

Gallery 8:

After WILLIAM ALEXANDER

1767–1816, England

Top to bottom, left to right:

A Quan or Mandarin bearing a Letter for the Emperor of China, 1796

Etching

View of the Great Wall of China, called Van-Lee Tching, or wall of Ten Thousand Lee, taken near the Pass of Cou-Pe-Koo, 1796

Etching

A View in the Gardens of the Imperial Palace in Peking, 1796

Etching

View of the Tchin-Shan, or Golden Island in the Yang-Tse Kiang, or Great River of China, 1796

Etching

Gift of Mr. and Mrs. John Dominis Holt, 1980 (17,973.1, .21, .25, .28)

At the end of the 18th century the reality of India and China, as opposed to the fantasy of Cathay, were sought as scientific expeditions, traveling gentlemen, and artist-wanders circumnavigated the globe. William Alexander accompanied the mission of England's Lord Macartney to Peking in 1793 and, as official draftsman, executed sketches of China which were subsequently published as etchings on his return to London.

Gallery 7:

Two Botanical Illustrations: PINEAPPLE AND MANGO,

ca. 1805

Canton, China

Watercolor, gouache on paper

Gift of Mr. and Mrs. Christian H. Aall, 1999 (26,601 & 26,602)

From the early 18th century, "China pictures," workshop paintings in oil on canvas or gouache and/or watercolor on paper executed by unknown artisans, formed a regular part of private trade from Canton to England, the Continent, and the United States. Many works on paper were done in sets, such as groups of port views, representations of different trades, shop interiors, Chinese scenes and landscapes, even botanical illustrations. Sets of images which conformed to Western conventions of naturalism were one of the staples of export painting workshops. Interestingly, these finely painted, colorful representations were frequently painted, as were these, on Western paper shipped to China for this use. They were popular in the West through the third quarter of the 19th century for their decorative, picturesque effect.

Gallery 7:

After JEAN DAMASCÈNE

Died 1781, Italy

Etched by P. CHOFFARD

1731–1788, France

The Khan of Badakhsan

From the Series, *Les Conquetes de l'Empereur de la Chine*

Sketched in China ca. 1765–1766

Etched in Paris 1772

Gift of S. & G. Gump, 1939 (11,161)

This etching is one of a rare set of sixteen etchings depicting the military victories of the Qianlong emperor, the third Qing dynasty emperor who ruled from 1736–1795. The original drawings were produced by a group of French, Italian and Czech Jesuit priests who were active at the Qing court in the Forbidden City as technical and scientific advisors. The actual etchings were created in Paris, and the entire project took from 1765 to 1775 to complete. The etched set of prints is notable for its use of such Western techniques as shading and one-point perspective.