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Collecting and Display in Public and Private: A Biography of the Ionides Collection of European Style Chinese
Export Porcelain, 1920-1970: Appendix
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APPENDIX

Studying the Material Archive

Design Typologies

This appendix has been produced to accompany the chapter text of this thesis in order to highlight key trends in the design history of European style Chinese export porcelain as illustrated by objects formerly in the Ionides Collection and now in the V&A and British Museum. Objects have been grouped according to decorative technique, then subdivided by design typology, indicating thematically the range of objects selected from the private collection of the Ionides for the national museums and in accordance with the chronology of events.

BLUE AND WHITE

Despite the large collection of blue and white porcelain on display at Buxted Park, only two pieces were initially selected by the V&A in 1951, one of which was Japanese. In 1963, a further nine pieces were accessioned to the V&A, including two large blue and white jars decorated with roundels of French ladies after Robert Bonnard, chosen from an original set of five from the Nellie Ionides Bequest.¹ At the British Museum, four blue and white pieces were selected at this time, including two seventeenth century Japanese examples. Blue and white Chinese export porcelain was already well represented in the leading collections of George Salting and the Seawell Bequest at the V&A and Augustus Wollaston Franks at the British Museum.

¹ C.113&A-1963 and C.114&A-1963. These objects appear to have since been misappropriated to the Basil Ionides Bequest. See Luisa Mengoni, in Zhangshen Lu, *Passion for Porcelain. Masterpieces of Ceramics from the British Museum and the Victoria and Albert Museum*, Book Series for the National Museum of China International Exchange (Beijing, 2012). pp.134-137.



Fig 1a: Figure of Nobody, porcelain decorated in underglaze blue and overglaze enamels, Jingdezhen, China, c.1680-1700. Height: 22 cm, C.7&A-1951, V&A [Image: ©Victoria and Albert Museum, London].

This is the sole example of Chinese blue and white selected for the V&A collection in 1951 (Fig.1.a). It depicts the punningly named Mr Nobody in the form of a ewer and is one of the earliest figures manufactured specifically for the British market. This figure produced from

high-fired porcelain with underglaze cobalt blue decoration and overglaze enamels was probably modelled on an English faience prototype produced around that time (See Fig 1.b.).

The character was popularized in England following the success of the play, ‘Nobody and Somebody’, first published in 1606 (See Fig.1c) and performed in London in 1609. The European origins of this folk character are said derive from the story of Odysseus and the Cyclops. In England ‘No-body’ came to represent humble and honest ‘Have-nots’ as opposed to powerful and arrogant ‘Haves’ or ‘Mr Some-bodies’.²



Fig. 1b. (Left): Figure of ‘Mr.Nobody’, tin-glazed earthenware, Southwark/Lambeth, England, c. 1680-85. C.4&A-1982, V&A. [Image: ©Victoria and Albert Museum, London].

Fig. 1c. (Right): Frontispiece to play ‘No-body or Somebody’, Unknown artist and playwright, 1606. NAL Dyce 6967. [Image: ©Victoria and Albert Museum, London].

² Carolyn Steedman, “No Body’s Place: On Eighteenth-Century Kitchens,” in *Biography, Identity and the Modern Interior* (England: Ashgate Publishing Ltd, 2013), 11–22.

OVERGLAZE ENAMELS

Armorial or Pseudo-armorials

Specially commissioned porcelain for the European market was produced from the sixteenth century, the earliest armorial examples bearing the insignia of those closely associated with East India trade, and shortly after the royal coat of arms of Portugal and Spain.³ Armorial services were produced in increasingly large numbers over the following centuries, becoming particularly popular in France, Sweden and the Netherlands, and by the eighteenth century British demand far outstripped that of their European counterparts.⁴

Armorials and pseudo-armorials appear in relatively small numbers in the Basil Ionides Bequest at the V&A and are characterized by their high quality and rarity. In 1951, six examples were selected; a further four were added to the collection in 1963. Seven items were received as gift or bequest from Nellie Ionides at the British Museum and reflect commissions for Scottish, Italian and Russian families, from wealthy merchants to the ruling elite.

³ See Ewer with Persian silver mounts, probably the arms of the Peixoto family, mark and reign of Jiajing (1522-1566), C.222-1931, V&A. One of the earliest examples of Chinese porcelain bearing armorial devices; coat of arms attributed to Antonio Peixoto. Peixoto was a Portuguese merchant and navigator who reached Guangzhou in 1542 but was refused entry. He continued trading along the south China coast becoming one of the first Europeans to reach Japan. It is believed this piece was commissioned during that visit and the silver mounts added on the return journey in Turkey. Mengoni in Lu, *Passion for Porcelain. Masterpieces of Ceramics from the British Museum and the Victoria and Albert Museum*. Ibid. pp.82-83. Also, Porcelain flask decorated with the arms of Philip II of Spain, (1556-98), OA. F778+, British Museum. Four other examples of this type are known, (Howard and Ayres: 1978), p. 53.

⁴ On the Dutch market, see Jochem Kroes Waanders, *Chinese Armorial Porcelain for the Dutch Market* (Holland, 2007). For an overview of Sino-European trade, see Mengoni, (2012), pp.14-24



Fig. 2a. Plate, porcelain decorated with overglaze enamels and gilding, made in Jingdezhen (body) and decorated in Guangzhou, China, c. 1730. Diameter 25.1 cm, C.72-1963, V&A. [Image: ©Victoria and Albert Museum, London].

This plate is decorated with the arms of Lee quartering Astley, with alternating views of London and the Pearl River at Guangzhou in its four border panels. The armorial crest is shown in bold overglaze enamels of red, blue, black and green in contrast to the monochromatic river scenes depicted *en grisaille*, a technique ideally suited to copying designs from print to porcelain. Topographical features such as the dome of St. Paul's Cathedral and London Bridge or the folly fort in Guangzhou are easily recognizable, marking the far extremities of the export trade. When this plate was produced, the enameled decoration and gilding was added in Guangzhou to the plain porcelain surface of the plate, produced in Jingdezhen, before it was transported to England.

Three other services were made for the Lee family, either for Eldred Lancelot Lee (1630-1734) or one of his sons but only one service bears this design.⁵ Similar designs for the British market juxtapose views of Plymouth Sound with the Pearl River.⁶



Fig.2b. Mug, porcelain decorated in overglaze enamels with the badge of the Thames' Company of Watermen, made in China, c.1760-70, H: 14.73cm, C.45-1951, V&A. [Image: ©Victoria and Albert Museum, London].

Symbols and badges of associations formed a distinct armorial style (Fig.2.b) and were usually produced as part of special commissions by high-ranking officials of the company or presented as gifts.

⁵ Wealthy families often commissioned multiple services, each created in the latest style. Cheaper blue and white versions were probably used daily, reserving more expensive polychromatic sets for special occasions. Jessica Harrison Hall, public lecture, Ceramics Study Day, SOAS, 1 May 2013.

⁶ See service for George Anson, 1st Baron Anson (1697-1762) made in 1743, Plate, E52036.1, Peabody Essex Museum.

Ships and Maritime Themes:



Fig. 3a. (Left): Plate, porcelain decorated in overglaze enamels and gilding, made in Jingdezhen and decorated in Guangzhou, China, dated 1756. Diameter: 22.9cm, CIRC.153-1963, V&A. [Image: ©Victoria and Albert Museum, London].

Fig. 3b. (Right): Plate, porcelain decorated in overglaze enamels and gilding, made in Jingdezhen and decorated in Guangzhou, China, dated 1756. Diameter: 32.07cm, C.376- 1926, given by HM King George, V&A. [Image: ©Victoria and Albert Museum, London].

Ships and maritime themes were popular and appear on punch bowls, dishes and plates in the Basil Ionides Bequest. This design (Fig.3.a) was already represented at the British Museum in the Franks Collection, and at the V&A by a dish given in 1926 by King George V (Fig. 3.b).⁷ This piece was selected for the Circulation Department in 1963 and a duplicate from the residue collection was sold by Sotheby's shortly after.

The inscription states, 'T. SCHIP: VRYBURG CEVOERT DOOR: CAPITEYN JACOB RYZIK IN: CHINA.INT IAAR.1756' (Portrait of the Ship Vryburg, Captain Jacob Ryzik in China in 1756). Dutch East India Company (VOC) records confirm that the Vryburg was in Guangzhou in 1756 and whilst a number of these dishes survive, they are not mentioned as part of the company orders suggesting they were produced as a private order for the captain and his officers as souvenirs.⁸

⁷ See BM: Franks 598.

⁸ There are at least three series depicting the Vryburg, Howard and Ayres: 1978, Vol:1, p.221.

The Dutch East Indiaman is shown in full sail, the VOC flag seen flying high on the top mast, although the gangplank is also extended suggesting the ship is at anchor in the Whampoa, where it was stationed during the trading season. The detailed depiction of the ship contrasts with the stylised waves and Harrison-Hall suggests the design may have been copied from a sailor's journal.⁹ The rim is decorated with a pink lace border. By this date, an extensive range of borders were available to the Chinese decorators from an increasingly Europeanised design repertoire, often originating from European ceramic manufactories at Meissen, Delft or Sèvres.¹⁰

Comparison between the two V&A dishes indicate differences in size and execution; the Ionides dish is smaller and the decoration less distinct, perhaps indicating its production for an officer of lower rank or alternatively that the larger dish was intended for serving. The image in the central well is inverted but exactly matches the design.

⁹ Harrison-Hall, J., *Passion for Porcelain*: 2012, p. 103.

¹⁰ The East India Companies provided manufacturers with border designs based on European originals. By the late eighteenth century, pattern plates were used by customers to select armorial borders and decoration. See C.120-1923, C.121-1923, V&A.

Literary Subjects:



Fig. 4a: Plate, porcelain decorated with overglaze enamels and gilding depicting 'Don Quixote de la Mancha,' made in Jingdezhen, decorated in Guangzhou, China, c. 1740-50. Diameter: 22.35cm, C.28-1951, V&A. [Image: ©Victoria and Albert Museum, London].



Fig. 4b. (Left): ‘Don Quijote triunfante se colca el Yelmo de Mambrino’, oil painting by Charles Antoine Coypel, 1714. [Image: Chatcau Compiègne inv. 3556; © RMN/Daniel Arnauder].

Fig.4c. (Right): Print by Gerard Van der Gucht after Charles Coypel for English edition of novel published by Thomas Shelton, 1725 and 1731, vol.I, p.169. [Image: © Victoria and Albert Museum, London].

Illustrated books provided an abundant source of pictorial and narrative material for the decoration of porcelain, although this is the only example from the Ionides collection in the national museums.¹¹ Literary subjects were taken from popular novels and classic books such as this episode from ‘*Don Quixote de la Mancha*’, first published in 1605.¹² The book appeared in London in four volumes by Thomas Shelton in 1725 and 1731 with twenty-two illustrations by the Dutch artist Gerard Van der Gucht (Fig.4c). The scene ‘The Triumphant Don Quixote Wears the Mambrino’s Helmet’ was originally painted by the French artist Charles-Antoine Coypel (1694-1752) as one of a series of twenty-eight cartoons produced around 1714 (Fig.4b).¹³

In the central well of the dish, Don Quixote is depicted in full knightly armour wearing a barber’s bowl upon his head, which he has mistakenly taken to be the mythic Mambrino’s helmet, while two women peer quizzically from behind a tree (Fig.4a).¹⁴ In the background, a barber flees as Sancho Panza leads his master’s horse and his own donkey forward, towards

¹¹ A similar piece appeared in the Ionides Sale at Sotheby’s, Lot 16, July 2nd, 1963.

¹² Written by Miguel de Cervantes Saavedra (1547-1616).

¹³ Produced as models for a set of tapestries produced at the Gobelins factory in Paris which specialized in the production of Flemish tapestries for the royal court of Louis XIV. Mengoni, L (2012), pp.132-133.

¹⁴ Miguel de Cervantes, *Don Quixote*, Chapter XXI

the viewer. The detailed pictorial scene is rendered in bright enamels of pink, green, blue and black with white shading, finished with gilded floral sprays and decorative borders.

This scene takes on a singularly Chinese manifestation in the dish, formerly in the Hodroff Collection, where figures now with Chinese features traverse a rocky landscape redolent of Chinese landscape painting (Fig. 4d).¹⁵ Examples such as these are rare, illustrating the process whereby a small number of European pictorial designs were gradually sinicized, becoming increasingly remote from their original design source and suggesting the possibility that these objects may have served the local Chinese market. This type of subject matter could mutually appeal to both Chinese and European consumers.



Fig. 4d. Plate with Chinese adaptation of Don Quixote de la Mancha, c.1750, D:23cm, formerly in the Hodroff Collection.

¹⁵ David Sanctuary Howard, *The Choice of the Private Trader: The Private Market in Chinese Export Porcelain Illustrated from the Hodroff Collection* (London: Zwemmer, 1994). No.85, pp94-95.

Classical and Mythological Scenes:



Fig. 5a. Plate, porcelain with overglaze enamels and gilding, decorated with *The Immersion of Achilles*, made in Jingdezhen, decorated in Guangzhou, China, c.1740-50. Diameter: 22.9cm, C.76-1963, V&A. [Image: ©Victoria and Albert Museum, London].



Fig. 5b. The Immersion of Achilles, print by Edme Jaurat (1688-1738), published in Paris in 1719, after Nicholas Vieughels, (1668-1737). (BM X,6.47). British Museum. [Image: ©Trustees of the British Museum].

Classical and mythological subjects were a popular form of decoration on porcelain throughout the eighteenth century, although none were selected for the V&A collection in 1951 and only seven in 1963. Six pieces were accessioned by the British Museum at this time.

This dish illustrates the moment when the Greek goddess Thetis dipped her infant Achilles in the river Styx, the mythological river of the underworld represented here by an overturned urn (Fig.5a). To the left, the winged Nike and a river goddess watch over the scene while the heavenly smith and Greek god of fire, Hephaistos, toils over a scalding cauldron to the right. The smaller figure of Cheiron the centaur can just be made out in the background.

This dish faithfully copies a European print source (Fig. 5b) - also seen on a larger dish at the British Museum - which covers the entire surface in monochromatic sepia enamels.¹⁶ The three primary figures and the infant Achilles have been placed centrally in the well of the dish while some of the peripheral landscape features have been cropped from the scene.

¹⁶ BM: Franks 892+. Harrison-Hall, J. (2012), pp. 126-127.

Genre Scenes:

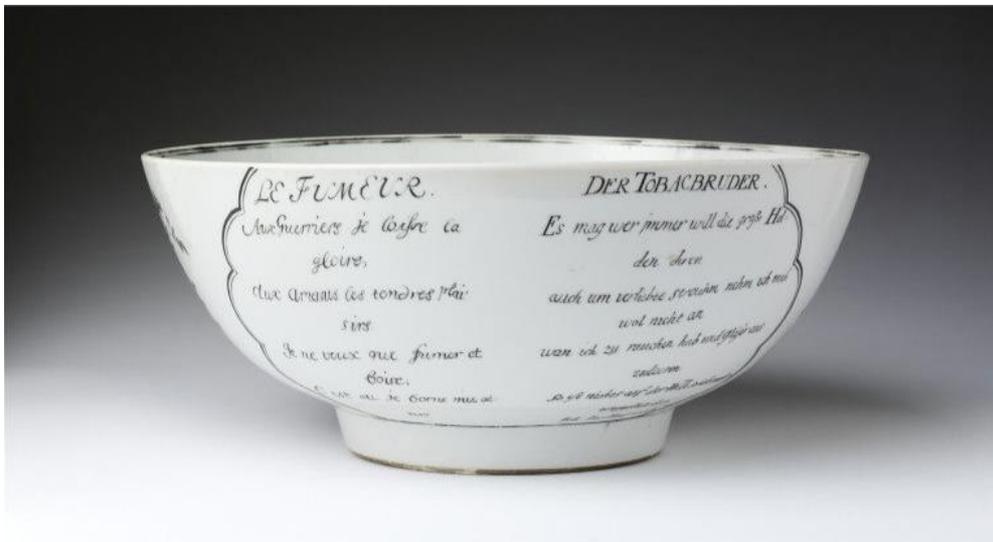


Fig. 6a - b. Punch bowl, porcelain decorated en grisaille and gilt, 1750-1775, made in Jingdezhen, China. Height:11.2cm, Diameter:28.5cm, C.26-1951, V&A. Inscription from 'Le Fumeur' written in French and German, decorated after Johann Jakob Haid (1704-1767) of Augsburg. [Image: ©Victoria and Albert Museum, London].

This punch bowl (Fig.6.a-b) is decorated *en grisaille* with the image of two Dutch men drinking and smoking at a table; the short verse on the reverse expounds the pleasures of these pass-times in French and German.¹⁷ Each decorative field is enclosed within a curved cartouche with floral sprays filling the remaining space on the exterior and interior of the bowl. Although the original print source has yet to be identified, this design can also be found

¹⁷ 'To warriors I leave glory; to lovers sweet pleasures; I only want to drink and smoke; it is where I drink my...' my translation from the French.

on contemporary Delftware, suggesting the wide circulation of genre scenes of this type.¹⁸ The form and decoration of this vessel is ideally suited to its purpose - drinking punch - which had become a fashionable beverage by the eighteenth century as evidenced by the large number of bowls in the Basil Ionides Bequest.¹⁹

Political Satire, Historical and Commemorative Themes:

Some of the finest and most well-known pieces in the Basil Ionides Bequest fall within this category; large punch bowls skillfully depicting contemporary events, real and satirical such as 'The Gates of Calais' by William Hogarth (Fig.0.1), the Battle of the Saintes and portraits of John Wilkes. The British Museum also has a number of examples of this type but none originating from the Ionides collection. Such objects provided amusement for their owners, expressed political affiliations and constituted a focal point for social and political debate.

¹⁸ See Plaque with The Smokers scene, tin-glazed earthenware painted in underglaze blue, Delft, 1750-1775. (Photography courtesy of Aronson Amsterdam) in Mengoni, L. (2012), p. 21.

¹⁹ The drink was first introduced by sailors and employees of the British East India Company in the early seventeenth century and mixed alcoholic beverages such as wine and brandy with fruit juice and later Jamaican sugar cane. Kerr, R., and Mengoni, L. '*Chinese Export Ceramics*', (London: 2011), p. 36.



Fig. 7a. Oval dish, porcelain with overglaze enamels and gilding, depicting Elizabeth Canning and Mary Squires, made in Jingdezhen, decorated Guangzhou, China. c.1753-4, C.36-1951, V&A. Inscription, 'One day for Liberty the Briton fires. The Next he flames for Canning or for Squires.' [Image: ©Victoria and Albert Museum, London].



Fig. 7b. Copper engraving published in the London Magazine, c. 1753-60, BM:1851,0308.165 [© Trustees of the British Museum].

This unusual dish (Fig. 7a) depicts the high-profile case of Elizabeth Canning, an eighteen year old maidservant, who claimed she was abducted in the City of London and taken to a brothel run by Suzanna Wells in Enfield, where ‘Mother Wells’ attempted to force her into prostitution. A gypsy staying in the house, Mary Squires, cut off the girls’ stays, and Elizabeth was imprisoned in the attic until her escape almost a month later.²⁰

At the Old Bailey trial of 1753, Wells was swiftly sentenced to be branded on the thumb for keeping a disorderly house whereas Squires provided a convincing alibi placing her in Dorset on the day of the event, securing a stay of execution from no less than King George II. Subsequently, Elizabeth Canning was indicted for perjury and imprisoned in Newgate prison, where she was painted by leading satirist, William Hogarth. By 1754 the case had divided the nation, the two opposing factions known as ‘Canaanites’ (Canningites) and ‘Egyptians’ (those who supported the gypsy). On conclusion, Elizabeth Canning was found guilty and sentenced to transportation to America for seven years, where she eventually settled, married and spent the rest of her life.²¹

²⁰ ‘Stays’ referred to a laced corset stiffened by whalebone, Oxford English Dictionary.

²¹ For more on this historical episode, see Judith Moore, *The Appearance of Truth: The Story of Elizabeth Canning and Eighteenth-Century Narrative* (Newark [Del.]: London; Cranbury, NJ: University of Delaware Press; Associated University Presses, 1994).

Religious Images:



Fig. 8a. (Left): Vase, porcelain decorated en grisaille with gilding, made in China, c.1730-6. Height:21.1cm. C.48-1951, V&A. Portrait of 'Martinus Lutherus', after mezzotint made in 1714-15 by John Faber the Elder (c.1660-1721). [Image: ©Victoria and Albert Museum, London].

Fig. 8b. (Right): Vase, porcelain decorated en grisaille with gilding, made in China c.1730-60. Height:23cm, C.47-1951, V&A. Portrait of 'Joannes Calvinus', after mezzotint made in 1714-15 by John Faber the Elder (c.1660-1721). [Image: ©Victoria and Albert Museum, London].

Porcelain decorated in China with Christian images dates back to the Ming dynasty (1368-1644) and by the eighteenth century was produced for Christian communities across Asia as well as the export markets of Europe and the New World.²² While some pieces illustrated biblical events or leading figures from Christianity, others depicted influential theologians such as the prominent reformist, Dr Martin Luther, as seen on the vase in the Basil Ionides Bequest (Fig.8a). This object, and others like it, may have been commissioned to mark the bicentenary of Luther's death in 1742.²³ Two services decorated *en grisaille* were made after a mezzotint of 1714-15 by John Faber the Elder (c.1660-1721), who produced a set of

²² Teresa Canepa, *Christian Images in Chinese Porcelain* (London, Lisbon: Jorge Welsh, 2003). pp.6-8.

²³ Howard and Ayres, (1978), Vol. 2, p.254.

twenty-one plates depicting Protestant reformers including John Calvin, also depicted on a vase in the Bequest (Fig.8.b).²⁴

The original prints depict the theologians at half-length in an oval frame, their names and dates inscribed beneath in Latin. On the V&A vases, a number of pictorial and textual elements have been altered; Calvin is depicted without a book, the dates of birth have been omitted and the decorators have copied Johannes without the letter 'h'. Furthermore, the elaborate gilded borders in high rococo style are discordant with the puritan subject matter, suggesting both the relative freedom with which borders were chosen in China and a lack of recognition and understanding of the religious subject matter. These two pieces were the only items with religious themes selected by the V&A in 1951.



Fig. 9: Figure of Christ, undecorated porcelain made in Dehua, China, 1875-1925. Height: 36.4cm, C.105.196, V&A. [Image: ©Victoria and Albert Museum, London].

Possibly the latest piece in the collection, this Dehua figure shows Christ pointing to his 'sacred heart' (Fig.9). This figure was the only object exhibited in the name of Basil Ionides in the OCS Exhibition, Chinese Ceramic Figures in 1947, described later by John Ayres as 'unique'.²⁵

²⁴ See tea bowls and saucer (1745) in Canepa, (2003), pp.114-116 and plate from the Mottahedeh Collection, Howard and Ayers, (1978), Vol,2 p.254.

²⁵ Letter to R.J.Charles, Deputy Keeper of Ceramics, 17th April 1963, MA/1/1245, V&A

Hunting, Agriculture and Landscapes:



Fig. 10a. Punch bowl, porcelain decorated with overglaze enamels and gilding, made in Jingdezhen, decorated in Guangzhou, China, on exterior with Chinese rural scene and English hunting scene on interior. Height: 14.73, D:35.31 cm, c. 1760-70, C.22-1951, V&A. [Image: ©Victoria and Albert Museum, London].



Fig. 10b. 'The Death', print made by Anthony Walker, c.1741-65, after set of four by James Seymour. BM: 1872,0511.296. [Image: ©Trustees of the British Museum].

Rural pass-times are well represented in the Basil Ionides Bequest, ranging from European riverscapes to harvest scenes and hunting.²⁶ The four stages of the hunt were illustrated by James Seymour (1702-1752) in a series of prints frequently reproduced on Chinese export porcelain; 'Going out in the Morning, Brushing into Cover, In Full Chase and Death of the Fox'.²⁷ Further sets of engravings reproduced the scenes and the V&A design may have been copied from one produced by Anthony Walker (1726-65).

This bowl combines European and Chinese subjects on a single object. The inner surface shows English huntsmen, horses and dogs gathered together at the end of the hunt, as in 'The Death' (Fig. 10.b), while the exterior depicts Chinese figures engaged in a variety of rural pursuits. Examples which juxtapose large Chinese and Western pictorial scenes in this manner are rare.

²⁶ See C.24-1951. Harvest scenes are often found on large objects such as this punch bowl and Howard suggests these may have been used as part of the harvest festivities or harvest supper, Howard and Ayres: (1978), Vol:1, p.286.

²⁷ Further engravings by Pierre Charles Canot (1710-77), Anthony Walker (1726-65) and J. Roberts c. 1780 (London) also reproduced this theme. Howard and Ayres, (1978), Vol: 1, p.281.

Themes of Love and Fêtes Gallantes:



Fig. 11a - b. Circular plaques, porcelain decorated with overglaze enamels and gilding, made in Jingdezhen, decorated in Guangzhou, China, c.1750-1770, Diameter:12.5-13.2cm, C.38c,b,d-1951, 'Water, Air and Earth', V&A. [Image: ©Victoria and Albert Museum, London].



Fig. 12a - b. 'Air' and 'Water', hand-coloured mezzotint by John Simon after Jacopo Amigoni, c.1730-51, BM 2010, 7081.607 and 9, British Museum. [Image: ©Trustees of the British Museum].

Allegorical scenes of amorous encounters and allusions to love constitute an important theme within the Ionides Bequests at the V&A and British Museum and speak of a libertine age, a small number crossing into bawdy humour and erotic titillation.²⁸ Paintings by French artist Antoine Watteau and his closest followers, Jean-Baptiste Pater (1695-1736) and Nicolas Lancret (1690-1743) were widely reproduced as engravings, providing a popular subject for decoration on porcelain.²⁹

The porcelain plaques in the V&A (Fig.11.a-b) are perhaps more unusual for their form rather than their decoration, and may have been used as lids for small boxes or as porcelain samples.³⁰ The three pieces now in the collection would originally have constituted a set of four illustrating 'The Elements' but the plaque 'Fire' is missing and the exact print source yet to be identified.³¹ Similarities have been noted between the plaque 'Earth' to the print 'Air' by English engraver John Simon (Fig. 12a - b.), but certain design elements, such as the posture of the figures and additional couple in the foreground, suggest the existence of a closer print source, yet to be identified.³²

²⁸ See Monk molesting a young woman, CIRC.143-1963 or 'Perrette et le pot au lait', C.84-1963.

²⁹ See CIRC.159-1963, Design taken from engraving entitled, 'Le Printemps' by Nicolas de Larmessin III (1684-1755) after a painting by Nicholas Lancret (1690-1743).

³⁰ Mengoni, (2012), pp.130-131.

³¹ Possible source Nataniel Parr after original drawings by Nicholas Lancret, published by Thomas and John Bowles in London in 1752, Mengoni, (2012), p.131. 'Five Circular Placques' were originally accessioned to the museum, C.38A to E-1951. Only C.38B, C and D-1951 can be traced today. List 1 describes 'Six roundels with sepia decoration' in their original setting at Buxted Park although the location of the final two has yet to be identified.

³² After Venetian Jacopo Amigoni (active 1729-1739), Simon was published by Thomas Burford Ibid: p.131.



Fig. 12c - d. Vase, porcelain decorated with overglaze enamels and gilding, made in China, c.1770-1790. Height:37.5cm, BM 1963,0422.7, British Museum. [Image: ©Trustees of the British Museum].

The Ionides vase at the British Museum (Fig.12c-d) is a closer match to the John Simon print, including the same key elements of design and composition, in particular the inverted image of the couple gathering a birds' nest (left). Other features such as the open bird cage, an allusion to the loss or potential loss of virginity, and architectural structures in the distance can also be identified in both sources. However, the depiction of the second couple is more explicit in its sexual allusion than this print, suggesting an alternative graphic source for this image and affirming the popularity of this subject matter.

Figures and Animals:

Porcelain sculpture forms the largest single category within the Basil Ionides Bequest, dating from the blue and white representation of 'Mr. Nobody' (1680-1700) (Fig.1), to the 'blanc de Chine' figure of Christ (1875-1925) (Fig. 9). Objects include those manufactured at Dehua and Jingdezhen, most decorated in China but some on arrival to Europe.³³ Print sources provided an extensive supply of subjects, which were skillfully interpreted into three-dimensional sculptural objects by Chinese modelers and decorators, illustrating diverse themes from Dutch genre paintings to figures in 'exotic' dress (Fig.2.15).³⁴ The growing importance of European porcelain manufacturers is clear as many objects closely follow prototypes from Delft, Meissen and Chelsea.³⁵ There are no Chinese daoist or buddhist deities in the Bequest, although these were widely appreciated in eighteenth century Europe and were collected by the Ionides.³⁶ Apart from the figure of Christ and Madonna and Child, the pieces all reflect secular themes.³⁷

³³ Porcelain from Dehua or 'blanc de Chine' achieved a notoriety in Europe unmatched in China. Sculptural forms became a speciality of the region and were copied by potters at Jingdezhen and in Europe.

³⁴ Dutch dancers, couples and family groups are well represented, see C.12-1951, C.98-1963, C.96-1963, C.97-1963, CIRC.164-1963.

³⁵ See Figure of Cow, C.9-1951; Figure of Turkish Girl, C.100-1963; Dutch Dancers, C.14-1951

³⁶ These were already well represented in the British collections. See V&A collection: Figure of Guanyin (19-1886) or Jidian (C.547-1910).

A number of Ionides examples were sold as part of the residue collection by Sotheby's in 1963.

³⁷ See C.106-1963.



Fig. 13a - b. Figure of Hercules after European original, c.1760.
 (Left): Porcelain, made in Jingdezhen, decorated in Canton, China. Height:13cm, C.101-1963, V&A.
 (Right): Porcelain, made in Dehua, China. Height:12.7cm, CIRC.166-1963, V&A.
 [Image: ©Victoria and Albert Museum, London].

The two figures of Hercules (Fig.13a-b) entered the collection in 1963 and were originally displayed side by side in a ‘small lacquer cabinet’ in the Chinese Room at Buxted Park.³⁸ Once at the V&A, the polychrome example passed to the Department of Ceramics and the undecorated figure to the Department of Circulation. In both pieces, the figure of Hercules is shown semi-dressed, a loose robe draped modestly around his waist and over his shoulder. He stands facing the viewer in relaxed pose, one hand resting on his hip while the other holds a large wooden staff, his waving beard and hair adding movement. The undecorated Dehua figure is finely modeled and appears to closely follow a European original, probably from Meissen although the original has yet to be identified. The modeling of the polychrome figure is of poorer quality, particularly around the bare shoulder and neck, and may have copied a

³⁸ Whilst the Dehua figure is simply catalogued as ‘European Man’, CIRC.166-1963, it is clearly modelled on the same form of Hercules, C.101-1963.

On the display at Buxted, see List 1, The Collection of Oriental Lowestoft Porcelain, the Probate Valuation dated 17th October 1950, ED/BP107/4/50(2), IR 62/2365 Bequests to the Victoria and Albert Museum: articles exempted from death duties, being of national, scientific, historic or artistic interest: B Ionides, National Archives, Kew.

Dehua original at Jindgezhen, indicating the interplay between the two ceramic centres in China. Interestingly, this piece was retained for the Ceramics Collection at South Kensington while the Dehua example was exhibited at venues across England as part of the touring exhibition, C.27: Chinese Export Porcelain.

Designs for Export:



Fig. 14a. Cup and saucer, porcelain with overglaze enamels, 'Le Plume' decoration, made in China c. 1740. Cup Diameter: 7.62 x Height: 3.81, Saucer Diameter: 11.75, C.86&A-1963.V&A. [Image: ©Victoria and Albert Museum, London].

From 1734-38, the Dutch East India Company commissioned Cornelius Pronk (1691-1759) to produce designs specifically for export purposes. This short-lived venture produced two designs firmly attributable to Pronk, a further two are repeatedly mentioned in company records but have yet to be identified.³⁹ Three more unusual designs have been linked to Pronk

³⁹ The original designs for 'Parasol Ladies' and 'Three Doctors' survive on paper. (Clunas, 1987), p.64.

and it is these that are represented in the Ionides Bequest. One of the rarest, known as ‘Le Plume’ (Fig. 14.a), depicts a large feather in violet enamels against a bright yellow diaper ground delineated in fine black lines and gilding. Stylistic characteristics suggest a possible connection to Pronk’s designs but Sargent notes that elements such as the plume and tasseled lappets were common to baroque ornament popular throughout the 1720’s and 1730’s.⁴⁰ That so few survive may be due to the expense of producing the violet colour and no objects of this style appeared at the Sotheby’s sales, indicating that the V&A selected all the available pieces from the Ionides collection.⁴¹

The second design linked to Pronk, known as ‘The Trumpeter’, is decorated with two figures dressed in Ottoman style on a striking black ground (See Ch.2, Fig.2.11 a-b).⁴² A number of this type entered the V&A in 1951 and 1963, a single cup and saucer passed to the British Museum in 1963 and nineteen additional pieces were sold at Sotheby’s on 2nd July 1963, suggesting a large and near complete tea set was successfully collected by the Ionides.⁴³



Fig. 14b. Cylindrical vase decorated with ‘The Parrot’ design, porcelain decorated with overglaze enamels and gilding, made in China c. 1750-1800. Height: 28.5 x D13.2cm, C.46-1951, V&A. [Image: ©Victoria and Albert Museum, London].

For a full discussion of this point, see Teresa Canepa, *European Scenes on Chinese Art*, (London, 2005), pp.51-55.

⁴⁰ Howard notes the stylistic similarities to Pronk’s work, but the designs of Jean Berain (1638-1711), Daniel Marot (1663-1752) and Claude de Paquier (1719-44), Director of Viennese porcelain production, may have provided a more direct design source. See Howard and Ayres (1978), Vol.1, p.302. Sargent (2012), p.290.

⁴¹ Howard suggests the total would amount to little more than a large tea service, Howard and Ayres (1978), p.302.

⁴² See Howard: ‘Choice of the Private Trader’ (London, 1994), pp.178.

⁴³ See C.49-1951, C.89&A-1963, C.88&A-1963, CIRC.148&A-1963, CIRC.149-1963

Finally, the design ‘The Parrot’ (Fig.14b) has also been likened stylistically to the work of Pronk, although there is no material evidence to confirm the connection.⁴⁴

⁴⁴ See C.54&A-1951, C.46-1951. The Garniture: ‘The Parrot’, in the Peabody Essex Museum in Sargent (2012), p. 248.