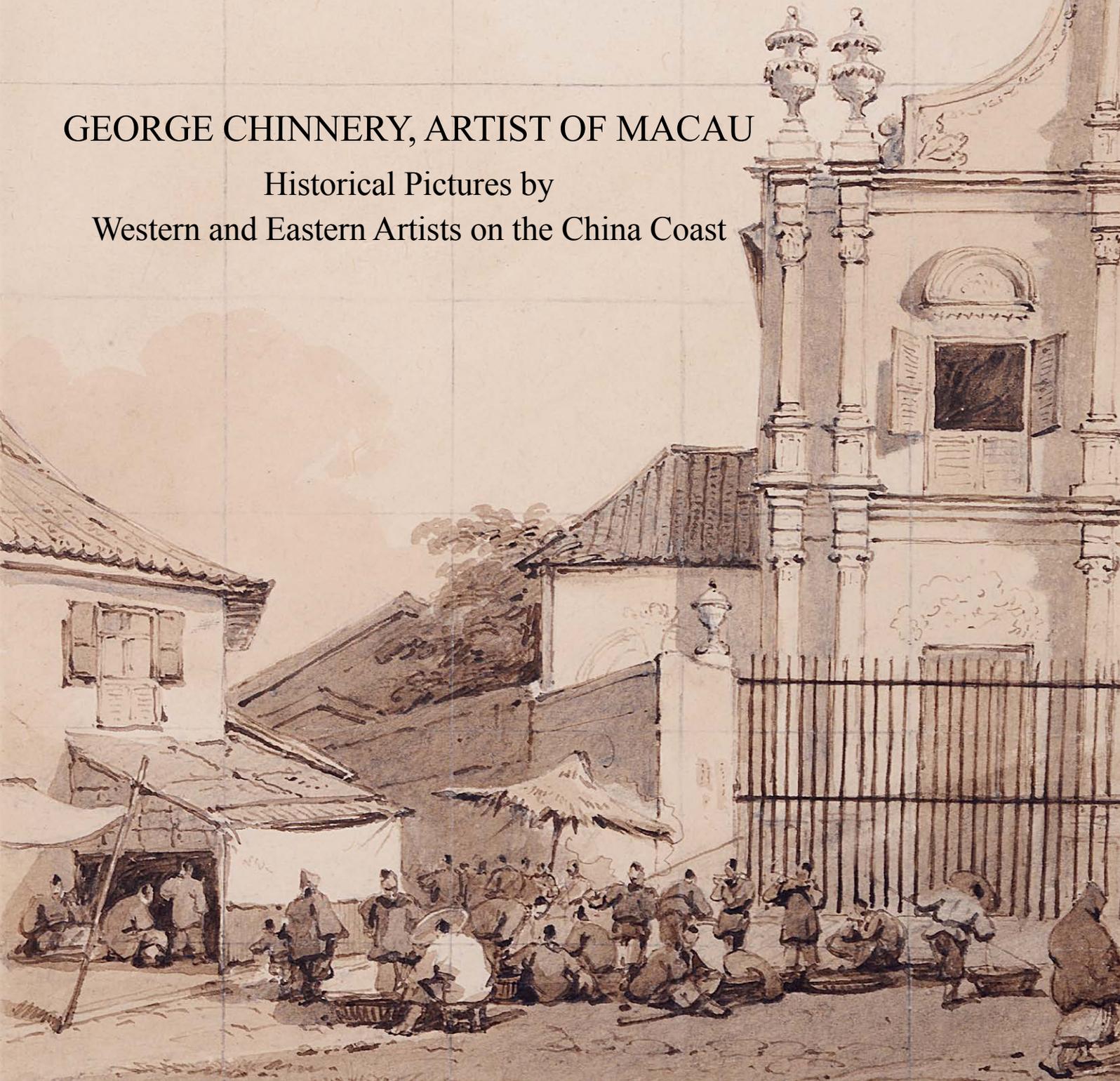


# GEORGE CHINNERY, ARTIST OF MACAU

Historical Pictures by  
Western and Eastern Artists on the China Coast



Cover illustration: George Chinnery (1774-1852), *A street market outside S. Domingo, Macao* 澳門板樟堂外的市集, no.8

# GEORGE CHINNERY, ARTIST OF MACAU

Historical Pictures by Western and Eastern Artists on the China Coast



**GEORGE CHINNERY, ARTIST OF MACAU**  
Historical Pictures by Western and Eastern Artists on the China Coast

**MARTYN GREGORY**

Catalogue 103

2023

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Dr Patrick Conner

Terri Cheung

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## WORKS OF ART BY WESTERN ARTISTS

### 1. Thomas Allom (1804-1872)

*The Grand Temple at Poo-too, Chusan Islands* 舟山群島普陀山上的寺廟

Pencil and sepia wash

5 x 7 ½ in (12.7 x 18.4 cm)

Engraved: *China in a Series of Views, Displaying the Scenery, Architecture and Social Habits of that Ancient Empire, with text by Rev. G.N Wright*, 1843, vol. IV, p. 28

Provenance: Martyn Gregory, Catalogue 18, 1977, no. 13; Martyn Gregory, Catalogue 66, 1995, no.1; private collection USA

Mount Putuo on Zhoushan Island, Zhejiang Province, is a one of four sacred mountains in Chinese Buddhism. Mount Putuo today has over thirty Buddhist Temples, of which three: The Puji, Fayu and Huiji Temples are considered the finest. It is possible that 'Grand Temple' in the present drawing is the Fayu Temple or 'Stone Temple', founded in the Ming Dynasty which has identical dragon spine ridges and 'flying eaves' terminating in backwards arched dragons.

Thomas Allom trained and practised as an architect, but he is remembered equally as a topographical illustrator, whose views of Constantinople and Asia Minor (and of European subjects) reached a wide audience through the medium of steel engraving. Allom also supplied all the monochrome watercolours for the four-volume work *China in a series of views...* (1843); although he did not visit China himself, he utilised drawings by both Western artists and Chinese 'export' artists.

The original sketch to the present drawing was made by James Stoddart, RN (1813-1892) who served as lieutenant onboard the *HMS Cornwallis* during the First Opium War. Under the command of Admiral William Parker, *HMS Cornwallis* was at the vanguard of the campaign up the Yangtze River to Nanking, with the Treaty of Nanking signed onboard in 1842. It is probable therefore that the present sketch was taken in 1842, after the second capture of Zhoushan.

Rev GN Wright's accompanying text to the above plate describes 'Poo-Too' or 'Worshippers' Island' as the 'chief seat of Chinese Buddhism', celebrated for the magnificence of its temples, and the home of more than three thousand monks. 'The anomalous appearance of a large and well-carved cross' (seen in the right foreground) is explained by Wright as due to the 'monks familiarity with the practices of the Portuguese at Macao'.





**2. Marciano Antonio Baptista (1826-1896)**

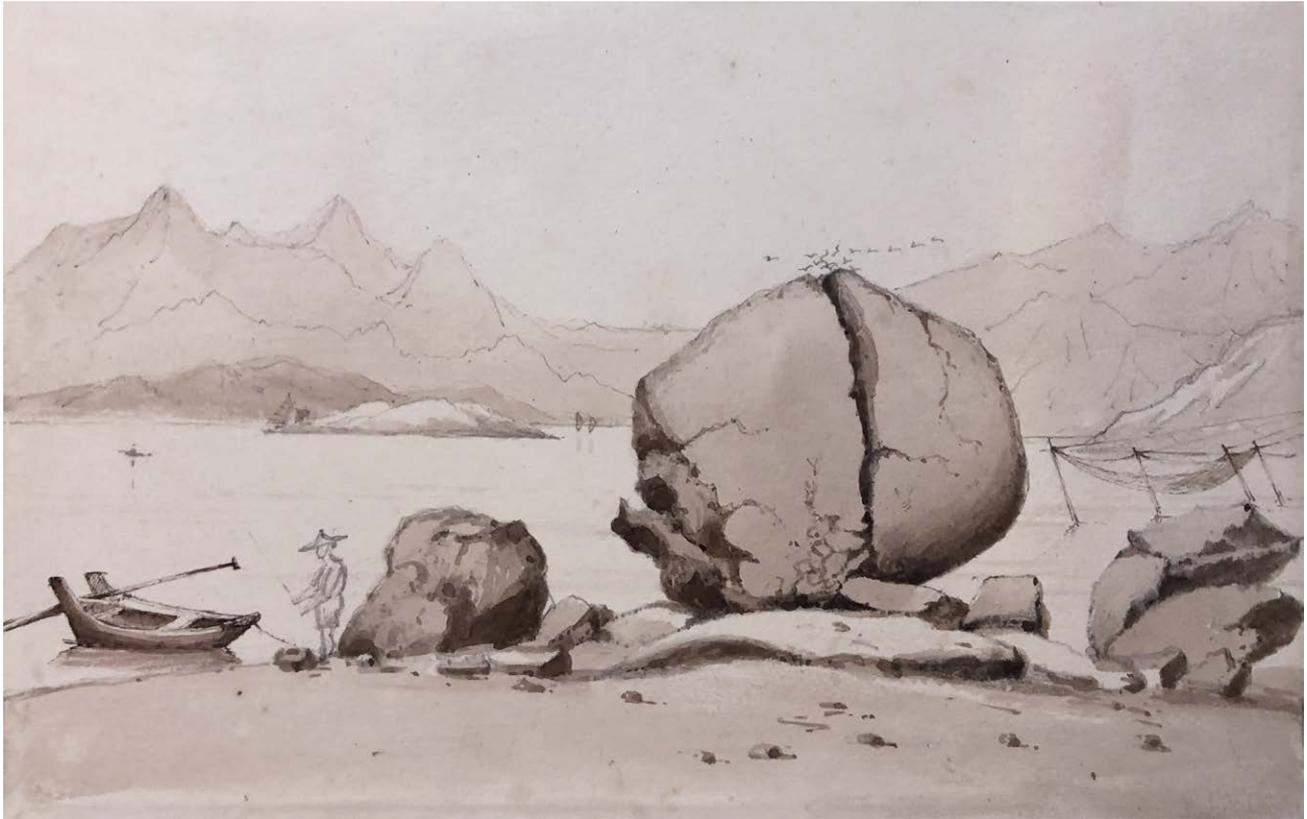
*The waterfront at Honam* 廣州河南水濱

Watercolours, 6 ½ x 10 in (16.5 x 25.5 cm)

Inscribed on old mount: 'Honam – Canton'

Provenance: Martyn Gregory, Catalogue 55, 1990, no.8

Born in Macau, Marciano Baptista may be regarded as 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, but Baptista developed his own style of outline drawing carefully coloured in, which he employed in producing detailed watercolour views, often on a generous scale.



**3. Lt Walford Thomas Bellairs RN (c.1794-1850)**

*Rocks opposite Hong Kong* 香港島對岸的大石

Pencil, pen ink and wash, 7 x 10 in (17 x 25.5 cm)

Signed with initials and dated: '19 June 1846'; further inscribed with title (verso)

Exhibited: Martyn Gregory, *Lt Walford Thomas Bellairs*. R.N., 1982, no. 84

Having travelled widely in the North Atlantic and Mediterranean, Lt. Bellairs was employed in the 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 on the P. & O.'s first Eastern mail steamer, the *Lady Mary Wood*.

It arrived in Hong Kong on 13 August 1845.

#### 4. attributed to George Chinnery (1774-1852)

*Captain Joseph Dudman*

Oil on canvas, 10 x 8 ½ in (25.4 x 21.6 cm)

Inscribed on the stretcher 'Captain Jos. Dudman'

Provenance: by descent in the family of Captain Dudman's wife, Catherine Welladvice Shirreff of Pitney, Somerset, Martyn Gregory Catalogue 47, 1987, no.58; Christopher Bonsall collection

Joseph Dudman was born in 1790, the son of a Deptford shipbuilder. In 1806 he entered the service of the East India Company, and sailed regularly between London and Canton [Guangzhou], first aboard the *Cumberland* and then on the *Inglis*. In 1828 he received command of the *Inglis*. Reaching St Helena on the return journey of his first voyage as captain, Dudman had ten of his crew arrested; they were charged on several counts, notably 'feloniously conspiring, on the 6th of June [1830]... to resist the lawful commands of the said Joseph Dudman and other officers, and overturn the discipline of the ship... and thereby create a mutiny' (see *Annual Register of World Events...* for 1830, 1831, 179-82). Eight of the ten were convicted of 'riotously assembling and assaulting the captain', but their sentences – two months' imprisonment and a shilling fine – suggests that they were adjudged to have been provoked by the captain's excessive methods of discipline.

Dudman's career seems to have been unaffected, however. On his final homeward voyage, in 1834, he brought back from China the family of the late Dr Robert Morrison. The log-books relating to his voyages in the *Cumberland* and *Inglis*, together with navigation workbooks, ledgers and the Dudman family's shipyard accounts, are held in the archives of the National Maritime Museum, Greenwich.

This portrait is accompanied by a proof etching and aquatint (14.5 x 21.7 in) by Edward Duncan R.W.S (1803-1882) after William John Huggins (1781-1845), published by the latter in 1832: 'The Honourable East India Company's Ship INGLIS, Commanded by Joseph Dudman Esq., leaving ST HELENA, in July 1830. In Company with H.M. Frigate ARIADNE, and the H.C. Ships WINDSOR, WATERLOO, SCALESBY CASTLE, GENERAL KYD, FARQUHARSON & LOWTHER CASTLE'.





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

*Tanka boatwoman and their dwellings, Macau* 澳門蜑家漁孃及船屋

Pen ink and watercolour

4 ¼ x 7 ½ in (10.7 x 19 cm)

Provenance: J. Leslie Wright Collection; Martyn Gregory,  
Catalogue 61, 1993, no. 9; Mrs Gabrielle Jungels-Winkel



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

*A group of Chinese figures by a wall, Macau* 澳門：牆邊圍著的一群人

Pencil, 7 ¼ x 11 in (19.5 x 28.5 cm)

Inscribed in the artists shorthand: 'correct figures added/size of figures/November 24'

Provenance: Private collection, UK

Exhibited: 'The Flamboyant Mr Chinnery' Asia House, London, 4 November-21 January 2012, no. 84 (illustrated)

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

*A view of the Praya Grande from the south, Macau 澳門：從南方眺望南灣*  
Pencil, pen and ink, 11 x 17  $\frac{7}{8}$  in (28 x 45.4 cm)

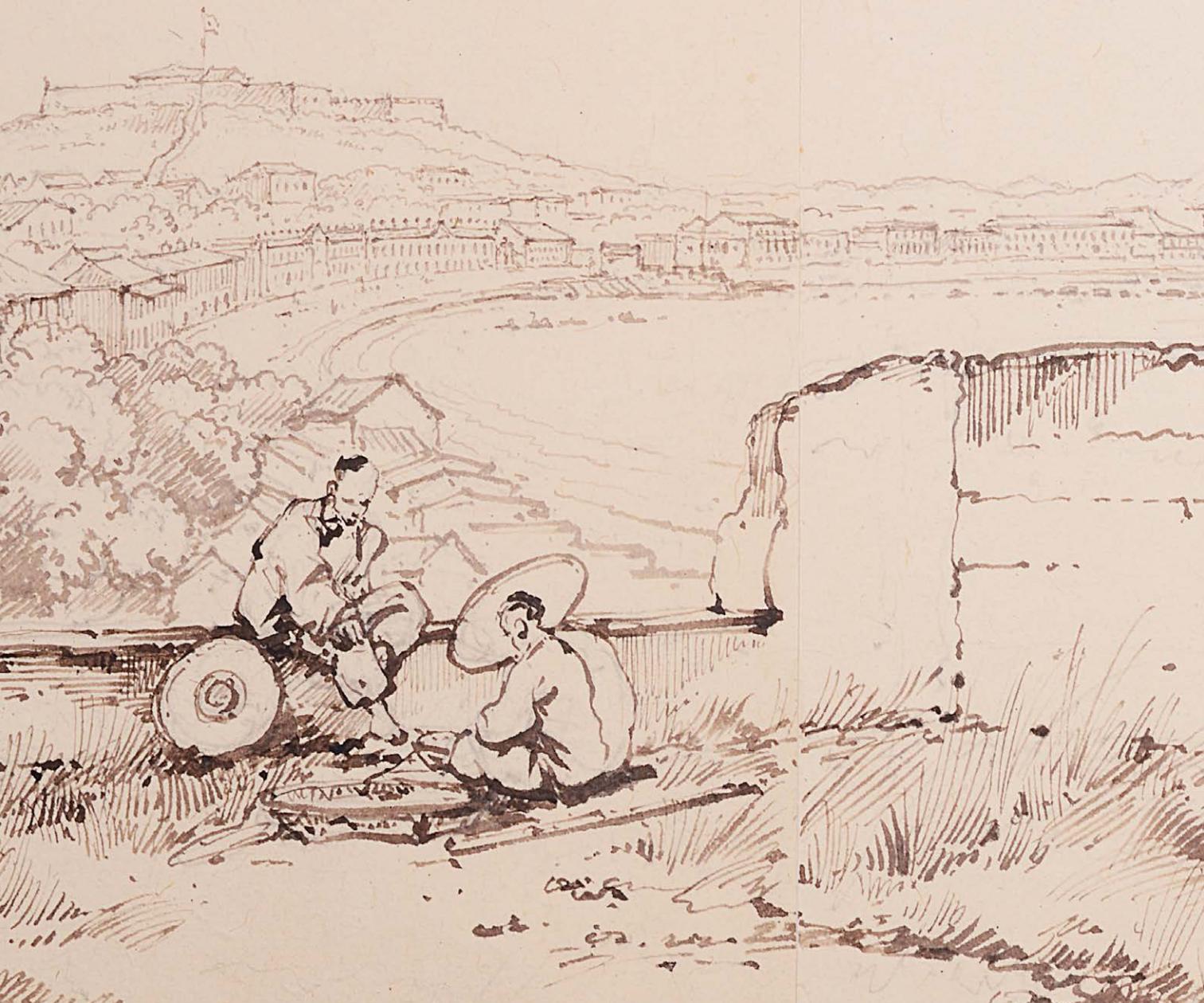
Inscribed: 'Macau Bay from the Bishop's Gate' and dated '1838'  
further inscribed: '16' and with the shorthand for 'correct' 'fill in'

Provenance: Private collection, Glasgow

This impressive panoramic sheet shows the sweep of the Praya Grande from the 'Bishops' Gate' on Penha Hill, terminating in Guia Fort in the distance. In the centre are the imposing battlements of Fort Monte, and before that, the church of S. Augustine with its distinctive façade and tower.







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

*A street market outside S. Domingo, Macao*  
澳門板樟堂外的市集

Pencil, pen and ink and wash on paper  
squared for transfer

11 x 7 <sup>7</sup>/<sub>8</sub> in (28 x 20 cm)

Sheet numbered 41

Inscribed and dated in shorthand 'This...  
right August 15th 1838 / examined and  
filled in September 22nd 1838'

Provenance: Private collection, Glasgow

The original church of S. Domingo was established in 1587 by Spanish Dominican priests. Rebuilt in the 18th century with extensive 19th century alterations, it looks much today as it did in Chinnery's time. The present composition was a favourite of Chinnery's, and the transfer lines suggest it was intended to be worked up in oils.



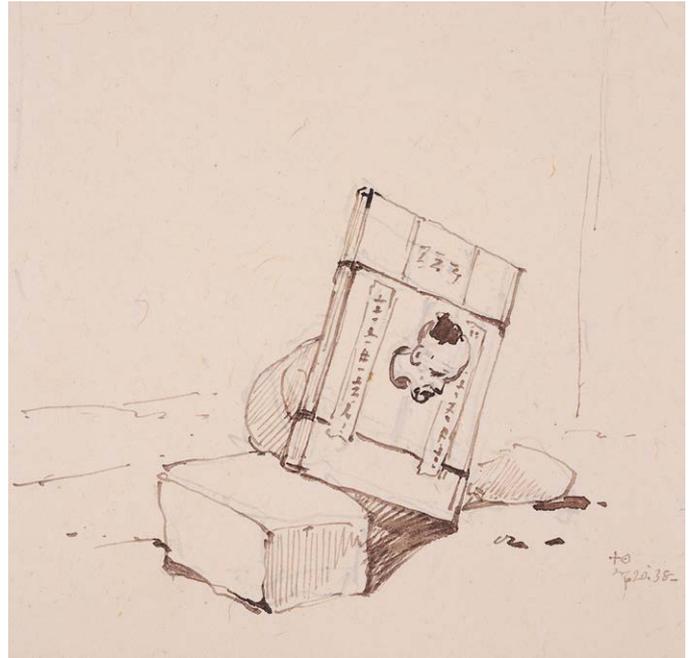
**9. George Chinnery (1774-1852)**

*A prisoner in a cage* 戴枷的犯人

Pencil pen and ink, 4 ¼ x 4 ½ in (10.8 x 11.4 cm)

Inscribed in the artist's shorthand

Provenance: Private collection, Glasgow



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

*Study of a cow and her calf* 母牛與小牛

Pencil, pen and ink, 4 x 5 ½ in (10 x 13 cm)

Inscribed in the artist's shorthand

Provenance: Private collection, Glasgow



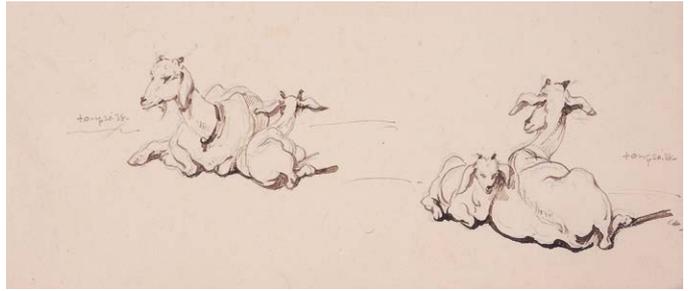
**11. George Chinnery (1774-1852)**

*Studies of a goat and kid* 山羊和小羊

Pencil, pen and ink, 3 ½ x 8 in (8.9 x 20.3 cm)

Inscribed in the artist's shorthand

Provenance: Private collection, Glasgow



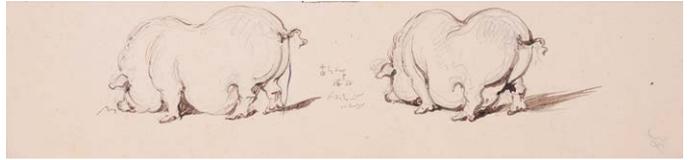
**12. George Chinnery (1774-1852)**

*Studies of a saddleback pig* 家猪

Pencil, pen and ink, 2 ¾ x 11 in (7 x 27.9 cm)

Signed in the artist's shorthand

Provenance: Private collection, Glasgow



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

*Study of groups of Chinese figures* 團聚著的人

Pencil, 3 ½ x 7 ½ in (8.9 x 19 cm)

Inscribed in the artist's shorthand

Provenance: Private collection, Glasgow



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

*Study of Chinese barber cleaning a man's ears* 替客人採耳的剃頭匠

Pencil, pen and ink, 4 ½ x 7 ¾ in (11.4 x 19.7 cm)

Inscribed in the artist's shorthand

Provenance: Private collection, Glasgow



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

*Study of Chinese figures* 人物速寫

Pencil and ink, 5 x 8 in (12.7 x 20.3 cm)

Inscribed in the artist's shorthand

Provenance: Private collection, Glasgow





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

*A preparatory drawing for a portrait of children 小孩畫像練習*

Pencil, pen and ink, 5 ½ x 4 ½ in (14 x 11.4 cm)

Inscribed in the artist's shorthand

Provenance: Private collection, Glasgow

The shorthand makes it clear that the children depicted are Lucy Lyman Paine Sturgis (1833-1907) and John Hubbard Sturgis (1834-1888), who became a well-known architect. Their father was the wealthy Bostonian Nathaniel Russell Sturgis, who became a partner in Barings Bank, London.

See MG Cat 97 (2017) no.22 for James Perkins Sturgis (1791-1851), described by Harriett Low as 'Uncle Jem', who was also uncle of the two children seen here.



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

*A preparatory drawing for a portrait of children 小孩畫像練習*

Pencil, pen and ink, 5 ¼ x 3 ½ in (14.6 x 8.9 cm)

Inscribed in the artist's shorthand

Provenance: Private collection, Glasgow

This drawing and the preceding sketch are two versions of the same sitters.

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

*A study of a sleeping dog and a goat with kid* 睡覺中的狗、山羊和小山羊

Pencil, 4 ¼ x 8 in (10.8 x 20.3 cm)

Inscribed in the artist's shorthand

Provenance: Private collection, Glasgow



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

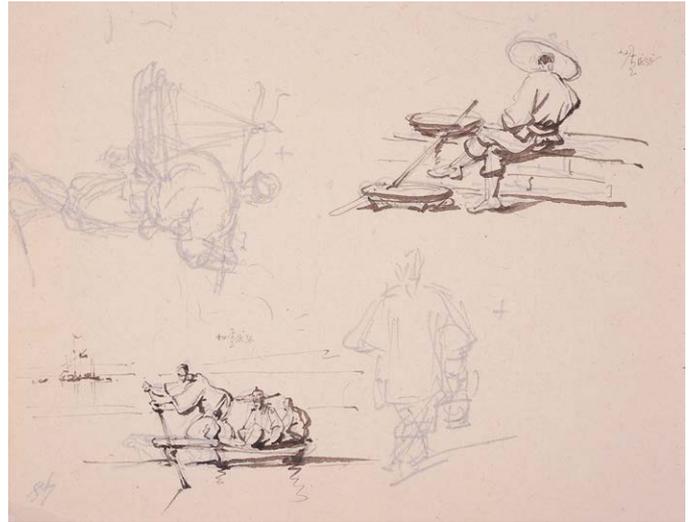
*A sheet of sketches of Chinese figures including a seated man and figures in a boat.*

人物速寫，包括一坐著的人和撐船者

Pencil, pen and ink, 6 ¼ x 8 in (15.8 x 20.3 cm)

Inscribed in the artist's shorthand

Provenance: Private collection, Glasgow



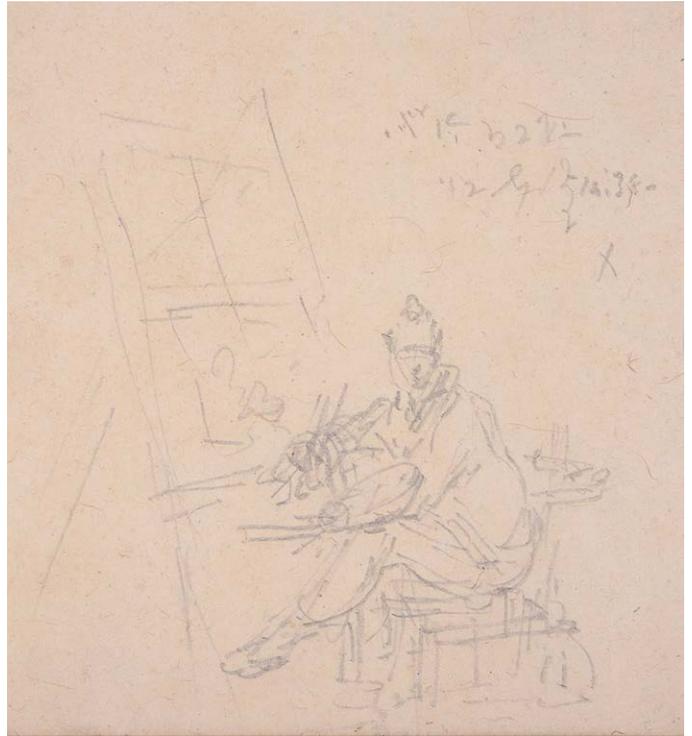
**20. George Chinnery (1774-1852)**

*Self portrait of the artist sitting at his easel* 坐在畫架前的自畫像

Pencil, 4  $\frac{3}{4}$  x 4  $\frac{1}{2}$  in (12 x 11.4 cm)

Inscribed in the artist's shorthand 'the idea taken from Mr Brown [?] / at Mr ..s September 14th [18]38', together with the artist's sign for 'incorrect'

Provenance: Private collection, Glasgow



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

*A westerner sketching in a landscape* 西方人在風景中寫生

Pencil, 3  $\frac{3}{4}$  x 8 in (9.5 x 20.3 cm)

Inscribed in the artist's shorthand

Provenance: Private collection, Glasgow



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

*A sheet of sketches of the pediment of S. Domingos, Macao*

澳門板樟堂的三角楣飾

Pencil, 11 x 8 in (27.9 x 20.3 cm)

Inscribed in the artist's shorthand

Provenance: Private collection, Glasgow



23. George Chinnery (1774-1852)

Macao: *The A-Ma Temple with figure smoking a pipe*  
澳門媽閣廟和抽煙斗的人

Pencil pen and ink, 11 x 8 in (27.9 x 20.3 cm)

Inscribed in the artist's shorthand

Provenance: Private collection, Glasgow





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

*A street scene Macao, with the church of S. Domingo on the left and Fort Monte in the distance*

澳門街景：左方為聖老楞佐堂，遠方為大砲台

Pencil, pen and ink, 4 x 8  $\frac{3}{4}$  in (10.2 x 22.2 cm)

Inscribed in the artist shorthand: 'Misericordia with square [?] filled up - 11. ...from Mr Vachell's door - 45. Praya Grande and the Governor's house study - 21. C... study - 65. Goats study - 31.

Cow goat and r... excellent - 40. Figure going to church excellent - 15. Blacksmith - 55. Main groups and figures excellent - 42. Saint Domingo view (picture at any time) - 8. Turkeys - 72

Provenance: Private collection, Glasgow

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

*Macao: studies of architecture* 寫生：澳門建築

Pencil, pen and ink, 11 x 8 in (28 x 20.3 cm)

Inscribed in shorthand upper right 'correct September 5 1838 filled in', and centre right 'correct filled in September 6th [18]38' / September 29<sup>th</sup>

Provenance: Private collection, Glasgow

This sheet of sketches would appear to relate to the street in the preceding drawing. The architrave and pediment depicted are detailed drawings of those of the building on the right hand side of the street.





**26 . Lieutenant-Colonel Henry George Gandy**

**DSO OBE (1879-1941)**

*Junks in Victoria Harbour, with the Peak beyond, Hong Kong*

香港太平山下維多利亞港內的帆船

Pencil, pen and ink wash

10 ½ x 14 ¾ in (26.5 x 38 cm)

Signed H.G. Gandy (lower right)

Henry George Gandy was born in Northumberland to a military family and educated at Sedburgh School and the Royal Military Academy, Woolwich. He was commissioned in the Royal Engineers in 1899, and saw active service in the Boer War, going on to travel widely; serving in Somaliland, Egypt and the Sudan. In 1924 he was posted to Colombo, Ceylon (modern day Sri Lanka) where he made a name for himself as a watercolourist of views of Asia, his popularity at home boosted by the publisher Raphael Tuck & Son, who reproduced his views in books and postcards.

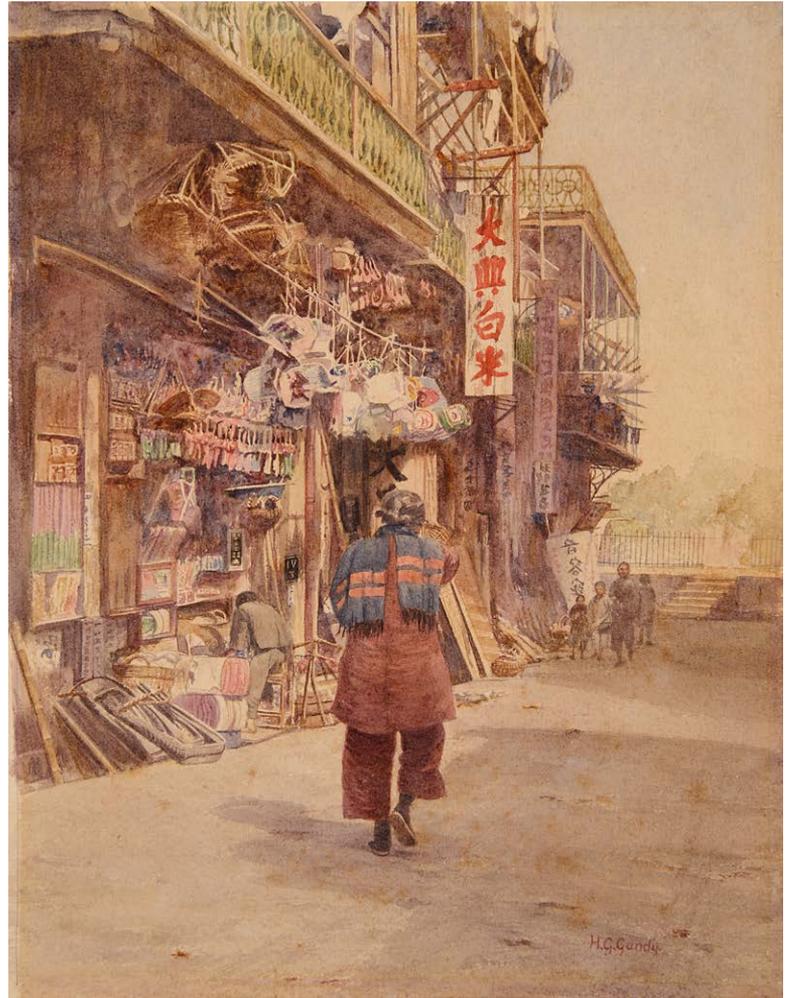
**27. Lieutenant-Colonel Henry George Gandy DSO OBE  
(1879-1941)**

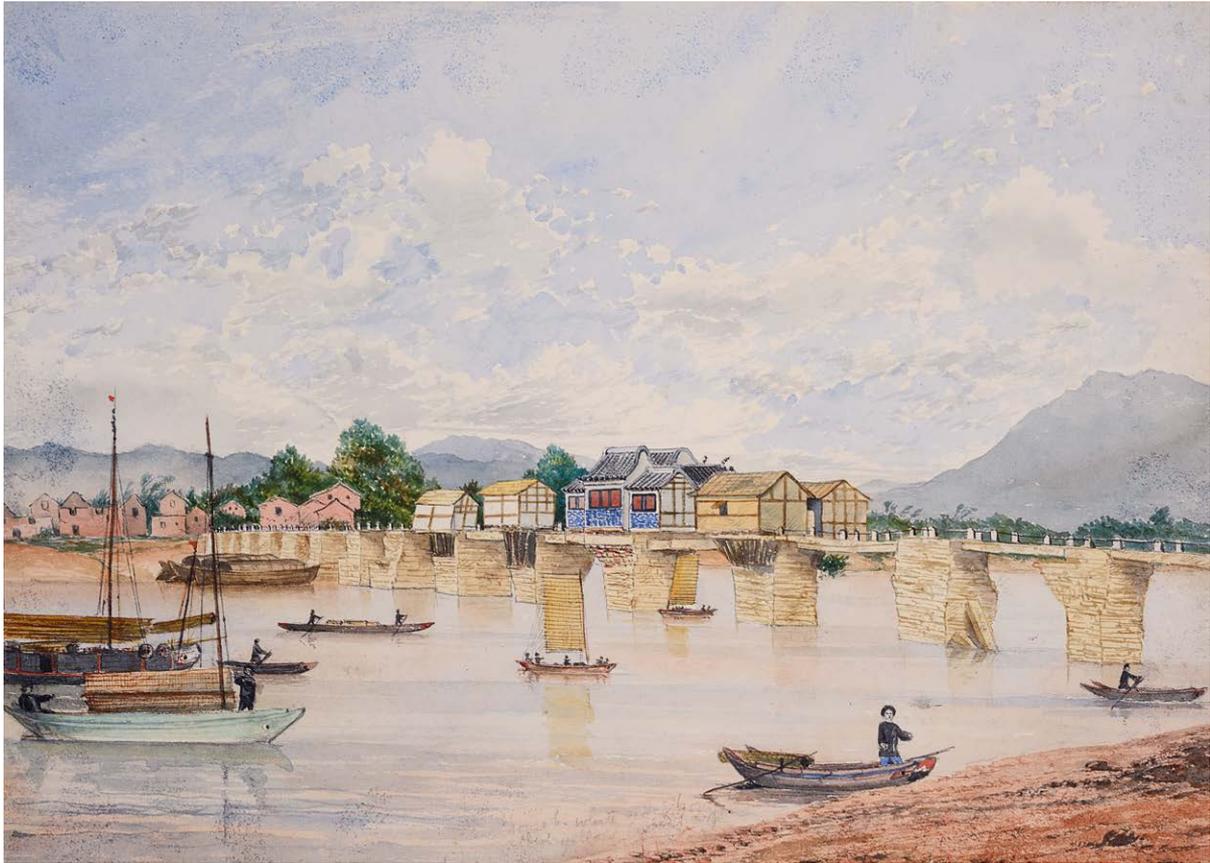
*A street scene, Hong Kong 香港街景*

Watercolour, 10 ¼ x 8 in (26 x 20.5 cm)

Signed 'H.C.Gandy' (lower right)

Here, Gandy offers us a glimpse of Hong Kong as it was in the 1920s, showing a lady in winter clothes walking down a street lined with tenement houses, topped by balconies with patterned balustrades. The hanging sign of the rice shop expresses the auspicious meaning of prosperity.





**28. Lt. Charles Cooper King (1843-98)**

*Chang-chow [Zhangzhou]: the Long Bridge* 漳州長橋

Pencil, pen ink and watercolours, 10 x 13 ¾ in (25.4 x 35 cm)

Inscribed: 'Chang-chow – The long bridge' on old mount; further indistinctly inscribed in the centre.

Provenance: Martyn Gregory, Cat 53, 1989, No. 75

Charles Cooper-King was born in Plymouth in 1843 and became a marine cadet in 1860. In 1864, he was appointed to command the detachment of Marines on *HMS Scylla* in the China seas and Japan. He was promoted to First Lieutenant in 1865 and re-joined headquarters in Eastney in 1867. After his return to Britain, he taught at the Military College in Sandhurst. He was elected a Fellow of the Royal Geographical Society in 1872 and retired at the rank of Lieutenant-Colonel in 1886.

During his stay in China in 1864-67 he depicted the sceneries of Amoy (Romanised version of Xiamen 廈門), Ningpo (寧波) and Changchow (romanised Zhangzhou 漳州) (*Martyn Gregory catalogue*, 1989, p.38-39).

According to George Phillips (1836-1896) who worked for the China Consular Service during 1857-1882 ('Some Fuh-kien Bridges', *T'oung Pao* 通報, 1894, Leide: E. J. Brill, Vol. 5 p.1-10), there are two famous bridges in Changchow and the present one is possibly the one he described as 'very picturesque' with the shops upon, 'about 900 feet long, 22 feet wide with 28 openings'. It was the highway to Canton from Changchow.

**29. Lt. Charles Cooper King (1843-98)**

*Gate of the walled city Amoy with a shrine beyond*  
廈門城北門及後方的神龕

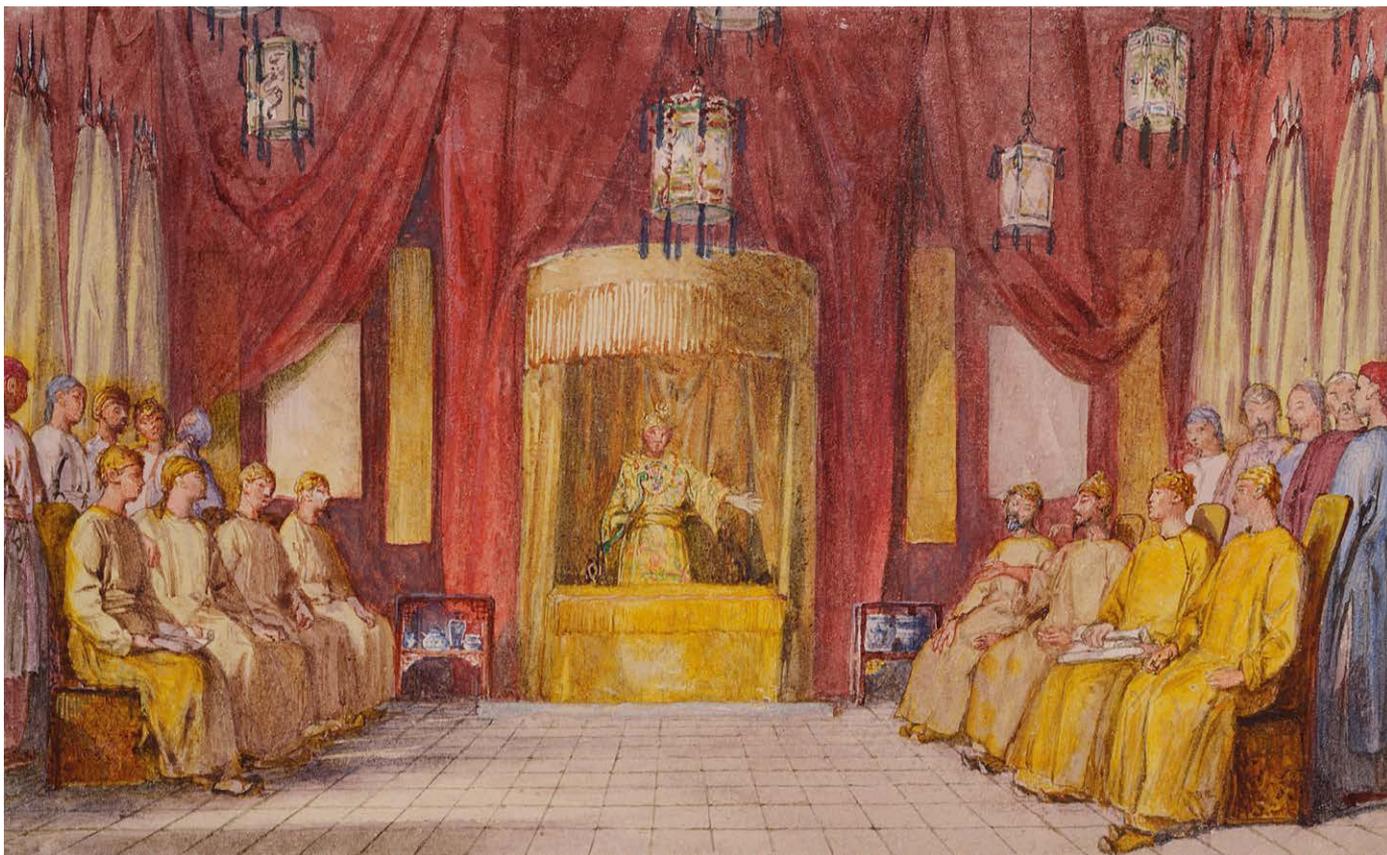
Pencil pen ink and watercolour, 11 x 7 ½ in (28 x 19 cm)

Inscribed: 'Gate of the walled city / Amoy' (verso); and dated: '1866'

Provenance: Martyn Gregory, Catalogue 53, 1989, no. 70

The city wall of Amoy (now Xiamen 廈門) was built 1394 to defend against the pirates. There were four city gates on the north, east, south and west. The Chinese characters '漢樞' indicates that it is the north gate.





**30. Augustus Frederick Lindley (1840-1873)**

*The Chung-Wang's Council of War 忠王及其治下*

Watercolour, 4 ¼ x 7 ½ in (11.1 x 18.5 cm)

Engraved: Augustus F. Lindley, *Ti Ping Tien Kwob: The History of the Taiping Revolution*, Day & Son Limited London, 1866, 242

Augustus Frederick Lindley, known to the Chinese as 呤喇, was a British adventurer and writer. He spent around four years supporting the Taiping Rebellion (or Taiping Revolution) against the Qing government hoping to bring reforms and Christianity in China.

In 1859 he arrived in the town of Victoria in Hong Kong as a young Royal Naval officer but resigned the following year. Soon, he pursued and accepted a commission from the Taiping general Li Xiu-cheng (李秀成) to train their soldiers with his experience and skills acquired from the British army.

Near the end of the Taiping Rebellion in 1863-64, Augustus returned to the UK and castigated his contemporary and opponent Charles George Gordon (1833-1885) who was instrumental in putting down the Taiping Rebellion. In 1866, he also wrote and published the *Ti Ping Tien Kwob: the history of the Taiping Revolution* in which he included a dedication to "Le-Siu-Cheng, the Chung-Wang, "Faithful Prince", Commander-in-Chief of the Ti-Ping forces".

This watercolour is believed to be the original of the coloured lithograph in Augustus' publication (p. 243). In which, he described Chung-Wang's hospitable reception towards him and detailed his appearance such as the crown and the jade-stone scepter called *ruyi* as seen in this painting.



**31. Lieutenant – Colonel William Godfrey Rayson Masters RN  
(c. 1828-1895)**

*At Hong Kong 香港*

Watercolour, 6 x 8 in (10.5 x 20 cm) oval

Signed: 'W.G.R. Masters' (lower right); inscribed: 'At Hong Kong 1860.'

Talented amateur artist Lt-Col William Godfrey Rayson Masters joined the Royal Marines as a Second Lieutenant in 1842. He served in India, being present at the Indian Mutiny (1857-1858) and in China (1859-1861). He took part in the Second Opium War (1856-1860) making the journey east onboard the *HMS Chesapeake*, where

he documented the voyage, compiling an album of sketches. Once in China he commanded the Second Battalion Royal Marines Light Infantry at the attack on the Peiho Forts, 25th June 1859. He was severely wounded in this engagement and received a mention in dispatches.

An exhibition of his work entitled 'An expedition to China 1857-61 by way of the Cape, the Red Sea, Ceylon, India, Singapore: a series of watercolours' was held at Frank T Sabin in London.



**32. Amiral Emile Dominique Roux (1822-1915)**

*The heights of Canton* 廣州高地

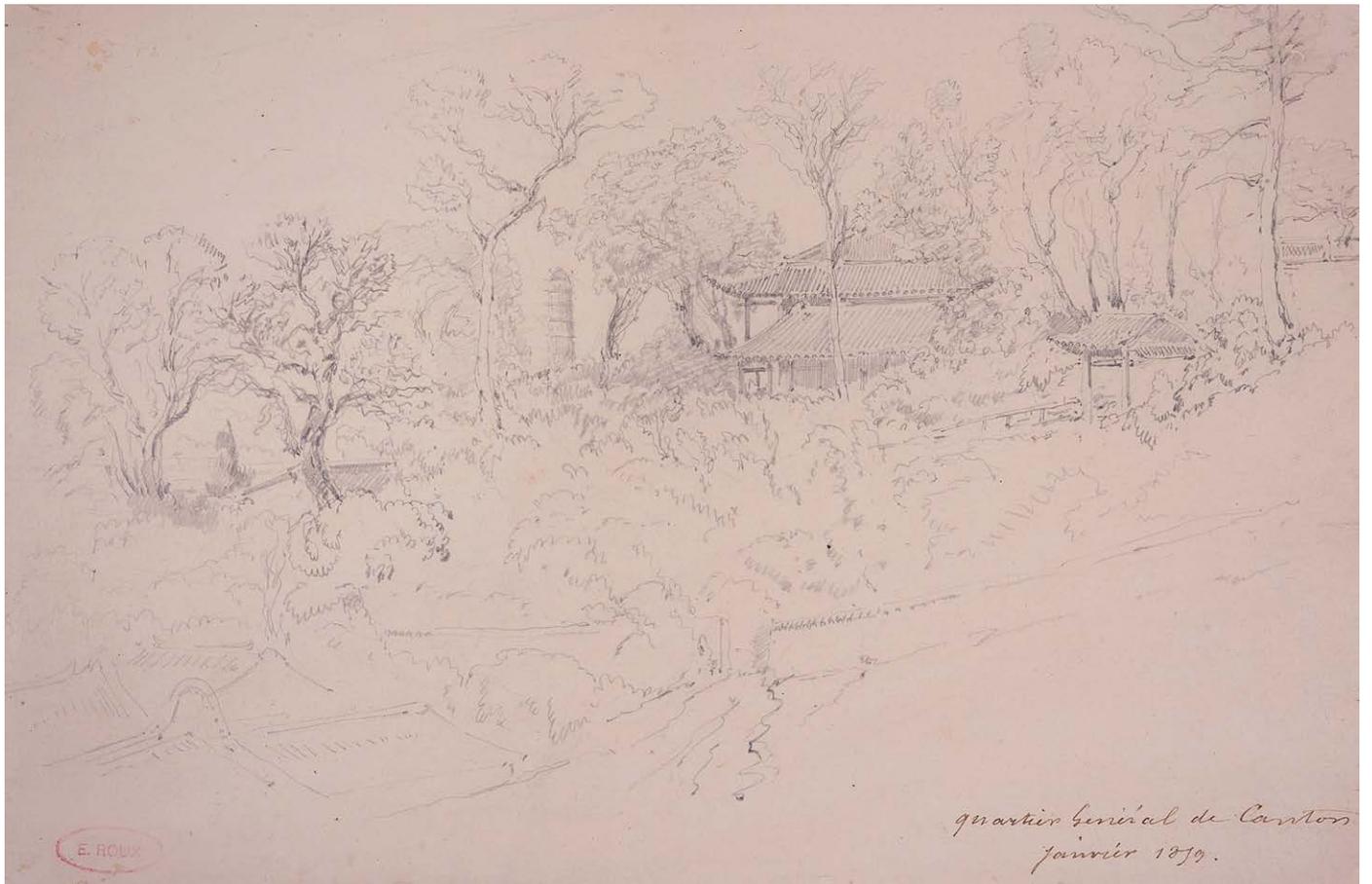
Pencil on buff paper, 8 x 11 ½ in (20.3 x 29.2 cm)

Stamped: 'E Roux'; inscribed: 'Hauteurs de Canton - 2 Fevrier 1858' (lower right)

Emile Dominique Roux was born in Vannes, France, on 29 March 1822 and entered the French navy at the age of 19. In 1852, aboard the *Grondeur*, he was commended in an official report as being an outstanding staff officer, an English speaker and having a 'talent remarquable comme Designateur'.

In the winter of 1857-8 he was involved in the siege of Canton, and he took part in the attack on the Pieho Forts in May 1858. By this stage he had been promoted to Secretary to Admiral Rigault de Genouilly onboard the *Nemesis*. He sailed with the French forces to Tientsin (天津), and was made *Chevalier, Legion d'Honneur* in August 1858 in recognition of his service in China.

An exhibition of his 'souvenir du voyage' were shown at the Paris Salons of 1869 and 1870, and a further exhibition was held in London in 1873.



**33. Emile Dominique Roux (1822-1915)**

*The general's quarters, Canton* 廣州將軍府

Pencil on buff paper, 8 x 12 in (20.3 x 30.5 cm)

Stamped: 'E Roux'; inscribed: 'quartier Generale de Canton – Janvier 1859' (lower right)



**34. Emile Dominique Roux (1822-1915)**

Canton: view from the Western Rampart 從西面城牆眺望廣州城

Pencil on buff paper, 8 x 12 in (20.3 x 30.5 cm)

Stamped: 'E Roux', inscribed and dated: 'CANTON - Vue prise du  
rampart de L'Ouest/Janvier 1858' (lower right)



**35. Thomas Boswall Watson (1815-1860)**

*Fortified wall, Canton 廣州城牆*

Pencil and wash, 6 x 10 in (15.2 x 25.4 cm)

Inscribed and dated 'Canton 17 Feby 1853'

The Scottish-born Thomas Boswall Watson came to Macau as a physician in 1846; he moved on to Hong Kong in 1856, and returned to Britain in 1859. In Macau he became the friend, doctor and pupil of George Chinnery during the artist's last years. He was himself a capable amateur artist, and some (although by no means all) of his drawings are evidently inspired by Chinnery's work. Watson acquired a number of drawings by Chinnery, some of which – it has been speculated – were given to him in lieu of medical fees.



**36. Joseph Wolf RI (1820-1899)**

*Cat from Sarawak* 來自砂拉越的貓

Watercolour, 5 x 6 ¾ in (12.7 x 17.1 cm)

Inscribed 'from Sarawak (Mr Wallace's collection)

Provenance: Collingwood Ingram; Martyn Gregory, *Cat 32*, 1983, no. 143.

Born in Germany but spending most of his career in London, Joseph Wolf was a pioneering wildlife illustrator and painter, credited with establishing wildlife art as a genre. Wolf paid particular attention to

lifelike postures, and his minutely observed depictions of animals and birds led Edwin Landseer to declare him, 'without exception, the best all-round animal artist who ever lived'.

Sarawak, now one of the two Malaysian states on the island of Borneo (婆羅洲), was an independent sultanate until 1641. Then it came under Bruneian Sultanate and since 1841, British rule. It contains large tracts of rainforest with abundant animal and plant species.

## WORKS OF ART BY CHINESE ARTISTS



No. 37(a)



No. 37(b)

### 37. Chinese artist, c. 1860

*A set of six miniature port scenes*

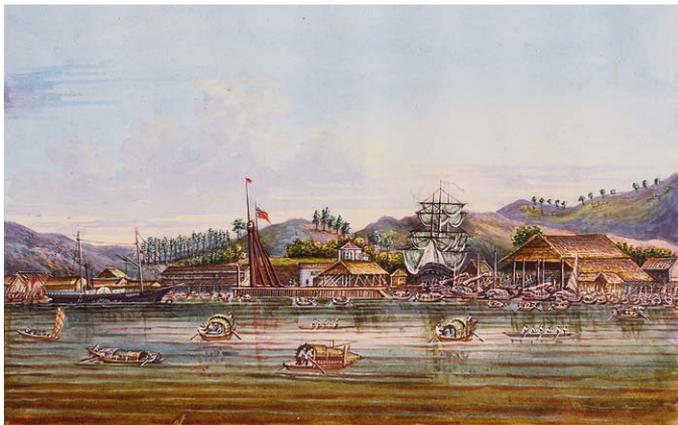
- a) Shanghai 上海
- b) Macau 澳門
- c) Whampoa [Huangpu] 黃埔
- d) Hong Kong 香港
- e) Bogue Forts 虎門
- f) Canton [Guangzhou] 廣州

Gouache on Chinese paper, each  $2\frac{3}{4} \times 4\frac{1}{2}$  in (7 x 11.4 cm)  
 Each engraved in an early hand as title; f) inscribed: 'Old Canton  
 Factories burned by the Chinese in 1857'  
 Provenance. W. Gillespie

These pictures represent their subjects – as they appeared in 1850-  
 in minute detail. 'Whampoa', the anchorage below Canton, is seen  
 with a sailing vessel in dry dock, amid large 'mat-shed' (temporary  
 bamboo and palm leaf) structures. 'Macao' shows the Cathedral,  
 rebuilt in stone by 1850, towering above the buildings along the  
 Praya Grande. The view of Shanghai shows the Bund as it appeared

before 1852, by which time both the British Consulate (far right)  
 and the premises of the Jardine Matheson (next to it with 'horseshoe'  
 roofs) had been replaced with more substantial buildings. 'Hong  
 Kong' presents the Peak without the Signalling Station which  
 was to be added in 1861. The 'Bogue Forts' refer to the batteries  
 on either side of narrow channel known as Bocca Tigris or Tigers  
 Mouth, through which all Western vessels approaching Canton  
 where obliged to sail.

The view of Canton is inscribed 'Old Canton Factories / Burned  
 by the Chinese 1857'. In fact the burning of the Factories took on  
 14-15 December 1856, and it is not certain that the Chinese were  
 responsible for the fire. The factories (or hongs) were not rebuilt  
 after this event, but depictions of the factories, which has been the  
 centre of China Trade for more than a century, remained in demand  
 even after the buildings themselves had been reduced to rubble.  
 After the factories destruction, Western traders moved to the island  
 of Shamian, an artificial island adjacent to the Western suburb of  
 Canton (see Martyn Gregory, catalogue 102, no. 67).



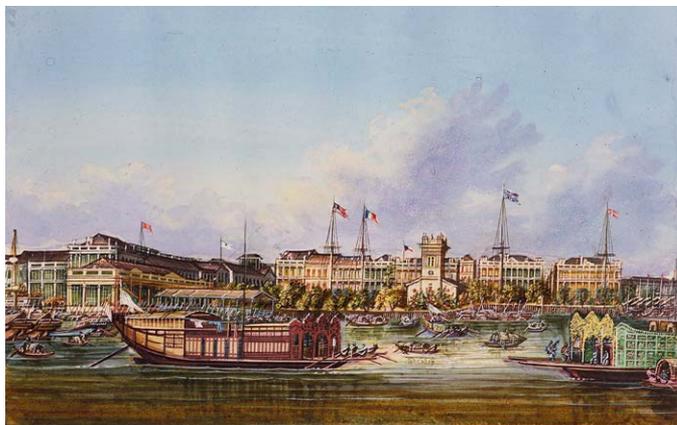
No. 37(c)



No. 37(d)



No. 37(e)



No. 37(f)

**38. Chinese artist, c. 1800**

*A view of the Pearl River at Canton with the French and the Dutch Folly forts*

廣州珠江一景：東砲台及海珠砲台

Gouache, 17 x 24 ½ in (43.2 x 62.2 cm)

This painting depicts an early scene of the waterfront, with inclusion of the two folly forts, looking towards the northeast of Canton beyond the Old City wall.

Dutch Folly Fort on the left of the painting was a recognizable landmark known to foreign merchants. It is also a famous subject for western artists. Built by Dutchmen on a small island called Sea Peal Rock, it enclosed an old temple that had been built as a memorial to Li Maoying (李昉英), a distinguished mandarin of the Song Dynasty (960-1279).

French Folly Fort on the right of the painting was relatively less frequently depicted. In earlier paintings such as the Canton Harbour and the City of Canton in the British Library's map collection (K. Top. 116.23) dated around 1760, the fort was a squared-shaped structure. It is believed that the oval-shaped wall was a later addition. Both forts were captured and partly dismantled in 1856 when the Anglo-French troop advanced on the city.



**39. Chinese artist, c. 1827**

*The ships Levant and Milo off Lintin Island* 伶仃島外的美國商船

Oil on canvas, 20 x 25 in (50.8 x 63.5 cm)

Provenance: India House, New York

Lintin (伶仃島), now Nei Lingding (內伶仃島), is a small estuary island at the Pearl River to the west of Hong Kong, and is easily recognized by its pointed mount. Due to its geographical location, it was a depot of opium after the Canton authorities imposed stringent measures in 1820 that no opium should enter Whampoa and before 1841 when Hong Kong came under the British rule.

On the right of the painting is the American clipper *Levant*, which the captain Robert Bennet Forbes (1804-1889) sailed from Boston to Lintin, arriving October 1824. On the left is the American ship *Milo* which is recorded in the Canton Register as arriving from London on 4 December 1827.

A similar painting of a smaller scale can be found in the Asian export art collection of Peabody Essex Museum.





**40. Chinese artist, c. 1850**

*Singapore* 新加坡

Oil on canvas, 13 x 26 in (33 x 66 cm)

On 6 February 1819, the Britain statesman Thomas Stamford Raffles secured the transfer of control of the small island of Singapore by signing a treaty with Temenggong Abdul Rahman and Sultan Hussein of Johore. In barely two decades, Singapore was transformed from a village of around 150 people of indigenous Malays and Chinese into a free port of about 60,000 people that included also the Bugis, Indians, Javanese, British, other Europeans and Eurasians.

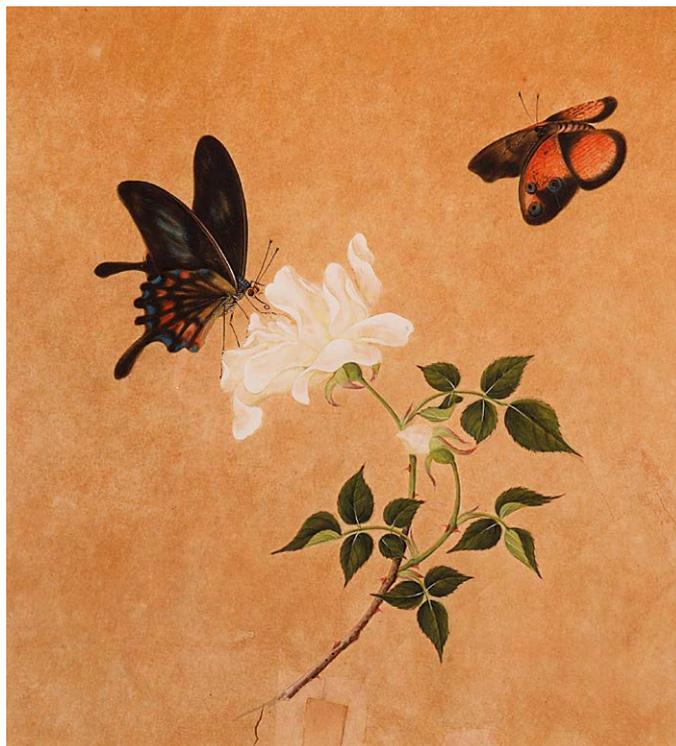
The painting can be dated by the architecture. At centre is the Government Hill on which stood the first Government House, which was replaced by Fort Canning in 1859. A British flag is vaguely seen adjacent to it.

Down the hill were the Esplanade and Beach Road where imposing white buildings were established. To the right of the hill is the Anglican church (St Andrew's Church) erected in 1842; its steeple was struck twice by lightning and was removed in 1855. Another religious building hidden behind the bushes with only its spire be seen, is a Roman catholic church (Church of Good shepherd) completed in 1847. Right in front of it is the Institution, a triple-bayed English school.

To the right of the hill is the turreted courthouse. Further left is the Chinatown and Commercial Square.



No. 41(a)



No. 41(b)

**41. Chinese artist, c. 1805**

*A pair of botanical drawings*

a) *A blooming lotus (Nelumbo nucifera) with Asian honey bees (Apis cerana)*

盛放的荷花與蜜蜂

b) *A China rose (Rosa chinensis) with an alpine black swallowtail butterfly (Papilio maackii)*

月季與鳳蝶

Watercolour on rice paper, each 14 x 12 7/8 in (35.5 x 32.5 cm)

**42. Chinese artist, c. 1800**

*A mandarin in court costume* 穿朝服的清朝官員

Guoache with gilt highlights

19 x 14 in (48.3 x 35.6 cm)

Provenance: by descent in the Congreve family to the late Major C Congreve; Martyn Gregory, Cat. 79, 2003, no. 65; private collection, USA

A high-ranking official seen against a landscape background of ornamental lakes and terraces. He wears a purple and red robe decorated with dragons.





No. 43(a)



No. 43(b)

### 43. Chinese artist, c. 1800

*A pair of figures in the costume of the imperial court* 穿朝服的男女

Gouache with gilt highlights

19 x 14 in (48.3 x 35.6 cm)

Provenance: by descent in the Congreve family to the late Major C Congreve; Martyn Gregory, Cat. 79, 2003, no. 66; private collection, USA

- a) A lady in blue and gold robes, standing against a background of ornamental lakes and pavilions. She wears a long blue robe decorated with *mang* (蟒) (four clawed) dragons above a hem of sea and cloud designs. In her left hand she holds a long tobacco pipe.
- b) An official of the second rank, seen against a landscape of ornamental lakes and pavilions, with a distant pagoda. He wears a blue robe decorated with dragons above a hem of sea and cloud designs, and a red hat and hat-button; in one hand he holds a *chao zhu* (朝珠) (court necklace) probably of coral.

**44. Anonymous South East Asian Artist, c. 1770**

A set of seven studies of fauna

- a) *Paradise flying snake* [*Chrysopelea paradisi*] 天堂金花蛇
- b) *Fire eel* [*Mastacembelus erythrotaenia*] 紅紋刺鰻
- c) *Red beaded centipede* [*Scolopendra morsitans*] 少棘蜈蚣
- d) *Yellow bellied sunbird* 黃腹花蜜鳥
- e) *Great black woodpecker* [*Dryocopus javensis*] 大黑啄木鳥
- f) *A south east Asian babbler* 畫眉鳥
- g) *Swallowtail butterfly* [*Kupu-kupu*] 鳳蝶

Watercolour and gouache, each 10 x 8 in (25.4 x 20.3 cm)

Each of the species in these drawings are indigenous to South East Asia. The inscriptions bear similarities to Portuguese: the snake is misidentified as 'Cobra Capello' (Portuguese for the hooded or bespectacled cobra) and each bird is described with a derivation of the Portuguese word *parrasso*. Portuguese influence in Indonesia was limited to Timor Leste, beginning in the mid 16th century.



No. 44(a)



No. 44(b)



No. 44(c)



No. 44(d)



No. 44(e)



No. 44(f)



No. 44(g)



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

*Portrait of a man in a dark blue coat* 穿深藍大衣的男人畫像

Oil on canvas, 16 ¾ x 14 in (42.5 x 35.6 cm) oval

Provenance: Martyn Gregory, Cat 78, 2002, no. 110; private collection, USA

In style this portrait belongs to a series of oval portraits by Spoilum of Western visitors to Canton whose sitters are set against plain backgrounds with a pale passage behind the sitter's left shoulder. In this portrait the sitter's cravat is pinned with a cameo engraved with a design of a young woman.



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

*Portrait of a young man* 年輕男子肖像

Oil on canvas, 17 ¼ x 14 in (43.8 x 35 cm) oval

Provenance: Martyn Gregory, Cat 76, 2000, no. 83; private collection, USA

The Cantonese artist known to the Westerners as Spoilum may be regarded as the first Chinese 'export' artist to establish an individual style which can be recognised today. Having worked as a painter of reverse portraits on glass in the 1770s, he evidently adopted the medium of oils on canvas in the following decade. He portrayed Chinese members of the 'Co-Hong', and also Western merchants and ships' officers who came to Canton during the trading season. The present subject can probably be identified as an officer of the East India Company by his dark blue coat and gilt buttons.

This work is characteristic of a number of Spoilum's portraits of the 1780s and 1790s, oval bust-length portraits on canvas supported by laminated stretcher. It also exhibits his unrivalled finesse as a Chinese painter of Western physiognomy.



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

*Portrait of a Hong Merchant of Canton* 廣州行商肖像

Oil on canvas, 27 ½ x 20 ½ in (69.9 x 52 cm)

Provenance: Richard Millhender; Martyn Gregory, Cat. 79, 2003, no. 92; private collection, USA

Illustrated: C. Crossman, *The Decorative Arts of the China Trade*, 1991, p. 46, col.pl.10

By the mid-1780s until the first few years of the nineteenth century Spoilum was painting portraits in oils on canvas; generally, these were half-lengths, like the present example, and his subjects comprised both Western and Chinese sitters. Faces are usually seen in half right profile, clearly outlined and with a degree of modelling which was congenial to Western tastes.

Spoilum's Chinese subjects were often members of the 'Co-Hong' – the group of a dozen wealthy Cantonese merchants who dealt directly with Westerners, and were responsible for their good conduct. The present portrait is probably one of these. The rank of 'Hong merchant' (and other civil officials) might be indicated by the colour and quality of their hat button; in this case the blue button denotes an official of the fourth rank. His status is also conveyed by the goose on his square insignia badge on his surcoat.

For a comparable portrait of the 'Hong' merchants by Spoilum see Martyn Gregory Catalogue 72, 1998, no. 126; and Catalogue 77, 2001, no. 93.



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

*Portrait of an officer in the East India Company* 東印度公司人員畫像

Oil on canvas, 17 x 13 ½ in (43.2 x 34.3 cm) oval

The sitter wears the dark blue coat of the East India Company, with black velvet lapels and gold braids. The buttons are marked with the East India Company rampant lion.





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