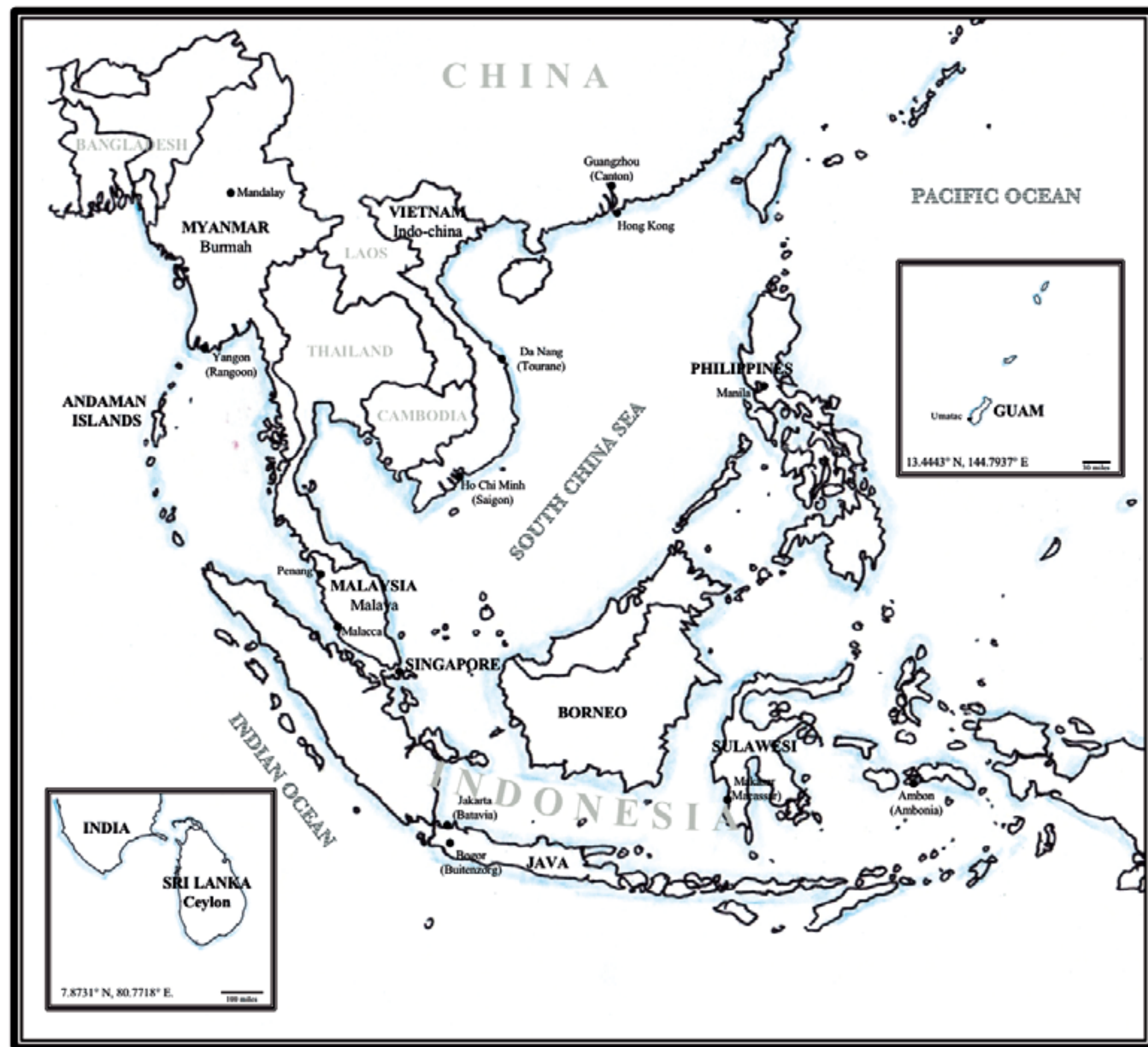


MARTYN GREGORY

Catalogue 99



THE PHILIPPINES AND SOUTH-EAST ASIA

Paintings and drawings by Eastern and Western artists 1800-1950

MARTYN GREGORY

Catalogue 99
2019

34 Bury Street, St. James's
London SW1Y 6AU
Tel. 020 7839 3731
Fax. 020 7930 0812
info@martyngregory.com
www.martyngregory.com



1. Charles W. Andrews (1830-1869)

A view of Manila from the Pasig River

Verso: watercolour of a two-masted covered vessel; and a pencil sketch of a crouching figure

Pencil and watercolour with white heightening,
14 1/4 x 23 1/4 in (36.5 x 58.9 cm)

Signed and dated verso: 'C Andrews circa 1860'

Charles W Andrews was active in Hong Kong and the Philippines in the early 1850s and 60s. He was a regular contributor to *Ilustración Filipina*, an illustrated bi-monthly Spanish language magazine published in Manila: running from March 1859 to December 1860, it was the first periodical of its kind in the Philippines.



2. Charles W. Andrews (1830-1869)

Wooden bridge, Philippines

Pencil and watercolour, 9 x 11 5/8 in (29.5 x 22.9 cm)

Signed and dated 'C Andrews / 1860' (verso)



3. Charles W. Andrews (1830-1869)

A study of a Filipina woman leaning against a cart
Pencil and watercolour with gum arabic,
13 ¾ x 9 ¾ in (34.9 x 24.7 cm)



4. Charles W. Andrews (1830-1869)

A study of a Filipino man with a fighting cock and a woman at a food stall
Pencil and watercolour with white heightening and gum arabic,
13 ¾ x 9 ¾ in (34.9 x 24.7 cm)

5. Charles W. Andrews (1830-1869)

A study of a Filipina woman
Pencil and watercolour with white
heightening and gum arabic,
13 ¾ x 9 ¾ in (34.9 x 24.7 cm)





6. Charles W. Andrews (1830-1869)

A scene in the Philippines: rice field with a woman holding a baby
Pencil and watercolour, 10 $\frac{3}{4}$ x 14 $\frac{5}{8}$ in (26.3 x 37 cm)
Signed and dated verso: 'C Andrews 1860'



7. Charles W Andrews (1830-1869)

Daranak Falls, Philippines
Watercolour heightened with bodycolour,
4 $\frac{1}{2}$ x 5 $\frac{1}{2}$ in (114 x 14 cm)

The Daranak Falls are located in Tanay in the Sierre Madre Mountains of Rizal province.



8. Anonymous artist, mid-19th century

Government House, Buitenzorg [Bogor], Java
Pencil and watercolour, 7 x 10 ¼ in (17.7 x 26 cm)

Originally erected in 1745 as summer residence for the Governor-General of the Dutch East Indies, the building has existed in its present form since 1856 and today serves as one of the six Presidential Palaces of Indonesia.

After the British invasion of Java in 1811 the palace was briefly occupied by Lieutenant-Governor Stamford Raffles, who remodelled the garden in the English style.

9. Justiniano Asumpcion (1816-1901)

Portrait of a Mestiza in a red shawl
Watercolour and gouache on cream paper,
10 x 7 in (25.4 x 17.8 cm)
Signed: 'Par Justiniano Asumpcion año de 1843'

Also known as 'Captain Ting', Asumpcion (or Ascuncion) was one of the leading Filipino painters of the nineteenth century. Born into an artistic dynasty; one of 12 children to the painter Mariano Asumpcion and Maria dela Paz Molo de San Agustin, he trained under Damián Domingo and at the newly formed *Academia De Dibujo* in Manila.

A prolific and talented portrait artist, he was also a proponent of '*Tipos del País*' illustrations: watercolours illustrating the varied inhabitants of the Philippines and their costumes. In 1855 he became *Captain Municipal* of Santa Cruz, Manila. A commemorative plaque dedicated to him on the façade of Santa Cruz church was unveiled in 1983.



10. Auguste Borget (1809-1877)

Manila, the Philippines: the church of San Miguel
Pencil on buff paper, 14 ¼ x 23 ¼ in (36.1 x 23 ¾ in)
Inscribed and dated 'Eglise de San Miguel / Manille 1er aout 1839'
Exhibited: 'Auguste Borget, pientre-voyageur autour du monde',
catalogue by Sophie Cazé and Loic Stravrides, Musée de l'Hospice
Saint-Roch, Issoudun, 1999, no. 65.

Auguste Borget forsook a career in banking to study art. He attended the *atelier* of Jean-Antoine Gudin in Paris, and became a close friend of Honoré de Balzac, with whom he shared an apartment. In October 1836 Borget embarked on a tour westwards around the world, sketching as he went; in the course of his journey he spent ten months on the China Coast in 1838-9, where he associated with George Chinnery (1774-1852).

Borget sailed from the south China Coast to the Philippines in July 1839, and spent a week sketching the old buildings of Manila and its environs. For another drawing of Manila by Borget, now in the Peabody Essex Museum of Salem, Massachusetts, see Robin Hutcheon, *Souvenirs of Auguste Borget*, 1979, p. 26.





11. Auguste Borget (1809-1877)

A canal in Manila

Pencil on buff paper, 8 ¼ x 11 ¾ in (21 x 32 cm)

Signed and inscribed: 'Canal à Manille / Aug Borget' (lower right)



12. attributed to Auguste Borget (1809-1877)

A village on the Kahayan River, Kalimantan, Borneo

Pencil, watercolour and bodycolour, 6 ¼ x 9 ½ in (15.8 x 24.1 cm)

Signed in monogram 'AB' and inscribed 'Kahayan'

A rare view of the Kahayan or 'Great Dyak' in central Kalimantan.



13. Peter Bousfeild (Australian fl. 1920s)

Early morning, Old Dutch Fort [1685] Batticaloa, Sri Lanka

Verso: a watercolour sketch inscribed 'A Corner of the Fort, Batticaloa'

Pencil and watercolour, 6 ¾ x 9 in (16.5 x 23 cm)

Signed and dated: 'PB / 3.1.28' (lower right) and inscribed as title.

The Australian artist Peter Bousfield was a member of the Australian Watercolour Institute and the Royal Art Society of New South Wales; he travelled extensively between 1906 and 1938.



14. British artist, early 19th century

Chinese camp, Buitenzorg [Bogor]

Pencil, pen and ink and watercolour, 5 ¾ x 8 ¼ in (14.6 x 20.9 cm)

Inscribed verso 'China camp, Buitenzorg', and 'road to Syanjore' [Cianjur]; also 'no.3'

Buitenzorg (modern Bogor) in West Java served as the British and then the Dutch capital during the colonial period; it was here that Raffles took up residence as Lieutenant-Governor in 1811.



15. British artist, 1814

Telaga Warna ('coloured lake'), Java

Pencil 8 ½ x 9 ¾ ins; watermark J. Whatman 1811'

Inscribed and dated: 'A view of the lake situated upon the Mountain Megamendong or Pangerango – called in the Malay language Lagawarna – Ciceroa – Dec. 1814'

Provenance: John Bastin

Perhaps the earliest surviving pictorial representation of the celebrated lake on the Gunung Magamendung.

16. British artist, 1814

A view of Gunung Pangrango from the house of Cisarua, Java

Pencil, 6 ¾ x 9 ¾ in (17.1 x 24.7 cm)

Watermark: J. Whatman

Inscribed and dated at the foot of page: 'The Mountain Pangerango from the House of Cicroa. Dec. 1814'

Provenance: John Bastin

17. British artist, 1814

The River Tangerang at Berzicht, Java

Pencil, 6 ¾ x 9 in (17.1 x 22.8 cm)

Inscribed in pen and ink at foot of page: 'a view of the river Tangurang – at Burgzicht'

Provenance: John Bastin



18. F.L. Chapman (fl. 1890s)

Sampan, Saigon

Pencil and watercolours, 5 ¾ x 10 in (14.6 x 25.4 cm)

Signed, inscribed and dated: 'F.L.C / Saigon / 7.2.92' (lower right)

The amateur artist F.L. Chapman travelled in the Far East in the years 1892-8, beginning in Saigon. For more watercolours from this journey see Martyn Gregory Cat 61, 1993, nos. 32-43.



18a Chinese artist, c. 1815

Penang

Oil on copper/brass, 4 x 5 ¼ in (10.2 x 13.3 cm)

The settlement of Penang, founded by Captain Francis Light in 1786, is seen here from the roadstead, with Fort Cornwallis on the point (right) the newly-built jetty at centre, and the first few streets and houses of Georgetown behind it.

**19. Fredericus Jacobus Van Rossum
Du Chattel (1856-1917)**

*Verway & Lugard's automobile showroom, Batavia
[Jakarta]*

Watercolour and bodycolour,
24 ¼ x 18 ¼ in (61.5 x 46.3 cm)

Signed: 'Fred J Du Chattel' (lower left)

The company Verway & Lungard was established in Batavia, modern day Jakarta, in c.1900, and continued to import automobiles until the early 1920s.

Du Chattel studied in his native Leiden, and at the Academy of Arts in The Hague. He visited Indonesia from 1908 to 1914, and in 1916; he died in Yokohama in the following year. Between 1908 and 1911 exhibitions of his Indonesian subjects were held in Surabaya, Semarang, Yogyakarta, Medan, Jakarta and The Hague. Twelve of his Indonesian views were subsequently published in Amsterdam, in the form of a portfolio entitled 'Mooi Indië'.





20. Fredericus Jacobus Van Rossum
Du Chattel (1856-1917)
Indonesian scene: women on a tree-lined road
 Watercolour and bodycolour,
 21 ¾ x 14 ½ in (55.2 x 36.8 cm)
 Signed 'Fred J Du Chattel' (lower left)



21. Dutch artist, 1826
Map of a portion of the South East Coast of Borneo
 Pen and ink and watercolour, 20 ½ x 24 in (52 x 61 cm)
 Inscribed: KAART / VAN EEN / GEDEELTE DER / zuid en oostkust /
 VAN / Borneo / 1826



22. attributed to Cornelis Frederik Stavenisse de Brauw (1801-1864)

Penang from the west

Pencil and watercolour, 17 x 27 in (43.8 x 69.2 cm)

In 1786 the East India Company established a settlement on Pulau Pinang (known then as Prince of Wales Island); Fort Cornwallis - seen here to the right of the foreground ship - was built on the eastern point of the island, with George Town behind. Few detailed views exist of the settlement during its early years: see Lim Chong Keat, *Penang Views 1770-1860*, Penang Museum, 1986. The Dutch naval officer Stavenisse de Brauw made at least five voyages to Indonesia between 1818 and 1849. A fine draughtsman, he made a number of drawings which are now held in the Marinemuseum in Den Helder, the Scheepvaartmuseum in Amsterdam and the royal archives in The Hague.



23. European artist, 19th Century

Manila: riverfront

Pen and ink and watercolour, 5 3/8 x 9 1/2 in (13.6 x 24.1 cm)

This watercolour is probably by Dr Thomas Boswell Watson, able amateur artist and associate of George Chinnery in Macau. A watercolour of the same subject, previously misidentified as Shanghai, formerly in an album of Watson's drawings, was exhibited in Martyn Gregory Cat 40, *Dr Thomas Boswell Watson (1815-1860), physician and amateur artist in China*, 1985, no. 62.



24. European artist, 19th century

Manila: the riverfront with the church of San Miguel

Pen and ink and watercolour, 6 ½ x 10 ½ in (16.5 x 26.6 cm)

See no. 23.



25. European artist, 19th century

A Sawmill: the Philippines

Watercolour and bodycolour, 12 ¾ x 17 ¾ in (31.4 x 44.8 cm)



26. European artist, early 19th century
Burma: view on the Irrawaddy above Rangoon
 Oil on canvas, 14 x 21 ins (35.5 x 53 cm)

A rare Burmese scene, encompassing varieties of river craft, bullock carts on the shore, the Shan hills in the distance, and on the left two lions (*chinthe*) which mark the foot of Mandalay Hill. The artist seems to have combined elements of Mandalay, such as the tiered spire of Mandalay Palace, and of Sagaing - notably the rounded pagoda (Kaung-hmu-daw). On the right are the clustered white pagodas of Ava.

27. European artist, early 20th Century
A study of a man, perhaps Mas Marco Kartodikromo (1890-1932) in traditional costume
 Pencil on European paper 12 ¾ x 7 ¾ in (32.5 x 19.6 cm)
 Inscribed: 'Kartodikromo' (lower right)

Born into a wealthy noble family in Blora, Dutch East Indies, Mas Marco Kartodikromo was a Javanese author and vocal critic of the Dutch colonial government.



28. European artist, early 20th Century
A study of a man, perhaps Mas Marco Kartodikromo (1890-1932) in traditional costume
 Pencil on European paper, 12 ¾ x 7 ¾ in (32.5 x 19.6 cm)





29. Karel Hendrik Fuhrhop (b. 1807)

A Dutch compound by a bridge, Java

Pen and ink, watercolours and gouache,

14 ½ x 21 ins (36.8 x 53.3 cm)

after signed and dated 'Fecit K.H. Fuhrhop, Anno 1830'

Born in Hamburg, Fuhrhop came to Batavia in 1828 as a soldier in the 18th Infantry Division of the Dutch colonial army. He was involved in the conflict with the Javanese prince Dipa Negara, which ended in 1830. In 1836 he was promoted to 2nd Lieutenant in the Engineering Corps, and in 1852 he retired at the rank of Captain.



30. Karel Hendrik Fuhrhop (b. 1807)

A temple overlooking a river, Java

Pen and ink, watercolours and gouache,

14 ½ x 21 ins (36.8 x 53.3 cm)

Signed and dated 'Fecit K.H. Fuhrhop, A. 1830'

For Fuhrhop see preceding entry.



31. Lieutenant-Colonel James George (1782-1828)

Riverside dwellings in south-east Asia

Watercolour, 14 x 20 ½ in (35.5 x 52 cm)

Signed and dated 'May 1816'

James George arrived in India in October 1799, where he served with the 7th and (from 1804) the 25th Bengal Native Infantry. In 1811 Lt. George accompanied Governor-General Lord Minto as Supernumerary ADC on the expedition from Calcutta to Java. Minto referred to Lt. George in a letter as 'an excellent draughtsman', and indeed George executed a number of large and scrupulously detailed watercolours of Penang, Melaka and Bogor.

After returning to India in 1812 he served until 1823 as Commandant of the Chittagong Provincial Battalion in East Bengal. In 1824 he transferred as a Lieutenant-Colonel to the 57th Native Infantry. In 1826 he married Charlotte Kennet in London before returning to India, where he died in 1828.

For other views by James George see Martyn Gregory Cat.33, 'Lieutenant George in Java' 1983; Cat. 76, 2000, no. 36; and Cat. 78, 2002, no. 55.



32. Quirijn M. R. Ver Huell (1787-1860)

Stad Vlaardingen, Macassar [Makassar]

Pen and ink and watercolours, 15 ½ x 21 ¾ in (39.3 x 55.2 cm)

Inscribed *verso* as title

Engraved: J. Jobard, 1824

Ver Huell visited Sulawesi and the Moluccas as an officer aboard the ship *Admiraal Evertzen*. Another group of his watercolours of Indonesia is in the collection of the Prins Hendrik Maritiem Museum, Rotterdam



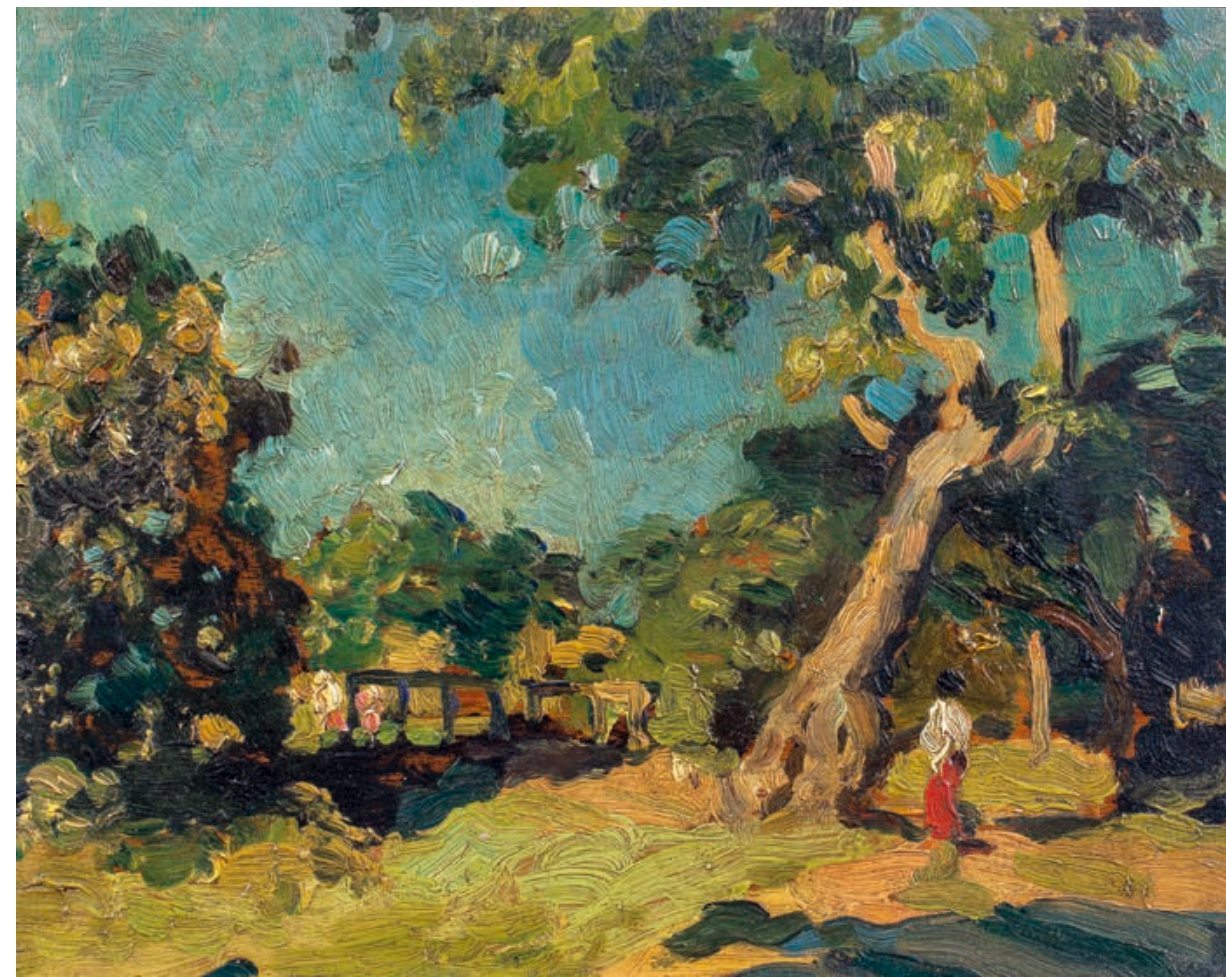
33. Quirijn M. R. Ver Huell (1787-1860)

Fort Victoria, Amboina [Ambon]

Pen, ink and watercolour, 15 x 22¾ in (38.1 x 57.7 cm)

Inscribed *verso* as title

The original fort at Ambon was built by the Portuguese in 1576. It was surrendered to the Dutch East India Company on the 23 February 1605, and remained in Dutch hands until 1795, when it was occupied by the British during the Napoleonic Wars.



34. Sir Gerald Kelly K.C.V.O., P.R.A (1879-1972)

The Twisted Tree, Taungdwingi, Burma [Myanmar]

Oil on panel, 9 x 11 ¼ in (22.8 x 28.5 cm)

Inscribed by the artist *verso* 'The Twisted Tree: No. ii / Taungdwingi / Nov. 22. 1908'

Provenance: by descent from Mrs Rene Goldberg, secretary to Gerald Kelly from 1966 to 1972.

In the artist's original frame

Born in London of Irish descent, Gerald Kelly visited Burma in the summer of 1908; as an art student in Paris he had already met Monet, Degas, Sickert and Renoir. He encountered Cézanne in Aix-en-Provence, and was inspired by Gauguin at the Gallerie Vollard. Kelly returned from Burma in 1909. In his subsequent career he enjoyed success as a society portrait painter, and defeated Augustus John to become President of the Royal Academy in 1949.



35. Sir Gerald Kelly KCVO, PRA (1879-1972)

The East Bank of the Irrawaddy River, Burma [Myanmar]

Oil on panel, 5 7/8 x 7 in (14.9 x 17.8 cm)

Inscribed by the artist *verso* 'East Bank of the Irrawaddy', 'No.68' and 'Dec 11'

Provenance: by descent from Mrs Rene Goldberg, secretary to Gerald Kelly from 1966 to 1972.

Exhibited: Kelly Exhibition, Diploma Art Gallery, Royal Academy, 1957, no. 233.

In the artist's original frame

36. Sir Gerald Kelly KCVO, PRA (1879-1972)

Festival crowd, Mandalay

Oil on canvas 7 1/8 x 6 in (18.1 x 15.2 cm)

Verso: inscribed as title and further inscribed: '76 at W' and 'Jan 30'





37. Sir Gerald Kelly KCVO, PRA (1879-1972)

The Sulamani Pagoda, Mandalay, by moonlight

Oil on canvas, 6 x 7 1/8 in (18.1 x 15.2 cm)

Inscribed *verso*: The Sulamani Pagaoda, Mandalay' and [above] 'or Sunda-muni?', also 'Jan 1909'



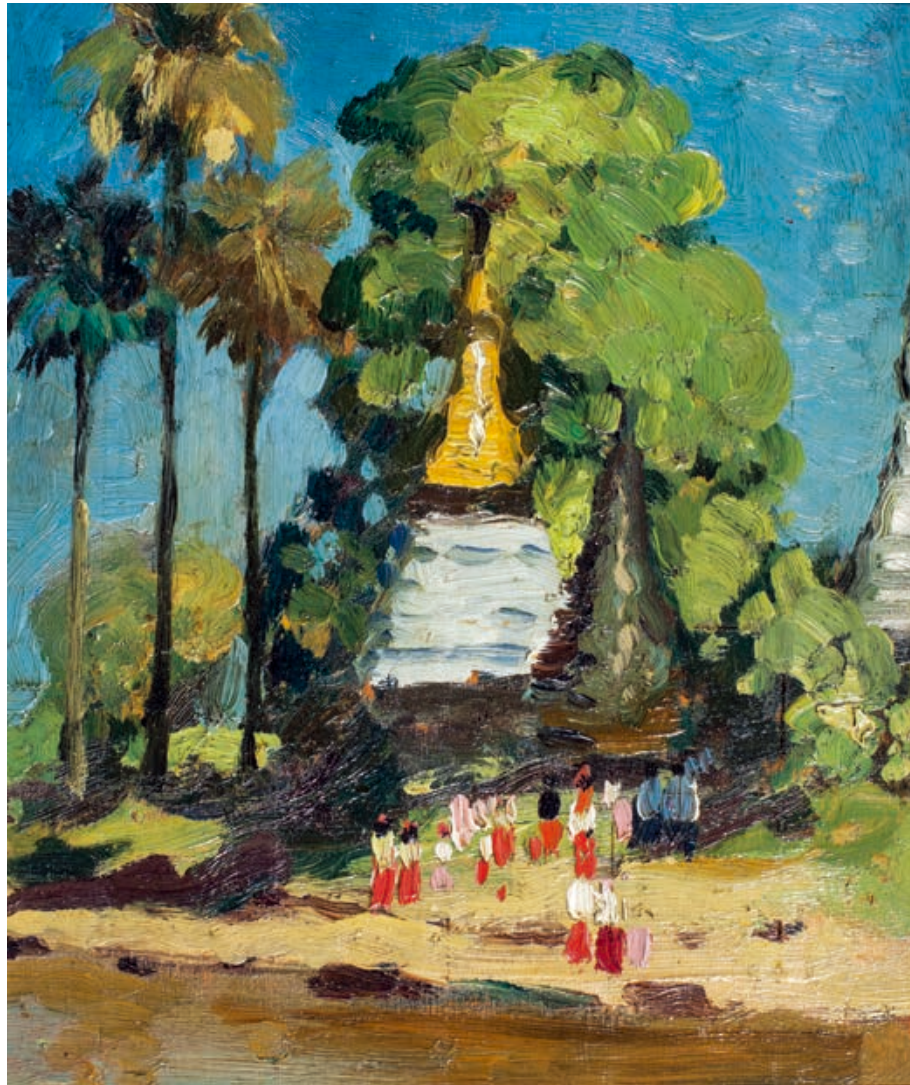
38. Sir Gerald Kelly KCVO, PRA (1879-1972)

Golden Pagoda, Mandalay, by moonlight

Oil on canvas, 6 x 7 1/8 in (15.2 cm)

Inscribed *verso* as title and further inscribed: 'Mandalay' and 'Jan. 1909'

The Golden or Shwezigon Pagoda was begun by King Anawratha (1044–77 AD) and completed in 1102 by his son, King Kyansittha.



39. Sir Gerald Kelly KCVO, PRA (1879-1972)

Pagoda amid trees

Oil on panel, 7 x 5 ¾ in (17.8 x 14.6 cm)

Provenance: by descent from Mrs Rene Goldberg, secretary to Gerald Kelly from 1966 to 1972.

40. Henri-Gustave Lugeol (1836-1872)

Malayan woman at Capetown, 1860

Pencil, pen and ink, watercolour with white heightening,
3 ⅞ x 2 in (9.5 x 5 cm)

Inscribed and dated '[M]alaise [?]' (lower left); further inscribed and dated on old mount 'Malaise. Cape-town. fevrier 1860'

Henri-Gustave Lugeol entered the French navy in 1851 and served during the second Opium War as a Lieutenant and Second Officer on the ship *Heron*. In 1864 he sketched the celebrated encounter between the ships *Alabama* and the *Kearsarge*; in 1865 he accompanied Napoleon III to Algeria as a draughtsman/reporter.



41. Lt Col William Godfrey Rayston Masters, R.M. (fl. 1840-1861)

Malays at Singapore

Pencil and watercolour, 6 ½ x 8 ¾ in (16.5x 22.2 cm)

Inscribed as title (lower left)

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). During the Second China War (1856-1860), he commanded the Second Battalion Royal Marines Light Infantry at the Attack on the Peiho Forts, 25 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 1857-8 by way of the Cape, the Red Sea, Ceylon, India, Singapore: a series of watercolours' was held at Frank T. Sabin in London.





42. Jan Mooy (1776-1847)

The Dutch ship Gezusters on route to Batavia, 22 January 1825

Watercolour 16 ¼ x 22 ½ in (42 x 57 cm)

Signed 'door J Mooy / Helder 1825' (lower left); and inscribed in Dutch at foot: 't Schip de Gezusters gevoerd wordende door den Kapitein D.: Boes Lutjens bested naar Batavia/ Hebbende aan Boord de Luitenant K. ... van Basel met des zelf vrouw en Kinderen vertrokken den 22 January 1825/...'

Provenance: private collection, The Netherlands

The ship *De Gezusters* [the Sisters] was built at Bremen and owned by A.L. Haarpen & Zoon. She set out for Batavia on 22 January 1825 under the command of Captain D. Boes Lutjens. She is recorded at Batavia in 1826, and at Capetown on 22 November 1827 on her return home.

We would like to thank Jonathan den Otter for his kind assistance in cataloguing this picture.

43. Pieter van Oort (1804-1834)

Waterfall at Bugberag, Java, with two figures

Pen and ink and watercolour,

15 ¾ x 13 ins (40 x 33 cm)

Signed, and inscribed 'waterval Bugberag

12 palen benoordwesten Bandoeng'

('waterfall at Bugberag 12 poles north-west of Bandung')





44. Alexander Rattray (1830-1906)

The straits of Malacca [Melaka]

Pencil, 4 x 7 in (10.1 x 17.7 cm)

Signed 'Alex Rattray' (lower left) and in monogram (lower right); inscribed 'Malacca as seen from the straits of Malacca distance 5 or 6 miles Decr. 23/55' (*verso*); further inscribed on original mount 'Off Malacca in the straits of Malacca Decr. 23/55'

Alexander Rattray served as a naval surgeon aboard the *Nankin* in the China seas from 1855 to 1858; subsequently he sailed to the Pacific and Australia. His researches led to improvements in the diets of sailors in the Royal Navy, including the substitution of lime juice and coffee for the rum ration. See Martyn Gregory Cat 62, 'Alexander Rattray 1830-1906, Naval Surgeon', 1993.

45. Alexander Rattray (1830-1906)

Parcellar Hill – Malayan Peninsula

Pencil, 3 ¼ x 7 in (8.2 x 17.7 cm)

Signed 'Alex Rattray' (lower left) and in monogram (lower right); inscribed on original mount: 'Parcellar Hill – Malayan Peninsula Decr. 23/55'



46. Osmond Romieux (1826-1908)

Pont de Manille

Pencil on buff paper heightened with white

10 ¼ x 15 ¼ in (25.7 x 38.7 cm)

Signed and dated 'Romieux / 1852' and inscribed as title (lower right); further inscribed 'Manille ...' (centre); and 'Philippines - Manille' (*verso*)

Born in La Rochelle, Prosper Halvor Henri Oscar Romieux joined the French navy at Rochefort in 1841, and was appointed 'Capitaine de frégate' in 1867; in his capacity as an artist he was known as Osmond Romieux. In the course of his naval career Romieux visited Hong Kong in 1851, and the Philippines and Seychelles in the following year. He also travelled in the Middle East, India and South America. His drawings made in Lebanon on 1860-61 were exhibited at the Musée d'Histoire de Marseille in 2010.



47. Osmond Romieux (1826-1908)
The interior of a house, Guam
 Pencil on buff paper heightened with white,
 8 $\frac{3}{8}$ x 11 $\frac{5}{8}$ in (21.2 x 29.5 cm)
 Inscribed 'Interior d'une case à Guam' (lower left)



48. Osmond Romieux (1826-1908)
Guam: a village
 Pencil on grey paper heightened with white,
 8 $\frac{3}{8}$ x 13 $\frac{7}{8}$ in (21.9 x 35.4 cm)
 Signed 'O Romieux' (lower right) and inscribed
 'Guam Marianes' lower left; further inscribed
 'Guam – Iles Marianes (Philippines)' (verso)



49. Osmond Romieux (1826-1908)
A village in Guam with a man tending a canoe with an outrigger and a Western vessel in the background
 Pencil on buff paper,
 9 $\frac{1}{4}$ x 12 $\frac{1}{4}$ in (23.5 x 31 cm)
 Signed 'O Romieux' (lower left) and inscribed
 'Guam' (lower right)



50. Osmond Romieux (1826-1908)

Guam: a village scene with figures on a path

Pencil with white heightening, 9 ¼ x 12 ¼ in (23.5 x 31cm)

Inscribed 'Guam; Ilse Mariannes' (lower left)



51. Osmond Romieux (1826-1908)

Umatac, Guam

Pencil with white heightening on Bristol paper,

9 ¼ x 12 ¼ in (23.5 x 31cm)

Signed and inscribed 'O Romieux No. 7' (lower right); further inscribed 'Umatac, Guam' (lower left)



52. Gaston Roulet (1847-1925)

River bank at Tourane, Annam [Da Nang, Vietnam]

Oil on panel, 13 x 19 ½ in (33 x 49.5 cm)

Signed, dated and inscribed 'Gaston Roulet / Rade de Tourane / (ANNAM) / vue prise de la petite pagode à l'entrée de la rivière le matin 1886'

A pupil of Jules Noël, Gaston Roulet travelled widely as correspondent of *Le Monde Illustré* and as the official 'Peintre du Département de la Marine'. In the latter capacity he sailed for Tonkin from Toulon on 20 August 1885 on the *Shamrock*. He sailed on to Hanoi, down-river to Haiphong, then south to Hué, where he lodged at the French legation and made a series of paintings. On his return he exhibited his paintings in France, and wrote an account of his experiences which was published with the catalogue, 'Un artiste en Tonkin et en Annam' (1886).

Claiming to be the first European artist to have worked in this region, he affirmed that he had risked his life on more than one occasion in the interests of his subject and of bringing back an original body of work. Three of these paintings were bought by the French Government. For another example of his work on this expedition see Martyn Gregory catalogue 74, 1999, no.60.

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

The encampment of the Franco-Spanish force at Tourane [Turan]

Pencil, 8 ¼ x 14 ¼ in (20.9 x 36.1 cm)

Inscribed: 'Campement à Tourainie du Corps Franco Espagnol'

Emile Roux's successful career as a naval officer did not prevent him from exercising his considerable abilities as an artist. Indeed it seems that his 'talent remarquable comme Désignateur' (as a superior officer put it) was often of particular value to the campaigns in which he was involved.

Emile Dominique Roux was born in Vannes on 29 March 1822. He entered the French navy at the age of 19 and was quickly promoted. In 1852, aboard the *Grondeur*, he was commended in an official report as being an outstanding staff officer, a skilled draughtsman and a speaker of English. In Guadeloupe he contracted yellow fever, but he recovered and was sent on the *Marengo* to the Crimea, where his drawing was said to be of value to *Amiral* Hamelin and the Black Sea squadron.

In the winter of 1857-8 Roux was involved in the siege of Canton, and he took part in the attack on the Peiho forts in May 1858. By now he was Secretary to *Amiral* Rigault de Genouilly, aboard the *Nemesis*. He sailed with the French force to Tientsin (Tianjin), and was made *Chevalier, Legion d'Honneur* in August 1858 in recognition of his services in China. By February of the following year he was in Saigon. Further honours were bestowed on him, and he finally retired at the rank of *Amiral*. His 'souvenirs du voyage' were shown at the Paris *Salons* of 1869 and 1870, and an exhibition of his work was held in London in 1973.





54. Emile Dominique Roux (1822-1915)

Saigon: the waterfront

Pencil, 4 x 12 ½ in (10.1 x 31.7 cm)

Stamped 'E ROUX'; and inscribed 'Riviere de Saigon 18 fevrier 1859'



55. Emile Dominique Roux (1822-1915)

Saigon: bridge over the Saigon river

Pencil, 6 ½ x 11 ¼ in (16.5 x 28.5 cm)

Stamped 'E ROUX'; and inscribed '...de Saigon / fevrier 1859
(Phlegéton)'



56. Emile Dominique Roux (1822-1915)
River and jungle, Indochina [Vietnam]
 Pencil, 6 x 10 ½ in (15.2 x 26.6 cm)
 Stamped 'E ROUX'



57. Emile Dominique Roux (1822-1915)
Outpost, Touranne [Da Nang], Vietnam
 Pencil and watercolour, 10 7/8 x 15 ¼ in (27.6 x 39.3 cm)
 Stamped 'E ROUX' and inscribed: 'Avant poste Touranne' (lower right); further inscribed on old mount: 'avant post en Touranne (cochinchine)'



58. Captain Reginald Burroughs Rudyerd (1848-1888)

Officers' quarters, Singapore

Watercolour and bodycolour, 2 ¾ x 7 ¼ in (7 x 18 ½ cm)

Signed, inscribed and dated: 'Officers Quarters Singapore 25.9.70 RBR' (lower right); and further inscribed: 'Officers Quarters Singapore No (7)' (verso)

Born in Ireland, Reginald Burroughs Rudyerd served with the 75th Stirlingshire Regiment of Foot which was based in Hong Kong and Singapore. He subsequently served as Captain in the Irish Rifles, and was stationed in India with the 39 Regiment of Foot from 1875 to 1881.

59. Captain Reginald Burroughs Rudyerd (1848-1888)

'Sketches in the Straits Settlements': vignette of Malacca (Melaka)

Pen and India ink over pencil, 3 ½ x 8 ¾ in (8.8 x 22.2 cm)

Inscribed as title

60. Captain Reginald Burroughs Rudyerd (1848-1888)

A shady footpath, Singapore

Watercolour over traces of pencil, 9 ½ x 7 in (24.1 x 17.7 cm)

Inscribed verso: 'A shady footpath Singapore (2)'



61. Captain Reginald Burroughs Rudyerd (1848-1888)

Fortified well, Malacca [Melaka]

Pencil and watercolours, 6 x 9 in (15.2 x 22.8 cm)

Inscribed in ink '...Well, Malacca'; inscribed and dated verso in pencil 'Fortified well, Malacca / 27.1.71 / During Portuguese and Dutch wars - the wells were fortified to prevent Dutch poisoning [sic]'



62. Conway Mordaunt Shipley (1824-1888)

View of the Taal Volcano, Manila

Watercolour, 9 ¼ x 13 in (23.5 x 33 cm)

Signed and dated: 'CS July 8/54' and inscribed: 'Crater of the Volcano de Taal, near Manila' (lower left); further signed, dated and inscribed *verso*: 'View of the Crater of the Volcano de Taal / this volcano rises in the centre of an island in / the middle of the Laguna de Taal o' de Romblon / Luzon. Philippine [sic] Islands. / Smoke of the volcano a light amber colour. / below is a plain of much intersected / small streams the sides of which are dusted with Sulphur. / and in the centre rises two or three small craters / from which the vapour is discharged with the / noise of ten thousand steam boilers blowing off / and smokes takes of a light gamboge colour near the craters'

Conway Mordaunt Shipley joined the Navy in 1837, and passed out first in the examination at the Royal Naval College. On 31 December 1845 he joined HMS *Calypso* under Captain John Worth.

In 1853-4 Shipley was in India and Afghanistan, followed by Singapore, the Philippines, Hong Kong and Macau, before sailing 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, where he died in 1888.

Lithographs after some of his drawings were published in his book *Sketches in the Pacific. The South Sea Islands* (1851). A group of his watercolours made between 1838 and 1872 is in the National Archive of Canada.



63. Conway Mordaunt Shipley (1824-1888)

View of the Taal Volcano, Manila

Pen and ink wash,

6 ¾ x 10 ½ in (17.1 x 26.6 cm)

Signed and dated 'CS. July 8/54' (lower left); and inscribed 'from the volcano de Taal, Philippines' (lower right) ; further inscribed *verso* 'View from the volcano de Taal. of part of the Laguna de Taal a del Romblon Provincia de Batangas / CS July 8/54 8am. / Luzon. Philippine [sic] Islands.'



64. Conway Mordaunt Shipley (1824-1888)

San Gregorio Magno Parish Church, Majayjay

Ink wash over pencil with white heightening, 4 ⅞ x 6 ¼ in (12.3 x 16 cm)

Signed and dated: 'CS July 13/54' (lower left) and inscribed *verso* 'Church and convent Majaijay / Provincia de la Laguna. Luzon / Phillipine [sic] Islds / CS July 13/54'



65. Conway Mordaunt Shipley (1824-1888)

View of the Laguna de Taal

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

Signed and dated: 'CS July 7/54' (lower left) and inscribed: 'Laguna de Taal near Manila' (lower right); further inscribed 'The last + first view of the Laguna de Taal I de Rombon. / with the Volcano. In an island in the centre / Provincia di Batangas Luzon Philippine [sic] Islands / CS 2 pm July 8/ 54'



66. Conway Mordaunt Shipley (1824-1888)

View of the Volcano and Laguna de Taal from the North East

Pencil, pen and ink and wash with white heightening,

6 ¾ x 10 ¾ in (17.2 x 25.8 cm)

Signed and dated: 'CS July 8 / 54' (lower left) and inscribed *verso* 'The Volcano & Laguna of Taal. Luzon. Phillipine [sic] Islds' (lower right); further inscribed: 'View of the Volcano & Laguna de Taal from the banks at the N.E. and of the lake / C. noon July 8/54. / Provincia de Batangas. Luzon. Philippine [sic] Islands. / Fishermen on small crafts in the lake'



67. Conway Mordaunt Shipley (1824-1888)

A view of San Gregorio Magno Parish Church, Majayjay, Philippines

Pencil and watercolour with white heightening,

9 5/8 x 13 1/2 in (24.4 x 34.2 cm)

Signed, dated and inscribed *verso* 'CS. July 13 /54 / Majaijay Phils.'

(lower right); and further inscribed: 'The Parish Church / of Majaijay

/ Provincia de la / Laguna / Luzon Phils - / July 13 /54.'

68. Conway Mordaunt Shipley (1824-1888)

A man holding a cockerel and other figures in Manila

Pencil and watercolour with bodycolour,
9 5/8 x 6 3/4 (24.5 x 17.3 cm)

Signed and dated: 'CS June 21/ 54' (lower left); and inscribed: 'Manila Costumes.' (lower right)





69. Conway Mordaunt Shipley (1824-1888)

Country house near Santa Ana, Manila

Watercolour over traces pencil with white heightening on buff paper,
6 ¼ x 9 ⅝ in (15.9 x 24.2 cm)

Signed and dated: 'CS July 1/54' (lower right) and inscribed 'near
Sta Ana Manila' (lower left); further inscribed as title and signed and
dated 'CS. 6pm July 1/54' (verso)



70. Conway Mordaunt Shipley (1824-1888)

The Parish of Our Lady of the Abandoned, Santa Ana, near Manila

Watercolour with white heightening, 6 ½ x 10 ½ in (16.5 x 26.6 cm)

Signed and dated: 'CS July 1/54' (lower right) and inscribed *verso*
'Santa Ana / near Manila' (lower left); further inscribed: 'The
Church and Playa at the village of Sta Ana. / near Manila. / CS 5 pm.
July 1/54'



71. Conway Mordaunt Shipley (1824-1888)

Cottages near Manila

Pencil and watercolour on buff paper, 6 5/8 x 10 1/2 in (16.4 x 26.7 cm)

Signed and dated: 'CS June 24/54.' (lower right) and inscribed *verso* 'Near Manila' (lower left); further inscribed: 'Indian Cottages near Manila / CS June 4 / 54'



72. Conway Mordaunt Shipley (1824-1888)

A view of Los Baños on the Laguna de Bey

Watercolour over traces of pencil, 6 1/2 x 10 1/8 in (16.5 x 25.7 cm)

Signed, dated and inscribed: 'Los Baños on the Laguna del Bey / Philippines. CS July 4 / 54' (lower left); further inscribed *verso* 'View of the baths. The [...]s] house. & the Laguna de Bey. / from Los Baños. Provincia de la Laguna. / Luzon. Philippine [sic] Islands. / CS. 6 pm. July 4/54.'



73. Conway Mordaunt Shipley (1824-1888)

Church and Convent at Tanauan, Philippines

Watercolour with white heightening, 4 3/8 x 6 3/4 in (11 x 17.1 cm)

Signed and dated: 'CS July 10/54' (lower right) and inscribed: 'Church and Convent at Tanauan' (lower right)

74. Conway Mordaunt Shipley (1824-1888)

Distant view of the lighthouse at Manila

Watercolour with white heightening on buff paper,
4 3/8 x 6 3/4 in (11.1 x 17.1 cm)

Signed and dated 'CS June 26 / 54' (lower right) and inscribed
'The [...] & lighthouse at Manila' (lower left)

75. Conway Mordaunt Shipley (1824-1888)

A view of Mount Banahaw from the Laguna de Bay

Watercolour with white heightening, 4 3/8 x 6 3/4 in (11.1 x 17.1 cm)

Signed and dated: 'CS July 4 / 54' (lower right) and inscribed 'The
mountain of Majaijay from the Laguna del Bay' (lower left)



76. Conway Mordaunt Shipley

(1824-1888)

A view of Mount Banahaw with figures on a path

Watercolour with white heightening, 4 3/8 x 6 3/4 in (11.1 x 17.1 cm)

Signed and dated: 'CS July 1/54' (lower right) and inscribed: 'The
mountain of Majaijay' (lower left); further inscribed *verso*: 'The
mountain of Majaijay / from near Sta Ana / 5 pm July 1/54'

77. Conway Mordaunt Shipley (1824-1888)

A view of Penang from the Straits of Malacca

Pencil and wash heightened with white,
10 ½ x 7 ¼ in (26.7 x 18.4 cm)

Inscribed, signed and dated: 'Penang / CS. /
Dec 6 / 54 (lower right); further inscribed on
old album page: 'The harbor and low lands
of Penang. The Straits of Malacca & the high
lands of the Malay peninsular. / Noon Decr 6
/ 54'



78. Thomas Stansfeld (c. 1830-1912)

Settlement and jetty on Chatham Island in the Andamans

Pen and ink with blue and sepia washes, 7 x 10 in (17.8 x 25.4 cm)

Dated in ink 'Novr. 7th 1861'

Inscribed in pencil verso 'Chatham I. Andamans'

Thomas Wolrich Stansfeld of Burley Wood, Yorkshire, saw forty years of active service with the 51st Native Infantry in the Madras Army. Commissioned as an Ensign in 1847, he travelled to Labuan and Malacca (Melaka) soon afterwards. In the 1850s he was posted to Vellore, Trichinopoly and Bangalore. In 1858 Stansfeld was appointed 'Sub-assistant Commissary General, Burmah', and he was based in Burma for much of the next twenty years; he also visited the Andaman Islands in the early 1860s. He reached the rank of Colonel in 1878, and (in retirement) Lieutenant-General in 1892.



79. Thomas Stansfeld (c. 1830-1912)
Bungalow raised on stilts, Andaman Islands
 Pen and ink with blue and sepia washes, 7 x 10 in (17.8 x 25.4 cm)
 Dated in pencil 'Novr. 9 1861'
 Inscribed in pencil on old mount 'Chatham I, Andamans'



80. Thomas Stansfeld (c. 1830-1912)
Early bungalows on the Andaman Islands
 Pen and ink with blue and sepia washes,
 7 x 10 in (17.8 x 25.4 cm)
 Dated in ink 'April 29 1862'
 Inscribed in pencil *verso* 'Chatham I', 'Ross I'
 and 'Andaman Islands'



81. Thomas Stansfeld (c. 1830-1912)
Settlement on the Andaman Islands
 Pen and ink with blue and sepia washes,
 7 x 10 in (17.8 x 25.4 cm)
 Dated in ink 'May 3 1862'



82. Thomas Stansfeld (c. 1830-1912)

Settlement on Ross Island in the Andamans

Pen and ink with blue and sepia washes, 7 x 10 in (17.8 x 25.4 cm)

Inscribed in pencil verso 'Ross I / Andamans'

83. Thomas Stansfeld (c. 1830-1912)

'The King of the Cannibal Islands, 1862'

Pen and ink, 8 ½ x 7 ¾ in (21.5 x 19.7 cm)

Inscribed as title in pencil and dated in ink 'Decr. 15. 1862'

Inscribed verso 'I AM THE GOVERNMENT!'

84. Thomas Stansfeld (c. 1830-1912)

View on Ross Island Hill, Andamans

Pen and ink with blue and sepia washes,
10 x 8 ¼ in (25.4 x 21 cm)

Inscribed in pencil as title, and dated in
ink '7.12.61'

This is painted on the back of a sheet of the artist's journal, with entries for 23-25 October 1861. They record his application for an increase in allowances, and (on the 25th) 'a great day for the Settlement. The first marriage - Mr Reynolds and Miss Brown'.



85. Tong Chin Sye (b. 1939)

Singapore: Banda Street, Chinatown

Pencil and watercolour, 21 ½ x 21 ¾ in (54.6 x 55.2 cm)

Signed 'Tong'; inscribed *verso* 'Tong Chin Sye' [in both Western and Chinese script], and 'China Town Banda Street'

Trained in both Chinese and Western artistic traditions, the portrait and townscape artist Tong Chin Sye graduated in 1960 from the Singapore Academy of Fine Arts, and then taught Western Art at the Nanyang Academy of Fine Arts. An exponent of both oils and watercolours, Tong is noted for his scenes of street life in Singapore, executed in many cases before the city (and Chinatown in particular) was radically redeveloped in the last quarter of the twentieth century.





86. Leng Joon Wong (b. 1947)
Street market, Singapore
Pencil and watercolour, 20½ x 25¾ in (52.1 x 65.4 cm)
Signed and dated 'Leng 78'

At the age of 9 Leng Joon Wong (Lin Yunhuang) moved from his native China to Singapore; he graduated from Singapore's Nanyang Academy of Fine Arts in 1964. In 1969 he became a founder-member of the Singapore Watercolour Society, whose work laid emphasis on topographical scenes of southeast Asia and fast-disappearing urban landscape. Several of the artists involved (including Leng Joon Wong) were Chinese-born migrants, and their Western-influenced technique was dubbed by some critics 'the Nanyang style'. Leng's subjects include *attap* buildings, street markets, traditional river craft and shophouses.

INDEX BY LOCATION

<i>Ambon</i>	32
<i>Andaman Islands</i>	71 - 75
<i>Batavia [Jakarta]</i>	19, 42
<i>Bogor [Buitenzorg]</i>	10, 16
<i>Borneo</i>	15, 21
<i>Burma [Myanmar]</i>	33-34, 38
<i>Guam</i>	46-48
<i>Vietnam</i>	54
<i>Indonesia</i>	20
<i>Java</i>	11, 17, 27-29, 43
<i>Macassar [Makassar]</i>	31
<i>Malaya [Malaysia]</i>	44, 39
<i>Mandalay</i>	35-37
<i>Mamila</i>	4, 12-14, 23-24, 45, 58-59, 60-61, 63-67, 68-69
<i>Malacca [Melaka]</i>	44, 56-57
<i>Penang</i>	18, 22, 70
<i>Philippines</i>	5-9, 25, 59, 62, 68
<i>Rangoon [Yangon]</i>	26
<i>Saigon [Ho Chi Minh]</i>	18, 52-53
<i>Singapore</i>	40-41, 56, 76-78
<i>Sri Lanka</i>	15
<i>Tourane [Da Nang]</i>	49-51, 55

