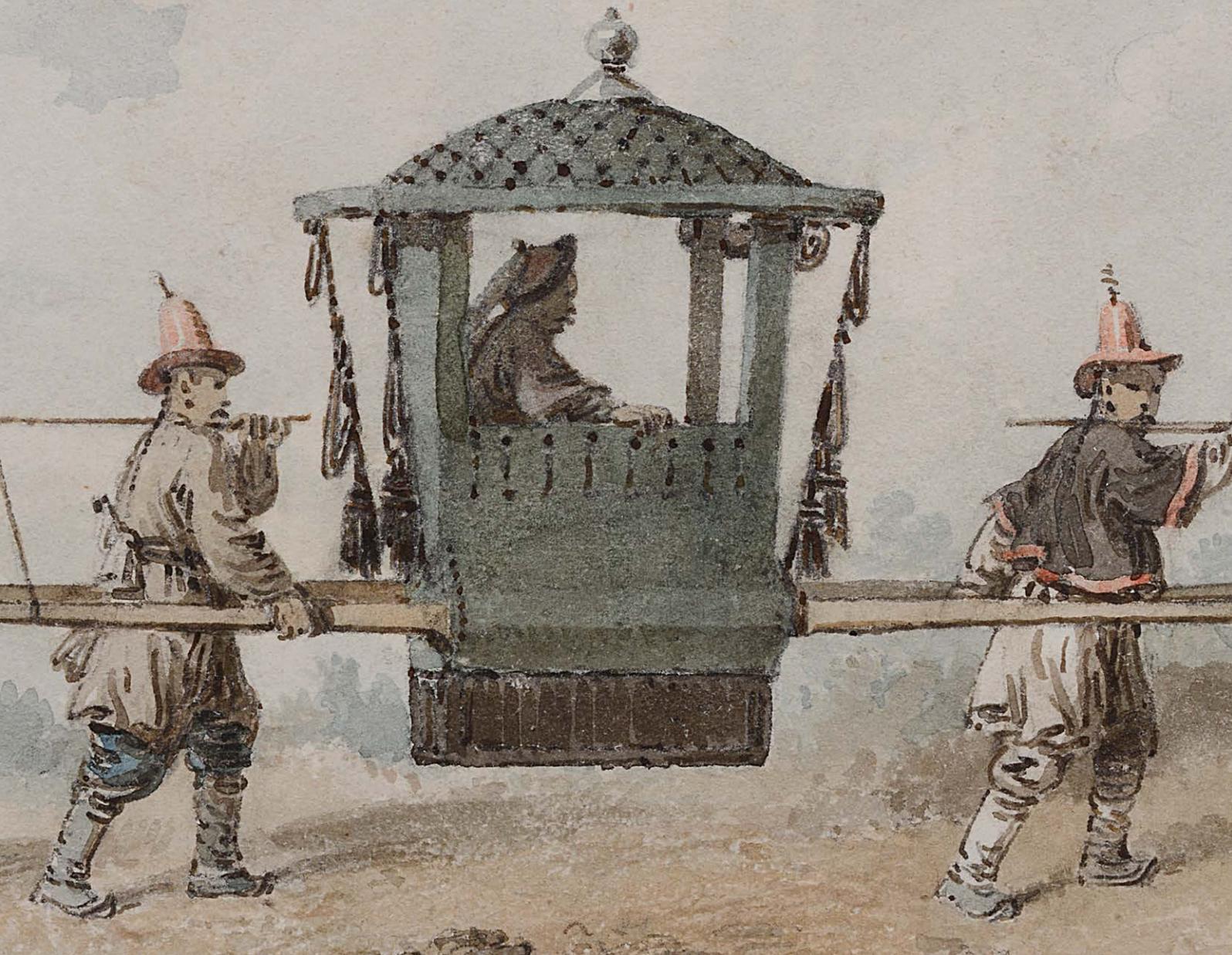


# EASTWARD BOUND

Historical pictures by Western and Eastern artists on the China coast





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MARTYN GREGORY

Catalogue 102

2021/2022

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## WESTERN ARTISTS

### 1. William Alexander, 1767-1818

*A view of a Pai-Loo, improperly called a Triumphal Arch, and of a Chinese fortress*

Pencil and watercolour, 11 ¼ x 17 ⅞ in (28.6 x 45.4 cm)

Signed: 'W Alexander F' and inscribed in Chinese characters on the gate.

Engraved by J Chapman in 1796 as pl.31 of Sir George L. Staunton, *An Authentic Account of an Embassy... to the Emperor of China*, 1797, vol.3, with the above title.

Provenance: with Arnold Seligmann, Rey & Co., Inc, New York; from whom purchased by Usher P Coolidge, (1917-1971); thence by descent.

The first British embassy to reach China, led in 1792-4 by Lord Macartney, yielded a group of detailed pictures of unrivalled quality and variety. These were the work of William Alexander, 'draughtsman' to the Embassy. Until that time no professional artist from the West had been able to travel and sketch in the interior of China. When the embassy returned home, Alexander's drawings and watercolours were widely circulated through the medium of engraving; his work offered Westerners a vision of China that was fresh, vivid and appreciative. The embassy, conveyed by a squadron of three ships, sailed from Portsmouth on 21 Sept. 1792, and arrived at the mouth of the Peiho River in northern China on 5 August 1793. From here they made their way to Peking (Beijing). The audience with the Qianlong Emperor took place at the imperial retreat of Jehol on 14 September 1793. Here and elsewhere in China the ambassador and his retinue were hospitably received. Although the embassy failed to achieve its diplomatic and commercial objectives, its members were able to see a good deal of the Chinese hinterland, as they travelled southwards to Canton (Guangzhou) by inland waterway on junks provided by the Chinese Government.

This large impressive sheet displays the scenes around a Pai-Loo, an elaborate gateway-like structure typically erected on the roadside near the entrance to a town or city. Staunton recalls:

'The street was unpaved, and water sprinkled on it to keep down the dust. A light handsome building was erected across it, called by the Chinese Pai-loo, which word has been translated to mean a triumphal arch, tho nothing like an arch is in any part of it. The whole was built of wood, and consisted of three handsome gateways, of which the middle is the highest and largest. Over these were constructed three roofs above each other, richly decorated. Large characters painted or gilt upon the uprights and the transoms, indicated the purpose for which the pai-loo was erected. They are meant to compliment particular persons, or to perpetuate the memory of some interesting event. The Plate (31) in the folio volume, contains a representation of such a building'.

(in Sir George L. Staunton, *An Authentic Account of an Embassy... to the Emperor of China*, 1797, vol. 2, p. 117.)

For the most part Alexander transcribed the Chinese characters that cover the Pailoo with fidelity. The inscription on the gate tells us that it was erected by Zhuang You, the top-ranking scholar in the Imperial Examinations in the 59<sup>th</sup> year of the reign of Qianlong Emperor (1792) giving thanks to the Emperor for this auspicious honour.





**2. William Alexander, 1767-1818**

*Chinese man in a rowing boat or 'Economy of Time and Labour exemplified in a Chinese waterman'*

Pencil pen and brown ink and watercolour, 7 x 9 in (17.8 x 22.8 cm)

Signed with initials and dated 'W.A.95' (lr) and further signed 'Alexander' (lower left)

Provenance: Roger Makins, 1st Baron Sherfield (1904-1996) and by descent to the present owner.

The subject is engraved with a different background in Staunton's *An Authentic Account of an Embassy... to the Emperor of China*, 1797, vol. III, pl. 42, with the title '*Economy of Time and Labour exemplified in a Chinese waterman*'. Alexander observed some Chinese boats: 'having one man only on board, who rowed with his feet occasionally, while he managed the sail with one hand and steered the boat with other' Three known versions in watercolour of this subject exist, in addition to a pencil and grey wash drawing in the India Office Library. For another watercolour version, see Martyn Gregory, *Catalogue* 34, 1993, no. 1.



### 3. William Alexander, 1767-1818

*Chinese chain pump*

Watercolour, 5 ¼ x 4 ¾ in (13.3 x 12 cm)

Signed: 'WA' and inscribed as title verso

Provenance: Roger Makins, 1st Baron Sherfield (1904-1996) and  
By descent to the present owner.

On his journey to Beijing Lord Macartney was struck by the efficiency of a wheel that raised water for irrigation, and 'desired a model and a drawing to be made from it' (see Susan Legouix, *William Alexander, Image of China*, 1980, pl. 60).

Over the course of the embassy, Alexander produced a number of small vignettes of Chinese industry and technology which were later reproduced as footer illustrations in Staunton's *An Authentic Account of an Embassy... to the Emperor of China*, 1797, volumes I and II.

The chainpump is described in Staunton:

*'The Chinese pump consists of a hollow wooden trunk, divided into two compartments. Flat and square pieces of wood, corresponding exactly to the dimensions of the cavity of the trunk, are fixed to a chain which turns over a roller or small wheel placed at each extremity of the trunk. The square pieces of wood fixed to the chain move with it round the rollers, and lift up a volume of water equal to the dimensions of the hollow trunk, and are therefore called the lifters.'*



**4. William Alexander, 1767-1818**

*Manner of crushing rice*

Watercolour, 4  $\frac{1}{16}$  x 4  $\frac{1}{4}$  in (10 x 10.7 cm)

Signed: 'WA' and inscribed as title verso.

Provenance: Roger Makins, 1st Baron Sherfield (1904-1996) and by descent to the present owner.

*'To remove the skin or husk of rice, a large strong earthen vessel, or hollow stone, in form somewhat like that which is elsewhere used for filtering water, is fixed firmly in the ground, and the grain, placed in it, is struck with a conical stone fixed to the extremity of a lever, and cleared, sometimes indeed imperfectly, from the husk. The stone is worked frequently by a person treading upon the end of the lever.'*

(Staunton, 1797, vol.II, p. 395, ill., p. 397)



**5. William Alexander, 1767-1818**

*Method of carrying person of rank*

Watercolour, 4 x 4  $\frac{3}{4}$  in (10 x 12 cm)

Signed: 'WA' and inscribed as title verso.

Provenance: Roger Makins, 1st Baron Sherfield (1904-1996) and by descent to the present owner.

*'[His Excellency] was preceded by soldiers or servants, announcing loudly his approach, and clearing the way before him. His carriage was such a sedan chair as been mentioned in the first volume, but more ornamented with silken tassels. It was borne by four men, whose strength was applied in the following manner, as represented in the annexed engraving'.*

(Staunton, 1797, vol.II, p. 73, ill.)



**6. William Alexander, 1767-1818**

*Method of raising a net*

Watercolour, 3 ¼ x 4 ¾ in (8.2 x 12 cm)

Signed: 'WA' and inscribed as title verso.

Provenance: Roger Makins, 1st Baron Sherfield (1904-1996) and by descent to the present owner.



**7. William Alexander, 1767-1818**

*Method of raising water*

Watercolour, 4 ¼ x 4 ¼ in (10.7 x 10.7 cm)

Signed: 'WA' and inscribed as title verso.

Provenance: Roger Makins, 1st Baron Sherfield (1904-1996) and by descent to the present owner.

*'Where the river was upon a level with the adjacent country, a more oporose method of irrigation was sometimes practiced by the neighbouring cultivators. Two of them stood opposite each other on two projecting banks, holding ropes fixed to a basket, which swinging to and fro for a considerable time, they gave it a velocity that assisted in throwing the water into a reservoir dug near the river's bank'.*

(Staunton, 1797, vol.II, p. 360, ill., p. 359)



**8. William Alexander, 1767-1818**

*Chinese Barge*

Pen and ink and watercolour, 4 x 4 5/8 in (10 x 12.2 cm)

Signed: 'WA' and inscribed as title verso

Provenance: Roger Makins, 1st Baron Sherfield (1904-1996) and by descent to the present owner.

*'The boat belonging to the chief of the district was built to the same plan, but on a larger scale, had a carved gilt head, bearing some resemblance to that of a tiger, and a stern ornamented with sculpture, and painted with a variety of designs in lively colours'*

(Staunton, 1797, voll., p. 340, ill., p. 341)



**9. William Alexander, 1767-1818**

*A peasant with his wife and family*

Hand coloured engraving with pencil and watercolour additions,  
8 x 10 in (20.4 x 25.5 cm)

Inscribed: 'William Alexander fecit'

The foliage and background in the present picture appear to have been added by Alexander himself. A version appears in Alexander's, *The Costumes of China: Illustrated in Forty-Eight Coloured Engravings*, 1805, pl. 2, with a detailed description of a Chinese peasant family.



**10. Lt. Walford T. Bellairs, RN, c.1794-1850**

*Putingqua's garden, Canton*

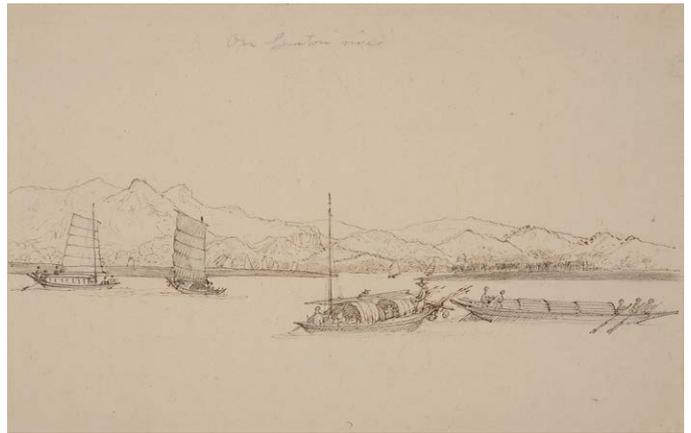
*Verso: two Chinese men in a garden with lanterns*

Pencil, 6 ½ x 6 ¼ in (16.5 x 15.9 cm)

Inscribed as title and further inscribed '21' stamped with 'Lt. W.J. Bellairs. RN' (verso)

Provenance: Martyn Gregory Gallery, 'Lt. Walford Thomas Bellairs, R.N.', 1982, no.107;  
Richard Kelton

Having travelled widely in the North Atlantic and Mediterranean, Lt Bellairs was employed in 1842-1845 as Admiralty Agent in the Packet Service, on the West Indies route; later he served in the same capacity in the Far East, sailing in 1845-6 on the P&O's first Eastern mail steamer, the *Lady Mary Wood*.



**11. Lt. Walford T. Bellairs, RN, c.1794-1850**

*Scene on the Pearl River*

Pencil, pen ink and sepia wash, 5 ¼ x 9 in (14.4 x 22.6 cm)

Inscribed: 'On Canton river'; and stamped: 'Lt. W.J. Bellairs. RN' (verso)

For Bellairs see no. 10.



**12. Lt. Walford T. Bellairs, RN, c.1794-1850**

*Whampoa (Huangpu)*

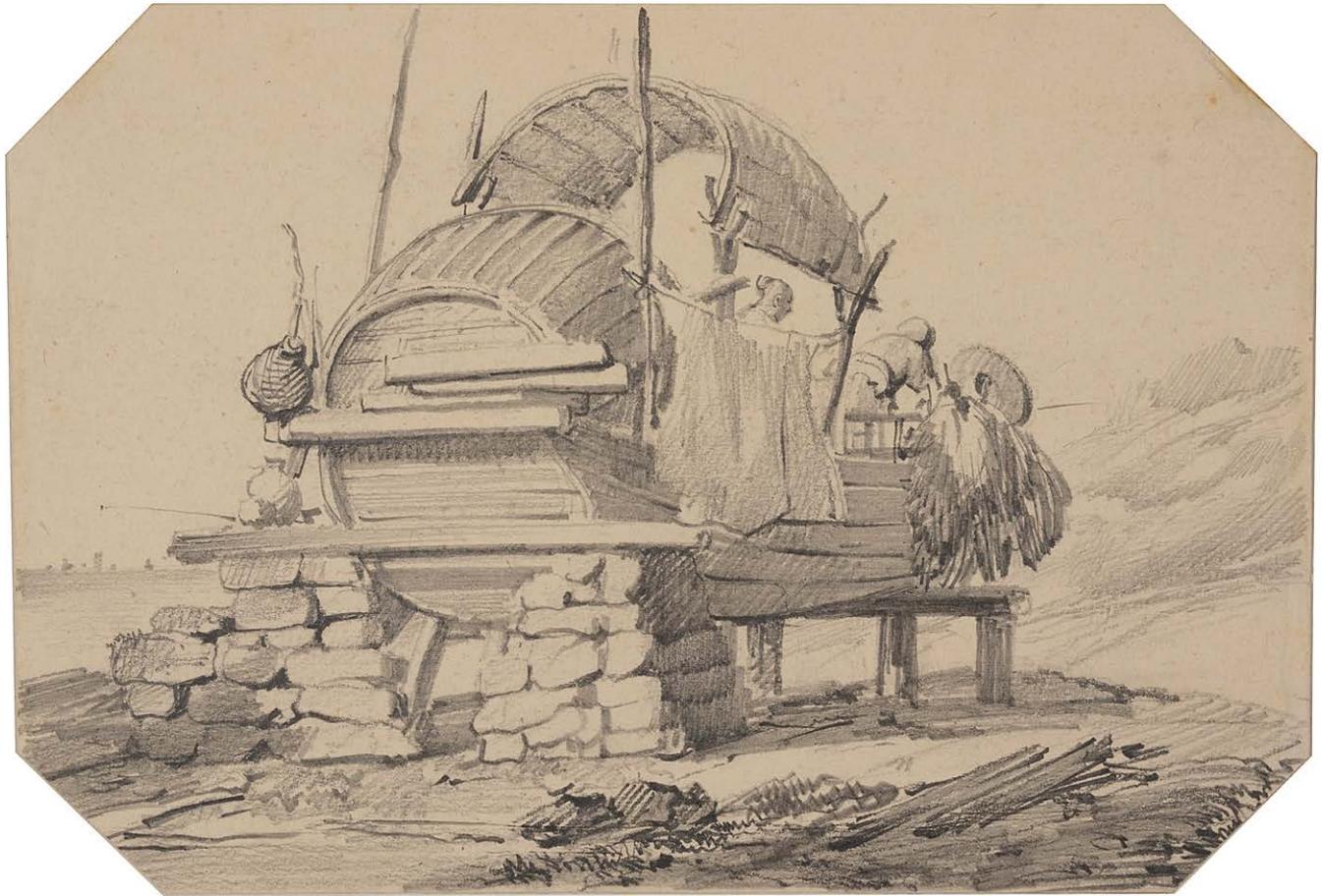
Pencil pen and sepia ink, 6 x 9 in (15.2 x 22.8 cm)

Inscribed: 'Whampoa reach' and numbered '41'; and stamped: 'Lt. W.J. Bellairs. RN' (verso)

Martyn Gregory Gallery, 'Lt. Walford Thomas Bellairs, R.N.', 1982, no.107;

Richard Kelton

For Bellairs, see no. 10.



**13. Auguste Borget, 1809-1877**

*Beached sampan with figures*

Pencil, 4 ¾ x 7 in (12 x 17.7 cm)

Provenance: the artist's studio

A native of Issoudun in France, Auguste Borget spent several months in Macau, Canton and Hong Kong in 1838-9, in the course of a journey around the world. In Paris he had studied under Jean-Antoine Gudin, and became a close friend of Honoré de Balzac; on the China coast he seems to have enjoyed a friendly relationship with George Chinnery. After returning to Paris Borget exhibited several of his Chinese subjects at the Salons, and published *Sketches of China and the Chinese* in 1842.



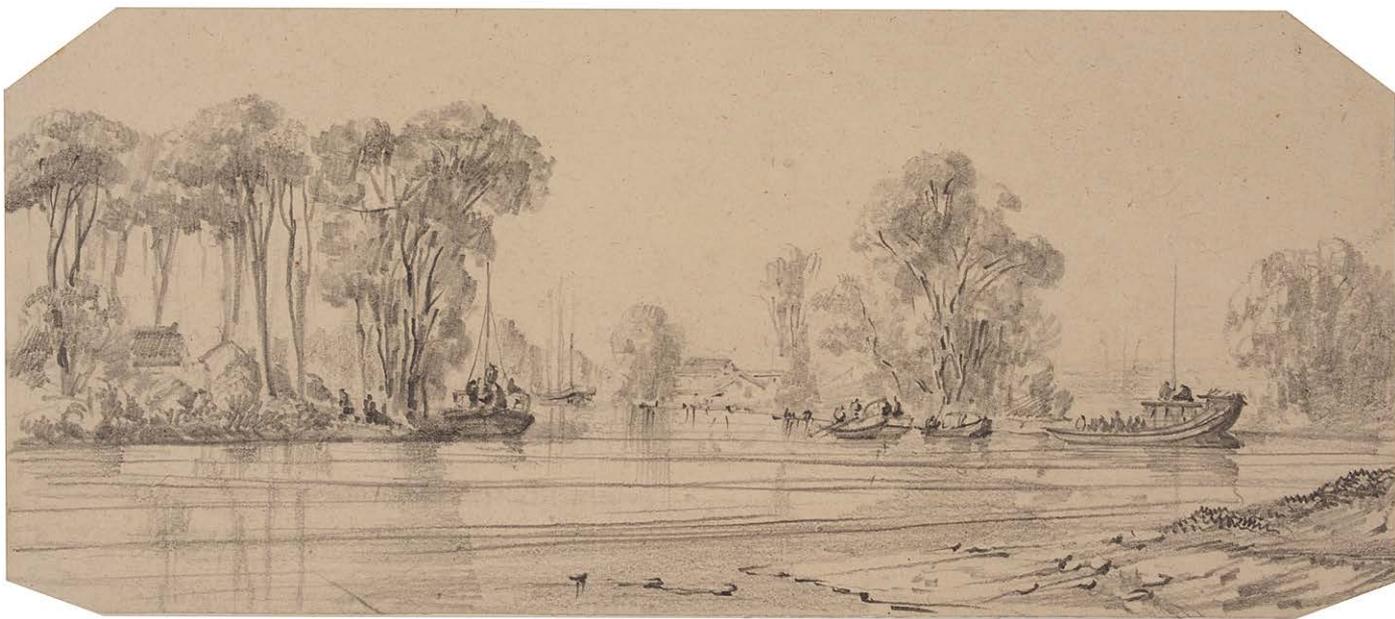
**14. Auguste Borget, 1809-1877**

*Chinese landscape with a stream and dwellings in the distance*

Pencil, 16 x 21 ¼ in (40.6 x 54 cm)

Provenance: the artist's studio

For Borget, see no. 13.



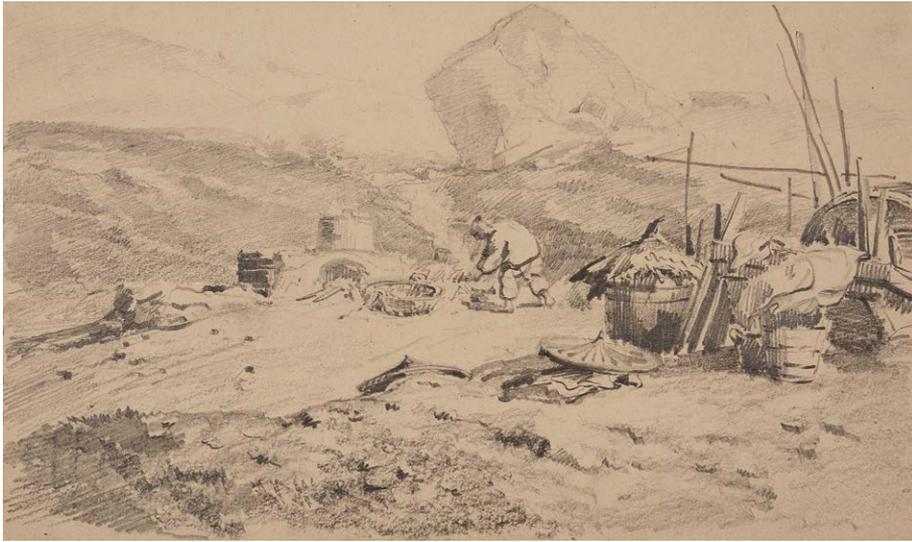
**15. Auguste Borget, 1809-1877**

*Chinese river landscape*

Pencil with corners cut, 3 ½ x 8 in (8.8 x 20.32 cm)

Provenance: the artist's studio

For Borget, see no. 13.



**16. Auguste Borget, 1809-1877**

*Landscape with tanka boat figure and dwelling*

Pencil, 4 ½ x 7 ¾ in (11.4 x 19.6 cm)

Provenance: the artist's studio

For Borget, see no. 13.



**17. Auguste Borget, 1809-1877**

*Riverside view of tanka boat peoples' dwelling*

Pencil, 7 ¾ x 11 ¾ in (19.6 x 29.8 cm)

Provenance: the artist's studio

For Borget, see no. 13.

**18. Auguste Borget, 1809-1877**

*View of the A – Ma temple, Macau, with figures*

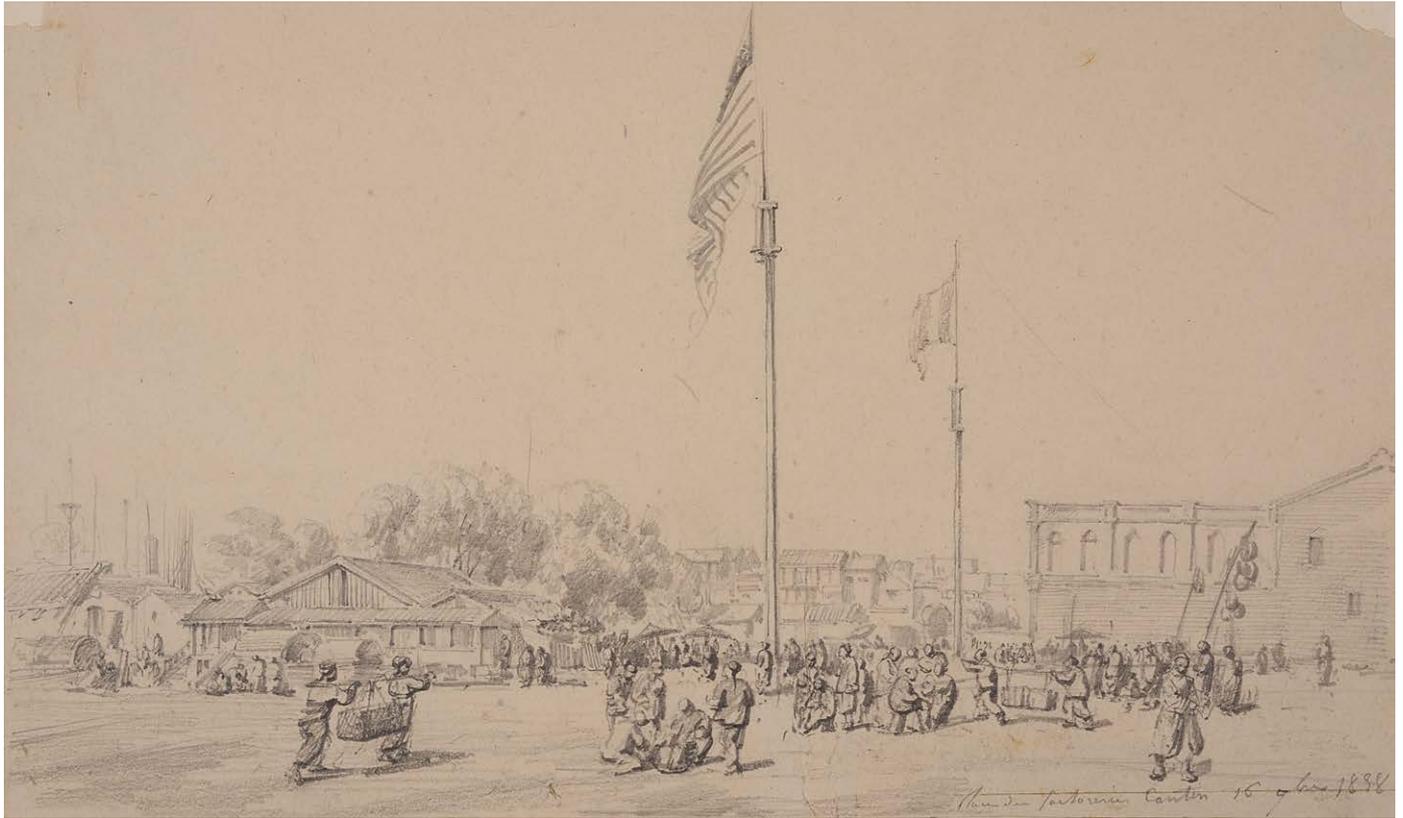
Pencil, 11 x 7 ¾ in (27.9 x 19.6 cm)

Inscribed: 'dans le Grand Temple du Macau' lower left

Provenance: the artist's studio

For Borget, see no. 13.





**19. Auguste Borget, 1809-1877**

*View of the factories at Canton*

Pencil, 7 ½ x 12 ¼ in (19 x 31.1 cm)

Inscribed: 'Place du Factories Canton' and dated '16 9<sup>bre</sup> [September] 1838'

Provenance: the artist's studio

In the autumn of 1838, Borget applied to visit Canton when the city opened to foreign traders for the trading season. This drawing is taken looking upriver in front of the American hong. The most prominent building is the east side of Chungqua's / Mingqua's factory, which forms one side of the entrance to Old China street and was a favoured place for notices.

In a letter dated 20 September, Borget describes the factories: 'the space allotted to the factories consists merely of a strip of land gained from the river, measuring not more than seven or eight hundred feet in length by about three or four hundred feet wide... in front of each factory, at the top of a high mast, is displayed a national flag – English, French, American, Dutch etc. This is the only part of the city where a European is permitted to walk, and it is at all times crowded by Chinese of every rank, the foreigner gains little by this tolerance. They cannot sail along the canals, which are, it appears, considered equal ground'.

**20. Auguste Borget, 1809-1877**

*Study of a balete tree, Luzon, the Philippines*

Charcoal and pencil, 20 ¼ x 14 in (51.4 x 35.5 cm)

Provenance: the artist's studio

Borget arrived in Manilla in late July 1839. He spent less than 10 days in the Philippines, sketching the Pasig River and surrounding countryside of Luzon. A similar balete tree features in an oil by Borget exhibited at the Paris Salon in 1842 (no.207) (see Martyn Gregory, catalogue 87, 2011-2012, no. 20).





**21. Auguste Borget, 1809-1877**

*View off the Macao coast*

Pencil, 5  $\frac{3}{4}$  x 10 in (14.6 x 25.4 cm)

Inscribed: 'ponte de Macau cote de Chine' and dated: '8 aout 1838'

Provenance: the artist's studio

For Borget, see no. 13.

**22. British School, 1857**

*A sleeping man and dog onboard a transport ship  
in the Persian Gulf*

Watercolour, 6 3/8 x 9 1/2 in (17 x 24 cm)

Signed with monogram 'SD[?]' and dated  
'9th Oct. 1857'; inscribed 'Passing the  
morning on board a Transport coming  
down the Persian Gulf'



**23. British School, 19th century**

*Boats of H.M.S Hermes capturing pirate junks  
in the Hu Tan Sibun river*

Pencil and sepia ink wash, 7 1/4 x 10 1/2 in  
(18.3 x 26.4cm)

Indistinctly signed with monogram (lower  
right) and inscribed as title on old mount

H.M.S Hermes was a Hermes-class wooden paddle sloop of the Royal Navy, built at Portsmouth in 1835. She was the sixth ship to carry the H.M.S. Hermes name, and was active in Burma and Rangoon. In March 1853 she was involved in action against five pirate junks at Hong Kong, and was run aground on the 5<sup>th</sup> December. She was broken up in 1864.





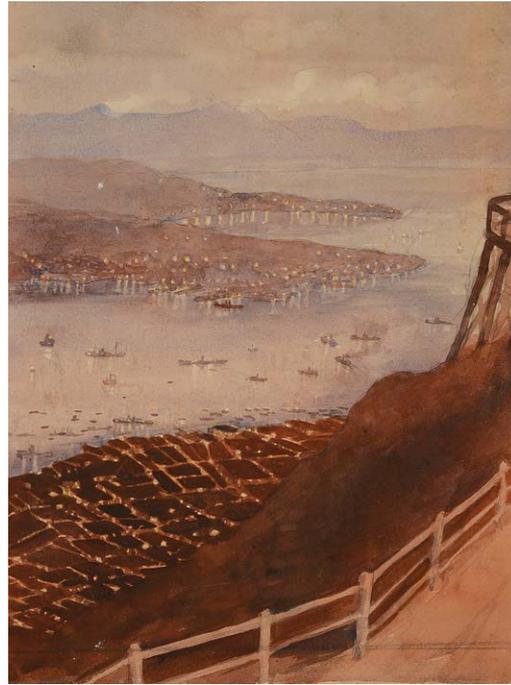
**23a. British artist, early 20th century**

*Victoria harbour from the Hong Kong Club, 1929*

Pencil and watercolour on artists' board,

15 x 10 ½ in (38 x 26.8 cm)

Signed and dated: 'RWB IX.29' and inscribed as title verso



**23b. British artist, early 20th century**

*Hong Kong at night, viewed from the Peak*

Pencil and watercolour on artists' board,

13 x 10 in (25.5 x 34.5 cm)

**24. George Chinnery, 1774-1852**

*A Chinese man reading a proclamation*

Pencil and pen and ink,  
4 ¼ x 2 ⅝ in (11 x 6.5 cm)





**25. George Chinnery, 1774-1852**

*Macau: a Chinese blacksmith stall*

Oil on canvas, 6 ¾ x 9 in (17.1 x 22.8 cm)

Provenance: with Spink and Sons,  
Private collection, London

Alongside gamblers, barbers and food-stalls, depictions of blacksmiths at work are one of Chinnery's favoured subjects on the south China coast.

**26. George Chinnery, 1774-1852**

*A herdsman in front of an Indian temple*

Watercolour, 4 ½ x 7 ⅝ in (11.4 x 19.3 cm)

Provenance: with Agnews & Sons, London



**27. George Chinnery, 1774-1852**

*Half-length portrait of a young lady in a frilled collar*

Pencil, pen and sepia ink, and watercolour (with gum arabic)  
on card, 4 ½ x 3 ½ in (11.4 x 8.9 cm)

Portrait drawings such as this, in which only the face and hands are coloured, are characteristic of Chinnery's work at the turn of the century and during his early years in India. It is possible that this is a portrait of Marian Greer, Lady D'Oyly, the first wife of Chinnery's friend and patron Sir Charles D'Oyly; Chinnery came to live with the D'Oyly's in Dacca [Dakha] in 1808, and was later a frequent visitor to the D'Oyly's house in Calcutta, where Marian died in 1814. Compare Chinnery's Miniature double portrait of Charles and Marian D'Oyly (illus. P. Conner, *George Chinnery 1774-1852*, 1993, p. 98, col. pl. 18) and also Martyn Gregory Catalogue 72 (1998) nos. 10 and 11.





**28. George Chinnery, 1774-1852**

*Tanka boat and figures*

Pencil, pen and brown ink on paper, 5 ½ x 7 ½ in. (14 x 18.2cm.)

Inscribed in the artist's shorthand and dated 'Aug 7 34' (upper right)

Provenance: Lord Amulree.

with Martyn Gregory, London, 1991, cat. 57, no. 38;

Private collection, Surrey.



**29. George Chinnery, 1774-1852**

*Indian Vignette: Lessons in Landscape*

Pencil on paper, 8 x 11 ¼ in (21.2 x 30 cm)

Watermark: 'Whatman Turkey Mill 1821'

Inscribed on the rock 'lessons in landscape'

Provenance: Martyn Gregory, Catalogue 56, 1990, no. 6

Private collection, Hong Kong.

Exhibited: *Journey to the Far East – George Chinnery and the Art of Canton, Macao and Hong Kong in the 19th Century*, Tokyo Metropolitan Teien Art Museum, 7th December 1996 to 11th February 1997, cat. no. 82.

This drawing was likely made for the frontispiece to a volume of Indian views. For a similar drawing for a frontispiece of views of Macau, see Martyn Gregory, Cat 98, 2018/19, no. 30.



**30. George Chinnery, 1774-1852**

*Portrait of Mrs Fergusson*

Pencil and watercolour on paper, 8 ⅞ x 5 ¾ in (20.7 x 14.6 cm)

Provenance: Martyn Gregory, Catalogue 43, 1986, no. 47;

Private collection, Hong Kong.

Literature: Patrick Conner, 'The China Coast Collection of Tuyet Nguyet and Stephen Markbreiter', *Arts of Asia*, March-April 1996, no. 22.

Exhibited: *Journey to the Far East – George Chinnery and the Art of Canton, Macao and Hong Kong in the 19th Century*, Tokyo Metropolitan Teien Art Museum, 7th December 1996 to 11th February 1997, cat. no. 43.

Mrs Fergusson is presumably the wife of Robert Cutler Fergusson (1763-1838), the Advocate-General of Bengal. Chinnery painted an oil of Fergusson in the 1820s. She is depicted in front of an ornately framed picture of their grand Calcutta residence.

**31. George Chinnery, 1774-1852**

*Studies of a Cat and a Swaybacked Pig*

Graphite pencil on paper,

The cat 1  $\frac{3}{4}$  x 3 in (4.5 x 7.2 cm);

The pig 1  $\frac{7}{8}$  x 3  $\frac{3}{8}$  in (5.2 x 8.5 cm)

Provenance: Mrs J Thom, 1982; Martyn Gregory,  
Catalogue 30 (1983) no. 59; Private collection,  
New York



No. 31(a)



No. 31(b)

**32. George Chinnery, 1774-1852**

*Group of gamblers*

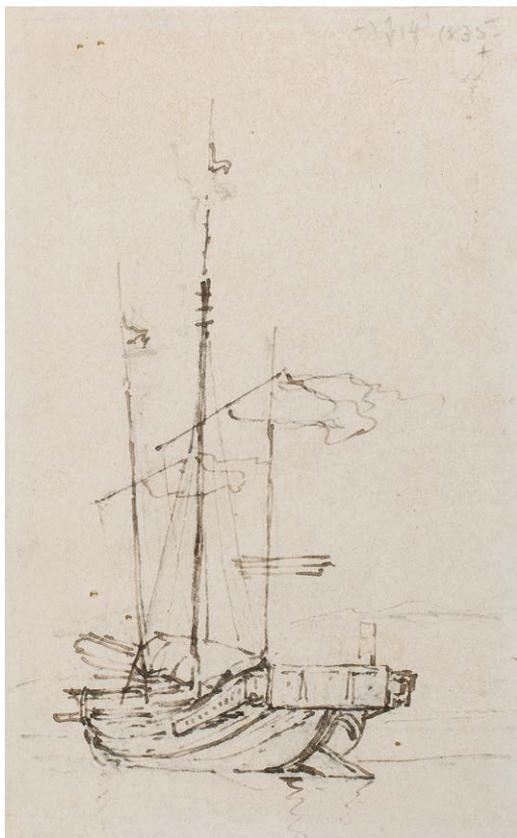
Pen and ink, over pencil, 5 ½ x 4 ½ in  
(13.3cm x 11.4cm)

Inscribed and dated, partly in shorthand,  
'correct - fill up October 11 (18)41'

Provenance: Mr and Mrs Bertrand Seton;  
Martyn Gregory, Catalogue 87, 2011-2012,  
no. 49;

Private collection, Singapore





**33. George Chinnery, 1774-1852**

*A junk offshore*

Pencil pen and brown ink, 6 ¼ x 3 ¾ in (15.5 x 9.5 cm)

Inscribed with the artist's shorthand for correct and dated 'February 14<sup>th</sup>. 1835'

Provenance: Martyn Gregory, Catalogue 38, 1984, no. 60;  
Mr and Mrs Peter and Nancy Thompson;  
Private collection, Singapore



**34. George Chinnery, 1774-1852**

*A jovial Scotsman*

Pen and ink, 8 ¼ x 6 in (21 x 15 cm)

Provenance: From an album of work by Sir Charles D'Oyly and his circle.

Martyn Gregory, Catalogue 96, 2016-2017, no. 14;  
Private collection, Singapore

The substantial figure with tam o' shanter and walking cane was no doubt one of the Scottish community of merchants resident in Calcutta in the early nineteenth century.

**35. George Chinnery, 1774-1852**

*The East India Company headquarters on the Praya Grande, Macau*

Pencil, 5 ½ x 8 ¼ in (14 x 21 cm)

Inscribed in shorthand upper left 'correct August 20<sup>th</sup> 1831/ the front figure a little too long proportions'; and numbered '56' lower right

Provenance: by descent from Thomas Boswell Watson (1815-1860)

Martyn Gregory, Catalogue 92, 2014-2015, no. 88;  
Private collection, Singapore



**36. George Chinnery, 1774-1852**

*Study of the British and Dutch hong at Canton [Guangzhou]*

Pencil, 5 ¼ x 8 ½ in (13.3 x 21.6 cm)

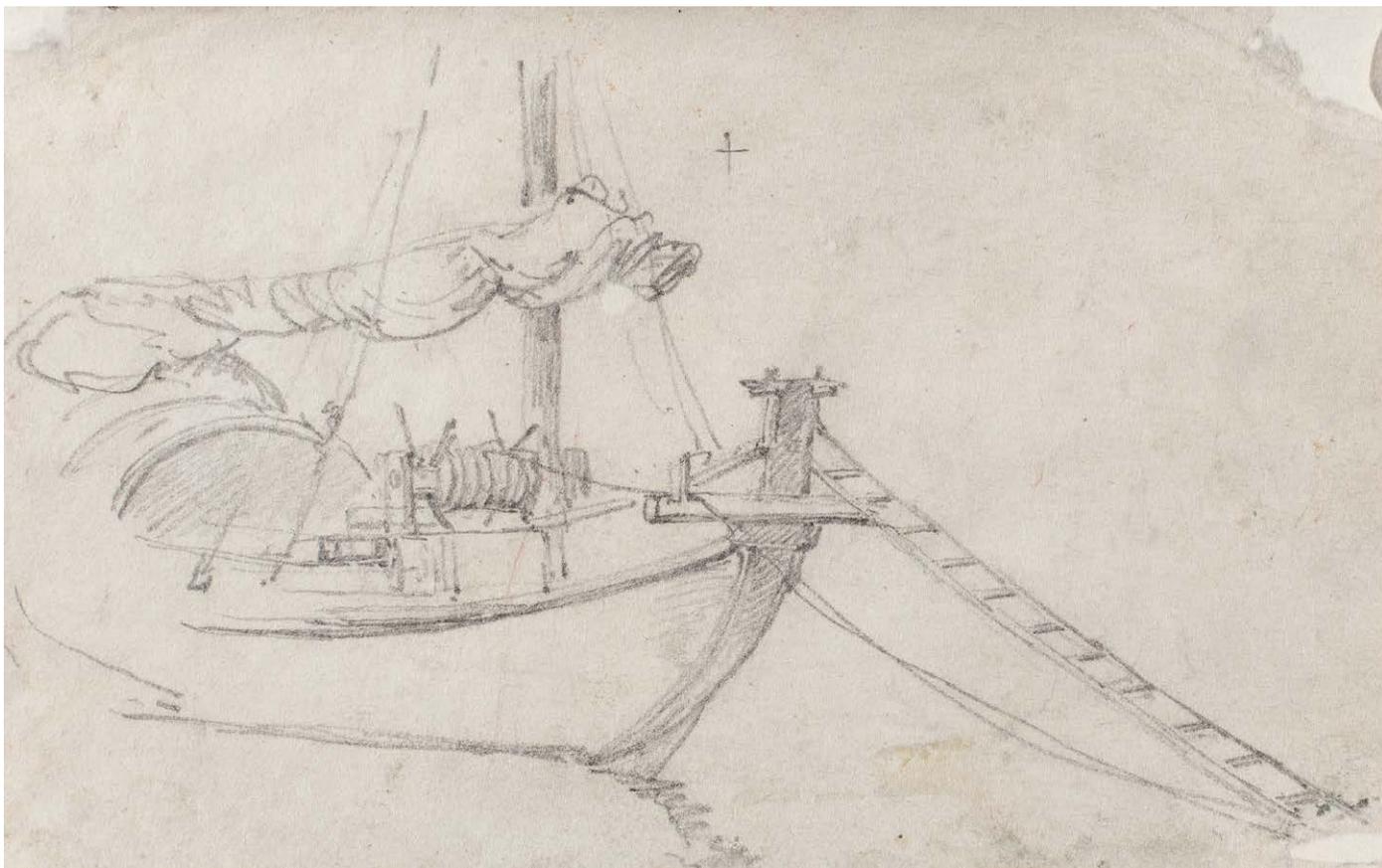
Inscribed and dated in shorthand upper right corner: 'correct June 30<sup>th</sup> 1832, and (to the left of the flagpole)'...August 25<sup>th</sup> 1832 / This may be very much depended upon'.

Provenance: By descent from Thomas Boswall Watson (1815-60)

Martyn Gregory, Catalogue 92, 2014-2015, no. 82;  
Private collection, Singapore

A view from in front of the British hong (or Factory) shortly before the expiry of the East India Company's monopoly of trade with China. The portico of the Dutch hong appears on the right.





**37. George Chinnery, 1774-1852**

*Study of the prow of a Chinese boat, with winch and gangplank*

Pencil, 4  $\frac{3}{4}$  x 7  $\frac{3}{4}$  in (12.1 x 19.7 cm)

Inscribed with the artist's sign for 'correct'

Provenance: Mr & Mrs Bertram Seton

Martyn Gregory, Catalogue 96, 2016-2017, no. 27;

Private collection, Singapore

**38. George Chinnery, 1774-1852**

*Figures by the 'Chigang' or 'Halfway' pagoda*

Pencil, 9 3/4 x 7 in (24.7 x 17.8 cm)

Numbered in ink '4'

Provenance: with Spink and Son, London;

Private collection;

Martyn Gregory, Catalogue 96, 2016-2017, no. 20;

Private collection, Singapore

A version of this drawing without the figures is in the V&A collection (see Robin Hutcheon, *Chinnery – the Man and the Legend*, 1975, 108): it is inscribed 'Pagoda / halfway between / Canton & Whampoa', and dated in shorthand 'correct November 25 1831'

Chinnery would have passed the seventeenth-century Chigang Pagoda on his way from Canton to Macau. It stands by a small tributary of the Pearl River, and was often noted by Western sailors, as it marked the half-way point in the twelve-mile journey between Canton and the anchorage at Whampoa. Today it faces the 600-metre Guangzhou Tower across the river.



**39. George Chinnery, 1774-1852**

*The Praya Grande looking north-east, with figures on S Pedro fort*  
Watercolour over pencil, 4 ½ x 7 ¼ in (11.43 x 18.4 cm)  
Provenance: Martyn Gregory, Catalogue 84, 2009/10,  
no. 63;  
Private collection, Hong Kong

A view looking towards the Franciscian Green (right) and Guia Hill, with its fortress and chapel; it was here that, in 1865, the first Western-style lighthouse on the China Coast was to be erected.



**39a. Follower of George Chinnery**

*A tanka boat girl rowing*, 1848  
Pencil, pen and ink, 4 ¼ x 5 ¾ in (10.7 x 14.5 cm)  
Signed and 'R.P.A / 48'; and inscribed, 'Tanka Girl  
pulling!'

For an original drawing by Chinnery in pen and ink  
of the same composition dated 9 November 1843 see  
Martyn Gregory, Catalogue 94, 2015/16, no. 33



**40. Thomas Daniell RA, 1769-1837**

*View of the Western factories at Canton and the Dutch Folly Fort*

Grey washes over pencil on laid Whatman paper,

11 ¼ by 20 ½ in (28.6 by 52.4 cm)

Inscribed: *S West View of Canton* (verso)

Provenance: Anon. sale, Christie's, South Kensington, 15 Oct. 2009, lot 35.

with Guy Peppiatt, London.

The artist Thomas Daniell and his nephew William were among the first European artists to visit Canton. They left England in April 1785 onboard the Indiaman *Atlas* travelling to India by way of the China coast. Arriving in Whampoa in on 23 August 1785, they stayed for several months before journeying on to India. After seven years in India they set off for home, returning via Canton in 1793.

This large sheet shows the small fortified island known as the Dutch Folly fort or Pearl Island in the Pearl river with the foreign factories flying (from left to right) the Danish, Swedish, British and Dutch flags in the distance. Daniell produced an oil painting of the same view, currently in a private collection, that was offered at Sotheby's, New York, 29 January 2020, lot 73.





**41. Thomas Daniell RA, 1769-1837**

*A view of coastline and Chinese shipping near Macau*

Grey washes over pencil on laid Whatman paper,

18  $\frac{3}{4}$  x 29  $\frac{1}{2}$  in (47.5 x 75 cm)

Numbered '4' and inscribed: 'N. 70 Near Macau – China' (verso)

Watermark: J Whatman with crowned cartouche containing a fleur-de-lis

For Daniell, see no. 40.



**42. Thomas Daniell RA, 1769-1837**

*A view of coastline near Macau*

Grey washes over pencil on laid Whatman paper,

20 ½ x 29 ½ in (52 x 75 cm)

Numbered '2' and inscribed: 'N.60 Near Macau – China' (verso)

Watermark: J Whatman with crowned cartouche containing a fleur-de-lis

For Daniell, see no. 40.



**43. Hilda May Gordon, 1874-1972**

*Sampans, Hong Kong, 1927*

Gouache, 4 ½ x 8 in (11.5 x 20 cm)

Inscribed: 'Hong Kong boats' verso

Hilda May Gordon studied under Hubert von Herkomer and Frank Brangwyn, in 1907 she held her first one-woman show, at the Doré Galleries in Bond Street, London. In the Great War she volunteered as a nurse, and was known in Palestine as 'the VAD artist'. In 1922 she embarked on a six-year tour around the world. After five years travelling in India and Indonesia, she arrived in Hong Kong in January 1927. She briefly visited Canton before continuing to Peking in May. From Peking she travelled to Korea and Japan, before returning to England via the United States in 1928. She continued to paint during an active retirement, and died at the age of 98.



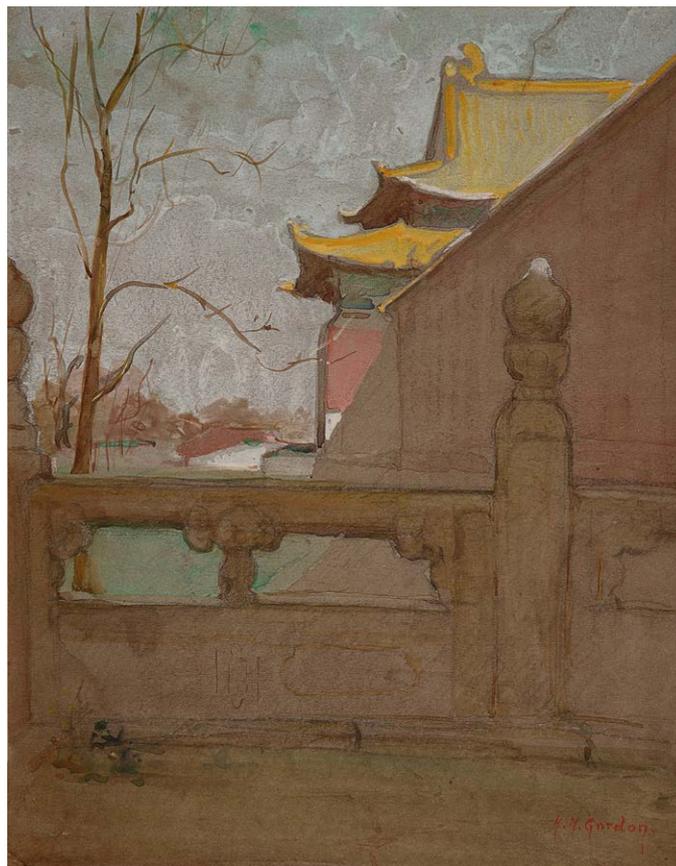
**44. Hilda May Gordon, 1874-1972**

*Hong Kong boats, 1927*

Charcoal and pastel, 6  $\frac{3}{4}$  x 11 in (17.2 x 28 cm)

Inscribed as title verso

For Hilda May Gordon, see no. 43.



**45. Hilda May Gordon, 1874-1972**

*A view of part of the Forbidden city, Peking, 1927*

Pencil watercolour and bodycolour,

9  $\frac{3}{4}$  x 8 in (25 x 20.1 cm)

Signed: 'H.M.Gordon' (lower right) and inscribed: 'A Corner of the Forbidden City Peking' (verso)

For Hilda May Gordon, see no. 43.



**46. Hilda May Gordon, 1874-1972**

*Camels at Peking [Beijing], 1927*

Gouache, 10 x 8 ½ in (25.5 x 21.6 cm)

Inscribed: 'Peking: near the Lampsons' house' (verso)

For Hilda May Gordon, see no. 43.



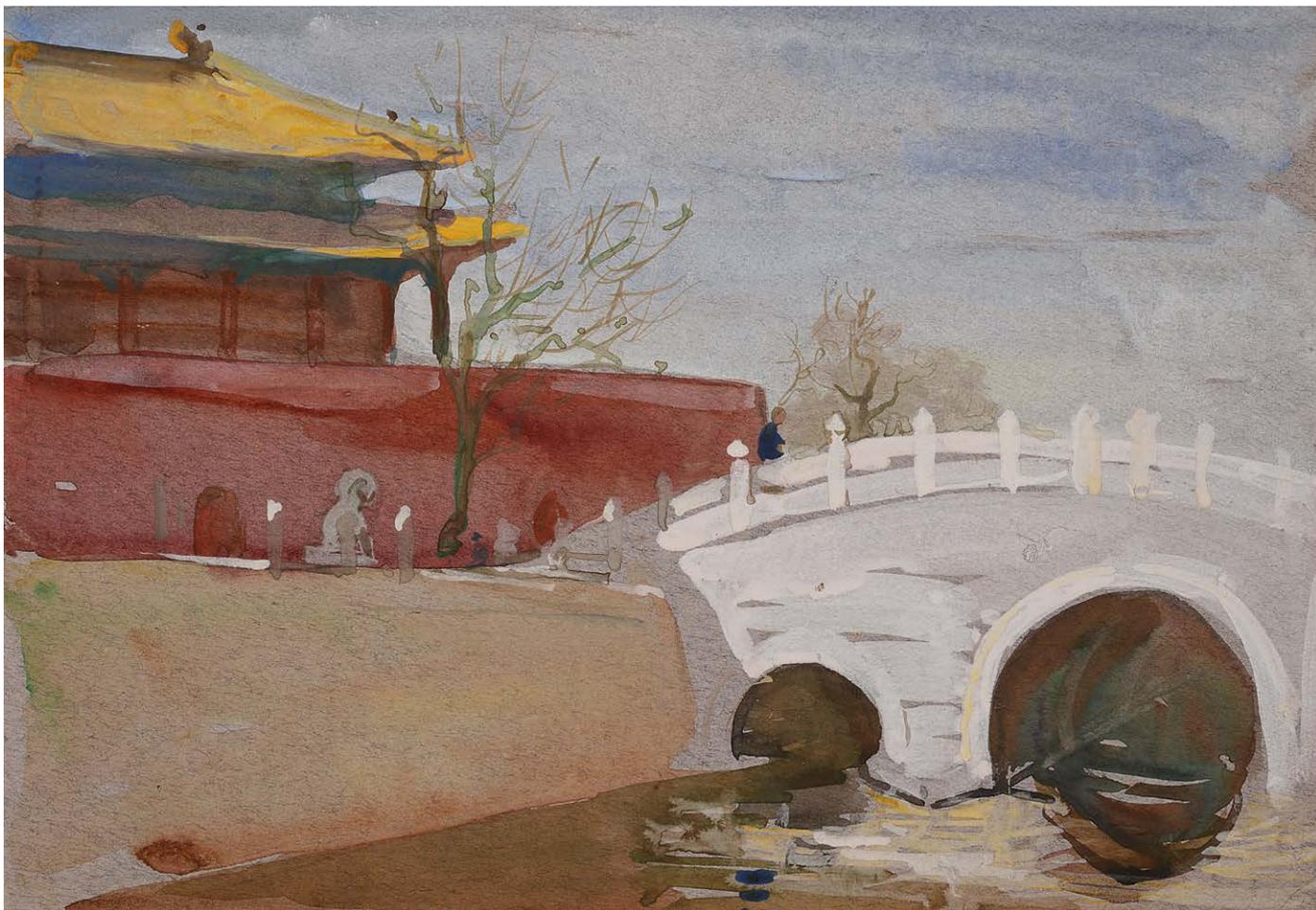
**47. Hilda May Gordon, 1874-1972**

*Peking Gardens, 1927*

Watercolour and bodycolour, 7 x 8 ¾ in (17.8 x 22.2 cm)

Inscribed: as title verso

For Hilda May Gordon, see no. 43



**48. Hilda May Gordon, 1874-1972**

*Peking [Beijing]* 1927

Watercolour and bodycolour,  
7 ½ x 10 ¾ in (19 x 27.4 cm)

Inscribed: 'Peking' verso

For Hilda May Gordon, see no. 43.



**49. Eduard Hildebrandt, 1818-1868**

*The Longhua Pagoda by moonlight*

Oil on canvas, 11  $\frac{3}{8}$  x 15  $\frac{3}{8}$  in (29 x 39 cm)

Signed: 'E Hildebrant' (lower left) inscribed as title on the stretcher

Eduard Hildebrandt was a German landscape painter. Born in Gdansk, he trained under the marine painter Wilhelm Krause, and travelled extensively from 1864.

Longhua Pagoda, traditionally referred to as 'Writing Brush Peak' is thought to have been originally constructed in the Chiuwei era of the third century Three Kingdoms Period as part of the Longhua temple complex in Shanghai. It was rebuilt and renovated substantially throughout its long history – including the Daoguang era of the Qing dynasty, which ended fifteen years before Hildebrandt's visit.

**50. Captain William Godfrey Rayston Masters,  
fl.1840-1861**

*Portrait of a French second mate, 1848*

Watercolours, 8 ¼ x 6 in (21 x 15.4 cm)

Signed and dated 'WGR Masters 1848' and  
inscribed 'Second maitre' (verso)

A talented amateur artist, Lt Col William Godfrey Rayson Masters joined the Royal Marines as a Second Lieutenant in 1842. Serving on board the H.M.S. Chesapeake, from 1857-1861 he was present at the Indian Mutiny and Second Opium War, where he commanded the second battalion Royal Marines Light Infantry at the attack on the Peiho Forts . He was severely wounded and was mentioned in dispatches

A large collection of his work is now held in the National Museum of the Royal Navy, Portsmouth.

Masters evidently copied this drawing from an illustration by Hippolyte Pauquet (1797-1871) in Eugene Pacini's *Marine, arsenaux, navires, équipages, navigation, atterages, combats* (1844) (facing page 110)



**51. Captain William Godfrey Rayston Masters, fl.1840-1861**

*Sampan at Kintang*

Pencil and watercolours,

4 ½ x 7 in (11.4 x 17.76 cm)

Inscribed: 'Sampan – at Kintang'

For Masters, see no. 50.



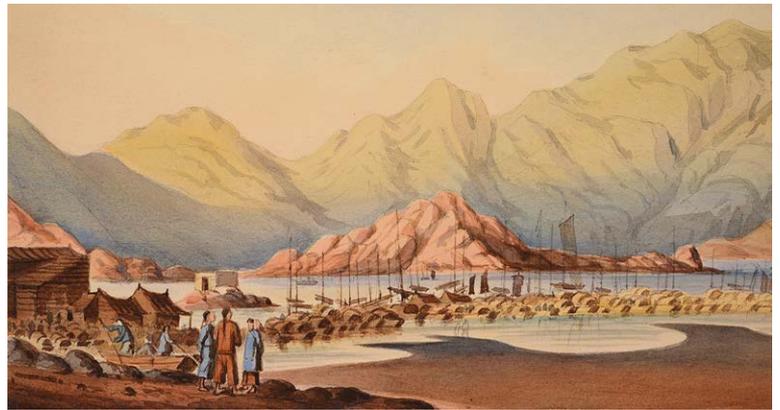
**52. Captain William Godfrey Rayston Masters, fl.1840-1861**

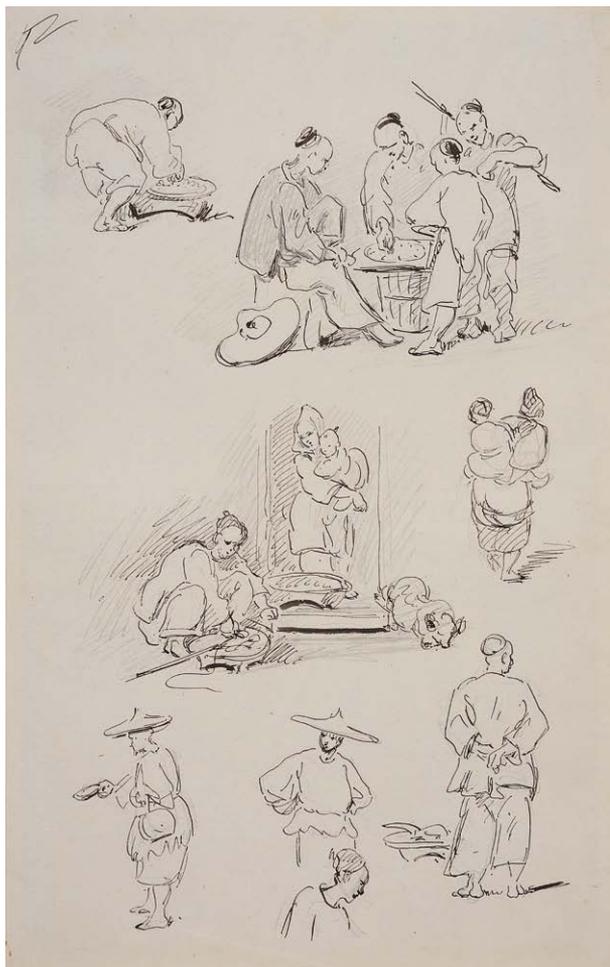
*View from Happy Valley*

Pencil and watercolour,

7 x 13 ½ in (17.8 x 34.3 cm)

For Masters, see no. 50.





**53. Robert Morrison Jr., 1825-1911**

*Study of Chinese figures, including men gambling*  
Pencil, pen and ink, 12 ¼ x 8 in (32.4 x 20.1 cm)

Son of the celebrated Protestant missionary of the same name (by his second wife, Eliza née Armstrong), Robert Morrison junior studied at the Anglo-Chinese College in Melaka; in 1857-9 he served as 4th Attaché to the 8th Earl of Elgin in China. He made a number of drawings, some of them (including this example) in the manner of George Chinnery; for his photographs and sketches see Martyn Gregory Catalogue 18, 1977, nos. 218-221, and Terry Bennett, *History of Photography in China 1842-1860*, 2009, 123-9.



**54. Robert Morrison Jr., 1825-1911**

*The temple at Tianjin*  
Charcoal with white heightening,  
9 ¼ x 8 ½ in (23.5 x 21.5 cm)  
Inscribed: 'By Robert Morrison / 4th attache to Earl Elgin / China  
1856 / Temple at Tsinstin [sic]' (verso)

For Morrison, see preceding entry.



**55. Alexander Rattray, 1830-1906**

*H.M.S Raleigh off Koho Island, near Macau*

Pencil, pen and ink and sepia wash, with scratching out,  
5 x 9 ¾ in (12.7 x 24.7 cm)

Signed fully and in monogram, inscribed and dated on original  
mount: 'H.M.S. Raleigh 50 off Koho Island near Macao Apl. 18/57.'

Alexander Rattray served as the assistant Surgeon onboard the Nankin in the China seas from 1855 – 1858; subsequently he served in the Pacific and sailed to Australia. His research led to improvements in the diet of sailors in the Royal Navy, including the substitution of lime juice and coffee for the rum ration. See Martyn Gregory Cat 62, 1993.



**56. Alexander Rattray, 1830-1906**

*HMS Coromandel chasing pirates near Macau, 1856*

Pencil, pen and ink and sepia wash,  
2 ½ x 7 in (6.3 x 17.7 cm)

Signed fully and in monogram. Inscribed on original mount as title  
and dated 'Augt. 9 / 56'

For Rattray, see preceding entry.



**57. Alexander Rattray, 1830-1906**

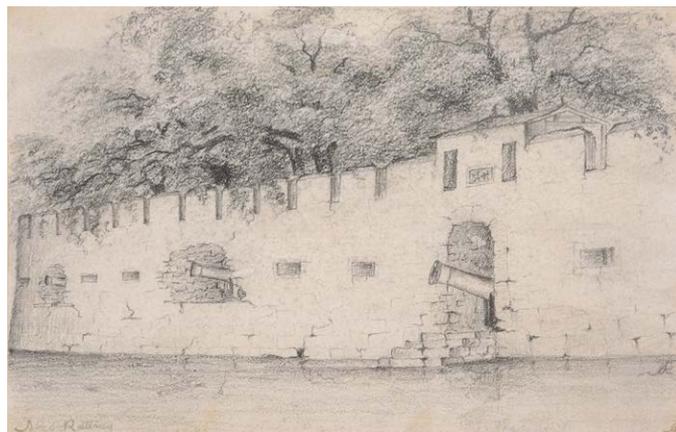
*Part of the six flat islands, seen from Blenheim Passage*

Pencil pen and ink and watercolour,

3 ¼ x 7 ½ in (8.2 x 19 cm)

Signed fully and in monogram; inscribed on original mount as title and dated 'Jany. 26/58'

For Rattray, see no. 55.



**58. Alexander Rattray, 1830-1906**

*The breaching battery, Dutch Folly Fort, Canton*

Pencil, 4 ½ x 7 in (11.4 x 17.7 cm)

Signed fully and in monogram

Inscribed on original mount as title and dated 'Octr. / 56'

For Rattray, see no. 55.



**59. Gordon Speary (1914-1999)**

*Sampan in Victoria Harbour, Hong Kong*

Watercolour with white heightening, 15 x 21  $\frac{3}{4}$  in (38.1 x 55.24 cm)  
Signed and inscribed: GORDON A. SPEARY / Hong Kong '66'  
(lower right)

Born in Wangaratta, Australia in 1914, Gordon Speary was an artist and teacher who worked solely in watercolours. He was member of Victorian Artists Society, the Australian Watercolour Institute and a member of the Holly Group exhibiting in Melbourne in the 1960's. In 1960 he won the Victorian Artists Society Cato prize. He made his first and only visit to Hong Kong in 1966.



**60. Thomas Boswall Watson, 1815-1860**

*Chinese buildings at Shanghai*

Pencil, pen sepia ink and watercolour,  
5 ½ x 7 ¾ in (13.1 x 19.8 cm)

Provenance: Watson family collection.  
Richard Kelton

The Scottish-born Thomas Boswall Watson came to Macau as a physician in 1846, and spent thirteen years here and in Hong Kong. In Macau he became the friend, doctor and pupil of George Chinnery during the artist's last years. He was himself a capable artist, and some of his drawings are evidently inspired by Chinnery's work.

For another version of this watercolour and a complete biography of Watson, see Martyn Gregory, *Dr. Thomas Boswell Watson (1815-1860)* Catalogue 40, 1985, no. 64



**61. Lt. Frederick John White, c.1815-1854**

*Golden Island on the Yangtze River at sunset*  
Pencil and watercolour with white heightening,  
9 ¼ x 13 ¼ in (23.5 x 33.6 cm)

Signed: 'Fred.J.White. Delt' (lower left); further signed and inscribed 'Kin - Shan / or / Golden Island / on the Yang - Tse - Kiang it / is 80 miles below Nanking & / is the summer residence of / the Emperor' (verso)

As an officer in the Royal Marines Frederick White was involved in several engagements in the first Opium War, despite a court martial in 1839 which resulted in a loss of promotion. Several of his watercolours showing scenes and events in this war were adapted by Thomas Allom as illustrations for *China... in a Series of Views* by George N. Wright, 1843. For other watercolours of Chinese subjects by White see Martyn Gregory cat. 18, 1977, nos. 238-9; cat. 64, 1994, no. 101; cat. 78, 2002, no. 74; and cat. 79, 2003, nos. 50-51.

This drawing was utilized by Thomas Allom (with embellishments) in his vignette of 'The Kin Shan or The Golden Island on the Yang-Tse-Kiang River', frontispiece to *China, in a Series of Views...*, vol. 1. Allom's collaborator, the Rev. George Wright, wrote of this place in lyrical terms, describing 'its peculiar sanctity, its pictorial charms, its imperial favour... Temples and towers, and bonze- houses, peep forth from the embosoming woods, while a graceful pagoda, of the most exquisite structure, surmounts the highest point' (vol. 1, 6-7).

## CHINESE ARTISTS



### 62. Chinese artist, late 18th century

*A scene on the Pearl River with Chinese and Swedish vessels*

Gouache on paper laid down on card,

26.5 x 44 in (67.3 x 111.9 cm)

An unusually large early gouache showing Swedish and local vessels on the Pearl River. Scenes like these are typically part of a series progressing downstream from Canton [Guangzhou to Whampoa]. The Swedish East India Company was founded in 1731, with its factory between the Old English and Imperial factories in Canton. By the late 18th century it was struggling however and no Swedish vessels visited China from 1815.

**63. Chinese artist, c.1860s**

*Amoy [Xiamen]: the harbour*

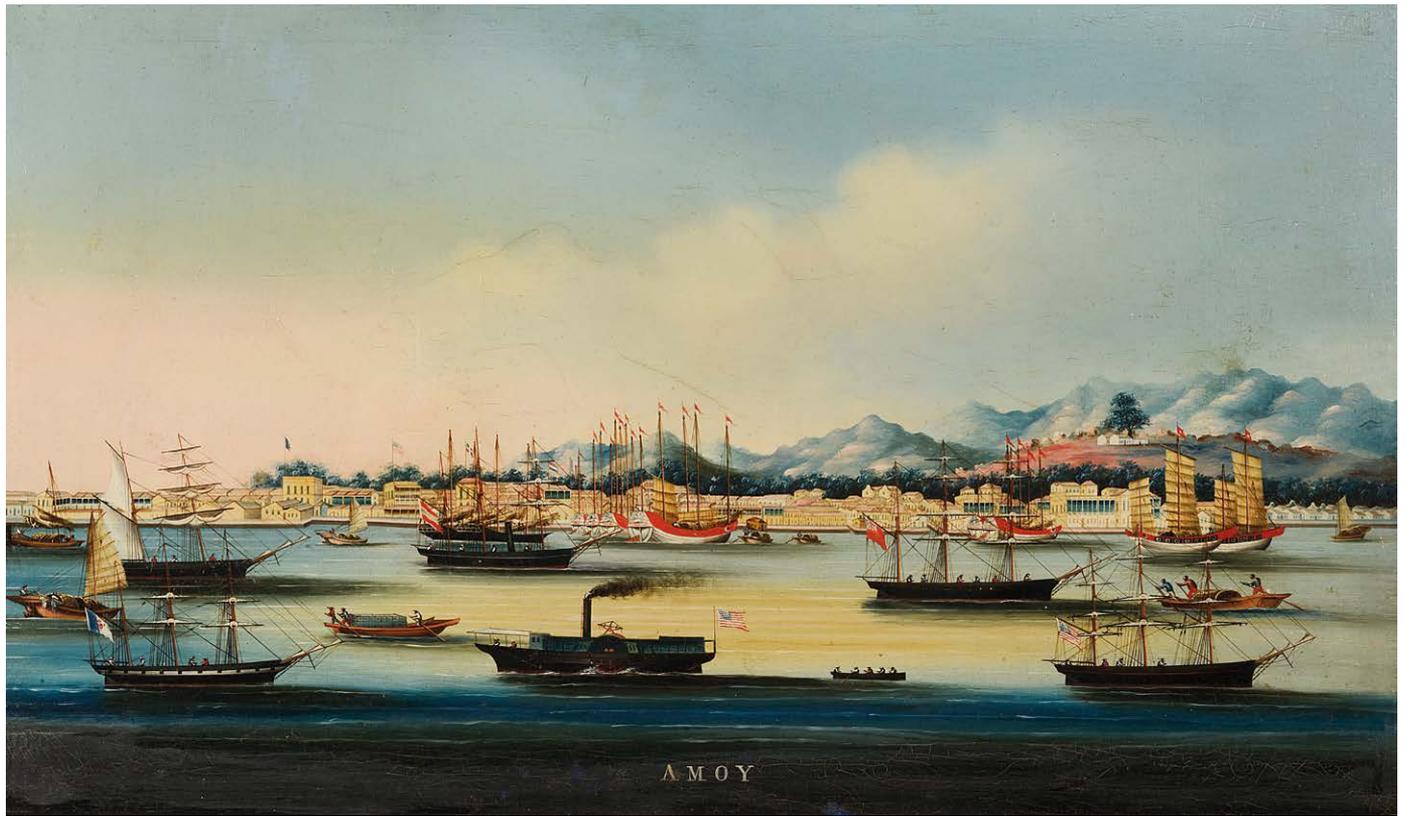
Oil on canvas, 18 ½ x 30 ⅝ in (47 x 78 cm)

Provenance: Collection of Mr. Silas Burrows, a shipowner on the Mystic River (Connecticut) who owned trading posts in Hong Kong around 1860; Mrs. Marguerite Weinberg née Kendal Bushe, and by descent

The coastal city of Amoy (modern Xiamen) in Fujian province, facing the Taiwan Strait served for many years as a focus of trade with the West, as well as with numerous ports in south-east Asia. The Portuguese traded here intermittently from the middle of the sixteenth century, followed by the Spanish and Dutch; the East India Company established a base here in 1676. At the start of the eighteenth-century Amoy and Canton were rivals for Western trade, but Canton soon became the favoured port.

The strategic significance of Amoy has also led to its involvement in several wars and campaigns. On 27 August 1841, during the first 'Opium War'. Amoy was captured by British forces under Sir Hugh Gough, who left a garrison on the island of Kulangsu (Galangyu) In November 1843 Amoy was named as one of the five 'treaty ports' to be opened to trade with the West. International trade was active for some years, despite a brief period of occupation by the Taipings in 1853, but it decreased in the latter part of the century.

Seen here is the harbour between the large island of Amoy and the small island of Kulangsu half a mile to the west.



AMOY



**63a. Chinese artist, c.1855**

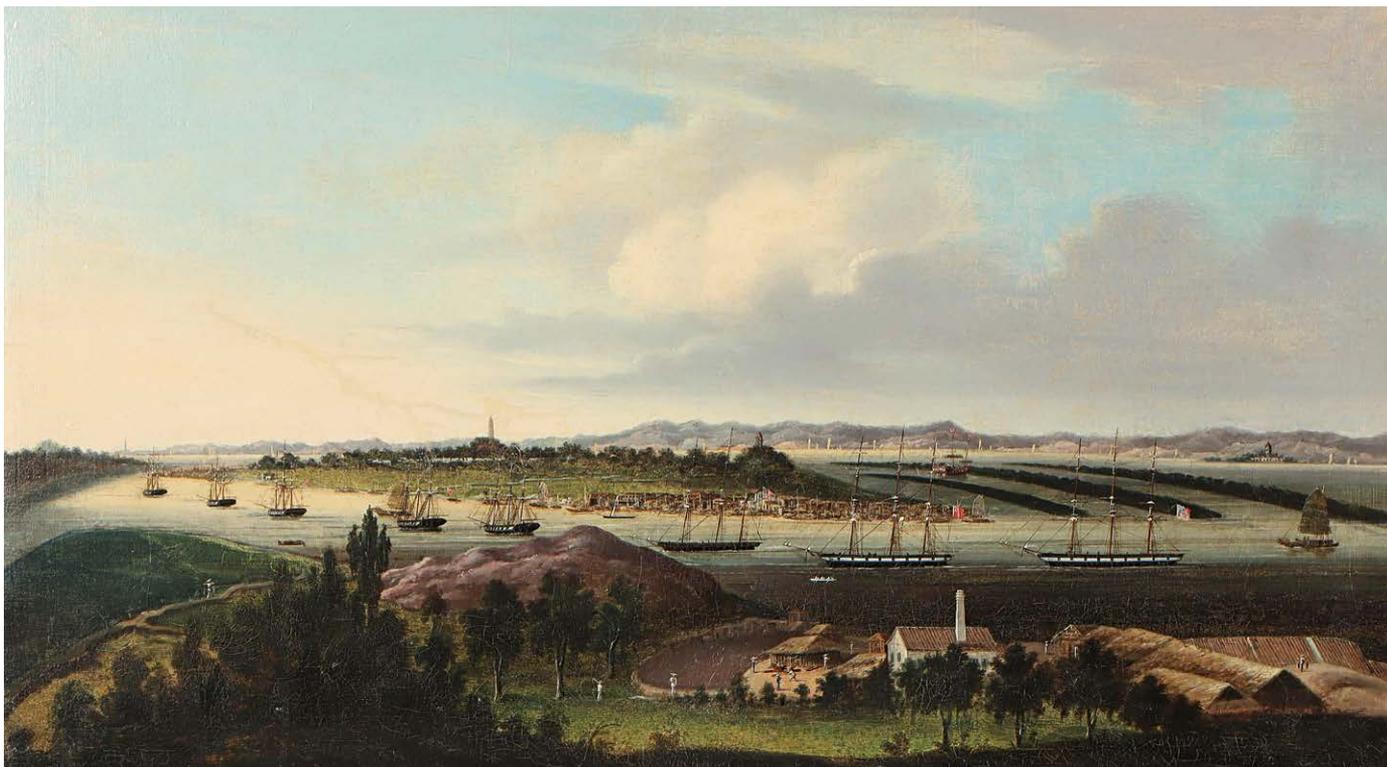
*The Western factories at Canton [Guangzhou]*

Oil on canvas, 17 ½ x 30 ½ in (44 x 77 cm)

Provenance: Martyn Gregory, London, 1998; private collection, Philadelphia

An exceptional late view of the 'Factories' (or Hongs) as they appeared shortly before they were finally destroyed by fire in 1856. The American, French, British and Danish flags can be seen on the flagstaffs in front of their respective Factories, which provided offices, accommodation and storage for the Westerners during the winter trading season.

The Protestant Church, its rectangular tower extending just above the roofline of the Factories, was built on land acquired in 1847. A decorated 'flower-boat' can be seen on the river. A visitor described the flower-boats of Canton as 'gay with lamps and mirrors, and richly furnished with black-wood sofas and embroidered curtains, the scenes of nightly revelries...' (B.C. Henry, *Ling-nam or Interior views of Southern China*, 1886, p. 29)



**63b. Chinese artist, c.1850**

*The anchorage at Whampoa [Huangpu]*

Oil on canvas, 17 ½ in x 30 in (44 x 76 cm)

In the original Chinese 'export' frame

Provenance: Martyn Gregory, London, 1998; private collection, Philadelphia

By the 1850s Whampoa, a dozen miles downstream from the city of Canton, had developed into a sizeable township; much of it catered for the Western sailing ships which anchored here while their cargoes were unloaded and reloaded. In the foreground is Dane's Island, and beyond is Whampoa Island, on which Pazhou pagoda stands.



**64. Chinese artist, c.1820**

*Tea production Canton [Guangzhou]: the warehouse – trampling the tea into chests*  
Gouache, 12 ½ x 17 in (31.7 x 43.1 cm)

Illustrations of the Chinese production of tea (as well as porcelain and rice) were of particular interest to Westerners. Paintings in gouache illustrating the successive stages in the growing, treatment and transporting of tea were often produced in series of twelve or twenty-four. Here the tea can be seen being weighed and trampled into chests, and a Western and Chinese merchant making a deal.



**65. Chinese artist, c.1800**

*Study of Chrysanthemums*

Watercolours, 12 ½ x 9 ½ in (31.8 x 24.1 cm)



**66. Chinese artist, c.1845**

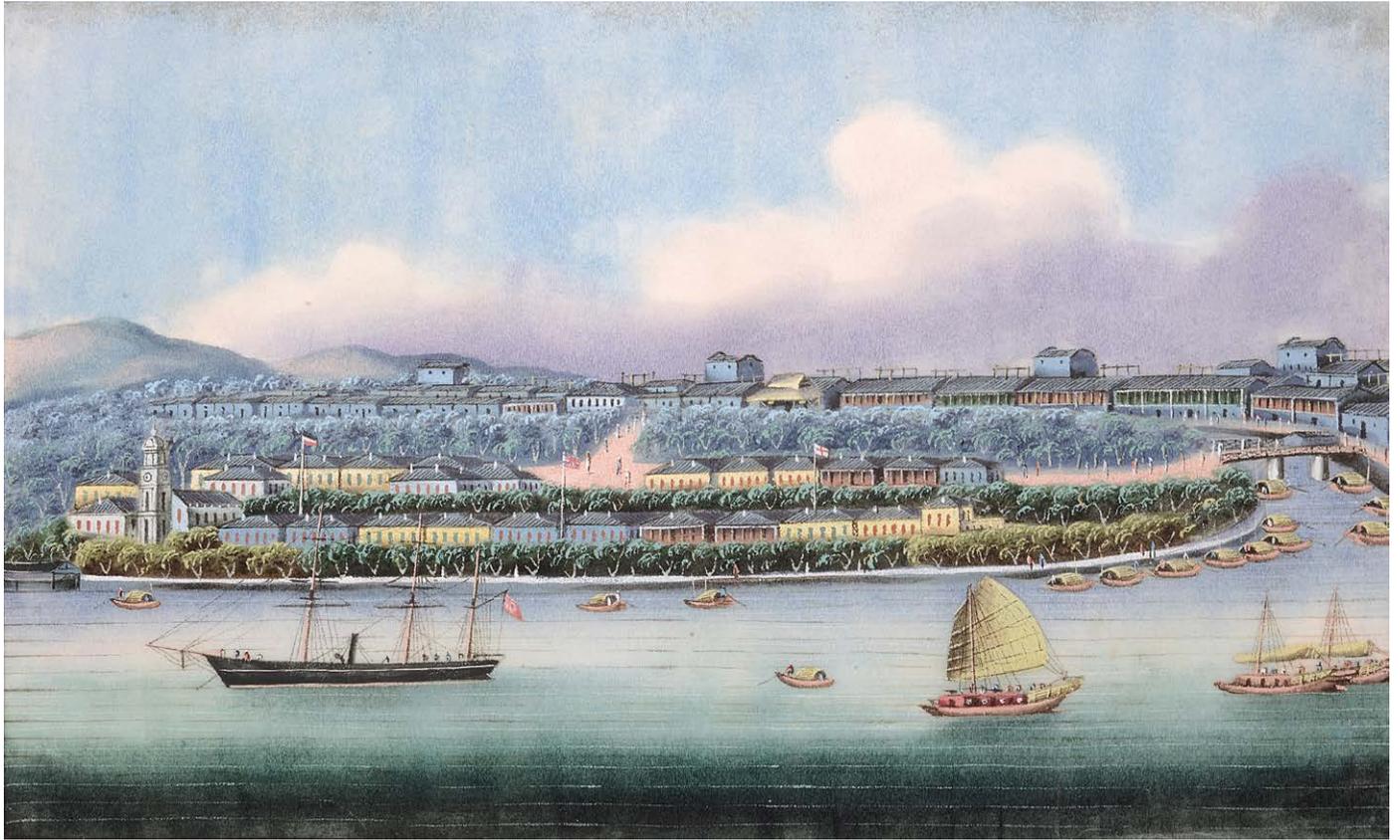
*The anchorage at Cumsingmun,*

Oil on canvas, 18 x 23 ½ in (45.7 x 59.7 cm)

Inscribed in Swedish on the stretcher

A rare view of Cumsingmun on the Western side of the Pearl River estuary, close to modern Zhuhai. A narrow channel led to a sheltered harbour beside Kee-ow or Keiou Island (modern Qi'ao Dao). In the 1830s it was used by Western opium vessels as an anchorage for the strategic transfer of opium. An Imperial decree of September 1836 forbade foreign ships from anchoring in the channel; but the foreigners were slow to comply.

This view appears to be taken from the Chinese battery, completed in 1837 as a further deterrent to the opium trade, although Western shipping is still visible. After the First Opium war, Western ships rapidly returned to Cumsingmun, and by 1846 there were foreign owned receiving ships permanently stationed there.



**67. Chinese artist, c.1870**

*View of Shamian Island, Canton*

Gouache on pith paper, 7 x 12 in (17.8 x 25.5 cm)

A later 19th century view of Shamen, an artificial island of sand adjacent to the Western suburb of Canton, leased to the British and French after the destruction of the Western factories in the fire of 1856. Here elegant Western buildings and gardens are seen arranged along two inland streets. The island was connected to the mainland by two bridges, the British bridge, completed in 1861 and the French bridge, seen here on the right. For an earlier view of Shamen, before much of the Western development and completion of the church spire, see Martyn Gregory, cat.59, 1989, no. 110.



**68. Chinese artist, early 20th century**

*A pair of portraits of a Chinese man and woman*

Watercolour and body colour, each 8 x 7 in (20.3 x 17.7 cm)



No. 69(a)



No. 69(b)



No. 69(c)

**69. Chinese artist, c.1800**

*A set of three Chinese figures*

Gouache on Whatman paper, each 19 x 14 ½ in (48.2 x 36.8 cm)

Each are numbered and carry an inscription in Chinese describing the profession of each. (The Chinese is written right to left)

(a) *A female scholar*

(b) *A man from Suzhou*

(c) *Home Protection Company*



No. 70(a)



No. 70(b)

**70. Chinese artist, c.1800**

*A pair of Botanical studies*

Gouache, each 15 x 12 in (38.1 x 30.4 cm)

(a) *Ricinus communis* (Castor bean)

(b) *Callicarpa dichotoma* (Beauty berry)



**70a. Chinese School, c.1810**

*Macau: A panoramic view*

Oil on canvas, 18 x 24 in (48 x 60 cm)

Provenance: Child's Gallery, Boston (attributed to 'Foi-qua');  
Kenneth and Nancy Main collection, USA

Macau is viewed from the high ground near the tip of the peninsula, looking north-east towards the Chinese mainland; the convent on Penha Hill appears at the extreme right. In the distance the curve of the Praya Grande sweeps away to the right, with the convent of S. Francisco at its point and Guia Hill above. On the left are Portuguese vessels at anchor in the Inner Harbour, with Ilha Verde beyond. In the city the striking façade to the left of centre is that of the church of S. Paulo, whose convent would be burnt down some twenty-five years later. To its right is Fort Monte, with the church of S. Domingos beneath.

**71. Sunqua, fl.1830-1870**

*A set of four views on the south China coast:*

- a) Canton, the Western factories,*
- b) Macau – the Cave of Camoes,*
- c) Macau – the entrance to the A Ma Temple,*
- d) Shipping off the China coast, perhaps at Lei Yue Mun passage, Hong Kong*

Gouache on pith paper,  
each 6 ½ x 11 in (16.5 x 27 cm)

The Cantonese 'export' artist known as Sunqua is recorded in 1837 as having a studio in China street Canton. By August 1857, when his studio was featured in the Illustrated London News, his business was established in Hong Kong, producing export paintings of a wide range of subjects. His studio was amongst the largest and most versatile of the 'export' studios, and he may have had a base in Macau.

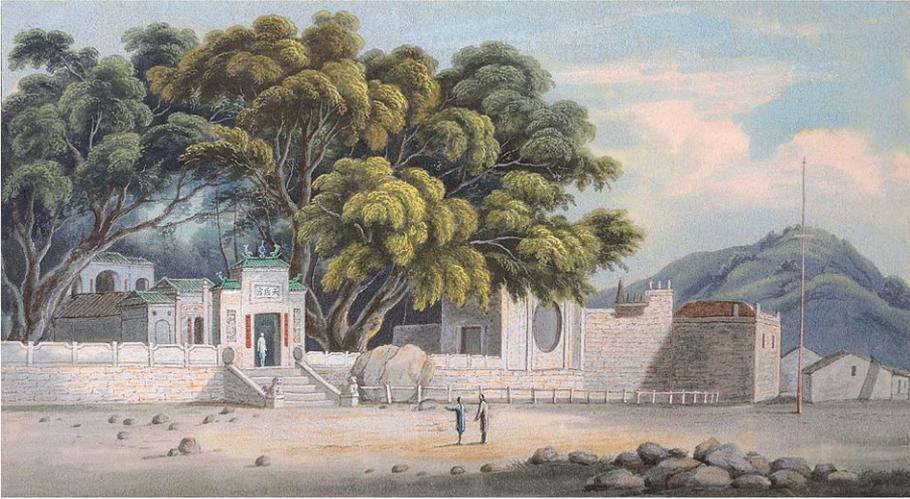
These detailed paintings on pith paper are based on compositions in Thomas and William Daniell's *A Picturesque Tour of India by the way of China* (1810)



No. 71(a)



No. 71(b)



No. 71(c)



No. 71(d)



**72. Tingqua or studio, fl. 1840-70**

*View of the Praya Grande, Macau*

Watercolour on paper laid down on card,  
4  $\frac{3}{4}$  x 9  $\frac{3}{4}$  in (12 x 24.7 cm)

The Cantonese artist Guan Lianchang, known to Westerners as Tingqua, had his studio at 12, New China Street. His brother was the well-known Lamqua (Guan Qiaochang), but it seems that the two brothers did not compete directly with each other: it was recorded in 1847 that 'Lamqua is chiefly employed on portraits, while Tingqua confines himself to miniatures and sketches' (Chinese Repository XVI, May 1847, no.5, 27).

## INDONESIAN ART

### 73. Raden Saleh Sjarif Boestaman, 1811-1880

*Portrait of Jan Peter Lodeivijk Albert Geselschap*  
Oil on panel, 14 x 12 in (35.5 cm x 30.5 cm)  
Signed and dated: 'R Saleh 1835' (lower left)

Inscribed on an old label on the verso: 'Jan Peter Lodeivijk Albert Geselschap /geboren in 1811 gestorven in 1878'

Raden Saleh Sjarif Boestaman, commonly known as Raden Saleh, was a pioneering Indonesian painter of Arab-Javanese heritage. Considered the first 'modern' painter from Indonesia, Saleh worked in Romantic style that mirrored the popular European movement.

Born into a noble family near Semarang on the island of Java in The Dutch East Indies, Saleh's talent was first noticed by the Belgian painter Auguste Antoine Joseph Payen when he was just 8 years old. After several years of instruction in Bogor, Payen persuaded the colonial government to permit Saleh to travel to Europe to further his education. He arrived in the Netherlands in 1829 and began to study under Cornelius Kruseman and Andreas Schelfhout, making him the first Asian artist to receive a traditional European artistic education.

Saleh remained in Europe for nearly 20 years and became a sought-after court painter. He travelled widely, and in 1839 came under the patronage of Ernest I, Duke of Saxe-Couburg and Gotha, spending five years in his court. Saleh returned to the Dutch East Indies in 1852, where he acted as court painter to the Governors-General, painting portraits of colonial administrators as well as the curator of the government art collection. He died in 1880, the first Indonesian painter whose reputation was equally prestigious at home and abroad. Today his pictures can be seen in museums and institutions around the world, including the Rijksmuseum, Amsterdam, the Singapore Museum of Art and the Smithsonian Institute, Washington.

The sitter is identified as Jan Peter Lodeivijk Albert Geselschap (1811-1878) Born in Doesburg, Gelderland, he wears the Hasselt (or Metal) Cross, indicating he participated in the 10 Day's Campaign in Brussels in 1831.





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