



SURVEY OF ASIAN CERAMICS

in the Collection of the
National Trust for Scotland



NATIONAL
TRUST *for*
SCOTLAND

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Introduction

The **National Trust for Scotland** is an independent conservation charity that protects and shares some of the country's most precious historic places, collections and natural landscapes on behalf of the people of Scotland. Since 1931, the organisation has championed Scotland's natural, built, and cultural heritage, from coastlines to castles, art to architecture, wildlife to wilderness, encouraging people to connect with the things that make Scotland unique while protecting these things for future generations.

Between 2017 and 2019 the National Trust for Scotland delivered *Project Reveal*, a major collections project inventorying a collection of over 140,000 objects, distributed across 50 properties throughout Scotland. Encompassing major object groupings in the areas of fine and decorative art, household furniture and domestic life these collections chart the experiences of people living in Scotland through 500 years of Scottish history, as well as demonstrating Scotland's past relationships with the rest of the world.

This survey of Asian ceramics is a natural successor to *Project Reveal*. It delves deeper into the history and significance of a collection of circa 1700 ceramic items, to further our understanding of them, augment documentation of significant items, and expand potential for future engagement activity. Undertaken by the independent researcher Patricia F. Ferguson this report sets out the survey findings, drawing together disparate existing research on the subject and contributing new collection research and knowledge. Focussing on key collections at nine different National Trust for Scotland properties the report positions the collections within the broader context of historic ceramic production and collecting, with attention to influences such as fashion and the role of royalty, production in and trade with China and Japan, growth of and changes in demand.

As the first integrated survey of the Asian ceramics in the National Trust for Scotland's collection, this work represents a positive step forward in exploring their history and significance. It also highlights the work still to be done. The recommendations for future action listed at the end of the report will help guide our next steps, in particular looking for opportunities for engagement, with an aspiration to share our collection better with visitors to our properties, special interest groups and different communities.

Emma Inglis

Curator, National Trust for Scotland

Survey Overview

This commissioned report is a survey of the Chinese and Japanese ceramics found in the following nine properties containing the largest collections within the portfolio of The National Trust for Scotland (NTS). It has drawn upon existing research found in NTS guidebooks on individual properties, published articles, notes in the curatorial files, and archival documents and photographs in Scotland's national institutions, namely the National Library of Scotland, Scotland's People, National Records of Scotland and CANMORE (Royal Commission on the Ancient and Historical Monuments of Scotland), as well as the knowledge and advice of various current and former NTS members of staff.¹ It is the first report of its kind and was inspired, in part, by the national review of *East Asian Collections in Scottish Museums* numbering 25,000 objects across materials which did not include the approximately 3,000 ceramic objects in the care of the NTS, other than those at Newhailes.²

Each of the nine reports here identifies the types of Asian ceramics found at the nine properties, initially by nationality, discussed chronologically and then by decorative technique or type of ware. There is much repetition of the latter, but the stories differ in the objects that survive. It then considers these wares in their historical context, the history of the families associated with the properties, applying information found in archival sources, where available and accessible, and places them in the context of historic collections in the United Kingdom, including related material in the National Trust (NT). It identifies objects of national and international significance and finally suggests ideas for further research, interpretation and display. This report would not have been impossible without the work of *Project Reveal*, when a large percentage of the 300,000 objects in the care of NTS were photographed and added to an improved collections database in 2017-2019.

There are very few publications on ceramics in Scotland, outside those on specific local factories, and the report adds greatly to our knowledge about Scotland's ceramic heritage, albeit foreign.³ Not surprisingly given Scotland's difficult histories in the 17th and 18th centuries, the date of much of the material surveyed, there are very few rich collections beyond the mostly private ducal collections (for examples the Dukes of Hamilton, Dukes of Buccleuch, Dukes of Atholl, and Dukes of Roxburghe).⁴ Given the quantity of ruined castles throughout its landscapes, these nine collections should be seen as amazing survivors and their collections, often modest in comparison with those in the South, championed as such. As emblems of hard-won stability and Scottish families of influence, these objects speak of international trade with Asia and continental Europe through commercial

¹ I am indebted to the following for their generosity: Emma Inglis, Vikki Duncan, Sarah Beattie, Antonia Laurence-Allen, Ian Riches, Jamie Barron and Ian Gow, Chief Curator Emeritus, as well as University of Glasgow PhD student Wu Yunong.

² <https://www.nms.ac.uk/about-us/our-work/national-work/collections-reviews/scotlands-east-asia-collections/>

³ David S. Howard, *Chinese Armorial Porcelain made for Scottish Families, 1725-1820*, Heraldry Society of Scotland, 1994, and for an introduction to Scottish material culture, defined as 'the physical objects which give evidence of the type of culture developed by a society or group', see Philip Long and Joanna Norman, *The Story of Scottish Design*, Thames and Hudson/V&A, London, 2018.

⁴ Other well-known aristocratic historic ceramic collections are at Scone Palace, home of the Murrays, Earls of Mansfield.

and diplomatic contacts, the East India Companies, and the Royal Navy. There are narratives hinting at the many trading networks between Aberdeen, Edinburgh, and Glasgow with London, Amsterdam, Stockholm and Paris over centuries. These objects further inform about the tastes of the growing merchant class, legal dynasties and land-owning gentry of Scotland's past, however, they are not without controversy, as NTS's current project which explores trading and colonial histories, *Facing our Past*, has established. Within this landscape it is all the more important that these objects, often acquired with tainted wealth, must be part of a shared belonging among the people of Scotland, as part of their inheritance and that of a global audience, both through tourism and virtually.

The following is a short summary of the nine properties. At **Hill of Tarvit**, there is as a fine 17th and 18th century Chinese ceramic collection formed at the turn of the century by a wealthy Scottish manufacturer, Frederick Sharp, displayed in the Edwardian mansion house he built with its state-of-the-art technology. As a provincial collection it is conservative compared to those in London, but it is important as it is displayed in the grand, but not ostentatious home it was acquired for and is a unique and authentic record of the owner's taste and time.

Individually the ceramic objects forming the historic Asian collection at **Newhailes** are interesting but not spectacular, however their display history is extraordinary. Around 1820-21, Miss Christian Dalrymple brilliantly transformed Lady Christian Dalrymple's 1740s arrangement of inherited china, recorded in a 1790s inventory, into an ornamental Marot-esque China Closet, unlike anything surviving in Britain. It is surely the last evocation in Britain.

Brodick Castle, celebrated for its William Beckford Collection, inherited through marriage into the Dukes of Hamilton, showcases the mounted ceramics associated with the infamous collector. The report attempts to recreate some of the original magnificence of his Asian collection and the rarefied eye of Beckford. It is the collection of the most international importance, and although well-studied, the Asian ceramics as a whole remains under-researched.

Much work on the archival collection remains to be completed at **Broughton House**, home of the 'Glasgow Boys' artist, E. A. Hornel, which hopefully will inform on the history of the ceramic collection. There is a surprising quantity of ceramics made for or exported to Southeast Asia, which Hornel visited several times. With the exception of two aesthetically intriguing Japanese enamel sake bottles, however, his ceramic collection as a whole is indiscriminate, and not necessarily what might be expected of an artist of his talent, though it may represent the taste and tableware choices of the local community.

At **Brodie Castle**, home of the Brodie family for over 400 years, there are five Chinese armorial or bespoke table services and a rare set of flowerpots made for members of the Brodie family at the end of the 18th century. They were ordered by heirs forced to find profitable careers in the East India Company, however, evidence suggests that the majority were ordered for Alexander Brodie (d.1818), younger brother of the 21st Laird, and only came

to the Castle on the death his daughter, the Duchess of Gordon. These are among the last Chinese porcelain armorial services produced for Scottish patrons.

The Asian ceramics at **Fyvie Castle**, the American-style modernised ancient fortress of the industrialist Alexander Forbes-Leith, later Baron Leith, appear to have been acquired to furnish interiors, as his focus was on ancestral portraits. Some of the porcelain may have been part of the original Gordon collection highlighting his association with a family of ancestry and status. The surprising feature is the set of Qajar tiles, c.1865-80, lining the grand French Renaissance fireplace in the magnificent Gallery, a metropolitan fashion of the Arts and Crafts Movement in the heart of Aberdeenshire.

At **Haddo House**, considered the stately home in Scotland's Northeast, the Asian ceramics are modest, perhaps the finest were held back by the family, but what survives, including an armorial tea service with the arms of Gordon, is an interesting history of tablewares.

The smallest collection in the group are the ceramics at **Leith Hall**, home to the military family, Leith Hay, some of which were financed by the sale of West Indian plantation which secured the Scottish estate in the 19th century.

Finally, The **House of Dun** has a spectacular unknown collection of 17th century ceramics, Chinese and Japanese, rare in any collection and perhaps the largest historic assemblage in Britain, if not the world. The objects have an incredibly strong association with similar material in the Royal Collection Trust. The collection came to the House of Dun through the illegitimate daughter of William IV, who was State Housekeeper of Kensington Palace from 1838. It parallels objects owned by King William and Queen Mary II, though may have been formed by an aristocratic courtier with French connections.

The material in this report on the Asian ceramics in the National Trust for Scotland celebrates the international diversity of its collections and has the potential to allow the NTS to engage more widely with communities locally, nationally and internationally, promoting dialogue and partnerships. The outcome of this research will be a better understanding of NTS's Asian ceramic collections, which can inform the presentation and interpretation of these collections at their properties. It has been a privilege to study it.

Patricia. F. Ferguson

Independent Researcher, London

1. Hill of Tarvit: An Asian collection to impress

Property:	Hill of Tarvit, Cupar, Fife
Family:	Sharp
Date of Acquisition:	1948/49; open to the public in 1977. ⁵
On-site contact:	Claudia Noble Pyott
Curator:	Antonia Laurence-Allen
Date of Visits:	20 December 2021, and 2017
Archives:	Not identified.
NTS Curatorial File Ref:	GB1873/02/07/01/65/14/HIT. ⁶
Approx. no. of Asian ceramics:	309 artefacts. ⁷

Brief Survey of the Asian Ceramics

Chinese Ceramics

There are few ancient Chinese ceramics in the National Trust for Scotland (NTS), a subject and collecting area that only appeared in the 20th century. The earliest ceramic item in the collection at Hill of Tarvit, and indeed the NTS, is a pair of Han dynasty *hu*-shaped vessels, a shape after a ritual bronze wine container (*hu*), of glazed earthenware, a type typically dated to 200 BCE–200AD (49.207.2a&b). More desirable examples have moulded decoration and are glazed in green or amber. With his professional connections to railways, Frederick Bower Sharp (1862–1932), the builder and owner of Hill of Tarvit, may have been aware of the developments in China with the introduction of Western railway technology that resulted in the revealing and uncovering of tombs filled with burial goods, including bronzes and ceramics, such as these vessels.



49.207.2a

⁵ From 1975 to 2006, the ceramics were dispersed throughout NTS properties, including Culzean, South Ayrshire, and 7 Charlotte Square, Edinburgh. At some point, a pair of Chinese roof or ridge tiles, from the Lady Liverpool bequest, was temporarily on loan to Hill of Tarvit.

⁶ Relevant contents:

Dowell's, Edinburgh Auctioneers and Valuers, Probate Inventory, 1938

Dowell's, Edinburgh Auctioneers and Valuers, Probate Inventory, 1949

Christie's, Inventory and Valuation, 2006

Hill of Tarvit Statement of Significance, Ian Gow, revised 4 April 2003

Hill of Tarvit Display Strategy, Antonia Laurance-Allen, 2017 (Digital)

Notes on the ceramics, by W. Cyril Wallis (1890-1974), Assistant Keeper, Art and Ethno, Dept., Royal Scottish Museum, now National Museums Scotland, 26 May 1950.

⁷ The quantities of objects listed here and below for each property discussed are based on a supplied spreadsheet.

An exciting new area of collecting had opened up in the early decades of the 20th century, and by 1910, examples of early Chinese pottery were being acquired by George Eumorfopoulos (1863–1939), whose collection was later sold to the British Museum, as well as by Sir A.W. Franks (1826–1897), who gave his collection to the same institution. Eumorfopoulos, Franks and other wealthy collectors included similar items in an exhibition and catalogue, *Early Chinese Pottery and Porcelain*, organised by the Burlington Fine Arts Club in London in 1910. Comparable examples at the British Museum, London, were purchased in 1915 from S. M. Franck & Co., a London dealer, who also sold to the Glaswegian collector William Burrell (1861-1856), whose large collection was given to the city of Glasgow in 1944, while another similar example at the Metropolitan Museum of Art was acquired in 1929. Very little is known about how and where Sharp acquired his ceramics. It is generally thought that by 1925 he had ceased to collect such objects. Sharp died before Burrell gave his collection to Glasgow, but no doubt was aware of his collection. These early vessels, however, prove that despite living in Scotland, either through his travels or contact with attentive dealers, Sharp was aware of this new collecting area.

Chinese export porcelain

The majority of the Chinese porcelain in Sharp’s collection are wares exported to Europe in the late 17th and 18th centuries, hence Chinese export wares, and almost half of the 300 objects are of blue and white porcelain made in the Kangxi period (1662-1722/3) and later. His taste parallels examples collected by the newly wealthy European and American industrial elite, between 1880 and 1925. However, at the same time, the leading British collectors who formed the Oriental Ceramic Society in London in 1921 had begun to collect Imperial wares from the Ming Dynasty (1368-1644). Many of these objects were identified by six Chinese characters on the base or rim that identified the reign of an emperor, but these were sometimes commemorative rather than authentic. Several of the books owned by Sharp illustrated examples of these objects, so he would have been aware of them, yet Sharp did not purchase any early Ming pieces (Ming dynasty, 1368-1644), presumably they were very costly.

Sharp did, however, acquire two late Ming “Transitional” vases, made in Jingdezhen, c.1630–45 (49.733, see below, and 49.732 not shown), both are cylindrical with a waisted neck, a shape identified in Europe in the 17th century as ‘rolwagen’ or ‘rolwaggon’. There is also another large beaker-shaped vase, of archaic *gu*-form, c. 1640 (49.769). They are all painted in cobalt blue under the glaze with incised ‘hidden’ bands. The example below



49.733

49.208.2a.

The Antique Collector, 1934

depicts an historical scene, the meeting of Emperor Wen of the Zhou Dynasty flanked by guards and attendants, and the hermit-fisherman in exile, Jiang Ziya, a 72-year-old former expert in military affairs (a similar theme appears on a bottle of similar date at Brodick Castle, 58.4075). These vases were made during the period of the fall of the Ming, when the corrupt emperors ceased to order imperial wares for their courts from around 1620, and skilled potters in Jingdezhen, began to supply wealthy merchants in the print and book industry along with the scholar-officials or literati, who desired objects for their study. These rolwagen and gu-form vases were used to hold cut-flowers for contemplation in their private studios. Sharp may not have been aware of their age or history, as it was only in 1984 with the discovery of the sunken cargo (known as the “Hatcher wreck” or “Hatcher Cargo” after the marine archaeologist Michael Hatcher, who ‘harvested’ them from the sea – critically, the objects were not properly excavated), dated to 1640-46, published and auctioned by Christie’s in Amsterdam, that the dating of these vases was confirmed.⁸

Very little is known about where Sharp purchased his ceramics, only one object (49.208.2a above) has a printed paper label on the base identifying the source, Muirhead, Moffat & Co., 134-138 Douglas Street, near Sauchiehall Street, in Glasgow, a firm active at that address from 1920 to 1946 and advertised in subject periodicals. The label is inscribed in ink with the dealer’s price codes, stock number, and an inscription ‘Old Kangxi powder blue Spill & stand’. The object is from the period of the Kangxi emperor (r. 1662-1723) and was a brush pot for a scholar to have on his desk filled with brushes for his calligraphy and painting. It is decorated with a powdered blue ground with gold decoration that includes a poem in Chinese characters, the technique is discussed below.

Famille verte or translucent enamel ware



Gorer, 1911

49.61

49.525

49.624.2b

There are about 25 examples in the collection of translucent *famille verte* palette wares (49.61), a term invented in France in the 1860s to identify porcelain painted with translucent glass-like enamels in a limited palette of greens, yellow, iron-red and black, sometimes combined with underglaze blue or a blue enamel (the figure of 25 excludes examples with powder blue grounds discussed next). These wares, known as *ying cai* ('strong colours') in China, were made in the kilns at Jingdezhen, in south China around 1680-1725, the great porcelain centre where almost all Chinese ceramics were manufactured in the Ming and Qing dynasties. There are a few items painted in a technique known as *doucai* ('joined colours'), probably about 1720 or later (49.525 above,

⁸ Colin Sheaf and Richard Kilburn, *The Hatcher Porcelain Cargoes: The Complete Record*, Oxford: Phaidon-Christies, 1988.

and 49.426); the technique introduced in the 15th century involved painting the outlines of the decoration in underglaze blue, which was subsequently filled-in like a colouring book with translucent enamels.⁹

Famille verte enamel painted wares were extremely popular with collectors in the late 19th and early 20th centuries, perhaps part of the fashion for 18th century furniture, and features in many publications, such as E. Gorer and J.F. Blacker *Chinese Porcelain and Hard Stones*, 1911, a copy of which was in Sharp's library. Demand for these wares led to reproductions possibly passed off as authentic objects or groups of objects in the style of *famille verte*. An example of the latter is a well-known pair of standing figures, representing *Hehe Erxien* (Twin Immortals of Harmony) (49.624.2a-b), that appear in Western collections from the early 20th century, but are not found in historic collections, and presumably 19th century or later.¹⁰

There are about 51 examples decorated with a mottled or powdered blue ground, *chuiqing* ('blown blue'; French = *bleu soufflé*), a very expensive ware often combined with *famille verte* panels embellished with gold details (49.502.2a-b below), produced in Jingdezhen about 1695 to 1723. It appears to have ceased production around the time of the South Sea Bubble (1720), which resulted in a loss of wealth for many British and European patrons. Many of the vases and tall jars must have formed garnitures for display on chimney-pieces, typically numbering five to 11 pieces. The technique involved blowing powdered cobalt through a bamboo tube with a filter onto the surface of unfired glazed vessels, some with masked panels to leave white panels reserved for later decoration. It was extremely fashionable among 20th century collectors: in addition to George Salting, there are massed displays in Blenheim Palace, Oxfordshire, and in the collection formed by Mrs. Ronald Greville (1863-1942), now at Polesdon Lacey, Surrey (NT), whose wealth was derived from McEwan's Ale, initially, an Edinburgh brewery. The technique was promoted as highly desirable in publications such as Gorer and Blacker in 1911, as in the image of a pair of *Rouleau*-shaped vases on stands, below. A few of the objects in Sharp's collection have stands, provided by dealers to present them in the Chinese taste. One of the items, a double gourd vase, (49.624.2a), has a dealer's paper label inscribed '110.0.0', perhaps the price.



Gorer, 1911

49.646.2

49.502.2a-b



49.494.2a-b

Duca di Martina, Naples, c.1700

A rare item in the collection combining powdered blue grounds on the reverse side with *famille verte* enamels and gold, is the pair of rectangular, thick, hollow tiles, c.1700-20 (49.494.2a-b; 26 x 17 x 4cm). Openings on the

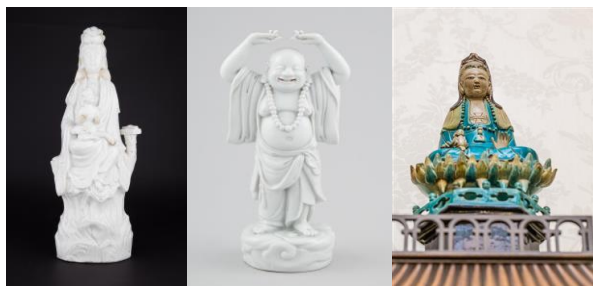
⁹ Louise Allison Cort and Jan Stuart, *Joined Colors: Decoration and Meaning in Chinese Porcelain*, 1993.

¹⁰ William R. Sargent, *Treasures of Chinese Export Ceramics from the Peabody Essex Museum*, 2012, p. 477.

unglazed sides suggest that they were inserted as panels in a wooden screen, for either a table or desk screen, or a large folding room screen with perhaps a dozen or more tiles installed. Elsewhere, there is a large screen with porcelain panels from the mid to late 19th century, but catalogued as 18th century, in the Aberdeen Art Gallery.¹¹ A similar pair, and more frequently found, though still rare, are in the Museum of Ceramics, Naples (*Museo nazionale della ceramica "duca di Martina"*)(see above).¹² The women in the Hill of Tarvit examples are involved in the pleasurable pursuits of the female nobility or elite concubines ('Beauties'); in one, two women are seated on garden stools at a carved table drinking tea and playing a game, perhaps dominoes made of thick card or paper, and in the other, two women are comparing the fragrance of orchids or other plants.

Blanc de Chine or Fujian white wares from Dehua and Buddhist figures

There are about a dozen examples of "*blanc de Chine*", a French term introduced in the 1850s to describe white wares.¹³ The dating of these mass-produced wares, vases, cups and figures, made in the Dehua kilns in China's Fujian province, is notoriously problematic owing to scant records and few dated examples. They were made for the domestic market in China primarily as devotional objects and religious shrines but were also exported as curiosities from 1630 to 1730 (49.347 below, 49.617, 49.900.1&2 (lions)).¹⁴ Refined figures for the scholar market, however, were not exported when new, and only arrived in the later 19th and early 20th centuries as demand grew among collectors. Some of these figures at Hill of Tarvit may have been made during the late Qing or Republic period, c.1850-1930 (49.615 below, 49.621, 49.635).¹⁵ The undersides of the bases, especially on the figures, reveal the most useful diagnostic information. Generally, early examples reveal how the thick clay was pressed into moulds ("press-moulded"), there are cracks, and fingerprints, and they are typically unglazed and often quite crudely finished, whereas modern copies were made by pouring liquid clay into moulds, resulting in a very smooth, thin base. This slip-casting technique was apparently common from the mid-1930s.¹⁶



49.347

49.615

49.654

¹¹ <https://emuseum.aberdeencity.gov.uk/objects/31109/screen-with-painted-tiles?ctx=5b4a96685d974517e5f20937549cea0ffbf86448&idx=6>

¹² A collection formed in London and Paris by Placido de Sangro, Duca di Martina, in the second half of the 19th century, and presented to the city of Naples by the heirs of the Duke of Naples in 1911.

¹³ The term appeared in the catalogue for the Paris Universal Exhibition in 1855.

¹⁴ There are three other Dehua lions in the stair alcove, along with a pair of sleeve vases with raised prunus branches with lion mask handles, c.1700-1800 (inventory number not known).

¹⁵ John Ayers, *Blanc de Chine: Divine Images in Porcelain*, China Institute, New York, 2002, cat. nos. 68-77.

¹⁶ Rose Kerr and John Ayers, *Blanc de Chine: porcelain from Dehua*, Richmond, Surrey, 2002, p. 49

The most popular deity in Chinese Buddhism was Guanyin, the Bodhisattva of Compassion, or ‘Goddess of Mercy’, an example in the collection, c.1640-1690 (49.347) is above, a figure frequently found in historic collections. She had the power to bestow children, especially sons, to infertile couples. In male-dominated Confucian society, sons were valued more than daughters as they perpetuated the family name and could attain lucrative positions in the civil service. Guanyin is depicted holding a semi-naked baby boy flanked by a stack of sacred Buddhist texts on a rockwork pedestal. The boy wears an oval naval stomacher (*doudou*) tied to his waist and holds a brush and an inkstone, attributes of a scholar. Guanyin has her hair piled in a high chignon exposing a large diadem draped by a hood.

In contrast, the standing figure of the Smiling or Laughing Buddha, *Budai Heshang* or *Pudai Hoshang*, Maitreya ‘the Buddha of the future’, c.1700-1930, (49.615 above) is not a model found in historic collections. A similar example is part of the collection of Ernst Grandidier (1833-1912), at the Musée Guimet (G5344), in Paris, (first donated to the Louvre in 1894); the Guimet model is incised on the reverse with the name of the workshop ‘*Zhenping jinji tang*’.¹⁷ The Hill of Tarvit figure has a paper label inscribed in ink in Chinese, suggesting it had recently been imported into Europe. Another religious figure made at a different workshop in Jingdezhen, around 1690-1720, depicts *Guanyin Bodhisattva* (Goddess of Mercy, provider of children) with a child on her lap, she is seated on a matching lotus throne, painted in turquoise, aubergine and amber glazes. The figure and its stand were used as an incense holder supporting joss or incense sticks through an opening on the reverse and would have sat on a domestic shrine in a Chinese home. The colour palette is very similar to *Fahua* wares, which were produced in the 16th century, and employed the same bold colours.

Famille rose or opaque enamel ware



49.504

49.530

There are about 30 examples of opaque *famille rose* palette enamelled wares, dating from about 1723, when these opaque enamels were first introduced in China, along with the colour pink or rose derived from colloidal gold. The enamels were made opaque with the addition of tin, which allowed painters to work with shaded tones. There are several pairs of dessert plates and a large punch bowl (49.504 above), which was depicted in the 1912 *Country Life* photograph of the Louis XVI Drawing Room on the *bureau plat*. An unusual vase (49.530), identified as a *yen-yen* or *yenyen* vase with a flaring neck on a compressed baluster body, also described as a

¹⁷ <https://guimet-grandidier.fr/html/4/index/index.htm>

phoenix-tail, was a shape which first appears in the Kangxi period, however, it has a prominent brown enamel and is probably from the 19th century.

Chinese armorial wares



49.410.2a-b

49.706

By the time the Sharps came into wealth from the jute trade, it was no longer fashionable or affordable to order tablewares with a family's coat-of-arms from China.¹⁸ There are about eight examples of armorial wares in the collection, the most important is a pair of large dishes, painted in underglaze blue with the arms of Pelgrom, identified as Jacob Pelgrom (1655-1713), a French Huguenot who was in Bengal working for the Dutch East India Company; the plates were probably ordered between 1700 and 1710 (49.410).¹⁹ There is also a coffee cup (49.706) with the arms of the Highland Clan MacFarlane (Macfarlane or MacFarlan), from a service ordered around the time of the second marriage of the soldier Captain Francis MacFarlane (1727-1817) to Mary Richardson in 1793. MacFarlane, who fought at Preston Pans in 1745, was a grandson of Andrew MacFarlane, and established the Irish branch of the family with his acquisition of Huntsdown House, Co. Dublin; at his death, according to the *Gentleman's Magazine*, he had been living at Cowley Place, Dublin.²⁰ A discussion referencing several of these services appeared in Mrs. C. M. Little, *History of The Clan MacFarlane*, 1893, pp. 63-65, where one set was associated with Parlane MacFarlane, a Glasgow merchant in foreign trade, who had apparently organised the order and placed it with agents of the East India Company in Canton. Such costly bespoke armorial services took up to two years to deliver. There is in addition more modest examples: two pieces form a partial tea set, c.1790, with a cipher 'EBS' beneath a crest with two birds (49.703); another teapot stand with an 'M' monogram, c.1785, (49.704); and two mugs with ciphers (49.702.2a&b).

Monochrome wares in the Chinese domestic taste (non-export)

Sharp was adventurous in his acquisition of monochrome-glazed wares, another new area of collecting that began in earnest with the looting of the Summer Palace (Yuanming Yuan) in 1860 and later spoils of war that introduced Chinese imperial taste wares to Europe. Eighteenth-century monochrome wares were never export

¹⁸ The coarse cloth (jute) trade in Scotland apparently had its origins in supplying plantation owners to clothe the enslaved workers from before the American Revolution.

¹⁹ The service is discussed in Jochem Kroes, *Chinese Armorial Porcelain for the Dutch Market: Chinese porcelain with coats of arms of Dutch families* (The Hague and Zwolle, 2007), cat. no. 5, 1A, pp. 107-109.

²⁰ This is one of about four services ordered with the arms of MacFarlane between 1745, 1765 and 1790, discussed in David Sanctuary Howard, *Chinese Armorial Porcelain*, vol. 1, 1974, p. 743, W1.

goods, but a few examples did arrive in Europe, before 1860, as incidental trade, they were highly desirable among elite collectors in the second half of the 18th century. They may have been too costly to collect, and there are only two examples, the first is a deep red colour on a compressed bottle-shaped vase with a long neck, the base has a six-character mark for the Chenghua emperor (1464-1487) but is from the Qing Dynasty and may date to the Kangxi period, 1710-1750, it was made in Jingdezhen (49.539 below).²¹



49.539

49.673

The colour known as ‘sang-de-boeuf’ (ox-blood), and in Chinese as *langyao hong*, was a type of unpredictable “flambé” glaze derived from copper oxide fired in a reducing atmosphere in the kiln starved of oxygen. It imitated a colour first introduced in the Ming Dynasty, during the reign of the Hongwu emperor (1368-1398). It has very old, double stapled repairs, with traces of older staples, since removed, which is unusual, and Sharp may have been keen to acquire an example even though damaged or did he have it repaired? The second monochrome example has a “mirror black” (*wujin*) glaze on a rouleau-shaped vase (49.673 above). The rouleau-shape is classic Kangxi, and the base is glazed white without the double concentric rings in underglaze blue or reign marks, so perhaps 1700-1850. The black glaze contains iron, cobalt and a high manganese content (3%), which accounts for the lustrous brilliance.²² Close examination may reveal that it was originally painted in gold, which has worn off.

Chinese snuff bottles

There are 36 Chinese snuff bottles in the collection (49.7010 – 49.7045).²³ Snuff bottles are a microcosm of Chinese craftsmanship, made in a variety of materials, from glass to jade, agate, enamels, precious stones such as tourmaline, ruby matrix, and amethyst, as well as porcelain.²⁴ These small containers for finely powdered tobacco sometimes flavoured with herbs and spices were typically less than 8 cm in height. The powder was removed with a spoon attached to the cover (to keep their fingers clean) and laid on the back of the hand, lifted to the nose and “snuffed” into the nasal cavity. The taking of snuff snorted into the nasal cavity was introduced to China by Europeans in the later 17th century. While Europeans stored their snuff in hinged boxes, the humidity in Asia spoiled the tobacco and so small medicine bottles with narrow openings were adopted with the contents

²¹ Christie’s 2006 inventory. A bottle of very similar form but with a pale celadon glaze, and another variation in blue-and-white is in the Metropolitan Museum of Art, New York (14.40.22, and 14.140.264), are part of the Bequest of Benjamin Altman (1840-1913).

²² Nigel Wood, *Chinese glazes: their origins, chemistry and re-creation*, 1999, p. 156-7

²³ The 1949 inventory for the NTS, noted 33 examples in a box in the large mahogany cabinet.

²⁴ See Hugh Moss, Victor Graham, Ka Bo Tsang, *The art of the Chinese snuff bottle: the J & J collection*, New York : Weatherhill, 1993;

sealed with a corked stopper, adapted to include a long spoon in the Qing dynasty (1644–1911). Until the early 19th century, it was a habit of the Imperial household and its courtiers. Prized snuff was imported from Brazil (“tabaco de amostrinha”), as well as Scotland, France and Spain, but it was also grown in China. One courtier Heshen (1750–1799) is reputed to have owned more than 800 jade and three-hundred tourmaline examples.²⁵ From the 1790s, snuff taking increased considerably throughout all classes of society, especially merchants and scholars, and into the 19th century, when many of the Sharp snuff bottles were produced, until its steep decline in the 1920s, when cigarette smoking took over, they then began to be produced for foreign collectors and not for use.



49.7037

49.7017

Cabinet of Snuff bottles, Fenton House, London (NT)

Sharp’s collection is limited to porcelain examples made in Jingdezhen, southern China, painted in underglaze blue, including a few with underglaze copper-red, one example of splashed *sancai* (three-colour) glaze (49.7039) and one anomaly painted in overglaze blue enamel perhaps to imitate overlay glass (49.7020). Many have Chinese reign marks and other marks perhaps signifying workshops or studios on their bases, as well as poetry and inscriptions incorporated into the decoration. Porcelain snuff bottles began to be produced in the late 18th century, initially for the court and only became mainstream in the early 19th century, despite the fact many have 18th century commemorative reign marks. The majority in the Sharp collection date from the period 1770 to 1900, and most 1820-1880. At least two different paper labels are visible in the photographs, suggesting the collection was formed from more than one source. However, it is still possible they were purchased as a collection or from several collections, or perhaps bought piecemeal focused on a very specific decorative style.²⁶

While the 36 snuff bottles are not of great significance artistically or of international importance, they were made for the Chinese domestic market of more modest means and the subject matter references Chinese culture and history. Their themes, hidden meanings (civil service examinations, wishes for longevity, etc) and narratives (folk tales, operas, poetry, and novels) could be expanded and interpreted for visitors, unlike many of the more ornamental Chinese ceramics in the collection which appeal more for their designs. They also showcase the skill of Chinese porcelain artists, who had mastered the technique of painting in cobalt, a notoriously fugitive material, in exceptionally fine detail. Blown up images of the details may be useful for interpretation.

²⁵ National Palace Museum of Taipei, *Snuff bottles in the Collection of the National Palace Museum*, 1992, p. 40.

²⁶ Snuff bottles were acquired and studied in the 19th century by Chinese and Japanese collectors and dealers.

For context one of the finest snuff bottle collections of diverse materials and techniques is in the Princeton University Art Museum, which comprised initially 500 examples, most acquired between 1928 and 1934, by Colonel James A. Blair (1880-1934).²⁷ Snuff bottles were not officially exported by the East India Company, and there is little evidence of examples in European collections before 1860, the earliest may have been looted from the Yuanmingyuan or the Summer Palace. In 1870, the antiquarian and tobacco enthusiast William Bragge owned 800 specimens.²⁸ English collections also representing a cross-section of various materials and techniques are found at Fenton House, London (NT), where there are 42 examples (see image above), dating from 1780 to 1930. These were acquired by Lady Katherine Binning (1871-1952), niece of the Asian art collector George Salting, she married into the Earls of Haddington, of Mellerstain, Scottish Borders. There is also an important collection of around 100 pieces at Burghley House, Lincolnshire, assembled by Dr. Charles Martin, a missionary doctor who spent forty years in China, returning to Wales in 1939. He wished to sell his collection but found that 'the British art market had no interest'.²⁹ However, David, 6th Marquess of Exeter (1905–1982), had the vision to realise their importance and bought the entire collection. There are three modest snuff bottles at Broughton House in Kirkcudbright, possibly with a Southeast Asian provenance.

Japanese Ceramics



There are about 22 ceramic items, which were made in Japan. The majority are porcelain types frequently found in historic collections made in Arita for export to Europe, c.1690-1730. There are seven large dishes, one of which appears on the chimney-piece in the 1912 *Country life* photograph of the Dining Room (49.790 above). It is displayed between a pair of square bottles with later French ormolu (gilt brass) mounts, which have been identified as 19th century (Christie's 2006)(49.691.2a-b). Sharp appears to have created a six-piece *garniture de cheminée* by adding a pair of pear-shaped bottles, with 19th century French ormolu mounts from a different workshop (49.693.2a-b above) and a pair of triple-gourd bottles (49.692.2a-b above), all six appeared in the same location in the 1938 inventory. Their decoration is described as Imari-style with the pattern outlined in cobalt blue before applying the glaze and first firing, the details in iron-red enamel were painted over the glaze, fired, and finally gold details were painted and fired again in a very low temperature firing; the pear-shaped bottles also have translucent green enamel details. The name "Imari" is a misnomer, as it refers to the name of

²⁷ Between 1879 and 1930, the Metropolitan Museum of Art acquired 500 snuff bottles from about five collectors, see Michael C. Hughes, *The Blair Bequest: Chinese Snuff Bottles from the Princeton University Art Museum*, Baltimore, MD: The International Chinese Snuff Bottle Society, 2002, pp.26-27.

²⁸ First published by the Liverpool Art Club in 1878, the catalogue included 220 porcelain examples

²⁹ <https://collections.burghley.co.uk/category/exhibitions/chinese-snuff-bottles-at-burghley/>

the Japanese port from where these objects were shipped to merchants, rather than the place where they were manufactured. In fact, most historic Japanese porcelain was made in Arita, in Hizen Province, on the southern island of Kyushu. There is also a large jar (49.674) and another more dramatically painted, made in the early 18th century, with French 19th century ormolu mounts (49.428 below). The latter seems uncharacteristic of Sharp's conservative taste. Each of these jars would have originally been part of a five-piece set, of two beakers and three jars, painted with the same unique pattern.



49.428



49.735



Audsley and Bowes, 1875

An unusual object in the collection is the incense burner (*koro*, see above) in the form of a barrel with raised hoops, which has a figure of a young boy dressed as a farmer with his short jacket and conical straw hat (*kasa*), crawling over the rim to see into the vessel and perhaps fall inside. It is a fine stoneware with a finely crackled glazed painted with blue and green enamel that has run in some places in the firing, but around the base is a border of waves, suggesting that the vessel may have contained water for use as *mizusashi*, a vessel that held water for the tea ceremony, but most have lacquer covers. It is *Kiyomizu-yaki* or *Kiyomizu* ware, made in Kyoto, 1750-1900. The figure may reference a famous story from the Han Dynasty (200 BCE–200AD) about a boy falling into a ceramic jar of water, who was saved from drowning because Shiba Onko (Chinese = Sima Qian) threw a rock to break the jar and let the water out. Shiba Onko grew up to become a famous statesman, and the story is a parable of virtuous behaviour. The *koro* was recorded in the Billiard Room in the 1938 inventory, as a 'Crackleware jardiniere with a figure of a boy'.³⁰

Sharp may have taken an interest in Japanese decorative art because of Scotland's many links with Japan, especially in the field of engineering and there are other Japanese collections in the mansion house of decorative metal sword guards known as *Tsuba*, carved ivory and wood toggles known as *Netsuke*, as well as bronze objects, many from the Meiji period. At least one of the books in his library was on Japanese ceramics, G.A. Audsley and J.L. Bowes, *Keramic Art of Japan*, 1875 (see above). An exhibition or display might focus on his books and the Japanese/Chinese material culture at Hill of Tarvit.

³⁰ Later wares include a blue-and-white Noritake porcelain tea service in the Bird of Paradise pattern, c. 1930 (49.988.1-6); a *Ko-Kutani*-type ('Old Kutani') earthenware platter, c. 1850-1900 (49.366); and a Satsuma fine earthenware *Koro* (incense burner), c. 1900 (49.949.3b).

History of the Collection in Relation to the House and Family

Very little is known about how Frederick Sharp collected, and there seems to be no evidence that it was added to by any of his family after his death in 1932, including his son, Hugh or his wife Beatrice, née White (1864-1946), of Castle Huntly, near Dundee, another member of a jute dynasty. With his library and ceramic collection, Sharp self-styled himself to be presented as a genteel connoisseur and a man of learning, and not merely a financially successful, golf-playing, country gentleman. While Sharp could not compete with wealthier contemporaries in London and America, the collection that exists presents ‘the impression of a long, “unhurrying” and uninterrupted period of inhabitation’, designed to benefit future generations of his family, but instead benefitted a nation.³¹



By 1904, with his acquisition of the estate around Wemyss Hall, near Cupar in Fife, Frederick Bower Sharp (1862-1932), a jute manufacturer, involved in venture capital for pioneering firms opening up the American West and various UK railways, was developing plans to build a new home to exhibit his collection of art and antiques, which presumably included Asian ceramics. Having engaged Robert Lorimer (1864-1929) as his architect, the completed mansion house was featured in *Country Life* in 1912, where some of the ceramics are visible in the hall (see above). The two Chinese blue and white ‘rolwagen’ vases, c.1630-44, are sitting on a chest and in the distance, is a partial view of the stairway alcove, where on an upper shelf there are *famille verte* dishes, above a large *famille rose* dish with ‘100 Antique motifs’, c.1735-40 (49.421), both examples of popular Qing enamelled wares, and a blue and white Kangxi vase, c.1700 (49.402). It was a fashionable display of wares traditionally found in historic collections in British country houses, and collected in the early 20th century in Britain and America by newly wealthy collectors in part to evoke this sense of a long history of wealth. These primarily 18th century wares, the majority painted in underglaze blue, were at the time considered the finest work produced in China, and while technically true, it is the Yuan (1271-1368) and early Ming dynasty wares that are now considered aesthetically superior.

The shelved alcove or niche, a recurring theme of Lorimer’s oeuvre, near the entrance, announced to visitors in a low-key manner Sharp’s refined taste and erudition through his collection of Chinese ceramics.³² From 1911

³¹ Shen 1992, pp. 8-9.

³² A similar alcove filled with Italian maiolica is at Polesden Lacey, Surrey (NT). Sharp apparently shared an interest in golf and collecting antiques with Joseph Grimond, later secretary of the NTS – see Magnus Magnusson, *Treasures of Scotland*, 1981, p. 165

to 1916, the Scottish architect also worked with collector William Burrell, who primarily collected Chinese ceramics, and both may have influenced Sharp's tastes or the display.³³ At the time, it was not uncommon for serious collectors to display the bulk of their collection in the upper floor of their homes for invited or private viewing as at Tarvit; in the 1938 inventory, 87 pieces of Chinese porcelain valued at £350 without individual inscriptions were displayed in the 13-foot long 'Mahogany display cabinet of Chinese Chippendale design enclosed by five glazed and six-panel doors', valued at £70. Sadly, no detailed list or photos document its appearance or when the cabinet, thought to have been supplied by Thomas Justice of Dundee, arrived.³⁴ Clive Aslet corrected the notion that Sharp purchased objects that Burrell rejected; they were collecting some similar ceramic types, but the Glaswegian ship-owner acquired ceramics at a more advanced level and in greater numbers.³⁵ Sharp's collection was more modest. While this study is limited to Sharp's Asian ceramics, his taste was for the most part conservative and not surprisingly, there are no cutting-edge Art Nouveau ceramics.



Also, of note, are the books acquired by Sharp on Chinese ceramics listed in a 1949 inventory for the NTS and another prepared by Christie's in 2006.³⁶ The same books are found in the entrance of Floors Castle in Roxburghshire, introducing the spectacular collection formed around the same time by the family of the American heiress, Mary Goelet, who married the 8th Duke of Roxburghe. Many of these publications were written by dealers or collectors trying to influence the market, and often included the names of collectors. Depending on when Sharp began to collect Chinese porcelain, and if we are to believe he acquired these

³³ Lindsay Macbeth Shen, *A Comment on Tradition; Robert S. Lorimer's Furniture Design*, Perth, 1992, p. 22.

³⁴ There is a manuscript collection with photographs of Thomas Justice, furniture makers (MS 38659), University of St. Andrews Libraries and Museums.

³⁵ Clive Aslet, 'Hill of Tarvit, Fife—II: A property of the National Trust for Scotland, Country Live, 19 August 1982, vol.172, no. 4435, p. 514-517, p. 516.

³⁶ For example:

Cosmo Monkhouse, *Chinese Porcelain*, 2 Vols. 1901;

A.W. Bahr, *Old Chinese Porcelain & Works of Art in China*, 1908;

S.W. Bushell, *Description of Chinese Pottery and Porcelain: being a translation of the T'ao shuo*, 1910;

Richard Bennett, *Catalogue of the collection of old Chinese porcelains*, 1911;

E. Gorer and J.F. Blacker *Chinese Porcelain and Hard Stones*, 1911;

W.G. Gullard, *Chinese Porcelain*, 2 vols., 1911;

R.L. Hobson, *Chinese pottery and porcelain*, 2 Vols, 1915;

J. F. Blacker, *Chats on Oriental China*, 1919;

R.L. Hobson, *Chinese Art*, 1927;

R.L. Hobson, *The Wares of the Ming Dynasty*, London, 1923;

R.L. Hobson and A.L. Heatherington, *The Art of the Chinese Potter*, 1923;

A.L. Hetherington, *The Early Ceramic Wares of China*, 1924.

publications when they were new from 1901, he may have ceased collecting after 1924, with few titles recorded after that date. It isn't known if he had a principal dealer or if he educated himself through these publications, only a small number of pieces appear to be later reproductions of 18th century objects. Sharp may have frequented the homes of other collectors, visited museums, such as the South Kensington Museum, now the Victoria and Albert Museum, where the George Salting (1835-1909) Collection was on loan from 1887 and donated in 1910, which has many parallels with objects in Sharp's collection. He may have studied exhibitions, perhaps those held by the Burlington Fine Art Club in London on blue and white, coloured and early wares, held in 1895 and 1896, and 1910, as well as London auctions and dealers.³⁷ Sharp is not noted in the publication by Roy Davids and Dominic Jellinek *Provenance: Collectors, Dealers and Scholars in the Field of Chinese Ceramics in Britain and America*, 2011, but then neither are other Scottish collectors. Unlike so many of these household names, however, only his collection survives intact in the house it was created for and firmly represents the taste of its time.

There is evidence that Sharp bought paintings and furniture in Paris and Amsterdam, as well as London, and from dealers in Scotland, so his ceramics may have also been acquired from these cities. A study of the paper labels with Chinese inscriptions on about six objects at Hill of Tarvit by Wu Yunong, a PhD student at the University of Glasgow, has not revealed any information on attributions or provenance, but the various paper labels do suggest that some of the dealers favoured by Sharp had acquired items fairly recently through agents in China.³⁸

Items of specific interest

The Hill of Tarvit collection represents the taste of a wealthy Scottish manufacturer collecting what was fashionable among his peers. It is conservative and not particularly scholarly, rather it is more decorative, intended to be displayed in a glazed niche and a long cabinet as well as dispersed around the principal rooms reflecting their decor, evidence of his erudition and level of wealth, possibly influenced by his architect Robert Lorimer. The Kangxi pieces have regained the appreciation they enjoyed almost 100 years ago. The two tiles, although incomplete, offer insight into Chinese culture on an academic level. He made remarkably few mistakes as at the time he was buying there was sufficient historic material on offer by the various dealers he frequented, some of whom were non-specialist, and so there were few fakes in circulation.

³⁷ Stacey Pierson, *Private Collecting, Exhibitions and the Shaping of Art History in London: The Burlington Fine Arts Club*, 2017.

³⁸ For example, see a *famille verte*-style bowl which has a paper inscription that includes a single character not introduced until the 1930s; the bowl with a lengthy poem is also probably a reproduction (49.499). Of course, by the 1900s, Chinese dealers and agents were working in Paris.

Recommendation for future interpretation and display

It is difficult to improve on the display, which is based on the 1938 inventory, with some adjustments for practicality. Visitors might read the dense displays as wallpaper, but perhaps in the Chippendale cabinet which is more accessible, a small stand and discrete label could showcase a different object each season. Is there any exhibition room in the house? I think it could be interesting to display some of these exquisite books from the early 20th century on Chinese ceramics that were collected by Sharp. It would present him as more of a connoisseur than as a follower of fashion, are there bookplates inside or inscriptions? They would require a different set of cases and mounts. Also, it could be nice to showcase the Japanese collection, the Tsuba and Netsuke, along with the other spectacular book on Japanese ceramics, published in 1875, perhaps even with a weekend or two with Ikebana displays in the house every weekend. There are often enthusiastic societies who might be willing to showcase their skills. There could be a blog post identifying examples of the types of ceramics found at Hill of Tarvit; in contrast, examples of Chinese taste wares; or highlights of his library on Chinese ceramics.

Sources Consulted

Ian Riches and Antonia Laurence-Allen, *Hill of Tarvit picture bills and receipts* 26 April 2019

<https://www.nts.org.uk/stories/hill-of-tarvit-picture-bills-and-receipts>

Lorna Blackie and David Learmont, *Hill of Tarvit* Guidebook, NTS, 1989, 2006, 2013

Ian Gow, *Country Life*, 15 August 2012

Clive Aslet, 'Hill of Tarvit, Fife—I: A property of the National Trust for Scotland, *Country Live*, 12 August 1982, vol.172, no. 4434, p. 442-445

Clive Aslet, 'Hill of Tarvit, Fife—II: A property of the National Trust for Scotland, *Country Live*, 19 August 1982, vol.172, no. 4435, p. 514-517

Anonymous, 'Country Homes Gardens Old & New: Hill of Tarvit, Fife, The Seat of Mr. F. B. Sharp', *Country Life*, 28 December 1912, Vol. 32 (834), p. 926-931

Hussey, *The Work of Sir Robert Lorimer*

Willmott, *English House Designs* 1911

Architectural Review, Feb 1910

National Library Scotland acquired Hugh Sharp (d. 1937) Library in 1938.³⁹

³⁹ The Book Plate for the 'Hugh Sharp Collection 1938 / National Library of Scotland' was designed by Ernest H. Shepherd – tree badger and hedgehog – and there is also a collection of Christmas cards from the 1930s.

2. Newhailes: the last 'Baroque' China Closet

Property:	Newhailes, near Musselburgh, Lothian
Family:	Dalrymple
Date of Acquisition:	1997
On-site contact:	Eleni Kolokytha
Curator:	Antonia Laurence-Allen
Date of Visit:	14 December 2021; 2016 and 2017
Archives:	SRO, National Archives of Scotland NLS, Inventories, etc. ⁴⁰
Scotland's People:	Will
NTS Curatorial File Ref:	GB1873/02/07/01/88/32/NEH
Approx. no. of Asian ceramics:	419

Brief Survey of the Asian Ceramics

Chinese Ceramics

As Anton Gabszewicz, a former Head of Christie's European Ceramics, noted in his 1997 report on the ceramics at Newhailes, the majority of the Asian ceramics were made between 1690 and 1725 and of these, remarkably, almost one-half are Japanese. The oldest of the Chinese material is a pair of covered jars, painted in the *wucaï* (five-colour) palette, which included a design in underglaze blue, completed with translucent green, iron-red, yellow and black overglaze enamels. They date from the Shunzhi period (1644-1661) and were made in Jingdezhen, south China, c.1650-65. They are recorded to have Chinese characters in ink on the base (not seen). The continuous scene on one jar is perhaps from the *Romance of the Western Chamber (Xixiangji)*, the most popular Chinese play of the 17th century, depicting the departure of the scholar-hero Zhanggong who leaves to take his imperial examinations, while on the other side, the heroine Yingying and her maid Hongniang watch his departure from a balcony. A similar scene appears on a pair of jars at Belton House, Lincolnshire (NT 433361).⁴¹



21.4020.2

⁴⁰ Documents:

1873 William Patterson, Edinburgh *Inventory of New Hailes House*.

1914 A, Dowell, *Inventory & Valuation of the Furnishings, Pictures, Silver Plate. ... of Newhailes made for Insurance Purposes*.

1971 Dowell's inventory and valuation, Late Sir C. Mark Dalrymple.

1990 Christie's valuation and then 1995 amendments [not seen – GHQ].

1997 Anton Gabszewicz, 'The Porcelain Collection at Newhailes House, Musselburgh, East Lothian'

2002 Ian Gow Report, pp. 1-31.

1914 Miss [Christian] Dalrymple of Hailes 1765 to 1812 *Private Annals of My Own Time*, Edinburgh, 29 pages.

⁴¹ See Patricia Ferguson, *Ceramics: 400 years of British Collecting in 100 Masterpieces*, 2016, pp. 32-33.

Blue-and-white wares made in Jingdezhen, common in most historic collections, are in the minority at Newhailes. There is a small group of Kangxi period (1662-1722) wares, primarily associated with tea drinking and other utilitarian vessels. The teapot (21.4040 below) with a mismatched cover (perhaps the lid to the small jar, 21.4115) is painted with symbols from the Hundred Precious Treasures, representing archaic or antique vases and other objects, a popular theme during the period. It has a metal replacement spout, identical to several other examples in the collection, which were possibly added in Scotland. Rather than disguising damage, such as a broken spout, it is possible that these replacement spouts were added to improve how the vessel poured by replacing the original porcelain spout.



21.4040

21.4093

21.4056

21.4114

Hospitalfield House

A similar motif of antique objects appears on the dragon-handled jug or mug (21.4093 above), which like the two ewers or pitchers (21.4056 and 21.4320), were after European shapes and made for export markets. There are about six small mugs or handled cups, from around 1690, known as 'capuchins', of various patterns; the form was not designed with matching saucers. They were made primarily for the British market between 1680 and 1710, perhaps to serve a chocolate or milky coffee, the colour resembling the habit of a Capuchin friar. The shape was after English salt-glazed stoneware models, such as the example below made by Francis Place, in York, around 1693, now in the collection of Hospitalfield House, Arbroath, Angus (above). There are also some very small vases, c.1690-1700 (21.4422 and 21.4026), for display on a chimneypiece and several pairs of plates, c.1700-1750. Again, surprisingly there are very few later 18th century table wares of the so-called willow type. Exceptions are two tureen lids (21.4271 and 21.4295), an octagonal deep serving dish (21.4293), and several cups, perhaps superfluous. These common wares were perhaps sold off or dispersed around the time of the acquisition of Newhailes in 1997, or earlier.

Famille verte or translucent enamel ware

Among the small group of translucent *famille verte* wares, a French term introduced in the 1860s describing wares painted with glass-like enamels that include primarily green and iron-red, yellow and black, dating from the Kangxi period, is a superb punch bowl, c.1720, painted with alternating panels of scenes possibly from historical dramas and antique objects (21.4018 below).



21.4018

21.4196

21.4119.2a-b

21.4059.2b

There is also a beautifully painted ewer (damaged) with a side spout, decorated with foaming waves, conch shells and unusual sea creatures, c.1700. The side spouted ewers are often associated with serving hot chocolate (21.4196 above).⁴² There are several plates or saucer dishes presumably once part of larger services, that are now part of the display in the China Closet. They survive as a set of four (21.4119.2a-b and 21.4121.2a-b) and five (21.4059.2a-b, 21.4173, 21.4175, 21.4177), others are carefully matched to create pairs. In the early 18th century in London, it may have been difficult to purchase large numbers of matching dishes, perhaps more so in Scotland, which may account for the large variety of patterns in small quantities in the collection. These early wares were presumably acquired by Sir David Dalrymple, 1st Bt. or his son Sir James Dalrymple, 2nd Bt., but it is also possible that Miss Christian Dalrymple (1765–1838) was acquiring examples from dealers or at auction, or even from friends, specifically to complete her China Closet, primarily furnished with polychrome wares.



21.4091

21.4219

21.4222

21.4221

There are a number of *famille verte* vases in the China Closet, including nine small ovoid jars all missing covers (21.4091, 21.4027, 21.4094, 21.4216, 21.4136, 21.4137, 21.4153, 21.4154, and 21.4217, see a selection above). Did these small jars form garnitures over a fireplace or over doors at Newhailes in the 1740s, or perhaps in another home belonging to the Dalrymples? There were ‘Four hexagonal vases, decorated in red & green’ listed in the 1914 inventory in the China Room. Three singletons have been assembled above one of the doors inside the China Cabinet, again, lone survivors of five- or seven-piece garnitures owned by David Dalrymple or acquired later by Miss Christian?

⁴² 17 May 1719 (from <https://sites.google.com/site/newhailesnewresearch/home/newhailes-house-timeline>): Account from Alex Middleton [silversmith, London] for a silver knife and fork, 1oz. 18s., 10s 6d. To fashion, 12s. Total £1 2s 6d. For Charles Dalrymple, who was an agent for Hugh and James Dalrymple. Noted verso ‘Acct of making of a Chiney [China] hafted fork and knife’, this may have been a *famille verte* porcelain hafted handle [NLS MS 25836 f. 70].

In the Library, there is a rare wall cistern made for the European market, executed in *famille verte* enamels (or *famille jaune*, so-called for the prominent use of yellow) on a biscuit ground (ie., the enamels are not applied to a glazed surface), c.1700-20 (21.4016 below); this type of ware is also known as 'susancai'. It is missing a cover and its matching basin, but retains its European metal spigot issuing from a mythical beast animal mask. Painted in three shades of green, manganese-purple, blue enamel and black on a yellow ground, the design is of birds and insects above lotus, peony and magnolia blossoms. It is not identifiable in the 1790-97 inventory, perhaps part of a 'pot and basin' set of which there are several.



21.4016

Chinese 'Imari' ware

The collection is very strong in Chinese 'Imari' porcelain table wares made for export, around 1705-1740, many of the shapes are after European forms. The ware made in Jingdezhen closely imitated fashionable Japanese Imari-style wares, made in Arita, around 1695-1730 (see below *Japanese ceramics*). The term 'Imari' is a misnomer, as it refers to the port of Imari from where shipments from Arita were sent to merchants. Imari wares are typically painted with a limited palette of underglaze cobalt blue, iron-red overglaze enamel and gold, but sometimes includes translucent green enamel. Chinese 'Imari' ware was cheaper and made to compete with Japanese ceramics, which were always more expensive. The Chinese potters wanted to reclaim their trading monopoly, having lost control of the market to the Japanese in the mid-17th century, when Japanese porcelain filled a void during a period when Chinese exports officially ceased between 1657 and about 1683.



21.4187.3a-c



21.4227



21.4132.2a-b



Art market.



21.4053

In addition to the many plates, cups and saucers, there are several European shapes, such as the shell-shaped dish, c.1705-15, of which there are three (21.4187.3a-c above). In the form of a scallop shell, these may have been used on the table to hold pickles or butter as an hors d'oeuvre (in its original sense, something outside of the main meal and always available to diners on the table); the shape may have been associated with the British

market – silver examples were associated with serving butter. Another example is the cruet stand with two ewers for oil and vinegar, both missing their covers (21.4227 above). The ewers are displayed on brackets in the China Closet and the stand is on the credenza in the same room. There is also a Japanese cruet bottle in the collection made for the Dutch market, c.1710 (21.4053 above), with the letter 'Z' for *zoja* or soy sauce (examples elsewhere have an S) (see above right). It may have been part of a four-piece condiment set, each piece inscribed with either 'O' for *olie* (oil), 'A' for *azijn* (vinegar), 'L' for *limoen* (lemon), and/or 'C' for *conserven* (?) (preserves). It may be coincidental that a Dutch market object is in an English collection, but it may suggest that many of these Asian ceramics arrived via the Netherlands.



21.4172

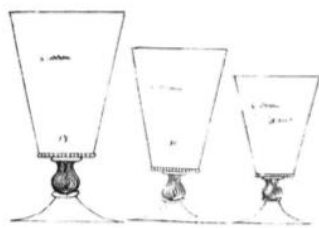


FIG. 2 Composite image of similar designs ordered for beer, claret and sack. By permission of the British Library Sloane Manuscript 857

Measey and Greene, 1667-9.



V&A 1685

CMOG 1695

A particularly rare object is the single porcelain goblet, c.1705-20, after a European glass form, with a slightly knopped stem and raised convex foot, painted in the Imari-style palette with Japanese stylized chrysanthemums resembling a *mon* or family crest, and foliage (21.4172 above). The glass form, sometimes known as a flute, is late 17th century, English, so probably commissioned by an agent with the English East India Company as private trade. At the time the idea of matching drinking glasses was not yet a fashion and it was not uncommon to share glasses at table, rinsed between use in a bowl. There is an English wine glass of similar form in the Victoria and Albert Museum, c.1680-85 (C.98-2001). Two other identical porcelain examples were published in Howard & Ayers, *China for the West... from the Mottahedah Collection* (London & New York: Sotheby Parke Bernet, 1978), vol. 1, plate 119, page 140, where it was noted that Messrs. Measey and Greene, London Glass Sellers, had ordered similarly shaped glasses for beer, French and Spanish wine, in different sizes, from Venice glassmakers for the London market, 1667-9 (Sloane Mss 857, British Museum) (see above).⁴³



21.4031

⁴³ An identical goblet is currently listed on antique dealer Anita Gray's website. Other examples with somewhat different designs are illustrated in Hobson, *The Later Ceramic Wares of China*, pl. XLIII. Fig 2; another similar was sold at Sotheby's, 29 June 1976, lot 284.

There is a set of seven Chinese Imari plates or small dishes, c.1710-20, which were perhaps part of a complete service used for dessert or tea by the Dalrymple family (21.4031 above, 21.4063.2a-b, 21.4085.2a-b, 21.4156, 21.4203), that are now part of the display in the China Closet.

Blanc de Chine or Fujian white wares from Dehua

Historic collections typically have a few white porcelain objects (“white wares”), popularly known as *blanc de Chine*, after a French collector term introduced in the 1850s. They were made around 1640-1720, in the Dehua kilns in Fujian province, on the coast of China across from Taiwan. There is a very large collection at Newhailes, with some examples similar to those at the House of Dun, but also some rare pieces. The rarest are two models of Europeans, each wearing a shaped brimmed hat (damaged), wig, long coat, and neck kerchief, riding side saddle on the back of a mythical beast, c.1690 (21.4021.2a & b below).⁴⁴ Originally, it may have been intended to mirror another model with a figure on a horse (cf. Victoria and Albert Museum, C.103-1963 or Mottahdeh Collection).



21.4021.2a



Dresden, one of three



A pair ex. Mottahedah Collection

There are references to similar models among the Private Trade cargo on the East Indian, the *Dashwood*, possibly owned by Francis Dashwood (c. 1658-1724), listed for sale by auction in London on 23 March 1703, ‘2 men on monsters’ and ‘2 men on horses’ at 2s 6d.⁴⁵ The figures have sat on the chimneypiece in the Library for much of the 20th century. It is perhaps the ‘Blanc de Chene figure of native seated’ listed in the China Room in 1914, although it may also refer to a seated Buddha figure.



21.4062



21.4138.2a-b



21.4189



SKDresden



Chelsea

⁴⁴ Howard & Ayers, *China for the West... from the Mottahedah Collection* (London & New York: Sotheby Parke Bernet, 1978), vol. 1, p. 96.

⁴⁵ Geoffrey A. Godden, *Oriental Export Market Porcelain and its influence on European Wares*, London, 1979, p. 270.

In the China Closet, on one of the brackets, there is a rare wine pot (Chinese domestic market), a type used as a teapot in Europe which has an upright arched handle and applied relief moulded prunus blossoms (21.4189 above). On the chimneypiece there is an ewer in the form of a cockerel, c.1690-1710 (21.4062 above left), its beak forming a spout, and its cover forming part of the tail (both missing): there is a similar model at the British Museum (1980,0728.126). Above the doors, is a pair of crowing cockerels of similar date, which are perhaps the 'Two white cocks & two white Lions' listed in the 1790 inventory in the Drawing Room (now the Winter Sitting Room). The 'two white lions' are probably a pair of dogs of fo or Buddhistic Lions designed to hold joss or incense sticks (21.4347), displayed in the recessed shelves in the Chinese Sitting Room, along with the rest of the collection (see below). Other Dehua wares include pear-shaped ewers with side handles, perhaps the coffee pots recorded in 1914; a circular box, c.1640-1700, similar to examples found in the Hatcher Cargo, c.1643-6 and the Vung Tau Cargo, c.1690; and two octagonal stands and pierced covered incense burner (21.4348.2a-b) (see similar example above in Dresden). The last are sometimes known as "Marco Polo" censer because an example survives in the San Marco treasury in Venice, but examples are frequently found in historic British collections, as at Belton House, Lincolnshire (NT433478.1-6). They were repurposed in Europe as tablewares and archival sources state they were used for serving butter or sugar on the dessert table, and also, in 1689, as 'fuming pots' for perfuming rooms.⁴⁶



White wares in the Chinese Sitting Room on the recessed shelves



China Closet NLS, MS.25672.60

Cups for use in tea drinking survive in large quantities as they do in historic collections at the House of Dun, the Royal Collection and Augustus the Strong's collection in Dresden, inventoried in 1721. There are several different shapes, some in the form of a magnolia flower with applied moulded prunus and magnolia sprays in relief, raised on open base resembling rockwork (see below left). Others of deep, beaker-form, applied in moulded relief with three sprays of blossoming prunus or in the form of a carved rhinoceros' horn with applied relief (see below right). In a photo of the China Closet (above), perhaps taken in the early 20th century, many of the white wares are arranged in a symmetrical display on top of the Chinese cabinet.

⁴⁶ Ferguson, *Ceramics*, 2016, p. 36.



Royal Collection Trust, 1650-1720

They were perhaps removed from the China Closet to fill the shelves in the Chinese Sitting Room after the books were accepted by the Treasury in lieu of tax and allocated to the National Library of Scotland in 1979, or following a sale by Sotheby's in 1937, ordered by Sir Mark Dalrymple. These utilitarian wares appear under 'Blanc de Chene' in the 1914 inventory, following on from the contents of the China Room, which did include other examples, perhaps at the time they were above the Chinese cabinet. A 'Blanc de Chene cream ewer in form of goats, beetle and flower handle', in the 1914 inventory describes a Chelsea porcelain cream ewer, c. 1745-47, later annotated 'In Museum' (see above), and no longer in the collection.

Yixing or Zisha ware: Red Stoneware

Chinese red stoneware teapots made in the kilns of Yixing, Jiangsu province, close to where the clay was found, are known as Yixing or Zisha ware. Yixing ware was prized by Chinese scholars for tea drinking as the unglazed surfaces absorbed the tea creating a more complex flavour and limiting their use to just one type of tea. These teapots were imported when tea drinking was introduced to Europe in the second half of the 17th century. However, Europeans preferred *blanc de Chine* wares for tea drinking, perhaps for aesthetic reasons, but the glazed surfaces were also easier to clean. The earliest examples in Europe were adapted from white wine pots before porcelain teapots were made for export around 1700.



21.4052

Killadoon

No Yixing teapots have survived at Newhailes, however, there is a rare ceremonial ewer, imitating a ritual shape for the Tibetan market known as *Duomu hu*, probably from the late 17th or early 18th century (21.4052 above). It has a replacement European, possibly Scottish, or even Edinburgh, metal spout, of plain tapering conical form found on a number of teapots in the collection. In Tibet, the shape was made in wood and was used to pour milk tea used in Tibetan Buddhist monasteries, especially under the Kangxi emperor who was very interested in the Tibetan religion which is why the form appears during his reign. The hexagonal vessel is moulded with repeated panels in three registers, the upper section with prunus branches, above a sleeping figure, probably Li Bai or Li Bo (701–762), a Tang dynasty poet, famous for his drunkenness, above a camelia issuing from rockwork. A similar example with gold details and a damaged spout was in the collection at Killadoon, Ireland, sold by Sotheby's, 21 January 2020, lot 35.

Famille rose or opaque enamels

As significant patrons of architecture and fashionable interiors, broadly speaking between the years 1710 and 1740, it is surprising not to see more examples of porcelain decorated in *famille rose* or polychrome opaque enamels which first appear in the mid-1720s. There is a single plate with a basket of flowers within a panelled border on the rim, c.1725-30 (21.4158 below). Was there a large service at Newhailes since dispersed, bought by Lady Christian as a sample or was it collected by Miss Christian? There is also a baluster-shaped teapot, missing its cover, painted with peacocks and peonies, of similar date (21.4039), a tea canister, 1730-40 (21.4134) and a later tea-bowl (missing a saucer) painted with a deer beneath a peony, which is also decorated with underglaze blue, c.1760 (21.4130.2a below).



There is a kneeling figure of a young boy with his hair in a topknot holding a vessel in the shape of an ingot, c.1770. It may have celebrated the birth of a son who promised wealth for his parents. There are five similar figures at Uppark, West Sussex (NT 137442.1-5) and several are in the Victoria and Albert Museum (FE.28-1978). More interesting are the nine matching cups with straight flaring sides in graduated sizes, painted with magpies on flowering branches (21.4067-4073 above). They are probably a set designed to sit inside one another, identified as 'nesting cups', usually numbering ten, and often associated with drinking games for the domestic market rather than for export. The base has a mark in blue of scrolls forming a rosette. They date to the Qing Dynasty, perhaps between 1870 and 1900, and may have been acquired by Lieutenant-Commander Sir David Dalrymple (1879-1932), former Royal Navy Captain, and his wife Margaret, when based in the China seas, c. 1909-1911.⁴⁷

Chinese Armorial service with the arms of Dalrymple of Hailes



The part 17-piece Chinese armorial service, c.1775, with the arms of Dalrymple of Hailes, has some unusual shapes, as well as a finial purportedly in the shape of a rock, the family crest, but probably a pine cone on a

⁴⁷ <https://watersilkdragon.wordpress.com/2021/11/28/chinese-nesting-bowl-sets-from-the-late-qing-republic-period-嵌套碗套装瓷器/>

bough.⁴⁸ The arms are as borne by a cadet line of the Earls of Stair, *Or on a saltire azure nine lozenges of the first, on a bordure of the second eight mullets alternating with as many boars' heads erased argent, a fleur-de-lis for difference, crest, A rock proper, and motto 'Firme' (English: steadfast).* David S. Howard states that the arms suggest the service was ordered by the sixth and youngest son of Sir James Dalrymple (1692-1751), William (1739/40-1776) (who according to the *North British Intelligencer*, died 20 May 1776 at Madras): his position in the family is indicated by the fleur-de-lis for difference (see below). William seems to have served in the East India Company or was an independent merchant or agent.⁴⁹ The service does not seem to be described in the 1790-97 inventory, 'with arms' is the usual description in inventories, but there is no mention of tablewares or kitchen items in the list at all, and indeed it may have been in another house or with another family member, such as Alexander Dalrymple in London.



On 6 January 1774, William Dalrymple, a brother of Lord Hailes, 3rd Bt., who was stationed in Canton until 1775, wrote to his sister – possibly Janet: *'I am sorry the Patern plate you said was sent never got to my hand as I could easily have got what you want for next shipping but now it will probably be a year longer however I cannot say til I see them perhaps they may be matchd if they are not very uncommon.'*⁵⁰ Evidently, a sister had sent William a plate or pattern requesting him to purchase more examples; she had perhaps seen a service at a friend's home or shop or wished to enlarge an existing service with replacements. Living in Canton, William would have had the opportunity to commission a service, and his letter notes that it would take another year to supply her request as the East India ships avoided the monsoons and had a very narrow opportunity to sail back to England or India each year from Canton. The same letter describes his offer to assist her in completing the family grotto by supplying shells, corals and other things, including 'roots of trees cut quite like Grotesk stile'. These were to be sent to the attention of Lady Christian Dalrymple, their mother, by the 2nd mate of The *Prince*, presumably

⁴⁸ Includes:

- 21.4251 Two-handed deep bowl with cover, finial in the form of rocks, the family crest?
- 21.4292 Tureen oblong, octagonal
- 21.4284.2a-b Two open serving dish on four shell feet
- 21.4037 Sauceboat
- 21.4235 Sauceboat
- 21.4258.2a-b A pair of butter dishes and covers
- 21.4260.4a-d Four trencher salts
- 21.4270 Oval cover
- 21.4277 Bowl with lid
- 21.4278 Oval cover
- 21.4286 Sauceboat with two handles
- 21.4362 eight-sided dish or plate

⁴⁹ A William Dalrymple served as a Free Merchant in Manilla 1753-1767.

⁵⁰ NLS, MSS.25286, f.18, elsewhere the date is given as 1771, but the document is dated 1774.

an East Indiaman, and delivered by Charles Ferguson [Fergusson (1740-1804)? a cousin through marriage].⁵¹ Typically, a bespoke service could take up to two years, but one in stock could be much faster. There is also an account of March 1777 referring to payment 'at the India House for a lot of table china from Mr W. D'. It may have contained the armorial service or another sent home before his death. East India House, presumably in London, was where objects purchased as private trade in Asia were auctioned often for very low values so that the required customs would be paid.

Either the armorial service was sent home to Newhailes after his death, or it may have been acquired by another family member at a later date and brought to the house. There are examples of the armorial service in private collections so it was dispersed at some point. An older brother Alexander (1737-1808), an important geographer and hydrographer first with the English East India Company and later the Royal Navy, was also in Madras around 1775-1777, when he returned to London to continue his work. A friend of Joseph Banks, he was visited by Miss Christian in London in 1805. In his will, Alexander added 'bequeathed to my dear niece Christian, daughter of my deceased Brother Sir David, the porcellane given to me by his servant ??? the Duke of Brunswick to remain at New-hailes for ever.'⁵² The porcelain referred to by Alexander has not been identified, and it may also be European, perhaps Meissen.⁵³

Asian ceramics mounted in furniture

There was a fashion in the early 19th century for mounting large porcelain dishes as table tops within wooden frames raised on tripod pedestal bases. There are two examples at Newhailes. One has a large *famille verte*, Kraak-style dish, c. 1700, the term Kraak referring to its panelled design (21.3056.1 below left), and the other has a Japanese Imari-style dish. Their purpose hasn't really been explained, perhaps they were intended to hold bowls of flowers, growing plants or even pot-pourri.

⁵¹ NLS, MSS.25286, f.22 William writes to his sister Rachel, from Canton, on 6 January 1774, he remarks that it was his annual letter, at the time he was living between Madras and Canton. His comments below suggest that Alexander or 'Sandy' had a temperament better suited to commissioning an armorial service:

f.23

'For believe me, I have no ambition to have an overgrown fortune at the expense of Constitution and Character. I am not avaricious nore extravagant, so that little will serve myself, but entre nous, I should wish to have enough to serve others, otherways my Happiness can never be compleat...Sandy [Alexander?] has certainly lost his fortune & himself essentially by being very tenacious in some trifflles; however, as we are told he is again coming abroad I hope he will make better use of his time., I only wish I had some of his opportunities.

f. 25.

To Miss Dalrymple at Newhailes near Edinburgh, Canton, 22 December 1775:

Sister Jenny sent Shetland stockings, preserved cucumber sweetmeats from Lady Haddington

⁵² National Archives, Kew, PROB 11/1482/79 codicil 20, p. 4.

⁵³ A Chinese bronze bowl on an ebonised and gilded wood stand, used as a dinner gong, when struck by the accompanying leather-covered hammer with red-painted handle, may have been acquired in China by Alexander. In 1753, Alexander wrote from Fort George to his mother, 'Mamma, send me Pompey the little & all the old Books I left with the Things I left in the Scrutore in Mrs ???Room' (NLS MSS.25286, f.2b). Alexander is referring to Frances Coventry's *The History of Pompey the Little: or, the life and adventures of a lap-dog*, published in London in 1751.



21.3056.1



21.3056.2

They may be the '2 circular Tables with large Indian China Plates on tops with crimson silk drapery' listed in the Drawing/Library Room in the 1873 inventory, followed by '2 large Indian China Bowls'. The bowls could be those which appear in a 1950s photograph of the room (see below). There are other examples of these stands at The Wyne, Hampshire (NT 718875) and another is in the Scarsdale Collection at Kedleston, Derbyshire. Similar furniture form may have been in Queen Charlotte's auction of 24 May 1819, lot 99 'A pair of circular dishes of old Japan China, mounted on bronzed and gold tripod stands and plinths', sold to Howe, for £14.14.0.



21.4018



21.4014

Japanese Ceramics

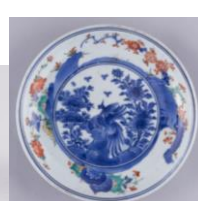
Almost half of the Asian ceramics at Newhailes are Japanese, made in kilns in Arita, a town on the Island of Kyushu, and their quantity is exceptional. Early Japanese ceramics, particularly the Kakiemon-style wares (see below) with their milky-white porcelain body (*nigoshide*) accessed from local clays and bright enamel pigments, were always highly desirable in Europe and preferred over more common Chinese blue and white wares. The potters and enamellers of Arita had developed a unique style, which we identify as the Kakiemon-style after Sakaida Kakiemon (1596-1666), head of one of the many families enamelling at the time in the town. At the time there were perhaps a dozen workshops and it is impossible to identify the work of these workshops. One of Sakaida's heirs has documents associating them with the wares, hence the moniker 'Kakiemon'. When the Arita kilns and decorating workshops ceased to produce this style around 1695, it was still in high demand in Europe and inspired many European copies. The family still produce Kakiemon-style porcelain under Sakaida Kakiemon XV (b. 1968).



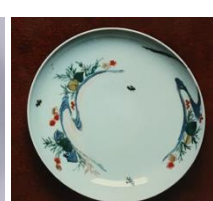
21.4035.2b



21.4208-9



21.4103



21.4329.1



21.4330.2

In Britain, in the early 18th century, examples of these colourful patterns were often acquired in small quantities and 'sets' of table and tea wares were often assembled from what was available so that the porcelain on the table was unified by colour rather than matching patterns. The earliest of these wares at Newhailes is a set of five saucers and two teabowls, c.1670-90 (21.4035.2b and 21.4208-9 above); the shape of the saucer with its lobed and notched rim is described as "snowflake" or "snow wheel" pattern.⁵⁴ The shape is usually decorated with this pattern of iron-red leaves and colourful foliage, the matching cups do not survive.⁵⁵ The same pattern is found on teacups and saucers at Audley End, Essex, English Heritage, and in many museum collections.

There are two small plates painted in underglaze blue with polychrome Kakiemon-style enamels, c.1700 (21.4103 above and 21.4125), with a pattern that is rare in British historic collections, but well known in International Museum collections, as in the Ashmolean and the Rijksmuseum. The central image of two birds (pheasants?) on a rock is based on Chinese blue and white Kraak wares and the underside is marked with a Chinese six-character Chenghua mark, honouring the fine ware produced under the Ming emperor who reigned from 1447 to 1487. This early mark is often found on Japanese ceramics of this period. The rim has camelia and prunus blossoms issuing from rockwork. There are also two unusual dishes in the Chinese Sitting Room, in the lower recess of the shelves, which are very rare designs, but appear to be early, c.1680 (21.4329.1 and 21.4330.2 above). Is it possible that some of these Kakiemon-style wares were acquired by James Dalrymple who was in Leiden in the 1680s, when elite society was acquiring this porcelain new?

More puzzling are the 11 quatrolobed tea-bowls painted in polychrome enamels with scattered flowers in the Kakiemon style. According to the ceramic specialist Anton Gabszewicz, who saw them in 1997, they are of Chinese porcelain, but at least six appear to be marked in blue enamel with crossed swords in the manner of the royal porcelain factory at Meissen. They may have been decorated in the Netherlands in the 18th century after early Meissen imitations, c.1730, and made for the French market, or perhaps are much later.⁵⁶

⁵⁴ An early prototype saucer with an uneven lobed and notched rim, and with a different pattern, is in the National Museum of Scotland, NMS A.1925.661. According to Anton Gabszewicz (1997), saucers of this shape were suspended by cord and supported a flower floating in a pool or water, as seen in Japanese woodblock prints.

⁵⁵ For two pairs of saucers with ensuite cups see the Macdonald Collection, Gardiner Museum, Toronto, G04.18.38.1-2.

⁵⁶ A Paris merchant Rudolphe Lemaire ordered Meissen imitations of Japanese porcelains to pass for originals. Using his connections to the Saxon ambassador to France and later a director of the Meissen Manufactory, Carl Heinrich Count Hoym (1694-1731), with the assistance of Johann Gregor Höroldt, the manufactory's director of the painting studio. Lemaire obtained Meissen porcelain decorated in the Kakiemon style for sale in Paris where Japanese porcelain was highly prized and more expensive than Meissen. The underglaze blue crossed swords were often removed. This fraudulent activity began in 1729 and when it was discovered in 1731 Lemaire was arrested and expelled from Saxony, and Count Hoym was disgraced. Augustus II, Elector of Saxony and King of Poland recovered most of the remaining items made at Meissen for Lemaire and placed them in the Japanese Palace in Dresden.

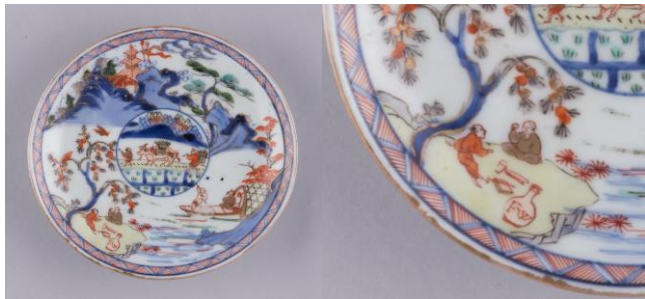


21.4023.11b.



21.4013.1-2

In the Library, there is a pair of tall beakers (21.4013.1-2 above) painted in underglaze blue, c.1680, these are similar in date to two Japanese beakers at the House of Dun. The design and painting are somewhat crude, but typical of a group imitating Chinese designs of the 1640s. One is presumably damaged and repaired with an unusual metal strapwork brace, perhaps of local or Scottish manufacture, which was at some point painted to disguise the metal.



21.4129.2b; 21.4128.3c; 21.4204

Among the dozens of Japanese dishes, cups and saucers in the China Closet, there are six unusual saucers, c.1700, painted in Imari-palette colours with figural landscapes, including figures with an ox in a rice paddy, a temple in the mountains, a *sampan* (Chinese term) with a boatsman punting and a bearded passenger, perhaps a scholar, under the protective cover, and in the foreground on a rocky promontory are two scholars picnicking and drinking by the lake (see above). On their bottle are the initials 'FW', possibly for 'Franse wijn' (French wine), or the initials of a Dutch merchant. Porcelain bottles or flasks, often with initials as here, were made in Arita and an example marked 'FW' is in the Groninger Museum, Groningen (1987-419).⁵⁷ Similar saucers are at the V&A (C.109-1912) and the Porzellansammlungen in Dresden (PO.5060 & 5061), the last were from the collection of Augustus the Strong. It was evidently a popular pattern.



⁵⁷ The pattern is discussed in C.J.A. Jörg, *Fine & Curious: Japanese Export Porcelain in Dutch Collections*, (Amsterdam: Hotei Publishing, 2003), cat. no. 276.

Six dishes 21.4174.2a-b; 21.4176.2a-b; 21.4142.2a-b; seven saucer 21.4068.2b, 21.4144.2b, 21.4145.2b, 21.4146.2b, 21.4147.2b, 21.4148.2b, 21.4149.2b, 21.6072; & a teabowl 21.4126.3a

As is often the case in the NT and NTS, the porcelain collection was itemised and numbered by location rather than by pattern or services. Consequently, the various quantities and/or sets of particular shapes and patterns are less obvious, but in analysing the material it is helpful information to know how much survives of these original sets in order to understand how the collection was formed and its component parts. For example, there is a set of six plates, perhaps used as stands or under trays, in an ornate Imari-pattern, c.1700 (21.5 cm, see above, 21.4174.2), which as per the display in the China Closet are separated and listed as pairs in the NTS inventory. They were, of course, part of a set of dishes for the dessert table. Again, there is a set of seven saucers and four matching teabowls, c.1700-10, which may have been used by the Dalrymple family for tea drinking when new (21.4068.2 and 21.4126.3 above).



Many of the Imari wares are typical export-type designs, but there is a group of very Japanese taste wares, sometimes described as “*Kenjo-Imari*” (Presentation Imari), which have very formal geometric designs with stylised motifs, employing dense areas of iron-red pigment. The designs are characteristic of a short-lived style associated with the Nangawara workshop, c.1695–1710.⁵⁸ They weren’t made to be exported but were evidently added to export shipments perhaps to fill orders as examples are found in small numbers in historic European collections, such as the Porzellansammlungen Dresden. Examples at Newhailes include two dishes, one has a figure in the centre of an immortal, perhaps the Chinese character Shoulao with his balding head and ‘ruyi’ sceptre or magic wand (21.4034 above) and a wine pot, teapot or kettle (21.4043 above). The wine pot may originally have had a loose bamboo or cane-wrapped metal handle hooked through the upright loops or perhaps it was fitted with a metal handle, as in the example formerly in the Soame Jenyns Collection sold at Christie’s in 2018 (lot 50, see above right). The natural materials in the handle would have kept the handle cool when the vessel was filled with hot boiled water. The original Japanese handle has been replaced by a turned wooden handle set within fixed upright metal supports, added in Europe, Scotland(?), c.1750-70. The painted decoration does not employ underglaze blue, and the limited palette depicts gnarled pine trees entwined with prunus blossoms.

⁵⁸ Menno Fitski, *Kakiemon Porcelain: A Handbook* (Leiden and Amsterdam), 2011, p.101–5



21.4012.1

21.4011

1959?

Finally, in the Library there are two sets of large Japanese jars painted in the Imari-style palette, made in Arita, c.1700-1720 (20 and 22 in. as per 1914). These would have been made as part of larger sets, known as garnitures. The covered jars would have been part of a five-piece garniture, including a set of three jars and two beakers, all with matching decoration. The open-necked jars (51 cm (20 inches) 21.4012.1 above) may have been intended to form a set with similar identical jars in different sizes. The other parts of the set do not survive at Newhailes. They may have been later purchases.

The covered jars are painted with three large panels (33 1/2 in. 21.4011 above), each containing a lively Chinese guardian lion, known as a *Shishi* or *Komainu*, decorated with large red spots. The panels appear to be revealed with drapery pinned back at the crest and include large baroque scrolls and lotus flowers. The *Shishi* is repeated on the finials.



Dunham Massey (NT) garniture

The open-necked jars or vases may not have had covers. They are broader examples of a rarer baluster shaped vase, a set of five are at Dunham Massey, Cheshire (NT)(see above) and elsewhere.⁵⁹ The type is typically decorated with distinctive elongated rectangular panels in the shape of fluttering 'poem slips' (*tanzaku*), painted in enamels with rodents eating grapes and wisteria, while other broader 'slips' are painted with stylised wave motifs on a red ground. The large fan-shaped reserves on the shoulders, again with gambolling *Shishi*. Both jars appear in the black and white photograph of the Library, c.1959 (see above right), beside the commode by the

⁵⁹ See Ferguson, *Ceramics*, 2016, p. 58-59. A seven-piece garniture of the same shape appears in a coloured drawing at the Metropolitan Museum of Art, of around 1770, is inscribed: 'Les 7 Pieces de cette Garniture No. VII sont de quatre grandeurs différentes, celle-ci est la plus grande / 1 Pied. 11 pouces', see Ferguson, *Garnitures*, 2016.

Parisian ébéniste Nicolas Sageot, c.1710, sold in the 20th century.⁶⁰ The commode is thought to have been acquired by Sir David Dalrymple, 3rd Bt., who inherited Newhailes in 1751 and it is described in the 1790 inventory, however, if purchased new in Paris, it is contemporary with much of the Japanese ceramics.

Several large jars appear in the Library in the 1873 inventory prepared for a new tenancy, when identified as the Drawing Room, '2 Indian China Jars & Covers 16" high' (or about 40 cm, in the margin they are described as 'Jars cracked'), and in the same room '2 large Indian China Vases 21" high' (or about 53 cm, in the margin they are described as '1 cracked'). They may have been displayed above the 'Black carved ebony Cabinet on Stand'. Two Japanese jars were noted in the Library in the *Country Life* article by Laurence Weaver in 1917. The guidebook has identified the covered jars as possibly the pair of Chinese vases purchased by Miss Christian in 1816 for 100 guineas (roughly £4,000), but perhaps it refers to Shunzhi *wucui* pair, c.1650, discussed at the start of this report.⁶¹

There are a surprising number of lids in the collection surviving without their original bowls or jars, perhaps the bowls were used as flowerpots or they were damaged and discarded.

History of the Collection in Relation to the House and Family

"Newhailes was the richest mixture of quite ordinary things that had become interesting because they are now unique survivals alongside Princely objects inherited from the estates of members of the family who had gone out into the world on errands imposed by continental Wars, embassies and commerce."

Ian Gow, Chief Curator Emeritus

Since the NTS opened the house to the public in 2002, it has been presented as a 'sleeping beauty', undisturbed since the departure of Lady Antonia Dalrymple, daughter of the Earl of Galloway, who married into the Dalrymple family in 1946. Almost 25 years later, it might be an opportunity to redisplay some of the ceramics to tell different stories.

⁶⁰ The commode is described in A, Dowell, *Inventory & Valuation of the Furnishings, Pictures, Silver Plate . . . of Newhailes made for Insurance Purposes*, 1914, in the Drawing Room as a 'Buhl (sic) & ormolu commode of three long and two short drawers, decorated all over flowers & classical figures in colour ormolu drop handles & mounts, plate glass top'. Sold at Christie's 5 July 2018, lot 124. Gow (2002) quotes in February 1730 Hew Dalrymple, later Murray, was charged by Charles Butter, an Edinburgh Wright 'for mending a fine chest figured with tortoiseshell and brass'.

⁶¹ A cataloguer of a large Japanese jar and cover (36 in) formerly in the Forbes family of Pitsligo, North Aberdeenshire, sold at Sotheby's, London, on 28 March 2017, lot 28, associated it with the following bill, 'Thomas Trent, Chinaman, 73 Piccadilly, near the Whitehorse cellar, London, 20 January 1817, repairing a large China jar, riveting and painting, £1-11-6, ditto the cover, £0-14-6, paid portorage and wharfage £0-3-6', (NLS, Acc.4796/194), made reference to the pair of jars ('Chinese vases') acquired in 1816 by Miss Christian Dalrymple. Whether the jar was damaged in London or sent to London to be repaired is not recorded, but it does sound like it was shipped back to Scotland by boat.

The Dalrymple fortune was built on their intellectual and early military prowess, becoming a family of lawyers and politicians, who dominated the Scottish legal system. Prior to 1709, their principal estate was Hailes Castle and when they purchased the villa, Whitehall, in Musselburgh, built in 1686, it was renamed New Hailes. The architect James Smith (1645-1731), also built Melville House, Fife, and Dalkeith House, Midlothian (as well as Hamilton Palace), and Sir David may have been impressed by these associations. With his son Sir James, they drove the redecoration of Newhailes. While living in London, Sir David and Sir James closely observed what was in fashion, for example Lord Burlington's work at Chiswick House, and introduced many of these ideas into the Scottish interior, albeit perhaps on a slightly more economical scale (ie. the India print collage c.1730-40 on only a few panels, cutting edge but in moderation). In addition to their metropolitan connections in London, several family members had done their Grand Tour or lived on the Continent, some even ventured to Asia, and throughout the late 17th and 18th centuries maintained their cosmopolitan networks. They also frequently bought at auction acquiring familiar objects from family members, whose taste they admired, but also purchased objects from the leading London craftsmen, such as the English marble mantelpieces by Henry Cheere of Westminster. More work could be done on these collections. In terms of ceramics, very little was collected of significant importance after Lord Hailes and Miss Christian.

Despite the fact that the house contains the most important rococo scheme complemented by the finest collection of decorative art from the early to mid-18th century in Scotland giving it exceptional national importance, Asian ceramics dating from the second quarter of the 18th century do not seem to have survived in any quantity. The Meissen porcelain that is associated with Newhailes, may have been acquired through diplomatic connections, perhaps gifts from the 2nd Earl of Stair or bought in London. There is little evidence that Lady Christian was a major collector of contemporary Chinese ceramics (ie. *famille rose* wares) and instead appears to have treasured her inherited collections. Miss Christian may have acquired more ceramics in order to furnish her China Closet in a harmonious assemblage replicating the historic taste. The 1914 inventory is the earliest record of its display and could be studied more closely to see how it was arranged at that time, as the room may have been inaccessible while tenanted between 1838 and 1902.



Sir David Dalrymple of Haile by Kneller; his daughter-in-law Lady Christian and Sir James both by Ramsay

It is possible that some of the early Asian porcelain may have been acquired by the first member of the Dalrymple family to live at New Hailes in 1709, Sir David Dalrymple (1665–1721), created 1st Baronet of Hailes in 1701, who

in 1691 married Janet, daughter of Sir James Rothead (1662-1726) of Inverleith. Sir David was Solicitor General for Scotland, Lord Advocate and Auditor General of Exchequer; he began work on the Library Wing almost immediately. In 1713, Dame/Lady Janet Dalrymple (1662-1726) was offered an inheritance (what perhaps began as collateral against debts) of china, jewels, plate and other movables left to her by her son from her first marriage, Sir Alexander Murray of Melgund (1682-1713) that was kept at his house in Lochgelly, with many of the items stated to have been given to him by his mother; he had married in 1705 and his wife remarried in 1714.⁶² The china must have had some value to be mentioned. Sir David was the fifth son of James Dalrymple 1st Viscount Stair (1619-1695), who in 1682 retired to the Netherlands, initially in Leyden, before returning to England and Scotland in 1688 with King William III, and created Viscount in 1690 as a reward. The Netherlands through the agency of the Dutch East India Company was a major centre for Asian imports, such as the early Kakiemon-style tea-bowls and saucers, and Paris was the source for the finest of these imported luxuries, but also of local production, such as the pair of Saint-Cloud spice boxes (see below) in the collection at Newhailes.

Sir David's eldest brother was John Dalrymple (1648-1707), created Earl of Stair in 1703, whose son, also John, 2nd Earl of Stair (1673-1747), of Castle Kennedy and Newliston, was a diplomat, and lived in the Netherlands from 1683-1692 and later served as British Ambassador to the Court of France at Versailles from 1714 to 1720.⁶³ There is some correspondence dating to 1715 to 1717 from Sir David, to his nephew, the 2nd Earl of Stair, requesting French gowns and petticoats for his wife and daughter and orders for burgundy. There was also a trip to Flanders in 1717, when some luxuries were acquired. Sir David was an MP in the Scottish parliament between 1697 and 1721, and spent much time in London around 1707-1709, affording ample opportunities to acquire new Asian porcelain. There are many receipts for purchases by Janet Dalrymple in London and Edinburgh, including in 1721 to 'Mrs. Leven, china woman £4 3s'.⁶⁴ In the collection at Newhailes, there are two French spice boxes (*poivrière* or *boîte à épices*) made at Saint-Cloud, c. 1710-20, perhaps purchased in Paris by the 2nd Earl of Stair. They may share a provenance with the Sageot commode, c. 1710. A monument to the 2nd Earl on the estate recognises his importance to the Dalrymple family at Newhailes.



21.4333

⁶² NLS MS 25278 f. 36, cited in <https://sites.google.com/site/newhailesnewresearch/home/newhailes-house-timeline>

⁶³ Errol Manners identified the earliest example of a diplomatic gift to an English man, discovered by Henrietta Manners in a 1774 Christie's sale catalogue of the 'Museum' formed by Richard 'Dickie' Bateman (1705-73), describing 'lot 15 a black Dresden teapot with a chain, the first piece of perfect china made there, and given by the King of Poland to the Earl of Stair'. Field Marshal John Dalrymple, 2nd Earl of Stair, was an envoy extraordinary to the court of Augustus the Strong in 1709-10. Unfortunately, the teapot has not been identified. For the Earl of Stairs will see <https://discovery.nationalarchives.gov.uk/details/r/D563484>

⁶⁴ <https://sites.google.com/site/newhailesnewresearch/home/newhailes-house-timeline>

On the death of his father in 1721, Newhailes was inherited by his son the politician and lawyer Sir James Dalrymple, 2nd Bt. of Hailes (1692–1751), who in 1725 married Lady Christian Hamilton (1702-1780), the daughter of Thomas Hamilton (1680–1735), 6th Earl of Haddington of Tynninghame House, East Lothian (his heirs later built Mellerstain) and Helen Hope (1677–1768), of Hopetoun, who had become Countess of Haddington in 1696 on her marriage to the 16-year-old Earl. The Countess’s father John Hope, Laird of Hopetoun, died in 1682 among other nobles sailing from Yarmouth to Scotland with the Duke of York (he made numerous trips to Paris and the Low Countries). Her mother, Lady Margaret Hamilton (d. 1711), who had brought a substantial dowry to the marriage, was the daughter of the 4th Earl of Haddington. Sir James Dalrymple and his wife lived at Leslie House in Fife, before moving to Tynninghame in 1700.⁶⁵ Sir James, Auditor General of Exchequer, MP for Haddington, historian and man of letters, turned Newhailes into one of the finest Rococo interiors in Scotland. Along with the library, he added the Great Apartment Wing between 1728 and 1733. He had been on a Grand Tour in 1708 and 1712-13. Part of Sir James’s new Library at Newhailes, included a ‘*large mohogoney Library table*’ by Samuel Smith made for fifteen pounds in 1743, similar furniture was ordered from him by the Duchess of Montrose, the Earl of Dalhousie and, most probably, Lord Glenorchy in the 1750s and 60s.⁶⁶



21.3048 Hopetoun Chest

The majority of the Japanese ceramics in the China Closet date from around 1695-1720, and while they may have been acquired by Lady Christian Dalrymple new or second-hand, it seems possible that much may have been inherited, perhaps from her grandmother or as gifts from her mother, Countess of Haddington. A late 17th century Flemish ebony chest, known as the ‘Hopetoun Chest’ or ‘Hopetoun Cabinet’, in the Library at Newhailes, lined with architectural engravings with the arms of the Hope of Hopetoun, is thought to have been at Newhailes by 1735 at the time of the death of the 6th Earl of Haddington, who was then living there with his wife, presumably.⁶⁷ Some of the ceramics belonging to the Earl and Countess of Haddington may also have been moved to Newhailes, the Japanese wares may have furnished the tables in their houses. It is interesting that there is very little Chinese *famille rose* porcelain, 1725-1760, in the collection, which would have been very fashionable during the lifetime of Lady Christian – did she favour older wares with a family history? Meissen tea services from this period were at Newhailes, elements of a service, painted in a Kakiemon pattern, dated c.1735, are in the China Closet, and another with landscapes appears in a photo. At this early date, Meissen was typically

⁶⁵ The contents of Tynninghame were sold by Sotheby’s, 28 and 29 September 1987, and included Asian ceramics.

⁶⁶ Christie, 12 July 2007, lot 54.

⁶⁷ Joe Rock, ‘The Hopetoun Chest at Newhailes House’, *The Burlington Magazine*, August 1987, pp. 516-8.

available through diplomatic connections or acquired in Europe on a Grand Tour and sold by a handful of leading London merchants. Was it a gift of the 2nd Earl of Stair (see footnote 58)?

Many interesting items in the house were acquired in 1742 at a sale of the estate of Sir James's elder brother Hugh Dalrymple-Murray-Kynynmound, (a.k.a. Sir Hew Murray Kynnymond), of Melgund and Kynynmound, such as his portrait and the oval marble panel depicting *Our Lord's Rest on the Flight from Egypt*, in the Dressing Room to the Best Bedchamber. The family became the ward of his daughter Agnes, her portrait by Allan Ramsay in the Drawing Room was acquired at the 1742 sale of her father's estate. It is possible that some of the ceramics at Newhailes were originally acquired by Sir Hugh.⁶⁸

In 1751, Sir David Dalrymple, 3rd Baronet (1726–92) inherited Newhailes from his father. Known as Lord Hailes, Lord of Justiciary, he was a respected historian and married twice, firstly in 1763 Anne Broun (d. 1768), daughter of George Broun of Coulston, mother of Christian Dalrymple, and secondly in 1770, Helen (1741–1810), daughter of Sir James Fergusson, 2nd Baronet, Lord Kilkerran, Ayrshire, mother of Jean (1777-1803), later wife of Sir James Ferguson. In 1776, Lord Hailes become Lord of Justiciary, he was a foremost antiquary and created a salon for the Scottish Enlightenment, corresponding with David Hume and Adam Smith, which was described by Dr. Samuel Johnson, editor of Lord Hailes's *Annals of Scotland*, as 'the most learned drawing room in Europe'. Their Edinburgh home was at 23 New Street. Lord Hailes furnished some of the principal rooms at Newhailes from the London sale in 1760 of the Hon. James St. Clair of Dysart, who had married his aunt, Janet Dalrymple. Removed from their house in Greek Street, Soho, the sale included the suite of shell-bordered needlework tapestry seat furniture, sold in 1928 and no longer at Newhailes.⁶⁹ Did the fine Chelsea goat and bee milk jug, no longer at Newhailes, come from this source?

Among the ceramic purchases made by the family during Lord Hailes period, in the late 1770s and early 1780s, recorded in the 1774-1790 Accounts 'Hailes Mss Bound Volume No. VII' in the NLS, were sets of tea china, china cups, blue and white china sauce boats, a red stone teapot etc – some of which may still be in the China Closet.⁷⁰

MS. 25825 f.6

4 April 1774	For six wafer plates 0.6.8
	For two pair china candlesticks 0.5.6
	For a glass butterdish 0.1.3
15 May	For seven stone dishes 0.5.10
29 May	For a dozen and one china broth plates 1.9.3
1 April 1777	For a red stone teapot 0.1.3

⁶⁸ Eik by Hugh [Dalrymple] Murray Kyninmond [NAS, CC20/4/19 f. 43] Additional debts owed to Hugh. Mostly crop harvests but the china, furniture etc. previously valued at £50 had been sold for £104 16s 5d (f. 46), see <https://sites.google.com/site/newhailesnewresearch/newhailes-timeline-part-2-1752>

⁶⁹ Janet Dalrymple married Sir James Baird of Newbyth and Greek Street, London and later when married secondly to General James St. Clair, was painted by Ramsay and her husband by Nattier; in 1760 Lord Hailes purchased the paintings and the suite of tapestry furniture at their posthumous sale.

⁷⁰ NLS, MS.25825 f.5-7



Miss Christian Dalrymple (1765-1838) By Auguste A.F. Edouart 20 July 1830

In 1802, Rachel Dalrymple, one of Lord Hailes sisters, left her china, along with books, linen and personal effects to her 37-year-old unmarried niece 'Christy', Miss Christian Dalrymple (1765–1838), who had inherited the estate of Newhailes in 1792, but not the title.⁷¹ From 1792, there was little redecoration at Newhailes, but the house was maintained through constant repairs; fabrics were purchased in 1816, perhaps from Robert Penderleath and Edinburgh linen-manufacturer. Miss Christian preserved the estate from encroaching industrialization during her time, making basic improvement to the house such as reroofing the Library, improving the flower garden, and ordering the extension of the stable block in 1826. On Monday 1 May 1815, she mentions '*Went to Town with Miss Dal:[rymple] at the agency office to bid for Tea China did not get them*'.⁷² This may be the General Agency Office in Edinburgh, so the china could be new or second-hand. The guidebook suggests the covered Imari-style jars in the Library, as possibly being the pair of Chinese vases purchased by Miss Christian in 1816 for 100 guineas (roughly £4,800); the 19th century cataloguers may have misattributed the jars. The accounts record several purchases between 1818 and 1820 from William Child at his China-Warehouse, at 22 Catherine Street, Edinburgh, but only the sums are noted.⁷³ In 1819, a Derby inkstand was purchased (£2.3.6) and in Liverpool, china candlesticks were purchased 'to give away' (£17.9.0).⁷⁴

In what sounds like a house sale, on 15 and 16 November 1821, Miss Christian purchased considerable glass and ceramics for use: 23 Wine Coolers at 1/ £1.3, 4 Water carafes at 5/, 3 China Flower Pots 1.4, China Stand 0.9.6, and a Dessert Sett of China £6.16.6.⁷⁵ In 1808, Miss Christian also inherited some china from her uncle Alexander Dalrymple, whom she visited in London. There are no obvious references to ceramic purchases by cash ('my own purse') in Miss Christian's Personal Account book, dated 1803-1807, where she recorded expenses for the circulating library, church, ribbons and repairs to jewellery, though there is mention of a Dudding(?)ton Sale on 30 March 1804/5.⁷⁶ She may have found herself with an overabundance of porcelain at Newhailes by the time of her step-mother's death in 1810. After her death in 1838, subsequent heirs preferred to live at the family's other properties and the house was frequently leased.

⁷¹ NLS, MS.25286, f.41-42, Correspondence of Sir James Dalrymple's children.

⁷² NLS, MS.25466, f.31

⁷³ NLS, MS.25829, f.65, f.99, f.115 and f.142.

⁷⁴ NLS, MS.25829, f.91

⁷⁵ NLS, MS.25829, f.136

⁷⁶ NLS, MS.25497, f. 12. Duddingston House, was a mansion in Edinburgh, built in 1763-8, for the 8th Earl of Abercorn, but it was also where the painter Rev. John Thomson had his Kirk from 1805, and who in 1816 provided a landscape of Haile Castle (the other was of another family estate Tantallon Castle) which she placed above the door to the China Closet, perhaps emphasizing the content's ancient Dalrymple lineage and inheritance, see <https://www.nts.org.uk/stories/painting-a-picture-with-a-diary>

There are a number of historic inventories, c. 1790-97, 1873 and 1914. The first provides evidence of about 200 pieces of porcelain and their locations, today about 200-250 ceramic objects are listed in the China Closet alone. Other collections may have been in Edinburgh, inherited post c. 1790-97, or collected by another family member, one of the sisters, perhaps, and were not listed at the time. The 1873 inventory provides identifiable descriptions of many of the ceramics still at Newhailes. It makes no mention of the China Closet, although the utilitarian tea and table wares and kitchen crockery are mentioned in great detail (white jelly moulds, blue and white soup plates, and various ashets and breakfast cups, 'China Pen Tray', 'White and gilt china Bell Crank', etc.).⁷⁷ This may be because it was a condition report inventory for a tenancy. Were the two doors to the China Closet locked and not accessible to the tenants or were the contents not deemed of any value? Also when were the shelves between the doors installed?

Ceramic display by room

The following is a discussion of the ceramics displayed by room following the three known inventories, alongside information in historic watercolours and photographs.

Lobby or 'Vestable'



21.4117

21.4391.2

21.4022.1

Around 1790-97, when the room was furnished with eight mahogany stools and three tables, no ceramics were recorded, but in 1873, there were '2 fine Blue China Jars' described in the margin as '1 cracked'/'1 holed'. These could be the above powder blue examples, or perhaps the blue-and-white Chinese or Japanese porcelain jars with or without covers.

⁷⁷ The tablewares were described as follows: White Flowered & Gilt Stone Dinner Service and the Crystal and in the Still Room White & blue Flowered Tea and Breakfast Set, White blue & Gilt lined Breakfast set, White Breakfast & Coffee Set itemised

Dining Room



21.4371

Around 1790-97, there were 'Two figures on the Chimney piece' and 'Two china tubs' in the New Dining Room. In the absence of any descriptive term 'china', the two figures may be bronze or another material, perhaps the carved wooden classical figures in the image above, which are depicted in the watercolour of the Dining Room by William Severn, in 1869. Typically, tubs would be large 18th century fish bowls repurposed as wine bottle coolers, but they may perhaps refer to the rare, deep *famille verte* tub, c.1700 (21.4371 above). No ceramics are listed in 1873, but four vases appear in the dining room in a carbon photograph by Charles Dalrymple, taken around 1882, mounted by Doig, McKechnie & Davies (1857–1884).⁷⁸

Drawing Room or Winter Sitting Room

Around 1790-97, the inventory records in the Drawing Room, once lined with Chinese wallpaper of landscapes, c.1720-50, 'a pair of Gilt brackets' beside the picture over the chimney, but does not describe what sat upon them – the brackets are empty in the watercolour of 1858 by Charles Vaughan. In 1873, the '2 gilt Brackets fixed to wall' ('chipt'), which are probably the mid-18th century giltwood examples still there flanking the

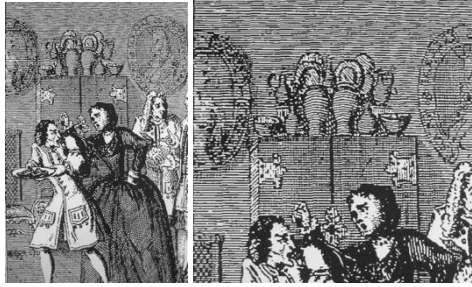


One of the tapestry seating furniture suites sold in 1928

mirror, but sadly whatever sat on them does not seem to have been described (brackets are also recorded in several bedrooms without descriptions of what they supported). In a carbon photograph by Charles Dalrymple, of around 1882, mounted by Doig, McKechnie & Davies (1857-1884), there are Chinese vases on the 'withdrawing' room wall brackets, and on the chimneypiece, there is a Meissen white ground tea set with landscapes.⁷⁹

⁷⁸ NLS, MS.25671. f.7.

⁷⁹ NLS, MS.25671, f.19.



Assembled informal garniture above a lacquer cabinet, 1730s.

The large quantity of ceramics or 'China' in the room are listed separately, some displayed above 'two fine cabinets' – one a 'Stone cabinet' and the other a 'Rice Cabinet'; the cabinet in the China Closet is mounted on the inside with hardstone (1914, termed 'jade') or composite details, so perhaps the first. The list initially describes an assemblage of nine mismatched objects, an informal garniture perhaps centred on the large bowl, over the chimneypiece: 'Two large Jars with covers, two smaller ditto, & two Beakers / A large Bowl crack'd & Clasp'd / Two fine Jars without covers'.

On the Stone cabinet were 19 items: 'two large bowls & two tea pots & plates upon them / One smaller bowl, two small ditto / Two Cups & saucers / Two white cocks & two white Lions / Four Rice Images'. The last are perhaps figures made of a composition (similar to *papier maché*), and of the other items only the Dehua cocks and lions are identifiable.⁸⁰ On the 'Rice Cabinet' were approximately 19 items: 'a Bowl, a sugar dish, cover and plate, two small sugar dishes and covers, two white cocks & small white cups, two blue and white snuff potts & covers. Three shaking images, & two cups Petrified water'. The shaking images may have been plaster or clay figures with loose or nodding heads and hands. At Ham House, Richmond upon Thames (NT), the 4th Earl of Dysart acquired in 1756 13 Chinese small unfired, painted clay figures which were known as 'Shaking figures'; examples were also owned by the Duke of Norfolk, Henry Hoare, and the dealer Robert Cartony, around 1755.⁸¹ The cups of petrified water may have been of rock crystal or a hardstone.



21.3080 (Stone cabinet?)

⁸⁰ An auction of China Ware belonging to Thomas Fidler, a deceased China merchant, held by Mr Ansell and advertised in the *Morning Herald* 16 June 1786 (Issue 1760), listed 'Japan Dressing Boxes, ... A number of beautiful Clay Figures. Rice images and ornaments; a great quantity of India Cane matts.'

⁸¹ Christopher Rowell, *Ham House: 400 years of Collecting and Patronage*, PWP, 2013, pp.321–323.

Above the 'Door Heads' of which there were four in the room – stepped and narrow at the ends to accommodate smaller objects – was listed 'Four flower pots, four bottle, eight small Jars & twenty four white boat cups of different sizes'. If the assemblage of 40 objects was divided equally among the four overdoors there would be ten items above each door, perhaps one door had two matching flower pots or two matching bottles, two small jars and 8 small white Dehua rhinoceros cups, alternating between the larger pieces, some perhaps stacked. Such displays were fashionable from the late 17th century until the mid-18th century. The room was used for drinking tea, as 'Tea China' of 'two different kinds', presumably mixed together and included 'a teapot, slop bason, sugar dish & cover and 12 cups and saucers', perhaps the Meissen tea service with Kakiemon patterns or landscapes (discussed below). Altogether in this room there are about 113 ceramic objects, counting cups and saucers separately.

State Bedroom (Best Bedroom) and State Dressing Room (Best Dressing Room) and Closet



The 'State Bedroom', furnished with Chinese white silk and polychrome embroidered bed hangings, 'The Best Dressing Room' (perhaps the 'Tea Room' mentioned in 1729) and the Closet were part of a suite of rooms along with the Great Dining Room and withdrawing room created by Sir James Dalrymple and Lady Christian between 1728 and 1733. James Norie painted them in olive green in 1729, but according to John Cornforth they may not have been originally gilded by the carver 'William Strachan, gilder', who worked for the family around 1738/39.⁸² There were later additions to the furnishings in the early 1740s. The Best Dressing Room is decorated with three wall panels fitted with a collage of six to eleven fragments of Chinese hand-coloured woodblock prints of bird-and-flower design, c. 1740. The room may not have been completed until after 14 August 1742 when the oval marble overmantel depicting *Our Lord's Rest on the Flight from Egypt with St. Anne and St. John* ['A Holy Family in Bass Relievo £3 10s'.] was installed above a coloured Roman marble fire surround (bought by Sir James in Rome c. 1732?). The overmantel was purchased at the sale or roup of Sir James Dalrymple's younger brother Hugh Dalrymple-Murray-Kynynmound (1695-1741) (a.k.a. Sir Hew Murray Kynnymond), of Melgund and Kynnymound, along with the portrait by Medina, which was also hung above the marble panel.⁸³ Sir Hew had been on the grand Tour in Italy in 1731? and was later bankrupted through his extravagance: the Italian

⁸² NLS, MS 25818, f.74. Thomas Clayton added stucco work, c. 1743.

⁸³ <https://sites.google.com/site/newhailesnewresearch/newhailes-timeline-part-2-1752>, citing NLS MS 25818, f. 132.

maiolica/faience may also have been his purchases, perhaps the '10 delph pictures in gilt frames' listed in the Closet, c.1790-97, where there was also 'a china jar', possibly containing scented pot-pourri.⁸⁴



The Dressing Room has a fashionable corner fireplace awkwardly positioned beside a window and topped with a unique shell-shaped, onion-shaped or pineapple-shaped dome with four vertical flutes, each containing about five demi-lune shelves with carved and gold painted edges, presumably designed to display about 20 small objects in two sizes. The two central flutes are slightly larger with taller shelves. The result is a waterfall or cascade of niches. The inventory of the Dressing Room, c.1790-97, records '24 pieces of China over the Chimney', presumably about 20 pieces of china were arranged in the individual niches with four pieces paired along the front edge. Saucers would probably not fit in the individual shelves and their typically plain undersides would not have been aesthetically pleasing when seen from below. Despite the fact that the most fashionable porcelain in the late 1730s would have been *famille rose* porcelain, a paucity of which survives at Newhailes, it is possible that the saucer-less white Dehua cups and ewers, c.1690, filled the niches and lined the edge. The small white cups would have sat proud of the niches and thus have been more prominent. The china was probably displayed as heirloom items inherited by Lady Christian, or given that the chimney surround and overmantels are a tribute to Sir Hew's taste it is tempting to suggest that the porcelain was also his, in which case was the cascade niche added around 1742, when the overmantels were positioned, and did it replicate one in Sir Hugh's home? By

⁸⁴ NLS, MS 25818, f. 68. In 1743, there was a sale at New Hailes of Sir Hugh's collection of Auricula's said to be the Best in Britain, documented in his catalogue, Daily Advertiser, 7 January 1743.

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In 1699 or 1700 John Marjoribanks of Leuchie, a Commissioner of Supply for the shire of Haddington sold Leuchie to Sir Hew Dalrymple, Lord North Berwick, Lord President of the Court of Session, who already owned land in the area. Sir Hew had been created a baronet in the baronetcy of Nova Scotia in 1698 and had bought the barony and castle of Tantallon from James Douglas, 2nd Marquess of Douglas, in 1699. Sir Hew was the third son of James Dalrymple, 1st Viscount of Stair, the younger brother of John Dalrymple, 1st Earl of Stair, and the elder brother of Sir David Dalrymple of Hailes. He was succeeded upon his death in 1737 by his grandson Sir Hew Dalrymple, 2nd Bt., who went on a Grand Tour in Europe from 1739 to 1740 and was later Member of Parliament for Haddington Burghs in Westminster. The family split their time between Leuchie and The Lodge in North Berwick. For Hugh Murray NLS, MSS 12810-13, 12949-50; https://manuscripts.nls.uk/repositories/2/archival_objects/55550

1873, there is no mention of the china, which was presumably removed along with the china from the Drawing Room to the China Closet by Miss Christian in the 1820s.

In the 1790-97 inventory of the State Bedroom, the only ceramics listed were 'Two China Chamber pots', while in the State Dressing Chamber, on a basin stand was 'China bason & China bottle', perhaps the basin was similar to a blue and white example, c.1760 (see below), one of two in the collection, which would have had a matching bottle similar to the example sold at Christie's from the Nanking Cargo, c.1750. The japanned close stool has a 'china pan' or a commode liner - the *famille verte* 'tub' above is shaped like some of the metal liners for close stools, but only the decoration on the rim would have been visible. 'A pair of China Candlesticks' may have been British, c.1790.



21.4297.2a



Nanking Cargo, Christie's

*Chinese Sitting Room (Private dining Room)*⁸⁵

No ceramics were listed in the private or 'great dining room' (the former Common Parlour), in the c.1790-97 inventory. The recessed buffet niche between the windows, now filled with books, may have contained silver, glass and porcelain for the table, while the central recess across from the fireplace may have also originally served as a buffet before the introduction of sideboards. It was known as a billiard room in the late 19th century, and still was in 1917, when Laurence Weaver wrote in *Country Life*, 'A hint as to the disposal of books may be taken from the treatment of the space between the windows of the billiard-room'. China Seas souvenirs may have begun to fill these shelves when the books were sold in 1937 by Sotheby's.

Library/Drawing Room

No ceramics were listed in the Library in the c. 1790-97 inventory, but there was 'a Bull & two Head in Bronze' presumably on the chimneypiece. The bronze bull appears on the chimneypiece in a watercolour by William Severn, dated 1869, along with a pair of large *famille verte* porcelain dogs of foo or Buddhist guardian lion-dogs, which were still there in 1959, but have since disappeared. They may be the '2 China Figures of Animals' (in the margin 'piece of Stand broken chipt') in the 1873 inventory. The watercolour also depicts a pair of blue and white jars, perhaps the 'Indian China Jars & Covers 16 in high /Jars Cracked' on the chimney in 1873, replaced

⁸⁵ The name refers to the souvenirs displayed in the shelves of the former rectangular buffet acquired by Lieutenant-Commander Sir David Dalrymple (1879–1932), former Royal Navy Captain, and his wife Margaret, when based in the China seas, 1909-1911.

by 1959 with the Dehua figures of Europeans on mythical beasts. The '2 Large Inlaid [?] China Jars & Covers 15 in. high' / '1 cracked' may have been above a chest of drawers, visible in the watercolour - the term 'Inlaid' may have been a mistake by the cataloguer as it follows '2 Indian inlaid Cabinets on black stands'. The '2 circular tables with large Indian China Plates on tops with crimson silk drapery', '2 large Indian China Bowls' and '2 large Indian China Vases 21 [on] 2 Worsteds Mats / 1 cracked', discussed above.



Library, William Severn, 1869;



1959? Canmore.



Around 1882, when tenanted there were two plates on the chimney mantel in carbon photographs of Charles Dalrymple, mounted by Doig, McKechnie & Davies (1857-1884)(see below right).⁸⁶ A photograph of the Library, c.1906, depicts on the chimneypiece, a pair of ginger jars and a pair of *famille verte* Buddhist lion-dogs, white *blanc de Chine* mounted figures and a Renaissance-style bronze bull (see below left).⁸⁷



c. 1890 (Hill)



c.1906

China Closet

The China Closet at Newhailes is an extraordinary recreation of 1821-22 by Miss Christian of a late 17th century fashion for displaying ceramics massed on individual brackets popularised by the engravings of the French-born Dutch architect Daniel Marot (1661-1752), published around 1703-12. Marot worked in the Netherlands and later England at Hampton Court Palace for William III and other English aristocrats. Is there evidence of such interiors in Scotland - at Dalkeith the porcelain collections sat on gilded hanging shelves in the Dutch manner, which Miss Christian may have seen?⁸⁸ No example of Marot-style China Closets survives intact in Britain, so it is curious as to what inspired Miss Christian in her display. Mid-18th century examples are known, such as Queen Caroline's Closet at Windsor Castle, noted in 1755; Lady Burlington's China Closet at Chiswick House, c.1755-70; Lady Isabella Finch's 'little China Room', No. 44, Berkeley Square, of 'rare and scarce Chinese and Japanese

⁸⁶ NLS, MS.25671, f.5.

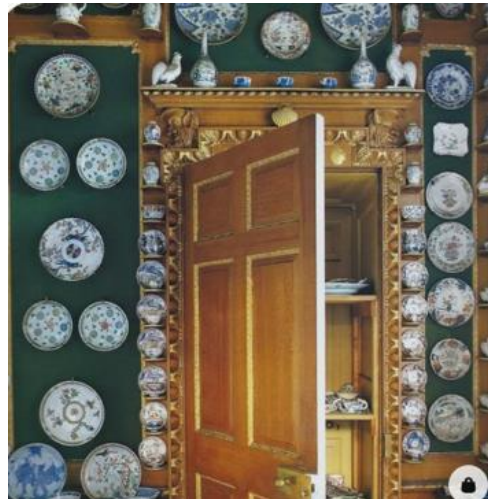
⁸⁷ NLS, MS. 25676, f.4 and f. 29.

⁸⁸ I thank Ian Gow for sharing this information.

china', c.1742-45, sold in 1771;⁸⁹ Horace Walpole's China Closet at Strawberry Hill, Twickenham. There are contemporary references to these Closets, but without detailed descriptions, which Miss Christian may have read or heard discussed, perhaps she had visited some of these on trips to England in 1782, 1788 or in 1805 when she was in London.⁹⁰ It is interesting that she uses the same historic term 'China Closet'.



Marot, 1703



Newhailes, c. 1821-22

Formerly, the Library Closet, it was a small snug room off the Library with draught-proof hinges and a corner chimneypiece for private study, a second door linked it to the former Dining Room. It was originally designed for Sir James Dalrymple as a working study. The walls were then painted olive green by James Norie, the Edinburgh painter and decorative artist, who worked at Newhailes in 1739. The carver and gilder Strachan was paid in the same year for carving '64 corner pieces for the pannels in the Library Closet', which frame the wall panels and are removable.⁹¹ Above the two doors are the original satyr-like profiles carved in wood above foliated egg and dart mouldings and shell motifs. The wood panelling was later grained to resemble oak and gilded in 1821-22. Around the 1790s, the panels were covered with Indian silk matching the silk window curtain, fragments having been found at the back of the panels. This may have been showing its age or there was water damage, prompting its redecoration with crimson silk. Miss Christian also left her mark on the adjoining Library, converting it into a Drawing Room/Ball Room, with the installation of two chandeliers and commissioning two overdoor paintings from John Thomson of Duddingston Kirk, of the family's ancient seats at Tantallon Castle and Hailes Castle, the latter placed above the door to the China Closet, announcing perhaps its ancestral provenance. The redisplay of the Library Closet was completed by 11 July 1825, when Miss Christian recorded 'Mr. Inglis here, he broke Cups & Saucers in the China Closet'.

⁸⁹ Juliet Learmouth, 'The London town house of Lady Isabella Finch', *The Georgian Group Journal*, Vol. XXV, 2017, pp. 73–94

⁹⁰ Miss [Christian] Dalrymple of Hailes *Private Annals of My Own Time*, (1765 to 1812) Edinburgh, 1914

⁹¹ Gow, 2002

In her Journals on 14 November 1821, Miss Christian noted ‘Went to the sale at Lintonfield [?] bought Dessert China & other things’, she returned the next day to get more things.⁹² A week later, on Friday, 23 November 1821, she writes ‘... called also for Mrs Cochburne, came out & looked at the arrangement of her China’ and the following day, Saturday, 24 November, ‘Very bad day did not go out, arranged about the China long buried, now to be exposed to view.’ Miss Christian appears to have become increasingly interested in her ceramics and was exploring other collections for how to display them, making arrangements to visit the collection of Mrs. Cochburne, perhaps Mrs. [John] Cockburne, of Ormiston, East Lothian or a family tenanted at Caroline Park House, in Edinburgh.⁹³ She describes a new interest in the ‘long buried’ ceramic collection, presumably uncovered at Newhailes and/or perhaps Edinburgh, seeking examples to display, was it already off display from the Best Bed Chamber and Drawing Room? Then within days on Monday, 26 November 1821, with some ideas formed, she ‘had a Carpenter after Dinner to settle about the China Closet’.⁹⁴ This may have been to construct the elegant oak étagères with Greek key fretted brass galleries (to support more china or potted plants?), and the design of the brackets to form pillars of cups and saucers along the raised 1730s styles. Work must have started in December and January as on Thursday, 31 January 1822, she records ‘China partly put up in the China Closet, which looked beautiful.’⁹⁵



China Closet in 1987



1/31/2002 Canmore



On Tuesday, 5th February 1822, Miss Christian writes ‘Busy seeking out things belonging to the Gills [Girls? Her aunts?] in the Ebony Cabinet’. Is this the Hopetoun Cabinet filled with the Earl and Countess of Haddington’s things such as china, long hidden away? Days later, she called on Lady Farquson (Fergusson?) to deliver the Girl’s things (perhaps not related to the china closet). The next day on Wednesday, 6 February 1822, she mentions ‘Anne Stewart very busy with the China Closet’.⁹⁶ Some of the work was done with her staff, but it is possible that Anne Stewart was a guest staying with Miss Christian and it was something to occupy her visit. A week later,

⁹² NLS, MS.25478, f. 4.

⁹³ I thank Ian Gow for this suggestion.

⁹⁴ NLS, MS.25478, f. 5.

⁹⁵ MS.25478, f. 11. Early in the new year on 15 January 1822, Miss Christian records ‘and bought a Chinese table/Sette[?].NLS, MS.25478, f. 7.

⁹⁶ [Pencanthlaw?] NLS, MS.25478, f. 12.

on Wednesday, 13 February 1822, friends and their guests were invited to view their workmanship, 'Miss Euphemia Stewart & Mrs Mackenzie, two Miss Lashes from England and then Miss Dunlop, Miss Miller (?) 'all were delighted with the China Closet'.⁹⁷

However, the decoration was far from complete, and perhaps this was a preliminary mock-up of the display, as in February 1822, Miss Christian recorded the following purchase in her account books under Sundry notes concerning the China Closet: for Hooke and Brades China Closet £5.18.1.⁹⁸ Then under 'personal and incidental expenses', on 23 February 1822, she records purchases of 'Crimson silk for Tables, China Closet £1.1.0' and the same day notes in her journal 'In shops getting Crimson Cloth and Silks for China Closet', this may have been for the walls or perhaps to cover furniture?⁹⁹ On 2 March 1822, Miss Christian records the cost of 'Gilding for China Closet £6.11.6'.¹⁰⁰ Then on 12 March 1822, she records the names, perhaps of her staff or servants who may have helped her hang the silk, or finish some of the work of the installation on the hooks, etc. as 'Inglis Smith (?) for China Closet 1.15.6' [recorded elsewhere as a gardener], Mrs Watt for D^o. 11s., Mitchell also for D^o. Hemming? 13s.9p'.¹⁰¹ Finally, on Thursday, 14 March 1822, she records 'Mr. Trotter hue [?] in the morning, he admired the house & the China closet'. This must have been William Trotter (1772-1833), her Scottish cabinet-maker based in Edinburgh, who later served as Lord Provost of Edinburgh, was he the original cabinet-maker of the étagères and brackets?¹⁰²

The dense display was completed just short of four months. The plates were held in place on the walls with three L-shaped hooks some gilded and in several different styles, the bottom two are fixed and the top rotates to allow plates to be inserted and turned down to secure them safely, and the cups and other vessels sat on D-shaped brackets resting on bevelled mouldings attached to the 1730-40 panelling. The brackets may have been made on the estate or in Trotter's workshop. The panels were probably grained and gilded, before the crimson silk was applied to the panels. The worn crimson silk has since been removed exposing green painted walls.



⁹⁷ NLS, MS.25478, f. 13.

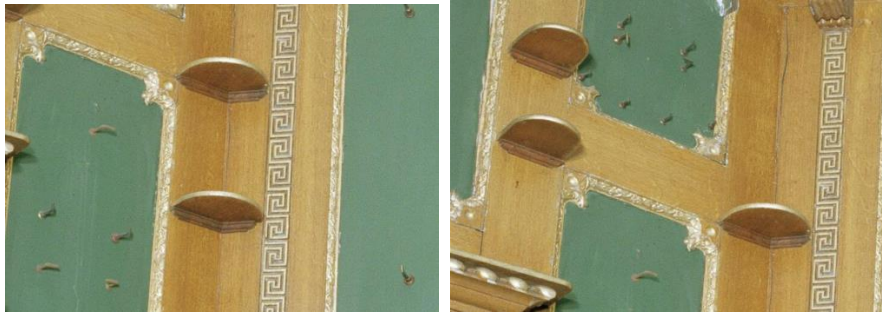
⁹⁸ NLS, MS.25829, f. 143.

⁹⁹ NLS, MS.25829, f. 144 and NLS, MS.25478, f. 14.

¹⁰⁰ NLS, MS.25829, f. 144.

¹⁰¹ NLS, MS.25829, f. 144.

¹⁰² NLS, MS.25478, f. 16.



Canmore

The large panel above the corner chimney-piece has a set of eleven Italian faience (preferred term for late maiolica) plates in two sizes, which originally formed a dessert service; they are attributed to Bartolomeo Terchi (1691–1766) of Sienna, c.1720,¹⁰³ and were perhaps acquired by Sir James, 2nd Bt., or his wife Lady Christian, when in Italy, or perhaps by his brother Hugh Murray, who was in Rome in 1730-31 on a Grand Tour with his brother Sir Alexander Murray of Melgund (are they associated with the purchase of the coloured marble fireplace in the Best Bed Chamber Dressing Room?). These dishes may be the '10 delph pictures in gilt frames' listed in The Closet to the State Bedroom in the 1790-97 inventory; there is a history of Italian maiolica plates being framed in giltwood in the 18th century. Further evidence that Miss Christian was stripping other rooms of their ceramics to create the rich China Closet as social currency, perhaps to encourage friends to visit her and admire her creativity.

The other nine long, narrow rectangular panels around the room, each topped with smaller square panels are filled with Chinese and Japanese plates as singletons and in pairs, only infrequently repeating patterns. The overdoors are now furnished with nine or seven objects, small cups mingled with three bottles or cockerels. Pillars of teapots fill the corners. Mixed in with the Asian ceramics are contemporary Meissen porcelain along with some items made locally in Musselburgh at the West Pans porcelain factory, c.1764-70, after the Meissen Kakiemon-style pattern.¹⁰⁴ Miss Christian must have had fun searching the house for ceramics to display, however, not everything is accounted for in the 1790-97 inventory of Newhailes. Was some of it objects she subsequently inherited from her aunt and uncle 'Sandy' or from friends?



1987 CL



1996 CL

¹⁰³ Elena Pelizzoni and Giovanna Zanchi, *La Maiolica dei Terchi*, Florence, 1982.

¹⁰⁴ A West Pans basket with yellow ground, c.1764-70, was exhibited in the 'Out of the Blue' exhibition, Museum of Edinburgh (2008), p. 18, fig. 13, and for a West Pans Mug belonging to David Dalrymple at Over Hailes with his coat of arms:

<https://www.nms.ac.uk/explore-our-collections/collection-search-results/mug/225541>

The China Closet was not described in the 1873 inventory when the house was tenanted, perhaps it was locked or simply not valued, but it was certainly preserved. In October 1902, Alice Mary (1882–1959) writes to her father, Sir Charles Dalrymple, 1st Bt (1839-1916), about cleaning the china in the closet: ‘Wattie and I have been washing all the china and arranging it in order today in the china room. It was fearfully dirty and we have picked out all the things which needed mending. She rather hesitated at first, but when she saw I was so keen, she warmed up! ... One could hardly see the patterns for the dust!’¹⁰⁵ The author of an unidentified magazine article on Newhailes, c.1910, described the China Closet as a ‘Unique little Room off Library only about nine feet square, containing a fine collection of china’.¹⁰⁶ In 1917, in *Country Life*, Laurence Weaver wrote ‘Opening from one corner of the library is a little china closet, in which, as indeed all through the house, shell ornaments take an emphatic place. Here is kept a beautiful little cabinet of oriental lacquer’.

The house was infrequently inhabited by family members as a family home in the later 19th and 20th centuries. Not all of the ceramics on display in the China Closet are pre-1838, the date of Miss Christian’s death, so there seems to have been later additions. The many tenants living in the house may have altered the display, removed or even damaged some ceramics: Henry Coventry was a tenant from 1849 to 1873; Alexander, Baron Shand of Woodhouse (1828-1904), a Scottish Judge and First Lord of Appeal, from 1873 to 1883; and in the 1920s (?)-1936, Newhailes was leased to the Earl and Countess of Cassillis, heir to the Marquess of Ailsa of Culzean Castle. Art students rented rooms in the mid-20th century and furniture was sold in 1928 by the Trustees for fear of theft. Other objects were stolen from the house and garden in the 20th century. The missing Chelsea goat and bee jug, identifiable in the 1914 inventory is a case in point. Miss Christian’s basic arrangement of panels and shelves endures even though some pieces are lost and have been replaced, the crimson cloth and silks have also long since perished. The current display is faithful to the 1990s as recorded in photographs, but differs from the 1987 photos in *Country Life*, in which the saucers are displayed with their matching cups on the pillars beside the doors and on the lower half of the pillars in some sections (see above). This arrangement may have been deemed unsafe, as the saucers were presumably held upright by their weight and vetoed by conservators.

Green Bedroom with Recess



Matthijs Naiveu (1647–1726), *Afternoon Tea in Holland*, Atkinson Art Gallery Collection

¹⁰⁵ Horrocks, *Newhailes*, 2004, p. 29.

¹⁰⁶ NLS, MS. 25676, and images of the Dining Room with silk shades on candelabra on the dining table.

Among the most intriguing features of Newhailes, in terms of the historic display of the collection, is the hidden alcove with shaped shelves and small stacked pigeon holes for letters or small cups at the ends, in the Green Bedroom, created for Sir James and Lady Christian. The shelves are concealed by a large painted panel on the right side of the room that can be removed, but not easily; when not required the panel was stored in a bespoke recess in the slip passage adjacent to the Dressing Room. There is no obvious parallel. The design of the tall shelves appears to be for tall narrow objects. The sinuous shelves are very narrow, especially at symmetrical points along the swelling edges, which alternate with the shelves above. While a display of ceramics is possible, large dishes perhaps filling the five shelves. Tea things, seen in the small wall cabinet in the painting by Matthijs Naiveu would have been overwhelmed by the large space, but are an obvious suggestion. An alternative is that it might also have been designed to display silver, large chargers with candlesticks to reflect light and illuminate the room for reading, doing needlework or playing cards during the dark winter months, or a collection of tall 'antique' covered cups from the 17th century or even sculpture in bronze or ivory or other princely objects. Plate normally would have been stored in a secure plate room, but perhaps when the family were in residence it was stored in the bedroom. There is no mention of silver in the 1790-97 inventory and apparently the collection was stolen, so there is no evidence of it, but it is logical that the family had a large collection of inherited plate. It may be significant that the painted panel disguising the recess is painted with a large golden vase with classical figures in relief surmounted by a figural finial of Chronos or Saturn situated in a shallow niche framed with twisted mermaid figures supporting. Did it reference the contents?



Garden Tea House

Chinese porcelain was probably used in the Palladian Summer House or Tea House and the Rococo Shell Grotto in the park on the estate in the 18th century and evidence of what might have been used may have been uncovered during excavations, particularly during the Newhailes Estate Tea House Recording project undertaken by David Connolly, Connolly Heritage Consultancy NT. A removal and recording exercise was undertaken on the architectural fragments, which were recovered, catalogued and stored with the assistance of volunteers from the Bank of Scotland as part of a Corporate Challenge [not seen]. The principal elevation is now fully understood and the importance of the structure within the Scottish Enlightenment is acknowledged. The canal to the south of the Tea House was partially cleared of recent debris and the original side slope exposed. Additional artefacts

were recovered from the river.¹⁰⁷ Ceramic fragments were found in archaeological excavations around the Tea House in the garden at Newhailes. In several reports, there are references to red earthenware pottery shards, stoneware fragments, cream/whiteware, decorated creamware, and figurine fragments, but they do not appear to have not been identified or followed up.¹⁰⁸ There may be other finds on the estate, and it would be nice if these were on display at the property.

Items of specific interest

The European ceramics are perhaps of greater interest at the house when considered individually. The pair of Shunzi *wucui* jars, c.1650, are the most significant Asian ceramic item in the house, however, the *famille verte* punch bowl (21.4018) is particularly fine with a rare figural design. The early Kakiemon tea wares are also of interest. The armorial service is very unusual for its shapes and the decoration. There are some rare items, discussed above, but many are either incomplete or damaged.

Recommendation for future interpretation and display

As Gabszewicz observed there are some very interesting examples of early china repair, such as the use of fine twisted wire. Perhaps using examples from across the NTS collections, there could be a webpage/blog on historic repairs.¹⁰⁹ It would be interesting to experiment with placing some of the Dehua white ware cups in the cascade of shelves in the Best Bedroom Dressing Room to see if they fit. In the China Closet, there is photographic evidence for displaying the supper set and armorial service as it is, but perhaps they could be better showcased elsewhere, in the Dining Room, though that may not be considered a secure space. It would be good to revisit the 1914 inventory which appears to record the ceramics in the order of their display in the China Closet to see if there is more information to help inform the display. The ceramics could be more neatly arranged on the *étagères* and removed from the floor. A more costly suggestion would be to open up the door to the Chinese Sitting Room and add a Perspex 'tunnel' to allow visitors to enter the room and walk through it. Are the shelves hidden behind the door historic or added by the Trust?

Sources consulted

Laurence Weaver, 'Newhailes, Midlothian, The seat of Lt-Com. Sir David Dalrymple', *Country Life*, 8 Sept 1917, p.228-232.

¹⁰⁷ *Discovery and Excavation Scotland, New Series*, Volume 10, 2009, p.67-68. Archaeological reports 2008 NT32533 72931 RCAHMS.

¹⁰⁸ Connolly Heritage Consultancy, *Newhailes Estate Tea House*, May 2009; Connolly Heritage Consultancy, 'Newhailes House Estate, Cascade Excavations', *Scottish Archaeology Month*, September 2011, where the ceramic fragments found were not described in the report, but were perhaps illustrated on a disk (Trench 49/49001 bags 26 and 31). Conservation plan for ceramics, Ellen Breheny, 1998 (not seen). I thank George Haggerty for alerting me to this research.

¹⁰⁹ Citing Anneke Bambery and Harold Blakey, 'Metal mounts on English Ceramics with particular reference to Sheffield Industries', *Journal of the Northern Ceramic Society*, Vol. 6 (1987).

Paul Duncan, 'Newhailes, East Lothian—I & II: The Home of the Lady Antonia Dalrymple', *Country Life*, 29 January and 5 February 1987, pp.86-89 and 58-61.

John Cornforth, 'Newhailes, East Lothian—I & II: The home of Lady Antonia Dalrymple', *Country Life*, 21 November 1996, vol. 190, no. 47, p. 46-51 and 28 November 1996, vol. 190, no. 48, 42-47.

John Cornforth, 'Newhailes, Midlothian, A property of the National Trust for Scotland', *Country Life*, 22 August 2002, vol. 196 (34), p. 62.

Ian Gow, 'How they brought back the Hangings', *Country Life*, 11 March 2004, pp. 84-87.

Hilary Horrocks, *The Newhailes Collection*, National Trust for Scotland, 1996.

3. Brodick Castle: 'Articles of Vertu' financed by a Jamaican Plantation

Property:	Brodick Castle, Isle of Arran
Family:	Dukes of Hamilton; Mary, Duchess of Montrose (Earldom of Arran); Lady Jean Fforde
Date of Acquisition:	1958
On-site contact:	Susan Mills
Curator:	Sarah Beattie
Archives:	Hamilton Family Papers: Scottish Record Office ref GD406 and some held privately at Lennoxlove, accessed by request through Scottish Records Office catalogue ref: NRAS331
NTS Curatorial Files:	GB1873/02/07/01/20/35/BRO, accessed 20 January 2022 at GHQ ¹¹⁰
Date of Visit:	19 and 20 May 2022
Brodick Archives	Bet McLeod Files Paper Annotated List [June 2022] Bet McLeod Files Digital [not seen]
Approx. no. of Asian ceramics:	323

Brief Survey of the Asian Ceramics

Chinese Ceramics

Chinese Export Market Wares

The majority of the Asian collection at Brodick Castle is export ware, some rare and unusual patterns alongside more mundane wares, and most of it is polychrome with only a few examples of blue-and-white wares. The oldest is a Chinese blue and white bottle vase (58.4075 below), painted with scenes of a hermit-scholar confronting a court official with attendants, made in the Chongzhen period, c.1635-40. It could have been in the Hamilton Palace collections, perhaps acquired by James Hamilton, 1st Duke of Hamilton (1606-1649), who was active at Whitehall and the opulent royal court in London, the Hamilton's were one of the wealthiest families in Scotland. His brother, the Earl of Lanark, who spent time in the court of Louis XIII of France, was later in exile in the Netherlands until 1650.¹¹¹ However, little survives from this early period when much of the property inherited by Anne Duchess of Hamilton (1631-1716) was seized by Cromwell's forces, but with the Restoration of Charles II, her wealth improved and she was able to reclaim the family's principal residence Hamilton Palace, in Lanarkshire, creating 'the most opulent non-royal residence in Britain'.¹¹²

¹¹⁰ 1856 Inventory [not accessed]

1895 July, Inventory

1961 Inventory and Valuation

Christie's 1965 note copy annotated with accession/registration numbers

Christie's Inventory, Porcelain, 1993

Christie's mounted objects (Silver), 2004 and 2005

For other inventories and sales see Bet McLeod Files Paper and Appendix B. 10 in Derek Ostergard (ed), *William Beckford, 1760-1844: An Eye for the Magnificent* (New Haven: Yale University Press, 2001)

¹¹¹ <https://www.nms.ac.uk/explore-our-collections/stories/global-arts-cultures-and-design/the-rise-and-fall-of-hamilton-palace/>

¹¹² Sarah Beattie, 'Anne, 3rd Duchess of Hamilton (1631-1716)' 3 September 2020, <https://www.nts.org.uk/stories/anne-3rd-duchess-of-hamilton-1631-1716>



58.4075

58.4227

There is large octagonal dish with a lotus petal design, c.1738-41, with the arms, *accollée*, side by side surmounted by a coronet, of Elias de Haze (1689-1752) and his wife Sara Sonmans (d. 1741), who married in 1738. De Haze worked for the VOC (Dutch East India Company), notably in Ambon, Ternate and Batavia, and ordered a large service.¹¹³ Much later export wares include two sets of three graduated mugs or tankards with underglaze blue borders and some simple polychrome floral details, c. 1775, perhaps matching a table service ordered at the same time (58.4227 above).

Polychrome overglaze enamels

The majority of the Chinese export ceramics are painted in polychrome enamels in the *famille verte* (translucent green family) about 1680 to 1722 and *famille rose* (opaque pink family) palette introduced around 1722-25. They are all standard country house objects, but on the slightly rarer side. The earliest is a *wucui* (five-colour) jar made in the Shunzhi period, c.1665, the palette later developed into the *famille verte* (58.4224 below). There is a set of three large plates, c.1690-1710, a shape made for export, but painted with flower baskets, the emblem of one of the Eight Immortals, the female figure Lan Caihe (2011.298.1-3 below). There is also a later large *famille verte* palette dish, c.1720-25, with gold details that depicts a scene from Chinese folklore of the *Yang Jia Jiang Yanyi* (The Generals of the Yang Family), with female warriors of the Yang family on horseback entering a garden being watched by a dignitary and attendants on a pavilion balcony (58.4203 below). The story is set in the Song dynasty, 10-11th century, and recounts the loyalty of the Yangs who defended their country from foreign powers, then the people of Laoning and Inner Mongolia, the nomadic Khitans.



58.4224

2011.298.1-3

58.4203

The collector William Beckford (1760-1844) appears to have had a taste for a rare category of the *famille verte* palette, which was executed on a pale café-au-lait ground (see below), Kangxi period, c.1695-1715. It comprises

¹¹³ J. Kroes, *Chinese Armorial Porcelain for the Dutch Market, Chinese Porcelain with Coats of Arms of Dutch Families* (Waanders Publishers, Zwolle, 2007), cat. 110.

utilitarian shapes, such as plates and items associated with serving hot drinks: tea-bowls and saucers, coffee and two-handled hot chocolate cups. Many were mounted in silver-gilt, enhancing their preciousness.



58.4231.a

58.4214

58.4212

58.4069

By 1820, they had the authenticity of antiquity, being over 100 years old. They may also have resembled the gold of the gilding on the silver mounts. It is tempting to imagine that he had inherited them from his wealthy grandfather who was Colonel Peter Beckford (1673–1735), who married Bathshua Herring (?-1750), daughter and coheir of Julines Hering of Jamaica, though he never lived in England, or perhaps from his mother’s family, a granddaughter of the Duke of Abercorn, a Scottish peer. There are also some rare examples of *famille noire* tea-wares of similar date, c.1695-1715, in the collection, several of which were mounted in silver-gilt, again more evidence of Beckford’s refined taste.



2010.297 (not in Snodin and Baker list 1980?).

What if anything is from Beckford’s father’s estate at Fonthill Splendens, in Wiltshire? The contents were removed to Fonthill Abbey, and there were sales in 1801, 1802 and 1807 with no surviving catalogues, however, they did apparently include furniture from the 1760s and 1770s; it is noteworthy that the 1823 Fonthill sale had non-Beckford additions. Among the *famille rose* palette wares are several partial table services, c.1735-45, which may date to the time of the second marriage of James, 5th Duke of Hamilton (1703-1743) who married Anne Spencer of Rendelsham in 1737. The 1882 sale catalogue of Hamilton Palace lists dozens of lots of table services, plates in matching patterns, and it is impossible to know if they were purchased by Beckford as beautiful table wares for use or for display or Hamilton heirlooms. The unusual pair of plates in a geometric pattern (58.4207.2a-b below) seem typical of Beckford’s refined taste in Chinese ceramics for the extraordinary.

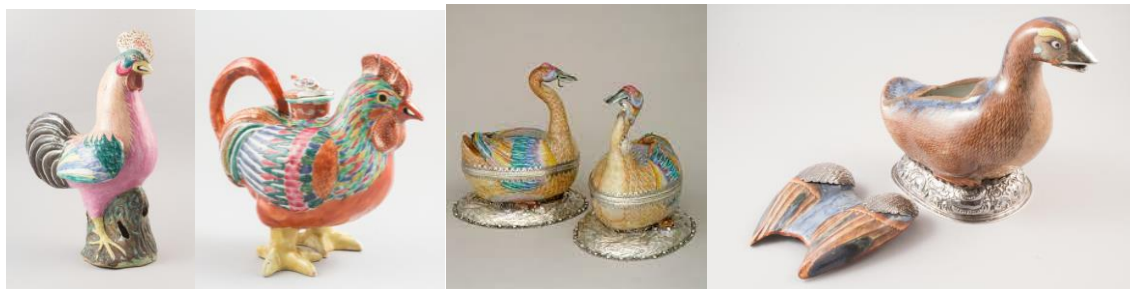


58.11242.1-7 2011.297.1-5 2011.296.1-8. 2011.249.1-30 58.4207.2a-b

Not seen, but it appears in photographs, c.1981, is the rare Chinese export plate with two Highlanders, c.1745, presumably part of a large table service, was it sold? The design is after drawings by George Bickham (1706-71), such as a piper in the frontispiece of *A Short History of the Highland Regiment*, 1743, later issued as a set of prints by John Bowles (1701-79) in 1743. They represent the 43rd Highlanders who mutinied when threatened to be sent to the West Indies to fight in the War of the Austrian Succession. Was it a Duke of Montrose acquisition in the early 20th century?



Among the most spectacular *famille rose* objects in the collection at Brodick Castle are the porcelain birds: the pair of cockerels (58.4205.2 below), the chicken ewers or wine pots (2009.602 below), a pair of white cockerel with scarlet combs (in old 1981 image and Christie's inventory), several ducks and the pair of goose-shaped (58.245 below) and smaller duck-shaped tureens (58.4204.2a-b (N.B. Also with paper label T. G. & Co. [Thomas Goode & Co,?] – sent to London for repairs?), the last two examples having Continental silver mounts. The tureens are from the Qianlong period, c.1765, and could have even been something that his father Alderman Beckford, who married in 1756, may have acquired. According to Godfrey Evans (by email), however, the goose-shaped tureens are not recorded in the 1844 post-mortem inventory of William Beckford's collection and the silver stands made for the tureens are struck with spurious Rotterdam marks, so are presumably much later (noted in the 1987 guidebook, p. 18). All four pieces may have been acquired by the 12th Duke, who liked animals and novelties -- viz. especially the animal-shaped silver-mounted decanters by Alexander Crichton.



58.4205.2 2009.602 58.245 58.4204.2a-b

Alternatively, they may have formerly been in the Montrose collection, as was suggested at some point, but not confirmed by Lady Jean Fforde (1920–2017), shortly before her death. Her son, Charles Fforde, may have information about the source; apparently the children used to ride them up and down the first-floor corridor at Brodick.¹¹⁴ Jean Fforde was the daughter of the 6th Duke of Montrose and Lady Mary Louise Douglas-Hamilton (on whose death in 1957 the house was eventually passed on the National Trust for Scotland). There is also a standing white figure of the pair of glazed white porcelain elephants in the Drawing Room, which are probably from the Elbogen porcelain factory, Austria, c. 1900, which were identified as Japanese in some of the Christie's inventories.¹¹⁵ The Beckford/Hamilton papers may provide more histories on this menagerie.

Chinese porcelain decorated in the Netherlands

There is an interesting group of Chinese porcelain underglaze blue-painted objects at Brodick Castle that were later decorated in polychrome overglaze enamels in the Netherlands, probably Delft, c.1720-25. There is a set of four plates, c.1710-20, original plain, except for the underglaze blue borders, which were overglaze painted in the so-called 'fine line' group with parrots eating cherries in the centre and others on branches on the rim (2011.291.1-4 below). The parrot is after a print of Adriaen Collaert, c.1580, from *Avium Vivae Icones*. The Parrot pattern was a popular design executed by this workshop and others. Similarly, there is a Chinese teapot, c.1720, converted into a potpourri with its spout and handles removed, the damage hidden by gilt metal mounts (perhaps Vulliamy). The overglaze decoration was added in Delft before the teapot was altered to imitate fashionable Kakiemon-style porcelains (58.4080 below).¹¹⁶



2011.291.1-4



British Library



58.4080

¹¹⁴ Information supplied by Godfrey Evans in an email dated 2 February 2022 – the story appears in Magnus Magnusson, *Treasures of Scotland* (London: NTS/Weidenfeld and Nicolson, 1981), p. 21.

¹¹⁵ Similar elephants are at Blenheim and the Duchess's Sitting Room at Chatsworth, cited in Mallett, 2010, p. 26, another pair owned by the duchesse de Guermantes, Paris. They also appear in a 1947 wedding photo of Mrs. Fforde.

¹¹⁶ The object is discussed by Wu Yunong, 'Multilayered stories of a Chinese porcelain vessel', National Trust of Scotland website, published 1 July 2022

<https://www.nts.org.uk/stories/many-layered-stories-of-a-chinese-porcelain-vessel>

Chinese Domestic Market Wares

Monochromes

Bet McLeod observed that Beckford had a 'strong penchant for rich glazes, particularly for monochrome and flambé glazes', having acquired Chinese ceramics of the 18th and early 19th century primarily for their decorative qualities.¹¹⁷ There are a number of monochrome or single colour wares in the collection, including cobalt blue and 'imperial' yellow and even red or coral ground. The last example is not strictly monochrome ware as it bears a Chinese poetic inscription in gold, but it has a Jiaqing seal mark, and dates to about c.1796-1820. Many of these have imperial reign marks, which are sometimes apocryphal, and these could also be considered Imperial taste. Some of these items may have been brand new when acquired by Beckford, perhaps they were imported to France by Jesuits, who had acquired them while living in China or as diplomatic gifts which were later sold, or have been brought back in very small quantities by East India Company agents to sell to wealthy connoisseurs. Such wares were little known until after 1860 and the sacking of the Imperial Summer Palace, Yuanming Yuan, when looted objects began to appear in European auctions. They are a different taste to the more highly regarded Qing monochromes, which Beckford also owned, such as a "sang de boeuf" bottle vase, Qianlong, (1736-1795) with silver-gilt mounts, maker's mark JR, probably for John Robins, 1810-1811, at the Victoria and Albert Museum, and a *rouge flambé* vase with ormolu mounts at Charlecote Park, Warwickshire, bought at the Fonthill sale in 1823. The last has gilt metal mounts designed with a pierced bamboo cover. Beckford also had celadon ground monochromes. Ironically, French tastemakers preferred to mount monochrome wares, yet Beckford silver-gilt examples were frequently heavily patterned porcelains, creating a unique and very personal aesthetic.



2011.319.1



2009.575.1-2



2009.557.



V&A C.393-1910



NT Charlecote

Chinese porcelain with inscriptions

Among these Chinese domestic wares are a number of items with inscriptions. There is a pair of cups for wine or drinking tea painted in polychrome overglaze enamels with the so-called "Precocious Chicken boy" and an inscription (2010.279.1-2 below). The bowls are unmarked. A similar cup in the British Museum identifies the author of the poem as the Qianlong Emperor, who wrote it in 1776. It identifies the boy as Jia Chang (b. AD 713), a child prodigy who began training at the age of thirteen to fight cocks for the Xuanzong emperor (AD 713-56).

¹¹⁷ McLeod, 'Further' (2001), p. 368.



2010.279.1-2



BM c. 1770.

BM c. 1890.

The boy is painted on tiptoe, possibly to form the rebus *qiao zu er dai*, meaning 'to expect something to be soon forthcoming'. Inscription is translated as:

Yue vessels of the Tang dynasty are no longer found, The imperial ware of the Song dynasty is as rare as stars at dawn, Yet ding vessels of the Shang and Zhou abound to the present day, Bronze is stronger; vessels of clay are more fragile. The strong survive, the fragile perish, Hard work is valued and should be prized, The Ming dynasty is not so far removed (from our own time), The gems of Xuan(de) and Cheng(hua) may be seen occasionally Their brilliance and perfect colouring are universally praised; And among them the 'chicken cups' are supreme. The peonies under a bright sun in springtime, The hen and chicks close together and the cockerel in his glory, With golden tail and iron spurs, his head held high, Standing ready for combat, as if he heard the call of Zang Ping. The gifted artist has rendered nature in all its detail, In a style handed down from former times, yet changing in each successive period. But in my heart I will think only of the ancient Odes of Qi, And hesitate to remain abed when time to rise at dawn Composed by the Qianlong Emperor in the cyclical year bingshen [AD 1776]

There are two cups at the British Museum, the first is dated 1770 and the second is dated 1890. So the pattern was popular for over a century. Again, the Brodick Castle example could be c.1820.

There are a number of other items in the collection that are rare in British historic collections because they were not made for export, such as the red ground vases with gold decoration and painted with butterflies above children playing games (58.4219 below). There are three of the iron-red ground vases, only one of which was mounted in silver; it and another example of the pink-ground Qianlong seal marked jar, but painted with waterlilies or lotus blossoms, appeared in Beckford's commissioned 'portraits' of his objects of vertu, by Willes Maddox (1813-1853) in 1844, evidence of his admiration for such pieces. The last example with lotus blossoms depicted in the Maddox painting was sold in 1882, lot 108. 11 inches in height, to dealer Frank Davis. The pair of yellow-ground bowls with scenes of children have Qianlong reign seal marks, c.1736-95, again these are Imperial taste wares, though not necessarily for court use (2010.274.1-2).



Yixing or Zisha ware: Red Stoneware

There is a handsome 18th century Yixing Chinese red stoneware teapot in the collection (2010.1414 below), but it pales in importance and rarity to the pair of Yixing teapots in the form of a *sheng*, a Chinese wind instrument, c.1700-20, acquired by Beckford and now at the Victoria and Albert Museum, recorded in the 1844 inventory. And purchased in the 1845 sale.



2010.1414

V&A

Japanese Ceramics

Beckford had the finest collection of Japanese export lacquer, most of it acquired in France and dispersed globally. There are less than 50 examples of Japanese ceramics in the collection at Brodick. Interesting pieces have silver or silver-gilt mounts. The most significant is the pair of large gambolling Arita lion-dogs (*shishi*) balanced on rockwork with applied silver mounts, c. 1700-1740 (height 17 in. 58.4066 below). An identical example published in Christiaan Jörg, *Fine & Curious, Japanese Export Porcelain in Dutch Collections*, p. 282, cat. 356, has the evidence of holes but no silver mounts; another figure of *shishi* possibly coming from the same mould, placed on a base in the form of a rock on which peonies are applied, from the JM van Diepen Foundation, Fraeylemaborg, Slochteren, is in the Musée d'Ennery, Paris (acc. nos. GUIMET6307-838, GUIMET3178-219 and GUIMET1291-429) [not seen]. Another pair was auctioned at Nagel, Stuttgart, 8 May 2013, lot 3250. A single model, lacking the rocky plinth, was sold at Drouot, Paris, 12 inches in height (see below). It isn't known if any of these have the bizarre silver plaques, peony and snakes applied to the base and figure.



58.4066



Netherlands



Drouot

There is a small collection of plates in several patterns, not dissimilar to material found at Newhailes and elsewhere. The small Arita tea-bowls mounted as sugar basins with swing handles are common wares, of the 1695-1720 period. There is a small group of the so-called “Kenjo-Imari” or “Presentation Imari”-style palette at Brodick, one of which may have been converted to a sugar basin by Beckford (see Appendix), again while rare there are examples at Newhailes. The designs are characteristic of a short-lived style associated with the Nangawara workshop, c.1695–1710.¹¹⁸



58.4202.4a

The two objects below (58.4067 and 58.4068) were both Japanese Imari-style teapots or winepots, made in Arita, about 1700-1720. They have the novelty of a heart-shaped recess with hand-moulded and applied chickens and flowers, the latter similar to those on the Shishi figures; later examples are moulded (see the Ashmolean example below). However, the example in the centre has had its handles and spout removed and hidden by gilt metal or ormolu mounts. The shoulders are pierced with four holes and also covered with mounts that convert the object into a potpourri. The object may have been acquired with the mounts already added.



58.4067



58.4068



Ashmolean

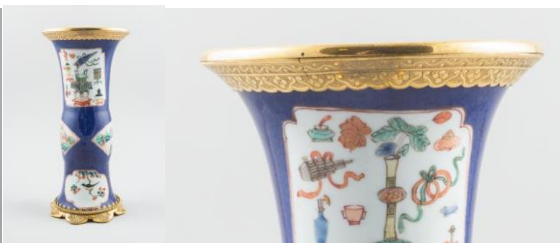
¹¹⁸ Menno Fitski, *Kakiemon Porcelain: A Handbook* (Leiden and Amsterdam), 2011, p.101–5

Mounted Ceramics

There are porcelain examples mounted in Beckford's esoteric style in the Victoria and Albert Museum, National Museum of Scotland, Charlecote Park, in Warwickshire (acquired by George Hammond Lucy in the 1823 sale), Tatton Park in Cheshire, and the Art Institute of Chicago; there is also a significant collection of hardstone-mounted pieces at Brodick Castle. Beckford's unconventional, easily recognizable style, has garnered him a place in the history of mounted wares and the collection at Brodick Castle was only "rediscovered" in the 1970s following an article by Clive Wainwright in 1971, which led to an exhibition organised in Salisbury and Bath in 1976, and later an exhibition organised by Spink & Sons Ltd., in London in 1980. This report has an Appendix listing the objects in this group found at Brodick Castle based on one created by Michael Snodin and Malcolm Baker in their article in *The Burlington Magazine* in December 1980, p. 830, along with more recent 'discoveries' of objects since found elsewhere. The Snodin and Baker information does not always agree with the Ostergard 2001 exhibition catalogue dates and attributions, and this information, once checked and re-catalogued, could be incorporated into the object records along with their exhibition histories.



58.4068



58.4201.2a



Charlecote Park

Precious metal mounts were fashionable in the 17th century, replaced by gilt-metal or ormolu in the early 18th century. Beckford's silver-gilt mounts reference this earlier fashion which allowed his designs to be executed with greater immediacy, and perhaps at less cost, than if made in ormolu. However, he also collected ormolu-mounted porcelain and may have even commissioned mounts, but these are less well studied, for example, the engraved borders of the mounts on the potpourri and the powder blue beaker vase are unusual (see above), and also similar to the mounts on a vase at Charlecote Park. The pair of Chinese porcelain semi-naked baby boys wearing oval naval stomachers (*doudou*) tied to their waists, and washed in cobalt blue, c.1650-1750 (58.244 below), were probably mounted in ormolu as candleholders in Paris, c.1750-1850. Unfortunately, ormolu is rarely marked with dates and makers' marks as found on the English silver mounts.



58.244

Some of Beckford's inspiration in the design of these precious-metal mounts may have come from the carved wood or ivory stands made in China for connoisseurs and collectors of Chinese ceramics (especially so with

58.4214, see Appendix). Beckford acquired an Album of Chinese vases once owned by Henri Léonard Jean Baptiste Bertin (1720–92), a French statesman who maintained an extensive, decades-long correspondence with Jesuit missionaries in Beijing. The album is now at Oberlin College, Ohio. It was purchased by Beckford around 1815, after he had begun to mount his porcelain and repurpose them, but may have influenced his mounts, if not his choice of objects.¹¹⁹ Did Beckford purchase any of the porcelain from Bertin’s collection sold in 1815?



Among the surviving *famille rose* wares of the mid-18th century mounted as cream ewers or ‘sugar basons’, the patterns chosen are always slightly more refined than typical wares found in Historic UK collections. Each of these in its original ceramic form, be it a tea canister, jug or tea-bowl, would have been part of a larger tea service or set. Most of these items survive at Brodick as singletons, but some of the covered bowls were acquired as pairs – are they ‘sugar basons’, or like the set of four covered silver bowls in the Glasgow Museum, were they for serving jam, indicated by the fruit finials?¹²⁰ Were they acquired as unique objects, gifted from friends, or did he purchase entire sets, subsequently sold? In the ‘Old Potts room’ at Fonthill, there was ‘a great quantity of Japan and Eggshell saucers – Dresden & Seve likewise’ and ‘Great many sugar basons – Eggshell & Japan (cited in the Beckford Papers, Gregorio Franchi’s MS, Lennoxlove Papers?)’. A list of the packing cases removed from Fonthill prepared by Gregorio Franchi in 1822, included ‘20 Cream [ewers] mounted in silver gilt all different’ and ‘23 sugar basons mounted in silver gilt all Different’. At least 10 cream ewers are at Brodick, perhaps 12 if the Chinese powder blue ground ewers are included, and 13 if the recently rediscovered example is also included, have been identified. Before 1822, a ‘Cream ewer. Porcelain, silver gilt neck, lip, foot richly chased, was bought by ‘McKay’, appeared as lot 10 at Christie’s sale of Beckford’s collection from 6 Upper Harley Street, London, on 12 May 1817 (9, 11 & 12 May 1817, a three-day sale) (Lugt 9133).¹²¹ Other silver-mounted porcelains were sold in the Fonthill 1822 and 1823 auctions:

Sale in 1822 4/100, 5/17, 10/12

Sale in 1823 45, 64, 69, 84, 128, 500 (Charlecote Park), 558 (bought back), 564, 947, 1051, 1052, 1064, 1072 (bought back), 1179 (Sale 1823 only), 1182, 1189, 1215, 1226, 1252, 1269, 1278 (Sale 1823), 1293, 1483, 1499.

¹¹⁹ Kee Il Choi Jr, “Ancien vs Antique: Henri-Léonard Bertin’s Albums of the Qianlong Emperor’s ‘Vases Chinois,’” Issue 6 *Albums* (Fall 2018), <https://www.journal18.org/3141>. DOI: [10.30610/6.2018.2](https://doi.org/10.30610/6.2018.2); the collection is divided between the Bibliotheque National de France (Smith-Lesouëf Album).

¹²⁰ Ostergard 2001, p. 347, cat. no. 68.

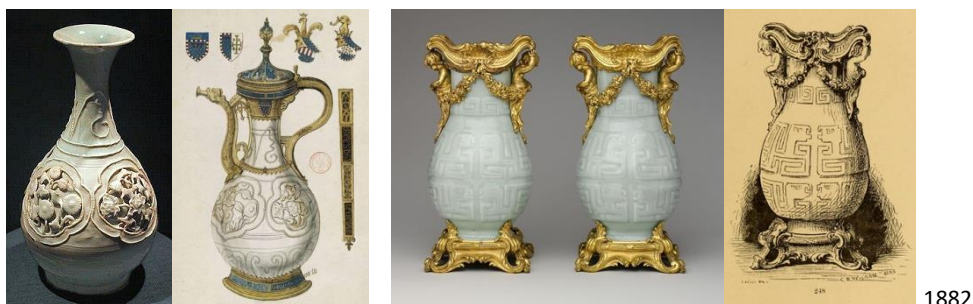
¹²¹ Appendix Snodin and Baker, December 1980, p. 827.

These could be further analysed to understand the types or material he was commissioning and possibly a chronology.

History of the Collection in Relation to the House and Family

Until the late 18th century, Brodick Castle, of strategic importance for the defence of Scotland, playing a defensive role at the Clyde estuary, was largely inaccessible. And it was only in the 19th century with improvements in transportation that it became one of the two principal seats of the 10th to 12th Dukes of Hamilton. When William Beckford and the 10th Duke of Hamilton were collecting in Britain and on the Continent in the late 18th and early 19th century, they had a spectacular array of Asian porcelains on offer at auctions and through luxury dealers. What survives at Brodick Castle is merely the tip of the iceberg, and it is difficult to appreciate its historic depth acquired by Beckford and the Hamiltons without a larger study of what was sold and how the current collection measures against the whole.

Among the most significant items owned by Beckford and sold in 1822, required and resold in 1882, was the pale bluish-green bottle vase (*Qingbai* ware), made in the kilns in Jingdezhen, China, during the Yuan dynasty, c. 1300-40. Qingbai was the earliest mass-produced porcelain with applied decoration, which was soon to be replaced by underglaze painting in cobalt, executed in the same kilns. The bottle/vase was in Europe by the mid-14th century, when it acquired its precious silver-gilt metal and enamel mounts around 1381 and was the coveted prize of many subsequent collections and is now in the National Museum of Ireland, its mounts removed in the 19th century and lost. The famous vase is known as the Gaignières-Fonthill vase, sharing the name with one of the collector's, who had his valet paint it in 1713 (see below).



Of course, Beckford's collecting cannot be discussed without reference to the source of his wealth, the plantations in Jamaica. Are there current photographs of the estate or what remains, descendants of the enslaved workers, discussed elsewhere? ¹²² Beckford tried to distance himself from the colonial and mercantile

¹²² <https://www.ucl.ac.uk/lbs/person/view/2146640587> The Jamaican Plantation acquired in 1661 through Peter Beckford, his son who never left Jamaica educated his six sons in England and at his death had 1,737 enslaved staff. Alderman Beckford, his son, was an absentee plantation owner, controlled Parliament to protect his interests and owned 3,000 enslaved individuals. William Beckford his son assumed his wealth was limitless, however, the 1807 abolition of the slave trade had a direct impact on wealth and collecting, rise in sugar prices

origins of his wealth and place himself in the highest ranks of aristocracy, such as the Hamiltons who saw themselves as among the direct descendants of the King of Scotland.¹²³ Beckford was related to the family through his mother Maria Hamilton, a descendant of James Hamilton, Duke of Châtellerauld (c.1519-1575), on whom Beckford relied for his aristocratic ancestry.

Beckford's taste in mounted objects, not just ceramics but hardstones and other naturalia, favoured Renaissance or Mannerist Style mounts and severe neoclassical styles and the esoteric historicist styles he invented (see the cream-ewers and sugar basins below) over rococo gilt-metal or bronze ormolu ('Pompadourised') wares. However, he did own some spectacular examples of the latter, such as the pair above, listed in the 1844 inventory of the death of Beckford at Lansdown Crescent (recorded at Fonthill in 1822) and hence removed to Hamilton Palace (Ostergard 2001, cat. no. 328), sold in 1882, lot 248, acquired by the 12th Duke of Hamilton and later sold, which are now in the Metropolitan Museum of Art (49.7.80-81); the mounts were attributed by Beckford to François-Thomas Germain (1726-91). Only part of the massive collection of Asian ceramics, which included large numbers of table services has been identified and according to Bet McLeod, 'hundreds of cups and saucers are listed in the 1844 inventory and in the sales of 1845 and 1848'. A handful of the Chinese ceramic objects in the Victoria and Albert Museum donated by George Salting (1835-1910) have labels stating that they were formerly owned by Beckford, but do not match descriptions in any of the inventories, though they may have been in the 1882 sale catalogue.¹²⁴ Other examples are in the National Museum of Scotland and at Charlecote Park, in Warwickshire, where 31 lots, not all ceramic (some lacquer ware and furniture), were acquired by George Hammond Lucy in the 1823 sale. The Asian ceramics that once formed the heart of these collections have not been the subject of serious scholarship, and it would be premature if not even possible to contrast Beckford's taste with that of the Ducal Hamilton collectors. Both families ordered Chinese armorial service (see below) in the 18th century, but none survive in the collection from this period. The European ceramics, however, have been the subject of a PhD by Bet McLeod and in numerous articles in *The Beckford Journal*, the French Porcelain Society and elsewhere. In her thesis, McLeod concluded that the Dukes of Hamilton were not significant European porcelain collectors.



Hamilton, c.1737 and Beckford of Jamaica, c. 1755

in 1814 led to a spending spree in Paris, followed by an injection of cash around the late 1830s on receipt of compensation for slaves on his plantations.

¹²³ Dukes of Hamilton were hereditary keepers of the Palace of Holyrood, which is where Charles X stayed in 1796-1803, and 1830-1832, as 'Monsieur in exile' in Scotland, and 1824-1830 as king, there were gifts to the Duchess of Hamilton.

¹²⁴ See for example C.104&A-1912

The mounted ceramics are the most significant items in the collection at Brodick Castle. The pairs of geese and ducks, and even the large gambolling Arita lion-dogs with applied silver mounts and the *famille rose* chicken ewers may be more of the light-hearted taste of the 12th Duke of Hamilton or even the Dukes of Montrose (notwithstanding a closer study of the auctions/inventories). For the Brodick Castle collection, it is the surviving mounted group of cream-ewers and 'sugar basons' that are of primary interest and worthy of more research. A sale report in the *Bath Chronicle* explained Beckford's ownership of so many similar items: 'There is a general feeling of surprise at the quantity of china, and many are credulous as to the fact of its being the genuine property, and veritably having belonged to Mr. Beckford. For two reasons we place entire confidence in the announcement. In the first place, there is not one single piece of those ten thousand specimens but is remarkable for its beauty, quality, and costliness; and secondly, because Mr. Beckford's custom was to have a different arrangement for every day in the year. The cup and saucer he used to-day at his breakfast were placed in a cabinet until a revolving year brought them into request; and such was the custom likewise at dinner, dessert, and tea'.¹²⁵ Whether these functional cream-ewers and 'sugar basons' were actually used or simply vertu objects for a cabinet is debatable (it would have been possible to have created matching ewers and basins, but there is no evidence of it) and it is easy to imagine them densely displayed inside cabinets or in silhouette on their surfaces as suggested by the chromolithograph (below) of Lansdown Crescent shortly before Beckford's death. Note in particular the narrow shelves in the central cabinet. A study of later inventories may suggest groupings at Hamilton Palace, Brodick Castle, or another Hamilton interior.



Views of Lansdown Tower, Bath. The favourite edifice of the late William Beckford, Esquire. Chromolithograph after Willis Maddox (1813-1853), 1844.

¹²⁵ *The Illustrated London News*, 22 November 1844, in Ostergard 2001, pp.344-46.

The collection's impeccable provenance follows the marriage in 1810 of the 10th Duke of Hamilton to Susan Euphemia, daughter of the collector and antiquarian William Beckford, on whose death in 1844, she inherited his important collection. It was divided and displayed between Brodick and Hamilton Palace, until the latter's sale by Christie's in 1882, when it was dispersed. The collection that survives at Brodick is celebrated for its gilt and precious metal mounts on primarily Asian porcelain, many by the London silversmith James Aldridge, John Robins and J. Harris VI, often incorporating heraldic motifs from the arms of the Beckford and Hamilton coats of arms and crests.

Today ceramics, Asian and European, form a significant part of the collection and presentation of Brodick Castle, displayed across several rooms in glazed cabinets. French porcelain cups and saucers are displayed in the Boudoir Landing, and Continental ceramics are arranged in the Red Gallery or corridor/passage. These are elegant temporary displays for connoisseurs but lack the depth to intrigue general visitors as an introduction to the collection. The prominent cabinet in the Boudoir Landing announcing it has important contents, has minimal texts explaining their significance to enhance the visitor experience. The Asian ceramics are mostly in the Library in two large wall cabinets (European material is on the right-hand cabinet), which are the most easily accessible to visitors at a good height and well-lit, and in glazed ormolu-mounted marquetry glazed cabinets attributed to Edward Holmes Baldock (1777-1845), which are less accessible at below waist height. The European material, currently two services, one botanical, 'Flora Danica' and the other painted with highland hunting scenes painted by Henry Mitchell, presumably, Minton, Staffordshire c.1880, could be displayed elsewhere and the contents showcasing more of the mounted Asian collection. Unfortunately, at the time of my visit the Beckford exhibition space was empty. There is a good display of the bespoke services ordered for the family in the 'Butler's Pantry'. The famous Brodick goose tureens are displayed in the Vault, emphasizing their importance, but there is little explanation of their significance or history; they are seen alongside other silver objects in the form of seals, fish and the dodo by Alexander Crichton, c.1870-90, acquired by the 12th Duke of Hamilton.¹²⁶

Items of specific interest

Of course, the geese tureens, one of about a dozen published examples, and the rare pair of smaller duck tureens are extremely important. Their later silver mounts make them unique. The group of silver-mounted Chinese porcelain, however, in part because of their provenance, is of international interest among silver and ceramic enthusiasts.

Recommendation for future interpretation and display

Unfortunately, the Beckford exhibition room was not open when I visited. With unlimited funds, it would be wonderful to be in a room inspired by his collecting interests, furnished as a dense *Kunstkammer*, with built-in

¹²⁶ In 1782, the Duke of Hamilton and his household on a visit to Brodick Castle consumed 30 geese, along with 57 ducks, 73 hens, 217 chickens as well as 300 herring, cited in Clive Aslet and Christopher Hartley, *Country Life*.

cabinets imitating his own furniture (thinking of the work of Alec Cobbe at Newbridge and Powys Castle). Of course, more work on the collection could be available online, some of the carved wooden sculpture is now available on Art UK as sculpture https://artuk.org/discover/artworks/view_as/grid/search/keyword:brodick-wood-silver/page/2 . Do the current displays reflect historical photographs or inventories? The Beckford Collection arrives from 1846, with a few pieces on display, but the bulk part was apparently selected by the Duchess for her own suite of rooms into cupboards.¹²⁷ Could there be themed trails for adults? Could there be links to the Virtual Hamilton Palace website?



2022



From Magnusson 1981.

Appendix: Silver-mounted porcelain

The following is a list of items of porcelain mounted in precious metal and presumably owned by William Beckford, almost all of which are at Brodick Castle; the list was created by Michael Snodin and Malcolm Baker in Appendix A to the articles, 'William Beckford Silver Part I & II', *Burlington Magazine* (November and December 1980), pp. 824-826. Items in red are European and in green not identified:

¹²⁷ McLeod PhD, p. 87.

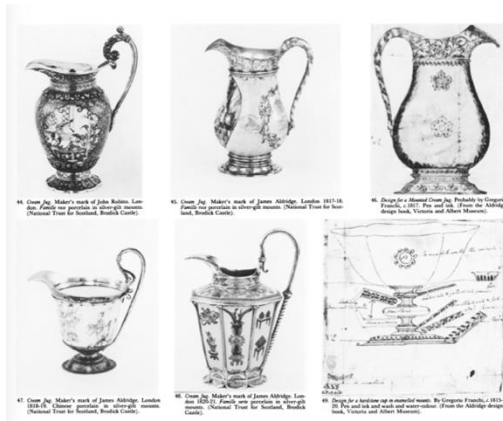


Illustration from Snodin and Baker, 1980 with design drawing from the V&A

1. A45

2009.557.1-2



2. A46

2010.286.1-2



3. A53

58.4081



4. A55

58.4216



5. A60

58.4212



6. A63

Cream ewer, famille rose porcelain, c. 1740, s/g mounts scroll handle with snake ends; engraved scrollwork on lip, J. Aldridge 1816. BC
?

7. A64

58.4218



8.A69

58.535



9.A75

58.4200.2b



10.A 77

2010.272.1-2



11. A 78

58.300-301



12. A 79

58.4217.2a-b



13. A83

58.4214



14.A84

2009.609.1-2



15.A86

58.4079



16.A87

2010.271.1-2



17.A89

58.4219.3a



18.A105

58.4221



19.A121

2009.576.1



20.A122

2010.275.1-2



21.A123

58.4069.2a-b



22.A124

58.4070.2a-b



23.A125

2010.273



24.A126

2010.276.1-2



25.A127

Wine ewer and cover, ~~Chinese~~ Sèvres porcelain, raised white prunus on a brown ground, silver-gilt openwork foot with scroll supports (English, pl.V; WBE C26; BHS B35). BC¹²⁸ 58.4222



26.A128

Bowl, trees and plants on white ground, s/g mounts hinged handle and foot with simple reeding. BC ?

27.A129

2010.683



28.A130

58.4215



29. A131

Miniature cup and saucer, Sèvres porcelain, jewelled gold pierced spearhead mounts. BC

¹²⁸ Pair of vases at Shugborough of mottled brown and mounted, 9in, sold from Hamilton Palace in 1882 Described in 1876 as '2 rare Brown China vases with gilt borders 9 in high, Dihl ware glass shades and stands', sent from Bath to Hamilton Palace, (pp.68-69).

30. A132 Beaker mounted as ewer, **Meissen** porcelain, s/g mounts Palmette lip, entwined snake handle. BC¹²⁹

31. A133 **58.4208.2a-b**



32. A134 Pr of Bowls and covers, Chinese porcelain, s/g mounts, P. Storr, marked, date-letter uncertain Private Collection (compare with a four-bowl set by Paul Storr, 1813-14, Glasgow Museums)

Not on list **2010.297** Beaker *famille noire*, Kangxi porcelain.



The Bibliography, '10. Sale Catalogues: A Selection', in Ostergard, *An Eye for Magnificent* (2001), p. 445, has a running list of auctions and sales of all Beckford/Hamilton material up to 2000, the following expands the list to 2019 with reference to mounted porcelain.

"sang de boeuf" bottle vase, Qianlong, (1736-1795) with silver-gilt mounts, maker's mark JR, probably for John Robins, 1810-1811, at the Victoria and Albert Museum
V&A C.393-1910

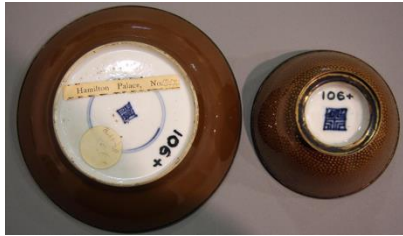


Pair of ewers, famille rose on dark café au lait ground, c. 1740, silver-gilt mounts, J. Aldridge, 1820-21.
V&A, LOAN:GILBERT.873-2008



¹²⁹ For another Meissen jug mounted in Rococo style, Holbein spout, from a private collection, see Ostergard 2001, cat. 110.

Two dark Café au lait cups and saucers (Batavian ware), according to Errol Manners these cups and saucers relate to one listed in the 1724 inventory of the Royal Collection of Philippe II, Duc d'Orléans (1674-1723). Regent during the minority of Louis XV (1715-23), and a famous rake; acquired by Beckford and in the Hamilton Palace sale of 1882. Lot 1357. Marks identified as French, not examined. BM Franks, 107.+



Ferguson 2008.¹³⁰ Two bottle vases, porcelain, covered with a sea-green or celadon-like glaze and painted in *famille rose* enamels with scattered flowers and insects beneath a spearhead border in iron-red, gold details, Jingdezehn, China, marked in underglaze blue with a six-character Qianlong seal mark, Qianlong period (1736-1795), decorated in Canton, China, c. 1795-1820, mounted at the mouth and foot with a gilt-silver collar, the mouth flat chased with a stylized Mughal lotus motif and the foot engraved with an Islamic Moresque pattern on a matted ground, hallmarked JA for James Aldridge (similar to Grimwade No. 1768), lion passant, leopard's head, h and the head of George IV, London, 1823-24. Tatton Park, Cheshire (NT 1296825)



Sotheby's, 4 June 2008, Lot 251. Japanese Kutani vase, gilt-silver mounts marked John Robins, London, 1809. In 1844, Edmund English & Son of Bath and Robert Hume of Berners Street, London, compiled an inventory of the collection for Beckford's executors. It included a significant amount of silver-mounted porcelain, ill-described and therefore unidentifiable; thirty-four jugs were mentioned.



Art Institute of Chicago, 2011.3, porcelain Sèvres 'des indes', c. 1780, mounts by James Aldridge, c. 1827/8 in the 1844 inventory compiled by English & Son of Bath and Robert Hume of London, 'A Brown & White Coffee

¹³⁰ Patricia Ferguson, 'An eclectic taste for ormolu: mounted ceramics at Tatton Park, Cheshire', *The Magazine Antiques*, Vol. 173 Issue 6 (June 2008), pp.72-79.

pot, Tea cup and saucer – lined – very rich'. And in 1882, sold to E. Joseph, later deaccessioned from an American Museum and eventually acquired by AIC.



Christie's, 27 November 2012, lot 839. Carp Pattern Teapot, porcelain c. 1750, silver-gilt mounts marked on foot, James Aldridge, 1825. Lansdown Tower, Bath; English and Son, 26 November 1845, lot 361 part, ('The Crimson Drawing Room...A tea-set of beautiful enamelled eggshell china, carp pattern, consisting of eight tea cups and saucers, five coffee cups, bason [sic.] and two plates, also a teapot and cream ewer to match, expensively mounted in silver-gilt'.)



Christie's, 4 July 2013, lot 39. Chinese 'Clair de Lune' porcelain vases, Qianlong (1736-95) with ormolu-mounts, c. 1760-65, sold Phillips, 9 September-27 October 1823, lot 1205, to 'Emmerson'. Catalogue of the Collection of Works of Art at Minley Manor, London, 1908, illustrated in the 'Drawing Room'. A similar pair which were listed in the 1844 inventory of the death of Beckford at Lansdown Crescent (recorded at Fonthill in 1822) and hence removed to Hamilton Palace (Ostergard 2001, cat. no. 328), were sold in 1882, lot 248, acquired by 12th Duke of Hamilton and later sold, are now in the Metropolitan Museum of Art, mounts attributed to Germain (François-Thomas Germain (1726-91)), 49.7.80-81.



Japanese covered bowl, c.1700-20, mounts English, 1817-18; Christie's, 20 June 1882, lot 232, bt Duncan for Christopher Beckett Denison; his sale, Christie's, 11 June 1885, lot 599, bt Kidson for William James (1854-1912); by descent to Edward James, until sold by Edward James Foundation, 2016, sold H. Blairman & Sons Ltd. Lent to 2001 exhibition



Christie's, 10 April 2019, lot 254. Japanese covered bowl, c. 1700-10, Marks John Robins, 1812, not documented but similar type, with S. J. Shrubsole, New York. Ostergard 2001, cat. no. 127.



Christie's, 4 July 2019, lot 134. Chinese bowl, c. 1720, Mounts marked John Robins?, 1811-12, Bought in 1882, lot 142 by C. B. Dennison, loaned to the 2001 exhibition, with H. Blairman & Sons Ltd. Appeared in Ostergard 2001, cat. no. 37. Were mounts attributed to James Aldridge.



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[Princess Marie of Baden \(1817–88\) | National Trust for Scotland \(nts.org.uk\)](#)
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[William Alexander, 11th Duke of Hamilton | National Trust for Scotland \(nts.org.uk\)](#)
[William Alexander, 11th Duke of Hamilton | National Trust for Scotland \(nts.org.uk\)](#)
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Bet McLeod, 'A Review of some of Beckford Cabinet ceramics at Brodick Castle' *The Beckford Journal*, Vol. 27, 2021, pp. 26–34.¹³¹

¹³¹ Items sent from Bath to Easton Park, Suffolk, when inherited by Susan Euphemia Beckford, but the choicest items moved to Hamilton Palace. The documents do not establish how items arrived at Brodick Castle, but when: after 1852 on the death of the 10th Duke; after 1859 on the death of his duchess, Susan Euphemia, and after 1863, on the death of the 11th duke, based on 'the appearance of the same pieces in different properties at the corresponding dates' (pp. 26–27). 'China' documents are fairly detailed, ordered by packing case, 1 to 5, 1-3 to Easton, 4 to London, 5 to Hamilton Palace. '1848' Easton divided into 'Ornaments' and 'China for Common use, chiefly White and Gold'. Some of the '1850 Portman Square', include items sent to Easton in 1848. Hamilton Palace Inventory 1835-40, entitled 'List of Articles of Vertu, furniture, &c. &c., sent from Bath to Hamilton on 29 September 1845 through 1 February 1849, dates denote sent from B or received at HP; Hamilton Palace inventory 1852-53, objects from Beckford indicating locations where objects were intended to be displayed.

Bet McLeod, 'A Collectors' Corner: aspects of the Beckford Legacy at Hamilton Palace', *The Beckford Journal*, Vol. 20 (2014), pp. 85–96.¹³²

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Bet McLeod, 'A glimpse into some hidden aspects of the Beckford collection at Brodick Castle', *The Beckford Journal*, Vol. 22 (2016), pp. 41–48.¹³⁴

Michael Snodin, "William Beckford and Metalwork," in Ostergard, *William Beckford*, 203-215.

A) 1852 Easton Park Inventory, room-by-room, few ceramics from Bath listed

B) '1852 / Easton Park, Suffolk / Her Grace / Susan /Duchess of Hamilton' includes most of the ornamental porcelain and objets d'art from Bath, presumed to be the private collection of Susan Euphemia, Duchess of Hamilton

C) July 1859, on her death, 'Articles of Vertu & Rare China at Easton Park', similar to 1852 inventory (B) easily identifiable Beckford items

D) undated, c. 1859 'Ornaments, Agates, Rare China, &c. removed from [12] Portman Square to Hamilton House [Arlington Street]

¹³² Photos commissioned by the 11th Duchess of Hamilton as record photographs of the interiors, in the University of Glasgow special collections, 1881-1882. Beckford Collection arrived between 1844 and 1875. Beckford bought back a pair of Chinese bowls on ormolu stands in the 1823 Fonthill Abbey sale. Pair of Maiolica flasks bought by Beckford and sold from the Strawberry Hill 1842 auction, now in the Faenza Ceramic Museum. Pair of Sèvres cups, dated 1818, bought at the Watson Taylor sale in 1832, bidding for items alongside his son-in-law, 10th Duke of Hamilton. Porcelain and hardstone (artificialia and naturalia) small items displayed in the clock cabinet, placed there in 1852, by Susan, Duchess of Hamilton, many not sold in 1882, are in Brodick.

¹³³ Documents referenced with mention of ceramics:

1777 inventory 309 pieces p. 14

HA: 332/C3/1568 Lord Portmore Grosvenor Street apologising, mentions some china

HA: 332/C3/1751 Duesbury 1782

HA: 332/C3/2173 Letter to duke of Hamilton, mentioning Lady Ann's jointure and provision of china services for his new household 1723

HA: 332/F2/831 Account of china bought by the duke of Hamilton c. 1730

HA: 332/F2/1106 Accounts and lists (9) of furniture and china, 1843-1848

HA: 332/M4/72 1851 Inventory of 25 St. James's Place agreed to be sold, includes china

HA:332/M12/21

1777 Confectioners Room An old base with 4 Glass Desert frames, 2 of them cracked November p. 209

HA: 332/M12/23 Probate inventory 1859

HA: 332/M12/27 Bill of lading (1) of china and furniture sent from Rome to the marquis of Douglas 21 Apr 1801

HA: 332/M12/42 Objects kept by the Duchess at 12 Portman Square

HA: 332/M12/49 China from Bath to Easton Park and London, 1852 *

HA: 332/M12/50 1848 Easton Park

HA: 332/M12/51 1850 Portman Square

1835-40 Inv. Hamilton Palace Inventory HEP:3438

HA: 332/M12/52 Identify the ceramics inherited by Susan, Duchess of Hamilton from her father Walpole's maiolica sold in 1842 Strawberry hill was was acquired by Beckford and maiolica flasks

HA:2177/1236 19th Century China merchants

1787 inventory of Hamilton Palace, lists '28 different pieces of desert China figure Ornaments', *Appendix 5.2: The Painting Room, 28 June 1787*, p.210

1864 inventory, HA:332/M4/78, 79

1876 Inv.

Inventory of Ferne House, Salisbury 1917 and 1920 HA:2177/1989; 2177/2237 home of 13th Duke of Hamilt

¹³⁴ Worcester armorial tea wares.

Michael Snodin and Malcolm Baker, 'William Beckford's Silver I', *The Burlington Magazine*, Vol. 122, No. 932 (Nov., 1980), pp. 734-748.

Michael Snodin and Malcolm Baker, 'William Beckford's Silver II', *The Burlington Magazine*, Vol. 122, No. 933 (Dec., 1980), pp. 820-831+833-834.

Jan Stuart, "Practices of Display: The Significance of Stands for Chinese Art Objects," in Jerome Silbergeld et al., eds., *Bridges to Heaven: Essays on East Asian Art in Honor of Professor Wen C. Fong*, I (Princeton, N.J.: Princeton University Press, 2011), 695-712

Wu Yunong, 'Multilayered stories of a Chinese porcelain vessel', 1 July 2022
<https://www.nts.org.uk/stories/many-layered-stories-of-a-chinese-porcelain-vessel>

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Kenneth Clark *William Beckford Exhibition*, Salisbury Library and Victoria Art Gallery, Bath (1976)

Malcolm Baker and Timothy Schroder, *Beckford and Hamilton silver from Brodick Castle* Spink & Son, London, exhibition catalogue (1980)

Silver : National Trust for Scotland treasures : Beckford and Hamilton silver from Brodick Castle and Argenteries : le trésor du National Trust for Scotland : la collection Beckford et Hamilton du château de Brodick, Catalogue of an exhibition organized by the National Trust for Scotland and Banque Bruxelles-Lambert, Belgium, held at Banque Bruxelles-Lambert, Place Royale, Brussels, 14 October to 29 November 1992.

Derek Ostergard (ed), *William Beckford, 1760-1844: An Eye for the Magnificent* (New Haven: Yale University Press, 2001)

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Chevalier Gregorio Franchi (1769/70-1828), possibly for William Beckford, sold *A Valuable and Highly interesting Assemblage of Articles of Taste and Ornament collected in differing Parts of the Continent, and in this Country, by the Chevalier Franchi, Deceased'*, Christie's London, 22 May 1829

The Hamilton Palace Collection (London: Christie's, Manson & Wood, 17 June – 20 July 1882)

The Hamilton Palace Libraries—The First Portion of the Beckford Library Removed from Hamilton Palace (London: Sotheby, Wilkinson & Hodge, June 30 1882)

The Hamilton Palace Collection: The Remaining Contents of the Palace (London: Christie's, Manson & Wood, 12-14 November 1919)

4. Broughton House: Ceramics collected in Southeast Asia by a 'Glasgow Boys' artist

Property:	Broughton House, Kirkcudbright, Dumfries and Galloway
Family:	Mirrie; Murrays of Broughton, Wigtown and Cally; Earls of Selkirk or a factor Melville of Barquar; Pattullo; Edward Atkinson Hornel (1864-1933); Elizabeth "Tizzy" Hornel (1859-1950); The Hornel Trust (1950-1994)
Date of Acquisition:	1997, re-opened in 2005
On-site contact:	David Stothard
Curator:	Sarah Beattie
Date of Visit:	4 April 2022
Archives:	Hornel archive: owned by NTS, stored at Broughton House and accessible through NTS Archivist [not seen or studied] NRSA118.
NTS Curatorial File Ref:	GB1873/02/07/01/22/11/BRU. Thomas Love & Sons Perth, inventory and valuation 1974 D. Learmont, Curatorial Appraisal, 1997 Christie's, Scotland, March 1995
Approx. no. of Asian ceramics:	270 pieces

Brief Survey of the Asian Ceramics

Chinese Ceramics

Chinese Export Ware



5.4199.3a

The earliest Chinese ceramic items at Broughton House are a set of large dishes, painted with a highly stylized lotus and scroll pattern under the glaze in blue from cobalt-oxide, made in Jingdezhen, China, about 1680-1700 (5.4198: 5.4199.3a, 3b, 3c; and 5.4200.2a, 2b). These large dishes were for export to Southeast Asia, India, the Middle East, Europe and probably North America. Hornel presumably acquired them together as a set, they are hurriedly painted after more formal lotus blossom designs (cf. Victoria and Albert Museum, 1597-1876, acquired in Iran; and for the formal version see Circ.47-1917); the brown border line from iron-oxide dressing the rim is characteristic of this group.



5.4191.5e

5.4035

5.4201

5.4040

The majority of the export wares are 'Old blue-and-white china', table and tea wares, also from Jingdezhen, painted with islands and pavilions, made from the second half of the 18th century and 19th century. Many are singletons, long separated from their original services. Were any Hornel family pieces? Typical is the refined teapot, c.1795 (5.4191.5e above), with gold detail added in Britain by a merchant commissioning an independent decorator, it was once part of a larger tea set, or the large platter, c.1800 (5.4035). Today, these wares are associated with the Willow pattern, and there is a display with explanatory text in the basement. There are also polychrome wares, sometimes known as *famille-rose* wares, after the introduction of pink and white enamels in the 1720s that allowed shading and volume, while expanding the palette. These glass-like coloured enamels were painted over the glaze in additional firing, as in the plate with a simple interlaced swag and fish-scale pattern border, c. 1795-1810 (5.4201 above), the simple pattern was also found in the Middle East, made during the period when Chinese potters competed directly with English manufacturers and imitated European patterns. A teapot and a bowl have a similar pattern (5.4136 and 5.4195). There is also an example of 'clobbered' ware, a blue-and-white bottle painted with a landscape, Jingdezhen, China, c.1780-1800, which was enamelled in England, around 1820-30 (5.4040 above).¹³⁵



5.4186.5b

William Holman Hunt (Yale)

5.4228

There are almost a dozen jars, known as 'ginger jars', in the collection, made in Jingdezhen, China, around 1800 to 1850, and clearly a type collected by Hornel; the majority are missing their covers. These crudely painted jars, typically with continuous landscapes, executed in underglaze blue, were utilitarian storage jars and often contained pickled ginger or other comestibles from China. They were wrapped with bamboo straps in China so that they could be carried but which also secured the lids during shipping. Examples have appeared in paintings, such as here, painted around 1825, by William Holman Hunt (1790-1864), at the Yale Centre for British Art, New Haven Connecticut. Examples excavated from the wreck of the cargo of the *Diana* were still packed with ginger from 1816.

There is only one example of Chinese armorial ware, a pair of hot water plates, with a reservoir for hot water to keep food warm, after metalware shapes, c.1805, (5.4228 above), they have the motto, *Domine Dirige Nos* (O Lord, direct/guide us), and the arms of Putland impaling Bligh.¹³⁶ This was made for John Putland (1771-1808),

¹³⁵ For a discussion see Helen Espir, 'The Atrocious Unsworth: Chinese blue and white porcelain 'clobbered' in London in the 19th Century', *Transactions of the English Ceramic Circle*, Vol. 29, 2018, pp.199-216.

¹³⁶ David S. Howard, *Chinese Armorial Porcelain*, vol. 1, 1974. p. 775.

of Dublin and Kilkenny, Ireland, a lieutenant in the Royal Navy, who had served in the Battle of the Nile, as commander of the HMS *Porpoise*. In 1805, he married Mary Bligh (1783-1864), daughter of Captain, later Vice-Admiral William Bligh (1754-1817), of Mutiny on the HMS *Bounty* fame, who having been appointed Governor of New South Wales, insisted the couple accompany him to Australia, Mary acting as his consort. In her letter to her mother Mary wrote, 'We entertain everyone of importance, but I am sure many of them are secretly against my father', a reference to his attempts to control the Rum trade monopoly. The service may have been transported to Australia and used to host her dinners. Mary, as Lady O'Connell, moved to Ceylon (1796-1900) (Sri Lanka), with her second husband and returned to Australia, but died in London.¹³⁷ It's a puzzle as to where Hornel acquired the hot water plates. His cousin, whom he visited in Colombo with his sister in 1907, James Hornell (1865–1949), was a zoologist, folklorist, collector and seafaring ethnographer, who lived in Sri Lanka (Ceylon) from 1900, and travelled around the Indian Ocean and East Asia. His ethnographic collection was donated to the Museum of Archaeology and Anthropology, Cambridge.

In the Dining Room, there is a large tea and table service painted in colourful/polychrome enamels (*famille rose* palette) with flowers and gold details, it is probably early 20th century. Variations of the pattern, sometimes described as the "Rose Medallion" or "Canton" pattern, was produced from 1800, but especially popular around 1860-1900s; the pattern at Broughton is unusual and not typical. This the '39 Piece Modern Canton Porcelain Teaware' recorded in the Thomas Love 1974 inventory.



¹³⁷ https://en.wikipedia.org/wiki/Mary_Putland

Chinese provincial and domestic ware of the inter-Asian trade



5.4201.3

5.4182

This section looks at a group of ceramics rarely seen in historic collection in England. The oldest are the two dishes above (5.4201.3 and 5.4182), known by an old name as ‘Swatow’ wares, but they were in fact made in Fujian province, and should be identified as Zhangzhou wares, after the site of the kilns; examples began to appear in the Victoria and Albert Museum, as early as 1876, found in Iran, and again between 1915 and 1950. It is very crude ware, heavily potted, coarsely painted in blue-and-white or polychrome, and made between 1570 and 1650. Portuguese and Dutch traders named it ‘Swatow’ after the port from where it was shipped and where it was assumed to have been manufactured. They exported it to Malaysia, Indonesia, the Philippines and Japan as part of the inter-Asian trade, but not to Europe. Did Hornel purchase them on his trips to Southeast Asia?¹³⁸

There is a large collection at the Princessehof Museum in Leeuwarden Netherlands, primarily acquired by a Dutch engineer in Sumatra at the end of the 19th century.¹³⁹

The blue-and-white dish with a central scene with two fighting cockerels under a pine tree, was made in Pinghe County, Zhangzhou prefecture, Fujian Province, China, Ming dynasty, c.1600-25. Similar dishes have been excavated from the commercial district around Osaka Castle in Japan, others with a similar border were recovered from the cargo of the San Diego, which sank off the coast of the Philippines in 1600.¹⁴⁰ The polychrome dish, painted in iron-red and copper-green over black outlines, with a central motif of Chinese characters in a circular band was also made Pinghe County, Zhangzhou prefecture, Fujian Province, China, Ming dynasty, 1620-40. The border has five carp leaping towards a red sun alternating with aquatic plants.¹⁴¹ This motif symbolises the perseverance of the poor scholar, as the leaping carp swims up the Yellow River and turns

¹³⁸ Between c.1916 and 1930, a ‘bronze’ figure of seated Buddha, appeared on the chimney-mantel in the Gallery, similar figures are associated with Nepal or Tibet, which may have been acquired on their 1920-21 trip or in Scotland, see Ben Reiss, Antonia Laurence-Allen and Jennifer Melville (eds), *E. A. Hornel: From Camera to Canvas* (Edinburgh: Birlinn Ltd., in association with The National Trust for Scotland, 2020), pp. 136 and 148.

¹³⁹ Canepa 2006, p. 122.

¹⁴⁰ Teresa Canepa, *Zhangzhou Export Ceramics: The so-called Swatow Wares*, Jorge Welsh Books, London, 2006, cat. no. 7, pp. 69-71

¹⁴¹ Teresa Canepa, *Zhangzhou Export Ceramics: The so-called Swatow Wares*, Jorge Welsh Books, London, 2006, cat. no. 28, pp. 133-137.

into a dragon having leaped through the Dragon Gate, the imperial excavations, and will find success as a high-ranking official.¹⁴²

The inscription of twenty-four characters represents the twenty-four points of the Chinese compass used for geomantic purposes in fortune-telling, but also as a way of counting years, days, hours and sometimes months in the Chinese imperial court and civil calendar. This sexagesimal system, sometimes known as *Jikkan Junishi*, numbered years in groups of sixty. It includes ‘Eight heavenly stems’, ‘Twelve earthly branches of the Chinese zodiac’, along with four trigrams indicating four different directions. Examples of similar dishes have been excavated in Japan.¹⁴³



As Kirkcudbright was a port, it is possible the town had access to curious and inexpensive objects collected by seafaring mariners, including perhaps these provincial or domestic wares, sometimes described as “Kitchen Qing” or “Nonya” ware. These are mostly 19th century items, dishes decorated in underglaze blue and crudely painted, such as the example in the so-called ‘Longevity’ pattern with a central large stylised ‘shou’ character for long life, surrounded by repeated stylized Sanscrit characters for ‘om’ (5.4026.3a above). Similar dishes were produced over a long period, and almost 2,000 were recovered from the wreck of the *Diana* which sank off the Straits of Malacca in 1817, recovered in 1994 and sold by Christie’s, Amsterdam, in 1995.

The *Diana*, a ‘Country’ ship owned by a Calcutta-based firm, was part of the inter-Asian trade between Canton and India exchanging cotton and illegal opium for “China articles”, one of dozens of ships, making similar voyages, dispersing these goods throughout Asia, but also sent to America. Examples of the so-called ‘Starburst’ pattern, (5.4175.6a above), and those with the Peony and Phoenix pattern (5.4024 above) were also included in the *Diana* Cargo.¹⁴⁴ The group of dishes, painted with cross-hatched lines and characters in iron-red and green with an unglazed ring on the interiors for efficient firing in the kiln when stacked, were made in Fujian province, c.1750-1850; an example in the British Museum, c.1800, was acquired in Sri Lanka before 1891 (1891,0904.1). It would have been difficult to create a large collection of these wares while living in Scotland, so Hornel may have acquired a collection either by himself on his visit to Sri Lanka (Ceylon) in 1907 to visit his cousin James

¹⁴² Monique Crick, *Chinese Trade Ceramics for South-East Asia from the 1st to the 17th Century*, Fondation Baur, Geneva, 2010, see cat. no. 257 for the border and cat. no. for the 256 for the Chinese characters.

¹⁴³ *Ibid.*

¹⁴⁴ Christie’s, Amsterdam, 6 & 7 March 1995.

Hornell, or a collection formed by Hornell or one someone he knew. Of course, it is possible that Hornel acquired a collection formed by an individual or a family associated with the East India Company, who had lived in Southeast Asia or India, and brought it back to Scotland.

Japanese Ceramics



5.4202.

5.4203.

5.4205

Remarkably there are three large Japanese dishes, made in Arita, around 1670-1710, (5.4202, 5.4203, 5.4205 above) (one damaged). Their decoration imitates early Chinese export porcelains, known as Kraak porcelain, with distinctive radiating panelled border, here depicting peonies alternating with the Three Friends of Winter (Pine, Prunus and Bamboo); the centre illustrates a phoenix on a rock and another in flight, surrounded by camellia and pomegranate). The name 'Kraak' is after Portuguese seafaring vessels named 'carracks' that carried these export objects, typically they were inexpensively produced and exported everywhere.¹⁴⁵ These three Japanese dishes have perhaps come from the same source as the central pattern is very similar, but the damaged example is from a different hand or slightly later. In 1659, the Dutch East India Company (Vereenigde Oostindische Compagnie or V.O.C) had approached Japanese potters to fill orders for the inter-Asian and European trade, when China refused to export two years earlier, however, the Japanese pottery industry was still very inexperienced and small and struggled to fill the orders, charging more than the Chinese potters. The border pattern is very similar to examples made with the VOC monogram.¹⁴⁶ Again, it is possible that these three dishes were acquired in Southeast Asia, along with the other examples above.



5.4133

5.4134

¹⁴⁵ An example, perhaps a bit later and more finely painted is at Dyrham Park, Gloucestershire, NT 452201, and in a later collection at Hughenden, Buckinghamshire NT428362.

¹⁴⁶ There is an example of the VOC version in the Peabody Essex Museum, Salem, Massachusetts.

Also remarkable are the two saki or wine bottles (*tokkuri*), of fine cream-coloured stoneware, painted in a limited palette of green and blue enamel painted over the glaze with gold details, probably made in Kyoto, Japan, Edo period, c. 1750-1800. *Kyō-yaki* (Kyoto ware) and *Ko-Kiyomizu* type. Kiyomizu is a family name and *Ko* is 'old'. One is square with indented corners (5.4133 above) (which appears to have gold lacquer repair to the lip, a traditional technique, known as *Kintsugi* or *Kintsukuroi* ('golden joinery'), a repair where the gold powder is applied on lacquer. The enamel painting has paulownia (*kiri-mon*) and brocade with chrysanthemum mon (*Kikuka-mon*) associated with the Imperial household; the term 'Mon' or '*Monsho*' is Japanese for a family crest. The other is hexagonal (5.4134 above) with pine and prunus designs.¹⁴⁷ Two similar objects, also with the characteristic finely crackled glaze, from the Kyoto kilns are in the Victoria and Albert Museum, London, c.1700-1800, a pear-shaped bottle (FE.40-1981), and a double gourd vase (C.1266-1917). Another bottle of hexagonal section with indented corners is at the Metropolitan Museum of Art (2003.550). These were made for the domestic market, particularly appealing to court tastes and not exported. Hornel may have purchased them in Japan, perhaps in Kyoto or Yokohama on his second visit in 1920, when he had more money. The brilliant colours must have appealed to him, or perhaps they were gifts. From the 1880s, a taste for Japanese art was fashionable in Scotland, and one of the Glasgow Boys, Grosvenor Thomas, apparently sold Japanese objects in the 1890s with W. B. Paterson at 33 Renfield Street, so Hornel could have acquired them closer to home.¹⁴⁸ The Welsh artist Frank Brangwyn (1867-1956), gave a collection of 200 Japanese ceramics including some Kyoto wares, many acquired from Siegfried Byng in Paris, to the Fitzwilliam Museum, Cambridge from 1895. Hornel appears to have been uninterested in collecting Japanese ceramics in any great depth, unlike many of his artistic peers.



5.4219

Jittoku, painted by Wang Wen (1497-1576)

Among the Japanese material is an unusual object of a kneeling figure (5.4219 above), in glazed stoneware(?), c.1800-1900 (the heavily crackled glaze suggests it might have been made in Kyoto kilns). It is on display in the Exhibition Room along with the aforementioned bottles, and like them was made for the Japanese domestic market and not for export. It probably depicts the legendary Japanese 9th century character Jittoku (Chinese: Shide), an orphan who was raised in a Buddhist monastery, where he swept floors with his broom, which he is holding. In paintings he is often depicted with another monk-poet, Kanzan (Chinese: Hanshan = Cold Mountain),

¹⁴⁷ Both listed as 'Modern Japanese Crackleware Hexagonal Flask shaped Vase, blue and green floral decoration,' in Thomas Love 1974 inventory, noted in pencil in the 'Pantry'. In 1995, Christie's identified them as Satsuma ware, with gold lacquer repair.

¹⁴⁸ Ono 2003, p.22.

the 'Poet or Recluse of Cold Mountain', a Daoist hermit, who wrote poetry, aided by Jittoku. Both are traditionally depicted in rough clothing and with odd facial features. Jittoku was a follower of the Southern School of the Ch'an sect, whose doctrine accepts that the Buddha is present within the hearts of all men, they need only be awakened to its presence, a theme reflected in his many poems. It was probably part of a set with a figure of Kanzan or Bukan (Chinese: Fenggan), a Chinese Zen monk-poet, together the "Tiantai Trio".

In addition to these rare items, there are three other objects that are Japanese, a blue and white dish, c.1850-1900 (5.4173), and a 1920s tea-bowl (5.4171.3c). Japanese non-export pottery was a new collecting field, which appeared increasingly from the 1860s as Japan opened up to the world. Meiji period wares appear at most of the other properties in the National Trust for Scotland. Despite the importance of Japan to his painting, he doesn't appear to have focused on acquiring examples, which makes the acquisition of these two bottles and the figure surprising.

History of the Collection in Relation to the House and Family



Hall, c.1920.

Japanese Dancers, c.1921-25.

The Asian material at Broughton House, situated in the artist colony and historic port of Kirkcudbright, is associated with the Scottish artist Edward Atkinson Hornel (1864-1933), a member of the 'Glasgow Boys' group of artists, and presumably acquired between 1901 and 1930. It neatly divides into three sections: Chinese export wares from the 1680s to the 1920s; Chinese provincial and domestic wares made for the inter-Asian trade, c.1600-1920, rarely seen in the UK, about 70 pieces (perhaps reflecting his travels to Burma in 1920 (Myanmar) and Ceylon in 1907 (Sri Lanka)); and the smallest, about seven pieces, includes some choice ceramic material from Japan, where Hornel had spent time in 1893-4 and 1920-1 and brought back to Scotland many artefacts. Unfortunately, the archives at Broughton are not accessible, so if there are documents that enlighten on some of the provenances they have not been consulted.

None of the objects appear to have been used as props in Hornel's paintings, nor, with a few Japanese exceptions, were any individual pieces particularly aesthetic, or inspirational in terms of design or colour, suggesting his chinamania, like his bibliomania, performed a different purpose: did it represent wares typical of Dumfries households? Were some of the ceramics found in the houses left behind by the Murray family and others, or from other properties owned elsewhere by Hornel? There is a suggestion that some of it was bought at local auctions when he was furnishing Broughton, he may have known the families who were selling up and their homes? Or perhaps like the brass and pewter (possibly bought or inspired by Muirhead, Moffat & Co., Glasgow, see advertisement *Scottish Country Life* 1916), it was just a hobby, especially when he became more

isolated from the art community having declined his election as Associate Royal Scottish Academy. There is little evidence as yet as to how it was displayed in the house, other than by material, with the exception of a photograph of the entrance Hall, displayed in and above a glazed bookcase, c.1916.¹⁴⁹

There is a randomness to the assemblage, but with a strong sense of the everyday, recalling a quote from a lecture Hornel prepared on Japanese art, read by a friend on 9 February 1895 to the Corporation Art Galleries, in Glasgow, 'this is perhaps one of the greatest achievements of the Japanese, the raising of the common-place into a region of art, and investing it with a charm at once the despair and envy of the European'.¹⁵⁰ This aesthetic appreciation for the common-place is known in Japan as *Wabi*, recognizing beauty in humble simplicity, which Hornel may have applied to his ceramic collecting. Did Broughton become a repository for ceramics owned by friends and family, especially after his death, when his sister, gardener and plantswoman, Elizabeth, known as 'Tizzy' (d.1949), was resident or did all collecting cease on his death? There is no evidence that Tizzy nor any of the sisters was interested in ceramics.

Hopefully, as the photographic and paper archive become accessible, more will be revealed about the history of the ceramic collection to better contribute to Hornel's aim for his archaeological collection and comprehensive library to be a 'nucleus' for his Public Art Gallery and Library, along with his paintings.

Items of specific interest

The rare Japanese export dishes and the sake bottles are of interest internationally, however, while individually the ceramics for the inter-Asian trade are not particularly important, as a collection they are unique in public collections in the United Kingdom, perhaps outside of the British Museum, and their histories need more research.

Recommendation for future interpretation and display

There are a lot of places and cases for displaying ceramics at Broughton. Knowing that there is a group of objects associated with markets in Southeast Asia it could be nice to make more of an assemblage and separate them from the utilitarian 19th and 20th century wares, with some didactic labels or panels.

¹⁴⁹ For images of the ceramics, ca. 2002, see <https://canmore.org.uk/collection/1380013>
<https://canmore.org.uk/collection/1380030>
<https://canmore.org.uk/collection/1380031>

¹⁵⁰ Ayako Ono, *Japonisme in Britain: Whistler Menpes, Henry, Hornel and nineteenth-century Japan* (London and New York: Routledge, 2003), Appendix H, pp.182-194, p. 194.

Sources consulted

Ian Gow, 'A Palace of Art Beside the Sea', *Apollo*, April 2006, pp. 56-61.

James Shaw Simpson, 'Broughton House, Kirkcudbright, the residence of Mr. E. A. Hornel' *Scottish Country Life*, June, 1916, p. 260-63.

Frances Scott and James Allan, *Broughton House & Garden*, 1999

Rachel Tilling, *Broughton House & Garden*, NTS, 2015 [48 pages]

Not Consulted

Phillip's, Edinburgh, 5 May 1989, auction catalogue, Trustees?

5. Brodie Castle: Honourable East India Company Connections

Property:	Brodie Castle, Forres, Moray
Family:	Brodie of Brodie
Date of Acquisition:	1980
On-site contact:	Julie Armour, Housekeeper Jamie Barron, Collections Care Assistant
Curator:	Vikki Duncan
Archives:	Family archives owned by NTS, stored onsite: NRAS770
NTS Files:	GB1873/02/07/01/21/31/BRD: 1980, 1985 and 1999 Christie's valuation for insurance, Porcelain Etc. ¹⁵¹
Date of Visit:	21 and 22 January 2022
Approx. no. of Asian ceramics:	437 pieces

Brief Survey of the Asian Ceramics

Chinese Ceramics



73.4001

73.2026

73.2292

73.1381

The majority of the Asian ceramics at Brodie Castle are late 18th century Chinese armorial wares (approximately 375 out of 437 pieces).¹⁵² The remaining items, although not large in quantity, are typical 18th century Chinese export material found throughout Britain, with some outstanding examples. The collection includes white wares made in the Dehua kilns, in Fujian province, c.1650-1700 (popularly known as *blanc de Chine*).¹⁵³ A Dehua ware figure riding a beast (73.4001 above), one of a pair, appears in the portrait of Ninian Brodie of Brodie, 25th Laird (1912–2003), an actor who in 1939 married Helena Budgeon (d. 1972/3), a descendent of the famous actress Sarah Siddons.¹⁵⁴ Was there any significance in his choice to include this porcelain object in his portrait, a favourite object, or just something on display?

There are also several red stoneware objects made in the Yixing kilns in Jiangsu province, teapots and an ewer, c.1700-1800 (73.2026 above). Among the polychrome painted porcelain, there is *famille verte* (painted with

¹⁵¹ These are useful as inventories as they offer additional details on forms, shapes and quantities.

¹⁵² The services are difficult to enumerate because they are in parts (i.e., a matching cover, tureen, and stand is one or three objects?), or there are missing elements (i.e., only a cover survives).

¹⁵³ There is also a set of eight white porcelain plates (73.4018) made in London at the Bow factory, c. 1752.

¹⁵⁴ Is there any record of theatrical visitors to the house during their period, which could be included as part of the property's interpretation?

enamels that include primarily translucent green and iron-red) from the reign of the Kangxi emperor of China, Kangxi period (r.1662-1722), such as the bottle for the toilette, c.1700 (73.2292 above), which may have had a matching basin or bowl. The wares of *famille rose* (painted with shaded, opaque enamels with white from lead arsenate and pink from colloidal gold), made from about 1720 to 1750, include the rare large punch bowl in the lotus pattern (73.1381 above).



73.2020

73.2030, Rose Mandarin

73.1380

From 1750 to 1800 period, there are figures of Immortals, c.1770 made for the domestic market (73.2020 above), but exported as curiosities. Nineteenth-century material includes a quantity of so-called “Rose Mandarin” or “Rose Canton” vases (73.2030 above), densely patterned wares populated with courtiers and mandarins bordered with flowers in polychrome enamels, often on a pale green or celadon ground, c.1830–60; an exception is the turquoise ground basin, probably part of a toilet set with a water bottle (73.1380 above). There are also imitation armorials, made in France at the factory of Edmé Samson & Cie, c.1870-1920 (73.1667), examples of which are common in British country house collections.

Chinese Armorial Wares

The five armorial services are discussed in David Sanctuary Howard, *Chinese Armorial Porcelain*, vols I & II, 1974 and 2003. Howard does not discuss the Chinese porcelain flowerpots with the ‘EB’ cipher.

1. Partial table service, c.1775.



73.4006

- 73.4006.1? Octagonal soup plate?
- 73.4006.2a Sauceboat
- 73.4006.2b Stand

The stand may match 'China sauceboat with crest (clasped) / Small china octagon plate (chipped)' listed in the Boudoir ('Extras') in the *'Brodie Castle Inventory of Furniture'*, 1898, p. 58. Below text from David S. Howard, CAP, Vol. I, S10, Flower festoons with other decoration, style in production from c.1765-90, p. 637; illustrated with a soup plate from the Clive Rouse Collection:

'The arms are of Brodie of Brodie, *Argent a chevron gules between three mullets azure*; crest, *A right hand holding a bunch of arrows all proper*; motto 'UNITE'.

'The family of Brodie are a very ancient one in Moray and have probably been there since the twelfth century, their lands being granted by King Malcolm IV about 1160. The family descend in the male line to Alexander Brodie, born in 1697, Lord Lyon King of Arms 1727. At the death of his only son, Brodie passed to a cousin James Brodie of Brodie, who was born in 1744 and married in 1768 Lady Margaret Duff, daughter of the 1st Earl of Fife. They had two sons and three daughters and Lady Margaret was burned to death accidentally at Brodie house in April 1786.

'Of his sons, the eldest, James was in the service of the East India Company and drowned at Madras, leaving an heir, and William, a consul in Spain, also died at Madras in 1826. The silhouettes are unexplained and may be of his wife, but four similar portrait-bust are on a plate sold at Sotheby's, 27 October 1970, lot 67, of about the same date but with a European man and woman in the centre.'

Analysis

This service, of which only two or three pieces survive at Brodie, appears to have been dispersed before 1974, as examples had already appeared on the art market.¹⁵⁵ No Brodie armorial porcelain was noted in early publications, such as Sir Algernon Tudor-Craig, *Arms of the Eighteenth Century* (1925). The pattern has elements of earlier mid-18th century design in the rococo scroll border, which has been updated with the neoclassical floral swag and laurel leaf bands. The classical heads are a rare feature, perhaps a reference to the Scottish Enlightenment, specifically requested by whomever commissioned the service. It may have been ordered by Alexander Brodie (1748–1818) of Arnhall and The Burn, Kincardine, a wealthy nabob while he was based in India with the HEIC between 1775 and 1782, and before his marriage in 1793.¹⁵⁶

¹⁵⁵ <https://dubeysantiques.wordpress.com/welcome-2/chinese-export-porcelain-and-decorative-arts/armorial/pair-of-armorial-plates-bearing-arms-of-brodie/> [accessed 8 February 2021]. Another plate soup plate was in The Peter H B Frelinghuysen Jr Collection of Chinese Export Porcelain, sold at Christie's New York, 24 January 2012, lot 23; and for a smaller dish (6 ¼ in. (16 cm.)), now sold <https://moorabool.com/product/chinese-export-octagonal-bowl-classical-busts-arms-of-brodie-unite-c-1750/> [accessed 8 February 2022]

A pair of octagonal soup-plates (8¾-9 in. (23 cm.))

¹⁵⁶ <https://www.historyofparliamentonline.org/volume/1790-1820/member/brodie-alexander-1748-1818> [accessed 8 February 2022]

2. Partial tea service, c.1785.

[N.B. no examples at Brodie Castle]



Text from David S. Howard, *CAP*, Vol. II, T3 - Later bands and lines: Wavy band and flower sprays, c.1775-1800, p. 483); illustrated with a tea cup from the Charles Woodruff Collection:

'The arms are of Brodie [~~of Brodie~~], *Argent a chevron gules between three mullets azure*; with the crest, *A right hand holding a bunch of arrows all proper*; motto 'UNITE'.

'Of the five known Brodie services between c. 1775 and 1800, two are illustrated in Volume 1 (S10 and X1) both probably made for James Brodie of Brodie (1744-1824), and the other two in this volume (U7 and W6) both probably made for one of his sons, James and William, who both died in India in the early 19th Century.

'It would seem almost certain, however, that this service was made for James Brodie of Brodie, probably to complement his dinner service (S10). He was the son of James Brodie of Spynie (the nephew of George Brodie of Brodie who died in 1716), and succeeded his second cousin to Brodie Castle in 1759. He married in 1768 Lady Margaret Duff (daughter of the 1st Earl of Fife – see Volume 1, P16 and V2) who died in a fire at Brodie in 1786, and he died in 1824 leaving Brodie to his grandson, William, his eldest son James died in Madras in 1801.'

Analysis

The simple design was perhaps ordered between 1780 and 1790 by Alexander Brodie, brother of the 21st Laird, while in India or after his return to England, or by James Brodie, son of the 21st Laird, shortly after his arrival in India. Alternatively, commissioned improperly by someone with the surname Brodie and not necessarily from the house of Brodie of Brodie.

3. Elements of a large table service, Fitzhugh pattern, c.1800-05.



73.1200 -73.1222

The underglaze blue-painted 'Fitzhugh' pattern was introduced around 1780, an example from the service without a coat-of-arms was owned by a member of the Fitzhugh family, Thomas Fitzhugh, a Director of the EIC in 1786 (see Howard, *CAP*, vol. I, p. 51-54). The earliest dateable example of the underglaze blue 'Fitzhugh' pattern incorporating a coat-of-arms is around 1801 ordered for Hugh Inglis (1744–1820), a HEIC Director, 1784–1812, and its Chairman (1797–1798, 1800–1801); he was created a baronet in 1801 reflected in the arms on the service (see Howard, *CAP*, Vol. I, U7, p. 689). Another armorial service, a variant of this pattern, c.1805, was commissioned for John Roberts, also an HEIC Director, a Chairman in 1802 and Dep. Chairman in 1803 (see Howard *CAP* Vol. II, U8, p. 540). Significantly, these early patrons were very senior, wealthy employees of the HEIC. The popular pattern was copied at Spode on English pearlware/ironstone in 1808. The Chinese porcelain shapes, especially the tureens, are copies after Wedgwood creamware shapes, with faithful imitations of their mushroom knobs, and crossed handles with leaf and berry terminals.

The Brodie Fitzhugh service was first described in a 1980 *Country Life* article: on the dining 'table is a huge Chinese export service of the Fitzhugh pattern with the arms of Brodie. It is not known who ordered it, but it was made about 1805, as were two other services that survive at Brodie. Possibly they have something to do with the Brodies who went out to India in the difficult years after Lord Lyon's death. Namely Alexander Brodie, the 21st Laird's younger brother who returned a rich Nabob, his daughter married 5th Duke of Gordon, while his son, James (d.1802, painted by Opie) also in India from 1789, married Anne[sic] Storey, whom he met on *The Queen* during his passage, they had seven children, and built Brodie Castle in Madras.¹⁵⁷ The 1986 guide book noted the motto Unite was misspelt in a few places as Untie (p. 12).

Text from David S. Howard, *CAP*, Vol. II, U7 –True Fitzhugh (with diaper border), c.1800-1805, p. 535; illustrated with a soup-plate from Brodie Castle, Nairn, National Trust of Scotland:

'The arms are of Brodie (correctly) *Argent a chevron gules between three mullets azure; with crest, A right hand holding a bunch of arrows all proper; and motto correctly 'UNITE' (but in this case wrongly written 'UNTIE'.)*

'Of five Brodie services recorded, two are illustrated in Volume 1 (S10, c. 1775, and X1, c.1800) – both almost certainly made for James Brodie of Brodie, born in 1744, Lord Lieutenant of Nairn, who married in 1768 Lady Margaret Duff, daughter of the 1st Earl of Fife. (daughter of the 1st Earl of Fife – see Volume 1, P16 and V2) but who died in a fire at Brodie in 1786. The supporters on the service of c. 1800 indicate it was for the Chief of the Clan. There is also a coffee service T3, c. 1785 in this volume) and another (W6, c. 1800) which have arms exactly as illustrated here.

'This service with arms of the same style and date, but without supporters, was thus almost certainly made for his elder son, James, born in 1769, and in the East India Company, Civil Service at Madras, who married Ann, daughter of the Colonel Story

¹⁵⁷ Christopher Hartley and John Cornforth, 'Brodie Castle, Moray—I: A property of the National Trust for Scotland and home of Brodie of Brodie, *Country Life*, 7 August 1980, vol. 168, 4329, pp. 466-469, p. 469.

of Ascot, but was drowned in India, in 1801. (His eldest son, William, succeeding his grandfather at Brodie in 1824, was born in 1799, the eldest of seven children.)

'James Brodie had one brother, William Douglas, a consul in Spain, who died at Madras in 1826 (and may have had the Brodie service, W6).'

4. Elements of a tea and coffee service, c. 1800.



2017.7832.35-.38

Sugar bowl, not Brodie, but probably the shape of 2017.7832.

There are two, two-handled slop bowls with covers, probably covered sugar bowls, as above.

Text from David S. Howard, *CAP*, Vol. II, W6, Blue band, stars, patterned edge, c. 1790-1800, p. 623; illustrated with a cup and saucer from Brodie Castle, Nairn, National Trust of Scotland.

'The arms are of Brodie (correctly) *Argent a chevron gules between three mullets azure; with crest, A right hand holding a bunch of arrows all proper; and motto correctly 'UNITE'.*

'This is perhaps the latest of five services made for the Brodie family between 1775 and 1800:

See Volume 1, S10, X1 (for James Brodie of Brodie, 1744-1824) and this volume U7 (almost certainly for his son James born in 1769) and T3, c. 1785.

'This coffee service (of which only a few pieces are known at Brodie) has the arms painted in the same manner as that for James Brodie the Younger, who was in the East India Company Civil Service at Madras and drowned in India about 1801. This could have been made for him a year or so later, although it would have been more likely that he would have ordered the same pattern as his dinner service (see U7). But possibly it was for his only brother William-Douglas Brodie, a Consul in Spain who died at Madras in 1826 (with no recorded heirs). This perhaps seems more likely, although correctly the arms should have had a crescent for a second son.'

Analysis

Not seen

5. Table service, apricot-ground border, c. 1800.



73.1226, 73.1229, 2018.5883+

Text from David S. Howard, *CAP*, Vol. I, X1—Apricot border with S-scroll and stars, c.1800-1810, p. 779; illustrated with a soup tureen with Philip Suval Inc., New York:

'The arms are of Brodie of Brodie, *Argent a chevron gules between three mullets azure*; with crest, *A right hand holding a bunch of arrows all proper*; and motto UNITE (on some pieces 'INITE').

'The supporters almost certainly indicate the head of this family, at this time James Brodie, born in 1744, who married in 1768 Lady Margaret Duff, daughter of the 1st Earl of Fife (see P16), burned to death at Brodie House in April 1786. There is an earlier service (see S10) probably made also for James Brodie, who died in Scotland in 1824, while both his sons died in India.'

Analysis

The apricot ground service was a more expensive service to produce, employing overglaze enamels that required additional firings in Jingdezhen and perhaps in Guangzhou (formerly Canton), where the armorials were sometimes added. It also included many new fashionable elements and was probably intended for more formal dining. Many of the shapes duplicate the soup tureens, vegetable tureens, and fruit baskets found in the Fitzhugh pattern service, however, it contains a set of twelve covered cups with handles (only the covers survive), known as *pot à jus* for serving a beef broth during the first courses, or *pot de crème* or custard cups, when served during the dessert; a tea and coffee set (only the coffee cans survive); and several shaped dishes for the dessert course. It also once included at least one pair of ice cream coolers with covers for ice and liners, a French form (*glaciers*) that became fashionable in Britain at the end of the 18th century, which is rare in Chinese porcelain. A pair, now missing their covers and porcelain liners, uniquely replaced with copper liners, probably made in Britain, are with a dealer in America.¹⁵⁸ The service was dispersed before 1974, as an example in a private collection is listed in Howard, *CAP*, Vol. I, 1974. The arms, now including supporters and framed by mantling, are also more elaborate and impressive.

¹⁵⁸ <https://nickbrockantiques.com/products/copy-of-a-pair-of-early-19th-century-chinese-export-rose-mandarin-porcelain-jars-as-lamps>

Howard lists about a dozen armorial services in this colour pattern, several were made for the Scottish market. A similar service was made for the recently elevated Baroness Abercromby of Aboukir and Tullibody, of Clackmannanshire, nr Stirling, Scotland, c.1802 (*CAP*, Vol. I, p.779); the Mackenzies, Earls of Seaforth (*CAP*, Vol. II, p. 662); Tod of Scotland married to Susan Lindsay-Carnegie, whose brother Alexander Lindsay was captain of the East Indiaman, *The Kellie Castle*, (*CAP*, Vol. II, p. 662); vases for the Earls of Leven and Melville, of Glenfairness, near Nairn (*CAP*, Vol. II, p. 663) and others. It is tempting to suggest that the Brodie service was ordered alongside these through the same HEIC agents or during the same seasons. If ordered by Alexander Brodie, it may have been just before the death of his wife in 1800, arriving in England around 1802.

6. Nine flowerpots with EB monogram, c.1795–1805.



73.4018.8a-h, 2017.7833.1 Winterthur Museum, Sims family, c. 1800-05.

Flowerpot (18th century term, jardinière 19th century term, see Oxford English Dictionary), originally with a stand or water tray, possibly part of a set of 10 or 12; the porcelain of trumpet shape, raised on three feet, with a drainage hole, painted in underglaze blue with bands around the everted rim and base, the sides with plantain leaves in alternating lengths above a spearhead border with crossed laurel leaf branches enclosing the initials 'EB' in the script in gold, gold details of scattered flowers highlighted in iron-red enamel. China, Jingdezhen, c. 1795–1805.

Analysis

Flowerpots were included in one of the earliest British armorials, c.1693-8, for Sir Henry Johnson, the scion of a wealthy Blackwall shipbuilder.¹⁵⁹ Fishbowls and deep bowls were frequently adapted as flowerpots in Europe in the first half of the 18th century, however, in the last quarter of the 18th century, Chinese containers specifically produced to display cut flowers or growing plants were made for the export market. The use of underglaze blue with details in iron-red and gold with gold flowers appears to date from about 1795.¹⁶⁰ The cypher EB is probably for Elizabeth Brodie, the wife of Alexander Brodie, brother of the 21st Laird of Brodie Castle or his daughter: he married Elizabeth Wemyss (1748–1800) in 1793 and his only daughter Elizabeth (1794–1864), married the 5th Duke of Gordon in 1813. Elite female education would have included the study of botany, alongside a practical interest in growing plants indoors. A similarly shaped flowerpot with shaped feet, complete with a water tray, was made for the Sims family of Philadelphia, c.1800-05, and is at the Winterthur Museum, Delaware (1963.0967), it was ensuite to a large table service similar to the Brodie apricot-ground service.

¹⁵⁹ See Howard, *CAP*, Vol I, 1974, A1, 164.

¹⁶⁰ See Howard, *CAP*, Vol. II, 2003, W12, 650-1.

Japanese Ceramics



73.1383, Imari-type

73.1604

There are only a few Japanese items in the collection, the most interesting material includes four large dishes in the Imari-style made in Arita, c.1700-20, each in a different design and a remarkable pair of large Japanese figures of a girl and boy from the Meiji period, c.1850–1880 (73.1604 above). Japanese porcelain figures appear in the late 17th century, so these follow in that tradition.

History of the Collection in Relation to the House and Family



Fitzhugh pattern, c.1800 Apricot ground, c.1805 EB, c.1800

Despite the vast quantities of Chinese armorial services made for British families, there are very few studies that look in depth at individual services and their histories. Scholars are indebted to the work of David S. and Angela Howard for identifying so many of the families associated with these armorials in their monumental *Chinese Armorial Porcelain*, Volume I (London: Faber and Faber Ltd, 1974) (*CAP*, Vol. I) and *Chinese Armorial Porcelain*, Volume II (Chippenham, Wiltshire: Heirloom & Howard Ltd, 2003) (*CAP*, Vol. II). There are almost 5,000 services commissioned for British families, and almost 20% were made for Scottish families between 1725 and 1820.¹⁶¹ Unfortunately, in the absence of archival material in the form of family papers or discoveries in the India Office Records of the East India Company, housed at the British Library, London, it is often impossible to securely identify who commissioned them and when. The following discussion focuses on the possible histories of the armorial services, followed by catalogue notes for the individual services.

¹⁶¹ See Howard 1994, fn 3.

Throughout the 18th century, the Brodie family struggled financially, beginning with the debts of Alexander Brodie (1697–1754), 19th Laird of Brodie, which forced an auction of the contents of Brodie house, a sale only completed in 1760. In 1774, James Brodie, 21st Laird of Brodie (1744–1824), sold the income-generating Brodie estate, but not the house, to his brother-in-law the 2nd Earl Fife. The inventory of 1824 of Brodie House depicts a home furnished with old and worn chattels, and nothing accurately describes a large armorial service. In the pantry, there was ‘A set of table crockery (not complete)’ and listed separately under ‘Plate, Linen and China’ was ‘A set of Tea China (not complete)’ and ‘A set of dishes [?] (not china)’, elsewhere there was an ‘assortment of Chrystal’. The 21st Laird had lost his wife, Lady Margaret Duff (1745–1786) in a fire. Although he served as an MP from 1796 to 1807, he was an infrequent attender, and there is little evidence that he held grand entertainments requiring fashionable table services. One of his unmarried daughters who remained at Brodie and acted as chatelaine commented on the family’s lack of appropriate equipage for entertaining their peers.¹⁶²



James Brodie, 21st Laird

In 1824, no large sets of armorial porcelain, nor any china is highlighted among the ‘money heritable and moveable’ relating to the 21st Laird, though it may have been entailed and not listed, or perhaps in his other houses in Edinburgh or elsewhere:

‘Household furniture of whatever description including silver plate, Wines and other liquors, Books, Pictures, Jewels, Philosophical Optical and other Instruments, my cabinets and collection of Subjects of Botany and Natural History, and in general whole moveable means Estate and Effects whatsoever and wheresoever pertaining and belonging to me or to any other person or persons for my use and behoof.’¹⁶³

The 21st Laird’s two sons went off to make their fortunes in India with the Honourable East India Company (HEIC), following forays with the diplomatic corps and trade. A short spending spree by the 22nd Laird, William Brodie (1799–1873), resulted in another auction in 1828. There were debts of £91 pounds owed to an Edinburgh china merchant, William Henry Brown, recorded in 1828, but no descriptions of the china have been found.

¹⁶² See Jamie Barron for source.

¹⁶³ James was a member of the Linnean Society and his collection was divided between the Elgin Museum and sold in Edinburgh.

The vast majority of the ceramics, pictures, and furniture now at Brodie Castle, as it became known in the 19th century, arrived on the death of Elizabeth, née Brodie, Duchess of Gordon (1794–1864), wife of the 5th and last Duke of Gordon, General George Gordon (1770–1836), one of the greatest Scottish landowners of the era.¹⁶⁴ On his death, the duke's entailed estates passed to his nephew, Charles, 5th Duke of Richmond, and Elizabeth retired to her favourite home, Huntly Lodge, Huntly, Aberdeenshire (now a hotel).¹⁶⁵ She was the sole heiress of the wealthy Nabob, Alexander Brodie (1748–1818) of Arnhall and The Burn, Kincardine, the brother of the 21st Laird of Brodie. Before becoming an MP for Nairnshire (1785–1790) and Elgin Burghs (1790–1802), Alexander began his career as a writer with the East India Company, based in Madras in 1773, and rose through the ranks as commissary's assistant at Vellore in 1776, commissary general in 1779, a factor in 1780, junior merchant in 1782, before returning to England in 1783.¹⁶⁶ He married Elizabeth Wemyss (1748–1818) of Wemyss in 1793.¹⁶⁷ The earliest evidence of the armorial services at Brodie are perhaps the ceramic items described as 'crested' ('China crested sauce tureen, 2 handles' etc.) in the *'Brodie Castle Inventory of Furniture'*, 1898 (with pencil notations added in 1899), much of the service was damaged, recorded in the Butler's Pantry, Larder, Boudoir and elsewhere, but impossible to identify securely. Unfortunately, an Inventory of Huntly Lodge, the Duchess's residence and another inventory of the chattels at Brodie (1852?) have not been found, which would help identify the items she gave as kinswoman to William, 22nd Laird, and his wife Elizabeth, née Baillie, of Bristol (1819–1914).¹⁶⁸ The Duchess specifically bequests 'To Mrs Elizabeth Brodie the wife of my Cousin William Brodie of Brodie, esquire, the sum of six thousand pounds for the sole and separate use independent and exclusively of her Husband and not to be subject to his debts control interference or engagements and so that the receipt of the said Elizabeth Brodie shall be a sufficient discharge for the same'. While his wife inherited the furnishings of Huntly Lodge and £6,000, William Brodie only inherited residual items from the Duchess of Gordon, those not part of specific bequests.¹⁶⁹

¹⁶⁴ Will of Elizabeth Gordon, The Most Noble, Duchess of; date 22 April 1864; T. Misc. Papers 22 April 1864; SC1/37/53/pp523-584, <https://www.scotlandspeople.gov.uk/> [accessed 17 February 2022]

¹⁶⁵ <https://www.nts.org.uk/stories/the-benevolent-elizabeth-duchess-of-gordon> [accessed 17 February 2022]

¹⁶⁶ <https://www.historyofparliamentonline.org/volume/1790-1820/member/brodie-alexander-1748-1818> [accessed 8 February 2022]

¹⁶⁷ Alexander Brodie in 1780 to 1782 is recorded as a 'military agent', provisioning supplies to the army of the East India Company in India under Sir Eyre Coote. British Library, East Indies Series 87. Collection Area: India Office Records and Private Papers Reference: IOR/H/179 Creation Date: 1782-1784, pp. 807-9, Alexander Brodie to Madras Council, 27th Dec. 1783, Accounts of sale of booty taken at Pulicat.

¹⁶⁸ A year before her marriage, her father Hugh Duncan Baillie (1777-1866) acquired the Redcastle estate, near Inverness, in 1838.

¹⁶⁹ A Wedgwood service, known as the 'Gordon Highlanders' service, painted with emblems of a sporran, thistles and a banner, inscribed with the motto 'North Fencibles', was evidently not inherited. It was ordered in 1809 by the 5th Duke of Gordon, when Marquess of Huntly for the 92nd (Gordon Highlanders) Regiment of Foot. Representative pieces from the accompanying dessert service are illustrated Williams (P), *Wedgwood A Collector's Guide*, 1992, plate 76. The service may have remained with the Regiment before its dispersal. The invoices for the ceramics acquired by the 4th Duke of Gordon (1764-1824), in the Scottish Records Office are discussed by Barbara Horn 'Ceramic Bills paid by Alexander, 4th Duke of Gordon', *English Ceramic Circle Transactions*, Vol. 15, No. 3, 1995, p. 435-39: the European porcelain figures in the Nursery may have been purchased in London from the confectioner Negri in 1765.

David Howard has identified five services with the Brodie arms, c.1775, c.1785 and three c.1800; no elements of the 1785 service survive at Brodie Castle. In his publications, Howard suggests two of the armorial services were ordered for James Brodie (1744–1824), 21st Laird of Brodie—the c.1775 and the apricot-banded, c.1800—while, the blue-painted Fitzhugh pattern service and a similar tea service were apparently ordered by his son and heir apparent, James Brodie (1768–1801), who was in Madras as a ‘senior merchant in the Civil Service’ of the HEIC. The three c.1800 services may have been ordered at slightly different dates, as the tea and coffee service pattern with stars on a blue ground was fashionable, c.1795-1800, but the actual coat of arms with the mantling is identical to that on the Fitzhugh pattern service, c.1800-5. However, the fact that the mantling, which follows contemporary fashions, is consistent on the three services suggests they were ordered by the same person. Typically, if ordered at the same time, a tea and coffee service was painted in the same pattern as the dinner service. The apricot-banded service, a fashionable pattern between c.1800-5, has the addition of the Brodie savage or wild man supporters bearing clubs, perhaps the last of the five tableware orders. It is also possible that the Fitzhugh pattern service was ordered at the same time as the apricot-banded service, the former for ‘common’ or everyday use by the family and the more elaborate apricot-ground for formal occasions. Significantly, the Fitzhugh pattern service is very complete with little damage, presumably from lack of use, whereas the two other services were not only depleted by wear and use, but examples are also found for sale on the art market, possibly having been dispersed privately in the 1960s. There is also a set of nine Chinese porcelain flowerpots painted in blue and gold with the cipher ‘EB’, which must be for wife of Alexander Brodie, Elisabeth Brodie, née Wemyss, who died in 1800. The details of the gold flowers on the blue bands are similar to Howard (W12, CAP, vol.II, p. 650–651), perhaps c.1795–1800.

Servants of the HEIC were prolific patrons of table services incorporating their arms, commissioning services for themselves or on behalf of relatives and friends. The arms were depicted in hand-coloured or annotated bookplates or drawings. Therefore, the obvious patron of the tea and table service/s, c.1800, might be James Brodie, the HEIC civil servant. Inspired by his wealthy uncle Alexander, the 22-year-old James Brodie arrived in Madras on 5 September 1790, having met his future wife Ann Storey on board the East Indiaman *The Queen* sailing from England; a year earlier he had applied to be a writer in the East India Company, Madras Establishment, on 12 March 1789 and was accepted 27 July 1789. The accompanying letter of reference notes he had been working in a counting house for two years to gain commercial knowledge and was skilled in the knowledge of arithmetic and book keeping; ‘His manners are gentle and unassuming... he appears to us in every respect well qualified for any situation of Life...’.¹⁷⁰ He slowly moved up the administrative ranks in 1790 as Assistant under the Secretary in the Public and Revenue Department, in 1793 as Acting Secretary to the Military Board, and in 1796 as Garrison Store-keeper and Import Warehouse-keeper.

Married to Ann Story on 11 December 1790 and with a growing family, Brodie built a large turreted house on the North Bank of the Adyar river, near Madras, on 11 acres of land granted to him in 1796 by the HEIC, the

¹⁷⁰ British India Office, Births & baptisms writers’ petition, online at www.findmypast.co.uk British Library.

house became known as Brodie Castle (now known as Thenral).¹⁷¹ The grand house would have been perfect for entertaining with the table laid with large dinner services appropriate for a committee member of the Pantheon, the public assembly rooms of Fort Saint George (now known as Chennai). However, around 1798-1800, Brodie was asked to resign from the civil service because he had been involved in private trading which was a forbidden activity. Shortly after, his trading firm, Jarvis (or Jervis) and Brodie, failed; his reversal of fortune forced him to rent out the property, although he still inhabited it between tenants.

On 5 March 1800, his brother, William Douglas Brodie (1769–1826), received permission to proceed to Madras for the purpose of assisting him as an agent (India Office Records and Private Papers, IOR/E/4/886, p. 311).¹⁷² According to a letter written by their uncle Lewis Duff (Ludovic Duff?) (1737-1811), on 1 July 1798, William Douglas was then in London, 'without occupation'.¹⁷³ In 1792, the younger brother had been appointed by George III as his Majesty's Consul at Malaga (*Scots Magazine*, 1 September 1792, BNA), the scions of many Scottish families worked as wine merchants in Malaga, it isn't known when he left that position, but he seems to have been in London seeking occupation before joining his older brother in Madras in order to make his fortune. If he had ordered the services, he must have commissioned them almost immediately upon arrival in later 1800 or 1801, but whether he could afford to order them after a period of unemployment seems improbable, however, it is possible that he or his brother James perhaps order them on behalf of their wealthy uncle who would have advanced them money.



William Douglas Brodie

On 22 October 1801, the *Government Gazette* (India), announced that James Brodie had drowned, dying intestate according to HEIC records with his brother William Douglas, 'Madras merchant' as executor; James is still listed as a 'senior merchant in the Civil Service of the HEIC' in 1802 when the death is proved.¹⁷⁴ After his father's death, James Brodie's heir William was born in 1799 and returned to England with his mother and siblings. William, later 22nd Laird, lived at Brodie Castle with his grandfather, however, his mother was living on Keppell Street, near Bedford Square, in London, and married secondly Colonel Thomas Bowser (1748–1833?) at St. Pancras Church, London, in July in 1804, before returning to India in 1820 with her other children. There is no evidence that Brodie's widow shipped the contents of their Madras home to England or that she ever visited the family seat at Brodie House. Brodie Castle in Madras remained in the family with William Douglas Brodie, a

¹⁷¹ Diwan Bahadur S. E. Runganadhan, ed. (1939). "Some Old Madras Houses by A. D. Raghavan". *Madras Tercentenary Celebration Committee Commemoration Volume*. Indian Branch, Oxford Press. pp. 112, 116–117 from Wikipedia, "Thenral" <https://gibberandsqueak.blogspot.com/2008/10/>

¹⁷² EIC General Correspondence, Board of Commissioners for the Affairs of India, 1784-1858,

¹⁷³ Information provided by Jamie Barron, letter in archives.

¹⁷⁴ N/2/2/472 British Library, IOR Deaths and Burials, consulted online.

co-owner with John Tulloh (Tulloh, Brodie & Haliburton, 1803 to 1816) and George McLeod Knox, when in 1810 they are forced to sell the Castle and estate with its 800 coconut trees to pay off debts (*Madras Courier*, 3 April 1810). If the services were ordered by one of the brothers, did they remain in Madras after the sale of the estate, were they sent to Morayshire after the deaths of the brothers, paid for by their nephew? Did they arrive after the 1828 auction? If so, they were not described.

HEIC employees especially Captains and Supercargoes had the opportunity to become immensely wealthy through private trade, which was forbidden to EIC Civil Servants. Even as a 'senior merchant', would James Brodie, the younger, have been able to afford such large services and to be among the first to order a service in the Fitzhugh pattern with his arms, around 1798, when his financial problems were surfacing. If James did order these services, it is possible he never saw them, as it routinely took about two-years when commissioned from London, which is where Alexander was based in 1800, although orders would have been slightly faster placed from Madras. The Fitzhugh pattern had been in production since about 1780 (a variant plate in the collection has no armorial (73.1208.17n), perhaps an early sample). Whomever ordered the service may have already owned a table service in the pattern or had seen others and requested one with his arms. Howard has identified a comparable armorial service in the Fitzhugh pattern, ordered for the Scotsman William Fullarton-Elphinstone (1740-1834) of Stirlingshire, who was a director and Chairman of the HEIC in 1804 and 1806, an indication of the standing of individuals ordering such services. It seems unlikely that around 1798 to 1800 just when James Brodie was experiencing a reversal of fortune, he would have ordered such a lavish service, possibly even two.

The most likely family member to have commissioned all the armorial table services and tea service was Alexander Brodie, the third son of James Brodie of Spynie, who was forced to seek his fortune in India.¹⁷⁵ He may have ordered the tea service, followed by the underglaze blue Fitzhugh service for common use by the family and the more complex apricot ground service for formal dinners, which is a more high style service with individual custard pots/pots de crème and a pair of iced fruit/cream pails (no longer in the collection), now missing their covers and fitted with practical replacement copper liners.¹⁷⁶ It is interesting that the apricot ground table service and tea service were well used and heavily damaged, whereas the Fitzhugh is in much better condition, though it may have been depleted over time. The Fitzhugh pattern service may have been at Alexander Brodie's homes at Thunderton House, in Elgin, Arnhall in Kincardineshire or The Burn, Glenesk Brechin Angus, and perhaps saw little use (1801-1814). The more stylish apricot-band service may have been used more frequently in his London house: Alexander Brodie died in a house on South Audley Street, Grosvenor Square, London, in 1818. Significantly, Angela Howard has raised the issue that it would be heraldically inappropriate for

¹⁷⁵ Some of his wealth was from the Carnatic or Arcot debts, a class of liabilities incurred by the Nawabs of Arcot, who, in order to repay outstanding loans advanced to them by the East India Company, borrowed heavily from private servants of the Company, which included Brodie. As collateral for these loans taken at usurious rates of interest, the Nawab rendered his debtors fertile areas of the Carnatic to collect the land revenue from. The debtors became an enormously wealthy class as a result of these fraudulent transactions. The Debts, which imposed crushing burdens on the peasantry, formed a major part of the drain of wealth to England in the late eighteenth century.

¹⁷⁶ See footnote 161.

Alexander to have ordered the service for himself with the addition of the supporters to the coat-of-arms, as only the head of the clan may bear them.¹⁷⁷ Perhaps he did it with his brother's permission or the idea that it would be left to his brother's family.

The services were discussed by NTS curator Christopher Hartley in a handwritten note, dated 8 February 1981, in the curatorial files at NTS headquarters:

"The largest of the Brodie services of the Chinese Armorial porcelain is of the "Fitzhugh" style. This probably dated from the first five years of the nineteenth century. At that time the family fortune at home was in a bad state. James Brodie of Brodie, the 21st Laird, was living in straightened circumstances at Brodie. His wife had been burnt to death in a fire in 1786. His son and heir, James, had gone out to India with the East India Company to seek his fortune. He went out in 1789/90 when he was aged 21. His Uncle Alexander Brodie had already made a fortune in that country through service in the Army. He probably encouraged his nephew to seek his fortune there. While travelling out to India, James met and fell in love with Ann Story, a young girl going out to relations in Madras to find a rich nabob husband. They were married as soon as they arrived in India.

James built a house called "Brodie Castle" approached by "Brodie's Road" on an 11-acre plot of land which he obtained by a grant made in 1796. As was the custom of the day Civil Servants were allowed to engage in private trade at the same time. James did this until the custom became disapproved of and he was ordered to cease this in 1800. This may be the reason that his brother William Douglas Brodie went out to join his brother in India. Alternatively, W.D. Brodie may have gone out on the death of his brother in 1802. James was drowned while "boating" on the Adyar River in 1802. His son William b.1799, was to succeed the Brodie estates.

As the Fitzhugh service was probably made 1800-1805, one wonders whether it was commissioned for one of the 3 following reasons.

- 1) For the family home. This seems unlikely as the money was not ready at Brodie, James was a widower.
- 2) By rich Uncle Alexander. This seems more likely as he was in a position and of an age in 1800 (52 years old) to require an important family service. He was styled Alexander Brodie of Arnhall and The Burn, and married one of the nieces of the Earl of Wemyss. He was MP for Elgin [N.B. His wife died in 1800] he was buried at St. James's, London. His only daughter married the 5th last Duke of Gordon and thus the service would have come to Brodie on her death together with the French furniture, paintings and Queen Adelaide's coronation robe.

¹⁷⁷ Angela Howard, Heirloom & Howard Ltd., Chinese armorial porcelain authority, personal communication, 3 February 2022. The arms with these supporters appear in the stained-glass window by the stairs next to the entrance hall.

3) Ordered by James for Brodie Castle, Madras. He was 32 in 1800 and drowned two years later. He built Brodie Castle in 1796. He may have been equipping his house, though a service with 102 surviving dinner plates looks rather excessive! The service would presumably have been sent to the family in Scotland, or even used by his younger brother William Douglas Brodie until he died unmarried in 1826. Since there is no mention of such a service in the extensive sale of Chattels at Brodie Castle in 1828, proposition (2) seems the most probable.

Items of specific interest

The armorials are the most interesting Asian ceramics at Brodie Castle.

Recommendation for future interpretation and display

The armorials present another way to discuss the history and vicissitudes of the Brodie family wealth, c. 1775 to 1900. It would be nice to find a place to display examples of each service together to make more of a visual impact. Samples of interesting shapes could be displayed in the large glazed cabinet outside the drawing room along with silver items perhaps pinned onto the back wall to make more space. The residual collections could be behind a slightly open door to a cabinet or cupboard, secured with a Perspex screen. Such a display may require conservation of the damaged pieces, either in simply filling in gaps, but still revealing damage, or a full restoration. It might gradually be possible to acquire examples of some of these services that appear on the art market. The cabinet outside the drawing room would benefit from a redisplay of more interesting items in the collection that tell the story of the family.

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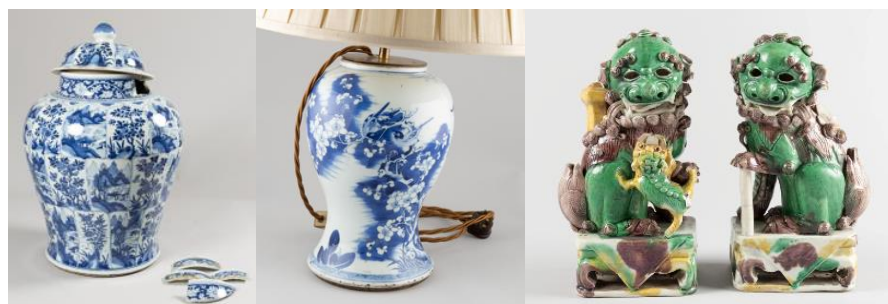
David Scott-Moncrieff, 'The Brodies of Brodie', *Scottish Field*, August 1961

6. Fyvie Castle: self-fashioning a legacy

Property:	Fyvie Castle, near Turriff, Aberdeenshire
Family:	Preston, Meldrum, Seton, later Earls of Dunfermline (1596–1694), Crown property, Gordon, Earls of Aberdeen (from 1733), Gordon of Fyvie (from 1745) Duff-Gordon (from 1884), Sir Alexander Forbes-Leith (from 1889).
Date of Acquisition:	1984
On-site contact:	Katharine Neil, Collection Care Assistant
Curator:	Vikki Duncan
Date of Visit:	16 September 2021 (visitor)
Archives:	NRAS523, family owned, contact Sir George Forbes-Leith
NTS Curatorial File Ref:	Sotheby's insurance valuations, 1966; Sotheby's sale catalogue mocked-up, c.1982; Knight, Frank & Rutley brochure, c. 1982; Christie's insurance valuation, 1996. ¹⁷⁸
Approx. no. of Asian ceramics:	160 pieces

Brief Survey of the Asian Ceramics

Chinese Ceramics



Kangxi jar, 2009.818

Vase, 2018.14119

Joss stick holders, 2018.9429

There are a few objects that date from the late 17th and 18th century which may have been Gordon objects, such as two large Chinese Kangxi period (1662-1722) blue and white jars and covers, c.1690-1700, with panels of mountainous landscapes alternating with growing plants, each with slight variations in design (2009.818 above and 2018.9966). Both are broken and require conservation as per the 2017 photography. In 1694, they would have been brand new and are part of the historic ceramics sprinkled around the castle that establishes the social capital and credentials of the Forbes-Leith family, read as the trappings of a family with an ancient lineage. There is also a Kangxi *Yenyen* (baluster shaped) vase, painted with a bird (magpie?) and prunus branches, c.1700, converted into a table lamp (2018.14119 above); the trumpet-shaped neck was reduced in height following damage.

¹⁷⁸ In the files there is an invoice dated 1899 for William Adams, 7 & 8 Queensferry Street, 5 Shandwick Place, Edinburgh, Importer of Antique Furniture, Carved Oak Panelling & Decorations, Turkey, Persian and Indian Carpets, Tapestry, Damasks and Velvets, identifying at least one of his sources.

Also, from the Kangxi period, there is a pair of joss-stick or incense holders in the form of male and female Buddhist lion-dogs (*shizi*) or 'dogs of fo', the female is depicted protecting her cub while the male stands on a ball, both are raised on plinths draped with cloths, and splashed in copper-green, iron-yellow and manganese-purple directly onto the biscuit (fired, but unglazed) porcelain, rather than on a glazed surface. They were made in Jingdezhen, south China, around 1700 (2018.9429 above). Because of the technique, this type of ware is known as '*famille verte* on biscuit porcelain' or *susancai*. A short tube on the back held the joss stick or a scented taper that was lit to burn incense. Their eyes are typically inserted loose on stalks (missing). These 'dogs of fo' are symbols of guardianship and wisdom, intended for display in Chinese domestic interiors, but collected in Europe as curiosities when new.



Plate one of 14, 2018.14775

Punch bowl, 2018.9725

Saucer, 2018.14801

From the mid-18th century, there is a set of 14 Chinese plates, that were made in Jingdezhen, China, c.1755-65 (2018.14775 above); they are unusual as the well and cavetto are subtly moulded or carved with chrysanthemum-like petals, a historic technique, revived on export wares in the Kangxi period, but rare by the 1750s. Each is painted in underglaze blue with a stylised peony spray in the centre framed within a diaper band, the latter repeated around the rim with stylized floral details. These plates date to the period of the Hon. William Gordon of Fyvie (1736-1816), before he went on his Grand Tour and had his portrait executed by Pompeo Batoni in 1766. However, there is no evidence of when they arrived at Fyvie and they could also be from the Leith or Forbes family, they may have been 'common' or everyday table ware.¹⁷⁹ From the same period, there is also a pair of tea-bowls and saucers with scattered insects and flowers painted in underglaze blue, c.1760-70 (2018.9426).

Another possible object with a Gordon provenance from the later 18th century period, is a large punch bowl painted in a *famille rose* palette with two large scenes of European fox-hunting, alternating with smaller reserves painted in iron-red enamels with European landscapes, c.1775-85 (2018.9725 above); this also requires restoration. Hunting scenes are popular subjects on punch bowls, linked to the conviviality enjoyed after the chase. Their print sources are usually identified as paintings by James Seymour (1702-1752) circulated through mezzotints and engravings by Thomas Burford (c.1710-1779), as well as Pierre Charles Canot (c.1710-1777). The

¹⁷⁹ Elsewhere, the arms of Charles Forbes of Ballogie appear on a Chinese porcelain armorial service with a simple spearhead border, c. 1760, similar to the arms adopted by Lord Leith in 1889, as the third quarter of the arms of Forbes-Leith of Fyvie, see Howard, *Chinese Armorial Porcelain*, Vol. II, 2003, P21, p. 354.

clothing worn by the riders suggest a mid-18th century print source. There is also a pair of saucers, painted in polychrome *famille rose* enamels, with genre scenes, c.1790-1800 (2018.14801 above). Similar patterns were imitated at the English factory, known as New Hall, Shelton, Staffordshire, around 1820.



Fruit basket and stand c.1820-40, 2009.790

There is a pair of Chinese reticulated or pierced porcelain oval fruit baskets and stands, made in Jingdezhen and dating from about 1820-40 (2009.790). The simplistic underglaze blue painted pattern of pavilions by a river is commonly known as 'Canton' ware, distinct from so-called 'Nanking' ware of the late 18th century, where the painting is more refined and detailed.¹⁸⁰ The 'Canton' pattern and this form are often associated with the American market; blue-painted porcelain was cheap to produce requiring only one firing, and at the time was less expensive than imported English ceramics. Hence, it is possible that the two fruit dishes and stands were part of Lady Leith's family heirlooms: an almost identical basket and stand are in the collection at the H.F. Dupont Wintherthur, Delaware (2014.0016.242). A local auction of chattels from Fyvie Castle on 29 October 1889, discussed below, however, included 'Old China Fruit Dishes', so perhaps the pattern was also common in Scotland.



Late Qing, c. 1890, 2009.788

Vase, 2009.789

Bowl, 2009.815

Much of the Chinese blue-painted porcelain at Fyvie Castle dates to the late 19th century and imitates Kangxi period wares made around 1700: most of the European porcelain also dates to the late 19th century. European merchants were capitalising on the Arts and Crafts Movement taste for antique Kangxi period blue and white porcelain: Liberty & Co., in London, who specialised in 'Oriental' goods, was selling very similar items as seen in

¹⁸⁰ The term 'Nanking' (Nanjing) refers to the final port where porcelain, made in Jingdezhen and transported overland, was packed into sea-faring vessels and delivered to Guangzhou (Canton). European merchants in were waiting there for porcelains to arrive from Nanking, hence the term, porcelain from Nanking.

advertising catalogues, c. 1898.¹⁸¹ Did Esslemont and Macintosh, the Aberdeen department store, or Jenner's in Edinburgh, sell similar goods? Or might the Leiths have purchased ceramics from modern furniture dealers, such as S & J Jewell? Among these later porcelains are the two pairs of flower vases, perhaps designed for hyacinths, with five tubular spouts on the shoulders, a form that appeared around 1870 to 1910 (2009.788 above). Rooted bulbs were presumably placed over the spouts suspended in water, topped up through the central neck, and the stems could be tied together when beginning to bloom in order to prevent the heavy-headed bulbs from toppling—the design may not have been successful. There are also two globular vases, one painted with confronting four-clawed dragons amid foliage, and the other with a tiger, rabbit, deer and four-clawed dragon, both are marked with a four-character Kangxi mark, c.1900 (2009.789 above). There is a set of six bowls hurriedly painted with four-clawed dragons, c.1900 (2009.815 above)(marks not seen).¹⁸² Many of these small bowls are displayed in a buffet niche in the Morning Room alongside a collection of blue and white Dutch Delftware (tin-glazed earthenware or faience) of various dates, probably purchased by Lord and Lady Leith.¹⁸³



Cabbage pattern c.1925, 2018.14813.1-78

There is 78-piece Chinese porcelain tea set and table service (2018.14813.1-78), painted in polychrome enamels and gold with butterflies and radiating cabbage leaves, the so-called '*Bok Choy*' (Cantonese) or '*Xiao Bai Cai*' (Mandarin) pattern. Bok Choy is a "white vegetable" (Latin: *Brassica rapa*). At the centre of the pattern is a stylized character for 'shou' meaning longevity, one of the aspirations of Chinese Confucian or traditional thought, alongside prosperity and happiness. The Chinese words 'bok choy' is also a homophone (two or more words that have the same pronunciation, but different meanings) for windfall, an unexpected, unearned or sudden good fortune, often associated with the New Year's festivities. The pattern first appeared in the last quarter of the 19th century but was in continuous production in the 20th century. Did the family visit China? The service may have been acquired shortly before Lord Leith's death or by his daughter Lady Ethell Louise Forbes-Leith of Fyvie (1872-1930), who was a famous hostess. Many pieces in the service are backstamped in red

¹⁸¹ Geoffrey A. Godden, *Oriental Export Market Porcelain and its influence on European Wares*, London, 1979, p.162.

¹⁸² See also a bowl, painted with a continuous landscape in blue, 19th/20th century (2018.14121) and another with loosely painted flowers and leaves, 19th/20th (2018.14122).

¹⁸³ The Duveen Brothers of Hull, uncle and father of the infamous art dealer Lord Duveen, imported furniture and other goods from Holland.

enamel 'CHINA' within an oblong frame (two plates are marked 'MADE IN CHINA', 2018.14813.20&.21), suggesting it was made around 1920-30. The American government passed the McKinley Tarriff Act of 1890, requiring foreign goods to be marked with the country of manufacture in English in order to tax imports, and "Made in" was required after 1919. The set now comprises a teapot and cover, sugar bowl and cover, milk jug, slop bowl, 10 breakfast teacups and 10 saucers, 12 coffee cups and 9 saucers, 4 graduated nested boxed (5?), 8 side plates, 4 plates, 6 soup-plates, 10 larger soup-plates 1 vegetable dish and cover, and 2 other dishes (2018.14813.11 & .12 not illustrated). They were listed in the mocked-up Sotheby sale catalogue in 1982.

Enamel-on-copper

Although not porcelain, there is an interesting enamel-on-copper lobed tray, made in Guangzhou (Canton), c.1735-45 (2018.14794). It appears in an inventory taken in 1966 by Sotheby's for insurance, 'A Canton enamel dish made for the European market painted with a stag hunt, 11 ¾ ins; and another of circular form painted with flowers and butterflies, 10 ½ ins, £50.0.0'.



Enamel on copper, c. 1735-45, 2018.14794

Painted enamels on copper of this kind were commonly known in English as 'Canton enamel', as the main centre of their production for the export market was in Canton. They were popular export products in the 18th and 19th centuries. It may have been part of a complete tea set belonging to the 2nd Earl of Aberdeen, the subject matter of a European hunt would have appealed to British aristocrats. The underside is decorated with a scantily clad putto or cherub surrounded by peony and floral scrolls. Such work is very fragile and easily damaged. There are other good examples at Brodick Castle.

Japanese Ceramics



Takeuchi Chubei, 2018.9566



Teapot, 2018.14789



Planter/jardinière, 2019.2393

After a century of isolation, Japan opened up for trade with America in 1853–54, following the arrival of the American Commodore Matthew Perry (1794–1858), and in 1858 a treaty was signed with the British through James Bruce, 8th Earl of Elgin (1811–1863). Modern Japanese ceramics became very fashionable as they were heavily promoted to help provide cash to the Meiji shogunate, so it is surprising not to see more examples in the home of an ‘American’ industrialist, received as gifts, through travel or acquired at international art exhibitions, but perhaps by the 1890s, the fashion was waning. Lord and Lady Leith may have seen the 1878 gift of 90 ceramic objects from 23 different workshops presented by the Japanese government to Glasgow displayed at Kelvingrove or in the Glasgow Corporations Galleries from 1882. Japanese ceramics were readily available for sale in Scotland. In 1888, D. Evans & Co., at 73 St. Vincent Street, Glasgow, owner of the City Oriental Warehouse advertised ‘Imari, Kaga, Satsuma, Cloisonné and Kioto wares’.¹⁸⁴ There is an unusual pair of Japanese cylindrical vases (2018.9566 above), the porcelain inlaid with fine brass wire, a variation of the traditional cloisonné enamel in metalware. This ancient technique was adapted to ceramics during the Meiji period (1868-1912), in Nagoya, Aichi Prefecture, in 1868, and was fashionable around 1870-1900. The wire outlines set into clay are filled with coloured enamel and the wires act to prevent the enamels from mixing and destroying the design. The technique is commonly identified by the Japanese term ‘Totai Shippo’. It was very laborious to make and was only produced for about 50 years. The vases are signed on the base: 大日本製造 (*Dai Nippon Seizo*, ‘made in great Japan’) 七寶會社 (*Shippo Kaisha* ‘Cloisonne Company’) 工人 (*Ko jin*) 竹内忠兵衛 (*Takeuchi Chubei*). Takeuchi Chubei (1852-1922) was the leading craftsman in this technique, working between 1887 and 1890 in Nagoya.

There is also a Meiji period Japanese porcelain teapot with a metal coil wrapped handle, c.1890 (2018.14789 above). The sides are painted in a limited polychrome palette and gold with a continuous scene of pine trees, pink flowering shrubs and pavilions, possibly tea houses, with male and female figures in traditional dress, the men in black and the women in red and gold kimonos, some are seated taking tea in the garden. The lid is inscribed with characters in a reserve (not legible) and on the underside in cobalt blue under the glaze is the six-character inscription *Dai Nippon* (Great Japan) *Hou Zan Sei* (made by Houzan). It would originally have been part of a larger tea set, made in Arita in Saga prefecture, possibly at Kutani, but was probably decorated in Yokohama for export to Europe or America. A large planter or jardinière in the Imari-palette in underglaze blue and iron-red enamel with gold, c.1900 (2019.2393), is of good quality and may have been made at the Fukagawa factory in Arita.

The following were described in the 1982 auction catalogue: a Hirado jar with handles and cover painted in blue, c.1900, (16.5 cm.); a Japanese earthenware jar with cranes converted to an electrified lamp; and a Japanese tea set of 57 pieces painted in iron-red enamels with flowers, possibly Kutani ware, c.1900.

¹⁸⁴ Antonia Lovelace, *Art for Industry: the Glasgow Japan Exchange of 1878*, Glasgow, 1991, 39.

Islamic Ceramics



Tiles, probably Isfahan or perhaps Tehran, Iran, c. 1865-80, in the Gallery, acquired in 1891.

An interesting feature of the Gallery/Music Room is the Persian tilework, c.1865-80, installed in the hearth of the French Renaissance ('François Premier') marble chimney-piece, dated 1521, such tilework was a fashionable feature of Aesthetic Movement interiors in Britain and America between 1879 and 1910, few of which survive in situ. The 'large marble mantelpiece' was acquired from Duveen Brothers, around 1891-1893. In 1891, Lord Leith received a photograph of it from the Duveens, presumably Joel or Henry, priced at £250 with no reduction, and the mantel was packed for transport, but perhaps owing to a dispute over charges for carriage, the sale was only completed in 1893; the Duveens also sold Lord Leith the tapestries in the room and advised on their display.¹⁸⁵ While not specifically noted, the French mantel or chimney-piece presumably included the Persian tiles, as it seems unlikely that Lord Leith's architects David and John Bryce (1891-2) or his decorators, Moxon and Carfrae, would have selected them; there is very little evidence at Fyvie Castle of an Arts and Crafts or Aesthetic Movement taste, other than the Tiffany lamp. The Duveens may have acquired the chimney-piece with the tiles already installed; the provenance of the chimney-piece pre-Fyvie has not been identified.

Lord Leith may have been a visitor to the Duveens showrooms in New York, Paris or London, when the firm was based at 181 Oxford Street. Before 1908, when Joseph Duveen, later 1st Baron Duveen, moved the firm into paintings, the Duveen brothers focused on antiques and worked with the most fashionable architects and decorators, as well as the leading multi-millionaire collectors, recreating 18th century interiors and increasingly from the late 1890s neo-Renaissance interiors. Tapestries were their stock-in-trade, apparently acquired from English country house owners who replaced them with William Morris wallpapers purchased at 264 [now 449] Oxford Street, just down the street from Duveen Brothers.

The 16 relief-moulded rectangular picture tiles installed in the jambs of the fireplace surround were "mass-produced" in Isfahan or perhaps Tehran, during the Qajar Dynasty (1789-1925). Made of glazed fritware (or stonepaste), a mixture of quartz, frit (powdered glass) and clay, the relief-moulded design was painted under the glaze in a limited palette of cobalt-blue, manganese-purple, and copper-green with black outlines against a dark blue background: this historic technique was only rediscovered in the mid-19th century in Isfahan, having

¹⁸⁵ Information provided by Ian Gow.

disappeared in the 1820s.¹⁸⁶ The popular subject depicts a beautiful, young, beardless, turbaned male equestrian, a type known as a *ghilmān* when described in classical Persian poetry, his hand reaches up towards a mythical bird (*simurgh*). In the distance, are two islands with pavilions surrounded by flowering plants, an evocation of an Islamic vision of paradise, and there is a white border at the top of foliated scrollwork forming a chain band. The Fyvie Castle tiles were valued for insurance purposes in an inventory taken in 1966 by Sotheby's: 'A set of sixteen Persian enamelled ceramic tiles with huntsmen and exotic birds against dark blue grounds, Kajah [sic. Qajar] period, each tile 13 ½ ins by 10 ½ ins, £400.0.0'.

Tilework was an important element of Islamic architecture and has a long tradition as exterior and interior cladding. In Iran, these bordered rectangular tiles were used to create continuous dado friezes of repetitive single-scene figural compositions in elite interiors; examples may be seen in the main hall of Golestan Palace, in Tehran, salvaged from older buildings. European tourists, who increasingly began to arrive from the 1860s, visited bazaars or the numerous workshops in Isfahan and later Tehran, where they purchased single tiles as souvenirs. For example, an almost identical tile with the same courtly imagery was donated by a collector in 1883 to the Metropolitan Museum of Art, New York (83.1.67).¹⁸⁷



No. 1 Holland Park c.1879-83 Historic England. Tiles, Isfahan, c.1850-70, V&A: acquired by 1868 & 1874

¹⁸⁶ For more on the technology see Ina Reiche and Friederike Voigt, 'Technology of Production: The Master Potter 'Ali Muhammad Isfahani: Insights into the Production of Decorative Underglaze Painted Tiles in 19th Century Iran, in Howell Edwards and Peter Vandenabeele (eds) *Analytical Archaeometry: Selected Topics*, The Royal Society of Chemistry, 2012, pp. 502-531; F. Voigt, 'Equestrian tiles and the rediscovery of underglaze painting in Qajar Iran', in G. Fellinger and M. Gibson (eds), *Revealing the Unseen: New Perspectives on Qajar Art*, Gingko Publishing, 2021, 150-161; F. Voigt, 'For close observation: Tilework imagery in the architecture of Qajar Iran', in S. Salgirli (ed.) *Inside-outside in Islamic art and architecture*, Bloomsbury, 2021 (online) 99-127; F. Voigt, 'Wandkachel. Historie', in T. Brüderlein, S. Schien, S. Stoll (eds) *Ausgepackt! 125 Jahre Geschichte(n) im Museum Natur und Mensch*, Petersberg: Michael Imhof Verlag und Städtische Museen Freiburg, 2020, 40-1; and F. Voigt, "Falkenreiter und Liebespaar: Das Bild im keramischen Architekturdekor Irans zur Zeit der Qadscharen (1796-1925)", *Baessler-Archiv: Beiträge zur Völkerkunde* (55), 2007, 43-101. Friederike Voigt is a curator of Islamic art at the National Museums of Scotland, in Edinburgh.

¹⁸⁷ <https://www.metmuseum.org/art/collection/search/443101?ft=tile+horse+1883&offset=0&rpp=40&pos=27>

An earlier example of Persian tiles installed in a chimneypiece in an English interior appeared in the Dining Room of Number One, Holland Park, Kensington, London, the home of the Greek businessman Alexander Ionides (1810-1890). The house was enlarged by Philip Webb and decorated by Morris & Co., 1879-83. The modern fireplace is set with 24 smaller relief-moulded tiles, multiples of the same basic image, simply installed as at Fyvie Castle in the jambs on either side of the hearth executed in grey Purbeck marble. The tiles depict Safavid-style falconers on horseback against a floral ground with an iris in the upper left, which match examples in the V&A, acquired singly between 1868 and 1878.¹⁸⁸ The earliest of these were purchased from the art-dealer Ferdinand Méchin in Paris. Méchin travelled to Iran on several occasions in the 1860s, returning with objects to sell. He sold multiple examples of these moulded horseman tiles, proposing to his clients that they portrayed the Safavid ruler Shah ‘Abbas II (r.1642-66), and had been “found among the ruins” of Farahabad (“Ferabad”) palace (c.1694-1722) in Isfahan. This attribution was still mentioned in 1885 in the Burlington Fine Arts Club’s *Persian and Arab Art* exhibition catalogue, where three falconer-type tiles were included as numbers 136, 139 and 537, the last appeared as ‘Fragment of Persian wall tile – the so-called Shah Abbas Tile of a horseman in relief hawking, 7 x 5 ¼ in’. In the late 1860s, when Méchin was buying in Iran, these tiles would have been available in large quantities at pottery workshops in Isfahan; they were stock patterns used for the restoration of historic tile-clad interiors. Over a dozen identical tiles survive in the bathhouse (*Hammam-I’ ali Quli Aga*), in the ‘Ali Quli Agha complex, in Isfahan, erected around 1713. They appear in a row along the front façade of a step or seating bench in a niche in the men’s quarters framed with separate yellow ground border tiles (see below).¹⁸⁹ The tiles were part of the restoration of the site.



Tiles installed in the *Hammam-I’ ali Quli Aga*, Isfahan, c. 1850-70 (Picture credit: Moya Carey)

The mounting interest in the material art of Islam in the 1870s had attracted leading Aesthetic Movement artists and designers, such as Webb and Morris. The fashion among aesthetes for fireplaces lined with Persian tiles ‘in the characteristic peacock tints’ was promoted in Mary E.J. Haweis, *Beautiful Houses: Being a description of Certain Well-known Artistic House*, London, 1882. Haweis described an example found in the ground-breaking Red House, in the “Queen Anne” style, home of John J. Stevenson, at No. 3, Bayswater Hill, London, built in 1870. The American painter Frederic Edwin Church (1826-1900), who travelled widely in the Middle East, in 1887

¹⁸⁸ For a discussion of this type see Moya Carey, *Persian Art: Collecting the Arts of Iran for the V&A* (London: V&A Publishing, 2017), 78-79.

¹⁸⁹ Voigt 2007 op cit., figs. 4-7.

bought from a New York dealer, S. Pruvost, several sets of Qajar tilework fireplace surrounds, probably made in Tehran by 'Ali Muhammad Isfahani and dated 1884-5, for his home in upper New York state, Olana, c.1888-9; these were complex assemblages of tiles shaped for use in a fireplace with an demi-lune opening.¹⁹⁰ Another set of bespoke tiles for a fireplace, also by 'Ali Muhammad with the same date were acquired in 1889 in Paris by the Scotsman Captain Robert Murdoch Smith (1835-1900), on behalf of the Victoria and Albert Museum in 1889 (522:1-10-1889); Murdoch Smith worked for the Indo-European Telegraph Department in Tehran.¹⁹¹ A complete fireplace made of Persian tiles by another maker in Tehran, in the Detroit Institute of Art, was acquired in 1888 in Carlsbad, apparently from the Qajar Shah of Iran.¹⁹² Elsewhere, the First Class Drawing Room fireplace in the Renaissance style in the Cunard Line's RMS *Campania*, built in Glasgow in 1892, also contained Persian tiles (not seen).¹⁹³



Tiles at Carberry Tower, Tehran, c. 1900 and c. 1930 (Image: Melanie Gibson, photographer & (HES))

There are other examples of Persian tiles in Scotland, as at Carberry Tower, East Lothian, near Musselburgh, now a hotel, but home to the Elphinstone family from 1801 to 1961. They were either installed by William Elphinstone, 15th Lord Elphinstone and 1st Baron Elphinstone (1828-1893), or after 1893, by his son, Sydney Herbert 16th Lord Elphinstone and 2nd Baron Elphinstone (1869-1955), who in 1910, married Lady Mary Bowes-Lyons. They are installed in the large hearth in the chimneypiece in the Armoury (later the Beacon Room), as seen in a photograph, c. 1930 (see above). While it is possible the tiles were acquired by the father before 1893, perhaps as a gift, they were probably installed in the hearth around 1910-13 by the son, the 2nd Baron Elphinstone, following his marriage, when they began improvements working with Sir Robert Lorimer in 1910 and Alfred L. MacGibbon and Thomas Ross, 1911-13.¹⁹⁴ The contents of the Armoury appear to have been collected from all over the world by the father, who focused particularly on weapons of war representing almost every nation in the world, which he arranged and catalogued; the family had a strong connection with India in the 19th century.¹⁹⁵ The top and bottom row on each jamb have three relief-moulded falconer tiles with self-

¹⁹⁰ Wilcoxon, Charlotte, 'A Group of Persian Pottery in a Classic Tradition,' *Ars Ceramica*, no. 7, pp. 48-53; https://upload.wikimedia.org/wikipedia/commons/f/f3/Olana_2017_21.jpg

¹⁹¹ Moya Carey, *Persian Art: Collecting the Arts of Iran for the V&A* (London: V&A Publishing, 2017), 159-167

¹⁹² <https://www.dia.org/art/collection/object/tiled-niche-49252>

¹⁹³ http://www.norwayheritage.com/p_ship.asp?sh=campa

¹⁹⁴ http://www.scottisharchitects.org.uk/building_full.php?id=101644

¹⁹⁵ William Fraser, *The Elphinstone Family Book of the Lords Elphinstone, Balmerino and Coupar*, Edinburgh: [Printed for private circulation], 1897, vol. II, p. 107; and Paul Burgess, *Hewn Stone: a guide to Carberry Tower*, Edinburgh, 1989.

borders along the top (similar to those at Fyvie Castle, but later because of the opaque polychrome pigments), above are two large pictorial tiles with hunting and courtly scenes, set with modern English black-glazed brick-shaped tiles. Another group of Qajar tiles in Scotland, relief moulded with a continuous floral design, were installed in a fireplace in an unidentified house in Helensburgh, Argyll and Bute, apparently built in 1873, but were perhaps added in the 1880s.¹⁹⁶ The Persian tiles in the fireplace in the Gallery at Fyvie Castle are among the earliest examples surviving in Britain.

History of the Collection in Relation to the House and Family

In 1889, the wealthy industrialist Alexander Forbes-Leith (1847–1925) purchased Fyvie Castle, one of the largest and most magnificent castles in Scotland, previously owned by the Prestons, Meldrums, Setons, and Gordons, the last since 1733. Many of the Gordon chattels were listed in an auction catalogue at the time of the sale and Forbes-Leith purchased a few of these items, but he clearly intended to present his own taste in a newly refurbished home. Unfortunately, it has not been possible to consult the marked-up sale catalogue (Forbes-Leith Muniments), so it is not possible to confirm what if any of the ceramics, Asian or European, have a Gordon provenance.

Asian ceramics, at least those that survive at Fyvie Castle, were not a critical part of Lord Leith's plan to establish his position and significance in Scottish society in the way his important collection of family portraits or the arms and armour in the entrance hall did.¹⁹⁷ In 1889, Fyvie Castle, a neglected late 16th century Scottish Baronial fortress, was acquired by Lord Leith along with some of its furnishings for £175,000, he then restored and updated the estate, creating a modern American-style home of the late 19th century. At the time, the US steel magnate, then Alexander Leith and based in New York, had just created the Illinois Steel Company through consolidation of his American wife's father's company the Joliet Steel Company (founded by Derrick Algernon January (1814–1879) in 1870) with two other companies in Chicago, Illinois and Milwaukee, Wisconsin.¹⁹⁸ It became one of the largest steel and iron producers in the US. Cousin to the Leith-Hays at Leith House (his mother, the heiress Margaret Forbes (d.1899) of Blackford, married Rear-Admiral John Leith (1788–1854), second son of Alexander Leith-Hay of Leith Hall and Rannes), Leith had adopted the Forbes name in 1889 to build on his romantic association with his ancestry connecting him with Sir Henry Preston (c.1342-c.1433), who was granted Fyvie in 1390, and his childhood growing up nearby; he was created Baron Leith of Fyvie in 1905.¹⁹⁹

¹⁹⁶ Sold at Bonham's, 25 October 2021, lot 87, <https://www.bonhams.com/auctions/26590/lot/87/>

¹⁹⁷ Presumably Lord Leith acquired the six glass-paste portrait medallions by James Tassie, one of which depicts a Forbes.

¹⁹⁸ For more on the January and Leith families and their involvement in the slave trade see <https://www.nts.org.uk/stories/facing-our-past-at-fyvie-castle>

¹⁹⁹ From 1914, Lord and Lady Leith leased Hartwell House, Buckinghamshire, where he died in 1925. See *Country Life*, 21 March 1914, pp.414-21, presumably the furnishings belonged to the Lee family?



'Drawing Room, Fyvie Castle'. C.F. Kell, Lith. 8 Castle St, Holborn, London, F.C; Lumleys, Land Agents & Auctioneers, London, SW, 1885, HES.

The sale of Fyvie Castle was first advertised ('Magnificent Territorial Domain'... 'The Lands, Lordship, and Barony of Fyvie'... 'splendid Baronial Estate') on 3 January 1885 in *The Field* by Messrs E. and H. Lumley, Land Agents and Auctioneers, of 22, St. James's Street, Piccadilly, London, with the auction to be held on 9 June 1885, at the Mart, Tokenhouse Yard, London, [EC1] with viewing through Messrs C. and P.H. Chalmers, Advocates, Union-terrace, Aberdeen: 'Arrangements may be made under which the purchaser may take over at valuation the furniture in the castle, as well as the whole collection of historical pictures, books and other articles'.²⁰⁰ Ceramics were not highlighted or even mentioned. The domain failed to sell and was lastly advertised on 29 May 1889, in the London *Morning Post*, by the newly appointed Messrs J. Watson Lyall and Co., Land Agents, 15, Pall-mall, London, on 27 June 1889. Its private purchase by 'Mr. A. J. Leith, son of Admiral Leith', announced in the *St. James's Gazette* on 22 June 1889, listing the reserve price of £175,000, appeared under 'Court and Society'. No historic photographs of the interior have been identified, and the earliest image is a lithograph included in the Lumley's sale catalogue depicting an interior identified as the 'Drawing Room', now the Morning room, with a seated figure—presumably a desolate Sir Maurice Duff-Gordon (1849-1896), of Chester Square, London, a stockbroker, who lost most of his inheritance between 1884 and 1885 investing in Egypt—sitting under a grand crystal chandelier, with an odd (glass?) candelabrum on the table; it was executed by C. F. Kell (n.d.), one of two London brothers operating a lithographic company in Holborn.²⁰¹

The original marked-up 1885 sale catalogue is in the Forbes-Leith muniments (not consulted, but awaiting information from the family).²⁰² It may help to identify what of the ceramics were acquired from the Duff-Gordons, if any, as Lord Leith clearly intended to start afresh almost immediately in its furnishing.²⁰³ A tranche of ceramics, described as English and Continental porcelain, pottery and glassware; period creamware, c. 1760-1820, and 'Oriental', and other furnishings owned by Mrs. Duff Gordon of Fyvie Castle, were sold by Russell, Baldwin & Bright in association with Messers Bernard Thorpe & Partners, Leominster, on 20 October 1977 (catalogue in the Getty Research Library, California). These are the types of ceramics that might have been acquired by William Gordon of Fyvie (d. 1816) or other members of the Gordon family. Some of Lord Leith's

²⁰⁰ British Newspaper Archives online.

²⁰¹ *Treasures of Fyvie*, exh. cat. Scottish National Portrait Gallery, Edinburgh, 1985,

²⁰² Information provided by Ian Gow.

²⁰³ Ditto.

ceramics may have been brought from the family's residence in America or be January (or Janvier) heirlooms. Is there any evidence of Lady Leith's taste in ceramics? Also, are any of the European ceramics his mother's, Margaret Forbes (d. 1899), who, in 1855 as a recent widow, moved to Berlin with her children; did she return to Scotland? If so where did she live and what happened to her possessions?

There were also several local auction in 1889 of chattels from Fyvie Castle that included ceramics. On 29 October 1889, the *Northern Advertiser* announced a sale on 29-31 October, by Shaw R.W. Shaw Auctioneers, of 41 ½ Union Street, Aberdeen, of an Important & Extensive Sale at Fyvie Castle, held on site including 'a Large Collection of Excellent Household Furniture and other Effects, which will be sold in a Marquee erected on the Lawn, in front of the Castle'. The advertisement highlighted a 'Walnut Couch, in Gordon Tartan', along with '2 Large China Vases, with Gilt Brackets', and under China, Crystal and Stoneware, 'A Handsome China White and Gold Dinner Service of 210 Pieces; Pink and Gold Tea Service; Blue and Gold Do; White and Gold Do; Old China Fruit Dishes; Old China and other Dessert Services'. Two months later on 3 December 1889, the *Northern Advertiser* announced another sale on 11 December held by Shaw R.W. Shaw Auctions at their premises at 41 ½ Union Street, Aberdeen, of books, china, old prints, &c., &c. chiefly from Fyvie Castle, including 'A small lot of Old China'. The ceramics now at Fyvie Castle are those listed in the mocked-up Sotheby's 1982 sale catalogue (a facsimile is in the NTS curatorial archives), objects rejected by the Forbes-Leiths. Has a survey been done of what ceramics and furnishings the family did keep post-1984?

A selection of receipts and bills for furnishings also survive in the Forbes-Leith muniments; Ian Gow has identified several for ceramics and their display: (n.d.) pair Crown Derby figures Shakespeare and Milton, £269 (not in the collection); 1917, Gorer, 170 New Bond Street, pr 14" famille rose plates, £40 (not in the collection); 1900, S. & H. Jewell [131-2, High Holborn, London, WC1], Very handsome Louis XV circular china cabinet with ormolu mounts Vernis Martin panels, £28.5 (not identified). Edgar Ezekial Gorer (1872-1915) was among the leading antique dealers in Chinese porcelain and had established his firm in New Bond Street in 1899, operating as both interior decorators and as the Indo China Trading Company; he subsequently opened a shop at 560 Fifth Avenue in New York. Gorer died along with his wife while crossing the Atlantic in the *Lusitania* in 1915, however, the firm continued to sell his stock for several years. The large *famille rose* plates do not appear to have survived in the collection at Fyvie Castle, but there is a small group of *famille rose* dessert plates listed in the Dining Room in a 1996 Christie's insurance valuation. The Gorer *famille rose* dishes are not listed in the Sotheby 1982 auction catalogue, presumably retained along with other ceramic items by the Forbes-Leiths in 1984. The link to Gorer indicates that Lord (or Lady?) Leith approached the acquisition of Chinese ceramics with the same meticulous care as the paintings he purchased from Agnews in London (primarily between 1899 and 1904), working with the leading dealers in the field.²⁰⁴ The *famille rose* wares were typical of 'millionaire' taste for polychrome export

²⁰⁴ Some paintings were offered at Christie, Manson & Woods, London, 8 July 1938 (copy at Frick Art Reference Library, NY); *Porcelain and objects of art, French & English furniture, tapestry and eastern carpets*, 14 July 1938, Christie, Manson & Woods, London, from Sir Ian Forbes-Leith (Thomas J Watson Library, NY). A late 16th century Brussels tapestry was sold from the collection of the late Lord Leith of Fyvie at Sotheby's on 3 July 1936, lot 164, for £220, illustrated (British Library).

wares of the Kangxi, Yongzheng, and Qianlong periods (1662-1795) in the early decades of the 20th century as at Hill of Tarvit.

Items of specific interest

The Persian or Qajar tiles lining the fireplace are of international significance. The large punch bowl with a fox hunt is also of interest.

Recommendation for future interpretation and display

More could be made of the Islamic tiles, perhaps part of a trail featuring of global luxury wares at Fyvie Castle.

Sources consulted

K. G. [Catherine J. B. Gordon] *A Legend of Fyvie Castle*, 1870 [no interior views – focus on ghosts]

Janet Ross, *Fyvie Castle and its Lairds*, 1884 [no interior views]

Stirling, A.M.W. *Fyvie Castle, its lairds and their times*, 1928 [no interior photographs]

Oliver Hill, 'Fyvie and Pinkie', *Country Life*, 20 August 1948, 378-381

Christopher Hartley, *Fyvie Castle*, NTS, 1988

7. Haddo House – Dining with the Dukes of Gordon

Property:	Haddo House, (nr Tarves), Aberdeenshire
Family:	Gordon, Earls of Aberdeen, Marquess of Aberdeen
Date of Acquisition:	1978
On-site contact:	
Curator:	Vikki Duncan
Date of Visit:	23 & 25 February 2022
Archives:	Family owned, Haddo Estate Office, itemised at NRAS55205
Archivist:	Moira Minty
NTS Curatorial File Ref:	GB1873/02/07/01/60/23/HAH
Approx. no. of Asian ceramics:	53 pieces

Brief Survey of the Asian Ceramics

Chinese Ceramics



Chinese, 79.4006

Dinner service, 79.4001

Soup tureen and stand, 79.4064

The earliest of the Chinese material is a colourful single serving dish, painted with bamboo and peonies in underglaze cobalt blue and *famille verte* enamels—primarily translucent green and iron-red pigments with gold details—made in the kilns at Jingdezhen for the European market, around 1715–20 (79.4006 above). It was presumably once part of a large table service of plates and serving dishes, an expensive service, as enamelled wares were more costly to produce than underglaze blue painted wares, which involved only a single kiln firing. This plate dates to the time of the second marriage of William Gordon, 2nd Earl of Aberdeen (1679–1746), in 1716, to Lady Susan Murray (1699-1725), daughter of the John Murray (1660-1724), who was created 1st Duke of Atholl in 1703. The dish and/or service may of course have been acquired later through marriage or collecting; it would be interesting to know if there are other examples of the pattern in the family’s collection.

A partial set of eleven serving dishes in five sizes and a dinner plate, painted in underglaze cobalt blue, around 1725–35 (79.4001 above), also dates to the time of the 2nd Earl of Aberdeen, described as ‘ambitious, financially accumulative and a thumping snob’. They date to the time when he was building Haddo House, the Palladian

mansion, designed by William Adam, and completed in 1735.²⁰⁶ The rare porcelain design incorporates motifs from the 'Hundred Treasures' or 'Hundred Antiques' (Mandarin: *Bogu*), and includes a vessel containing scrolls, brushes, coral and a sceptre as well as a fish drum associated with Zhang Guo, one of the eight immortals. Such motifs would have been interpreted by educated Chinese consumers as symbols of learning and the signs of a scholar, representing calligraphy, music and painting; the coral branch longevity and official promotion. Artists at the kiln where the service was painted must have also produced work for the domestic market, but such symbols were meaningless to European consumers. The database suggests, without evidence, that this service was acquired by the 2nd Earl of Aberdeen in 1738, however, it is closer in date to the time of his marriage to his third wife, Lady Anne Gordon, in 1729.²⁰⁷ There are other objects from the same period such as the octagonal soup tureen and stand, also painted under the glaze in blue, but with a different pattern, c.1725-35 (79.4064 above). Underglaze blue tablewares were often associated with everyday or common use, and the tureen, no doubt one of several serving pieces, may have been used for the first course along with soup plates. Again, it is the only example of this pattern in the house. An assortment of 'blue' table wares was listed under 'China' in the inventory of Haddo House of 1802, including 'Two Soup Tureens & Dishes [Blue]. 0.9.0'.²⁰⁸ Also from the period is a mug painted in blue and white with details in iron-red enamel, the so-called 'Chinese Imari' palette, c.1720-25 (79.4062), and a teapot painted in grisailles or black outlines with iron-red and gold details, which depicts a scholar and a woman both on horseback, c.1735-40 (79.4029.2b).²⁰⁹



Armorial tea set, 79.4028.6a-e

The most internationally significant Asian ceramic item at Haddo is the partial armorial tea service with the arms of Gordon, Earl of Aberdeen, impaling those of Gordon, Duke of Gordon (79.4028 above). It was ordered for the 2nd Earl of Aberdeen and his third wife Anne Gordon, Countess of Aberdeen (1713-1791), daughter of Alexander Gordon, 2nd Duke of Gordon (1678-1728), of Gordon Castle, near Fochabers, Moray. Although they had married in 1729, the service was probably made around 1741, as a very similar service with the arms of Gordon, Duke of Gordon, was ordered for the brother of the Countess of Aberdeen, Cosmo George Gordon, 3rd Duke of Gordon (1720-1752). In 1741, the 3rd Duke of Gordon, married the Countess's step-daughter, Lady Catherine Gordon

²⁰⁶ Reference Archie Gordon, 5th Marquess of Aberdeen, NTS guidebook, 2013, p.21.

²⁰⁷ For the same border in the cavetto on an armorial service, c. 1735, see Howard, CAP, vol. II, A4, p. 128; and variations in the rim border on another armorial service, c. 1725, also Howard, CAP, vol. II, A5, p. 131.

²⁰⁸ NRAS55/8/1.

²⁰⁹ Compare with a teabowl and saucer in the Victoria and Albert Museum with the same border and palette but with scenes from the life of a Chinese deity, Zhong Kui, c. 1730-50 (C.48&A-1912).

(1718-1779); as she was not an heiress, there was no need to incorporate her arms, Both services are described in David S. Howard, *Chinese Armorial Porcelain*, Vol. II, 2003, P16, p. 305, the second service appears to have been dispersed as examples are in private collections. The very simple pattern showcasing the coats-of-arms with just the so-called gold spearhead border as ornament was extremely fashionable between 1735 and 1775, and very popular with Scottish families. Documents in the Goodwood Estate Archives may reveal more of the history of their commission. There is an opportunity to introduce a discussion of the Gordon coat-of-arms: quarterly, *Azure three boars' heads coupes or within a double tressure flory counterflory interchangeably with thistles, roses and fleur-de-lis of the second*. The crest, over an earl's coronet, *Two arms holding a bow and arrow straight upwards in a shooting posture and at a full draught all proper*. The supporters: *On the dexter a Doctor of Law in his robes and on the sinister a greyhound argent collared gules*, the latter is that of the Dukes of Gordon. The motto on a banner above is 'Fortuna sequitur' [Fortuna sequator, Latin translated as 'Let fortune follow'] and below 'Ne nimium' ['Not too much']. The impaled coat is quarterly, *Azure three boars' heads coupes or*, quartering, *Or three lions' heads erased gules* (for Badenoch) and, *Or three crescents within a double tressure gules* (for Seton).



Meat platter (ashet) 79.4003

Meat platter (ashet) 79.4070

From the time of George Gordon, 3rd Earl of Aberdeen (1722-1801), who in 1759 married Catherine Hanson (c.1730-1817), there is a meat platter (or ashet) in underglaze blue with a common pattern of a garden scene with a fence, peony, rockwork, pine and bamboo, c.1765-70 (79.4003 above), perhaps once part of a larger service such as that listed in the 1802 inventory. There is also a washing basin, missing its water bottle (or guglet), painted with an underglaze blue border and in the centre in *famille rose* (polychrome) enamels a Chinese family scene, c.1770 (79.4050). The set may be the 'One China Bason and Carraff 0.10.0' listed in the Best Bed Room in the inventory of Haddo House of 1802.²¹⁰ There is a *famille rose* platter, c.1765 (79.4070 above), in the 'double peacocks' pattern enamelled with a long-tailed green-plumed peacock and a smaller peahen, beside a large cluster of tree peony, the rims painted with floral sprays within spearhead and diaper borders. Again, there is only one example but repaired, so perhaps it has been in the collection since new. The pattern was especially popular in Portugal and Brazil, where similar services were in royal collections. There are several late 18th century English tables service patterns in the house also from the 3rd Earl's time.

210 NRAS55/8/1



Garden pot, 79.4051 Rose Canton bowl, 79.4061

There are quite a few items of 19th and 20th century manufacture including a blue and white fishbowl with a Ming-style lotus pattern, but in Europe probably used as a flower pot or jardinière, c. 1800-1850 (79.4051 above) and an octagonal flower pot with stand painted with landscapes, c.1900 (79.4072). There are examples of 'Rose Canton', the richly decorated polychrome overglaze painted wares, two bowls with green leaves and flowers, both marked 'Made in Canton', post 1919 as "Made in" required after that date (79.4061 above), and a bottle, c. 1880 (79.4059). As well as a modern mid-20th century pierced 'rice grain' pattern tableware service for serving soup, including, bowls with covers, stands and spoons (79.4034), and a pair of *famille verte* style jars forming lamps are also mid-20th century (79.1514).

Japanese Ceramics



Satsuma teapot, 79.4039.6f

The only Japanese item seen is a Satsuma fine earthenware teapot with a side handle painted in overglaze enamels and gold, with a crane flying above water lilies, c. 1870-1900 (79.4039.6f above). There is an inscription on the side with the maker's mark, not deciphered, perhaps acquired by the 7th Earl and his wife Ishbel. The teapot also speaks to the early connections between Scotland and Japan, and the developments of their industry through the merchant Thomas Blake Glover (1838-1911) and others.

History of the Collection in Relation to the House and Family

A comparatively small group of Asian ceramics are on display at Haddo House, near Tarves in Aberdeenshire.²¹¹ The ceramic collection—including the European ceramics, both on loan and owned by the NTS—represents a history of dining, drinking and hospitality enjoyed and shared over three centuries by the Gordons of Haddo, a subject famously captured in a painting dated 1884 by Alfred Edward Emslie (d. 1918), *Dinner at Haddo House*,

²¹¹ Not seen is a collection of soapstone ornaments (2010.1623), when were they acquired?

National Portrait Gallery, London (NPG 3845). Elements from many of these tablewares are on display in the glazed cabinet in The Gordon Room.



A.E. Emslie, *Dinner at Haddo House*, 1884, NPG

Items of specific interest

The armorial tea set with the Gordon arms is the most significant item of Asian ceramic production at Haddo, especially as it survives with the family. There may be other items in the family's private collection that would enhance the interiors and interpretation of the house in the future.

Recommendation for future interpretation and display

All great houses are about entertaining, and the ceramic tablewares at Haddo, typical of their time, are part of that story. More emphasis could be made of this aspect of the collection and how dining and hosting well-connected guests, already a feature with the seating cards on the table in the dining room, contributed to the political influence and sphere of the Scottish country house over time. There is a collection of various tablewares, some with the arms of the Earls of Aberdeen, in storage in the Haddo Estate Office, the majority duplicate what is on display in the glazed cases in The Gordon Room. It might be interesting to see if there was an opportunity to redisplay the ceramics in the various cases (including the Canadian service in The China Room), along with rotating the textiles. Also, to see what ceramics the family has retained that might add to our understanding of these services and open up other avenues for display. There is a lot to see in the Gordon Room and when visiting as part of a tour it is a challenge to see everything and read the labels.

Sources consulted

Christopher Hartley et al. *Haddo House*, Edinburgh, National Trust for Scotland 2013

Christopher Hussey, Haddo House, Aberdeenshire—I & II: The Seat of the Earl of Haddo', *Country Life*, 1966, vol. 140, nos. 3624 and 3625, pp. 378- and 448-.

8. Leith Hall: Acquisitions of a Military family

Property:	Leith Hall, Kennethmont, Aberdeenshire
Family:	Leith, Leith-Hay (from 1789), last occupant Mrs. Henrietta Leith-Hay
Date of Acquisition:	1945
On-site contact:	Beatrice Fettes-Leagas, Visitor Services Assistant
Curator:	Vikki Duncan
Date of Visit:	21 February 2022
Archives:	Family owned, Leith Hall Muniments room, NRAS4345.
NTS Curatorial File Ref:	NTS Curatorial File Ref: GB1873/02/07/01/77/01/LEH NTS Curatorial File Ref: GB1873/02/07/01/77/12/LEH Christie's 1965
Approx. no. of Asian ceramics:	44 pieces

Brief Survey of the Asian Ceramics

Chinese Ceramics



Saucer, 2011.1264

The majority of the early Chinese porcelain items are in The Music Room in glazed cases in the window recesses where other family heirlooms are displayed. There are two cups and saucers executed in polychrome *famille rose* enamels, with scenes of Chinese elite female courtiers and children at a table with a garden stool (see below for green-glazed examples formerly in the Moon Gate), c.1755 (2011.1264 above). The children are boys, who took civil service examinations and if successful could provide for their parents through lucrative jobs, and so their depiction was as a symbol of good fortune: small girls are almost never depicted before 1949. An interesting letter in the family archives, concerning tea china was written in August 1757 to Andrew Hay when he was in Paris from his friend, also in exile on the Continent, Sir James Steuart, later Steuart Denham (1712-1780), 3rd Baronet of Goodtrees and 7th Baronet of Coltness. It was a request for a tea-set for his wife Lady Frances Steuart (1722-1789), daughter of James Wemyss, 5th Earl of Wemyss (1699-1756), 'Fanny adds that you must find for her 12 tea cups and saucers of Indian china, cheap and strong, but not large, for in this country [Tübingen, Germany] people swallow you down 4 or 5 cups of coffee with as much ease as we used to drink one at Bruxelles [sic.] She must have with them a teapot, sugar box and slop basin. She says there is no matter tho' they be not of the same kind exactly, provided that circumstances can make you find them easier and

cheaper'.²¹² In preparation for his return home, Hay agrees to buy some more china in Holland for his family, as it can be procured there cheaper than in Scotland.



Punch bowl 2019.7570

Mug, 77.2018.1

Plate, 2011.1259

Plate, 2019.7203

There is also a very fine large punch bowl, painted in polychrome *famille rose* enamels and gold details c. 1760-75, (2019.7570 above) with several large and small panels of Chinese female courtiers and children, some playing with toys, in a landscape with pavilions, water and mountains against a ground of hexagonal red and gold diaper design. A similar bowl, perhaps slightly earlier, is in the Royal Collection Trust (RCIN 26786). There are also two mugs, c. 1775 and 1785 (77.2018.1 above and 77.2018.2), and a few other items, a cup and saucer, also with mandarins or court figures outside a pavilion, c.1785-95 (2011.1263); a single blue-painted plate, c.1755-65, with gold painted details possibly added later in Europe (2011.1259 above); and a pair of plates crudely painted in underglaze blue with iron-red details, c.1750 (2019.7203 above).²¹³



Chinese reverse painted glass, c. 1750-70

While not porcelain, there is a rare, Chinese reverse painted glass (is it a mirror?) in the Banff Bedroom, c.1750-70. It may depict a female immortal *Magu* with a deer, a Daoist figure associated with immortality and a symbolic protector of women in Chinese Mythology; in Europe, such scenes have been read as a figure symbolic of winter, perhaps there was a set four intended to represent the Seasons, made for a European audience. It has a later British birds-eye maple frame, 19th century, replacing its original Chinese frame.

²¹² Quoted in full in Alastair and Henrietta Tayler, *A Jacobite Exile*, London, 1937, p.85; and in *Trustie to the End*, pp.40-41, the latter incomplete.

²¹³ The design in underglaze blue was intended to be completed with iron-red painting in China, they were not 'clobbered' or later painted with iron-red enamel in Europe.

Dutch Porcelain after Japanese Imari

In 1784, the struggling estate was threatened with a sale, however, in 1789 the Leith family's fortunes improved when they inherited money from the sale of Rannes and acquired a second surname, Hay;²¹⁴ and in 1816, a cousin left a sugar plantation in Tobago which was sold for a not inconsiderable sum of £29,000.²¹⁵ These inheritances benefited army officer and laird, General Alexander 'Sandie' Leith-Hay (1758-1838) of Rannes and Leith Hall; he had in 1784 married Mary (d. 1824), daughter of Charles Forbes of Ballogie, Aberdeenshire.²¹⁶ From 1797, he made significant fashionable changes to the house. There is a richly decorated Imari-style porcelain dish (77.2004 below), inscribed on the reverse in underglaze blue 'Amstel', made at a porcelain manufactory in the Netherlands, in the town of Amstel, near Amsterdam, active from around 1784-1814.



Plate, 77.2004

The design is after a Japanese dish made in Arita, c.1700, and presumably formed part of a large table service as there is an identical Amstel plate (BK-1969-49) in the Rijksmuseum, Amsterdam (Dimensions?), and another in a different Imari-style pattern (BK-1969-48). It isn't known how it arrived at Leith Hall. His younger brother Sir James Leith (1763-1816), a national war hero, served in the Walcheren Campaign in 1809, a British expedition to the Netherlands intended to open another front in the Austrian Empire's struggle with France; he suffered from 'Walcheren fever' and returned home that year. Significantly, at the end of the Napoleonic Wars, porcelain services were presented by way of appreciation to British officers by many of the allied nations, however, there is only one example, repaired with old iron staples (rivetted), so it may have been collected later. In 1796, Sir James Leith had married Lady Augusta Forbes (1773-1823), daughter of the 5th Earl of Granard in the Peerage of Ireland, and later died as governor of Barbados in 1816.

²¹⁴ Rannes and its contents were destroyed by fire in 1759, *Trustie to the End*, p. 41. A new house was built and refurbished with some items from The Netherlands, his sister writing on behalf of his mother in April 1762, 'We have no morning china [large breakfast cups?] and that sent over for afternoon not near full as many of them were destroyed in coming over.', *A Jacobite in Exile* p.129; his sister Jean suggested he return via London to find 'what's fashionable and cheap'.

²¹⁵ For the family's involvement in the slave trade in the West Indies see <https://www.nts.org.uk/stories/colonial-power-and-profit-at-leith-hall>.

²¹⁶ There is a Chinese armorial service with the arms of Charles Forbes of Ballogie, c. 1760, with a simple spearhead border, see Howard, *Chinese Armorial Porcelain*, vol. II, 2003, P21, p.354. The same arms in 1889 were adopted as the third quarter of the arms of Forbes-Leith of Fyvie.



Group of plates, 2019.7573

There is an intriguing group of six plates (2019.7573, and 2019.7196-2019.7200), most of which are Chinese, but some maybe European earthenware (pearlware), each decorated in underglaze blue, in the late 18th century, and later 'improved' with cheerful iron-red and green enamels in London around 1820. Each plate is different, and at the time there was a taste for 'Harlequin' or mismatched dessert services. While not appreciated by modern collectors, these later decorated blue and white wares were very fashionable from about 1820-50 when there was a preference for colourful 'Rose Mandarin' wares (see below), a taste which began under George IV. There are many examples in aristocratic collections in National Trust properties, such as Ickworth, Suffolk (NT848751). Since at least 1912, this decorative technique was commonly known as 'clobbering', and appears as early as 1866 in letters written by the artist William Holman Hunt.²¹⁷ Again it is not known who acquired this set of dishes and when.²¹⁸ They date from the time of "Sandie" Leith-Hay or his son Lieutenant Colonel Sir Andrew Leith-Hay (1785-1862), who in 1816 married Mary Margaret Clark (d. 1859), of Buckland House, Devon, an apparent spendthrift; they later moved to the Island of Granada. Despite being an MP for Elgin and receiving a military star, they enjoyed an extravagant lifestyle, which they briefly maintained on the Continent, living in Belgium from 1838-1840, the haven of impoverished British gentry; they may have acquired the Amstel plate and other ceramics, while living there.

²¹⁷ For a discussion see Helen Espir, *The Atrocious Unsworth: Chinese blue and white porcelain 'clobbered' in London in the 19th Century*, *Transactions of the English Ceramic Circle*, Vol. 29, 2018, pp.199-216.

²¹⁸ While it isn't known when the George Bullock writing/dressing table and washstand (?) at Leith, supplied by the British government for use by Napoleon and his entourage at New Longwood House, on St Helena arrived, it presumably came from the Longwood House auction of 1822. There is no evidence that a family member purchased at the auction of 'Effects at Longwood belonging to the late Emperor Napoleon', held on St. Helena, on 1 April-12 August 1822, see Martin Levy, 'Napoleon in Exile: The Houses and furniture supplied by the British Government for the Emperor and his Entourage on St. Helena', *Furniture History*, vol. 34 (1998), pp.1-214. However, given the military connections, it may have been acquired second-hand or part of a commissioned bid. In which case in Levy's Appendix IV, is recorded on the Ninth day's sale, June 3d 1822, 'lot 569 'A quantity of odd Dishes, Plates, Cups and Saucers, &c. &c.—part of a Desert Service, &c. &c.—China and Delph Ware [in Lots] (See Contra).'; the term 'contra' indicates the sale was further subdivided. It seems unlikely the ceramics were also purchased at the sale. There is apparently a silk scarf at Leith Hall given by Madame Gazan, wife of the Comte de Gazan, to Andrew Leith-Hall, when he was imprisoned by the French in 1813, see *Trustie to the End*, p. 85.



Vase, 77.2033



Vase, 77.2036



Vase, 77.2055

There are some particularly fine examples of the colourful 'Rose Mandarin' pattern wares, painted in *famille rose* enamel palettes, c.1820-50. In the Library, is a pair of large baluster shaped celadon-ground (pale green) vases, c.1830-50 (77.2033 above) with stylised *Kylin (Chilong)* handles, representing mythical beast-like serpents. They have raised details painted in polychrome enamels with gold highlights, one side has several of the eight immortals or gods, at the neck is Li Teiguai, a beggar with holding a stick and a gourd filled with an elixir of immortality and on the reverse are examples of 'Hundred Treasures' or 'Hundred Antiques' (Mandarin=*Bogu*). They are very fine and a rare design. In the Drawing Room there is another pair of vases, after an unusual Chinese bronze shape, but painted in a more typical palette of 'Rose Mandarin' wares (77.2036 above). The pale green ground has shaped-panels of Chinese mandarins listening to music and performing other cultured activities; the ground is scattered with various auspicious symbols from the 'Hundred Antiques', fruit, flowers and foliage, c.1825-35. They may be the pair listed in the 1965 Young inventory in the Oval Room as 'Large pair of oriental vases, predominantly green, heavily decorated with floral, animal and insect scenes, 22 ½ in. 75.0.0.' In the Music Room there is a more typical pair of large baluster vases, 36 in. (77.2055 above), which are not as well painted as those discussed above. They appear in the entrance hall in the niches in a black and white photograph, perhaps pre-NTS, when there was panelling in the hall introduced in 1900. There is a pair of plates c. 1840-50, on the lowest shelf in the glazed built-in cupboard in the Leith Bedroom.²¹⁹ In the Dining Room, is a flowerpot, perhaps that listed in the 1965 Young inventory in the Staircase, as a '19th century Chinese *famille rose* flower pot, 10" high, 12 ½" diameter, £55.0.0', late 19th century (not on list) and a Japanese Imari bowl, c.1880-1900 (77.2038.1).



Vase, c. 1800, 77.2034

²¹⁹ There is a large Chinese Rose Medallion or Canton service in the Elgin Museum, which was apparently acquired in Japan, with gold lacquer mend (J. *kintsugi*), gifted by Mrs. Theres Levack.

An unusual and rare object is the pair of crackled glaze vases, c.1800, in the library (77.2034 above), said to have been brought back from China about the time of the Boxer Rebellion (1899-1901).²²⁰ They are of baluster shape, with small prunus branch handles. The vessel is applied with thick clay over an unglazed design in the form of confronting dragons with four-claws (ie. non-imperial; on objects made for the imperial household dragons have five-claws) fighting over an auspicious pearl and on the reverse flying cranes (?). The dragons are painted in a semi-matte brownish-black iron-oxide repeated around the rims and a mark of pseudo-Chinese characters on the base. The pair are very similar to a garniture of three vases (one is larger) in the Royal Collection Trust (RCIN692.1-2, 11851), which was in the collection of George IV, acquired before 1816 ('From the Lord Chamberlain's Office, 8/12/16).²²¹ They are listed in the 1965 Young inventory as 'Pair of oriental white crackle glazed vases with black bracken over-layed decoration, 14" high. 16.0.0.' They were identified as late 19th century by Christie's in 1992, and are admittedly, a difficult group of wares to date, as they continued to be produced from the mid-18th to the 20th century in different designs.

There are a number of looted objects taken by Col. Alexander Sebastian Leith-Hay (1818-1900), who served as commander of the 93rd Highlanders during the Indian Mutiny, identified as the property of the Queen of Oudh, taken during the Siege of Lucknow. No ceramics with this provenance are identified, however, at Wallington Hall, Northumberland (NT), there is a collection of Chinese export porcelain labelled 'Lucknow 1859', collected by Sir Charles Trevelyan, 1st Baronet (1807-1886), then governor of Madras, a long serving member of the East India Company's Bengal civil service. Lucknow was the capital of the province of Oudh, some of the Wallington porcelain, which dates from 1740 to 1830, may have been acquired before the looting, but several pieces were clearly part of the Oudh royal treasury.



Garden table and seats c.1900, 77.2059 and Moon Gate photo, c.1900

On the Landing beside the Dutch glazed display cabinet are a set of four traditional Chinese sea-green or turquoise green-glazed stoneware garden seats pierced with an auspicious 'cash' or coin motif in two patterns, three of the traditional barrel or drum form, in two sizes (13 and 18 in.), and one of baluster form, perhaps a table (20 ½ in) (77.2059 above). They appear in a photo on the stairs in front of the circular portal known as a

²²⁰ In notes in binders at property, no reference.

²²¹ John Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen*, vol. I, 2016, cat. nos. 209–211, p. 103.

Chinese Moon Gate created in the Walled Garden, around 1900, by Charles Edward Norman Leith-Hay (1858-1939).²²² These stools were fashionable for gardens in the second half of the 19th century: at Belton House, Lincolnshire, there is a large collection, which perhaps furnished a conservatory (NT 433510). The earliest Chinese porcelain seats or stools (*zuodun*), made since at least the Ming Dynasty, decorated gardens and domestic courtyards. Traditionally, these were of barrel-shape based on large drums made of cane and covered with skins secured with nails or pegs—a detail frequently replicated in porcelain. With the increasing popularity of ornamental conservatories as an extension of the domestic interior, garden seats began to arrive in England from China in the early nineteenth century.²²³ They can be seen ornamenting the garden at Deepdene, Surrey, the country seat of the merchant banker and arbiter of taste, Thomas Hope (1769–1831), around 1825–6.²²⁴

History of the Collection in Relation to the House and Family

While Leith Hall was built in 1650, the earliest Chinese ceramics in the collection only date from around 1750 to 1785. The home was gradually transformed by succeeding generations, many of whom had distinguished themselves in their country's service primarily in the military with many possessions directly acquired through such positions.²²⁵ These 18th century ceramic objects may have been acquired during the period of ownership of John Leith III (1731–1763), 3rd Laird of Leith, who in 1756 married the heiress Harriot Steuart (1734-1780), daughter of Alexander Steuart (1672-c.1734?), 7th Laird of Tanachie and Auchlunkart [Auchluncart], near Forres, Aberdeenshire. John Leith III made improvements to the property, and after his death, his wife ran the estate on her own with the encouragement of her mother-in-law's brother, Andrew Hay (1713-1789), of Rannes, Banffshire, a Jacobite, who became a friend of the Pretender in 1745, and returned from living in exile on the Continent in 1763. Harriot travelled with her sons to France in 1767-70: interestingly, following her time spent there her possessions were sold in Paris rather than being shipped back to Britain. This period, the mid to late 18th century, is considered the peak period of development for the house when they were refurbishing and when they may have acquired ceramic table wares. It is thought that some of the collections at Leith Hall may have originated at Auchlunkart. Many of the objects have been rivetted or mended with staples, probably for use by the family and repaired out of frugality, rather than being collected in the early 20th century, although many survive as pairs suggesting that they were for symmetrical display, perhaps the contents were edited by NTS curators when the property was first acquired. The oldest inventories consulted are from 1965, executed by Christie's and William Young (Antiques) Ltd.²²⁶

²²² Facsimile/photocopy in a binder in the Volunteers Office at Leith Hall.

²²³ NT 1270510.

²²⁴ David Watkin and Philip Hewat-Jaboor (ed.), *Thomas Hope: Regency Designer*, New Haven and Yale, 2008, pls.106.8–9.

²²⁵ According to Henrietta Leith-Hay and Marion Lochhead, *Trustie to the End: the Story of the Leith Hall Family*, Edinburgh and London, 1957, p. 10, the wife of John Leith I, Janet Ogilvy (1668-1738), daughter of George Ogilvy, 2nd Lord Banff (d.1668), had bequeathed all her possessions to her third son George Leith of Blackhall, though this was subsequently returned to his nephew John Leith IV, however, no pre 1740 ceramics are in the collection.

²²⁶ In 1965, when the house was tenanted, the Christie's valuation listed the Gascoigne China (p. 31), a 32-piece armorial dinner service, with the motto 'Gladio et virtute' in The Inner Hall, which was presumably removed by

Items of specific interest

The punch bowl or bowls are of very fine quality, and the vases of their type are also good examples.

Recommendation for future interpretation and display

I saw the house in the closed season and not as it was presented to visitors. There could be some minor tweaking of displays in the Music Room cabinets perhaps with a few discrete labels.

Sources consulted

Pearl Murray, *Leith Hall*, National Trust for Scotland, 1985

Henrietta Leith-Hay and Marion Lochhead, *Trustie to the End: the story of the Leith Hall Family*, Edinburgh, 1957

the tenant [Derek] Gascoigne in 1966 and is no longer in the collection. It may have ended up at Lotherton Hall, in Leeds, presented in 1968, one of two services made for the Gascoigne family, see David S. Howard, *Chinese Armorial Porcelain*, Vol. I (1974), p. 528. According to Angela Howard of Heirloom and Howard, the arms of Garstin also share the same motto and there is a punch bowl, apparently at Hatfield House, *CAP*, Vol. I, p. 546.

9. House of Dun: a 17th century Royal Collection

Property:	House of Dun, near Montrose Basin, Angus
Family:	Erskine; Kennedy-Erskine; Mrs Millicent A.A. Lovett (1899-1980), m. 1943 née Kennedy-Erskine, 21st & last Laird ²²⁷
Date of Acquisition:	1980; opened to the public in 1989
On-site contact:	Shona Murray, Visitor Services Assistant
Curator:	Vikki Duncan
Date of Visit:	13 December 2021 and 12 January 2022
Archives:	SRO, National Archives of Scotland
Scotland's People:	Will of John Frederick Gordon-Hallyburton 1878 SC47/40/45 [Not seen] Forfar Sheriff Court - second husband of Lady Augusta, bequeathing items including ceramics and cabinets to their daughter-in-law Catherine Kennedy-Erskine who resided at House Dun, circa 1862 onwards.
NTS Curatorial File Ref:	GB1873/02/07/01/67/23/HOD ²²⁸
Approx. no. of Asian ceramics:	153 artefacts (this is a low figure as many objects are not on the list).

Brief Survey of the Asian Ceramics

Chinese Ceramics

Chinese Transitional Ceramics of the 17th century



80.367.2a

80.479

80.485

80.487

80.364

There is a remarkable collection of Chinese porcelain blue-and-white vessels at the House of Dun that date to the so-called Transitional period. The period is defined as 1620 to 1683, embracing the fall of the Ming dynasty and the start of the Qing dynasty under foreign Manchu rulers. It was a very exciting period in terms of ceramics, when new designs and shapes appeared, decorated with historical narratives referencing contemporary politics. Imperial court patronage of the porcelain workshops in Jingdezhen came to an end around 1620 and skilled potters looked to new markets, export markets, namely the Japanese Dutch and Middle Eastern trade, with bespoke shapes and patterns, such as the bottle vase with the knopped neck made for the Middle Eastern

²²⁷ Mrs. Lovett returned to Henlle Hall (aka Belmont), Gobowen, nr Oswestry, Shropshire in 1948 and the contents of the mansion, the Lovett seat, were sold on 2 November 1972, through C.E. Williams. Oswestry, see Getty Research Institute website. The Lovett Papers are in the Shropshire Records Office.

²²⁸ Inventories:

1950 James Barrie Ltd., Brechin, Inventory prepared for letting purposes.
1966 Dowell's, Edinburgh, Inventory and Valuation for A.J. Kennedy-Erskine
1980 Christie's, Probate Inventory and Valuation
1982 Christie's, Inventory and Valuation
1992 Christie's, Inventory and Valuation, porcelain and glass
House of Dun Charter Room Archives (not seen, studied by Emma Inglis)

market (80.367.2a), but exported everywhere. Potters catered to the tastes of Chinese scholars and wealthy merchants who had made money in the book trade in Suzhou. New shapes appeared tall, cylindrical vases, known as beakers in England, and covered ovoid jars (80.479) and hexagonal jars (80.864). These objects had a broad surface for dramatic scenes or landscapes with images based on contemporary woodblock prints. The porcelain and cobalt blue were extremely refined and the result was described as 'violets in milk'. The vases, of narrow, tapering, cylindrical form with a constricted neck, were known in China as 'sleeve vases', but in Holland and England, historically, as 'Rolwagens' (80.485 above). Another cylindrical shape with a flaring or trumpet-shaped necked and flaring base was introduced in this period (80.487 above). Its shape was after archaic bronze beakers, historically associated with serving wine and known in China as *gu*-form. In China, these vases held a blossoming branch on a scholar's desk for contemplation in the summer months.²²⁹



Rolwagens formerly at House of Dun, sold by Christie's in 1980.

There are about 30 examples in the collection from this period and an additional five were sold at Christie's in 1980.²³⁰ They date to around 1630-50, having been made in the Chongzhen period (1627-44), and have probably been together since they arrived in England. While highly desirable in the 17th century, prized for the quality of the painting and rarity, it wasn't until the 1980s, that these wares received serious scholarship, initially with an exhibition in Hong Kong and a catalogue by Richard Kilburn, *Transitional Wares and their Forerunners*, 1981. More significantly, in 1983-84, there were sales in Amsterdam of the cargo from a shipwreck in the south China Sea, dated 1640-5, which contained about 25,000 pieces, known as the "Hatcher Cargo" after the entrepreneur, Michael Hatcher, who 'harvested' them from the sea – critically, the objects were not properly excavated.²³¹ The cargo, which duplicates many of the shapes found in the collection at the House of Dun, is considered one of the last large shipments sent from China to Batavia for re-transport to Europe and dispersal as luxury goods, before the foreign Manchu dynasty took control of the kiln production in Jingdezhen in 1645 and official trade all but ceased. An important collector of this period Sir Michael Butler promoted its scholarship with several publications, the most recent is by Teresa Canepa and Katherine Butler, *Leaping the Dragon Gate: The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain* (London: Ad Lissum, 2021). Many of Butler's

²²⁹ <https://www.woolleyandwallis.co.uk/departments/asian-art/aa151122/view-lot/596/> 1658 ST

²³⁰ The five additional rolwagens, c.1630-44, were sold on 17 November 1980, by Christies, King Street, lots 11 to 15, with the provenance 'From the Collection of the late Mrs. M. A. A. Lovett, by descent from His Majesty King William the Fourth, Sold by Order of one of the Beneficiaries'. The group of five, along with a three-piece garniture, c. 1700, two barrel-shaped handled covered jars (there is another in the landing cabinets), an enamel on copper tray, and two pairs of figural wall vases (noted in various inventories) were offered in an earlier sale on 7 July 1980, and evidently withdrawn for legal reasons.

²³¹ Colin Sheaf and Richard Kilburn, *The Hatcher Porcelain Cargoes: The Complete Record* (Oxford: Phaidon-Christies, 1988).

pieces include dishes and incense burners and polychrome or *wucui* pieces associated with the domestic market, not represented in the collection at House of Dun.

Mounted Chinese porcelain

The gilt-metal (*ormolu*) mounts on a few objects in the collection may offer information about their histories. For example, there is a pair of Chinese blue-and-white covered jars, made at Jingdezhen in the Chongzhen period, c.1627–45 (80.418 and 80.475), with ormolu mounts in the French Regence taste, made in Paris, c.1715–20. A similar jar from the Hatcher Junk, c.1640–46 (now in the British Museum, 1984,030.19), has the original Chinese metal handles and lid-finial adapting it for use as a ‘tureen’ or functional cooking/serving pot. Inspired by the Chinese use, the ormolu mounts on the House of Dun jars include a reeded rim above a pair of hinged straps cast with a scroll supporting drop bow-shaped foliated handles foliate, above a crowned and bearded male mask and openwork foliate device, hinged to a similarly reeded base, the lid with a cast foliate finial.



80.418

80.475

British Museum, c. 1643.

Christie's

The mounts are similar to others dated 1715-20. Significantly, the Paris *bronziers* had to design mounts to fit the curves of the porcelain vessel, already over 75 years old, evidence that this type of porcelain was still highly valued. An identical example of this rare ormolu ‘strap’ has not been found with the exception of a 19th century copy.²³² At some point a porcelain cover on one of the House of Dun jars (80.475) was replaced with a brass cover, probably in the early 18th century. Two of the drop ring handles are now missing and there is verdigris on the metal. The 17th century assemblage at Dun may have been originally in an aristocratic or royal collection in France or perhaps Germany and possibly acquired through the Hanoverians or Queen Adelaide, or alternatively, the pair of jars may have come from a different source and added to an earlier collection.



80.474.c

80.172.2b

Guest & Gray, 19.6cm

Saloon c.1890

Christie's

²³² See Christie's, 13 November 2019, lot 8.

There is also a small *gu*-beaker vase (see above) painted in underglaze blue, c.1650 (80.474.c), which has a reeded or beaded gilt-metal collar around the rim, perhaps also French, late 17th/early 18th century. Such mounts may have unified a display of mismatched porcelain in a room. Many of the 381 pieces of Chinese porcelain in the collection of the Grand Dauphin, son of Louis XIV, at Versailles, recorded in an inventory of 1689, were garnished with gilt-metal mounts, however, few have survived and been identified. In England at Burghley House, Stamford, much of the surviving early Chinese porcelains have precious silver or gilt-silver metal mounts. Typically, each example is relatively unique, so it is hard to suggest a common place of manufacture, especially as the Cecils frequently travelled to the Continent. An inventory dated 1675 for Diana Cecil, Viscountess Cranborne (1619-1675), whose father-in-law was the Earl of Salisbury, has many porcelains documented as 'garnisht', though again none have been identified: Lady Cranborne also owned '11 China Rolwagins & Beakers', probably resembling the objects from the 1630s and 1640s at Dun.²³³ Queen Mary II also had about two dozen mounted pieces at Kensington Palace, in 1693-4.

The mounts on a pair of blue-and-white pear-shaped bottles, Kangxi period, circa 1690-1700 (80.172.2a-b), are unusual, perhaps they are gilt copper or lead? The crude pierced mounts convert the flaring necks, which were either damaged or deliberately cut down, into rosewater sprinklers (see the original necks on a pair of bottles with the London dealers Guest and Gray). The mounts might be threaded to unscrew so that the bottles could be replenished with scented water. In addition, a pair of blue-and-white ewers, Chongzhen period, c. 1627-45 (see above right), apparently no longer in the collection, may be seen on top of the cabinet flanking the punch bowl in front of a chimney-piece in the Saloon in the c.1890 photograph. They appear to have had mounted metal covers and were perhaps for serving wine.

Dutch-decorated Chinese porcelain to imitate Kakiemon porcelain

There is a rare set of seven or eight saucer-dishes of undecorated or plain white Chinese porcelain with rims dressed in brown oxide, c.1690, which were later enamelled (over-decorated or painted) in the Netherlands, probably Amsterdam, c.1695–1725, in a pattern imitating Japanese Kakiemon wares made in Arita around 1670-90. Seven or eight measure 22 cm (8 ½ in), and another larger serving dish is 28 cm (11 in) (80.326.1-8).²³⁴ There are similar examples in the Royal Collection Trust (RCT), an example of the larger size, painted with two birds in the sky, and elsewhere larger dishes, measuring 39 cm. (15 3/8 in), with three birds in the sky.²³⁵ These may

²³³ Mark Hinton and Oliver Impey, *Kensington Palace and the Porcelain of Queen Mary II* (London: Christie's, 1998).

²³⁴ The 1980 Christie's valuation with later amendments, prepared upon the death of Mrs. M.A.A. Lovett, noted in the Drawing Room, 'Five Chinese saucer dishes, decorated in the Kakiemon style, 8 ½ in. 18th century, and in pencil 'another damaged 11" dia. in landing cupboard', and listed in the 1982 Christie's Valuation, as 'Eight Chinese saucer-dishes, decorated in the Kakiemon style (one cracked, six with rim chips) (three in basement) 8 ½ in. diameter. Another damaged in Landing West cabinet 11 in.'

²³⁵ RCT 58922, in John Ayers, *Chinese and Japanese Works of Art in the Collection of Her Majesty The Queen*. 3 vols. (London 2016), cat. no. 503; Helen Espir, *European Decoration on Oriental Porcelain, 1700–1830* (London: Jorge Welsh, 2006), fig. 14, p. 83, private collection; and another 8 in. dish was sold at Mallam's, Cheltenham, 7 November 2012, lot 232.

have been part of one large dessert service in an aristocratic Dutch or English household. Six of the dishes were displayed in the Cabinets on the Main Landing and Passages in 1966.



The pattern is commonly known as 'banded hedges', or 'Sheaf work' a reference to the low screen of rice-straw tied together like sheaves of wheat to form a fence in Japanese gardens. Behind the hedge are the 'Three Friends of Winter', pine, prunus and bamboo, several birds and in the foreground scattered bamboo leaves. The 'Three Friends' are evergreen, and represent the three religions of China, Confucianism, Buddhism and Daoism, but also the qualities of a gentleman (Asian societies always privilege males), the pine represents longevity and constancy, the bamboo flexibility and integrity, and the prunus or plum tree, independence and perseverance. The brown rim, a feature of Japanese porcelain, frames the design. The Japanese originals (see above) were painted on the milky-white (*nigoshide*) porcelain body, in contrast to the greenish-tinge of the Chinese copies. The 'banded hedges' pattern was copied on Meissen porcelain factory in Germany as early as 1725-8, perhaps by Dutch-trained enamellers who had added Kakiemon-style patterns to early Meissen porcelain, 1715-25, which has led some scholars to suggest that the painting on these dishes may be around 1710-20, however, the practice of decorating Chinese porcelain in the Netherlands began around 1695.

The Dutch East India Company (*Vereenigde Oostindische Compagnie*, VOC) officially ceased ordering Japanese porcelain for export around 1683, when it was continued by agents of the company as Private Trade. Japanese porcelain had been exported to Europe since 1659 when Chinese porcelain was not available, but it was more costly than Chinese porcelain. The potters of Arita had developed a unique style, which we identify as the Kakiemon-style named after Sakaida Kakiemon (1596-1666), head of one of the many families enamelling there at the time, hence it is impossible to identify which pieces the clan painted. Their style showcased the milky-white body (*nigoshide*) with asymmetrical designs and a colourful palette. Also, around 1683, the Chinese began to open up trade again with the Europe, and were keen to prove that they could produce anything, yet they rarely produced Kakiemon copies. When the Arita kilns and decorating workshops ceased to produce this style of ware between 1695 and 1700 onwards, it was still in high demand in Europe. Dutch enamellers in Amsterdam, who had worked in other crafts, began to decorate Chinese porcelain with desirable Kakiemon designs in overglaze enamels and gold, potentially as early as 1688, when the technique was perfected, but the earliest documented examples are 1699–1701.²³⁶

²³⁶ See Espir 2006, p. 33.

Jeremias Godtling (1640-c. 1703), was a Dutch enameller who in 1693 worked for the Greek A factory in Delft, the factory supplied tin-glazed earthenware to Queen Mary in London; Godtling's son-in-law and several others also worked as enamellers for the Greek A factory until 1722. It is possible that the set was created in Amsterdam around 1695-1720, perhaps even intended as a gift for Queen Mary (d. 1694) or another important individual. Inventories of Kensington Palace prepared between 1693 and her death in December 1694, describe in the Supping Room in 'Four fine white Plates with Branches and Birds on them of Red blew and Green' which are probably Japanese *nigoshide* versions, followed by 'Four other Plates of a sort', in other words of matching design but different.²³⁷ In 1697, there were 'five white plats with branches of flowers in them of red blew & green'. There are many other 'white plates with Branches on them of several Colours all of a sort' in the Ante Room to the Supping Room, but without the adjective 'fine', and impossible to securely identify; and in 1697, in the Ante Room was 'one fine white plat with red & green branches'. They were presumably displayed there on shelves and perhaps used for dining. In 1699, the porcelain which decorated the Queen's Rooms at Kensington Palace were by royal warrant to be given to Arnold Joost van Keppel (1670-1718), created 1st Earl of Albemarle in 1696, who had a grand house in the Netherlands, near Zutphen, Huis de Voorst; Keppel's collection has not survived.²³⁸ The Queen's Gallery alone included 154 pieces of porcelain, and there were 193 pieces in the 'Old Bedchamber'.



80.552 2019.6260 (Both Jingdezhen)

There are two extremely rare white *gu*-shaped beaker vases, covered in a pale blue-green tinged glaze, dated to the Shunzhi period (1644–1661), early Qing Dynasty, made in Jingdezhen (and not Dehua, as below), c.1644–50 (80.552 and 2019.6260). They are very similar to a vase in the Butler Collection, which is noted as 'Extremely rare and fine'.²³⁹ The unusual decoration was carved and incised into the leather-hard porcelain body before glazing and firing, and has a brown iron-oxide dressed rim. The glaze pools in the recesses of the decoration and enhances the decoration. The typical Chongzhen design appears over three registers or bands, the top section includes a mythical animal (*qilin*), a legendary hooved chimerical creature that appears in Chinese mythology,

²³⁷ For the c. 1693-5 inventory of Kensington Palace in the British Museum, Add. Ms. 56078, see Mark Hinton and Oliver Impey, *Kensington Palace and the Porcelain of Queen Mary II* (London: Christie's, 1998) and for the 1697 and 1699 inventories also of Kensington Palace see Th. H. Lunsingh Scheurleer, 'Documents on the Furnishing of Kensington House', *The Thirty-Eighth Volume of the Walpole Society*, 1960-1962, Vol. 38 (1960-1962), pp. 15-58.

²³⁸ Shulsky Linda R., 'Kensington and de Voorst, Two Porcelain Collections', *Journal of the History of Collections*, vol. 2, no.1, 1990.

²³⁹ Teresa Canepa and Katherine Butler, *Leaping the Dragon Gate The Sir Michael Butler Collection of Seventeenth-Century Chinese Porcelain* (London: Ad Lissum, 2021), pp. 498-99, no. 1418., ill.5.3a,b.

and is said to appear with the imminent arrival or passing of a sage or illustrious ruler, and a mythical bird, phoenix (*fenghuang*), in the middle are peonies and magnolia, and the bottom has an inverted banana leaf border. It is extraordinary to find two examples of this rare type in a collection.

Blanc de Chine or Fujian white wares

Historic collections usually have a few white porcelain objects (“white wares”), popularly known as “*blanc de Chine*”, after a French collector term introduced in the 1850s. They were made around 1640-1720, in the Dehua kilns in Fujian province, on the coast across from Taiwan. There are some rare examples at House of Dun, including two beaker vases; three figures of Guanyin; a pair of lion dog joss or incense stick holders; a pair of water buffalo or oxen; and a wine ewer. However, again extraordinary, there are also several large sets of drinking cups, as well as a single trick or puzzle cup.²⁴⁰ While not rare individually, it is the quantity of these cups that is significant, recorded in the 1966 Dowell’s inventory as 23 libation cups, 13 ditto and 5 ditto, and subsequently by Christie’s as ‘44 Various blanc de chine beakers and sacrificial cups and a bowl and cover’. The term “libation cup” associated with drinking wine and other libations, is often applied particularly to those after carved rhinoceros horns (below right). Similar quantities were in the collection of Augustus the Strong in Dresden before 1721.



Royal Collection Trust, 1650-1720

80.321.13

80.320.10

80.317.17

The first shape, resembling six in the RCT, is in the vague form of a magnolia flower with applied moulded prunus and magnolia sprays in relief, raised on open bases resembling rockwork (see above on left). There are thirteen of the second type (80.321.13) of deep, beaker-form, applied in moulded relief with three sprays of blossoming prunus. There are ten of the eight-lobed cups (80.320.10) with applied moulded reliefs of three varied sprays of prunus. The last, of which there are eight (80.317.17), are in the form of a carved rhinoceros’ horn with applied relief, some with prunus sprays and others with one side depicting a seated tiger between rocks below a dragon appearing from rocks and prunus branch, and the other a running deer below a crane and a pine branch. There is no provenance for the examples in the RCT, but they are unlikely to have been collected as such in the 19th century, so have probably been together since new in the late 17th century. They were used in China for drinking wine, but in Europe for serving tea, perhaps the ‘Six very fine little Tea Cupps’, (no mention of saucers) upon the Tea Table in the Queen’s Closett in the ca. 1693-95 inventory of Kensington Palace.

²⁴⁰ See P.J. Donnelly, *Blanc de Chine: the Porcelain of Tehua in Fukien* (London: Faber, 1969), for a similar water buffalo (Plate 107A).



Robert McPherson Antiques

A rare trick or puzzle cup, *Gong Dao Bei* ('don't be greedy cup' or 'fairness cup'), is in one of the cabinets in the Saloon. The octagonal-sided example, has panels of moulded prunus and the interior is applied with a moulded figure identified as one of the Eight Immortals, 1650-1700. Trick drinking-cups have been produced since the Song dynasty, probably presented to unsuspecting guests at a wine-drinking party as a joke or a test. The example in the Porzellansammlung at the Zwinger, Staatliche Kunstsammlungen Dresden (PO 8287) is called a *Becher für Trinkwettspiele* (Chinese: *jiulingbei*), translated as cups for drinking competitions. The trick favoured moderation, as a full or generous cup spilled down the drinker's chest and chin. There is a small hole in the bottom, hidden by the figure in the centre, which may act internally as a siphon, so if the wine is poured above a certain level, it would drip from the hole in the base.

In a Storeroom, there are two beaker-vases of *gu*-form, made around 1650-1700, in the Dehua kilns in Fujian province (these are made of different porcelain from the Jingdezhen white pair described earlier) (see image below). The taller example in the first image (80.551) has applied branches, leaves and flowers and is similar to a pair of vases, ca. 1650-70, in the Royal Collection with late 18th century ormolu mounts (RCIN 10), The other example (80.550) with a pierced or reticulated neck with fretwork or a lattice design with the *wan* character, associated with Buddhism meaning 'ten thousand', an auspicious numeral, is often misinterpreted as a Swastika. The beaker-vase is very similar to two pairs in the Royal Collection Trust (see below middle), which are optimistically dated to the early 17th century, but most examples of this ware, particularly brush holders (an example is in the British Museum, (1980,0728.269)), are dated to the early Kangxi period (1662-1723). Vases of this elegant tapering shape are rare.



80.551 and 80.550



RCT, RCIN 10.



RCT RCIN 9



Similar to HofD

The pierced RCT vases are said to have been acquired by George IV based on an invoice of 1803, but it is only for two white vases, not four. However, in the c. 1693-5 inventory of porcelain at Kensington Palace, owned by Queen Mary, in the 'Old Bedchamber over the doore that goes into the Drawing Room', are 'Two large high white Beakers with open works at Topp' and presumably in the same room, above the [new] Bedchamber Doore,

another pair are listed 'Two large high white Beakers of a sort open works at the Topp'. Each pair are part of a crowded bottom shelf below two upper tiers, along with large white figures with or without children (cf. above similar to example in landing cabinets). They were in the same locations in 1699, but on a higher shelf, as 'two large high white beakers of a sorte open worke att tope', listed among the Queen's porcelain at Kensington Palace, inventoried before being packed and delivered to the Earl of Albermarle's lodgings, presumably for transport to the Netherlands.

Famille rose and polychrome export ware

A photo of a complete table service with vegetable tureens and large platters (ashets) in the Chinese export style, displayed in one of the built-in cabinets in the Library/Billiard Room, was published by Victoria M. Gaul, 'The House of Dun', *Scottish Field*, October 1951, pp. 22-23 (see below), where it was misidentified as 'blue and rose Meissen ware'. The 1966 inventory by Dowell's records an 82-piece 'Chinese porcelain famille rose dinner set, festoon border', listed in the Billiard Room which has not been identified but the decoration suggests the 1780s, this was followed by a 59-piece "'Patent Ironstone China" dinner set in the Chinese style with flowering plants & birds in blue, red and yellow & pink', which is probably the service in the photo, which resembles the India Grasshopper pattern made by Miles Mason, Lane Delph, Staffordshire, ironstone, 1813-182 – the service doesn't appear to have survived in the collection.



Library Room, 1951



Christie's, Mason service



80.196.5c

There is a large assemblage of dessert plates from the Yongzheng (1723-1735) and Qianlong periods (1736-1795), a few are in sets of five or fewer, but most are singletons. For example, 80.196.5c (above), a plate painted in opaque or *famille-rose* enamels with a motif in the centre of Shoulao, god of longevity, holding his dragon staff while riding on the back of a crane, which is surrounded by six panels with landscapes alternating with camellias and peonies, c. 1735-40. They were all once part of services, suggesting they were collected at a later date. There is a large collection of single plates from this period in the Royal Collection, which is also unprovenanced. The sets of three or more plates, may have been family heirlooms acquired when new, but may also have been later acquisitions. Interest in England in collecting utilitarian *famille-rose* export porcelain began in the later 19th century, and was encouraged with the publication by G.C. Williamson, *The Book of Famille Rose*, 1927. Many of the plates at the House of Dun have old wire mounts designed for display, hung on the wall, as has been recreated in the Boudoir.



80.166.5a-e

There is a set of five plates, circa 1765–75 (80.166.5a-e), painted in a rare variation of the so-called “tobacco leaf” pattern, introduced in the 1760s. In the original pattern, the large leaves which do not represent the tobacco plant (*Nicotiana tabacum*) are painted in underglaze blue mixed with colourful opaque enamels illustrating hibiscus or passion flower blossoms and lotus flowers and pods, perhaps inspired by Indian chintz designs. It was expensive to produce, and the classic pattern is associated with the American market (also Portuguese and British), as a few pieces were once owned by George and Martha Washington. In England there are large variant services at Saltram House, near Plymouth (NT 870764) and at Doddington Hall, Lincolnshire.²⁴¹ In the House of Dun variation, a female figure, perhaps the Immortal *He Xiangyu*, holding her staff, stands inside a shell-shaped lotus leaf filled with flowers. Several of the other single plates in underglaze blue (c.1735-1775)(below) appear to have been improved or ‘clobbered’ with more colourful enamels, mostly iron-red, in the 18th or early 19th century (80.323.1-8), or they may be examples of Chinese “Imari”, c. 1740, where the original blue design is completed with the red enamel pigment, to compete with Japanese porcelain imports. It could be interesting to display them together for visitors to compare them.



80.323.1

80.323.4



Heirloom & Howard Ltd.

There are also typical late 18th century Chinese export porcelain teapots, mugs, bowls, tea and table wares that may have descended as heirlooms. In the archives there is an undated but possibly 18th century, list of broken china sent from Edinburgh, ‘a good deal of it described as clasp’d, cemented or shattered, including ‘a boat for spoons coloured china’, and ‘a blue and white cornered plate for tea bread’.²⁴² However, one armorial item, a

²⁴¹ There are some examples of the classic pattern in the Winterthur Museum, Wilmington, DE.

²⁴² Scottish Records Office, House of Dun, GD123/353/10:

Note of china comes from Edinburgh, no date:

A Supe dish and 12 flat dishes different sizes many of them clasp’d

A dozen sup plates & 3 dozen flat some of the shatterd & half of them claspd

A dozen colourd gilded old china plates – 2 fruit dishes blue and white clasp’d & 4 old blue and white plates clasp’d – a plate for sweat bread red & blue and gold

mug, c. 1780, has the arms of Ouchterlony, possibly of Kintrockat and Montrose, *azure a lion rampant argent within a bordure gules charged with eight buckles and escallops alternately or*, a rock crest surrounded by buckles and the motto *Jamais Abattu* (never cast down). David S. Howard has suggested it is Robert Ouchterlony as it is based on his bookplate.²⁴³ It may have been a gift to a member of the Erskine family, acquired through marriage, or have been collected by a later family member. John Ouchterlony (d. 1772) was a merchant in Montrose, who in 1748 corresponded with Charles Irvine a trader with the Swedish East India Company, and mentioned an order for china.²⁴⁴ The service is now dispersed and included a tea service.



There are also at least four pairs of large baluster vases with stylised dragon (*chilong*) handles at the neck. The earliest are pairs of celadon or pale green glazed vases, probably early 19th century (2019.6264.1-2) and another example is in Storage.²⁴⁵ They appear in old photographs on cabinets in the Saloon, c. 1900, and also above the chimneypiece, c.1890, beside the white vases. The celadon colour is derived from iron (ferrous oxide), and they are painted in underglaze blue on raised white porcelain panels with a design of magnolia and peony trees with birds on branches, and at the neck are vases with flowers and examples of the Eight Treasures (*babao*), symbols of good fortune. The other two pairs are in the polychrome enamels, known as “Rose Mandarin” or “Rose Canton”, circa 1820-50 (80.244.2a-b, 80.238.2a-b). A photo shows pairs of these vases on the cabinets in the Saloon, both celadon-ground pairs flanking the Sèvres hard-paste porcelain tureens and stands, 1770 & 1773,

Tea China

- 6 blue & white small cups & saucers scalloped
- 6 cups & 7 saucers gilded old China
- An old ribbed China bowl - gilded slab bowl clasped
- 2 raised coloured China bowls, a blue & gold bowl cemented
- 3 blue & white small slab bowls, 3 ditto morning bowls
- 5 blue and white morning cups & saucers
- 5 small cups won coloured without saucers – 2 blue and white tea jars
- 4 coloured morning bowls – a coloured china tea pot
- A coloured coffee pot old China – a coloured sugar box with a lid
- A boat for spoons coloured china – a dark brown China teapot
- A blue and white sauceboat – a raised coloured China big Sugar box with a lid
- 2 very small stone flower pots 1 blue & white China punch Bowl – a big jar ditto – a blue & white China scallop shell 6 water cups & a salver crystal
- 5 coloured China Coffee Cups, a blue and white cornered plate for tea bread
- a coloured morning bowl clasped

²⁴³ D.S. Howard, *Chinese Armorial Porcelain*, vol. 1, 1974, p. 620.

²⁴⁴ <https://dp.la/item/c75c7e165c8d8b3c9b2e51e9bb5a30a8>

²⁴⁵ The same handles appear on another celadon vase 18th/19th century sold at Christie’s, London, 14 May 2010, lot 687.

while the polychrome pair were displayed on the granite stands intended for busts in the corners of the room.²⁴⁶ These vases are listed in the Drawing Room in 1966.

Imperial or Domestic Market, Chinese Taste Wares



80.334

Not on the list and not examined are four lidded bowls for tea drinking, the form is usually accompanied by a matching saucer or stand (now missing) with a recessed socle. They are painted in *famille rose* or polychrome enamels and gold with poems and flower specimens, such as narcissi. These are not export wares but were made for the domestic market. In addition to poems, they perhaps, have six-character reign marks for a Qing emperor, perhaps Daoguang (1821-1850) or later. There are some examples from the Jiaqing (1796-1820) period in the Royal Collection, which were acquired by George IV and others at Brodick Castle associated with William Beckford.

Japanese Ceramics



80.330 Kakiemon-style

80.333.a-b

80.482

There are some early examples of Japanese porcelain in the Attic Store Flat (not seen), which are probably part of the 17th century assemblage; a pair of small bucket or mortar-shaped bowls with foliate rims, painted in a

²⁴⁶ According to John Whitehead, the “tureens are not from a service as far as I know. They are experimental very early hard paste pieces. We have had examples quite recently. The painter’s and/or gilder’s mark D is probably for François-Michel Dusolle (active 1768-74). At least this initial is often found on early hard-paste pieces, and he (or whoever had this mark) was clearly assigned to hard-paste gilding when it was still in the experimental stage.”

limited palette of iron-red, green, blue, and black overglaze enamels with gold, the exterior with prunus and peony with red dragons chasing flaming pearls around the rim, the interior with coiled dragon (80.330) and a pair of cinquefoil-shaped bowls (80.333, a-b); the two pairs are recorded in 1966.²⁴⁷ Of *nigoshide* porcelain they were made in Arita, a town in Hizen province (now Saga Prefecture) on the Island of Kyushu, Japan, between 1670 and 1700. It was highly desirable porcelain because of its beauty and colourful enamel palette, a contrast to the more common blue-and-white Chinese porcelain. It ceased to be made around the late 1690s, and was frequently copied or imitated by European factories. The *nigoshide* porcelain body was milky white and it is helpful to see it next to Chinese porcelain to see how white it is (see the set of Chinese plates above imitating it). Many factories around Arita made this porcelain, and sent their wares to be decorated in Arita at independent decorating studios, one of which belonged to Sakaida Kakiemon; the family continue to operate a pottery in Arita, now owned by Sakaida Kakiemon XV (b.1986). The family is closely associated with this style of enamel painting, but as other decorating workshops were active in Arita at the same time, it is impossible to securely identify their production. Japanese scholars identify it as Kakiemon-style porcelain.²⁴⁸ There are also two Japanese *gu*-shape beaker vases painted in underglaze blue, and made in Arita, c. 1670-90; one is currently above the cabinet between the windows in the Library/Billiard Room, and the other, damaged, is in a store room. There is a pair of similar date at Newhailes.



Sold at Christies in 1980 Royal Collection Trust

On 2 December 1980, one of the Beneficiaries of the late Mrs. M. A. Lovett sold a pair of Kakiemon-style hexagonal jars, c.1680, (above), at Christies, King Street, lot 79, described as ‘descended from William IV to his illegitimate daughter the Lady Augusta Fitzclarence’; ‘it is probable these came from the Royal Collection’. Examples are found in other historic collections (see Dunham Massey, Greater Manchester (NT)).²⁴⁹ Several

²⁴⁷ The 1980 Christie’s valuation with later amendments, prepared upon the death of Mrs. M.A.A. Lovett, noted in the Drawing Room, ‘a Japanese Kakiemon octafoil dish, decorated with the ‘Three Friends’, Pine, Prunus and Bamboo, 7 ½ in, 17th century’. The accession numbers maybe incorrect, and instead 80.330a,b and 80.333. A similar example is illustrated in Christiaan J.A. Jorg, *Fine & Curious* (Amsterdam, 2003), no. 81, p. 85. Measurements are not available. There is a similar pair at the British Museum, London, 1940,0601.15-16.

²⁴⁸ A similar example to the mortar-shaped bowl is the collection of Twickel Castle in Delden, The Netherlands, is illustrated in Jorg 2003, p.85, cat. no. 81.

²⁴⁹ References <https://www.rct.uk/collection/39236/pair-of-vases-with-mounts> [Accessed 6.08.2022] and noted in a sale at Christie’s, London 17 November 1998, lot 24.

examples were recorded at Kensington Palace in the c. 1693, 1697 and 1699 inventories.²⁵⁰ They were in the Old Bedchamber, listed as part of tiered displays on shelves over the doors and chimneypiece, described as ‘one coloured jarr and cover of six squares’. The shape is known as “Hampton Court-type”, however, that name relates to examples with figures in the decoration, this is one of the taller models at 37 cm., painted with long-tailed birds alternating with red and yellow flowering plants. This pair may have been recorded in 1966 as ‘Chinese porcelain hexagonal vases decorated birds and flowers in red, blue and yellow’ in the cabinets in the Landing and Passages. The pair if still together are easily recognizable because of the mismatched covers, one with a blue knob and the other red, and it is interesting that in the Royal Collection Trust, two of four smaller models (31 cm.), but possibly with similar neck openings, also have mismatched covers (RCIN 35285). At the same time, there was also an auction sale of a pair of Meissen porcelain tureens and stands, c.1728, by the Beneficiary at Christie’s, London, on 1 December 1980, lots 322-325. The two Meissen plates and covered bowls sold in 1980 are listed in the cabinets in the Drawing Room in the 1966 inventory, described as ‘Old Dresden’, p. 11. They had been included in Christie’s, 30 June 1980, lots 301-304, with the same information but not noting the beneficiary, so may have been withdrawn for legal reasons.



Finally, the oldest Asian ceramic object at the House of Dun is from the Sukhothai or Ayutthaya Kingdom and is in the dining room storage cupboard. It is a Southeast Asian pale grey-green (celadon) glazed earthenware bottle or flask with incised or gadrooned lines, made in Thailand (formerly Siam), probably from Sawankhalok (or Sangkhalok) district, in Sukhothai province, at kilns in Si Satchanalai or Sukhotai, 14th/early 16th century. A group of similar wares excavated between 1889 and 1903 at the kiln site by a British colonial official W.A. Graham (1868-1949) was presented to the National Museums Scotland. Such objects were unknown until the early 20th century, and discovered through excavations and shipwrecks; it may have been a gift to the NTS, but it is also possible it was acquired by the Kennedy-Erskines before 1947, as no one lived at the house after the death of Alice Kennedy-Erskine in that year, she had lived there as a widow from 1908, before the house became a hotel.

History of the Collection in Relation to the House and Family

Few of the ceramics in the collection at the House of Dun, finished in 1742/3, may be securely linked with its builder David Erskine (1670/3-1758), 13th Laird of Dun, and a judge of the Court of Session, nor his ancestors, who have lived there since 1375. In 1707, he married Magdalen(e) Riddell (d.1736), an heiress, and perhaps

²⁵⁰ See ‘one coloured jarr of six squares’ was listed over the door leading to the new bedchamber on the top shelf in the old bedchamber and in the same room on the top shelf leading to the supping Roome as ‘one coloured jar & cover of six squares’, and a third over the chimney.

some of the early 18th-century ceramics, such as the few partial sets of *famille-rose* table wares, may have been their acquisitions. The 1992 guide book to the House of Dun describes the porcelain in The New Library, formerly a family bedroom and one-time Billiard room, as ‘part of Lady Augusta’s very extensive collection, reflecting the Regency taste of her uncle, King George IV’. While George IV was a celebrated collector, this is not typical of his taste, which was for the ornate, mounted with ormolu and gilt. It more closely resembles the taste of William III and Mary II (r. 1689-1694), as there are many parallels with examples in the Royal Collection Trust, or else a contemporary aristocratic English or European collection associated with the Royal household.

The 17th century Asian porcelain arrived with Lady Augusta Gordon (1803-1865), née FitzClarence, the illegitimate daughter of Prince William, from 1789, Duke of Clarence and St. Andrews, and Earl of Munster, and from 1830, King William IV (1765-1837), and his mistress Dorothea Jordan, née Bland (1761-1816), with whom he had another nine children. From 1797 until 1807, the family lived at Bushy House, near Hampton Court, in Teddington. After 1811, when their relationship ended, Dorothea was given custody of her five daughters until 1814, when forced by debts she fled alone to France where she died.²⁵¹ In 1818, the Duke married Princess Adelaide of Saxe-Meiningen (1792-1849), of Hanover, who enthusiastically accepted his illegitimate children and they lived in Hanover, shortly before moving back to England in 1819, to Clarence House and Bushy House, and after his death, Adelaide was to remain at Bushy until her own death in 1849.

In 1827, Lady Augusta married firstly the Hon. John Kennedy-Erskine (1802-1831), younger son of Archibald Kennedy, 12th Earl of Cassillis and later 1st Marquess of Ailsa (1770-1846), of Culzean, South Ayrshire (NTS) and Margaret Erskine (1772-1848), and as heir to Dun took his mother’s family’s name. On the death of Alice Erskine 16th Laird (1771-1824), the Kennedy-Erskines took ownership of the House of Dun and made improvements to the estate from 1828. Two of their three children lived for a short time at Dun and the youngest in 1831 was born in England after her father’s death, and the family returned to England. In 1836, Lady Augusta married secondly Admiral Lord Frederick Gordon (1799-1878), third son of the 9th Marquess of Huntly and 5th Earl of Aboyne, who in 1843, changed his name to Hallyburton on the inheritance of his uncle’s estates; Augusta dies at Hallyburton in 1865.

Unfortunately, as yet, there is no document describing how Lady Augusta acquired this large collection of early Chinese and Japanese porcelain, nor where it originated. It is unlikely that she acquired it herself, selectively acquiring wares from the mid-17th century. Lady Augusta’s son William Henry Kennedy-Erskine (1828–1870) had in 1862 married Catherine Jones (d.1914), and in her Testamentary Settlements, dated 1903, she notes articles considered as heirlooms in the Dun family, which belonged to the ‘Lady Augusta Gordon Hallyburton and were given to her by King William the Fourth and Queen Adelaide’, however, the Chinese ceramics are not listed; the

²⁵¹ <https://www.nts.org.uk/stories/lady-augusta-kennedy-erskine-from-illegitimate-daughter-to-lady-of-the-house>

details may repeat information in her father-in-law's will of 1878.²⁵² There are references in the 1966 inventory to 'King's Breakfast service from Windsor Castle', presumably the Coalport breakfast set, c.1820-25, perhaps a wedding gift to Augusta—it is in a sort of Meissen style and it could be displayed in a more prominent position.²⁵³ Lady Augusta's brother, Lord Adolphus FitzClarence (1802-1856), whose bust is in the hall, died unmarried, and a sale of his household furniture to pay his debts was held by Christie's, on 9 July 1856. The sale included objects, such as a Wedgwood bone china dessert service and glass ware, with the provenance 'from H.M. the late Queen Adelaide's Collection', which could have been a gift during her life time or a bequest. There is no mention of individual itemized gifts in a copy of the Dowager-Queen's will, proved in June 1850 though this was perhaps not the final will as there was some controversy over her last will which was not witnessed.²⁵⁴ The Dowager Queen lived at Marlborough House from 1831 to 1849, once home to the Duke and Duchess of Marlborough, the Duchess, Sarah Churchill had been very close to Queen Anne. Marlborough House, a 'hotel particulier' built by Sir Christopher Wren (1707-11) and altered by Sir William Chambers (1771-74), was taken up by the Crown as a residence for the royal household in 1817. The Churchills may have owned a collection of 17th century porcelain at Marlborough House, but no inventory of their ceramic collection is known.

It is also possible that this early ceramic collection was formerly at Bushy Park, a residence accompanying the post of Ranger, to which William as Duke of Clarence was appointed in 1797; when he became king in 1830, he appointed his consort Queen Adelaide as Ranger until her death in 1849 to maintain its possession. Bushy House on the estate was built in 1714-15 by George Montagu, 1st Earl of Halifax (1684-1739), it was built around a lodge constructed in 1663 by William Samwell (1626-1676) for the courtier Edward Proger (1618–1713), on land purchased from Barbara Palmer, Duchess of Cleveland (1640-1709), who sold a porcelain collection in Paris in 1678. William IV's Will, dated 1837, left to His Royal Consort Queen Adelaide the furniture and effects at Bushy, the porcelain was not recorded on the Official Lists of the Lord High Steward's custody. His will also notes that 'all additions made to the China Glass and Furniture belonging to the Crown and all other personal property not before bequeathed Upon Trust to permit the same to go along with and be enjoyed by His Majesty's Successors for ever.'²⁵⁵

After the death of her eldest sister Sophia Sidney, Baroness De L'Isle and Dudley (1796-1837), Lady Augusta's father, then William IV, appointed her as State Housekeeper of Kensington Palace, a role held by the Baroness for only a few months.²⁵⁶ The appointment provided 'grace and favour' accommodation, a generous income, position, and a nominal 'curatorial' role (she was a subscriber to the catalogue for the 1862 International

²⁵² NRS, Edinburgh, GD123/232/1, Worcester and Venetian china, the last purchased in Venice, mentioned in the will were given to her nephew. Will of John Frederick Gordon-Hallyburton 1878 SC47/40/45 [Not seen] Forfar Sheriff Court.

²⁵³ John Cornforth refers to gifts of 'intimate relics of her family', *CL*, 1989, p.186

²⁵⁴ National Archives, Kew, PROB 1/99.

²⁵⁵ <https://transcribegeorgianpapers.wm.edu/items/show/4862>

²⁵⁶ The Duchess of Kent, mother of Queen Victoria, had a feud with William IV, especially from 1836, when the Duchess 'annexed' a suite of rooms at Kensington Palace, which may have spurred William to appoint two of his daughters in succession from 1837 as Official Housekeeper to watch his interests.

Exhibition in London); the family lived there from 1837.²⁵⁷ The role was created in 1689 on the purchase of Kensington Palace, and first held by Simon de Brienne (1689–1700), who was responsible for the three 17th century inventories of the Palace, followed by Henry Lowman (1700–1727), Jane Kien or Keen (1723–1762), Lady M. Churchill (1762–1764), Rachel Lloyd (1764–1803), I. Strode (1803–1837) Lady S. Delisle (1837) and Lady Augusta Gordon (1837–1850+).²⁵⁸ The Housekeeper's apartments were first occupied by Brienne and his wife in 1690; Rachel Lloyd is purported to have furnished it with royal items purloined from the King's private apartments for her own use, 'much to the amusement of her aristocratic friends'.²⁵⁹ There is an inventory of the Housekeeper's apartment National Archives, Kew, WORK 6/233, Kensington Palace, Housekeeper's Apartment, Vol. 1, 1852, however, there are no references to these ceramics. It is possible that the porcelain had been acquired by Brienne as a gift from William III and in the 1850s, when blue and white porcelain was out of fashion, it was removed by Lady Augusta, and sent to Scotland to evoke a royal ancestry in the home of the heirs of her first husband and where she had been very happy.

The most convincing provenance for the collection is Kensington Palace, however, the 1699 inventory states that all the porcelain belonging to the Queen found there, 787 pieces, was by Royal Warrant to be given to Arnold Joost van Keppel (1670-1718), created 1st Earl of Albemarle in 1696, a favourite of William III, who had a grand Hunting Lodge in the Netherlands, near Zutphen, Huis de Voorst and a home in The Hague, destroyed in a fire in 1943.²⁶⁰ Keppel's wife auctioned a quantity of porcelain in 1744, 160 lots numbering 700 pieces, which has been studied. The 1744 sale divided into coloured (*Gecouleurden*), 61 lots, and blue porcelain (*Blaauwe Porceleynen*), 99 lots, does include many blue and white beakers, rolwagens, bottles, gourd bottles, and coloured examples, but it is difficult to match them precisely with examples in the c.1693-5 inventory; no early porcelain collection survives in the remodelled De Voorst.

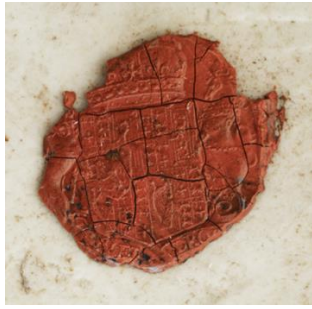
Very few ceramic pieces in the Royal Collection can be securely identified as collected by William and Mary, most are on display at Hampton Court Palace. Among these is a pair of Chinese porcelain jars, c. 1650, which have red wax seals impressed with arms of William III and Mary II following their joint sovereignty of Britain in 1689 (see below). It is the only known example, perhaps, it marked objects brought over from the Netherlands, presumably there are no such seals, or traces of seals, on the collection at the House of Dun.

²⁵⁷ Wilhelmina FitzClarence, Countess of Munster, *My Memories and Miscellanies* (London: Nash, 1904).

²⁵⁸ <https://courtofficers.ctsdh.luc.edu>

²⁵⁹ Olivai Fryman, et al. *Kensington Palace: Art, Architecture and Society*, 2018.

²⁶⁰ Shulsky Linda R., 'Kensington and de Voorst, Two Porcelain Collections', *Journal of the History of Collections*, vol. 2, no.1, 1990.



RCT - RCIN 1192

William may have been pleased to arrange for the Queen's porcelain, brought to England in 1689, being returned to the Netherlands after 1699, some of which he had probably inherited from his grandmother Amalia von Solms-Braunfels (1602-1675), Princess of Orange, through her marriage to Frederick Henry, Prince of Orange. Many of these Chongzhen wares date to the period of her regency when her husband was infirm from 1640-47, and the VOC would have presented her with the finest objects from China. The Princess owned 398 pieces of porcelain stored and displayed in her porcelain cabinet at Huis ten Bosch, 519 pieces at Noordeinde, and 558 pieces at Rijswijk, all glorifying visually the House of Orange.²⁶¹ The English aristocracy also collected Chinese porcelain, and numerous English Royalists had lived in exile in Holland during the 1650s, such as Aletheia Howard, Countess of Arundel (1585-1654), already a noted china collector, when comparable collections could have been formed. However, few if any porcelains are recorded among the collection belonging to Charles I, sold in 1649 by the rebels after his death: there were 'three great Beakers' and 'two small Beakers', sold to Charles Cressett, and 14 water Potts [some] with handles', '36 Porringers and sawcers' and one mounted 'bason' and 'Two great Potts', all of which were sold.²⁶² James I is said to have owned porcelain and Charles II may have acquired collections. William III would have inherited the palaces where his grandmother's porcelain was displayed and it is possible that he retained a collection of it for display in England to visually reinforce his lineage to the House of Orange, whose female members all had porcelain cabinets. It may have been displayed in another of their English palaces or elsewhere at Kensington Palace and perhaps preserved by Brienne after the King's death in 1702. There was a China Closet at Windsor, noted in *The Windsor Guide*, 1796, 1798, 1800, under The Royal Apartments (p.25), 'This Closet, which is finely gilt and ornamented, is filled with a great variety of curious old china, which is elegantly disposed.'²⁶³ Seventeenth century blue-and-white porcelain was depicted in

²⁶¹ Jan van Campen and Titus M. Eliëns, *Chinese and Japanese porcelain in the Dutch Golden Age*, Zwolle, 2014, pp. 171-189.

²⁶² Oliver Millar, 'The inventories and valuations of the King's Goods, 1649-1651', *The Volume of the Walpole Society*, Vol. 43, (1970-1972).

²⁶³ *George III and Queen Charlotte: Patronage, Collecting and Court Taste*, 2004. Appendix Matthew Winterbottom, 'The dispersal of Queen Charlotte's property.' p.385. There were 35 sales between 4 January and August 26 1819. George IV acquired objects at some of these sales and even before, but the discussion makes no mention of William IV. According to a report in *The Times*, entitled The Late Queen's Will, 9 January 1819, her china and other chattels, books, plate, etc (excluding the common household furniture from Frogmore, given with the estate to Princess Augusta Sophia) to be divided equally according to a valuation amongst her four daughters. She brought various property from Mecklenburg [mounted jars?] to be returned to Mecklenburg-Strelitz.

Sales

the King's Gallery at Kensington Palace in 1816 in the Pyne watercolour in the RCT (see below), but the porcelain has since disappeared.



The Chinese ceramic collection, now at the House of Dun, may have been among the boxes brought from London in 1827/1828, much of which must have been new tea and table wares, along with hygiene sets for a house that had not really been lived in, and clearly not at a 'royal' level, for several decades.²⁶⁴ There was a renewed interest in displaying a collection of porcelain around 1853—perhaps newly arrived or abandoned since 1830, when Lady Augusta's son joined them in Dun, circa 1853-56—as cabinets were installed to display porcelain in the Library, which they converted from a former bedroom. There are records dated 1853 for cartage and refurbishments to Dun, by F. J & F. Japp, Montrose, which included an invoice for £486.7.9 ¼ from the cabinetmakers associated with the House of Dun.²⁶⁵ Again, on 2 July 1853, there is a record for 'A range of deal presses for China 7 ft 5 long with 2 doors & pilasters, shelved inside, also for similar range 16 ft long for linens consisting of 4 pairs of doors & pilasters, shelved inside, fiv/ne(?) locks on all and fitted up, complete at Dun, £18.10.' And Japp was also paid on 28 October 1853, for 'Hamper and packing of old china also commission on purchase of ditto at sale

7 May 1819, A Catalogue of the First Part of a Magnificent Collection of Oriental Curiosities and Porcelain, &c., &c., &c.

17 May 1819 jewels silver some Dresden snuff boxes.

24 May 1819 Remaining Part of a Valuable Collection of Curiosities, Mr Christie (Lugt)

9 June 1819 A catalogue of the Genuine Library, Prints and Books of Prints of an Illustrious Personage, Lately Deceased' Mr Christie (Lugt) 560 prints etc. 4,500 books

26 August 1819 A catalogue of the Sundry and Valuable Effects,...Foreign & Oriental Porcelain among which are capital Jars and Beakers of Old Japan', Mr Christie (Lugt). Missing pp. 8-11, VAL (Lugt)

There were lots of porcelain in the 7 May and 26 August, but William IV would have had to purchase just blue and white, and nothing matches the white beakers, in the first sale, lot 49, 'A pair of blue and white bottles of ancient pattern, and a pair of dark blue and white jars and covers' and lot 58 'A pair of capital bottles of ancient blue and white pattern and of very fine manufacture, and one blue and white central jar.' There is certainly blue and white at Kensington Palace in the King's Gallery in 1816 depicted in the Pyne watercolour. When was it removed?

²⁶⁴ SRO, GD123/280/46: For Capt Kennedy Erskine at Montrose on 31 July 1827

To Freight by the *Osnaburgh* from London, '1 large Case containing a Carriage, 3 Boxes, and 1 Table Standard Shore-dues, Porterage £6.1.5, Etc.' and on 3 October 1827, *Osnaburgh* 7 Cases, containing cases for Dun House' and '14 Packages 19 July 1827 via *Eagle*.

²⁶⁵ SRO, GD123/353/21. There is a bone label with their name dated 1885 attached to a piece of furniture in the house.

0.9.6', though this sounds like goods from a local auction and the amount is small. After her son's marriage in 1862, Lady Augusta moved to Hallyburton.

Items of specific interest

The Transitional jars are each unique and more could be said about the meaning behind the decoration in a blog or in online collection records. They have important international significance. However, it is also the quantities of the objects discussed above that are exceptional, where most historic properties may only have one or two items of 17th- or early 18th-century date. The House of Dun collection is an amazing assemblage and their display should emphasize their importance in the history of collecting Chinese ceramics in Britain. It is the largest historic assemblage anywhere, as far as I am aware.

Recommendation for future interpretation and display

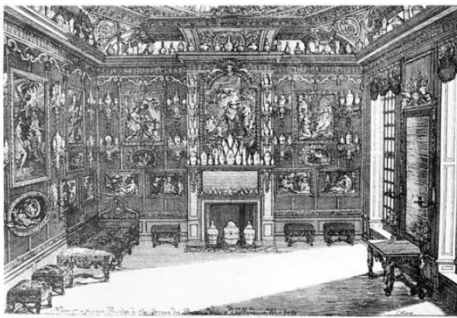
More could be done to impress visitors of the "significance of the royal connection" achievable through the display of the porcelain. Currently, the entrance hall is not the start of the tour and therefore does not need to set the stage for the house and its occupants, however, it is very impersonal. There is only one Chinese porcelain jar on a court cupboard, when in the 1950 inventory 'prepared for letting purposes' on behalf of Mrs. Lovett to Mrs. Phillips, there were '6 porcelain vases, 2 blue china vases and a large blue Chinese jar'. In a house that was historically overflowing with china, it might be nice to include a few more examples in the entrance. There is a half-dozen in storage that might be repaired so that they could be displayed, as they are all quite rare and would contribute to the narrative. Other objects could do with some attention, not necessarily for the entrance hall, but it would also be good to have a metals conservator look at the mounts on the pair of covered serving vessels to see if they could be improved, not made new, but just less damaged.



Rijksmuseum

It would be exciting to see as much of the 17th-century material displayed together as possible, following the 1966 inventory if warranted, and not for it to be diluted among the late 18th-century tea and table wares, as it is in the Library. The colourful Canton vases in the Library could be moved elsewhere, where they might sit better and not confuse the visitor. A themed display would allow guides to make the point that all these rare examples in one or two cases may have a royal association and some may have been together since before the English Civil War and are very similar to examples still in the Royal Collection, now owned by H.M. The King. The objects

are quite valuable, so it is good that much is behind glass, however, the white background in the long case in the Library, originally planned to be hidden with the red silk pleated curtains, could be painted in a colour to showcase the contents.²⁶⁶ Of course, the other cases with the green felt are also very dark. The display could be quite playful, mixing *blanc de chine* cups with blue vases, hinting at the taste of William III and Mary II as seen in the engraving below of an interior, c. 1700 by Daniel Marot. The cabinet behind the bust is also difficult for a visitor to access, so best to put less interesting objects in it. In the Saloon, it is very difficult to see the important pieces from the early collection in the cabinets between the windows in order to get a sense of their quantities and varieties, although some may appear in the c. 1900 photos. Small business card-sized labels in old courier typeface or handwritten and ‘aged’ could be placed flat near some objects discretely for interested visitors to read dates and places of manufacture, ‘Jingdezhen, China, c. 1628-44’.



Some of the Chongzhen vases have some very interesting stories or hidden meanings, often they were political and anti-government and it would be nice to have at least one identified as part of the tour. Perhaps some large-scale-photos of the details of the stories might help with the interpretation, or even a special porcelain tour once a month. The collection is really unknown, and it could have a blog-page identifying some of the highlights.

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²⁶⁶ In some lecture notes NTS/GHQ, George Lamont (?) noted he had the original grained interior inside the closets/cupboard painted green.

Conclusion

This survey has provided a valuable step forward in furthering understanding of the National Trust for Scotland's Asian ceramics collections. As well as highlighting individual objects of significance it has established the essential character of the collections at the nine chosen properties, exploring theories of provenance and wider context. These collections are as unique as the families that owned them, containing stories of wealth, marriage, travel, trade, human interactions, and cultures that are currently underrepresented in the public facing activities undertaken by the Trust. Using the research contained in this report, there is clear potential to enrich interactions with visitors and wider communities of interest, bringing these collections to wider notice and celebrating their survival as part of the history of Scotland and its people.

Recommendations

The ceramic collection of the NTS is little known outside of Scotland. Publications, exhibitions or a greater online presence would improve this shortcoming. More importantly, as the last major UK collection to be revealed through an online collections resource, it should be an ambition to present the best online records possible, capturing the information in this report to improve the Asian ceramic records in the collections database. This has the potential become an important resource for the study of ceramics, promoting Scotland's ceramic heritage and contributing to the outcomes of Scotland's National Performance Framework.

To take forward this work, the following specific recommendations have been identified and should be addressed as resources become available.

1. Improve documentation, with attention to terminology and dating across all East Asian ceramic records, creating full catalogue entries for objects of particular note, and additional photography to complete the work begun by *Project Reveal* to accurately identify and quantify all Asian ceramics in the collection.
2. Continue to research the collection with input from ceramics or East Asia collection experts, starting with input from Prof Yoshi Miki in 2023. Continue to research the history of the collections, focussing on Broughton House and the E A Hornel archive as a priority.
3. Explore potential partnerships to deliver engagement opportunities with the collection, for example an on-line exhibition, study days with invited speakers, storytelling events, exhibiting 'object in focus' cases in other national or regional museums.
4. Undertake targeted condition surveys and plan for conservation of objects, where this is merited by significance.
5. Work with regional and property-based teams to identify improvements in display and interpretation, raising the visibility of the collection for visitors

6. Consider how digital technology can help recreate significant earlier display schemes to aid understanding by visitors, for example in Newhailes' winter sitting room and best bedroom suite.
7. Promote the collection through subject specialist groups and organisations, starting with the Oriental Ceramics Society in 2023

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