

CHINA IN THE FRAME



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Historical pictures by Chinese and Western artists 1780-1980

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MARTYN GREGORY

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PAINTINGS BY AMERICAN AND OTHER ARTISTS

1. David Addey RIBA (1933-2019)

View of the Repulse Bay Hotel, Hong Kong

Pencil, pen and ink and watercolour, 9 x 9 in (23.5 x 22.9 cm)

Inscribed 'The Repulse Bay Hotel / D Addey', and on label No.

1018 1985, from a sketch drawn in 1982'

David Addey trained and practised as an architect, but from 1975 he worked as a professional artist, specialising in topographical works executed in a precise and traditional style. He held one-man shows in Washington DC, Ireland, France, Hong Kong and London. His major artistic project was a journey around the British Isles, completed in several stages, on which he recorded the landscapes, buildings and coastal features previously drawn by the indefatigable artist William Daniell on his travels undertaken between 1813 and 1823. The resulting watercolours were reproduced in Addey's four-volume work *A Voyage Round Great Britain in the footsteps of William Daniell*, RA (1995-2002).

Addey visited Hong Kong in 1982, and the watercolours executed on this trip were exhibited by Martyn Gregory at the Furama Hotel, Hong Kong in 1984. The celebrated Repulse Bay Hotel had been opened by Governor Stubbs on 1 January 1920. It was besieged by the Japanese invaders in 1941 but survived the war, and featured in the films *Love is a Many Splendored Thing* (1955) and *Oliver's Story* (1978). In 1982 the hotel was demolished shortly after Addey's visit by the owners (despite widespread opposition), and 'luxury seaview apartments' were built on the site. A few years later the present-day Repulse Bay Hotel was built nearby.

Illustrated on facing page



2. William Alexander (1767-1818)

Chinese barges of the Embassy preparing to pass under a bridge

Pencil and watercolour, 11 x 17¾ in (27.9 x 43.2 cm)

Signed and dated 'Wm. Alexander. f 1793'

Engraved by William Byrne in 1796 as pl.40 of Sir George L. Staunton, *An Authentic Account of an Embassy... to the Emperor of China*, 1797, vol.3, with the above title

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.

The location of this picture has sometimes been identified as Soochow (Suzhou), 'which is called by travellers 'the Paradise of China', as Macartney observed in his journal; the embassy's vessels arrived here on 7 November 1793 on their inland voyage. As in several other compositions, Alexander depicts himself positioned high up on one of the embassy junks, a small figure with a sketchbook on his knees; here we see him looking down from his vantage point before the mast of the large junk just to the left of the bridge's arch. In this and other large finished watercolours Alexander included individuals and groups of Chinese figures of which he had made first-hand sketches during the embassy's travels.

Four versions of this watercolour were exhibited at Brighton Museums, 'William Alexander, an English Artist in Imperial China', 1981, nos. 27-30. Whereas all these deviate from the engraving in numerous respects, the present picture is close to the engraving in all details.

Illustrated on facing page



No. 2



3. Circle of Thomas Allom, c.1840

Whampoa from Dane's Island

Pencil on grey paper, heightened with white, 8¼ x 14¼ in (20.9 x 36 cm)

Provenance: from a group of drawings from the estate of Thomas Allom

A preliminary drawing for a watercolour by Thomas Allom (1804-1872), engraved by W.A. Le Petit in *China... in a Series of Views*, with text by the Rev. G.N. Wright, 1843, vol.1, 80. Western merchant vessels together with junks and sampans are seen in the deep-water anchorage below Canton (Guangzhou).



4. Samuel Austin OWS ((1796-1834)

The 'Mah Chung Keow' bridge, Canton

Pencil and sepia wash, 4½ x 7¼ in (10.2 x 17.8 cm)

Engraved in *Views in India, China, and the shores of the Red Sea*, from original sketches by Cdr. Robert Elliott, RN, with descriptions by Emma Roberts, 1835, vol.1, 29

Captain Robert Elliott RN travelled to India and the China coast in 1822-24. His on-the-spot sketches were redrawn by several of the leading professional watercolour artists of the day, including David Cox, Samuel Austin, Thomas Shotter Boys, John Sell Cotman and Copley Fielding. The present subject was located in Honam (Henan), across the river from the Western 'Factories'.



5. Marciano Antonio Baptista (1826-1896)

The Praya Grande, Macau

Pencil, pen and sepia ink, wash and fixative, 12½ x 20¼ in (31.6 x 51.5 cm)

Watermark: J. Whatman Turkey Mill 1849

Provenance: Martyn Gregory Gallery, cat.56, 1990, no.23; Richard Kelton

Born in Macau, Marciano Baptista was the leading topographical draughtsman resident in Hong Kong in the later nineteenth century. In 1857 he advertised in the *China Mail* his '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, this being a prime example; but Baptista subsequently developed his own style of outline drawing and colouring, which he employed in producing detailed watercolour views, often (as here) on a generous scale. For a version of this composition by Baptista, with alterations in the foreground figures and the addition of a tree, see Hong Kong Museum of Art, 'Scenes of Two Cities', 1983, 73.



6. Marciano Antonio Baptista (1826-1896)

Hong Kong Island: the waterfront

Pencil and watercolour, heightened with white

12 ¼ x 21 ¼ in (31 x 54 cm)

Marciano Baptista (see preceding entry) maintained the tradition of translucent watercolour which had been introduced by George Chinnery to the China coast; but Baptista went on to develop his own manner, favouring a bluer palette than his mentor's, occasionally adding bodycolour, and delineating individual buildings in careful detail. This Hong Kong cityscape depicts Central District from the north-east in the late 1850s. Government House (completed in 1853) appears on the left; lower down the hill to its right is the Bishop's house and tower (1851). In the centre on the waterfront is the flag of Dent & Co., with Dent's headquarters to its right. Further to the right the shallow-domed towers of the Roman Catholic Cathedral appear just above the waterfront buildings.



7. James Basire (1730-1802)

Batavia from the sea

Pen and ink, 3 x 6 in (7.6 x 15.2 cm)

Signed 'par J. Basire', dated 'juin 1774', and inscribed 'La ville de Batavia Vue de la Rade'

A finely-detailed drawing made for the purposes of engraving; James Basire, the son of a map-maker, is known principally as an engraver, and as the master of William Blake during the latter's seven-year apprenticeship.



8. Major-General Philip Bedingfeld (1828-1897)

Dwellings near Hong Kong

Watercolours over pencil, 4 ½ x 9 ¼ in (10.2 x 22.9 cm)

Verso: pencil sketches of junks and a hulk

Philip Bedingfeld was posted to the China station in 1857 as a Captain in the Royal Artillery, and rose to the rank of Major-General. For other drawings by Bedingfeld depicting Hong Kong and its vicinity in 1861 see Martyn Gregory Cat. 47, 1987, 1-18.



9. Lt. Walford Thomas Bellairs, R.N. (c.1794-1850)

Study of a Chinese man

Pen and ink over pencil, $3\frac{1}{2} \times 2\frac{3}{4}$ in (8.7 x 7 cm)

Exhibited: Martyn Gregory Gallery, 'Lt. Walford Thomas Bellairs, R.N.', 1982, no.93

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*.



10. Lt. Walford Thomas Bellairs, R.N. (c.1794-1850)

Study of a Chinese man

Pen and ink and watercolour with gum arabic, $3\frac{1}{2} \times 3$ in (8.7 x 7.5 cm)

Exhibited: Martyn Gregory Gallery, 'Lt. Walford Thomas Bellairs, R.N.', 1982, no.95



11. Auguste Borget (1809-1877)

Tanka boats on the river between Macao and Canton
Signed and inscribed 'canal [?] entre Macau et Canton / Aug. Borget'

Pen and ink and watercolour, 6¾ x 13½ in (17.3 x 34.7cm)

An old label on the back is inscribed in ink: 'à Al. Forgues / Aquarelle de / Aug. Borget / 1838'

Provenance: given by the artist to his friend Paul Vavin at Issoudun; his widow Pauline Vavin (née Forgues) (1845-1899); thence by family descent

Illustrated: Musée de l'Hospice St-Roch, Issoudun, *Carnet de Voyage*. Auguste Borget, 2008, n.p., 'Bateaux'

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.



12. Auguste Borget (1809-1877)

Chinese landscape: small boats by a tree-lined shore, with a raft on the river

Pastel, 3¼ x 8¾ in (8.3 x 22.3cm)

Provenance: given by the artist to his friend Paul Vavin at Issoudun, and thence to his widow Pauline Vavin (*née* Forgues) (1845-1899), and thence by family descent

Illustrated: Musée de l'Hospice St-Roch, Issoudun, *Carnet de Voyage*. Auguste Borget, 2008, n.p., 'Canaux'

For a similar raft depicted by Borget see Martyn Gregory Cat. 90, 2012-13, no. 14.



13. Auguste Borget (1809-1877)

Boat-dwellings near the water's edge, with a pagoda beyond
Pastel, 3¼ x 8¾ in (8.3 x 22.3cm)

Provenance: given by the artist to his friend Paul Vavin at
Issoudun, and thence to his widow Pauline Vavin (née Forgues)
(1845-1899), and thence by family descent

Illustrated: Musée de l'Hospice St-Roch, Issoudun, *Carnet de
Voyage*. Auguste Borget, 2008, n.p., 'Canaux'



14. Auguste Borget (1808-1877)

River junk under way, with bridge and mountains beyond

Pen and ink, 11 x 18 ¼ in (27.7 x 46.5 cm)

Provenance: the artist's studio



15. **Auguste Borget (1808-1877)**
Junk by a tree-lined shore, with distant pagoda
Pencil, 9 ¼ x 15 ¼ in (23.5 x 39 cm)



16. Auguste Borget (1808-1877)

A group of musicians, with children beneath a lantern at left
Pencil, 6 ¼ x 8 ¾ in (16 x 22 cm)



17. Auguste Borget (1808-1877)

Sketch of a temple interior and figures, some with conical parasols
Pencil on grey-blue paper, 6 ½ x 9 ¾ in (16.9 x 24.9 cm)
Provenance: the artist's studio



18. Auguste Borget (1808-1877)

Scene within a fort

Oil on canvas, 6½ x 9¾ in (16.99 x 24.9 cm)

A seated official amid cooks and guards other groups of figures are seen beneath the walls or upon the ramparts, to which one figure climbs up a ladder.

An unusual subject in which the viewer is taken inside one of the forts, generally oval in construction, of which numerous examples existed in the Pearl River delta in the 1830s. Such forts were generally off-limits to Westerners, although Johan Friedrich Dalman, arriving in Canton aboard the Swedish ship *Freden* in 1748, was allowed to visit 'the citadel by the water'.



19. Auguste Borget (1808-1877)

Food vendors beneath sunshades, with beached boats

Pen and ink, 5 x 9¼ in (13 x 23.5 cm)

Provenance: the artist's studio



20. Auguste Borget (1808-1877)

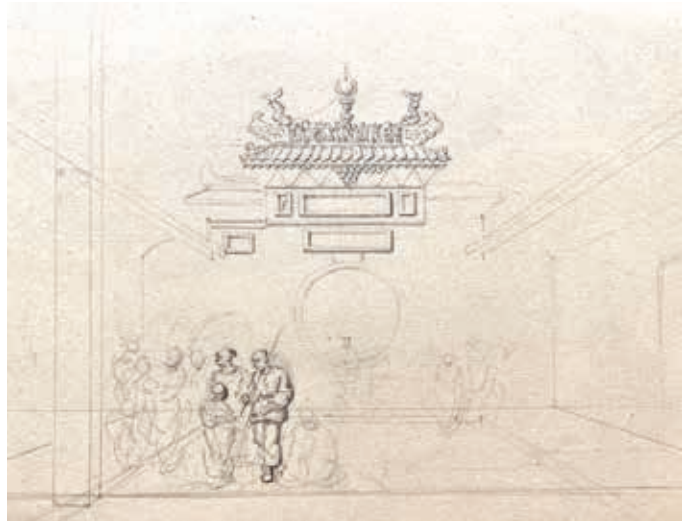
Figures at a long table beneath sunshades, with a pot and cooking stove beside them

Pen and ink, 7½ x 12½ n (19 x 31.6 cm)

Provenance: the artist's studio



21. Auguste Borget (1809-1877)
A Chinese family at a temple
Watercolour, 6 ¼ x 4 ¼ in (15 x 10.8 cm)



22. Auguste Borget (1808-1877)
Sketch of the interior of the A-Ma temple, Macau, with roof tiles and a group of figures drawn in detail
4 ½ x 5 ¾ in (11.5 x 14.6 cm.)
Provenance: the artist's studio

For a related study in watercolour see Martyn Gregory Cat. 87, 2011-12, no. 11. For an external view of this façade see Musée de l'Hospice St-Roch, Issoudun, 'Auguste Borget, peintre-voyageur autour du monde. Dessins et peintures', 1999, no. 38. Borget's corresponding oil painting is in the Musées de la ville de Bourges.



23. Auguste Borget (1808-1877)

Study of a Western man in a straw hat
Pencil on cut-out paper, 3 x 3 in (7.7 x 7.7 cm)
Provenance: the artist's studio



24. Auguste Borget (1808-1877)

Water carrier, India
Watercolour on buff paper, 3¾ x 2 in (9.5 x 5 cm)
Provenance: the artist's studio

For a similar figure in a finished oil painting see 'Auguste Borget, peintre-voyageur autour du monde. Dessins et peintures', 1999, no. 86.



25. George Chinnery (1774-1852)

Preparatory sketch for a portrait of a seated man
 Pen and ink over pencil, 4 x 3 ¼ in (9.6 x 8.2 cm)
 Inscribed in the artist's shorthand 'quite right'



26. George Chinnery (1774-1852)

Study of a harpist with two other women

Pen and ink over pencil, 4 ¼ x 3 ½ in

Inscribed in the artist's shorthand 'the girl in the middle holding the music [last word unclear]

Provenance: Appleby Bros. Spring exhibition 1962

For a finished watercolour portrait of a young woman playing a harp, dated 1795, see P. Conner, *George Chinnery, artist of India and the China coast*, 1993, pl. 12.



27. George Chinnery (1774-1852)

Bengal: figures at the water's edge by a ruined tomb
Pencil and watercolour, 5½ x 7¼ in

Provenance: Mrs Cecil Keith; private collection, London; Martyn Gregory Cat. 76, 2000, no. 6; Sze Yuan Tang Collection

Exhibited: 'English Watercolour Drawings from the collection of Mrs Cecil Keith', Worthing Art Gallery, 1963, no. 42; 'The

Flamboyant Mr Chinnery. Asia House, London, 2011, no. 25

Illustrated: P. Conner. *Paintings of the China Trade. The Sze Yuan Tang Collection of Historic Paintings*, 2013, no. 168

A fine example of the fluid watercolour style, with dramatic contrasts of light and shade, which Chinnery developed during his years in Bengal.



28. George Chinnery (1774-1852)
Herdsmen and cattle beneath an overgrown arch
Watercolour, 5 x 6½ in (12.5 x 16 cm)



29. George Chinnery (1774-1852)

Studies of barber's equipment

Pen and ink over pencil, 5¼ x 3½ in (12.7 x 7.6 cm)

Inscribed twice with the artist's sign for 'correct'; also in

shorthand '...figured at the top... rest as in this instance'; and (lower left) 'pipe'

Inscribed in pencil at foot 'barbers' implements China'

Provenance: Mr and Mrs Bertram Seton



30. George Chinnery (1774-1852)

A seated Chinese figure

Pencil, pen and ink on paper, 5 x 5in (12.7 x 12.7cm)

Provenance; Mr and Mrs Frank Castle; Christie's,
Hong Kong, 26 Sept. 1989; Richard Kelton



31. George Chinnery (1774-1852)

Canton (Guangzhou) the Western Hongs or 'Factories'

Pen and ink over pencil, 3½ x 8in (8.8 x 19.3cm).

Provenance: Dr Thomas Boswall Watson; Martyn Gregory Gallery
Cat.43, 1986, no.60 (front cover)

Chinnery arrived on the south China coast from Calcutta in August 1825, and for the first few years divided his time between Canton and Macau. Although he lived on in Macau until 1852, it appears that he paid no further visits to Canton after 1832, the date of the present drawing.

A sketch of the central and eastern Factories taken from Honam on the south side of the river. The British and Dutch Factories are seen on the right. On the left is the upswept roof of 'Chung Qua's hong', of which Chinnery made detailed studies in 1827; it was removed in the mid-1830s (see P. Conner, *George Chinnery, artist of India and the China Coast*, 1993, 167).



32. George Chinnery (1774-1852)

Canton (Guangzhou): the British and Dutch Hongs

Pencil, 7¾ x 5½ in (17.8 x 12.7 cm)

Provenance: Mr and Mrs Bertram Seton

Inscribed in shorthand 'correct March 27th 1832 / 4 mornings at 3 hours...'; and [beside flag] 'a very little more foreground would be...'



33. George Chinnery (1774-1852)

A standing boatwoman

Pen and ink over pencil, 5 x 3¾ in (13.2 x 9.9cm)

Inscribed in pencil with the artist's sign for 'correct'; also inscribed

in ink in the artist's shorthand 'correct at home October 1841'

Provenance; Mr and Mrs Frank Castle; Christie's, Hong Kong, 26 Sept. 1989; Richard Kelton

34. George Chinnery (1774-1852)

Study of Monsieur Durand

Pencil, 5¼ x 4¼ in (12.6 x 10 cm)

Inscribed 'BOC / 4567CS / cut paper' [the last two words in the artist's shorthand]

Verso: inscribed in the artist's shorthand 'White clouds with grey edges. Lay over the whole of the light part of the sky with a grey, softened under the light cloud. While wet, take up the part where



the blue is to be, but leaving the grey to go under the light cloud. Then add blue when dry. June 16th 1842'

Chinnery's friend J.A. Durand, who arrived on the China coast in June 1832, was the owner of the opium schooner *Lyra*, and was associated with the firm of Dent & Co. He appears as the lounging figure in Chinnery's famous oil painting 'On Dent's Verandah', which the artist was preparing in October 1842 (see P. Conner. *George Chinnery, artist of India and the China Coast*, 1993, 254.

The inscription refers to Chinnery's principles of stages in drawing and colouring, which he had planned to publish during his years in Calcutta. 'BOC' may mean 'basic original colour', and '4567' represents four stages in his nine-part programme (op. cit., 271-4).



35. George Chinnery 1774-1852

The Praya Grande, Macau, with the fort of S. Pedro

Pencil, 7 x 15 in (17.8 x 38.1 cm), on two sheets

Inscribed with the artist's shorthand

Provenance: Mr and Mrs Bertram Seton



36. George Chinnery (1774-1852)

Tall trees with a seated figure, Macau

Pencil, 11 x 7¾ in (27.9 x 17.8 cm)

Numbered '37', and inscribed in the artist's shorthand 'correct
December 1 1836'

Provenance: Mr and Mrs Bertram Seton

For an oil painting of this subject (with some changes) see P.
Conner, *George Chinnery, artist of India and the China Coast*, 1993,
208.



37. George Chinnery (1774-1852)

S. Pedro fort on the Praya Grande, Macau

Watercolour over traces of pencil, on paper laid on card, 6 x 8½ in (15 x 22 cm)

The small battery of S. Pedro, which frequently appears as a foreground feature in Chinnery's drawings of the Praya Grande, had no defensive function by this time, but was still supplied with cannon which might be used for ceremonial gun salutes. The fort was removed in 1934. In the distance is Penha Hill, surmounted by the Convent of Nossa Senhora da Penha.



38. George Chinnery (1774-1852)

Macau: Fort Monte, with the churches of S. Domingos and S Paulo
 Pen and ink and watercolour, 5 x 7 in (12.7 x 17.8 cm)

Provenance: private collection

In this unusual composition the artist has contrived to include three of Macau's most celebrated landmarks. Above is the city's principal stronghold, the fortress of São Paulo do Monte; beneath it is the great Baroque church of S. Domingos; while in the left distance the façade of S. Paulo is glimpsed above an overgrown and deeply-shadowed wall. The watercolour includes two other elements favoured by Chinnery in his compositions – a goat, and a cooking fire at the side of the road.



39. George Chinnery (1774-1852)

Group of four Chinese figures at a table beneath a parasol

Pen and ink and watercolour over pencil, $5\frac{1}{4} \times 5\frac{3}{4}$ in (13.3 x 14.6 cm)

Inscribed in the artist's shorthand 'correct filled in August 13th

1841' [left] and 'not forget the mat' [right]

Paper replaced in upper right corner

Provenance: Annetta Milling (1931-2014)

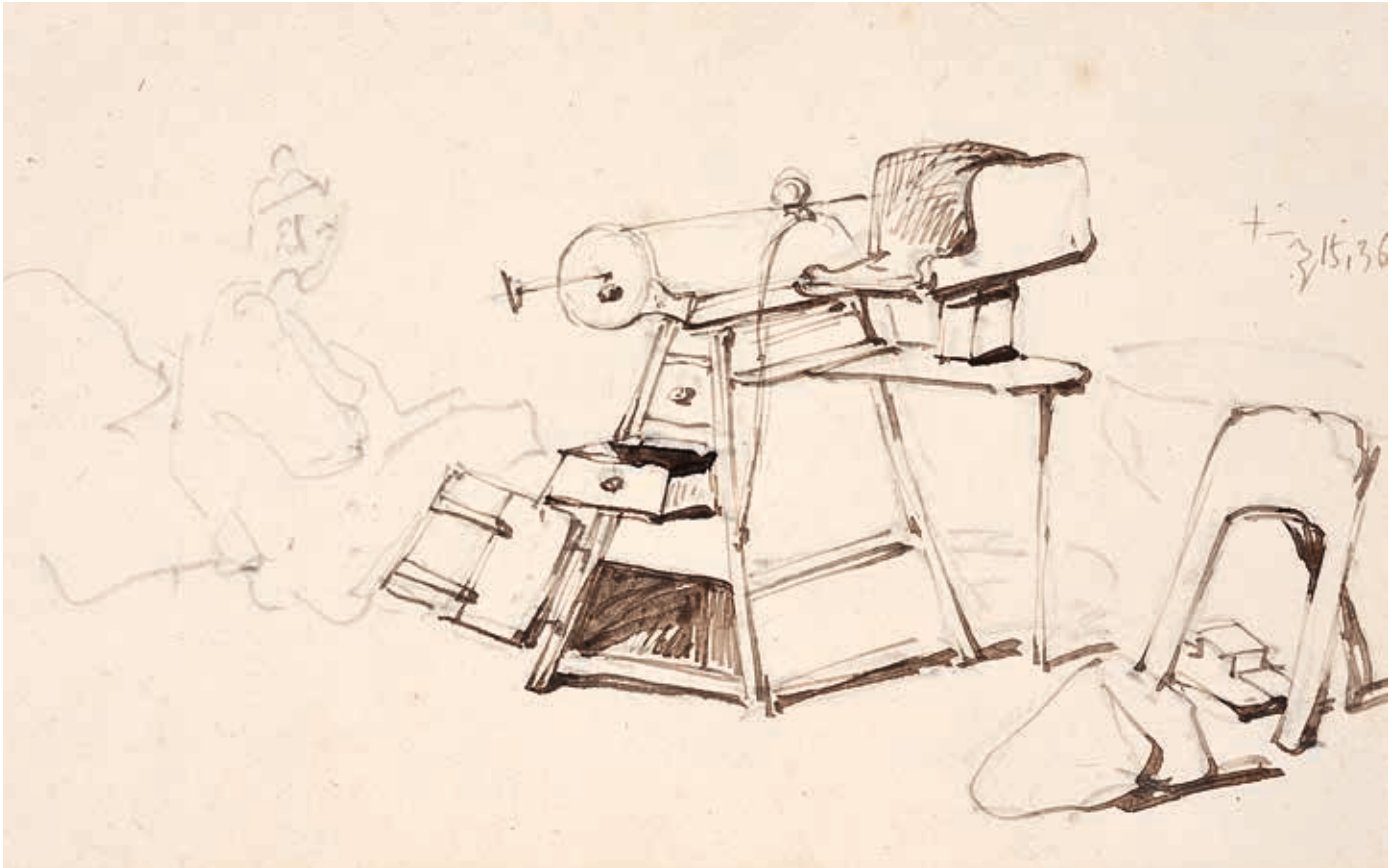


40. George Chinnery (1774-1852)

Canton (Guangzhou): the French British and Dutch 'Factories'
Watercolours, 6¼ x 8½ in (16 x 21.5 cm)

Although Chinnery spent the last twenty-seven years of his life on the China coast, he appears to have visited Canton only during the first seven of those years (see no. 31). In 1832 (and perhaps before) Chinnery lodged not in the British but in the 'Imperial' Factory, so named because it had been occupied by merchants affiliated to the Austrian empire. For a drawing by Chinnery from a similar vantage point, dated 19 January 1832, see P. Conner, *The Hongs of*

Canton, 2009, 148; both that drawing and this watercolour clearly show the platform raised above the British Factory. From this platform a Chinese artist executed paintings that formed the basis of the huge 'View of Canton' exhibited at Robert Burford's Panorama in London in 1838.



41. George Chinnery (1774-1852)

Chinese blacksmith's equipment

Pen and ink over pencil, 4 x 6¼ in (10 x 15.8 cm)

Inscribed and dated in the artist's shorthand 'correct November
15th [18]36'



42. George Chinnery (1774-1852)

Sketch of figures in sampans
Pencil, 6 x 7½ in (15.2 x 19 cm)

Inscribed and dated in the artist's shorthand 'correct March 31st 1836'

Provenance: Spink & Son, London; Peter and Nancy Thompson



43. George Chinnery (1774-1852)

Sketch of a junk under sail

Pencil, 7½ x 10½ in (19 x 26.7 cm)

44. George Chinnery (1774-1852)
Sketch of a three-masted junk
Pencil, 10 ¼ x 7 ½ in (18.4 x 19 cm)





45. Follower of George Chinnery (1774-1852)

Hong Kong street scene with stonemasons

Pencil, pen and ink on grey paper, 6¾ x 9¼ in (15.2 x 24.7 cm)

Probably a view of Queen's Road; Chinnery's only visit to Hong Kong was in 1846.



46. James Billington Coughtrie (c.1838 - 1920)

Evening, Hong Kong: boats and makeshift dwellings by the water's edge

Oil on canvas, 9¼ x 14¼ in (23.5 x 36 cm)

Signed and dated 'J B Coughtrie / 1883'

Coughtrie's first recorded exhibit was at the Royal Academy, London, in 1863. He showed twenty views at the London Salon, and one at the Royal Society of British Artists. After settling in Hong Kong he and his wife Mary (née Rogers) became members of the Hong Kong Sketching Club; between 1872 and 1885 they had eight children, all born in Hong Kong. For other works by

Coughtrie see Martyn Gregory Cat. 30, 1982, nos. 89 and 90; Cat. 74, 1999, no. 37; and Cat. 82, 2006, no. 24; and Cat. 97, 2017, no. 36.

Coughtrie was also a prominent Hong Kong businessman, a founding director of the Dairy Farm Company, and Secretary of the China Fire Insurance Company; he sat on the Peak Tram Committee and the Hong Kong College of Medicine London Endowment Committee.



47. Terence Cuneo CVO OBE RGI FGRA (1907-1996)
 China Clay Barges, Bangkok
 Oil on canvas, 19 3/4 x 23 1/4 in (50.2 x 59 cm)
 Signed; signed again and inscribed as title *verso*

The son of two artists, Cuneo studied at the Slade School of Art. He was employed initially as an illustrator, but from 1936 he also painted in oils. Having worked as an Official War Artist Cuneo was appointed official artist for the coronation of Queen Elizabeth

II in 1953. His portrait commissions included the Queen and Field-Marshal Montgomery, but the versatile and popular Cuneo was most widely known as a painter of wildlife, military subjects and (above all) of railway and other engineering subjects.

Cuneo also travelled in Europe, North America and the Far East. Four oil paintings of subjects in Thailand are recorded, including the present example, painted in the late 1960s.

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

Rocks and trees by the A-Ma temple, Macau

Pencil, pen and ink and watercolours, 8 ¼ x 12 ¼ in (21 x 30.2 cm)

Inscribed lower right 'Macao'

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.



No.48



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

Beached boat, Hong Kong

Pencil and watercolours, 4 $\frac{3}{4}$ x 8 $\frac{1}{4}$ in (12 x 21 cm)

Inscribed in ink on album page 'Chinese Boat Hongkong'

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. 48.



50. Mary Dalrymple, 1834

Street scene with the Misericórdia, Macau
Pencil, pen and ink, 6 x 7 in (15.2 x 17.8 cm)

Exhibited: Martyn Gregory Catalogue 41, 'The China Trade Observed', 1985, no.98

Mary Dalrymple was no doubt the wife (or other female relative) of James Dalrymple, captain of the ship *Orwell*, which made several voyages to Canton both as an East Indiaman and then as a privately owned vessel. Mary Dalrymple's drawings – some, like the present example, clearly inspired by Chinnery – include a study of the *Orwell's* cabin (MG Cat. 41, no.96). In 1835 the *Orwell* (still under the command of James Dalrymple) carried home the body of Lord Napier, ill-fated British Superintendent of Trade in China; James Matheson returned in the same vessel.



51. William Daniell, RA (1769-1837)

A Chinese porter with a pole and basket
Pencil, pen and ink and watercolour, 6 x 4 in (15.3 x 10.2 cm)
(image size)

Signed 'WD' and dated 1829

Inscribed in pencil in margin below image 'a Chinese of the lower class'

Provenance: Martyn Gregory; private collection

The artists Thomas Daniell and his nephew William were among the first European artists to visit Canton. They left England in April 1785, travelling to India by way of the China coast. After seven years in India they returned home in 1794, again visiting Canton and the Pearl River on their route.



52. French artist, late 19th century

Junks and fishing craft off the China coast

Pen and ink and watercolour, 12½ x 19¾ in (31.7 x 50.2 cm)

Inscribed 'Jonques Chinoises (XIXeme siècle)'



53. French artist, 1924

Junks on the Yangtze near Zhenjiang

Pen and ink and watercolour, 7¾ x 10½ in (19.5 x 26 cm)

Indistinctly signed; inscribed and dated 'Sur le Yang-Tsé' and 'Tsin Kiang Fu / 28 juillet 24'

The city of Zhenjiang was frequently romanised as Tsin-kiang-fu or Chinkiang.



54. French artist, 1924
Chinese traditional street scene
Pen and ink and watercolour, 9 ¼ x 12 ½ in (23.5 x 32 cm)
Indistinctly signed; inscribed '22 juin 1924'

55. Col. Henry George Gandy, DSO (1879-1950)

Wellington Street, Hong Kong

Watercolour over traces of pencil, 16 x 8¼ in (40.6 x 21 cm)

Provenance: Sze Yuan Tang Collection

Illustrated: P. Conner. *Paintings of the China Trade. The Sze Yuan Tang Collection of Historic Paintings*, 2013, no. 178

Henry Gandy was commissioned in the Royal Engineers in 1899. He gained a reputation as an artist while posted in South Africa and Somaliland; in the 1920s he continued to paint in watercolours during his travels as an army officer in Hong Kong, China, Singapore and Ceylon (Sri Lanka). Gandy's watercolours were used as the basis for postcards and book illustrations; many of his paintings were destroyed when Raphael House was bombed during the Blitz in December 1940.





56. Robert Morrison (c. 1826-1862)

Dahuangjiao Fort, Macao Passage

Pencil, 6¾ x 10 in (17.2 x 25.4 cm)

Provenance: from an album compiled by Robert Morrison

Dahuangjiao Fort, enclosing a small pagoda, was built on a sandbar in the channel that ran southwards from Shamian, rejoining the main river at the eastern end of Whampoa Island.

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.



57. Robert Morrison (c.1826-1862)

The Governor of Guangdong's *yamun*, Canton (Guangdong)

Oils on prepared paper, 7 x 9¾ in (17.8 x 24.8 cm)

Inscribed on old album page "The Tatar General's Yamun"

Provenance: from an album compiled by Robert Morrison

In January 1858 the city of Canton (Guangzhou) was occupied by British and French forces. A commission of three Europeans was appointed to govern the city in conjunction with Pihkwei, Governor of Guangdong province. The commissioners were at first installed in the Governor's *yamun* or official residence, seen here.

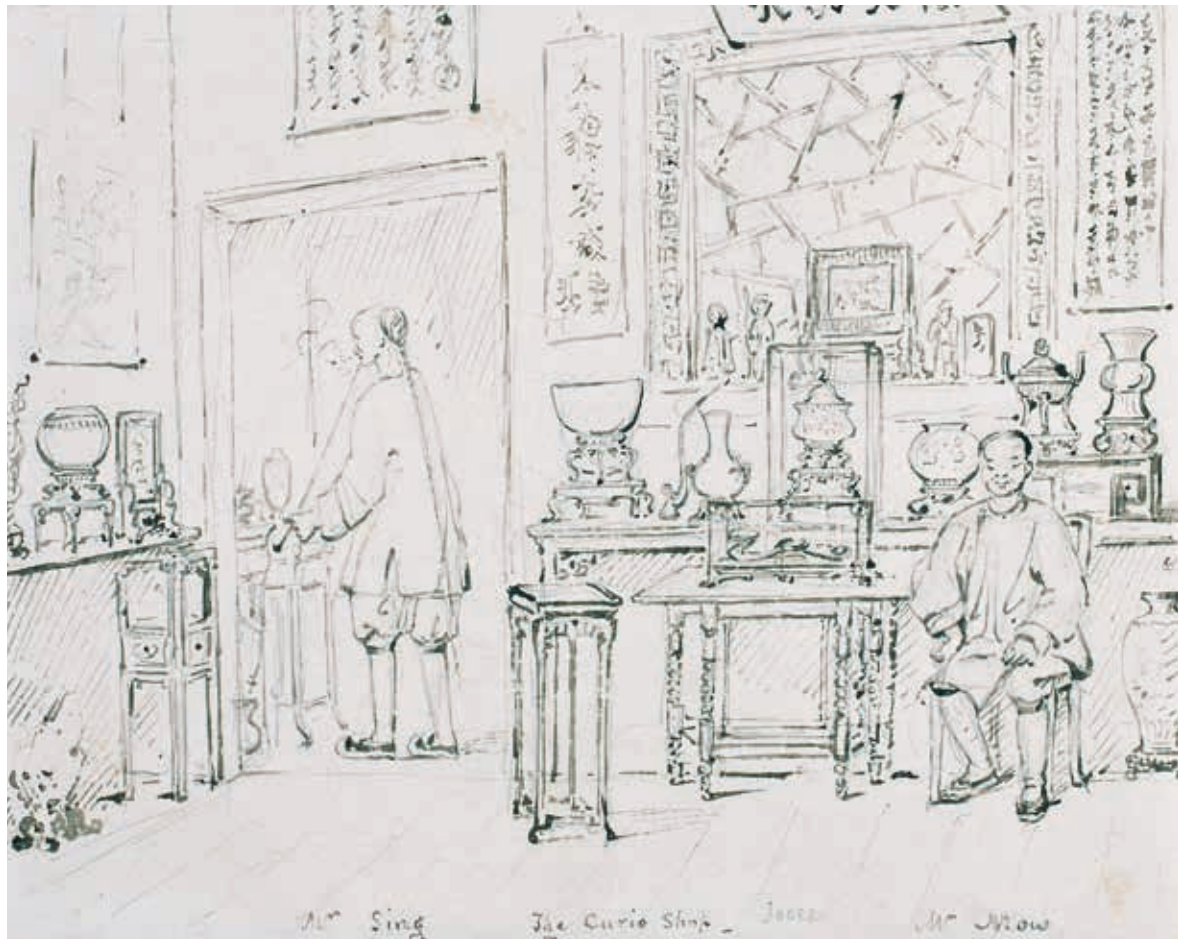
For Robert Morrison junior see the preceding entry.



58. Godfrey Charles Mundy (1804-60)

Study of an elephant and mahout, with distant camp
 Pencil, 3¾ x 5 in (9.5 x 12.7 cm)
 Signed and dated August 1831

Commissioned in 1821, Mundy spent much of his early career in India; his *Pen and Pencil Sketches, Being the Journal of a Tour in India* was published in 1832. From 1846 to 1851 he was deputy adjutant general of the military forces in Australia, and his book *Our Antipodes: or, Residence and Rambles in the Australasian Colonies* was published in 1852. For other Indian drawings by Mundy (dating from 1828-9) see Martyn Gregory Cat. 38, 1984, nos. 99-102.



59. William Prinsep (1794–1874)

Curiosity Shop in Canton, 1838

Pen and ink over pencil, 7¼ x 9¾ in (19.7 x 24.8 cm)

Inscribed in the artist's hand 'Mr Sing', 'The Curio Shop', 'Joee', 'Mr Mow', and [on the old mount] 'Curiosity Shop in Canton in 1838'

Provenance: Martyn Gregory Catalogue 90, 2012-13, no. 45; Sze Yuan Tang Collection

William was one of seven sons of the indigo merchant John Prinsep, most of whom exhibited artistic talents of some kind. In Calcutta he became a partner of the banking house Palmer & Co.,

and was a member of the circle of amateur artists who regarded Chinnery as their presiding genius; he was also one of those to whom Chinnery owed money when he sailed from India to China in 1825.

In 1838 Prinsep visited Canton and Macau, where he was reconciled with Chinnery and made a number of drawings. In this instance his underlining of the word 'The' suggests that the shop depicted was frequently visited by Westerners. 'Joee' refers to the ruyi, a curved ceremonial sceptre displayed in a case on the table.



60. Emile Dominique Roux (1822-1915)

A Chinese temple beside a river

Pencil and watercolour, 8 x 12 in (20.3 x 30.5 cm)

Signed and dated 1860

Emile Roux served as an officer in the French navy in the second Opium War; he travelled from the Peiho River forts to Tientsin (Tianjin) in June 1858. Roux retired at the rank of Amiral; his 'souvenirs du voyage' were shown at the Paris Salons of 1869 and 1870.

For a series of views by Roux in China see Martyn Gregory Catalogue 64, 1994.



61. Conway Mordaunt Shipley (1824-1888)

Lorchas near Whampoa

Pencil and wash heightened with white, 6¼ x 10 in (15.8 x 25.3 cm)

Signed with initials and inscribed 'Near Whampoa / CS Aug 20/54'

Inscribed on album page 'Portuguese Lorchas, or armed coasting vessels and Tanka boats. Near Whampoa, on the Si Kiang river. Aug 20/54'

Conway Mordaunt Shipley was born on 9 November 1824, son of Rev. Charles Shipley and Charlotte Sloper of Twyford House in Hampshire. Shipley joined the Navy in 1837; he passed out first in the examination at the Royal Naval College, and was promoted to the rank of Lieutenant on 28 June 1845.

In 31 December 1845 he joined HMS Calypso under Captain John Worth. Seven drawings by Shipley of Pitcairn Island - which he visited with the ship Calypso in March 1848 - are in the

collection of the State Library of New South Wales. Lithographs after three of these were published in his book *Sketches in the Pacific*. The *South Sea Islands* (1851), which contains 25 hand-coloured lithographs by and after Shipley. A larger group of his watercolours, made between 1838 and 1872, is in the National Archives of Canada; it includes views of Greenland, Canada and the United States, and a few views of England, France and the Faeroe Islands.

Shipley travelled widely, visiting Canada in 1841 aboard HMS Crocodile, and again aboard HMS Bulldog, this time sailing via Greenland. In 1853-4 he was in India, particularly in the north-west of the subcontinent, and in Afghanistan. From May to August 1854 he visited Singapore, the Philippines, Hong Kong and Macau; in December he sailed homeward from Penang, via Aden and the straits of Bab-el-Mandab. In 1861-2 he commissioned the gothic revivalist Henry Woodyer to design and build Twyford Moors House, near Winchester. Here Shipley died in 1888; his widow lived on here until 1933.



62. Lt-Col. Robert Smith (1787-1873)

Barrackpore House from the River Hugli

Pencil and watercolour heightened with white, 19½ x 26½ in (49.5 x 67.3 cm)

In 1801 Lord Wellesley initiated the estate at Barrackpore, fourteen miles north of Calcutta (Kolkata), where he also established the Institution for Promoting the Natural History of India. The Governor-General's residence, set in an extensive landscaped park, was enlarged by Sir George Barlow, acting Governor-General from 1805 to 1807. The house is seen here before the

addition of a second storey by Captain Thomas Anbury for the Marquess of Hastings, who became Governor-General of India in 1813. In 2017 the house was restored with funds from the West Bengal Heritage Commission.

Robert Smith produced a number of accomplished paintings and watercolours of Bengal and Penang in the course of his service with the Royal Engineers. In 1833 he retired from India at the rank of Lieutenant-Colonel, and built himself a house in an Anglo-Indian style - now the Redcliffe Hotel - at Paignton in Devon.



63. Thomas Boswall Watson (1815-1860)

S. Pedro Fort and the Praya Grande, Macau

Pencil and watercolours, 7 x 11 ¼ in (17.7 x 28.5 cm)

Inscribed 'Macao', and again on old backing paper 'Praya Grande, Macao, looking west'

Provenance: Martyn Gregory; Peter and Nancy Thompson

Exhibited: Martyn Gregory cat. 40, 'Dr Thomas B Watson (1815-1860)', 1985, no. 25

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.



64. Thomas Boswall Watson (1815-1860)

Hong Kong: the waterfront

Pen and ink, 11 ½ x 20 in (29.2 x 50.8 cm)

Provenance: Sze Yuan Tang Collection

Illustrated: P. Conner. *Paintings of the China Trade. The Sze Yuan Tang Collection of Historic Paintings*, 2013, no. 46

A detailed sketch of what became Hong Kong's Central District, drawn within a few years of its first occupation by the British. The double verandahs of Lindsay's and Dent's headquarters can be seen facing the harbour, with Dent's Pier projecting into the harbour; on the small hill just above them is the harbourmaster's house and flag. In style and composition this is very close to Chinnery's drawings of Hong Kong, which Chinnery visited in 1846; a watercolour by Chinnery which is evidently related to this drawing is in the collection of the Peabody Essex Museum at Salem, Mass. (M381079A).



65. Thomas Boswall Watson (1815-1860)

Macau from the Lappa

Pencil, pen and ink, 7 x 10½ in (18 x 27 cm)

Inscribed on original backing 'Wm' and 'E.S.W.'

Provenance: By descent in the artist's family; Martyn Gregory cat. 40, 'Dr Thomas Boswall Watson, Physician and Amateur Artist in China', no.51; private collection

The land immediately to the west of the Macau peninsula was known as 'The Lappa'; it was a favourite place of excursion for the expatriate community.



66. Thomas Boswall Watson (1815-1860)

View of the Inner Harbour, Macau, from the Casa Gardens
Pencil, pen and ink, sepia wash and watercolour, 6 ¾ x 9 ¾ in (17.5 x 25.1 cm)

Inscribed *verso* as title and signed with initials; inscribed again as title on album sheet

Exhibited: Martyn Gregory cat. 40, 'Dr Thomas B Watson (1815-1860)', 1985, no. 58

Provenance: Watson family collection; Martyn Gregory Gallery; Richard Kelton

The 'Casa', owned by the leading Macau family of Pereira, was leased in the early 19th century to leading figures in the East India Company. The extensive grounds offered a view looking southwards to Penha Hill, with the Inner Harbour to the right.



67. Thomas Boswall Watson (1815-1860)

Portrait study of Dr Peter Young MRCSE

Pencil, 4½ x 3½ in (10.2 x 7.6 cm)

Inscribed in pencil 'Dr Peter Young'

Provenance: by descent in the family of Dr Thomas Boswall Watson

Having served as Surgeon aboard the naval steamship *Nemesis* Peter Young set up as a medical practitioner in Hong Kong: he and Alexander Anderson were the co-owners of the Hong Kong Dispensary which opened in Hong Kong on 1 January 1843. Later that year they opened the Seamen's Hospital in Wanchai (where the Ruttonjee Hospital now stands), of which Young was Superintendent. In 1846 Young was appointed Colonial Surgeon. After Young's death in October 1854 Watson took over much of his work in the Hong Kong Dispensary and also the Victoria Dispensary. For Watson's drawing of Hong Kong Island 'from a window in Dr Young's' see Martyn Gregory Cat. 40, 'Dr Thomas Boswall Watson (1815-1860)', 1985, no. 65.



68. Elizabeth Watson (fl. 1846-57)

Study of a banana plant, with Chinese figures and goats

Pencil and watercolour, 10½ x 8½ in (26.6 x 21.6 cm)

Signed with initials, and inscribed 'for Janet'

Provenance: Watson family collection

Elizabeth Watson, wife of Dr Thomas Boswall Watson (see above), joined her husband in Macau in 1846, leaving their two eldest daughters Janet and Sophia behind in Scotland. This drawing would have been sent back (as the folds in the paper attest) with a letter to Janet by her mother. For this and other Chinnery-inspired drawings by Elizabeth Watson see Martyn Gregory, 'Dr Thomas Boswall Watson (1815-1860)', 1985, nos. 114-118.

69. George Robert West (c.1825-1859)

Shanghai Park. The Spring race meeting of April 1849 taken from the top of Mr J. Grant's house

Pencil and watercolour heightened with white, 8¾ x 14½in (22.3 x 36.8cm)

Signed 'G.R. West'; two old labels are each inscribed 'Shanghai Park / Spring Race Meeting April 1849 / From the top of Mr J. Grant's House'

Watermark: Whatman 1845

Provenance: Martyn Gregory Gallery Cat. 41, 1985, no.138; Richard Kelton

Exhibited: 'The China Trade 1600-1860', Brighton Museums, 1986, no. 54

As a young artist George West accompanied Caleb Cushing's diplomatic mission to China in 1844. The Cushing Papers in the Library of Congress include several of West's watercolours by West documenting this mission to China: see Macabe Keliher, 'American Rivalry and the Origins of U.S. China Policy', *Diplomatic History* vol. 31, no. 2, 2007, 227-257. One of these watercolours depicts the Kun lam Temple in Macau, at which the Treaty of Wanghia was signed on 3 July. As a result of this treaty the United States achieved the same concessions as had been gained by the British at the Treaty of Nanjing in 1842.

West was also an early exponent of daguerreotype photography. He remained on the China coast for six years after the mission returned home; in December 1844 he wrote to Cushing, saying that he was 'in Canton making use of the Daguerreotype instrument in connection with painting' he may thus be regarded as the first professional photographer resident in China. Moving to Hong Kong, he opened a photographic studio in Peel Street in March 1845 ('single miniatures \$3. \$2 charged for each additional head in a group').

In the spring and summer of 1849 West was in Shanghai, from where he embarked on a sketching expedition to Ningbo. His evocative and detailed view of the Shanghai races shows the racecourse in its original form, before the founding of the Race Club in 1850 and before the course was extended and supplied with trees and grandstands. (In 1862 the third, much larger racecourse was opened on the space which in 1951 became People's Square and People's Park.) In West's picture we see a small, Chinese-roofed clubhouse and a small stand opposite; French and American flags are conspicuous.

On returning to the United States West attempted to put his experiences in China to profitable use by means of a panorama. He painted 'a magnificent series of panoramic pictures' of China, which were exhibited in New York in 1856, to a mixed reception. In January 1858 he arrived in New Zealand as the United States' consul; in the following year this most enterprising individual died at the age of 34. For a valuable account of West's short but eventful career see Terry Bennett, *History of Photography in China 1842-1860*, 2009, 9-15.

Illustrated on facing page



No. 69

70. George Robert West (c.1825-1859)

The United States Consulate in Keechong, Shanghai, 1849
Pencil, pen and ink and watercolour, 10 x 14 1/4 in (25.4 x 36.2 cm)
Signed 'G.R. West'

Provenance: Kennedy Galleries, New York; Museum of the American China Trade, Milton, Massachusetts; Maine Arts Gallery, Salem, Massachusetts; Richard Kelton

The title of this watercolour as given above presumably originated in an inscription or label which no longer survives.

This may be the earliest surviving detailed image not only of the American consulate but of any of the imposing buildings constructed in the Western settlement at Shanghai.¹

The American artist and photographer George West (see the preceding entry) came to Shanghai in 1849, six years after Captain George Balfour, the first British consul, had arrived here in the wake of the Treaty of Nanjing and formally declared it open to foreign trade. After a short hiatus there followed an energetic programme of building; by July 1847 a French visitor was impressed by the palatial buildings situated in 'la ville anglaise qui s'élève comme par enchantement'.² In this watercolour we see skilfully represented a very early example of one of these grandiose residences, with double colonnades and all-around verandahs. In front, on a large flagstaff, flies the American flag; a three-masted vessel can be seen at anchor off the Bund on the right.

The American flag was first raised in Shanghai by Henry G. Wolcott, who in May 1845 received permission from the Chinese authorities to set up his office within the British settlement. Having sought and obtained the position of acting consul he raised the American flag outside his residence. The British consul protested, but in vain, and the right of the Americans to fly their flag was established; although the consul's premises might change, the Stars and Stripes would continue to be hung outside his residence.

The American firm of Russell and Co. officially opened their branch in Shanghai in August 1846; together with Wetmore and Augustine Heard they pioneered the American trade through Shanghai. Russell & Co. enjoyed a particularly dominant role: from Henry Wolcott's time until 1869 the positions of American consul and municipal councillor were held regularly by leading members of this firm. In 1848 Wolcott returned home on grounds of ill-health, and was succeeded as consul by John Noble Alsop Griswold, partner of Russell & Co; Griswold was himself succeeded as consul in 1851 by Edward Cunningham,

also of Russell & Co. George West's watercolour thus depicts the consulate - in the premises owned by Russell & Co. - during Griswold's tenure of the consulship. Hosea B. Morse records that 'in December 1848 the American consul, Mr John N.A. Griswold, on the arrival of his commission from Washington, raised the American flag over his house, as being the official residence of the consul, within the area of the English settlement.'

During Griswold's tenure the premises of Russell & Co. - known locally as 'Kee-chong' - were located on Nanjing Road (known in its early days as Park Lane), 'opposite Messrs. Watson & Company's premises'. In West's watercolour it is clear that the building was set well back from the Bund, glimpsed on the far right. In 1852 Russell & Co. joined their competitors on the Bund itself, moving into a spacious compound towards the southern end. Two years after that the consulate (with the flag) was relocated to the Hongkou district north of Suzhou Creek, into what became the American settlement.

Illustrated on facing page

¹ For a detailed discussion of early paintings of the Bund see Eric Politzer, 'The Changing Face of the Shanghai Bund, Circa 1849-1879,' *Arts of Asia* 35.2 (2005): 64-81

² Père Alexandre Roze, letter of 11 July 1847 quoted in C. Maybon and J. Fredet, *Histoire de la Concession Française de Changhai*, Paris, 1929, 15 n.2



No. 70



71. Western artist, early 19th century

Junks by a horseshoe bridge
Pen and sepia ink, 2 x 6 in (5.1 x 15.2 cm)

72. Carl Wuttke(1849-1927)

Qingdao (Tsingtao)
Oil on canvas laid on to board, 10 x 15 ins
Signed; inscribed and dated 'Tsingtau 1898'
Inscribed on old label 'C Wuttke München / Morgenstimmung
an der Rhede von Tsingtau mit Dem Signal'
Backboard also stamped '936', and carries label 'Leipziger
Kunstverein 3005'

Carl Wuttke studied in Berlin and Munich before visiting Italy in 1874-76, and then worked in the Düsseldorf studio of Eugen Duckers. From 1879 to 1899 he was based in Munich but traveled extensively, visiting the Middle and Far East and the United States. Wuttke was commissioned to paint at least one Chinese subject by Prince Heinrich of Prussia, younger brother of the Kaiser Wilhelm II, who came to China in 1898 as a naval officer; he commanded a squadron which participated in the occupation of Qingdao. Subsequently the prince was received by the young Guangxu Emperor and the Empress Dowager Cixi – the first member of a European royal family to come to the imperial court of China.

In 1897 Germany annexed the port of Qingdao (Tsingtao), on the south side of the Shandong peninsula; this was done on the pretext of avenging the deaths of two German missionaries. In the following year the Chinese were obliged to lease the region to Germany for 99 years. On 1 July 1899 Qingdao was officially opened as a 'treaty port'. Germany invested heavily in the town

and its hinterland, building railways and mining coal, but in 1914 the town and its German garrison were captured by the Japanese, with British assistance. The district was returned to China in 1922, but taken again by Japan from 1937 to 1945; until 1949 it was the site of an American naval base.

Qingdao's celebrated brewery, today the second-largest in China, was founded in 1903, a German-British venture producing German-style beer initially for Westerners in China. The brewery was taken into Japanese ownership in 1915; in 1949 it became a state enterprise of the People's Republic of China; and in 1993 it became the first mainland Chinese company to be listed on an overseas exchange. The company's present-day logo, as displayed on its beer can, is an image of Zhanqiao pier built in the 1890s on Qingdao's southern shore.

A larger version of the present painting was sold at Van Ham Kunstauktionen, Köln, on 21 April 2007. For another painting by Wuttke of Qingdao, also dated 1898, see Martyn Gregory Catalogue 83, 2007-8, no.60.

Illustrated on facing page



No.72

PAINTINGS BY CHINESE ARTISTS



73. Chinese artist, c. 1780

Whampoa (Huangpu): the anchorage
Reverse-glass painting, 13½ x 21½ in (34.2 x 54.5 cm)
In the original Chinese gilt frame

The technique of painting in oils on the 'reverse' of sheets of imported glass, for re-export to the West, was developed by the artists of Canton in the earlier part of the 18th century. The Cantonese artists' themes included portraits, landscapes, subjects derived from European engravings, and - less commonly - topographical views as seen here. Whampoa Island and the anchorage are seen from Dane's Island. British, Danish, Dutch and Swedish ships can be seen in the channel. The same flags are represented on Whampoa Island beside the 'bankshalls',

temporary structures in which ships' equipment and provisions were stored. Some of the ships have had their upper masts removed, as a safety measure during the long winter period spent here at anchor.

On French Island at the left of the picture are the flags of pre-Revolutionary France and the Austro-Hungarian empire. French Island was in general reserved for the French - to prevent violence between seamen from European countries who were frequently at war with each other. However other nations were sometimes allowed to set up a bankshall on French Island, and in the early 1780s the French and Imperial companies enjoyed an amicable relationship, sharing a Factory at Canton from 1779 to 1782: see Paul A. Van Dyke, *Whampoa and the Canton Trade*, 2020, 69.



74. Chinese artist, c. 1800

A pair of botanical studies

Watercolour and gouache, 16 x 12 in (40.6 x 30.5 cm)

(a) Flowering shrub, with two butterflies and a wasp

(b) Prunus blossom and butterflies



75. Chinese artist, c.1800

A set of four Chinese figures

Oil on copper alloy, each 23½ x 17¾ in (60 x 45 cm)

In the original gilt Cantonese 'export' frames

Provenance: private collection, France

Each carries a painted inscription in Spanish on a cartouche below the figure:

1. 'Laypu Song Su / Primer Ministro de la Corte de Pekin'
(First minister of the Court at Pekin')

2. 'Muger de Sopa, o Administrador general de Aduana / en China'
(Wife of Sopa, Administrator-general of Customs in China')

3. 'Labrador'
(Labourer')

4. 'Muger de sastre'
(Tailor's wife')



This unusual and striking set of paintings was evidently made for the Spanish market. Interactions between China and Spain have a long history, but the establishment of the *Real Compañía de Filipinas* in 1785 added impetus to Spanish trade at Canton, where a Spanish Factory was set up in 1788. By this time Cantonese export artists had started to paint in oils on canvas, but they continued to experiment with other surface materials; a number of Chinese export paintings on metal alloy sheets survive, especially miniature topographical scenes, and these seem to date from the first quarter of the nineteenth century. In this case the paintings are preserved in their original Chinese frames.



Each painting features a parapet (of differing design in each case) which divides the foreground figure from a background in which a river passes elegant residences and tree-lined banks. No. 3 ('Labrador') is of particular interest: here the figure is operating a foot-powered grinder, in which the rice grains, having been hulled and sieved, are pounded in a stone mortar. Similar apparatus is illustrated in Song Yingxing's encyclopedic *Tiangong Kaiwu* (1637): see Sung Ying-hsing, *T'ien-kung k'ai-wu. Chinese Technology in the Seventeenth Century*, 1966 ed., figs. 4-10 and 4-11. The text explains that 'the pestle is affixed to a cross beam (the tip of the pestle is made of iron and glued on with vinegar dregs) and is operated by foot. Too little pounding will result in unpolished grains, and too much in fragmentary ones' (p. 93).



76. Chinese artist, c.1800

A riverside estate near Canton (Guangzhou)
Oil on canvas, 30½ x 48½ in (123.2 x 77.5 cm)

An early and unusual landscape in oils, exhibiting silver-lined clouds in a tranquil evening sky above extensive countryside traversed by a river. The foreground subject is evidently a spacious estate, with walled gardens, laid out along the river bank - perhaps a tributary of the Pearl river near Canton. In the distance can be seen the tall 'treasure-houses', used for storage of valuables; a number of such towers were located on the outskirts of the city of Canton at this time.

Several of the Cantonese 'hong merchants' had estates which might be visited by Westerners; best-known of these was that of the senior merchant Howqua. One of Howqua's residences lay near the temples of Honam, but the other lay along the Fa-ti creek, which joined the Pearl river from the south a little to the west of the 'Macao passage'. Visitors would pass the plant nurseries of Fa-ti before proceeding up the narrow river to Howqua's demesne. The New York merchant William Hunter, who arrived in China in 1825, described these country residences as being 'on a vast scale, comprising curiously laid-out gardens, with grottoes and lakes, crossed by carved stone bridges, pathways neatly paved...' (William Hunter, *The 'Fan Kwae' at Canton*, 1882, 24).



No.77.(a)

77: Chinese artist, c.1820

A pair of landscapes:

- (a) River scene with chop-boats and distant mountains
- (b) Rocky hillside with hunters beneath the trees

Oil on canvas, each $22\frac{1}{2} \times 32\frac{1}{4}$ in (57.5 x 81.8 cm)

In the original gilt Chinese 'export' frames



No.77.(b)



78. Chinese artist, c.1830
Macau: the Praya Grande
Oil on canvas, 18 x 23½ in (45.7 x 59.7 cm)

A view across the Praya Grande – the ‘great bay’ occupied by fishing boats and other coastal craft - from the north-east, looking towards Penha Hill. The rectangular tower of the Misericórdia appears at the right of cluster of buildings on raised ground at the centre of the peninsula. The large building on the right, known as ‘the forty-pillared house’, received its double series of columns in the late 1820s; it was occupied in the 1830s by the merchant John Whiteman, and was later the French consulate.



79. Chinese artist c.1835
 Bocca Tigris straits (Humen) in the Pearl river
 Watercolour and gouache, 6¼ x 8 in (15.3 x 20.3 cm)
 Watermark: Whatman 1830



80. Chinese artist, c.1850
 Waterside buildings at Hong Kong
 Oil on canvas, 13½ x 17¾ in (34.3 x 45 cm)



81. Chinese artist, c.1850

Benjamin Boyd's yacht *The Wanderer* under sail
Oil on canvas, 13 x 19 in (33 x 48.3 cm)

The elegant topsail schooner *Wanderer* was owned by the Scottish-born Benjamin Boyd, 'the great Australian squatter'. A prominent member of the Royal Yacht Squadron, Boyd sailed the *Wanderer* to Australia by way of Rio de Janeiro and the Cape of Good Hope. When the yacht arrived at Sydney on 19 July 1842, with the artist Oswald Brierly aboard, the *Sydney Herald* observed that 'the *Wanderer* is armed to the teeth, and is fitted up in a most splendid manner'.

In Australia the persuasive and energetic Boyd set up a shipping business and a whaling station, and founded the port of

Boydstown, complete with a long jetty and a lighthouse. Finally however his own and his investors' money was lost. In 1849 he took the *Wanderer* to California in search of gold, but had no success. In October 1851, while sailing the *Wanderer* in the Solomon Islands, he went ashore to shoot game and was never seen again. It was believed that he had been eaten. The *Wanderer* was wrecked in a storm a month later.

A drawing by Brierly of the *Wanderer* was illustrated in the *Illustrated London News* on 15 April 1852. For a full account, and another illustration of the ship, see Marion Diamond, *The Sea Horse and Wanderer*, Melbourne, 1988. Another oil painting of the *Wanderer*, similar to the present picture but slightly larger, is in the State Library of Tasmania.



82. Chinese artist, early 1850s

Whampoa (Huangpu): the anchorage
Oil on canvas, 17 ¼ x 30 in (44 x 76 cm)

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. By now the sailing vessels were joined by steamships. In the foreground is Dane's Island, and beyond is Whampoa Island, on which Pazhou pagoda stands. American, British and Danish flags appear on the anchored vessels, the latter flag indicating the ownership of Jardine, Matheson, with whom the Danish consulate was lodged. To the right of the Pazhou pagoda the sterns of two docked ships can be seen, one British and one American; a French is docked at the tip of the island on the right, in line with a Chinese official's boat with its red hull and many oarsmen.



83. Chinese artist, early 1850s

Shanghai: the Bund

Oil on canvas, 17¼ x 30 in (44 x 76 cm)

The Bund at Shanghai is seen some fifteen years after the founding of the Western settlement along the Huangpu River. To the left of centre, partly obscured by the rigging of the French clipper, is the Chinese custom house, built in 1847; in September 1853 it was sacked by members of the Small sword Society, and was rebuilt with added wings before reopening in the later 1850s. (The Customs House of 1927 now stands on this site.)

Just to the right of the Customs House is the tower of the Episcopal Church, later rebuilt as Trinity Cathedral. To the right of this tower are the premises of Dent & Co. On the far right is the British consulate, with the large three-storeyed block of Jardine, Matheson to its left. At the left of the picture the United States' flag indicates the presence of the American consul in the premises of Russell and Co.; in 1854 the consulate, and the flag, were relocated to the American Settlement downstream at Hongkou.



84. Chinese artist, c.1855

The Praya Grande, Macau
Gouache, 7 x 10 ¾ in (17.8 x 25.4 cm)

A view across the bay looking north-east from the foot of Penha Hill. Portuguese flags are flying above the shore forts; the domes of S. José can be seen on the extreme left, and in the centre the cathedral breaks the skyline to the right of Fort Monte.



85. Chinese artist, c.1857

Viceroy Yeh Mingchen
Gouache on pith paper, 3 ¼ x 3 in (8.2 x 7.6 cm)
Inscribed 'Yeh. Late vice roi of Canton. / pour ma chere...'
Inscribed on original album page 'Yeh. Viceroy of China - 1857'

Yeh Mingchen, Governor or Viceroy of Canton (Guangzhou), was captured by British forces after their bombardment of the city in December 1857; he died in Calcutta the following year. Several versions of his profile portrait were produced, based on a sketch taken by Major Henry Hope Crealock: see Martyn Gregory catalogue 87, 2011-12, no.61.



86. Chinese artist, c.1860

The American ship *Lyra* off Hong Kong

Oil on canvas, 28¼ x 39 in (72.8 x 99 cm)

Inscribed 'Ship Lyra A. Cheever Commander. Hong Kong'; the ship inscribed 'LYRA' within a cartouche on the stern

Provenance: a New England family

The ship *Lyra* is recorded as arriving in Victoria, Australia in 1860 under the command of Captain Albert Cheever.



87. Chinese artist, c.1860

Canton (Guangzhou): the heights to the north of the city

Oil on canvas, 9¼ x 17 in (23.9 x 41.5 cm)

Provenance: Martyn Gregory, London; Mr and Mrs T. Lewis, Melplash Court

The hills to the north of the city of Canton, including the hill known to Westerners as 'Magazine Hill' located near the north gate, were captured by British and French forces on 29 December 1857. Red-uniformed soldiers can be seen in the foreground, together with mounted officers; British and French flags appear above the building on the summit of the hill.



No.88 (detail)

88. Chinese School, circa 1865

Hong Kong Island: a panoramic view

Watercolour and bodycolour heightened with white, 19 x 42 3/4 in (48.2 x 108.6 cm)

In a carved Cantonese-style hardwood frame

Provenance: Martyn Gregory Gallery in 1984 (cat. no. 38, no. 11);

Richard Kelton

A large and vivid view looking southwards from Kowloon, painted with a degree of detail and precision that is seldom found in paintings of Hong Kong. The view extends from North Point to Western District and the Lamma channel beyond. Landmarks include Flagstaff House, City Hall, Murray Barracks, St John's Cathedral, Government House, and the Roman Catholic Cathedral with its twin towers; the signalling station can be seen on the Peak above. The P&O flag can be made out to the right of the long range of three-storey waterfront buildings towards the right.

In the harbour a variety of vessels can be seen, including three covered hulks; those in the centre and on the left are 'receiving ships' converted for use as naval headquarters - probably H.M.S. *Melville*, a former flagship of the East Indies squadron, which lay at anchor in Hong Kong harbour from 1857 to 1873, and H.M.S. *Princess Charlotte*, a veteran first-rate launched in 1825 and anchored at Hong Kong from 1858 to 1875. British, French and Spanish sailing vessels appear, together with a sail-steamer and a paddlesteamer seen stern-on. A Tanka boat and numerous junks make their way between the larger vessels.

Illustrated on facing page



No.88



89. Kam Cheong Ling (1911-1991)

Hong Kong Island and harbour

Watercolour over traces of pencil, 13 x 26¾ in (33 x 68 cm)

Signed 'Ling' lower right

A view across the harbour to Central and Sheung Wan shortly before the construction of the 52-floor Connaught Centre, which dominated the skyline from 1972. On the far left is City Hall, opened in 1962, partly obscuring the old Bank of China building (1951) which survives today. To its right are the HKSB and

Standard Chartered Bank headquarters, which would both be replaced in the 1980s. To their right are Prince's Building and the Mandarin Oriental Hotel (1963); at this date the hotel directly overlooked the harbour, which is shown here thronged with Star Ferries, junks, sampans, tugs and cargo ships; at the centre is a car ferry seen from the stern.

For the artist Kam Cheong Ling see no. 89.



90. Kam Cheong Ling (1911-1991)

Hong Kong Island and harbour

Watercolour over traces of pencil, 13 ½ x 26 ¾ in (34.2 x 68 cm)

Signed 'Ling' lower left

Accompanied by the sheets of contemporary Chinese newspaper (Vanguard and Sing Pao Daily News) used as original backing, dated February 1972: these illustrate the visits of President Nixon to China, and of Black Sabbath and Canned Heat to Hong Kong.

Pencil and watercolour, 17 ¾ x 20 ¾ in (45.1 x 52.7 cm)

Signed lower left

Taken from a similar but not identical viewpoint to that seen in no. 88, this is evidently a view across the harbour in the afternoon, when the façades of the buildings along the eastern end of the island waterfront are cast in shadow. Two substantial cargo vessels are seen alongside the Sheung Wan waterfront; several ferries can be seen at the ferry piers close to the Mandarin Oriental Hotel at centre. Junks, ferries, tugs and smaller craft are seen in the harbour.

Born at Xinhui in Guangdong province, Kam Cheong Ling came to Macau in 1954; he was a student of the watercolour artist Choi Veng Cheng, and one may also discern in his fluid watercolour style the influence of the Macau-based artist George Smirnoff. Until 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; in 2014 a series of stamps was issued by the Macau Government, entitled 'Macau seen by Kam Cheong Ling'.

91. Kam Cheong Ling (1911-1991)

Hong Kong: Pottinger Street (Stone Slab Street)
Pencil and watercolour, 20½ x 14¾ in (52.6 x 37.5 cm)

Stone Slab Street, renamed Pottinger Street in, leads up from Queen's Road Central to Hollywood Road. For the artist Kam Cheong Ling see above. For other street scenes by Kam Cheong Ling see Martyn Gregory cat. 94, 2015-16, nos. 101-2; Cat. 97, 2017-18, no. 89; Cat. 98, 2018-19, no. 94; and Cat. 100, 2019-20, nos. 87-88.

Among the legible signs are 'Da Sheng Pawn Shop', 'Shun Chan Long freshly cooked chicken in soya sauce', 'Medical Doctor Liao Zhong...', 'Yuan Chang Long Wood Merchant', 'Congee, rice, noodles' and 'Heavenly official bestows blessings'.



92. Low Puay Hua (b. 1945)

Chinatown, Singapore

Watercolour, 10 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in (19 x 24.1 cm)

Signed, and inscribed *verso* as title

Having graduated from Singapore's Nanyang Academy of Fine Arts in 1965 Low Puay Hua has enjoyed a successful career as a watercolour specialist, although he also works in oils and in Chinese ink. He has held one-man shows in Singapore (1975 and 1987), Taiwan (1985), Macau (1996), and Penang (1997); his work has also been exhibited in Paris, London, Osaka and Lushan.



93. Low Puay Hua (b. 1945)

Market stall near the Singapore River

Watercolour, 10 $\frac{3}{4}$ x 9 $\frac{1}{2}$ in (19 x 24.1 cm)

Signed, inscribed and dated 1983 *verso* as title

For the artist see the preceding entry.





94. Namcheong (fl. 1840-70)

The ship *Shand* off Whampoa Island

Oil on canvas, 22 x 30½ in (55.9 x 76.2 cm)

Signed and inscribed 'Namcheong Painter' and 'Shand Whampoa Reach'

The ship *Shand* is recorded in the 1850s as sailing between China, India and the West Indies; she also carried emigrants from England to Australia. It was announced in Boston on 20 March 1853 that 'the British ship *Shand*, Capt. CHRISTIE, from Calcutta, Dec. 5th, arrived at this port yesterday. She brought

the passengers and part of the crew of the clipper ship *Golden Light*, which sailed from this port Feb. 12th, for San Francisco'. The *Golden Light* had been struck by lightning on her maiden voyage and was 'burned to the water's edge'; five days later three of the ship's boats, carrying fifteen survivors, were picked up by the *Shand*, whose captain and crew 'treated the unfortunates in the most hospitable manner' (New York Times, 21 March 1853).

For the painter known as Namcheong see Carl Crossman, *The Decorative Arts of the China Trade*, 1991, 138-148.

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

Portrait of an officer of the British East India Company
oil and gold paint on canvas (oval), 16½ x 13¼ in (40.8 x 33.6cm.)
In the original Chinese laminated oval strainer and gilt frame
Provenance: Martyn Gregory Gallery, 1987, cat.47, no.117; Richard
Kelton

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; 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.

Characteristic of Spoilum's portraits are the pale passage above the sitter's left shoulder, the 'flyaway' hair, the rich blue of the coat, thin application of paint, precise painting of cravat and gilt braid, and the slightly one-sided, almost ironic smile of the sitter. The rampant lion of the East India Company is clearly visible on the sitter's gilt coat buttons; in addition he wears a button just inside his lapel, and a cameo brooch, with an oval portrait of a seated woman within a jewelled surround. For a similarly dressed figure portrayed by Spoilum see Martyn Gregory Cat. 97, 2017, no. 93, and Carl Crossman, *The Decorative Arts of the China Trade*, 1991, 45.

For further examples of Spoilum's portraiture see P. Conner, 'The Enigma of Spoilum and the origins of China Trade Portraiture', *The Magazine Antiques*, March 1998, 418-25; and P. Conner, 'A fine place to cure wild young men': early portraits of Americans in Canton', *America in Britain*, *The American Museum*, 2017, 16-21.



96. Spoilum follower, c.1810

Full-length portrait of John Smith Crary on the south China coast
Oil on canvas, 31 x 23 in (78.7 x 17.8 cm)

Inscribed *verso* 'J.S.C.'; also inscribed on old label 'MY MOTHER'S
PICTURE / J.S.CRARY / Visited in China before his / marriage -
between 1809- / 1810'

John Smith Crary, son of Peter Crary IV (1748-1822) and Lucretia Palmer, was born in 1785 in Stonington, New London, CT, and died in New York City in 1837; he married Henrietta Havens on 30 June 1812. The Crary firm were large-scale importers in the early years of the nineteenth century with a speciality in silks imported from China. In 1822 P. and J.S. Crary & Co. moved to 177 Pearl Street, New York, premises later occupied by John Jacob Astor. In 1832 Crary became the first President of the New York, Providence and Boston Railroad Company, which created a railroad that ran from Providence, R.I. to Stonington, CT.

Crary is depicted here in his mid-twenties in Canton, standing at a writing desk in a carpeted room. For comparable portraits see Carl Crossman, *The Decorative Arts of the China Trade*, 1991, ch.2, 'The Followers of Spoilum'.

John Smith Crary is described as '...the pink of politeness. His wardrobe was perfect, and his dress unexceptionable. He was the financial man of the house, and he engineered their immense operations.' Until the failure of his business he lived in a splendidly furnished residence; but latterly 'he, who was so particular about his appearance, became careless and negligent. He could be seen almost every day at Tom Riley's Fifth Ward Hotel...' (Walter Barrett, *The Old Merchants of New York*, 1863, 83-4).



97. Sunqua (fl. 1830-1870)

A ship of Olyphant, Talbot & Co. off the China coast

Oil on canvas, 18 x 23½ in (45.7 x 59.6 cm)

Signed lower right

Inscribed on back of stretcher 'G.... Sciota Battles Mississippi 1862
/ Captain Goram Taylor'

In the original Chinese export frame

Provenance: by descent through the family of Captain Goram Taylor

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.

The inscription on the back is evidently mistaken, since Captain Taylor's ship *Sciota* was a naval steam gunboat. The ship shown here flies the house flag of Olyphant, Talbot & Co., a firm respected (and sometimes mocked) for its refusal to become involved in the lucrative opium trade. Born in Rhode Island, David Washington Cincinnatus Olyphant went to New York to work for the merchants Charles W. King and Charles N. Talbot; after arriving at Canton in 1826 he entered into partnership with King and Talbot, each of whom served as U.S. consul in Canton in the late 1820s and early 1830s.

Olyphant & Co. moved to Hong Kong in 1850. Several of the company's ships of the early 1850s were built in Portsmouth, New Hampshire - the *Roman*, the *Wild Pigeon*, the *Wild Duck*, and the *Tinqua*. In 1858 the company was reorganised by David Olyphant's son, Robert Morrison Olyphant; it continued to prosper on the China coast throughout the 1860s and 70s, closing in 1885.

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