



Universiteit
Leiden
The Netherlands

Made for trade - Made in China. Chinese export paintings in Dutch collections: art and commodity

Poel, R.H.M. van der

Citation

Poel, R. H. M. van der. (2016, November 30). *Made for trade - Made in China. Chinese export paintings in Dutch collections: art and commodity*. Retrieved from <https://hdl.handle.net/1887/44587>

Version: Not Applicable (or Unknown)

License: [Licence agreement concerning inclusion of doctoral thesis in the Institutional Repository of the University of Leiden](#)

Downloaded from: <https://hdl.handle.net/1887/44587>

Note: To cite this publication please use the final published version (if applicable).

Cover Page



Universiteit Leiden



The handle <http://hdl.handle.net/1887/44587> holds various files of this Leiden University dissertation.

Author: Poel, R.H.M. van der

Title: Made for trade - Made in China. Chinese export paintings in Dutch collections : art and commodity

Issue Date: 2016-11-30



賣祭軸

References and further reading

(with all of the sources used, whether referenced or not, in the research process)

231

Primary sources

- Alexander, William & George H. Mason, *Views of 18th-century China: costumes, history, customs*. Henk Govers (translation), *China: beeld van het dagelijks leven in de 18e eeuw*. Composed out of George H. Mason, *The costume of China* (1804) and William Alexander, *The costume of China* (1805). Alphen aan de Rijn: Atrium, 1988.
- Amiot, Jean-Joseph Marie & Pierre-Martial Cibot et al., 'Diverses remarques de feu M. Cibot, Missionnaire à Péking, sur les Arts Pratiques en Chine. II. De l'art de peindre sur les glaces'. *Mémoires concernant l'histoire, les sciences, les arts, les moeurs, les usages (etc.) des Chinois: par les missionnaires de Pékin* (16 vols.). Paris, 1786, vol. II, 363–366.
- Andrews, C. Bruyn (ed.), *The Torrington diaries*. 4 vols. London, 1934–1938, III, 1936.
- Ball, J. Dyer, *Things Chinese. Notes on various subjects connected with China*. London: Sampson Low, Marston, and Co., 1892.
- Barrow, John, *Travels in China*. London: Cadell and Davies, 1804.
- , 'Reizen in China, inhoudende: Beschrijvingen enz. gemaakt en verzameld gedurende het verblijf in het Keizerlijk Paleis van Yuenmin-yuen, en in eene daar op gevolgde Reis door het Land van Pekin tot Canton, enz.'. *Vaderlandsche Letteroefeningen*, vol. 1809. Amsterdam: G.S. Leeneman van der Kroe en J.W. IJntema, 1809.
- Bell, Benjamin Couch, *Ling-Nam or Interior views of Southern China*. London, 1886.
- Bennett, George, *Wanderings in New South Wales, Batavia, Pedir Coast, Singapore, and China: being the journal of a naturalist in those countries, during 1832, 1833, and 1834*. London: Bentley, 1834.
- Binyon, Laurence, *Chinese paintings in English collections*. Paris and Brussels: Librairie Nationale D'Art et D'Histoire, G. Vanoest, 1927.
- Borel, Henri, 'Uit Canton. Een reis-impressie'. *De Gids*, vol. 60. Amsterdam: P.N. van Kampen & Son, 1896.
- Borget, Auguste (Old Nick), *La Chine ouverte. Aventures d'un Fan-Kouei dans le pays de Tsin*. Paris: H. Fournier, 1845.
- Braun, Georg en Franz Hogenberg, *Civitates Orbis Terrarum, 1572–1616: in six parts*. (Facs. repr.). Amsterdam: Theatrum Orbis Terrarum, 1965.
- Canton Newspapers: *Canton Press*, 1835–1844; *Canton Register*, 1827–1844; *Chinese Courier*, 1831–1833, *The Chinese Repository*, Tokyo: Maruzen Co., 1832–1844.
- Catalogue d'objets d'arts et d'industrie Chinoise*. Paris, 1827.
- Catalogue de peintures et dessins Chinois, de bronzes, laques et porcelaines de la Chine, &c.* Paris, 1828.
- Catalogue d'une belle collection d'antiquités et d'objets d'art &c.* Rotterdam: Nijgh, 1855.
- Davis, John Francis, *The Chinese. General description of the empire of China and its inhabitants*. London: Charles Knight & Co. 1856.
- D'Entrecolles, François Xavier, *Lettres édifiantes et curieuses de Chine par des missionnaires Jesuites 1702–1776*. Paris, 1702–1766.
- De Guignes, M., *Voyages a Pekin, Manille et L'Ille de France, faits dans l'intervalle des années 1784 à 1801 par M. de Guignes* (son). Paris: Imprimerie Impériale, 1808.
- Downing, C. Toogood, *The Fan-Qui in China in 1836–7, vol. 1 and 2* (facsimile London, 1838). Shannon: Irish University Press, 1972.
- Emants, Marcellus, 'Canton'. *De Gids*, vol. 58. Amsterdam: P.N. van Kampen & Son, 1894.
- Feuillet de Conches, Félix-Sébastien, *Causeries d'un curieux. Variétés d'histoire et d'art tirées d'un cabinet d'autographes et de dessins, vol. 2. La Chine. Des manuscrits et des autographes, des arts et particulièrement de l'iconographie chez les Chinois. Deuxième livre*. Paris: Henri Plon, 1862.
- Fortune, Robert, *A residence among the Chinese: inland, on the coast, and at sea*. London: Murray, 1857.

- _____. *Yedo and Peking: a narrative of a journey to the capitals of Japan and China*. London: Murray, 1863.
- Huang Qing zhigong tu* (Qing Imperial illustrations of tributaries). Qinding siku quanshu. Taipei: National Palace Museum, 1761.
- Huc, M., *Travels in Tartary, Thibet and China during the years 1844-5-6* (translated from French by W. Hazlitt, illustrated with 50 engravings on wood, reprint ed.). Chicago: The Open Court Publishing Company, London, Kegan Paul, Trench, Truebner & Co, 1898.
- Hunter, William C., *The 'Fan Kwae' at Canton before Treaty days 1825-1844*. London: Kegan Paul, Trench & Co., 1882.
- _____. *Bits of old China (second edition)*. Shanghai, Hong Kong, Singapore & Yokahama: Kelly and Walsh Ltd., 1911.
- Itier, Jules, *Journal d'un voyage en Chine en 1843, 1844, 1845, 1846*. Paris: Dauvin et Fontaine, 1848.
- Lavollée, Charles Hubert, *Voyage en Chine*. Paris: Just Rouvier and A. Ledoyen, 1853.
- Lugt, Frits, *Répertoires des catalogues de ventes publique interessant l'art ou la curiosité: dessins tableaux, etc., 4 vols*. The Hague: Martinus Nijhoff/Paris: Fondation Custodia, 1938.
- Langdon, William B., Esq., *Ten thousand things relating to China and the Chinese: an epitome of the genius, government, history, literature, agriculture, arts, trade, manners, customs, and social life of the people of the celestial empire*. London: Hyde Park Corner, 1843.
- Mason, George Henry, *The punishments of China: illustrated by twenty-two engravings*. London: William Bulmer and Co, 1804.
- Meares, John, *Voyages in the years 1788 and 1789 from China to the North West Coast of America, 23 vols*. London: Legographic Press, 1791.
- Medhurst, W.H., *China: Its state and prospects, with special reference to the spread of the gospel: containing allusions to the antiquity, extent, population, civilization, literature, and religion of the Chinese*. London: John Snow, 1840.
- Orange, James, *The Chater Collection: pictures relating to China, Hongkong, Macao, 1655-1860*. London: Thornton Butterworth Limited, 1924.
- Osbeck, Peter, *A voyage to China and the East Indies*. London: Printed for Benjamin White, 1771.
- Phipps, John, *A practical treatise on the China and Eastern trade: comprising the commerce of Great Britain and India, particularly Bengal and Singapore, with China and the Eastern islands, including much useful information, and many interesting particulars relative thereto; with directions, and numerous statements and tables, adapted to the use of merchants, commanders, pursers, and others, connected with the trade of China and India*. London: Wm. H. Allen and Co. Calcutta: W. Thacker and Co., 1836.
- Rondot, Natalis, Isidore Hedde, Éd. Renard & A. Haussman, *Étude pratique du commerce d'exportation de la Chine*. Paris: Librairie du commerce, Canton: Reynvaan et Cie., Batavia: Sanier, Suermondt et Cie., 1849.
- Thoms, P.O., *A vocabulary, containing Chinese words and phrases peculiar to Canton and Macao, and to the trade of those places; together with the titles and address of all the officers of Government, Hong Kong merchants &c Macao: The Honorable Company's Press, 1824*.
- Thomson, John F.R.G.S., *Illustrations of China and its people. A series of two hundred photograp, with letterpress descriptive of the places and people represented (4 vols.)*. vol 1. London: Sampson Low, Marston, Low, and Searle, 1873.
- _____. *China and its people in early photographs: un unabridged reprint of the classic 1873/4 work*. New York: Dover Publications, 1982.
- Tiffany, Osmond, Jr., *The Canton Chinese, or the American's sojourn in the celestial empire*. Boston and Cambridge: James Monroe & Co., 1849.
- Van de Kastele, A.A., *Korte handleiding ter bezigtiging der verzameling van zeldzaamheden in het Koninklijk Kabinet op het Mauritshuis in 's Gravenhage*, The Hague: Bakhuijzen, 1855.
- Van de Kastele, R.P., *Inventaris van het Cabinet Rariteiten nagelaten door Mevrouw J.L. van Oldenbarneveld, Weduwe van den Heere J.T. Roijer[sic]*, The Hague, 1816.
- _____. *Handleiding tot de bezigtiging van het Koninklijk Kabinet van Zeldzaamheden op Mauritshuis, in 's Gravenhage*, The Hague, 1823.
- Williams, Samuel Wells, *The Middle Kingdom, 2 vol*. New York and London: 1848, II.
- _____. *Chinese commercial guide, consisting of a collection of details and regulations respecting foreign trade with China, sailing directions, tables, &c*. Canton: The Chinese Repository, 1856.
- Wines, E.C., *A peep at China in Mr. Dunn's Chinese collection; with miscellaneous notices relating to the institutions and customs of the Chinese and our commercial intercourse with them*. Philadelphia: Nathan Dunn, 1839.
- Yvan, Melchior, *Inside Canton*. London: Henry Vizetelly, 1858.

Secondary sources on Chinese export painting and other sources relevant for this research including literature on used theory and method

- Alpers, Svetlana, *The art of describing. Dutch art in the seventeenth century*. Chicago: University of Chicago Press, 1983.
- _____, *Rembrandt's enterprise. The studio and the market*. Chicago: University of Chicago Press, 1988.
- Amptmeijer, Herman & Dirk Jaap Noordam, 'Een geadelde textielbaron in Leiden. Cornelis Johannes Leembruggen (1838-1905)'. *Leids Jaarboekje*, 2005, 177-200.
- Anderson, Jaynie, *Crossing cultures: conflict, migration and convergence. The proceedings of the 32nd International Congress in the History of Art*. Melbourne: The Miegunyah Press, 2009.
- Appadurai, Arjun, *The social life of things. Commodities in cultural perspective*. Cambridge: Cambridge University Press, 1986.
- _____, 'Introduction. Commodities and the politics of value'. Appadurai, Arjun, *The social life of things. Commodities in cultural perspective*. Cambridge: Cambridge University Press, 1986.
- _____, *Modernity at large: cultural dimensions of globalization*. Minneapolis: University of Minnesota Press, Public Worlds, vol. 1, 1996.
- Archer, Mildred, *Natural history drawings in the India Office Library*. London: 1962.
- Arnold, Lauren en Elisabetta Corsi, 'Of the mind and the eye: Jesuit artists in the Forbidden City in the seventeenth and eighteenth centuries'. *Pacific Rim Report*, nr. 27, University of San Francisco, 2003, 1-16.
- Avé, J.B., 'Ethnographical museums in a changing world'. Pott, P.H., W.R. van Gulik (eds.), *From field case to showcase research, acquisition and presentation in the Rijksmuseum voor Volkenkunde*. Leiden, 1980.
- Ayers, James, *English Naïve Ship Painting 1750-1900*. London: Thames and Hudson, 1980.
- Bagley, Robert W., *Shang ritual bronzes in the Arthur M. Sackler collections*. Cambridge: Harvard University Press, 1987.
- _____, 'Introduction'. *Art of the Houma Foundry: Institute of Archaeology of Shanxi Province*. New Jersey: Princeton University Press, 1996.
- Baird, Christina, *Liverpool China Traders*. Bern: Peter Lang AG, International Academic Publishers, 2007.
- Bangert, Albrecht, *De handel in kunst en antiek. Veilingen, prijzen, expertisen* (translation by Karel Braun: *Die Welt des Kunst- und Antiquitätenhandels. Vom alten Rom bis zur modernen Auktion*). Amstelveen: Plenary Publications International (Europe) BV, 1983.
- Banks, Michael, 'Chinese export paintings'. *Arts of Asia*, vol. 10, 1980, 158-159.
- Barnhart, Richard M., 'Rediscovering an old thema in Ming painting'. *Orientations*, vol. 26, 1995, 52-61.
- Barringer, Tim & Tom Flynn (eds.), *Colonialism and the object. Empire, material culture and the museum*. London and New York: Routledge, 1998.
- Baxandall, Michael, *Patterns of intention. On the historical explanation of pictures*. New Haven: Yale University Press, 1985.
- _____, 'Eyewitnessing: The uses of images as historical evidence' (book review). *English Historical Review*, vol. 117, 472, 2002, 642-644.
- Becker, Howard S., 'Art as collective action'. Tanner, Jeremy (ed.), *The sociology of art. A reader*. London and New York: Routledge, 2003.
- Bell, Joshua, 'A view from the smithsonian: connecting communities to collections'. *Practicing Anthropology*, vol. 37, no. 3, 2015, 14-16.
- Berg, Maxine, Felicia Gottman, Hanna Hodacs & Chris Nierstrasz, *Goods from the East, 1600-1800: Trading Eurasia*. Basingstoke and New York: Palgrave Macmillan, 2015.
- Bhabha, Homi K., *The location of culture*. London: Routledge, 1994.
- Bickers, Robert & Hans van de Ven (eds.), *China and the West. The Maritime Customs Service Archive from the Second Historical Archives of China, Nanjing*, reels 1-282. Nanjing: Primary Source Microfilm and the Second Historical Archives of China, 2006.
- Bloch, Caroline (ed.), *A tale of three cities: Canton, Hong Kong and Shanghai*. London: Sotheby's Institute, 1997.
- Blussé, Leonard, *Tribuut aan China: vier eeuwen Nederlands-Chinese betrekkingen*. Amsterdam: Cramwinckel, 1989.
- _____, 'Chinese century. The eighteenth century in the China sea region'. *Archipel*, 58, 1999, 107-129.
- _____, 'Dutch consular representation on the Southeast coast of China during the nineteenth century'. Cai Hongsheng & Leonard Blussé (eds.), *Sailing to the Pearl River. Dutch enterprise in South China 1600-2000*. Guangzhou: Guangzhou Publishing House, 2004.
- _____, *Visible cities Canton, Nagasaki and Batavia and the coming of the Americans*. Cambridge: Harvard University Press, 2008.
- Blussé, Leonard & Reindert Falkenburg, *Johan Nieuhofs beelden van een Chinareis, 1655-1657*. Middelburg: Stichting VOC publicaties, 1987.

- Bok, Marten Jan, 'Schilderijen te koop'. Nieuwe marketingtechnieken op de Nederlandse kunstmarkt van de Gouden Eeuw'. *Thuis in de Gouden Eeuw. Kleine meesterwerken uit de SØR Rusche Collectie*. Zwolle: Waanders Uitgevers, 2008.
- Bourdieu, Pierre, *Distinction. A social critique of the judgement of taste*. London and New York: Routledge and Kegan Paul, 1986.
- Bosmans, Sarah A., 'Kunstzaal Kleykamp en de Aziatische kunst'. Heijbroek, J.F., Kleykamp. *De geschiedenis van een kunsthandel ca. 1900-1968*. Zwolle: Waanders Uitgevers, 2008.
- Bowen, H.V., John McAleer & Robert J. Blyth, *Monsoon traders. The maritime world of the East India Company*. London: Scala Publishers Ltd. and National Maritime Museum, 2011.
- Bradford, Alan H.K., 'Conserving China trade paintings'. *Arts of Asia*, vol. 35, 2005, 82-9.
- Braga, J.M. A seller of 'sing-songs'. *A chapter in the foreign trade of China and Macao*. Hong Kong: Institute of Oriental Studies, University of Hong Kong, s.a.
- Bridgman, Eliza Jane Gillett, *Daughters of China; or, Sketches of domestic life in the Celestial Empire*. New York: Robert Carter and Brothers, 1853.
- Broeze, F.J.A., 'De Nederlandsche Geoctroyeerde maatschappij voor de Chinasche Theehandel, en haar expeditie naar Canton met het fregatschip 'Hoop en Fortuin' (1816-1819)'. *Mededelingen van de Nederlandse Vereniging voor Zeegeschiedenis* 31. The Hague, 1975, 5-31.
- _____, 'De Nederlandsche Handel-Maatschappij en haar vijf expedities naar Canton (1825-1830)'. *Mededelingen van de Nederlandse Vereniging voor Zeegeschiedenis* 36. The Hague, 1978, 40-65.
- Broeze, F.J.A., J.R. Bruijn & F.S. Gastra, *Maritieme geschiedenis der Nederlanden, 3. Achttiende eeuw en eerste helft negentiende eeuw, van ca. 1680-1870*. Bussum: De Boer Maritiem, 1977.
- Brown, Alistair, 'Out of sight: Unseen public collections'. *Apollo. The international art magazine*, <http://www.apollo-magazine.com/out-of-sight-unseen-public-collections/> November 2015.
- Bruijn, J.R., F.S. Gastra & I. Schöffer, *Dutch-Asiatic shipping in the 17th and 18th centuries*. The Hague: Nijhoff, 1979.
- Bruijnen, Yvette & Paul Huys Janssen (eds.), *De vier jaargetijden in de kunst van de Nederlanden 1500-1750*. Zwolle: Waanders, 2002.
- Burke, Peter, *Eyewitnessing. The uses of images as historical evidence*. London: Reaktion Books Ltd., 2001.
- _____, *Cultural hybridity*. Cambridge: Polity, 2009-a.
- _____, 'Translating knowledge, translating cultures'. North, Michael, *Kultureller Austausch. Bilanz und Perspektiven der Frühneuzeitforschung*. Köln: Böhlau Verlag, 2009-b.
- Cahill, James, *The compelling image: nature and style in seventeenth-century Chinese painting*. Cambridge: Harvard University Press, 1982.
- _____, 'The painter's studio'. Cahill, James, *The painter's practice: How artists lived and worked in traditional China*. New York: Colombia University Press, 1994.
- _____, *Pictures for use and pleasure. Vernacular painting in High Qing China*. Berkeley: University of California Press, 2010.
- Cai Hongsheng, 'Shadow of oceangoing ships on the cultural landscape of South China'. *East meets West. Cultural relics from the Pear River delta region*. Hong Kong: Hong Kong Museum of History, 2005.
- _____, 'Dutch enterprise in the Pearl River delta during the 17th and 18th century'. Cai Hongsheng & Leonard Blussé (eds.), *Sailing to the Pearl River. Dutch enterprise in South China 1600-2000*. Guangzhou: Guangzhou Publishing House, 2004.
- Cai Hongsheng & Leonard Blussé (eds.), *Sailing to the Pearl River. Dutch enterprise in South China 1600-2000*. Guangzhou: Guangzhou Publishing House, 2004.
- Cai Hongsheng, Paul A. Van Dyke & Patrick Connor, *Chinese export fine art in the Qing Dynasty from Guangdong Museum (exhibition catalogue)*. Guangzhou: Guangdong Museum, 2013.
- Callahan, William A., *China: the pessoptimist nation*. Oxford: Oxford University Press, 2010.
- Calle, Blas Sierra de la, *Pintura China de exportación (Catálogo III)*. Valladolid: Museo Oriental, 2000.
- Carbone, Iside, *China in the frame. Materialising ideas of China in Italian museums*. Cambridge: Cambridge Scholars Publishing, 2015.
- Charpy, Manuel, 'How things shape us: material culture and identity in the industrial age'. Gerritsen, Anne & Giorgio Riello (eds.), *Writing material culture history*. London and New York: Bloomsbury, 2015.
- Chen Rong Ying, 'Qingdai Guangzhou de waixiaohua' (Export paintings from Canton in the Qing period). *Meishu Shilun*, no. 3, 1992.
- _____, Qingdai Guangzhou de waixiaohua'. *Chen Ying Meishu Wenji*. Guangzhou: Guangzhou Renmin Chubanshe, 1995.
- Cheng Chung-Ying, 'Chinese-Western conceptions of beauty and good and their cultural implications'. Pohl, Karl-Heinz, *Chinese thought in a global context. A dialogue between Chinese and Western philosophical approaches*. Leiden: Brill Publishers, 1999.

- Cheng Cunjie & Zeng Linling (eds.), *Gems left by overseas trade. Cantonese export arts and crafts from the eighteenth to the early twentieth century*. Guangzhou: Guangzhou Museum, 2005.
- Cheong, W.E., *Mandarins and merchants. Jardine Matheson & Co., a China agency of the early nineteenth century*. London and Malmö: Curzon Press Ltd., 1978.
- China und Europa. *Chinaverständnis und Chinamode im 17. und 18. Jahrhundert (exhibition catalogue)*. Berlin: Schloss Charlottenburg, 1973.
- Ching, Julia & Willard G. Oxtoby, *Discovering China. European interpretations in the Enlightenment*. New York: University of Rochester Press, 1992.
- Ching May Bo, 'Boats in Chinese export painting'. Wilson, Ming & Liu Zhiwei (eds.), *Souvenir from Canton: Chinese export paintings from the Victoria and Albert Museum (exhibition catalogue)*. Shanghai: Shanghai Classics Publishing House, 2003.
- Ching May Bo & Cheng Cunjie (eds.), *Views from the West. Collection of nineteenth century pith paper watercolours donated by Mr Ifan Williams to the City of Guangzhou*. Guangzhou: Guangzhou Municipal Bureau of Culture, Guangzhou Museum, Department of History, Zhongshan (Sun Yat-sen) University, 2001.
- Choi Jr., Kee Il, 'Painting and porcelain: design sources for hong bowls'. Bloch, Caroline (ed.), *A tale of three cities: Canton, Hong Kong and Shanghai*. London: Sotheby's Institute, 1997, 38-368.
- _____, 'Carl Gustav Ekeberg and the invention of Chinese export painting'. *The Magazine Antiques*, March 1998-a, 426-437.
- _____, 'Tea and design in Chinese export painting – Chinese export art which spanned the period between the 17th and 19th centuries'. *The Magazine Antiques*, October 1998-b, 510-519.
- _____, 'Hong bowls and the landscape of the China trade'. *The Magazines Antiques*, October 1999, 500-509.
- _____, 'A Chinese export painting as China trade history'. *Orientations*, vol. 34, 2003, 65-68.
- _____, 'Canton: centre of trade'. Jackson, Anna en Amin Jaffer (eds.), *Encounters: the meeting of Asia and Europe 1500-1800*. Victoria & Albert Museum, London: V&A Publications, 2004.
- Chu Pingyi, 'Larissa N. Heinrich, The afterlife of images: translating the pathological body between China and the West' (book review). *East Asian Science, Technology and Society: an International Journal*, vol. 4, 2010, 355-357.
- Claypool, Lisa, 'Beggars, black bears, and butterflies: the scientific gaze and ink painting in modern China'. *Cross-Currents: East Asian History and Culture Review (e-journal)*, <http://cross-currents.berkeley.edu/e-jrnl/issue-14>, no. 14, 2015-a, 1-39.
- Clark, Anthony E. (ed.), *Beating devils and burning their books. Views of China, Japan, and the West*. Ann Arbor, Michigan: Association for Asian Studies, Inc., 2010.
- Clark, John, *Modern Asian Art*. Honolulu: University of Hawai'i Press, 1998.
- _____, 'Winnie Won Yin Wong. Van Gogh on demand: China and the readymade' (book review). *China Information*, vol. 29, no. 1, 2015.
- Clunas, Craig, *Chinese export watercolours*. London: Victoria and Albert Museum, 1984.
- _____, *Superfluous things: Material culture and social status in early modern China*. Urbana: University of Illinois Press, 1991.
- _____, *Art in China*. Oxford: Oxford University Press, 1997.
- _____, *Pictures and visibility in early modern China*. London: Reaktion Books Ltd., 1997.
- _____, 'China in Britain: The Imperial collections'. Barringer, Tim & Tom Flynn (eds.), *Colonialism and the object. Empire, material culture and the museum*. London and New York: Routledge, 1998.
- _____, 'Modernity global and local: consumption and the rise of the West'. *The American Historical Review*, vol. 104, December 1999.
- _____, 'What about Chinese art'. King, Catherine (ed.), *Views of difference: different views of art*. New Haven & London: Yale University Press, 1999.
- Cobb, Margareth E.d 'Rice paper paintings "trivialities" of the China trade'. *The Magazines Antiques*, March 1956, 242-245.
- Coltman, Viccy, 'Material culture and the history of art(efacts)'. Gerritsen, Anne & Giorgio Riello (eds.), *Writing material culture history*. London and New York: Bloomsbury, 2015, 17-31.
- Conner, Patrick, 'For western eyes only'. *Apollo: a journal of the arts*, vol. 123, 1986, 325-331.
- _____, *George Chinnery, 1774-1852, artist of India and the China Coast*. Woodbridge: Antique Collector's Club, 1993.
- _____, *Chinese views, western perspectives 1770-1870: the Sze Yuan Tang collection of China coast paintings and the Wallem collection of China coast ship portraits*. London: Asia House, 1996.
- _____, 'The China coast collection of Tuyet Nguyet and Stephen Markbreitner'. *Arts of Asia*, vol. 26, 1996, 61-77.

- _____, 'The enigma of Spoilum and the origins of China trade portraiture'. *The Magazine Antiques*, vol. 153, 1998, 418–425.
- _____, 'Images of Macau'. *The Magazine Antiques*, March 1999, 432–41.
- _____, 'Port scenes in the Anthony J. Hardy collection of China trade paintings'. *Arts of Asia*, vol. 32, 2002, 76–90.
- _____, *The hongers of Canton. Western merchants in South China 1700–1900, as seen in Chinese export paintings*. London: English Art Books, 2009.
- _____, *Paintings of the China trade. The Sze Yuan Tang collection of historic paintings*. Hong Kong: Hong Kong Maritime Museum Ltd., 2013.
- Conner, Patrick, David Sanctuary Howard (1928–2005) & Rosemary Ransome Wallis, *The China Trade 1600–1860*. Brighton: The Royal Pavilion, art gallery and museums, 1986.
- Corbey, Raymond, *Tribal art traffic. A chronicle of taste, trade and desire in colonial and post-colonial times*. Amsterdam: Royal Tropical Institute, 2000.
- Corrigan, Karina H., 'Chinese botanical paintings for the export market'. *The Magazine Antiques*, June 2004, 92–101.
- Coupay, Ludovic & Laurence Douny, 'Dans la trajectoire des choses: comparaison des approches francophones et anglophones contemporaines en anthropologie des techniques'. *Techniques et Culture*, 2009, 52–3, 12–39.
- Crossman, Carl L., *The decorative arts of the China trade: paintings, furnishings and exotic curiosities*. Woodbridge: Antique Collectors Club, 1991.
- Cuadrado, J.A., 'China trade imagery'. *Architectural digest*. New York: vol. 40, 1983, 120–125.
- Davids, Karel & Marjolein 't Hart, *De wereld en Nederland. Een sociale en economische geschiedenis van de laatste duizend jaar*. Amsterdam: Uitgeverij Boom, 2011.
- Dawson, Raymond, *De Chinese traditie* (translation by C.E. van Amerongen–van Straten: *The Legacy of China*, Oxford University Press, 1964). Amsterdam: Uitgeverij De Arbeiderspers, 1973.
- Dean, Carolyn & Dana Leibsohn, 'Hybridity and its discontents: considering visual culture in colonial Spanish America'. *Colonial Latin American Review*, vol. 12, no. 1, 2003, 5–13.
- De Goey, Ferry, 'The business of consuls; consuls and businessmen' (paper). *14th Annual conference of the EBHA 2010: Business beyond the firm*. Glasgow: The Centre for Business History, University of Glasgow, 2010.
- De Jong, J.J.P., *De waaier van het fortuin. Van handelscompagnie tot koloniaal imperium. De Nederlanders in Azië en de Indonesische archipel 1595–1950*. The Hague: Sdu Uitgevers, 1998.
- De Meere, J.M.M., *Economische ontwikkeling en levensstandaard in Nederland gedurende de eerste helft van de negentiende eeuw. Aspecten en trends*. The Hague: Martinus Nijhof BV, 1982.
- Dikötter, Frank, *Exotic Commodities. Modern objects and everyday life in China*. New York: Columbia University Press, 2006.
- _____, *Things Modern. Material culture and everyday life in China*. London: Hurst & Company Publishers, 2007.
- Downs, Jacques M., *The golden ghetto. The American commercial community at Canton and the shaping of American China policy, 1784–1844*. London: Associated University Presses, 1997.
- Drechsel, Willem, *Varen naar de Oost. In het kielzog van de Oost-Indiëvaarders*. Rijswijk: Uitgeverij Elmar B.V., 1996.
- Duyvendak, J.J.L., 'The last Dutch embassy to the Chinese court'. *T'oung pao*, vol. 34, 1938, 117–137 and vol. 35, 1940, 329–353.
- Eckstein, Jeremy, 'Sotheby's art index'. Ridderikhoff, Diana C., *Symposium 'Art and investment?', 4th April 1990*. Amsterdam: Sotheby's, 1990, 3–7.
- Effert, Rudolf A.H.D., *Volkenkundig verzamelen. Het Koninklijk Kabinet van Zeldzaamheden en het Rijks Ethnographisch Museum 1816–1883 (dissertation)*. Leiden, 2003.
- _____, *Royal Cabinets and Auxiliary Branches. Origins of the National Museum of Ethnology 1816–1883*. Leiden: CNWA Publications, 2008.
- Elkins, James, *Chinese landscape painting as Western art history*. Hong Kong: Hong Kong University Press, 2010.
- Elman, Benjamin A., *On their own terms. Science in China, 1550–1900*. Cambridge: Harvard University Press, 2005.
- _____, *A cultural history of modern science in China. New histories of science, technology, and medicine*. Cambridge: Harvard University Press, 2006.
- Elwick, Alex, *Non-formal learning in museums and galleries (dissertation)*. Newcastle: Newcastle University, 2013.
- ErlL, Astrid, 'Circulating art and material culture. A model of transcultural mediation'. Kaufmann, Thomas DaCosta & Michael North (eds.), *Mediating Netherlandish art and material culture in Asia*. Amsterdam: Amsterdam University Press, 2014, 321–328.

- Fairbank, John King, *Trade and diplomacy on the China coast: The opening of the Treaty ports 1842-1854*. Cambridge: Harvard University Press, 1953.
- Fajans, Jane (ed.), 'Exchanging products: producing exchange'. *Exchanging products: producing exchange*. Sydney: Oceania Monographs, University of Sydney, 1993, 1-14.
- Fan, Fa-ti, 'Science in a Chinese entrepôt: British naturalists and their Chinese associates in old Canton'. *Osiris*, 2nd series, vol. 18, Science and the City, 2003, 60-78.
- _____, *British Naturalists in Qing China. Science, empire and cultural encounter*. Cambridge: Harvard University Press, 2004.
- Farris, Johnathan A., 'Thirteen factories of Canton. An architecture of Sino-Western collaboration and confrontation'. *Buildings & landscapes: Journal of the vernacular architecture forum*, vol. 14, 2007, 66-83.
- Fei Wen Tsai, 'Historical background of tetrapanax pti paper artifacts'. Washington: Smithsonian Institution, Anthropology Conservation Laboratory, *ICOM News*, no. 19, April 1999.
- Feldman, Edmund Burke, *Varieties of visual experience*. New York: Harry N. Abrams, Inc. Publishers, 1992.
- Finlay, Robert, *The pilgrim art. Cultures of porcelain in world history*. Berkeley, Los Angeles, London: University of California Press, 2010.
- Firth, Raymond, 'Art and anthropology'. Coote, Jeremy & Anthony Shelton (eds.), *Anthropology, Art and Aesthetics*. Oxford: Oxford University Press, 1992.
- Flynn, Dennis O. & Arturo Giráldez, 'Path dependence, time lags and the birth of globalisation: A critique of O'Rourke and Williamson'. *European Review of Economic History* 8. Cambridge: Cambridge University Press, 2004.
- Forbes, Henry A. Crosby, *Shopping in China. The artisan community at Canton, 1825-1830: a loan exhibition from the collection of the Museum of the American China trade*. Washington: International Exhibitions Foundation, 1979.
- Forêt, Philippe, *Mapping Chengde: the Qing landscape enterprise*. Honolulu: University of Hawa'i Press, 2000.
- Forman, Ross, *China and the Victorian imagination. Empires entwined*. Cambridge: Cambridge University Press, 2013.
- Françoço, Mariana, 'Dressed like an Amazon': The transatlantic trajectory of a red feather coat'. Hill, Kate, *Museums and biographies. Stories, objects, identities*. Woodbridge: The Boydell Press, 2012.
- Fredericksen, Burton B. (ed.), *Corpus of paintings sold in the Netherlands during the nineteenth century, vol. 1, 1801-1810*. Los Angeles: Getty Information Institute, 1998.
- Frentrop, Paul, *Ondernemingen en hun aandeelhouders sinds de VOC: corporate governance 1602-2002*. Amsterdam: Prometheus, 2002.
- Fridberg, Diana, 'The social life of things'. https://www.academia.edu/19364792/The_Social_Life_of_Things (consulted October 2016).
- Gabardi, Wayne, *Negotiating Postmodernism*. Minneapolis: University of Minnesota Press, 2000.
- Gardiner, Albert Ten Ecyk, 'Cantonese Chinnerys: Portraits of How-Qua and other China trade painters'. *The Art Quarterly*, 1953, 317.
- Garrett, Valery M., *Chinese clothing. An illustrated guide*. Oxford: Oxford University Press, 1994.
- _____, *A collector's guide to Chinese dress accessories*. Singapore: Times Editions Pte Ltd, 1997.
- _____, *Heaven is high, the emperor far away: merchants and mandarins in old Canton*. Hong Kong: Oxford University Press Ltd., 2002.
- Gell, Alfred, 'The technology of enchantment and the enchantment of technology'. Coote, Jeremy & Anthony Shelton (eds.), *Anthropology, Art and Aesthetics*. Oxford: Oxford University Press, 1994.
- _____, *Art and agency. An anthropological theory*. Oxford: Oxford University Press, 1998.
- Gerritsen, Anne, 'Invloed, imitatie en de materiële kunst van de 17e en 18e eeuw'. *Aziatische Kunst*, no. 3/4, 2013, 22-41.
- _____, *The global life of a soya bottle*. Inaugural lecture on the acceptance of her position as professor of Asia-Europe intercultural dynamics, with special attention to material culture, art and human development at the Universiteit Leiden on December 12, 2014.
- Gerritsen, Anne & Giorgio Riello (eds.), *Writing material culture history*. London and New York: Bloomsbury, 2015.
- _____, *The global lives of things. The material culture of connections in the early modern world*. London and New York: Routledge, 2016.
- Golas, Peter J., *Picturing technology in China: From earliest times to the nineteenth century*. Hong Kong: Hong Kong University Press, January 2015.
- Gommans, Jos, 'For the home and the body: Dutch and Indian ways of early modern consumption'. Berg, Maxine, Felicia Gottman, Hanna Hodacs & Chris Nierstrasz, *Goods from the East, 1600-1800: Trading Eurasia*. Basingstoke and New York: Palgrave Macmillan, 2015, 331-349.

- Govers, Henk, (translation), *China: beeld van het dagelijks leven in de 18e eeuw*. (Composed from George Henry Mason, *The costume of China*, and William Alexander, *The costume of China*. Miller, resp. 1804, 1805). Alphen aan den Rijn: Atrium, 1988.
- Graeber, David, *Toward an anthropological theory of value: the false coin of our own dreams*. New York: Palgrave, 2001.
- Grasskamp, Anna, 'EurAsian layers: Netherlandish surfaces and early modern Chinese artefacts'. *Rijksmuseum Bulletin*, vol. 63, 2015, 363-399.
- Gregory, Martyn, 'The China trade 1600-1860'. *Arts of Asia*, vol. 16, 1986, 137-143.
- _____, *Hong Kong and the China trade: historical pictures by Chinese and Western artists 1770-1930*. Catalogue 70. London: Martyn Gregory Gallery, 1997.
- _____, *Chinnery and the China trade: historical pictures by Chinese and Western artists 1770-1910*. Catalogue 80. London: Martyn Gregory Gallery, 2004.
- _____, *A view from the East: historical pictures by Chinese and Western artists 1750-1930*. Catalogue 81. London: Martyn Gregory Gallery, 2005.
- _____, *From the Pearl River: historical pictures by Chinese and Western artists 1750-1950*. Catalogue 82. London: Martyn Gregory Gallery, 2006.
- _____, *Treaty port scenes: historical pictures by Chinese and Western artists 1750-1950*. Catalogue 83. London: Martyn Gregory Gallery, 2007.
- _____, *From China to the West: historical pictures by Chinese and Western artists 1770-1870*. Catalogue 90. London: Martyn Gregory Gallery, 2012.
- _____, *Revealing the East: historical pictures by Chinese and Western artists 1750-1950*. Catalogue 91. London: Martyn Gregory Gallery, 2013.
- Grew, Raymond, 'Food and global history'. Grew, Raymond, *Food and Global History*. Boulder: Westview Press, 1999.
- Gu Yi, 'What's in a name? Photography and the reinvention of visual truth in China, 1840-1911'. *The Art Bulletin*, vol. 95, no. 1, 2013, 120-138.
- Gupta, Akhil & James Ferguson, 'Discipline and practice. The 'field' as site, method and location in Anthropology'. *Anthropological Locations. Boundaries and grounds of a field science*. Berkeley and Los Angeles: University of California Press, 1997.
- Haddad, John Rogers, *The romance of China: Excursions to China in U.S. culture: 1776-1876*. New York: Columbia University Press, 2006.
- Hann, Chris, 'A concept of Eurasia'. *Current Anthropology*, vol. 57, no. 1, 2016, 1-27.
- Halbertsma, Marlite & Kitty Zijlmans, *Gezichtspunten. Een inleiding in de methoden van de kunstgeschiedenis*. Nijmegen, 1993.
- Hamashita, Takeshi, Linda Grove & Mark Selden (eds.), *China, East Asia and the global economy. Regional and historical perspectives*. London and New York: Routledge, 2008.
- Hammers, Roslyn Lee, *Pictures of tilling and weaving: art, labor, and technology in Song and Yuan China*. Hong Kong: Hong Kong University Press, 2011.
- Haraway, Donna, 'Situated Knowledges: The science question in feminism and the privilege of partial perspective'. *Feminist Studies*, vol. 14, no. 3, 1988, 575-599.
- Harman, G., *Tool-being: Heidegger and the metaphysics of objects*. Chicago: Open Court, 2002.
- Harrison, Charles, Paul Wood & Jason Gaiger (eds.), *Art in theory, 1648-1815*. Oxford: Blackwell, 2000.
- Harrison, Barbara, *Chinees porselein, hoe het gemaakt en verkocht werd. Een inleiding op achtentwintig 18e-eeuwse gouaches*. Leeuwarden: Keramiekmuseum Het Prinsessehof, 1987.
- Harvard College, President and Fellows of, 'China and the foreign devils'. *Bulletin of the Business Historical Society*, vol. 3, no. 6, 1929, 9-29.
- Haselberger, H., *Kunstethnologie. Grundbegriffe, Methoden, Darstellung*. Wien and München: Verlag Scholl & Co, 1969.
- Hay, Jonathan, 'Toward a theory of the intercultural'. *Res 35, Anthropology and aesthetics*, Spring 1999-a, 5-9.
- _____, 'Questions of influence in Chinese art history'. *Res 35, Anthropology and aesthetics*, Spring 1999-b, 241-261.
- _____, *Sensuous Surfaces. The decorative object in Early Modern China*. London: Reaktion Books, 2010.
- Hazareesingh, Sandip & Jonathan Curry-Machado, 'Editorial – Commodities, empires and global history'. *Journal of Global History* 4, 2009.
- Hearn, Maxwell & Judith Smith (eds.), *Chinese art: Modern expressions*. New York: Metropolitan Museum of Art, 2001.
- Heinrich, Ari Larissa N., 'Handmaids to the gospel: Lam Qua's medical portraiture'. Liu, Lydia H. (ed.), *Tokens of exchange. The problem of translation in global circulations*. Durham & London: Duke University Press, 1999, 239-275.

- _____. *The afterlife of images. Translating the pathological body between China and the West*. Durham: Duke University Press, 2008.
- Held, David, et al., *Global transformations. Politics, economics and culture*. Stanford: Stanford University Press, 1999.
- Hellman, Lisa, 'Using China at home. Knowledge production and gender in the Swedish East India Company, 1730-1800'. *Itinerario*, vol. 38, issue 1, 2014, 35-55.
- _____. *Navigating the foreign quarters. Everyday live of the Swedish East India Company employees in Canton and Macao, 1730-1830 (dissertation)*. Stockholm: Stockholm University, 2015.
- Henriot, Christian & Wen-hsin Yeh, *Visualising China, 1845-1965. Moving and still images in historical narratives*. Leiden: Brill Publishers, 2013.
- Het Gulden Vlies, Huisorgaan van de N.V. Sijetfabrieken P. Clos & Leembruggen, Fabrikanten van 'Leithen-wol'*. Leiden: Clos & Leembruggen, 1966, 2.
- Hevia, James, 'Looting Beijing: 1860, 1900'. Liu, Lydia H. (ed.), *Tokens of exchange. The problem of translation in global circulations*. Durham & London: Duke University Press, 1999, 192-213.
- Hill, Kate, *Museums and biographies. Stories, objects, identities*. Woodbridge: The Boydell Press, 2012.
- Hirth, Friedrich, 'Scraps from a collector's notebook'. *T'oung Pao*, vol. 6, no. 1, 1905, 373-382.
- Honour, Hugh, *Chinoiserie. The vision of Cathay*. London: John Murray Publishers Ltd., 1961.
- Hoppenbrouwers, R., P.J. Marchand, K. Seymour, & Q. Xiaohui, *Three China trading paintings from the National Museum of Ethnology*, unpublished research documentation, Stichting Restauratie Ateliers Limburg, 2009.
- Hostetler, Laura, *Qing colonial enterprise. Ethnography and cartography in early modern China*. Chicago and London: The University of Chicago Press, 2001.
- Houghton, Roger, *A peoples' history 1793-1844 from the newspapers (1793-1844)*. <http://www.houghton.idv.hk>, 2011.
- Hu Guanghua, *A research of the second route of the spread of western painting to China – A research of the eighteenth and nineteenth centuries China trade painting (dissertation in Chinese)*. Nanjing: Nanjing Art College, 1998.
- _____. *Chinese export oil painting from the Ming and Qing Dynasties (Zhongguo Ming Qing Youhua)*. Changsha: Hunan Meishu Chubanshe, 2001.
- Huang, Ellen C., 'From the Imperial court to the international art market. Jingdezhen porcelain production as global visual culture'. *Journal of World History*, vol. 23, no. 1, 2012, 115-145.
- Huang Michelle Ying-ling (ed.), *The reception of Chinese art across cultures*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2014.
- Huang Shijian & William Sargent (eds.), *Customs and conditions of Chinese city streets in 19th century – 360 professions in China. The collection of Peabody Essex Museum*. Shanghai: Shanghai Classics Publishing House, 1999.
- Hung Ho-fung, 'Orientalist knowledge and social theories: China and the European conceptions of East West differences from 1600-1900'. *Sociological Theory*, vol. 21, September 2003.
- Ihde, Don, 'The experience of technology: human-machine relations'. *Cultural Hermeneutics*, 2, no. 3, November 1974, 267-279.
- Inscho, Jeffrey, 'Visualizing the stories and lifespan of an artwork'. <http://blog.cmoa.org/2014/08/visualizing-the-stories-and-lifespan-of-an-artwork>, August, 2014 (consulted August 2015).
- Jackson, Anna & Amin Jaffer (eds.), *Encounters: the meeting of Asia and Europe 1500-1800*. London: V&A Publications, 2004.
- Jackson, Beverley, *Splendid slippers. A thousand years of an erotic tradition*. Berkeley: Ten Speed Press, 2000.
- Jennes, P. Jozef, *Invloed der Vlaamsche prentkunst in Indië, China en Japan tijdens de XVIe en XVIIe eeuw*. Leuven: Davidsfonds, 1943.
- Jensen, Lionel M., 'China and the confluence of cultures: overcoming the East-West mind-set'. Clark, Anthony E. (ed.), *Beating devils and burning their books. Views of China, Japan, and the West*. Ann Arbor, Michigan: Association for Asian Studies, Inc., 2010, 107-132.
- Jiang Yinghe, *Western painting and Canton port during the Qing period*. Guangzhou: Zhonghua Book Company, 2007.
- Jonckheere, Koenraad, *Kunsthandel en diplomatie. De veiling van de schilderijenverzameling van Willem III (1713) en de rol van het diplomatieke netwerk in de Europese kunsthandel (dissertation)*. Leiden, 2005.
- _____. *The auction of King William's paintings (1713)*. Amsterdam: John Benjamins B.V., 2008.
- Jones, Geoffrey, *Multinationals and global capitalism from the nineteenth to the twenty first century*. Oxford: Oxford University Press, 2005.

- Jonker, Joost & Keetie Sluyterman, *Thuis op de wereldmarkt. Nederlandse handelshuizen door de eeuwen heen*. The Hague: Sdu Uitgevers, 2000.
- Jörg, Christiaan J.A., *Porcelain and the Dutch China trade*. The Hague: Martinus Nijhoff, 1982.
- _____, *Chinese ceramics in the collection of the Rijksmuseum Amsterdam. The Ming and Qing Dynasties*. London: Philip Wilson Pubs., 1997.
- _____, 'The Dutch connection: Asian export art in the seventeenth and eighteenth centuries'. *The Magazines Antiques*, March, 1998, 438–447.
- Jörg, Christiaan J.A., Alessandra Borstlap, Jan van Campen & Titus M. Eliëns, *Oriental porcelain in The Netherlands. Four museum collections*. Groningen: Groninger Museum, 2003.
- Jourdain, Margaret & Roger S. Jenyns, *Chinese export art in the eighteenth century*. London: Country Life Limited, New York: Charles Scribner's Sons, 1950.
- Kates, George N., *The years that were fat*. New York: Harper, 1952.
- Kaufmann, Thomas DaCosta, *Toward a geography of art*. Chicago and London: The University of Chicago Press, 2004.
- _____, 'Introduction'. Kaufmann, Thomas DaCosta & Elizabeth Pilliod, *Time and place. Essays in the geohistory of art*. Aldershot and Burlington: Ashgate Publishing Company, 2005.
- _____, 'Scratching the surface. The impact of the Dutch on artistic and material culture in Taiwan and China'. Kaufmann, Thomas DaCosta & Michael North (eds.), *Mediating Netherlandish art and material culture in Asia*. Amsterdam: Amsterdam University Press, 2014, 205–238.
- Kaufmann, Thomas DaCosta & Michael North, 'Introduction – Mediating cultures'. Kaufmann, Thomas DaCosta & Michael North (eds.), *Mediating Netherlandish art and material culture in Asia*. Amsterdam: Amsterdam University Press, 2014, 9–23.
- Keblusek, Marika, *Japansch Magazijn. Japanse kunst en cultuur in 19de-eeuws Den Haag*. Leiden: Hotei Publishing, 2000.
- Keen, Geraldine, *The sale of works of art. A study based on the Times-Sotheby Index*. London: Nelson, 1971.
- King, Catherine (ed.), *Views of difference: different views of art*. New Haven & London: Yale University Press, 1999.
- Kleutghen, Kristina, 'Chinese occidenterie: the diversity of 'Western' objects in eighteenth-century China'. *Eighteenth-Century Studies*, vol. 47, no. 2, 2014, 117–135.
- _____, 'Peepboxes, society, and visuality in early modern China'. *Art History*, vol. 38, no. 4, 2015, 762–777.
- _____, *Imperial illusions. Crossing pictorial boundaries in the Qing palaces*. Seattle and London: University of Washington Press, 2015.
- Knappett, Carl, 'Materiality'. Ian Hodder (ed.), *Archaeological theory today*. Cambridge: Polity Press, 2012, 188–207.
- Ko, Dorothy, *Cinderella's sisters. A revisionist history of footbinding*. Berkely, Los Angeles, London: University of California Press, 2005.
- Kobayashi, Hiromitsu, 'Suzhou prints and western perspective: the painting techniques of Jesuit artists at the Qing court, and dissemination of the contemporary court style of painting to mid-eighteenth century Chinese society through woodblock prints'. O'Malley, John, Gauvin A. Bailey & Giovanni Sale, *The Jesuits II. Cultures, sciences, and the arts, 1540–1773*. Toronto, 2006.
- Koch, A.F.C., 'De collecties van Athenaeumbibliotheek in historisch perspectief'. *Stads- of Athenaeumbibliotheek Deventer: 1560–1985*. Deventer: Stads- of Athenaeumbibliotheek, 1985, 30–95.
- Kocka, Jürgen & Heinz-Gerhard Haupt, *Comparative history and the quest for transnationality*. New York: Berghahn Books, 2009.
- Koon, Yeewan, *A defiant brush: Su Renshan and the politics of painting in early 19th-century Guangdong*. Honolulu: University of Hawai'i Press, Hong Kong: Hong Kong University Press, 2014.
- Kopytoff, Igor, 'The cultural biography of things. Commoditization as process'. Appadurai, Arjun, *The social life of things. Commodities in cultural perspective*. Cambridge: Cambridge University Press, 1986.
- Kraus, Werner, 'Chinese influence on early modern Indonesian art? Hou Qua: a Chinese painter in 19th-century Java'. *Archipel*, 69, 2005, 61–86.
- Kwo Sji, *Het Chineesche landschap, een verhandeling uit de elfde eeuw*. (translation by Jan Poortenaar of *An essay on landscape painting* by Shio Sakanishi). Naarden: In den toren, 1936.
- Lai, Mang-jun, *A research of the images of foreign factory in Guangzhou area in Qing Dynasty (dissertation in Chinese)*. s.l., 2000.
- Lai Yu-chih, 'Tuxiang, shishi yu diguo: Qinggong de shihuoji tuhui'. *Gugong Xueshu jikan* 29, no. 2, 2011, 1–76.
- _____, 'Qinggong dui Ouzhou ziranshi zhishi de zaizhi: Yi Qianlong chao Shoupu weili'. *Zhongyang yanjiuyuan Jindaishi yanjiusuo jikan*, no. 80, 2013, 1–75.
- Lamb, Robert, 'What is glocalization?'. <http://money.howstuffworks.com/glocalization.htm> (consulted July 2015).

- Lange, Amanda E., *Chinese export art at Historic Deerfield*. Deerfield: Historic Deerfield, 2005.
- Latour, Bruno, *We have never been modern*. Harlow: Pearson Education Ltd., 1993.
- Laufer, Berthold, 'The discovery of a lost book'. *T'oung Pao*, vol. 13, no. 1, 1912, 97-106.
- Ledderose, Lothar, *Ten thousand things. Module and mass production in Chinese art*. Princeton: Princeton University Press, 2000.
- Lee, Jean Gordon & Philip Chadwick Foster Smith, *Philadelphians and the China trade, 1784-1844*. Philadelphia: Philadelphia Museum of Art, 1984.
- Lee Sai Chong, Jack, *Painting in western media in early twentieth century Hong Kong. (MA thesis)*. Hong Kong: University of Hong Kong, 1996.
- _____, *China trade painting: 1750s to 1880s (dissertation)*. Hong Kong: University of Hong Kong, 2005.
- Lee Wing Chong, Rose, & Maggie Yu Mei Chi, 'French vision of China'. *Arts of Asia*, vol. 35, 2005, 154-158.
- Lee Wing Chong, Rose, Maria Mok & Sophy Chan, *Artistic inclusion of the East and West. Apprentice to master (exhibition catalogue)*. Hong Kong: Hong Kong Museum of Art, 2011.
- Leiper, Susan, *Precious Cargo. Scots and the China trade*. Hong Kong: South Sea International Press Ltd., 1997.
- Liang, Haida, Sotiria Kogu, Andrei Lucian et al., 'A holistic multimodal approach to the non-invasive analysis of watercolour paintings'. *Applied Physics A. Material Science & Processing*, Berlin and Heidelberg: Springer-Verlag, August 2015.
- Li Chu-tsing, James Cahill et al., *Artists and patrons: some social and economic aspects of Chinese painting*. Lawrence: Kress Foundation Department of Art History, University of Kansas, 1989.
- Liu, Lydia H., 'Introduction' and 'The question of meaning-value in the political economy of the sign'. Liu, Lydia H. (ed.) *Tokens of exchange. The problem of translation in global circulations*. Durham & London: Duke University Press, 1999, 1-41.
- Loehr, George R., 'The sinicization of missionary artists and their work at the Manchu court during the eighteenth century'. *Cahier d'histoires mondiale, Journal of world history, Cuadernos de historia mundial*, vol. VII, 1962, 795-815.
- Lu Peng (ed.), *The dimension of civilization. Proceedings of international conference The dimension of civilization held at Museum of Contemporary Art (MOCA) in Yinchuan 19-20 September 2014*. Beijing: Zhongguo Qingnian Chubanshe (China Youth Press), 2014.
- _____, *Accommodation of vision – Early Chinese western-style paintings (exhibition catalogue)*. Museum of Contemporary Art (MOCA) in Yinchuan 8 August 2015-31 December 2016. Beijing: Zhongguo Qingnian Chubanshe (China Youth Press), 2014.
- Lu Wenxue, *Reading and understanding: the image of China in Europe from the 17th century to the mid-19th century (dissertation in Chinese)*. Hong Kong: The Chinese University of Hong Kong, 2003.
- Lucassen, Leo, 'Van divergentie naar convergentie. Migratie en het proces van globalisering'. *Tijdschrift voor sociale en economische geschiedenis* 4, No. 3, 2007.
- Lust, John, *Western books on China published up to 1850: in the Library of the School of Oriental and African Studies, University of London: a descriptive catalogue*. London: Bamboo, 1987.
- Luther, Judy, 'Digital media management = Shared Shelf'. http://artstor.org/sites/default/files/filepicker/63/shsh_r_white_1603.pdf (consulted March 2016).
- MacDonald, Craig, 'Assessing the user experience (UX) of online museum collections: Perspectives from design and museum professionals'. <http://mw2015.museumsandtheweb.com/paper/assessing-the-user-experience-ux-of-online-museum-collections-perspectives-from-design-and-museum-professionals> (consulted July 2016).
- MacGregor, Neil, *A history of the world in 100 objects*. London: British Museum, Penguin Group, 2012.
- Malcolm, Elizabeth L., 'The Chinese Repository and Western literature on China 1800-1850'. *Modern Asian Studies*, vol. 7, no. 2, 1973.
- Marino, Elisabetta & Tanfer Emin Tunc (eds.), *The West in Asia and Asia in the West. Essays on transnational interactions*. Jefferson: McFarland & Company, Inc., Publishers, 2015.
- McCants, Anne E.C., 'Exotic goods, popular consumption, and the standard of living: Thinking about globalization in the Early Modern World'. *Journal of World History*, vol. 18, no. 4. Honolulu: University of Hawai'i Press, 2007.
- McGinn, Mary, Anne Verplanck, Noel Fahden Briceno, et al., 'Reverse paintings on glass'. *Antiques and Fine Art Magazine*, Winterthur primer, 2010, 280-282.
- Meilink-Roelofs, M.A.P., 'Ulrich Gualtherus Hemmingson, VOC-dienaar en verbindinsschakel tussen China en Nederland'. *Nederlands Kunsthistorisch Jaarboek, 1980*, 456-474.
- Meyer, Birgit & Peter Geschiere, *Globalization and identity: dialectics of flow and closure*. Oxford: Blackwell Publishers, 1999.
- Miller, Daniel, *The comfort of things*. Cambridge: Polity Press, 2008.

- Mok, Maria Kar-wing, 'Mistakes of marketing? Western responses to the hybrid style of Chinese export painting'. Huang, Michelle Ying-ling (ed.), *The reception of Chinese art across cultures*. Newcastle upon Tyne: Cambridge Scholars Publishing, 2014.
- Molsbergen, E.C. Godée, *Gedenkboek Reynst & Vinju 1836-1936*. Batavia, 1935.
- Moore, Oliver, 'Photography in China: a global medium locally appropriated'. *IIAS Newsletter*. Leiden: International Institute of Asian Studies, no. 44, 2007, 6-7.
- Moreau, Melanie, Janin Bechstedt, Genevieve Lacambre, *De couleurs et d'encre. Oeuvres restaurées des musées d'art et d'histoire de La Rochelle (exhibition catalogue)*. Montreuil: Courcuff Gradenigo, 2015.
- Morphy, Howard, 'Not just images but art. Pragmatic issues in the movement towards a more inclusive art history'. Anderson, Jaynie, *Crossing cultures: conflict, migration and convergence. The proceedings of the 32nd International Congress in the History of Art*. Melbourne: The Miegunyah Press, 2009.
- Muller, Hendrik, 'Onze vaderen in China'. *De Gids*, vol. 81. Amsterdam: P.N. van Kampen & Son, 1917.
- Mungello, David E., *The great encounter of China and the West, 1500-1800, second edition*. Lanham: Rowman & Littlefield, 2005.
- Munn, Nancy, *The fame of Gawa: A symbolic study of value transformation in a Massim (Papua New Guinea) society*. Cambridge: Cambridge University Press, 1986.
- Naquin, Susan en Evelyn S. Rawski, *Chinese society in the eighteenth century*. New Haven: Yale University Press, 1987.
- Nakamura, Kyushiro, 'Koshito ni mieru Sotai no fuzoku to seiyoga no eikiyo'. *Shigaku Zasshi*, vol. XXII, no. 11, 17-39.
- Nederlandsche Handel-Maatschappij, *Gedenkboek der Nederlandsche Handel Maatschappij 1824-1924*. Amsterdam: Netherlands Trading Society, 1924.
- Nieuws van Leithen, Personeelsorgaan van de N.V. P. Clos & Leembruggen, 1966 - 200 jaar Leithen-wol*. Leiden: Clos & Leembruggen, 1966, no. 4.
- Nikitina, Mara, Ieta Janite & Mara Rumnice, *Scenes of the Chinese life during Qing dynasty*. Riga: Nordik, 2007.
- North, Michael, Kultureller Austausch. *Bilanz und Perspektiven der Frühneuzeitforschung*. Köln: Böhlau Verlag, 2009.
- _____, *Artistic and cultural exchanges between Europe and Asia, 1400-1900. Rethinking market, workshops and collections*. Burlington: Ashgate Publishing Company, 2010.
- _____, 'Art and material culture in the Cape Colony and Batavia in the seventeenth and eighteenth centuries'. North, Michael and Thomas DaCosta Kaufmann (eds.), *Mediating Netherlandish art and material culture in Asia*. Amsterdam: Amsterdam University Press, 2011, 111-172.
- North, Michael & David Ormrod, *Art markets in Europe*. Aldershot and Brookfield: Ashgate Publishing Company, 1998.
- O'Brien, Patrick, 'Historiographical traditions and modern imperatives for the restoration of global history'. *Journal of Global History* 1, No. 1, 2006.
- Odell, Dawn, 'Clothing, customs, and mercantilism. Dutch and Chinese ethnographies in the seventeenth century'. *Nederlands Kunsthistorisch Jaarboek*, vol. 53, 2002, 139-159.
- Olsen, Bjørnar, 'Symmetrical Archaeology'. Ian Hodder (ed.), *Archaeological theory today*. Cambridge: Polity Press, 2012, 208-228.
- Ong, Aihwa, *Flexible citizenship. The cultural logics of transnationality*. Durham: Duke University Press, 1999.
- Onians, John (ed.), *The Art Atlas*. London: Laurence King, 2008.
- Oosterwijk, Bram, *Koning van de koopvaart. Anthony van Hoboken (1756-1850)*. Amsterdam: De Bataafsche Leeuw, 1996.
- Oostindie, Gert, *Dutch colonialism, migration and cultural heritage*. Leiden: KITLV Press, 2008.
- O'Rourke, Kevin H. & Jeffrey G. Williamson, 'When did globalisation begin?'. *European Review of Economic History* 6. Cambridge: Cambridge University Press, 2002.
- Orser Jr., Charles E., 'Beneath the material surface of things: commodities, artefacts, and slave plantations'. *Contemporary Archaeology in Theory*. Oxford: Blackwell, 1992, 189-202.
- Osborne, Robin & Jeremy Tanner, *Art's agency and art history*. Oxford: Blackwell Publishing, 2007.
- _____, 'Introduction'. Osborne, Robin & Jeremy Tanner, *Art's agency and art history*. Oxford: Blackwell Publishing, 2007.
- Pagani, Catharine, 'Chinese material culture and British perceptions of China in the mid-nineteenth century'. Barringer, Tim & Tom Flynn (eds.), *Colonialism and the object. Empire, material culture and the museum*. London and New York: Routledge, 1998.
- _____, 'In search of a Chinese picturesque: William Alexander, George Chinnery, and the visual image of China in nineteenth-century Britain'. Clark, Anthony E. (ed.), *Beating devils and burning their books. Views of China, Japan, and the West*. Ann Arbor, Michigan: Association for Asian Studies, Inc., 2010, 83-105.

- Patterson, Jessica Lee, 'Chinese glass paintings in Bangkok monasteries'. *Archives of Asian Art*, vol. 66, no. 2. Honolulu: University of Hawai'i Press, 2016, 153-185.
- Pfisterer, Ulrich, 'Origins and principles of world art history – 1900 (and 2000)'. Zijlmans, Kitty & Wilfried Van Damme (eds.), *World Art Studies. Exploring concepts and approaches*. Amsterdam: Valiz, 2008.
- Phillips, Ruth B. & Christopher B. Steiner, *Unpacking culture. Art and commodity in colonial and postcolonial worlds*. Berkeley, Los Angeles, London: University of California Press, 1999.
- Pierson, Stacey, 'The movement of Chinese ceramics. Appropriation in global history'. *Journal of World History*, vol. 23, no. 1, 2012, 9-39.
- Pirazzoli-t'Serstevens, Michèle, *Gravures des conquêtes de l'empereur de Chine K'ien-long au Musée Guimet*. Parijs: Musée Guimet, 1969.
- Plants of South China: Forty-three drawings by a Cantonese or Macao artist, circa 1805 (exhibition catalogue)*. London: Eyre and Hobhouse Ltd, 1982.
- Poole, Deborah, *Vision, race, and modernity, A visual economy of the Andean image world*. Princeton: Princeton University Press, 1997.
- Pos, Arie, *Het paviljoen van porselein. Nederlandse literaire chinoiserie en het Westerse beeld van China (1250-2007) (dissertation)*. Leiden: Universiteit Leiden, 2008.
- Powers, Martin, 'Reexamining the 'West': shifting perspectives in the narrative of modern art'. Cao Yiqiang & Fan Jingzhong (eds.), *Chinese painting and the twentieth century: creativity in the aftermath of tradition*. Hangzhou: Zhejiang renmin meishu chubanshe, 1997, 465-496.
- Purtle, Jennifer, 'Objects without borders. Cultural economy and the world of artefacts'. Anderson, Jaynie, *Crossing cultures: conflict, migration and convergence. The proceedings of the 32nd International Congress in the History of Art*. Melbourne: The Miegunyah Press, 2009, 127-132.
- _____, 'Foreword: Whose hobbyhorse?'. Elkins, James, *Chinese landscape painting as Western art history*. Hong Kong: Hong Kong University Press, 2010, ix-xix.
- Rawski, Evelyn S., & Jessica Rawson (eds.), *China. The three emperors 1662-1795 (exhibition catalogue)*. London: Royal Academy of Arts, 2005.
- Rawson, Jessica, 'The agency of, and the agency for, the Wanli Emperor'. Osborne, Robin & Jeremy Tanner, *Art's agency and art history*. Oxford: Blackwell Publishing, 2007.
- Reed, Christopher A., *Gutenberg in Shanghai: Chinese print capitalism, 1876-1937*. Honolulu: University of Hawai'i Press, 2004.
- Reed, Marcia & Paola Demattè, *China on paper: European and Chinese works from the late sixteenth to the early nineteenth century*. Los Angeles: Getty Publications, 2007.
- Reenders, Hommo, 'Leven en werk van de koopman-zending Johannes Philippus Freys (1806-1866)'. Jong, G.F. de, *Een vakkracht in het Koninkrijk. Kerk- en zendingshistorische opstellen*. Heerenveen: Uitgeverij Groen, 2005, 231-244.
- Reeskamp, J.H.E., 'Wat er in 2 eeuwen bij Clos en Leembruggen gebeurde'. *Nieuws van Leithen, Personeelsorgaan van de N.V.P. Clos & Leembruggen, 1966 – 200 jaar Leithen-wol*. Leiden: Clos & Leembruggen, 1966, no. 4.
- Renfrew, Colin, 'Archaeology and commodification: The role of things in societal transformation'. Van Binsbergen, Wim & Peter Geschiere (eds.), *Commodification: things, agency, and identities (The social life of things revisited)*. Münster, Lit Verlag, 2005, 85-98.
- Reuss, Margrit, Pauline J. Marchand & Nico Lingbeek, 'Made in China' – Techniques when approaching the conservation of three China trade paintings'. *Journal of the Institute of Conservation*, 2014, vol 37: 2, 120-135, DOI: 10.1080/19455224.2013.873727.
- Richter, Antje, 'Coming home with riches: the wheelbarrow as an auspicious motif in popular Chinese prints'. *Monumenta Serica*, 2004, vol. 52, 277-324. <http://spot.colorado.edu/qrichtea/prints.html>.
- Rijksdienst voor het Cultureel Erfgoed/Cultural Heritage Agency, *Op de museale weegschaal. Collectiewaardering in zes stappen/Assessing museum collections. Collection valuation in six steps*. The Hague: Ministry of Education, Culture and Science, 2013/2014.
- Robbarts, Lissa, 'Situating science in global history. Local exchanges and networks of circulation'. *Itinerario, international journal on the history of European expansion and global interaction*, vol. XXXIII, 2009.
- Roberts, Allen F., 'Recolonization of an African visual economy'. *African arts*. Cambridge: MIT Press, 2010, 1-8.
- Robertson, Iain, *Understanding international art markets and management*. London: Routledge, 2005.
- Rose, Gilian, *Visual methodologies. An introduction to the interpretation of (researching with) visual materials (second and third edition)*. Los Angeles, London, New Delhi, Singapore: Sage Publications, 2007 and 2012. Companion website: <http://studysites.uk.sagepub.com/rose>.

- Rowlands, Michael, 'Value and the cultural transmission of things'. Van Binsbergen, Wim & Peter Geschiere (eds.), *Commodification: things, agency, and identities (The social life of things revisited)*. Münster, Lit Verlag, 2005, 267–282.
- Ryckmans, Pierre, 'The Chinese attitude towards the past'. *China Heritage Quarterly*, no. 14, June 2008.
- Sahlins, Marshall, *Culture and practical reason*. Chiagaco: University of Chicago Press, 1976.
- Salmen, Brigitte, Friederike Wappenschmidt & Karin Hellwig, *Chinesische Bilder. Volkskunst – Inspiration für den 'Blauwen Reiter' (exhibition catalogue)*. Murnau: Schlossmuseum Murnau, 2007.
- Sargent, William Robert, 'H.A. Crosby Forbes: a career and legacy born of the China trade'. *Orientations*, vol. 34, 2003, 63–67.
- _____, 'Asia in Europe: Chinese paintings for the West'. Jackson, Anna en Amin Jaffer (eds.), *Encounters: the meeting of Asia and Europe 1500–1800*. London: V&A Publications, 2004, 272–281.
- Sargent, William Robert, Margaret Palmer & Tsang Chu-chiu (eds.), *Views of the Pearl River delta: Macau, Canton and Hongkong*. Hongkong Museum of Art and Peabody Essex Museum. Hong Kong: Urban Council of Hong Kong, 1996.
- Sasaki, Seiichi (red.), 'A report of the Indonesian painting on glass II'. *Tama bijutsu daiyaku ken kyu kiyo*, 1989, 189–222.
- Schilling, Susanne, Cinzia Angelini, Günther Friesinger & Susanne Popp (eds.), *Eurovision – Museums exhibiting Europe (EMEE), European perspectives on museum objects. Selected examples on the change of perspective*. Vienna: edition mono/monochrom, 2016.
- Siegel, Micol, 'Beyond compare: comparative method after the transnational turn'. *Radical History Review*, issue 91, 2005, 62–90.
- Simmel, Georg, *The philosophy of money*. David Frisby (ed.) Tom Bottomore & David Frisby (translation). London and New York: Routledge, 1978.
- Shan Guoqiang, 'Gentlewomen paintings of the qing palace ateliers'. *Orientations*, vol. 26, 1995, 56–59.
- Shang, William, 'Pearl river landmarks. A method of dating paintings'. *Arts of Asia*, vol. 31, 2001, 102–115.
- _____, 'Heaven is high, the emperor far away: merchants and mandarins in old Canton' (book review). *Arts of Asia*, vol. 33, 2003, 116–119.
- _____, 'Rediscovering views of Northern China. Late 18th- to 19th-century winter scenes'. *Arts of Asia*, vol. 35, 2005, 90–101.
- _____, 'Export art and perceptions. Cultural and aesthetic differences'. *Arts of Asia*, vol. 43, 2013, 121–131.
- _____, 'Exoticism of Chinese barbers. Social scenes from the late 18th to the mid-19th century'. *Arts of Asia*, vol. 44, 2015, 153–158.
- Shannon, Timothy J., 'Queequeg's tomahawak: A cultural biography, 1750–1900'. *Ethnohistory*, vol. 52, 3, 2005, 590–633.
- Siegenthaler, Fiona, 'Towards an ethnographic turn in contemporary art scholarship'. *Critical Arts: South-North cultural and media studies*, vol. 27. No. 6, 2013, 737–752.
- Sinervo, Aviva & Michael D. Hill, 'The visual economy of Andean childhood poverty: interpreting postcards in Cusco, Peru'. *The Journal of Latin American and Caribbean Anthropology*, vol. 16, no. 1, 2011, 114–142.
- Sirén, Osvald, *The Chinese on the art of painting*. New York: Schocken, 1963.
- Sluijter, Erik-Jan, 'On Brabant rubbish, economic competition, artistic rivalry and the growth of the market for paintings in the first decades of the seventeenth century'. *Journal of historians of Netherlandish art (JHNA)*, 2009.
- Smith, Laurajane, *Uses of heritage*. London and New York: Routledge, 2006.
- Smith, Philip Chadwick Foster, 'Philadelphia displays 'the flowery flag''. Lee, Jean Gordon, *Philadelphians and the China trade 1784–1844*. Philadelphia: University of Pennsylvania Press, 1984, 21–44.
- Smith, Richard J., *China's cultural heritage. The Qing Dynasty. 1644–1912*. Boulder: Westview Press, 1994.
- Soloni, K.Y. (ed.), *The Bretschneider albums. 19th-century paintings of life in China*. Reading: Garnet publishing Ltd, 1995.
- Special exhibition of winter landscapes (Dongjing Shansui hua te zhan tulu)*. Taipei: National Palace Museum, 1989.
- Spooner, Brian, 'Weavers and dealers: the authenticity of an oriental carpet'. Appadurai, Arjun, *The social life of things. Commodities in cultural perspective*. Cambridge: Cambridge University Press, 1986.
- Standaert, Nicolas, 'Chinese prints and their European prototypes: Schall's Jincheng shuxiang'. *Print Quarterly*, XXIII, 2006, 231–253.
- Steinberg, Arthur, 'Technology and culture: Technological styles in the bronzes of Shang China, Phrygia and Urnfield Central Europe'. Lechtman, Heather & Robert S. Merrill (eds.), *Material culture. Styles, organization and dynamics of technology*. St. Paul: West Publishing Co., 1977.
- Steiner, Christopher, *African art in transit*. Cambridge: Harvard University Press, 1994.

- Strathern, Marilyn, *The gender of the gift: problems with women and problems with society in Melanesia*. Berkeley: University of California Press, 1988.
- Subrahmanyam, Sanja, *Courtly encounters. Translating courtliness and violence in early modern Eurasia*. Cambridge, Harvard University Press, 2012.
- Sullivan, Michael, 'The Chinese response to Western art'. *Art International*, vol. 3-4, 1980, 8-31.
- _____, *The meeting of Eastern and Western art*. Berkeley, Los Angeles and London: University of California Press, 1989.
- Sutton, David, 'Anthropology's value(s)' (book review). *Anthropological Theory*, vol. 4, no. 3, 2004, 373-79.
- Swiderski, Richard M., 'The dragon and the straightedge, part 1: A semiotics of the Chinese response to European pictorial space'. *Semiotica* 81-1/2, 1990, 1-40; 'Part 2: The ideological impetus of linear perspective in late Ming-early Qing China'. *Semiotica* 82-1/2, 1990, 46-135; 'Part 3: Porcelains, horses, and ink stones – the ends of acceptance'. *Semiotica* 82-3/4, 1990, 211-268.
- Tao Yongbai (ed.), *Zhongguo Youhua 285-Nian (Oil painting in China 1700-1985)*. Jiangsu: Meishu Chubanshe, 1988.
- Tagliacozzo, Eric & Chang Wen-Chin (eds.), *Chinese circulations. Capital, commodities, and networks in Southeast Asia*. Durham: Duke University Press, 2011.
- Tanner, Jeremy (ed.), *The sociology of art. A reader*. London and New York: Routledge, 2003.
- Ten-Doesschate Chu, Petra, & Ning Ding (eds.), *Qing encounters: Artistic exchanges between China and the West*. Los Angeles, Getty Publications, 2015.
- Teo, Phyllis, 'Chinese and other Asian modernisms: A comparative view of art-historical contexts in the twentieth century'. *Asian Culture and History*, vol. 2, no. 2, 2010.
- Ter Horst, Mariska, 'Collaboration as a response to the curatorial complexities of global contemporary art'. Ter Horst, Mariska, *Changing Perspectives. Dealing with globalisation in the presentation and collection of contemporary art*. Amsterdam: KIT Publishers, 2012.
- Ter Keurs, Pieter, 'The National Museum of Ethnology in Leiden'. Sri Hardiati, Endang & Pieter Ter Keurs (eds.), *Indonesia, the discovery of the past*. Amsterdam: KIT Publishers, 2005.
- _____, *Condensed reality. A study of material culture*. Leiden: CNWS Publications, 2006.
- Ter Molen, Johan R., & Ellen Uitzinger (eds.), *De verboden stad (exhibition catalogue)*. Rotterdam: Museum Boymans-van Beuningen, 1990.
- Thiriez, Régine, *Barbarian lens. Western photographers of the Qianlong Emperor's European palaces*. Amsterdam: Gordon & Breach, 1998.
- Thomas, Nicolas, *Entangled objects: Exchange, material culture, and colonialism in the Pacific*. Cambridge, Mass.: Harvard University Press, 1991.
- Thorp, Robert L. & Richard Ellis Vinograd, *Chinese art & culture*. New York: Harry N. Abrams Inc., 2001.
- Till, Barry, & Paula Swart, 'Art for the foreigner. 19th-century Chinese export paintings from the collection of the Art gallery of Greater Victoria'. *Arts of Asia*, July-August 2015, 109-120.
- Tillotson, G.H.R., *Fan Kwae pictures. The Hongkong Bank Art Collection*. London: Spink & Son Ltd., 1987.
- Ting, Joseph, *Late Qing China trade paintings*. Hong Kong: Urban Council, 1982.
- Trivedi, Harish, 'Translating culture vs. cultural translation'. *91st Meridian*, <http://iwp.uiowa.edu/91st/vol4-num1/translating-culture-vs-cultural-translation>. IWP9 International Writing Program. Iowa City: The University of Iowa, vol. 4, no. 1, Spring 2005.
- Turner, Terence, 'Anthropology and the politics of indigenous peoples' struggles'. *Cambridge Anthropology*, 1979, vol. 5, 1-43.
- Tythacott, Louise, 'Classifying China: Shifting interpretations of Buddhist bronzes in Liverpool museum, 1867-1997'. Hill, Kate, *Museums and biographies. Stories, objects, identities*. Woodbridge: The Boydell Press, 2012.
- Vainker, Shelagh, 'Costumes of China'. *Orientations*, vol. 34, November 2003, 52-55.
- Van Binsbergen, Wim, 'Introduction'. Van Binsbergen, Wim & Peter Geschiere (eds.), *Commodification: things, agency, and identities (The social life of things revisited)*. Münster: Lit Verlag, 2005, 9-51.
- Van Binsbergen, Wim & Peter Geschiere (eds.), *Commodification: things, agency, and identities (The social life of things revisited)*. Münster, Lit Verlag, 2005.
- Van Campen, Jan, 'De verzameling van de amateur-sinoloog J.Th. Royer in het Rijksmuseum'. *The Rijksmuseum Bulletin*, 1995, no. 1.
- _____, *De Haagse jurist Jean Theodore Royer (1737-1807) en zijn verzameling Chinese voorwerpen, vol. 1 and 2 (dissertation)*. Leiden: Universiteit Leiden, 2000-a.
- _____, *De Haagse jurist Jean Theodore Royer (1737-1807) en zijn verzameling Chinese voorwerpen*. Hilversum: Verloren, 2000-b.

- _____. *Vervolg op: De Haagse jurist Jean Theodore Royer (1737-1807) en zijn verzameling Chinese voorwerpen*. Amsterdam: Rijksmuseum, 2000-c.
- _____. 'In 't vuur geschilderd'. Geëmailleerde platen van koper en porselein uit de collectie J.Th. Royer (1737-1807). *The Rijksmuseum Bulletin*, 2002, no. 1, 2-27.
- _____. 'Chinese bestellingen van Andreas Everardus van Braam Houckgeest'. *The Rijksmuseum Bulletin*, 2005-a, no. 1, 18-41.
- _____. 'The likeness of my mother and sister': opnieuw een aanwinst uit de collectie van Braam Houckgeest'. *Aziatische Kunst*, 2005-b, no. 3, 29-36.
- _____. 'Een Chinese beeldbank aan de Herengracht in Den Haag. Jean Theodore Royers Chinese albums en schilderijen'. *Aziatische Kunst*, no. 3, 2010, 38-54.
- Van Campen, Jan & Ebeltje Hartkamp-Jonxis, *Asian splendour. Company art in the Rijksmuseum*. Zutphen: Walburg Pers, 2011.
- Van Campen, Jan, & Tristan Mostert, *Zijden draad. China en Nederland 1600-2000*. Nijmegen: Uitgeverij Vantilt, 2015.
- Van Campen, Jan & Regien Oomes, *Royers Chinese kabinet: voorwerpen uit China verzameld door Jean Theodore Royer (1737-1807)*. Rijksmuseum Amsterdam. Zwolle: Waanders Uitgevers, 2000.
- Van Crevel, Maghiel, 'Discussion paper & additional, optional readings, based on excerpts from a position paper drafted by the Leiden University Institute for Area Studies in 2012', Leiden, 2012.
- Van der Burg, Jaap, *The Deltaplan, the way it worked*. Paper given at ICOM CC meeting in Edinburg in Summer 1996. <http://coll.conservation-us.org/byauth/vanderburg/delta.html> (consulted February 2016).
- Van der Grijp, *Art and exoticism: An anthropology of the yearning for authenticity*. Berlin: Lit Verlag, 2009.
- Van der Houwen, Paula, *Een Rotterdams veilinghuis. De geschiedenis van het Vendu Notarishuis Rotterdam*. Rotterdam: Stichting Historische Publicaties Roterodamum, 1991.
- Van der Kemp, P.H., 'De geboorte van ons consulaat te Canton. Uit het verleden van Nederlandse handel op China'. *De Economist*, 1918, 827-847.
- Van der Poel, Rosalien, *Twenty export oil paintings from China in the collection of the National Museum of Ethnology – A closer examination (proceedings internship)*. Leiden, 2007.
- _____. *Rijk Palet. Chinese exportschilderkunst overzee (MA thesis)*. Leiden, 2008.
- _____. 'China back in the frame. A comparative study of Canton, Whampoa and Macao harbour views in the Leiden Museum of Ethnology and in the Guangzhou Museum'. *Transactions Canton and Nagasaki compared, 1730-1830, Chinese, Japanese and Dutch relations*. Leiden: Intercontinenta Series No. 26, Institute for the History of European Expansion History Dept., Universiteit Leiden, 2009.
- _____. 'Tien stuks wintergezichten in Tartarijen op doek geschilderd. Chinese exportwinterlandschappen in Museum Volkenkunde'. *Aziatische Kunst*, no. 1, 2011, 2-18.
- _____. 'The Westward movement of Chinese export harbour views: Significant paintings with a social function'. *Shilin, Leiden University, Journal of Young Sinology* (Proceedings of the 1st Rombouts Graduate Conference: Globalization and Glocalization in China). Leiden: Universiteit Leiden, 2012, 72-97.
- _____. 'Travels in Tartary. Decoding ten export winter landscapes'. *Orientations*, vol. 44, 2013, 103-108.
- _____. 'China back in the frame. An early set of three Chinese export harbour views in the Rijksmuseum Amsterdam'. *The Rijksmuseum Bulletin*, vol. 61, 2013, 276-293.
- Van der Putten, Frans-Paul, 'The evolution of Dutch enterprise in South China, early twentieth century'. Cai Hongsheng & Leonard Blussé (eds.), *Sailing to the Pearl River. Dutch enterprise in South China 1600-2000*. Guangzhou: Guangzhou Publishing House, 2004, 81-89.
- Van Dongen, Paul, *Gevoelige platen. Negentien achterglasschilderingen*. Leiden: Rijksmuseum Volkenkunde, 2001.
- _____. *Sensitive plates. Nineteen Chinese paintings on glass (e-publication)*, http://volkenkunde.nl/sites/default/files/attachments/sensitive_plates.pdf, 2001.
- _____. 'Collectieprofiel China'. *De mens in beeld. Verzamelde collectieprofielen Museum Volkenkunde, Leiden*. Leiden: Museum Volkenkunde, 2008.
- Van Dyke, Paul A., 'The structure of the Canton Trade'. Cai Hongsheng, Leonard Blussé (eds.), *Sailing to the Pearl River. Dutch enterprise in South China 1600-2000*. Guangzhou: Guangzhou Publishing House, 2004.
- _____. *The Canton trade. Life and enterprise on the China Coast, 1700-1845*. Hong Kong: Hong Kong University Press, 2007.
- _____. *Merchants of Canton and Macao. Politics and strategies in eighteenth-century Chinese trade*. Hong Kong: Hong Kong University Press, Kyoto: Kyoto University Press, 2011.
- _____. 'The shopping streets in the foreign quarter at Canton 1760-1843'. *Revista de Cultura*. Macao: Instituto Cultural do Governo da R.A.E. de Macau, 2013, vol. 43, 43-109.

- _____, *Merchants of Canton and Macao. Success and failure in eighteenth-century Chinese trade*. Hong Kong: Hong Kong University Press, 2016.
- Van Dyke, Paul A. & Maria Mok, *Images of the Canton factories 1760–1822. Reading history in art*. Hong Kong: Hong Kong University Press, 2015.
- Van Dyke, Paul A. & Cynthia Viallé, *The Canton–Macao dagregisters, 1763*. Macao: Instituto Cultural do Governo da R.A.E. de Macau, 2008.
- Van Eck, Caroline, Miguel John Versluys & Pieter ter Keurs, 'The biography of cultures: style, objects and agency. Proposal for an interdisciplinary approach'. *Cahier de l'École du Louvre. Recherches en histoire de l'art, histoire des civilisations archéologie, anthropologie et muséologie*, no. 7, October 2015, 2–22.
- Van Noord, Willemijn & Thijs Weststeijn, 'The global trajectory of Nicolaas Witsen's Chinese mirror'. *The Rijksmuseum Bulletin*, vol. 63, 2015, 324–361.
- Van Valen, Lucien, 'De werkelijkheid van Chinese schilders'. *Muziek & woord, cultureel programmablad*. Klara Uitgave: VRT and Decom, 2007 (www.lucienvanvalen.nl).
- Veld, H. van 't, *Beminde broeder die ik vand op 's werelts pelgrims wegen. Jan Luyken (1649–1712) als illustrator en medereiziger van John Bunyan (1628–1688)*. Utrecht: De Banier, 2000.
- Vermeulen, Ingrid R., *Picturing art history. The rise of the illustrated history of art in the eighteenth century*. Amsterdam: Amsterdam University Press, 2010.
- Vinograd, Richard Ellis, *Boundaries of the self, Chinese portraits, 1600–1900*. Cambridge: Cambridge University Press, 1992.
- _____, 'Relocations: Spaces of Chinese visual modernity'. Hearn, Maxwell & Judith Smith (eds.), *Chinese art: Modern expressions*. New York: Metropolitan Museum of Art, 2001.
- _____, 'Hybrid spaces of encounter in the Qing era'. Ten-Doesschate Chu, Petra, & Ning Ding (eds.), *Qing encounters: Artistic exchanges between China and the West*. Los Angeles: Getty Publications, 2015, 11–28.
- Wan Qingli, *Bingfei shuailuode bainian: Shiji shijizhong Zhongguo huihua shi (The century was not declining in art: A history of nineteenth-century Chinese painting)*. Taipei: Xiongshi meishu, 2005.
- Wang Cheng-hua, 'Prints in Sino-European artistic interactions of the early modern period'. Lopes, Rui Oliveira (ed.). *Face to Face. The transcendence of the arts in China and beyond historical perspectives*. Lisbon: Faculdade de Belas-Artes da Universidade de Lisboa, 2014-a, 425–457.
- _____, 'A global perspective on eighteenth-century Chinese art and visual culture'. *The Art Bulletin*, vol. 96, no. 4, 2014-b, 379–394.
- Wang Chicheng, Andrew Lo, Song Jiayu & Frances Wood, *Chinese export paintings of the Qing period in the British Library*, vol. 1–8. Guangzhou: Guangdong People's Publishing House, 2011.
- Wang Ping, *Aching for beauty. Footbinding in China*. Minneapolis, London: University of Minnesota Press, 2000.
- Wappenschmidt, Frederieke, *Chinesische Tapeten für Europa: vom Rollbild zur Bildtapete*. Berlin: Deutscher Verlag für Kunstwissenschaft, 1989.
- _____, 'Indianisch hohe Fenster von dünnem Pergamen mit außgemahlten figurn': Chinesische Markpapieraquarelle in Europäischen Sammlungen des 16. bis 19. Jahrhunderts'. *Ostasiatische Zeitschrift, Neue Serie*, no. 15, Spring 2008.
- Wark, Robert R., *Discourses on art [by] Joshua Reynolds*. New Haven: Yale University Press for the Paul Mellon Centre for Studies in British Art (London), 1975.
- Warner, John, *Hong Kong illustrated. Views and news 1840–1890*. Hong Kong: John Warner Publications, 1981.
- Warren, Jeremy, *Auctions, agents and dealers: the mechanisms of the art market 1660–1830*. Oxford: The Beazley Archive, 2007.
- Watson, William, 'Marketing abroad – Mutual exoticism'. Watson, William & Ho Chumei, *The arts of China after 1620*. New Haven: Yale University Press, 2007.
- Watt, James C.Y. (ed.), 'The translation of art. Essays on Chinese painting and poetry'. *Renditions (Special art issue)*, no. 6, Hong Kong: The Chinese University of Hong Kong, 1976.
- Wei Dong, 'Qing Imperial 'genre painting': art as pictorial record'. *Orientations*, vol. 26, 1995, 18–24.
- Wei Peh-Ti, 'Another look at the men in the middle: The hong merchants as quasi foreign service personnel in early nineteenth century Canton'. Paper workshop *China Trade, 1760–1860, Merchants and artists. New historical and cultural perspectives*. Macao: Matteo Ricci Institute, 2011.
- Whiteman, Stephen, 'Translating the landscape: genre, style, and pictorial technology in the thirty-six views of the mountain estate for escaping the heat'. Strassberg, Richard & Stephen Whiteman, *Thirty-six views. The Kangxi emperor's mountain estate in poetry and prints*. Washington: Dumbarton Oaks Research Library and Collection, 2016, 73–121.
- Wildman, Paul & Iona Miller, 'Glocalisation as a key human survival technology: Towards a fractal logic for growing peaceful futures through an archaic renaissance'. *Scientific GOD Journal*, vol. 3, issue, 9, 2012, 840–857.

- Williams, Ifan, 'Painters on pith'. *Arts of Asia*, July–August 2003, 56–66.
- Williams, Ifan, & Ching May Bo (translation & ed.), *Created in Canton: Chinese export watercolours on pith*. Guangzhou: Lingnan Art Publishing House, 2014.
- Wilson, Ming, 'As true as photographs: Chinese paintings for the Western market'. *Orientalism*, vol. 31, 2000, 89–93.
- _____, 'Bridging China and the West – Chinese export paintings in the V&A'. Wilson, Ming & Liu Zhiwei (eds.), *Souvenir from Canton: Chinese export paintings from the Victoria and Albert Museum (exhibition catalogue)*. Shanghai: Shanghai Classics Publishing House, 2003, 10–15.
- Wilson, Ming & Liu Zhiwei (eds.), *Souvenir from Canton: Chinese export paintings from the Victoria and Albert Museum (exhibition catalogue)*. Shanghai: Shanghai Classics Publishing House, 2003.
- Wishna, Victor, 'Movers, shakers, stalwarts: Saralyn Reece Hardy'. *KCMetropolis.org: Kansas city's online journal of the arts*, January 2014. <http://kcmetropolis.org/issue/january-15-2014/article/movers-shakers-stalwarts-saralyn-reece-hardy> (consulted March 2016).
- Wong, Winnie Won Yin, *After the copy: creativity, originality and the labor of appropriation. Dafen Village, Shenzhen, China (1989–2010), (dissertation)*. Massachusetts Institute of Technology, 2010.
- _____, 'Imagining the great painting factory in the studio of Lam Qua.' Paper workshop *China Trade. Merchants and Artists (1760–1860): New historical and cultural perspectives*. Macao: Matteo Ricci Institute, 2011.
- _____, *Van Gogh on demand. China and the readymade*. Chicago: The University of Chicago Press, 2013.
- Wood, Frances, *No dogs and not many Chinese. Treaty port life in China 1843–1943*. London: John Murray, 1998.
- _____, 'The late arrival of Chinese paintings in the West'. *Transactions of the Oriental Ceramic Society*, 2008, 76–80.
- Woodmansee, Martha, *The author, art, and the market: rereading the history of aesthetics*. New York: Colombia University Press, 1994.
- Worswick, Clark & Jonathan Spence, *Imperial China: Photographs 1830–1912*. New York: Kennewick, 1978.
- Wu Hung, 'Emperor's masquerade – 'costume portraits' of Yongzheng and Qianlong'. *Orientalism*, vol. 26, 1995, 25–41.
- Wu, Nelson Ikon, 'The Chinese pictorial art, its format and program: some universalities, particularities and modern experimentations'. Watt, James C.Y. (ed.), 'The translation of art. Essays on Chinese painting and poetry'. *Renditions (Special art issue)*. Hong Kong: The Chinese University of Hong Kong, no. 6, 1976, 179–203.
- Wue, Roberta et al. (eds.), *Picturing Hong Kong: Photography, 1855–1910*. New York: Asia Society Galleries, 1997.
- Xiang Da, 'European influences on Chinese art of the later Min early Qing'. Watt, James C.Y. (ed.), 'The translation of art. Essays on Chinese painting and poetry'. *Renditions (Special art issue)*. Hong Kong: The Chinese University of Hong Kong, no. 6, 1976, 152–178.
- Yang Xin & Richard M. Barnhart et al., *Three thousand years of Chinese painting*. New Haven and London: Yale University Press, 1997.
- Young, Robert J.C., 'Cultural translation as hybridisation'. *Trans-Humanities*, vol. 5, no. 1, February 2012, 155–175.
- York, Amanda, 'The role of the artist in contemporary China: Traditional and modern Western attitudes to art appreciation'. *Journal of the Oriental Society of Australia*, vols. 20 & 21, 1988–1989.
- Yu Hui, 'Naturalism in Qing Imperial group portraiture'. *Orientalism*, vol. 26, 1995, 42–50.
- Zeng Yuan, 'Western depictions of crime and punishment in late Imperial China'. <http://blogs.library.jhu.edu/wordpress/2011/08/western-depictions-of-crime-and-punishment-in-late-imperial-china>. Baltimore, 2001 (consulted August 2015).
- Zian, Ilias & Emma Waslander, 'In search of identity'. Paper *Riches international conference, cultural heritage, recalibrating relationships*. Pisa, December 2014.
- Zurndorfer, Harriet T., 'Tribute, trade and the demise of the 'Chinese world order' in Ming (1368–1644) and Qing (1644–1911) China'. *Leidschrift*, vol. 18, 2004, 17–31.
- Zijlmans, Kitty, 'The art historian as narratologist: new options for art historiography?'. Mieke Bal, Thomas Elsaesser et al., *Brief: Visions and voices of otherness, Asca Yearbook 1996*. Amsterdam: ASCA, 1997, 168–189.
- Zijlmans, Kitty & Wilfried Van Damme (eds.), *World Art Studies. Exploring concepts and approaches*. Amsterdam: Valiz, 2008.

Archives

- The Hague National Archives: Archive Netherlands Trading Society, Archive Royal Cabinet of Rarities, Ministry of Interior and Kingdom Relations, Report Tonco Modderman; Ministry of Education, Arts and Sciences, 1823-1824: provenance Chinese paintings in Royal Cabinet of Rarities; Colonial time: Dutch trading activities in the Pearl River Region in the late-eighteenth and nineteenth century.
- The Hague Royal Archives: Archive no. A35 of King Willem I of the Netherlands, provenance export winter views in Museum Volkenkunde/Nationaal Museum van Wereldculturen.
- Amsterdam City Archives: Notary deeds of Tonco Modderman (1813-1858), Mrs. Louisa Jacoba Modderman (1852-1875) & Cornelis Leembruggen (1838-1905).
- Leiden Regional Archives: Company business archives textile factory P. Clos & Leembruggen.
- Groninger Archives and Historical Centre Overijssel: Family archives Modderman.
- State Archives North Holland, Haarlem: Notary deeds of Tonco Modderman.
- ABNAMRO Historical Archives: Netherlands Trading Society, travel journals Dutch explorers.
- Manuscripts Reading Room Cambridge University Library London: Letter Tonco Modderman in the Jardine Matheson Archive.
- Municipal Archive Rotterdam: Information about Commander Gerardus Fabius (1806-1888) of the Dutch navy in the 1840s to the East Indies and Japan.
- Netherlands Institute for Art History (RKD) and The Hague Royal Library: mapping the Dutch nineteenth-century art market and trade in Chinese export painting (January 2014).
- Guangdong Provincial Archives: index of customs files of Guangdong customs (1861-1949).
- Archives of Macao, Instituto Cultural do Governo da R.A.E. de Macau: Dutch activities in Macao in the nineteenth century.

Personal conversations, phone calls and email correspondence

- Mrs. Toos Zandvliet, Leiden & Philip A. Modderman, Wassenaar: personal contact, repeatedly in the years 2008-2016, on the family archives family Leembruggen, letters, private cashbooks & various correspondence.
- Family Modderman, Ewoud & Tonco Modderman: email correspondence.
- Arnout Steffelaar, Rotterdam, personal contact on 17 December 2014, telephone and email correspondence (July and August 2015) related to his gift of Chinese export paintings to the Maritime Museum Rotterdam in 2007.
- Mrs. A. Reinders Folmer-Reinders Folmer, Heemstede, phone call on 24 November 2014, and email correspondence (August 2015) because of her gift of three Chinese export paintings to Museum Volkenkunde in 2006.
- Boen Ong, relative of Gan Tjiang Tek (1919), former curator China in Museum Volkenkunde in Leiden. Personal talk on Gan's policy on Chinese export paintings in this museum while was in charge as the main curator of Chinese art, from 1950s to 1984.
- Emails (between 2007 and 2016) with curators, registrators, librarians, collection managers, and photographers in Dutch, Cantonese, Hong Kong, Macao, and London museums, archives and libraries on all kind of relevant matters concerning my research: appointments for viewing, requests for HR pictures, assistance with finding donators of paintings for contacting them, survey on museums' current, past and future policy regarding Chinese export paintings in their collections, and more.



Accountability of illustrations

The illustrated materials that appear in this dissertation are published with full agreement and provided courtesy of the mentioned collections in the credit lines with the illustrations.

251

Museum Volkenkunde/

Nationaal Museum van Wereldculturen

From Ingeborg Eggink, registrar and manager photo collection. Photos Irene de Groot: Figures 2.0., 2.9., 3.8.d., 3.8.f., 3.9.b., 3.9.e., 3.11.c., 3.11.d., 3.12., 3.13.a., 3.13.b., 3.21., 3.25.a., 3.26., 4.2., 4.3., 4.44.a., 4.44.b., 4.50., 4.52.c., 4.52.d., 4.54.a., 4.57., 4.60. to 4.61.d., 4.66., 4.70., 4.72.a., 4.72.b., 4.76., 4.78. to 4.81., 4.90., 5.1., 5.2. and 5.9. to 5.11. Photos Monique Koek: Figures 2.1., 3.22. and 6.1. to 6.10. Photo René Gerritsen: 5.24. Photos Rosalien van der Poel: page 21, Figures 2.10., 3.16., 4.14.a. to 4.16., 4.45. to 4.47., 4.58.a. to 4.58.d., 4.75., 4.77., 4.83., 4.84. and 4.92. to 4.95. From Nico Schaap, registrar Museum Prinsenhof Delft: Figure 3.24.

Tropenmuseum/

Nationaal Museum van Wereldculturen

From Ingeborg Eggink, registrar and manager photo collection. Photos Irene de Groot: Figures 2.8., 4.4., 4.5., 4.21. to 4.23.d., 4.35., 4.49., 4.52.a., 4.53.a., 4.54.b., 4.63.a. to 4.64.d., 4.71. and 4.86. to 4.88. Online catalogue: <http://collectie.wereldculturen.nl/Default.aspx>: Figures 3.25.b. and 3.25.c. From Koos van Brakel, head of collection and Marischka de Louw, (former) registrar: Figure 3.10.a.

National Maritime Museum Amsterdam

From Cécile Bosman, curator fine art 16th to 21st century, including paintings. Photos: Bart Lahr. Figures 2.4., 3.17.a., 4.6., 4.7., 4.30., 4.31., 4.33. and 4.38.

Rijksmuseum Amsterdam

From Jan van Campen, curator Asian export art. Figures 2.5., 4.36., 4.82., 4.85., 5.16. to 5.18. and 5.25.

Maritime Museum Rotterdam

From Irene Jacobs, curator paintings, prints and drawings, decorative arts, audiovisual collection and photo collection. Cover photo, Figures 2.2., 2.6., 3.11.a., 3.11.b., 3.17.b., 3.25.e., 4.11., 4.12., 4.26., 4.27., 4.29., 4.32., 4.39., 4.52.b., 4.68.a to 4.68.d., 4.69.a., 4.96., 4.97., 5.12. and 5.13.

Wereldmuseum Rotterdam

From Eline Kevenaar, coordinator registration department. Photos Theo van Pinxteren: Figures 4.89.a. to 4.89.d. Photos Rosalien van der Poel: Figures 2.12., 3.8.b., 3.9.d., 4.18. to 4.20., 4.43.a. to 4.43.c., 4.48., 4.51., 4.91.a. to 4.91.d. and Figure page 227.

Ceramics Museum Prinsessehof Leeuwarden.

Photos Ilse Stap: Figures 4.65.a. to 4.65.d. and 4.67.

The Hague Royal Academy of Fine Arts

From Marcel van Bommel, librarian. Photo: Andrew Valkenburg. Figure 3.8.a. Photos Rosalien van der Poel: Figures 3.8.c., 3.9.a. and 3.9.f.

SAB-City Archives and

Athenaeum Library Deventer

From Marion Karsch, archivaris. Online catalogue: <http://opcprod.utsp.utwente.nl/DB110/SRTIYOP/>. Figures 3.8.e., 3.9.e., 3.10.b., 4.17., 4.53.b., 4.55.a., 4.55.b., 4.62.a. and 4.62.b.

The Hague Museum

From Gisèle van Eick, manager collection department. Photos Jan Zweerts: Figures 4.9. and 4.10.

Info graphics

©2016, Rik van Schagen. Figures 4.1. and 4.28.

Martyn Gregory Gallery London

Figures 3.20., from collection of descent in the family of Colonel William Kirkpatrick (1754-1812), New York., 4.69.b. Cat. 90, 2012, 71, 5.3. and 6.12. Cat. 57, 1990, 76. My gratitude to Patrick Connor for sharing this pictures with me.

Figure 2.3.

Groninger Museum. From Casper Martens, head of collections. Photo: Marten de Leeuw.

Figure 2.7.

Ceramics Museum Princessehof. Barbara Harrison, *Chinees porselein, hoe het gemaakt en verkocht werd / Chinese porcelain, traditions of manufacture and sale*, n.y., 59. Photo: Rosalien van der Poel.

Figure 2.11.

Pieter ter Keurs, *Condensed reality. A study of material culture*, 2006, 60.

Figure 3.1.

https://commons.wikimedia.org/wiki/File:Tingqua_-_The_studio_of_Tingqua_-_Google_Art_Project.jpg.

Figure 3.2. and 3.3.

Auguste Borget, *La Chine ouverte. Aventures d'un fan-koueï dans le pays de Tsin*, 1845, 56 (3.2.) and 62 (3.3.).

Figure 3.4.

Hong Kong Museum of Art. From Maria Mok, curator modern art, and Joanna Wong, assistant curator II (registration), historical pictures collection.

Figure 3.5.a.

Petra Ten-Doesschate Chu & Ning Ding, *Qing encounters. Artistic exchanges between China & the West*, 2015, 20, and Clark Worswick & Jonathan Spence, *Imperial China: Photographs 1830-1912*, 1978, 77. The original photograph belongs to the collection of The Forbes Library, Northampton, MA.

Figure 3.5.b.

John Thomson, *Illustrations of China and its people, 1873-4*, vol. 1, plate IV (Library Museum Volkenkunde, Folio 534 Q).

Figure 3.6.

Blas Sierra de la Calle, *Pintura China de exportación*, Museo Oriental Valladolid, Catálogo III, 2000, 63.

Figure 3.7.a.

Artwork in the public domain; copied from Gu Yi, 'What's in a name?' *The Art Bulletin*, 2013, 127.

Figure 3.7.b.

Beverley Jackson, *Splendid slippers. A thousand years of an erotic tradition*, 2000, 105

Figure 3.14.

Arts of Asia, March-April 2005, 83.

Figures 3.15. and 3.18.

Carl L. Crossman, *The decorative arts of the China trade: paintings, furnishings and exotic curiosities*, 1991, 409.

Figure 3.19.

Victoria and Albert Museum London. From Li Xiaoxin. Online catalogue: <http://collections.vam.ac.uk/item/O16815/a-glass-painter-painting-unknown>.

Figure 3.23.

From: *Hooker's Journal of Botany and Kew Garden Miscellany Vol. II*, 1850, Botany Libraries Harvard University Herbaria Cambridge, MA.

Figure 3.25.d.

Zeeuws Museum. From Caroline van Santen. Photo: Yvo Wennekes.

Figure 3.27.

Cushing/Whitney Medical Historical Library Yale University. From Florence Gillich, Historical Library assistant.

Figure 4.8.

Amsterdam Museum. From Gonnie Tuinhout, former documentalist Amsterdam Museum. Photos: Rosalien van der Poel.

Figure 4.13.

Laura Hostetler, *Qing colonial enterprise. Ethnography and cartography in early modern China*. 2001, Plate 3, following 108.

Figures 4.24.a. and 4.24.b.

Aziatische Kunst, 2010, no. 3, 46.

Figure 4.25.

National Trust/Andrew Bush, on 6 July 2016.

Figures 4.34.a. to 4.34.c.

Carl Gustav Ekebergs *ostindiska resa, åren 1770 och 1771*, Stockholm, 1773, 89, 99 and 101. University Library of Umeå. Online catalogue: <http://libris.kb.se/bib/11586883>.

Figure 4.37.

Peabody Essex Museum Salem (MA). Photo: Dennis Helmar.

Figure 4.40.

Dutch Navy Museum Den Helder. From Annet Jonker, registrar.

Figures 4.41. and 4.42.

Yeewan Koon, *A defiant brush. Su Renshan and the politics of painting in early 19th-century Guangdong*, 2014, 65-66.

Figure 4.56.

Photographic reproduction of a public domain work of art. https://en.wikipedia.org/wiki/Chinese_painting#/media/File:Loquats_and_Mountain_Bird.jpg (June 2016).

Figure 4.59.

<http://www.chinaonlinemuseum.com/painting-birds-gao-jianfu.php> (March 2016).

Figure 4.73.a. and 4.73.b.

Photographic reproductions of a public domain work of art. https://commons.wikimedia.org/wiki/File:Esaias_van_de_Velde_005.jpg and https://commons.wikimedia.org/wiki/File:Salomon_van_Ruysdael_-_paysage.jpg.

Figure 4.74.

Wang 2014-b, 387 (artwork in the public domain).

Figure 5.4.

Manuscripts Reading Room Cambridge University Library London: Letter Mr Tonco Modderman in the Jardine Matheson Archive. Business Letters: Canton, Manuscripts/MS JM/B7/2.

Figures 5.5. and 5.6.

From Ph. Leembruggen Wassenaar. Both images are included in J.H.E. Reeskamp, *Het Gulden Vlies*, 3, Nieuws van Leithen, 2-3.

Figures 5.7. and 5.8.

Registrar's archive Museum Volkenkunde/Nationaal Museum van Wereldculturen. Photos: Rosalien van der Poel.

Figures 5.14. and 5.15.

From A.M. Steffelaar.

Figure 5.19.

Room 1.05 Netherlands overseas in het 18th century, Rijksmuseum Amsterdam. Photo: Rosalien van der Poel.

Figure 5.20.

Rendering map: Edward Emerson.

Figure 5.26.

Historical Museum of The Hague. From Abigail de Boer, collection management.

Figure 6.11.

Tokyo Metropolitan Teien Art Museum (ed.) and Atako Ishii (co-ed.), *George Chinnery and the art of Canton, Macau and Hong Kong in the 19th century*. Tokyo: Metropolitan Foundation for History and Culture, 1996, 114.

Figure 6.13.

Victoria and Albert Museum. <http://collections.vam.ac.uk/item/O78660/winter-painting-unknown/>.

Figure 6.14.

Royal Pavilion & Museums, Brighton & Hove. From Alexandra Loske, curator Royal Pavilion, on 6 July 2016.

Figure 6.15.

Jean Gordon Lee, *Philadelphians and the China trade 1784-1844*. Philadelphia: University of Pennsylvania Press, 1984, 119. Collection: descent in the family of William Sansom (1763-1840).

Figure 6.16.

Collection of Fukuoka Asian Art Museum. From Saori Kashio, assistant curator, on 27 August 2015.

Figures 6.17.a. to 6.17.c.

Catalogue of Christies auction Paris, *The exceptional sale 2015*, 4 November 2015, 48-53.

Figure 6.18.

The Hague Royal House Archive, scan from the archival record KHA_A35-XI-10a_03_03. From Charlotte Eymael.

Figure 6.19.

Postcard no. 7, The Yellow Bow Rooms, Royal Pavilion & Museums, Brighton.

Figure 6.20.

From David Skinner, wallpaper maker, researcher and author of *Wallpaper in Ireland 1700-1900*, (Dublin: Churchill House Press, 2014). I thank him for pointing out this reference to me. https://commons.wikimedia.org/wiki/Category:Chinese_rooms_in_Villa_di_Poggio_Imperiale. Photo: Sailko – Own work, CC BY 3.0, <https://commons.wikimedia.org/w/index.php?curid=38587365>.

Figure 6.21.

Photo: Bavarian Department of State-owned Palaces, Gardens and Lakes, Munich, Germany.

Photo backcover: Piet Spee.