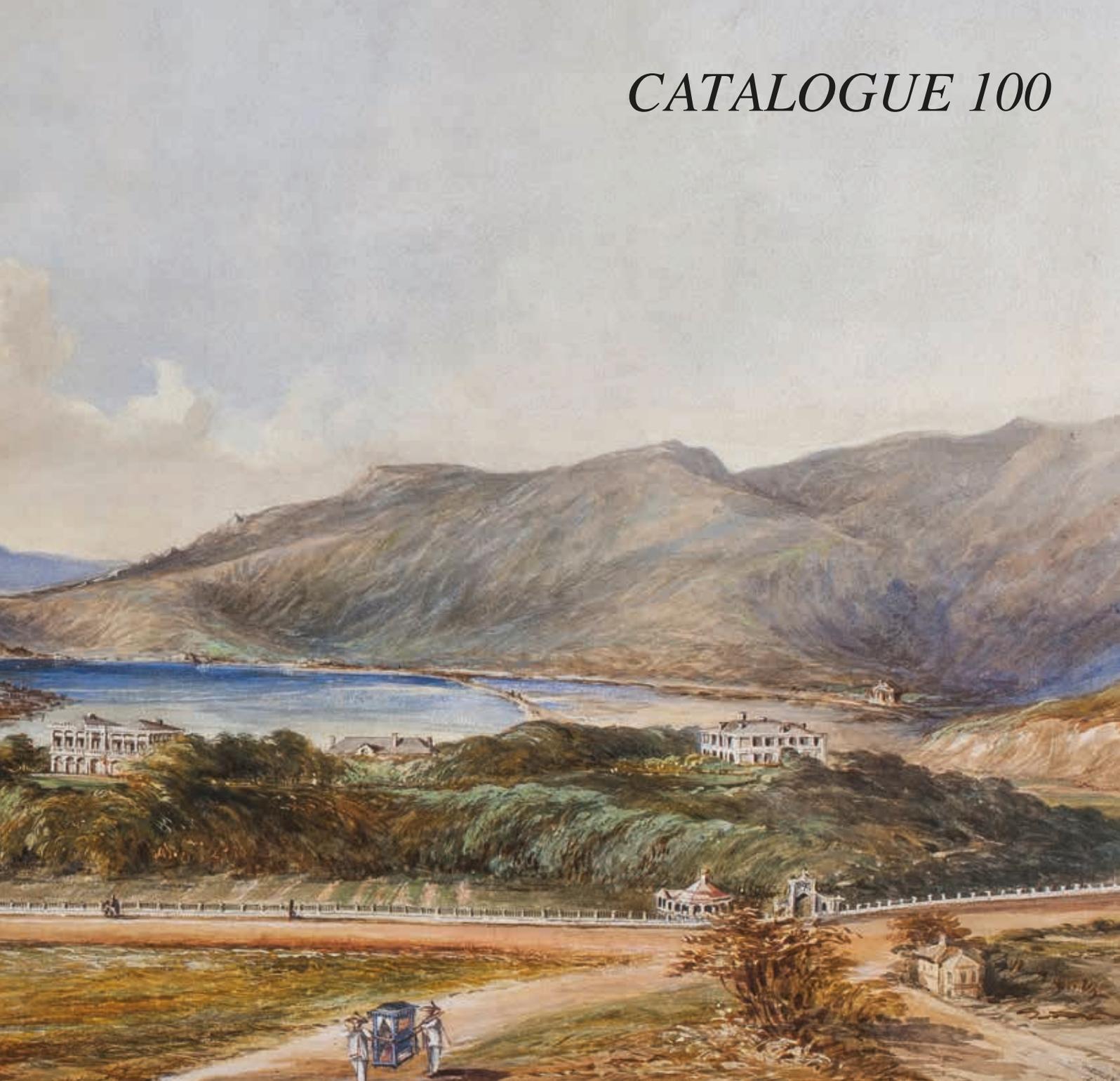


CATALOGUE 100



Cover illustration: no. 64

CATALOGUE 100

Two centuries of 'China trade' paintings 1770-1970

Catalogue 100

Two centuries of 'China trade' paintings 1770-1970

MARTYN GREGORY

CATALOGUE 100
2019-20

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PREFACE

100 not out

With this publication Martyn Gregory marks a century of catalogues - produced in the space of fifty years. Tastes have changed a good deal in that time. Martyn's 'Catalogue 1', issued while he was still in his twenties, contained a substantial group of drawings by old masters from Jurriaan Andriessen to Antonio Zanetti. This was followed by a dozen further exhibition catalogues largely devoted to English and Dutch watercolours (with a leaning towards maritime subjects); the gallery was located in Lancashire Court, near Handel's house and close to Bond Street ('opp Fenwicks', as the catalogues helpfully pointed out).

Catalogue 18 (1977) marked a departure: more ambitious than any of its predecessors, it presented Martyn Gregory's first exhibition dedicated to pictures related to the 'China trade'. By now the gallery had crossed Piccadilly and was established in St James's; the exhibition was held at the gallery's new (and still current) address of 34 Bury Street, one of a select group of galleries encircled by Berry Brothers, Fortnum & Mason, Turnbull & Asser and Christie's - potential sources of fine wine, cheerful socks, Oolong tea and hitherto unrecognised masterpieces.

Catalogue 18 was well received: the *Daily Telegraph* observed that the 239 paintings and drawings on view formed 'an exhibition of rare fascination on two levels, those of art and history'. The exhibition included some outstanding watercolours by William Alexander, 'draughtsman' to the first British Embassy to China in 1793, and a strong group of works by George Chinnery; both these artists would appear frequently in future catalogues over the next four decades.

Also included were 37 pictures by Cantonese 'export' artists; the skill and versatility of these artists was not well appreciated at this time, and subsequent 'Martyn Gregory' catalogues have played a prominent role in enabling their work to be widely enjoyed and appreciated.

PRMC

I began, in a manner of speaking, dealing in art and some antiques in the mid 1960s. By 1985 we produced our catalogue 43, 'Canton & the China Trade'. The following year the first major exhibition on the subject in Britain ('The China Trade. 1600-1860') was held at the Brighton Museum & Art Gallery. This was curated by its Keeper of Fine Art, Dr. Patrick Conner. We were able to assist in a number of loans and to locate others for this exhibition. Shortly afterwards Patrick joined us at Bury Street. He was to bring his skills as a historian and author to bear on our subsequent publications. Our old friends and clients may have noticed from that point a marked improvement in grammar and greater depth of information provided. Patrick has authored the definitive work on George Chinnery, and written the first historical overview on the Hongs of Canton, as well as numerous articles on artists of the China Coast - Spoilum and Lamqua etc.

One particularly satisfying aspect of our years of dealing has been the publishing of small monographs on both Western and Chinese artists. The legend George Chinnery was one. Of course we have included works by him in just about every China Trade catalogue we have produced but we were able to produce one on him alone - Cat 84 in 2009. Others were devoted to his rival Lamqua (Cat 88 in 2011) and Tingqua, Lamqua's younger brother - a strangely unnumbered catalogue (1986).

No less interesting perhaps are the amateur artists who have lain unremembered and whom fortunately we have been able to unearth. They are Lt. Walford Thomas Bellairs, an Admiralty Agent in the 1840s (Cat. 29, 1982); Lt.-Col. James George, 'Artist of Java and India', who used a pure watercolour technique in a unique manner (Cat.33, 1983); Dr. Thomas Boswall Watson, Chinnery's physician (Cat.40, 1985); Marciano Baptista, Macanese follower of Chinnery (Cat.55, 1990); Alexander Rattray, naval surgeon (Cat.62, 1993); and George and John Bellasis, ('100 Degrees in the Shade', Cat. 73, 1999). Finally, 89 works by Robert Morrison were featured in our first attempt at a catalogue on China - Cat.18 mentioned opposite. Had we known how things were going to transpire Morrison would have merited a catalogue of his own. He was the second son of the famous missionary of the same name and became the 4th attaché to Lord Elgin in the second opium war.

We hope you will enjoy this our 100th catalogue and hopefully we will produce a few more before I expire.

MG

PAINTINGS BY EUROPEAN AND OTHER ARTISTS



1. **Marciano Antonio Baptista (1826-1896)**
North Gate, Canton (Guangzhou)
Watercolour over pencil, 6¾ x 9¾ in (17.2 x 24.7 cm)
Inscribed on original mount 'North Gate. Canton'
Provenance: Martyn Gregory Catalogue 43, 1986, no.6; Anthony Marr

The North Gate to the old city of Canton was protected by a semicircular bastion; it lay at the top of the principal north-south thoroughfare through the old city.

Born in Macau, Marciano Baptista was established as an artist in Hong Kong by 1857, advertising in the *China Mail* 'views of Hong Kong, Macao, etc., after the late Mr. Chinnery', as well as original views of his own. The influence of Chinnery is evident in his early work especially, but he developed his own distinct style of outline drawing, which he employed in producing detailed watercolour views from the 1860s onwards.



2. **British artist, 1848**
 Macau: looking down from Penha Hill north-east across the Praya Grande
 Pencil, 8¼ x 10¾ in (21 x 27.3 cm)
 Inscribed 'Macao / Sept. 8 1848'; also (l. to r.) 'Monte Fort', 'Guia Fort', 'St. Francisco fort'

The unidentified artist of this group of drawings seems to have visited Macau and Hong Kong in 1848-51, returning to Britain on the ship *Statesman* early in 1851. In 1859 he was at Pagoda Anchorage below Fuzhou.



3. **British artist, c. 1848**
 Macau from the Praya: looking from the beach north-east across the Praya Grande
 Pencil, 8⅝ x 10¾ in (21.9 x 27.3 cm)
 Inscribed 'Macao from the Praya'; also Governor's house' and 'Small Fort in centre of praya G' with vertical lines marking positions.



4. **British artist, 1849**
 Houses near Spring Gardens, Hong Kong
 Pencil, 5 x 7 in (12.7 x 17.8 cm)
 Inscribed 'Houses near Spring Gardens / Nov. 21 1849'



5. **British artist, 1849**
 Hong Kong: looking west from Mount Parker
 Pencil, 5 x 7 in (12.7 x 17.8 cm)
 Inscribed 'Mount Parker Dec 15 / 49 looking over Hong Kong Island'; also 'Drawn from the highest point on the island / the town and harbour down on the right / J.M. & Co. lookout house in centre / Little Hong Kong on left.'



6. **British artist, 1850**

Hong Kong: Wong Makok village (I)
Pencil, 7¼ x 9 in (18.4 x 22.8 cm)

Dated and inscribed 'Sept. 1 1850', and 'at the back of Hong Kong / Wong Makok The village where Capt Da Costa & Lieut / Dwyer were killed by pirates'

On 25 February 1849 Captain Da Costa of the Royal Engineers and Lieutenant Dwyer of the Ceylon Rifles visited at the village known as Wongmakok on the Stanley peninsula. After champagne at tiffin they made unwelcome advances to a girl in the village, and in the ensuing fracas were killed by (it was said) the pirate Chui-Apo and his men, who lived nearby. Two years later Chui was sentenced to life transportation; maintaining his innocence, he hanged himself in jail. The verdict and the sentence provoked controversy in Hong Kong and in Britain.



7. **British artist, 1850**

Hong Kong: Wong Makok village (II)
Pencil, 7¼ x 9 in (18.4 x 22.8 cm)

Dated and inscribed 'Sept. 1 1850 Wong Makok Village at which Capt Da Costa & Lt Dwyer were murdered.'



8. **British artist, c. 1850**

Hong Kong: the cemetery, with obelisk at left
Pencil, 7¼ x 9 in (18.4 x 22.8 cm)

Inscribed 'Cemetery HongKong'; also '95th Regt' [below obelisk on left]; 'Mrs Ferguson's' [beneath central grave]; 'Col Thornton's' [to its right]; and 'H.M.S. Columbus' [beneath distant monument at far right].

Henrietta Ferguson, wife of the Deputy Inspector-general of Hospitals, died in October 1848.



9. **British artist, c. 1850**
Hong Kong: cottage in Happy Valley
Pencil, 5 x 7 in (12.7 x 17.8cm)
Inscribed as title



10. **British artist, c. 1850**
Stanley, Hong Kong
Pencil, 7¼ x 9 in (18.4 x 22.8cm)
Inscribed 'Stanley back of Hong Kong'



11. **British artist, c. 1850**
Little Hong Kong
Pencil, 5 x 7 in (12.7 x 17.8cm)
Inscribed as title



12. **British artist, c. 1850**
 Hong Kong looking west from the parade ground
 Pencil and sepia wash, 7 x 10 in (17.8 x 25.4 cm)
 Inscribed 'HongKong' [left], 'Hong Kong from the parade gound'
 [centre right] and 'Island of Lantao' [far right, with with arrow
 pointing upward]



13. **British artist, c. 1850**
 Fletcher & Co.'s kitchen and cook
 Pencil, 8 x 10 ¼ in (20.2 x 26 cm)
 Inscribed as title
 Innes, Fletcher & Co. bought Marine Lot 21 at the first land sale in
 June 1841; from 1843 the firm was known as Fletcher & Co., with
 offices in Queen's Road East. It continued until the slump of 1866.



14. **British artist, 1857**
 Fuzhou (Foochow): Pagoda Anchorage (1857)
 Pencil, 5 ½ x 9 in (14 x 22.8 cm)
 Inscribed 'Pagoda Anchorage / 12 miles from Foochow April 7
 '57', and 'Cooshan'
Verso: sketch of apparatus inscribed 'For breaking the clods of
 ground - by walking on a pair'
 Fuzhou (Foochow) was one of the five 'treaty ports' of China
 opened to Western trade under the terms of the Treaty of Nanjing
 in 1843.

15. **British artist, 1857-9**
 Fuzhou (Foochow): village below Pagoda Anchorage
 Pencil, 5 ½ x 9 in (14 x 22.8 cm)
 Inscribed 'Village on the Min left hand going in / below Pagoda
 Anchorage / Foochow'
 See preceding entry
Not illustrated

16. **British artist, 1859**
 Fuzhou (Foochow): Pagoda Anchorage (1859)
 Pencil, 5 ½ x 9 in (14 x 22.8 cm)
 Inscribed 'Pagoda Anchorage / July 10. 1859 Foochow'
Not illustrated



17. **George Chinnery (1774-1852)**
 Zeus, Hera and Poseidon
 Pencil, 9½ x 12¾in (24.2 x 32.4cm) (central portion lacking)
 Inscribed in pencil 'Drawn by G. Chinnery'
Verso: drawing of a classical head in profile
 Provenance: Mr and Mrs Bertram Seton

An academic study perhaps executed by Chinnery at the Royal Academy Schools in London, which he attended from 1792 to 1795. For other academic studies from the same album see Martyn Gregory Catalogue 84, 2009-10, nos. 1 and 2. For a version of this subject perhaps used by Chinnery see Bernard de Montfaucon, *L'Antiquité Expliquée et Représentée en Figures*, 1722-1724, vol.1: the three classical deities are Zeus (Jupiter) with his eagle, Hera (Juno), with her goose, and Poseidon (Neptune) with his trident.



18. **after George Chinnery (1774-1852)**
 Marianne Chinnery, the artist's wife
 Stipple engraving by James Heath (1757-1834)
 Image size 5 x 4¼in (12.7 x 10.8 cm)

George Chinnery married Marianne Vigne on 19 April 1799 in Dublin; she was the younger daughter of his landlord, the jeweller James Vigne of 27 College Green. Their daughter Matilda was born in October 1800, and their son Eustace in September 1801. The artist sailed from London to India in June 1802; Marianne joined him here sixteen years later.



19. **George Chinnery (1774-1852)**

Palanquin Bearers at rest

Pen and ink and watercolour, 14 x 19¼ in (35.5 x 49 cm)

Signed and dated 'Geo Chinnery E.I. 1806'

Provenance: with Anthony Thompson; Martyn Gregory Catalogue 28, 1982, no.4; private collection

Exhibited: Hong Kong, Museum of History, *Impressions of the East - the Art of George Chinnery*, 2005, B7; Asia House, London, 'The Flamboyant Mr Chinnery', 2011-12, no. 16

Literature: P. Conner, *George Chinnery: 1774-1852, Artist of India and the China Coast*, 1993, pl. 13

Perhaps the outstanding - and the largest - figure drawing of Chinnery's long career. The artist had arrived from London in Madras in 1802, and this drawing was executed four years later, before he moved on to Dhaka and Calcutta and finally to the China coast. Although Chinnery derived most of his income

from portraits commissioned by the expatriate community, it was the local population (in India and then in China) who inspired his most fluent and powerful drawing. Later in his career he generally left his drawings unsigned, but in Madras he supplied signature and date with the addition of 'E.I.', a reference to the East India Company by whose permission he had made the voyage to India.

Here the off-duty bearers sit and stand in postures of elegant relaxation, their sinewy limbs drawn by Chinnery in confident, curving pen-strokes. The palanquin depicted is a mahannah, large, shuttered and relatively comfortable, conferring both shade and status; from 1758 junior employees of the East India Company were forbidden to maintain 'either palanquin, horse or chaise'. Such palanquins were to be superseded in the 1830s by palkeegarries drawn by post-ponies.



20. **George Chinnery (1774-1852)**
Bengal: village dwelling with reclining cow
Pencil, 4 x 6¾in (10.2 x 17.2 cm)



21. **George Chinnery (1774-1852)**
Bengal: figures at the water's edge, with village hut and
overgrown tomb behind
Pencil, pen and ink and watercolour, 7 x 9in (17.7 x 22.8cm)



22. **George Chinnery (1774-1852)**
Bengal: domed tomb with minarets and palm trees
Pencil and watercolour, $7\frac{1}{4} \times 4\frac{3}{4}$ in (18.3 x 12 cm)
Verso: watercolour of a thatched hut, $4\frac{1}{4} \times 5\frac{1}{4}$ in (10.8 x 13.3 cm)



23. **George Chinnery (1774-1852)**
Ruined temple in a landscape
Watercolour, 5 x 8 in (12.7 x 20.3 cm)
Provenance: Martyn Gregory Catalogue 23, 1980, no. 53; Quentin and Molly Bridge



24. **George Chinnery (1774-1852)**
Bengal village scene with cattle
Oil on canvas, 15 x 22 in (38 x 55.8cm)
Provenance: Martyn Gregory, Cat. 28, April 1982, no. 1; private collection
Illustrated: P. Conner, *George Chinnery 1774-1852, Artist of India and the China Coast*, 1993, col. pl. 39; P. Conner, 'George Chinnery and his Circle in Calcutta', in *Kolkata through Colonial Eyes*, ed. Pheroza Godrej, CSMVS Mumbai, 2018, 22-3, pl. 4.



25. **George Chinnery (1774-1852)**
Chowkidar (village watchman), Bengal
Pen and ink, 8¼ x 12 in (21 x 30.5 cm)
Provenance: Kyril Bonfiglioli, Thirteen the Turl, Oxford; Quentin
and Molly Bridge



26. **George Chinnery (1774-1852)**
 Dwelling with figures and cattle, Bengal
 Pen and ink over pencil, 4½ x 7¼ in (11.5 x 18.4 cm)
 Inscribed in the artist's shorthand 'a perfect and most excellent study for a Bengal b...t', and dated 'October 15th 1824'
Verso: study of a twisted palm tree
 Provenance: Martyn Gregory Catalogue 28, 1982, no. 33; Quentin and Molly Bridge



27. **George Chinnery (1774-1852)**
 Thatched dwellings with figures and a cow, Bengal
 Pencil, 4½ x 7¼ in (11.5 x 18.5 cm)
Verso: sketch of two seated figures, one smoking a hookah
 Provenance: Martyn Gregory Catalogue 28, 1982, no. 34; Quentin and Molly Bridge



28. **George Chinnery (1774-1852)**
Buildings along the river Hugli at Serampur (Serampore)
Pencil, pen and ink, 7¾ x 12¼ in (19.7 x 31 cm)
Inscribed in the artist's shorthand 'correct September 1821 - Serampore'
Provenance: Martyn Gregory Catalogue 28, 1982, no. 32; Quentin and Molly Bridge
Illustrated: Patrick Conner, *George Chinnery 1774-1852, Artist of India and the China Coast* (1993), pl.94

In 1821 Chinnery felt obliged to move away from Calcutta (Kolkata), where his debts were considerable, to Serampore (Serampur) some 15 miles up-river; in this Danish settlement British civil law did not apply. A contemporary described it as 'the haunt of all the big fraudulent bankrupts from the capital of the empire'.

Here he was visited by William and Mary Prinsep, who were ferried each day across the river Hugli from their bungalow at Barrackpore to have their portrait painted by Chinnery in Serampore. Subsequently William Prinsep and a group of friends lent Chinnery the funds which enabled the artist to return to Calcutta for two years more.



29. **George Chinnery (1774-1852)**

Macau: the Praya Grande

Pencil, pen and ink and watercolour, 5¼ x 8¼in (13.8 x 21 cm)

Chinnery arrived in Macau on 29 September 1825, in flight from his creditors in Calcutta – to which he would never return.



30. **George Chinnery (1774-1852)**
The 'French folly fort' in the Canton River
Pencil, pen and ink, 4½ x 7 in (11.5 x 17.8 cm)
Inscribed in the artist's shorthand 'correct September 10th [18]32'
Provenance: Martyn Gregory Catalogue 18, 1977, no. 109; Quentin
and Molly Bridge

To judge from the pencilled dates on his drawings, Chinnery made a number of visits to Canton (Guangzhou) during his first few years on the south China coast. His last visit it seems was in 1832, the date of this drawing.



31. **George Chinnery (1774-1852)**
 Study of baskets and a broad-brimmed hat
 Pen and ink over pencil, 2½ x 2¾ in (6.4 x 7 cm)
 Inscribed in the artist's shorthand 'cabbage' [?] and 'design for...'

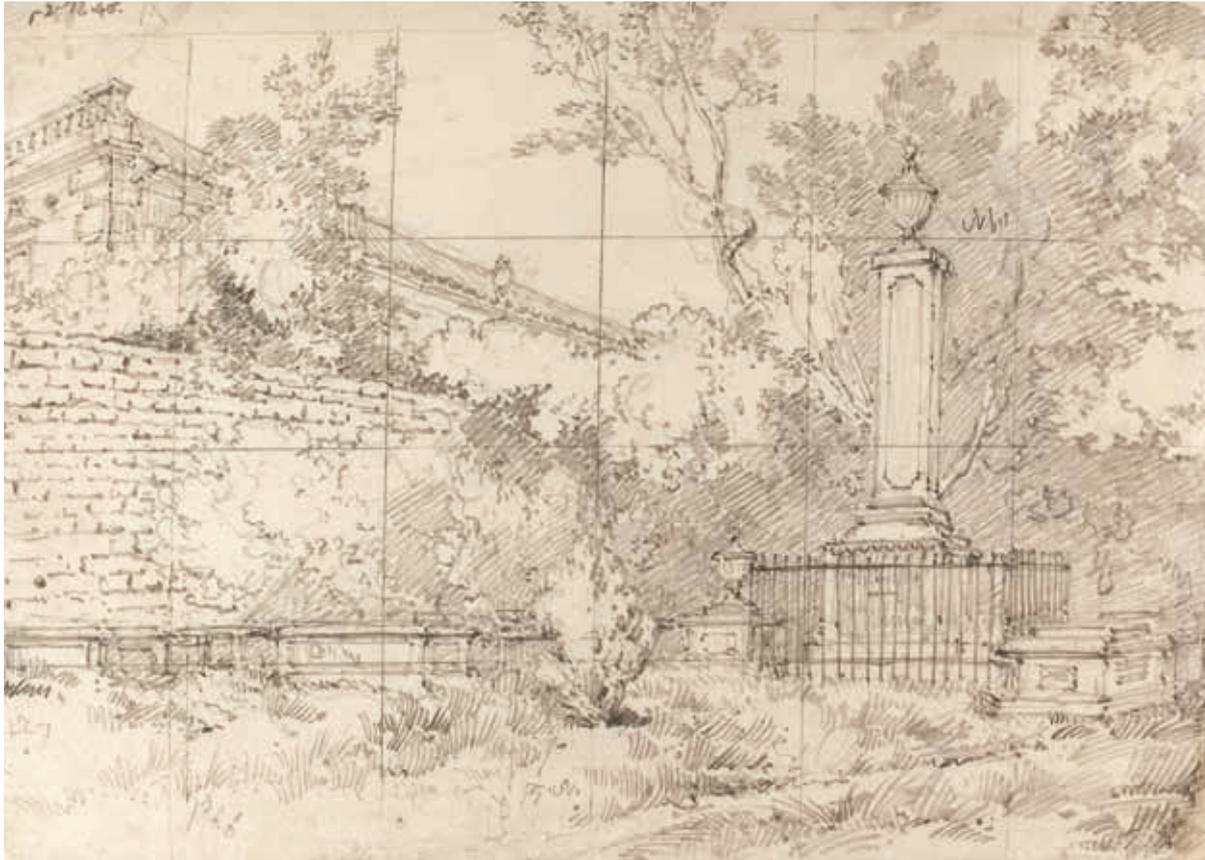


32. **George Chinnery (1774-1852)**
 Seated figure with scales
 Pen and ink over pencil, 2¼ x 2½ in (5.7 x 6.4 cm)
 Inscribed with the artist's sign for 'correct'

33. **George Chinnery (1774-1852)**
 A rocky foreshore on the south China coast
 Pencil, 4½ x 7½ in (11.5 x 19 cm)
 Inscribed with the artist's sign for 'correct'
 Watermark: '...s & Sons / ...1'
 Provenance: Mr and Mrs Bertram Seton
Not illustrated

34. **George Chinnery (1774-1852)**
A boatwoman and her children, Macau
Pen and ink and watercolour, 6 x 4¼ in
(15.2 x 10.7 cm)
Provenance: Agnew & Son; Louis J.C.
Tan





35. **George Chinnery (1774-1852)**

Macau: the Protestant cemetery, with Captain Crockett's monument

Pencil (squared for transfer), 8½ x 11¾ in (21.6 x 29.8 cm)

With inscriptions in the artist's shorthand, including [upper left] 'March 12th [18]40.. Fix', and [upper right] 'lower...'

Provenance: Martyn Gregory, 1993; Mrs Joan Potter

The inscription on this striking monument, which survives, states that John Crockett was born on 1 December 1786 and died 'at Capsing Moon' on the 25 June 1837, leaving a wife and five children. The monument was erected 'by those belonging to the Lintin fleet who deeply lament the death of so sincere and generous a friend'.

John Crockett, formerly of Bombay (Mumbai), had come with his family to Macau in 1830 as commander of the Indiaman *Charlotte*; he subsequently became captain of the storeship *Jane* (used for the transfer of smuggled opium), which lay at Lintin Island (Nei Ling Ding Dao) in the Pearl River estuary to the northwest of Lantau. 'Capsing Moon' (or Capsingmun, or Kap Shing Mun) was the narrow channel beside Ma Wan Island at the north-east extremity of Lantau, where the opium ships often sought shelter from the autumn typhoons.

The monuments of two of the Crocketts' young daughters, both of whom died in 1835, lie between their father's monument and the wall. The iron railings seen here around the monument were removed during the Second World War.

36. **George Chinnery (1774-1852)**
Four sketches of a Western woman in Macau
Pencil, 7¾ x 5½in (19.7 x 14cm)
Extensively inscribed in the artist's shorthand,
and dated March 7th [18]32

The drawings show the subject in four different postures, in one case seated beside a cot with a baby – presumably studies for a family portrait.





37. **George Chinnery (1774-1852)**
Macau: figures at work in a ruined building
Pencil, pen and ink and watercolour, 4 x 5½ in (10.3 x 13.8cm)
Provenance: Colin James; Sotheby's (Hong Kong) 25 May 1981
(101)



38. **George Chinnery (1774-1852)**
Macau: figures at a foodstall
Pencil, pen and ink and watercolour, 5½ x 8¼ in (13.4 x 21 cm)
Inscribed *verso* '85 / Stall & Cook Shop / Senate Square / Macao'

The location is the street market outside S. Domingos Church; for a related oil painting see P. Conner, *George Chinnery 1774-1852, Artist of India and the China Coast*, 1993, col. pl. 77.



39. **George Chinnery (1774-1852)**
Macau: Chinese figures at a foodstall, with boat people beyond
Oil on canvas, 7 x 9 in (17.8 x 22.9 cm)



40. **George Chinnery (1774-1852)**
 Boatwomen and children by a beached Tanka boat
 Pen and ink over pencil, 4½ x 8¼ in (11.5 x 21 cm)
 Inscribed and dated in the artist's shorthand 'correct filled in August 6th 1841'



41. **George Chinnery (1774-1852)**
 Two gamblers, watched by a woman and child
 Pen and ink, 3 x 3½ in (7.6 x 8.9 cm)
 Inscribed in the artist's shorthand 'January 8th [18]38'
 Provenance: Thos. Agnew & Sons (no. 11555); Martyn Gregory
 Cat. 87, 2011, no. 46; Nigel Bruce



42. **George Chinnery (1774-1852)**
 Sketch of a Chinese porter
 Pencil, 2⅝ x 3 in (6.7 x 7.7 cm)
 Provenance: Dr Thomas Boswall Watson; Martyn Gregory Cat.
 84, 2009, no. 36; Nigel Bruce



43. **George Chinnery (1774-1852)**
 Figure with cow and calf
 Pencil, 2½ x 3½ in (6.4 x 8.9 cm)
 Inscribed with the artist's sign for 'correct' and dated April 9th
 1833
 Provenance: Martyn Gregory, 1993; private collection



44. General Sir George Charles D'Aguilar (1784-1855)

Vessels offshore at sunset, Macau

Pencil and watercolours, 6¾ x 11 in (17.1 x 28 cm)

Provenance: Major-General D'Aguilar, Field Green, Hawkhurst, Kent; Mrs R.W. Lacon, Norris Castle, East Cowes, Isle of Wight

After a military career spent largely in India, Sicily, Spain, Greece and Ireland, Sir George D'Aguilar arrived in Hong Kong in December 1843 to take up the post of Lieutenant Governor and Major General Commanding Her Britannic Majesty's Land Forces in China. He made strenuous efforts to improve the living conditions of his troops, who were severely afflicted by malaria and typhoid; in his first year a fifth of the British garrison died, but by 1847 this figure had been reduced to 4 per cent.

D'Aguilar partially drained Happy Valley, which had proved notoriously unhealthy, and supervised the building of Murray and Wellington Barracks. He allowed volunteers from the 55th Regiment to serve in the police force, and was credited with reducing the crime rate. In 1846 he moved into Headquarter House, which still stands (now known as Flagstaff House), one of the oldest surviving residences in Hong Kong.

In 1847 he took command of the British military expedition to Canton, which captured or destroyed the forts along the Pearl River, stationed a naval steamship outside the 'Factories' at Canton, landed troops beside the city and threatened to invade it; the concessions that he extracted effectively brought to an end the long-standing system by which Western merchants were subject to the Chinese authorities.

D'Aguilar, a cultivated but eccentric character, was sometimes

accused of behaving 'like some Eastern potentate' at a time when the relative spheres of civil and military authorities were still undefined. He returned in 1848 to Britain, to which his wife Eliza had preceded him. In Hong Kong he is commemorated by D'Aguilar Street in Central District, D'Aguilar Peak and Cape D'Aguilar (Hok Tsui, at the south-eastern extremity of Hong Kong Island).

The drawings and watercolours shown here were in an album of Sir George D'Aguilar's work, including Egyptian, Sri Lankan, European and British subjects. D'Aguilar also made some copies of George Chinnery's drawings, and the artist supplied a number of drawings to Captain Henry Torrens D'Aguilar, one of the General's two sons who had served on his staff in Hong Kong. For other drawings by D'Aguilar from the same source see Martyn Gregory Catalogue 98, 2018, nos. 37-47.



45. General Sir George Charles D'Aguilar (1784-1855)

The Praya Grande, Macau

Pen and ink over pencil, 7¼ x 12¾ ins (18.5 x 32.5 cm)

Provenance: Major-General D'Aguilar, Field Green, Hawkhurst, Kent; Mrs R.W. Lacon, Norris Castle, East Cowes, Isle of Wight

This composition, with the small fort of S. Pedro in the foreground, is apparently derived from George Chinnery



46. **General Sir George Charles D'Aguilar (1784-1855)**
Seated figure with baskets
Pencil, pen and ink and watercolour, 5 x 7¾ ins (12.7 x 19.7 cm)
Provenance: Major-General D'Aguilar, Field Green, Hawkhurst, Kent; Mrs R.W. Lacon, Norris Castle, East Cowes, Isle of Wight
For the artist see no. 44



47. **General Sir George Charles D'Aguilar (1784-1855)**
Junk with sails lowered
Pencil and watercolour, 3½ x 6½ ins (9 x 16.5 cm)
Provenance: Major-General D'Aguilar, Field Green, Hawkhurst, Kent; Mrs R.W. Lacon, Norris Castle, East Cowes, Isle of Wight
For the artist see no. 44



48. **General Sir George Charles D'Aguilar (1784-1855)**
Junk offshore in a tranquil sea
Pencil and watercolour, 5 x 4½ ins (12.7 x 11.3cm)
Provenance: Major-General D'Aguilar, Field Green, Hawkhurst,
Kent; Mrs R.W. Lacon, Norris Castle, East Cowes, Isle of Wight
For the artist see no. 44



49. **General Sir George Charles D'Aguilar (1784-1855)**
Tanka boat with two boatwomen
Pencil, pen and ink and watercolour, 3¼ x 4⅞ ins (8.2 x 12.4 cm)
Provenance: Major-General D'Aguilar, Field Green, Hawkhurst,
Kent; Mrs R.W. Lacon, Norris Castle, East Cowes, Isle of Wight
For the artist see no. 44



50. **General Sir George Charles D'Aguilar (1784-1855)**
Boatwoman rowing
Pencil, pen and ink and watercolour, $3\frac{1}{4} \times 2\frac{3}{4}$ in (8.2 x 7 cm)
Provenance: Major-General D'Aguilar, Field Green, Hawkhurst,
Kent; Mrs R.W. Lacon, Norris Castle, East Cowes, Isle of Wight
For the artist see no. 44



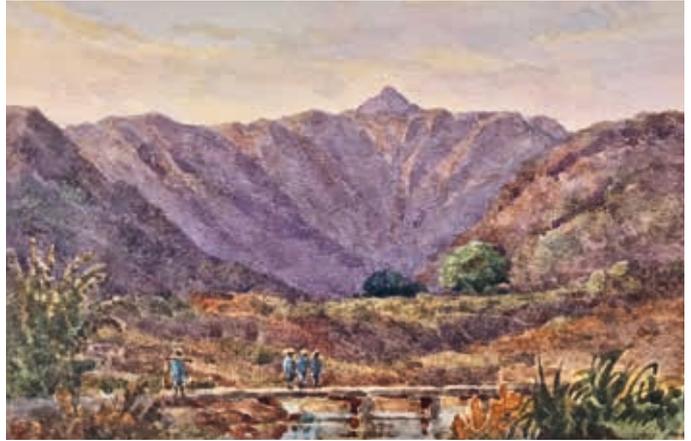
51. **General Sir George Charles D'Aguilar (1784-1855)**
Seated figure with leg raised
Pencil, pen and ink and watercolour, $3\frac{3}{4} \times 4\frac{7}{8}$ ins (9.5 x 12.4 cm)
Provenance: Major-General D'Aguilar, Field Green, Hawkhurst,
Kent; Mrs R.W. Lacon, Norris Castle, East Cowes, Isle of Wight
For the artist see no. 44



52. **Henry Strachan Elton (1841-1934)**
 Bellary Rock and Fort
 Watercolour, 11 ½ x 17 ¾ in (29.2 x 45.1 cm)
 Signed with initials and dated [18]93

In the course of a long army career in India and Burma (Myanmar) Henry Strachan Elton produced a number of skilful and atmospheric landscapes; he projected a book of 'Views, Habits and Customs of the Native People in Burma', and his watercolours were exhibited at the Army Officers' Art Society in London (now the Armed Forces Art Society). He retired at the rank of major-general.

The upper and lower forts on the granite outcrops at Bellary in Karnataka state were once a stronghold of Haidar Ali, and are still well preserved.



53. **Major-General Sir Matthew Gosset, K.C.B., F.R.G.S. (1839-1909)**
 Crossing a stone bridge, possibly in the upper Yangtze valley
 Watercolour over traces of pencil, 4 ½ x 6 ½ in (11.5 x 16.5 cm)

Matthew William Edward Gosset entered the army in 1856. He travelled widely, serving in India from 1857 to 1859, and subsequently in South Africa and Egypt; he was involved in the Zulu and Boer Wars, and the Burma campaign of 1891-92. He was appointed Major-General in 1896, before retiring to Westgate House, Dedham, Essex. For others of his watercolour views of China in 1882-91, and the Yangtze in particular, see Martyn Gregory Cat. 80, 2004, nos. 37-48.



54. **John Samuel Willes Johnson, RN (1793-1863)**

Shipping off the south China coast

Oil on canvas, 19½ x 26¼ in (49.5 x 66.7 cm)

The canvas carries the stamp: 'C.E. Clifford / Artists Colourman / No. 30 Piccadilly / opposite St James's [Church] / London'. (C.E. Clifford occupied these premises from 1848 to 1887.)

A ship of the Royal Navy, its sails furled, is saluted by another naval vessel as she sails past; to their right is a junk with masts lowered, and other Chinese vessels lie beyond.

A grandson of William Willes the Archdeacon of Wells, John Willes Johnson joined the navy in 1807 as a 'first class volunteer' at the age of thirteen. As a master's mate in 1809 he was placed in charge of the merchantman *Fortitude*; in 1816 he participated in the bombardment of Algiers.

On 18 December 1841 Johnson was appointed to command the armed brig-sloop *Wolverine* at Chatham. Next February he sailed for China, arriving at Hong Kong in July 1842. Retiring from active service later that year, he remained on the China coast, and was the senior British officer at Amoy (Xiamen) in 1843. He was promoted to Captain in November 1846 before retiring altogether in 1847. He was the author of *The Travellers' Guide through France, Italy and Switzerland* (1828). In 1859 he was elected MP for Montgomery; in 1863 he died at Hannington Hall in Wiltshire, his three wives having all predeceased him.

Willes Johnson's watercolours clearly indicate the influence of George Chinnery, whom he would have known in Macau; he also painted in oils. For Johnson's watercolours of Hong Kong and the coasts of China and Malaya see Martyn Gregory Catalogue 38, 1984, nos. 82-92, and Hong Kong Museum of Art, *Historical Pictures*, 1991, no. 12.



55. **Eika Kato (1859-1942)**

A panoramic view of Hong Kong harbour, looking towards Kowloon

Pencil and watercolour heightened with white, 9½ x 26¼ in (24.2 x 66.7 cm)

Signed 'E Kato' lower right

Born and educated in Japan, Eika Kato studied under Kubota Beisen, who had travelled in Europe and the United States, and integrated Western perspective in his compositions. Kato seems to have arrived in Hong Kong before the Great War and remained here during the 1920s, making a speciality of panoramic views taken from both sides of the harbour. For a pair of his Hong Kong pictures (taken from the Peak and the Mid-levels), one of them dated 1923, see P. Conner, *Paintings of the China Trade. The Sze Yuan Tang Collection of Historic Paintings*, 2013, no. 53.

This painting can be dated to the period between 1913-16, when the original Kowloon Station was built close to the Star Ferry wharf, and 1927-8, when the Peninsula Hotel was built. The clock tower seen here was relocated from Central District and set up in this position in 1915; it was preserved when the rest of the station complex was demolished in the 1970s.



56. **Eika Kato (1859-1942)**
 Hong Kong : Central district from the harbour at sunset
 Pencil and watercolour heightened with white, 8 x 18½in
 (20.3 x 47 cm)
 Signed 'E Kato' lower left

57. **Attributed to Eika Kato (1859-1942)**
 Hong Kong at night
 Oil on board, 7 x 20in (17.8 x 50.8 cm)
 Provenance: Mrs French, Glenealy, Hong Kong
 A moonlit view dating probably from the 1930s



No. 57

58. **Attributed to Kawahara Keiga (b. 1786, d. after 1860)**

A Dutch ship De Vrouw Maria off Nagasaki

Gouache, 11 ¾ x 11 ½ in (29.8 x 29.2 cm)

Nagasaki, in the southern island of Kyushu, was a small farming and fishing village until the latter part of the sixteenth century. It then developed rapidly when the *daimyo* Omura Sumitada allowed foreign ships to use Nagasaki harbour for trade, and the town became a centre of Jesuit activity. In 1634-6 a settlement was created for the Portuguese merchant community, on the reclaimed island of Dejima (Deshima); in 1639 they were banished, and in 1641 the Portuguese were replaced on Dejima by the Dutch. From this time until 1853 the Dutch were the only Western nation to be allowed access to Japan. Their merchants were strictly regulated, and confined to Dejima, which was linked by a guarded bridge to the city of Nagasaki. Shortly after the arrival of Commodore Perry in 1853, Nagasaki was opened to Western trade, becoming one of the first two Japanese 'treaty ports'.

In addition to the Dutch presence (indicated by the Netherlands flag seen here in the left distance), Chinese trade was also conducted at Nagasaki, as suggested by the Chinese trading junks also included in the harbour.

The artist

Born in Nagasaki in 1786, Kawahara Keiga painted in a Western-influenced manner. From 1804 to 1818 he was allowed to operate at Dejima. Subsequently he collaborated with the natural historian Dr Philipp Franz van Siebold (1796-1866), who arrived at Dejima in 1823. When Siebold was deported in 1828, Kawahara was imprisoned for two years, but evidently he returned to his former occupation, since in 1842 he was exiled from both Nagasaki and Edo for making drawings which were contrary to



the current regulations. Many of Kawahara's works are held in public collections in the Netherlands and in Japan.

For comparable paintings by Kawahara Keiga, also showing flag-bedecked Dutch ships in Nagasaki harbour, see Martyn Gregory Catalogue 76, 2000, no. 79, and P. Conner, *Paintings of the China Trade. The Sze Yuan Tang Collection of Historic Paintings*, 2013, no.76.



59. **Erich Kips (1869-1945)**

Benares (Varanasi)

Oil on board, 13¾ x 18¾in (34.9 x 49.5cm)

Signed

Inscribed on label *verso* 'Weltreise Resolute 1928 / Benares Indien / Prof. Erich Kips'; also attached is the printed framer's label of Aug. Koch, Oldenburg

Born in Berlin, Erich Kips studied at the Karlsruhe Academy and then under Eugène Girardet in Paris. In 1893 he designed showrooms at the Chicago World's Fair. He exhibited at the Glaspalast in Munich in 1899 and the Great Berlin Art Exhibition

in 1901. He continued to exhibit regularly in Berlin, where he executed wall-paintings in the city's House of Representatives. In 1915 he won a bronze medal at the Panama Pacific Exhibition in San Francisco.

In 1928 Kips undertook a voyage on the *SS Resolute*; in the course of this expedition he painted a number of Far Eastern subjects in a free and vigorous manner, including this view at Benares (Varanasi). Beyond the ghats and buildings by the Ganges are the minarets of the distant mosque of Aurangzeb (or Gyanvapi mosque), one of which was to be a victim of the 1948 floods.



60. **Markham J.W. Pike (1866-1915)**

The Irrawaddy Flotilla Company ship *Moulmein*

Pen and ink and watercolours, 4¼ x 8½ ins

Inscribed on original mount 'An Irrawaddy Flotilla Coy's Steamer'

Founded in 1865, the Irrawaddy Flotilla Company reached its peak in 1930, carrying some nine million passengers per year and operating over 180 steamers, most of which had been sent out in pieces from Glasgow and reassembled in Burma. The paddlesteamers and their barges carried passengers, mail, rice and stores. In 1885 the fleet was temporarily requisitioned by the British army. Once their career on the river was ended, some of the IFC's vessels were stripped and re-used as offices and landing stages; the *Moulmein* seen here, no. 59 in the fleet register, ended her days in the early 1920s as the company's offices at Promé while a new Agency was being built.

Much of the fleet was scuttled in 1942 when the Japanese invaded Burma. In 1948, following Burma's independence, the IFC was nationalised. In the previous year six new Clyde-built steamers were commissioned, one of which is now operated by a new Irrawaddy Flotilla Company founded in 1998.

Markham Pike served with the Royal Irish Fusiliers in India and then Burma. In 1896 he was stationed at Bhamo, the highest cantonment on the Irrawaddy (Ayeyarwady), near the Chinese border. At a time when qualified surgeons were viewed by the army as a luxury, Pike - who had been commissioned in 1885 as an engineer - obtained his medical certificate in 1897, becoming responsible for the health of the troops; other watercolours by him illustrate his struggles against illness and debilitating heat. Pike subsequently fought in the Boer War, where he was wounded and captured at Ladysmith, returning to England in 1902. He reached the rank of lieutenant-colonel, and was killed at Gallipoli in 1915.



61. Clement Palmer (1857-1952)

The Island of Enoshima, Japan

Watercolours, 6 x 9¼in (15.2 x 23.5cm)

Signed and dated 1901

Inscribed *verso* as title on old mount

Provenance: Martyn Gregory Cat. 56, 1990, no. 47; Nigel Bruce

Clement Palmer came out to Hong Kong in the 1870s, having won the competition to design the headquarters of the Hongkong and Shanghai Bank. His company, Palmer and Turner, went on to design a number of outstanding buildings in the Far East, including several along the Bund at Shanghai in the early twentieth century; as the P&T Group they continue to flourish in southeast Asia today.

For Clement Palmer's work as a watercolourist in the Far East see Martyn Gregory Cat. 56, 1990, nos. 38-56.



62. Clement Palmer (1857-1952)

Junks in Hong Kong harbour

Watercolours, 10 x 7½in (25.4 x 19 cm)

Signed and dated 1893

Inscribed *verso* as title on old mount

Provenance: Martyn Gregory Cat. 72, 1998 no. 65; Nigel Bruce



63. **Dominic Serres, RA (1722-1793)**

A group of East Indiamen off Jamestown, St Helena, in 1784, including *Lascelles*, *Busbridge* and *General Elliott*
 Signed and dated lower right 'D. Serres 1785'; the bows of three of the ships inscribed 'Lascelles', 'Busbridge' and 'Genl Elliott' [sic]
 Oil on canvas, 46½ x 60½ in (102.3 x 153.7 cm)
 Provenance: S. Owen Daly; Christie's, London, 12 July 1937, lot 132, as 'British Men-o'-War Off Gibraltar' (9 gns. to Daniels); with J. Brown & Son, London.

St Helena lies some 1100 miles to the west of modern Angola, and 1800 miles east of Brazil. In the sixteenth century the Portuguese imported livestock and planted fruit trees on the island, so that it

could serve as a source of fresh food and water for their merchant vessels. In 1659 the island was colonised by the British, after the East India Company had 'resolved to settle, fortifie, and plant upon the island'. East Indiamen bound for India and China were obliged by the prevailing winds to sail well to the west of St Helena on their outward voyage, but the island became a regular revictualling point for East Indiamen on their homeward run.

Napoleon arrived here as a prisoner in 1815, and died here in 1821; his remains were removed to France in 1840. Count Balmain, the Russian Commissioner on St Helena during Napoleon's captivity, described it as 'the saddest, the most isolated, the most unapproachable, the easiest to defend, the hardest to attack, the



No. 63 (detail)

most unsociable, the poorest, the dearest, and especially the most appropriate for the use to which it is now put’.

The assembly of ships shown here can be dated with some precision to the early part of May 1784: the *Calcutta Gazette* of 23 September 1784 records that the three ships named in this picture - *Lascelles*, *General Elliott* and *Busbridge* (here spelt ‘Burbridge’) - all arrived at St Helena within a fortnight of each other in late April and early May. The *Lascelles* was returning from China and the other two from India. Three other vessels appear in the picture; these are likely to include the *Atlas* and the *Barwell* (both of which arrived on 28 April, the same day as the *Lascelles*); the *Stormont* and the *Norfolk* arrived shortly afterwards. In the following year (1785) all three of the ships named here, together with the *Barwell* and the *Atlas*, made the voyage to Whampoa; the *Atlas* was the ship that conveyed the artists Thomas and William Daniell to China.

The *General Elliott* (third from the right) had been launched in 1782. Under the command of Captain Robert Drummond, this was her first voyage for the East India Company; five more followed, before she was transferred in 1796 to the West Indies run. In 1798 she ran aground on the Goodwin Sands, losing rudder and anchors; her crew was taken aboard a Danish ship, and the *General Elliott* herself was towed into Great Yarmouth and salvaged.

The ship *Lascelles* (left), commanded by Captain Thomas Wakefield, was returning from her second of eight eastward voyages – six to China followed by two to Bengal; she too then

enjoyed a brief career as a West Indiaman before being broken up in 1806. The *Busbridge* (second from right) under Captain Todd was on the first of her seven eastward voyages for the Company. In 1795 the *Busbridge* was involved in the capture of a group of Dutch East Indiamen off St Helena; she was broken up in 1805.

The artist

Dominic Serres was born in Gascony but travelled to Spain and served as a ship’s captain; he was captured by the British, and settled in London in the 1750s, working as a marine artist chronicling many of the naval engagements of the period. He was a founder-member of the Royal Academy in 1768; in 1780 he was appointed Marine Painter to King George III.



64. **John Smedley (1841-1903)**

Hong Kong: a panoramic view of East Point, with the premises of Jardine, Matheson & Co
 Pencil and watercolour heightened with white, 31 ½ x 16 ½ in
 (80 x 42 cm)
 Signed and dated 'J. Smedley Hongkong / 57'

Jardine's at East Point

Jardine, Matheson bought the site which became known as East Point in the first of the Hong Kong land sales in 1841. At that time it was a wooded peninsula, a site which was separated from the new township of Victoria but enabled the firm to keep its storehouses and trading vessels close at hand. Large godowns were built in granite and brick near the water's edge, with a three-storeyed office building nearby and two residences on the higher ground; just beyond (on the harbour side of the small hill) were the village and shops of Jardine's Bazaar. Building progressed rapidly: by 1846 the complex of buildings could be described as 'the most princely mercantile establishment in the East'.

Racing in Hong Kong began in earnest after the partial draining of Happy Valley in 1846. As a company Jardine, Matheson did not officially own or finance a racing stable, but the early partners were enthusiastic owners and (in several cases) riders; the brothers David, Joseph and Robert Jardine were all capable amateur jockeys. Robert Jardine's Arab The Sheik was one of the most successful ponies of the 1850s. In 1857, the year in which this watercolour was painted, his horse Ivanhoe - imported from Sydney - proved hard to beat; with Mr Magniac up, Ivanhoe won the Argyll Cup, the Parsee Cup and the St George's Cup.

This watercolour is taken from Leighton Hill, looking over towards Causeway Bay. It presents the development at East Point - all created in the space of fifteen years - in unparalleled detail, in which the artist's architectural expertise is allied to a sharp eye for local incident. A vessel in dry dock can be seen beside the company's flagstaff, with St Andrew's saltire aloft. Tall chimneys serve as a reminder that East Point would be the site of some of Hong Kong's early industrial ventures, the Mint of the 1860s and Jardine's sugar refinery of the 1870s.



No. 64 (detail)

The grand gateway shown here, leading to the stables and the Jardine, Matheson estate, was donated to the Hong Kong Jockey Club in 1972, and now stands on the club's Equestrian Centre at the Beas River; a plaque records that the gates 'originally stood at the entrance to Jardine's stables in Leighton Hill Road and were later moved to the company godowns at East Point'.

The artist

In 1829 John Smedley's father Samuel was transported to Australia for sheep stealing; but following a conditional pardon in 1839 he became a successful importer of paint, glass and paperhangings. His son John showed artistic talent at a young age, working with his older cousin, the artist and architect William Dexter, and serving his articles with the Sydney architect George Allen Mansfield. In Hong Kong, he became a junior partner in the firm of Storey & Son, architects and civil engineers.

The Design and Art Australia database records that Smedley made a panoramic view of Hong Kong from the deck of the ship *John Adams*, and that he painted scenery for the theatre in Hong

Kong's new Club Lusitano, which opened in Shelley Street in 1869; here he made an easel painting of the club's inaugural ball. In the same year he visited Shanghai and Yokohama for the first time. In 1872 he was commissioned to provide the pavilions and decorations for the state opening of the first railway in Japan, and sketched the opening ceremony.

Smedley's subsequent career was divided between Japan, Australia and China. In the 1880s he was fully occupied in Sydney as both architect and artist. In 1894-6 he lived in Hankow (Hankou), where he surveyed the British, German and Russian concessions and carried out the city's major drainage and sewerage works. He remained active as a painter in oils and watercolours, an accomplished exponent of Western techniques but also open to inspiration from Japanese and Chinese artistic traditions.

For his last six years he was based in Shanghai, and was employed also (according to a Sydney obituary) as adviser to the Chinese Imperial Government on the remodelling of Peking 'according to Western ideas'.



65. **Thein Pe, 1939**
Burma (Myanmar): Sagaing Hill from Amarapura
Signed and dated 'Thein Pe / 1939'
Watercolour heightened with white, 11 x 15 in (28 x 38.2 cm)
Inscribed *verso* 'Sagaing Hill from Amarapura Shore'
Provenance: Miss Seavell, 48 Alma Vale Road (inscribed *verso*)



66. **Attributed to Saya Saung (1898-1952)**
Burma (Myanmar): south moat, Mandalay
Watercolour, 7 $\frac{3}{4}$ x 10 $\frac{3}{4}$ in (19.7 x 27.3 cm)
Inscribed *verso* 'south moat, Mandalay'
For comparable works by Saya Saung see Martyn Gregory Cat. 91, 2013-14, no.91; and Andrew Ranard, *Burmese Painting*, 2009, 121-4.

PAINTINGS BY CHINESE ARTISTS



67. **Chinese artist, c. 1770**
Macau: the Inner Harbour
Gouache, 15 ¾ x 22 ¼ in (40 x 56.5 cm)
Provenance: Charles Forbes René de Montalembert (1810-70);
James Forbes; Martyn Gregory Cat 30, 1982, no.144; Kenneth and
Nancy Main Collection, USA
Illustrated: Patrick Conner, 'Images of Macao', *The Magazine
Antiques* CLV no.3, March 1999, 434, pl. III

This unusual and early 'export' painting of Macau combines Chinese and Western notions of perspective and composition. Ilha Verde (Green Island) appears on the left, somewhat displaced, and the curve of the Inner Harbour is exaggerated for pictorial effect, embracing five Western vessels - presumably Portuguese.

To the left of centre Fort Monte and S. Paulo appear on the skyline, with the convent on Penha Hill on the right. In the foreground are the rocks of 'the Lappa' to the west of the peninsula.



68. Chinese artist, c. 1780

The 'hongs' or 'factories', Canton (Guangzhou)
Gouache on linen or silk, 18¾ x 30 in (47.7 x 76.2 cm)
Provenance: Kenneth and Nancy Main Collection, USA

An early view of the foreigners' trading bases ranged along the waterfront of the western suburbs at Canton. The Danish flag appears at the extreme left; close together near the centre are the white flag of pre-Revolutionary France, the double-headed eagle of the Holy Roman Empire, and the yellow cross on blue of Sweden; to their right are the flags of Britain (before the addition of Ireland in 1801) and the Netherlands. Small figures of Westerners, in tail coats and tricorne hats, can be seen along the quayside in front of the central 'hongs'; animated Chinese figures

manoeuvre sampans and Tanka boats along the river.

The painting can be dated to c.1780, shortly before the enlargement (in 1781) of the entrance to China Street, seen to the right of the two trees. For a discussion of comparable paintings of this date see Paul A. Van Dyke and Maria Kar-Wing Mok, *Images of the Canton Factories*, 2015, 16-19.



69. **Chinese artist, late 18th century**
 The Bocca Tigris forts on the Pearl River
 Gouache, 17 x 29 ins

An early view of the deep - and sometimes hazardous - narrows of Hu Mun, which the Portuguese had named 'Bocca Tigris', perhaps with reference to 'Tiger Island' nearby. The small bay from which this view is taken was in turn named by the British 'Anson's Bay', after Admiral Anson's voyage in the *Centurion* up the Pearl River in July 1743.

Several forts were built alongside these straits. Seen here on the right (east) is one of the forts on the shores of the large island of Anunghoi; to the left is the fort on the small island of South Wantong. In the distance can be seen the 'Second Bar pagoda', ten miles to the north, on the approach to Whampoa. For a similar early view of the Bocca Tigris straits (with a group of East Indiamen in the distance) see Martyn Gregory Cat. 77, 2001, no.55d. These views may be compared with an engraving of Bocca Tigris published in Carl Ekeberg's *Ostindiska Resa* of 1773: see Kee Il Choi, 'Carl Gustav Ekeberg and the invention of Chinese export painting', *The Magazine Antiques* March 1998, 426-437.



Fig. 70(a)

70. Chinese artist, late 18th century

A pair of 'reverse-glass' river scenes

Oil on partly silvered glass, 17½ x 29¾ in (44.5 x 75.5 cm)

- (a) Along the river are waterside dwellings and pavilions; on the left is a seven-storey pagoda, and in the distance are a watchtower and a hilltop stupa. Among the vessels in the river is a sea-going junk with smaller craft alongside.



Fig. 70(b)

- (b) The river is occupied by elegant junks and smaller craft, which are populated by active figures; on the shore in the left foreground is a compound with substantial buildings amid trees, and an official flag aloft. Hills and distant trees appear on the skyline.



No 71 (1)

71. Chinese artist, c. 1800

A set of eleven scenes illustrating the production of silk

Gouache, each 13¼ x 17¾in (33.5 x 45 cm)

Inscribed on label attached to original album cover 'No 795-168 12 Process of Silk', and in Chinese characters '12 images illustrating the production process of silk'

Provenance: Martyn Gregory Catalogue 78, 2002, no. 82; private collection



No 71 (7)

- (1) Picking the mulberry leaves (*illustrated*)
- (2) Bringing in the leaves
- (3) Feeding the young silkworms on mulberry sprigs
- (4) Spreading out the silkworms on rectangular trays
- (5) Bringing fresh leaves to feed the silkworms
- (6) Sorting the silkworms in circular trays
- (7) Transferring the silkworms to straw frames (*illustrated*)
- (8) Warming the developing cocoons on their frames (*illustrated*)
- (9) Heating the cocoons in pans of water, and reeling off the threads
- (10) Dyeing the thread and weaving it on a loom
- (11) Cutting the finished cloth (*illustrated*)



No 71 (8)

Series of scenes illustrating the cultivation of silk have long been produced in China in a variety of media. The *Gengzhitu* (Pictures of tilling and weaving), with accompanying poems, was formulated in the Southern Song dynasty (1127-1279); it included a set of scenes illustrating the stages of silkworm rearing and silk production. Among subsequent editions of this celebrated work were those executed for the Kangxi and Qianlong emperors, which bore evidence of Western influence. Versions of these imperial series in turn found a market in the West; in format and composition the present set is closer to the Qianlong series of 1765.



No 71 (11)



72. Chinese artist, c.1810

A pair of scenes on the south China coast
Oils on canvas, each 18¾ x 23¾ in (47.6 x 60.3 cm)
In the original carved gilt Chinese export frames

(a) Macau - the Praya Grande

The Praya Grande is seen in its full extent, from Penha Hill on the left to the fort of S. Francisco on the right, with Forts Monte and Guia shown above it. The small fort of S. Pedro is visible close to the water in the centre. Breaking the skyline towards the left are the domes of the convent of S. José. In the bay are coastal junks, sampans and a Western sailing boat.



(b) Whampoa (Huangpu) - the anchorage

Seventeen Indiamen are seen at anchor in the narrow channel alongside Whampoa Island; their flags identify them as American, Danish, Dutch, Swedish and British vessels. They have their topmasts lowered, since they were likely to spend several months here at anchor. On Whampoa Island temporary 'bankshalls' or storage huts also fly the flags of their Western occupants.

Accompanying the ocean-going ships are smaller chop-boats that conveyed cargoes between Whampoa and the city of Canton (Guangzhou) a dozen miles upriver.



73. Chinese artist, c. 1810

Macau: a panoramic view

Oil on canvas, 20¼ x 27 in (51.4 x 68.5 cm)

In the original Chinese export frame, with gilt inscription 'MACAO'

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 facade 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.

For a smaller version of this view of Macau see Martyn Gregory Cat. 91, 2013, no. 45.



74. Chinese artist, c. 1815

A pair of miniature port scenes

Gouache on paper, each $4\frac{3}{8} \times 6\frac{3}{4}$ in (11.1 x 17.2 cm)

(a) St Helena

In addition to the ports and anchorages of the south China coast, the export artists of Canton sometimes painted other ports of call along the sea route from China to Europe and north America, including the harbours of Capetown and St Helena (see also no. 63); most miniature views of these ports seem to have been produced between 1810 and 1820, on copper, ivory or (as here) paper. In both these views British flags are seen on the vessels and on the forts ashore.



(b) Capetown

The Dutch colony at the Cape was taken by the British in 1795 during the war against France; it was returned to the Netherlands in 1803, and taken again by Britain in 1806, remaining in the British Empire until 1910.



75. Chinese artist, c. 1815

A pair of miniature port scenes

Gouache on paper, each $4\frac{3}{8} \times 6\frac{3}{4}$ in (11.1 x 17.2 cm)

(a) Penang

For such miniature views see the preceding entry. The settlement of Penang, founded by Captain Francis Light in 1786, is seen here from the roadstead, with Fort Cornwallis on the point (right), the newly-built jetty (with animated figures within), and the first few streets and houses of Georgetown behind it.



(b) Melaka

After the arrival of Alfonso de Albuquerque in 1511, Melaka was governed successively by Portuguese, Dutch, and British; since 1963 it has been part of the Federation of Malaysia. In the present view a Union Flag flies from the mast to the left of the hilltop church of St Paul (whose walls survive); this indicates a date before 1818, when the Anglo-Dutch Convention restored Melaka to the Netherlands.

Chinese views of Melaka (Malacca) are rare: for another example see Martyn Gregory Cat. 66, 1995, no. 76a.



76. **Chinese artist, c. 1820**
A pair of figures in court dress
Gouache, each 17 x 13 in (43.2 x 33 cm)
Watermark: J. Whatman
Provenance: John Rawlings; Martyn Gregory Catalogue 51, nos. 98-99; Kenneth and Nancy Main Collection, USA



77. The dignitary (77) wears a peacock feather indicating imperial favour, and his rank-badge denotes the fourth degree of status in the civilian ranking.

78. **Chinese artist, early 19th century**

Procession to honour the principal graduate in the imperial examinations

Oil on paper attached to canvas, 31 x 43¾in (78.8 x 111 cm)

Provenance: private collection, Belgium

This remarkable painting depicts the celebration of success in the traditional imperial examination system. Until the education reforms of 1904, these arduous triennial examinations, which took place within walled enclosures, served as the principal means by which officials for government service were selected; great prestige was earned by the *zhuangyuan*, the candidate who achieved the highest mark. Here the characters inscribed on the two flags read 'number one scholar passing the imperial examination'.

Confucian texts and their moral precepts – in particular, obedience to father, elders and rulers - played a central role in these examinations. Although in principle open to all, the system favoured the sons of the wealthy who from an early age had been tutored in literacy and Confucian scholarship. Thus an elite of scholar-officials, conservative in tendency, was perpetuated for more than a thousand years.

This system, which had been formalised in the Sui dynasty (581-618 CE), reached its fullest development under the Qing emperors. Although the final and highest-level examinations took place in the capital, earlier stages were held at three preliminary levels - local counties, prefectures and provincial capitals. As seen here, their conclusion was marked by elaborate celebration, music and feasting, and honour was attached to the family of the top-ranked scholar. Here the two large lanterns on each side of the main entrance indicate that it is the residence of the Cai family.

Illustrated on facing page



No.77



79. **Chinese artist, c. 1820**

A junk at anchor in the Pearl River

Oil on panel, 15 x 20¾ in (38.1 x 52.7 cm)

Verso: an oil painting of a ship off the coast with a lighthouse

Provenance: Martyn Gregory Cat. 78, 2002, no. 88; private collection

A Fukien sea-going junk is depicted beneath stormy skies, perhaps off the 'Second Bar' pagoda.

An unusual feature of this picture is the fact that another complete painting, by a Western artist, has been executed on the back of the panel - presumably after it had been brought back from China. The latter painting probably depicts an Indiaman off the Kent coast, with a pilot boat approaching; it is indistinctly signed 'R. Scott', dated (lower left) 6 May 1831, and inscribed (lower right) 'VAN...'



80. **Chinese artist, c.1820**

Pearl Island (or the 'Dutch Folly Fort') in the Canton River

Oil on canvas, 21¼ x 28½ in (54 x 72.4 cm)

Provenance: Martyn Gregory Cat. 79, 2003, no. 75; private collection

The small fortified island known as Haizhu, or Pearl Island, was situated in the Canton River 600 yards to the east of the Factory area; it was said that oysters found nearby had given rise to the

name 'Pearl River'. When Thomas and William Daniell were here in the late eighteenth century, the walls were 'mounted with several pieces of artillery; a large garrison, a governor's house, a temple, and several handsome edifices'. The fort was involved in the 'Opium Wars' of 1839-42 and 1857-60; it was incorporated into the Bund in the reclamation of 1931, and Haizhu Park now occupies the site.

81. Chinese artist, c. 1825

The 'hongs' or 'factories', Canton (Guangzhou)

Oil on canvas, 25 ¼ x 33 ¾ in (64.2 x 85.7 cm)

Provenance: a Dutch private collection whose forbears had strong connections with south-east Asia and the south China coast.

The shopping street generally known as China Street (later Old China Street) was created in the 1760s and widened in 1823, in the course of the rebuilding that followed the great fire of 1822; the shopping street known as 'New China Street', between the Danish and Spanish hongs (or 'factories'), was also created in 1823 (see Paul A. Van Dyke and Maria Kar-Wing Mok, *Images of the Canton Factories 1760-1822*, 2015, 85-98). In the creation of New China Street the former hong of Puankhequa III was not rebuilt, and in the widening of (Old) China Street the former 'Corner hong' (or 'swallow's nest') also fell victim to the new scheme. In this painting we see the ruins of the old 'Corner hong' still in place beside the new street entrance.

On the east (right) side of Old China Street, the 'Man-yune' hong was not rebuilt after the fire, allowing the American hong next door to be rebuilt on a larger scale. In this painting the rebuilding of the American hong has not yet occurred.



No. 81

82. Chinese artist, c.1850
Pair of floral designs,
Watercolour on Chinese paper,
each 24 x 20 in (61 x 50.8 cm)
Christopher Sargent Collection

A rare and unusually large pair of floral compositions, including fuchsia, lilies, and morning glory. For a comparable (although smaller) example see Carl Crossman, *The Decorative Arts of the China Trade*, 1991, col. pl. 66.







83. **Chinese artist, c. 1857**
 Shanghai: the Bund from Pudong
 Oil on canvas, 17¾ x 30½ in (45.1 x 77.5 cm)

A precisely detailed view of the Bund at Shanghai, with the unusual addition of the unembanked waterfront of Pudong in the foreground. On the right is the wooden Garden Bridge (or Wills Bridge) built in 1856, with a central drawbridge section in the centre; this was the first of several bridges over the Suzhou Creek linking the Bund with the district of Hongkou. Two buildings on the Creek can be seen beyond. Near the bridge by the flagstaff is the British consulate, and the large building to the left of the dark sails of the junk is the headquarters of Jardine, Matheson, which had replaced their original Chinese-roofed building by 1851. To the left of the pair of white sails are the three-storeyed premises of Augustine, Heard & Co. The only building in a recognizably Chinese style is the red-walled custom house, seen in line with

the prow of the three-masted ship near the centre. The original custom house had been ransacked by the 'Small Swords' in 1853, and was rebuilt soon after with paired wings on either side, as shown here. To its right Dent & Son fly the flag of Portugal (the Portuguese consulate was lodged here). For a painting of the Bund at a similar date to the present picture see Eric Politzer, 'The Changing Face of the Shanghai Bund', *Arts of Asia* March-April 2005, 72-3.

Appearing above the small paddlesteamer is the headquarters of the prominent American firm of Russell & Co, with the Stars and Stripes marking the United States' consulate; to its left are the three-storeys of Adamson & Co. (forerunners of Dodwell & Co.). Beyond the stern of the left-hand three-master is the bridge over the Yangjinbang Creek (which was to be filled in in 1916), marking the northern limit of the French concession. A French tricolor appears near the left margin of the picture.



84. Chinese artist, c.1860
Hong Kong and the harbour
Gouache, 18½ x 31 in (47 x 78.8cm)

A panoramic view of Hong Kong Island seen from Kowloon, across a harbour crowded with Chinese and Western shipping; a sailing vessel on the right is rigged with both Chinese and Western sails. By Kellett Island at the far left are the house and godowns of Jardine, Matheson at East Point. Near the right margin is the dark cast-iron verandah of the P&O hong built near the site of present-day Central Market on the 'marine lot' leased by the company in 1844. Known as 'tit hong' (iron building), it had a small fenced-in front garden containing a flagstaff and shrubs obscuring the ground-floor columns.



No.85



85. Chinese artist, c.1865

Shanghai: the Bund

Gouache, 19½ x 45 in (49.5 x 114.3 cm)

Provenance: Channing Hare and Mountfort Coolidge, Ogunquit, 1948; Martyn Gregory Catalogue 77, 2001, no. 81; private collection

A highly detailed view of the Shanghai Bund in 1865-6, from the French Settlement on the left to the Suzhou Creek on the right, seen across the Huangpu River from Pudong. The tricolor marks the French consulate at the far left, while on the right (by the wooden bridge over the creek) is the British Consulate, built in 1849 and destroyed by fire in 1870.

Just to the left of centre is the scarlet façade of the Chinese-style custom house. The two premises to its right belonged to Dent & Co. In front of one of these is the flag of Portugal, indicating that a director of this firm served as the Portuguese consul; the other directly overlooks the company's opium receiving ship, a covered ('hulked') Indiaman, which flies Dent's flag of blue and red quarters. To its right are other hulks flying the flags of Augustine Heard and Jardine, Matheson; the latter ship lies in front of the long pale Jardine hong towards the right. The three-

storey buildings to the left of Jardine, Matheson were those of Gibb, Livingstone (built in 1865) and Augustine Heard respectively.

A little way to the left of the custom-house, set within spacious gardens, are the offices and the residence of Russell & Co.; the New England firm's principal partner was consul of the kingdoms of Sweden and Norway, whose flag flies at the western end of their compound. The Shanghai Club (1864), a three-storey building with a pedimented upper storey, stands between Russell & Co. and the French consulate.

The four large Western ships in the foreground are (l. to r.) the American steamer *Firecracker*; a clipper of Frazar & Co. of Boston, Mass.; a ship with sails furled flying the flag of Jardine, Matheson, with a small steamship alongside; and a sail-steamer of the Peninsular & Oriental Steam Navigation Company. Another P&O steamship appears behind the *Firecracker* on the left. The *Firecracker* arrived in Shanghai (from New York) on 7 September 1862; she was consigned to Lindsay & Co., and inaugurated their service to Hangkow. On 2 February 1864 she was stranded on Li Rock above Kiukiang, and could not be refloated.



No. 85(detail)



86. **Chow Kwa (fl. 1850-1880)**

The headquarters of Barnet & Co., Shanghai
 Oil on canvas laid on card, 17½ x 23½ in (44.5 x 59.7 cm)

The house shown here stood immediately south of Trinity Church in Shanghai. Its owner in 1851 was Thomas C. Beale (Dent's partner in Shanghai), and it was probably for Beale that the house was built. In the *Shanghai Almanac* for 1854 the lot is in the name of William Henry Wardley, who however had died of fever in the

previous year; the name of Wardley & Co. was maintained by the new owners, Francis Bulkeley Johnson and James Bowman. Johnson later joined Jardine, Matheson, and enjoyed a long career at Shanghai.

George Barnet & Co., dealers in tea and silk, announced their move from Canton to Shanghai in the *North-China Herald* of 1 April 1854. Probably they immediately took over the house depicted here; they remained in Shanghai into the twentieth century.



- 87 **Kam Cheong Ling (1911-1991)**
 Hong Kong street scene with sedan chairs suspended from roofbeams
 Pencil and watercolour, 7¼ x 9¾ in (18.2 x 24.5 cm)
 Signed, and inscribed with characters on the doors (right): 'five blessings descend on to doorsteps'.

One of the most vivid and fluent recorders of twentieth-century Hong Kong, Kam Cheong Ling was born at Xinhui in Guangdong province, and came to Macau in 1954; he was a student of the watercolour artist Choi Veng Cheng, and one may also discern in his watercolour style the influence of the Macau-based artist George Smirnoff. From the late 1950s to the 1970s he taught at the Fine Arts Academy in Macau, which he had been instrumental

in founding. The Civic and Municipal Affairs Bureau in Macau held an exhibition of his work in 2003. For other watercolours by Kam Cheong Ling see Martyn Gregory cat. 87, 2011-12, no. 106; cat. 91, 2013-4, nos. 71-8; cat. 94, 2015-16, nos. 101-2; cat. 96, 2016, nos. 112-13; cat. 97, 2017, nos. 89-91; and cat. 98, 2018, nos. 90-95.

Sedan chairs both public and private played a major role in nineteenth-century Hong Kong. As cars were introduced and roads extended after the Great War sedan chairs began to be phased out, but it was a very gradual process. 219 sedan chairs were recorded as operating in 1939 – a fifth of the figure in 1922. Yet not until the early 1960s was it decided that no new licenses would be issued; the last public sedan chair was retired in the early 1970s.

88. **Kam Cheong Ling (1911-1991)**
Hong Kong: trams in Des Voeux Road
Pencil and watercolour, 13¼ x 10 in
(33.7 x 25.4 cm)
Signed lower left

A view looking west along Des Voeux Road in about 1960, from a point close to the Pottinger Street crossing. In the distance the domed Canton Bank closes the view, at the intersection of Ice House Street. On the right can be seen the clock tower and flag of the Gloucester Building (1932-77), at the junction of Des Voeux Road with Pedder Street.

For Kam Cheong Ling see no. 87.



89. **Lamqua or studio, c. 1850**

Portrait of the 'hong merchant' Howqua

Oil on canvas, 25 x 19¼ in (63.5 x 48.8 cm)

Provenance: John Kearsley Mitchell of Philadelphia (1798-1858);
Silas Weir Mitchell, and by descent in the family until 2019

Wu Bingjian (1769-1843), known to Westerners as Howqua (or Houqua), was the best known of the hong merchants in Canton (Guangzhou) in the early nineteenth century. In the years before the first Opium War he was the dominant figure among the merchants with whom the Westerners dealt; as Robert Bennet Forbes observed, 'by his great wealth, intelligence, and position, he was universally recognized as their leader' (*Personal Reminiscences*, 1882, 370). Investor, banker and entrepreneur, Howqua amassed a huge fortune while retaining the respect of both Chinese and Western colleagues. He was renowned for his wealth and his frugality; according to his contemporary William Hunter, 'his generosity was boundless, and in accounts he was singularly methodical and precise, never multiplying them beyond what was absolutely necessary. The two or three rooms which he occupied during hours of business in his vast, well-regulated hong were furnished with simplicity itself' (*The 'Fan Kwae' at Canton before Treaty Days, 1825-1849*, 1882, 29-30).

Chinese 'export' portraits of Howqua seem to have had their origin in a group of portraits executed by George Chinnery within a few years of his arrival on the China coast: one of these, a portrait of Howqua now in the HSBC collection, was probably shipped to England on 31 January 1830 (see P. Conner, *George Chinnery 1774-1852*, 1993, 171-7). Lamqua adapted Chinnery's prototypes, and portraits of the hong merchants became available in various sizes and formats. Examples of the large-scale version seen here are to be found in the National Gallery of Ireland (attributed to Chinnery) and the Peabody Essex Museum at Salem. To judge from the age of Howqua as he appears here, the portrait would have been executed in the early 1830s.

Through these portraits the distinctive features of Howqua - domed forehead, hollow cheeks, and wispy beard - became known to an audience far beyond Chinese shores. In 1844, a year after Howqua's death, a 600-ton ship built in New York was named after the Chinese merchant: the *Howqua* made several record-breaking voyages from San Francisco to Canton and Hong Kong.

Portraits of Howqua hung in the substantial homes of several New England families involved in the China trade - the Russells, the Lows, the Forbes, the Heards, the Delanos; some of these may have been presents to the merchants from Howqua himself. For an example descended in the family of Samuel Russell of Connecticut see Martyn Gregory, 'Lamqua', Catalogue 88, 2011-12, no. 2. John Kearsley Mitchell, the presumed first owner of this painting, was born in Shepherdstown, Virginia, educated in Scotland, and then graduated in 1819 at the Medical College of the University of Pennsylvania. He then embarked on three voyages to Canton as a ship's surgeon; at what point he acquired this portrait is not known. In 1826 he became a professor at the Philadelphia Medical Institute; his son, Silas Weir Mitchell, was known not only as a physician but also as a poet and novelist.



No. 89



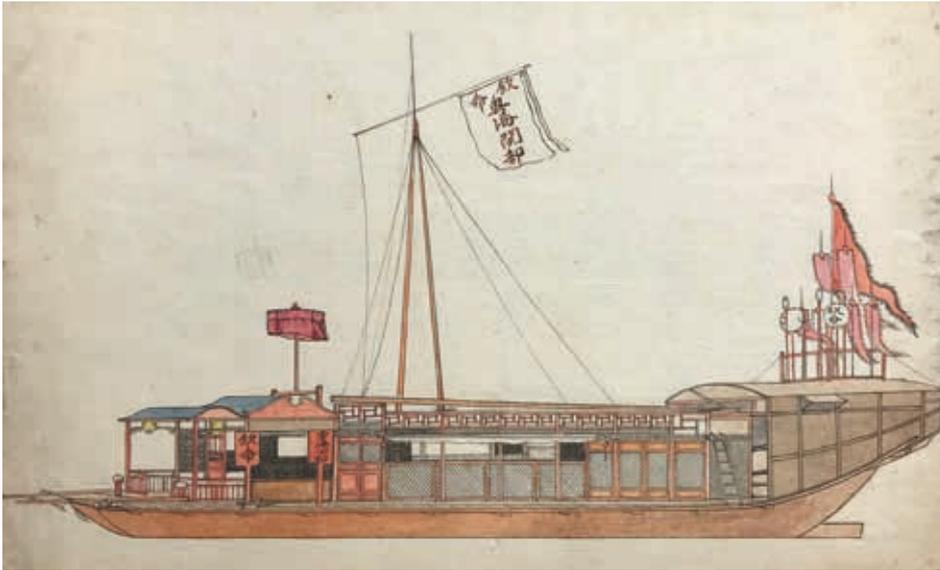
90. **Lamqua or studio, c. 1850**
Bridge at Honam (Henan)
Oil on canvas, 11 x 17½ in (28 x 44.4 cm)
Provenance: private collection, the Netherlands

The large island of Honam (Henan) lay across the river from the Canton 'factories', and Westerners were able to visit the temple complex – and the homes of the 'hong merchants' – which were located here. For another version of this scene see Martyn Gregory Cat. 47, 1987, no. 105. The composition is evidently derived from one of Chinnery's: the V&A holds two pen and ink drawings by Chinnery which correspond closely with this picture, one of them squared for transfer and dated July 30th 1832.

91. **Lamqua (fl. 1820-60) or studio**
Portrait of a Western merchant with a quill pen
Oil on canvas, 11 x 9 ½ in (28 x 24 cm)
Provenance: by descent in the family of
William Jardine's sister; Martyn Gregory Cat.
80, 2004, no.97; Peter and Nancy Thompson
In the original Cantonese gilt carved frame

For Lamqua (Guan Qiaochang) see also the two preceding entries. The best-known Cantonese 'export' artist of the nineteenth century, Lamqua had a large studio in China Street; the upper floor was his own domain, in which he painted oil portraits in the 'romantic' manner introduced to the China coast by George Chinnery after his arrival at Macau in 1825.





92. Samsing, c.1830

A Chinese official's boat

Pen and ink and watercolour, $7\frac{1}{2} \times 11\frac{3}{4}$ in (19 x 30 cm)

The picture has been preserved within a folded sheet of paper inscribed:

'A drawing by Samsing, and a moral sentence written in Chinese by him on board the junk and presented to John W. Cook', and also 'Samsing was an artist on board the Chinese junk, who painted the elaborate ornamental parts of the interior of that vessel.'

Although nineteenth-century Western visitors often obtained 'export' paintings from China Street (and later New China Street), it seems that they seldom encountered individual artists other than the celebrated Lamqua. The inscription in this case suggests that a degree of versatility might be required of them.



93. Samsing, c.1830

A watermelon seller

Pen and ink and watercolour, $7\frac{1}{2} \times 5\frac{1}{2}$ in (19 x 14 cm)

Signed 'Samsing' in Western and Chinese script

This picture accompanied the preceding item.

94. **Spoilum (fl. c.1774 - c.1805)**

Portrait of an East India Company officer

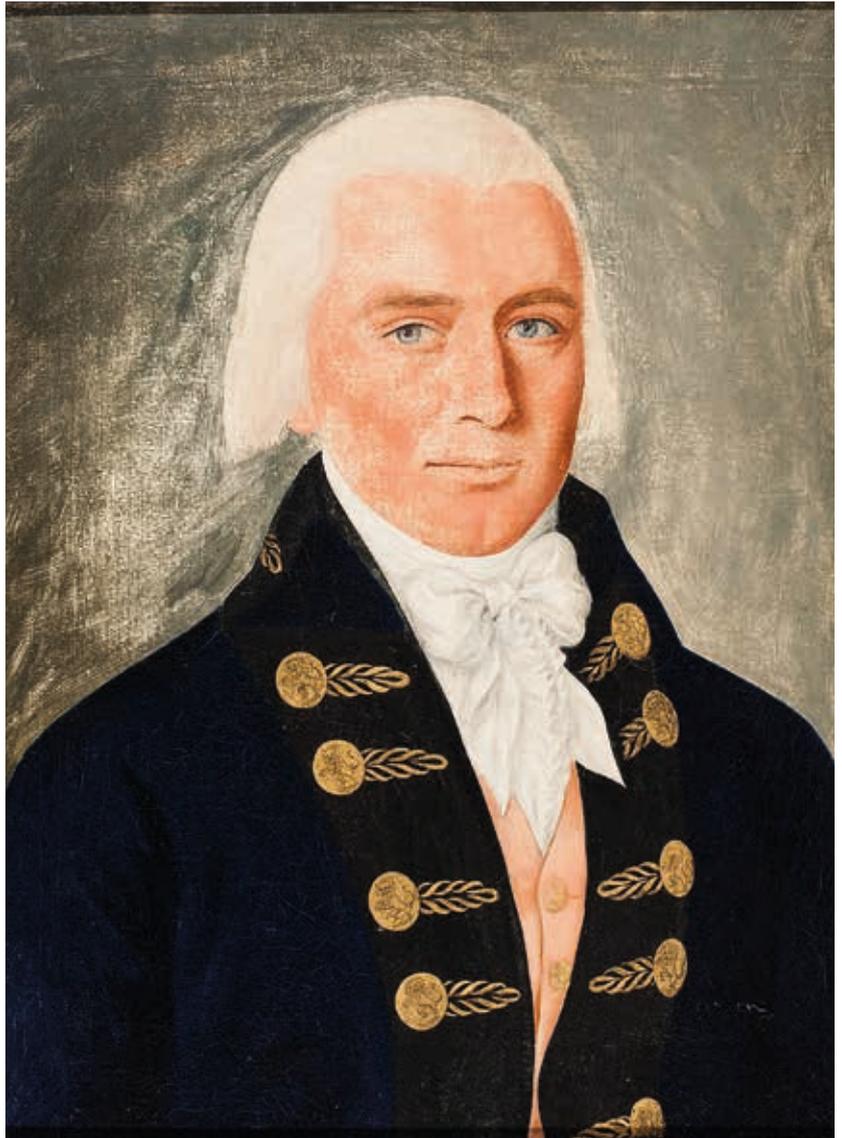
Oil on canvas, 20 x 16 in (50.8 x 40.7 cm)

In original Chinese export frame

Provenance: Martyn Gregory Cat 30, 1982, no.144;
Kenneth and Nancy Main Collection, USA

The artist known to Westerners as Spoilum (or sometimes Spilum or Spillem) is one of the few Cantonese export artists who can be identified by a distinctive style. In the 1770s Spoilum was producing reverse-glass portraits, but in the following decade he began to paint portraits in oils on canvas – most often portraits of Western merchants and ships' officers, but sometimes of Chinese merchants also. This example is unusual in that the background has been very sketchily painted, and presumably never received its intended final coat.

For examples of Spoilum's portraiture see Carl Crossman, *The Decorative Arts of the China Trade*, 1991, ch.1, and P. Conner, 'The Enigma of Spoilum and the origins of China Trade Portraiture', *The Magazine Antiques*, March 1998, 418-25.





95. **Spoilum (fl. c.1774-1805)**

Portrait of a young man

Oil on oval canvas, 17 x 14 in (43.2 x 35.6 cm)

In its original Cantonese frame

Provenance: Martyn Gregory (Cat. 70, 1997, no.107); private collection, Hong Kong

For Spoilum see above. In other portraits by Spoilum the artist has evidently paid close attention to details of braid and buttons; in this case the portrait is notable for the Chinese artist's bravura rendering of the frills in the sitter's cravat. For illustrations of comparable portraits of English sitters by Spoilum, of similar dimensions and in similar oval frames, see Brighton Museums, *The China Trade 1600-1860*, 1986, no.62; Martyn Gregory Catalogues 30 (1982), no.141, and 47 (1987), no.117; and Carl Crossman, *The Decorative Arts of the China Trade*, 1991, 38 and 45.

96. **Circle of Spoilum, c.1805**

Portrait of John Strudwick Crofts, East India Company

Oil on canvas, 22½ x 17¾in (57.2 x 45.1 cm)

Inscribed on old label 'This portrait of my dear Brother John Strudwick Crofts (a Captain in the E.I.C.'s European Regiment in Bombay) was taken by a Chinese Artist – about the year 1805 at Canton in China'. (On the reverse of this label is an invitation to Mr Crofts from the Dowager Duchess of Chichester.)

Provenance: Martyn Gregory Cat 51, 1988, no.112; Kenneth and Nancy Main Collection, USA

John Strudwick Crofts (1778-1849) was commissioned Lieutenant in the EIC's military service in Bombay (Mumbai) on 26 May 1800, and captain on 8 July 1809; he retired in England on 22 May 1816. His will, proved on 22 December 1849, shows him to have been a man of considerable means in Sussex, owning property in Brighton and Eastbourne as well as Uckfield where he lived. He is buried in the family vault at Sompting Church.

The 'European Regiment', initially raised in England in 1662 to garrison Bombay, was renamed the 1st Bombay (European) Regiment when a second such regiment was formed in 1839.



97. **Tingqua or studio, c.1850**

Portrait of Qiying (Keying, Ch' iying)
Gouache, 8 x 7 in (20.3 x 17.8cm)
Provenance: Martyn Gregory, 'Tingqua's China',
1986, no. 12; Christopher Sargent Collection

The sitter is presented within a *trompe-l'oeil* frame. Highly finished and vividly coloured paintings in gouache of this period are often associated with the studio of Tingqua (known also as Guan Lianchang), situated at 16, New China Street in Canton (Guangzhou). For a comparable portrait of Howqua (also within a painted 'frame') see Martyn Gregory Cat. 98, 2018, no. 103 (and see no. 104 for a representation of 'Tingqua's studio').

For a Chinese portrait of Qiying in oils see Martyn Gregory Cat. 88, 'Lamqua', 2011, no. 15. Another version was exhibited in 1851 at the Boston Athenaeum, and hangs today in the city's Union Club.

Qiying (Keying, Ch'i Ying), Imperial Commissioner and Governor of Guangdong and Guangxi Provinces, is portrayed here with a peacock feather in his official's hat, a mark of imperial favour. An imperial clansman and confidant of the Emperor, he was largely responsible for negotiating the terms of the treaties that concluded the first 'opium war', notably the Treaty of Nanjing, signed with the British on 29 August 1842, and the Treaty of Wanghia, signed with the United States on 3 July 1844. Qiying was also the principal Chinese representative in the discussions between the two sides during the first few years of Hong Kong's development as a British colony. He proved a skilled and patient negotiator; for his visit to Hong Kong in November 1845, when he and his entourage dined on board the flagship of Admiral Cochrane, see *The Cree Journals*, ed. M. Levien, 1981, 177.

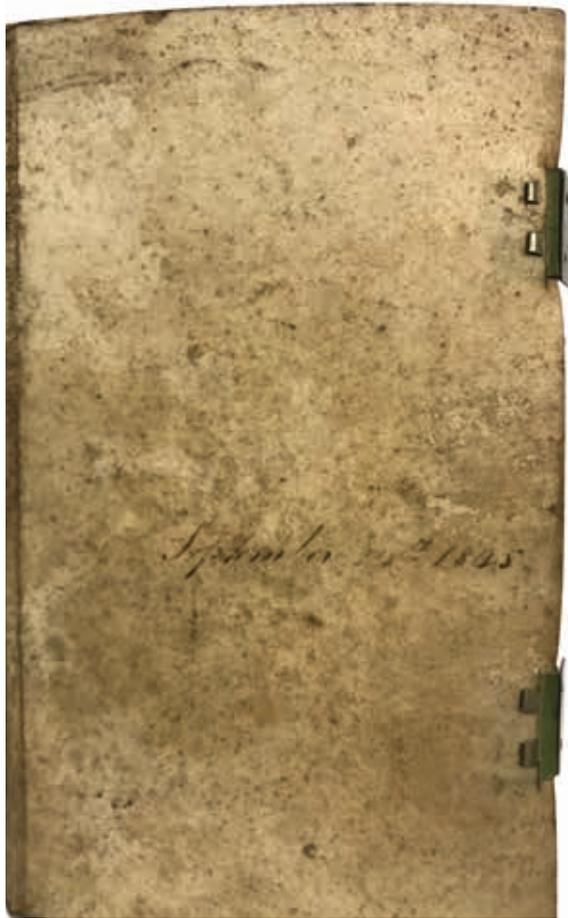
Qiying was less successful in his attempts, as the appointee of the Xianfeng Emperor, to bring the hostilities of 1858 to a negotiated conclusion in Tianjin. Accused of duplicity by the British, who had captured his correspondence with Yeh Mingchen in Canton, Qiying was sentenced to death by an imperial court; in view of his past services he was permitted to commit suicide. Thus the Chinese government was deprived of a skilled and experienced negotiator.



Qiying enjoyed the respect of many of his adversaries in the 1840s. The young Harry Parkes met him shortly before the signing of the Treaty of Nanjing; 'I rather like Keying's appearance,' he wrote, for he has a fine manly honest countenance, with pleasantness in his looks' (Stanley Lane-Poole, *The Life of Sir Harry Parkes*, 1894, vol. 1, 27-8). The large junk *Keying*, which was sailed from Hong Kong to London via New York in 1846-8, was named in his honour.



98. **Chinese needlework panel of the Bund, Shanghai, in the 1930s**
Machine-woven silk, 10½ x 48½ in (26.7 x 123.2 cm)
Inscribed '1935' on old label
Provenance: Joan Potter, Martha's Vineyard, Massachusetts
Panels of this kind are associated with the Hangzhou Raw Silk Embroidery Company



99. **Edmund Gibson's book of Chinese silk merchants' chops and silk samples**

Memorandum book bound in vellum with twin clasps, 6½ x 4 in (16.5 x 10.2cm)

Inscribed on the opening page 'Edmund Gibson / September 24th 1845'

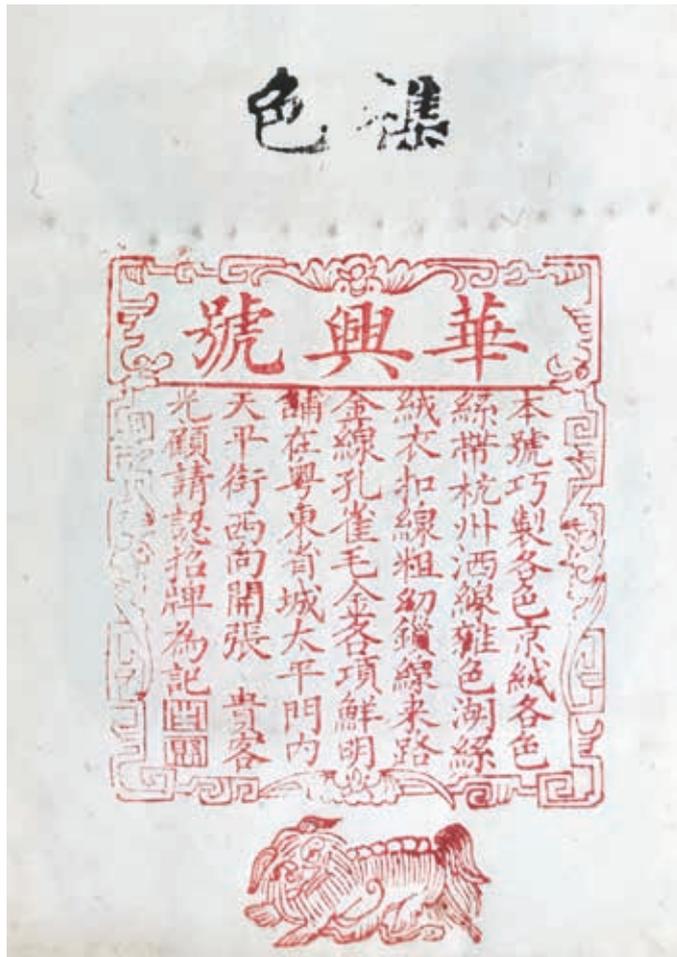
The book contains 26 merchants' chops attached to the right-hand pages, a few with names given in English, notably 'Koo Fong Sing, Superior Nam sum Silk'. Opposite most of the chops are comments in pen and ink (presumably by Edmund Gibson) on the corresponding left-hand pages. A sample entry reads 'Best



seconds imported by Dirom & Co of Lpool pr Earl of Chester. Sold at Lpool ... 1846 for 17/6 & 17/9'. (The tea clipper *Earl of Chester*, registered in Liverpool, was built in 1845 and wrecked off the coast of Anglesey in 1867; Dirom & Co. was founded at Canton in 1835, and by the late 1840s was trading at Shanghai as Dirom, Gray.)

The printed forematter includes titlepage 'The London Memorandum Book', calendar for 1844, ready reckoner, weather table and list of London bankers. Towards the end of the book is a handwritten table in pen and ink of Chinese numerals with both romanised and English equivalents, followed by translations of such useful phrases as 'Whence does he come?' and 'I want to buy it'. Also inscribed in pen and ink is a French recipe 'for curing the Skins of Birds & Beasts', involving salt of tartar, camphor and arsenic.

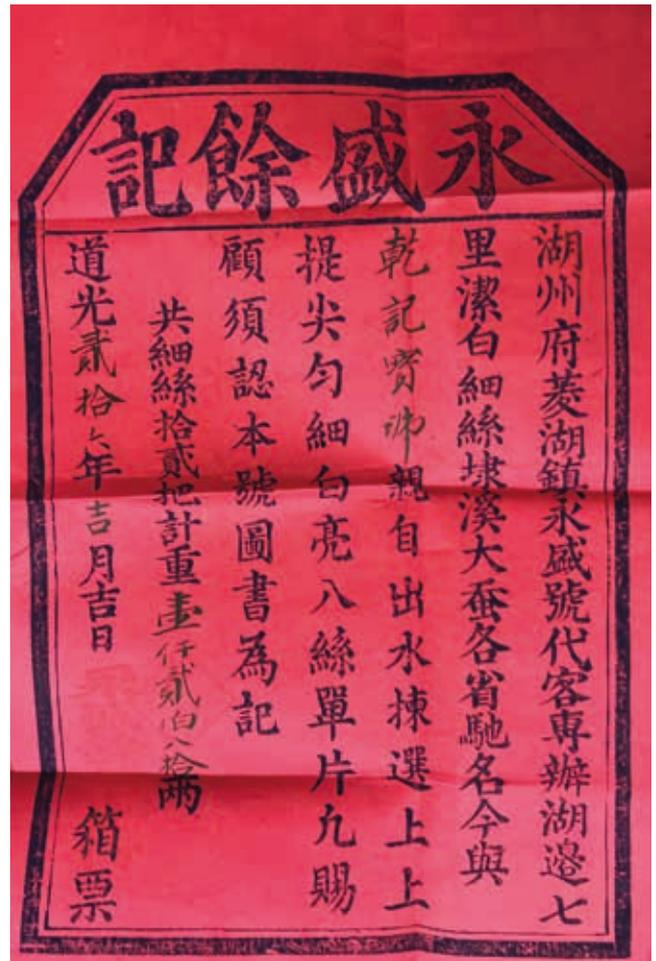
Included with the book are four vertical envelopes with identical Chinese printed chops on one side; each contains (in its original



inner wrapper) swatches of silk thread in 19 or 20 different colours.

A typical example reads as follows in translation:

‘Our company is located at Zhe Hu [Zhejiang Province, Huzhou Prefecture] Nanxun City West Water Lane. We trade in silk across the provinces from Beijing to Guangdong. We personally travel northwards to villages to supervise the silk soaking process, and we select fine white lustrous prime one-ply silk from Spring silkworms from Qili, Huzhou Prefecture.



We use our own machines to prepare the raw material, to shape and stretch the silk threads and wash them in pure, natural water.

Recently some shameless traders have mixed in low-grade, warped silk threads for profit, and have misled customers. We have now stepped up printing our calling cards. We beg our customers to be sure to identify our seal to avoid deception.’

[Left vertical text:] ‘We made this announcement in the 25th year and 5th month and on an auspicious day of the Daoguang reign’ [i.e. 1845].



100. Ten rolls of red silk damask, early 19th century

Damask with uncut fringes; all bolts are complete except one, which has 9 ft missing; each complete bolt is approx. 57 feet long by 2 ft 5½ in wide (1740 x 74.8 cm)

Five of the rolls are still in the original Chinese wrappers; four of these carry the circular chop of 'Yengchong, China Street, Canton'

Provenance: the Dent family, Flass House, Cumbria

Illustrated: Carl Crossman, *The Decorative Arts of the China Trade*, 1991, col pl. 131

Damasks - heavy cloth with a woven pattern - were among the many varieties of silk that were sent back in large quantities from Canton to the West in the eighteenth and nineteenth centuries. (Raw silk was also sent back by the East India Company, to be woven at Spitalfields.) Dent & Co., who presumably ordered these rolls, were the principal rivals of Jardine, Matheson; they were active participants in the China trade (especially at Hong Kong and Shanghai) until 1865. China Street (named on the chop) was the principal source of Chinese goods for Westerners in Canton.



It seems that these rolls were ordered for a decorative project which never materialized, and all but one of the rolls has remained unopened to this day.



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