned-down edge. Thick silk ties sewn to top pocket.

16 x 3" (40.6 x 7.6 cm) (unrolled)

Similar: Mary Andere, *Old Needlework Boxes and Tools* (New York, 1971), p. 77 (text).



67. Housewife

Early nineteenth century
Chinese brown silk taffeta
Collection of Deborah Wharton Lutman
and Sarah Anne Lutman

Rectangular with three pockets (stiffened with cardboard and with expandable accoridian sides) at bottom. Front two pockets, covered by a flap with a shaped edge and secured by ties, hold silk floss and swatches. Back pocket is open and contains two needles on felt. Top three-quarters of housewife consists of a deep pocket with six finely hand-stitched channels holding thread of varying weights. Decoratively shaped flap at the top matches the flap covering the pockets. Embroidered: MM. Curved sides of the top edge rise to a flat peak to which silk ties are sewn.

14¹/₂ x 3¹/₂" (36.8 x 8.9 cm) (unrolled)

Similar: Mary Andere, *Old Needlework Boxes and Tools* (New York, 1971), p. 77 (text).

MM on this housewife is for Mary Morton.



68. Comb

Early nineteenth century
Tortoise shell
Collection of Deborah Wharton Lutman

One piece; S-shaped profile. Flaring rectangular top decorated with pierced and carved dragon and flames. Five pointed, tapering teeth.

4⁵/₈ x 3¹¹/₁₆" (11.7 x 9.4 cm)

Similar: J. Stevens Cox, *An Illustrated Dictionary of Hairdressing and Wigmaking* (Philadelphia, 1966), p. 37 (text).

A comb of this sort, owned by a member of the family of Thomas Fisher, was used to hold hair in place like a hairpin.



69. Galluses (2)

Early nineteenth century
Paktong
Collection of Deborah Wharton Lutman

Working galluses based on pulley system. Chain terminates in two buttonholders (for pants). Threaded between sheave and inverted triangular pieces soldered to buckle (for suspenders). Triangle curves to conform to sheave's roundness. Inscribed vrs. Buckle has

three prongs on a hinged support and a rectangular frame with curved corners.

l 4¹³/₁₆" (12.3 cm), w (buckle) 2⁵/₁₆" (5.9 cm), wt 1.4 troy oz.

Similar: *University Hospital Antiques Show* (Philadelphia, 1972), p. 166, fig. 12.

These galluses probably belonged to a member of the Smith branch of the Fisher family. Paktong is a Chinese alloy of nickel, zinc, and copper that resembles nickel silver.

JASPER YEATES (1745–1817) was the son of shipping merchant John Yeates (1705–1765) and his wife Elizabeth Sidebottom (1704–1753), and the grandson of Jasper Yeates, who emigrated from Yorkshire, England, to Philadelphia shortly after William Penn’s arrival in 1682.¹ After receiving a degree from the College of Philadelphia in 1761, Yeates studied law with Edward Shippen of Philadelphia. In 1765 he was admitted to the bar and moved to Lancaster, Pennsylvania, where he practiced law and became active in local politics. Yeates was chairman of the Lancaster County committee of correspondence in 1775, and around 1776 was appointed by Congress to a commission sent to negotiate a treaty with the Indians at Fort Pitt. He was also one of the Lancaster County delegates to the Pennsylvania convention that ratified the federal Constitution in 1787. Jasper Yeates was named associate justice of the Pennsylvania Supreme Court in 1791, a position he held until his death. In 1794 he served on a commission sent to western Pennsylvania to quiet the Whiskey Rebellion.

Yeates married Sarah Burd (1748/49–1829) in 1767, and they had ten children. Their oldest child, Mary (1770–1836), married Charles Smith (1765–1836), son of Provost William Smith (q.v.).

1. See *DAB*, s.v. “Jasper Yeates”; Gregory B. Keen, “The Descendants of Jöran Kyn, the Founder of Upland,” *PMHB*, vol. 7, no. 2 (1883), pp. 200–204; and Charles I. Landis, “Jasper Yeates and His Times,” *PMHB*, vol. 46, no. 3 (1922), pp. 199–231.

70. Double Dinner Service (partial)

1785–90

Porcelain decorated with overglaze light green, dark green, and lavender enamel and gilding

Private Collections (2)

Fifty-four pieces. Central green urn draped with green and lavender flowers. Border of bands of beading, dotted triangles, and a bound-leaf chain edged by a dotted-scallop motif. Knobs in the form of the torch-ginger flower on tureens. Unglazed foot and bezel rims.

saucer (7): h 1³/₁₆” (3 cm), dia 6³/₁₆” (15.7 cm)

salad bowl (2): h 4⁷/₁₆” (11.2 cm), w 10” (25.4 cm), d 9¹³/₁₆” (24.9 cm)

sauce tureen: h 7” (17.8 cm), w 8” (20.3 cm), d 5” (12.7 cm)

platter: h 7⁷/₈” (2.3 cm), w 8⁹/₁₆” (21.8 cm), d 6³/₁₆” (15.7 cm)

soup tureen (2): h 11¹/₂” (29.2 cm), w 14” (35.6 cm), d 9” (22.8 cm)

platter (2): h 1¹/₂” (3.8 cm), w 14¹³/₁₆” (37.6 cm), d 11¹/₂” (29.2 cm)

sauceboat: h 2¹³/₁₆” (7.1 cm), w 7¹/₂” (19 cm), d 2³/₈” (6 cm)

platter: h 7⁷/₈” (2.3 cm), w 7³/₁₆” (18.3 cm), d 5” (12.7 cm)

platter with liner (2): h 2³/₁₆” (5.6 cm), w 15¹³/₁₆” (40.1 cm), d 13” (33 cm)

custard cup (6): h 3¹/₂” (8.9 cm), dia 2¹/₂” (6.4 cm)

salt (3): h 1¹/₂” (3.8 cm), w 3³/₄” (9.6 cm), d 2¹⁵/₁₆” (7.4 cm)

platter (2): h 1¹/₂” (3.8 cm), w 17³/₁₆” (43.7 cm), d 15” (38.1 cm)

platter (2): h 1” (2.5 cm), w 11” (27.9 cm), d 8” (20.3 cm)

dinner plate (6): h 1¹/₈” (2.8 cm), dia 9⁷/₈” (25.1 cm)



plate (6): h 1" (2.5 cm), dia 7¹¹/₁₆" (19.5 cm)
 soup plate (6): h 1¹³/₁₆" (4.6 cm), dia 9⁷/₈" (25.1 cm)
 vegetable dish with liner: h 4¹³/₁₆" (12.2 cm), w 11¹/₈" (28.2 cm), d 9" (22.9 cm)
 platter: h 1¹³/₁₆" (4.6 cm), w 12¹³/₁₆" (32.5 cm), d 8¹/₂" (21.6 cm)
 slaw bowl (2): h 2" (5.1 cm), dia 9¹/₂" (24.1 cm)

Similar: Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. pp. 204–5 (central motif).

The pattern of the enamel decoration on this large double service owned by Jasper Yeates is unique, to the best of our knowledge. Although it bears no cipher and no records about the method

of its acquisition remain, it has been handed down in the same family for over one hundred and fifty years. Over one hundred and fifty pieces remain. The Chinese potters incised a number of characters in the porcelain paste of the larger hollow pieces before glazing. On one soup tureen, the characters Chen Kai appear, which seem to be a signature as they can be read as a family name. The other characters are numbers, perhaps to indicate size.



LEWIS



Mordecai Lewis, c. 1789. India ink on paper, 3⁵/₁₆ x 2⁵/₁₆" (8.4 x 5.9 cm). Bound in "A Very Unworthy Account of the Very Worthy Progenitors of the Nine Children of Samuel Neave Lewis and Rebecca His Wife of Philadelphia . . ." (1848), p. 20. Private Collection



Samuel Neave Lewis, 1848. After Rembrandt Peale (American, 1778–1860). Engraving. From "Family Records of John T. Lewis." Private Collection

MORDECAI LEWIS (1748–1799)¹ was the only son of merchant and super-cargo Jonathan Lewis (born 1726) and Rachel Breintnall, and a great-grandson of William Lewis (1636–1707/8), who came to America from Glamorganshire in southern Wales in 1686. Mordecai Lewis married Hannah Saunders (1750–1816) in 1773, and they had nine children, of whom four sons reached adulthood: Joseph Saunders, Reeve, Mordecai, and Samuel Neave. During the Revolutionary War period, Mordecai Lewis's sympathies were with the colonies: he signed paper money for the colony of Pennsylvania and, later, Continental currency for Congress.² Although a Quaker, Lewis also joined one of the militia companies in Philadelphia. He was active in many Philadelphia public institutions, and his duties included serving as director of the Philadelphia Contributionship for the Insurance of Houses from Loss by Fire and as treasurer of Pennsylvania Hospital from 1780 to 1799. After 1785 the Lewis family lived at 112 South Front Street (Samuel Rowland Fisher [q.v.] lived next door at No. 110), with their countinghouse on Dock Street behind the dwelling, and in 1794 they purchased a country home, Forest Hill, four miles from Philadelphia.

Like his father, Mordecai entered the mercantile business, working as a boy in the countinghouse of Samuel Neave (after whom he named a son), and then forming a partnership in 1772 under the name Neave, Harman & Lewis, shipowners and importers. When Samuel Neave died in 1774, the business continued as Harman & Lewis. Later, in 1781, the firm name became Mordecai Lewis & Co., William Bingham being a partner until 1794.

Mordecai Lewis was involved with the China trade from its outset. When half the cargo from the *Empress of China* (the first ship to go to Canton from the United States, departing in 1784) was sold in New York, Mordecai Lewis bought tea and nankeens and had them shipped to Philadelphia.³ His name appears in documents as either owner or investor in many of the early Canton voyages of the Philadelphia ships the *Canton*, the *Asia*, the *Union*, the *Pigou*, the *Richmond*, and the *America*.⁴ At the time of his death in 1799, he was part owner of seven ships trading with ports in China, the East Indies, and Europe.⁵

Joseph Saunders Lewis (1778–1836) was the oldest son of Mordecai Lewis to reach adulthood. He married Frances Montgomery (1780–1875) in 1800 and they had five children. Like his father and later his three brothers, he was a successful merchant and active in civic affairs. Among other roles, he served as treasurer of Pennsylvania Hospital from 1799 to 1826 and was one of the founders of the Fairmount Waterworks.

As early as 1797, when the *Pigou* returned from its second Canton voyage, Joseph Saunders Lewis appeared on the manifest as a consignee of chinaware, oil of cinnamon, nankeens, and tea, and in 1801 was listed as an owner of the *Dispatch*, which departed Philadelphia for Canton on March 7 and returned on April 3, 1802.⁶ Under the name of M. & S. N. Lewis, his brothers Mordecai and Samuel Neave established a business as shipowners and commission merchants in 1806, but Joseph does not appear to have entered the firm.⁷

1. For biographical data, see "A Very Unworthy Account of the Very Worthy Progenitors of the Nine Children of Samuel Neave Lewis and Rebecca His Wife of Philadelphia . . ." (1848), pp. 21–32, Private Collection; Frank Willing Leach, "The Philadelphia of Our Ancestors: Old Philadelphia Families, Lewis," *The North American*, Feb. 7, 1909; and Henry Simpson, *The Lives of Eminent Philadelphians Now Deceased* (Philadelphia, 1859), pp. 652–55.
2. One side of the money signed by Lewis showed a linked chain with the names of the thirteen colonies, a motif later used by Andreas Everardus van Braam Houckgeest (q.v.) on the "States" porcelain service (see no. 53). See Eric P. Newman, *The Early Paper Money of America* (Racine, Wis., 1967), pp. 32, 33, 44, 46; Susan Gray Detweiler, *George Wash-*

ington's Chinaware (New York, 1982), pp. 154–55; and "A Very Unworthy Account," pp. 26–27.

3. "Sales of One Half Cargo of the Ship *Empress of China*," John Holker Papers, reel 15, Library of Congress, Washington, D.C. (information supplied by Philip Chadwick Foster Smith, PMM).

4. Among his investments were the *Canton* (Coxe Papers, Tench Coxe section, reel 29, vol. 25, HSP); the *Asia*, which left on Dec. 12, 1787 (U.S. Customs House Records, Port of Philadelphia, Outward Entries, Sept. 1, 1786–Dec. 29, 1787, HSP); the *Union*, departing Mar. 20, 1789 (Register of Tonnage Duties, 1775–76, 1784–89, RG #4, Archives, Pennsylvania Historical Commission, Harrisburg, Pa.); the *Pigou*, which left on Apr. 12, 1796 (Elva Tooker, Nathan Trotter: *Philadelphia Merchant, 1787–1853*

[Cambridge, Mass., 1955], pp. 241–42); the *Richmond* (Manifest, May 24, 1799, Robert Schwarz Collection of Manifests); and the *America* (Jesse and Robert Waln to Jno. Buckley & Son, Mar. 26, 1799, Robert and Jesse Waln Letter Book, 1798–1802, LCP).

5. See "A Very Unworthy Account," p. 31.

6. Report and Manifest . . . of the American Ship *Pigou* . . . , NA; and Francis R. Packard, *Some Account of the Pennsylvania Hospital from Its First Rise to the Beginning of the Year 1938* (Philadelphia, 1938), pp. 94–95.

7. Severe financial problems forced Mordecai and Samuel N. Lewis to leave the shipping business; in 1819 they became owners of a white lead factory. See J. Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609–1884* (Philadelphia, 1884), vol. 3, p. 2275.



71. Coffee and Tea Service (partial)

Late eighteenth century

Porcelain decorated with overglaze orange and blue enamel and gilding

Private Collection

Six pieces. Border composed of the symbols of the Eight Taoist Immortals placed alternately on fields of overlapping orange spirals and white reserves bracketed in blue and gilding. Symbols are a basket of flowers, scrolls, palm-leaf fan, flute, gourd and iron crutch, sword, castanets, and bamboo tube (drum). Orange spearhead design with gilded darts below; gilded rim. Gilded handles on coffee cups. Small plate has iron-colored rim.

deep plate (2): h $1\frac{5}{8}$ " (4.1 cm), dia $7\frac{5}{8}$ " (19.4 cm)

plate: h $\frac{7}{8}$ " (2.2 cm), dia 6" (15.2 cm)
teacup: h $2\frac{1}{2}$ " (6.3 cm), dia $3\frac{5}{8}$ " (9.2 cm)
coffee cup (2): h $2\frac{3}{4}$ " (7 cm), dia $2\frac{1}{2}$ " (6.3 cm)

Similar: Soame Jenyns, *Later Chinese Porcelain* (London, 1971), pl. xxxi.

This pattern, which we believe is unique among export porcelain made for the American market, was used widely as a decoration in the K'ang-hsi (1662–1722) and Yung Ch'eng (1723–35) periods. It is likely that this service was imported in the Empress of China for Mordecai Lewis, for this set has descended in his family (for explanation of the Taoist symbols, see C.A.S. Williams, Encyclopedia of Chinese Symbolism and Art Motives [New York, 1960], pp. 149–54).



72. Parasol

Late eighteenth century
Chinese green plain silk with baleen,
brass, wood, and leather fittings
Private Collection

Baleen ribs with brass tips. Turned wood handle has a brass end. Leather trim at top; brass ferrule. Brass ring on tip. Stamped on handle: *M. Lewis. No 112 So. Front St.*

l 39" (99 cm)

The parasol, which was owned by Hannah Lewis (born 1775), daughter of Mordecai and Hannah Saunders Lewis, was used for carriage and not for walking, as it does not have a long stick ferrule. It is stamped with the name and address of Mordecai Lewis's shop. Green "ombrellas" were in great demand in the late eighteenth century, and many were imported in the *Empress of China* in 1785; this parasol could have been aboard. Green was a popular color because it helped to shade ladies' fair complexions from strong sunlight.



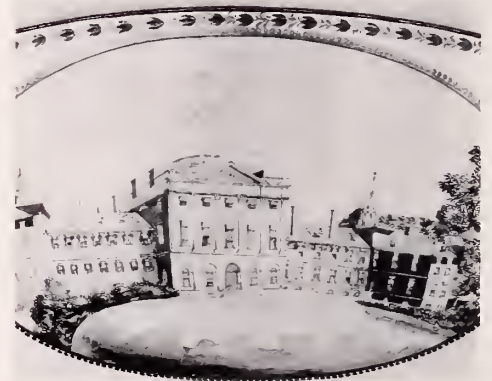
73. Punch Bowl

Early nineteenth century
Porcelain decorated with overglaze blue,
white, pale pink, green, orange, sepia,
and black enamel and gilding
Pennsylvania Hospital, Philadelphia

On exterior two naturalistic views of Pennsylvania Hospital from Pine Street contained within oval cartouches framed by beading. Sepia bands and a flower chain encircle inter-

mediate scenes of a countryhouse in pastoral setting and a view of ships and boats (sailing up the Delaware River?). Sepia bands and flower chain encircle central basket of flowers on interior. Gilded rim. Interior rim decorated with plain, dotted, parti-colored leaf-and-star, and striped bands above intertwining vines and ribbons. Flower chain around exterior rim. Filled scallop and dotted triangle design around foot. Unglazed foot rim.

h 7¹/₁₆" (18 cm), dia 15⁷/₈" (40.4 cm)



References: Francis R. Packard, *Some Account of the Pennsylvania Hospital from Its First Rise . . .* (Philadelphia, 1938), repro. p. 93; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 167; Jean McClure Mudge, *Chinese Export Porcelain for the American Trade, 1785-1835*, 2d ed. (Newark, Del., 1981), p. 205, fig. 120.

This punch bowl was presented to Pennsylvania Hospital in 1802 by its treasurer, Joseph Saunders Lewis. The views of the hospital were made after a drawing by Isham Parkyns that had been engraved by Cooke of London. The similarities between this bowl and one that belonged to Alfred Wharton (no. 238) suggest that they were made at approximately the same time, and may even have been imported together. Pennsylvania Hospital was founded in 1751, largely through the efforts and ideas of Benjamin Franklin.



74. Dinner Service (partial)

Early nineteenth century
Porcelain decorated with overglaze polychrome enamel and gilding
Private Collection; Collection of Matthew and Elisabeth Sharpe

Nine pieces. Central circular reserves contain differing scenes of figures in landscapes, a crab-apple branch (on one shell-shaped dish), or a camelia spray (on one ewer). Similar borders of gourds, flowers, fruits, and wasps vary in arrangement. Litchi finial on custard cup's lid.

Reeded ewers have grape-leaf design on body and neck, gilded featherlike design un-

der spouts, and celery-stalk handles. Gilded rims and handles. Unglazed foot and bezel rims.

shell-shaped dish: h 1³/₄" (4.4 cm), w 10" (25.4 cm), d 9³/₈" (23.8 cm)

shell-shaped dish: h 2" (5.1 cm), w 9³/₄" (24.8 cm), d 9¹/₄" (23.5 cm)

plate (2): h 1¹/₈" (2.9 cm), dia 7³/₄" (19.7 cm)

turen: h 4¹/₂" (11.4 cm), w 6⁵/₈" (16.8 cm), d 3⁵/₈" (9.2 cm); lid: h 4⁷/₈" (12.4 cm), w 6⁷/₈" (17.5 cm)

platter: w 8" (20.3 cm), d 4⁷/₈" (12.4 cm)
custard cup: h 2¹/₂" (6.3 cm), dia 2³/₈" (6 cm); cover: h 1¹/₄" (3.2 cm), dia 2³/₄" (7 cm)

ewer (2): h 10⁷/₈" (27.7 cm), dia 5" (12.6 cm)

Similar: Gregor Norman-Wilcox, "American Ships in the China Trade," *Los Angeles County Museum Bulletin of the Art Division*, vol. 7, no. 1 (1955), pp. 30–31, fig. 78.

The border on this now-partial service, which belonged to Mordecai Lewis, is derived from the *famille rose* pattern. The scenes depicted are rather typical of Chinese landscapes of the period, although the ewer shapes were influenced by contemporary French silver design. The ewers, owned by the Sharpes, are said to have been owned by a member of the Cadwalader family of Philadelphia.



75. Cardcase

Early nineteenth century
Ivory
Private Collection

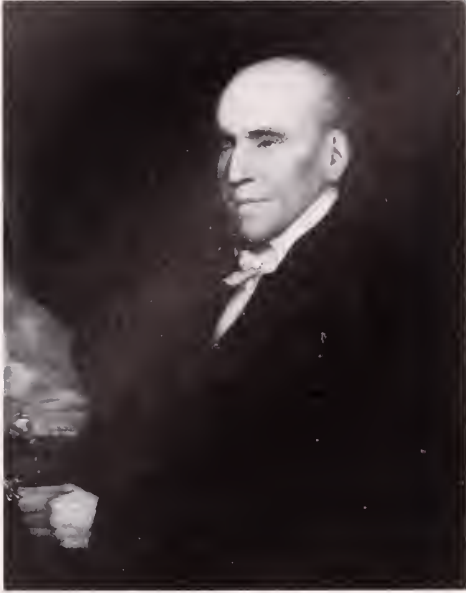
Carved with scenes of scholars in a pavilion; musicians playing a guitar and castanets; and men aboard a sampan approaching the shore. Dragon border; background of trees, rocks, flowers, and butterflies. Inscribed in a cartouche: L. Three figures carved on each side of the case; three flying birds against clouds on the base; two dragon heads on the top.

h 3⁹/₁₆" (9.1 cm), w 2" (5.1 cm), d 1¹/₂" (1.3 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), repro. p. 197; Carl L. Crossman, "The Philadelphia Centennial International Exhibition 1876 and the China Trade," in *University Hospital Antiques Show* (Philadelphia, 1972), p. 191, fig. 4; Neville John Irons, *Silver and Carving of the Old China Trade* (Hong Kong, 1983), p. 186, no. 52.

The L on this cardcase is for Lewis.

GIRARD



Bass Otis (American, 1784–1861), *Stephen Girard*, 1831. Oil on panel, 30 x 25" (76.2 x 63.5 cm). The Rosenbach Museum & Library, Philadelphia

Inscribed on reverse: An Original Portrait of Stephen Girard Esqr. Painted at Philadelphia Dec. 28, 1831. by B. Otis. 1831. Otis painted this portrait of Girard, who was blind in one eye, shortly after Girard's death.

STEPHEN GIRARD (1750–1831) was born in Bordeaux, France, the oldest son of Pierre Girard, a former naval officer, and his wife Odette Lafargue.¹ When he was fourteen Girard went to sea as a cabin boy, making frequent voyages to the French West Indies. In 1773 he was licensed as a ship's captain and the next year he made his first independent voyage, sailing to Port-au-Prince, Haiti. Girard had invested unsuccessfully in that venture, and went to New York hoping to recover his losses. Once there he was employed by the shipping firm of Thomas Randall and Son, for whom he traded with the West Indies. He later became half owner of the vessel *La Jeune Bébé*, and on a return voyage from the West Indies in the summer of 1776 he sailed into Philadelphia to avoid capture by the British.

Girard settled down in Philadelphia. Because of the risks of shipping during the Revolutionary War, he abandoned his seafaring life and opened a general merchandising business on North Water Street. In June 1777 he married May Lum (died 1815), the daughter of a shipbuilder, and they moved to Mount Holly, New Jersey, where they lived until after the British left Philadelphia in June 1778. Girard then resumed his shipping business and began to trade again with the West Indies. He was in partnership with Joseph Baldesqui from 1780 to 1782 and with his brother Jean Girard de Mombrun from 1786 to 1789. Girard's West Indian trade, primarily with Haiti and Cuba, probably formed the basis of his great wealth. However, after 1794 the volume of his Caribbean trade was generally less than that from his growing commerce with Europe, Asia, Africa, and South America, and after 1812 he no longer traded with the West Indies.

Stephen Girard's first investment in the China trade, a relatively small one, was probably in the ship *Asia*, which left Philadelphia for Canton on December 12, 1787, and returned June 4, 1789. Girard began to trade with the East on a larger scale when the *Sally II*, of which he was half owner, left for Mauritius in March 1798. His large-scale trading with China probably began with the departure of the *Rousseau* for Canton on December 2, 1802. The *Rousseau*, the *Voltaire*, the *Montesquieu*, and the *Helvetius*, all built and owned by Girard and all named after French philosophers, handled the bulk of his trade with China. In all, Girard's ships made over fifteen voyages to Canton, returning primarily with tea, silk, and nankeens.² Like many other merchants, he did send opium to China, having declared in 1806, "I am very much in favor of investing heavily in opium. While the War lasts, opium will support a good price in China."³ After 1821 Girard stopped his opium trade, and soon all of his trade with China ceased. The *North America*, which left Philadelphia for Canton on December 23, 1824, and returned in 1826, was probably his last China venture.⁴

The great wealth Girard acquired through maritime trade enabled him to enter the banking business. When the First Bank of the United States closed in 1811, Girard bought the building and assets and in May 1812 opened a private bank, the Bank of Stephen Girard, with a capital of \$1,200,000. Through his bank he came to the rescue of the United States government by serving as one of the intermediaries who assumed \$8,000,000 in unsubscribed loans needed to finance the War of 1812. He also made possible the creation of the Second Bank of the United States by purchasing its stock for \$3,000,000.⁵

A successful merchant and financier, Girard was also a public-minded citizen, aiding the sick, French political refugees, and the poor. He did not live in the grand style that his wealth could have provided for him; his home was comparatively modest and adjoined his countinghouse at 23 North Water Street in Philadelphia. In 1797 he bought a farm, a *gentilhommière*, which he ran as a profitable working farm.⁶

When Stephen Girard died of pneumonia in December 1831, he left the largest fortune accumulated by anyone in the United States until that time—over \$7,000,000. After a bequest of \$140,000 to his relatives, Girard left the remainder of his estate to charities, to the State of Pennsylvania and the City of Philadelphia to make needed public improvements, and to a trust to be used to erect and maintain a school to educate poor, white, male orphans—Girard College. He was the first American to bequeath so vast a sum for public use.

1. For biographical data, see Marvin W. McFarland, *Stephen Girard: A Very Human Human Being* (Philadelphia, 1977); *DAB*, s.v. "Stephen Girard"; J. Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609-1884* (Philadelphia, 1884), vol. 1, p. 629, vol. 3, pp. 2097-98; Abraham Ritter, *Philadelphia and Her Merchants* (Philadelphia, 1860), pp. 72, 143; Albert J. Gares, "Stephen Girard's West Indian Trade, 1789-1812," *PMHB*, vol. 72, no. 4 (1948), pp. 341-42; and Jonathan Goldstein, *Philadelphia and the China Trade, 1682-1846* (University Park, Pa., 1978), pp. 25, 44.

2. Jonathan Goldstein, "Master Log of Stephen Girard's China Trade," in his "Ethics of Tribute Versus the Profits of Trade: Stephen Girard's China Trade (1787-1824)" (senior honors thesis, University of Pennsylvania, 1969); Goldstein, *Philadelphia and the China Trade*, p. 35; and Jean McClure Mudge, "Chinese Export Porcelain . . .," in *Univer-*

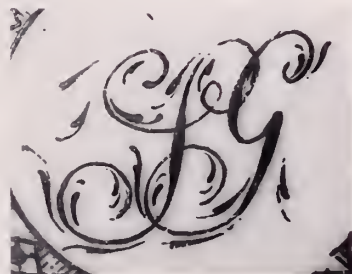
sity Hospital Antiques Show (Philadelphia, 1972), p. 170.

3. Quoted in Goldstein, *Philadelphia and the China Trade*, p. 46.

4. See *ibid.*, p. 61; Jacques M. Downs, "American Merchants and the China Opium Trade, 1800-1840," *Business History Review*, vol. 42, no. 4 (Winter 1968), p. 430; and Goldstein, "Master Log."

5. Sydney Greenbie, "Stephen Girard: Mariner and Merchant," *Asia*, vol. 25 (Dec. 1925), pp. 1060, 1115; and Wendy C. Wick, "Introduction," in Robert D. Schwarz, *The Stephen Girard Collection* (Philadelphia, 1980), p. vi.

6. Ritter, *Philadelphia and Her Merchants*, pp. 72-74; Harold Donaldson Eberlein and Cortlandt Van Dyke Hubbard, *Portrait of a Colonial City* (Philadelphia, 1939), pp. 510-12; and Wick, "Introduction," pp. vi, vii.



76. Bowls (3)

Late eighteenth century
Porcelain decorated with gilding
Girard College, Philadelphia. Stephen
Girard Collection

Exterior decorated on opposite sides with a circular medallion of grapes, grape leaves, and diaper pattern around sc. Gourd clusters between; band around foot. Interior of the two smaller bowls and interior and exterior of the largest have a thick band of anthemion alternating with a motif of grape leaves and

fruit. Small floral band around rim. Unglazed foot rims.

bowl: h 4" (10.2 cm), dia 9³/₁₆" (23.4 cm)
bowl (2): h 3" (7.6 cm), dia 6¹¹/₁₆" (17 cm)

References: Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 63; Robert D. Schwarz, *The Stephen Girard Collection* (Philadelphia, 1980), no. 61.

These are the only pieces of Chinese porcelain with Stephen Girard's cipher in the Girard Collection.



77. The Ship Montesquieu off the Harbor of Macao

Unknown Chinese artist
 Early nineteenth century
 Oil on canvas mounted on wood
 Girard College, Philadelphia. Stephen Girard Collection

Ship shown under full sail; American flag flies aft. Macao in the background. Chinese gilded and molded frame.

20¹³/₁₆ x 27" (52.8 x 68.6 cm)

Reference: Robert D. Schwarz, *The Stephen Girard Collection* (Philadelphia, 1980), no. 59.

The Montesquieu, which weighed 372 tons and was launched on April 10, 1806, was one of the ships Stephen Girard named for French philosophers. Documentation indicates that it was in Macao in 1812, 1816, and 1818.



78. Portrait of a Chinese Man

Attributed to Spoilum (Chinese, active c. 1785–1820)
 Early nineteenth century
 Oil on canvas
 Girard College, Philadelphia. Stephen Girard Collection

Chinese gilded and molded frame.

23⁵/₈ x 17¹³/₁₆" (60 x 45.2 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 14, no. 5.

Spoilum was one of the first Chinese painters to work in the Western style. The man depicted here, perhaps a comprador, holds a piece of carved white jade.



79. Hong Merchant

Unknown Chinese artist
 Early nineteenth century
 Oil on canvas
 Girard College, Philadelphia. Stephen
 Girard Collection

Merchant wearing a black fur-lined overcoat with a central, multicolored mandarin square of clouds, bats, waves, and bird bordered by a key-fret design. White and red mandarin beads around his neck. Thin, trompe-l'oeil frame.

21⁵/₈ x 16¹/₂" (54.9 x 41.9 cm)

Reference: Robert D. Schwarz, *The Stephen Girard Collection* (Philadelphia, 1980), no. 58.

The red button on the top of this merchant's hat should indicate that he is a member of the second rank of civil mandarins. Chinese merchants sometimes bought their ranks to avoid being condescended to as tradesmen (see Schuyler Cammann, "The Development of the Mandarin Square," Harvard Journal of Asiatic Studies, vol. 8 [1944], pp. 87, 105). It is possible this painting was imported on Stephen Girard's ship the Montesquieu (see no. 77).



80. Bowl

Early nineteenth century
 Porcelain decorated with overglaze pink, chartreuse-green, dark green, red, purple, and orange enamel and gilding
 Girard College, Philadelphia. Stephen
 Girard Collection

Exterior decorated with scattered flowers. In-

terior rim has a chartreuse-green band with a row of red ovals down its center and purple bands on either side; spearhead below. Central interior decoration is a rose. Unglazed rim and foot rim turned brown during firing.

h 4¹/₈" (10.4 cm), dia 9" (22.9 cm)

Similar: Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 199.



81. Tea Box

Early nineteenth century
Lacquered wood inlaid with mother-of-pearl; brass fittings
Girard College, Philadelphia. Stephen Girard Collection

Elongated octagon. Top of the hinged, flat lid and seven sides are decorated with inlaid mother-of-pearl flower sprays (peonies, Hand of Buddha citrons, and peach blossoms). Front decorated with two men carrying fishing poles and fish on either side of a basket. Overhanging tree; water in background. Above is a bat-shaped brass escutcheon under a circular *shou* (longevity) character on lid; same character is on the brass side handles. Diapered bands along edges. Inscribed

on interior lid around a floral spray: *kao mou hsi ch'un* (high quality hyson). Interior lined with patterned red paper. Tea caddy that fit into box is missing.

h 14¹/₂" (36.8 cm), w 17¹⁵/₁₆" (45.5 cm), d 13¹/₈" (33.3 cm)

References: Jonathan Goldstein, *Philadelphia and the China Trade* (Philadelphia, 1978), repro. opposite p. 36; Robert D. Schwarz, *The Stephen Girard Collection* (Philadelphia, 1980), no. 62.

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 180, no. 150; Henry Trubner and William Jay Rathbun, *China's Influence on American Culture in the 18th and 19th Centuries* (New York, 1976), p. 91, no. 64.



82. Tea Box

Early nineteenth century
Lacquered wood inlaid with mother-of-pearl and lined with lead; brass fittings
Girard College, Philadelphia. Stephen Girard Collection

Elongated octagon. Top of the hinged lid inlaid with a central cartouche inscribed: *po lu hsi shan* (white dew—west mountain [a tea from Hunan province]). Surrounded by four sprays of Hand of Buddha citrons, chrysanthemums, peach blossoms, and peonies. Seven sides are decorated with scattered flowers of the same four varieties. Front decorated with an elephant wearing a tasseled blanket and supporting a flower-filled vase in

a landscape of rocks, plants, bamboo, and water. Above is a brass butterfly escutcheon; brass handles on sides. Diapered bands along edges. Central flower spray on interior of lid. Interior lined with red patterned paper and fitted with a lead liner to protect the tea.

h 15¹³/₁₆" (40.1 cm), w 19⁵/₁₆" (49 cm), d 13¹/₂" (34.3 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 180, no. 150; Henry Trubner and William Jay Rathbun, *China's Influence on American Culture in the 18th and 19th Centuries* (New York, 1976), p. 91, no. 64; Jonathan Goldstein, *Philadelphia and the China Trade* (Philadelphia, 1978), repro. opposite p. 36; Robert D. Schwarz, *The Stephen Girard Collection* (Philadelphia, 1980), no. 62.

JONATHAN MIFFLIN (1753–1840) was the second son of merchant John Mifflin (1720–1798) and his wife Hannah Taylor (1719–1763). He was born at Fountain Green, the family estate, presently in Fairmount Park in Philadelphia, which had been in his family since Jonathan's great-great-grandfather John Mifflin (1638–1715/16) settled there soon after his arrival from Warminster in Wiltshire, England, prior to 1679.¹ Jonathan Mifflin began a military career in June 1776 as a brigade-major to his second cousin General Thomas Mifflin (1744–1800), later the first governor of the State of Pennsylvania, and served as an officer throughout the Revolution. In March 1777 he was elected a member of the First Troop Philadelphia City Cavalry.²

Trained as a merchant by his father, who in 1770 was the senior partner in the Front Street firm of Mifflin & Dean, dealers in East India goods, Jonathan Mifflin went into business with his older brother Joseph (1751–1791) and younger brother John (born 1755); in the 1785 Philadelphia city directory they were listed as merchants. On December 12, 1787, Jonathan left Philadelphia for Canton on board the ship *Asia*, Captain John Barry, as a supercargo along with John Frazier.³ On June 10, 1788, Mifflin wrote to his brother John from the Sunda Strait extolling the fine foods, wines, and beer on board ship—the “luxuries of a voyage to China”; he also hinted of financial troubles at home: “I hope with the profit of the voyage to take off a part of that care which has so long clouded the happiness of my dear family.”⁴ The *Asia* arrived at Whampoa on July 7, 1788, and departed on January 7, 1789, returning to Philadelphia on June 4, 1789.⁵ Although Jonathan Mifflin apparently did not make another trip to China, he is said to have become a successful, wealthy merchant in the East India trade. Around 1797, however, his business failed, and Mifflin moved to Columbia, Pennsylvania. He later sold his Philadelphia residences and spent the rest of his life at Hybla, the estate in York County, Pennsylvania, he had acquired through his marriage to Susanna Wright (1764–1821) in 1800.

1. For biographical information, see Wilfred Jordan, *Colonial and Revolutionary Families of Pennsylvania* (New York, 1932), vol. 4, pp. 915–16, 919; and John Houston Merrill, *Memoranda Relating to the Mifflin Family* (Philadelphia, 1890), pp. 61–69.
2. Mifflin's military career is documented in Francis B. Heitman, *Historical Register of the Officers of the Continental Army During the War of the Revolution* (Baltimore, 1967), p. 391; and Merrill, *Memoranda*, pp. 61–63.
3. U.S. Customs House Records, Port of Philadelphia, Outward Entries, Sept. 1, 1786–Dec. 29, 1787, HSP.
4. Quoted in Merrill, *Memoranda*, pp. 65–66.
5. William Bell Clark, “James Josiah, Master Mariner,” *PMHB*, vol. 79, no. 4 (1955), pp. 469–70.



83. Tea Service (partial)

Late eighteenth century
Porcelain decorated with underglaze blue and gilding
Collection of Mrs. Henry Peter Borie

Twelve pieces. Nanking pattern. Ribbed bodies with shaped and gilded rims. Decorated with landscape with pagodas, boat, and two birds in flight. Borders patterned in trelliswork diaper, spearhead, and dumbbell designs. Bottom of teacups and evening cups have a design of water, rocks, and a plant. Chocolate cups' handles are decorated. Tea caddy (lid missing) has a flower on either

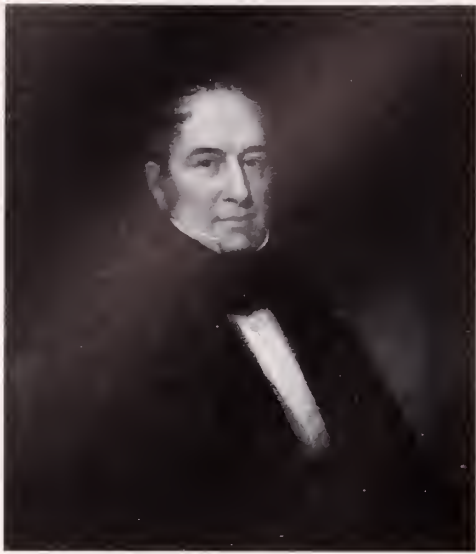
shoulder. Unglazed foot and bezel rims.

- tea caddy: h 15¹¹/₁₆" (39.9 cm), w 3³/₈" (8.6 cm), d 1¹/₂" (3.8 cm)
- patty pan: h 1¹/₂" (3.8 cm), w 8¹/₄" (21 cm), d 7" (17.8 cm)
- saucer (2): h 1¹/₂" (3.8 cm), dia 6³/₁₆" (15.7 cm)
- saucer (2): h 1³/₈" (3.5 cm), dia 5¹/₂" (14 cm)
- evening cup (2): h 2¹/₂" (6.3 cm), dia 4³/₈" (11.1 cm)
- evening cup (2): h 2¹/₁₆" (5.3 cm), dia 3¹/₂" (8.9 cm)
- chocolate cup (2): h 2¹⁵/₁₆" (7.4 cm), dia 2⁵/₈" (6.6 cm)

Similar: Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 189; A. W. Coysh and R. K. Henrywood, *Dictionary of Blue and White Printed Pottery 1780–1880* (Woodbridge, Suffolk, 1982), repro. p. 402; H. A. Crosby Forbes, *Hill and Streams: Landscape Decoration on Chinese Export Blue and White Porcelain* (Milton, Mass., 1982), no. 13.

According to family tradition, Jonathan Mifflin owned this tea service. He first went to the Far East with Captain John Barry in the *Asia* in 1787. This service, however, must have been imported for Mifflin while he was trading in “East India” goods in Philadelphia in the 1790s.

DONNALDSON



Unknown American artist, *John Donaldson*, early nineteenth century. Oil on canvas, 59¹³/₁₆ x 24⁵/₈" (151.9 x 62.5 cm). The Historical Society of Montgomery County, Norristown



Unknown American artist, *Edward Milner Donaldson*, early nineteenth century. Watercolor on ivory, 2¹⁵/₁₆ x 2⁵/₁₆" (7.4 x 5.8 cm). The Historical Society of Montgomery County, Norristown

JOHN DONNALDSON (1754–1831) was the only son of Hugh Donaldson (1719–1772), an Irish immigrant who manufactured sea biscuits, and his wife Mary Wormley (1734–1817). He married Sarah Milner (1760–1839) in 1777. From an early age he was a member and quartermaster of the Philadelphia Troop of Light Horse (later the First Troop Philadelphia City Cavalry). A merchant and insurance broker,¹ Donaldson was one of several owners of the first ship to sail from Philadelphia to China, the *Canton*, which departed on December 30, 1785, and returned on May 22, 1787; he was also an owner in the *Canton's* second voyage, departing on December 6, 1787.²

After suffering a period of financial difficulties, Donaldson was appointed register-general of Pennsylvania in 1789, a position he held until 1794, when he became comptroller-general, resigning in 1801. Then he moved to York County, Pennsylvania, to supervise an estate owned by Willing & Francis of Philadelphia, a mercantile firm heavily involved in the China trade. In 1805 he returned to Philadelphia, resuming his career as an insurance broker. Donaldson was one of the original members of the Washington Benevolent Society of Pennsylvania, whose president was Commodore Richard Dale, the husband of his mother's cousin Dorothy, and a China trader himself.

Edward Milner Donaldson (1778–1853) was the oldest son of John and Sarah Milner Donaldson. Probably hoping to improve his poor health, he began a seafaring career on his father's ships.³ By 1800 he was in China, a crew member in the *Canton*, Captain Richard Dale. His next few voyages were made as captain of the *Bengal*, owned by Willing & Francis, in which he sailed to Amsterdam, Batavia, Calcutta, and Canton in 1804–7.⁴ Edward apparently did not sail to Canton again until 1815, when he was in command of the *Trader*, departing Philadelphia on March 14, 1815, and returning on February 28, 1816. Subsequently he sailed to Canton as captain of the *George & Albert* (1816, 1817), the *Adriana* (1819), and the *Caledonia* (1820, 1821, 1823). From 1826 to 1834 he sailed as captain to the West Indies, mainly to Saint Thomas, after which he retired from the sea.⁵ He moved to York, Pennsylvania, in 1835 but returned to Philadelphia in 1849 to take a post with the United States government. In 1820 Edward had married Mary Campbell (1786–1869), daughter of merchant James Campbell of Philadelphia, and they had four children, all of whom died before reaching the age of five.

Edward Donaldson brought many items back from Canton. In 1816 he brought home a painting in the *Trader*, and receipts dated November 19, 1817, show that he shipped in the *George & Albert* a box of puzzles and a case of silks for his siblings Susan, John, and Hugh and for himself, and another case of silks for Hugh.⁶ On November 2, 1819, Edward wrote from Canton to his brother Richard in the *Adriana* in Whampoa, asking him to "tell the Comprador to get 1 catty of cassia, ¼ catty of mace, ½ catty of cloves and 2 or 3 good long bamboo brooms, which I do not want for brooms but for points to fishing rods for some friends at home." And in another letter he informed Richard that "I send you some silver spoons which you will please take care of for me."⁷

Richard M. Donaldson (1787–1873) was another son of John Donaldson who became involved in the China trade. He was to have started his seafaring career in the *Bengal* with his older brother Edward, who wrote on January 4, 1804: "To your proposition of entering on board the *Bengal* I accede to cheerfully because I do not know what better can be done. Had affluence been our portion I could have wished your attention to have been turned to something else but as it is, the sea appears to be as good a pursuit for a young man entirely dependent on his own exertions [as] any other." On February 21, 1804, Edward again wrote to Richard: "You will have the pleasure of commencing your career in as fine a ship [the *Bengal*] as the port offers." But this was not to be, for a letter from his father dated April 15, 1804, shows that Richard was on board the *Bingham* as a unpaid crew member, ready to depart for Canton. His second voyage to Canton was in the *Dorothea*, which departed Philadelphia on April 19, 1805, and returned March 29, 1806.⁸

Richard's next trip to the Orient was on board the *Anthony Mangin*, which departed on May 19, 1806, for Calcutta.⁹ While Richard was at sea, Edward wrote from the *Bengal* on March 1, 1807: "How you and I dodge each other! last year at China

now here. But I have a proposition to make. You will arrive in June, I not until Nov. next when I intend passing the winter at home and sail for the East in the ensuing spring. My proposition is this, that you make a point of being at home so as to sail with me in the Spring and I will probably be able to give you an officer's berth and make you more comfortable than you have been hitherto." After this, Richard made several trips to Lisbon, and then from 1815 to 1818 commanded the *Adriana*, which he owned, to Liverpool.¹⁰ Probably his last voyage to Canton was made in the *Adriana*, which departed Philadelphia on March 24, 1819, and returned March 15, 1820, in which he apparently was the first officer.¹¹ Donaldson kept a journal of the voyage in which he described loading and repairing the ship and making an occasional excursion on shore.¹² After this it appears that Richard's seafaring was confined to trips to Liverpool and the West Indies, and even these ended after 1825.¹³ He married Harriet Shewell Currie in 1832.

Although John Donaldson's other three sons were involved in mercantile careers, Hugh Donaldson (1796–1819) was probably the only other son to travel to China.¹⁴ He departed for Canton on board the *Adriana* on March 24, 1819, with his brothers Edward and Richard. An account of the voyage probably written by Richard records that "his [Hugh's] intention was to get into business with some gentlemen at Canton and if successful to remain there some years."¹⁵ But Hugh fell sick in June, died on July 27, and the next day was buried at sea in the Strait of Malacca.



Anna Claypoole Peale (American, 1791–1878), Hugh Donaldson, 1819. Watercolor on ivory, 2¹³/₁₆ x 2³/₈" (7.1 x 6.1 cm). The Historical Society of Montgomery County, Norristown

1. For biographical data, see Gregory B. Keen, "The Descendants of Jöran Kyn, the Founder of Up-land," *PMHB*, vol. 4, no. 3 (1880), pp. 344–47, 499.

2. U.S. Customs House Records, Port of Philadelphia, Outward Entries, Sept. 1, 1786–Dec. 29, 1787, HSP.

3. "Captain Edward Milner Donaldson [sic]; Sketch of His Life and Character in a Discourse by His Pastor Delivered March 27, 1853," HSMC.

4. For the *Canton*, see Maritime Records, Port of Philadelphia, Alphabetical Masters and Crews, 1789–1880, sec. 5, vol. 1 (1800), p. 28 (microfilm, PMM). For the *Bengal*, see Marine Blotters, vol. M, p. 504, policy no. 13653, July 12, 1805; vol. N, p. 332, policy no. 14844, Oct. 3, 1806; and vol. N, p. 334, policy no. 14849, Oct. 4, 1806 (all at CIGNA). See also Donaldson Family Letters, 1804–1807, HSMC.

5. See Maritime Records, vol. 9 (1815), p. 10; vol. 10 (1816), p. 37; vol. 11 (1817), p. 94; vol. 13 (1819), p. 46; vol. 14 (1820), p. 211; and Marine Blotters, vol. P, p. 231, policy no. 17800, Nov. 14, 1821, p. 318, policy no. 18267, May 17, 1823, CIGNA. Edward is listed as captain on many West Indies voyages in Maritime Records, vols. 21–30 (1826–34).

6. *Trader Manifest*, Feb. 28, 1816, NA; and *George & Albert Shipping Receipts*, HSMC.

7. Letter No. 11 and an undated letter, HSMC. All

correspondence among the Donaldson brothers cited herein is at the HSMC.

8. Maritime Records, vol. 4 (1805), p. 88.

9. *Ibid.*, vol. 5 (1806), p. 111.

10. *Ibid.*, vols. 7–12 (1811–18); and *Johnson's Dictionary of the English Language in Miniature* (London, 1814).

11. "End of March [1819] began to fitt the *Adriana* out for a voyage round the Cape to Canton, took the 1st off. berth" (Richard Donaldson [?], "Memorandums from Sundry Letters," HSMC).

12. Richard M. Donaldson, "Notes on China Voyage" (1818), HSMC.

13. Maritime Records, vol. 19 (1825). Richard Donaldson's name does not appear in crew lists after 1825.

14. John Donaldson, Jr. (1786–1861), was listed in the 1818 Philadelphia city directory as "wine merchant insurance broker and dispartour for adjusting average and insurance losses" at 43 Dock Street. Another son, George (1789–1814), was working in 1809 in the countinghouse of Jonathan Worth and before that for Gardiner & Co. (George Donaldson, Philadelphia, to Richard M. Donaldson of the *Annawan*, Norfolk, Va., Feb. 18, 1809, HSMC).

15. Richard Donaldson (?), "Memorandums from Sundry Letters," HSMC.



84. Table Cover

Early nineteenth century
 Chinese cherry-red plain silk satin
 The Historical Society of Montgomery
 County, Norristown

Embroidered in two-ply matching silk floss with design of scrolling leaves and flowers around edges, ribbon-tied bouquets in corners and center. Made from two pieces sewn together lengthwise. Pale blue plain silk lining. Bound with fringe; detachable tassels at corners.

62½ x 91" (158.8 x 231.1 cm) (with fringe), loom width 29" (73.6 cm)

Reference: Henry C. Mitchell, *Bucks County Bi-Centennial Catalogue* (Bucks Co., 1882), p. 30 (text).

This table cover descended through the Donaldson family to Helen Donaldson, who in turn donated it to the Historical Society of Montgomery County.

85. Fan

Early nineteenth century
 Lacquered wood
 The Historical Society of Montgomery
 County, Norristown

Brisé type. Twenty-one sticks, two guards. Both sides decorated identically in two shades of gilding on black. Diaper pattern on tips and gorge; vine-leaf pattern on a diaper defined by running-dart borders in the middle. Central spade-shaped shield outlined by a running-dart design is inscribed *SMD*. Vine-leaf pattern alternates with stylized leaves and florettes on guards. Pink connecting ribbon. Contained in a fitted cardboard box covered with black and green silk; pink paper interior.

1 (guard) 7⁵/₁₆" (18.5 cm), spread 12" (30.5 cm)

Reference: Henry C. Mitchell, *Bucks County Bi-Centennial Catalogue* (Bucks Co., 1882), p. 33 (text).

Similar: Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), p. 110, no. 28.

This fan bears the cipher of Sarah Milner Donaldson.





86. Game Books (2)

c. 1815

Printed

The Historical Society of Montgomery County, Norristown

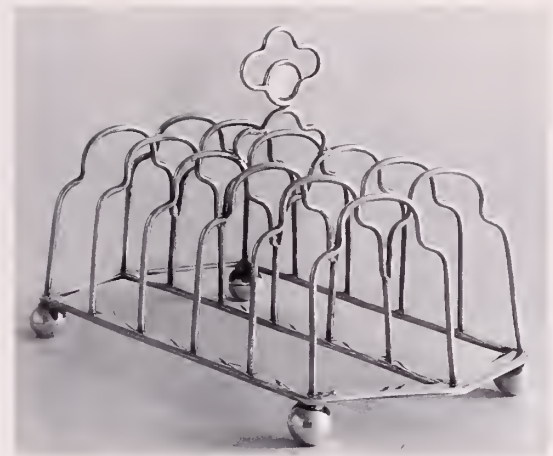
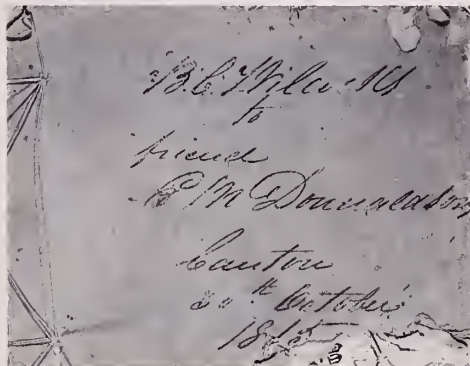
One book contains tangram puzzles, the other their solutions. Each bound by thread. Inscribed on cover of book of tangrams: *B.C. Wilcocks [q.v.] to friend E M Donnalldson Canton 30th October, 1815.*

6½ x 4⅜" (16.5 x 11.1 cm)

6½ x 4" (16.5 x 10.2 cm)

Similar: Gwen White, *Antique Toys and Their Background* (New York, 1971), pp. 151–52, no. 393; John Brewer, *The Cottage of Content or Toys, Games, Amusements of Nineteenth Century England* (New Haven, 1977), p. 5, no. 9.

Tangrams, which were played with seven ivory pieces, were a fine amusement in the confines of the foreigners' quarters in Canton. Seven is an auspicious number to the Chinese (see William Frederick Mayers, The Chinese Reader's Manual [Shanghai, 1924], pp. 350–52).



87. Toast Rack

Early nineteenth century

Silver

The Historical Society of Montgomery County, Norristown

Five double-arched dividers set at an angle across a rectangular base with a central strut and pointed ends. Single arches at each end. Round disk on the quatrefoil handle on an arched support is inscribed *M*, the remnant of a cipher. Ball feet. Pseudo-English (Chinese) marks of lion passant, *ss*, crowned leopard's head, and monarch's profile; zigzag mark on bottom.

h 4½" (11.4 cm), w 3⅞" (9.1 cm), d 7⅝" (18.5 cm)

Reference: Henry C. Mitchell, *Bucks County Bi-Centennial Catalogue* (Bucks Co., 1882), p. 33 (text).

Similar: Eva M. Link, *The Book of Silver* (New York, 1973), pp. 257–58 (text); H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785–1885* (Milton, Mass., 1975), p. 226, fig. 183.

*This toast rack descended from Edward Milner (died 1833), the father of Sarah Milner Donnalldson, to Helen Donnalldson. *ss* is the mark of the Chinese silversmith Sunshing. The zigzag is an assay mark. After enough pieces were scratched, the assay master performed a cupellation test to determine the silver's quality. This practice continued until there were governmental regulations for silver content.*

DAVIS



88. William Davis

Unknown Chinese artist
Early nineteenth century
Watercolor on ivory
Collection of Mrs. Neilson C. Bridger

Cutout oval on the reverse contains plaited brown hair and gold initials *WD* under glass.

$2\frac{5}{8} \times 2\frac{1}{16}$ " (6.6 x 5.3 cm)

89. Dinner Service (partial)

Late eighteenth century
Porcelain decorated with overglaze blue and black enamel and gilding
Collection of Mrs. Neilson C. Bridger

Seven pieces. Central design of urn draped with flowers. Bands of stars, undulating patterns, and triangles around rims. Interweaving design of undulating plain and dotted bands around cavettos, shoulders of lids, and bases. Sauce tureen has crossed-branch handles and a finial in the form of the torch-ginger flower. Toddy jug has a crossed-branch handle and lion-dog finial. Unglazed foot and bezel rims.

toddy jug: h $11\frac{1}{2}$ " (29.2 cm), dia 7" (17.8 cm)
sauce tureen: h $6\frac{13}{16}$ " (17.3 cm), w $7\frac{7}{8}$ " (20 cm), d 5" (12.7 cm)
platter: h $1\frac{1}{16}$ " (1.8 cm), w $8\frac{1}{2}$ " (21.6 cm), d $6\frac{3}{16}$ " (15.7 cm)

WILLIAM DAVIS (1755–1831) was a sea captain, ship chandler, ropemaker, and merchant.¹ As early as 1793 he was listed in the Philadelphia city directory as a ship chandler in business with Sampson Harvey at 6 Sassafras Street, which Davis maintained as his place of business until his retirement. Exactly when he became a sea captain is unknown; perhaps he was the Captain William Davis whose schooner *Ranger* was captured by the British ship *Perseus* in the Caribbean in 1777.² He may also have been the Captain William Davis, master of the brig *Hawkins*, who sailed to Ireland in 1794.³

Davis was born in Bandon, Ireland. He was married in 1787 at Christ Church, Philadelphia, to Elizabeth McLean (1775–1801);⁴ he had three children by this marriage: Martha Rebecca (1789–1877), who married Charles Clark (1782–1810) in 1807, William (1791–1817), and Rebecca (1793–1808). In 1810 he was married again, in Saint Marys County, Maryland, to Margaret Matilda Hely (1776–1820). An assistant port warden in Philadelphia from 1803 to 1809, William was elected in 1806 to the Society of the Friendly Sons of St. Patrick.⁵

1. For biographical data, see Clark Genealogy, pp. 3–4, Collection of Mrs. Neilson C. Bridger; and Rebecca J. Beal, *Jacob Eichholtz, 1776–1842: Portrait Painter of Pennsylvania* (Philadelphia, 1969), pp. 47–48.

2. William James Morgan, ed., *Naval Documents of the American Revolution*, vol. 8 (Washington, D.C., 1980), p. 82.

3. Marine Blotters, vol. E, p. 49, policy no. 1804, Dec. 18, 1794, CIGNA.

4. "Early Marriage Records of Pennsylvania Churches, Christ Church of Philadelphia, 1709–1806," p. 56 (typescript, HSP).

5. See Eugene R. Slaski, *Poorly Marked and Worse Lighted: Being a History of the Port Wardens of Philadelphia, 1766–1907* (N.p., n.d.), p. 150; and John H. Campbell, *History of the Friendly Sons of St. Patrick and of the Hibernian Society for the Relief of Emigrants from Ireland* (Philadelphia, 1892), p. 388.



reticulated basket (without handles): h $3\frac{1}{8}$ " (7.9 cm), w 8" (20.3 cm), d $6\frac{11}{16}$ " (17 cm)

reticulated plate: h $1\frac{3}{16}$ " (3 cm), w $8\frac{3}{8}$ " (21.3 cm), d $7\frac{3}{16}$ " (18.3 cm)

leaf-shaped dish: h $\frac{7}{8}$ " (2.3 cm), w $4\frac{3}{16}$ " (10.6 cm), d $3\frac{1}{16}$ " (7.8 cm)

covered custard cup: h $4\frac{1}{8}$ " (10.4 cm), dia $4\frac{3}{8}$ " (11.1 cm)

Similar: *University Hospital Antiques Show* (Philadelphia, 1972), p. 80, fig. 5 (central motif).

This dinner service, which was owned by William Davis, resembles a service owned by Captain Richard Dale, pieces of which are now in the Philadelphia Maritime Museum (see p. 30).



90. Bough Pots (2)

Late eighteenth century
Porcelain decorated with overglaze blue
and black enamel and gilding
Collection of Mrs. Neilson C. Bridger

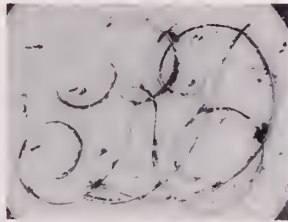
Central spade-shaped shield on front and reverse is inscribed *WD* and surrounded by mantling and a ribband decoration. Flower cluster below the arched side handles, which

terminate in raised scrolling leaves (one handle broken on each pot). Edges molded. Interweaving design of undulating dotted and plain bands around the flaring base. Bands of stars, undulating patterns, and triangles around flaring rim and around edge of bough holder. Four floral sprays interspersed among the five holes on the holder, which originally had upright handles. Unglazed foot and bezel rims.

h 8" (20.3 cm), w 6" (15.2 cm), d 5¹¹/₁₆" (14.5 cm)

Similar: Jean McClure Mudge, *Chinese Export Porcelain for the American Trade, 1785-1835* (Newark, Del., 1962), p. 117, fig. 50 (central motif).

WD stands for William Davis.



91. Bowl and Plate

Late eighteenth century
Porcelain decorated with overglaze blue
and orange enamel and gilding
Collection of Mrs. Neilson C. Bridger

Central orange *RD* encircled by gilded band and surrounded by blue ellipse decorated with gilded stars and edged by a wave chain. Orange and gilded wave chain around exte-

rior rim of bowl and on cavetto of plate. Gilded stars and dots on an undulating blue band around interior rim of bowl and rim of plate. Unglazed foot rims.

bowl: h 2³/₁₆" (5.6 cm), dia 4⁵/₁₆" (10.9 cm)

plate: h 7/8" (2.3 cm), dia 6³/₁₆" (15.7 cm)

Similar: Jean McClure Mudge, *Chinese Export*

Porcelain for the American Trade, 1785-1835 (Newark, Del., 1962), p. 37, fig. 7 (central motif).

This bowl and plate might have been owned by Rebecca or Martha Rebecca Davis, daughters of William Davis. They most likely belonged to Martha Rebecca, who married Charles Clark, through whom this porcelain descended to Neilson Clark Bridger.

92. Birdcage

Early to mid-nineteenth century

Wood

Collection of Mrs. Neilson C. Bridger

Two-story openwork replica of a Chinese house. Some panels, beams, walls, and doors decorated with scrolling flowers, diaper pattern, and hexagonal, or honeycomb, patterns. Balcony, with balustrade supports painted green, along the left half of the second story and flanking the ramp leading to the first floor's hinged, double-door entrance. One Chinese character meaning "tower" is applied to the nameplate above these doors (two characters are missing; together they would have been the name of the cage). Three rooms on the first floor. The back room is entered by a door inscribed above with the Chinese characters *ju hua*; another door, to the right, is inscribed *ch'u shên*. (These characters, which literally mean "to be absent-minded or distracted and transformed," suggest that the owner's preoccupation with and enjoyment of his birds would give him a release from his everyday concerns. The Chinese were great lovers of birds, caring most meticulously for their pets.) This room holds two wedge-shaped, hinged bird feeders lined with pewter, and has a rectangular nesting space above. The room on the right is divided by a "moon door" and has a ladder that leads to the second level and to the roosting area below the peaked roof. Four rectangular screens comprise the front wall of the second-story room on the right. The room on the left has arched windows on front and side and a double-arched roof. Two pairs of sliding doors (one above the other in each pair) at the back of the cage. Bottom tray slides out for cleaning.



h 25" (63.5 cm), w 20⁷/₈" (53.1 cm), d 12⁵/₈" (32 cm)

In 1883 this birdcage was lent to the Museum, then housed in Memorial Hall, Fairmount Park. The significance of the characters over the doors leading to the feeders is not clear.



93. Fan

Early nineteenth century

Ivory

Collection of Mrs. Neilson C. Bridger

Brisé type. Nineteen sticks, two guards. Central cartouche inscribed CCC is flanked by flowers. Surrounded by scenes of Chinese figures in daily life. Stylized flowers and leaves on gorge. Decorative cartouches below white connecting ribbon. Guards carved in relief. Sticks incised with Chinese numerals under the ribbon and at the bottom of the gorge to indicate order of assembly.

1 (guard) 7⁵/₁₆" (18.5 cm), spread 13" (33 cm)

Martha Rebecca Davis, daughter of William Davis, married Charles Clark in 1807. This fan was owned by a member of the Clark family.

JOSEPH BACON (1756–1829) was the son of David Bacon (1729–1809) and his wife Mary Trotter. David Bacon was a Quaker, and a hatter by trade, but by 1789 he and Joseph had become ironmongers.¹ Philadelphia city directories show that Joseph carried on the business until his retirement around 1813, when his son Samuel took over. Joseph Bacon married Sarah West in 1781.

1. Herbert Marion Bacon, *Bacon's Adventure* (New York, 1948), pp. 85, 87, 92; and Thomas Shourds, *History and Genealogy of Fenwick's Colony* (Bridge-

ton, N.J., 1876), p. 252. See also Bill of Apr. 4, 1789, from David and Joseph Bacon to the estate of Isaac Norris, Logan Papers, vol. 15, p. 103, HSP.



94. Dinner and Double Tea Service (partial)

Late eighteenth century
Porcelain decorated with overglaze sepia and brown enamel and gilding
Philadelphia Museum of Art. Bequest of Emily Bacon Morrison in memory of Edward and Lizzie Bacon. 27–55–1a,b–29a,b, 30b, 31, 32, 34a,b–36a,b, 37–41a, 42a,b–45a,b

Fifty-seven pieces. Central sepia Chinese pinks. Dotted sepia band above undulating sepia band and floral sprays around borders. All pieces have scalloped rims; many have fluted bodies. Lighthouse-shaped coffeepot, two-handled sugar bowl (lid with scalloped rim), and two cylindrical teapots have gilded litchi finials and gilded crossed-branch handles with brown leaves and flowers. Spouts are ridged with gilded tips. Helmet-shaped pitcher has a branch handle. Foot and bezel rims unglazed.

- coffeepot: h 9¹³/₁₆" (25 cm), dia (base) 5" (12.5 cm)
- teapot (2): h 5¹¹/₁₆" (14.5 cm), dia (base) 5⁵/₁₆" (13.5 cm)
- pitcher: h 4" (10.3 cm), w 6⁵/₁₆" (16 cm), d 3³/₈" (8.5 cm)

- sugar bowl: h 5⁹/₁₆" (14.2 cm), dia 4⁵/₁₆" (11 cm); lid: h 3³/₄" (9.5 cm), dia 3¹⁵/₁₆" (10 cm)
- bowl: h 2³/₄" (7 cm), dia 5¹/₄" (13.3 cm)
- shallow bowl (2): h 1⁷/₁₆" (3.6 cm), dia 7¹/₂" (19 cm)
- dinner plate: h 7⁷/₈" (2.3 cm), dia 9⁵/₈" (24.5 cm)
- dinner plate: h 7⁷/₈" (2.3 cm), dia 9⁷/₁₆" (24 cm)
- plate (4): h 1³/₁₆" (2 cm), dia 6¹/₈" (15.5 cm)
- plate (2): h 7⁷/₈" (2.3 cm), dia 6⁵/₁₆" (16 cm)
- plate (3): h 1³/₁₆" (2 cm), dia 6⁵/₁₆" (16 cm)
- plate: h 1³/₁₆" (2 cm), dia 6³/₈" (16.2 cm)
- half-convex plate (9): h 1³/₈" (3.5 cm), dia 5¹/₂" (14 cm)
- half-convex plate (2): h 1³/₈" (3.5 cm), dia 5⁵/₁₆" (13.5 cm)
- half-convex plate: h 1¹/₂" (3.8 cm), dia 5⁵/₁₆" (13.5 cm)
- evening cup (6): h 1¹¹/₁₆" (4.3 cm), dia 3⁵/₁₆" (8.4 cm)
- evening cup (2): h 1³/₄" (4.5 cm), dia 3³/₈" (8.6 cm)
- teacup (2): h 2⁵/₁₆" (5.8 cm), dia 3⁹/₁₆" (9 cm)
- teacup (2): h 1¹/₈" (2.8 cm), dia 5¹/₂" (14 cm)
- teacup: h 2³/₈" (6 cm), dia 3⁹/₁₆" (9 cm)

- teacup: h 1¹/₈" (2.8 cm), dia 5⁷/₁₆" (13.8 cm)
- saucer (8): h 1¹/₈" (2.8 cm), dia 5¹/₂" (14 cm)
- saucer (2): h 2⁵/₁₆" (5.8 cm), dia 3⁹/₁₆" (9 cm)
- saucer: h 2³/₈" (6 cm), dia 3⁹/₁₆" (9 cm)

Similar: David Sanctuary Howard, *Chinese Armorial Porcelain* (London, 1974), repro. p. 651.

This service, originally owned by Joseph and Sarah (West) Bacon, is remarkable for its two teapots and its coffeepot. Certainly it must have been imported in the late eighteenth century, as the simple yet elegant decoration in the Quaker style is typical of other known designs of the period. Although the first owners do not seem to have been directly involved in the China trade themselves, the lady who bequeathed this service was related through Mary Trotter, the mother of Joseph Bacon, to Nathan Trotter, a very prosperous Philadelphia merchant involved in the trade, and to William Trotter, who was a supercargo in the Pigou when it returned from China in 1797. John West was a supercargo in the Hannibal, which arrived in Philadelphia in 1793.

SANSOM



Charles Willson Peale (American, 1741–1827), *Joseph Sansom*, c. 1804. Oil on canvas, 20¹¹/₁₆ x 16³/₄" (52.5 x 42.6 cm). Private Collection

PHILADELPHIA MERCHANT and real estate investor William Sansom (1763–1840) descended from a line of well-to-do merchants. His grandfather Samuel Sansom (1707–1774) arrived in Philadelphia from London in 1732 and established a mercantile business. His son, William's father Samuel Sansom, Jr. (1739–1824), was also a merchant, dealing largely with English goods in his store on Front Street between Market and Arch in Philadelphia. William Sansom, the oldest of three sons, began his career in 1782 as an apprentice in the iron business of Henry Drinker, a family friend. By 1785 Sansom was probably a partner in the firm of Head and Sansom, merchants, and by 1787 he was in business for himself as a merchant on North Second Street between Market and Arch. Shortly thereafter his younger brother Joseph (1767–1826) joined him in partnership, but the association did not last long, and by 1798 William Sansom was again in business for himself, this time at 96 Arch Street, where he was listed as a merchant in the Philadelphia city directories until 1822.¹

William Sansom was clearly wealthy by 1798 when he wrote: "As I have come forward in the theatre of Life in some measure since thee left this state it may be necessary to say that Providence hath indulged me with an ample fortune."² His good fortune was probably in part the result of profits realized from his investments in the *Pigou*, which returned from Canton on March 14, 1797, and the *Woodrop Sims*, which returned on March 31, 1797; the largest single investor in the *Pigou's* voyage, Sansom had invested \$35,000 in specie. In the inbound manifest of the *Pigou*, he was listed as a consignee of a large amount of merchandise jointly with Mordecai Lewis and Jesse and Robert Waln (q.q.v.); he was also the individual consignee of chinaware, silks, fans, umbrellas, nankeens, sugar, tea, citron, musters, and a pagoda.³ Sansom continued to invest in ships bound for China. He invested \$40,000 in the *America*, which returned from Canton on April 29, 1800, and was an investor in the *Dispatch*, returned April 3, 1802; the *Dorothea*, returned April 11, 1810; the *Caledonia*, returned April 22, 1812; and the *Lancaster*, returned August 5, 1812.⁴ In 1809 he had nearly \$35,000 invested in goods from Canton, and in 1810 he shipped \$50,000 to Canton and Calcutta. Goods imported from China were sold on a commission basis by William Trotter, who served as a middleman.

Real estate investments were also among William Sansom's concerns. In December 1797 he bought the square between Chestnut and Walnut from Seventh to Eighth streets and soon built rows of brick houses on Walnut Street and on the street between Chestnut and Walnut, later named Sansom Street. These were the first row houses in Philadelphia built on a uniform plan. Later he erected others in locations throughout the city.⁵ An 1819 Philadelphia city map is inscribed to William Sansom, "who has contributed more than any other citizen to embellish the same, by the number, beauty and uniformity of his buildings."⁶ He served as director of the Bank of Pennsylvania and the Insurance Company of North America and president of the Delaware and Schuylkill Company and the Schuylkill and Susquehanna Navigation Company, and was active as well in charitable activities. He married Susanna Head in 1788, and they had two daughters: Eliza Head Sansom (1789–1870), who married George Vaux (1779–1836) in 1809, and Hannah Sansom, who died unmarried in 1866.

William Sansom's younger brother Joseph left the importing business sooner than his brother, as William Trotter, Joseph's partner from 1799 to 1802, wrote in early 1804 to a London merchant: "Jos. Sansom having declined the importation business, I continue it and occupy the Store in Front St."⁷ The rest of Joseph's life was devoted mostly to working as an artist, writing, and traveling.

1. For biographical data, see Elva Tooker, *Nathan Trotter: Philadelphia Merchant, 1787–1853* (Cambridge, Mass., 1955), pp. 34–40, 45, 236–37, 241; and Frank Willing Leach, "The Philadelphia of Our Ancestors: Old Philadelphia Families, Vaux," *The North American*, Nov. 22, 1908.

2. Sansom to John Dickinson, Jan. 16, 1798, John Dickinson Correspondence, Gratz Collection, HSP.

3. *Pigou* Manifest, Mar. 14, 1797, NA.

4. Robert and Jesse Waln to Jno. Buckley & Son, Mar. 26, 1799, Robert and Jesse Waln Letter Book,

1798–1802, LCP; *Dispatch* Manifest, Apr. 3, 1802, NA; *Dorothea* Bill of Lading, Canton, Nov. 30, 1809, Nathan Trotter & Company, 81.15.9, PMM; *Caledonia* Manifest, Apr. 22, 1812, NA; and *Lancaster* Manifest, Aug. 5, 1812, NA.

5. J. Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609–1884* (Philadelphia, 1884), vol. 1, p. 511; and Tooker, *Trotter*, pp. 39, 239.

6. Quoted in Tooker, *Trotter*, pp. 39–40.

7. Quoted in *ibid.*, p. 42. See also *ibid.*, pp. 40–42.



95. Summer

Unknown Chinese artist
Early nineteenth century
Oil on canvas
Private Collection

Chinese family in the foreground travel on a path by a river. In the middle ground figures move across a bridge; a rocky shore with a pagoda and trees; pavilion beyond.

26⁵/₁₆ x 37" (66.8 x 94 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 101, no. 84.

It is known that many paintings were imported to Philadelphia. This work and Winter (no. 96), still owned by descendants of the Sansom family, most likely arrived in a set of four paintings that depicted Chinese life, which intrigued the Westerners, during the four seasons of the year, a favorite Chinese subject.

96. Winter

Unknown Chinese artist
Early nineteenth century
Oil on canvas
Private Collection

In left foreground, below a yellow banner, a fur-clad bannerman emerges from a tent with two women and two children. Progressing from the right is a man on horseback with two attendants carrying spears with fish. In the center are two men with a spear and bow and arrow, accompanied by three dogs.

29⁷/₁₆ x 43¹¹/₁₆" (74.7 x 111 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 101, no. 84.

In the army of Nurhachu (died 1627), who established Manchu power, the different divisions of spearmen, bowmen, and banner corps were united under banners of yellow, white, red, and blue. A bannerman is seen here at the left.



97. Miniature Tea Service (partial)

Late eighteenth–early nineteenth century
Porcelain decorated with overglaze blue and black enamel and gilding
Private Collection

Six pieces. Central spade-shaped shield inscribed *EHS* is surmounted by ribband decoration and ermine mantling. Gilded and blue dart band zigzags on cavettos of saucers, exterior rim of evening cup, and interior rims of coffee cups. Gilded stars on blue band around rims of saucers, interior rim of evening cup, and exterior rims of coffee cups. Unglazed foot rims.

evening cup: h 1⁵/₁₆" (3.3 cm), dia 2³/₁₆" (5.6 cm)
coffee cup (3): h 2" (5 cm), dia 1⁷/₈" (4.8 cm)

Similar: *University Hospital Antiques Show* (Philadelphia, 1972), p. 170, fig. 3; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 74.

This miniature tea set was owned by Eliza Head Sansom, daughter of William Sansom.



saucer (2): h 7/₈" (2.3 cm), dia 3⁹/₁₆" (9.1 cm)



CLAPIER

LOUIS MARIE CLAPIER (1764/65–1837), who was born in France, emigrated to the West Indies as a young man. In June 1794 he arrived in Philadelphia, where he settled permanently, becoming an American citizen in 1796. Clapier was a merchant, trading with France, China, the East Indies, Cuba, and Mexico, with a countinghouse on Lombard Street in Philadelphia and a residence nearby on Front Street.¹ Deborah Logan described him as a “very wealthy merchant” in 1821 when her nephew Charles Norris married Dorothea, one of the four daughters of Louis and Maria Clapier.² Clapier built a summer residence, Fern Hill, on 149 acres west of Germantown Road; in 1830 the Horticultural Society of Pennsylvania described as “first class” its gardens and greenhouse, which contained many rare plants imported from China.³

The *Dorothea* and the *Phoenix* were two ships in the China trade owned by Louis Clapier, who is said to have owned seven Indiamen.⁴ When the *Dorothea* arrived in Philadelphia from Canton on April 20, 1807, it contained porcelain, ivory screens, and paintings for Clapier. Other ships in which he was an investor include the *George Washington* in 1803–4, the *Asia* in 1809–10, and the *China Packet* in 1818–19.⁵ An inventory taken after Clapier’s death in 1837 listed many items he had probably ordered from China: a dinner set of white Canton ware, silk curtains, a straw mat, and a “china” painting.⁶

1. For biographical data, see Deposition of Jacob Gerard Koch and Lewis Clapier Relative to Consignments on Ship *Amsterdam Packet*, Aug. 22, 1805, Society Collection, HSP; Henry Simpson, *The Lives of Eminent Philadelphians Now Deceased* (Philadelphia, 1859), p. 207; Abraham Ritter, *Philadelphia and Her Merchants* (Philadelphia, 1860), p. 198; and Townsend Ward, “The Germantown Road and Its Associations,” *PMHB*, vol. 5, no. 2 (1881), p. 138.

2. Diaries of Deborah Logan, vol. 4, p. 45, Jan. 23, 1821, Logan Papers, HSP.

3. Edwin C. Jellett, *Gardens and Gardeners of Germantown* (Germantown, 1914), pp. 36–37.

4. See Ward, “Germantown Road,” p. 138; and J. Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609–1884* (Philadelphia, 1884), vol. 3, p. 2215.

5. *Dorothea* and *Asia* Manifests, Apr. 20, 1807, and May 16, 1810, respectively, NA; Ms 506, Patrick Hayes Collection, PMM; and *China Packet* Shipping List, Mar. 31, 1819, NA.

6. Inventory of Lewis Clapier, 1837, Registry of Wills, City Hall, Philadelphia.



98. Louis Marie Clapier

Possibly by an unknown Chinese artist
Early nineteenth century
Oil on ivory
Philadelphia Museum of Art. Bequest of
Miss Fanny Norris in memory of Louis
Marie Clapier. 40-46-1

Cutout oval on reverse contains plaited hair
and the gilded initials TCC.

3¹¹/₁₆ x 2¹¹/₁₆" (9.4 x 6.8 cm)

This painting was formerly attributed to Edward Greene Malbone (1777–1807), an American miniaturist, and has more recently been attributed to the French-born artist Pierre Henri (active United States, c. 1790–1812). Clapier’s miniature has the same mount as the portraits of William Davis (no. 88) and Ezekiel McShane (no. 151), which also have braided hair serving as a background to initials on the reverse. The pearl-encrusted case seen here was probably a later addition.



99. Fan

Before 1827

Ivory

Philadelphia Museum of Art. Bequest of Mary Clapier Coxe. 05-262

Cockade fan. Sixty-four sticks, two guards. One side has a finely pierced decoration of seven vignettes (four of birds and scrolling flowers, three of garden scenes) in a design of scrolling flowers, leaves, and birds. Guards are carved on the face in high relief with floral and landscape cartouches; scrolling leaves and flowers carved on reverse. White silk connecting ribbon.

l (guard) 15" (38.1 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 209, no. 179; Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), pp. 132-33, no. 39.

This type of fan, which is sometimes called a scissor fan, belonged to Louis Marie Clapier's daughter Mary Louis. She married Dr. Edward Tenner Coxe (1801-1862) on February 5, 1827, and this may have been her wedding fan. Edward and Mary (Clapier) Coxe were the parents of the donor.



100. Garden Seats

Early nineteenth century

Porcelain decorated with overglaze polychrome enamel and gilding

Philadelphia Museum of Art. Bequest of Miss Fanny Norris in memory of Louis Marie Clapier. 40-46-3a,b

Barrel shaped. Pierced double cash on each side with a single cash on top. Top of seat and central band around body decorated with roses, lotus, peonies, orchids, chrysanthemums, and pomegranates against a black and green diaper pattern. Bands of blue swastikas, gilded *shou* characters, and flowers

on a yellow ground above and below the central band on the body. Pink key-fret band around the top.

h 20¹/₈" (51.1 cm), dia 15¹/₄" (38.8 cm)

Similar: Herbert, Peter, and Nancy Schiffer, *Chinese Export Porcelain* (Exton, Pa., 1975), p. 136, no. 374; Jean McClure Mudge, *Chinese Export Porcelain for the American Trade, 1785-1835*, 2d ed. (Newark, Del., 1981), fig. 73.

According to tradition, this pair of garden seats was presented to Louis Marie Clapier by a Chinese merchant.

WALN



Attributed to Jacob Eichholtz (American, 1776–1842), *Robert Waln*, early nineteenth century. Oil on canvas, 29 $\frac{1}{2}$ x 24 $\frac{11}{16}$ " (74.9 x 62.7 cm). Ryerss Museum, Fairmount Park Commission, Philadelphia



Possibly Thomas Sully (American, born England, 1783–1872), *Phebe Lewis Waln*, c. 1800. Oil on canvas, 22 $\frac{1}{2}$ x 18 $\frac{3}{4}$ " (57.1 x 47.7 cm). Ryerss Museum, Fairmount Park Commission, Philadelphia

ROBERT WALN (1765–1836) was the son of Robert Waln (1720/21–1784) and Rebecca Coffin, and a great-grandson of Nicholas Waln (c. 1650–1721/22), who came to Pennsylvania in 1682 with William Penn in the *Welcome*. The elder Robert Waln was a successful merchant and shipowner, and it is possible that young Robert entered his countinghouse. When his father died in 1784, Robert, as executor of the estate, was left with the task of closing the affairs of his father's business. He learned then, if not earlier, about the complications of international trade.¹

In 1785 Robert Waln entered the countinghouse of his cousin Jesse Waln (c. 1750–1806) and Richard Hartshorne. By 1788 Jesse and Robert Waln, along with Pattison Hartshorne and Ebenezer Large, had formed a partnership to operate two firms: Hartshorne and Large, and Jesse and Robert Waln. This partnership of four ended in 1798, but Jesse and Robert Waln continued in business as merchants and importers trading with Europe, the West Indies, the East Indies, and China. Their countinghouse was located at the corner of Water and Spruce streets facing Waln's Wharf, described as the "first projection of any depth into the river";² the volume of their business was said to have been surpassed only by that of Stephen Girard (q.v.). A Quaker, Robert was expelled from membership in 1799 when he took advantage of a new law passed by Congress that permitted the arming of ships. The partnership of Jesse and Robert Waln was dissolved amicably in 1805, and Robert continued in business for himself until 1815, when he for the most part retired. During this ten-year period he sent out at least forty-five ships, which must have represented a reduction in his business affairs, since he claimed that his solo activities were not as extensive as they had been during his partnership with his cousin.

Robert Waln had a part or full interest in at least twelve ships trading with Canton, probably beginning with the *Pigou*, which departed Philadelphia on April 12, 1796, and returned on March 14, 1797. Along with Jesse, he was one of the ship's largest investors and ordered china, lacquerware, and four large landscape paintings.³ His later interests were in the *America*, the *Asia*, the *Caledonia*, the *Connecticut*, the *John Buckley*, the *Natchez*, the *Neptune*, the *Richmond*, the *Thomas Scattergood*, the *William Penn*, and the *Woodrop Sims*. In addition to Jesse, other family members were involved in the China trade with Robert. Cousin William Waln (1775–1826), whose daughter Sarah married Benjamin Chew Wilcocks (q.v.) in 1842, was a merchant who invested in the trade, sometimes together with Robert Waln. Cousin Jacob Shoemaker Waln (1776–1850) began a long career in the shipping business in the countinghouse of Jesse and Robert Waln. And Jesse's son, Jesse, Jr. (1784–1848), was also connected with the business and probably made at least one voyage to Canton, as supercargo in 1811.

The profits Robert Waln earned from his mercantile business were invested in land and manufacturing. From before 1798 until the 1830s he had interests in land companies that owned property in north-central Pennsylvania. He also invested in Philadelphia real estate. From 1812 to 1822 Robert was a part owner, with his brothers-in-law David and Joseph Lewis, of the Phoenix Works, a factory that produced iron nails; he was also a part owner, from 1814 until the 1820s, with another brother-in-law, Gideon Wells, in the Eagle Factory, one of the first cotton textile mills.

Robert Waln was active in public affairs, both local and national. He was a member of the Pennsylvania state legislature from 1794 to 1798 and the United States House of Representatives from 1798 to 1801. Beginning in 1793 he was active in Philadelphia city government; from 1817 to 1819 he served as president of the Select Council. He also held numerous offices with such Philadelphia institutions as the Bank of North America and the Philadelphia Insurance Company.

Severe financial reverses in 1819, however, forced Robert Waln to assign control of his assets, which then totaled \$635,600, to two trusted friends, who gradually sold his property to satisfy creditors. In 1823 he moved to his country house, Waln Grove, in Frankford (now a part of Philadelphia), where he lived the remainder of his days as a gentleman farmer. When he died his estate was valued at only \$17,000.

Robert Waln was married in 1787 to Phebe Lewis (1768–1845), daughter of Ellis and Mary Lewis. They had nine children: Mary Lewis, Robert, Jr., Lewis, Francis, Rebecca Ann, William, Susan, Phebe Lewis, and Ann. Robert, Jr. (1794–1825), the

oldest son, was a writer who published eight books between 1819 and 1825. In 1823 he published a monumental work on the history, religion, economy, and social conditions of China, which included extensive information about the trade between the United States and China.⁴ His research was supplemented by personal observations gained from a trip to Canton as supercargo in his father's ship *Caledonia* in 1819–20. Susan Waln (1806–1832) married her cousin Joseph Waln Ryerss, who, after Susan's death, married her sister Ann. Joseph Ryerss built the country estate known as Burholme, which today houses a city-run museum containing many Chinese items owned by the Walns.

1. For biographical data on the Waln family, see Kathryn J. Klemmer, "Robert Waln, Philadelphia Merchant," master's thesis, University of Delaware, 1972; John W. Jordan, ed., *Colonial Families of Philadelphia* (New York, 1911), vol. 1, pp. 220, 224–25; Frank Willing Leach, "The Philadelphia of Our Ancestors: Old Philadelphia Families, Waln," *The North American*, Dec. 29, 1907; and *DAB*, s.v. "Robert Waln."

2. Abraham Ritter, *Philadelphia and Her Merchants*

(Philadelphia, 1860), p. 44.

3. *Pigou Manifest*, Mar. 14, 1797, NA; and Elva Tooker, Nathan Trotter, *Philadelphia Merchant, 1787–1853* (Cambridge, Mass., 1955), pp. 241–42.

4. On Robert Waln, Jr., see *DAB*, s.v. "Robert Waln"; William S. Hastings, "Robert Waln, Jr.: Quaker Satirist and Historian," *PMHB*, vol. 76, no. 1 (Jan. 1952), pp. 71–80; and Jonathan Goldstein, *Philadelphia and the China Trade, 1682–1846* (University Park, Pa., 1978), p. 80.



101. Dinner Service (partial)

Late eighteenth century
Porcelain decorated with overglaze blue enamel and gilding
Ryerss Museum, Fairmount Park Commission, Philadelphia

Twenty-three pieces. Central oval inscribed *RPW* surrounded by bands of triangles, small lines, and dots. Ribbon and bow above and crossed oak branches, tied below, on either side. Border of wide dotted-scale band edged

with spearhead motif. Gilded rims and handles. Around the bases of the large dishes and the sugar bowl, cavettos of plates, shoulders of lids, exterior rims of evening cups, and interior rims of chocolate or coffee cups is a band of triangles edged on both sides by hatching and rows of dots. Central floral spray on the bottom of the reticulated basket. The covered vegetable dishes have two holes below the rim above the handles. Their liners are fully decorated and pierced with four holes on the rim. These holes were probably used for lifting purposes. Sugar bowl has a



domed lid, litchi finial, and crossed-branch handles. Unglazed foot and bezel rims.

reticulated basket: h $3\frac{13}{16}$ " (9.7 cm), w 10" (25.4 cm), d $8\frac{1}{2}$ " (21.6 cm)
 reticulated plate: h $1\frac{3}{8}$ " (3.5 cm), w $10\frac{7}{8}$ " (27.7 cm), d $9\frac{11}{16}$ " (24.6 cm)
 covered vegetable dish (2): h $5\frac{1}{2}$ " (14 cm), dia $7\frac{11}{16}$ " (19.5 cm)
 gravy boat: h $1\frac{15}{16}$ " (5 cm), w $7\frac{1}{2}$ " (19 cm), d $2\frac{7}{16}$ " (6.2 cm)
 leaf-shaped tray: h $\frac{13}{16}$ " (2 cm), w $7\frac{3}{16}$ " (18.3 cm), d $5\frac{3}{16}$ " (13.2 cm)
 salad bowl: h $4\frac{13}{16}$ " (12.2 cm), w $9\frac{5}{8}$ " (24.4 cm), d $9\frac{5}{8}$ " (24.4 cm)
 octagonal plate (2): h $\frac{7}{8}$ " (2.3 cm), dia $9\frac{5}{16}$ " (23.6 cm)

octagonal bowl (2): h $1\frac{5}{16}$ " (3.3 cm), dia $7\frac{3}{8}$ " (18.8 cm)
 octagonal platter: h $1\frac{3}{16}$ " (3 cm), w 14" (35.6 cm), d $10\frac{9}{16}$ " (26.9 cm)
 oval liner: h $1\frac{15}{16}$ " (4.8 cm), w $12\frac{5}{16}$ " (31.2 cm), d $9\frac{1}{2}$ " (24.1 cm)
 evening cup (2): h 2" (5 cm), dia $3\frac{1}{2}$ " (8.9 cm)
 chocolate or coffee cup (2): h $2\frac{11}{16}$ " (6.8 cm), dia $2\frac{11}{16}$ " (6.8 cm)
 saucer (4): h $1\frac{3}{16}$ " (3 cm), dia $5\frac{1}{2}$ " (14 cm)
 sugar bowl: h $5\frac{9}{16}$ " (14.2 cm), dia $4\frac{1}{2}$ " (11.4 cm)
 creamer: h $5\frac{1}{4}$ " (13.2 cm), w $6\frac{5}{16}$ " (16

cm), d $3\frac{5}{16}$ " (8.4 cm)

References: *University Hospital Antiques Show* (Philadelphia, 1972), p. 170, fig. 4; Jean McClure Mudge, *Chinese Export Porcelain for the American Trade, 1785-1835*, 2d ed. (Newark, Del., 1981), p. 139, figs. 51a,b.

The cipher on this dinner service is that of Robert and Phebe Waln, who were married October 10, 1787. Shown here is a selection from a much larger service, part of which is in the Ryerss Museum and part owned privately.



102. Puzzle

c. 1802

Ivory

Ryerss Museum, Fairmount Park Commission, Philadelphia

Tangram puzzle of seven ivory pieces carved with flowers and beadlike edges. Contained in a cardboard box covered with orange and white paper and blue, yellow, and green silk. Inscribed on bottom of box: *F Waln April 4th 1802.*

box: h $1\frac{7}{16}$ " (3.6 cm), w 3" (7.6 cm), d $2\frac{5}{16}$ " (5.8 cm)

Similar: Gwen White, *Antique Toys and Their Background* (New York, 1971), pp. 151-52, no. 393; John Brewer, *The Cottage of Content or Toys, Games, Amusements of Nineteenth Century England* (New Haven, 1977), p. 5, no. 9.

F Waln inscribed on the bottom of the box may stand for Francis Waln (1799-1822), the third child of Robert and Phebe Waln.

103. Spectacles

Early nineteenth century

Tortoise shell and crystal

Ryerss Museum, Fairmount Park Commission, Philadelphia

Pierced cash motif below scrollwork on the bridge and in the middle of the circular ends of the earpieces, which fold inward and are reinforced with metal.

1 (earpieces) $5\frac{1}{2}$ " (14 cm), w $5\frac{3}{8}$ " (13.7 cm)

Similar: Richard Corson, *Fashions in Eyeglasses* (Chester Springs, Pa., 1967), pp. 94-95, no. c; pp. 212-13.

Jesse Waln ordered similar spectacles to be imported in the Pigou, which arrived in Philadelphia on March 14, 1797 (Manifest, NA). Eyeglasses of this type were worn at a 45° angle, and were usually carried in a case attached to one's clothing.



104. Dinner Service (partial)

Early nineteenth century
Porcelain decorated with overglaze orange and brown enamel and gilding
Collection of Eliza Cope Harrison; Collection of Mrs. John S. Lanier

Thirteen pieces. Parti-colored leaf-chain pattern among gilded stars on rims, flanked by thin dotted orange bands. Dotted zigzag pattern around cavettos, exterior rims of evening cups, and base of basket. Circular central medallion, surrounded by radiant star, is inscribed EW. Floral spray opposite the ciphers on the evening cups. Ciphers contained in

circular reserves on the basket. Two ciphers on the teapot and sugar bowl. Teapot has a gilded crossed-branch handle, litchi finial, and spout. Ring handles in relief on sugar bowl; lid missing. Foot and bezel rims unglazed.

saucer (4): h 1³/₁₆" (3 cm), dia 5" (12.7 cm)

evening cup (4): h 1¹³/₁₆" (4.6 cm), dia 3⁵/₁₆" (8.4 cm)

shallow bowl: h 1⁹/₁₆" (4 cm), dia 7¹³/₁₆" (19.8 cm)

reticulated basket: h 3¹/₄" (8.3 cm), w 8⁹/₁₆" (21.8 cm), d 7³/₁₆" (18.5 cm)

reticulated plate: h 1³/₈" (3.5 cm), w

9¹/₂" (24.1 cm), d 8¹/₂" (21.6 cm)
teapot: h 5¹¹/₁₆" (14.5 cm), dia 5¹/₄" (13.4 cm)
sugar bowl: h 4³/₁₆" (10.7 cm), dia 4¹³/₁₆" (12.2 cm)

Similar: David Sanctuary Howard, *Chinese Armorial Porcelain* (London, 1974), repro. pp. 778–79 (border decoration); Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 73 (border decoration).

This dinner service bears the cipher of Elizabeth Stokes Waln, wife of Robert Waln's nephew Joseph Waln.



105. Miniature Chairs (5)

c. 1818
Ivory
Ryerson Museum, Fairmount Park Commission, Philadelphia

Ivory carved to imitate bamboo. Canted back and back legs. Central vertical splat carved with flowers and leaves. Carved leaves inset in sloping arms. Seat carved with flowers among C-scrolls (one has a border of stylized carved and pierced flowers). Eight rungs.

h 4⁷/₈" (12.4 cm), w (seat) 3" (7.6 cm), d (seat) 2" (5.1 cm)

Similar: Christie's, New York, *Chinese and Japanese Ceramics and Works of Art* (Oct. 26, 1983), no. 628.

According to family tradition, these chairs were brought from China by Robert Waln, Jr., for his sister Ann in 1820.



106. Box

Early nineteenth century
Soapstone applied to wood
Ryerss Museum, Fairmount Park Commission, Philadelphia

Hinged lid. Wood box to which carved soapstone panels have been applied (back is plain). Lid and sides decorated with scrolling peonies. Lid has a scrolling central cartouche around a landscape with figures on a bridge. Meander border edges lid. Lined with salmon-pink silk. Bat-shaped escutcheon reserve is gilded. Metal handles on sides. Paper label on back inscribed: *This Box has an outer covering of Plates of Moulded Rice.*

h 4⁵/₈" (11.7 cm), w 8¹¹/₁₆" (22.1 cm), d 5³/₁₆" (13.2 cm)

Where the tale about the molded rice panels said to have been applied to this box originated is not known. Tests by the Conservation Department of the Philadelphia Museum of Art have proved that the material is a form of soapstone, a popular stone used by the Chinese for all manner of decorative carving as it is very soft and easy to work.

107. Box

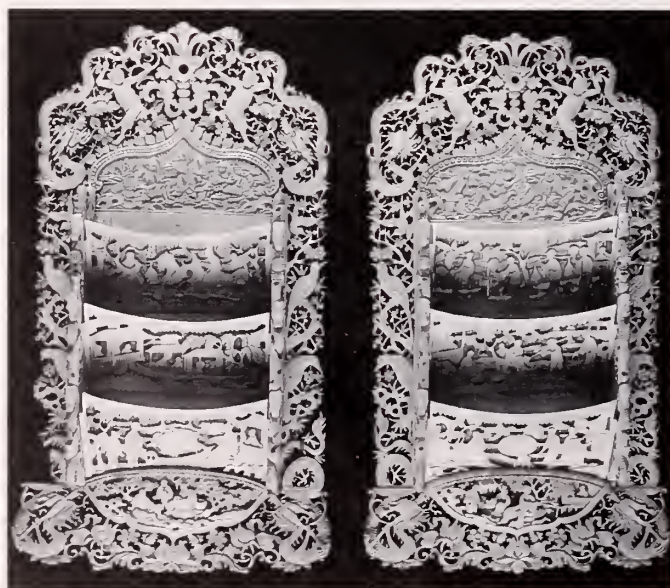
Early nineteenth century
Lacquered wood with brass fittings
Philadelphia Museum of Art. Bequest of Betty Campbell Madeira: The Mary Wilcocks Campbell Memorial Gift. 31-42-7

Gilded, red, and pale green decoration on black. Top and sides have similar central, rectangular garden scenes enclosed in scrolling cartouches on a flowered field. The top rectangle is bordered by a leaf chain and contains a central oval inscribed *EW* surrounded by black zigzag, pale green, and gilded bands. Side cartouches bordered with cash on stippled ground, top cartouche with cash on fields of stylized flowers within scrolling cartouches on stippled ground. Edges decorated with a scrolling-leaf pattern. Brass handles and keyhole.

h 5¹/₂" (14 cm), w 11" (27.9 cm), d 7¹/₄" (18.4 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 178, no. 148.

This box probably belonged to Elizabeth Stokes Wain, who in 1801 married Joseph Wain (1761–1824), a nephew of Robert Wain. After Joseph's death, she married Thomas Pym Cope (q.v.) in 1829. It was converted into a cellaret at a later date.



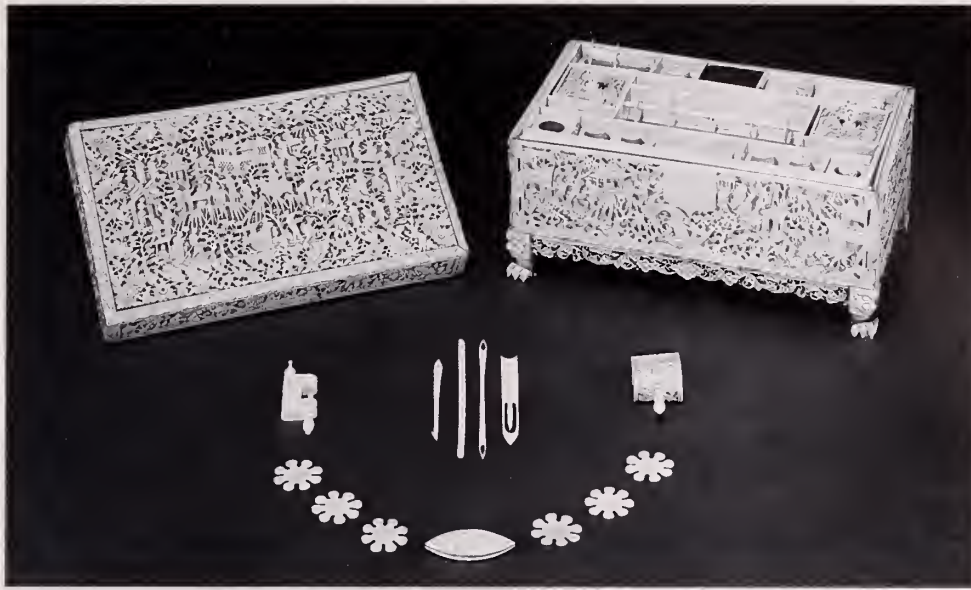
108. Cardholders (2)

Early nineteenth century
Ivory
Ryerss Museum, Fairmount Park Commission, Philadelphia

Pierced and carved decoration on three-tiered holders. Angled tiers have figure scenes, the lowest inscribed *w* in an oval reserve. Tiers are bordered with scaled sea dragons among bamboo and flowers. Mounts carved with figure scenes with scrolling borders above and below the tiers, dragons at the bottom corners, phoenixes down the sides, and two male figures at top, against a background of flowers.

h 7¹/₂" (19.1 cm), w 4⁵/₁₆" (10.9 cm), d 1³/₁₆" (3 cm)

The w on these holders stands for Wain.



109. Sewing Box

Early nineteenth century
Ivory

Ryerss Museum, Fairmount Park Commission, Philadelphia

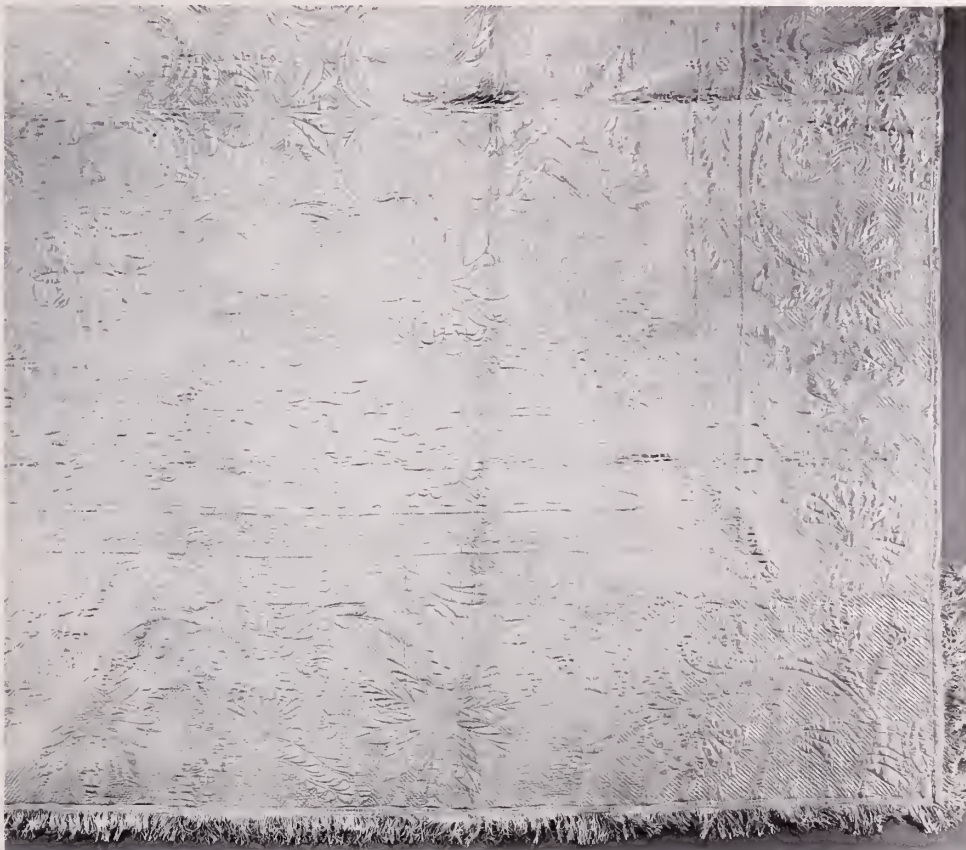
Lid and sides formed by carved plaques of land- and seascapes with Chinese figures. Borders of leaves, flowers, birds, and butterflies. Below the base is an openwork band of leaves and flowers. Animal mask at corners; claw feet. Front shield has a blank, inverted, gourd-shaped reserve on a field of

flowers and leaves. Interior tray has sixteen compartments (six with ivory fittings) holding tatting shuttle, pincushion, round box, six flat thread winders, two lidded compartments, five netting tools, fitted multiple thread winder, two needlecases, yard-measure holder, four cotton thread barrels, fitted netting roller, ratchet, thimble and threading clamp, clamp with pincushion, and piece of ivory (warped).

h 4¹¹/₁₆" (11.9 cm), w 8¹/₄" (21 cm), d 5"
(12.7 cm)

Similar: Sylvia Groves, *The History of Needlework Tools and Accessories* (New York, 1966), no. 96; Mary Andere, *Old Needlework Boxes and Tools* (New York, 1971), repro. p. 36; Neville John Irons, *Silver and Carving of the Old China Trade* (Hong Kong, 1983), p. 170, no. 43, p. 174, no. 46.

The size of this sewing box as well as its fittings, which belonged to the Waln family, suggests that it was intended for a young girl. For explanation of the sewing implements, see no. 11.



110. Quilt

Early nineteenth century
Chinese pale blue silk satin

Ryerss Museum, Fairmount Park Commission, Philadelphia

Central panel, defined by a wavy-leaf band, contains flowers and leaves forming a Maltese cross. Floral medallions in the corners. Edged by a band of scrolling flowers and leaves. Border of scrolling flowers and leaves. Background quilting on the diagonal. Olive-green wool lining. Fringe absent from a central section of one side.

102 x 100¹/₂" (259.1 x 255.3 cm); fringe
2¹/₂" (6.3 cm)

111. Sea Chest

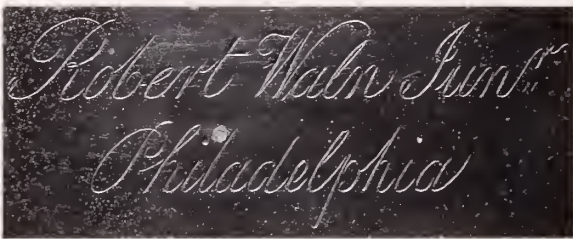
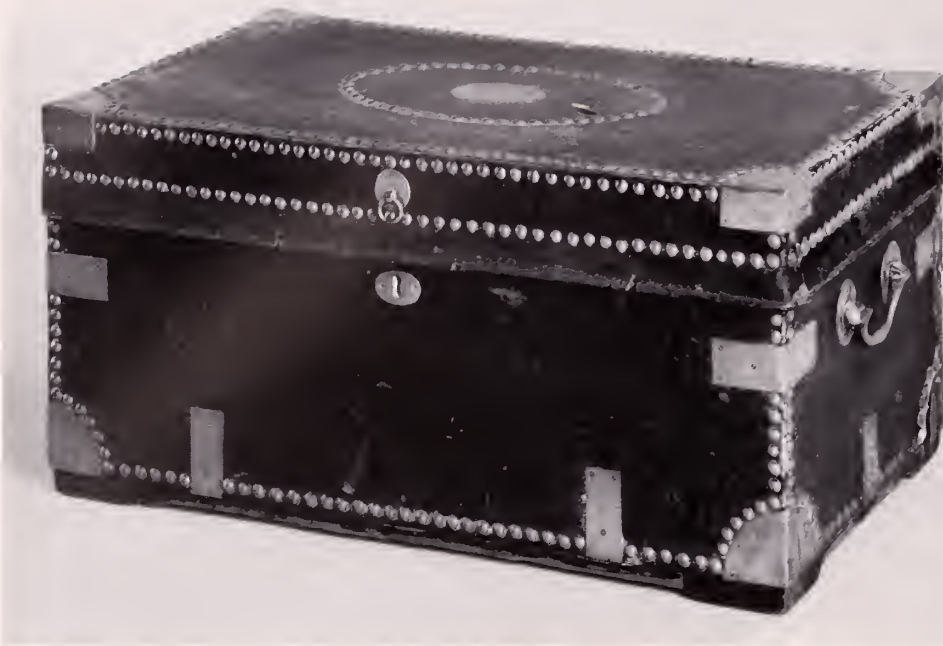
Early nineteenth century
Camphorwood covered with leather and
lacquered black; brass fittings
Philadelphia Museum of Art. Purchased.
72-49-1

Brass studs along edges; semicircular brass
plaques at corners; rectangular brass straps
along sides and bottom at intervals. Brass side
handles. Center front has a brass lock; brass
ring handle on lid. Oval brass plaque on top
surrounded by an oval of brass studs in-
scribed: *Robert Waln Junr. Philadelphia.*

h 14³/₁₆" (36.1 cm), w 29¹/₂" (74.9 cm), d
14¹³/₁₆" (37.6 cm)

Similar: Carl L. Crossman, *The China Trade*
(Princeton, N.J., 1972), pp. 149-50, nos. 123-
24.

*In 1819-20, the owner of this chest, Robert Waln,
Jr., was supercargo in his father's ship the
Caledonia.*



112. Sewing and Watercolor Box

Early nineteenth century
Lacquered wood with ivory sewing im-
plements, mirror, and brass fittings
Philadelphia Museum of Art. Gift of
Mrs. Henry C. Pitz. 71-148-1a-kk

Predominantly gilded, red, and pale green
decoration on black. Hinged lid has central
scene of houses and pagodas in a landscape
within a scrolling border. Surrounded by
smaller scenes in rectangles; other scenes are
in circles at the corners. Single, rectangular
scenes on the back and sides; the front deco-
rated with three similar scenes. All scenes on
a stippled field bordered by a scrolling vine or
spearhead design. Much loss of lacquer. Side
handles; two diamond-shaped escutcheons,
one above the other; one key. Interior fitted
with a tray with gilded-edge compartments
(some with shallow trays) holding sewing
equipment: tatting shuttle, red damask pin-
cushion, pierced yard measure, two nee-
dlecases, eleven netting instruments, fitted
multiple winder, two clamps (one missing its
pincushion, the other its winder), portion of a

winder, five cotton thread barrels, fitted net-
ting roller and ratchet, and pierced ivory fit-
ting. Most implements are ivory, plain or
decorated with concentric circles. At the sides
of the tray central lidded partitions have land-
scapes echoing the central scene on lid and
ring handles (one missing). Mirror with a
frame of stippled panels on a stylized flower
background is set into the lid. Five partitions



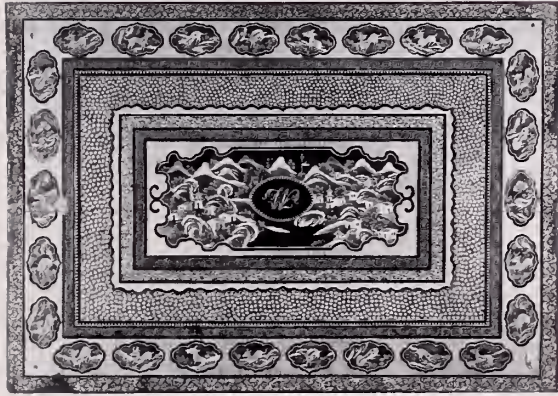
in the drawer below are designed to hold watercolor equipment. Central collapsible easel decorated with a landscape scene surrounded by a scrolling band and stippled, scrolling vine design.

h $5\frac{3}{16}$ " (13.2 cm), w $14\frac{1}{2}$ " (36.8 cm), d $10\frac{3}{16}$ " (25.9 cm)

Similar: Sylvia Groves, *The History of Needlework Tools and Accessories* (New York, 1966),

no. 196 (implements); Mary Andere, *Old Needlework Boxes and Tools* (New York, 1971), repros. pp. 36, 143, p. 128, no. 16 (implements); Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 179, no. 149.

According to family tradition, Robert Waln, Jr., brought this box from China. For an explanation of the sewing implements, see no. 11.



113. Teapoy Tables (4)

Early nineteenth century
Lacquered wood
Ryerss Museum, Fairmount Park Commission, Philadelphia

Gilded and green decoration on black. Central spearhead oval inscribed with is surrounded by a landscape scene in a scrolling cartouche. Bands of meander, stipple, stippled flowers, spearhead, meander, cartouches (filled with animals including frogs, deer, and dogs), and scrolling leaves and flowers radiate from cen-

ter. Stippled sides; two tables decorated with one cartouche on each side, one table with three. Gilded bands on legs. Leafy vine pattern on feet. Plain bowed stretcher at back.

largest: h $28\frac{3}{16}$ " (71.6 cm), w $11\frac{1}{2}$ " (29.2 cm), d 9" (22.8 cm)

smallest: h $26\frac{1}{2}$ " (67.3 cm), w $9\frac{1}{2}$ "



(24.1 cm), d $12\frac{3}{16}$ " (31 cm)

Similar: Joseph Downs and Margaret R. Scherer, *The China Trade and Its Influences* (New York, 1941), fig. 65; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 183, no. 53.

The w on these tables stands for Waln.



114. Trays (5)

Early to mid-nineteenth century
Lacquered wood
Ryerss Museum, Fairmount Park Commission, Philadelphia

Gilded, green, and red decoration on black. Central garden scene with figures and pavilions surrounded by scrolling leaf-and-floral, plain, and floral and feathery-leaf bands. Flat rim with a shaped edge has scenes of gardens and pavilions in panels among stylized flowers.

largest: h $1\frac{13}{16}$ " (4.6 cm), w $28\frac{3}{16}$ " (71.6 cm), d $23\frac{1}{2}$ " (59.7 cm)

smallest: h $\frac{7}{8}$ " (2.3 cm), w $17\frac{15}{16}$ " (45.5 cm), d $13\frac{3}{16}$ " (33.5 cm)

Similar: Gregor Norman-Wilcox, "American Ships in the China Trade," *Los Angeles County Museum Bulletin of the Art Division*, vol. 7, no. 1 (Winter 1955), p. 17, fig. 12.



115. Basket

Early to mid-nineteenth century
Ivory
Ryerss Museum, Fairmount Park Commission, Philadelphia

Lobed body composed of eight pierced panels carved with Chinese landscapes and figures framed by vertical flower-and-leaf

bands. Body swells out to a thin floral-and-beaded rim and curves back to support a similarly lobed lid. Scrolling decoration in relief at the base of vertical bands on the lid. Flat top; pomegranate and flower finial. Recurving double handle rises from the base and hooks into a flower-carved arc. Openwork floral designs alternate with solid patterns on handle. Bottom of basket comprised of seven pieces fitted together to fill the circle. On four

feet in the form of crossed leaves below a flower.

h 11" (27.9 cm), dia 9 $\frac{1}{2}$ " (24.1 cm)

Similar: Neville John Irons, *Silver and Carving of the Old China Trade* (Hong Kong, 1983), p. 164, no. 40.

A similar example is in the collection of the China Trade Museum in Milton, Massachusetts.



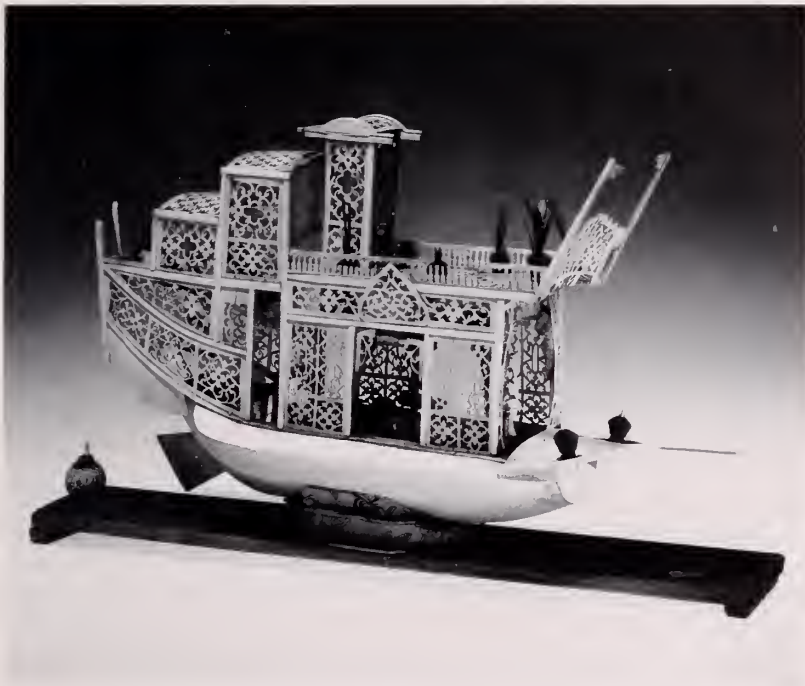
116. Walking Stick

Mid-nineteenth century
Malacca cane with silver head and brass tip
Ryerss Museum, Fairmount Park Commission, Philadelphia

Silver head, embossed with a *shou* (longevity) character on top and a dragon amid clouds around the sides, is marked with *ys* and a Chinese character (partly obliterated). Stick tapers to the brass tip.

l 34 $\frac{13}{16}$ " (88.4 cm), dia (head) 2 $\frac{13}{16}$ " (7.1 cm)

ys is the mark of Yatshing, a Chinese silversmith active in Canton in the middle of the nineteenth century.



117. Flower Boat Model

Mid-nineteenth century
 Bone with wood, cloth, paper, and twine decorations (some painted)
 Ryerss Museum, Fairmount Park Commission, Philadelphia

Pierced bone designs of cash and flowers on sides, decks, and roof. Hull, rudder, and fore-deck made of undecorated bone. On deck are three women (possibly ceramic), bone flags,

and red wood pots, some filled with red plants. Interior decorated with a carpet, curtains, table, chairs, altar, and a figure (all predominantly red). Five Chinese characters (a name, possibly of the carver) inscribed across aft beam. Mounted on an octagonal cloth-covered base on a wood plank. Buoy near stern.

h 9" (22.9 cm), w 15" (38.1 cm), d 5" (12.8 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 195, no. 166; *University Hospital Antiques Show* (Philadelphia, 1972), p. 191, fig. 5; Neville John Irons, *Silver and Carving of the Old China Trade* (Hong Kong, 1983), p. 178, no. 48, p. 180, no. 49.

Flower boats were highly adorned and painted barges on which many foreign merchants and seamen were received by Chinese entertainers.



118. The Ship Venice Moored near the Boca Tigris

Probably by an unknown Chinese artist
 Mid-nineteenth century
 Oil on canvas
 Ryerss Museum, Fairmount Park Commission, Philadelphia

Stern of central ship inscribed: *Venice. Philadelphia*. Flying three flags: one white with a red cross, a blue pennant inscribed *Venice*, and the American flag. Accompanied by British ship (at right), sailboats, dinghies, ships, and brigs (many flying their country's flag) on the waters of the Boca Tigris near Canton. British flag flies from the fort at the left. Original Chinese butted frame has lost most of its lacquer finish.

13³/₈ x 17¹¹/₁₆" (34 x 44.9 cm)

The Venice arrived in Canton in 1840. This painting, which was owned by the Waln family, was probably done by a Chinese artist who was thoroughly trained in Western techniques.

BENNERS



Unknown Western artist, *Jacob Benners*, early nineteenth century. Oil on canvas, 21 x 16" (53.3 x 40.6 cm). Philadelphia Maritime Museum

JACOB BENNERS (1765/66?–1818) was a ship captain who made at least three voyages to Canton. Probably his first trip to China was made as captain of the *Dispatch*, which departed Philadelphia on March 7, 1801, and returned on April 3, 1802, with supercargoes William Redwood, Jr., and Fishbourne Wharton; among the items he brought back were porcelain, cassia, tea, jars of sweetmeats, sugar, and pictures.¹ By 1801 Benners was said to have been head mariner of Mordecai Lewis & Co. (q.v.) and to have traveled all over the world.² His second recorded trip to Canton was again as captain of the *Dispatch*, arriving back in Philadelphia on November 12, 1806. His third and final documented voyage was made as captain of the *Susquehanna*, owned by Thomas Pym Cope (q.v.) and J. K. Helmuth, which departed Philadelphia on May 22, 1809, and returned on April 12, 1810, with supercargoes Charles Ross (q.v.) and Henry S. Scheaff. Cope felt the need to caution Captain Benners about excessive ship expenses:

It is expected you will in all respects consult the interest of your owners, and render the voyage so far as depends on you, profitable to them. It is however but honest to inform you that some of your friends, when recommending you to us thought proper to give us a hint that you were very profuse in your disbursements and we perceive that the outfitts of the *Susquehanna* are very considerable. Profit being the object of commerce, we trust it will henceforth be your study to save expenses wherever you can and afford to us a proof on this voyage that you can economize, and we particularly request you not to occasion any expenses but for articles of indispensable necessity. Indeed fitted as the ship now is, we know of nothing that you can want unless you meet with some untoward occurrence.³

Benners was paid a salary of fifty dollars a month and was given a weight of six tons for his own use, which he filled with nankeens, silks and other fabrics, tea, sweetmeats, crackers, sticks, chinaware, one chair, and a trunk of sundries.⁴

The date of Jacob Benners' birth is placed between 1750 and 1766, but a crew list for the *Dispatch*, bound for Mauritius on February 18, 1804, gives his age as thirty-nine, and also lists Philadelphia as his place of birth and residence.⁵ Benners married Margaret Bartleson (died 1843), and Philadelphia city directories show that he lived at 57 New Street until he died. By December 24, 1815, when he made his will, he had six children: George, Elizabeth, Henry, Mary Ann, James, and William I.⁶ Some of his children followed in his footsteps: George was a sea captain in the War of 1812, later became a merchant, and probably at one time was a supercargo; Henry was probably the Captain Henry Benners who died at sea in 1818; and James, first an accountant, had become a merchant by 1830.⁷

1. *Dispatch* Manifest, Apr. 3, 1802, NA.

2. Francis R. Packard, *Some Account of the Pennsylvania Hospital from Its First Rise to the Beginning of the Year 1938* (Philadelphia, 1938), p. 94.

3. Cope to Benners, May 22, 1809, Collection of Alan Emlen.

4. *Ibid.*; and *Susquehanna* Manifest, Apr. 12, 1810, NA.

5. *Dispatch* Crew List in Maritime Records, Port of Philadelphia, Alphabetical Masters and Crews, 1789–1880, sec. 5, vol. 3 (1804), p. 26 (microfilm, PMM). H. A. Crosby Forbes, John Devereux Kernan,

and Ruth S. Wilkins, *Chinese Export Silver 1785–1885* (Milton, Mass., 1975), p. 97, give a birthdate of 1750. Collection Records for 82.30.1, PMM, give the date as Mar. 6, 176[6] (handwriting unclear, possibly 1761 or 1765).

6. Will of Jacob Benners, book 6, file 61, p. 579 (microfilm, HSP).

7. On George, see Barnes Family Notes, GSP, and Philadelphia city directories; on Henry, see Collection Records for 82.30.1, PMM; on James, see Philadelphia city directories for the years around 1830.



119. Teapot and Stand

Early nineteenth century
Silver with wood handle
Yale University Art Gallery, New Haven.
The Mabel Brady Garvan Collection

Beaded, husk-chain, and zigzag bands are

around top and base. *JMB* inscribed in the hatched, beaded oval on the side. Hinged lid, with beaded band, curves up into an urn-shaped finial. Oval, tapering spout. Scrolling wood handle set into banded sockets. Oval stand with beaded rim has bracket feet with molded edges. Teapot and stand marked *cs*.

teapot: h $5\frac{15}{16}$ " (15.1 cm), w $4\frac{3}{16}$ " (10.6 cm), d $11\frac{7}{8}$ " (30.2 cm)
stand: h $1\frac{1}{16}$ " (2.7 cm), w $5\frac{5}{8}$ " (14.3 cm), d $7\frac{1}{4}$ " (18.4 cm)

References: Kathryn C. Buhler and Graham Hood, *American Silver: Garvan and Other Collections in the Yale University Art Gallery* (New Haven, 1970), vol. 2, pp. 219–20, no. 891; H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785–1885* (Milton, Mass., 1975), p. 97, fig. 30, p. 177, fig. 84.

Captain Jacob Benners, no doubt, had a reputation for living well. Certainly this group of handsome silver (see also nos. 120–21), all of Chinese origin and all bearing the cipher of Jacob and Margaret Benners, would substantiate such a statement. This elegant teapot and stand have the mark of Cumshing, a silversmith who worked on New China Street about 1800.



120. Cruet Stand

Early nineteenth century
Silver with rosewood base and glass fittings
Philadelphia Museum of Art. Gift of Mr. and Mrs. Stanley Eyre Wilson. 52-86-1-9

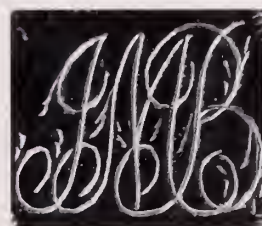
Straight-sided, elliptical stand with concave corners. Supported by four reeded, inwardly curving feet. Top rim decorated with beaded band above a running-dart design on an engraved ground. Reeded band around base. Looped, threaded, and beaded strap handle. Long sides of stand engraved with upright, pointed ovals surrounded by garlands; *JMB* inscribed in one oval. Ends decorated with a flag, guitar, flute, and trumpet in an oval

framed by garlands. Marked *cs* on bottom rim. Rosewood base set into stand. Handle and partitions for bottles are secured to base with brass nuts in the form of a floret. Stand holds two cruet sets with silver handles and lids with shell decoration; two casters with silver lids; and four small bottles with glass stoppers set into silver-spouted collars. All are glass, made in a two-part mold, of non-Chinese manufacture.

stand: h $10\frac{5}{16}$ " (26.2 cm), w $7\frac{11}{16}$ " (19.6 cm), d $5\frac{3}{4}$ " (14.6 cm), wt 6 troy oz.

Reference: H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785–1885* (Milton, Mass., 1975), figs. 26, 156, 219–21, 254.

*Although this cruet stand, which bears the cipher of Jacob and Margaret Benners, was formerly attributed to the Philadelphia silversmith Godfrey Shiving, its base of rosewood, instead of the silver usually found in English and American products, betrays its Chinese origin. The decorative fastening nuts are also characteristic of the Chinese attention to detail. *cs* is the mark of the Chinese silversmith Cumshing.*



121. Ladle

Early nineteenth century
Silver
Private Collection

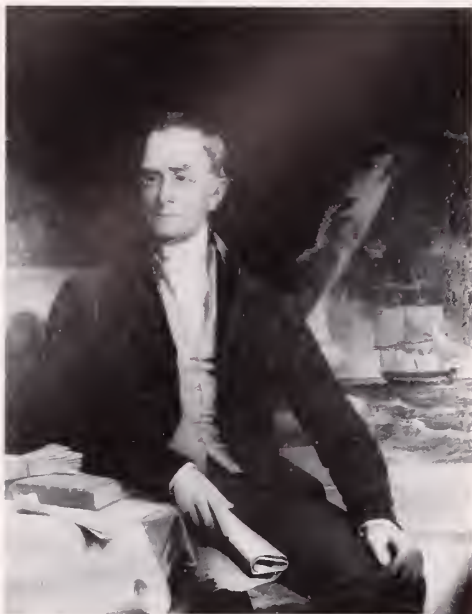
Back-tipped end inscribed *JMB*. Round bowl. Pseudo-English (Chinese) marks of lion passant, *cs*, and monarch's profile.

l $14\frac{1}{16}$ " (35.7 cm), wt 7.04 troy oz.

Similar: John Devereux Kernan, "China Trade Silver," *Antiques*, vol. 90 (Nov. 1966), p. 198, fig. 12; H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785–1885* (Milton, Mass., 1975), fig. 49b.

The ladle bears the cipher of Jacob and Margaret Benners and the mark of the silversmith Cumshing.

COPE



John Neagle (American, 1796–1865), *Thomas Pym Cope*, 1848. Oil on canvas, 50 x 39¹¹/₁₆" (127 x 100.8 cm). The Free Library of Philadelphia

Inscribed: Charter of the Mercantile Library C^o. of Philadelph. Cope was the founder of this library.

THOMAS PYM COPE (1768–1854), born in Lancaster, Pennsylvania, to Caleb Cope (1736–1824) and his wife Mary Mendenhall, moved to Philadelphia in 1785–86 and began a long mercantile career, beginning with an apprenticeship to a dry goods merchant. With the purchase of the ship *Rebecca* Cope entered the shipping business: "This day [May 29, 1806] took possession of the ship *Rebecca*, which I purchased of Saml. Coates in company with my friend J. K. Helmuth and Capn. Barry, who is to command her. This is an essay towards changing my business. That which I now follow is too confining for the delicate state of my health."¹ Four months later the *Susquehanna*, which had been built for him, was launched; it departed Philadelphia for Calcutta on November 18, 1806, and returned from Canton on January 6, 1808. With Captain Jacob Benners (q.v.), the *Susquehanna* sailed again on May 22, 1809, this time directly for Canton, returning on April 12, 1810. Cope and his partner Helmuth gave instructions to supercargoes Charles Ross (q.v.) and Henry S. Scheaff on what to buy in Canton and advice on where to make their purchases.² Another Cope ship, the *Lancaster*, which sailed for Canton with ship and cargo worth \$300,000 on July 19, 1811, returned on August 5, 1812, at the beginning of the War of 1812, after many people had given it up for lost. On this voyage also detailed instructions had been given to the supercargo, Henry Hollingsworth, on the merchandise to purchase in Canton: teas, nankeens, cassia, and chinaware. Cope invested in twenty-five boxes of silks in this ship as his "private adventure."³ He and Helmuth also had interests in other ships, such as the *Thalia*, which arrived in Philadelphia from Canton on May 19, 1810.⁴

During these early years of his shipping career Cope did not trade exclusively with China; his brig *Eliza* went to South America and Europe and the *Susquehanna* went to Liverpool.⁵ In 1821 he established the first regular packet service connecting Philadelphia and Liverpool. The shipping line was so successful that Cope retired, turning the business over to his sons and devoting himself to philanthropic activities. He married his second wife, Elizabeth Stokes Waln (1780–1852; see nos. 104, 107), in 1829.

1. Quoted in Thomas Pym Cope, *Philadelphia Merchant: The Diary of Thomas Pym Cope, 1800–1851*, ed. Eliza Cope Harrison (South Bend, Ind., 1978), pp. 198–99 (hereafter *Cope Diary*). For biographical data, see *DAB*, s.v. "Thomas Pym Cope"; Stephen N. Winslow, *Biographies of Successful Philadelphia Merchants* (Philadelphia, 1864), pp. 181–85; and *Cope Diary*.

2. They were to purchase silks, hyson skin tea, china, and cassia (Cope and Helmuth to Ross and Scheaff, May 22, 1809, Collection of Alan Emlen).

3. See *Cope Diary*, p. 266; Cope and Helmuth to Henry Hollingsworth, July 20, 1811, and Cope to Eaton & Cope, Aug. 12, 1812, both Collection of Alan Emlen.

4. *Thalia* Shipper's List, May 19, 1810, NA.

5. Cope insured the *Eliza* on Aug. 30, 1809, from La Guaira to Philadelphia (Marine Blotters, vol. O, p. 170, policy no. 15762, CIGNA), and on Oct. 20, 1809, from Philadelphia to Lisbon, Cadiz, and Tangiers (Marine Blotters, vol. O, p. 181, policy no. 15783, CIGNA).



122. Open Salts (2)

After 1829
Silver with glass liners
Ralph M. Chait Galleries, New York

Blue glass liners.

salt: h 2⁵/₁₆" (5.8 cm), w 5³/₁₆" (13.2 cm),
d 2⁵/₈" (6.6 cm)
salt: h 2³/₈" (6 cm), w 5³/₁₆" (13.2 cm), d
2¹¹/₁₆" (6.8 cm)



Diagonally gadrooned rim, ring foot. Threading around upper portion of body; TEC inscribed below on one side. Angular strap handles, ball feet. Pseudo-English (Chinese) marks: WE WE WC, monarch's profile, P, crowned leopard's head, and lion passant.

These salts bear the cipher of Thomas and Elizabeth Cope. The marks WE WE WC are derived from the marks of the English silversmiths William Eley, William Fearn, and William Chawner (1808–9); P is after the English date letter for 1810–11.

CHARLES HAIGHT (1768–1849) was one of seven children of Joseph Haight (1739–1795), who during the Revolution was a colonel in the militia of Burlington County, New Jersey, and his first wife, Rebecca Griffith (died 1777) of Philadelphia. After Joseph died in April 1795, his property, which included Morrisdon Farm in Colts Neck, New Jersey, passed to his oldest son William and to Charles.¹ Charles did not settle on this farm immediately, however, for by August 1795 he was in Philadelphia. On March 15, 1796, he left Philadelphia for Canton as a supercargo with J. W. Swift in the *Woodrop Sims*, returning on March 31, 1797.² While in Canton, they shared a factory with William Trotter and others from the Philadelphia ship *Pigou*, which was in China about the same time.³

Although family tradition says that Charles Haight was a Philadelphia tea merchant who made many trips to China,⁴ his only documented trip was the one made in the *Woodrop Sims* in 1796–97. Whether he lived in Philadelphia or at Morrisdon Farm with his brother William after his return from China in 1797 is not known. Haight does not appear in the Philadelphia city directories, and the few surviving letters to him are addressed both to Philadelphia and to Shrewsbury, New Jersey.⁵ Some of the architectural features of Morrisdon Farm do show Chinese influence, such as the archway in the center hall and motifs on some of the mantles, and may have been added by Charles Haight. It is also said that the house once contained a “Chinese parlor” with two nearly life-size porcelain figures on either side of the fireplace, whose movable heads nodded when someone entered the room.⁶

In 1815 Charles Haight purchased a 137-acre farm on the ocean next to Whale Pond in Long Branch, New Jersey. He apparently never married, and left his share of Morrisdon Farm, his Long Branch farm, and other possessions, an estate worth nearly \$200,000, mostly to nieces and nephews.

1. For biographical data, see James S. Brown, “Morrisdon Farm and the Haight Family,” 1977, Haight File, MCHA.

2. See Haight to Anthony Wayne, Aug. 15, 1795, Wayne Papers, vol. 42, HSP; and *Woodrop Sims* Invoices, Nov. 14–15, 1796, MCHA.

3. Elva Tooker, *Nathan Trotter: Philadelphia Merchant, 1787–1853* (Cambridge, Mass., 1955), p. 241.

4. James S. Brown, “Colts Neck Man Made a Fortune in China Trade,” *Asbury Park Press*, Sept. 11, 1977.

5. Stephen Girard (q.v.) to Haight, Nov. 13, 1809, Society Misc. Collection, HSP; and H[—] to Haight, Sept. 3, 1803, Beach Collection, MCHA.

6. Brown, “Colts Neck Man.”



123. Urns (2)

Late eighteenth–early nineteenth century
Porcelain decorated with overglaze polychrome enamel and gilding
Monmouth County Historical Association,
Freehold, New Jersey

Side ovals contain mythological scenes. The beading around the top rim and the festoons with clusters of berries at the base of the pistol handles are in relief. Three dotted, undulating bands around the neck. A lotus petal motif at the base echoes the lotus finial. Overlapping petal design around the rim of the lid. Molded foot of overlapping leaves is edged by a filled-scallop design and attached to the marbled square base. Unglazed foot and bezel rims.

h 15³/₈" (39.1 cm)

Similar: John Goldsmith Phillips, *China Trade Porcelain* (Cambridge, Mass., 1956), p. 163, pl. 74; Arlene M. Palmer, *A Winterthur Guide to Chinese Export Porcelain* (New York, 1976), p. 64, fig. 32; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 190.



124. Wallpaper Fragments (4)

Before 1796

Gouache on paper

Philadelphia Museum of Art. Purchased.
23-23-232b,i,q,p

Four fragments from a collection of seventeen pieces in the Philadelphia Museum of Art. The upper border has a chain pattern of chrysanthemums above blue swags with brown tassels. Pink and green festoons of pomegranates, peonies, and Prunus hang from the swags, with a blue chain below. Lower border has a blue chain, pink and blue flowers, and a green vine and leaves. One fragment (A, shown) features a procession of nine men (some incomplete) playing drums and cymbals in a landscape. In the background two men tend goats among rocks and bushes. Mountains in the distance. This fragment has the top border. In another fragment (B, shown) two boys fight beneath a tree as a seated man with a staff watches at right. The bottom border appears on this fragment. A third fragment (C) features a vegetable vendor seated at a table with his wares, a vase, a box, and some implements, receiving

payment from a boy. Part of two male figures (one with a folded fan) are above. Set among rocks and bushes. In the fourth piece (D) men carry a litter supporting a woman who rises between clam shells from waves; they are probably part of a procession before a performance by itinerant theatrical players. Part of the stage is visible in the background. Conch shell on left. One man, facing the woman, suspends an object from a red pole above her. Trees and rocks to the left and below. The Clam Lady is related to sea creatures found in Taoist legends.

A: $100^{11}/_{16} \times 30^{5}/_{16}$ " (255.8 x 77 cm)

B: $29^{1}/_{2} \times 29^{1}/_{2}$ " (74.9 x 74.9 cm)

C: $58^{11}/_{16} \times 23^{7}/_{8}$ " (149.1 x 60.7 cm)

D: $36^{1}/_{2} \times 29^{3}/_{16}$ " (92.7 x 74.2 cm)

Similar: C. C. Oman, *Catalogue of Wallpapers* (London, 1929), pl. xxi; Christopher Hussey, "Youlston Park, Devon, the Home of Major Philip Charles Cavan and Miss Sylvia Cavan," *Country Life*, vol. 129 (May 11, 1961), p. 1085, no. 3; Charles C. Oman and Jean Hamilton, *Wallpapers* (New York, 1982), no. 666.



125. Beau Brummell (Man's Dressing Table)

Late eighteenth century
Rosewood with brass fittings
Monmouth County Historical Association, Freehold, New Jersey

Shellacked to resemble mahogany. Sides decorated with rosettes alternating with fluting; bordered above by fluted and beaded bands and below with beading. Surface area of the tabletop (covered in maroon felt) is doubled when the hinged back leaf swings out to a position parallel to the floor and is supported by the fifth and sixth legs. Top opens to reveal a compartmented interior. The central section is fitted to contain a hand mirror and military brushes. Middle section lifts up and contains drawers with brass escutcheons (decorated with incised motifs and palm trees), pigeonholes (one with a door decorated with a rosette surrounded by beading), and an easel to support a mirror (replacement). Compartmented side sections have two secret drawers concealed by false bottoms under the front sections. Tapering, fluted legs and feet. Carved and scrolling

consoles at the corners. Recessed stretcher. Chinese characters inscribed in ink on backs of drawers and left side of middle section to indicate placement.

h 33" (83.8 cm), w 31¹³/₁₆" (80.8 cm), d 15¹/₂" (39.4 cm)

Similar: Helen Comstock, *American Furniture* (New York, 1962), no. 571; Charles T. Lyle and Philip D. Zimmerman, "Furniture of the Monmouth County Historical Association," *Antiques*, vol. 117 (Jan. 1980), p. 200, fig. 29.

This Beau Brummell, copied in China from an English prototype, is said to have been imported aboard the Woodrop Sims for Haight in 1796 (see Lyle and Zimmerman, "Furniture," above). However, this piece does not fit the description of "2 Toilet Tables & frames for Glass" listed in the manifest and cited as evidence of the Beau Brummell's Chinese origin. The two toilet tables were no doubt those items known as dressing tables or boxes (see no. 51), whose frames were always packed separately, as indicated by the "One box Cont'g. Glass for dressing box" listed on the manifest of the Empress of China under the account of Mrs. Robert Morris (q.v.).

ADAM ECKFELDT (1769–1852) was the son of John Jacob Eckfeldt and his wife Maria Magdalena; John Jacob was a blacksmith who forged dies for Robert Morris (q.v.) in 1783.¹ Apprenticed to his father, Eckfeldt became familiar with the manufacture of tools, machinery, and other types of ironwork. He went into business for himself, and in 1792 began his long association with the United States Mint in Philadelphia, constructing machinery, including the mint's first screw-coining press, and often improving it with his inventions. By 1795 he appeared on the mint's payroll as a die forger and turner, and in 1796 was appointed assistant coiner. Eckfeldt became the chief coiner in 1814 and held that position until his retirement in 1839. Considered one of the world's foremost coiners, he amassed a coin collection that formed the basis of the United States Mint's first collection.²

Eckfeldt was married twice, first to Maria Hahn, by whom he had two daughters, and then to Margaretta Bausch, by whom he had seven children. A Mason, he was a member of Concordia Lodge No. 67 from 1795 until 1806. He was made master of that lodge in 1803.³

1. For biographical information, see Don Taxay, *The U.S. Mint and Coinage* (New York, 1966), pp. 73, 96–97, 102; John W. Jordan, *Encyclopedia of Biography*, vol. 10 (New York, 1918), p. 256; and James Snowden, *The Medallion Memorials of Washington in the Mint of the U.S.* (Philadelphia, 1861), p. 194.

2. James L. Whitehead, "The Survey of Federal Archives in Philadelphia," *PMHB*, vol. 62, no. 2 (1938), p. 170; and Snowden, *Medallion Memorials*, p. 194.

3. Information on Eckfeldt as a Mason was supplied by John H. Platt, Assistant Librarian and Curator, Grand Lodge, Philadelphia.



John Neagle (American, 1796–1865), *Adam Eckfeldt*, c. 1845. Oil on canvas, 24 x 20" (61 x 50.8 cm). The Pennsylvania Academy of the Fine Arts, Philadelphia. John Frederick Lewis Memorial Collection, Gift of Mrs. John Frederick Lewis



126. Punch Bowl

Early nineteenth century
Porcelain decorated with overglaze polychrome enamel and gilding
Philadelphia Museum of Art. Gift of Henry Cowell DuBois. 28-2-1

Interior has a central decoration of two columns, surmounted by globes, flanking a G inscribed in a blazing star; AME (faint) inscribed above the G; a checkered pavement below. All encircled by gilded and orange bands; a head of wheat grows from a mound of earth at the top of these bands. Around the sides of the interior are a crescent moon, radiant sun, seven six-pointed stars, and "copious dew." Exterior has four groups of symbols. Under the inscription AMECKFELDT (M rubbed off) are a compass, square, and Bible with blazing star flanked by bees in hives. To the right are two plumb lines and a level. The

third grouping, continuing right, has a rough-hewn ashlar supporting cups, a boned saw, and a pick. To left in this group is a worktable, to the right a perfect ashlar with a lifting handle. Above is inscribed AMECKFELDT (M abraded with the intent to remove). In the fourth group are measuring tools: protractor, parallel rule, and twenty-four-inch gauge. Interior and exterior rims are decorated with a blue band with gilded stars. Blue dart band on foot. Unglazed foot rim.

h 4 1/2" (11.4 cm), dia 11 5/16" (28.7 cm)

Similar: Arlene M. Palmer, *A Winterthur Guide to Chinese Export Porcelain* (New York, 1976), p. 119, fig. 79; David Howard and John Ayers, *China for the West* (London, 1978), vol. 1, pp. 325–26, nos. 321–23; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. pp. 137–42; Christie's, New York, *Chinese and Japanese Ceramics and Works*

of Art (Oct. 26, 1983), no. 197.

The gilding on the M in one place is abraded, in the other rubbed off. M either stood for Eckfeldt's first wife, Maria, or, together with the A, was an undesired abbreviation of Adam. The bowl was inherited by Suzanna Eckfeldt, who married a DuBois, the grandfather of the donor. For Masonic symbolism, see nos. 232–33.



JONES & OAKFORD



Samuel Bell Waugh (American, 1814–1885), *Isaac Cooper Jones*, 1853. Oil on canvas, 35¹¹/₁₆ x 28¹/₂" (90.7 x 72.4 cm). Collection of Mr. and Mrs. Murray Cheston Haines



Ann Cox Oakford, after 1819. Ink on paper, 4¹¹/₁₆ x 3³/₁₆" (11.9 x 8.1 cm). Collection of Mrs. Jesse Slingluff

Inscribed: Ann C. Oakford

ISAAC COOPER JONES (1769/70–1865) was the son of Philadelphia merchant Aquilla Jones and his wife Elizabeth Cooper. He was named for his grandfather Isaac Cooper of Newton Township, New Jersey, a descendant of William Cooper, who arrived in America in 1678. In 1791 Aquilla Jones and his family returned to Philadelphia after an absence of some years. Philadelphia city directories indicate that soon after their return Aquilla and Isaac established a business on Market Street, and that after the death of his father Isaac continued in business alone as a dry goods merchant. He married Hannah Firth in 1797, and they had eight children. They purchased their summer home, Rockland, in 1815.¹

In 1810 Jones entered into partnership with Thomas Firth. Four years later Richard Oakford (1790–1863) joined the mercantile firm of Isaac Cooper Jones and Thomas Firth & Co., importers of dry goods from China and the East Indies, at 84 Market Street in Philadelphia; the name of the firm was changed in 1819 to Jones Oakford and Co.² Oakford was the oldest surviving son of Isaac Oakford (1762–1848) and his wife Hannah Lloyd. He married Hannah S. Serrill (1788–1826) in 1814, and they had seven children.³

The activities of Jones Oakford and Co. included involvement with the China trade. The manifest of the *China Packet*, which arrived in Philadelphia from Canton on March 31, 1819, shows Jones, Firth, and Oakford as investors. Later Jones and Oakford were investors in the *New Jersey*, which arrived from Canton on April 1, 1826, and the *Isabella*, which arrived from Canton on May 4, 1829. Nathan Dunn was the shipper in Canton for the latter two ships.⁴ His letter book includes correspondence about the arrival and departure of vessels, written to the Jones Oakford firm in Philadelphia and to Samuel Archer, who was in business with them.⁵

Nathan Trotter was associated with Jones Oakford and Co. Throughout the late 1820s and 1830s Trotter lent money to the firm through the discounting of their commercial paper. In a note to Oakford in 1830 Trotter wrote about a disappointing investment in silks in which they had shared. Later, in 1838–39, Oakford and his good friend were equal partners in four ventures, two to Canton and two to Calcutta. Their first Canton investment made a profit, but the second, in silks and teas, brought a loss to both Oakford and Trotter.⁶

The Jones and Oakford partnership was severed in the mid-1830s, and the Philadelphia city directories show that Isaac Cooper Jones continued to do business as a merchant until his death in 1865. In 1837 William L. Oakford (1815–1897), Richard's oldest son, went into business with his father. Despite financial difficulties encountered by 1846, Richard Oakford remained active as a merchant until his death in 1863.⁷ His younger brother Joseph Lloyd Oakford (1795–1826) was also a merchant. He married Ann Cox in 1819 and they had four children, two of whom died in infancy.

1. See Wedding Certificates, Isaac Cooper Jones Collection, HSP; William Wade Hinshaw, *Encyclopedia of American Quaker Genealogy*, vol. 2, *Pennsylvania and New Jersey* (Ann Arbor, Mich., 1938), pp. 383, 570–71; Isaac J. Wistar, "Philadelphia Chippendale Mahogany Highboy," Wistar Institute, Philadelphia; and PMA, *Philadelphia: Three Centuries of American Art* (Apr. 11–Oct. 10, 1976), p. 234, no. 193.

2. Philadelphia city directories; and Ann Cox Oakford to Anna W. Oakford Cox, Apr. 4, 1885, Collection of Mrs. Jesse Slingluff.

3. For the Oakfords, see Robert Louis Lloyd, *A Record of the Descendants of Robert Lloyd Who Came*

from Wales . . . (Philadelphia, 1947), pp. 17, 21.

4. *China Packet* Manifest, Mar. 31, 1819; *New Jersey* Manifest, Apr. 1, 1826; and *Isabella* Manifest, May 4, 1829, all at NA.

5. Letter Copybook of Nathan Dunn, APS; and *Memoirs and Auto-Biography of Some of the Wealthy Citizens of Philadelphia* (Philadelphia, 1846), p. 4.

6. See Elva Tooker, *Nathan Trotter: Philadelphia Merchant, 1787–1853* (Cambridge, Mass., 1955), pp. 162–63, 187, 257.

7. Case Papers, Haggerty et al. vs. Oakford, 1839–46, Legal, Judge John Cadwalader, Cadwalader Collection, HSP; and Philadelphia city directories.



127. Miniature Tea Service (partial)

c. 1824

Porcelain decorated with overglaze sepia enamel and gilding
Private Collection

Twenty-four pieces. Decorated with a two-storied, three-chimneyed house on a hill, surrounded by trees, bushes, and a fence. An outbuilding (stable?) is at the right. Below is a gilded inscription: *HEJ* (except on the evening cups, where the ciphers are opposite the scene). All pieces have gilded rims. Teapots and sugar bowl have two scenes and inscriptions. Crossed-branch handles, litchi finials, and spout tips are gilded. Sugar bowl has a

domed lid. Helmet-shaped creamer has a gilded branch handle. Unglazed foot and bezel rims.

teacup (5): h 2" (5.1 cm), dia 2" (5.1 cm)
saucer (5): h 7/8" (2.3 cm), dia 3 7/16" (8.7 cm)

evening cup (5): h 1 5/16" (3.3 cm), dia 2 1/8" (5.4 cm)

plate (5): h 9/16" (1.5 cm), dia 4 7/16" (11.2 cm)

teapot (2): h 4" (10.2 cm), dia 3 1/2" (8.9 cm)

sugar bowl: h 3 7/8" (9.9 cm), dia 2 15/16" (7.4 cm)

creamer: h 3 7/8" (9.9 cm), w 5 1/2" (14

cm), d 3 1/8" (7.9 cm)

References: PMA, *Philadelphia: Three Centuries of American Art* (Apr. 11–Oct. 10, 1976), p. 234, no. 193; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 177.

This tea service belonged to Hannah Elizabeth Jones, daughter of Isaac Cooper Jones. It was sent from China by Nathan Dunn, who wrote on December 14, 1825, to Jones, "For thy youngest daughter I have sent a Tea Set of Small China ware. . . ." A memorandum that listed seven boxes of chinaware sent aboard the ship for Jones included "One Tea Set gilt and painted small China ware" (LCP).

to send, for thy youngest ~~son~~ daughter I have sent a Tea set of small China ware and a book of paintings of some of the flowers and birds of this country, of both I perceive they have selected those of the richest colours, of which the observations of some of our ablest naturalists are completely verified; that the gaudy colours of flowers of warm climates are destitute of fragrance, and the beautiful plumage of birds of note.

Hoping that the execution of these orders may meet the approbation of the female part of thy family. I remain with much respect thy friend.

Nathan Dunn

For the New Jersey
Captain John M. Whitall

Detail of letter written to Isaac Cooper Jones by Nathan Dunn in Canton, December 14, 1825, in which he tells Jones that he has sent "a Tea

Set of Small China ware and a book of paintings" for his daughter (The Library Company of Philadelphia).



128. Book of Watercolors

Unknown Chinese artist
c. 1824

Leaf: Watercolor on pith mounted on paper
Private Collection

Sixteen leaves. Inscribed on flyleaf: *Hannah E. Jones*. Eight watercolors of pairs of male and female birds with flowers: peacocks with begonias, parrots with convolvulus, kingfishers on a litchi branch (shown), ring-necked pheasants with roses, babblers on an evergreen branch, unidentified water birds (perhaps a species of ibis), silver pheasants with peonies,

and golden pheasants on a sweet olive branch (shown) (see Rodolphe Meyer de Schauensee, *The Birds of China* [Washington, D.C., 1984], pls. 1, 8, 12–13, 22; p. 191, fig. 7). Six watercolors of roses and other flowering plants with butterflies, flies, grasshoppers, caterpillars, and bugs (one shown). One watercolor of the Hoppo's boat with four flags (shown). Each mounted on paper and framed by pale blue ribbon. Woven cloth cover in a green, black, and yellow honeycomb and key-fret pattern. Ties are missing.

watercolor: 4⁵/₁₆ x 6¹¹/₁₆" (11 x 17 cm)

Similar: Carl L. Crossman, *The China Trade*

(Princeton, N.J., 1972), p. 119, no. 98.

The book was sent from China by Nathan Dunn to Hannah Elizabeth Jones. In his letter of December 14, 1825, to Isaac Cooper Jones, Dunn wrote, "For thy youngest daughter I have sent . . . a book of paintings of some of the flowers and birds of this country, of both I perceive they have selected those of the richest colours, of which the observations of some of our ablest naturalists are completely verified, that the gaudy colours of flowers of warm climates are destitute of fragrance, and the beautiful plumage of Birds of note" (LCP). Pith (Fatsia papyrifera) cut into thin sheets was often called rice paper.

129. Miniature Tea Service (partial)

Early to mid-nineteenth century
Porcelain decorated with overglaze black enamel and gilding
Collection of Mr. and Mrs. James O. Moore; Collection of Mrs. Jesse Slingluff

Three pieces. Central scene of a distant countryhouse; stream, bridge, and large tree to the left. Gilded inscription below: *R&HO*. Gilded bands around cavetto and rims. Unglazed foot rims.

evening cup: h 1³/₈" (3.5 cm), dia 2³/₁₆" (5.6 cm)

teacup: h 2" (5.1 cm), dia 1¹⁵/₁₆" (5 cm)
plate: h ⁹/₁₆" (1.5 cm), dia 4¹/₂" (11.4 cm)



Similar: Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repros. pp. 176–77.

R&HO stands for Rebecca and Hannah Oakford, daughters of Richard and Hannah Oakford. The



house and surroundings are probably a stock pattern and do not necessarily represent the Oakford home. No doubt this child's tea service was sent to the Oakfords from China by their agent Nathan Dunn, as were the miniature service and watercolor book owned by Hannah Elizabeth Jones (see nos. 127–28).



130. Punch Bowl

Early nineteenth century
Porcelain decorated with overglaze blue,
purple, orange, and sepia enamel
Private Collection

Four floral clusters of blue flowers and purple leaves on exterior. Orange wave chain around foot. Interior and exterior rims have blue husk

chain between sepia bands. Interior center has a blue and purple floral cluster. Unglazed foot rim.

h $6\frac{3}{16}$ " (15.7 cm), dia $5\frac{9}{16}$ " (14.2 cm)

Similar: Jean McClure Mudge, *Chinese Export Porcelain for the American Trade, 1785-1835*, 2d ed. (Newark, Del., 1981), fig. 33A.

This punchbowl was imported from China by Isaac Cooper Jones to be used at the wedding of his daughter Lydia and Dr. Caspar Wistar, June 8, 1826. In her letter of June 19, 1826, to Samuel Jones, Hannah Firth Jones wrote that the wedding "was anything but a stiff and formal company, the relatives on either side appeared pleased with greeting those on the other" (Society Misc. Collection, HSP).



131. Tea Service (partial)

Early nineteenth century
Porcelain decorated with overglaze black enamel and gilding
Collection of Mr. and Mrs. James O. Moore; Collection of Mrs. Jesse Slingluff

Forty-two pieces. Central scene of an arching tree framing a shepherd wearing a hat leaning on a crook as he tends two recumbent goats. Design drawn to resemble an engraving. Inscribed: JAO. Inscription and rims are gilded. Unglazed inverted foot rims.

evening cup (12): h $1\frac{15}{16}$ " (5 cm), dia $3\frac{1}{2}$ " (8.9 cm)
saucer (12): h $1\frac{3}{8}$ " (3.5 cm), dia $5\frac{5}{8}$ " (14.3 cm)
butter plate (15): h $\frac{13}{16}$ " (2 cm), dia $6\frac{1}{8}$ " (15.6 cm)
shallow bowl (3): h $1\frac{1}{2}$ " (3.8 cm), dia $7\frac{7}{8}$ " (20 cm)

This service bears the cipher of Joseph and Ann (Cox) Oakford. Joseph (1795-1826) was the brother of Richard Oakford. For a service decorated with a similar scene, see no. 35.



SMITH

JOSEPH SMITH (1770–1845) was the son of Robert Smith (1720–1803) and his wife Margaret Vaughan, and the grandson of John Smith (1686–1765), who left Ireland around 1720 to come to Pennsylvania. Joseph Smith was first employed about 1788 as a clerk in a store in Pughtown, Chester County. Later, probably in 1789, he and James Wright ran a store in Columbia, Lancaster County, where Joseph Smith was the first postmaster. Joseph's older brother John (1762–1815) operated the Joanna iron furnace in Berks County, and Joseph Smith and James Wright were agents for the sale of the iron.

Joseph Smith moved to Philadelphia, probably in 1796, and opened a business in which he continued to be an agent for the sale of the Joanna Furnace iron. His business soon expanded, and he became a shipping merchant, trading with China, India, Ireland, and Germany. Among the items he imported from China for his own use were two dinner services, blue and white for everyday and white with the Smith arms for important occasions.¹ The Philadelphia city directories show that his store was at 23 South Wharves, at the Chestnut Street Wharf. Joseph Carson (1778–1817) was his partner for a time at that location, where the countinghouse of their general commercial enterprise occupied the second floor, the iron store, the ground floor.² By 1818, according to city directories, Joseph Smith had been joined in business by his nephew Joseph Smith Kennedy, son of his sister Margaret (1765–1847) and her husband Samuel Kennedy (1768–1807). Smith and Kennedy were investors in the *China Packet*, which returned to Philadelphia from Canton on March 31, 1819.³ The following year Joseph Smith Kennedy died in Haiti, where he had gone as a supercargo for his uncle. Joseph Smith left the importing business and became a stockbroker. He was a close friend of his second cousin, the inventor Robert Fulton, and during these years invested in several of Fulton's ventures, including the steamboat *Delaware*, built in 1816.

In 1824 Joseph Smith left Philadelphia and moved to his 172-acre farm in Chester County, which he had purchased in 1803 and used as a summer home. There he managed his farm and a nearby marble quarry. After a stroke in 1839, he moved to West Chester to be with his son Persifor Frazer Smith; there Joseph lived until his death in 1845. He was survived by his wife, Mary Frazer (1780–1862), daughter of Colonel Persifor Frazer.

1. For family history, see Joseph S. Harris, *Record of the Smith Family* (Philadelphia, 1906), pp. 7, 10, 27, 35, 39–44, 52, 63.

2. Abraham Ritter, *Philadelphia and Her Merchants* (Philadelphia, 1860), p. 36.

3. *China Packet Manifest*, Mar. 31, 1819, NA.



132. Seal

c. 1830–40

Ivory with mother-of-pearl intaglio-cut seal

Collection of Clive E. Driver

Double-ended carved ivory seal in five parts that screw together. A dragon among clouds,



butterfly, and flowers surround the cylindrical middle. A petal design is at both ends. Smaller cylinders between the body and the ends have plain, hatched, and gadrooned bands of petals flaring to flat bases for mother-of-pearl intaglio-cut seals. Rectangular seal engraved with a fully rigged ship, asail and flying the American flag, above an inscribed *BFS*. Square seal at the opposite end

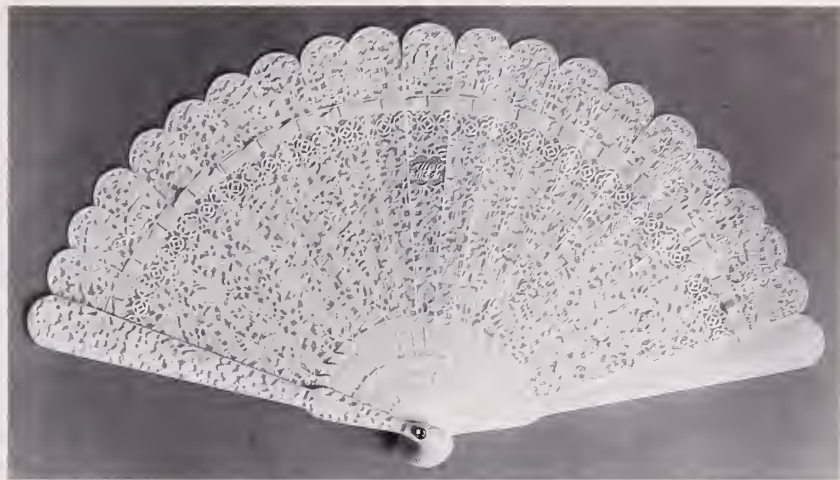


inscribed *BFS* in a decorative design. Ink remains on the seals.

1 3³/₈" (8.6 cm), dia 1" (2.5 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 194, no. 164.

The initials may stand for Beaton Smith (1802–1861), a nephew of Joseph Smith.



133. Fan

c. 1830–40
Ivory
Collection of Clive E. Driver

Brisé type. Nineteen sticks, two guards. Carved and pierced decoration. Carved with flora, Chinese figures, and pavilions (some at an angle). White connecting ribbon with alternating cash and florettes in cartouches below. Central scalloped oval is inscribed *MES*. Gorge decorated with a broad band of petals and flowers. Each stick incised with a Chi-

nese numeral at the bottom of the gorge on the front of the fan to indicate order of assembly. Guards carved in relief on face; incised decoration on reverse.

l (guard) 7¹/₂" (19 cm), spread 13³/₈" (33.9 cm)

Similar: Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), pp. 92–93, no. 19.

The initials stand for Margaretta Smith (1796–1878), niece of Joseph Smith and sister of Beaton Smith. This fan and no. 134 are a pair.



134. Fan

c. 1830–40
Ivory
Collection of Clive E. Driver

Brisé type. Nineteen sticks, two guards. Carved and pierced decoration. Carved with flora, Chinese figures, and pavilions (some at an angle). Below a white connecting ribbon a trio of lozenge, cash, and flower alternate by stick with a flower in a rectangle. The rectangle on the central stick contains a bird, on the guards, pavilions. Central scalloped oval is inscribed *SKK*. Gorge decorated with a dia-

mond band above a broad band of flowers. Each stick incised with a Chinese numeral at the bottom of the gorge on the front of the fan to indicate order of assembly. Guards carved in relief on face; incised decoration on reverse.

l (guard) 7¹/₂" (19 cm), spread 13³/₈" (33.9 cm)

Similar: Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), pp. 92–93, no. 19.

The initials stand for Joseph Smith's niece Susan Kennedy, born c. 1795–1800. This fan and no. 133 are a pair.



135. Parasol Fittings

c. 1830–40
Ivory
Collection of Clive E. Driver

Two sets, each of seven pieces that screw together: handle (in four parts), two rods, and a finial. Some pieces marked with carved and inked Chinese numerals at the joints to indicate placement. Handle is decorated with flowers, leaves, dragons, butterflies, birds, and a phoenix against clouds carved in low relief. Banded with florette, petal, hatching, and meander patterns. Oval reserve inscribed *MES* on one handle and *SCK* on the other. The tapering rod has vines and flowers on a cross-hatched field. Ends uncarved. A graduated bulbous finial, carved like the handle's bands, screws onto the plain rod.

MES fittings
handle: 1 17³/₁₆" (43.7 cm)
rod: 1 12³/₁₆" (31 cm)
rod with finial: 1 6⁵/₁₆" (16 cm)

SCK fittings
handle: 1 17⁵/₁₆" (44 cm)
rod: 1 12³/₁₆" (31 cm)
rod with finial: 1 6¹¹/₁₆" (17 cm)

The initials stand for Joseph Smith's nieces Margaretta Smith and Susan Kennedy.



136. Cardcase

c. 1830–40
Ivory
Collection of Clive E. Driver

Carved with Chinese men and women in pavilions, enclosed gardens, and boats and on horseback among trees, flowers, and birds. Inscribed *MES* in an oval reserve. Contained in a cardboard box covered with black, yellow, and red silk. *MES* inscribed on the bottom of the box.

h 4⁵/₈" (11.7 cm), w 2¹⁵/₁₆" (7.4 cm), d 1³/₁₆" (2 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), repro. p. 197; *University Hospital Antiques Show* (Philadelphia, 1972), p. 191, fig. 4; Neville John Irons, *Silver and Carving of the Old China Trade* (Hong Kong, 1983), pp. 186–87, no. 52.

The initials stand for Margaretta Smith, a niece of Joseph Smith. Although no label appears on the box that contains this cardcase, the fact that the carving is nearly identical to that on a case contained in a similar box that bears a label (no. 137) suggests that this, too, was purchased from the carver Luenchun.



137. Cardcase

c. 1830–40
Ivory
Collection of Clive E. Driver

Carved with Chinese men and women in enclosed gardens, pavilions, and boats amid trees, flowers, and birds. Inscribed *SCK* in an oval reserve. Contained in a cardboard box covered with black, yellow, and red silk. Inscribed on label on inside of lid: *Luenchun Mother o'pearl Ivory and Tortoiseshell Carver No. 6 New China Street [Canton]*. *SCK* inscribed on the bottom of the box.

h 4⁵/₈" (11.7 cm), w 2¹⁵/₁₆" (7.4 cm), d 1³/₁₆" (2 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), repro. p. 197; *University Hospital Antiques Show* (Philadelphia, 1972), p. 191, fig. 4; Neville John Irons, *Silver and Carving of the Old China Trade* (Hong Kong, 1983), pp. 186–87, no. 52.

The initials stand for Joseph Smith's niece Susan Kennedy.



138. Chairs (2)

Early nineteenth century
 Bamboo
 Collection of Mr. and Mrs. Herman L. Fellton

Arms and legs formed from whole bamboo canes. Thin strips of bamboo form openwork designs on the backs, arms, and seat rails. Back legs are canted. Back supports extend above the backs, and their bone tips are incised with concentric circles. Seats recaned. Box stretchers, sloping arms.

chair: h 35" (88.9 cm), w (seat) 19" (48.3 cm), d (seat) 16¹/₈" (40.9 cm)

chair: h 35" (88.9 cm), w (seat) 19³/₁₆" (48.8 cm), d (seat) 16" (40.6 cm)

Similar: Clifford Musgrave, *Regency Furniture 1800–1830* (London, 1961), no. 24a; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 160, no. 132; Edward T. Joy, *English Furniture 1800–1851* (London, 1977), repro. p. 99.

The seats of these chairs have been recaned, and although the chairs, which were owned by the Smith family, appear fragile, they are in fact sturdy. Ships' manifests give evidence that many such chairs were imported to Philadelphia; the extension chair (no. 139) and this pair serve as very good examples of the most common forms.

HAYES



Jacob Eichholtz (American, 1776–1842), *Patrick Hayes*, c. 1800. Oil on canvas, 30 x 25" (76.2 x 63.5 cm). Collection of W. Horace Hepburn

The lender of this painting is the great-great-grandson of Patrick Hayes, who is shown here wearing the order of the Society of the Cincinnati.

PATRICK HAYES (1770–1856) was born in Ireland, the youngest of three children of Thomas Hayes (died 1785) and his wife, Eleanor Barry (died c. 1780), sister of Commodore John Barry (1745–1803). After the death of his parents, Patrick and his older brother Michael (died 1801) came to America, probably in April 1787, to live with their uncle John Barry, who later adopted Patrick.¹ When John Barry left Philadelphia for Canton on December 12, 1787, as master of the ship *Asia*, he brought with him Patrick, who kept a journal of the outward passage to China;² they returned to Philadelphia on June 4, 1789. In 1795 Patrick Hayes married Elizabeth Keen (1764–1853), who had come to live with her first cousin Sarah, wife of John Barry, during his long voyage to China.

Hayes made at least three additional trips to China: as a mate in the *New Jersey*, Captain John Rossiter, which returned to Philadelphia on April 5, 1800; and as captain of the *George Washington*, which departed for Canton on March 17, 1803, and returned on April 24, 1804, and the *Dorothea*, which departed for Canton on April 19, 1805, and returned on March 29, 1806. He was also an investor in these trips to China, as well as in other ventures on which he did not sail.³ In the *George Washington*, he invested more than \$13,000, mostly in fabrics, teas, and chinaware, but over \$1,500 was invested in miscellaneous goods, including fans, umbrellas, shawls, handkerchiefs, tortoise-shell combs, fish counters, paintings on glass and canvas, bamboo chairs, matting, window screens, and foodstuffs.⁴ He also invested heavily in the voyage of the *Dorothea* that he captained, and included in his personal cargo were presents for his children: little green jackets for the boys, a fan for his daughter, and "something very handsome" for his oldest son. The *Dorothea* departed for Canton again on April 24, 1806, with Captain Martin Dougherty, who purchased fabrics, teas, and two sets of ciphered china for Hayes.⁵

There is no evidence that Hayes ever returned to Canton after his trip in the *Dorothea* in 1805–6. Edward Carrington, who had offered to act as Hayes's agent in Canton, a year later informed Hayes that the hong merchant Consequa had received Hayes's present of a case of cordials and that Captain Dougherty had dealt with the merchant Poonqua on Hayes's behalf. Later Poonqua himself wrote to Hayes asking for full payment on the balance of his note.⁶

Until at least 1827 Hayes continued to sail as a ship's captain, primarily on voyages to Havana.⁷ During and after this time he was probably also a merchant. In 1842 he was harbor master and from 1843 to 1849 master warden of Philadelphia, after which he apparently retired. He was a director of the Marine Insurance Company of Philadelphia from 1833 to 1844, and a member of both the Society for the Relief of Masters of Ships and the Society of the Cincinnati. For a large part of his life he lived at the northwest corner of Ninth and Locust streets in Philadelphia. A Roman Catholic, Hayes was buried with his uncle Commodore Barry in Saint Mary's Cemetery, Philadelphia.⁸

Patrick Hayes's older brother Michael also had a seafaring career. Soon after his arrival in America he sailed with Captain John Rossiter, and from 1793 to 1800 evidently made at least four voyages to Canton.⁹ Patrick Hayes's son Thomas (1801–1849) was also connected with the China trade. As early as 1817 he accompanied his father on a voyage to Havana, and in April 1818 Thomas departed Philadelphia for Canton on board the *China Packet*. It returned on March 31, 1819, with silk, fire-works, and sweetmeats belonging to young Thomas. By November 1819 Thomas had become a ship's captain, sailing primarily to Europe and South America.¹⁰ Hayes's two youngest sons, Isaac Austin (1802–1839) and Patrick Barry (1809–1863), sailed as supercargoes and became partners in an exporting house in Brazil.

1. For biographical data, see William Bell Clark, *Gallant John Barry, 1745–1803* (New York, 1938), p. 329, chart opposite p. 494; William Bell Clark, "Calendar of Correspondence of Patrick Hayes Between 1795 and 1843," Collection of Mr. and Mrs. Austin Barry Hepburn; and Gregory B. Keen, "The Descendants of Jöran Kyn, the Founder of Upland," *PMHB*, vol. 5, no. 1 (1881), p. 85.

2. Journal of Patrick Hayes, *Ship Asia*, 1787–88,

Hepburn Collection, PMM.

3. Maritime Records, Port of Philadelphia, Alphabetical Masters and Crews, 1789–1880, sec. 5, vol. 1 (1793–1802), year 1800, p. 21 (microfilm, PMM). In 1799–1800 Hayes invested in porcelain in the *Canton* (Manifest, Apr. 15, 1800, NA), and invested 2,000 Spanish dollars in the *New Jersey* (Bill of Lading, May 3, 1800, Hepburn Collection, PMM).

4. See Patrick Hayes, off Macao, to Elizabeth

Hayes, Philadelphia, Nov. 21, 1803, Collection of Mr. and Mrs. Austin Barry Hepburn; Invoice of Merchandise Shipped by Patrick Hayes on Board the Ship *George Washington*, Hepburn Collection, PMM.

5. Invoice of Merchandise Shipped by Patrick Hayes on Board the *Dorothea*, and Inventory of Cargo, Ship *Dorothea*, both in Hepburn Collection, PMM; and Patrick Hayes, Canton, to Elizabeth

Hayes, Philadelphia, Nov. 11, 1805, and Invoice of Merchandise Shipped by M. D. Dougherty on Board the Ship *Dorothea*, Canton, Nov. 30, 1806, both in the Collection of Mr. and Mrs. Austin Barry Hepburn.

6. Carrington to Hayes, Nov. 29, 1805, and Nov. 30, 1806, Hepburn Collection, PMM; and Poonqua to Hayes, Mar. 14, 1809, Collection of Mr. and Mrs.

Austin Barry Hepburn.

7. Maritime Records, 1789–1880, sec. 5, vols. 1–23. A short biography and description of the Hepburn Collection at the PMM states that Hayes also sailed to Portugal and Bermuda.

8. Philadelphia city directories, 1828–54.

9. For his China voyages see Clark, *John Barry*, pp. 361, 376; Isaac Austin to Michael Hayes, May 8,

1797, Hepburn Collection, PMM; and American Art Association, Anderson Galleries, New York, *The Barry Collection* (Jan. 21, 1939), p. 38.

10. Maritime Records, 1789–1880, sec. 5, vol. 11 (1817), p. 382, vol. 12 (1818), p. 68, vols. 13–28 (1819–32); and *China Packet Manifest*, Mar. 31, 1819, NA.



139. Extension Chair

Early nineteenth century
Rosewood with caning
Frank S. Schwarz and Son, Philadelphia

Rectangular caned back curves backward; metal ratchets at arm level allow it to recline. The sloping caned arms end in carved balusters. Rectangular, straight-front caned seat. Carved, straight-front legs and canted back legs. The aproned, caned footrest has a stretcher between the two front legs and slides under the seat. The upper third of the back, seat, and footrest are reinforced with

horizontal bamboo slats. Chinese numerals are scratched on the seat's slats to indicate the order of their placement. Seat and back have been recaned. A dyed shellac covers the wood surface.

h 42⁷/₈" (108.9 cm), w 21¹/₄" (54 cm),
l 24³/₄" (62.9 cm), l (extended) 34³/₄"
(88.3 cm)

Similar: Thomas H. Ormsbee, *A Field Guide to Early American Furniture* (New York, 1957), p. 65, no. 44; Robert Bishop, *Centuries of Styles of the American Chair, 1640–1970* (New

York, 1972), p. 267, no. 409.

This extension chair, also known as a gout chair, is said to have belonged to Commodore John Barry (1745–1803), uncle of Patrick Hayes. However, it may have instead been the property of his nephew. A "sick chair" is listed in Hayes's will of 1856. A "sick chair," valued at three dollars, also appears in the inventory and appraisal of his estate (book 36, file 295, p. 308, microfilm, HSP). In addition the style of this chair seems to indicate manufacture in the early nineteenth century rather than the late eighteenth, which further suggests ownership by the younger man.

140. Tea Box

Late eighteenth–early nineteenth century
Lacquered wood
Frank S. Schwarz and Son, Philadelphia

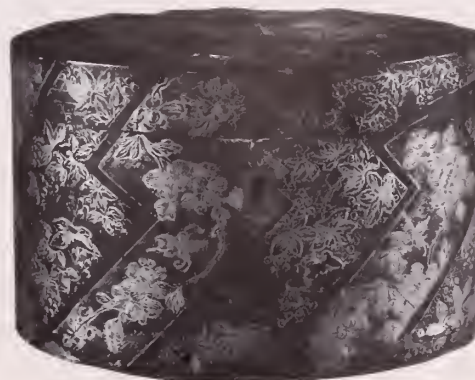
Gilded and red decoration on black. PH on central oval reserve on the hinged lid. Front keyhole. Body decorated with a lightning-bolt design in which a grape-leaf pattern on a diapered ground alternates with peonies.

Peony spray on interior of lid. Tea caddy missing from interior.

h 4¹¹/₁₆" (11.9 cm), w 7¹³/₁₆" (19.8 cm), d
5³/₁₆" (13.2 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), repro. p. 172 (design).

The PH inscribed on the lid stands for Patrick Hayes.



BRECK



Bass Otis (American, 1784–1861), *Samuel Breck, Jr.*, c. 1816. Oil on panel, 11 $\frac{1}{2}$ x 9 $\frac{1}{2}$ " (29.2 x 24.1 cm). Philadelphia Museum of Art. Gift of Mrs. C. P. Beauchamp Jefferys. 66-53-1

1. A page from the manifest of the *Empress* showing items consigned to Ross is reproduced with no. 4 above.

2. Beginning in 1800 Samuel Breck kept diaries, parts of which were published as "The Diary of Samuel Breck," ed. Nicholas B. Wainwright, *PMHB*, vol. 102 (1978), pp. 469–508; vol. 103 (1979), pp. 85–113, 222–51, 356–82, 497–527. Other reminis-

BORN IN BOSTON, Samuel Breck, Jr. (1771–1862), was the son of Samuel Breck, Sr. (1747–1809), and his wife Hannah Andrews. Samuel Breck, Sr., was a merchant involved with the American China trade in its infancy; he invested in the *Empress of China*, purchasing a number of objects, some monogrammed *SB*.¹

Samuel Breck, Jr., left Boston in December 1782 to attend a military school in Sorèze, France, and did not return to America until July 1787. In 1787 or early 1788 he entered the Boston countinghouse of John Codman, where he remained until August 1790. After a second trip to Europe in August 1790, he was given \$10,000 by his father in 1791 to set up his own shipping business, and he established himself at No. 37 Long Wharf in Boston.²

In the fall of 1792 Samuel Breck, Jr., and his parents moved to Philadelphia, and by September 1793 he had resumed his mercantile career, with his countinghouse on Walnut Street Wharf. In December 1795 he married Jean Ross, daughter of John Ross, wealthy East Indies merchant, and sister of Charles Ross (q.q.v.), who was a supercargo on many voyages to Canton. While in China in 1809, Charles Ross purchased a large set of china from the hong merchant Syngchong for his sister and brother-in-law.³

Sweetbriar, now one of the restored houses in Philadelphia's Fairmount Park, was built for the Brecks in 1797. Apparently terminating his mercantile business, Samuel Breck moved to his new home, remaining there until 1836. There his only child Lucy was born and died of typhoid fever at the age of twenty-one. Breck was never again actively involved in business, turning instead to public service. He was a member of the Pennsylvania senate from 1817 to 1821 and again in the 1830s, and he served as a United States congressman from 1823 to 1825. He was also a member of such organizations as the Historical Society of Pennsylvania and the American Philosophical Society, and was a founder and president of the Institute for the Blind. In 1845 Breck's estate was valued at \$250,000.⁴ He died in 1862 at the age of ninety-one.

cences were published as *Recollections of Samuel Breck with Passages from His Note-Books, 1771–1862*, ed. H. E. Scudder (Philadelphia, 1877). For biographical material, see *DAB*, s.v. "Samuel Breck"; Harold Donaldson Eberlein and Cortlandt Van Dyke Hubbard, *Portrait of a Colonial City* (Philadelphia, 1939), pp. 482–92; and Stephen N. Winslow, *Biographies of Successful Philadelphia Mer-*

chants (Philadelphia, 1864), pp. 61–69.

3. Receipt for \$2,000, Syngchong to Ross, Oct. 20, 1809, Samuel Breck Diary No. 4, vol. 5, 1827–31, HSP.

4. *Wealth and Biography of the Wealthy Citizens of Philadelphia* (Philadelphia, 1845), p. 6.



141. Counters (17)

Late eighteenth century
Mother-of-pearl

Philadelphia Museum of Art. Gift of the Reverend Charles Breck Ackley and the Misses Ackley. 39-49-7a-d; Gift of Mrs.

C. P. Beauchamp Jefferys. 66-53-13–24, 33

Each counter inscribed with *SB* in a roundel surrounded by floral sprays. Flowers on reverse. Rectangular counters have carved

edges. One round and one rectangular counter made into a brooch.

long rectangular counter (13): 1 $\frac{3}{16}$ x 2 $\frac{3}{8}$ " (2 x 6.1 cm)

short rectangular counter (2): 1 x 1 $\frac{1}{2}$ " (2.5 x 3.8 cm)

round counter (2): dia 1 $\frac{3}{16}$ " (3 cm)

Similar: Graham Shearing, "Chinese Mother-of-Pearl Card Counters," *Antique Collector*, vol. 48, no. 5 (May 1977), reprod. pp. 90–91; David Howard and John Ayers, *China for the West* (London, 1978), vol. 2, p. 668, no. 692; Neville John Irons, *Silver and Carving of the Old China Trade* (Hong Kong, 1983), pp. 206–7, no. 62; Christie's, New York, *Chinese and Japanese Ceramics and Works of Art* (Oct. 26, 1983), no. 424.

These counters were likely imported for Samuel Breck, Sr., then living in Boston, in the Empress of China, for the manifest lists "1 Sett Cypher'd Mother of Pearl Counters" for which he was charged ten dollars (see page from manifest reproduced with no. 4).



142. Counters (11)

Late eighteenth century
 Mother-of-pearl
 Philadelphia Museum of Art. Gift of the Reverend Charles Breck Ackley and the Misses Ackley. 39-49-7e; Gift of Mrs. C. P. Beauchamp Jefferys. 66-53-10, 12, 25-32

Nine round counters, with leaves and birds carved on both sides. The fish-shaped counter has birds in a roundel on one side only;

the rectangular counter has a central roundel carved with birds surrounded by a leaf-and-cloud decoration and carved edges.

- round counter (8): dia 1³/₁₆" (3 cm)
- round counter: dia 1" (2.5 cm)
- fish-shaped counter: 3¹/₁₆ x 1⁷/₈" (0.5 x 4.8 cm)
- rectangular counter: 5¹/₁₆ x 1¹/₂" (0.8 x 3.8 cm)

Similar: Graham Shearing, "Chinese Mother-

of-Pearl Card Counters," *Antique Collector*, vol. 48, no. 5 (May 1977), repros. pp. 90-91; David Howard and John Ayers, *China for the West* (London, 1978), vol. 2, p. 688, no. 692; Neville John Irons, *Silver and Carving of the Old China Trade* (Hong Kong, 1983), pp. 206-7, no. 62; Christie's, New York, *Chinese and Japanese Ceramics and Works of Art* (Oct. 26, 1983), no. 424.

For the values of counters, see no. 10.



143. Soup Plates (2)

Late eighteenth-early nineteenth century
 Porcelain decorated with overglaze blue enamel and gilding
 Philadelphia Museum of Art. Gift of Miss Anna Shaw. 39-50-1,2

Central decoration of an eight-pointed gilded star radiating from a circle inscribed SJB. Cir-

cle composed of a band of blue triangles with gilded dots alternating with white triangles with blue dots. Design repeated on the cavetto, where it is outlined with gilding. Border decorated with a blue band with gilded stars and a blue scalloped band with gilded dots outlined with gilding.

h 1¹/₂" (3.8 cm), dia 9¹/₂" (24.1 cm)



Reference: Callie Huger Ebird and Katharine Gross Farnham, *Chinese Export Porcelain from the Reeves Collection at Washington and Lee University* (Lexington, Va., 1973), p. 46, fig. 44, no. 212.

Similar: David Sanctuary Howard, *Chinese Armorial Porcelain* (London, 1974), repro. p. 767 (border).

SJB is the cipher of Samuel and Jean (Ross) Breck.

LITTLE IS KNOWN of the origins and early life of merchant Edward Thomson (1771–1853). As early as 1794 he and his brother George (1769–1823) were listed in the Philadelphia city directory as merchants at 129 Market Street. Edward married Ann Renshaw (1773–1842) in 1796 at Christ Church, Philadelphia, and became a leading merchant in the China and India trade.¹ He owned many ships, including the *Addison*, the *Clothier*, the *Thomas Scattergood*, the *Benjamin Rush*, the *William Savery*, the *Adriana*, and the *Atlantic*.² In July 1822 he wrote of himself, “Few persons are more extensively engaged in the trade, than myself”; a month later John Sergeant, a congressman from Philadelphia, wrote that Thomson’s “commercial intercourse with China . . . for some years past has probably been greater than that of any merchant in the United States.”³

These letters were written in connection with Edward Thomson’s attempts to have his son Richard Renshaw Thomson (1799–1824) appointed United States consul in Canton. Richard, who at an early age had gone to China where he spent three years as his father’s agent,⁴ received the appointment as consul on August 22, 1822,⁵ and shortly thereafter again sailed for Canton. In addition to serving as consul, he traded in Canton under the firm name of Thomson & Co. Richard soon became ill, however, and returned to Philadelphia in the *Benjamin Rush*; he died on June 26, 1824, the day after he arrived home.

Shortly after Richard’s death, Edward Thomson wrote to Secretary of State John Quincy Adams recommending his son John Renshaw Thomson (1800–1862) for the Canton consulship: “The object of this communication is to request the favor of you, Sir, to recommend to the President, my son John R. Thomson, now acting as consul in Canton for this office. He has resided in Canton between five and six years and previously applied for the appointment but withdrew the application in favor of his elder brother.”⁶ The commission was made on July 1, 1824. The Princeton-educated John Thomson had first traveled to China in 1817, and in 1820 opened a commercial house in Canton. He returned to Philadelphia at least once, arriving on July 29, 1822, in the *Addison*,⁷ and returned to Canton early in 1824. Like his brother, John did not remain long in the position of consul. In March 1825 he left Rodney Fisher (q.v.) in charge of his post,⁸ and departed for home, where he was married on December 21, 1825, to Annis Stockton. John later became a United States senator from New Jersey (1853–62).

In 1825–26 Edward Thomson’s business failed. According to one source, the American market had become overstocked with tea and Thomson, one of the leading tea merchants, was unable to pay the back duties suddenly demanded by the United States government.⁹ He died at the age of eighty-two, having been retired for many years.

1. For biographical data on the Thomsons, see Helen Noble Worst, “Thomson Data,” 1967, Department of Far Eastern Art, PMA; and Stephen N. Winslow, *Biographies of Successful Philadelphia Merchants* (Philadelphia, 1864), p. 237.

2. See Worst, “Thomson Data”; J. Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609–1884* (Philadelphia, 1884), vol. 3, p. 2215; and Edward Thomson to Benjamin Rush, May 18, 1816, in Jas. L. Smith Correspondence . . . Robt. Waln on Banking and Foreign Trade, Waln Correspondence, 1774–1818, Waln Collection, HSP.

3. Thomson to Caesar Rodney, July 1, 1822; and Sergeant to John Quincy Adams, Aug. 7, 1822, M-439, reel 17, NA.

4. Thomson to Rodney cited in n. 3 above.

5. Lists of Consular Officers by Post, 1789–1939,

RG 59, General Records of the Department of State, NA.

6. Thomson to Adams, June 29, 1824, M-439, reel 17, NA.

7. *Addison* Manifest, July 29, 1822, NA.

8. John Thomson to Henry Clay, Sept. 4, 1825, Dispatches from United States Consuls in Canton, RG 59, General Records of the Department of State, NA. For Thomson’s appointment, see the Lists of Officers cited in n. 5 above.

9. Sydney Greenbie and Marjorie Barstow Greenbie, *Gold of Ophir: The China Trade in the Making of America* (New York, 1937), p. 151; and Jacques M. Downs, “American Merchants and the China Opium Trade, 1800–1840,” *Business History Review*, vol. 42, no. 4 (Winter 1968), p. 436.



144. Dinner Service (partial)

Early nineteenth century
 Porcelain decorated with overglaze orange enamel and gilding
 Collection of Anne J. Longfellow; Philadelphia Museum of Art. Bequest of Mrs. Harry Markoe. 43-51-27-34,36

Twelve pieces. Fitzhugh pattern, with gilded inscription *EAT*. Gilded crossed-branch handles and finials. Finials in the form of the torch-ginger flower on tureens, litchi finials on custard cups, and cassia flower finials on covered vegetable dishes. The left flange of hot-water plate is for water, the right for es-

caping steam. Unglazed bezel and foot rims.

- tureen: h $6\frac{3}{16}$ " (15.7 cm), w $7\frac{1}{2}$ " (19 cm), d 5" (12.7 cm)
- tureen: h 11" (27.9 cm), w 14" (35.6 cm), d $9\frac{5}{16}$ " (23.6 cm)
- hot-water plate: h $1\frac{13}{16}$ " (4.6 cm), dia $9\frac{13}{16}$ " (24.9 cm)
- plate: h 1" (2.5 cm), dia $9\frac{3}{4}$ " (24.8 cm)
- custard cup (4): h $3\frac{1}{2}$ " (8.9 cm), dia $2\frac{15}{16}$ " (7.4 cm)
- saucer: h $1\frac{3}{8}$ " (3.5 cm), dia $6\frac{11}{16}$ " (17 cm)
- gravy boat: h $3\frac{5}{16}$ " (8.4 cm), w $7\frac{1}{2}$ " (19 cm), d $3\frac{9}{16}$ " (9.1 cm)
- covered vegetable dish: h $5\frac{11}{16}$ " (14.5 cm), w 11" (27.9 cm), d $9\frac{11}{16}$ " (24.6 cm)

covered vegetable dish: h $6\frac{3}{16}$ " (15.7 cm), w $11\frac{3}{16}$ " (28.4 cm), d 10" (25.4 cm)

Similar: *Bulletin of the Society for the Preservation of New England Antiquities*, vol. 14 (Jan. 1924), pp. 100, 112, 119-21 (text); *University Hospital Antiques Show* (Philadelphia, 1972), p. 161, fig. 10; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 86.

This dinner service, inscribed EAT for Edward and Ann (Renshaw) Thomson, could have been ordered by their son Richard R. Thomson, United States consul to China in 1822-23.



SAMUEL VOLANS (1772/73–1858) was the son of Philadelphia ship captain Joseph Volans (died 1796) and his wife Mary.¹ Samuel too became a sea captain, and made voyages to Canton, Calcutta, Batavia, and ports in Europe. He was also an investor in chinaware, nankeens, tea, and merchandise, including fans, in the *Pigou*, which departed for Canton on April 12, 1796, and returned on March 14, 1797.² By February 1798 Volans was employed by Jesse and Robert Waln (q.q.v.) as captain of their ship *John Bulkeley* on a voyage to Batavia. Leaving the decision of the ship's final destination—Batavia or a port in India or China—to the supercargo, the Walns wrote their captain, "As your experience of the trade at Canton will make your services useful there, we have advised James Tatem [the supercargo] that we intend you shall share the Commissions with him for all the funds advanced on a Credit in China."³ This letter thus shows that by 1798 Volans had been to China. By December 1798 he had returned to Philadelphia and was ready to depart again for Batavia in the *William Penn*, also owned by the Walns. In a letter to the supercargo of that ship, they wrote that "Capt. Volans . . . is acquainted with the mode of doing business there [China]."⁴ In November 1799, when Volans was about to captain another voyage to Batavia in the *William Penn*, the Walns described him as "a very active carefull Man and has made several voyages to Batavia and Canton."⁵ Volans continued to captain ships headed for the East Indies and Europe, but there is no record of his making a voyage after 1805.⁶

In 1802 Samuel Volans married Mary Cooper (1775–1858), daughter of William Cooper (1740–1787); they had one son, William C., and three daughters, Matilda C., Emma, and Mary S.⁷

1. For biographical data, see Cooper Family Register, p. 105, Camden County (New Jersey) Historical Society; and Will of Joseph Volans, 1796, book 10, file 271, p. 421 (microfilm, HSP).

2. *Pigou* Manifest, Mar. 14, 1797, NA.

3. The Walns to Volans, Feb. 5, 1798, Robert and Jesse Waln Letter Book, 1798–1802, p. 6, LCP.

4. The Walns to James Tatem, Dec. 7, 1798, *ibid.*, p. 130.

5. The Walns to William Kenyon, Nov. 19, 1799, *ibid.*, p. 220.

6. The Walns to Volans, Feb. 21, 1801, *ibid.*, pp. 341–42; and Maritime Records, Port of Philadelphia, Alphabetical Masters and Crews, 1789–1880, sec. 5, vol. 2 (1803), p. 72, vol. 4 (1805), p. 107 (microfilm, PMM).

7. In 1845 Volans's assets totaled \$50,000. In 1852, when he wrote his will, he valued his household goods and apparel at \$1,500. See *Wealth and Biography of the Wealthy Citizens of Philadelphia* (Philadelphia, 1845), p. 20; and Will of Samuel Volans, 1858, book 40, file 170, p. 42 (microfilm, HSP).



145. Rhinoceros Horn and Stand

Early nineteenth century
Rhinoceros horn with blackwood base
Philadelphia Museum of Art. Gift of
Miss Edith Markoe Bache. 64-129-1a,b

Carved in the round with plants, fruiting peach trees, flowering magnolia and plum branches, grapevine, pine tree, and four of the Eight Taoist Immortals. A cup at top, about 3½" (8.9 cm) deep, is in the form of a lotus leaf, the stem of which extends one-third of the way down the center of the horn. Cloud patterns surround the lip of the cup.

horn: h 16¹³/₁₆" (42.7 cm), dia 5³/₁₆" (13.2 cm)

horn with stand: h 22¹¹/₁₆" (57.6 cm), w 12" (30.5 cm), d 7¹/₂" (19 cm)

Similar: Carl L. Crossman, *The China Trade*

(Princeton, N.J., 1972), p. 196, no. 167.

*Although the rhinoceros at one time ranged in southern China, it is now extinct in that area. The Chinese prized this animal's horns, really a compounded mass of hair, for many reasons. Medicinal compounds of the horn were used as tonics and aphrodisiacs. No doubt the horn which was cut away in the process of carving this ornament was saved, ground into a powder, and used as a potion, for sharp, pointed, black horns were particularly prized for tonics. Cups made of this material were thought to be able to reveal by sweating the presence of poison in a liquid. A pair of horns is the symbol of happiness and is one of the Eight Treasures. All the fruits and flowers carved here are of an auspicious nature—for example, the pine tree is a symbol of long life, the peach of immortality (see C.A.S. Williams, *Encyclopedia of Chinese Symbolism and Art Motives* [New York, 1964], p. 336).*

FRANCIS MARKOE (1774–1848) was the second son of Francis Markoe (1740–1779) and his wife Elizabeth Hartman (1755–1791). He was born on Saint Croix in the Danish West Indies, where his great-grandfather Pierre Marcou, a French Huguenot, had settled around 1685. Francis came to America for his education, and in 1791 graduated from Princeton College. He then entered a Philadelphia countinghouse, probably that of James Yard, a shipping merchant in the trade with Saint Croix, Spain, Havana, and Europe, and made voyages to the West Indies.¹

After his marriage in 1797 to Sarah Caldwell (1781–1862), daughter of Philadelphia shipping merchant Samuel Caldwell (1736–1798) of the firm of Mease and Caldwell, Francis Markoe lived almost entirely in Saint Croix. He returned to Philadelphia, most likely in 1807, and city directories show that he worked as a merchant from 1807 to 1825. He then moved to New York, probably after 1825, and there entered into partnership with his brother-in-law Thomas Masters in the firm of Masters, Markoe and Company, shipping and commission merchants in the English, West Indian, and British provincial trade.

One of Markoe's ten children was Francis, Jr. (1801–1871), who worked as a clerk in the State Department for many years, beginning in 1844.² At the age of fourteen Francis had been a crew member in the *Pacific*, which departed Philadelphia for Canton on May 14, 1815, and returned on May 17, 1816.³ He may have been the F. Markoe whom Samuel Breck (q.v.) saw dressed as a Chinese man at a fancy dress ball in 1828.⁴

1. For biographical information, see *Genealogy of the Families of Caldwell and Markoe*, pp. 15, 18, 42–47, GSP; and *DAB*, s.v. "Abraham Markoe."

2. Bruce Ambacher, "George M. Dallas, Cuba, and the Election of 1856," *PMHB*, vol. 97, no. 3 (1973), p. 320.

3. *Maritime Records, Port of Philadelphia, Alphabetical Masters and Crews, 1789–1880*, sec. 5, vol. 9 (1815), p. 84 (microfilm, PMM).

4. Samuel Breck, "The Diary of Samuel Breck, 1827–1833," ed. Nicholas B. Wainwright, *PMHB*, vol. 103, no. 2 (1979), p. 224 (Jan. 25, 1828).



146. Plates (2)

Late nineteenth century
Porcelain decorated with underglaze blue, overglaze orange enamel, and gilding
Collection of Mr. and Mrs. F. Markoe
Rivinus

Shown above, far left. Chinese design in the palette of Japanese Imari ware. Center: "broken-ice" pattern fence, rock, peonies, and chrysanthemums. Blue diaper alternating with orange floral sprays on cavetto. Border

of three floral sprays and a blue band.

plate: h 7/8" (2.3 cm), dia 8 7/8" (22.6 cm)
plate: h 1" (2.5 cm), dia 9" (23 cm)

Similar: Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 196.

These plates have descended in the Markoe family.

147. Bowl

Late eighteenth century
Porcelain decorated with underglaze blue; overglaze pink, black, white, orange, and green enamel; and gilding
Collection of Mr. and Mrs. F. Markoe
Rivinus

Shown above, third from left. Exterior has blue rocks, ground, and branches as well as a floral decoration that includes peonies, Prunus, and chrysanthemums. About one-third



is undecorated, except for a peony sprig. Gilded chrysanthemum (black on a green center) and two famille rose peonies stand out among the predominantly orange and blue flowers. Chrysanthemums, peonies, and a peony executed in famille rose enamel adorn half of the interior; the other half is undecorated (shown above). Unglazed rim and foot rim.

h 4 $\frac{1}{2}$ " (11.4 cm), dia 10 $\frac{1}{2}$ " (26.7 cm)

Similar: Christie's, London, *Fine Chinese Export Porcelain, Bronzes, Works of Art and Hardstones* (June 8, 1983), no. 440 (pattern).

This bowl has descended in the Markoe family.

148. Dinner Service (partial)

Late eighteenth century

Porcelain decorated with underglaze blue, overglaze orange and brown enamel, and gilding

Collection of Mr. and Mrs. F. Markoe Rivinus

Seven pieces (shown on p. 155, at right). Asymmetrical design of peonies, Prunus, and chrysanthemums. From a rock at the right, a puppy with a raised paw watches a parrot chained to suspended perch (food and water dishes at sides). The bird eyes a butterfly at the right. Rims turned brown during firing. One plate has brown on underside of rim. Inverted unglazed foot.

charger: h 1 $\frac{5}{16}$ " (3.3 cm), dia 13 $\frac{7}{8}$ " (35.3 cm)

charger: h 1 $\frac{11}{16}$ " (4.3 cm), dia 14 $\frac{11}{16}$ " (37.3 cm)

plate (5): h 1" (2.5 cm), dia 9" (22.9 cm)

Similar: W. B. Honey, *Guide to the Later Chinese Porcelain* (London, 1927), p. 67, pl. 98a.

This service has descended in the Markoe family.



149. Teapoy Tables (4)

Early to mid-nineteenth century

Lacquered wood

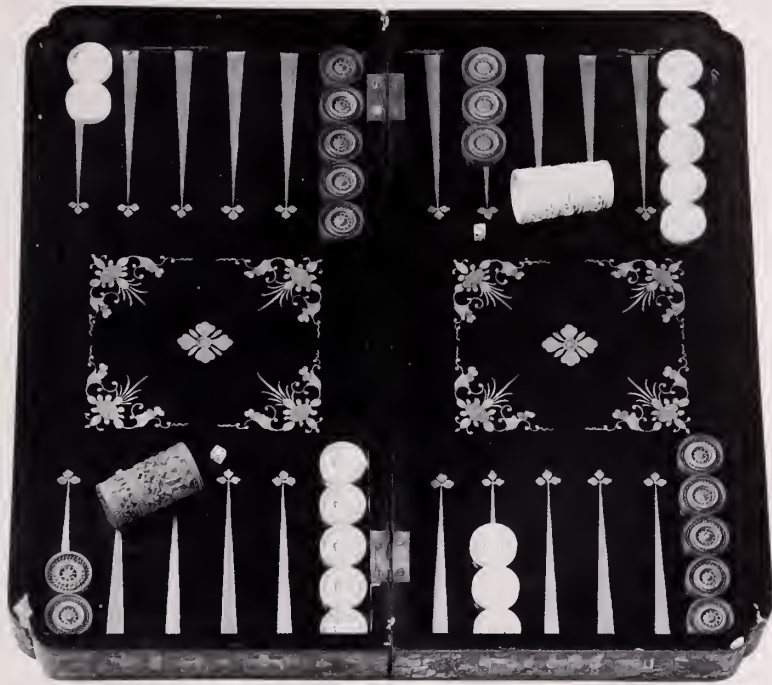
Philadelphia Museum of Art. Bequest of Mrs. Harry Markoe. 43-51-93-96

Gilded and red decoration on black. Top decorated with a central garden scene in a rectangle edged by gilded plain and narrow feather bands. Border of cartouches and ovals containing garden scenes surrounded by Buddhist symbols, butterflies, bats, and flowers on a diapered ground. Legs in the form of a lyre with a trefoil in the center are braced in the back by a curved stretcher. Gilded paw feet. Flowers and scrolling leaves decorate the legs and stretcher. Garden scene in cartouche is at the top and bottom of legs.

largest: h 27 $\frac{11}{16}$ " (70.4 cm), w 20" (50.8 cm), d 14" (35.6 cm)

smallest: h 26" (66 cm), w 12 $\frac{15}{16}$ " (32.8 cm), d 14" (35.6 cm)

Similar: Joseph Downs and Margaret R. Scherer, *The China Trade and Its Influences* (New York, 1941), fig. 65; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 183, no. 53.



150. Game Board

Early to mid-nineteenth century
Lacquered wood with ivory game pieces
Philadelphia Museum of Art. Bequest
of Mrs. Harry Markoe. 43-51-112 (1-35)

Gilded and red decoration on black. Plain, gilded checkerboard squares alternate with others containing a Chinese figure in a garden. Bordered by a band of garden scenes in cartouches surrounded by bats, butterflies, flowers, and Buddhist symbols on a stippled background. Sides decorated similarly. Interior reveals a backgammon board with gilded and red triangular game spaces. Central

squares with flowers in the corners and a central stylized red flower. Thirty-two ivory playing pieces (sixteen red, sixteen white) with perforated star design. Two ivory cups carved with garden scenes. Four dice with a red flower on sixth side.

board (closed): h 3¹/₂" (8.9 cm), w 20¹/₈" (51.1 cm), d 10" (25.4 cm)

cup (2): h 2¹/₂" (6.4 cm), dia 1³/₈" (3.5 cm)

game piece (32): dia 1⁵/₁₆" (3.3 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 183, no. 153; p. 195, no. 165.



McSHANE

EZEKIEL McSHANE (1777–1827), most likely the son of Barnabas McShane (died 1803), innkeeper at 43 North Third Street in Philadelphia, and his wife Sarah, is said to have traveled to China as a supercargo in 1802. In 1805 he married Ann Lynch (1782–1827), the daughter of Edward Lynch, a merchant to whom Ezekiel had been apprenticed. Ezekiel McShane is listed in the Philadelphia city directories as a merchant from 1808 to 1811 and as an accountant from 1813 until his death. In 1809 he was elected to the Society of the Friendly Sons of St. Patrick.¹

1. See John H. Campbell, *History of the Friendly Sons of St. Patrick and of the Hibernian Society for the Relief of Emigrants from Ireland* (Philadelphia, 1892), p. 488; W. A. Newman Dorland, "The Second

Troop Philadelphia City Cavalry," *PMHB*, vol. 46, no. 4 (1922), pp. 363–64; and Josephine Johnson to Mrs. William C. Lawrence, July 11, 1920, Society Collection, HSP.



151. Ezekiel McShane

Attributed to Ah Foo (Chinese, active Canton)
1802
Unidentified medium on ivory
Historical Society of Pennsylvania, Philadelphia

Copper frame has a glass-covered oval on reverse containing plaited hair and copper initials EMS.

2¹/₂ x 1⁵/₁₆" (6.3 x 5 cm)

Reference: Nicholas B. Wainwright, *Paintings and Miniatures at the Historical Society of Pennsylvania* (Philadelphia, 1974), p. 167 (text).



152. Mrs. Ezekiel McShane

Unknown Chinese artist
c. 1805
Reverse oil painting on glass
Historical Society of Pennsylvania, Philadelphia

Inscribed in pencil on reverse: *My mother Nancy [?] Lynch (McShane) painted on glass in China in the year 1805 age 20 years afterward married Ezekiel McShane. Daughter of Edward + Ann Lynch Philadelphia Died April 28, 1829 in her 44 year The original frame; inscribed in chalk: Ann Lynch McShane Chinese 1805.*

7¹/₂ x 5¹/₈" (19 x 13 cm)

Reference: Nicholas B. Wainwright, *Paintings and Miniatures at the Historical Society of Pennsylvania* (Philadelphia, 1974), p. 167 (text).

*This painting was copied in China from an American miniature, which is in the collections of the Historical Society of Pennsylvania (see Wainwright, *Paintings and Miniatures*, pp. 167–68).*

153. Mugs (2)

Late eighteenth–early nineteenth century
Porcelain decorated with underglaze blue and gilding
Historical Society of Pennsylvania, Philadelphia

Central landscape cartouche of pavilions, water, trees, rocks, birds, and a man in a boat. Top border of flowers and butterflies, bottom of key fret. Flanking the mug's crossed-branch handle are four flowers with a smaller flower between them. Biscuit of undecorated surface covered with small dots of glaze, giving the appearance and texture of sharkskin.

h 6¹/₈" (15.5 cm), dia 4¹¹/₁₆" (11.9 cm)

Similar: Herbert, Peter, and Nancy Schiffer, *Chinese Export Porcelain* (Exton, Pa., 1975), p. 128, nos. 349–50.



COMMODORE JAMES BIDDLE (1783–1848) was a son of Charles Biddle (1745–1821), who had a long seafaring career, and his wife Hannah Shepard.¹ James first went to sea in 1800 as a midshipman in the United States Navy on a voyage to the West Indies. After being promoted to lieutenant in 1807, he took a furlough and sailed to Canton as first officer of the *Mercury*, Captain Thomas Arnold, which departed Philadelphia on April 30, 1807, and returned on March 17, 1808.² While in Canton, James Biddle stayed in Imperial Factory No. 1, his accommodations arranged by his cousin George Washington Biddle, who was then in Canton as an agent for Stephen Girard (q.v.). After his stay in China he returned to naval duty, taking another furlough in 1811 to travel to Lisbon as supercargo of a merchant vessel. Biddle saw duty in the War of 1812, first in the *Wasp* and later in the *Hornet*, which captured a British ship, and his actions during the conflict distinguished him as a naval hero. After assuming command of the United States squadron in the Mediterranean in 1829, he signed a commercial treaty with Turkey. Returning home in poor health, Biddle served as governor of the Philadelphia Naval Asylum from 1838 to 1842. In 1845 he was appointed commodore of the East India squadron and was sent to Canton to exchange ratifications of the Treaty of Wanghsia between the United States and China, which opened five treaty ports to American traders. While in the East Biddle also visited Macao and the treaty ports as well as Japan, where he unsuccessfully attempted to initiate trade. Arriving home once again in poor health, in June 1848 he rested at Andalusia, the home of his late brother Nicholas and his sister-in-law Jane (Craig) Biddle, bringing with him gifts from the Orient. Several months later he died.³

George Washington Biddle (1779–1812), cousin of James Biddle, was the son of Clement Biddle (1740–1814) and his wife Rebekah Cornell. According to family tradition, George was born at Valley Forge and was the godson of George Washington, after whom he was named. Before 1805 Biddle went to China as a supercargo for Stephen Girard, against whose wishes he remained in Canton.⁴ He was in the habit of sending presents home, and on March 17, 1805, Biddle wrote his sister: "I have sent by Mr. Delany some little things for yourself and the rest of the family. Although we are in a kind of banishment here, I prefer it to the roving life of a supercargo. I can order and have almost anything made for you here."⁵ However, George Washington Biddle did return to the supercargo's life, serving in the *Asia*, which arrived in Philadelphia from Canton on May 16, 1810; on this voyage he brought back two Chinese gongs and two boxes with plants.⁶ He subsequently returned to China, where he died in 1812; he is buried in the Old Protestant Cemetery in Macao, close to the grave of the British artist George Chinnery.



Attributed to Jacob Eichholtz (American, 1776–1842), *James Biddle*, before 1837. Oil on canvas, 26½ x 22⅝" (67.3 x 56.6 cm). U.S. Naval Academy Museum, Annapolis, Maryland



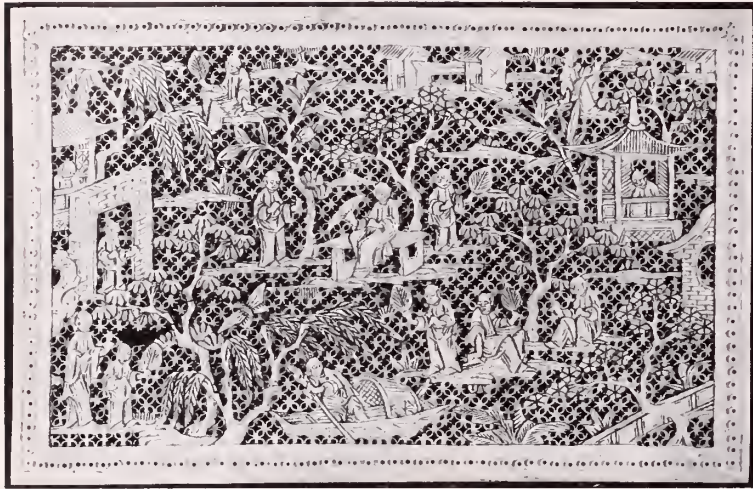
E. C. Young, "Lt. [James] Biddle, 1st Officer of a Merchant Ship, Whampoa, 1807," c. 1847. Ink and ink wash on paper. From "The Sketchbook of Commodore James Biddle." Collection of James Biddle

Alexander Biddle (1819–1889), son of George Washington Biddle's brother Thomas (1776–1857) and his wife Christine Williams, was another member of the Biddle family involved in the China trade. After graduation from the University of Pennsylvania in 1838, Alexander went to work for the countinghouse of Bevan and Humphreys. Four years later he traveled to Australia, Manila, and China as a supercargo. He then left the mercantile business and entered his father's banking firm, Thomas Biddle & Co. In 1855 Alexander Biddle married Julia Williams Rush. During the Civil War he attained the rank of colonel.⁷

1. For biographical information see Nicholas B. Wainwright, *Commodore James Biddle and His Sketch Book* (Philadelphia, 1966).
2. Maritime Records, Port of Philadelphia, Alphabetical Masters and Crews, 1789–1880, sec. 5, vol. 6 (1807), p. 43 (microfilm, PMM).
3. Nicholas B. Wainwright, "Andalusia, Country-

- seat of the Craig Family and of Nicholas Biddle and His Descendants," *PMHB*, vol. 101, no. 1 (Jan. 1977), p. 51.
4. Girard, Philadelphia, to Consequa, Canton, Dec. 16, 1805, Stephen Girard Papers, Girard College, Philadelphia.
5. George Washington Biddle Papers, 1805–12, Cad-

- walader Collection, HSP.
6. *Asia Shipper's List*, May 16, 1810, NA.
7. For biographical data, see John W. Jordan, ed., *Colonial Families of Philadelphia* (New York, 1911), vol. 1, p. 184; and J. Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609–1884* (Philadelphia, 1884), vol. 3, pp. 1948–49.



154. Box and Counters

Late eighteenth–early nineteenth century
Wood box fitted with an ivory panel
and containing mother-of-pearl counters
Private Collection

Lid of wood box fitted with a Chinese ivory panel carved with the Eight Taoist Immortals among trees and buildings set against a lattice. Box is of Western construction and probably was made in Philadelphia to hold the 140 counters. Sixty-nine (68 rectangular, 1 round) inscribed *B* in a central circular reserve on backgrounds that include birds, insects, animals, plants, and houses; figures in landscape on reverse. Diaper-patterned borders. Sixty-two rectangular, 5 short rectangular,

and 2 round counters inscribed *C* in a central roundel surrounded by flowers and stylized floral borders on one side, scenes of Chinese craftsmen at work on the other. Two counters have landscapes carved on both sides and no initials.

- box: h 2" (5.1 cm), w 7⁵/₁₆" (18.5 cm), d 5" (12.7 cm)
- B* counter (68): 1³/₁₆ x 2³/₁₆" (2 x 5.6 cm)
- B* counter: dia 1⁵/₁₆" (3.3 cm)
- C* counter (62): 1³/₁₆ x 2³/₈" (2 x 6 cm)
- C* counter (5): 1¹/₈ x 1⁹/₁₆" (2.8 x 4 cm)
- C* counter (2): dia 1⁷/₁₆" (3.6 cm)
- counter (2): dia 1¹/₈" (2.7 cm)

Similar: Graham Shearing, "Chinese Mother-of-Pearl Card Counters," *Antique Collector*,

vol. 48, no. 5 (May 1977), reprints pp. 90–91; David Howard and John Ayers, *China for the West* (London, 1978), vol. 2, p. 688, no. 692; Neville John Irons, *Silver and Carving of the Old China Trade* (Hong Kong, 1983), pp. 206–7, no. 62.

The *B* on these counters stands for Biddle, the *C* probably for Craig. Jane Craig, the wife of Nicholas Biddle, was the daughter of John Craig, on whose property the Biddle home Andalusia was built, encompassing much of the building Craig had erected in 1794. These counters could have belonged to either John or Jane Craig. In 1830 Nicholas Biddle renovated Andalusia to the state in which the home is now maintained by the National Trust.



155. Pelisse

Early to mid-nineteenth century
Chinese plain silk
Philadelphia Museum of Art. Gift of
Mrs. Richard Morris Williams, II.
58-97-5a,b

Gray, faded from lavender. High-waisted, straight front, with a full, gathered skirt at center back. Long, close-fitting sleeves are puffed at shoulders. High, round collar. Detachable, double capelet, fastened by blue silk satin ribbons and trimmed with blue satin wadded bands, fits under the collar; blue silk tassels on pointed front ends. Wadded bands of blue satin at wrists and collar, down the front, and around the bottom. Hooks down the front. Gray plain silk lining. Lamb's wool interlining.

pelisse: center back length 51³/₁₆" (130.1 cm), waist 27¹/₂" (69.8 cm)

capelet: center back length 7¹/₂" (19 cm), neck 16" (40.7 cm)

Similar: Elisabeth McClellan, *Historic Dress in America: 1800-1870* (Philadelphia, 1910), p. 139, figs. 96-98; Millia Davenport, *The Book of Costume* (New York, 1948), vol. 2, p. 829, fig. 234.

This dress was worn by Lydia Collins Biddle (1799-1848), daughter of Marks John and Jane (Dundas) Biddle, who married Francis Gordon, a Berks County judge, in 1828. Marks John Biddle was a first cousin of James Biddle.



156. Game Board

Early to mid-nineteenth century
Lacquered wood
Collection of James Biddle

Gilded, green, and red decoration on black. Checkerboard on one side bordered by a band of fiery dragons amid clouds on a diapered background. Slightly raised rim is decorated with a stylized leaf band. Cartouches of Chinese figure scenes against a background of flowers, leaves, and stipple on sides. Reverse is a backgammon board with high sides. Central gilded inscription: *Andalusia*. Flower-filled diamonds at tips of points of game spaces; two larger diamonds with flowers and leaves flank central inscription. Double row of dots at points' ends. Alternate points have a reddish cast.

h 1¹¹/₁₆" (4.3 cm), w 19¹/₂" (49.5 cm), d 19¹/₂" (49.5 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 183, no. 153; p. 195, no. 165.

Andalusia is the Biddle home on the Delaware River.





157. Plates (2)

Early to mid-nineteenth century
Lacquered wood
Collection of James Biddle

Gilded, green, and red decoration on black. Each plate decorated with a different scene of Chinese figures in a garden with a pavilion and three-story pagoda in the background.

h $1\frac{3}{16}$ " (2 cm), dia 7" (17.8 cm)

Similar: Harry Garner, *Chinese Lacquer* (London, 1979), nos. 186–87.



158. Fan

Mid-nineteenth century
Lacquered wood
Philadelphia Museum of Art. Gift of Mrs. H. Gates Lloyd. 63-120-17a,b

Brisé type. Nineteen sticks, two guards. Gilded and red decoration on black. Central scrolling cartouche has a garden scene set among Buddhist symbols on a diapered ground. Above a pale blue connecting ribbon each tip is adorned with a figure in a garden. Scrolling leaves on gorge. Fan contained in a cardboard box covered with green and white silk. Inscribed in vivid pink on label on interior of lid: *Linching N. 24 Old China Street [Canton]*.

l (guard) 8" (20.3 cm), spread 12" (30.5 cm)



159. Tilt-Top Table

Early to mid-nineteenth century
Lacquered wood
The Andalusia Foundation, Andalusia, Pennsylvania

Gilded, green, and red decoration on black. Tabletop decorated with scenes of processions, pagodas, sampans, and house boat surrounded by a border of fiery dragons amid clouds. Scrolling-leaf edge. Turned stand decorated with landscapes and leaf-and-ling chih (fungus, a symbol of longevity) band in relief. The three legs are in the form of scaled, arched backs of dragons; feet are open-mouthed dragon heads with red tongues.

h 31" (78.7 cm), dia $35\frac{11}{16}$ " (90.7 cm)

Similar: Joseph Downs and Margaret R. Scherer, *The China Trade and Its Influences* (New York, 1941), fig. 75; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 186, no. 156.

This table descended in the Biddle family.

160. Tea Box with Caddies

Early to mid-nineteenth century
Lacquered wood with pewter caddies
and ivory and brass fittings
Collection of James Biddle

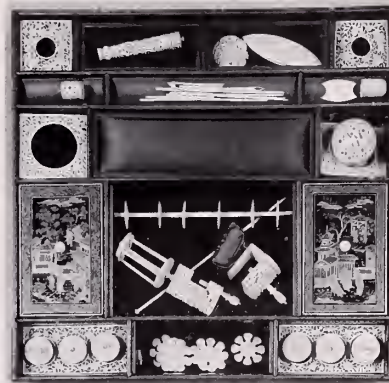
Elongated octagon. Gilded, green, and red decoration on black. Top decorated with a reserved garden scene, surrounded by a border of flaming dragons and clouds against a diapered background. Lid has convex edges. Sides have cartouches containing scenes of daily life against a scrolling leaf-and-flower pattern. Narrow borders of flowers and feathery leaves. Panels of a fish-roe design or flowers on a stylized flower

background on the base, which angles inward. Paw feet. Diamond-shaped keyhole on front; side handles. Scrolling leaves on inner rims. Fitted with two pewter caddies decorated with fish-roe, wave-chain, and flower patterns; lids have a central Chinese figure. Inner liners have ivory knob handles.

h 6⁷/₁₆" (16.3 cm), w 11⁵/₈" (29.5 cm), d 8¹/₂" (21.6 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 180, no. 150.

This tea box has descended in the Biddle family. The pattern is similar to that of the lacquered sewing table also owned by the family (see no. 161).



knobs; two of the tray compartments also have lids with ivory knobs. Compartment lids decorated with garden scenes bordered by stylized flowers and a feathery leaf band. Six sections have pierced and carved ivory fittings; three have shallow, removable trays (one containing a rectangular, red satin pincushion). The compartments hold the following ivory implements: First (top) row: needlecase, top of a reel holder, tatting shuttle. Second row: yard tape-measure holder, seven netting tools, bobbin (or shuttle), thimble. Third row: round box holding a reel holder (broken) with bamboo stem. Fourth row: fitted multiple winder, knitting needle, winding clamp, clamp with a square, red satin pincushion. Fifth row: six cotton thread barrels, seven flat thread winders.

h 26⁷/₁₆" (67.1 cm), w 25" (63.5 cm), d 16¹³/₁₆" (42.7 cm)

Similar: Sylvia Groves, *The History of Needlework Tools and Accessories* (New York, 1966), pls. 9, 27–29, 31, 37, 42, 75, 78, 96, 119, 143 (implements); Mary Andere, *Old Needlework Boxes and Tools* (New York, 1971), p. 36 (implements); Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 175, no. 145 (table).

For an explanation of the sewing implements, see no. 11.

161. Sewing Table

Early to mid-nineteenth century
Lacquered wood with ivory sewing implements and fittings
Private Collection

Green, gilded, and red decoration on black. Central cartouche on top depicts scenes of Chinese daily life. Unadorned oval reserve in center. Bordered by undulating bands of zigzag and small flowers and leaves, a band of fiery dragons amid clouds, scrolling leaves, and flowers. Scenes of Chinese daily life on

sides (in cartouches against a background of scrolling flowers and leaves) and the turned legs, feet, and stretcher. Furry paw feet support scallop-shell decoration. Fringed, red silk workbag with black lacquered wood bottom hangs from sliding frame under table (scrolling leaf edge of frame matches borders on bottom of table and lid). Front lock and key. Hinged lid's underside is decorated with a series of islands in a lagoon. Fiery dragon and cloud border. Table fitted with a tray of sixteen compartments (shown) flanked by two long, lidded compartments with ivory



162. Fan

Mid-nineteenth century
Sandalwood
Philadelphia Museum of Art. Gift of Mrs.
H. Gates Lloyd. 63-120-19a,b

Brisé type. Nineteen sticks, two guards.
Pierced and carved in an all-over pattern of
Chinese figures in a landscape. Pink connect-
ing ribbon. Contained in a cardboard box

covered with yellow, blue, pink, and green
silk. Inscribed on label: *Luenchun Mother
op Pearl Ivory and Tortoiseshell Carver No. 6 New
China Street [Canton].*

1 (guard) 7³/₄" (19.7 cm), spread 12¹/₄"
(31.1 cm)

Similar: Carl L. Crossman, *The China Trade*
(Princeton, N.J., 1972), p. 205, no. 175.



**163. The Life Cycle of the Silkworm
from Egg to Cocoon**

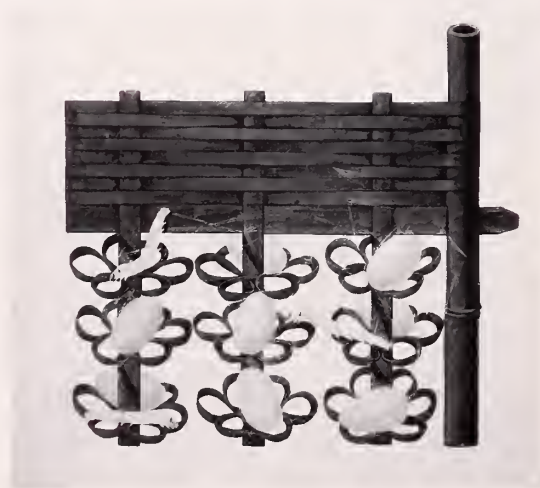
Unknown Chinese artist
Mid-nineteenth century
Watercolor on pith
Philadelphia Museum of Art. Gift of Dr.
and Mrs. William Hewson Baltzell, iv.
63-172-1a-h

Eight paintings depicting stages of develop-
ment of the common silkworm (*Bombyx mori*).
Predominantly brown, white, and green.

15¹/₂ x 13" (39.3 x 33 cm)

Similar: Margaret Jourdain and R. Soame
Jenyns, *Chinese Export Art in the Eighteenth
Century* (London, 1950), p. 31 (text); Carl L.
Crossman, *The China Trade* (Princeton, N.J.,
1972), pp. 98-99, no. 81.

*Alexander Biddle brought these paintings from
China.*





base. Scrolled handle in the form of a scaled sea dragon. Double walls. Pseudo-English (Chinese) marks of quadruped passant, crowned leopard's head, *KHC*, and monarch's profile.

h (at handle) 4⁵/₁₆" (11 cm), dia (top) 2³/₄" (7 cm), wt 12.4 troy oz.

Similar: John Devereux Kernan, "Further Notes on China Trade Silver," *Connoisseur*, vol. 180 (July 1972), p. 219, fig. 10; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 227, no. 197; H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785-1885* (Milton, Mass., 1975), p. 204, figs. 87, 138.

This mug was given to Jonathan Williams Biddle, a lawyer, by his father-in-law, Charles Dulcena Meigs, M.D. Biddle married Emily S. Meigs in 1846. Dr. Meigs had acquired the mug from Franklin Bache Meigs, a relative stationed in the Far East. It is mentioned in a listing of the estate of Emily Meigs Biddle, 1905 (Private Collection). The mark KHC is that of the Chinese silversmith Khecheong, who worked on Club Street, Honam Island, Canton, c. 1840-70.

164. Mug

Mid-nineteenth century
Silver
Collection of Ms. Jeanie C. Bunker

Tapering cylindrical sides. Decorated with re-poussé landscape scene with Chinese warriors practicing martial arts, horses, dog, spectators in pavilions, and man in sampan. Elliptical reserve inscribed *JWB*. Threaded rim and



poussé landscape scene and Chinese figures. Elliptical reserve inscribed *JCB*. Scrolled handle in the form of scaled sea dragon. Double walls; interior has a gilded wash. Threaded rim and base. Pseudo-English (Chinese) marks of lion passant, crowned leopard's head, monarch's profile, and *KHC*.

h 3⁹/₁₆" (9.1 cm), dia (top) 2" (5.1 cm), wt 6.2 troy oz.

Similar: John Devereux Kernan, "Further Notes on China Trade Silver," *Connoisseur*, vol. 180 (July 1972), p. 219, fig. 10; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 227, no. 197; H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785-1885* (Milton, Mass., 1975), p. 204, figs. 87, 138.

This mug probably belonged to John Craig Biddle, son of Nicholas and Jane (Craig) Biddle and nephew of Commodore James Biddle. KHC is the mark of the Chinese silversmith Khecheong.

165. Mug

Mid-nineteenth century
Silver
Private Collection

Tapering cylindrical sides. Decorated with re-



166. Cups (2)

Mid-nineteenth century
Silver
Ralph M. Chait Galleries, New York

Barrel shaped. Four threaded bands around body; inscribed *JWB*. Molded lip and base. Pseudo-English (Chinese) marks of lion passant, crowned leopard's head, *L*, and monarch's profile. Interior seam visible.

h 3⁹/₁₆" (9.1 cm), dia 3¹/₈" (7.9 cm)

Similar: H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785-1885* (Milton, Mass., 1975), p. 205, fig. 181; p. 201, fig. 226 (ornament).

The initials JWB are those of Jonathan Williams Biddle (1821-1856), brother of Alexander Biddle. The cups also bear the mark of the silversmith Lynchong, active in Canton in 1810-30.

FISHER



Thomas Sully (American, born England, 1783–1872), *William Wharton Fisher*, c. 1815. Oil on canvas, 30 x 25" (76.2 x 63.5 cm). Historical Society of Pennsylvania, Philadelphia



Thomas Sully (American, born England, 1783–1872), *Mrs. William Wharton Fisher*, c. 1815. Oil on canvas, 30 x 25" (76.2 x 63.5 cm). Historical Society of Pennsylvania, Philadelphia

WILLIAM WHARTON FISHER (1785–1838) was the son of merchant James Cowles Fisher (c. 1754–1840) and his first wife Hannah Wharton (1753–1789), and a descendant of William Fisher, who settled in Philadelphia in 1684.¹ Also a merchant, William Wharton Fisher was a member of the Gloucester Fox Hunting Club, the First Troop Philadelphia City Cavalry, and the State in Schuylkill, of which he served as governor from 1834 until his death. His countryseat was Sedgley on the east bank of the Schuylkill River. He married Mary Pleasants Fox (1790–1872) in 1813. William Wharton Fisher's family had definite ties to the China trade. His grandfather, William Fisher (c. 1713–1787), mayor of Philadelphia in 1773–74, was a merchant whose store carried European and East India goods. When William Fisher died, his sons James C. Fisher and Samuel W. Fisher (1765/70–1817) carried on his extensive trading business. From their store and countinghouse on the corner of Front and Arch streets in Philadelphia,² they invested in many ships to Canton, including the *Dispatch*, the *China*, the *Reaper*, the *Active*, the *Pacific*, the *Hibernia*, the *Susquehanna*, and the *Hebe*.³

1. See *A History of the Schuylkill Fishing Company of the State in Schuylkill, 1732–1888* (Philadelphia, 1889), p. 350; J. Bennett Hill and Margaret Howe Hill, "William Fisher, Early Philadelphia Quaker, and His Eighteenth-Century Descendants . . .," in *Genealogies of Pennsylvania Families*, vol. 1 (Baltimore, 1982), pp. 553, 572–75; and *Wealth and Biography of the Wealthy Citizens of Philadelphia* (Philadelphia, 1845), p. 10.

2. Abraham Ritter, *Philadelphia and Her Merchants*

(Philadelphia, 1860), p. 129.

3. On James C. Fisher, see *Dispatch Manifest*, Apr. 3, 1802, NA; the ships *China*, *Reaper*, and *Active* in Receipt Book 1800–1810 of James C. Fisher, Wharton Papers, HSP; and *Pacific Manifest*, May 17, 1816, NA. On Samuel W. Fisher, see *Hibernia Manifest*, Mar. 20, 1807, NA; *Susquehanna Manifest*, Apr. 12, 1810, NA; and *Hebe Manifest*, Apr. 28, 1816, Woodhouse Collection, HSP.

167. Game Box

Early to mid-nineteenth century
Lacquered wood with mother-of-pearl
counters
Philadelphia Museum of Art. Bequest of
Adeline Worrell Fisher. 38-12-1a,b

Octagonal. Gilded, pale green, and red underpainting. Top (with convex edges) inscribed *WWF* in the midst of domestic garden scenes surrounded by symbols (butterflies, Hand of Buddha citrons, fans, cash, um-

brellas, fly whisks, deer, three-legged toads swallowing coin, books, gourds, scrolls, birds, bats, flower baskets, rugs, lutes, and women with wine cups) and flowers on a network diaper pattern. Bands of scrolling, meander, and intertwined leaf-and-flower chains border the curved edges, which are decorated with a similar pattern of symbols and flowers. Decoration of side panels is the same as that of the top. Interior fitted with three rectangular and four (corner) pentagonal boxes, and two stacks of six trays each. Exteri-



ors of trays and boxes are black. Top of boxes and four trays are decorated with garden scenes bordered by flowers and/or symbols on a stippled field. Boxes have running key-fret edges; the four trays are edged by panels of flowers and Hand of Buddha citrons on stippled grounds. Seven other trays decorated as playing cards: king, queen, jack, jack and queen, king and queen, nine, and ace of diamonds. The twelfth tray is inscribed *Game* on a stippled field with floral sprays and leaves. Boxes hold two packages of playing cards and 140 mother-of-pearl counters: 34 round, 79 long rectangular, and 20 short rectangular counters carved with garden scenes on one side, plain roundels on the other. An additional 7 round counters have perforated edges. Game box also holds instructions for

the game boston and two strips of paper representing the ace through the ten of hearts and clubs (with markers).

game box: h 4 $\frac{1}{2}$ " (11.4 cm), w 15 $\frac{3}{4}$ " (40 cm), d 11 $\frac{5}{8}$ " (29.5 cm)
tray (12): h 1 $\frac{3}{16}$ " (3 cm), w 4 $\frac{7}{16}$ " (11.2 cm), d 3 $\frac{1}{2}$ " (8.9 cm)
interior box (7): h 3" (7.6 cm), w 4 $\frac{1}{2}$ " (11.4 cm), d 3 $\frac{1}{2}$ " (8.9 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 180, no. 150 (border); Graham Shearing, "Chinese Mother-of-Pearl Card Counters," *Antique Collector*, vol. 48, no. 5 (May 1977), reprints pp. 90-91; Christie's, New York, *Chinese and Japanese Ceramics and Works of Art* (Oct. 26, 1983), nos. 424-25.

This game box was imported from China by William Wharton Fisher, uncle of the donor. For value of the counters, see no. 10. "Boston, a card game invented in the last quarter century of the eighteenth century, . . . [is] said to have originated in Boston, Massachusetts, during the British siege, among the officers of the French fleet, which lay off Marblehead. The two small islands in the Marblehead Harbor called Great and Little Misery, from the period of the American Revolution, correspond to terms used in the game. At the middle of the nineteenth century Boston was still popular in Europe and to a less degree in America, since when it has steadily declined in favour" (The Everyman's Encyclopedia, vol. 2 [New York, 1913], p. 534).

168. Bonheur-du-Jour

Early to mid-nineteenth century

Lacquered wood

Philadelphia Museum of Art. Bequest of Adeline Worrell Fisher. 38-12-2a,b,c

Gilded decoration on black. In three sections. Table, with turned legs and lip, decorated with an all-over scrolling leaf-and-flower pattern. Desk top shows a finely painted garden scene bordered by bands of Buddhist symbols, cloud motif, and leaves on a diapered ground. Sides, interior of lid, panel in lower drawer, and lids of boxes in the desk have different garden scenes without borders.

Front panels of cabinet decorated with garden scenes in a narrow oval frame of grasses surrounded by raised butterflies and floral patterns. Sides, interior of front panels, and inside fittings have borderless garden scenes. Scrolling pattern on narrow exterior border and interior partitions of cabinet. Cabinet fitted with drawers, pigeonholes, mirror, and watch holder.

bonheur-du-jour: h 56 $\frac{1}{2}$ " (143.5 cm), w 28 $\frac{1}{2}$ " (72.4 cm), d 23 $\frac{1}{4}$ " (59.1 cm)
table: h 27 $\frac{5}{16}$ " (69.3 cm), w 26 $\frac{3}{4}$ " (68 cm), d 23 $\frac{1}{4}$ " (59.1 cm)
desk: h 5 $\frac{5}{16}$ " (13.5 cm), w 26" (66 cm),

d 12 $\frac{13}{16}$ " (32.5 cm)
cabinet: h 29 $\frac{1}{2}$ " (74.9 cm), w 28 $\frac{1}{2}$ " (72.4 cm), d 10 $\frac{3}{8}$ " (26.4 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 176, no. 146; Christie's, New York, *Chinese and Japanese Ceramics and Works of Art* (Oct. 26, 1983), no. 423.

This bonheur-du-jour belonged to William Wharton Fisher, uncle of the donor. Such pieces were shipped from China in three separate sections and assembled upon reaching their destination.



MANDEVILLE



Henry Mandeville, c. 1870. Albumen print with charcoal, oil, and watercolor overpainting, 8³/₁₆ x 5⁷/₈" (20.8 x 15 cm). Philadelphia Museum of Art Archives

HENRY DAVID MANDEVILLE (1787–1878) was born in Orange County, New York, the son of Henry Mandeville (1755–1835) and his wife Cornelia. In 1809 he married Charlotte Schott (1787–1835), daughter of Revolutionary War captain John Paul Schott (1744–1829) and his wife Naomi Sill (1754–1828), and shortly thereafter moved to Philadelphia.¹ Mandeville's name first appeared in the Philadelphia city directories in 1811 as a clerk in the United States Bank, but by 1816 he was listed as a merchant.

In April 1825 Henry Mandeville left for China in the *Globe* as a supercargo along with John P. Schott, a member of his wife's family.² Family tradition says that he transacted most of his business in Canton with the hong merchant "Howqua" (Hou Qua). The *Globe* returned to Philadelphia on March 15, 1826, and there is no record of Mandeville traveling again to China. On August 1, 1826, he signed an agreement with Peter Graham to form a partnership in the auction business under the firm name Graham and Mandeville.³ Advertisements in *Poulson's American Daily Advertiser* of May 29, 1829, and September 14, 1830, announced that they sold imported dry goods. The firm was still in business in 1834, but in 1835 Henry Mandeville moved with his family to Natchez, Mississippi, where he took the position of cashier of the Planter's Bank of Mississippi. Charlotte Schott Mandeville died soon after arriving in Natchez, but Henry remained there for the rest of his life, residing in the city and at Westwood Plantation on the Tensaw River in Catahoula Parish, which he purchased in 1844.⁴

1. This biography relies heavily on the research conducted by Mary Graham (Mrs. Richard W.) for the Department of American Art, PMA, where her notes are stored. Other information about the Mandeville family came from notes written by Marie Josephine Rozet, granddaughter of Henry D. Mandeville, now in the Registrar's Office, PMA.

2. James Schott to Mandeville and John P. Schott, Apr. 21, 1825; and Joshua Lippincott to Mandeville and John P. Schott, Apr. 27, 1825, Mandeville Papers, LSUA.

3. Agreement Between Peter Graham and Mandeville, Mandeville Papers, LSUA.

4. Description of Mandeville Papers, LSUA.

169. Henry Mandeville

Lam Qua (Chinese, active c. 1820–50)
1822

Gouache on ivory
Philadelphia Museum of Art. Gift of
Marie Josephine Rozet and Rebecca
Mandeville Rozet Hunt. 35-13-47

Portrait bound by blue fabric. In a red leather case. Inscribed on white satin lining of case: *Lamqua*. Inscribed on paper insert: *H. D. Mandeville painted in Canton—China, in 1822.*

painting: 3 x 2¹/₂" (7.6 x 6.3 cm)
case: 3⁹/₁₆ x 3" (9.1 x 7.6 cm)

This painting was done in Canton by the artist Lam Qua, who was much influenced by George Chinnery (1774–1852), a British artist working in China under whom Lam Qua studied in the 1820s. He exhibited at the Pennsylvania Academy of the Fine Arts in Philadelphia as late as 1860. Lam Qua is listed as a painter on *New China Street* whose principal business was "Painting Ships, Likenesses &c" in Robert Waln, Jr's (q.v.) "Standing, Character, Articles of Trade & Residence of a Number of Canton Native Merchants." According to Waln, Lam Qua had a "No 2 Standing" and a "good" character (Robert Waln, Jr., Papers, memo book 3, Sept. 1819–Jan. 1820, HSP).





170. Dress

Early to mid-nineteenth century
 Chinese white silk gauze
 Philadelphia Museum of Art. Gift of
 Marie Josephine Rozet and Rebecca
 Mandeville Rozet Hunt. 35-13-71

Woven pattern of chrysanthemums, orchids, berries, leaves, and clouds. Off-the-shoulder boned bodice with white silk satin binding around neck. Short sleeves have puffed satin oversleeves tied with silk tasseled cord. Full skirt decorated with three satin swags near bottom. Bodice and bottom of skirt are lined with cotton. Inscribed on label inside bodice: *White Chinese Brocade Charlotte Mandeville Grandmother of Marie Rozet Mrs. Henry D. Mandeville 1829-1830; No. 1.*

l (front) 47⁵/₁₆" (120.1 cm), waist 22" (55.9 cm), loom width 23¹¹/₁₆" (60.2 cm)

Similar: Elisabeth McClellan, *Historic Dress in America: 1800-1870* (Philadelphia, 1910), p. 286, fig. 228; p. 306, fig. 249.



171. Tea Box with Caddy

Early to mid-nineteenth century
 Lacquered wood with mother-of-pearl inlay and pewter caddy; brass fittings
 Philadelphia Museum of Art. Gift of
 Marie Josephine Rozet and Rebecca
 Mandeville Rozet Hunt. 35-13-16

Elongated octagon. Black lacquer inlaid with design of chrysanthemums, peonies, peaches, and leafy stems around sides; landscape with two strolling figures, rocks, bamboo, and birds on top. Geometric pattern on edges. Interior of lid decorated with a peach branch. Brass handles, hinges, and butterfly lock below *shou* character (meaning longevity) inscribed in a circle. Interior lined with red paper in an allover pattern of flowers and

insects. Sides and stopper of the pewter caddy are plain; top decorated with stamped and engraved pattern of flowers and leaves with a meander border. Man and woman in a landscape with the same border surrounded by a scrolling band on caddy's lid. Lid's sides have a running lotus and scrolling pattern. Neck and stopper retain some of original paper seal.

box: h 11¹/₈" (28.2 cm), w 14³/₈" (36.5 cm), d 10¹/₄" (26 cm)
 caddy: h 9¹/₂" (24.1 cm), w 13³/₈" (34 cm), d 9¹/₄" (23.5 cm); stopper: h 1¹/₁₆" (1.8 cm), dia 6³/₁₆" (15.8 cm); lid: h 1¹/₈" (2.8 cm), dia 6³/₈" (16.2 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 180, no. 150; Henry

Trubner and William Jay Rathbun, *China's Influence on American Culture in the 18th and 19th Centuries* (New York, 1976), p. 91, no. 64; Jonathan Goldstein, *Philadelphia and the China Trade, 1682-1846* (University Park, Pa., 1978), repro. opposite p. 36; Robert D. Schwarz, *The Stephen Girard Collection* (Philadelphia, 1980), no. 62.

Rebecca Mandeville, daughter of Henry D. Mandeville, wrote of the "history of this tea chest: Henry D. Mandeville of Philadelphia went as supercargo to Canton on the ship *Globe* to buy tea etc. He did most of his business with Houqua who, when he [Mandeville] was about to return home, gave him this tea chest filled with tea 'to take home to his wife'" (Accession file, Registrar's Office, PMA).



172. Dinner Service (partial)

Early to mid-nineteenth century
Porcelain decorated with underglaze blue
Philadelphia Museum of Art. Gift of
Marie Josephine Rozet and Rebecca
Mandeville Rozet Hunt. 35-13-32(1, 5-23)

Nineteen pieces. Fitzhugh pattern. Central disks of four halved pomegranates and four Hand of Buddha citrons surrounded by four groups of flowers and symbols. Covered tureens have entwined handles and torching flower finials. Covered vegetable dish and custard cups have pomegranate finials. Vegetable dish has no handles; crossed-branch handles on cups. Gravy boats have crossed-branch handles and diamond-

shaped trays. Flat, unglazed bases on platters.

platter: h $1\frac{5}{16}$ " (3.3 cm), w $13\frac{3}{16}$ " (33.5 cm), d $10\frac{3}{16}$ " (25.9 cm)

platter: h $1\frac{5}{8}$ " (4.1 cm), w $17\frac{3}{16}$ " (43.7 cm), d $14\frac{13}{16}$ " (37.6 cm)

platter: h $1\frac{11}{16}$ " (4.3 cm), w $18\frac{1}{2}$ " (47 cm), d 16" (40.6 cm)

platter liner: h $1\frac{7}{16}$ " (3.6 cm), w $11\frac{1}{2}$ " (29.2 cm), d $9\frac{1}{8}$ " (23.1 cm)

covered vegetable dish: h $4\frac{3}{4}$ " (12 cm), w $11\frac{3}{16}$ " (28.4 cm), d $8\frac{5}{16}$ " (21.1 cm)

covered tureen (2): h $6\frac{1}{2}$ " (16.5 cm), w $7\frac{3}{4}$ " (19.7 cm), d $5\frac{3}{4}$ " (14.6 cm)

tray (2): h $\frac{1}{2}$ " (1.3 cm), w $8\frac{5}{8}$ " (21.9 cm), d $6\frac{1}{2}$ " (16.5 cm)

gravy boat (2): h $2\frac{3}{4}$ " (7 cm), w $7\frac{1}{2}$ " (19 cm), d $3\frac{1}{2}$ " (8.9 cm)

tray (2): h $\frac{3}{4}$ " (1.9 cm), w 7" (17.8 cm), d 5" (12.7 cm)

plate: h $1\frac{1}{8}$ " (2.8 cm), dia $9\frac{11}{16}$ " (24.6 cm)

plate: h $1\frac{3}{16}$ " (2 cm), dia $9\frac{11}{16}$ " (24.6 cm)

soup plate (2): h $1\frac{11}{16}$ " (4.3 cm), dia $9\frac{13}{16}$ " (24.9 cm)

custard cup (2): h $2\frac{5}{16}$ " (5.8 cm), dia $2\frac{5}{8}$ " (6.6 cm); cover (2): h $1\frac{1}{8}$ " (2.8 cm), dia $2\frac{13}{16}$ " (7.1 cm)

Similar: Herbert, Peter, and Nancy Schiffer, *Chinese Export Porcelain* (Exton, Pa., 1975), p. 171, no. 461; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 103; Jean McClure Mudge, *Chinese Export Porcelain for the American Trade, 1785-1835*, 2d ed. (Newark, Del., 1981), fig. 79.

CHRISTIAN GULAGER, JR. (1789–1863), was the third of nine children of the painter Christian Gullager [sic] (1759–1826) and his wife Mary Maly Selman (1760–1835). Born in Copenhagen, Christian Gullager, Sr., came to the United States between 1782 and 1786 and settled in Massachusetts.¹ The Gullager family moved to Philadelphia in 1798. Christian, Jr., must have embarked on a seafaring life at an early age, because a letter of reference written for him in 1821 stated: “Mr. Gerrard [Stephen Girard, q.v.] said he sailed 16 years for him.”² Christian Gulager’s first recorded trip to China was as one of three apprentices on Girard’s ship the *Montesquieu*, which left Philadelphia on December 12, 1810, for South America and Canton.³

By 1823 Gulager was a shipmaster.⁴ That same year he married Eliza Van Dusen (1794–1857); they had five children. Over the next fifteen years Gulager sailed as captain to ports in Europe, the West Indies, South America, and the Far East. Probably his first voyage to Canton as a captain was in the brig *Delight*, which departed Philadelphia on April 30, 1830, and returned on March 26, 1831. A few months later he sailed again as captain of the *Globe*, owned by Eyre and Massey, which departed Philadelphia for Canton on May 21, 1831, and returned on May 19, 1832. On October 29, 1833, he sold his chronometer, possibly intending to retire from the sea.⁵ But on June 20, 1835, he sailed again from Philadelphia for Canton as captain of the brig *Latona*, owned by Grant and Stone, returning to New York on April 5, 1836.⁶ Christian Gulager continued to sail for a short time, but in the spring and summer of 1839 he sold his sextant, another chronometer, and an artificial horizon and chart of the river at Canton, apparently retiring from the sea. He spent the rest of his life in Philadelphia as an inspector and reporter of marine surveys for insurance companies.⁷

1. For biographical data on the Gullager family, see Herbert W. Gulager, “Christian Gullager’s Portrait of Washington,” and Gullager Genealogy, both in Society Collection, HSP; and Marvin Sadik, *Christian Gullager, Portrait Painter to Federal America* (Washington, D.C., 1976), pp. 15, 24. Christian Gulager, Jr., changed the spelling of the family name.

2. Letter of reference from Jno. Meany, July 4, 1821, Gulager Family Papers, HSP.

3. Maritime Records, Port of Philadelphia, Alphabetical Masters and Crews, 1789–1880, sec. 5, vol. 7 (1810–11), pp. 212–13 (microfilm, PMM).

4. On Gulager’s seafaring after 1823, see *ibid.*, vols. 17–32 (1823–37), esp. vol. 17 (1823), p. 8; vol. 27

(1831), pp. 72, 154; vol. 28 (1832), p. 93; vol. 31 (1835), p. 149; vol. 32 (1836–37), p. 159.

5. On the *Globe* voyage and the chronometer, see Christian Gulager, Jr., Daybook, Sept. 14, 1831–Jan. 1, 1855; Christian Gulager, Jr., Account Book, Jan. 10, 1832–Aug. 20, 1838; and miscellaneous papers, all in Gulager Family Papers, HSP.

6. On the *Latona* voyage, see Christian Gulager, Jr., Account Book, June 22, 1835–June 1863; and Christian Gulager, Jr., Cash Book, June 22, 1835–Sept. 13, 1836, all in Gulager Family Papers, HSP.

7. Christian Gulager, Jr., Account Book, June 22, 1835–June 1863, Gulager Family Papers, HSP; and Philadelphia city directories, 1860–63.

GULAGER



Charles Gulager (American, 1826–1899), *Christian Gulager*, 1858. Oil on canvas, 9½ x 7½” (24.1 x 19 cm). Historical Society of Pennsylvania, Philadelphia

Inscribed on reverse: Painted by Chas. Gullager [sic] Born Aug 7 1826 Died Dec 1st 1899 Philada. 1858 Copy of original taken at Canton 1833 Original by Lam Qua Portrait of Christian Gullager Born Sept 22nd 1789 Died June 25, 1863. Unfortunately, the original painting after which Gulager’s son made this copy has not been traced, but a bill of lading for the ship *Latona* lists “one box consigned in Canton to C. Gulager, containing a portrait valued at 10 dollars, purchased from Lamqua,” which arrived in New York in 1836.



173. Sea Chest

Early nineteenth century
Lacquered camphorwood covered with leather; brass fittings
Historical Society of Pennsylvania, Philadelphia

Double row of brass studs along edges and around central brass plaque inscribed C.G.; studs form a swag on the front. Edges and corners protected by brass strips. At intervals along the sides and bottom are rectangular brass straps for reinforcement. Bail side handles; front lock.

h 12¹³/₁₆” (32.5 cm), w 30¹¹/₁₆” (78 cm), d 15¹/₂” (39.4 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), nos. 123–24.

The initials inscribed on the plaque stand for Christian Gulager.

LEWIS



Jacob Eichholtz (American, 1776–1842), *John Frederick Lewis*, 1827. Oil on canvas, 36 x 27^{7/8}" (91.4 x 70.8 cm). The Pennsylvania Academy of the Fine Arts, Philadelphia. John Frederick Lewis Memorial Collection, Gift of Mrs. John Frederick Lewis

JOHANN ANDREAS PHILIPP LUDWIG came to America from Crailsheim, Germany, in 1777 as an officer in a Hessian regiment hired by the British during the Revolutionary War. After the war, he settled in Philadelphia, where he worked as a prothonotary in the city government, and changed his name to Lewis. John Frederick Lewis (1791–1858), son of Johann A. P. Ludwig and his wife Anna Maria Klingemann, was born in Philadelphia. In 1812 he married Eliza Mower (1788–1865), who bore him seven sons: Edwin Mower, Frederick Mortimer, Silas Weir, John Alfred, Theodore Clement, Percival A., and George Albert.

After a short time in the firm of Condry Raguet & Co., John Frederick Lewis became a partner of Silas E. Weir in the auction, commission, and importing business.¹ Their firm made numerous investments in the China trade. They were investors in silks, matting, and teas in the *Thomas Scattergood* when it arrived from Canton on September 6, 1819, and in silks, nankeens, and teas in the *Caledonia* when it arrived from Canton on May 15, 1820. The *Dorothea* in 1821–22 and the *Caledonia* in 1824–25 were other ventures in which they had interests.²

When Silas E. Weir died in 1828, Lewis went into business for himself as a commission merchant importing goods from China. In 1846 he was described as a shrewd merchant, a good citizen, and a wealthy man.³ After Lewis retired, his sons took over the business under the names Edwin M. Lewis & Co. and John A. Lewis & Co., using the same stores as their father, at the southeast corner of Front and Walnut streets in Philadelphia.

Silas Weir Lewis (1819–1888), the third of Lewis's seven sons, went to Canton at the age of seventeen as supercargo in his father's ship the *Plymouth*;⁴ later he went to Canton as supercargo in the *Commerce* and the *Levant*, also owned by his father. Back in Philadelphia, Silas worked in his father's business and served many Philadelphia charitable institutions. He married Caroline Amanda Kalbfus (1831–1891) of Baltimore in 1850.

John Alfred Lewis (1821–1904), the fourth of John Frederick Lewis's seven sons, made at least two voyages to Canton, as supercargo in his father's ships the *Adelaide* and the *Avalanche*. In 1849 he married Katherine Hyson Kalbfus (born 1829). He and his brother G. Albert Lewis were the last to leave the family business, closing the firm in 1856.



Silas Weir Lewis, c. 1855. From Charles J. Cohen, *Rittenhouse Square: Past and Present* (Philadelphia, 1922), repro. p. 139.

1. For Lewis family history see Oliver E. Allen, "The Lewis Albums," *American Heritage*, vol. 14, no. 1 (Dec. 1962), pp. 65–80; John Russell Young, ed., *Memorial History of the City of Philadelphia* (New York, 1898), vol. 2, pp. 442–44; and G. Albert Lewis, "The Old Houses and Stores with Memorabilia Relating to Them and My Father and Grandfather" (Philadelphia, 1900), Collection of Mr. and Mrs. Oliver E. Allen.

2. *Thomas Scattergood* Manifest, FA; and *Caledonia* Manifests, May 15, 1820, Society Misc. Collection, HSP, and Apr. 2, 1825, NA.

3. In that year Lewis was said to have been worth \$200,000. See *Memoirs and Auto-Biography of Some*

of the Wealthy Citizens of Philadelphia (Philadelphia, 1846), p. 36. According to G. Albert Lewis ("Old Houses and Stores"), ships sent to Canton by his father after 1828 were the *Asia*, the *Globe*, the *Liberty*, the *John N. Gossler*, the *Chandler Price*, the *Plymouth*, the *Commerce*, the *Levant*, the *Adelaide*, the *Talbot*, the *Avalanche*, and the *Acquetnet*; the supercargoes were John F. Lewis's brother George A. Lewis and sons Edwin Mower, Frederick Mortimer, Silas Weir, John Alfred, and Theodore Clement.

4. Charles J. Cohen, *Rittenhouse Square: Past and Present* (Philadelphia, 1922), p. 138.



The "Diamond L," the Lewis family mark, was used to identify Lewis shipments from China. It appeared on their manifests, tea chests, crates, and porcelain rolls—any item shipped for the Lewises. The Lewis chop, a phonetic transliteration of the name Lewis

into Chinese, sometimes also appeared on the cargo for identification. Bound in G. Albert Lewis, "The Old Houses and Stores with Memorabilia Relating to Them and My Father and Grandfather" (Philadelphia, 1900), Collection of Mr. and Mrs. Oliver E. Allen



174. Silas Weir Lewis

Probably Lam Qua (Chinese, active c. 1820–50)

Mid-nineteenth century

Oil on canvas

Collection of Alford P. Rudnick

Inscribed in pencil on back of original Chinese butted frame of gilded and lacquered carved wood: *S. Weir Lewis of Philadelphia No. 1 Lumqua [probably Lam Qua]*.

9¹/₂ x 8¹/₈" (24.1 x 20.6 cm)

Reference: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 33, no. 23.

Lum Qua is listed in Robert Waln, Jr's (q.v.) "Standing, Character, Articles of Trade & Residence of a Number of Canton Native Merchants" as one whose principal business was "copying charts." Waln assigned him a "No. 1" standing and found him of "good" character (Robert Waln, Jr., *Papers*, memo book 3, Sept. 1819–Jan. 1820, HSP). *Lum Qua* lived and worked on New China Street, as did *Lam Qua*, described by Waln as a painter of ships and likenesses (see no. 169). It is suggested that this portrait of Lewis was actually executed by *Lam Qua*, and that a "u" was substituted for an "a" by the person who inscribed the back of this painting. Carl Crossman has attributed this painting to *Lam Qua*.

175. The Canton Factories from the Pearl River

Unknown Chinese artist

Before 1803

Oil on canvas

Private Collection

Danish, Austrian, French, American, Swedish, British, and Dutch factories in Canton are indicated by the national flags atop high masts in front of each factory. Figures and trees on Respondentia Walk, the promenade in front of the hong, or factories. Original butted frame within modern frame.

17⁵/₈ x 23¹/₂" (44.7 x 59.7 cm)

Similar: James Orange, *The Chater Collection: Pictures Relating to China, Hong Kong, Macao, 1655–1860* (London, 1924), p. 251, no. 11; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 261, no. 6; Sotheby Parke Bernet, *Hong Kong, China Trade Pictures* (May 20, 1982), p. 20, no. 30.

"The space occupied by the foreign community at Canton was about 300 feet from the banks of the Pearl River, eighty miles from Macao, sixty miles from Lintin, forty miles from the Bogue Forts and ten miles from the Whampoa anchor-



age. In breadth from east to west it was about 1,000 feet. On it stood the Factories which comprised the dwellings and places of businesses of each nation. . . . The lower floors were occupied by counting-rooms, go-downs, and storerooms, by the rooms of the Compradore, his assistants, servants and coolies, as well as by a massively

built treasury of granite, with iron doors, an essential feature, there being no banks in existence. . . . The second floor was devoted to dining and sitting rooms, the third to bedrooms" (William C. Hunter, *The "Fan Kwae" at Canton Before Treaty Days, 1825–1844* [London, 1882], pp. 20–21, 24).



176. The Globe

Unknown Chinese artist
1831
Oil on canvas
Collection of Richard H. Eurich

The *Globe*, flying the Lewis pennant (blue with a circle of white stars) on the main mast, is set against a background of the Whampoa anchorage. Inscribed in lower center foreground: *Ship Globe of Philadelphia, Port of Whampoa 1831.*

21 $\frac{1}{4}$ x 27 $\frac{3}{8}$ " (54 x 69.5 cm)

Similar: Gregor Norman-Wilcox, "American Ships in the China Trade," *Los Angeles County*

Museum Bulletin of the Art Division, vol. 7, no. 1 (Winter 1955), p. 13, fig. 14; Henry Berry-Hill and Sidney Berry-Hill, *Chinnery and China Coast Paintings* (Leigh-on-Sea, Eng. 1970), fig. 35; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), nos. 41-42, 52; Henry Trubner and William J. Rathbun, *China's Influence on American Culture in the 18th and 19th Centuries* (New York, 1976), p. 75, no. 53.

Edwin Mower Lewis was supercargo of the *Globe*. "The seven guns protruding on each side [of the *Globe*] were full size 'Quakers' (or Wooden Guns) while she carried real bronze cannons and small arms for officers and crew,

for use in case of attacks of pirates" (G. Albert Lewis, "The Old Houses and Stores with Memorabilia Relating to Them and My Father and Grandfather" [Philadelphia, 1900], Collection of Mr. and Mrs. Oliver E. Allen). This painting hung in the Lewis countinghouse until the business closed in 1856. It then passed to Edwin M. Lewis, who passed it on to John Frederick Lewis, Jr., in 1900. The *Globe*, well acquainted with the Chinese waters as she made several voyages to Canton, was painted a second time (see p. 33).



The painting of the *Globe* is seen on the wall to the left of the desk in this watercolor by G. Albert Lewis entitled "The Counting Room. S. E. Corner Front & Walnut. Sts. 1855" (5 $\frac{3}{4}$ x 7 $\frac{15}{16}$ " [14.6 x 20.2 cm]). Bound in Lewis's "The Old Houses and Stores with Memorabilia Relating to Them and My Father and Grandfather" ([Philadelphia, 1900]. Collection of Mr. and Mrs. Oliver E. Allen)



CHINESE BIRD.

This was painted on a beam, over 90 years ago, on Silk Paper, then silver white. The words on small frames joined together. The lower part of this paper shows the delicate piecing. This is a specimen painting formerly one of a large collection now unfortunately dispersed among old friends long since dead. My dear Mother was very fond of Birds. She had quite large cages in the 2nd st and the Walnut st houses filled with Java Sparrows, Aver devats, Blue Birds, Canaries, Red Birds, Goldfinches, and several like the painting; and in other smaller cages—Mocking-Birds, and Paroquets (see Oliver E. Allen, "The Lewis Albums," *American Heritage*, vol. 14, no. 1 [Dec. 1962], pp. 65-80; and Rodolphe Meyer de Schauensee, *The Birds of China* [Washington, D.C., 1984], pls. 26-27).

177. Warbler

Unknown Chinese artist
Early to mid-nineteenth century
Watercolor on paper
Collection of Mr. and Mrs. Oliver E. Allen

Inscribed: *Chinese Bird. This was painted in China, over 90 years ago, on Silk Paper, then silver white. Was made on small frames & pieced together. The lower part of this paper shows the delicate piecing. This is a specimen painting formerly one of a large collection now unfortunately dispersed among old friends long since dead. My dear Mother was very fond of Birds. She had quite large cages in the 2nd st and the Walnut st houses filled with Java Sparrows, Aver devats, Blue Birds, Canaries, Red Birds,*

Goldfinches, and several like the painting; and in other smaller cages—Mocking-Birds, and Paroquets (see Oliver E. Allen, "The Lewis Albums," *American Heritage*, vol. 14, no. 1 [Dec. 1962], pp. 65-80; and Rodolphe Meyer de Schauensee, *The Birds of China* [Washington, D.C., 1984], pls. 26-27).

5 $\frac{3}{4}$ x 6 $\frac{1}{16}$ " (14.6 x 15.4 cm)

Bound in G. Albert Lewis, "The Old Houses and Stores with Memorabilia Relating to Them and My Father and Grandfather" (Philadelphia, 1900), a collection of watercolors, photographs, prints, and memorabilia mounted on paper and bound in leather as a book, with handwritten commentaries and watercolor illustrations by Lewis.



178. Fruit or Ice Cream Coolers (2)

Early nineteenth century
Porcelain decorated with underglaze blue
Private Collection

Five pieces (two bodies with lids, one tray). Decorated in Nanking pattern with scenes of pagodas, trees, and figures. Spearhead, diaper, and plain bands around rims. Down-turned shell handles, twisted finial. Unglazed foot and bezel rims.

cooler (2): h $7\frac{1}{2}$ " (19.1 cm), dia $7\frac{15}{16}$ " (20.1 cm); lid (2): h $3\frac{1}{2}$ " (8.9 cm), dia $7\frac{13}{16}$ " (19.8 cm)
tray: h $2\frac{3}{16}$ " (5.6 cm), dia $7\frac{15}{16}$ " (20.1 cm)

Similar: Harold D. Eberlein and Cortlandt V. D. Hubbard, "Ice Cream Jars," *Antiques*, vol. 58, no. 2 (1950), repros. pp. 98, 106; Herbert, Peter, and Nancy Schiffer, *Chinese Export Porcelain* (Exton, Pa., 1975), pp. 93-94, nos. 254-56.



179. Pelisse

Early nineteenth century
Chinese taupe plain silk satin
Philadelphia Museum of Art. Gift of Howard H. Lewis, John F. Lewis, III, and Mrs. Paul E. Stoudt in memory of Mr. and Mrs. John F. Lewis. 67-169-1a,b,c

High-waisted coat is straight in front with pleated fullness in back. Long, fitted sleeves have puffed shoulders; narrow bands decorate the wrists. Small cape fits under the narrow, plain collar. Cape and belt of same fabric as coat. Pelisse hooks at neck and waist; small tabs and silk buttons from waist to hem. Front panels lined with taupe silk, remainder

and belt with brown cotton. Cape lined with white silk. Lamb's wool interlining.

center back length $50\frac{3}{4}$ " (128.9 cm), waist $28\frac{3}{4}$ " (73 cm), loom width 29" (73.7 cm)

Similar: Elisabeth McClellan, *Historic Dress in America: 1800-1870* (Philadelphia, 1910), p. 138, figs. 96, 98; Millia Davenport, *The Book of Costume* (New York, 1948), vol. 2, p. 829, fig. 2331; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 243, no. 214.

This pelisse probably belonged to Eliza Mower Lewis, whose initials appear on the inside of the lid of the music box (no. 181).



180. Dress

Mid-nineteenth century
 Chinese yellow silk crepe
 Philadelphia Museum of Art. Gift of
 John F. Lewis, III, Mrs. Anne L. Stoudt,
 and Howard H. Lewis. 1979-46-1

High-necked with short sleeves ending in a simple double ruffle. Full, pleated skirt tucked at waist. Embroidered in two-ply yellow and dark yellow silk thread. Vertical rows of flowers and scrolling leaves on bodice and skirt. Bottom band of peonies, other flowers, and leaves bordered above by scrolling flowers and leaves, below by single flowers, leaves, and scallop pattern. Bodice lined with cotton; baleen stays.

center back length 55" (139.7 cm), waist
 22" (55.9 cm)

Similar: Elisabeth McClellan, *Historic Dress in America: 1800-1870* (Philadelphia, 1910), p. 196, fig. 129; Nancy Andrews Reath, *The Weaves of Hand-Loom Fabrics* (Philadelphia, 1927), pp. 19, 44 (text); Margaret Jourdain and R. Soame Jenyns, *Chinese Export Art in the Eighteenth Century* (London, 1950), p. 144, fig. 144.

The fabric for this dress was probably imported by Silas Weir Lewis, who went to China as supercargo in the Plymouth at the age of seventeen, returning later in the Commerce and the Levant. The embroidery was executed in China on a length of silk and the dress was made in Philadelphia.



181. Box

Mid-nineteenth century
 Lacquered wood with brass fittings
 Private Collection

Adapted to hold a music box (a later addition). Two shades of gilded and red decoration on black. Original decoration of land and seascapes with figures on lid interior. Gilded *EL* inscribed in center. Vine pattern on top edges of box. Hook latches. Exterior redecorated with raised-lacquer island scenes (non-Chinese hand). Paper label on bottom

inscribed: *John F. Lewis Brought from Canton China by S. Weir Lewis for his mother Eliza Mower Lewis.*

h 3¹³/₁₆" (9.6 cm), w 13" (33 cm), d 4⁵/₈" (11.7 cm)

The initials on the center of the lid's interior are those of Eliza Mower Lewis. The exterior was probably redecorated when the box was converted into a music box in the mid-nineteenth century. The music box is inscribed D[avid] Lecoultre, a Swiss watchmaker turned music-box maker.

182. Tilt-Top Table

1839

Lacquered wood

Philadelphia Museum of Art. Gift of John A. Lewis's daughter, Mrs. Joseph H. Burroughs. 40-34-1

Gilded decoration on black. Central medallion of two-toned gilded garden scenes with Chinese men, women, and boys. Edged with a continuous band of butterflies, birds, and flowers. Bordered next by raised figures, birds, butterflies, and Buddhist symbols edged with a flat swastika and foliage band. Outermost band of raised dragons, pearls, birds, butterflies, and lion-dogs. Pedestal and base decorated with garden scenes, flowers, and butterflies. Four furry paw feet capped with scallop shells and scrolling leaves.

h 32" (81.3 cm), dia 36" (91.5 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 168, no. 138.

This was made for John A. Lewis while he was in China in 1839, and imported by his brother F. Mortimer Lewis (born 1816).



183. Sewing Table

Mid-nineteenth century

Lacquered wood with ivory sewing implements and fittings

Philadelphia Museum of Art. Gift of John F. Lewis, III, Howard H. Lewis, and Mrs. Anne L. Stoudt in memory of Mr. and Mrs. John F. Lewis. 68-35-1a

Gilded decoration on black. Top has a garden scene in a rectangle within an inner border of flowers, leaves, and butterflies and an outer border of dragons and pearls on a diapered background. Sides have central garden scenes and large, gilded floral designs on the rounded corners. Front keyhole. Lyre-shaped legs with a central trefoil embellished with garden scenes. Gilded furry paw feet with scallop shells above. Floral design on the turned stretcher. Scrolling leaf, scrolling flower, and leaf-and-flower bands on narrow edges. Sliding frame for cloth workbag (missing) under body. Interior of lid decorated with island in a lake showing a garden pavilion, women, boats, and boatmen; bordered by a stylized feather band. Interior holds a central compartmented tray containing pierced ivory fittings and sewing implements. Flanked by two long, covered compartments; ivory knobs and garden scenes on their lids. Sewing implements: first (back) row—two plain ends of a reel (with holes for thread) and two threaded ends of reels in a shallow tray; sec-

ond row—thirteen netting instruments (two broken) and a needlecase carved to resemble wood and leaves; third row—crochet hook with handle carved to resemble wood and leaves; fourth row (side compartments in this row are missing their lids)—winding clamps separated from incomplete winders, fitted multiple winders, one top, and three spindles from cotton thread barrels; fifth row—fitted netting roller and ratchet, two cotton thread barrels.

h 28" (71.1 cm), w 24 $\frac{1}{2}$ " (62.2 cm), d 13 $\frac{7}{16}$ " (34.1 cm)

Similar: Joseph Downs and Margaret R. Scherer, *The China Trade and Its Influences* (New York, 1941), fig. 76; Gregor Norman-Wilcox, "American Ships in the China Trade," *Los Angeles County Museum Bulletin of the Art Division*, vol. 7, no. 1 (Winter 1955), p. 43, fig. 48; Sylvia Groves, *The History of Needlework Tools and Accessories* (New York, 1966), no. 96; Mary Andere, *Old Needlework Boxes and Tools* (New York, 1971), repros. pp. 36, 143, p. 128, no. 16; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 175, no. 145, p. 184, no. 154.

This sewing table was owned by Ann Rush (1800–1887) of Philadelphia, wife of George Fales (1787–1879) of Bristol, Rhode Island. Her granddaughter married John Frederick Lewis (born 1860). For an explanation of the implements, see



no. 11. The netting roller (fifth row) was used as an anchor for the foundation loop of netting.



184. Roll-Top Lap Desk

Mid-nineteenth century
Rosewood with interior trim of ebony
and an unidentified wood; brass and
ivory fittings
Private Collection

Sloping lid decorated with inset rectangle of
brass rods around inset brass trefoils in cor-
ners and double trefoil in center. Above the
rectangle two flowers flank a roundel. Edges

bound with brass. Inset brass side handles,
inset lock and drawer pull. Desk opens to re-
veal sloping writing surface covered with red
felt and compartments for three ink bottles,
pens, and other writing aids. Contains a
mother-of-pearl letter opener and gold pen.
Ivory knobs on desk top and lids of compart-
ments. Back section of desk lifts to expose
pigeonholes, three drawers, mirror, and other
fittings. Drawers have lavender silk pulls; the
Chinese characters for "left" and "right" in-

scribed in ink on the undersides of two draw-
ers. Under the ink-bottle section are three
secret drawers concealed by a spring front.
Drawers had red felt pulls and the Chinese
characters for "left," "center," and "right" in-
scribed in ink on the undersides.

closed: h 8⁷/₈" (22.6 cm), w 19³/₈" (49.2
cm), d 14¹/₄" (36.2 cm)

Similar: Carl L. Crossman, *The China Trade*
(Princeton, N.J., 1972), pp. 152-53, no. 126.

185. Shawl

c. 1850
Chinese ivory plain silk
Collection of Mr. and Mrs. Oliver E. Allen

Embroidered with two-ply ivory silk thread.
Floral borders of two widths; a flower cluster
in each corner. *L* embroidered in red on one
corner lotus flower. Knotted fringe.

62¹/₂ x 62" (158.7 x 157.5 cm), fringe 11"
(27.9 cm)

*This shawl, which was imported from China in
1851 by John F. Lewis as a wedding present for
his daughter-in-law Mrs. G. Albert Lewis, and
an example from the Morris family (no. 40) are
included here as they can provide established
dates (those of the weddings) after which they
could not have been made.*



BENJAMIN RUSH, JR. (1791–1824), was the tenth of thirteen children of celebrated physician Benjamin Rush (1746–1813) and his wife Julia Stockton (1759–1848). He received his early mercantile training in the countinghouse of William Waln (1775–1826), which he probably entered in the fall of 1807.¹ Rush's first trip to China was likely as an assistant supercargo to Lawrence Lewis in the *Clothier*, which departed Philadelphia for Canton on May 20, 1816, and was owned by Edward Thomson (q.v.). Thomson recommended that Rush return to Philadelphia in the *Addison* with Lewis and said that he could bring home freight, purchased mainly with his compensation of 800 Spanish dollars, free of charge in either the *Clothier* or the *Addison*. Rush apparently left Philadelphia for Canton a second time on May 25, 1817.²

On July 6, 1818, Rush departed again for China, this time as supercargo with J. Fisher Leaming in the *Thomas Scattergood*.³ That fall in Canton he wrote to his mother that he would "remain here a twelve month attending the greater part of the time to Mr. Thomsons business," but he expressed dissatisfaction with his business arrangements with Thomson. In February 1819 Rush wrote to his mother of continued dissatisfaction with Thomson, and stated that he planned to return home in the *Scattergood*, bringing goods purchased with money borrowed from the Chinese, anticipating the proceeds of \$10,000 sent home in the *Clothier*.⁴ When the *Scattergood* returned to Philadelphia on September 6, 1819, it had on board nankeens, silks, teas, china, toys, sweetmeats, sugar candy, curry, soy, and matting and sticks for Rush.⁵ He apparently made another trip to Canton in May 1820. Before he left, Edward Thomson wrote to Rush on May 10, saying that "in all the business you have done for me, I have experienced the greatest integrity and ability." Another of his China voyages was in the *Addison*, which returned to Philadelphia on July 29, 1822.⁶

Rush left Philadelphia on his last voyage to Canton late in 1822. In a letter he wrote to his mother when he arrived in Canton on March 4, 1823, he said that he expected to return to Philadelphia by the spring or summer of 1824. A month later, on April 6, he wrote to his sister Mrs. Julia Williams, describing his new living quarters, owned by the hong merchant Consequa, into which he had moved after a fire had destroyed a large part of the city, including the European and American factories:

It is as large, as gloomy, and as pervious to cold wind, as any of our barns in America, and more secluded from the summer's breeze: To make an appearance of comfort, and the reality of privacy, we have had partitions erected to form rooms, which are open at the top like pews in a church, only eight feet high, because to reach the roof they would have to be about thirty: From an old rough beam in the middle of the building is suspended a lamp, which when lighted shows a place a good deal like that where Rolando took Gil Blas. All the time I have been here till within three days, the sun has only momentarily appeared twice, which is not unusual at this rainy season of the year; but it has been unseasonably cold enough for a good fire, and we have had I may almost say none; only keeping ourselves warm by redoubled clothing, and by the unwholesome heat from a chafing dish of ignited charcoal. Dining, by the light of a lamp, in the middle of this vast and gloomy building of uncouth architecture, we do surely look more like a couple of thieves in a cave, than two honest men in a comfortable place of residence. There are also other inconveniences of minor consideration, such as rats, bats, and more than our share of tormenting insects; and next July instead of a heat of 100 degrees of Fahrenheit, which I have seen in the coolest of the old factories, I expect to see the thermometer at 105 or more in our apartments.

Despite all of these inconveniences of life in Canton, however, Rush said that he was more comfortable there than "on shipboard, where I have latterly lived full four years." The next year, en route home, Rush died of cholera in New Orleans.

1. For biographical data, see Benjamin Rush, *The Autobiography of Benjamin Rush*, ed. George W. Corner (Princeton, N.J., 1948), pp. 270–71, 372.

2. Thomson to Rush, May 18, 1816, Jas. L. Smith Correspondence . . . , Robt. Waln on Banking and Foreign Trade, Waln Correspondence, 1774–1818,

Waln Collection, HSP; and Charles Jared Ingersoll to Richard Rush ([1780–1859], brother of Benjamin Rush, Jr.), May 25, 1817, Charles Jared Ingersoll Papers, HSP.

3. Robert Waln Letter Book, 1815–19, p. 260, Waln Papers, LCP; and Daybook of J. Fisher Leaming,

Canton, 1819, p. 18, J. Fisher Leaming Papers, HSP.

4. Oct. 21, 1818, and Feb. 6, 1819, RM (all Rush letters cited in text below are in the RM).

5. *Thomas Scattergood* Manifest, Oct. 12, 1819, FA.

6. *Addison* Manifest, July 29, 1822, NA.



186. Game Box and Counters

Early nineteenth century

Lacquered wood with mother-of-pearl counters

Philadelphia Museum of Art. Gift of Mrs. Frederick C. Fearing. 67-170-1a

Gilded and red decoration on black. Top and sides decorated with gilded key-fret and spearhead bands on a ground of red, gilded, and black stipple resembling fish roe. Central gothic *R* on lid. Plain black lacquer interior and bottom. Interior fitted with one long, rectangular box; four short, rectangular boxes; and two stacks of six trays each. Lids of boxes decorated with gilded key-fret and spearhead bands on stipple around a central gothic *R*. Sides are black with gilded floral sprays. Trays have black exteriors; stippled panels on interior sides. Stippled decoration on bottoms of three trays. The interiors of eight trays are decorated with multicolored renderings of ace, eight, nine, jack, queen, king, jack and queen, and king and queen of diamonds; one tray shows the bust of a turbaned man and an empty oval. Largest box holds two decks of cards (plus miscellaneous extras). Smaller

boxes contain mother-of-pearl counters carved with gothic *R*, garden scenes, animals, and birds; perforated floral borders. 136 counters: 38 round, 18 short rectangles, 80 long rectangles.

game box: h 3⁹/₁₆" (9.1 cm), w 14¹³/₁₆" (37.6 cm), d 12⁵/₁₆" (31.2 cm)

long box: h 2⁵/₈" (6.6 cm), w 4¹/₈" (10.4 cm), d 11" (27.9 cm)

short box (4): h 2⁵/₈" (6.6 cm), w 4¹/₂" (11.4 cm), d 4¹/₈" (10.4 cm)

tray (12): h 1¹/₈" (2.8 cm), w 3¹¹/₁₆" (9.4 cm), d 4¹/₂" (11.4 cm),

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 173, no. 143 (decoration); Graham Shearing, "Chinese Mother-of-Pearl Card Counters," *Antique Collector*, vol. 48, no. 5 (May 1977), reprints, pp. 90-91 (counters); Christie's, New York, *Chinese and Japanese Ceramics and Works of Art* (Oct. 26, 1983), nos. 424-25 (box).

This game box was owned by Richard Rush (1780-1859), brother of Benjamin Rush, Jr. For values of counters and a similar game box see no. 10.



JABEZ JENKINS (1792–1858) was the son of Jabez Jenkins (1754–1816) and his wife Tabitha Osbourne (died 1831) and the great-grandson of weaver Jabez Jenkins (died 1732), who settled near Little Creek in Kent County, Delaware, in 1711. Family tradition said that the eldest Jabez Jenkins had come from New England and that the Jenkins family had originally emigrated from Wales. The third Jabez Jenkins was married in 1813 to Ann P. Newlin (1789–1823); they had three children who reached adulthood. With an older brother, Jonathan, Jabez engaged in a manufacturing business, which failed some time after the end of the War of 1812.¹ Both Jonathan and Jabez were disowned by their Quaker meeting on March 30, 1818, because they “failed in their business and have preferred some of their creditors to the apparent loss of others by making an assignment without consulting their creditors according to discipline.”²

Lured by the profits to be gained in the China trade, in October 1826 Jabez Jenkins arrived in Canton after a passage of 150 days, having left his three children, whose mother had died three years earlier, in the care of his brother Joshua. In the many letters Jabez wrote home, mostly to his children, he described his business affairs and his life in Canton. He also wrote about presents he was sending: crepe shawls, fans, small baskets, paintings, shells, pongee for a dress, grass-cloth handkerchiefs, feather dust brushes, combs, and minerals for his son who was interested in mineralogy. In a letter written several years after his arrival in China, Jenkins wrote of his decision to leave Philadelphia: “Nothing short of the pressure of extreme adverse circumstances induced me to leave my own Country and I only submit to it as a misfortune that I cannot well avoid.” From the outset he knew that he would be in Canton for a long time. In April 1830 he wrote that he had “entered into fresh Engagements that will be likely to detain me in China longer than was before expected.” Of his absence from his children, he wrote, “I have little to interest me beside my business and that perhaps is enough for a sojourner who is only pursuing it for the ulterior object of enabling him to participate in actual enjoyments in his own Country.” He had entered into a partnership with Nathan Dunn and Joseph Archer, a business to be managed in Canton by Jenkins and Archer, in the United States by Dunn, and in England by an unnamed agent. Early in 1832 Jenkins thought he would remain in Canton for three or four more years and said that although he was doing a good business he had very little hope of making a fortune. But on February 6, 1833, he left Canton for London, where he decided to retire from the partnership, sell his “interest in the house,” and return to the United States.³

Returning to Philadelphia in 1833, Jenkins paid his debts and the next year purchased and moved to an estate in Chester County, Pennsylvania, near Downingtown. He married Mary Shipley Newlin of Wilmington, Delaware, in 1835; they had one daughter. In 1845 Jabez Jenkins moved back to Philadelphia, residing on Palmyra Square, and went into business again. From 1846 to 1848 he was listed in the Philadelphia city directories as part of the firm of J. and J. C. Jenkins, grocers, and from 1851 to 1855 as with Jenkins & Co., tea dealers. Although he retired in 1855, he became involved in a series of real estate investments. In his will he bequeathed various mementos of his stay in China to his children and their spouses, including “a chinese cabinet or book case and secretary and book case,” Chinese carved ivory baskets, and a large Chinese easy chair.⁴



Jabez Jenkins, c. 1850. Photograph. Collection of Ann Newlin Thompson

1. For biographical information, see Jenkins Chart, Collection of Ann Newlin Thompson; and Lord Collection, Genealogical Material, Kent County, Delaware, Families, vol. 1, pp. 107–9, GSP.

2. Extracts from Minutes of Chester Monthly Meeting, 1786–1828, pp. 1026–27, Gilbert Cope Collection, GSP.

3. See Jabez Jenkins to William Wharton, Feb. 20,

1827; to his son Jabez (born 1816), Apr. 1, 1830, and Jan. 30, 1832; and to his daughters Tabitha (born 1815) and Martha N. (born 1817), Aug. 15, 1827, Apr. 1, 1830, Sept. 23, 1831, May 24, 1833, and June 26, 1833 (formerly in the Collection of Ann Newlin Thompson).

4. Will of Jabez Jenkins, 1858, book 39, file 102, p. 355 (microfilm, HSP).



187. Jabez Jenkins

Likely by Lam Qua (Chinese, active c. 1820–50)
1826–33
Oil on canvas
Collection of the Estate of Mrs. George Warner Taylor

9 1/2 x 8 3/4" (24.1 x 22.3 cm)

George Chinnery could have painted Jabez Jenkins in China, but this portrait was more likely executed by the artist Lam Qua, as the technique strongly resembles that shown in the portrait of Rodney Fisher (no. 192), which, like this work, is also called a Chinnery by family tradition, and the portraits of Henry Mandeville (no. 169) and Silas Weir Lewis (no. 174). Another version of this painting of Jenkins is owned by a descendant.

188. Street Vendors and Entertainers

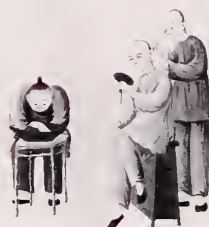
Unknown Chinese artist
Mid-nineteenth century
Gouache on pith
Private Collection

Seven paintings depicting Chinese street vendors and entertainers: barber, peep-show operator, food vendor, *ch'in* (lute) maker (all shown), ceramics vendor, puppeteer, and vegetable vendor. Each is carefully depicted, with tools of their trade, against a monochromatic background.

painting (7): 9 x 11" (22.9 x 27.9 cm)

Similar: Margaret Jourdain and R. Soame Jenyns, *Chinese Export Art in the Eighteenth Century* (London, 1950), p. 77, fig. 9; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 102, no. 85.

Although it is known that Jabez Jenkins brought and sent many objects from China, these works are all that can be presented in the catalogue. Two Chinese paintings, one of the Canton hong before 1832 and one of the Praya Grande, Macao, from the same period, are in the exhibition.



BENJAMIN ETTING (1798–1875) was one of five sons of merchant and auctioneer Reuben Etting (1762–1848) and his wife Frances Gratz (1771–1852), daughter of Michael and Miriam Gratz and sister of Rebecca Gratz of Philadelphia. His grandfather Elijah Etting (1724–1778) had emigrated from Germany to York, Pennsylvania, in 1758, and married Shinah Solomon (1744–1822) of Lancaster, Pennsylvania.¹

At the age of eighteen Benjamin entered the Philadelphia countinghouse of his uncle, Simon Gratz and Brother, general merchants. After a few years he became a supercargo. Between 1821 and 1825 he sailed almost continuously from Philadelphia to Canton, returning to China in 1831–32 and 1835–37.² During this time he was also a merchant with a business at 125 South Front Street in Philadelphia, carrying such Canton goods as matting and teas.³ Etting was an agent for Henry Pratt McKean, entrusted with making extensive purchases of textiles in Canton.⁴

After his return to Philadelphia in 1837, Benjamin Etting devoted his time to his partnership with his younger brother Edward in the firm of Edward J. Etting and Brother, iron dealers. By 1845, they were iron merchants of "good standing," worth \$75,000. Edward had also been in the China trade, having served as a crew member on at least two Canton voyages: the *William Savery*, which departed Philadelphia on December 21, 1820, and the *Caledonia*, which left on May 27, 1824.⁵ Benjamin Etting married Harriet Marx in 1830; they were the parents of two sons, Frank Marx and Joseph Marx. When Edward died in 1862, his place in the business was filled by Benjamin's younger son, Joseph.

1. For biographical data on the Etting family, see Frank Willing Leach, "The Philadelphia of Our Ancestors: Old Philadelphia Families, Etting," *The North American*, Mar. 23, 1913; *The Biographical Encyclopaedia of Pennsylvania of the Nineteenth Century* (Philadelphia, 1874), p. 90; and *Wealth and Biography of the Wealthy Citizens of Philadelphia* (Philadelphia, 1845), p. 9.

2. See Christian Gulager, Jr., Daybook, Sept. 14, 1831–Jan. 1, 1855, Gulager Family Papers, HSP; and

Diary of Benjamin Etting, PMM.

3. F. P. Blair, Sr., Washington, D.C., to Benjamin Etting, Philadelphia, June 5, 1834, Etting Papers, vol. 3, p. 45, HSP.

4. McKean, Philadelphia, to Etting, Canton, July 8, 1835, Society Collection, HSP.

5. Maritime Records, Port of Philadelphia, Alphabetical Masters and Crews, 1789–1880, sec. 5, vol. 14 (1820), p. 334, vol. 18 (1824), p. 199 (microfilm, PMM).

ETTING



Hugh Bridport (American, born England, 1794–c. 1869), *Benjamin Etting*, mid-nineteenth century. Watercolor on ivory, 2½ x 2" (6.4 x 5.1 cm). Collection of Mr. and Mrs. Emlen Etting

Inscribed: Benjamin Etting by Hugh Bridport.



189. Benjamin Etting

Unknown Chinese artist
1826

Watercolor on ivory

The Pennsylvania Academy of the Fine Arts, Philadelphia. Presented by Frank Marx Etting, 1886

Inscribed in pencil on reverse: Dated Canton 1826 aged 24.

6⁵/₁₆ x 4⁷/₈" (16 x 12.4 cm)

Reference: The Pennsylvania Academy of the

Fine Arts, Philadelphia, *Checklist: Paintings, Sculptures, Miniatures from the Permanent Collection* (Philadelphia, 1969), p. 99 (text).

Comparison of this miniature with the one by Hugh Bridport reveals that although the subject of both miniatures is the same man, the techniques of the Chinese and Western miniaturists are quite different. In this watercolor the flat, linear tradition of the Chinese artist is evident. Very little attempt has been made to achieve a three-dimensional quality in the image, yet the likeness to the Bridport miniature is remarkable.

190. Bough Pots (2)

Mid-nineteenth century
Porcelain decorated with overglaze polychrome enamel and gilding
Collection of Henry P. McIlhenny

Decorated with four scenes of Chinese men and women at leisure. Bordered by grapevines, fruit, leaves, and tree shrews in partial relief. Row of standing and seated figures around base against a gilded ground. Domed bough holders are decorated with butterflies, Hand of Buddha citrons, peapods, Prunus, peonies, peaches, gourds, lotus, lotus pods, and chrysanthemums; Chinese characters inscribed in ink on rims indicate that the pots are a pair. Splayed feet; gilded twisted handles. Unglazed foot and bezel rims.

h 10¹/₂" (26.7 cm), w 7¹¹/₁₆" (19.5 cm), d 7¹/₂" (19.1 cm)

Similar: Herbert, Peter, and Nancy Schiffer,



Chinese Export Porcelain (Exton, Pa., 1975), p. 242, no. 649.

These bough pots were no doubt acquired by

Benjamin Etting in Canton; however, his diary, now in the Philadelphia Maritime Museum, does not make mention of their purchase.

191. Dinner Service (partial)

Early to mid-nineteenth century
Porcelain decorated with overglaze green and black enamel and gilding
Philadelphia Museum of Art. Gift of Marx Etting. 93-17; Private Collection

Twenty-two pieces. Stylized border of thistles, leaves, roses, and other flowers. Diaper pattern around the central ribbon-tied bouquet, cavettos, foot rims, shoulders of lids, and rim of custard cups. Gilded rims; crossed-branch handles; and torch-ginger flower, pomegranate, and litchi finials. Foot and bezel rims unglazed.

soup tureen (2): h 11¹/₂" (29.2 cm), w 14" (35.6 cm), d 10" (25.4 cm)

platter (2): h 1" (2.5 cm), w 16" (40.6 cm), d 14" (35.6 cm)

tureen (2): h 7" (17.8 cm), w 7¹/₂" (19 cm), d 5" (12.7 cm)

platter (2): h 7⁷/₈" (2.3 cm), w 8" (20.3 cm), d 6³/₁₆" (15.7 cm)

gravy boat (2): h 2³/₈" (6.1 cm), w 7¹/₁₆" (18 cm), d 2³/₁₆" (5.6 cm)

platter (2): h 7⁷/₈" (2.3 cm), w 7" (17.8 cm), d 5" (12.7 cm)

custard cup (2): h 2¹/₈" (5.4 cm), dia 2⁵/₈" (6.7 cm)

platter with liner: h 1¹/₂" (3.9 cm), w 17¹/₂" (44.4 cm), d 14¹³/₁₆" (37.7 cm)

platter: h 1¹/₂" (3.9 cm), w 17¹/₂" (44.5 cm), d 14¹³/₁₆" (37.7 cm)

vegetable dish: h 5¹/₁₆" (12.9 cm), w 11³/₁₆" (28.4 cm), d 9³/₁₆" (23.4 cm)

shell-shaped dish (2): h 1³/₄" (4.4 cm), w 10¹/₁₆" (25.6 cm), d 9¹/₄" (23.5 cm)

salad bowl: h 4⁷/₁₆" (11.2 cm), w 10" (25.4 cm), d 10" (25.4 cm)

reticulated basket: h 4¹/₈" (10.5 cm), w 10³/₁₆" (25.9 cm), d 9" (22.9 cm)

reticulated plate: h 1¹/₂" (3.8 cm), w 11³/₁₆" (28.4 cm), d 9⁷/₈" (25.1 cm)

Benjamin Etting's diary, preserved in the Philadelphia Maritime Museum, does not reveal the time of purchase of this large, handsome dinner service. However, as it is known that he was trading in Canton between the years 1821 and 1837, this service can be dated to that period. This design, known in the family as the thistle pattern, would appear to have been executed especially for the Ettings.



RODNEY FISHER (1798–1863) was the son of Judge John Fisher (1771–1823) and his wife and distant cousin, Lavinia Rodney (1775–1802), niece of Caesar Rodney, a signer of the Declaration of Independence from Delaware. Through both parents, Rodney Fisher was sixth in descent from John Fisher, who arrived in Pennsylvania in 1682 with William Penn in the *Welcome*.¹ Rodney Fisher began his mercantile career in the Philadelphia firm of Edward Thomson (q.v.) and later became a partner in the English firm MacVicar & Co. in Canton. He served as unofficial United States consul in Canton from March 1825 to January 1827, after Thomson's son John Renshaw Thomson left the post. During that time Fisher made application to be the official consul but did not receive the appointment; he returned to the United States after John H. Grosvenor of Connecticut assumed the consular duties in January 1827.² In 1828 he married Eliza Bella Callender (1808–1880). Fisher's second stay in China, occurring a number of years later, is described in letters written by the Philadelphian John Dorsey Sword. On April 11, 1843, Sword wrote from Macao: "Mr. Rodney Fisher lives in my house at Canton. Mr. Fisher had a very fine Factory in the English Hong. But it was destroyed by the mob in December last."³ Two months later Sword wrote from Canton that during this riot Fisher's house "was destroyed by fire and he lost almost all his effects then, besides the inconvenience of not having a house. . . . He left his wife and children home and he appears very anxious to get back to them. He has been absent three years."⁴ Shortly after, however, Fisher was able to escape another misfortune, as Sword reported: "There has been a most dreadful fire in Canton. Burning about 1700 houses and nearly all the foreign factories. . . . Mr. Fisher only a few days before got a factory for himself and had just moved into it, fortunately he was not burnt out this time. His house is next to the one which I occupy."⁵ Rodney Fisher returned to the United States two years later, in 1845. From 1859 until his death in 1863, he was listed in the Philadelphia city directories as vice-president of the Bank of Commerce.

1. For biographical data on Fisher, see Anna Wharton Smith, *Genealogy of the Fisher Family, 1682–1896* (Philadelphia, 1896), pp. 9–10, 79, 128–29; and Stephen N. Winslow, *Biographies of Successful Philadelphia Merchants* (Philadelphia, 1864), pp. 237–38.
2. See Joseph Hemphill to Henry Clay, Feb. 10, 1826, M-531, reel 3, NA; Thomson to Clay, Sept. 4, 1825; and Grosvenor to Clay, May 5, 1828, both in *Dispatches from United States Consuls in Canton*, RG 59, General Records of the Department of State, NA.
3. Sword to Sarah D. Sword, Philadelphia, Sword Papers, HSP.
4. Sword to Mrs. A. C. Sword, Philadelphia, June 15, 1843, *ibid*.
5. First letter from Sword, Macao, to Sarah D. Sword, Philadelphia, Nov. 6, 1843, *ibid*.

192. Rodney Fisher

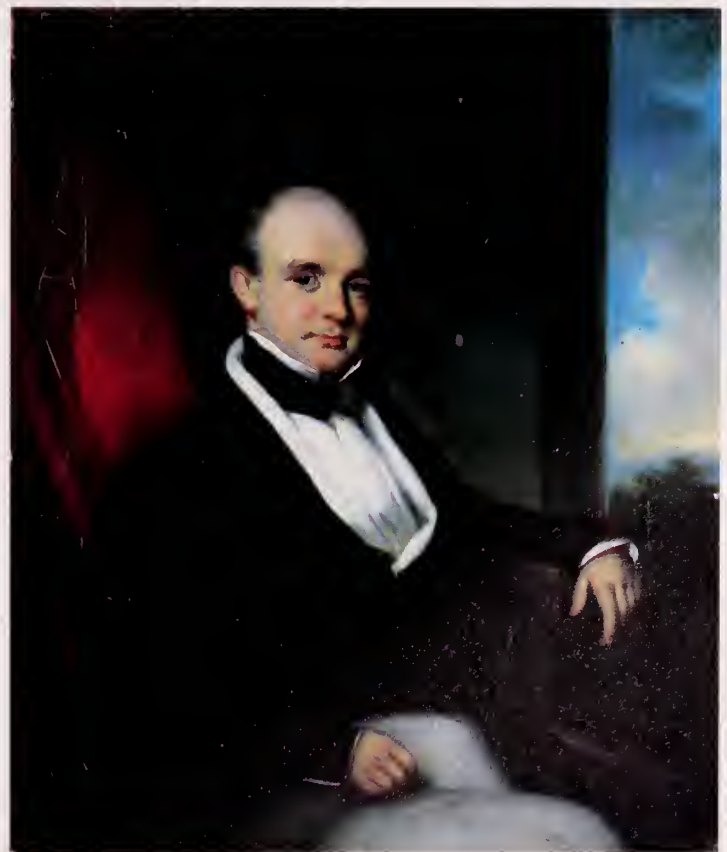
Unknown Chinese artist
 Early nineteenth century
 Oil on canvas
 Private Collection

Ornately carved gilded Chinese frame.

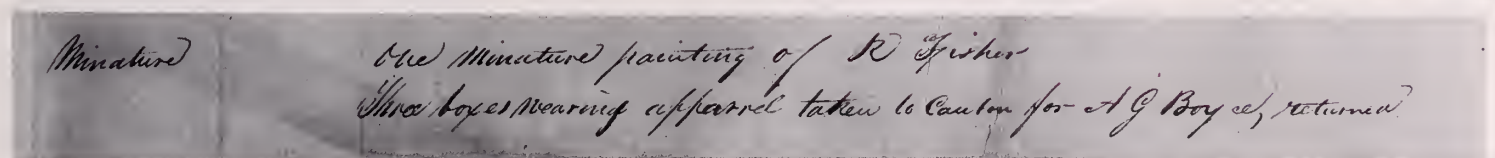
18³/₁₆ x 16³/₈" (46.2 x 41.6 cm)

Similar: Henry Berry-Hill and Sidney Berry-Hill, *Chinnery and China Coast Paintings* (Leigh-on-Sea, Eng., 1970), fig. 72.

Listed on the manifest of the ship *New Jersey*, which arrived in Philadelphia in December 1824, is "one miniature painting of R Fisher." This painting hardly qualifies as a miniature, yet it is on the small scale used by many of the Canton artists who are considered to belong to the school of the British artist George Chinnery. In fact, this painting has traditionally been attributed to Chinnery.



Detail of the *New Jersey* manifest, dated December 10, 1824, listing "one miniature painting of R Fisher" (Collection of Ann Newlin Thompson).



193. Gertrude Wyoming Fisher and Caesar Rodney Fisher

Unknown Chinese artist
Mid-nineteenth century
Oil on cloth
Private Collection

Ornately carved gilded Chinese frame.

22⁵/₁₆ x 19" (56.6 x 48.3 cm)

The subjects are two of the seven children of Rodney and Eliza Bella Fisher.



194. Mrs. Rodney Fisher and Children

Unknown Chinese artist
Mid-nineteenth century
Watercolor on ivory
Private Collection

Eliza Bella Callender Fisher flanked by four of her seven children (from left to right): Eliza Bella (born Jan. 15, 1831, married Charles Godfrey Leland, 1856), Gertrude Wyoming (born Nov. 28, 1837, married Edward Rob-

bins), Caesar Rodney (born Feb. 12, 1841, died 1863), and Mary Rodney (born Sept. 11, 1832, married William Cole Starr).

5³/₄ x 4³/₄" (14.6 x 12.1 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 44, no. 31.

This painting was, according to a family member, painted in China from a daguerreotype sent to Rodney Fisher prior to his return to the United States in 1845.

195. Bough Pot

Early nineteenth century
Porcelain decorated with overglaze sepia enamel and gilding
Private Collection

Square body, flaring lip and base, slightly domed bough holder. Front and back panels decorated with a circular medallion containing a landscape with the Altar of Love, two lovebirds feeding from an urn, quiver of arrows, and a basket of flowers. Bands of Chinese pinks, roses, and convolvulus around base, all four side panels, and holder; these same flowers appear in a cluster below

the downturned leaf handles. Roses, chrysanthemums, and two other flowers are interspersed among the five holes of the holder. Edges of pot, the four side panels, and holes of the holder are gilded. Gilded bands delineate impressed meander around the base. Basketwork impressed under the glaze around the panels and on the holder. Unglazed foot and bezel rims.

h 8¹/₄" (21 cm), w 6³/₄" (17.2 cm), d 6⁷/₈" (17.5 cm)

Similar: Sotheby Parke Bernet, New York, *The Garbisch Collection* (May 22–23, 1980), no. 496.





196. Plate

Early nineteenth century
Porcelain decorated with underglaze blue,
overglaze orange enamel, and gilding
Private Collection

Central blue decoration of peony, daisy, leaves,
and willow tree. Gilded and orange spear-
head band on cavetto. Border of gilded scrolling
peonies, outlined in orange. Single blue band
around rim; double bands around cavetto and
central decoration. Foot unglazed.

h 1" (2.5 cm), dia 9 1/2" (24.1 cm)

Similar: Herbert, Peter, and Nancy Schiffer,
China for America (Exton, Pa., 1980), repro. p.
195.



197. Notebook Cover

Early to mid-nineteenth century
Tortoise shell
Private Collection

Two leaves are decorated with peonies, birds,
and butterflies in low relief on a latticed back-
ground. Leaf border. Ivory silk satin lining
with two 3 3/16" (8.1 cm) silk satin tabs at each
end.

h 4 7/16" (11.2 cm), w 3 3/16" (8.1 cm), d
3/8" (1 cm)

Similar: Neville John Irons, *Silver and Carving
of the Old China Trade* (Hong Kong, 1983), pp.
214-15, no. 65.



198. Cardcase

Early to mid-nineteenth century
Ivory
Private Collection

Carved with scenes of daily life on land and
water among pavilions, flowers, trees, and
leaves. *EBF* inscribed in oval cartouche.

h 4 1/2" (11.4 cm), w 2 15/16" (7.4 cm), d 1/2"
(1.3 cm)

Similar: Carl L. Crossman, *The China Trade*
(Princeton, N.J., 1972), repro. p. 197; Carl L.
Crossman, "The Philadelphia Centennial In-
ternational Exhibition 1876 and the China
Trade," in *University Hospital Antiques Show*
(Philadelphia, 1972), p. 191, fig. 4; Neville
John Irons, *Silver and Carving of the Old China
Trade* (Hong Kong, 1983), pp. 154-55, no. 35.

*This cardcase is inscribed with the initials of
Eliza Bella Fisher, wife of Rodney Fisher.*



199. Mug

c. 1819
Silver
Private Collection

Tapering cylindrical sides. Molded lip. Scroll handle with scroll tip at top. Inscribed on front: *RF*. Scratched in a circle on bottom: *Presented to Rodney Fisher by Benjamin Rush [q.v.] Canton, March 1819*. Pseudo-English (Chinese) marks of quadruped passant, monarch's profile facing right, *L*, and an unidentified mark.

h $3\frac{13}{16}$ " (9.7 cm), dia (top) $3\frac{1}{8}$ " (7.9 cm),
wt 8.2 troy oz.

Similar: H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785-1885* (Milton, Mass., 1975), p. 202, fig. 136.

This mug, which carries the initials of Rodney Fisher and the mark of the Chinese silversmith Lynchong (active Canton, 1810-30), is mentioned in Mrs. Fisher's will written November 1, 1870 (microfilm, HSP).



200. Mug

Mid-nineteenth century
Silver with gilded interior
Private Collection

Double tapering cylindrical sides. Threaded rim and base. Decorated on exterior with re-

poussé scene of Chinese warriors on horseback shooting arrows during target practice. Spectators in a pavilion against a background of trees, bamboo, rocks, mountains, and cloud. Elliptical reserve inscribed *RF*. Scroll handle in the form of a scaled sea dragon. Pseudo-English (Chinese) marks of lion passant, crowned leopard's head, *KHC*, and monarch's profile facing left.

h 4" (10.2 cm), dia (top) $2\frac{11}{16}$ " (6.8 cm),
wt 12.9 troy oz.

Similar: John Devereux Kernan, "Further Notes on China Trade Silver," *Connoisseur*, vol. 180 (July 1972), p. 219, fig. 10; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 227, no. 197; H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785-1885* (Milton, Mass., 1975), repro. p. 204.

KHC is the mark of the Chinese silversmith Khecheong, who worked on Club Street, Honam Island, Canton, c. 1840-70. This mug, which was owned by Rodney Fisher, is mentioned in the will of Mrs. Fisher, written November 1, 1870 (microfilm, HSP).

201. Open Salts (2)

Early nineteenth century
Silver
Private Collection

Plain, incurved necks with gadrooned rims flare to convex, half-fluted bodies. Lower, plain half of body inscribed *REBF* in center. Angular strap handles with double incised threading. Splayed ring foot with ball feet. Pseudo-English (Chinese) marks of quadruped passant, crowned leopard's head, *SS*, and monarch's profile facing right.

h (without handle) $2\frac{3}{16}$ " (5.6 cm), w
 $4\frac{1}{8}$ " (10.4 cm), d $2\frac{5}{16}$ " (5.8 cm), wt 5.5
troy oz.

Similar: John Devereux Kernan, "China Trade Silver," *Antiques*, vol. 90 (Nov. 1966), p. 198, fig. 14; H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export*

Silver 1785-1885 (Milton, Mass., 1975), p. 179, fig. 88c, no. 3.

*These salts, which bear the initials of Rodney and Eliza Bella Fisher, are mentioned in Mrs. Fisher's will written November 1, 1870 (microfilm, HSP). *SS* is the mark of Sunshing, a Chinese silversmith who worked on New China Street, Canton, c. 1790-1830.*



202. Salt Spoons (2)

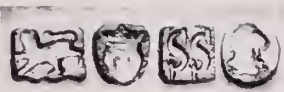
Mid-nineteenth century
Silver with gilded bowls
Private Collection

Fiddle, thread, and shell pattern. Upturned bowls are gilded. Pseudo-English (Chinese) marks of monarch's profile facing left, crowned leopard's head, *KHC*, and quadruped passant.

l $3\frac{13}{16}$ " (9.7 cm), wt 1 troy oz.

Similar: John Devereux Kernan, "China Trade Silver," *Connoisseur*, vol. 160, no. 645 (Nov. 1965), p. 202, fig. 8; H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785-1885* (Milton, Mass., 1975), p. 164, fig. 60a.

These spoons, which were owned by Rodney Fisher, bear the mark of the Chinese silversmith Khecheong.



203. Salt Spoons (2)

Mid-nineteenth century
Silver
Private Collection

Fiddle, thread, and shell pattern. Upturned bowls. *REBF* inscribed on handles. Pseudo-English (Chinese) marks of quadruped passant, crowned leopard's head, *ss*, and monarch's profile facing right.

1 3¹³/₁₆" (9.7 cm), wt 1 troy oz.

Similar: John Devereux Kernan, "China Trade Silver," *Connoisseur*, vol. 160, no. 645 (Nov. 1965), p. 202, fig. 8; H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785-1885* (Milton, Mass., 1975), p. 164, fig. 60a.

These salt spoons are inscribed with the initials of Rodney and Eliza Bella Fisher, and bear the mark of the Chinese silversmith Sunshing.



担磚瓦



隨帽台



穿鞋



解紙

204. Sketchbook: Chinese Tradespeople and Craftsmen

Unknown Chinese artist
c. 1842

Ink on pith

John G. Johnson Collection at the Philadelphia Museum of Art. Inv. no. 174f

Sixty drawings (mounted on paper) of Chinese tradespeople and craftsmen; each identified in Chinese, some also in English (on mount). Illustrated: man carrying bricks and roof tiles, metalsmith, woman embroidering, and woman winding silk from a skein to a shuttle. Multicolored silk brocade covers. Four yellow ties secure the book. Inscribed in front: *Sketches—Trades people such as are here represented are to be seen daily in the Streets of Canton. The Sketches are exceedingly correct. R. Fisher Canton July 25, 1842.*

drawing: 11 x 7¹/₂" (27.9 x 19 cm)
mount: 13 x 9" (33 x 22.8 cm)

Similar: Margaret Jourdain and R. Soames Jenyns, *Chinese Export Art in the Eighteenth Century* (London, 1950), p. 78, figs. 10-11.

The pith (Fatsia papyrifera) on which these sketches are drawn is often called rice paper.

205. Shawl

Mid-nineteenth century
Chinese maroon silk crepe
Philadelphia Maritime Museum

Embroidered in two-ply maroon silk floss. Floral clusters extend from the corners toward the center. Narrow, continual floral band around the edge frames a wider floral border. Knotted fringe.

59 $\frac{1}{2}$ x 57 $\frac{7}{8}$ " (151.2 x 147 cm), fringe 8"
(20.3 cm)

Rodney Fisher no doubt ordered this shawl for his wife during his long stay in China.



206. Coverlet

Mid-nineteenth century
Chinese red silk crepe
Philadelphia Maritime Museum

Polychrome embroidery in plied silk thread (predominantly green, pink, yellow, blue, and black). Central basket holding grapes, peonies, chrysanthemums, iris, daisies and other flowers in a field of butterflies. Floral groups at corners. Border of narrow floral bands flanking a wider band of floral clusters alternating with two butterflies. Pale green silk lining. Fringed.

102 x 85" (259 x 215.9 cm), fringe 4 $\frac{1}{2}$ "
(11.4 cm)



ELISHA KENT KANE (1820–1857), best known as an Arctic explorer, was born in Philadelphia, the oldest child of Judge John Kintzing Kane (1795–1858) and his wife Jane Duval Leiper. After attending the University of Virginia, Kane received a medical degree from the University of Pennsylvania in 1842.¹ Although Kane was appointed an assistant surgeon in the United States Navy, there were no vacancies, and it was arranged that he accompany an American diplomatic mission to China as physician. In May 1843 he left for China in the United States frigate *Brandywine* and officially remained with the diplomatic party until negotiations were nearly completed for the Treaty of Wanghsia, signed in August 1844, the first treaty between the United States and China.² When the *Brandywine* left for home in August 1844, Kane remained to practice medicine at Whampoa until illness forced him to leave in January 1845.

Kane's thirst for travel and exploration had been evident during his stay in China, for as the secretary of the mission recorded, "While waiting the slow proceedings of the Chinese authorities, he made flying visits to Hong-Kong and Canton, returned to examine the environs of Macao and the islands in the harbor, excursions always attended with a good deal of personal danger, and had explored the whole town itself before we, of slower motions, had commenced."³

Kane subsequently served in Africa, Mexico, and the Mediterranean, and twice, in 1850–51 and 1853–55, joined the search for the English explorer Sir John Franklin, missing since 1845 in the Arctic. Although no trace of Franklin was found, Kane returned home a national hero, writing and publishing two books on his polar adventures. He died in Havana at the age of thirty-seven. Kane's body lay in state in several cities in the United States before burial in Laurel Hill Cemetery, Philadelphia.

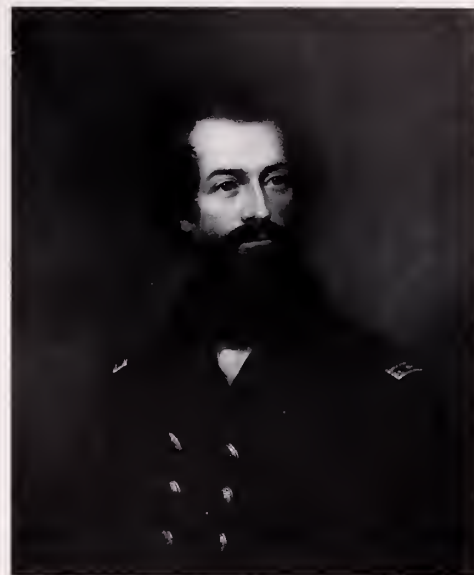
1. For biographical data, see *DAB*, s.v. "Elisha Kent Kane"; George W. Corner, *The Adventures of Dr. Kane in Search of an Open Polar Sea* (Philadelphia, 1953); George W. Corner, *Doctor Kane of the Arctic Seas* (Philadelphia, 1972); and W. M. Kerr, "Elisha Kent Kane," *Annals of Medical History*, vol. 6, no. 1

(1924), pp. 75–79.

2. This treaty, which opened additional treaty ports to American traders, was brought to China by Commodore James Biddle (q.v.) in 1845.

3. Quoted in Kerr, "Kane," p. 78.

KANE



James Lambdin (American, 1807–1889), *Elisha Kent Kane*, 1857. Oil on canvas, 30 x 25¹/₁₆" (76.2 x 63.7 cm). American Philosophical Society, Philadelphia



207. Toilet Set

Mid-nineteenth century

Porcelain decorated over the celadon glaze with rose, turquoise, blue, black, orange, green, and white enamel and gilding

Philadelphia Museum of Art. Gift of Mrs. E. Paul du Pont. 1980-120-6a-e

Four pieces. Decorated with Hundred Antiques symbols, butterflies, insects, litchi, and flowers. Pitcher has the border design around exterior rim and a pomegranate cluster on interior of spout. Basin has panels framed by gilded meander bands on interior sides, floral sprays on exterior. Three-part soap dish: pierced liner decorated with flowers, lid with a gilded finial, dish decorated with four side

cartouches. Interior of comb or brush box is divided in half lengthwise.

pitcher: h (to handle) 9¹³/₁₆" (25 cm), dia 6¹/₂" (16.5 cm)

basin: h 4⁷/₈" (12.4 cm), dia 16⁵/₁₆" (41.4 cm)

soap dish: h 1¹/₂" (3.8 cm), w 5⁷/₈" (14.9 cm), d 4⁷/₁₆" (11.2 cm); liner: h 1¹/₄" (3.2 cm), w 5⁵/₁₆" (13.5 cm), d 4¹/₁₆" (10.3 cm); lid: h 1¹/₄" (3.2 cm), w 4¹/₈" (10.5 cm), d 3¹/₈" (8 cm)

comb or brush box: h 2¹/₂" (6.4 cm), w 7¹/₂" (19 cm), d 3¹/₈" (8 cm)

Similar: Callie Huger Efird and Katharine Gross Farnham, *Chinese Export Porcelain from the Reeves Collection at Washington and Lee University* (Lexington, Va., 1973), p. 22, no. 21; Herbert, Peter, and Nancy Schiffer, *Chinese Export Porcelain* (Exton, Pa., 1975), nos. 178, 194, 289, 412; John Quentin Feller, *The Canton Famille Rose Porcelains* (Salem, Mass., 1982), figs. 19, 23, pl. xi.

This set was presented to the donor's grandmother by her uncle, Elisha Kent Kane.

Presented on the following pages is a variety of objects—paintings, watercolors, and works on paper; furniture; puzzle and game boxes; silver; porcelain; and costumes, textiles, and costume accessories—which all have Philadelphia connections but which cannot be directly related to any of the previously presented families.

PAINTINGS, WATERCOLORS, AND WORKS ON PAPER



208. George Harrison (?) and the Crew of the Alliance

Unknown Chinese artist (possibly by Spoilum [Chinese, active c. 1785–1820])
c. 1788

Reverse oil painting on glass
Private Collection

A wharfside scene showing a group of sailors resting amid barrels and bundles. One crew member is engaged in a dalliance. Most of the men wear hats with bands inscribed *Alliance*. Manuscript label on reverse inscribed: *G. Har-*

risson's— . . . has'd of Spoilum in Canton, AD 1788. Original gilded wood frame.

13¹¹/₁₆ x 16¹/₂" (34.8 x 41.9 cm)

References: Joseph Downs and Margaret R. Scherer, *The China Trade and Its Influences* (New York, 1941), fig. 96; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 140, no. 115; Charles G. Dorman, "Captain Richard Dale at Canton," in *University Hospital Antiques Show* (Philadelphia, 1972), p. 178, fig. 1; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 205.

Family tradition is responsible for the title of this painting. In 1788 George Harrison sailed to Canton as supercargo in the *Alliance*, a ship completely financed by Robert Morris (q.v.). There is no doubt that this is a Chinese painting. However, which one of the young men depicted might be Harrison is a moot question. As this painting would seem to be based on an English print of a subject so popular in the days of sail—*The Sailor's Farewell*—Harrison could have ordered such a work of *Spoilum* and requested that the painter label the hatbands of the crewmen to read *Alliance* in honor of his shipmates.



209. George Washington

Unknown Chinese artist
Before 1802
Reverse oil painting on glass
Private Collection

38¹¹/₁₆ x 31³/₈" (98.3 x 79.7 cm)

Similar: Homer Eaton Keyes, "Editor's Attic—The Cover," *Antiques*, vol. 13, no. 2 (Feb. 1928), cover, pp. 111–12; Homer Eaton Keyes, "The Editor's Attic—A Chinese Washington," *Antiques*, vol. 15, no. 2 (Feb. 1929), pp. 109–11; Helen Comstock, "Living with Antiques," *Antiques*, vol. 74, no. 2 (1958), repro. p. 147; Carl L. Crossman, "China Trade Paintings on Glass," *Antiques*, vol. 95, no. 3 (Mar. 1969), p. 376; E. P. Richardson, "China Trade Portraits of Washington After Stuart," *PMHB*, vol. 94 (Jan. 1970), pp. 95–100 (text); Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 133, no. 113.

This painting is said to be after a portrait by Gilbert Stuart. In 1802, Stuart complained to the Circuit Court of the Eastern District of the United States that John E. Sword of Philadelphia (1765–1810) had ordered a portrait of George Washington from him and "did shortly afterwards take the same with him to China and there procured above one hundred copies thereof to be taken by Chinese artists and hath brought the same copies to the United States, and proposes to vend the same to your orator's great injury . . ." (quoted in Richardson, "China Trade Portraits," p. 97).



Gilbert Stuart (American, 1755–1828), *George Washington*, before 1802. Oil on canvas, 29 x 24" (73.6 x 61 cm). Collection of Mr. and Mrs. John B. Bunker

This is said to be the original from which Chinese copies were made and sold by John E. Sword.



210. The Hongs in Canton

Unknown Chinese artist
Before 1803
Oil on canvas
Private Collection

Danish, Austrian, American, Swedish, British, and Dutch factories, distinguished by their national flags, line Respondentia Walk along the Pearl River in Canton. Junks and sampans on the river in the foreground.

33½ x 48" (85.1 x 121.9 cm) (framed)

Similar: James Orange, *The Chater Collection: Pictures Relating to China, Hong Kong, Macao, 1655-1880* (London, 1924), p. 251, no. 11; Carl

L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 162, no. 6; Sotheby Park Bernet, Hong Kong, *China Trade Pictures* (May 20, 1982), p. 20, no. 30.

This painting has descended in the family of Anthony Morris Buckley (1777-1845), who was a nephew of Anthony Morris (1738-1777; brother of Samuel [q.v.]). Buckley went to China in the spring of 1799 as supercargo in the Ariel. Although the ship was captured by privateers, Buckley returned safely to Philadelphia in the summer of 1800. It is not clear how this painting was obtained by Buckley. Perhaps it was ordered in 1799 but shipped in a vessel that sailed after the Ariel.

211. Silk Merchant's Samples

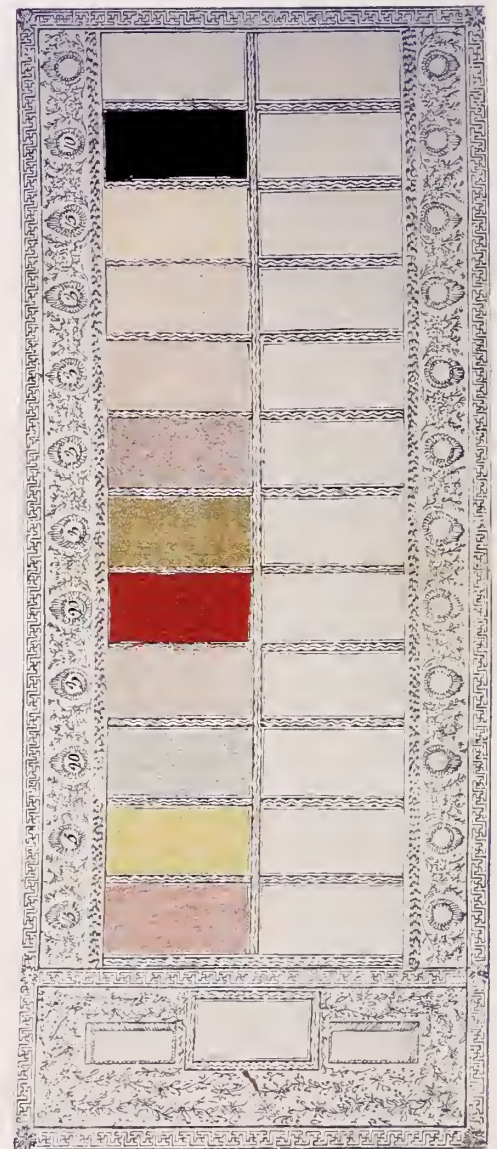
Early nineteenth century
Chinese silk crepe swatches mounted on paper
Collection of Ann Newlin Thompson

Eleven pieces of various shades of silk crepe measuring 1 x 2" (2.5 x 5.1 cm) mounted on paper printed with a blue decorative border that provides space for the identification of colors by number. Paper folds in four. Inscribed in ink on reverse: *EB* in a heart above No. 7. Below is a red oval stamp enclosing *Tonqua*. Inscribed below in ink: *Shawls*.

16½ x 8" (41.9 x 20.3 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 240, no. 211.

According to family tradition, this tradesman's card was sent by Captain John Whitall to his sister to choose a color for a silk crepe shawl. It has not been possible to identify the initials in the heart. Tonqua is listed as a "Chow Chow" merchant, meaning he dealt in a bit of everything, in Robert Waln, Jr's (q.v.) "Standing, Character, Articles of Trade & Residence of a Number of Canton Native Merchants." According to Waln, Tonqua, who had a shop on New China Street, was of "good character" and was rated a "No. 2" standing (Robert Waln, Jr., Papers, memo book 3, Sept. 1819-Jan. 1820, HSP).



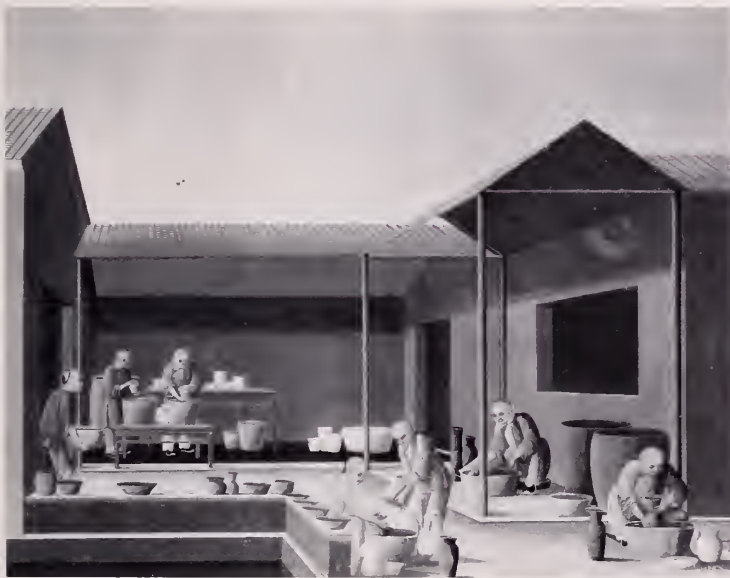
212. View of the British Hong in Canton from the Land

Unknown Chinese artist
 Early nineteenth century
 Oil on silk
 The Henry Francis du Pont Winterthur Museum, Winterthur, Delaware

View from land side, seen from a high vantage point. Westerners on a balcony and second-story windows regard activity below. A procession of a mandarin, with attendants holding fans, umbrellas, and banners, has come to a halt before the door of the British factory. The hosts are at the door to greet their distinguished guests.

28³/₁₆ x 39⁵/₈" (71.6 x 100.6 cm)

References: Henry Berry-Hill and Sidney Berry-Hill, *Chinnery and China Coast Paintings* (Leigh-on-Sea, Eng., 1970), no. 55; *University Hospital Antiques Show* (Philadelphia, 1972), p. 181, fig. 6.



213. Porcelain Production

Unknown Chinese artist
 Early nineteenth century
 Gouache on paper
 Philadelphia Museum of Art. Gift of Mr. and Mrs. Charles A. Kreiger. 67-32-1-6

Six carefully painted scenes, from a larger series, depicting various stages of porcelain production: glazing porcelain by immersion and packing it in seggars for firing (shown); drying the glaze in a finishing area; manufacturing vases; crushing china stone (kaolin) using a water-powered mill (shown); arguing over broken porcelain; and packing porcelain in seggars for firing.

26³/₄ x 27³/₈" (68 x 69.6 cm) (framed)

Similar: Clare LeCorbeiller, *China Trade Porcelain* (New York, 1973), p. 5, fig. 2; Herbert, Peter, and Nancy Schiffer, *Chinese Export Porcelain* (Exton, Pa., 1975), pp. 13-15, nos. 10-31; Jean McClure Mudge, *Chinese Export Porcelain for the American Trade, 1785-1835*, 2d ed. (Newark, Del., 1981), pp. 57-62, figs. 9-31; Robert Tichane, *Ching-te-Chen: Views of a Porcelain City* (New York, 1983), no. 3.23, illus. 17, 19.

Paintings depicting the methods of manufacture of porcelain and silk and other crafts were popular Chinese export items.

214. Sailor

Hing Qua (Chinese, active Canton)
Early to mid-nineteenth century
Watercolor on ivory
Collection of Mrs. James S. Armentrout, Jr.

Red velvet case. Signed in red ink in lower left corner of white silk satin lining: *Hingqua*.

3 x 2⁵/₁₆" (7.6 x 5.8 cm)

Similar: *University Hospital Antiques Show* (Philadelphia, 1972), p. 187, repro.

Although the identity of this ruddy-faced subject is unknown, he seems to have been a seafaring man, perhaps a captain. Hing Qua, according to Carl L. Crossman (The China Trade [Princeton, N.J., 1972], p. 70), was a painter active in the third quarter of the nineteenth century. However, the style of the costume worn by the sailor indicates an early to mid-nineteenth century date. This work, which was certainly painted from life, may have been done by another, earlier artist named Hing Qua.



215. Hou Qua II

Unknown Chinese artist of the school of George Chinnery (British, 1774–1852)
Early nineteenth century
Oil on canvas
Collection of Joan Macdonough Evans and Mary Macdonough Hofmann

Wearing a fur-lined overcoat with mandarin square over a multicolored embroidered dragon robe. Mandarin beads around neck. Right arm rests on a k'ang table beside his official hat capped by a dark blue bead. Left arm rests on a square pillow. Incense burner on a table behind at left. Latticework edges the window at left; a vase of flowers is in a niche above his left shoulder. Two flagstaves of a Chinese temple appear in mid-distance at right. Pewter spittoon on the floor at left. Lantern hangs above.

24³/₄ x 8¹/₄" (62.9 x 21 cm)

Similar: Albert Ten Eyck Gardner, "Cantonese Chinnerys: Portraits of How-Qua and Other China Trade Paintings," *Art Quarterly*, vol. 16 (1953), p. 322, figs. 6–7, 9; Henry Berry-Hill and Sidney Berry-Hill, *Chinnery and China Coast Paintings* (Leigh-on-Sea, Eng., 1970), no. 101; Robin Hutcheon, *Chinnery: The Man and the Legend* (Hong Kong, 1975), repro. p. 53.

According to family tradition, this painting was

given to Dr. James Kearsley Mitchell (1793–1858) by Hou Qua II. Dr. Mitchell, a graduate of the University of Pennsylvania's school of medicine, served as a ship's surgeon from 1819 to 1822 on voyages from Philadelphia to Canton and Calcutta. Hou Qua II, the son of a hong merchant of the same name, was the head of Ewo Hong in Canton and did a good deal of business with the Americans.

A useful comparison may be made between this portrait and a similar painting of Hou Qua included in the Philadelphia Maritime Museum's exhibition (see p. 37). Both works have been attributed by family tradition to George Chinnery. However, another painting of Hou Qua, owned by the Hongkong and Shanghai Banking Corporation, is known to have been executed by Chinnery and shows the merchant in a different pose. Although the subject of all three works is the same, the technique seen in the two portraits in the exhibitions suggests that they are by a Chinese hand, possibly Lam Qua or a painter in his studio. Lam Qua, who was active from c. 1820 to 1850, was a student and later a rival of Chinnery.

Hou Qua here wears the badge and hat button of a fourth-degree mandarin. The incense burner no doubt was especially treasured by the owner, for it is clearly blanc de chine porcelain and its form is known as the Marco Polo type, as a similar incense burner in the Treasury of the Basilica of Saint Mark's in Venice was believed to have been brought from China by the trader.



216. Book of Watercolors: Tea Cultivation

Sun Qua (Chinese, active Canton and Macao, 1830–70)
c. 1843

Watercolor on pith

John G. Johnson Collection at the Philadelphia Museum of Art. Inv. no. 174b

Twelve leaves depicting various stages of tea cultivation: planting, cultivating, harvesting, sorting, drying, packing, and selling (six shown). Each watercolor mounted on paper and framed by pale blue ribbons. Covers of yellow and green cloth with red, purple, and

blue flowers over cardboard. Inscribed inside front cover: *Adam W Elmslie to his dear Mother—Hong Kong 10th Decr. 1843*. Affixed to cover is a red and blue paper label inscribed *Sunqua*.

book: h 10" (25.4 cm), w 14¹¹/₁₆" (37.3 cm), d 1/2" (1.3 cm)
watercolor (12): 6⁷/₈ x 10¹/₂" (17.5 x 26.7 cm)

Sun Qua was an artist best known for his landscape and ship paintings, according to Carl Crossman (The China Trade [Princeton, N.J., 1972], p. 97).



217. Extension Chair

Early nineteenth century
Bamboo with a caned seat and incised decoration; leather-covered headrest
Philadelphia Museum of Art. Gift of Mrs. William H. Steeble. 67-264-1

Caned seat; adjustable back. Leather covering of headrest, filled with cotton wadding and tacked to original bamboo support, is a Western addition. Central back splat of solid, split bamboo is decorated with an incised black landscape encircled by a leaf-and-diaper pat-

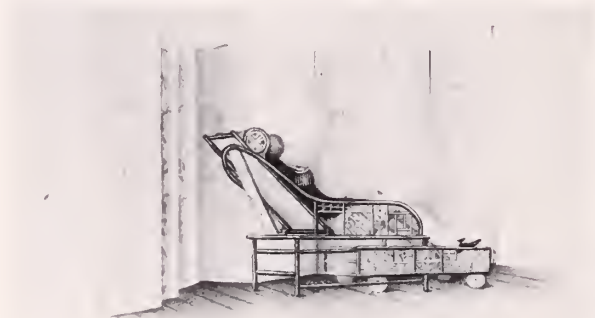
tern alternating with an open cartouche and surrounded by a leaf-and-flower border. Open-work patterns of thin bamboo pieces on the remainder of the back, arms, and sides of extension. Finials of back posts finished by round pieces of incised bone. Extension center is solid, split bamboo with an incised black allover pattern of leaves and flowers. Extension mounted on four wood wheels.

h 34³/₁₆" (86.9 cm), l (extended) 63¹/₂" (161.3 cm), d 27" (68.6 cm)

Similar: Joseph Downs and Margaret R. Sche-

rer, *The China Trade and Its Influences* (New York, 1941), fig. 77; Gregor Norman-Wilcox, "American Ships in the China Trade," *Los Angeles County Museum Bulletin of the Art Division*, vol. 7, no. 1 (Winter 1955), p. 42, fig. 45; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 159, no. 131, p. 161, no. 133; Fox Butterfield, "Relics of the China Trade," *The New York Times*, July 25, 1982, repro.

This chair was owned by the Chambers family of Philadelphia. A similar example was handed down in the Biddle family (q.v.).



*Com. Biddle at Shanghai,
June 21, 1846*

E. C. Young, "Com. Biddle at Shanghai, June 21, 1846," c. 1847. Ink and ink wash on paper. From "The Sketchbook of Commodore James Biddle" (Collection of James Biddle)

In this amusing sketch the Commodore is shown in the bamboo "lolling" chair used by the Chinese for centuries. An example very like this chair was preserved at the Biddle home Andalusia until recently.

218. Reclining Chair

Early nineteenth century
Rosewood and caning
Collection of Mr. and Mrs. Robert D.
Schwarz

High, rectangular back with reeded edges curves backward. Metal ratchets at arm level allow the back to be lowered. Rolled arms have carved palmette ends. Rectangular, straight-front seat has corner blocks underneath for support. Caning on back, arms, and seat is a modern replacement. Caning bordered by thin, nailed strips of wood. Square, straight front legs; square, canted back legs are braced by a box-shaped stretcher (front recessed). Arms, seat, and upper third of back are reinforced with horizontal splats. Rosewood has been covered with a colored shellac.

h 44¹³/₁₆" (113.8 cm), w (seat) 17¹⁵/₁₆"
(45.5 cm), d (seat) 20³/₁₆" (51.3 cm)

Reference: Robert Bishop, *Centuries of Styles of the American Chair, 1640-1970* (New York, 1972), p. 267, no. 409.

Similar: Thomas H. Ormsbee, *A Field Guide to Early American Furniture* (New York, 1957), p. 65, no. 44.



This chair was owned by Edward Randolph of Philadelphia. A matching stool may have been made to be used when the back of the chair was lowered to a reclining position.



219. Chairs (10)

Early nineteenth century
Rosewood and caning
Private Collection

Eight side chairs and two armchairs in the Federal style. Caned seats with scrolled back and arms. Cross splats adorned with a

medallion flanked by stylized leaves. Curved, Trafalgar legs; straight and reeded seat rail. Chinese numerals inscribed on the undersides of eight chairs. An arc is marked on another chair and a punch hole on yet another. Seats have been recaned.

h 33¹/₂" (85.1 cm), h (seat) 17¹/₂" (44.4 cm), w (seat) 19¹/₂" (49.5 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 146, no. 2; Edward T. Joy, *Pictorial Dictionary of British Nineteenth Century Furniture* (Woodbridge, Suffolk, Eng., 1977), repro. p. 238.

These chairs belonged to Richard Smith of Philadelphia, who presented them to the lender's grandparents as wedding gifts.



220. Sofa

Early nineteenth century
 Cedrela (mahogany family) and caning
 Philadelphia Museum of Art. Bequest of
 Miss Eugenie Fryer. P'61-146-1

Scrolled, cresting rail with a concave shell in the center. Back and rolled arms caned. Straight seat rail decorated with three rosettes in relief enclosed in beaded rectangles with notched corners. Four lyre-shaped legs ending in turned feet are tipped with brass ferrules. Frame has incised floral and linear carving. Seat has been recaned (holes and some of the original cane are still evident on the underside of the frame). Squab and cushions, covered with green plush and filled with hair (possibly goat), are modern American additions. Chi-

nese character *ch'ien* (front) inscribed under center support.

h 37" (94 cm), h (seat) 14³/₁₆" (36 cm),
 l 79¹/₂" (201.9 cm), d 24¹/₂" (62.2 cm)

References: Jean Gordon Lee, "Chinese Furniture Collection," *Philadelphia Museum Bulletin*, vol. 58, no. 276 (Winter 1963), p. 61, pl. 5; *University Hospital Antiques Show* (Philadelphia, 1972), p. 163, fig. 13.

Similar: Clifford Musgrave, *Regency Furniture 1800-1830* (London, 1961), pl. 32a.

The great-grandfather of the donor had this sofa made in China and brought it into Philadelphia in his own ship, according to the codicil of Miss Fryer's will.

PUZZLE AND GAME BOXES

221. Puzzle and Game Box

Mid-nineteenth century
Lacquered wood with ivory puzzles and
games; brass fittings

Philadelphia Museum of Art. Gift of
Mrs. Joseph H. Gaskill. 69-234-1a-y

Gilded decoration on black. Hinged lid with
convex edges and a flat top has central oval
inscribed *B.W.* surrounded by a band of finely
painted flowers and leaves. Similar bands
border the edges of the flat surfaces of the box.
Box contains one narrow and two wide,
stacked cardboard trays whose blue silk inter-
iors (magenta silk exteriors) contain twenty-
five ivory puzzles and games. Some puzzles
are contained in ivory boxes carved with
garden scenes or allover flower patterns and a

Gothic *w* on elliptical reserves or crosses. Others
assembled with thin maroon and green
cords. The sliding tops of the boxes open to
reveal carved geometrically shaped puzzle
pieces; some hold the seven pieces of a tan-
gram puzzle. Others contain puzzles that form
two-dimensional shapes such as crosses (indi-
cated by crosses on the lid). One box holds
cutout letters of the alphabet. Other games
include ivory three-dimensional geometric
forms to be disassembled and refitted into a
square; balls and rings to be strung through a
heart, circle, or the like and then removed
without untying the string; an ivory bilboquet,
or spike and ball; and a ring-and-bar puzzle.

h 5¹/₈" (13 cm), w 16¹/₂" (42 cm), d 10¹/₂"
(26.6 cm)

Similar: Stuart Culin, *Korean Games with
Notes on the Corresponding Games of China and
Japan* (Philadelphia, 1895), p. 31 (puzzles and
toys); Gwen White, *Antique Toys and Their
Background* (New York, 1971), pp. 125, 131,
153 (puzzles); Carl L. Crossman, *The China
Trade* (Princeton, N.J., 1972), p. 193, no. 163
(box); John Brewer, *The Cottage of Content or
Toys, Games, Amusements of Nineteenth Cen-
tury England* (New Haven, 1977), p. 5
(puzzles); Neville John Irons, *Silver and Carv-
ing of the Old China Trade* (Hong Kong, 1983),
pp. 202-3, figs. 60-61 (box).

*This box belonged to Benjamin C. Warner, who
witnessed the second codicil to Nathan Dunn's
will, dated November 13, 1841. No doubt it was
given to Warner by his friend Dunn.*





222. Puzzle and Game Box

Mid-nineteenth century
Lacquered wood with ivory, tortoise-shell, and silver games and puzzles;
brass fittings
Philadelphia Museum of Art. Gift of E. Lewis Burnham. 59-120-1-60

Rectangular box with hinged lid; gilded and pale green decoration on black. Lid, with convex edges and a flat top, has a central, scrolled-edged oval medallion embellished with butterflies and floral sprays and inscribed *Enoch Lewis* in Gothic lettering. Surrounded by a tea-drinking scene. Bands of

stylized flowers and leaves serve as borders of flat surfaces.

Box contains one deep and two shallow cardboard trays whose fitted silk interiors contain one silver-tipped tortoise-shell knot puzzle and twenty-nine ivory puzzles and games. Some puzzles contained in ivory boxes carved with garden scenes or allover flower patterns and Gothic *l's* in elliptical reserves or crosses. Other puzzles are assembled with thin yellow and red cords. Tops of the ivory boxes slide open to reveal geometrically carved puzzle pieces. Some boxes hold the seven pieces which compose tangram puzzles, others contain puzzles that

form two-dimensional shapes such as crosses (indicated by crosses on the lid); two have the solutions to the puzzles they hold pasted to the underside. One box holds cutout letters of the alphabet. Other games include ivory three-dimensional geometric forms to be disassembled and refitted into a square; balls and rings to be strung through a heart, circle, and the like and then removed without untying the string; an ivory bilboquet, or spike and ball; spillikins, or jackstraws; a Chinese ring-and-bar puzzle; and two printed pamphlets of tangram puzzles, two of solutions.

h 5" (12.8 cm), w 17" (43.2 cm), d 10³/₄" (27.3 cm)

Similar: Stuart Culin, *Korean Games with Notes on the Corresponding Games of China and Japan* (Philadelphia, 1895), p. 31 (puzzles and toys); Gwen White, *Antique Toys and Their Background* (New York, 1971), pp. 125, 131, 153 (puzzles); Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 193, no. 163 (box); John Brewer, *The Cottage of Content or Toys, Games, Amusements of Nineteenth Century England* (New Haven, 1977), p. 5 (puzzles); Neville John Irons, *Silver and Carving of the Old China Trade* (Hong Kong, 1983), pp. 202-3, figs. 60-61 (box).

Enoch Lewis, who was born in Wilmington, Delaware, in 1821, married Charlotte Thorn (1823-1916) in 1848. He held various positions with the Pennsylvania Railroad, and worked for a time as construction superintendent for the Moscow/Saint Petersburg railroad. Lewis died in Philadelphia in 1902.

SILVER



223. Ornament

Early nineteenth century
Silver filigree decorated with blue and green enamel and coral
Collection of H. A. Crosby Forbes

Cluster of flowering plum tree, bamboo, pine tree, butterflies, cranes, and rocks in a circular base. Downturned leaf rim, four upturned leaf feet.

h 11" (27.9 cm), dia 7¹/₂" (19 cm)

Similar: H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785-1885* (Milton, Mass., 1975), pp. 66-67 (text).

This Chinese silver filigree ornament was purchased at auction at Christie's in London in 1951 by the lender, with the thought it might be part of the surtout de table that had been so greatly admired by visitors to the home of Andreas Everardus van Braam Houckgeest (q.v.). Although much of van Braam's collection had been sold at Christie's some one hundred years earlier, a surtout de table is not listed in the catalogue of that sale. This example is shown here only to suggest the appearance of a small part of such a table decoration, and in fact is much more typical of the craftsmanship of early nineteenth-century Chinese silversmiths. In 1851, when Nathan Dunn's Chinese collection was also auctioned at Christie's, a number of silver filigree ornaments were included in the sale.

224. Toothpick and Case

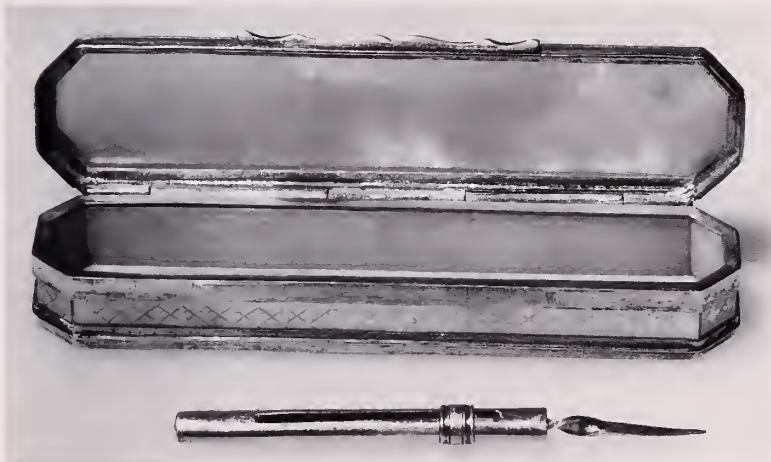
Early nineteenth century
Silver toothpick in a mother-of-pearl and
silver case
Collection of Helen Brazy

Elongated octagonal case has a hinged lid mounted with silver. Top carved with pagodas and pavilions in a landscape surrounded by husk and fish-roe chains. Central spade-shaped shield inscribed *WBL TO HCP*. Diaper pattern around sides. Underside of each piece of the box inscribed with a Chinese character to indicate placement within the silver mounts. Retractable toothpick has a spiraled point.

toothpick: l $2\frac{1}{8}$ " (5.5 cm)
box: h $1\frac{1}{2}$ " (1.3 cm), l $2\frac{15}{16}$ " (7.4 cm), d $1\frac{1}{16}$ " (1.8 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 194, no. 164.

William B. Langdon, curator of Nathan Dunn's Chinese Museum, probably gave this toothpick and case to a member of the Pancoast family. It was inherited by Mrs. Frances Coffin Gaskill, whose mother, Sadie Pancoast, was a direct descendant of Nathan Dunn's sister Deborah, the wife of Caleb Copeland Pancoast.



225. Dessert Knives and Forks (36)

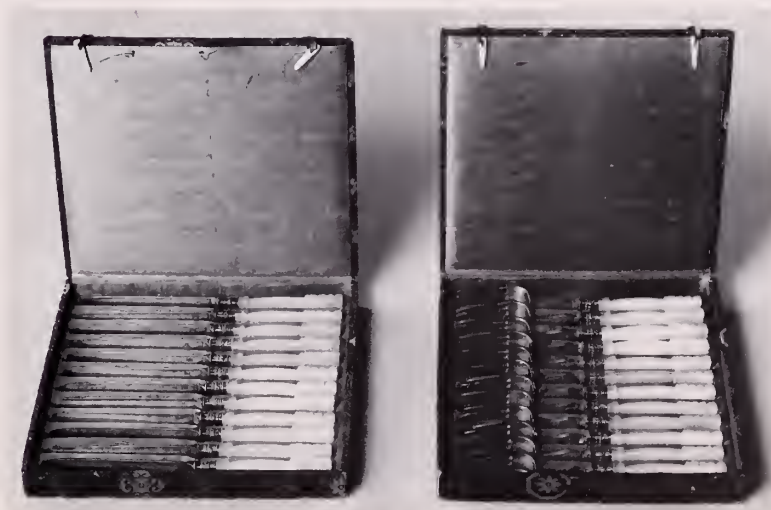
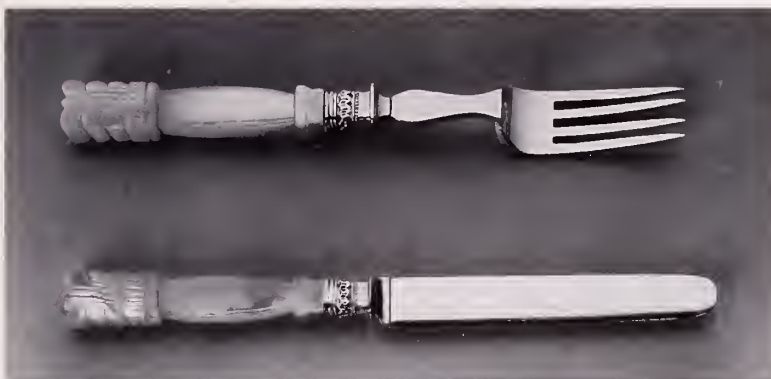
Mid-nineteenth century
Silver with mother-of-pearl handles
Private Collection

Eighteen knives and eighteen forks: twelve in each original box. Four-tined forks with bowed necks; knives have plain blades. Beaded and reeded decoration with *ling chih* (fungus; symbol of longevity) at the base of the silver portion. Carved mother-of-pearl handles with reeded edges and stylized anthemion ends. Mark: *YS*.

knife (18): l 8" (20.3 cm), wt 1.9 troy oz.
fork (18): l $7\frac{1}{2}$ " (19.1 cm), wt 1.9 troy oz.
box (2): h $1\frac{1}{2}$ " (3.8 cm), w $8\frac{1}{2}$ " (21.6 cm), d $8\frac{1}{2}$ " (21.6 cm)

Similar: John Devereux Kernan, "China Trade Silver: Checklists for Collectors," *Connoisseur*, vol. 160, no. 645 (Nov. 1965), fig. 2; H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785-1885* (Milton, Mass., 1975), no. 252, fig. 75.

YS is the mark of Yatshing, a prolific silversmith active in Canton during the second quarter of the nineteenth century.



226. Salad and Dinner Forks (6)

Mid-nineteenth century
Silver
Private Collection

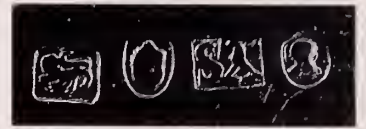
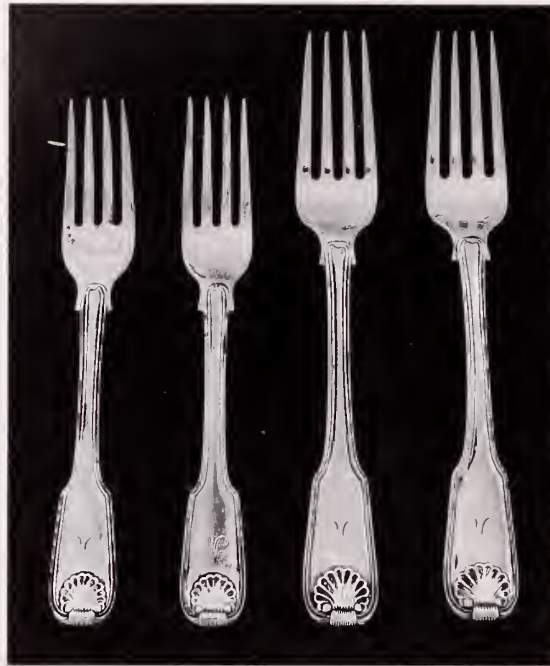
Fiddle, thread, and shell pattern. κ inscribed on handle. Pseudo-English (Chinese) marks of lion passant, crowned leopard's head, γ s (inverted), and monarch's profile.

salad fork (2): 1 6¹¹/₁₆" (17 cm), wt 2 troy oz.

dinner fork (4): 1 7¹¹/₁₆" (19.5 cm), wt 2.8 troy oz.

Similar: John Devereux Kernan, "China Trade Silver: Checklists for Collectors," *Connoisseur*, vol. 160, no. 645 (Nov. 1965), pp. 202-3, figs. 7, 8, 9a; H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785-1885* (Milton, Mass., 1975), p. 165, fig. 58.

These forks are said to have belonged to Washington Keith of Philadelphia. γ s is the mark of Yatshing.



227. Flatware

Mid-nineteenth century
Silver
Collection of Mr. and Mrs. Thomas H. Wood

Twenty-five pieces. Fiddle, thread, and shell pattern. Pseudo-English (Chinese) marks (in varying order): γ s, lion passant, monarch's profile, and crowned leopard's head.

tablespoon (6): 1 8¹/₂" (21.6 cm), wt 3¹/₂ troy oz.

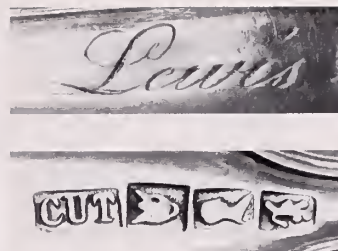
dessert spoon (6): 1 7³/₁₆" (18.3 cm), wt 2 troy oz.

teaspoon (12): 1 5⁹/₁₆" (14.2 cm), wt 1¹/₅ troy oz.

fish or butter knife: 1 8³/₁₆" (20.8 cm), wt 2 troy oz.

Similar: H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785-1885* (Milton, Mass., 1975), p. 165, fig. 33.

This silver is said to have descended in the Brown family of Philadelphia, who traded with China. γ s is the mark of the silversmith Yatshing.



228. Eggcup Set

Mid-nineteenth century
Silver
Private Collection

Eight cups with soldered bands around the bodies enabling them to fit into round brackets on the stand; molded lips and feet. Eight spoons with fiddle, thread, and shell pattern; ovoid bowls. Spoons and cups inscribed *Lewis* and bear pseudo-English (Chinese) marks: *CUT*, crowned leopard's head,

monarch's profile, and lion passant. Round stand with loop handle and stylized chrysanthemum support; round, threaded base with four shell feet. Stand's four bowed vertical supports terminate in leaf-and-shell design.

eggcup (8): h 3" (7.6 cm), dia $1\frac{13}{16}$ " (4.6 cm), wt 1.8 troy oz.
spoon (8): l 5" (12.7 cm), wt 0.8 troy oz.
stand: h 8" (20.3 cm), dia $6\frac{7}{16}$ " (16.4 cm), wt 12 troy oz.

Similar: John Devereux Kernan, "China Trade Silver: Checklists for Collectors," *Connoisseur*, vol. 160, no. 645 (Nov. 1965), fig. 10; H. A. Crosby Forbes, John Devereux Kernan, and Ruth S. Wilkins, *Chinese Export Silver 1785-1885* (Milton, Mass., 1975), figs. 75, 247.

Although the name *Lewis* appears on all the separate pieces of this eggcup set, it has not been possible to trace the set to either of the *Lewis* families represented in the exhibition. The mark *CUT* stands for *Cutshing*, who worked at 8 New China Street in Canton, c. 1850-70.

PORCELAIN

229. Covered Punch Bowl and Platter

Late eighteenth century
Porcelain decorated with overglaze polychrome enamel and gilding
The Metropolitan Museum of Art, New York. Purchase, Joseph Pulitzer Bequest, 1940

Decorated with coastal scenes showing ships at sea and churches (on domed lid), building of a Danish trading company (on bowl), European palace (on round platter), and European figures (some firing guns). Red and gilded scrolling ornament on borders. Gilded lotus finial. Unglazed foot and bezel rims.

bowl: h $12\frac{1}{2}$ " (31.7 cm), dia 16" (40.6 cm)
platter: h 3" (7.6 cm), dia $21\frac{3}{4}$ " (55.2 cm)



found its way through England or Holland to Philadelphia. According to information in the Metropolitan Museum as received from Miss

Sophia Cadwalader of Philadelphia, this punch bowl was originally the property of Major Pierce Butler (died 1822), a maternal ancestor.

This is an example of the elaborately decorated porcelain made for the European market which



230. Punch Bowl

Late eighteenth–early nineteenth century
Porcelain decorated with overglaze poly-
chrome enamel

The Metropolitan Museum of Art, New
York. Bequest of Elizabeth V. Loudon;
Gift of John C. Dreier, Theodore C.
Dreier, Dana S. Lamb, Mrs. Garrett R.
Stearly, and Mrs. Peter V. C. Voorhees,
1973

Exterior decorated with the foreign factories
(hongs) in Canton, identified by the national
flags flying in front. Westerners appear be-
hind front fence and on the porches, Chinese
in sampans in front. Meander pattern around

foot. Central interior decoration of ship with
gun ports, flying three flags (American flag
aft); *BGE* inscribed above the ship. Unglazed
foot rim.

h 6" (15.2 cm), dia 14³/₈" (36.5 cm)

Similar: *University Hospital Antiques Show*
(Philadelphia, 1972), p. 177, fig. 15; Arlene M.
Palmer, *A Winterthur Guide to Chinese Export*
Porcelain (New York, 1976), p. 31, fig. 3; Her-
bert, Peter, and Nancy Schiffer, *China for*
America (Exton, Pa., 1980), repro. p. 193; Jean
McClure Mudge, *Chinese Export Porcelain for*
the American Trade, 1785–1835, 2d ed. (New-
ark, Del., 1981), p. 135, figs. 41a–c; *Washington*
Antiques Show (Washington, D.C., 1982), p.
55, figs. 6–7.

*The initials now only faintly visible on the inte-
rior of this bowl are those of Benjamin George*
Eyre, who served with George Washington at the
Battle of Princeton. As part of the firm Eyre and
*Massey, the Eyre family was active in the ship-
ping business and had a wide range of interests,*
at one time owning the Globe (see no. 176), a
*ship that made eight voyages to China (see Abra-
ham Ritter, Philadelphia and Her Merchants*
[Philadelphia, 1860], p. 61). The American flag
and pole do not appear to have been executed in
the same enamels or by the same hand as the
other decorations on this bowl, and in fact seem
to be later additions. It may be inferred from this
that the Chinese merchants, knowing that the
foreign traders admired such bowls, stockpiled
*these items and, in this case, added the Amer-
ican flag at some point after 1784.*

231. Urns (2)

Before 1807

Porcelain decorated with overglaze poly-
chrome enamel and gilding
Philadelphia Museum of Art. Anony-
mous gift. 29-127-1a,b, 2a,b

Body decorated with kingfishers perched on
flowering branches within a raised oval on
front and back, surrounded by grape-leaf
and dotted-scallop bands. Similar bands
around shoulder. Raised green and gilded
festoons hang from blue, gilded, and orange
pistol handles. Around rim blue and green
bands (the latter with raised gilded beads)
flank an orange band with gilded flowers.
Molded foot of overlapping leaves on a blue
and gilded square base. Gilded, blue, green,
and orange bands with gilded flowers sur-
round a gilded lotus bud finial on lid. Un-
glazed foot and bezel rims.



urn: h 14¹³/₁₆" (37.7 cm), dia 9⁵/₈" (24.5 cm); lid: h 2¹/₄" (5.7 cm), dia 4⁵/₈" (11.7 cm)
urn: h 14⁵/₈" (37.4 cm), dia 9⁵/₈" (24.5 cm); lid: h 2¹¹/₁₆" (6.8 cm), dia 4⁵/₈" (11.7 cm)

Similar: John Goldsmith Phillips, *China Trade*

Porcelain (Cambridge, Mass., 1956), p. 163, pl. 74; Arlene M. Palmer, *A Winterthur Guide to Chinese Export Porcelain* (New York, 1976), p. 64, fig. 32; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), p. 190.

A memorandum from the donor states that these urns were received from M. and L. Bethell, members of a Philadelphia family; one of their ancestors brought the urns from China in 1805 or 1807.

232. Punch Bowl

Before 1812

Porcelain decorated with overglaze pink, green, blue, purple, sepia, orange, and black enamel and gilding

Grand Lodge of Free and Accepted Masons of Pennsylvania, Philadelphia

Decorated with Masonic emblems. On exterior are two opposed six-pointed stars inscribed: *Union Lodge No# 121*. Between are two opposed scenes surmounted by an all-seeing eye emerging from a shell, seaweed, and coral band around the rim. Below the eye, intertwining ribbon and garlands dangle (left to right) a compass and square; level, crossed quill pens, and bell; spade and crossed rulers; and crossed keys and plumb line. At the base a black-and-white checkered pavement supports (left to right) a column surmounted by a woman (possibly Fortitude), with a small man with a bow at its base, a half column (behind the first column), compass, open Bible, coffin with tool, three candles, spade, maul, compass and square, skull and crossbones, mother and children, basket(?), gavel, acacia, cup, and pick. At far right is another column, again surmounted by a woman, and at its base is a small man with maul and chisel. A Doric column is behind this pillar. Above the pavement are (left to right) a radiant sun, arch, seven six-pointed stars above a ladder over a reserve (containing G inscribed in a six-pointed star), ark, and crescent moon. Interior has an all-seeing eye in the center. Rim has the same band as on the exterior, from which hang beaded festoons terminating in coral clusters; stars shown between the clusters. Stylized floral band around foot. Unglazed foot rim.

h 9¹/₂" (24.1 cm), dia 21¹/₂" (54.6 cm), capacity 9 gallons (8.5 liters)

Reference: Theodore C. Knauff, *Glances at Our History* (Philadelphia, 1902), p. 16.

Similar: Arlene M. Palmer, *A Winterthur Guide to Chinese Export Porcelain* (New York, 1976), p. 119, fig. 79; David Howard and John Ayers, *China for the West* (London, 1978), vol. 1, p. 326, no. 323; Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repros. pp. 137–42; Christie's, New York, Chi-

nese and Japanese Ceramics and Works of Art (Oct. 26, 1983), no. 197.

This bowl was presented to Union Lodge No. 121 in 1812 by two members who were accepted as foundation members and gave the bowl in gratitude. This lodge, which is still in existence, had its first meeting on October 24, 1810, and its first regular meeting on December 8, 1810; it was constituted on November 30, 1810. Punch bowls such as this were used to hold the alcoholic punch that, until 1906, was served to members after lodge meetings. The symbolism of some of the Masonic emblems is as follows: an all-seeing eye represents watchfulness and the Supreme Being; a six-pointed star, Divine Providence; a square and compass, reason and faith; a level, equality; pens, the jewel of secretary of the Lodge; a spade, the Divine Truth. Keys represent silence and secrecy; a plumb line, uprightness; a black-and-white checkered pavement, good and evil (from Solomon's Temple); a coffin, death. Three columns symbolize the supports of the lodge: Wisdom, Strength, and Beauty. The compass is a reminder to circumscribe desires. Three candles are the three Lesser Lights of the Lodge—the sun, the moon, and the Worshipful Master of the Lodge. A maul symbolizes untimely death; a mother and children, charity; a gavel, divesting the heart of vice; acacia, immortality; a cup, bitterness, misfortune, and sorrow; a maul and chisel, the polishing effect of educa-

tion and discipline of the mind; an arch, arch of heaven; the seven stars, the number needed to make a perfect lodge. The ladder represents Jacob's ladder, or the theological ladder of Faith, Hope, and Charity; G, God or geometry; an ark, hope or a well-spent life; an open Bible, jewel of the Chaplain of the Lodge. The sun, a Lesser Light, is a symbol of intellectual light; the moon, also a Lesser Light, governs the night (for Masonic symbolism see Munson-Williams-Proctor Institute, Utica, *The Masonic Tradition in Decorative Arts* [Oct. 12, 1980–Feb. 1, 1981]).





233. Punch Bowl

Early nineteenth century
 Porcelain decorated in overglaze brown, orange, yellow, blue, green, and purple enamel and gilding
 Grand Lodge of Free and Accepted Masons of Pennsylvania, Philadelphia

Shown above, left. Exterior is decorated with four groups of Masonic symbols. One cluster shows a compass, square, and Bible with blazing star flanked by beehives. The next group, to the right, has two plumb lines and a level. Continuing right, the third grouping has a rough-hewn ashlar supporting cups, a boned saw, and pick. At the left is a worktable, at the right a perfect ashlar with a lewis (lifting handle). The fourth group is a trio of measuring tools: a protractor, parallel rule, and twenty-four-inch gauge. Interior has a central decoration of two columns surmounted by globes, flanking a blazing star inscribed G. Checkered pavement below. All is encircled by sepia and gilded bands; a head of wheat grows from earth at top of the bands. Interior sides decorated with a crescent moon, radiant sun, seven six-pointed

stars, and a clouded canopy. Interior rim decorated with gilded stars on a blue band. Exterior rim has grape-leaf design. Blue and gilded running-dart chain on foot. Unglazed foot rim.

h 4¹³/₁₆" (12.2 cm), dia 11¹/₂" (29.2 cm)

The symbolism of some of the Masonic emblems is as follows: the right column called Boaz (meaning "in strength") and left column, Jachin (meaning "God will establish"), represent columns from Solomon's Temple; the globes symbolize the universality of Freemasonry. A head of wheat is a symbol of plenty, the clouded canopy of the vault of heaven. The compass, square, and Bible grouping represents the Great Lights of the Lodge. A square symbolizes virtue; beehives, industry and creativity; a blazing star, Divine Providence and prudence. The rough-hewn ashlar represents man's imperfect natural state, and a perfect ashlar, the state of perfection achieved by education. The twenty-four-inch gauge is a symbol of the twenty-four hours of the day, which are to be devoted to God, one's vocation, and rest (see also no. 232 and Munson-Williams-Proctor Institute, The Masonic Tradition in Decorative Arts [Oct. 12, 1980-Feb. 1, 1981]).

234. Punch Bowl

Early nineteenth century
 Porcelain decorated with overglaze polychrome enamel and gilding
 Grand Lodge of Free and Accepted Masons of Pennsylvania, Philadelphia

Shown above, right. Similar to no. 233 with the following exceptions: the central interior decoration is encircled by a green wave chain between orange bands, there is a plain blue band around the interior rim, and the foot is undecorated.

h 5³/₁₆" (13.2 cm), dia 11⁵/₈" (29.5 cm)

For an explanation of the Masonic symbols, see nos. 232-33.



235. Punch Bowl

Early nineteenth century
 Porcelain decorated with overglaze polychrome enamel and gilding
 Grand Lodge of Free and Accepted Masons of Pennsylvania, Philadelphia

Similar to no. 233 with the following exceptions: the central interior decoration is encircled by a blue and gilded band, there is a plain blue band around the interior rim, and the exterior rim has band of stylized flowers and leaves. Foot decoration has faded.

h 5¹/₂" (14 cm), dia 13¹/₂" (34.3 cm)

For an explanation of the Masonic symbols, see nos. 232-33.



236. Toddy Jug

Early nineteenth century
 Porcelain decorated with overglaze green,
 yellow, blue, purple, sepia, black, and
 orange enamel
 Grand Lodge of Free and Accepted
 Masons of Pennsylvania, Philadelphia

Decorated with Masonic symbols. Below the spout two columns, surmounted by globes, flank a blazing star inscribed G. Black-and-white checkered pavement below. All encircled by a green wave chain between orange bands. A head of wheat grows from a mound of earth at the top of the bands. To the right are "copius dew" and a radiant sun above beehives. Below are calipers, a Bible with blazing star, and a square. To the left are the moon and a clouded canopy above a worktable, and seven six-pointed stars above a perfect ashlar with a lifting handle. Below is a rough-hewn ashlar supporting cups, a boned saw, and a pick. Dotted zigzag band around base. Celery-stalk handle. Foot and bezel rims unglazed. Lid missing.

h 9" (22.9 cm), dia 6½" (16.5 cm)

For an explanation of the Masonic symbols, see nos. 232–33.



237. Mug

Early nineteenth century
 Porcelain decorated with overglaze pink,
 green, blue, orange, sepia, and black
 enamel and gilding
 Grand Lodge of Free and Accepted
 Masons of Pennsylvania, Philadelphia

Central Masonic design of calipers, a square, and a Bible with a blazing star. At left is a crescent moon, at right a radiant sun. Band around rim has a guilloche-and-flower pattern alternating with two crossed clubs and a serpent swallowing its tail. Running-dart design around the base. Crossed-branch handle terminates in gilded flowers and leaves (replacement). Unglazed base.

h 5⁹/₁₆" (14.2 cm), dia 4⁵/₁₆" (10.9 cm)

Similar: David Howard and John Ayers, *China for the West* (London, 1978), vol. 1, p. 325, no. 321; *Washington Antiques Show* (Washington, D.C., 1982), p. 36, fig. 34; Christie's, London, *Fine Chinese Export Porcelain* (Nov. 9–10, 1983), no. 572A.

The central motif represents the Great Lights of the Lodge; the serpent swallowing its tail, eternity. For Masonic symbolism, see also nos. 232–33.



238. Punch Bowl

Early nineteenth century

Porcelain decorated with underglaze blue; overglaze brown, black, blue, pink, green, purple, and yellow enamel; and gilding
Minnesota Historical Society Museum Collections, Saint Paul

Exterior decorated on opposite sides with oval panels containing front views of two houses, each with verandas, in landscape settings with outbuildings. Each house is surmounted by a widow's walk, which would indicate that they are situated near water. Figures, horses, and (in one panel) a carriage in the foreground; clouded blue sky. Ovals have a dotted-band border. Circular reserves between the ovals, bordered by the same dotted band, enclose flower clusters that include peonies, hibiscus, and chrysanthemums. Center of interior is decorated with a similar floral medallion. Stylized flowers against a diapered band with spearhead edging around exterior rim. Similar bands on

interior rim and foot are embellished with C-scrolls; foot does not have spearhead edging. Unglazed foot rim.

h 6 1/2" (16.5 cm), dia 15 1/2" (39.4 cm),
capacity 9 quarts (8.5 liters)

References: Lora Lee Watson, "Antique Expert Turns Successful Sherlock Holmes," *Minneapolis Sunday Tribune*, Aug. 30, 1964, repro. p. 11; Anna B. Kerr, "The Wharton Punch Bowl," *Connoisseur*, vol. 189 (July 1975), repro. p. 222.

This punch bowl was presented to the Minnesota Historical Society by the daughter of Alfred Wharton, M.D. (1835-1920), the son of Frances Rawle Wharton (1788-1862) and his wife Julia Gouverneur (died 1870). Dr. Wharton was descended from a line of Philadelphia merchants, some of whom were in the China trade. He must have inherited this bowl from his family, as its style of painted decoration so closely

*resembles that of the well-known punch bowl owned by Pennsylvania Hospital (no. 73). After receiving a medical degree from the University of Pennsylvania in 1857, Dr. Wharton married Susan M. Budd and moved to Saint Paul, Minnesota, where he practiced medicine until his retirement from active practice in 1885. He served as a surgeon in Minnesota regiments during the Civil War (see Anne H. Wharton, *Genealogy of the Wharton Family of Philadelphia, 1664-1880* [Philadelphia, 1880], pp. 29-30; A. N. Marquis, ed., *The Book of Minnesotans* [Chicago, 1907]; and C. C. Andrews, *History of St. Paul, Minnesota* [Syracuse, 1890], p. 303 [Mrs. B. B. Harris of White Bear Lake, Minnesota, graciously supplied much of this information]).*

Neither of these houses is Walnut Grove, the Wharton home in Philadelphia on the Delaware River, nor do we believe that either is the house in Virginia identified by Anna B. Kerr ("The Wharton Punch Bowl"). Because of their architecture, they are much more apt to be houses on the Eastern Shore of Maryland.





239. Tea Service (partial)

Early nineteenth century
Porcelain decorated with overglaze orange and black enamel and gilding
Philadelphia Museum of Art. Gift of Mrs. Hampton L. Carson. 12-76, 77-79, 77a-79a, 80-82

Ten pieces. Border of Classical ceremonial vessels and equipment decorates the plates, foot of the creamer, and the lid of the sugar bowl. Seated Classical figures, in profile, on the bodies of the sugar bowl, cups, and creamer. Gilded rims, handles, litchi finial on sugar bowl lid, and central rosettes of plates.

Edges decorated with gilded lyre-shaped cartouches and rosettes. Unglazed foot rims.

sugar bowl: h 5⁹/₁₆" (14.2 cm), dia 4⁵/₈" (11.8 cm)
creamer: h 5¹/₈" (13 cm), w 6³/₁₆" (15.7 cm), d 3³/₈" (8.5 cm)
teacup (2): h 2⁵/₈" (6.7 cm), dia 2¹/₂" (6.4 cm)
evening cup: h 1⁹/₁₆" (4 cm), dia 3³/₁₆" (8.1 cm)
plate (3): h 1¹/₁₆" (2.7 cm), dia 5¹/₈" (13 cm)
plate (2): h 1³/₁₆" (2 cm), dia 6¹/₁₆" (15.4 cm)

Reference: Clare LeCorbeiller, *China Trade Porcelain* (New York, 1973), repro. p. 78.

Similar: Herbert, Peter, and Nancy Schiffer, *China for America* (Exton, Pa., 1980), repro. p. 29.

This tea service was influenced by the Greek figure designs of Josiah Wedgwood (English, 1730-1795). The design is similar to porcelain belonging to the Chews of Cliveden (see no. 4), but the background color differs. Joseph Carson, grandfather of the donor's husband, was in business with Joseph Smith (q.v.) beginning sometime after 1796.



240. Miniature Tea Service (partial)

Early to mid-nineteenth century
Porcelain decorated with overglaze deep red enamel and gilding
Collection of Mrs. William P. Hacker

Fourteen pieces. Central grape-leaf sprays (two on teapot, sugar bowl, and evening cup). Borders of gilded grapevine with fruit picked out in deep red enamel. Gilded rims. Gilded-crossed branch handles (branch handle on

creamer), litchi finials.

patty pan: h 5/8" (1.6 cm), dia 4⁷/₁₆" (11.2 cm)
teapot: h 4³/₁₆" (10.7 cm), dia 3¹³/₁₆" (9.7 cm)
sugar bowl: h 3⁷/₈" (9.9 cm), dia 3¹/₈" (7.9 cm)
creamer: h 4¹/₂" (11.4 cm), w 5³/₁₆" (13.2 cm), d 2⁵/₈" (6.6 cm)
teacup (2): h 1¹¹/₁₆" (4.3 cm), dia 2⁵/₁₆" (5.9 cm)

evening cup: h 1⁷/₁₆" (3.6 cm), dia 2³/₁₆" (5.6 cm)
saucer (6): h 1³/₁₆" (3.1 cm), dia 3¹³/₁₆" (9.6 cm)
dish with thin, flaring rim: h 7/8" (2.3 cm), dia 4⁵/₁₆" (10.9 cm)

According to family tradition, this tea set was imported from China by Richard Randolph (1791-1863) of Philadelphia and given to his nieces, Annie Hull and Lizzie Nichols.

After the teas and nankeens that appear on the manifest of every ship that returned from Canton are listed many objects that over the years have lost their identities, can no longer be traced to a particular individual, or have simply not survived because of their perishable nature. This is especially true of the costumes, textiles, and costume accessories that arrived on these shores. Silks were identified

on the manifests by such Western names as lutestrings, Persians, and peelings. First woven by the Chinese over two thousand years ago, silks were imported in great quantities and fashioned into clothing or used as curtain material, much of which has long since vanished. Men's satin breeches and waistcoats as well as ladies' silk and satin slippers, hair ribbons, and mitts were made to

order in China but were worn out in America. Folding fans, another Chinese invention, were also very popular among the items imported, but their easy mobility contributed to their fragility. We are fortunate to be able to present here many of these objects that have been preserved in the Philadelphia Museum of Art, many of the fabrics in the costumes identified for the first time as Chinese.



241. Petticoat

Late eighteenth century
Chinese pale blue silk satin
Philadelphia Museum of Art. Ozeas, Ramborger, Keehmle Collection. 21-34-207

Quilted in rows of an all-over wave pattern, a large feather pattern, swags, and waves. Coarse tan linen lining. Lamb's wool interlining. Tape fasteners at either side.

1 39 1/2" (100.3 cm), waist 32" (81.3 cm)

Similar: Elisabeth McClellan, *History of American Costume*, book 1, 1607-1800, 2d ed. (New York, 1937), opposite p. 154, fig. 193.



243. Hooded Cape

Late eighteenth-early nineteenth century
Chinese tan silk satin
Philadelphia Museum of Art. Gift of Miss Edna Jones. 73-164-5

Long front panels end in straight lines. Hood is wide and deep, with tucks in the center to create fullness. Cape fastens with narrow inner ribbon drawstring and outer wide silk satin ribbon. Beige plain silk lining. Cape and lining each cut from one piece.

center back length 14 1/16" (37.3 cm), w 114" (289.6 cm)



242. Calash (Bonnet)

Late eighteenth century
Chinese blue-and-white-striped plain silk
Philadelphia Museum of Art. Bequest of Mrs. John Harrison. 21-51-4

Mounted on a thin, collapsible bamboo frame. Short ruffles around back and ties. Back lined with black cotton.

w 13" (33 cm), h 15" (38.1 cm)

Similar: Amelia Mott Gummere, *The Quaker, A Study in Costume* (Philadelphia, 1901), repro. opposite p. 206; Elisabeth McClellan, *History of American Costume*, book 1, 1607-1800, 2d ed. (New York, 1937), figs. 222, 226-27; Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 240, no. 211.

The donor of this bonnet was a member of the family of George Harrison, who sailed to China as a supercargo (see no. 208).



244. Petticoat

Late eighteenth–early nineteenth century
Chinese blue silk satin
Philadelphia Museum of Art. Gift of
Clarence Brinton in memory of Mrs.
Octavia E. F. Brinton. 36-12-5

Quilted in an all-over diamond pattern. Skirt made of two different pieces of silk, one of finer quality than the other. Coarse green linen lining. Waistband of coarse blue glazed cotton backed with white cotton.

1 40½" (102.9 cm), waist 27½" (69.9 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), pp. 240–41, nos. 211–12.

This petticoat descended in the Brinton family of Philadelphia.

245. Drapery Fragment

Late eighteenth–early nineteenth century
Chinese apricot silk satin damask
Philadelphia Museum of Art. Gift of R.
Ball Dodson. 40-36-188, 40-38-18

Large basket containing intertwined flowers within a lozenge-shaped scrolling ribbon cartouche tied in a tasseled bow. Each repeat connects with the other by a bow and tasseled cord. Copy of the English Cavendish pattern.

94 x 23½" (238.9 x 59.7 cm), loom width 30" (76.2 cm)

Similar: Nancy Andrews Reath, *The Weaves of Hand-Loom Fabrics* (Philadelphia, 1927), pp. 4, 34 (text); Carl L. Crossman, *The China Trade*

(Princeton, N.J., 1972), p. 243, no. 214; J. F. Flanagan, *Spitalfield Silks* (London, n.d.), fig. 59.

The curtains from which this fragment was cut hung in Richmond Hall near Philadelphia after its renovation in 1812. Owned by the Ball family, Richmond Hall had been known, prior to its purchase by William Ball in 1728, as Hope Farm. William Ball's son, William, Jr. (1729–1810), was a merchant, planter, and Mason (voted Provincial Grandmaster of Pennsylvania's Grand Lodge in 1795). He bought part and inherited the remainder of the estate from his father, and in turn, willed it to his nephew's daughter, Harriet S. Ball, the donor's mother (see William Ball Wright, Ball Family Records, 2d ed. [York, Pa., 1908], pp. lvii–lvix; Joseph Jackson, Encyclopedia of Philadelphia, vol. 1 [Harrisburg, 1931], p. 216). For similar fabric see no. 44.





246. Dress

c. 1805-10
Chinese brown-yellow plain silk satin
Philadelphia Museum of Art. Gift of
Miss Edna Jones. 73-164-3

High waist, short sleeves, scooped neck, train. Neck lower in front. Neckline and waist fasten in front with a drawstring. Skirt, straight in front, has tucks at the sides and back to create fullness for the train.

center back length 63" (160 cm), waist
32" (81.2 cm), loom width 29" (73.6 cm)

Similar: Elisabeth McClellan, *Historic Dress in America: 1800-1870* (Philadelphia, 1910), p. 49, fig. 30; p. 79, fig. 56; p. 119, fig. 77.



247. Dress

1809
Chinese oyster-colored silk satin
Philadelphia Museum of Art. Bequest
of Lydia Thompson Morris. 32-45-61

Full skirt; short, slightly puffed sleeves; high Empire waist. Square, low neck. Neck and

back of skirt fasten with a drawstring of matching ribbon. Bodice lined with linen.

center back length 51" (129.5 cm), waist
29" (73.6 cm), loom width 29³/₁₆" (74.2
cm)

Similar: Millia Davenport, *The Book of Costume* (New York, 1948), vol. 2, p. 817, figs. 2286, 2289.

This is the wedding dress of Lydia Poultney (1788-1871), who married James B. Thompson in 1809; they were grandparents of the donor. Records kept by Lydia Poultney of the expenses of her wedding were also bequeathed to the Museum by Lydia Thompson Morris. No doubt the "India Sattin" listed in one account sheet was used to make this wedding dress in 1809.

Miss Lydia Poultney Philada Nov 15. 1809
B. of Stephen Comfort

<i>1 ¹³/₄ Super Manacles Gault,</i>	<i>---</i>	<i>\$18.00</i>
<i>6 1/2 Yds India Sattin</i>	<i>16/10r - 14.62 1/2</i>	
	<i>---</i>	<i>\$32.62 1/2</i>

Account of Lydia Poultney, dated November 15, 1809, showing her payment for "6 1/2 Yds. India Sattin" (Registrar's files, Philadelphia Museum of Art).



248. Dress

c. 1805–10
 Chinese oyster-colored silk satin
 Philadelphia Museum of Art. Gift of
 Mrs. William Howard Hart. 56-29-11a

High waist, short sleeves, long train. Low, rounded neck fastens with an ivory silk drawstring. Gathered bodice is separate from the skirt in front. Skirt has inverted pleat in front and triple inverted pleat at back falling into a train. Bodice lined with light tan linen.

center back length 72⁵/₈" (184.4 cm),
 waist 29" (73.7 cm), loom width 30"
 (76.3 cm)

Similar: Elisabeth McClellan, *Historic Dress in America: 1800–1870* (Philadelphia, 1910), p. 49, figs. 26, 30.



249. Dress

c. 1810–20
 Chinese dark brown silk satin
 Philadelphia Museum of Art. Gift of
 Mrs. William Strawbridge. 59-139-3

Scooped neck (front and back) fastens with drawstring at front of the slit neckline. Narrow sash attached at side seams ties in front to form Empire waist. Skirt pleated at center of the high-waisted back to give fullness. Bodice lined with tan linen, the sleeves in brown-and-white checked silk.

center back length 51" (129.5 cm), loom
 width 29" (73.7 cm)

Similar: Elisabeth McClellan, *Historic Dress in America: 1800–1870* (Philadelphia, 1910), p. 139, figs. 96–97.

This dress, which may have been worn as a maternity dress, was given to the Museum by a member of a family of Philadelphia Quaker merchants.

250. Petticoat

1814
 Chinese light brown plain satin
 Philadelphia Museum of Art. Gift of
 Mr. and Mrs. Horace Howard Furness,
 Jr. 15-107

Quilted; top two-thirds in an all-over zigzag pattern, lower third with a wide band of leaves and diagonal stripes. Tucks over the hips and in the back; flat in front. Lined at top with orange-and-white striped cotton, at bottom with plain brown cotton. Thin interlining of lamb's wool. For illustration, see no. 28.

l 39³/₄" (101 cm), waist 28" (71.1 cm)

Similar: Elisabeth McClellan, *History of American Costume*, book 1, 1607–1800, 2d ed. (New York, 1937), opposite p. 154, fig. 193.

Anna Gillingham Gilpin of Philadelphia made this petticoat in 1814.



251. Dress

c. 1815–20
 Chinese pale gray plain silk satin
 Philadelphia Museum of Art. Gift of
 Miss Sarah E. Gearhart. 23-47-2

High neck with plain, round collar. Long sleeves gathered inside toward bottom and gathered and slightly puffed at top. High waist. Dress opens in front, fastens with hook at back. Slight train. Belt of same fabric as dress. Bodice lined with tan linen.

center back length 57 $\frac{1}{2}$ " (146 cm),
 waist 32 $\frac{1}{2}$ " (82.5 cm), loom width 29"
 (73.7 cm)

Similar: Elisabeth McClellan, *Historic Dress in America: 1800–1870* (Philadelphia, 1910), p. 139, figs. 96–97.

This dress was worn by Miss Elizabeth Dorneck (1773–1826) of Philadelphia. She is listed in the Philadelphia directories of 1801 and 1802 as having a shop at 48 North Third Street.



252. Dress

c. 1830–35
 Chinese pale gold silk
 Philadelphia Museum of Art. Gift of
 Miss Sarah E. Gearhart and her sister,
 Mrs. A. B. Salmon. 44-65-1

Wide scooped neck in both front and back. Dropped, long balloon sleeves tightly fitted at wrists, tucked at top. Dress gathered at the sides and back of the full skirt. Hooks at back. Neck and top of sleeves decorated with narrow bands of the same fabric as the dress. Belt also of the same material. Fully lined with tan linen.

center back length 50 $\frac{1}{2}$ " (128.3 cm),
 waist 24" (61 cm), loom width 23 $\frac{1}{8}$ "
 (58.7 cm)

Similar: Millia Davenport, *The Book of Costume* (New York, 1948), vol. 2, p. 843, fig. 2399; p. 844, fig. 2406; p. 850, fig. 2432.

This dress was shown at the exhibition "Victorian and Edwardian Dresses" held at the Metropolitan Museum of Art in New York in 1939.



253. Dress

c. 1840–45

Chinese blue-and-white-checked plain silk

Philadelphia Museum of Art. Gift of Mrs. Alfred G. B. Steel. 53-27-6a,b

Two pieces. High-necked, tightly fitted bodice is lightly boned in front. Fastened down the front with round glass buttons. Full skirt, gathered at waistband. Long sleeves. White silk ribbon and white glass beads decorate the wide, loose epaulets just below shoulders and the bottoms of the sleeves.

bodice: center back length 14¹³/₁₆" (37.6 cm), waist 22¹³/₁₆" (57.9 cm)

skirt: l 43" (109.2 cm), loom width 23" (58.5 cm)

Similar: Elisabeth McClellan, *Historic Dress in America: 1800–1870* (Philadelphia, 1910), p. 169, fig. 127, p. 199, fig. 149; Elisabeth McClellan, *History of American Costume*, book 1, 1607–1800, 2d ed. (New York, 1937), p. 443 (text).

254. Shawl

Early nineteenth century

Chinese ivory silk crepe

Philadelphia Museum of Art. Gift of Miss Edith L. Duff in memory of her mother, Martha Roberts Shewell. 60-106-1

Embroidered in satin stitch with green, purple, and pink two-ply silk thread. Wide inner border of grapes, peonies, and leaves edged by a thin outer border of peonies, lotus, and leaves. Grape, peony, and leaf panel in each corner. Fringe has a single row of knots.

76 x 76" (193 x 193 cm), fringe 6" (15.2 cm)

Similar: Bertha Collin, "Manton de Manila," *Connoisseur*, vol. 86 (Sept. 1930), repros. pp. 155–64.





255. Shawl

c. 1830-40

Chinese yellow silk crepe

Philadelphia Museum of Art. Gift of Miss Emma Thomas. 62-93-18

Embroidered in satin stitch with blue, pink, and green two-ply silk thread. Double border of scrolling flowers and leaves; same motif in corners. Fringed.

55½ x 52" (140.9 x 132.1 cm), fringe 6" (15.2 cm), loom width 52" (132.1 cm)

Similar: Bertha Collin, "Manton de Manila," *Connoisseur*, vol. 86 (Sept. 1930), repros. pp. 155-64.

The original owner of this shawl was Mrs. Evan William Thomas of Whitby Hall, Kingsessing (now part of Philadelphia), great-grandmother of the donor. The Thomas family were cousins of the Grubb family, masters of the Mount Hope, Pennsylvania, iron furnace, and of the Grays, from whom they inherited Whitby Hall.

256. Shawl

Before 1844

Chinese ivory silk crepe

Philadelphia Museum of Art. Gift of Miss Lavinia Murgatroyd. 58-95-1

Embroidered in satin stitch with two-ply thread. Two rows of intertwining vines and flowers around border. Knotted fringe.

61½ x 62" (156.2 x 157.5 cm), fringe 12" (30.5 cm), loom width 62" (157.5 cm)

Similar: Bertha Collin, "Manton de Manila," *Connoisseur*, vol. 86 (Sept. 1930), repros. pp. 155-64.

This was the wedding shawl of Catherine Lavinia Kinzer of Lancaster, Pennsylvania, who married Henry Rutter Trout on April 18, 1844. They were the grandparents of the donor. The pattern of the embroidery shows European influence.



257. Slippers

Early nineteenth century

Chinese dark blue silk

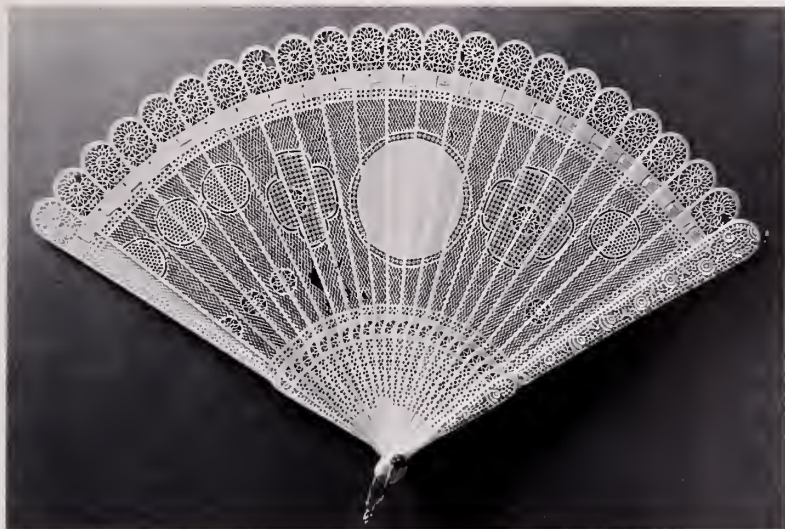
Philadelphia Museum of Art. Gift of Mrs. Cooper Howell. P'53-110-2a,b

Flat heeled, slit down front. Pale gray silk, white cotton lining, brown leather soles. Stamped in red on lining: *Housing Shoes*.

1 8⁷/₈" (22.5 cm), w 2³/₈" (6 cm)

Similar: Millia Davenport, *The Book of Costume* (New York, 1948) vol. 2, p. 845, fig. 2411.

These slippers were made by Housing.



258. Fan

c. 1790

Ivory

Philadelphia Museum of Art. Gift of Mrs. Hampton L. Carson. 29-126-35

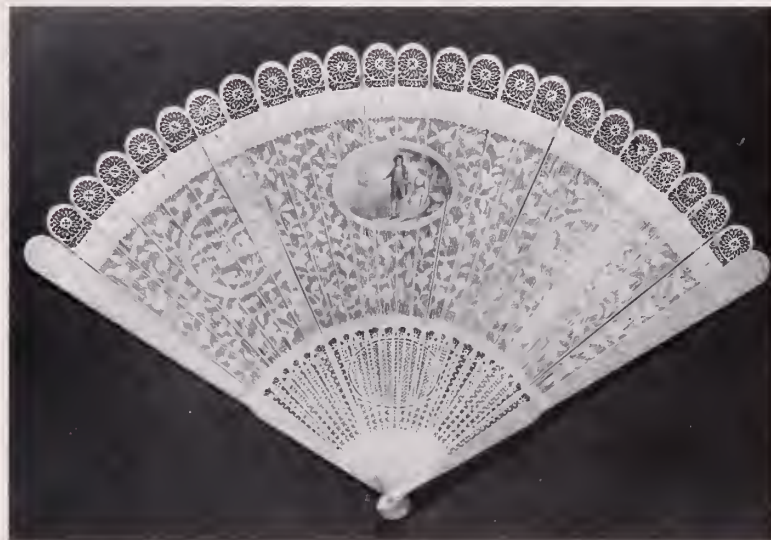
Brisé type. Twenty-two sticks, two guards. Openwork roundels and quatrefoils and a plain, central roundel are set in pierced diamond pattern. Gorge carved in a star pattern with a band of flowers above. Flowers on the tips of the sticks above a white silk connecting ribbon. Guards are carved with birds

and flowers in high relief. Metal handle.

l (guard) 7¹/₂" (19 cm), spread 12¹/₂" (31.8 cm)

Similar: Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), p. 102, no. 24.

Joseph Carson, grandfather of the donor's husband, was in business with Joseph Smith (q.v.) beginning sometime after 1796. The central roundel of this fan may originally have been painted, as in no. 259.



259. Fan

Late eighteenth century

Ivory with painted decoration

The Mount Vernon Ladies' Association, Mount Vernon, Virginia

Brisé type. Twenty-four sticks, two guards. Against a background of flowering vines are two circular reserves carved with landscapes flanking a central oval reserve containing a scene of a Western man standing beside a seated woman, who holds a shepherd's crook over her left shoulder. Her arm is held by

the man, who points to a distant house beyond a stream. Painted in naturalistic colors. Man wears a brown hat and breeches and blue coat. Woman is in white with a long red scarf over her right shoulder trailing down her back. Stylized flowers and a blank oval on gorge. Flowers on the tips of the sticks, above the off-white connecting ribbon. Flowers carved on guards.

l (guard) 10¹/₄" (26 cm). spread 17³/₄" (45.1 cm)

Similar: Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), pp. 74-75, no. 10.

Said to have belonged to Martha Washington, according to records at Mount Vernon, this fan closely resembles the two contemporary fans associated with Andreas Everardus van Braam Houckgeest (nos. 52, 54). Van Braam, who presented Mrs. Washington with the china now known as the "States" service (no. 53), could have also given her this fan, although why he failed to have her initials carved in the oval on the gorge is not known.



260. Fan

Late eighteenth–early nineteenth century
Ivory
Philadelphia Museum of Art. Gift of
Oliver W. Robbins. 48-4-5

Brisé type. Twenty-eight sticks, two guards. Pierced carving on one side. Central shield inscribed *SLS* is surmounted by two birds and a basket. Flanked by cartouches containing garden scenes and surrounded by an allover design of scrolling leaves and flowers. Above the white satin connecting ribbon are but-

terflies, birds and flower. Birds, flowers, and leaves carved on guards.

1 (guards) 11½" (29.2 cm), spread 18" (45.7 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 208, no. 178.

SLS stands for Sarah Logan Smith (born September 28, 1778), daughter of James Smith (1750–1833), merchant in Burlington County, New Jersey. She married Hugh Roberts, a merchant involved in the China trade, who invested in the ship Ohio, Captain John Carson, in 1804 (Ohio Manifest, Woodhouse Collection, HSP).



261. Fan

Early nineteenth century
Ivory
Philadelphia Museum of Art. Ozeas, Ram-
berger, Keehmle Collection. 21-34-155

Brisé type. Eighteen sticks, two guards. Pierced carving on both sides of scenes of daily life and occupations interspersed among flowers and bamboo. Brown connecting ribbon. Sticks

incised with Chinese numerals under the ribbon to indicate order of assembly. Metal ring.

1 (guard) 7¾" (18.8 cm), spread 12¾" (31 cm)

Similar: Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), pp. 88–89, no. 17.

To make the intricate patterns on this and other ivory fans more easily visible, they have been photographed in silhouette, against a light.

262. Fan

Early nineteenth century

Ivory

Philadelphia Museum of Art. Gift of
Miss Fanny B. Coleman. 08-145

Cockade type. Sixty sticks, two guards. Pierced carving of roundels and ovals of garden scenes and flowers, two baskets, and one figure scene in an oval set among scrolling flowers. Gorge decorated with a garden scene. Swag below and flowers and birds above the blue and white connecting ribbon. Guards carved in relief with flowers and landscapes.

1 (guard) 15" (38.1 cm), dia 14¹¹/₁₆" (37.3 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), pp. 208-9, nos. 178-79; Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), p. 132, no. 39.

The donor of this fan was the granddaughter of Philadelphia China trade merchant William Brown (c. 1799-1860), who married Deborah Norris (1800-1864) in 1823.



263. Fan

Early nineteenth century

Chinese white fancy silk gauze

Philadelphia Museum of Art. Gift of
Miss Emma Gillingham. 03-390

Screen fan. Flowering branches and a butterfly embroidered in satin stitch with green, yellow, pink, and light brown two-ply silk thread. Edges are finished with brocaded silk. Mounted on a bamboo frame. Ivory handle has an elaborately carved decoration of a flowering tree and birds. Yellow cord with a red silk tassel is attached to handle.

16 x 10" (40.7 x 25.4 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 216, no. 187; Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), pp. 226-27, no. 76.

This fan, the form of which was a most popular one with the Chinese, was given in memory of Mahlon and Susan C. Gillingham. Mahlon Gillingham was born in 1782 in Solebury Township, Bucks County, Pennsylvania, and died in 1873. He was married to Susan Clarke (1786-1851) at Stony Brook Meeting, Princeton, New Jersey, in 1808. She was the daughter of Isaac and Mary Louise Clarke of Princeton. The donor was their daughter Emma (born 1820).





264. Fan

Early nineteenth century

Lacquered wood

Philadelphia Museum of Art. Gift of Mrs. Hampton L. Carson. 29-126-83

Brisé type. Eighteen sticks, two guards. Both sides decorated with gilding over red lacquer. Three cartouches of garden scenes set in a design of birds, frogs, Buddhist symbols, deer, figures, and flowers. Guards: both sides decorated with Buddhist symbols. Black silk satin connecting ribbon.

l (guard) 8" (20.3 cm), spread 12⁵/₁₆" (31.2 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 214, no. 185; Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), p. 118, no. 32.

Joseph Carson, grandfather of the donor's husband, was in business with Joseph Smith (q.v.) beginning sometime after 1796.



265. Fan

Early nineteenth century

Ivory

Philadelphia Museum of Art. Gift of Mrs. J. Hamilton Cheston. 60-79-7

Brisé type. Eighteen sticks, two guards. Fine, double-sided pierced carving of allover scene of Chinese life set in a landscape. Central

medallion inscribed MY. Outer side of guards carved in high relief with a garden scene with a bird in a tree, inner in low relief with flowering plants. Remnants of a white silk connecting ribbon.

l (guard) 7¹/₂" (19 cm), spread 12" (30.5 cm)

Similar: Carl L. Crossman, *The China Trade*

(Princeton, N.J., 1972), p. 195, no. 165, p. 208, no. 178; Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), p. 92, no. 19.

The unusual aspect of this fan is the continuation of the design into the tips of the sticks, beyond the connecting ribbon. J. Hamilton Cheston, husband of the donor, was the great-grandson of James Cheston (born 1804) and his wife Mary Thomas of Philadelphia.



266. Fan

Early nineteenth century
Ivory

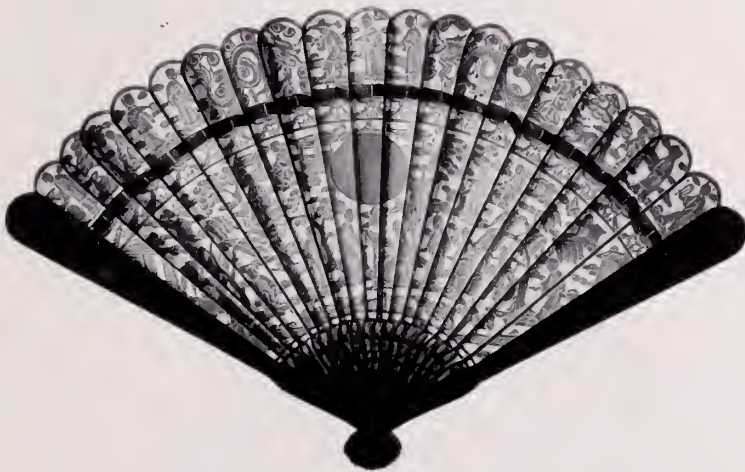
Philadelphia Museum of Art. Gift of Miss Cabot. 30-114-1

Brisé type. Twenty-four sticks, two guards. Very finely pierced and carved on one side. The central oval inscribed C. C. Frazier is flanked by baskets and surrounded by an allover pattern of scrolling flowers and leaves, some in roundels; swag below the connecting ribbon. Guards have a very fine high relief carving of flowers and birds; scrolling lotus at top.

1 (guard) 8½" (21.6 cm), spread 15" (38.1 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 208, no. 178; Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), p. 79, no. 12.

This fan belonged to Catherine Crafts Frazier (1806-1888), daughter of Nalbro Frazier, who was active in the early Philadelphia China trade, and his wife Ann West. In 1825 she married Philadelphia merchant Joseph Cabot (1790-1878).



267. Fan

Early nineteenth century
Ivory

Philadelphia Museum of Art. Gift of the Misses Margaret G. and Annie A. Cavell. 28-25-5

Brisé type. Nineteen sticks, two guards. Pierced decoration on one side. Allover pattern of Chinese figures in a landscape. Uncarved central medallion. Decorated with two dragons, fig-

ures, and animals above the white silk connecting ribbon. Guards have relief carving of dragon, figures, and landscape.

1 (guard) 6½" (16.5 cm), spread 10⁷/₈" (27.7 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 208, no. 178; Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), p. 90, no. 18.

268. Fan

Mid-nineteenth century

Silver with enamel decoration

Philadelphia Museum of Art. Gift of Mrs. Merle Miller from the estate of Mrs. Charles S. Bromley. 71-65-51

Brisé type. Twenty-four sticks, two guards. Blue and green enamel decoration of three scenes of figures among flowers, trees, and buildings with water, junks, and aquatic plants below. Flowers on the gorge and above the dark blue connecting ribbon. Figures, buildings, and flora carved in bas relief on guards.

1 (guard) 7 $\frac{1}{2}$ " (19 cm), spread 13 $\frac{1}{2}$ " (34.3 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 215, no. 186; Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), p. 124, no. 35.



269. Fan

Mid-nineteenth century

Gilded silver filigree with enamel and gilded decoration

Philadelphia Museum of Art. Bequest of Mabel Brice Wheeler. 66-16-8

Brisé type. Twenty-two flat-ended sticks, two guards. Both sides decorated in green, blue, and aubergine enamel. Three cartouches of landscape scenes within a gilded border. Scrolling flowers and leaves among the cartouches, on the gorge and guards, and above the black silk satin connecting ribbon.

1 (guard) 8 $\frac{3}{8}$ " (21.3 cm), spread 15" (38.1 cm)

Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 215, no. 186; Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), p. 124, no. 35.

The use of the reserved cartouches bordered by a punched design echoes the compositions seen on ivory fans of the late eighteenth century (see nos. 52, 54, 259).



270. Fan

Early to mid-nineteenth century

Tortoise shell

Philadelphia Museum of Art. Gift of Mrs. G. Dawson Coleman. 51-45-2

Brisé type. Nineteen sticks, two guards. Carved on both sides with figures and buildings against a background of trees. Guards carved in high relief with a similar pattern. Flowers and leaves on gorge. Blue connecting ribbon. Pale blue and magenta tassels, bound at the tops with gold thread, are attached to a green mystic knot and suspended from the fan by a magenta cord.

1 (guard) 9 $\frac{5}{16}$ " (23.6 cm), spread 16 $\frac{1}{2}$ " (41.9 cm)



Similar: Carl L. Crossman, *The China Trade* (Princeton, N.J., 1972), p. 210, no. 180; Neville John Irons, *Fans of Imperial China* (Hong Kong, 1982), pp. 102-7, nos. 24-26.

The donor's husband was a descendant of Philadelphia China trade merchant William Brown (c. 1799-1860), who married Deborah Norris (1800-1864) in 1823.

GLOSSARY

Listed below are some terms that appear in the manifests of ships that returned to Philadelphia from Canton. Many have disappeared from modern usage. Others that are useful in identifying objects imported or motifs thereon are also listed.

boglepore (boglipore): Indian fabric of plain or twill-weave cotton and silk in checks, stripes, or solid colors; used by the Chinese for summer wear.

brisé fan: Fan composed of sticks that fold together.

calash: Woman's collapsible hood made of silk, supported with whalebone, cane, or bamboo hoops, projecting beyond the face. From the carriage of same name whose top folded back or forward according to desire of rider.

cassia: *Cinnamomum cassia*. Bark of a tree used medicinally. Often called Chinese cinnamon.



Cinnamomum Cassia. From Robert Bentley and Henry Trimen, *Medicinal Plants* (London, 1880), no. 223. Library, The Academy of Natural Sciences of Philadelphia

cockade fan: Fan with long handles that open to form a full circle instead of the traditional wedge shape. When the handles are pressed together the fan holds its circular shape.

evening cup: Chinese handleless teabowl imported in great numbers by Americans.

fichu: Three-cornered ornamental shawl worn by women in the eighteenth and early nineteenth centuries.

gallus: Suspender or brace for trousers

Hand of Buddha citron: *Citrus sarcodactylus*. Fruit whose shape was used to

ornament various items exported from China (see cover, no. 48). Symbol of blessing and happiness because of its resemblance to Buddha's hand.



Unknown Chinese artist, *Hand of Buddha Citron*, mid-nineteenth century, woodblock print. From *Chieh Tzu Yuan Hua Chuan* (The Mustard Seed Garden Painting Manual), book 3. Philadelphia Museum of Art. Gift of Edward B. Robinette. 29-139-1137

housewife (hussif): Case of sewing necessities.

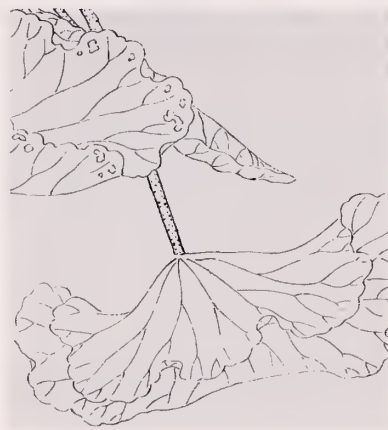
litchi: *Litchi chinensis*. Red, rough-skinned fruit with sweet, white flesh from a tree that grows in southern China. The fruit, its foliage, and its leafy stem were the inspiration for some of the finials on export porcelain now popularly called "strawberry" finials.



Unknown Chinese artist, *Litchi*, mid-nineteenth century, woodblock print. From *Shih Chu Chai Shu Hua P'u* (Treatise on the Paintings and Writings of the Ten Bamboo Studio), vols. 13-14, p. 16. Philadelphia Museum of Art. Gift of Edward B. Robinette. 29-139-2145

lotus: *Nelumbium speciosum*. The sacred flower of Buddhism, greatly admired by the Chinese, which appears in many forms in Chinese decoration;

the flower, leaves, stems, and seed pods are all used. An unusual finial form (see no. 1), an inverted lotus leaf (see below) with its fleshy stem turned back upon itself, does not provide a large gripping surface, which may account for its rarity.



Unknown Chinese artist, *Lotus Leaf*, mid-nineteenth century, woodblock print. From *Chieh Tzu Yuan Hua Chuan* (The Mustard Seed Garden Painting Manual), book 3. Philadelphia Museum of Art. Gift of Edward B. Robinette. 29-139-1075

lutestring (lustring): Light-weight, sized taffetalike silk with a high luster. Figured lutestrings from Canton were also referred to as "Florence Legere" in some sources; a heavier variety was called "Double Florence." Fabric could be plain, striped, patterned, embroidered, or chiné.

manifest: List or invoice of a ship's cargo to be shown at the customs house upon arrival at home port.

matting: Weaving of rattan, bamboo, and reed used for various purposes in China—floor covering, sails, packing material. Imported to the United States primarily for use as summer floor covering

muster: Pattern, specimen, or example used in commerce

nankeen: Plain-weave, durable cotton in shades of yellow or buff originally sold in Nanking; name later applied to a large variety of cottons sold in Canton. One of the chief items of export to Philadelphia

peach: *Prunus davidiana*. Fruit whose shape was used for finials on export porcelain. Symbol of long life and a usual Chinese birthday gift.



Unknown Chinese artist, *Peaches*, 1633, woodblock print. From *Shih Chu Chai Shu Hua P'u* (Treatise on the Paintings and Writings of the Ten Bamboo Studio), vols. 13-14, p. 1. Philadelphia Museum of Art. Purchased: Edgar Viguers Seeler Fund. 56-24-1

peelong (peeling): Type of plain or patterned silk satin made in China.

pelisse: Woman's long coat, reaching to the ankles and having armholes or sleeves, often with a capelet.

Persian: Thin, plain silk principally used for lining petticoats and gowns.

pith: *Fatsia papyrifera*. Medulla of a plant used to make so-called rice paper, upon which many paintings, drawings, and watercolors brought back by China traders were executed.

pomegranate: *Punica granatum*. Fruit whose shape was used for finials on export porcelain. Symbol of fertility because of its numerous seeds.



Unknown Chinese artist, *Pomegranate*, mid-nineteenth century, woodblock print. From *Shih Chu Chai Shu Hua P'u* (Treatise on the Paintings and Writings of the Ten Bamboo Studio), vols. 13-14, p. 13. Philadelphia Museum of Art. Gift of Edward B. Robinette. 29-139-2154

punch: Beverage of wine and spirits mixed with hot water or milk and flavored with sugar, lemon, spice, or a cordial. Probably from the Sanskrit *pañca* (five), from the number of ingredients.

reverse painting on glass (egломisé): Technique of painting in oils on the back of clear or mirror glass. Subjects were often portraits or European scenes copied from miniatures or prints.

romall: Handkerchief imported from India.

sampan: Small Chinese boat.

sinshaw: Chinese gauzelike silk fabric.

supercargo: Ship's officer in charge of superintending the cargo.

sweet olive: *Osmanthus fragrans*. Flowering tree with clusters of four-petaled white or red flowers with a delicate, sweet fragrance. Flowers and leaves appear at the base of handles of tureens of export porcelain.



Unknown Chinese artist, *Sweet Olive*, mid-nineteenth century, woodblock print. From *Po Hua Hui P'u* (Treatise on One Hundred Flowers and Plants). Philadelphia Museum of Art. Gift of General J.W.N. Munthe. 31-102-354

teapoy: Small table, originally three-legged; from the Hindi *tipai* (tripod)

torch ginger: *Nicolaia elatior*. Flower whose shape was used for finials on export porcelain, primarily tureens.



Torch Ginger. From *Curtis's Botanical Magazine*, vol. 6 (1832), no. 3192. Library, The Academy of Natural Sciences of Philadelphia

ABBREVIATIONS

MANUSCRIPT COLLECTIONS

- APS: American Philosophical Society, Philadelphia
CIGNA: Archives, CIGNA Corp., Philadelphia
FA: Archives Branch, Federal Archives and Records Center, Philadelphia
GSP: Genealogical Society of Pennsylvania, Philadelphia
HSMC: Historical Society of Montgomery County, Norristown
HSP: Historical Society of Pennsylvania, Philadelphia
LCP: The Library Company of Philadelphia

- LSUA: Archives, Louisiana State University, Baton Rouge
MCHA: Monmouth County Historical Association, Freehold, New Jersey
NA: National Archives, Washington, D.C.
PMA: Philadelphia Museum of Art
PMM: Philadelphia Maritime Museum
RM: Rosenbach Museum & Library, Philadelphia

PUBLICATIONS

- DAB: *Dictionary of American Biography*
PMHB: *Pennsylvania Magazine of History and Biography*

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