

Chinese Export Silver: A New Exhibition Gallery at the Peabody Museum, Salem

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A Permanent Exhibition for Chinese Export Silver

The Peabody Museum's new Asian Export Art Wing, which opened in May 1988, provides museum-goers with the first permanent exhibition of Chinese export gold and silver. This exhibition and the gallery in which it is displayed, represent not only a 'coming of age' of the field but also the culmination of twenty-five years of collecting and research on the part of numerous individuals and institutions.¹

The Peabody Museum's Chinese export silver collection, still being augmented by gifts and judicious acquisitions, comprises about 300 objects, brought together by the merger in 1984 of the Peabody Museum and the former China Trade Museum of Milton, Massachusetts. One hundred and fifty objects were selected for the new gallery to give a representative overview of the silver from the late 17th through the early 20th century. The remaining objects are displayed in a special study area.²

Recognizing the importance of the Museum's holdings, architects and designers worked closely with Museum staff to design a gallery especially suited to the display of precious metals.³ This intimate space, one of the most attractive in the new wing, consists of an enfilade of three skylit octagonal pavilions, each with a small window overlooking the Museum's Asian garden. Four built-in 'jewel' cases within each pavilion enable visitors to obtain a close-up view of the objects; cases generally contain no more than ten objects so that each can be seen to advantage. Pedestal vitrines in the center of the pavilions contain the gold objects, including jewelry.

For purposes of this article, objects in the collection may be categorized as follows:

Traditional Chinese forms with Chinese decoration (*circa* 1680 to 1780)

European forms with European decoration (*circa* 1785 to 1840; and *circa* 1900 to 1920)

Non-traditional Chinese forms with Chinese decoration (*circa* 1840 to present)⁴

Chinese Traditional Forms with Chinese Decoration (circa 1680-1780)

The Peabody Museum has in recent years made a special effort to strengthen its holdings of Chinese silver exported to the West during the late 17th and early 18th centuries in the belief that rediscovery of silver from this period now presents the greatest challenge to scholars and collectors interested in this field.⁵

Research into this material is attended with special difficulties. Because of their Chinese decoration and (in the case of tea and coffee pots) their Chinese form, these pieces are particularly difficult to distinguish from articles made for the Chinese domestic market. There is still considerable dispute as to which are in fact 'export'.

The principal difficulty is that a number of these pieces bear genuine London hallmarks. This is not surprising because imported foreign silver if sold in England was required by statute to bear a sponsor's mark as well as marks indicating that the piece was of sterling standard (or better) and that duty had been paid.⁶ However, scholars have shown a

tendency to regard such marks as *prima facie* evidence that the piece was the work of an English silversmith executed 'in the Chinese taste'. This interpretation, of course, overlooks the likelihood that the artisan would have required a Chinese original (or print source based on an original) to serve as a model.⁷ In order to account for the supposed disappearance of such 'models', those who pursue this line of argument have found it necessary to create the myth of a 'vanished species' of Chinese silver. A more likely possibility, however, is that numerous pieces thought to be made by English silversmiths 'in the Chinese taste' are actually examples of the alleged 'vanished species'. It may be recalled in this connection that as recently as the 1960s, the entire body of Chinese export silver constituted a 'vanished species'; we are only now beginning to see examples of this early Chinese export silver appearing in the market in any significant quantity.

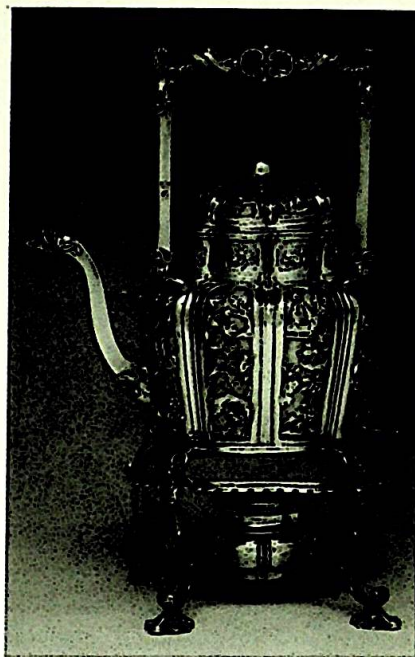
Fortunately, the identity of such pieces can now be fairly accurately established by means of spectrographic analysis.⁸ However, given the fact that this procedure can only be undertaken by larger institutions with the requisite equipment, evidence may be slow in accumulating. (If one were to establish priorities for such analysis, prime candidates would be the well-known group of pieces with Chinese decoration bearing marks by David Willaume or attributed to him. The possibility that Willaume may have struck his mark on these when adding feet or handles to pieces otherwise made in China is very real.)⁹

Objects from this early period acquired by the Peabody Museum

in recent years all have to do with the service of tea or coffee. The first of such objects to enter the collection was a pair of spherical teapots with fitted domed lids, which may be dated to the first third of the 18th century. Each is similarly decorated with landscape scenes on a fine, ring-matted ground in shaped reserves. These scenes, with their charming views of a stag and deer gamboling among Spring-blossoming trees and plants, together with the chased design of peony scrolls on the covers, provide a pleasing contrast to the plain surface of the body, handle, spout, ring foot and finial. Finials as well as highlights of the peony scrolls on the covers and of the landscape scenes are mercury gilded. Tree trunks which figure prominently in the landscape scenes are applied in the round, and project from the surface to create an interesting three-dimensional effect.¹⁰

Another recent addition to the collection is a Chinese wine pot of heavy weight, which was converted into a tea kettle by the addition of a stand and spirit lamp bearing the mark of Edward Feline and the London date letter for 1741 (*Plate 1*). The form of this pot, with upright rectangular handle and rounded oblong body, is closely related to Chinese porcelain wine pots of the Kangxi period, circa 1700, a number of which were exported to Europe also for use as teapots. The silver pot probably dates from the late Kangxi period as well, the stand having been added considerably later.¹¹

The eight-lobed, rectangular body of this piece is decorated with lotus panels separated by moulded vertical lines that extend upwards the full height of the body, continue onto the neck and cover, and converge at the plain ball finial; the latter is attached with a nut and bolt. Straight uprights of square section that form the handle issue from and terminate in the mouths of two *makara*, or sea-monster, heads; two opposing sea-



1 Tea Kettle on Stand, circa 1700-1741. The pot, which has applied decoration with gilt highlights, is Chinese, circa 1700-1730. The stand, with London marks for 1741, is by Edward Feline. Height 12 3/4 in (32.4 cm).

monsters joined by scallop shells form the horizontal section of the handle. The curved spout, also of square section, issues from and terminates in additional sea-monster heads.

Each panel displays individual flowering plants, auspicious beasts and human figures against a matted ground. These craggy decorative elements, some of which protrude as much as .2 cm from the surface of the panels, appear to have been made separately and then applied, their bold relief giving the piece a rich and kinetic appearance.¹² Similar decoration on the neck and cover is also applied. Traces of mercury gilding can still be seen on the moulded vertical grooves and on the highlights of the large panels.

Edward Feline evidently gave considerable thought to fabricating the stand, making two references to the pot itself. The four shell feet of the stand echo the shell motifs of the pot's handle; and vertical grooves in the bowl of the spirit

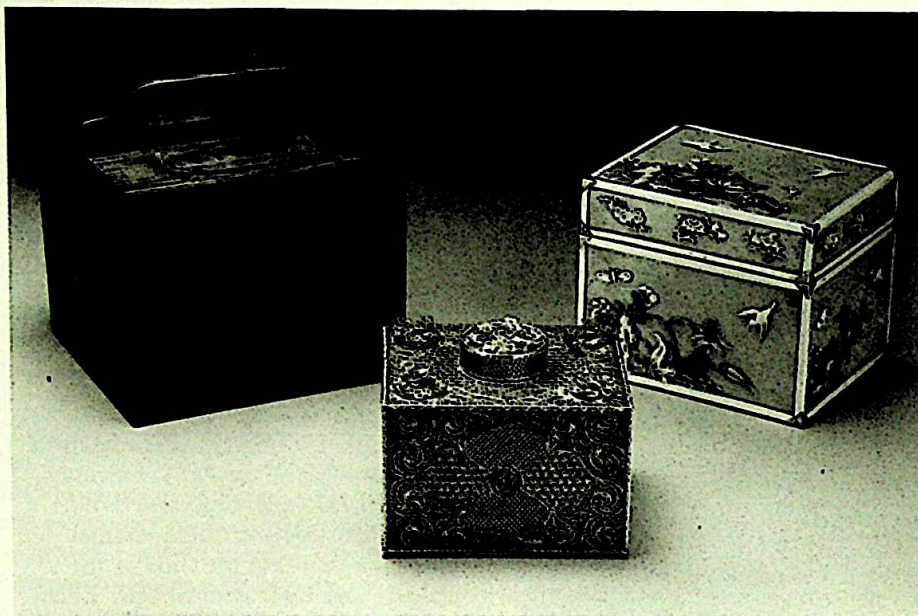
lamp repeat those on the sides and cover of the pot. The stand is secured to the pot at the front by means of a hinge with chain-attached pin which enables the pourer to tilt the kettle forward, and by another chain-attached pin at the back which holds the piece steady when it is moved.

Another technique is exemplified in a pair of unmarked silver tea caddies in the form of gilt rectangular boxes, which are mounted with filigree quatrefoil and whorl designs (*Plate 2*). These may be dated between 1760 and 1780. Flower clusters with blue enamel blossoms decorate the tops of the caddies and their conical lids. Each caddy fits into a velvet-lined ivory box with carved and painted ivory decoration. Each ivory box in turn fits into an Asian rosewood carrying case with handle, slide-front and an engraved silver label bearing the names *Hyson* (a green tea) on one, and *Souchong* (a black tea), on the other.¹³

These pieces are among the finest of their respective types. However, the recently acquired Williams/Wagstaff teapot (*Plate 3*) is obviously in a 'class by itself' and constitutes the capstone of the Museum's collection.¹⁴

This hexagonal teapot bears the London sponsor's mark TA (or possibly JA) conjoined, with full London marks for 1682 on the base (as well as the sponsor's mark and lion passant on the cover flange), and therefore cannot have been made much later than 1680. It is thus the earliest known datable piece of Chinese export silver, being contemporary with the earliest English coffee pot (1681) and only a decade later than the earliest known English teapot (1670).¹⁵

The pot is constructed from no fewer than 53 separate elements skillfully soldered together; it weighs 27 oz. 10 dwt. Both its construction and great weight differentiate it from teapots of



2 One of a Pair of Tea Caddies, circa 1760–1780. The unmarked silver-gilt canisters fit inside ivory boxes which in turn fit inside rosewood boxes which have engraved silver labels for either Hyson (green) or Souchong (black) tea. Wooden box: Height 5½ in (14 cm). Canister: Height 3½ in (8.3 cm).

comparable size made in the West. Recent spectrographic analysis of various parts of the pot show the average silver content to be 95.54% (with a range from 94.40% to 97.22%), considerably in excess of the sterling standard of 92.5% then in use in England.¹⁶

Cast and chased landscape scenes decorate the body, spout, neck, handle and cover. These scenes are executed with a crispness of detail that over the centuries has retained a remarkably high degree of clarity. The extremely fine ring matting against which these scenes stand in relief resembles the texture of fine silk.

The six cast and chased oval plaques which form the principal decoration of the pot are soldered to the inside of a skeletal structure which, on the exterior, forms six shaped reserves or frames. These plaques display basically the same Springtime scene of a man on horseback with a servant behind, crossing a rustic arched bridge from right to left. At the far left is a pavilion and – in three of the plaques – a pagoda beyond. Bamboo, pine, willow and

blossoming plum add liveliness to this luxuriant setting.¹⁷

Careful examination of these cast plaques indicates that they may all have been made from the same mould. The scenes, however, are ‘framed’ differently, scanning from

left to right. One triplet of plaques displays a view of the pagoda at the left, and only a portion of the official’s house on the right. In the other, the pagoda is out of the picture, but the house can be seen entire. A *chilin* is applied in the sky in the former view; a bird in the latter.¹⁸

This early silver sent from China during the closing years of the 17th, and the first three-quarters of the 18th century comprises the last and most challenging ‘frontier’ in Chinese export silver. It seems likely that the considerable publicity surrounding the sale of the Williams/Wagstaff teapot will flush additional early Chinese export silver objects out into the open, providing much new information in the months ahead.

European Forms with European Decoration, 1785 to 1845

In turning from the earliest period of Chinese export silver to the next phase – that of silver made in European forms with European decoration – we should note one curious fact. Although one might expect to find examples of export



3 Teapot, circa 1680. This magnificent hexagonal teapot, with cast and chased figure and landscape scenes, is the earliest known example of Chinese export silver. Sponson mark TA and London marks for 1682. Height 5 in (12.7 cm).

silver dating between 1700 and 1775 made in European baroque or rococo styles, none has yet appeared. The explanation seems to be that Western customers continued to accept export pieces with Chinese decoration, rather than impose the designs currently popular in Europe. When the neoclassical style swept England and the Continent, finally reaching every civilised territory where Europeans could be found, including their enclaves in India and China, everything changed stylistically.

The period from about 1785 to 1845 saw a dramatic cutoff of Chinese export silver made in Chinese forms with Chinese decoration. Whereas in the 17th and 18th centuries some English silversmiths may have copied the work of Chinese silversmiths, in the last decades of the 18th century and the first half of the 19th century, Chinese silversmiths were commissioned to produce work modelled after that of English, Continental and American silversmiths.¹⁹ Indeed Chinese silversmiths kept up with changing Anglo-American metropolitan fashions almost as soon as these were introduced in the West.

The Neoclassical Style, 1785 to 1825

During this period, Chinese silversmiths, like their provincial counterparts in Stockholm, Edinburgh, Amsterdam, Philadelphia, Boston, New York, Montreal, Bermuda or Calcutta produced regional interpretations based largely on the metropolitan styles of London and, to a much lesser extent, Paris. Thus the neoclassical designs executed by Sunshing or Cumshing in Canton may be considered as much regional interpretations of London metropolitan designs as those of Paul Revere in Boston or Joseph Richardson in Philadelphia.

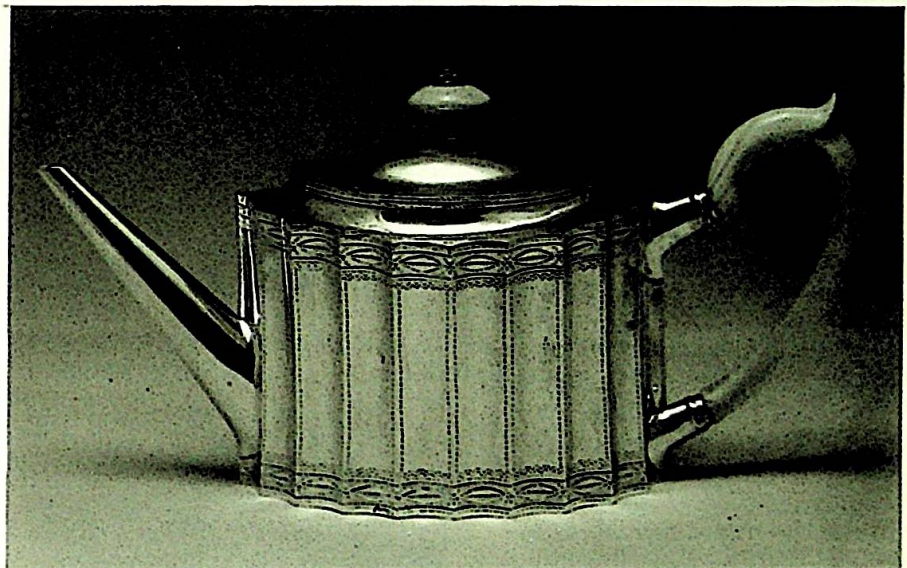
Beginning with the neoclassical style, we find a marked increase in the output of Chinese export silver. Tea and coffee utensils, drinking

vessels, flatware, toilet and other personal articles are the principal items manufactured. Their resemblance to similar articles made in the West has made identification a slow and difficult task. (Most of the articles identified to date have a North American provenance; a few can be traced to Great Britain, but almost none to the Continent.)

Highlights of the Peabody Museum collection in the neoclassical style presented here include one of three teapots (two of these retain their original stands), and several small but charming personal articles. As

than that of its Anglo-American counterpart, and at the same time makes it appear to be an even grander object. The mark on the base – a conventionalized lotus blossom – is the only one of this kind known. Both the handle and finial are of ivory – a characteristic rarely found in American silver.

A number of important smaller objects were also made at Canton in the neoclassical style (*Plate 5*). This was the last period in which Cantonese artisans made objects of mother-of-pearl, a material notoriously difficult to work. The

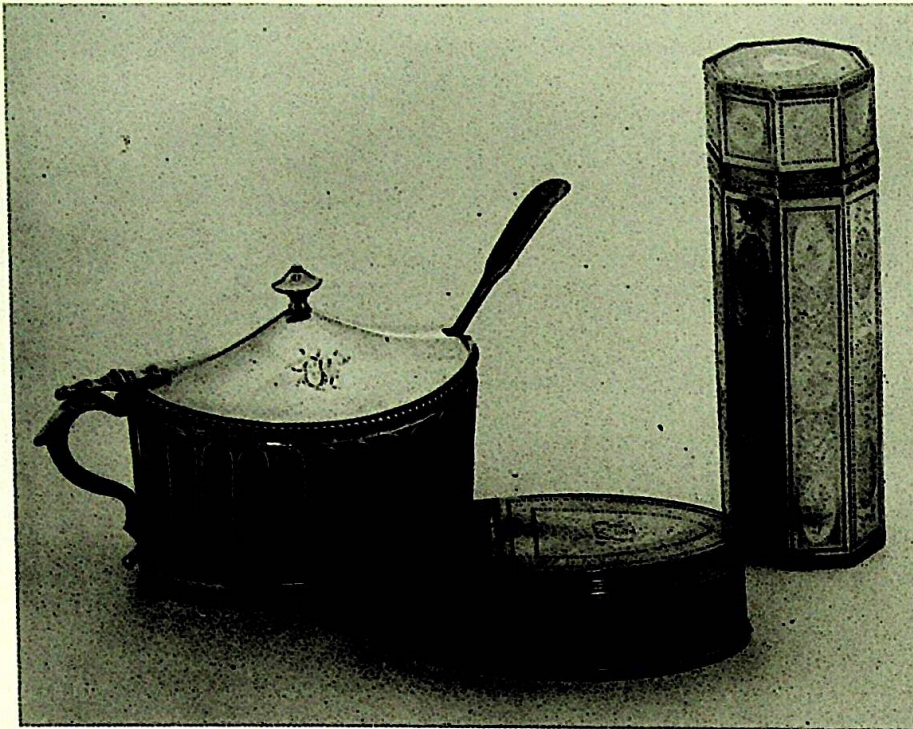


4 Teapot, circa 1790. An elegant Cantonese interpretation of a neoclassical Anglo-American form, this pot is made with twenty, instead of the usual sixteen, flutes. Mark: six-petal lotus blossom. Height 4 ¼ in (12 cm).

with most regional interpretations of metropolitan styles, these objects often bear witness to their 'provincial' origins through regional characteristics; but it takes a practiced eye to pinpoint them.

A fluted teapot with ivory handle and finial (*Plate 4*), once in a private collection at Macao, is an extremely rare form in export silver.²⁰ Close inspection reveals two regional clues to its origin. Most notably, instead of the usual sixteen flutes typically found on teapots made by Paul Revere, this teapot has twenty.²¹ This gives the piece a more delicate appearance

upright octagonal box of silver and mother-of-pearl with round thumb release, spring-hinged lid and engraved panels with floral reserves was used for bodkins or needles. The pointed oval box of silver, mother-of-pearl and tortoiseshell bears an engraved neoclassical shield with the script monogram *EP* for Elizabeth Perkins, daughter of Colonel T. H. Perkins of Boston, co-founder of one of Boston's earliest China trade firms. A hinge in the form of a bamboo twig, an original Chinese glass liner, and the maker's mark of Sunshing (active circa 1790–1830), identify the mustard pot as export.



5 (a) Mustard Pot, circa 1800. A hinge in the form of a bamboo twig and a Chinese glass liner provide clues to the origins of this pot in the neoclassical style by Sunshing. Height $3\frac{1}{4}$ in (7.6 cm).

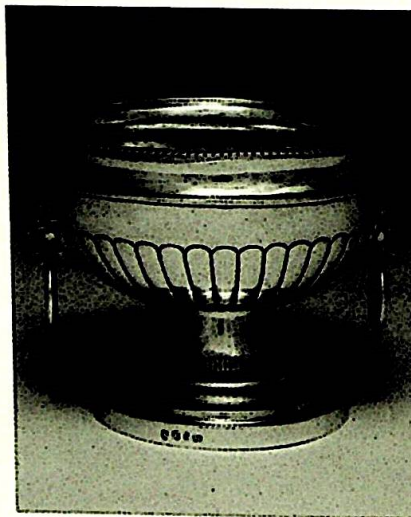
(b) Box, circa 1790–1810. Silver, mother-of-pearl and tortoiseshell are combined in this pointed oval box made for Elizabeth Perkins of Boston. Length $3\frac{3}{8}$ in (8.5 cm). Gift of Mrs George R. Sprague.

(c) Box, circa 1800. This upright octagonal box with round thumb release and spring-hinged lid was used for bodkins or needles. Height $4\frac{3}{4}$ in (12.1 cm). Gift of the Misses Margaret and Anna Revere.

Later Neoclassical Pieces in the Regency/Empire Style, 1825–1840

As in the case of Anglo-American silverware which inspired it, Chinese export silver in the Regency/Empire style was generally larger, heavier and more massive than that of the earlier neoclassical period. In contrast to the earlier straight-sided oval teapots with straight tapering spouts, tea sets were often round and squat with half-reeded bodies, covers and finials, and with curved spouts and handles. Gadrooning was also much favoured. Characteristic of Chinese export silver in the Empire style, but almost never found in Western silver, is the use of a ring foot similar to that on porcelain bowls and cups; the collector would do well to keep this fact in mind.

An early example of the Empire style is a footed bowl marked T



6 Footed Bowl, circa 1800–1820. This Empire style bowl with lion-mask and ring handles is the work of Tuhopp, the earliest Chinese export silversmith who is known by name. Height 5 in (16 cm).

(for Tuhopp) with pseudo-London hallmarks (Plate 6). Tuhopp, the earliest Chinese export silversmith as yet identified by name, made a 'tea chest . . . of silver' for the captain of the *Empress of China*, the first American vessel to visit Canton, at the time of the vessel's second visit to Canton in 1786.²² Although only five inches (12.7 cm) high, the Tuhopp bowl is a most impressive piece, owing to its fine balance, half convex-fluted body, simple gadrooned rim and architectural mouldings. The decorative lion mask and ring handles, which provide an added touch of elegance, were, of course, used in China as early as the Ming dynasty (1368–1644) before being adopted in Europe. This is an interesting example (and not the only one) of a decorative motif that has come full-circle, having originated in Asia, been adopted in Europe, and re-adopted, on the basis of Western models, in Asia again.

The Rococo Revival Style, circa 1835–1860

The Rococo Revival, or 'French Antique' style, first of the 19th century revivals, represented another of the perennial swings of the pendulum of European taste between classical and romantic modes. In the West, its characteristic curvilinear shapes, floral and shell motifs, and C- and S-scrolls looked back nostalgically to the period of Louis XV. When it was introduced into China in the late 1830s, silversmiths made the style very much their own, incorporating traditional Chinese motifs such as flowers, birds and even Chinese figures in official costume. Pieces in this style are characterized by a lavish use of metal and cast structural elements, resulting in a notably heavy weight.

An outstanding example of the Chinese rococo revival style is a four-piece tea and coffee service by Khecheong made for a member of the Bellamy family of Wilmington, North Carolina, who was engaged



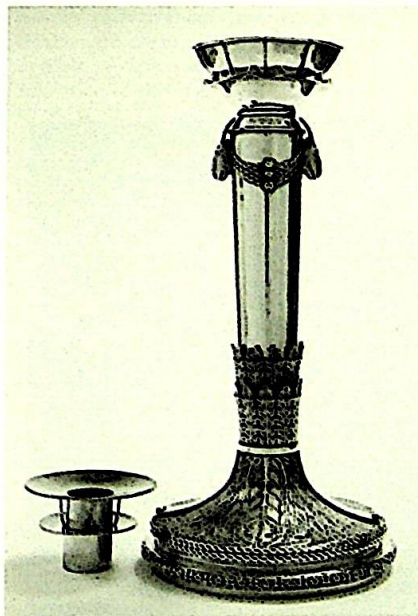
7 Coffee Pot, circa 1844. The segmented pear-shape body, peony bud finial and elaborate spout and handle are characteristic of the Rococo Revival style in this interpretation by Khecheong. Height 11 in (28 cm). Oberod Collection, the gift of an anonymous donor.

in the China trade; a coffee pot from this service is illustrated (Plate 7). Each piece is of segmented pear-shaped form with foliated shell feet. Repoussé birds, plunging head first toward paired C-scrolls, alternating with foliage, decorate the sides. Within the cartouche formed by the C-scrolls the monogram *GB* and the year 1844 are engraved on opposite sides. The tea and coffee pots have peony bud finials, curved spouts and voluptuously foliated handles.²³

The Classical Revival Style, circa 1900 to 1920

Table wares in the Classical Revival Style, often referred to in the United States as 'Colonial Revival', were produced in China – particularly in Peking – almost as soon as they appeared in the West.

A pair of tapering columnar candlesticks in this style bears the



8 One of a Pair of Candlesticks, circa 1900–1920. This unusually large candlestick in the Classical Revival style can be adapted for a smaller sized candle by means of an extra socket. Height 18¾ in (47.5 cm).

Chinese mark 'Peking pure silver' (Plate 8). These are made with 1¾ inch (4.2 cm) diameter sockets set into a lobed cup with a scalloped rim. Although made for large-diameter Chinese candles, these sockets can be reduced to 1½ inches (3.7 cm) by adding a separate pair of removable sockets. Each column is decorated in the Grecian manner with two rams' heads from which depend garlands of olive leaves centered with three cabbage roses. The large circular bases are decorated with an all-over repoussé and chased design of heavily veined leaves. A double band of similar leaves is applied at the base of the column.²⁴

Another important recent gift to the collection, a table service comprising eighteen dinner and butter plates, covered entrée dish, tea service and a smoking set with alcohol-burning table lighter, was made at Peking in about 1923 for a member of the American legation. The dinner plates are severely plain, their only decoration being a hand-made triple-reeded edge and the monogram *JP* in shaded letters on the condiment rim. This service, originally much larger, included candelabra, water pitchers, additional covered dishes, platters and bowls. It provides evidence of the style of living in the Western community which provided patronage from the 1860s to the 1930s for a number of Peking silversmiths.

Chinese Revival Style: Non-Traditional Chinese Forms with Chinese Decoration, circa 1840 to the Present

More pieces were produced in the Chinese Revival style than in any other. This was in part owing to the opening of the so-called Treaty Ports after 1842; to the resulting increase in East-West trade, further stimulated by the discovery of gold and silver in North America and Australia; and to the steadily mounting number of Westerners whose diplomatic, consular, military, customs service, mercantile and religious activities

after 1860 involved an extended residence in China. With the opening of the Suez Canal (1869) and of regular steamship sailings, tourists provided additional demand for silverware, not only at Canton, but also at Hong Kong, Shanghai, Tientsin and Peking. With the exception of the Classical Revival pieces mentioned above and pieces deliberately made to order in earlier styles, virtually all the silver manufactured after 1850 is in this later Chinese style. Indeed, the greater part of the export silver that one finds in the market today is of this sort.

It is a simple matter to distinguish later from earlier pieces in the Chinese style. In 17th and 18th century pieces, the cast or carved decoration of conventional landscape scenes is restrained and usually confined within reserves. In pieces made after about 1840, repoussé work often covers the entire surface of a piece. These repoussé scenes draw upon Chinese mythology, drama, legend or historical events, worked in a freer, more painterly style. Chinese export porcelains, carved furniture and embroidered textiles of the last half of the 19th century exhibit similarly exuberant designs.

Other Chinese motifs such as sea and sky dragons, phoenixes, and peony, chrysanthemum, prunus, grape vine, and bamboo create rich and ornate surfaces. In successful examples, this decoration forms an integral part of the piece, enhancing both form and function, and creating works that make an important, original contribution to the silversmith's art. In less successful examples, display of almost excessive virtuosity may result in works that – to the Western eye, at any rate – appear confusing and conceptually ill-conceived.

The standing covered cup illustrated here, known as the Coolidge Cup, is one of the earliest examples in the Chinese revival style (Plate 9). Commissioned by

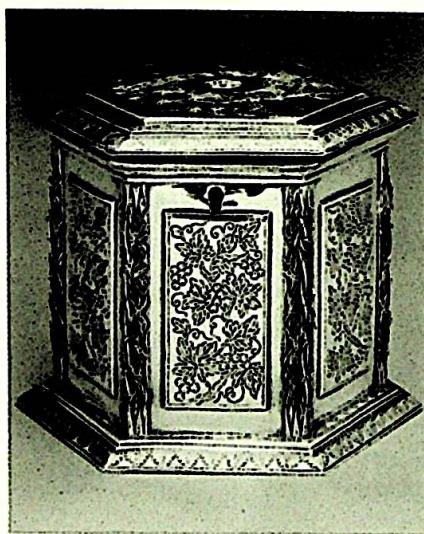


9 Standing Cup with Cover, circa 1840. This presentation cup, derived from an English Regency form, was transformed by the silversmith Cutshing (active circa 1830–1860), into one of the most successful examples of the Chinese Revival style. Height 10¾ in (27.3 cm). Gift of Mrs Edward W. Moore.

the Hong merchants of Canton whose names, headed by that of the senior Hong merchant, Houqua (1769–1843), are engraved in the oval reserve on the side of the cup, it was presented to the China trade merchant, Joseph Coolidge of Boston, very likely at the time of his departure from Canton in 1840.

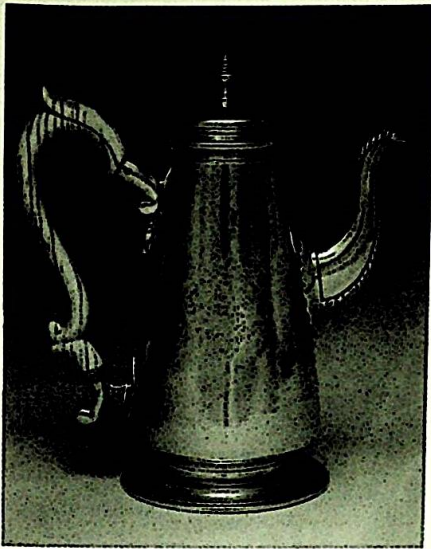
Its domed cover, knopped stem, moulded foot, and curved handles conform almost exactly to the classical urn-shaped standing cups so often commissioned as presentation pieces in the Regency period.²⁵ Yet the Cantonese silversmith Cutshing has transformed this familiar shape into something uniquely his own by creating eloquently subtle curves in the body, by the use of sea-dragon handles and by the subdued but magnificent all-over repoussé decoration.

A continuous scene of Westerners engaged in a 'pulling' or rowing race (a favourite sport of Coolidge and his friends), framed by conventional Chinese clouds, water and waves, decorates the upper part of the body. The lower section of the body, as well as the cover, knop and the foot display a traditional Chinese grapevine motif bordered by bands of stiff leaves. The cover, in addition, is encircled by peony leaves and crowned by a peony bud finial. Both the cup and cover are lined with a second silver-gilt 'skin' which provides a completely smooth inner surface.



10 Tea Caddy, circa 1870. This architectural form, without a counterpart in Western silver, was made in the Chinese Revival style by Hoaching (active 1850–1875). Height 4¾ in (11.7 cm). Gift of Mrs Stephen B. Ames.

The hexagonal tea caddy with architectural mouldings at top and bottom, joined by applied chased bamboo 'columns', has no counterpart in Western silver and further exemplifies the originality of later Chinese export silver forms (Plate 10). Embossed rectangular side panels and cover display a chased design of traditional Chinese grapevine motif. The interlaced Victorian monogram *EBW* is that of Elizabeth Beal Warden, wife of Henry Hughes Warden, a partner in the American firm of Russell and Company at Shanghai.



11 Coffee Pot, circa 1830. Although of George II style, circa 1730–1740, this coffee pot was made a century later by the Cantonese silversmith Yatshing. Height 7½ in (19.7 cm).

1870 to 1872. The original fitted camphorwood case (these were always provided for such important silver pieces), has survived.

Later Objects in Earlier Styles

Chinese silversmiths were occasionally called upon, of course, to produce objects in earlier styles. These may have served as replacements, or as additions to existing services, or as orders from customers who may simply have wanted something 'antique'.

One of the finest examples of this sort is a George II style coffee pot, similar to those fashionable about 1730–1740, even to the arms engraved on the side (Plate 11). Made by the Cantonese silversmith Yatshing in about 1830, the pot has an ivory handle and evidences the same technical perfection one would expect in the work of a leading London silversmith a century earlier. Because the arms have been worn beyond recognition, little is known about the provenance of this piece other than that it was made for the British market. It was acquired some years ago at a New York auction.

The disappearance and rediscovery of Chinese export silver represents an interesting case study in the strange life of art objects. A quarter of a century ago, less than ninety pieces of Chinese export silver were known. Today the number is beyond calculation, and numerous additional pieces appear every year. Chinese export silver is now recognized and appreciated as one of the largest and most diverse categories of regional silver.

Museums exist at least in part so that important aspects of our artistic heritage do not sink out of sight and memory. The Chinese export silver collections in the Peabody Museum's Asian Export Art Wing, provide assurance that this material will always be available for the enjoyment of the public. It is hoped that they will also serve to stimulate research into one of the last decorative arts fields that still remains to be explored.

Footnotes

¹In 1964 the existence of Chinese export silver was virtually unknown to all but a handful of individuals. Two articles by John Devereux Kernan uncovered a sufficient number of objects to mount the first exhibition of this material in 1966 at the Capt. R. B. Forbes House (later the China Trade Museum) in Milton, Massachusetts. An exhibition of Chinese export wares at the Peabody Museum of Salem, accompanied by Carl L. Crossman's, *A Catalogue of Chinese Export Paintings, Furniture, Silver and Other Objects, 1785 to 1865*, brought further objects to light in 1970.

Standard works dealing with Chinese export silver include Carl L. Crossman, *The China Trade: Export Paintings, Furniture, Silver and Other Objects* (Princeton, N.J., 1974); H. A. Crosby Forbes, John Devereux Kernan and Ruth S. Wilkins, *Chinese Export Silver, 1785 to 1885* (Milton, Massachusetts, 1975); Neville John Iröns, *Silver and Carving of the Old China Trade* (London and Hong Kong, 1983); John Devereux Kernan, *The Chait Collection of Chinese Export Silver* (New York, 1985. A catalogue of the collection formed to celebrate the 75th anniversary of The Ralph M. Chait Galleries, Inc.); Craig Clunas, ed. et al., *Chinese Export Art and Design* (London, 1987); and Philippa Glanville, *Silver in England* (London, 1987) and that author's 'Chinese Influences on English Silver, 1550–1720', in the *Catalogue of the International Silver and Jewellery Fair and Seminar* (London, 1987), pp. 15–22.

Mention should also be made of Paul N. Champkins's excellent catalogues for Spink and Son's exhibits of *The Minor Arts of China* (London, 1983, 1985, 1987 and 1989); Vanessa Brett, *The Sotheby's Directory of Silver, 1600–1940* (London, 1986); and silver sales catalogues of the major London and New York auction houses.

²The study collection is available to qualified students by appointment.

³The award-winning Boston firm of Kallman, McKinnell and Wood were the architects. The designers were Donovan and Green in conjunction with Stuart Silver Associates, both of New York. Terry, Chassman and Associates, also of New York, were lighting consultants.

⁴Chinese silverware is still being manufactured. Examples similar to those made in the late 19th and early 20th century are exhibited at both the Beijing and Guangdong Arts and Craft Fairs. They are primarily samples, however, and have not generally been available for sale.

⁵The history of precious metal objects imported from China into England goes back at least to December, 1637, when Captain John Weddell, commander of a fleet of four ships sent by the Courteen Association of London, although prevented from opening trade with Canton, was permitted to load a cargo that included fourteen gold chains in addition to spices, silks and 53 tubs of 'chinaware'. See Hosea Ballou Morse, *The Chronicles of the East India Company Trading to China, 1635–1834*, 4 vols. (Oxford, 1926–1929), I, 26.

⁶See Charles Oman, *Caroline Silver: 1625–1688* (London, 1970), p. 7.

⁷See Forbes et al., *Chinese Export Silver*, pp. 51–53.

⁸The silver content of Chinese silver of this early period averages considerably higher than the sterling standard of 92.5% and also reveals a significant gold content.

⁹For an example of silver with Chinese decoration bearing Willaume's mark see, for example, the brazier illustrated in Vanessa Brett, *Sotheby's Directory of Silver*, p. 160, fig. 628. Philippa Glanville also mentions 'three tea bowls by David Willaume of 1712' with cast Chinese decoration, and attributes to the same maker the silver-gilt covered cup and underdish, also with Chinese cast decoration, in the British Royal Collection. See 'Chinese Influences on English Silver, 1550–1720', p. 18.

¹⁰One of the teapots is illustrated in color on the cover of the catalogue of a travelling loan exhibition from the collection of the former China Trade Museum. See H. A. Crosby Forbes, *Chinese Export Silver: A Legacy of Luxury* (Washington, D.C.: International Exhibitions Foundation, 1984). Each teapot is engraved on the base with a baron's coronet above a script letter B.

¹¹A marquis's coronet above an Old English letter B is engraved on both sides of the upright handle's front section.

¹²The technique of applied decoration was used again from about 1880 to 1930.

¹³For a somewhat larger ivory box with similar decoration, containing two silver tea caddies with London hallmarks for 1742, formerly in the collection of the Hon. Mrs Basil Ionides, see Margaret Jourdain and R. Soame Jenyns, *Chinese Export Art in the Eighteenth Century* (London and New York, 1950), p. 133, fig. 124. Although Jourdain and Jenyns believed the Ionides ivory box to be contemporary with the 1742 tea caddies, the present author believes the Ionides and Peabody Museum ivory boxes both date from 1760 to 1780.

¹⁴This teapot was for many years in the Morgan S. Williams collection of early English silver. Sold to an English dealer at the Christie's sale of this collection in May, 1946, it disappeared from view until acquired by a Boston, Massachusetts, dealer in the 1970s. It then passed to a New York dealer who sold it to Samuel J. Wagstaff, Jr. The Wagstaff estate placed it in Christie's sale of *Fine English and Continental Silver and Objects of Virtu*, New York, Tuesday, April 18, 1989, where it was offered as lot 589.

¹⁵Wilfred Joseph Cripps described this as 'The earliest tea-pot known to the author in actual domestic use . . .'. *Old English Plate* (London, 1901), p. 386. The English tea and coffee pots, both in the collection of the Victoria and Albert Museum, are illustrated in numerous studies of English silver. See, for example, Charles Oman, *Caroline Silver, 1625-1688*, figs. 70A and 70B.

¹⁶See *Fine English and Continental Silver and Objects of Virtu*, Christie's, New York, April 18, 1989, p. 178. Tests were conducted both at the Museum of Fine Arts, Boston and under the aegis of Christie's.

¹⁷The three-angled spout and five-angled handle are made from short sections with designs possibly derived from the same

mould as the side panels. Each section has one of two views in relief – either a bird on a plum branch, or an official's house with its traditional banner. These plain-bordered sections, repeated haphazardly, are soldered together lengthwise to form tubular sections, which are then soldered to form the spout and handle. These short linear design units necessitated the angled shape of spout and handle.

The present chain, its attachment to the handle, and the hole in the lid to which it is fastened are later additions. The original chain was attached to an anchor link soldered to the handle. In common with similar devices on porcelain of the same period, it most likely passed to a collar which encircled the finial in the space provided at its base, and then travelled to another anchor link soldered to the spout. The remnants of both anchor links can still be seen. At present, however, the existing chain is attached to a crude butterfly bolt which sits in a hole drilled into the top of the handle – a treatment which would undoubtedly have pained the skilled craftsman who made the pot.

¹⁸For an identical scene that must also have been made from this same mould, see an unmarked gilt metal tea caddy illustrated in Spink and Sons, *The Minor Arts of China*, Paul N. Champkins, ed, (London, 1983), p. 43, fig. 56. A round unmarked silver snuff box with the same scene less distinctly cast is illustrated in Vanessa Brett, *The Sotheby's Directory of Silver, 1600-1940*, p. 160, fig. 627.

¹⁹The changeover to neoclassical style also took place in other areas of Chinese export decorative arts including furniture, ceramics and textiles.

²⁰This teapot was found in the house of friends at Macao by the late J. A. Lloyd Hyde, a New York dealer and antiquarian

who made frequent trips to Asia. After tactful negotiations it became the guest's property. Since no Chinese export silversmiths worked at Macao, this piece would have been made at Canton (Guangzhou).

²¹Perhaps the most famous of the Revere fluted teapots is that which is part of the well-known Templeton service in the Minneapolis Institute of Art, the only complete tea service known to have been made by Revere. Other examples of fluted teapots by Revere are in the Museum of Fine Arts, Boston, and the Worcester Art Museum, Worcester, Massachusetts.

²²Tuhopp charged John Green, the ship's master, eighty-five taels (just over \$103) on November 3, 1786 for a 'tea chest made of silver'. See Philip Chadwick Foster Smith, *The Empress of China* (Philadelphia, 1984), p. 265.

²³The Bellamy tea and coffee service is part of the 124-piece Oberod Collection, donated to the Museum in 1978. One of the earliest Chinese export silver collections formed, it constitutes the largest single group of pieces in the Museum's collection.

²⁴For another example of Peking silver in the Classical Revival style, see the magnificent pair of five-light candelabra with stop-fluted Corinthian columns, illustrated in Forbes, *Legacy of Luxury*, fig. 15. Both these and the pair of candlesticks already mentioned are reminiscent of silver from the workshop of Peter Carl Fabergé, an enthusiastic admirer of the Classical Revival style.

²⁵A silver-gilt cup and cover by Matthew Boulton and Plate Company, Birmingham, 1810, for example, closely resembles the Chinese cup, even to the handles which in the English example are in the form of snakes rather than sea dragons. See Vanessa Brett, *The Sotheby's Directory of Silver, 1600-1940*, p. 264, fig. 1,200.

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