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中國外銷品

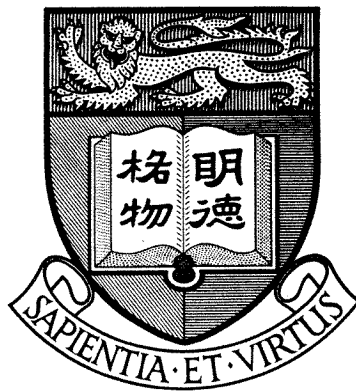
的風貌

Picturing Cathay

Maritime and Cultural Images of the China Trade



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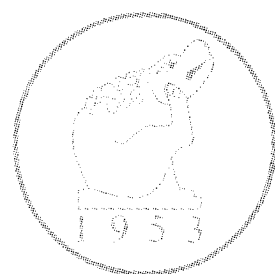
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香港大學美術博物館

海貿流珍
中國外銷品
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Picturing Cathay

Maritime and Cultural Images of the China Trade



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Picturing Cathay: Maritime and Cultural Images of the China Trade **海貿流珍：中國外銷品的風貌**

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Publisher

University Museum and Art Gallery
The University of Hong Kong
www.hku.hk/hkumag

出版

香港大學美術博物館
www.hku.hk/hkumag

Edition

March 2003

版次

二零零三年三月

Printer

Octo Plus

印刷

Octo Plus

ISBN 962-8038-52-4

國際書號 962-8038-52-4

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Maritime and Cultural Images of the China Trade



29.3.2002 - 22.6.2002

香港大學美術博物館
University Museum and Art Gallery
The University of Hong Kong

Acknowledgements

The Museum wishes to thank

Wallem Group Limited
Endowment Fund for Music and the Fine Arts, HKU
for their generous sponsorship of this exhibition

The exhibition lenders

The Hong Kong Museum of Art
The Hongkong and Shanghai Banking Corporation
The Peabody Essex Museum
The Sze Yuan Tang Collection
Wallem Group Limited
And other private collectors

The Museum also wishes to thank the following for their expertise, advice and support

The University of Hong Kong Museum Society, Patrick Conner, Dan Monroe, William Sargent and Karina Corrigan of the Peabody Essex Museum, Salem Massachusetts, USA; David Eldon and Liza Law of the Hongkong and Shanghai Banking Corporation Limited; Stoney Yeung of the Hong Kong Museum of Art; Anthony Hardy and Susan Chen; Jonathan Wattis; Kibi International University, Japan; Joseph Ting of the Hong Kong Museum of History; Josette Mazzella di Bosco Balsa; Elizabeth Chan Houang and May Lau.

Notes on the catalogue

Standard pinyin transliteration has been used throughout for Chinese names and terms with the exception of conventional place names. Other forms of transliteration, usually the Cantonese, have been included in brackets where appropriate. Catalogue illustrations bearing an asterisk () are included in the catalogue but not in the exhibition.*

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鳴謝

香港大學美術博物館對下列機構及人士給予幫忙，致以深切感謝：

贊助者
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思源堂
華林集團有限公司
私人藏家

協辦者
香港大學博物館學會
孔佩特
Dan Monroe
皮博迪艾塞克斯博物館威廉·沙進及 Karina Corrigan
香港上海滙豐銀行艾爾敦及羅少鳳
香港藝術館楊麗中
何安達及陳淑貞
Jonathan Wattis
日本吉備國際大學
香港歷史博物館丁新豹
包詩雅
陳黃亭秀
May Lau

附（*）的作品只在圖錄刊載，並無展出。
博物館感謝借展機構及藏家允許複印照片。

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Foreword

During the Han and Tang periods, Chinese camel caravans travelled northwest along the Silk Road in order to trade beyond China's borders. By the Song dynasty another trade route was developed, transporting ceramics to the southeast. With silk and ceramics the Chinese traded fur from Western Asia, and spices from Southeast Asia. It was during this time that Indian civilization found its way to China, having a profound influence on Chinese culture in the form of Buddhism ever since.

By the Qing dynasty, European maritime trade extended the Ceramic Route to Europe. While importing blue and white, and polychrome porcelain from the kilns at Jingdezhen; white glazed porcelain from Dehua in Fujian province; and polychrome porcelain from Canton in Guangdong province, they also brought Western art and ideologies to the coastal regions of China.

Europeans were fascinated by fine Chinese craftsmanship. Besides tea, silk and porcelain, they ordered many other Chinese items, such as ivory and shell carving, furniture and enamel wares. They were also captivated by the exotic beauty of Chinese scenery, encouraging Chinese artists to create genre paintings, depicting social scenes and the everyday lives of the Chinese. Throughout the 18th and the 19th centuries, Europe became a growing market for Chinese merchandise.

To cater to European tastes, merchandise exported from China underwent great changes. Naturalistic pictures were painted using Western techniques and materials, such as oil and enamel colour, emulating the methods of Western figural and landscape painting. Using Western decorative motifs Chinese artists created chinoiserie designs, much favoured by Europeans in those days.

Of all the export items, China Trade paintings can claim the greatest artistic and historical value. The use of chiaroscuro and perspective in these pictures has had a great impact on the development of Chinese painting in the past hundred years which

is discernible in the works of Guangdong artists. Trade paintings are also primary materials for the study of Chinese history able to supplement records in historical texts. Their pictorial scenes augment our understanding of past events.

Nowadays we can still salvage silk artefacts along the Silk Road, ceramics from well-known Chinese kilns along the Ceramic Route; and appreciate valuable China Trade paintings collected by museums and private individuals in Europe, America and Asia. Since antiquity, the Chinese have assimilated foreign influences, and through trade, Chinese culture has also spread to other countries. Export items of the Qing period are, in fact, products that weave together cultures of east and west. We should therefore treasure this unique cultural heritage. Trading is not only a commercial activity from which there is monetary gain, it is also a cultural activity which facilitates the exchange of knowledge and information.

On behalf of the University Museum and Art Gallery, I extend my heartfelt thanks to Wallem Group Limited for their generous sponsorship and collaboration in organising this exhibition; to the Hong Kong Museum of Art, the Hongkong and Shanghai Banking Corporation Limited, the Peabody Essex Museum, the Sze Yuan Tang Collection and other private collectors for lending their fine artworks; and to Mr. Anthony Hardy and Mr. William Shang for their invaluable contribution to this exhibition, as well as to other scholars for their help and support.

YEUNG Chun-tong
Director

University Museum and Art Gallery

11th March 2003

序

漢唐時代，中國人乘坐駱駝，走過西北方的絲綢之路，往外貿易。至宋代，他們開闢東南方的陶瓷之路，利用船舶與外通商。他們賣出中國絲綢、陶瓷，換來西亞的皮革，以及東南亞的香料。印度文明便乘這時候傳入中國，中國文化從此受印度佛教深遠影響。

到了清代，歐洲的商船延伸了這條陶瓷之路，它們將江西景德鎮的青花和粉彩、福建德化的白瓷、和廣東廣州的廣彩瓷器遠銷歐洲各地。這些商船同時為中國沿海港口帶來西方的藝術和思想。

歐人迷於中國的卓越工藝。除茶葉、絲綢、瓷器外，他們訂製更多中國商品，包括牙雕、傢具、琺瑯器。他們又醉心於中國的美麗景物，於是中國藝人為他們寫下了介紹中國社會和記錄時事的外銷畫。至十八及十九世紀，歐人顯然地已成為中國人的重要貿易對象。

為迎合歐人口味，中國的外銷商品起了重大變化。這些商品表現西方的繪畫寫實法、採用西方的油彩、琺瑯等材料，混合西方的人物、風景等題材，製飾西方的圖案、花紋，製成西方的設計和款式。

在眾多商品中，外銷畫是最富有藝術和歷史價值的。它們所用的光暗和透視法，影響了中國近二百年的繪畫發展，當中最受感染的是廣東畫家的作品。此外，外銷畫是研究中國歷史的第一手材料；它們的內容補充了史書的記載，畫中的景物輔助我們去了解當時的真相。

現今在絲路上找到中國絲綢，在陶瓷路上遺留中國名窯產品，而在歐美大地上流下眾多寶貴的中國外銷畫。中國人自古以來已接受外國文化，中國文化也透過外貿流往他方。清代的外銷品便是中西文化拼成的結晶品。我們應好好去珍惜這些文化遺產。

本館深切感謝華林集團有限公司給予贊助，共同組辦這展覽。香港藝術館、香港上海匯豐銀行、美國皮博迪艾塞克斯博物館、思源堂，以及其他藏家借出藏品，何安達先生、安田震一先生，以及其他學者鼎力襄助，本館向他們表示衷心的謝意。

無疑地，海貿是有雙重利益的。它一方面是賺取金錢的商業活動，但在另一方面，它也是換取知識的文化活動。

香港大學美術博物館
總監 楊春棠

二零零三年三月十一日於山之半館

Message

What is it that motivates mankind's almost universal fascination for that combination of history and the sea? There is no doubt that an element of adventure was always present, but inevitably it was the far more compelling need to seek and acquire new resources that forced the almost limitless frontiers of maritime exploration and endeavour to be rolled back.

Ships and the people who operate them, trade with them and not least were transported by them encountering other civilisations, are the theme of this exhibition "Picturing Cathay: Maritime & Cultural Images of the China Trade", and the China Coast is their theatre.

China has also been the Wallem Group's theatre these last 100 years since our founder Haakon J. Wallem set foot in Shanghai in 1897 and established his own company in 1903. And shipping in all its forms, shipowning, shipbroking, shipmanagement, and ship agency has been our preoccupation. Survival through turbulent times in the early 20th century was far from assured. Having been blessed with almost 50 years of world peace since 1945, one tends to forget how fickle life and business was during the 19th and early 20th century on the China Coast and elsewhere.

These historic pictures seen in the flesh in the exhibition and reproduced in this catalogue bear testimony to that period of great expansion in mercantile trade which could not have been achieved without new designs of ships under sail, later revolutionised with the advent of the steam engine. Wallem's first ship, the s.s. Oscar II built in 1893, straddled that critical period where both sail, and the coal burning engine propelled the ship together.

We are very delighted to be the Sponsor of this fine exhibition and to be able to celebrate the Wallem Centenary in the august galleries of the Hong Kong University Museum on 31st March 2003 in the presence of the Honourable Mr. Tung Chee-hwa, Chief Executive of the Hong Kong Special Administration Region, and in the company of the shipping community and our clients and friends from around the world.

We wish to express our deep appreciation to the Director of the University Museum and Art Gallery, to the curators, and to our fellow lenders of paintings to this exhibition: Hongkong and Shanghai Banking Corporation Limited, the Peabody Essex Museum, and the Hong Kong Museum of Art. It has been a great pleasure working with them to present this combined exhibition in Hong Kong.

Anthony J. Hardy
Wallem Group Limited

獻辭

究竟什麼令人對航海歷史如斯著迷，毫無疑問人類愛好冒險的精神是其中一個因素。然而，人類也必要在廣闊海洋去尋找新資源，這些航海探險最終成為璀璨回憶。

這展覽介紹“海貿流珍：中國外銷品的風貌”，輪船、航運、貿易與文化交流是當中的主要題材，而背景是中國沿海一帶。

在過去的一百年，華林集團有限公司一直以中國為基地。1897年，創辦人華林先生（Haakon J. Wallem）第一次踏足上海，並於1903年成立公司。公司主要專注船舶經紀業務、船務管理及代理。在二十世紀的上半葉，戰爭頻繁，公司在時局動盪的環境下仍屹立不倒，實屬僥幸。自1945年戰爭結束後，世界歸於和平穩定，人們似乎忘記了十九至二十世紀初中國沿海一帶發生的事跡。

這次展出的歷史繪畫便見證了當時外商在中國拓展貿易的情況。海上貿易的成功有賴帆船和蒸汽機的發明。1893年，華林集團建造的第一艘船奧斯卡二世號（s. s. Oscar II），就是依靠帆和以煤為動力的蒸汽機來推動。

我們感到非常高興能贊助這次展覽，並於三月三十一日，在香港大學美術館的優雅展覽廳，慶祝華林集團有限公司的一百週年紀念。屆時香港特別行政區行政長官董建華先生、各船運業團體、本公司尊貴的顧客，以及來自世界各地的朋友將一起參加這次盛事。

我們感謝香港大學美術博物館，以及借出這批繪畫的香港上海匯豐銀行、皮博迪艾塞克斯博物館和香港藝術館，與他們合作這次展覽實在是一件賞心樂事。

華林集團有限公司
何安達

China Trade Paintings for Historical Studies: A Unique approach to East-West Cultural Contact

William Shang

By the mid-18th century trade between China and the West was well underway. Nevertheless, from the western perspective, the coastline of China, especially from the Zhoushan (Chusan) islands to northern China had yet to be fully navigated, and the Chinese interior still remained largely unknown and exotic. Only brief travel accounts linked the vast distances separating Europe and China, while the interest aroused by mystical 'Cathay' were predominately motivated by the need for empirical data, based on observation for the expanding trade.

In China under the Qianlong emperor, objects painted with foreign scenes, in a Western style, using perspective were fashionable. In the West, Chinoiserie was declining in popularity, but the Macartney Embassy to China (1792-1794) brought about a renewal of interest in China and its artifacts. The Macartney Embassy returned with information about China's topography, climate, urban and coastal defence, and also obtained information from Chinese mandarins on culture, diplomatic relations, and customs regulations, virtually covering the entire social framework of China at the time. This information helped the West realize that an effective sea blockade would be detrimental to the Qing government, even 50 years before the Opium War.

The lucrative trade with China in spices, silk, tea, porcelain, lacquer and furniture among others, lured Western merchants to the China coast, benefiting also their counterparts. This trade was restricted by the Chinese to the port of Canton in 1729, and closely monitored by officials from the *Neiwufu* (Imperial Household Department).¹ The depictions of the Canton waterfront, known as the foreign 'Factories', and other areas, in oils and watercolours became known as China Trade paintings. After the Treaty of Nanjing in 1842, other treaty ports, such as Shanghai, Fuzhou, Ningbo and Xiamen (Amoy) were also depicted. The repetition of such images placed 'unknown' or 'exotic' locations on the world map. Consequently similar images reproduced over the years sustained interest in, and enthusiasm for the China trade.

This genre has never attracted major academic attention. Perhaps because the paintings were often produced as visual records, by military engineers and draughtsman attached to scientific expeditions and embassies, and traveling artists, rather than so-called grand masters. Yet through these images, we can imagine the lifestyle, social, commercial, and political scenes of 18th and 19th century China; thus making these visual records a source of historical evidence. Without wishing to impede our enthusiasm for the genre, the images, which are full of indirect and subtle clues, can only be appreciated after systematic categorization and analysis.

Maritime trade and East-West cultural contact

With the expansion of western trade in the 13th and 14th centuries, the importance of travel narratives increased. As record-keeping methods developed, reproduced

illustrations enhanced the widespread circulation of accounts both in written and pictorial forms. But it was shipping that changed the scenario of the China trade. As European countries fought for supremacy on the seas, many of their vessels were fitted with cannons, since they were also considered men-of-war.² But since trade was the primary purpose, some vessels known as East Indiamen were developed for trade, while others took on a fighting role. From the 1830s to 1860s, smaller clippers (measuring seventy metres) racing along the China coast covering a distance of five hundred kilometres a day became a common scene.³

Chinese junks developed for carrying trade goods in the South China Sea traveled as far as South-east Asia encountering weather hazards, and violent and frequent typhoons. But most agree that Chinese vessels were constructed to sail through rough weather while also being able to operate in the shallow waters in which western trading ships encountered difficulties.⁴ The ship portraits in this exhibition are reminders of those that played a major role in shaping the China trade over the years. Not only were goods transported but also culture and perceptions.

Trade paintings for academic use

The study of East-West cultural contact brought about by the China trade is based upon historical records and documents, research publications, and surviving remnants of goods that were traded between Europe and China. The artists who made drawings to collect information about the past and present in the 18th to 19th centuries need to be credited. But more importantly, we need also to reconsider the perceptions and cultural influences that traveled with these goods.

The study of Chinese history relies heavily on archival and Chinese documents and 'interpreting history' from the Central Government's perspective rather than taking a local approach. Another factor is that the affairs of merchants and traders, and events involving cultural contact, were rarely recorded with the interest and precision devoted to the documentation of political, diplomatic and historic events, or the lives of Chinese Emperors and Western diplomats.

Western artists travelling to Asia produced visual records of scenes and materials recognized as 'different' or unfamiliar when compared with their own cultural background. 'Exoticism' was a major impetus for artists to render visual records. This has provided us with a vast source of research materials yet to be given proper credit, and perhaps not giving full justice to the abilities of the artists. Recently, however, China Trade paintings dating from the 1760s (Qianlong era (1736-1795)) through to the 1880s, when photography took over from painting for record-keeping, have been gaining recognition as valuable source materials as well as authentic records for historical research.

Landscapes and topographical drawings are entertaining and appeal to a large

audience. Portraits of Western and Chinese merchants are images of prosperity and prestige, revealing status, role and identity. The depictions of Chinese common folk introduce the local scenes, and lifestyles of far away Cathay. Drawings of social scenes and modes of production provide valuable information on the materials of the trade and how it was once conducted. Therefore, these visual records of the China Trade illustrate East-West cultural contact particularly for the period before, and the 40 to 50 years after the Opium War for those who examine them from a multi-disciplinary perspective.

As historians, our interests expand to social and material culture, diplomatic and maritime history, area studies and other academic disciplines. Broader interest in visual records, and a wider range of research materials available alongside textual materials adds depth to the research of Qing period China. Social scenes also provide information about social relationships, cultural crossover and significant changes difficult to grasp from textual materials. In the field of cultural contact, encounters and interaction between members of two or more distinctively different cultures can sometimes be depicted as strained, while at other times cooperative. We should focus on depictions of informal contact and exchange within the 'controlled relationship' that occurred during the procurement of daily necessities, and activities. Although drawings are subject to personal style, change and development, and the market that they catered for, the general atmosphere can be grasped.

One genre that had a large lay audience in Europe was that which probably began with the collecting of visual records of fauna and flora for botanical purposes. Through international trade that established links between widely-separated civilizations, motivated artists were to render details that almost all Westerners wanted to believe about China in their representations of the East. This was another method of heightening Western interest in China that did not necessarily illustrate the value systems or meaning of the indigenous people. Yet, interest and enthusiasm for the East merely sustained the thirst for knowledge.

The interpretation of visual records

Visual records can be divided into three basic categories. The most reliable are the documentary drawings for record keeping; those interpreted as historical evidence. The second are illustrative drawings used in travel accounts or other published materials that match the written text, or the depiction accompanying the text that might be merely a reminder for the author to write the text. Lastly, there are imaginative depictions rendered by artists who never set foot on Asian soil, relying on earlier drawings. This tells us that there was a demand for illustrations of China, or even about perceptions of the unknown in travellers' home countries.

In many instances the viewer simply assumes the straightforward correspondences between visual images and the actualities referred to in the written material. Those images may depict notions of friendship, cooperation and a general eyewitness account of events in unknown lands. Visual images must be systematically categorized according to documentary or historical evidence and those based on written materials. If the image is markedly different, we can assume that its nature is to inform about certain general trends or practices that differ from their own customs.

Chinese drawings for information gathering

Perhaps the works by Chinese artists rendered in a Western manner are just as intriguing. Their works provide important clues to formulating our understanding of, as well as correcting preconceived and even biased images of China.

We know that the Qianlong emperor commissioned a series of celebratory copper engravings entitled 'Suite des seize estampes représentant les conquêtes de l'Empereur de la Chine' (1769-1774) illustrating battle campaigns in which he subdued people along China's western borders. The campaign is often considered not only the most illustrious, but also viewed historically as the most significant of the Ten Victories of the Qianlong emperor. Qianlong commissioned 4 missionaries to draw 16 campaign scenes which were sent to France for copperplate engravings. This is a matter of remarkable interest in the context of Sino-European cultural contact.

Visual records were just as important in China as they were in the West. There are several unique illustrations in this exhibition that vaguely follow the traditional Chinese method of record-keeping dating back to the Tang period, when institutions obligated or even ordered artists to make detailed visual records of foreign countries and officials, or members of tributary embassies sent to the Chinese emperors.⁵ Such illustrations were used in the standard histories of each dynasty with descriptions of the tribute countries, and features and characteristics of the people. The *Tang huiyao* bk. 63 mentions that the *Honglusi* (Bureau for the Reception of Foreign Embassies or Historiography Institute) obtained and transferred information to the *Shiguan* (Bureau for the Compilation of History or Historiography Institute) whenever they received a foreign embassy. The information that interested the *Honglusi* included the geography of their country, manners and customs, costumes, rulers and political system as well as tributary items they brought, distance and the roads by which they traveled to the capital of China.

In the *Tang liudian* bk. 5, the Bureau of Zhifang, comprising a department of the *Bingbu* (Ministry of Military Affairs) is mentioned as taking charge of the mapmaking of foreign countries, based on the information obtained by the *Honglusi*. Also, the *Honglusi* was expected to obtain information from foreigners sent to the emperor, along with

drawings of features and costumes unknown in China at the time. Thus the Chinese had their own information gathering agencies and network, which were passed down through the dynasties.

During the Qing period, many scrolls of tribute bearers and non-Chinese frontier inhabitants, rendered by artists associated with the Painting Academy (*Huayuan*) of the Qianlong emperor and later the Jiajing emperor (1796-1820), were updated and completed. The Qianlong emperor considered these drawings of foreigners to be most useful, and a convenient tool with which to enhance imperial prestige in the eyes of the general public. In other words, the Qing court believed that information and knowledge of foreign countries and people transformed into power. Unfortunately only a handful of people, mostly scholars, had the opportunity to see drawings of Westerners who had travelled to China. But for those who were able to see the drawings, they functioned as educational tools with which to recognize and analyse others.

Network of Chinese artists

Background information on the Chinese artists of China Trade paintings has been lacking, while we acknowledge that the dynamics of their work should be put into proper perspective. Large numbers of drawings of treaty ports such as Shanghai, Ningbo, Fuzhou, and Xiamen seem to have been rendered or copied in Canton. Other views are of Beijing where foreign merchants and diplomats resided. The resident physician Emil Vasilyevich Bretschneider (1833-1901) of the Russian embassy in Beijing commissioned Chinese artists to render social drawings of daily life, now in the archives of the St. Petersburg branch of the Institute of Oriental Studies, Russian Academy of Social Sciences.⁶

Chinese artists have produced landscapes of remote areas of China. For example, panoramas of Lanzhou in Gansu province and other areas executed at the turn of the 20th century and purchased by Westerners, have found their way into foreign collections. But Chinese artists also rendered views of South-east Asian trade destinations, even as far as Rio de Janeiro.⁷ Questions arise as to whether these visual images of distant lands were brought to Canton for reproduction or did Chinese artists, such as Sunqua, really venture overseas? Sunqua's oil paintings of Penang (1840s) and Rio de Janeiro (c.1830) attest to the international demand for paintings, but, the dynamics of how Chinese artists operated still awaits further research.

China Trade social scenes

One of the primary focuses of this exhibition is to show social scenes and those of everyday life giving us a sense of 'picturing the past of cultural contact'. Throughout the history of the China trade, panoramic landscapes were often accepted as decorative

souvenir items to be taken home by visitors to China, where the foreign and exotic are accentuated. Social scenes provide us with information on the indigenous system, allowing viewers to decipher the true meaning behind the interaction between Western traders and locals.

Such social scenes include those made popular by George Henry Mason's publication entitled *The Costume of China* with drawings rendered by the Chinese artist Puqua. Numerous Chinese artists followed the trend of producing shop fronts and various modes of production known in China. Rather than being merely decorative, social scenes provide historical evidence of what was seen, offering a view of life in an unknown world.

This was not always the case, but it is interesting to note that Western artists working in China meticulously noted shop signs or other Chinese descriptions as seen in William Prinsep's watercolour 'A Grocer's Shop' while Chinese artists were similarly meticulous where English appears as seen in 'Linchong's Basket Shop' (cat. 87). The artists were obviously catering to their audiences. Trade views increased as the *hong* system became ever more important in Canton. The '*hong*' numbered from 72 to 92, depending on the Chinese source, by the end of the 19th century.

Portraits and cross cultural differences

The famous oil paintings of Howqua (Wu Bingjian) and Mowqua (Lu Wenjin) in the Hongkong and Shanghai Banking Corporation collection rendered by George Chinnery (who spent twenty-three years in India and twenty-seven in Macau) are unique examples of depictions based on Western mannerisms with Chinese subtleties (cats. 13, 14). The painting is similar to a Chinese ancestral portrait with a darkened background helping the viewer focus on the sitter, Howqua seems rather relaxed with legs crossed, no doubt a sign of disrespect in Chinese society, and with a slight smile perhaps also unacceptable to a Chinese.⁸ Chinese portraits are usually rendered in stern, straight postures giving the sitter a sense of status, prestige, suggesting their affluence, and overall dignity. While this image cannot be taken at face value, it can be interpreted in differing, at times conflicting ways, only to be characterized by the meaning, effect, and understanding of the viewer.

An interesting reverse glass portrait of George Washington in the Sze Yuan Tang collection by a Chinese artist, after the original by Gilbert Stuart (cat. 91), draws our attention to the issue of trade conflict. The fact that reproductions made in Canton and shipped to the United States created a copyright issue that would be fought out in the Philadelphia Eastern District Circuit Court may be nothing new today. There are other similar portraits executed by Chinese artists.⁹

Similarly, 'Boats on the Thames at Windsor Castle' (cat. 89), depicting Chinese rowers in the foreground gives us a very unique cross-cultural perspective. Imagined views of European scenes reproduced in China (Canton), or Chinese landscapes by both Chinese and Western artists were embodied with the spirit of the East whether as pagodas, temples, joss houses, customs houses, even forts and batteries, creating a unique contrast.

As a concluding statement, it should be emphasized that historians and art historians have largely ignored visual records that convey subtle and indirect information often overlooked by written materials. Furthermore, visual records rendered by unknown military draughtsmen, traveling artists, and Chinese artists need to be reassessed based on their reliability and authenticity.

NOTES

- 1 Jessica Rawson ed., *The British Museum Book of Chinese Art*, London: British Museum Press, Reprint edition, 1996, p. 280.
- 2 John E. Vollmer, E.J. Keall, E. Nagai-Berthrong, *Silk Roads: China Ships*, Toronto: Royal Ontario Museum Exhibition Catalogue, 10 September 1983 to 8 January 1984, p. 102.
- 3 Ibid., p. 101.
- 4 Ibid., p. 99.
- 5 For this section refer to Kazuo Enoki, *Studia Asiatica: The Collected Papers in Western Languages of the Late Dr. Kazuo Enoki*, Tokyo, Kyuko-Shoin, 1998, pp. 319, 320 and 325.
- 6 Refer to Vitaly Naumkin, General Editor, K.Y. Solonin, Frances Wood Consultant, *The Bretschneider Albums: 19th Century Paintings of life in China*, London: Garnet Publishing Limited, 1995.
- 7 Refer to Jose Roberto Teixeira Leite, "Sunqua and the Chinese Panoramic View of Rio De Janeiro", *Review of Culture*, No. 22 (2nd Series) English Edition, Instituto Cultural de Macau, Macau, pp. 79-85.
- 8 G. H. R. Tillotson, *Fan Kwae Pictures: Paintings and Drawings by George Chinnery and Other Artists in the Collection of The Hongkong and Shanghai Banking Corporation*, London: Spink & Son Ltd., 1987, p. 17.
- 9 Carl L. Crossman, *The Decorative Arts of the China Trade: Paintings, furnishings and exotic curiosities*, Woodbridge: Antique Collector's Club, 1991, pp. 168, 169 and 215.

中國外銷畫：中西文化交流的歷史資料

安田震一

十八世紀中葉時候，中西貿易平穩發展。可是從西方角度來看，中國沿海仍未開發，特別是由舟山群島到中國北部的口岸，而中國內陸面貌也仍然是個謎。當時只有簡短的遊記把中國和歐洲連繫，加上商業拓展和領土擴張的需求，促使西方對神祕的東方產生濃厚興趣。

中國乾隆時代，在器物上常用西方的透視法裝飾外國風景。反觀在西方，曾流行一時的“中國情調”卻逐漸式微。直到馬戛爾尼在1792至1794年出使中國，才重新引發西方對中國和中國文物的興趣。馬戛爾尼出使後，帶回中國天文地理和海岸防守等資訊消息，他又從中國官員身上獲知不少文化外交和海關規範，令西方對當時的中國社會面貌加深認識。這些資訊讓他們早在鴉片戰爭發生五十年前，已瞭解有效的海禁會對清廷不利。

從事香料、絲綢、茶葉、瓷器、漆器、家具和其他貿易是有利可圖的，吸引了西方商人到中國沿海經商，並惠及他們的貿易伙伴。在1729年，這種海貿只集中於廣州海岸，由內務府嚴格監督。¹ 描繪廣州十三行及其他地區的油畫和水彩畫被稱為中國外銷畫。自1842年簽署南京條約後，上海、福州、寧波和廈門等開放口岸也成為描繪對象。這些風景畫的湧現，令那些不為人知，充滿異國風情的地方舉世矚目。相類的形像大量出現，一直維繫西方對中國貿易的興趣和熱忱。

這些視像記錄大部份出自科研隊伍和使節轄下的軍事工程師和劃則師，以及來自週遊列國的藝術家，它們並非繪畫大師的傑作。可能因此緣故，這些作品從未引起學術界注意。但通過這些形像，我們想像得到十八和十九世紀中國的生活面貌，以及社會、商業和政治情況。可是這些間接瞭解的形像不免有點模糊，為不妨礙欣賞這熱誠，我們有必要對這些繪畫作出有系統的分類和剖析。

海貿與中西文化交流

在十三、十四世紀期間，西方積極拓展商業活動，遊記大受重視。當時記錄的方法包括仿製形像，以求充實那些廣泛流傳的書面文字和圖像。可是，航運卻改變了中國貿易的面貌。當時歐洲國家在海上互爭霸權，他們的船舶配備大炮作為戰船使用。² 基本用作商業用途的船隻，一般稱為東印度公司巨輪，其他的用作戰爭用途。由1830至1860年代，約七十米長的小型快速帆船，普遍航行於五百公里的中國沿岸。³

在遠航東南亞途中，盛載商業貨品的中國帆船，必飽經風吹雨打，以至強勁颱風洗禮。因此，中國船舶能經歷惡劣天氣，而又可在西方商船行走困難的淺水中，航運自如。⁴

展出的船舶寫生畫便展示歷年在中國海貿中扮演重要角色的船隻。它們不單運載貨物，更促進文化和思想的交流。

外銷畫作學術用途

中國貿易的發展相對於東西文化接觸，研究重點集中在歷史記錄、出版的書籍和現存中國與歐洲通商的貨品。在十八至十九世紀為收集資料而繪畫的藝術家也貢獻不少。其實我們最需要去重新考慮這些通商貨品所蘊含的概念和文化影響。

研究中國歷史的基本方法是查閱檔案和中國文件，以及通過正史角度去詮釋歷史。一般不採取坊間稗史的角度去作出理解。另一方面，商人之間的活動和有關文化接觸，甚少見於政治、外交和歷史事件，以至中國帝王、西方使節等生活的記錄。

曾遊歷亞洲的西方藝術家，製作了很多與他們家鄉迥異，充滿異國情調的風俗畫。這種“異國風情”，正是藝術家作畫的原動力。這些作品記載中國風物，雖然提供了大量研究資料，但它們的藝術價值卻一直被忽視。1880年代始出現照片，所以由1760年代至1880年代製作的中國外銷畫，正好填補這時期的空白，它們的歷史價值，才被肯定下來。

地理風光是最引人興趣的題材。炫耀富貴的中西商人肖像，突顯畫中人的尊貴和顯赫地位；至於反映市井百態的作品，則重現遙遠東方的民間生活；一些繪畫描繪社會生活和各種生產工序，它們提供中外貿易和通商過程的寶貴資料。廣泛來說，這些中國外銷畫加深我們對鴉片戰爭（1840年）前後四、五十年間中外文化交流的認識。

若從歷史學家的角度來看，我們的興趣更擴展到社會和物質文化、外交和海防歷史，以至地方志和其他學術課題等範疇。對這些視像記錄的興趣日增，大量文字資料出現，使有關中國清代的研究更有深度。這些繪畫描繪社會百態，它們的最大突破，是把文字的描述形像化，提供了社交和文化互通的實證。在文化接觸方面，兩種或多種文化交流過程中不免有時融合，有時則關係緊張。我們關注的是非官式日常交往的描繪。雖然繪畫往往帶有個人風格，但畫中內容可呈現社會變化和市場發展等狀況。

花卉草蟲的繪畫可作植物學研究的材料，歐洲對這類作品需求很大。國際貿易聯繫各地文化，使藝術家在創作東方題材時，仔細描繪西方人士眼中的中國風貌，這是加深西方對東方產生興趣的手段，卻不足以反映本土居民的價值觀和內涵。這種對東方的嚮往和熱衷，足以維持對知識的熱切追求。

視覺記錄的詮釋

基本上，視像記錄可分為三類：最可靠的是用作記錄，被視為歷史證據的檔案式繪畫；第二種是遊記和出版物的插圖，或幫助作者在寫作時作提綱用途的敘事繪畫；最後一種是作者不曾踏足亞洲，只憑想像而產生的繪畫。由此可以說明，西方對中國圖像是有一定的需求，並有時只局限對遙遠國度的推想。

在很多情況下，觀眾只單純猜想畫家筆下所形容的真實情景。這些視像可能因不知名國家的友誼和合作關係而描繪，它們也可能是一般所見所聞。若研究這些視

像，須根據文字記載或歷史記錄，來進行有系統的分類。如果視像和文字記錄有出入，我們便可推測它只是迎合大眾口味而創作的，與當地人的習慣可能截然不同。

提供資料的中國繪畫

中國藝術家利用西方媒介描繪的作品，同樣是引人入勝的。這些作品一方面提供瞭解中國風物的線索，同時也改正西方一向先入為主的錯誤形像。

乾隆皇帝於1769至1774年下令製作銅版畫“準回兩部平定得勝圖”，表揚他平定西部戰亂的功績。在歷史上這次顯赫戰功被乾隆視為十全武功之一，他授命四位傳教士繪畫十六得勝圖，並送往法國進行銅版畫製作。這事件在中歐文化交流過程中，令人產生莫大興趣。

這些視像記錄不論在東西方都十分重要。展品中有幾幅獨特繪畫，都是運用源自唐代的傳統中國記事方法，去描繪外族和訪華使節。⁵ 歷代正史都出現這類插圖，包括進貢使節的描寫，以及人物的外形和特徵繪圖。《唐會典》卷六十三記述鴻臚寺每次接待外使後，便把外賓的資料傳給史館。鴻臚寺著眼於外國使節祖家的地理、風俗禮儀、服飾、政治制度、貢品，以及他們到訪京師途的路程。

《唐六典》卷五職方轄下兵部，便根據鴻臚寺提供的資料，繪製外國地圖。鴻臚寺也負責把從外國人身上獲取的資料，連同當時中國不熟悉的文化特徵和服飾繪圖，一起上呈皇上。由此可知，中國世代相傳，設有本身的資料搜集機關和網絡。

清代乾隆和嘉慶年間，不少院畫家的作品是以進貢人士和夷族為題材的。乾隆皇帝認為這些外族肖像畫非常重要，方便在普羅百姓眼中建立帝統。清廷相信有關外邦及夷族的資料和知識可演變為權力；可惜只有很少人，而他們大多是文人，曾有機會欣賞到這些曾訪華的西方人士肖像畫。這些繪畫對觀賞人士來說是兼具教育功能的，可促進他們對海外文化的理解和分析。

中國藝術家的網絡

雖然我們正視中國外銷畫作者的原動力，可是這些中國藝術家的背景資料是十分缺乏的。大部份描繪上海、寧波、福州、廈門等通商口岸的作品都在廣州製作或複製，一些描繪對像更是在北京駐守的外國商人和使節。例如俄國駐北京使館的布萊資須納德醫生（1833—1901），便曾聘請中國畫家繪畫日常生活風貌。這些作品現存於俄國社會科學院東方研究所聖彼德堡分部。⁶

中國外銷畫家也描繪中國偏遠地區的風景，例如甘肅省蘭州的全景和在二十世紀初不同地區的風貌，並被西方人士收購。他們也繪畫東南亞通商城市，甚至遠至巴西里約熱內盧的風景。⁷ 到底這些偏遠地區的景像是被人帶到廣州複製，還是執筆的中國畫家，曾親身遊歷這些城市？例如活躍於1830至1870年的新呱，他在1840年代繪畫的檳城和約1830年描寫的里約熱內盧均迎合當時國際市場的殷切要求，但這些中國外銷畫家的運作情況仍有待進一步研究。

中國商港的社會風貌

這次展覽的作品主要反映社會風貌和日常生活片段，展示昔日的文化交往。在中國貿易發展史上，風景全貌畫通常是旅客訪華後帶回祖家的禮物，它們充滿異國情調。這些社會風俗畫提供就地取材的資料，讓觀賞者去詮釋外國商人和本土人士間交往的真正意義。

在喬治·亨利·梅森編著《中國服飾》，便包含中國畫家普呱繪畫的風俗畫。不少中國畫家抄襲那些描繪中國知名店鋪的門面和不同行業的生產工序。這些風俗畫不僅是裝飾品，更是作者目睹的歷史實證，提供不熟悉的生活面貌。

雖然不能一概而論，在中國工作的外國畫家都很仔細描繪店鋪招牌或中文題字，例如威廉·普林塞普所作的水彩畫《雜貨店》。另一方面，中國畫家也同樣仔細刻劃作品中的英文字母，《連莊竹籃店》（圖87）便是例子，可見這是明顯迎合顧客口味的手法。海港風貌的作品，數目日增，反映商行在廣州地位更形重要。根據十九世紀晚期的中文資料，外國商行的數目達 72 至 92 間。

肖像畫和文化交流產生的歧異

在香港上海匯豐銀行藏品中，由喬治·錢納利繪畫的浩官（伍秉鑑，1769—1843 年）和茂官（盧文錦）肖像油畫（圖 13、14），正是典型運用西畫技法，混和中國的含蓄風格而成的作品。這些繪畫和中國祖先肖像畫相類，以深色背景烘托出端坐人物。其中浩官雙腳交併，神情輕鬆，與中國傳統的莊重形像大相逕庭，人物臉上的淺笑在中國人物畫中也不常見。⁸ 中國的寫真作品主要表現人物的尊貴和顯赫地位，處理手法嚴謹，坐姿僵硬。除表面價值外，觀眾對這幅肖像畫可隨不同的理解而產生不同甚至相反的感受。

思源堂藏品中則有一幅華盛頓的玻璃內繪肖像畫（圖91），模仿吉爾伯特·斯圖爾特的作品，這件作品曾惹來商貿衝突。事實上，運銷美國的廣州複製畫衍生了版權問題，曾在費城的東區巡迴審判法院召開聆訊，這情況在今日看來並不出奇。還有其他相同的肖像畫是出自中國畫家手筆的。⁹

至於“溫莎堡旁泰晤士河的船隻”（圖89），在前景描繪中國船夫，同樣是典型文化交流的外觀景像。廣州的中國畫家描寫想像中的歐洲風貌，中國和西方畫家均描繪充滿東方色彩的中國風俗畫。在這些畫中，往往出現寶塔、寺廟、賭館、關卡、甚至城堡和炮臺等景像，形成獨特的對比。

總括來說，歷史學家和美術史學者往往忽略這些視像記錄，其實它們所提供的間接資料可補充文字資料的不足。這些由不知名的軍事繪圖師和到處遊歷的藝術家，以及中國外銷畫家所創作的繪畫，須待考證它們的可靠和真確性，重新訂正它們的價值。

註釋

- 1 Jessica Rawson ed., *The British Museum Book of Chinese Art*, The Trustees of the British Museum, London: British Museum Press, Reprint edition, 1996, 頁 280 。
- 2 John E. Vollmer, E.J. Keall, E. Nagai-Berthrong, *Silk Roads: China Ships*, Toronto: Royal Ontario Museum Exhibition Catalogue, 10 September 1983 to 8 January 1984, 頁102 。
- 3 同上，頁 101 。
- 4 同上，頁 99 。
- 5 這部份可參閱Kazuo Enoki, *Studia Asiatica: The Collected Papers in Western Languages of the Late Dr. Kazuo Enoki*, Tokyo, Kyuko-Shoin, 1998, 頁 319, 320 及 325 。
- 6 Vitaly Naumkin, General Editor, K. Y. Solonin, Frances Wood Consultant, *The Bretschneider Albums: 19th Century Paintings of life in China*, London: Garnet Publishing Limited, 1995.
- 7 Jose Roberto Teixeira Leite, *Sunqua and the Chinese Panoramic View of Rio De Janeiro*, *Review of Culture*, No. 22 (2nd Series) English Edition, Instituto Cultural de Macau, Macau, 頁 79-85 。
- 8 G. H. R. Tillotson, *Fan Kwae Pictures: Paintings and Drawings by George Chinnery and Other Artists in the Collection of The Hongkong and Shanghai Banking Corporation*, London: Spink & Son Ltd., 1987, 頁 17 。
- 9 Carl L. Crossman, *The Decorative Arts of the China Trade: Paintings, furnishings and exotic curiosities*, Woodbridge: Antique Collector's Club, 1991, 頁 168, 169 及 215 。

George Chinnery and Chinese 'Export' Painting

Patrick Conner

The mingling of Chinese and Western artistic traditions in Canton is an extraordinary phenomenon. In particular the means by which Chinese 'export' painting developed in Canton are still tantalisingly obscure. Executed by Cantonese artists for Western buyers in the 18th and 19th centuries, these hybrid and often highly-detailed pictures exhibit not only changes in Western tastes, but also a shifting relationship between Chinese and Western artistic traditions.

One fundamental question continues to perplex us. As the Cantonese 'export' artists adapted their style to suit Western tastes, which Western works did they take as their models?

Some answers to this question can be given readily enough. From the 18th century, and perhaps earlier still, Western engravings were brought out to Canton, to be copied and returned to the West in the form of reverse-glass paintings or paintings in oil on canvas - just as they were employed in the designing of 'export' porcelain. These Cantonese versions were of many kinds: portraits, scenes of European locations, imaginary landscapes, allegories or fashion prints. A Philadelphia newspaper in 1823 listed two dozen specific subjects frequently seen in the picture studios of Canton, ranging from Adam and Eve and the Lady of the Lake to Admiral Lord Nelson, Napoleon and George Washington.¹ All of these, we may be confident, were based on prints supplied to the studios by Western visitors.

But in other cases we have as yet no satisfactory answers. In the late 18th century the Cantonese artist known as Spoilum painted Western-style portraits from life, first on glass and later on canvas. In each case the style is distinctive – derived, one might well suppose, from some particular Western portrait-painter; but if there was such an artist, we can do no more than guess at his identity.² And what models – if any – were used by the early Cantonese painters of detailed 'export' paintings of the 'Factories' of Canton, and the Praya Grande of Macau? Comparisons may be drawn with Chinese topographical scroll-paintings, but we still have no clear idea of how the characteristic 'export' style of port views evolved.

Of one thing we may be fairly certain: none of the Chinese 'export' painters visited the West. One Chinese maker of three-dimensional portrait models did make the westward voyage from Canton: Chitqua, whose return journey to England occupied the years 1769-1771. Here he met the King and Queen, dined at the Royal Academy and had his activities thoroughly recorded.³ It is hard to imagine that any Cantonese painter could have made such a trip to Europe or North America without some record or reference being made.

Visiting artists from the West

The next possibility to be considered is that the 'export' artists in Canton were influenced by the work of a visitor from the West. A small number of European professional artists did reach the south China coast in the late 18th century. In the winter of 1779-80 John Webber came here as a member of Captain Cook's ill-fated third expedition, and took some drawings of Macau.⁴ Thomas and William Daniell, better known as painters of Indian landscapes, visited Canton in 1785 and in 1793-4; they made sketches of Whampoa and Canton, and back in England produced substantial oil paintings of these locations.⁵ Another visitor was William Alexander, 'draughtsman' to the first British Embassy to China. Alexander's (unpublished) journal gives his opinion, tinged no doubt with professional rivalry, of the 'export' studios he saw in Canton on 13 December 1793:

*'Visited the shops of 2 Chinese painters, Puqua and Camfou; these artists copy accurately, & produce very highly finished pictures, indifferently coloured, from the prints of Bunbury, Kauffmann &c. &c., many prints of this style were seen here for that purpose... The lines of buildings &c. are made with a ruler, & the subjects they execute are multiplied by tracing &c. They have no notion of perspective or the appearance of things, nor of the reflection of objects in water...'*⁶

Alexander was in Canton merely as a tourist, however; there was evidently no dialogue between him and his Cantonese counterparts, nor even any exchange of pictures or ideas. Indeed it is unlikely that of these early artist-visitors made any impact on the course of Chinese 'export' painting. It was not until September 1825, when George Chinnery arrived from Calcutta, that a Western artist established himself in the proximity of the 'export' studios.

As the leading Western artist in British India, Chinnery had enjoyed a remarkably high income, but his expenses were higher still. He had already tried to evade his creditors in the Dutch settlement of Serampore, and now the China coast must have seemed his last refuge. Aged 51 when he landed at Macau, the artist can hardly have anticipated that he would spend a further 27 years here. He may have expected to return to India once his creditors had moved away or abandoned their pursuit of him. Perhaps he still entertained hopes of returning to his native England. In any case he did not settle immediately. He appears to have divided his first few years on the China coast between Macau and Canton. A letter written by Chinnery in Canton on 12 December 1827 contains an intriguing reference to Lamqua:

'Dear Sir,

Be pleased to pay to Lamqua Gent. on account of B.C. Wilcocks Esqre. for 200 (two hundred) Hair Pencils & 6 (six) Ivory Sheets for Miniature Painting, taken by him to the United States for Mr. Sully and Mr. Trot [sic], the sum of 56 SP. Dollars, & oblige

Yours faithfully
*Geo. Chinnery*⁷

From this letter it appears that, two years after his arrival, a business relationship had already been formed between Chinnery and Lamqua. It may be that Lamqua was well established as an 'export' artist before the advent of Chinnery. The extent to which Lamqua received instruction from Chinnery is unclear – there are conflicting reports – but, judging by the achievements of other Cantonese artists, Lamqua would scarcely have required any formal tuition from the English artist; as soon as Chinnery's portraits began to appear in Canton and Macau, Lamqua would have been able to adapt his technique accordingly.⁸

Chinnery's manner of portrait painting was indeed a novelty on the China coast. Flamboyant, theatrical, with extravagant displays of drapery and highlights copiously and dashingly applied – such was the style which had been practised and popularised in London by Sir Thomas Lawrence, while Chinnery had been studying at the Royal Academy Schools. Chinnery introduced this style to the China coast, just as he had introduced it to Madras and Calcutta. But whereas in India there were no artists (whether Indian or Western) able or willing to follow his lead, in Canton there was Lamqua, a talented and versatile individual, who developed a substantial studio alongside the foreign Factories in China Street.

Contemporary accounts of Lamqua's practice make it clear that portraits painted in oils comprised only one aspect of Lamqua's business. His many assistants produced port scenes and interiors, works in oils and in watercolours, and small scenes on pith paper. The portraits – prestige commissions – were executed by Lamqua himself in his upper room, where he would stand at his easel, often surrounded by a throng of spectators.⁹ The dramatic style initiated by Chinnery also appears in some contemporary 'export' landscapes and topographical views, and in the absence of other evidence, it is reasonable to attribute these to Lamqua or members of his studio.

How far, then, did Chinnery affect, or deflect, the course of Chinese 'export' painting? It must be said that the 'Chinnery style' represents only one strand among the many pictorial traditions of 'export' painting in Canton. Lamqua may have been the

name most familiar to foreigners, but in the several other 'export' studios, and even in Lamqua's own, paintings continued to appear in the more linear manner which had been dominant since the latter years of the 18th century. In the 1850s the studio of Chow Kwa in Shanghai began to produce sharply-delineated views of the Bund and of individual merchant houses in the new settlements; not a trace of Chinnery's influence is to be seen in these paintings, nor in the post-1850 'export' paintings of other locations such as Henan (Honam), Shamian and Singapore.

Various Cantonese 'export' artists were active at this time, among them Namcheong, Sunqua, Tingqua and Youqua. But only Lamqua is recorded as operating in Macau. An interesting reference, to which my attention was kindly drawn by the historian Carl T. Smith of Hong Kong, appears in the journal kept by a member of the French embassy to China of 1843-6. In Macau the members of this legation resided in what is now Rua Central and Rua S. Lourenço, which they regarded as Macau's equivalent to the rue de la Paix in Paris, with Chinese shops selling porcelain, lacquer, ivory, silver and jewellery. Here also were the premises of the painter Lamqua, whom the author described as 'le peintre officiel de la diplomatie chinoise et européenne'. The French visitor continued,

'When Sir Henry Pottinger and Keying [Ch'i-ying] exchanged portraits, it was his [Lamqua's] brush that set down their features on canvas. I say 'on canvas', because he had taken lessons from an English artist and knew how to paint in oils, without losing his Chinese style in the process. He sold me a copy of the portrait of Keying; it is a curious example of the new school of painting in China'.¹⁰

It is significant that Chinnery is not mentioned here by name. In fact the author appears oblivious of the fact that Chinnery, although in his seventies, was still active. Lamqua however was not only at work in Macau, but presumably also maintained his studio in Canton, which was described by another French visitor in 1849;¹¹ moreover by September 1845 had opened a studio in Hong Kong.¹²

It is clear that by this time Lamqua was a very considerable figure. The American resident Rebecca Kinsman wrote that he had come to the Kinsmans' house in Macau to paint their daughter 'as a very *great favor* and it certainly was one'.¹³ His status as 'official diplomatic artist' may have been facilitated by his being a Chinese artist working in a manner that Westerners could appreciate; but it may simply have been due to his ability (with the help of his many assistants) to execute portraits promptly and in several versions. From the quotation above it seems that one version of his portrait of Ch'i-ying (Keying), the imperial kinsman and principal negotiator for the Chinese, went back to France. Another was exhibited in 1851 at the Boston Athenaeum, and hangs today

in the city's Union Club.

The influence of Chinnery lingered longest in portraiture, through the work of Lamqua. Chinnery died in Macau in 1852; Lamqua outlived him – his self-portrait in the Hong Kong Museum of Art (cat. 17) shows the Cantonese artist in 1853. It is not known how much longer Lamqua continued to work, or the extent to which his artist son continued in his father's footsteps.¹⁴ In 1868 the photographer John Thomson visited Hong Kong, and claimed that Lamqua's oils were 'still copied by the painters in Hong Kong and Canton'. Thomson was disappointed to observe that Lamqua's Chinese followers 'failed to grasp the spirit of his art',¹⁵ and it is difficult today to discern traces of the Chinnery-Lamqua tradition in any export painting of the later 19th century.

Yet with the advantage of a further century's hindsight, we need not share in Thomson's sense of regret. The work of Chinnery and Lamqua was a phenomenon of its own time. Unknown to both artists, fashions in portraiture and landscape painting were changing rapidly in Europe and North America. Even as portraits by Chinnery and Lamqua were displayed at the Royal Academy in London in the 1830s and 40s, their heavily dramatised style must have seemed outdated.

It has been suggested that Chinese 'export' painting was rendered obsolete by photography. This is not entirely the case. 'Export' views of Macau and Shanghai, for example, continued to appear in the second half of the 19th century. As before, their quality was variable, but some utilised photographs to great effect; while in Hong Kong it was common practice for the studios to offer paintings, photography and various combinations of the two. But it is fair to conclude that Chinese 'export' painting as a whole never regained the status it had enjoyed in the second quarter of the 19th century, when the south China coast could boast two outstanding practitioners – one English, one Cantonese – of painting 'in the Western manner'.

NOTES

- 1 *National Gazette and Literary Register*, Monday 4 August 1823, 1, col. 6 ('Extract from the Port Folio of a Canton Supracargo; Painters of Canton'), signed 'W'.
- 2 See P. Conner, 'The Enigma of Spoilum and the origins of China trade painting', *Antiques* CLIII no. 3, March 1998, pp. 419-425; and Carl Crossman, *The Decorative Arts of the China Trade*, 1991, pp. 35ff.
- 3 See Brighton Museums, England, 'The China Trade 1600-1860', 1986, pp.58, 85. There is a record, in a Chinese gazetteer, of an artist named Guan Zuolin (who is perhaps to be identified with Lamqua) making a world tour and returning to open a studio in Canton; but this may be no more than an attempt to explain (long after the event) this artist's ability to

paint in the Western manner; see P. Conner, 'Lamqua, Western and Chinese Painter', *Arts of Asia* 29 no. 2, March-April 1999, p. 63.

- 4 John Webber, *Views in the South Seas*, 1808, pls. XII and XIII. Webber exhibited four views of Macau at the Royal Academy between 1785 and 1788.
- 5 See Maurice Shellim, *Additional Oil Paintings of India and the East by Thomas Daniell RA 1749-1840 and William Daniell RA 1769-1837*, London, 1988.
- 6 William Alexander, 'Journal of a Voyage to Pekin...', British Library Add.MS 35174, f. 35.
- 7 Quoted in Conner, 1999, p. 50.
- 8 For a fuller discussion see Conner, 1999, pp. 46-64. It should be added that, whether or not Lamqua (b.1800/01) was active as an artist before Chinnery's arrival, there was another artist also known as Lamqua who was active by 1807: see Félix Renouard de Sainte-Croix, *Voyage Commerciale et Politique aux Indes Orientales... pendant les années 1804-1807*, vol.3, 200: 'Les premiers peintres sont Tonqua, Fatqua et Lamqua.'
- 9 C. Toogood Downing, *The Fan-Qui in China in 1836-7*, vol. 2, 112-115.
- 10 Théophile de Ferrière Le Vayer, *Une Ambassade Française en Chine. Journal de Voyage*, Paris, 1854, 187 (present author's translation). In this entry, dated 27 August 1844, Le Vayer refers to 'Lam-Koua' and 'Ki-yng'.
- 11 Albert Ten Eyck Gardner, 'Cantonese Chinnerys: Portraits of Howqua and other China Trade paintings', *Arts Quarterly*, Detroit Institute of Arts vol. 16, winter 1953, p. 317. This is a reprint of an account by M. La Vollée which originally appeared in French in *L'Artiste: Revue de Paris* in 1849, and in English translation in *The Bulletin of the American Art Union* in 1850.
- 12 As reported in the *Chinese Repository*, 1 September 1845, Lamqua's studio was at 3 Oswald Building, Queen's Road.
- 13 Rebecca Kinsman Monroe, 'Life in Macao in the 1840s. Letters of Rebecca Chase Kinsman to her family in Salem', *Essex Institute Historical Collections*, Salem, vol.86, 1950, letter of 16 December 1843, p. 38.
- 14 Ibid., p. 63.
- 15 John Thomson, *China and its People in Early Photographs*, 4v., 1873-4 (Dover Reprint 1982), n.p., text to vol. , pl. IV, 'A Hong-Kong Artist'.

錢納利與中國外銷畫

孔佩特

源自廣州的中國外銷畫，是一個不平凡的中西藝術結合。在十八至十九世紀期間，廣州畫家為迎合西方顧客，運用中西合璧、精確寫真的手法，創作了一批圖畫。這些作品不但見證西方藝術品味的改變，亦標誌中西藝術關係的轉移。然而，中國外銷畫的發展歷程，始終是不清楚的。

這些廣州畫家是按哪個畫派製作外銷畫的？連這最基本的問題，也一直沒有答案。

其實線索還是有一點的。早於十八世紀或以前，西方鐫刻版畫已傳入廣州，複製成玻璃畫或油畫後再運回西方，亦有設計成外銷瓷器上的圖案。這些版畫的題材廣泛，有肖像、歐洲風貌、虛擬風景、寓言故事、時裝插圖等。一份1823年美國費城的報紙便刊登了廣州畫室常見的二十多個題材，計有亞當與夏娃、湖中女神、納爾遜、拿破侖和華盛頓。¹很明顯地，畫師的靈感來源就是畫室中的西方版畫。

除此以外，很多問題仍未找到答案。例如活躍於十八世紀晚期的廣州畫家史貝霖，他最初創作肖像玻璃畫，後來改作油畫。他的風格獨特，隱約透著某位西方肖像畫家的影子，但影子的真正身份卻無從稽考。²至於早期廣州畫家描繪外國商館和澳門南灣景色的精確外銷畫，究竟出師何處？縱使可參考中國的地形圖卷，但也不足以解釋“外銷”海港風貌圖畫的演變進程。

倒可以肯定的，就是從來沒有中國外銷畫畫家去過西方。只有在1769至1771年間，專造立體人像模型的中國工匠威呱（音譯）曾到英國旅遊，他拜見英皇佐治三世和皇后夏洛蒂，又在皇家學院進餐，一切行程均記錄詳盡。³當然，一位廣州畫家如此漂洋過海到歐洲或北美洲，又怎會是毫無記錄的呢。

西方來的藝術家

另一推斷就是廣州畫家受西來的藝術家影響。十八世紀晚期確有一些歐洲職業畫家來到南中國沿海地方。1779至1780年冬，庫克船長（Captain Cook）率領船隊第三次往中國，航程艱險，約翰·韋伯（John Webber）亦是隨隊成員，當時他便畫了不少澳門風景畫。⁴1785年、1793至1794年期間，擅長描繪印度風景的托瑪斯·丹尼爾與威廉·丹尼爾（Thomas and William Daniell）曾訪遊廣州，期間亦畫了不少黃埔和廣州的速寫；他們返回英國後，根據速寫再創作很多油畫。⁵威廉·亞歷山大（William Alexander）以繪圖員身份隨首個英國駐華大使團到中國，他的著作（從未出版）敘述了1793年12月13日在廣州外銷畫室的所見所聞，他對中國畫師的技術似乎很不以為然：

“參觀過兩位中國畫家普呱和金福的店舖，發現他們能準確地仿襲邦伯里（Bunbury）和考夫曼（Kauffmann）等作品，著色雖漫不經心，但畫面考究。其他版畫亦多用作藍本……。畫中的樓房都以尺等工具界劃；至於人物一般靠複寫而成，完全沒有透視或酷肖可言，更枉論水中倒影了……。”⁶

當時亞歷山大只是到廣州遊覽，顯然未與中國畫家溝通，或交換圖畫和心得。這些早期的旅遊藝術家相信無從影響中國外銷畫的發展。直至1825年9月，西方畫家錢納利（George Chinnery）自印度加爾各答（Calcutta）抵達廣州，與當地外銷畫畫室結成毗鄰，才發揮西畫的影響。

錢納利居住英屬印度時，已是著名的西方畫家，收入雖豐厚，但支出龐大；由於負債纍纍，先避居丹麥殖民區薛蘭堡（Serampore），他最後避難於中國沿岸。錢納利於51歲時抵達澳門，真想不到一住二十七年，當初他假想待債主離開或放棄討債後，便重返印度，甚至返回英國老家。無論如何，他沒有立刻落地生根，初時周遊澳門和廣州兩地。1827年12月12日錢納利在廣州寫的一封信中，曾提及啞呱（關作霖）的名字：

敬啟者：

請為 B. C. Wilcocks 先生記賬，支付來人啞呱先生 56 圓，酬謝他替 Sully 和 Trot 兩位先生把 200 枝毛筆和 6 張微型畫用的象牙色紙帶到美國。

謝謝。

喬治·錢納利⁷

根據信中內容，錢納利於抵達廣州兩年後，已和啞呱建立生意關係。在錢納利出現前，啞呱應是人所共知的外銷畫畫家。對於啞呱是否拜師錢納利，一直眾說紛紜，沒有肯定的答案。若從其他廣州畫家的成就推斷，啞呱沒法子直接從錢納利處學習；只有當錢納利的肖像畫在廣州和澳門面世時，啞呱才仿襲他的作品。⁸

錢納利所畫的肖像畫，在中國沿海算是嶄新的風格。他的畫面華麗，戲劇感強，服飾奢靡，顯著地處理向光的部分，這全是錢納利在皇家學院學習時，倫敦著名畫家勞倫斯爵士（Sir Thomas Lawrence）深入民心的手法。錢納利把這些風格引進馬德拉斯（Madras）、加爾各答和中國沿海，但印度的本國或西方畫家無人可及，亦不願跟他學習；雖然啞呱在廣州商館區開設的畫室已薄有名氣，他本人又多才多藝，但祇有他樂意向錢納利學習。

從當時記載啞呱的文獻，可知肖像油畫只是他的一部份業務。他的助手眾多，專職繪畫以海港風貌和家居景物為主題的油畫和水彩畫，以及描寫細小風景的通草紙畫。至於由富人委托繪畫的肖像畫，則由啞呱在樓上畫室親自揮筆，當時往往有一群參觀者圍攏，看他在畫架前工作的情況。⁹錢納利的生動畫風經常出現在當時的外銷風景畫和地貌圖畫，這些應該是啞呱或旗下畫師的作品，似乎沒有其他畫家可以有這樣的製作。

錢納利對中國外銷畫的影響很大嗎？其實，他的風格只是廣州眾多外銷畫中的

一個派別。從十八世紀晚期開始，外銷畫畫室都是利用線條的表現手法，只是外國人最熟識啲呱的名字而已。到1850年代，上海的周呱亦開始製作線條感極重的外灘和租界區風景畫，就絲毫不帶錢納利的風格；1850年代以後，廣州的河南和沙面，以及新加坡等地的外銷畫更不見他的影響。

當時有多位非常活躍的廣州外銷畫畫家，例如南昌、新呱、庭呱（關聯昌）和煜呱，其中只有啲呱在澳門開業的記錄。香港歷史學家施其樂（Carl T. Smith）提出一點有趣的資料，記載於1843至1846年間法國駐華大使館職員所藏的日誌內，該館人員住在澳門的住址，現為龍嵩街和風順堂街所在，當地人視該區足可媲美巴黎街道 Rue de l' Paix，遍設中國商店，售賣瓷器、漆器、象牙、銀器和珠寶。啲呱的畫店也在其中，作者描述他是“中國和歐洲政客的官方畫師”。他寫道：

“當璞鼎查（Sir Henry Pottinger）和耆英交換畫像時，二人在畫布的容貌是他（啲呱）的手筆，他跟一位英國畫家學習油畫技巧，同時仍能保留中國畫的傳統。我買了他的一幅耆英肖像畫，完全是中國的新畫風。”¹⁰

這記錄的奇怪地方是沒有提及錢納利的名字，忽略了老畫家雖已七十多歲，但仍十分活躍。根據1849年間一位法國遊客的記敘，¹¹啲呱除在澳門開業外，他在廣州的畫店亦一直營業，1845年9月更在香港開設新畫室。¹²

很明顯地，啲呱已是成名畫師，美僑金斯曼太太（Rebecca Kinsman）憶述他來到澳門家中為女兒畫肖像的情景，對他“賞臉光臨，畫功出色”，讚口不絕。¹³啲呱能成為中國和歐洲政客的官方畫師，可能與他身為中國人而獲西方人士賞識有關，或因為他可以快速完成畫作，而他的助手眾多，可以使肖像畫一貌多樣。從上面的引文，可見啲呱替中國的談判代表耆英作的一幅肖像畫已流傳到法國；1851年美國波士頓的圖書館（Boston Athenaeum）亦曾展出肖像的另一版本，該畫現藏於市內的聯盟會（Union Club）。

錢納利的肖像畫風，得到啲呱的承襲而歷久不衰。1852年錢納利在澳門逝世，而啲呱則遠比他長壽，他於1853年畫的一張自畫像，現藏於香港藝術館。關於他本人持續作畫多久，承繼衣鉢的兒子又是否跟隨父親的風格，均沒有這方面明確的資料。¹⁴1868年英國攝影家湯姆森（John Thomson）途經香港時，觀察到“香港和澳門的畫家還在仿襲啲呱的油畫”。但他對啲呱的中國追隨者“未能領略他的神髓”卻感到失望。¹⁵現今從十九世紀晚期的外銷畫中，已很難辨認到錢納利和啲呱的風格了。

時移勢異，一百年後的今天，我們不須認同湯姆森的意見。錢納利和啲呱的畫風只是一時的風氣，他們也沒想到歐美的肖像和風景畫後來經歷重大改革。兩人的肖像畫雖於1830和1840年代在倫敦的皇家學院展出，但畫作中濃重的戲劇感已過時了。

有人認為攝影發明後，中國外銷畫已作用不大，這是不符事實的。十九世紀下半葉仍不斷出現澳門和上海的風景畫，雖如往時一樣質素參差，但都利用攝影來輔助作畫；至於香港的畫室，一般都提供繪畫、攝影或綜合兩者的服務。不過總的來說，十九世紀上半葉無疑是中國外銷畫的全盛時期，南中國沿海地方產生了兩位家喻戶曉的中西畫家，但這光景卻一去不復返了。

註釋

- 1 作者署名“W”，“Extract from the Port Folio of a Canton Supracargo; Painters of Canton”, *National Gazette and Literary Register*, Monday 4 August 1823, 1, col. 6.
- 2 P. Conner, “The Enigma of Spoilum and the Origins of China Trade Painting”, *Antiques*, CLIII no. 3, March 1998, 頁 419–425; Carl Crossman, *The Decorative Arts of the China Trade*, 1991, 頁 35ff。
- 3 Brighton Museums, England, “The China Trade 1600–1860”, 1986, 頁 58, 85 指出中國憲報刊登了名叫“關作霖”的畫家（即啱呱），他環遊世界後在廣州開設畫室，著意解釋（在事件發生了很久以後）他能掌握西畫技巧的原因；P. Conner, “Lamqua, Western and Chinese Painter”, *Arts of Asia* 29 no. 2, March–April 1999, 頁 63。
- 4 John Webber, *Views in the South Seas*, 1808, pls. XII and XIII. 1785 至 1788 年間，約翰·韋伯的四幅澳門風景畫在皇家美術學院展出。
- 5 Maurice Shellim, *Additional Oil Paintings of India and the East by Thomas Daniell RA 1749–1840 and William Daniell RA 1769–1837*, London, 1988.
- 6 William Alexander, “Journal of a Voyage to Pekin...”, British Library Add. MS 35174, f. 35.
- 7 引述自 Conner, 1999, 頁 50。
- 8 詳細討論見 Conner, 1999, 頁 46–64。還有以下補充資料：無論啱呱（生於 1800/1801 年）在錢納利來華前是否已是活躍的畫家，早於 1807 年，有一位叫“啱呱”的同名畫家已非常活躍，見 Félix Renouard de Sainte-Croix, “Les premiers peintres sont Tonqua, Fatqua et Lamqua”, *Voyage Commerciale et Politique aux Indes Orientales... pendant les annés 1804–1807*, vol. 3, 頁 200。

- 9 C. Toogood Downing, *The Fan-Qui in China in 1836–1837*, vol. 2, 頁 112–115。
- 10 (本作者翻譯本) Théophile de Ferrière Le Vayer, *Une Ambassade Française en Chine. Journal de Voyage*, Paris, 1854, 頁 187。書中有 Le Vayer 寫於 1844 年 8 月 27 日的一段記敘，提到“琳呱”和“耆英”。
- 11 Albert Ten Eyck Gardner, “Cantonese Chinnerys: Portraits of Howqua and other China Trade paintings”, *Arts Quarterly*, Detroit Institute of Arts, vol. 16, winter 1953, 頁 317。本篇重印了 M. La Vollée 的文章，原法文譯本刊載於 1849 年的 *L'Artiste Revue de Paris*，原英文譯本刊載於 1850 年的 *The Bulletin of the American Art Union*。
- 12 1845 年 9 月 1 日《中國叢報》刊載琳呱畫室的地址：皇后大道 Oswald Building 三號。
- 13 Rebecca Kinsman Monroe, “Life in Macao in the 1840s. Letters of Rebecca Chase Kinsman to her family in Salem”, *Essex Institute Historical Collections*, Salem, vol. 86, 1950, letter of 16 December 1843, 頁 38。
- 14 同上，頁 63。
- 15 John Thomson, *China and its People in Early Photographs*, 4v., 1873–1874 (Dover Reprint, 1982), n.p., vol. I, pl. IV, ‘A Hong-Kong Artist’ 圖版文字。



‘This picture business in China is immense’, China Trade Paintings for America

William R. Sargent

Americans entered the China trade in 1784 with the sailing of the *Empress of China* out of New York, on February 22nd. On that voyage, paintings are documented as having been brought back, but of course there had long been artists in Canton catering to the tastes of other Westerners, providing them with views of ports, ships, city life, and the flora and fauna of China that they could show family and friends back home. A French visitor to a Canton artist's studio in 1850, Monsieur La Volleé, found “ . . . several young Chinese were painting upon canvas views of Canton and Macao and interior scenes. These are pictures which Europeans buy in great numbers . . . There is not an Englishman who on his return to Europe does not take back a view of Canton.”¹ The same could have been said for the newly arrived American merchants in the late 18th century.

The ordering of paintings by Americans for the purposes of instruction (scientific and documentary) and amusement, is sometimes well documented while at others records are maddeningly vague. On the 1784 voyage of the *Empress of China* “a Glass & Painting same for a dressing Box for Mrs. Morris” was acquired from “Howqua Lacquer Man.”² On the *Empress of China*'s second voyage in 1786, many more paintings on glass and canvas were recorded, including “3 oil painting and 12 glass ditto”, “6 Chinese paintings on glass representing Empress and Nobles [?]” purchased from Punqua, “4 Chinese images” and “Pictures on glass” provided by “Cinqua, limner”.³ Later importations of paintings from other ships included six boxes of pictures that were on the *Astrea* in 1789, while the 1801 bill of lading for the Salem ship *Minerva* listed twenty-one pictures.⁴ Unfortunately, few of these document the actual subject of the paintings.

Works on Paper

By the 19th century many artists were engaged in the production of paintings due to growing Western demand. Works of art on paper produced for the export market were the easiest and most inexpensive way for Westerners to show the life-styles of the Chinese, and the myriad aspects of the culture and environment of Asia, whether individuals, country life (weddings, funerals, birthdays, various religious celebrations), flora and fauna, boats, theatre, and even forms of punishment.

Of particular interest were scenes of production, bound in albums either in China or rebound in Europe, which were a staple of the trade between 1780 and 1840. The subjects included tea, silk and porcelain (cat. 84), the three major luxury commodities, and sometimes rice production. The long-standing interest in production views was not merely out of curiosity but may also have been a concerted effort to learn methods that could be replicated in the West for commercial gain. There was a serious interest in sericulture in the United States as early as the 1770s and attempts were made to grow mulberry trees and silk worms, even in the harsh climate of New England.

Augustine Heard, from Ipswich, Massachusetts, was one of the premier merchants in the China trade. His collection included two sets of 56 and 34 watercolours on paper, and 4 albums of tradesmen and other subjects done in pen and ink by Tingqua.⁵ The watercolours cover the standard subjects one would expect, but among them is a rare view of Houqua's garden, and one of the American garden in Canton painted from the side rather than frontally from the river (Fig. 1). Among the most intriguing are 3 albums of drawings, each containing 120 illustrations identifying "the 360 professions", referring to the Chinese proverb, "there are 360 professions, each has its own topmost master."⁶ The fourth album consists of 120 drawings covering standard port views, and flora and fauna.

Port views, in watercolour or oils, were generally acquired in sets of four, Macau, Bocca Tigris, Whampoa and Canton, with Hong Kong later replacing the Bocca Tigris, and later still, Shanghai added to the mix. Sullivan Dorr of Providence, Rhode Island, sent four port views to his brother in 1800, which certainly would have represented the earlier standard set.⁷ Always of particular interest, of course, was the development of the waterfront of Canton and the changes in the "hongs" especially the American hong and garden – today details such as fences, buildings, flags, and plantings are of historic interest. A watercolour by Tingqua of the hongs at Canton is known in numerous versions, one of which belonged to Capt. Robert Bennett Forbes of Boston who created a key to the buildings in the painting in a list on the left side of the painting.

Oil Paintings

Spoilum is the first Chinese artist working for the Western market that we know by name and although he is best known as a portrait painter, there is speculation that his oeuvre could have been



Fig. 1
Attributed to Tingqua
The American Garden at Canton
1848-1856
Watercolour on paper
26.2 x 35.6 cm (sight)
Peabody Essex Museum, Museum purchase, E82,881

Few did, and his portraits of American merchants created a lasting visual record of the entrepreneurs that built the American sea trade. Among them was Capt. Robert Bennett Forbes whose portrait by Lamqua was modelled after an original by George Chinnery – a money saving exercise.

While numerous oil on canvas portraits of Western merchants survive, few are better documented than the one on ivory of Louis Manigault by Tingqua, better known for his albums on paper. The sitter wrote in his journal in 1851: “When my father was in Canton he had his likeness painted on the largest piece of ivory he could find... I did the same... Ting-hua, son of Lamqua who probably painted my father is about 40 years old. His painting of me does not resemble me in the least, but is merely sent home as a Curiosity...”¹⁰

Documenting one's ship – entering or leaving port, or under sail at sea, in calm weather or foul – became an important part of the oeuvre of the Chinese artist, and also the history of one's fleet. Very few American ships were painted before 1815, but after the opening of Hong Kong, it became de rigueur to have one's ship painted entering the harbour and the numbers of such paintings seems endless. Of the few American ships painted before 1815 two in the Peabody Essex Museum collection are particularly unusual in that they are depicted as ships in distress. “The Distress'd Situation of the ship *Eliza* in a typhoon in the Gulph of Japan” was painted 1789-1799, while the “Ship *President Adams* Wrecked on the Coast of China” (Fig. 4) was painted in 1812. Yet a third painting in this genre is that of the ship *Roscius* of Duxbury, which exists with a companion painting of the ship in calm waters. Standard ship portraits are numbered in the many hundreds, but while formulaic, because they incorporate house flags, and document the construction and rigging of a particular vessel, they are generally unique paintings. Among the American ships included in this exhibition are the *Suwonada* of New York, the *Henry Tuke* of Salem, and the *A. J. Ingersoll* of Connecticut.



Fig. 3
Attributed to Lamqua
Houqua
c.1845
Oil on canvas
63.5 x 48.6 cm
Peabody Essex Museum, Gift of Rebecca B. Chase, Ann B. Mathias,
and Charles E. Bradford, M23228

broader. A strong European influence, probably Dutch and Portuguese, is seen in the late 18th and early 19th century portraits of American merchants attributed to him such as those of Benjamin Smith, Samuel Snow, Ralph Haskins, William Story, and Richard Wheatland, and even of one of Wheatland's wife, Martha Goodhue Wheatland. Among the followers of Spoilum, was Foeiqua, who may have painted a portrait of the Salem resident James Buffington Briggs, who joined the East India Marine Society (the forerunner of the Peabody Essex Museum) in 1821 (Fig. 2).

Portraits of Chinese merchants were as numerous as those of Westerners, and were often given as mementoes to their business associates. Portraits of Chinese subjects by Spoilum include those of Eshing, a silk merchant, and Puankeequa, a wealthy merchant whose garden was also a popular subject for the Western market. A full-length portrait of Houqua attributed to Lamqua (Fig. 3), is considered to be one of many copies of a Chinnery original.

Lamqua was another successful portrait painter working for the export market. He exhibited at the Royal Academy in London in 1835 and 1845, and in the United States between 1841 and 1860.⁸ Augustine Heard's collection contained at least five portraits of Chinese merchants or officials by Lamqua, all of which were exhibited at the Boston Athenaeum in 1851. One of these was of Houqua who was considered by many Americans as the friendliest of the Chinese merchants. Houqua gave a portrait of himself to Capt. Robert Bennett Forbes in 1840, while others were given to A. A. Low, Warren Delano, Edward King, Dr. James Kearsley Mitchell and Benjamin Chew Wilcocks – all Americans.

By the time Lamqua was established as a portrait painter, the art of advertising was employed to play to the vanity of Western merchants. He advertised in the *Canton Register* in 1860: "We can assure our readers that if they wish to live – if not everlastingly yet for a very respectable number of the periods of the revolutions in his orbit of our late cometic [sic] visitor, they can not do better – or doubtless in all cases, make a more handsome or acceptable memorial to their mothers, sisters, their fair lady's loves, or even to their best friends, their wives, than their own sweet countenances, drawn by Lamqua, whose charge is... \$15 for a rare facsimile."⁹ Who could resist?



Fig. 2
Artist unknown, possibly Foeiqua
James Buffington Briggs (1790-1857)
c.1815
Oil on canvas
66 x 50.5 cm
Peabody Essex Museum, Gift of Miss Mary Ellen
Briggs, M379

Paintings on Glass

The production of reverse paintings on glass (*eglomisé*) had been centered in the Low Countries of Europe since the early 17th century, but by the 18th century the techniques spread to the Middle East, West Africa (Senegal), India, South-east Asia, Japan and China. Although paintings on glass were among the earliest trade goods of the 18th century, only one artist's work can be positively identified in this medium.



A painting of Hebe, the Greek goddess of youth and cupbearer to the gods, is signed on the glass *trompe l'oeil* mat, "Fatqua Canton Pinxit."¹¹ More common are those by unknown artists, such as the view of Canton owned by the China trade Boston merchant Thomas Lamb (1753-1813) that remained in his family until it was donated to the Peabody Essex Museum.¹²

The papers of John Bowers of Rhode Island, record the writer's observations of artists and paintings while he was in Canton: "Old Spoilum Painter' might not rival the art of Greece or Italy, but his 'Triumph of Liberty' on glass at \$20 was a good influence in our prosaic and stolid America."¹³ "Young Spoilum" sold twelve monthly seasons on glass for \$50 – another favourite subject

with New England households, although the artist is not otherwise identified or known.¹⁴ The medium of glass painting seems to have lent itself more to the copying of mythological and historical Western prints, than for the painting of ports and ships; which did not become a more popular subject until the early 19th century when glass painting was already declining in popularity. A sub-genre of paintings for the American market are those of a patriotic nature. None are more obvious than the iconic portraits

Fig. 4
Artist unknown
Ship *President Adams*, Wrecked on the Coast of China
September 29th, 1812
c. 1812
Oil on canvas
57.5 x 72 cm
Gift of Dr. and Mrs. H. A. Crosby Forbes, M20525

of General George Washington, the first president of the United States painted after his death.

Portraits of George Washington on glass were mentioned by John Bowers as a favourite subject. While these ran the gamut from glass paintings of the *Apotheosis of Washington* to oil copies of John Trumbull's *Washington at Dorchester Heights*, none are more interesting than the copies of Gilbert Stuart's oil portrait, by Chinese artists on glass and on canvas.¹⁵ Stuart, a well-established artist, sued the Philadelphian John E. Sword who ordered a copy of the portrait from the artist and "did shortly afterwards take the same with him to China there procured above one hundred copies thereof to be taken by Chinese artists and hath brought the same copies to the United States, and proposes to vend the same to your orator's great injury..."¹⁶ The court ruled in Stuart's favor. But Sword was not the only interloper: the journals of Richard Carrington record that he purchased ten Washington portraits and six *Apotheosis of Washington* paintings from the merchant Fouqua on January 21, 1805, which were sent to Providence, Rhode Island, for resale.¹⁷

Chinese Museums in America

In 1795 Andreas Everardus van Braam Houckgeest (1739-1801), a Dutch merchant, moved to the United States for the second time and brought with him his belongings acquired in China, including more than 1,800 drawings, maps, charts, and plans executed by Chinese artists he commissioned to produce thirty-eight volumes on the geography, views and monuments of Canton, as well as the mythology, history, manners and customs, arts and trades, agriculture, manufactures, fine arts, and natural history of China.¹⁸ Van Braam's collection was initially installed in his house, "China's Retreat" outside Philadelphia, but was dispersed at auction in 1799. Few of his original collections can now be identified with the owner.

Nathan Dunn was a Philadelphia merchant and philanthropist who amassed a collection of Chinese artifacts during his years in China putting them on display for the instruction of his fellow citizens so that they could see "China in miniature".¹⁹ His published directory of 1839 listed over 1,000 pieces, and among the life-sized mannequins, household items, tools, sculptures, and scale models, were no fewer than 280 paintings from port, city and genre scenes, to those of individuals, industry, boats, flora, fauna, and furniture. The collection was moved to London in 1842, from where it then traveled throughout England beginning in 1846. It was purchased in 1850 by P. T. Barnum, and finally sold at auction in 1851. As with van Braam's, few of Dunn's collections can now be associated with their original owner.

One of the paintings in Dunn's collection is the one listed as no. 800, in the directory: "Imperial hall of audience". This may be a view of the court of enquiry in



Fig. 5
 Artist unknown
 Trial of Pirate at the Consuo
 c.1830
 Oil on canvas
 92 x 129 cm
 Museum purchase, AE85463

which a French sailor recognizes a suspected pirate as the man who warned his ship, the *Navigatre*, of danger (Fig. 5). The large man who figures so prominently in the centre foreground is most likely Dunn himself, as he was ever anxious to document Chinese life and his participation in it.²⁰

Dunn's enthusiasm followed in the footsteps of other individuals and organisations interested in China, and Asia in general, including that of the East India Marine Society (now the Peabody Essex Museum), founded in 1799 by sea captains and supercargoes that had traveled beyond the Cape of Good Hope and Cape Horn to China. Nathan Dunn used his collection, not only as a display of the art and culture of China, but also as an important visual source of historical information. China trade paintings continue to serve both functions admirably. The field of Asian export art studies is still rich in possibilities and it is encouraging to see so many Chinese scholars now taking up research using primary documents within China. With new research now underway we may yet uncover the names of more Chinese artists and their relationships with the Western artists who influenced them.

NOTES

- 1 Carl Crossman, *The Decorative Arts of the China Trade*, Antique Collectors' Club, Ltd., Woodbridge, Suffolk 1991, p. 93.
- 2 Philip Chadwick Foster Smith, *The Empress of China*, Philadelphia Maritime Museum, 1984, p. 262.
- 3 Smith 1984, pp. 263-265.
- 4 Crossman 1991, p. 445.
- 5 Crossman 1991, pp. 192-193.
- 6 Shijian Huang and William Sargent, *Customs and Conditions of Chinese City Streets in 19th Century – 360 Professions in China*, Shanghai Classics Publishing House, China, 1999.
- 7 Crossman 1991, p. 406, referencing Dorr Letters, Vol. LXVIII, 1945, letter to Ebenezer Dorr, Jr., 14 Jan. 1800.
- 8 Crossman 1991, pp. 25-39.
- 9 Crossman 1991, p. 82, quoting Robin Hutcheon and Geoffrey Bonsall, *Chinnery: The Man and the Legend*, Hong Kong, 1975, p. 79.
- 10 Christina H. Nelson, *Directly from China: Export Goods for the American Market, 1784-1930*, Peabody Museum, Salem, 1984, p. 31. Tinggua was actually Lamqua's brother. See cat. 17.
- 11 Crossman 1991, p. 218, colour plate 74, now in the collection of the Peabody Essex Museum.
- 12 William R. Sargent, *Views of the Pearl River Delta: Macau, Canton, and Hong Kong*, Hong Kong Museum of Art, 1996, pp. 164-5, no. 51, Gift of the Misses Rosamond and Aimee Lamb, D78,080.
- 13 W. B. Weeden, "Early Oriental Commerce in Providence", in *Massachusetts Historical Society Proceedings* 41 (1907), p. 40. I thank Dr. William Strole for bringing this reference to my attention.
- 14 Ibid.

- 15 Crossman 1991, p. 211 for a glass painting of the apotheosis in the Marblehead Historical Society; p. 215 for an oil on canvas copy of the Stuart portrait in the Rhode Island Historical Society, examples of which are in the Peabody Essex Museum, and p. 168 for the portrait after Trumbull, now in the Peabody Essex Museum. After Abraham Lincoln's death the same image of Washington's apotheosis was produced as a glass painting, substituting Lincoln's face, an example of which is also in the museum's collection.
- 16 Lee 1984, p. 193.
- 17 Crossman 1991, p. 61.
- 18 Lee 1984, pp. 81-82.
- 19 Aaron Caplan, *Nathan Dunn's Chinese Museum*, History Honours Thesis, University of Pennsylvania, April 1986, unpublished; see also, Jean Gordon Lee, *Philadelphians and the China Trade 1784-1844*, Philadelphia Museum of Art, 1984, pp. 11-18
- 20 Lee 1984, p. 10 for the Chinnery portrait of Dunn, showing him to be a tall and robust figure like that in the courtroom scene.

蓬勃的繪畫貿易：出口美國的中國外銷畫

威廉·沙進

1784年2月22日“中國皇后”號(Empress of China)由紐約啟航前往中國，揭開了中美貿易的序幕，同時也打開了出口美國的中國外銷畫之門，當然在這以前已有許多廣州藝術家按西方人士的喜好，繪畫港口風景、輪船、城市生活、中國花卉及動物等題材，好讓他們把這些描繪中國風貌的作品帶回國，贈予親友。1850年法國人拉沃爾(La Vollee)探訪一位廣州藝術家的工作室時發現：“……幾位年青的中國畫家正在繪畫廣州和澳門的風景及室內景物，這正是許多歐洲人喜歡大量購買的題材……當時差不多每個英國人回歐洲時，都購買一幅廣州風景畫回國¹”，這與美國商人在十八世紀末到中國經商時候的情況一樣。

美國人訂購中國繪畫，一方面是深受中國風貌的吸引，另一方面是為教學用途，例如科學研究或作參考資料。在這些繪畫中，有些記錄較詳盡，有些則不大清晰。在1784年“中國皇后”號的航程，就記錄了一個繪有玻璃畫的化妝箱，這化妝箱是浩官（伍秉鑑）賣給莫里斯（Morris）女士的。²而在1786年“中國皇后”號的第二次航程，發現更多有關玻璃畫及油畫的記錄，當中包括三幅油畫及十二幅玻璃畫，其中六幅是購自藩文海的玻璃畫，可能是描繪皇后和貴冑。另外四幅是由秦呱提供的中國風景畫及玻璃畫。³此外，在1789年“阿斯特里”號（Astrea）運載了六箱繪畫，而在1801年來自賽倫的“狩獵女神”號（Minerva）的提貨單上，便記載了二十一幅繪畫。⁴可惜在這些記錄中，並沒有提及繪畫的題材。

紙本繪畫

自十九世紀西方人士對中國風土人情感到很大興趣後，繪畫中國風貌的外銷畫便應運而生。不久，對這些繪畫的需求大增，許多畫家便開始從事外銷畫製作。他們繪畫的題材非常廣泛，包括民間的傳統習俗，如婚禮、喪葬、壽辰或宗教儀式。此外，中國的花卉、動物、船隻、劇院，以及各種懲罰的形式均成為繪畫題材。

1780年至1840年間西方人士對描繪中國製造業的繪畫產生濃厚興趣，例如茶葉、絲、瓷器和米等題材，並把這些繪畫在中國釘裝成畫冊，部份則在歐洲重新釘裝。他們喜歡這些繪畫的原因，一方面是出於好奇心，另一方面是基於商業考慮，希望把製造方法傳到西方。其實早在1770年代，美國就曾嘗試在氣候惡劣的新英格蘭種植桑樹，發展養蠶業。

來自麻省易普威治市的奧古斯丁·赫德(Augustine Heard)是其中一位最早到中國的貿易商人。他曾收藏兩組五十六幅及三十四幅的水彩畫，以及四冊庭呱(關聯昌)製作的有關商人和其他題材的鋼筆畫。⁵在這批水彩畫中，題材較為罕見的是一幅描繪浩官（伍秉鑑）的花園和一個在廣州的美國式花園，畫家從河邊取景，描繪花園的側面(插圖一)。此外，最引人注目的是三冊繪畫，每冊一百二十幅，描繪三百六十種行業，所謂“三百六十行，行行出狀元”，是中國流傳已久的諺語。⁶而第四冊是描繪港口景色、花卉和動物，共一百二十幅素描。

早期以港口風景為題材的水彩畫及油畫，主要是四幅一組，描繪澳門、虎門、



插圖一
庭呱 (傳)
廣州的美國式花園
1848 — 1856 年
紙本水彩
26 x 35.6 厘米
皮博迪艾塞克斯博物館，館方購藏 (E82881)

黃埔和廣州，後來香港取代了虎門，上海亦相繼崛起。而1800年來自羅德島州普羅維登斯的沙利文·多爾(Sullivan Dorr)曾寄給他兄弟一組四幅的早期港口風景畫，便是典型例子。⁷在這些繪畫中，又以廣州海旁的發展和外商洋行的轉變最受歡迎，特別是美國的商行和花園。它們流傳至今，畫中的欄杆、房屋、旗幟和植物都具有重要的歷史參考價值。其中一幅庭呱(關聯昌)繪畫廣州外商洋行的水彩畫，便有許

多版本；在來自波士頓的福比斯船長(Capt. Robert Bennett Forbes)所藏的版本，畫的左面就附帶有關畫中房屋的解說。

油畫

據所知的中國畫家名字中，史貝霖是第一位繪畫外銷畫的畫家。他雖然以繪畫肖像享負盛名，但估計他繪畫的題材應該是更廣泛的。十八世紀末至十九世紀初，他曾為美國商人 Benjamin Smith, Samuel Snow, Ralph Haskins, William Story, Richard Wheatland 及他的妻子 Martha Goodhue 繪畫肖像畫。這些繪畫明顯地受到荷蘭及葡萄牙的歐洲風格影響。發呱是其中一位跟隨史貝霖學習的畫家，他可能曾經替一位居住在賽倫市的占士巴芬頓·布里格斯(James Buffington Briggs)繪畫肖像，占士在1821年曾參加東印度海事學會(即皮博迪艾塞克斯博物館的前身)(插圖二)。

當時中國和西方商人均喜歡繪畫肖像畫，贈予公司夥伴，作為紀念品。而史貝霖繪畫的中國人肖像畫就包括一位絲綢商人義盛和一位富商藩文海，他擁有的花園更是一個熱門的繪畫題材。一直被認為是琳呱繪畫的一幅浩官(伍秉鑑)全身畫像(插圖三)，其實可能是參照錢納利作品而繪製出來的。

琳呱是另一位繪畫外銷肖像畫的成功畫家，他的作品分別於1835年和1845年在倫敦皇家美術學院，以及1841年和1860年在美國展出。⁸在奧古斯丁·赫德的藏品中，最少有五幅琳呱繪畫的中國商人或官員的肖像畫，這些繪畫於1851年在波士頓圖書館(Boston Athenaeum)展出。其中一幅描繪的是一位被美國人認為最友善的中國商人浩官(伍秉鑑)。1840年他把自己的肖像畫贈予一批美國人，Robert Bennett Forbes 船長, A. A. Low,



插圖二
畫家佚名(可能是發呱)
占士巴芬頓·布里格斯(1790 — 1857 年)
約 1815 年
布本油彩
66 x 50.5 厘米
皮博迪艾塞克斯博物館，瑪麗埃倫·布里格斯(Mary Ellen Briggs)女士捐贈(M379)

Warren Delano, Edward King, Dr. James Kearsley Mitchell 和 Benjamin Chew Wilcocks。

當琳呱成為知名的肖像畫家之際，他更採用廣告吸引西方商人購買他的繪畫。1860年他在《廣東郵報》刊登廣告：“我們承諾琳呱為讀者繪畫的作品能夠持久保存，而且繪畫的肖像畫比真人還要英俊瀟灑，務求為他們的母親、姊妹和伴侶、好友、妻子留下美好的回憶和紀念，每幅繪畫只售十五元。”⁹看到這樣的廣告，很少人能夠抗拒。此外，琳呱的美國商人肖像畫為研究美國海上貿易史留下重要的一頁。在這些繪畫裡，其中一幅是繪畫福比斯船長的，這畫相信是仿照錢納利的作品來繪製。

雖然現今遺留下來西方商人的肖像油畫多不勝數，但有詳盡記錄的卻很少。而著名畫家庭呱(關聯昌)曾為路易士·瑪尼高爾特(Louis Manigault)繪畫的象牙畫，有關記錄卻十分詳細。瑪尼高爾特在1851年的日記描述：“當父親在廣州時，他找到一塊頗大的象牙給畫家為他繪畫肖像……我仿倣他……，請了琳呱(可能是為父親繪畫肖像的畫家)的四十歲兒子庭呱(關聯昌)為我作畫，他替我繪畫的肖像不十分神似，我只為了寄畫給家人留作紀念而已。”¹⁰

船隻進出港口，無論是在風平浪靜或波濤洶湧的海面，都成為中國畫家的重要題材，亦是每艘船的珍貴歷史記錄。1815年前，畫家以美國商船作題材的並不多，但在香港與美國通商後，這情況卻完全不一樣，美國商船進出港口成為相當熱門的繪畫題材，而且數目不斷增加。其中兩幅1815年前的繪畫較為特別，描繪的是船隻遇險的情況，一幅是繪畫於1789至1799年，“伊萊扎”號(Eliza)在日本海峽遇到颱風；另一幅繪於1812年，“亞當斯總統”號(President Adams)在中國海岸遇難(插圖四)，這兩幅繪畫現藏於皮博迪艾塞克斯博物館。此外，以美國商船為題材的還有來自德思柏里的“羅莎西斯”號(Roscius)，在畫中它與另一艘船結伴在平靜的海上航行。至於標準的商船造型畫，它們均描繪商船公司的旗號、船的結構和索具等，雖然看似公式化，但實際上每一幅繪畫都是別具風格的。這次展覽會展出的美國商船造型畫包括紐約的薩旺納丹、賽倫市的亨利圖克及康涅狄格州的英格索爾。

玻璃畫

十七世紀的玻璃畫製造中心分佈在歐洲的低地國家。玻璃畫的特色是畫家須把



圖三
琳呱(傳)
浩官(伍秉鑑)先生
約1845年
布本油彩
63.5 x 48.6 厘米
皮博迪艾塞克斯博物館，麗貝卡·蔡斯(Rebecca B. Chase)、
安·馬賽厄斯(Ann B. Mathias)及查爾斯·布拉德福德(Charles
E. Bradford)捐贈(M23228)



插圖四
畫家佚名

“亞當斯總統”號(President Adams)1812年9月29日在中國沿海遇難

約1812年

布本油彩

57.5 x 72 厘米

皮博迪艾塞克斯博物館，克羅斯比·福布斯

(H. A. Crosby Forbes) 博士夫人捐贈 (M20525)

圖案以相反的方向繪畫在玻璃的背面，這技巧在十八世紀傳到中東、西非的塞內加爾、印度、東南亞、日本和中國。儘管玻璃畫是十八世紀最早的貿易商品之一，至今只有一位藝術家的名字得到確認，這就是一幅描繪希臘青春女神和侍酒師的繪畫，繪畫的背面有“法呱(音譯) 繪於廣州”的簽署。¹¹其餘大部份的繪畫都是由不知名畫家繪畫的，例如一幅由波士頓商人托瑪斯·拉姆(Thomas Lamb) (1753—1813年) 收藏的繪畫，描繪廣州風貌，後來他把這幅繪畫贈予皮博

迪艾塞克斯博物館。¹²

來自羅德島的約翰·鮑爾斯(John Bowers)，曾著文章，提及他在廣州時對畫家及繪畫的觀察：“史貝霖的繪畫雖然不可與希臘和意大利的藝術媲美，但他售價二十元的玻璃

畫《自由的勝利》(Triumph of Liberty)，為平淡的美國藝術增添了一點色彩。”¹³此外，在新英格蘭興起的以十二個月份為題材的玻璃畫，雖然由不知名畫家繪畫，史貝霖以五十元售賣。¹⁴早期的玻璃畫以模仿古代神話及西方歷史版畫為主。到了十九世紀初，港口和船隻的題材興起，可惜這時候玻璃畫的發展已開始衰落。另一類受美國人歡迎的玻璃畫，是以愛國為主題，例如美國第一任總統喬治·華盛頓逝世後，他的肖像畫便流行起來。

鮑爾斯曾經提及喬治·華盛頓的玻璃肖像畫是很受歡迎的。但不管是玻璃畫《華盛頓的崇拜》(Apotheosis of Washington)或約翰·特朗布爾(John Trumbull)繪畫的油畫《多切斯特高地的華盛頓》(Washington at Dorchester Heights)，它們都不及吉爾伯特·斯圖爾特(Gilbert Stuart)的油畫來得有趣。¹⁵斯圖爾特是著名畫家，來自費城的約翰·索茲(John E. Sword)曾委託他繪畫一幅肖像畫，不久索茲把這幅繪畫帶到中國，並委託中國畫家仿製了一百幅，包括油畫和玻璃畫，他再把這些仿製品帶到美國售賣，斯圖爾特控告他損害了他的聲譽。¹⁶法庭判斯圖爾特勝訴，但索茲並不是唯一這樣做的商人，根據理查德·卡林頓(Richard Carrington)記載，1805年1月21日他從商人發呱買下六幅繪畫《華盛頓的崇拜》，並把它們運往羅德島州的普羅維登斯出售。¹⁷



插圖五
畫家佚名
在洋行會館審訊的海盜
約 1830 年
布本油彩
92 x 129 厘米
皮博迪艾塞克斯博物館，館方購藏
(AE85463)

美國的中國博物館

1795 年荷蘭商人范布拉姆·霍克吉斯 (Andreas Everardus van Braam Houckgeest) (1739-1801 年) 第二次遷往美國，攜帶了從中國搜羅的逾一千八百件藝術品，包括他委託中國畫家繪製的繪畫、地圖、圖表和平面圖等，以及三十八冊有關廣州的地理、風景、古跡名勝、中國的神話、歷史、習俗、美術、貿易、農耕、製造業和自然歷史。¹⁸ 這些藝術品最初藏於他在費城以外的居所 China Retreat，1799 年才開始拍賣，只有少數的藏品能確認原本的收藏者。

另一位熱愛中國文化的西方人士是來自費城的商人和慈善家內森·鄧恩 (Nathan Dunn)，他在中國逗留期間蒐集了許多中國製品，並決定把這些製品展出，公諸同好。¹⁹ 他在 1839 年出版的目錄中，列出逾一千件作品，包括與真人同樣大小的人體模型、家具用品、工具、雕塑和模型。此外，還有逾二百八十幅繪畫，題材包括港口、城市、日常生活、工業、船隻、動植物和傢俱等。1842 年展覽移至倫敦，後來於 1846 年開始在英國巡迴展出。1850 年巴納姆 (P. T. Barnum) 買下這批製品，並於 1851 年拍賣。與霍克吉斯的藏品一樣，只有少數的藏品能確認原本的收藏者。

在鄧恩藏品中，目錄編號 800 的繪畫，《莊嚴的聽審廳》(Imperial hall of audience)，描繪一名海盜正在法庭接受審訊，法國籍的水手指控這名海盜曾恐嚇他的船“航行者”號 (Navigatre) 會發生危險 (插圖五)。在畫中前景中央，身軀較大的很可能是鄧恩，他一直渴望把自己在中國的生活記錄下來。²⁰

鄧恩不只把他收藏的中國藝術品展出，更把他們視作珍貴的歷史資料。成立於 1799 年的東印度海事學會 (即現在的皮博迪艾塞克斯博物館)，是由船長及營運主管創辦的，他們曾經遠航越過好望角及合恩角，同樣地對中國、以及其他亞洲文化產生濃厚興趣。今天，亞洲海外貿易藝術的研究還尚餘大量的發展空間，近代中國學者採用第一手的資料作研究和探討，實在令人鼓舞。隨著新的研究展開，我們將會認識更多中國藝術家，及進一步了解他們與西方藝術家的關係。

註釋：

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- 2 Philip Chadwick Foster Smith, *The Empress of China*, Philadelphia Maritime Museum, 1984, 頁 262 。
- 3 Smith 1984, 頁 263-265 。
- 4 Crossman 1991, 頁 445 。
- 5 Crossman 1991, 頁 192-193 。
- 6 黃時鑒，威廉·沙進編著，《十九世紀中國市井風情：三百六十行》，上海古籍出版社，1999 。
- 7 Crossman 1991, 頁 406, 參考 Dorr Letters, vol. LXVIII, 1945，給較年幼的Ebenezer Dorr 的信，1800 年 1 月 14 日。
- 8 Crossman 1991, 頁 25-39 。
- 9 Crossman 1991, 頁 82, 引述 Robin Hutcheon and Geoffrey Bonsall, *Chinnery: The Man and the Legend*, Hong Kong, 1975, 頁 79 。
- 10 Christina H. Nelson, *Directly from China: Export Goods for the American Market, 1784-1930*, Peabody Museum, Salem, 1984, 頁 31 。
- 庭呱應是琳呱的胞弟，參考圖 17 。
- 11 Crossman 1991, 頁 218, 彩圖 74, 現藏於皮博迪艾塞克斯博物館。
- 12 威廉·沙進，《珠江風貌：澳門、廣州及香港》，香港藝術館，1996, 頁 164-5, 目錄編號 51，由 Rosamond 及 Aimee 女士捐贈 D78,080 。
- 13 W. B. Weeden, " Early Oriental Commerce in Providence", in *Massachusetts Historical Society Proceedings* 41 (1907), 頁 40 。
- 感謝 William Strole 提供這份參考資料。
- 14 同上
- 15 Crossman 1991, Marblehead Historical Society 的玻璃畫《華盛頓的崇拜》，頁 211; Rhode Island Historical Society 仿製 Stuart 肖像油畫，頁 215; 仿製 Trumbull 的肖像畫，頁 168 。
- 在 Abraham Lincoln 死後，畫家以華盛頓的臉代替 Lincoln，製成玻璃畫《華盛頓的崇拜》，以上提及的繪畫均藏於皮博迪艾塞克斯博物館。

- 16 Lee 1984, 頁 193 。
- 17 Crossman 1991, 頁 61 。
- 18 Lee 1984, 頁 81-82 。
- 19 Aaron Caplan, *Nathan Dunn's Chinese Museum*, History Honors Thesis, University of Pennsylvania, April 1986, 尚未出版；見 Jean Gordon Lee, *Philadelphians and the China Trade 1784-1844*, 費城美術館，1984，頁 11-18 。
- 20 Lee 1984，錢納利的鄧恩肖像畫，表現鄧恩的高大壯碩身軀，頁 10 。

CHINA AND BIRMAH



BRITISH FACTORIES: CANTON



CHINESE SOLDIERS



Map 2
John Tallis (1818-1876)

China and Birmah

c. 1851

Steel engraving on paper, original outline colour,
later colour wash

(Courtesy of Wattis Fine Art)

This map of China and Birmah (Myanmar) was published in John Tallis' *Illustrated Atlas*, first published in 1851. Tallis was the most successful English publisher of the 19th century, and the *Atlas* was a compilation of information from explorers, geographers, artists and natural historians reflecting the geographical, political, commercial and statistical world of the mid-19th century. The map was drawn and engraved by John Rapkin while vignette views showing, among other wonders, national costume, indigenous flora and fauna and clippers in Victoria were drawn and engraved by a number of prominent artists.

地圖二

約翰·泰利（約1818—1876年）

中國和緬甸地圖

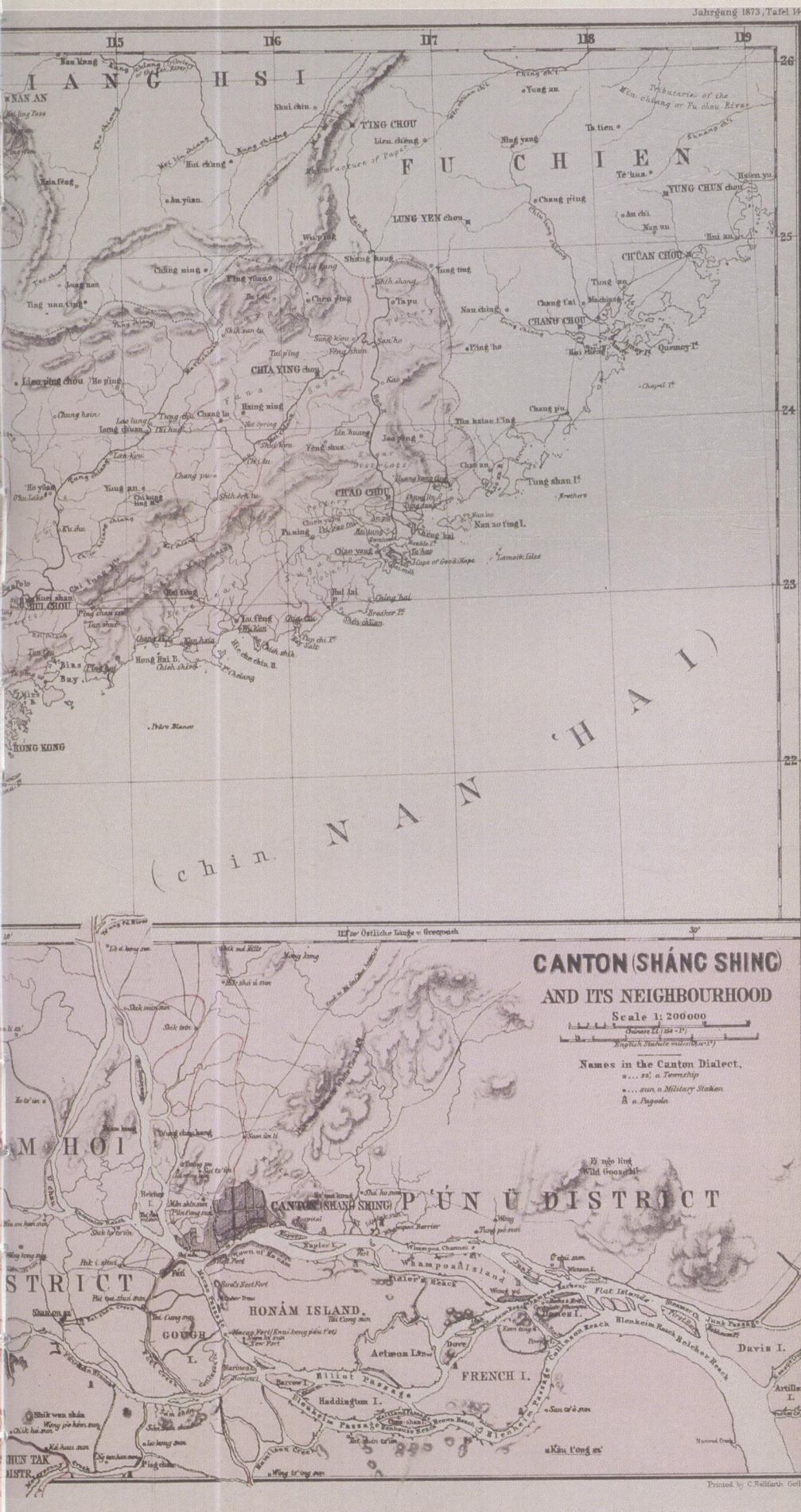
約1851年

紙本鋼刻版畫，原色外框線，後期加淡彩

（來源：Wattis Fine Art）

這地圖首次刊登於約翰·泰利（John Tallis）在1851年出版的地圖畫冊（*Illustrated Atlas*）。泰利是十九世紀最成功的出版商。這地圖是根據多位探險家、地理學家、藝術家和歷史學家提供資料而繪成的，全面反映了十九世紀時世界地理、政治、商業和統計等各方面的情況。約翰·拉傑（John Rapkin）負責繪畫地圖，四周的插畫則由其他著名藝術家執筆，題材有各國的民族服飾、土生植物，以及維多利亞時代的高速帆船。





Map 3
F. Firth

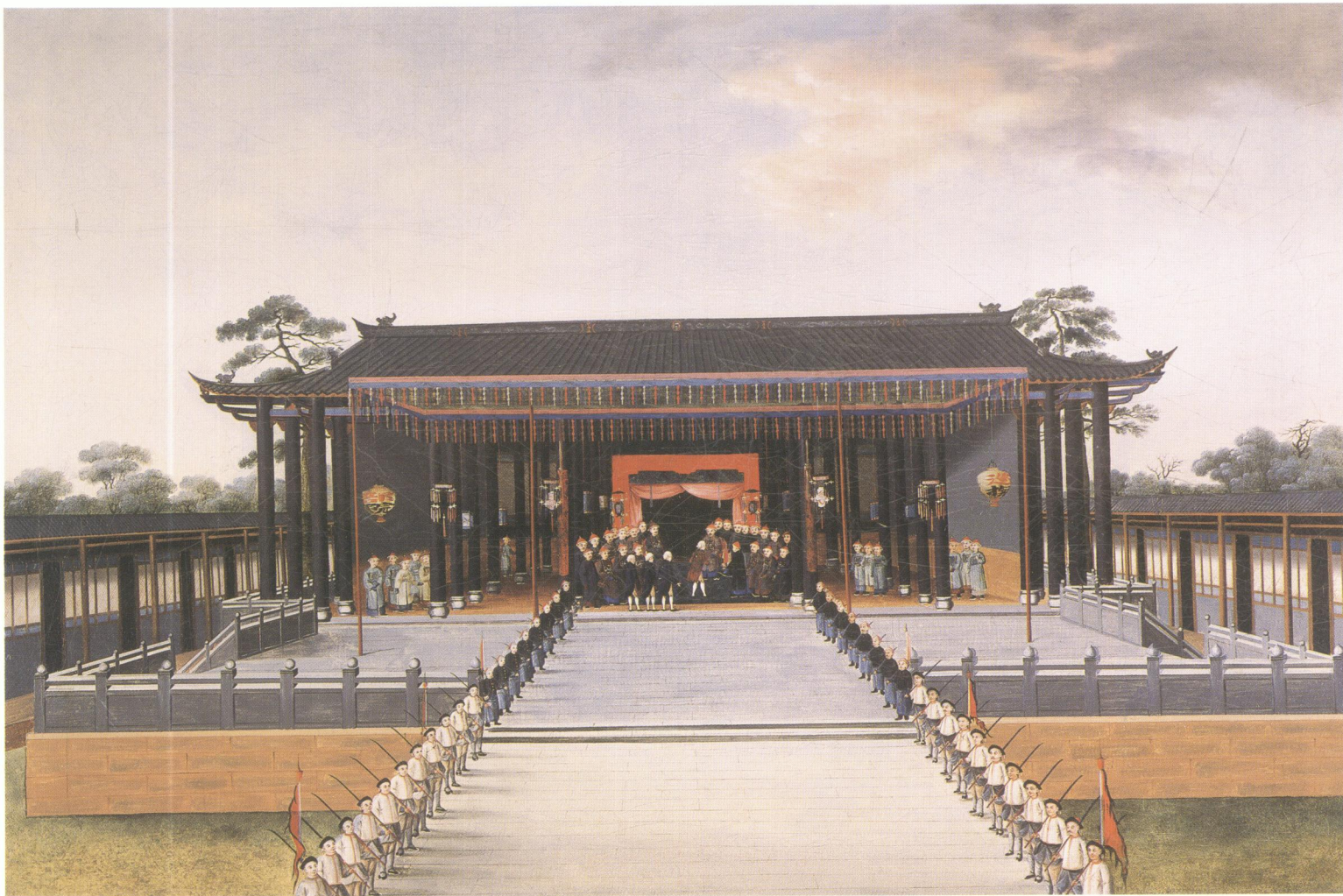
Map of the Province of Kuang Tung from native and foreign authorities 1872
Steel engraving, original colour
(Courtesy of Wattis Fine Art)

This map of Guangdong province shows the ports of Kuang Chow (Canton), Quanzhou (Ch'uan Chow), Macao and Hong Kong. It also includes a detailed map of Canton, the centre of the China Trade, with Shamian, Henan (Honam), Whampoa, and other islands clearly depicted.

地圖三
弗恩
廣東省的中國和外國管轄分區圖
1872年
原色鋼刻版畫
(來源：Wattis Fine Art)

弗恩 (F. Firth) 畫這地圖描述廣州、泉州、澳門和香港等各海港的情況，並詳細記錄當時中國的貿易重鎮——廣州，包括沙面、河南、黃埔和其他島嶼。

Catalogue 圖錄



1. Chinese artist

The Reception of Lord Macartney by the Viceroy of Canton
c.1795

Oil on canvas

72.5 x 109 cm

Sze Yuan Tang Collection

In 1793, Lord Macartney, British Ambassador to China, presented a number of requests to the Qing government on behalf of King George III, with the intention of expanding trade relations between England and China. These can be summarized:

- 1) to extend trade to Zhoushan (Chusan), Ningbo (Ningpo), and Tianjin (Tienstin)
- 2) to allow English traders a warehouse in Beijing (Peking) for the sale of their goods (as the Russians had)
- 3) to assign a small unfortified island near Zhoushan for the residence of English traders, storage of goods, and outfitting of ships
- 4) to assign a small place near Canton for the residence of English traders, and allow them freedom of movement between Canton and Macao
- 5) to abolish the transit dues between Macao and Canton, or at least to reduce them to 1782 rates
- 6) to prohibit the exaction of duties from English merchants over and above the rates set by the imperial tariff, a copy of which should be made available to them

None of these proposals were agreed to but data gathered during the voyage shaped British foreign policy on China in the years to come. The scene here depicts the official visit paid by Macartney and his followers to the Viceroy of Canton, which took place on the 19th of December 1793, after the Embassy's return from Beijing.

1. 中國畫家

廣州總督接見英使馬戛爾尼

約 1795 年

油彩

72.5 x 109 厘米

思源堂藏

1793 年，英國駐華大使馬戛爾尼 (Lord Macartney) 代表英王喬治三世向清廷提出多項要求，目的是加強英國與中國的商貿關係。這些要求的摘要如下：

- (一) 中英通商範圍擴大至舟山、寧波及天津；
- (二) 准許英國商人於北京設立貨倉，售賣商品，與俄羅斯商人享有同等待遇；
- (三) 准許英國商人於舟山附近一小島上設住宅區，儲存貨物，及為船隻安裝機器，而島上不設防禦工事；
- (四) 於廣州附近設一小型英國商人住宅區，並准許他們自由往返廣州及澳門兩地；
- (五) 廢除澳門及廣州之間的貨物轉口稅，或至少減低到 1782 年的水平；以及
- (六) 禁止向英國商人強徵高於由中國政府所訂關稅的稅款，並須向英商提供有關關稅的抄本乙份。

以上全部要求均不獲清廷接納。然而，馬戛爾尼在這次中國行程中所搜集的資料，則有助英國製訂日後對華政策。這畫描繪馬戛爾尼及隨從由北京返回廣州後，官式拜訪廣州總督，時為 1793 年 12 月 19 日。



2. Constance Frederica Gordon Cumming

On the Yuen Foo River, Foochow

c.1870s

Watercolour

35.6 x 53.3 cm

Inscribed as title and signed 'C.F. Gordon Cumming'

HSBC Collection (3/173)

Constance Frederica Gordon Cumming travelled extensively around the world, bringing home a portfolio of all the scenes of interest she had visited. She produced many volumes of travel writing and memoirs, several of which were illustrated with her own accomplished watercolours. Her experiences travelling in Hong Kong, China and Japan are recorded in her two-volume publication *Wanderings in China* (1886). This view was taken at a point some miles above Fuzhou (Foochow), where the artist stopped (as she wrote) 'to sketch a magnificent group of mountains known as 'The Five Tiger'.

Ref: Martyn Gregory, 1990, p. 21

2. 康斯坦絲·康明

福州韓江

約 1870 年代

水彩

35.6 x 53.3 厘米

題字：畫題和署名 "C. F. Gordon Cumming"

香港上海匯豐銀行藏 (3/173)

康斯坦絲·康明 (Constance Gordon Cumming) 熱愛旅遊，足跡遍及世界各地。她並沿途繪畫風景名勝，將所見所聞著成多冊遊記和回憶錄，一些更附印她的水彩畫作插圖。她於1886年出版兩冊關於漫遊中國的書，記錄香港、中國和日本等地的見聞。康明作這畫時，正站在數哩高的山崗上俯望福州，據她記載，該處正好 "...捕捉五虎山的氣勢"。

參考資料：Martyn Gregory，1990，頁21



3. Constance Frederica Gordon Cumming

View of Swatow from Kakchio

1879

Watercolour

53.3 x 60.9 cm

Inscribed 'Swatow from Kakchio/China' and signed 'C.F. Gordon/Cumming/ Feb 21[?] 1879'

HSBC Collection (3/174)

While most views of China by Western artists depicted locations where 'Factories' or residences were established, travelling artists in the later 19th century provided views of areas previously unknown. The Treaty of Tianjin (Tientsin) in 1858 opened Shantou (Swatow) to foreign trade with sugar and as oranges the main export commodities. Foreign trade was carried out at first on Namoa Island but later relocated to Double Island four miles south of Shantou. This view of Shantou, which she visited in February 1879, is a rare example of a visual record, perhaps executed for Cumming's personal record of places she visited. The foreign community was established on Jiaoshi (Kakchio) Island, facing Shantou a mile away, as seen in this watercolour.

3. 康斯坦絲·康明

從角石回望汕頭

1879年

水彩

53.3 x 60.9 厘米

題字：畫題和署名 "C. F. Gordon Cumming/ Feb 21[?] 1879"

香港上海匯豐銀行藏 (3/174)

西方畫家筆下的中國風貌，多取材商行或民居地區。但十九世紀晚期，到中國旅遊的畫家特別偏好不見經傳的地方。根據1858年簽訂的天津條約，汕頭遂開放成外貿城市，主要交易的貨品是糖和橘子。首先開發了南澳島，後來外貿中心轉移到汕頭南部四哩外的媽嶼。這是康明1879年2月旅遊汕頭時所作的風景畫，原本屬自用的記錄，卻成為難得的地方圖象資料。畫中可見距離汕頭一哩外的角石島，已成立了外國人社區。

4. Chinese artist

Four Unusual Landscapes of Scenes Along the Pearl River

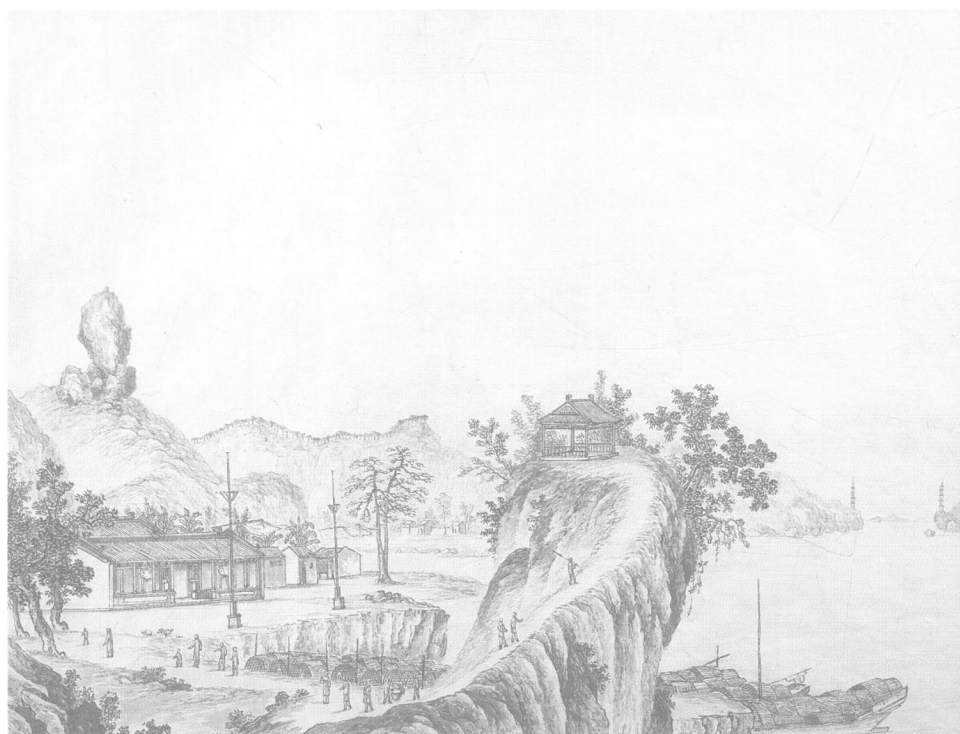
c.1840s

Pen and ink

37.5 x 45cm

Sze Yuan Tang Collection

These views of locations along the Pearl River were probably drawn to illustrate major scenic sites and cities, perhaps in a set of 12 or more. The 'Factories' at Canton (no. 5 in the set) were the starting point of the China trade. Shimen (no. 3) located in Panyu prefecture, approximately 15 miles northwest of Canton, was a popular excursion destination for Shamian residents from the 1870s onwards. Views of Jinshan monastery in moonlight were a major attraction. The village of Boluo (no. 11), also in Panyu, is located about a mile inland from the Pearl River, in once rich rice-producing country. Behind the village is a range of hills called the Cockspur Hills. During the third lunar calendar month, visitors would come here from near and far to worship at the shrine of the local deity. Shaozhou (no. 9), near the foot of Meiling Range, was formerly considered the second most important city in Guangdong province, and contained a number of official *yamens*. The Nanhua (Nam Wa) Temple contains a remarkable image of the Buddha, said to have once been a living man. To the north-east of the city is Xia (Tan Ha) Hill from which there are magnificent views of the surrounding countryside.



Boluo 波羅

4. 中國畫家

珠江河上四景色

約 1840 年代

鋼筆墨水

37.5 x 45 厘米

思源堂藏

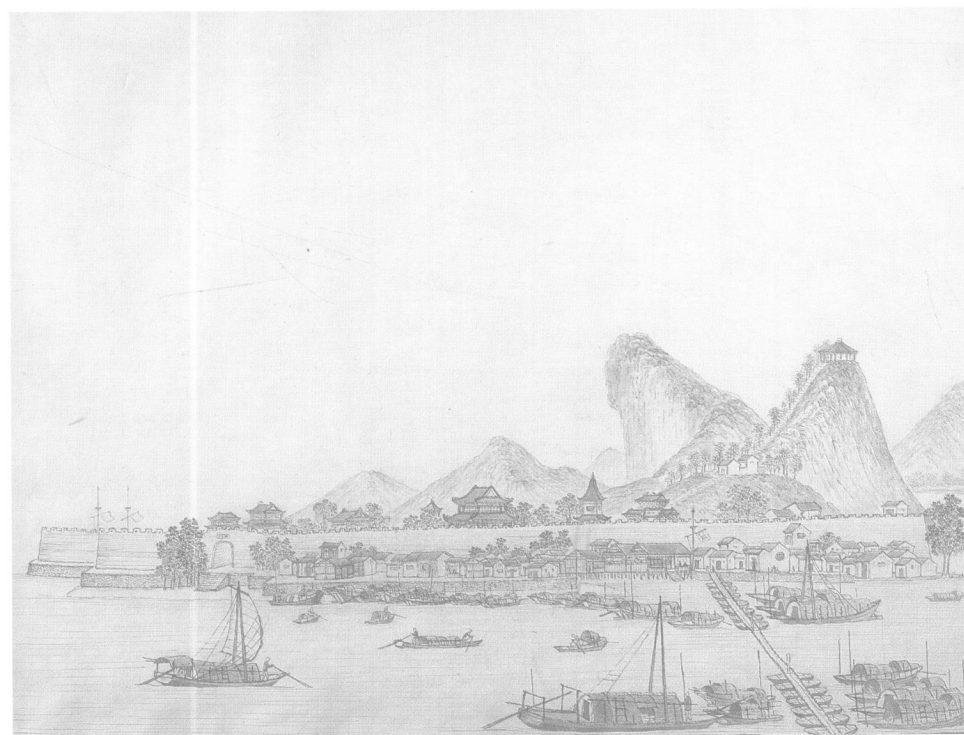
這四幅作品可能屬同一系列，描繪的是珠江河上一些主要景點，或是河岸上一些主要城市。這系列共有十二幅或以上的作品。“廣東”畫中的廣州市商行（系列中第5號作品），是英國對華貿易的起點。“石門”（第3號作品）位於離廣州東北約十五哩的番禺縣內。由1870年代開始它已是沙面居民的熱門遊覽地點，其中在月色中的金山寺更是引人入勝。“波羅”村（第11號作品）也在番禺縣內，離珠江約一哩的內陸，該地曾盛產稻米。村後的山脈名叫雞冠山。每年農曆三月，來自四方八面的人在這裡群集，目的是敬拜本地神明。“韶州”（第9號作品）位於梅嶺附近，曾被視為廣東省內位列第二的城市。市內設有多個衙門。南華古寺有一個著名的佛祖造像，相傳是活人化身。位於韶州東北的是丹霞山，附近鄉村景色優美。



Shimen 石門



Canton 廣東



Shaozhou 韶州



5. William Alexander (1767-1816)

A View of the Suburbs of a Chinese city
1795

Watercolour

30.5 x 45.5 cm

Signed and dated "W Alexander 95"

HKMA Collection (AH1988.001)

Alexander was 'draughtsman' on Lord Macartney's Embassy to China of 1792-1794. He made numerous sketches of views along the Grand Canal, and of Chinese cities unknown to Westerners at the time. Alexander produced drawings from several smaller sketches into composite views such as this watercolour. Executed in 1795, after his return to England, it was presumably based upon his own stock of sketches made during the expedition. On expeditions of this kind, visual records were often produced as a result of group effort. In this view, the pagoda, temple, bridge in the background and the gate may have been sketched on the spot, but their combination perhaps did not reflect what Alexander actually saw. He sometimes depicted places he did not visit himself. For example, Alexander re-drew sketches by other amateur artists attached to the Embassy, and depicted scenes from overland trip to Canton on which he was not present. He also often made several copies of finished landscapes, making it difficult to determine their chronological order. Alexander's drawings were re-published and often copied by other Western artists, making them influential in formulating Western images of China.

5. 威廉·亞歷山大 (1767—1816年)

中國城郊風光

1795年

水彩

30.5 x 45.5 厘米

題字：署名及日期 "W Alexander 95"

香港藝術館藏 (AH1988.001)

1792至1794年間，畫家亞歷山大隨馬戛爾尼使節團造訪中國，繪製了許多大運河和中國城市的素描。這幅畫是他於1795年回英國後，把在中國沿途所作的寫生記錄，例如古塔、廟宇、橋樑及閘門，重新整理組合，繪製而成，因此畫中的景色並非他親歷其境的實況。他亦描繪一些從未經歷的地方，例如，他曾臨摹使節團中業餘畫家的素描及各種風景畫。因此在辨別他的繪畫年份是相當困難的。亞歷山大的繪畫深受西方畫家歡迎，並經常被臨摹仿製。



6. Thomas Allom (1804-1872)

The Porcelain Tower, Nanking, with the City Hall and Town beyond

Watercolour

25.4 x 35.8 cm

HKMA Collection (AH1982.012)

There are no records of Thomas Allom having worked in China, but he made numerous drawings from authentic and faithful sketches produced by other artists. These were published as engravings in *The Chinese Empire Illustrated: Being a Series of Views from Original Sketches, Displaying the Scenery, Architecture, Social Habit & etc of that Ancient and Exclusive Nation*. The 'Porcelain tower', also known as the Pagoda of Gratitude, was built in 1432 and was frequently depicted as one of China's landmarks. The tower has appeared in Western publications since it became the subject of illustrations by Johannes Nieuhof (1618-1672) in *An Embassy from East-India Company of the United Provinces to the Grand Tartar Cham* (1665). They were subsequently reproduced widely in Europe in the following century. The 329 feet, nine-storey octagonal tower was destroyed in 1853 during the Taiping Rebellion.

6. 托瑪斯·艾林 (1804—1872 年)

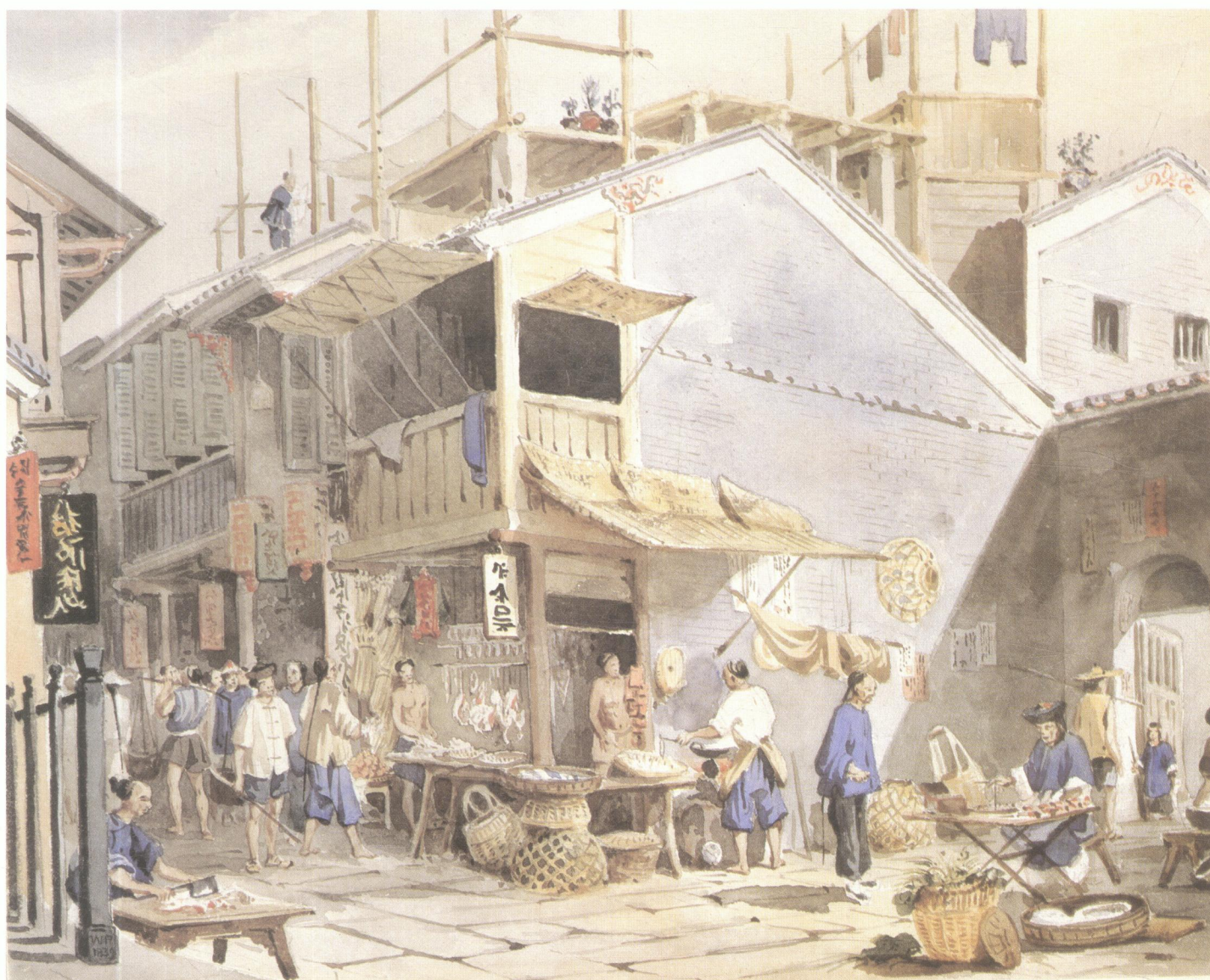
南京大報恩寺塔

水彩

25.4 x 35.8 厘米

香港藝術館藏 (AH1982.012)

至今仍未有找到有關托瑪斯·艾林 (Thomas Allom) 在中國的繪畫記錄，但他臨摹了許多畫家的作品，並製成石版畫，刊印於 *The Chinese Empire Illustrated*，一本關於古代異域的風景、建築、風俗習慣的書籍。瓷樓又名報恩寺塔，建於 1432 年，經常被描繪為人造的中國地標。在西方出版的刊物中，這塔始見於約翰·紐荷芙 (Johannes Nieuhof) 的插圖，載錄於 *An Embassy From East-India Company of the United Provinces to the Grand Tartar Cham* (1665)，十八世紀此書在歐洲大量複印。1853 年太平天國起亂，這三百二十九呎九層高的八角塔受到嚴重破壞。



7. William Prinsep (1794-1874)

Steps by the Northern Entrance to China Street
1839

Pencil and watercolour

23.5 x 28.6 cm

Signed WP/1839

HKMA Collection (AH1992.007)

This is an unusual view of the corner of China Street in Canton, to the north of the foreign 'Factories'. China Street was, at 8 feet wide, much narrower than streets running east-west. Early maps of Canton make it clear that the streets running north-south, crowded with shops and food stalls at the entrance, functioned mainly for transporting goods and water to and from the 'Factories'. With each successive reclamation, new streets running east-west were constructed alongside the banks of the Pearl River and renamed.

7. 威廉·普林塞普 (1794—1874 年)

十三行同文街一景

1839 年

鉛筆、水彩

23.5 x 28.6 厘米

題字：署名及日期“WP/1839”

香港藝術館藏 (AH1992.007)

這是一幅罕見的風景畫，描繪廣州商行區北面的同文街，街闊八呎，比東西向的街道狹窄，早期的廣州地圖顯示，南北向的街道入口佈滿了商店和食品店，主要供給貨物和水給予商行和碼頭。每次填海後，在珠江堤岸旁便興建東西向的新街道，並為街道命名。



8. William Simpson (1823-1899)

Yangzi Jiang at Hankow, China

c.1872

Pencil and watercolour

33 x 49 cm

HKMA Collection (AH1986.007)

William Simpson went to India in 1859, having made his reputation from drawings of battle scenes during the Crimean War. In 1872 he went to China, where he made drawings of the marriage of the Tongzhi Emperor. He also executed a number of sweeping landscapes in watercolour, in this case a panoramic view of the Yangzi River (Changjiang), at Hankou (Hankow).

8. 威廉·辛普森 (1823—1899 年)

漢口長江一景

約 1872 年

鉛筆、水彩

33 x 49 厘米

香港藝術館藏 (AH1986.007)

1859年辛普森在印度繪製了數幅克里米亞戰爭的繪畫，使他名噪一時。1872年他到中國旅遊時，繪畫了同治皇帝的婚宴。此外，他亦繪製了各式各樣的水彩風景畫，例如這畫描繪漢口段長江的全景。



9. Emile Dominique Roux (1822-1915)

Tientsin: the Temple of Supreme Felicity

c.1860s

Pencil, pen, ink and watercolour

24.1 x 34.3 cm

Signed 'E. Roux'

Sze Yuan Tang Collection

Emile Roux entered the French navy at the age of 19. He was quickly promoted through the ranks and retired at the rank of Admiral. He served in China only for a short time during which he was involved in the siege of Canton, in the winter of 1857-8, and the attack on the Bai He (Peiho) forts in May 1858. Roux was also known for his artistic skills. His pictorial 'Souvenirs du voyage' were exhibited at the Paris Salons of 1869 and 1870. This depiction shows Western steamers by the waterfront, and the temple once occupied by Lord Elgin the British representative to the Treaty of Tianjin (Tientsin) (26th June 1858). At the time Tianjin, located at the junction of the Bai He and the Grand Canal, was the most important commercial centre north of Shanghai.

Refs: Conner, 1996, p. 39; Martyn Gregory, 1994, pp. 23-32

9. 埃米爾·魯斯 (1822 — 1915 年)

天津寺廟

約 1860 年代

鉛筆、鋼筆、墨水、水彩

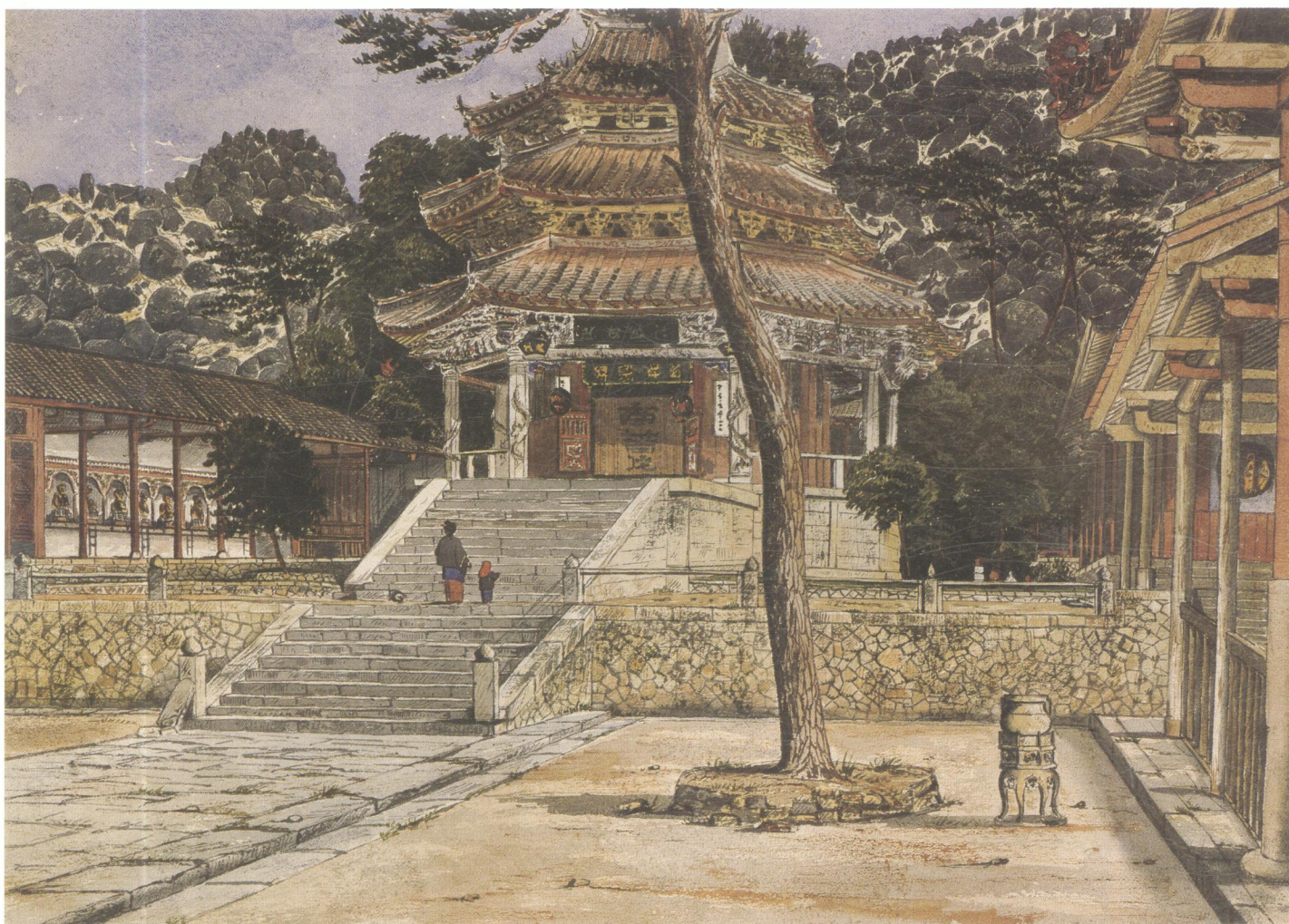
24.1 x 34.3 厘米

署名：“E. Roux”

思源堂藏

埃米爾·魯斯 (Emile Dominique Roux) 十九歲時加入法國海軍。他晉升很快，退休時位列海軍上將。他在中國服役的時間很短，經歷了 1857 至 1858 年冬天圍剿廣州及 1858 年 5 月攻打白河堡壘這兩次事件。魯斯也因為他的藝術天分而聞名。他的風景畫 *Souvenirs du voyage* 曾於 1869 年及 1870 年的巴黎沙龍中展出。他的作品描繪停泊在水邊的西方汽船，還有曾被額爾金勳爵 (Lord Elgin) 佔領的寺廟。額爾金曾在 1858 年 6 月 26 日代表英國簽署天津條約。當時的天津位於白河與大運河的匯合處，它是上海以北最重要的商業中心。

參考書目：Conner, 1996, 頁 39; Martyn Gregory, 1994, 頁 23-32



10. Lt. Charles Cooper King

Joss House on the Racecourse, Amoy

1866

Ink and watercolour

24.7 x 34.9 cm

Dated verso "Jany 1866" and inscribed "Nam Peh-tan Joss house on the race course Amoy"

HKMA Collection (AH1989.006)

Charles Cooper King served with the Royal Marine Artillery on the China coast. On his return to England, he became Professor of Military Tactics at the Royal Military College and retired at the rank of Lieutenant-Colonel. The term 'joss' is a corruption of the Portuguese *Dios* meaning, 'God'; thus, 'joss houses' became a Westerner's term for a temple, and 'joss stick' for incense. 'Joss houses' have been a popular motif for Western artists in China since the days of William Alexander. See Alexander's notes in *The Costume of China* (1805) opposite plate 38, 'A small Idol Temple, or Joss-House'.

Ref: Martyn Gregory, 2002, page 39

10. 查爾斯·金

廈門南普陀

1866 年

墨水、水彩

24.7 x 32.9 厘米

畫背面題字："Jany 1866"及"Nam Peh-tan Joss house on the race course Amoy"

香港藝術館藏 (AH1989.006)

查爾斯·金 (Charles Cooper King) 在設於中國海岸的皇家海軍炮隊 (Royal Marine Artillery) 工作。他返回英國後，獲聘為皇家軍事學院 (Royal Military College) 的軍事策略教授，他退休時的職銜已達陸軍中校。"Joss"是葡萄牙語，意即神，因此外國人把 "Joss houses" 解作廟宇，"Joss stick" 解作香。自威廉·亞歷山大繪畫廟宇後，這題材變得非常流行 (參見 Alexander, 1805, 圖 38 的對頁, "A small Idol Temple" 或 "Joss House" 的相關註釋)。

參考資料：Martyn Gregory, 2002, 頁 39



11. William Prinsep (1794-1874)

The Ma Kok Temple of Macau

1838

Oil on canvas

51 x 76 cm

HSBC Collection (2/41)*

This painting dates from William Prinsep's visit to Macau in 1838, where George Chinnery was also living and working at the time. Ma Kok temple was a favourite subject for artists visiting the area. The Prinsep family had many connections with the Far East. William Prinsep was a merchant in the Calcutta firm of Palmer & Company during the early 19th century. He became a partner of Carr Tagore & Company, and was also a director of the Assam (Tea) Company after Palmer & Company failed in 1830. Like some of the works of Chinnery, whose techniques Prinsep had studied in Calcutta, this highly descriptive painting includes detailed depictions of passers-by, food stalls and Tanka boatwomen.

11. 威廉·普林塞普

澳門媽閣廟

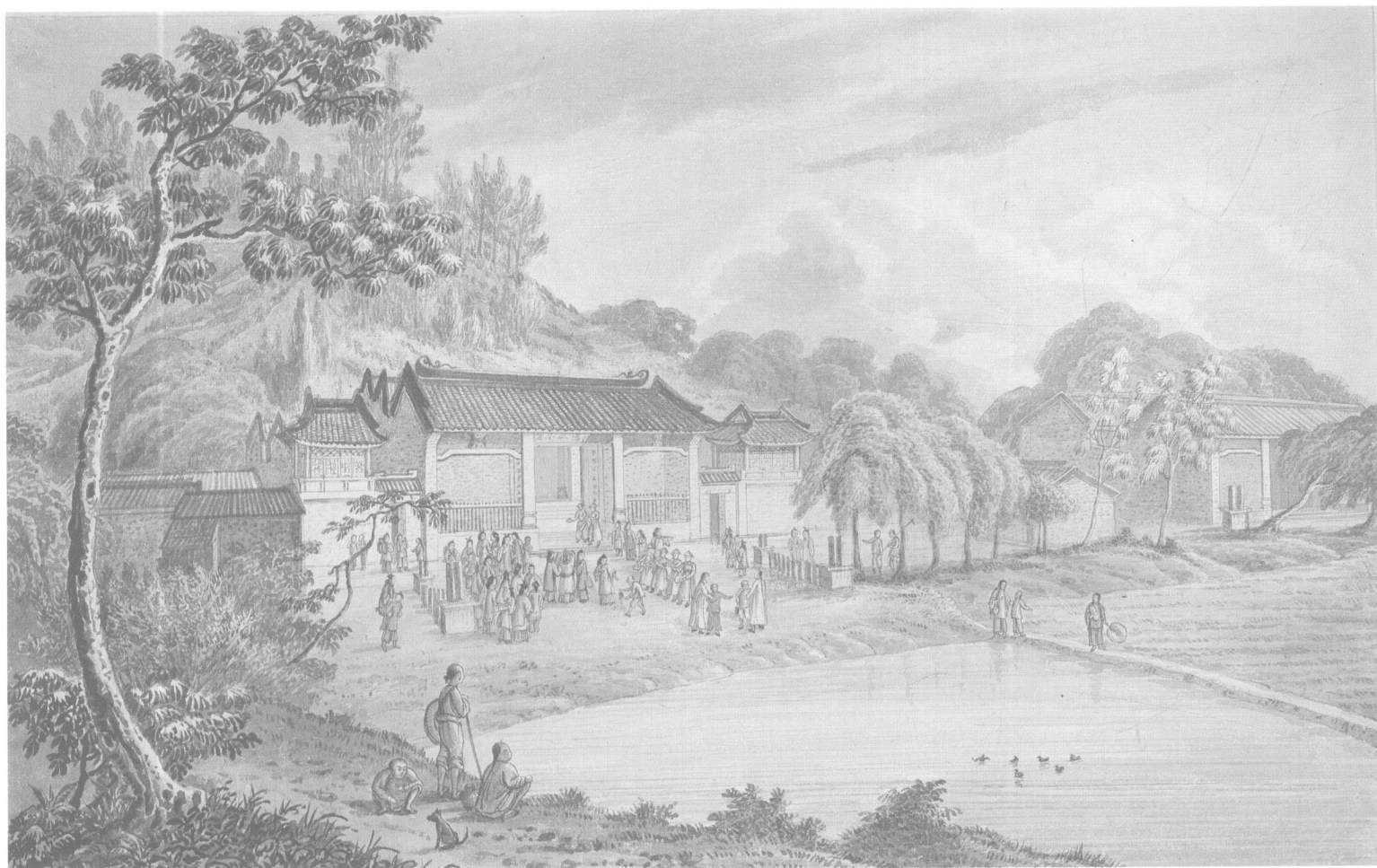
1838 年

油彩

51 x 76 厘米

香港上海匯豐銀行藏 (2/41) *

這畫是威廉·普林塞普 (William Prinsep) 於 1838 年遊覽澳門時繪製的，當時喬治·錢納利亦在澳門工作。媽閣廟是藝術家喜歡的勝地。普林塞普的家族與遠東有密切聯繫，他本人是十九世紀初加爾各答帕爾默公司的商人。1830 年公司倒閉後，他成為卡·泰戈爾公司的合夥人，以及阿薩姆茶莊的總裁。此外，他在加爾各答時曾研究錢納利的繪畫，這幅畫就是模仿他的風格。媽閣廟外的途人、小食攤子和披紅圍巾的漁婦，都以精確細膩的筆法描繪出來。



12. Murdoch Bruce (active 1825-1855)

Temple of the God of Matrimony, Fou Tchou

Mid 19th century

Ink and grey wash on paper

24 x 38 cm

Signed and inscribed no. 7

HKMA Collection (AH1976.008)

Identified as a depiction of Fuzhou (Fou Tchou), the exact location of this temple is unknown. There is perhaps an element of invention, or idealization, in this Western view of a rural Chinese scene with strolling figures.

12. 默多克·布魯斯

福州的月老廟

十九世紀中期

墨水、淡墨

24 x 38 厘米

題字：署名及編號 7

香港藝術館藏 (AH1976.008)

這畫可能是描繪福州的景貌，以廟宇為主題，可惜廟宇的所在位置未能確定，畫中幾個途人在街上漫步。這種理想化的中國郊區風貌，似乎是畫家憑空想像出來的。



13. George Chinnery (1774-1852)

Portrait of Hong Merchant Mowqua

c.1830s

Oil on canvas

62.3 cm x 45.7 cm

HSBC Collection (1/2)

Mowqua (Lu Wenjin, also known as Mao guan) was, like Howqua (see cat. 14), a wealthy merchant of the Guangli hong. He was known for his affable dealings with foreign merchants. The Chinese 'hong merchants' were much respected for their integrity, but they were often indebted to Western traders because of the huge membership fees required for joining a 'hong', and the annual tribute payments to various officials to ensure their business. The term 'qua' indicates an official, meaning literally 'to manage' or 'to control'. Some sources regard 'qua' as simply equivalent to 'Mr' or 'Esq'. The painting shows Mowqua wearing a mandarin necklace of jade and a hat with a blue button signifying his civil rank. A landscape can be seen through a circular opening to the sitter's left, a motif often seen in Chinnery's portraits. Near Mowqua's left hand is a goldfish bowl painted with great clarity. Portraits of Mowqua and Howqua can be found in various versions, some three-quarter length, but rarely as detailed as these. The informality of these two portraits was unusual in traditional Chinese portraiture.

13. 喬治·錢納利

行商盧文錦肖像

約 1830 年代

油彩

62.3 x 45.7 厘米

香港上海匯豐銀行藏 (1/2)

茂官，原名盧文錦，與浩官（見圖14）同是廣利（洋）行的商人，由於擅長與外商交際，經營得法而致富。當時的華籍行商，一向以清廉見稱，廣受尊敬；但因要支付巨額的入“行”費用，並向各式官員進貢年款，以確保業務順利，因而往往須向外商舉債。“官”泛指有官銜的人，但亦解釋說“官”只是先生的稱謂。

圖中茂官的佩飾有翡翠朝珠和藍頂子官帽，均顯示了他的官階。坐像的左方開一扇圓窗，窗外景色怡人，是錢納利在肖像畫中慣用的標記，人物的左手處並有畫工精細的金魚缸。茂官和浩官的肖像畫有很多不同版本，甚至有四分之三的身段，但像這樣詳細的就不常見。這兩位人物畫成悠然自得模樣，絕不是傳統中國肖像畫的風格，而是被錢納利採取了跨越東西文化的獨特手法。

14. George Chinnery (1774-1852)

Portrait of Hong Merchant Howqua

c. 1830s

Oil on canvas

71.7 cm x 45.7 cm

HSBC Collection (1/1)

Howqua (Wu Bingjian, 1769-1843) was a native of Canton, where his ancestors moved from Fujian province at the beginning of the Qing period (1644-1911). Howqua was one of the wealthiest Chinese merchants in the first half of the 19th century. Western merchants conducted business through 'co-hongs' (guilds of merchants), who controlled all aspects of foreign trade, such as purchasing foreign imported goods, shipbroking, and acted as agents for renting 'Factory' premises. Their most important role was in negotiating between foreign merchants and the Chinese authorities. Of all the 'co-hong' traders, Howqua made the strongest impression on foreigners with his generous and honourable nature. Chinnery must have known Howqua, depicting him seated at ease, with his mandarin hat at his side, a covered cup of tea, and a garden landscape beyond, befitting his class and social status. Chinnery favoured using a strong red colour in his portraits, used here to pick out the tasselled lantern, coral mandarin beads and Howqua's hat. Wu Bingjian was the third son of Wu Guoying, the original 'Howqua' who began trading with foreigners in 1777. Wu Bingjian took control of the Ewo hong in 1801 under the name of Puiqua (the popular name that his brother Wu Bingchun used), but reverted to Howqua, the name used by his father in 1827. At the time all foreign trade was restricted to a small strip of land along the Pearl River in Canton. This portrait was painted for W.H. Chicheley Plowden, President of the Honorable East India Company's Select Committee in Canton before he returned to England in 1830.



14. 喬治·錢納利 (1774—1852年)

行商浩官肖像畫

約 1830 年代

油彩

71.7 x 45.7 厘米

香港上海匯豐銀行藏 (1/1)

浩官，原名伍秉鑑（1769—1843年），廣州人，原籍福建，祖先於清初（1644—1911年）移居廣州。他是十九世紀上半葉最富有的中國商人之一。中國的西方商人組織“公行”，管理各項外貿工作，例如採購外國進口貨、代理船隻、租賃商館等；但最重要的任務還是代表外商與中國政府談判。浩官為人慷慨正直，是外國人眼中一位傑出的人物。相信錢納利與浩官交情深厚，才把他塑造從容不迫的模樣，身旁的物件如官帽、連蓋茶碗或身後的花園景色，都象徵著他的官階和社會地位。錢納利一貫在肖像畫中採用強烈的鮮紅色，這畫可見紅色燈籠、珊瑚朝珠和官帽。

伍秉鑑的父親伍國瑩，自 1777 年起已和外國人進行貿易，最先選用“浩官”作商號。伍秉鑑是第三子，1801 年接手怡和行，取商號沛官（是他的兄弟伍秉鈞使用的商號），1827 年才改回他父親的舊號，當時外貿限於廣州珠江沿岸一小地段上進行，這幅肖像畫是廣州東印度公司主席委員奇切利·普洛登（W. H. Chicheley Plowden）於 1830 年返回英國前，委託錢納利創作的。



15. George Chinnery (1774-1852)

Benjamin Chew Wilcocks

1828

Oil on canvas

68.6 x 47.0 cm

HSBC Collection (1/13)

Benjamin Wilcocks was born in Philadelphia in 1776, the grandson of Chief Justice Benjamin Chew Wilcocks. He became involved in the China trade in 1799, serving as the American Consul in Canton from 1813-1822, and playing a major role in developing trade between the two countries before leaving the China coast in 1827. He was also one of the founders of the Hospital for foreign residents at Canton.

This picture is rare in bearing Chinnery's signature, and is dated 1828 on the folded letter beside the inkstand. It was one of Chinnery's earlier works of the China coast. According to the American merchant, William C. Hunter, Chinnery and Wilcocks were 'the best of friends'. Certainly Chinnery put a great deal of effort into this picture, portraying Wilcocks as a stern presence, full of confidence.

Ref: Tillotson, p. 9

15. 喬治·錢納利 (1774—1852 年)

本傑明·威爾科克斯

1828 年

油彩

68.6 x 47.0 厘米

香港上海匯豐銀行藏 (1/13)

本傑明·威爾科克斯 (Benjamin Wilcocks) 於 1776 年在美國費城出生，祖父 Benjamin Chew Wilcocks 任職首席法官，他本人自 1799 年起便到中國營商，1813 至 1822 年間是駐廣州的美國領事，至 1827 年離開中國前，已成為中美兩國貿易的關鍵人物，亦是廣州外國人醫院的聯合創辦人。

錢納利難得在這畫上留下簽署。從筆座旁的摺信，繪畫日期是 1828 年，屬於他的早期中國沿海風景作品。根據美國商人威廉·亨特 (William C. Hunter) 敘述，錢納利和威爾科克斯是深交，因此錢納利替好友畫肖像就別具心思，把畫中人物塑造成正直不阿、躊躇志滿的模樣。

參考資料：Tillotson，頁 9



16. George Chinnery (1774-1852)

Portrait of James Perkins Sturgis

c.1835

Oil on canvas

76.2 x 63.5 cm

HSBC Collection (1/16)

James Perkins Sturgis (1791-1851) arrived at Canton in 1808 on the *Atahualpa*, after surviving a fierce attack by pirates off Macau. James was the son of Russell Sturgis, and born into a family of American merchants who were prominent in trade (Canton and Manila) in the early part of the 19th century. Sturgis lived in 'No. 1 the Suy Hong' in Canton for about 25 years, next door to W.C. Hunter of Russell & Co., who lived in 'the American Factory No. 2'. Sturgis spent no less than 42 years on the China coast; he sailed back to America in August 1851 but died during the journey.

16. 喬治·錢納利 (1774—1852 年)

詹姆斯·斯特吉爾

約 1835 年

油彩

76.2 x 63.5 厘米

香港上海匯豐銀行藏 (1/16)

詹姆斯·斯特吉爾 (James Perkins Sturgis) (1791—1851 年) 於 1808 年抵達廣州的亞娘鞋，途中在澳門曾遭海盜洗劫。他父親是拉塞爾·斯特吉爾 (Russell Sturgis)，家族自十九世紀初便已是顯赫的美國商人，在廣州和馬尼拉經營貿易。斯特吉爾在廣州的 *Suy* 行一號住了近 25 年，毗鄰美國商行 2 號——旗昌行威廉·亨特的住宅。斯特吉爾在中國居住超過 42 年，最後於 1851 年 8 月乘船返回美國途中逝世。



17. Lamqua (active 1825-1860)

Self portrait of Lamqua at the age of 52

1853

Oil on canvas

30.5 x 24.5 cm

Inscribed on the back of the frame: "Lamqua, age at 52, painted by himself, Canton, 1853"

HKMA Collection (AH1972.010)

Lamqua (Guan Zuolin) was one of the most gifted and successful artists working in Canton for the export market. The older brother of Tingqua (see cats. 82, 83), he was responsible for a large studio, apparently specializing himself in oil painting, working in the style introduced to the China coast by George Chinnery. A version of this portrait, without the moustache, is in the Peabody Essex Museum, Salem, Massachusetts.

17. 琳呱

五十二歲自畫像

1853 年

油彩

30.5 x 24.5 厘米

畫框背面題字：1853年琳呱在廣州五十二歲自畫像。

香港藝術館藏 (AH1972.010)

琳呱（關作霖）是廣州外銷畫家中最傑出的畫家。他是庭呱的兄長（見圖82、83），開設了一間畫室，擅長繪畫油畫，深受喬治·錢納利的畫風影響。這肖像畫的另一版本是畫中人物沒有鬍子的，現藏於皮博迪艾塞克斯博物館。



18. George Chinnery (1774-1852) or Lamqua (active 1825-1860)

A Parsee Merchant

c.1830

Oil on canvas

27.9 x 22.8 cm

HSBC Collection (1/7)

Parsee merchants from India were a considerable force in the merchant community on the south China coast, and played a leading role in the trade between China and the Indian subcontinent. Records show that in 1847 the Parsee community leased a hill at Whampoa from the Chinese government for 100 years at Tls. 25 a year, to be used as a cemetery; some of their graves can still be located there. By the early 1850s foreigners operated approximately two hundred business enterprises in China. Of this number half were English and almost a quarter were Parsee.

Ref: Fairbank, 1953, pp. 160, 173

18. 喬治·錢納利或林呱

帕西商人

約 1830 年

油彩

27.9 x 22.8 厘米

香港上海匯豐銀行藏 (1/7)

來自印度的帕西商人在南中國沿岸有很大影響力，他們在中國和印度次大陸之間的貿易擔任重要角色。帕西社團於 1847 年向中國政府租用黃埔的山崗作墳場，租期 100 年，租金每年 25 兩，現今還留存若干墳地。至 1850 年代初，約 200 家西方企業在中國經營，其中一半是英國商人，約四分之一是帕西商人。

參考資料：Fairbank，頁 160、173



19. George Chinnery (1774-1852)

Portrait of Charles (Karl) Gutzlaff

1841

Pencil, pen and ink

10.2 x 10.8 cm,

Dated in the artist's shorthand 'November 41'

Sze Yuan Tang Collection

In 1845 Chinnery sent a painting entitled 'Portrait of Rev. Charles Gutzlaff in the dress of a Fukien sailor under which disguise he visited many parts of the Chinese Empire in 1831', for exhibition at the Royal Academy. Born in Pomerania, the multilingual Gutzlaff was one of the most enterprising missionaries of his time. To reach the Chinese people, he agreed to act as interpreter aboard William Jardine's armed clippers which carried opium along the coast. He also worked for the East India Company and the British Government, distributing tracts while gathering intelligence for his employers. The turbaned head and shoulders seen here correspond with Chinnery's full-length portrait drawing of Gutzlaff in the Peabody Essex Museum. A lithographed portrait by R.J. Lane, based on that drawing, was published in London in 1835.

Ref: Conner, 1996, p. 47

19. 喬治·錢納利 (1774—1852 年)

郭施拉肖像

1841 年

鉛筆、鋼筆、墨水

10.2 x 10.8 厘米

畫家以速寫記下日期：「_November 41」

思源堂藏

1845 年，錢納利有一幅作品在英國皇家學院展出，畫題是「郭施拉教士 (Charles (Karl) Gutzlaff) 於 1831 年喬裝福建水手，到訪中國多處地方」。郭施拉在波美拉尼亞出生，能操多種語言，他是其中一位最有魄力的傳教士。當時，威廉·渣甸 (William Jardine) 利用武裝的快速帆船在中國沿岸運載鴉片。郭施拉為了接觸中國人民，答應為渣甸擔任船上的傳譯員。他亦為東印度公司和英國政府工作，替他們派發小冊子和搜集情報。在這畫中，郭施拉包著頭巾和肩巾，形像和錢納利為他繪畫的全身肖像相符。該畫現藏於皮博迪艾塞克斯博物館。萊恩 (R.J. Lane) 曾以該畫為藍本，製了一幅素描，並於 1853 年在倫敦公開展出。

參考資料：Conner，1996，頁 47



20. Spoilum (active 1774-1805)

Portrait of a Hong Merchant of Canton, Holding a Snuff-bottle

c.1780-1790

Oil on canvas

68.6 x 53.3 cm

Sze Yuan Tang Collection

The best-documented of 18th century Cantonese export artists, and one of the few who can be identified by name, was known to Westerners as 'Spoilum'. He may have been the artist known in contemporary Cantonese records as Guan Zuolin. A number of surviving portraits in oils on canvas can be attributed with some confidence to Spoilum (see cat. 28). Although most of these represent Western merchants and ships' officers, others portray members of the 'co-Hong', a group of a dozen wealthy Cantonese merchant-brokers who dealt directly with Western merchants. The co-Hongs were responsible for the conduct of Westerners, and any arrears in the payment of duties. The merchants' ranks are indicated by their hat-button and embroidered rank-badge. Here the merchant's hat-button is opaque white, and his badge carries the design of the egret, indicating a civil official of the sixth rank.

Ref: Conner, 1996, p. 43

20. 史貝霖（活躍於 1774—1805 年）

手握鼻煙壺的廣州行商

約 1780—1790 年

油彩

68.6 x 53.3 厘米

思源堂藏

對西方人來說，“史貝霖”是十八世紀有作品出口的廣東畫家中，有最多文獻記載的，也是少數可以憑名字把他認出來的畫家。他可能就是當時廣州記錄中原名“關作霖”的畫家。我們相信一批現存的肖像油畫是史貝霖的作品（見圖 28）。雖然這些作品大部份是西方商人及戰船軍官的肖像，但是十二位富有的廣東商人兼經紀也成為畫中人。他們是“公行”成員，與西方商人直接交易。公行要處理與西方人士行為及欠稅等有關的事情。這些公行商人的官階可以從帽扣和繡在官服上的徽章看出來。在這畫中，商人的帽扣呈不透明的白色，而徽章繡了白鷺圖案，顯示他是一位六品文官。

參考資料：Conner，1996，頁 43



21. George Chinnery (1774-1852)

William Prinsep and Mary, his Wife

1821

Oil on canvas

90.2 x 68.6 cm

HSBC Collection (1/54)

William Prinsep is shown seated at a table, holding a watercolour brush, while his wife stands by a piano, holding one of his works. A river landscape - the Hooghly River - can be clearly seen through an archway to the left. William Prinsep was born in 1794 to a family which served in India for several generations. He was the fifth son of John Prinsep (1746-1830), an East India Company merchant. Arriving in Calcutta in 1817, he worked for the finance house of Palmer & Company until the firm failed in 1830. Later he established his own business with his elder brother. William married Mary Campbell in 1820, and this painting was executed in the following year while the Prinseps were spending a holiday in a bungalow in Barrackpore; they were ferried across the Hooghly to sit for Chinnery who was lodging in the Danish settlement of Serampore to evade his Calcutta creditors. (see also cats. 7, 11, 40 by Prinsep)

21. 喬治·錢納利 (1774—1852 年)

威廉·普林塞普與夫人瑪利

1821 年

油彩

90.2 x 68.6 厘米

香港上海匯豐銀行藏 (1/54)

威廉·普林塞普 (William Prinsep) 坐在桌旁，手握水彩畫筆，夫人瑪利則站在長形鋼琴旁，手持丈夫所繪的圖畫。左方有一拱門遙望忽夫里河的景色。普林塞普生於 1794 年，家族世代在印度營生，父親是東印度公司商人約翰·普林塞普 (John Prinsep) (1746—1830 年)，他是第五子。普林塞普自 1817 年抵加爾各答後，便一直任職帕爾默公司，直至 1830 年公司關閉後，才與兄長創業。1820 年他與瑪利結婚，這畫便是婚後翌年而作的。當時二人到印度的巴拉克坡度假，期間渡過忽夫里河，到錢納利居住的丹麥殖民區薛蘭堡，委託他畫了這幅雙人肖像畫。當時錢納利因避債已由加爾各答遷到薛蘭堡 (參考圖 7、11、40)。



22. George Chinnery (1774-1852)

Thomas and Caroline Colledge

1833

Oil on canvas

114.3 x 91.4 cm

HSBC Collection (1/26)

The talented young doctor Thomas R. Colledge and Caroline Shillaber met in Macau in 1831; she was one of only two unmarried western women in Macau at that time. They were married in 1833. Here the couple are depicted in a fashion typical of Chinnery's portraits. Caroline is shown playing a full-length harp, looking towards her seated husband in this relatively informal and intimate scene.

22. 喬治·錢納利 (1774—1852 年)

托馬斯與卡羅琳·科拉特

1833 年

油彩

114.3 x 91.4 厘米

香港上海匯豐銀行藏 (1/26)

年青有為的醫生托馬斯·科拉特 (Thomas R. Colledge) 於 1831 年在澳門邂逅卡羅琳·希萊伯 (Caroline Shillaber)，她是當地僅餘的兩位待嫁西方少女之一，1833 年二人結合。畫中夫婦的服飾是錢納利的典型風格，卡羅琳站在直立的豎琴旁彈奏，悠閒地凝望坐著的丈夫。



23. George Chinnery (1774-1852)

Study of a Merchant with his Family, Children and their Amah
c.1830
Oil on canvas
30.4 cm x 27.9 cm
HSBC Collection (1/55)

The identity of the family group seen in this oil sketch is unknown, but similarities are to be found with the painting entitled *Charles Majoribanks and his Family* (see cat. 24). It is possible that this is a preliminary study for that painting, despite changes in the composition and furniture.

23. 喬治·錢納利 (1774—1852 年)

商人、兒女與僕人畫稿
約 1830 年
油彩
30.4 x 27.9 厘米
香港上海滙豐銀行藏 (1/55)

畫稿中的家庭身份不詳，但風格與錢納利的《查理·馬奇班克斯家庭》作品（見圖 24）相似，只是構圖和傢具略有不同，推測這是該畫的畫稿。



24. George Chinnery (1774-1852)

Charles Majoribanks and his Family

c. 1830

Oil on canvas

107 x 69 cm

HSBC Collection (1/17)*

Charles Majoribanks was the President of the East India Company's Select Committee in Canton between 1830 and 1832. He owned the *Hythe*, which was the ship on which Chinnery travelled from Calcutta to Macau. In this family portrait, the three children are depicted looking out directly at the viewer while the three adults, Majoribanks, his wife, and their Chinese attendant, are gazing elsewhere. The studied unselfconsciousness of the portrait is reinforced by the casually placed items around them such as an open-leafed book, a guitar, rolled up paintings and a folio of manuscripts, as well as and the haphazardly draped cloak upon which the family sits. The portrait shows a family at ease in their environment.

24. 喬治·錢納利 (1774—1852 年)

查理·馬奇班克斯家庭

約 1830 年

油彩

107 x 69 厘米

香港上海匯豐銀行藏 (1/17) *

查理·馬奇班克斯 (Charles Majoribanks) 是廣州東印度公司 1830 至 1832 年間的主席委員。錢納利由加爾各答前往澳門，便是乘搭馬奇班克斯名下的“海特”號 (*Hythe*)。在畫中，三個小孩凝望觀眾，而馬奇班克斯伉儷及女僕則左右顧盼，四周隨意擺放了物件，例如打開的書本、吉他、圖畫、手寫稿及攤在沙發上的外套，表現出舒適悠閒的家居生活。



25. George Chinnery (1774-1852)

Portrait of a Lady Seated in an Interior

c.1830s

Oil on canvas

62.2 x 52.7 cm

HSBC Collection (1/102)*

Chinnery is known to have painted portraits of the Colledges separately as well as together (see cat. 22), and this portrait may possibly represent Caroline Colledge. The painting in the background appears to be a view of the Praya Grande in Macau by Chinnery.

25. 喬治·錢納利 (1774—1852 年)

室內女子坐像

約 1830 年代

油彩

62.2 x 52.7 厘米

香港上海匯豐銀行藏 (1/102) *

錢納利曾替科拉特 (Colledge) 伉儷繪畫多幅獨照或合照 (見圖 22)，推測畫中的人物便是卡羅琳·科拉特 (Caroline Colledge) 夫人；背景極像錢納利筆下的南灣景色。



26. George Chinnery (1774-1852)

Lady Harriet Paget with Five of her Children

1823

Oil on canvas

53.5 x 60.3 cm

HSBC Collection (1/70)*

This group portrait of Lady Harriet Paget, daughter of the Earl of Dartmouth, was painted by Chinnery two years before his departure from Calcutta to the China coast. The elegant (if artificial) 19th century Calcutta setting, with its pillars and the rich red drapes, frames the six sitters, who look directly out from the canvas. The exception are the two youngest girls on the left, who draw the viewer's attention back to the principle group.

26. 喬治·錢納利 (1774—1852 年)

佩吉特夫人與五名子女

1823 年

油彩

53.5 x 60.3 厘米

香港上海匯豐銀行藏 (1/70) *

畫中的哈里特·佩吉特 (Harriet Paget) 夫人，是達茂夫伯爵 (Earl of Dartmouth) 的女兒，繪畫年份應是錢納利離開加爾各答到中國沿海地區的前兩年，室內顯示十九世紀加爾各答地區流行的鋪張（人工化的）陳設，在雕欄玉砌和艷紅垂簾的襯托下，六名人物凝望觀眾，左方兩名女孩的視線使觀眾的注意力返回主體。



27. W. Huddon

Portrait of a Naval Officer with a Map of Asia and Objects Brought from China

Watercolour

40 x 31 cm

signed 'W Huddon / Del'.

Sze Yuan Tang Collection

It was common practice among European artists to portray travellers or expatriates alongside pictorial references to their location and profession. In this case, a naval officer is shown, with sword drawn, leaning against a wall upon which are placed a map of Asia, ship's compass, two western figures and some books. Beside him are a large painted Chinese urn and a tea chest. The scene is framed in the mid-ground by a mature tree while his ship lies at anchor in the bay in the distance. The unidentified officer is shown with items he may have acquired in China, together with instruments essential to his voyage.

Ref: Martyn Gregory, 2002, p. 35

27. 赫敦

海軍軍官肖像，旁有亞洲地圖及來自中國的物品

水彩

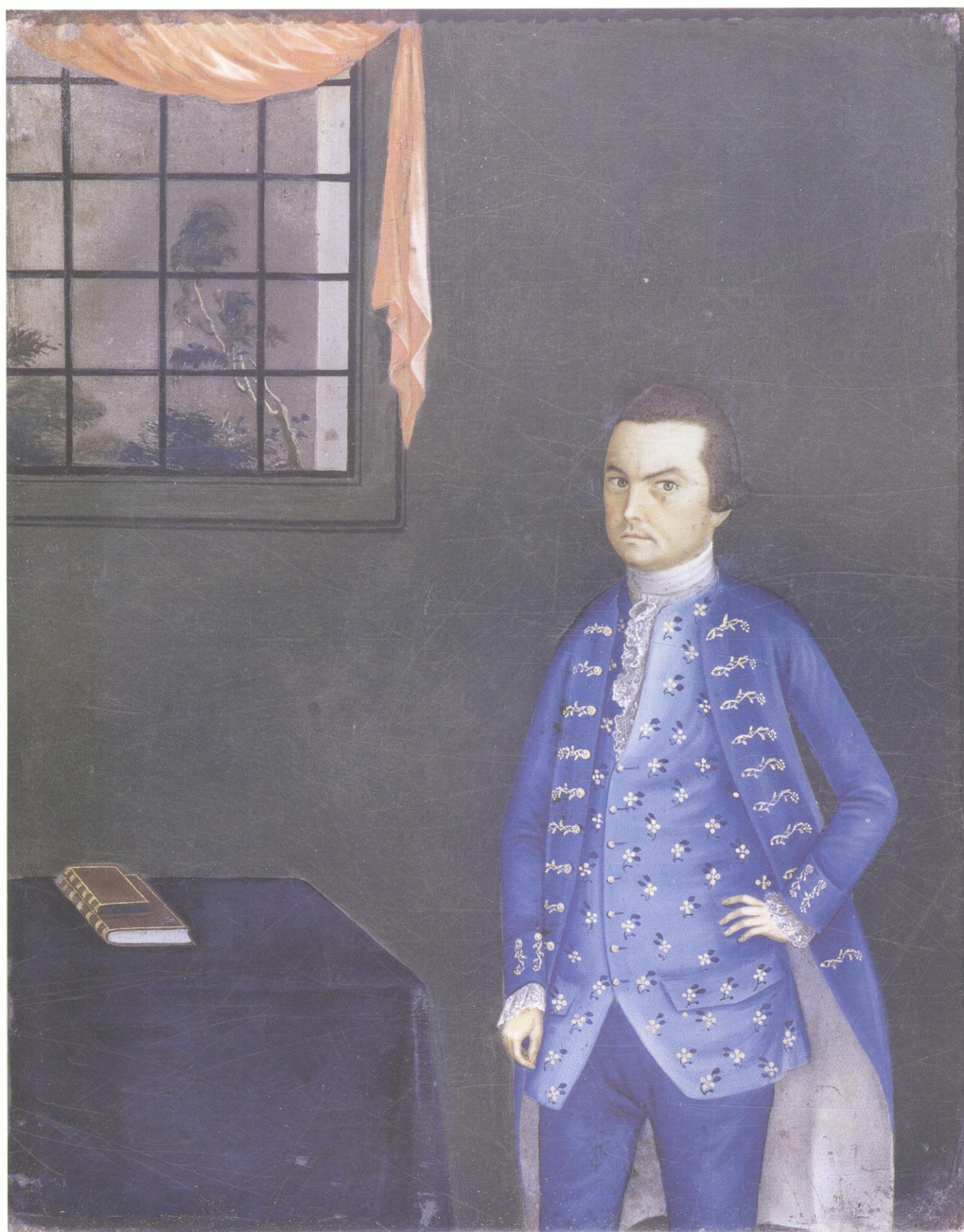
40 x 31 厘米

署名 "W Huddon / Del"

思源堂藏

歐洲畫家在繪畫旅行或移居國外人士的作品，喜歡畫上能夠透露畫中人的所在地和他的職業。這幅畫的海軍軍官拔出配劍，倚在一堵牆上。牆上掛了一幅亞洲地圖，放了一個航海指南針，兩個西方人像和一些書本。軍官身旁有一個巨大的中國式甕和一個茶葉櫃。以上細節都在畫的中景，由一棵茂密枝葉圍著。遠景是這軍官的船隻，船已經在海灣裡下錨。在這位不知名的軍官身旁，放的都是他從中國獲取的物品，和他在途中必需的用品。

參考資料：Martyn Gregory，2002，頁35



28. Spoilum (active 1774-1805)

Portrait of a European Merchant in a Blue Coat and Waistcoat

c.1770s

Reverse painting on glass

25.4 x 20.3 cm

Original Cantonese carved frame

Sze Yuan Tang Collection

A portrait by Spoilum (or 'Spillem') on mirror-glass of Captain Fry is dated 1774. He was probably responsible for a number of such glass-portraits before adopting the typically Western medium of oil paint on canvas in the 1780s. This portrait belongs to a group which are sufficiently similar to 'Captain Fry' to allow us to suppose that all are by Spoilum. Each portrays a full or three-quarter length portrait of a man in a plain 'interior' with a window, which takes the form either of a small barred rectangle (as here), or of a much larger aperture revealing a Chinese landscape. In each there is an orange-red canopy partially tied up with cord. Leather-bound volumes on the table, symbolising learning, often appear in these glass paintings, as in portraits by the artist Anthony Devis and his contemporaries. (See cat. 20)

Ref: Conner, 1996, p. 42

28. 史貝霖（活躍於 1774—1805 年）

身穿藍色外套與背心的歐洲商人

約 1770 年代

玻璃畫

25.4 x 20.3 厘米

原裝廣州雕框

思源堂藏

史貝霖曾在玻璃鏡片上為弗賴伊船長（Captain Fry）繪畫肖像，畫上所註日期是 1774 年。他在 1780 年代採用油彩這種典型的西方藝術媒體來繪畫，在這之前他可能曾在玻璃上繪畫過一批人物肖像。這是屬於一組肖像畫的其中一幅作品，而每幅畫的佈局、內容等都與上述弗賴伊肖像畫極相似，因此使我們相信全組作品是出於史貝霖的。每幅繪畫都是一個男性的全身像或者大半身像；他身處一個佈置簡單的「室內」環境，身旁的小窗子是長方形的（如本畫所示），上有木柵，或是一個面積巨大的圓孔，可以看到窗外的中國風景。每幅畫繪有橙紅色遮篷，部分用繩子繫著。此外，桌子上放了一些用皮革訂裝的書籍，象徵畫中人正研究學問。這景象常常在玻璃畫中出現，也是畫家安東尼·德維斯（Anthony Devis）和他的同期畫家在肖像畫內喜歡加入的內容（參考圖 20）。

參考資料：Conner, 1996, 頁 42



29. Model of a Fujian Sea-going Junk

19th century
132 x 120 cm
Wallem Group Collection

A three-masted model with set of sails and original painted wooden hull, decorated on the stern panel with a design of a fantastic bird and Chinese figure; the deck fitted with winching gear and deck-houses.

29. 福建遠洋帆船模型

約十九世紀
132 x 120 厘米
華林集團藏

這是三桅帆船模型，原木色船身，船尾飾有飛鳥及中國人物圖案，甲板上裝置了繞線齒輪及控制室。



30. Chinese artist

Chinese Junk *Keying*

1848

Gouache on buff paper

42 x 39 cm

Sze Yuan Tang Collection

The famous Chinese junk *Keying*, named after the Imperial Commissioner Keying (Ch'iyang, Jiying) at Canton, was purchased by the British consortium, Messrs. Kellet, Lane, Revett & Lapraik, who installed a crew of 30 Chinese and 12 English sailors. The junk was made entirely of teak, measured 160 feet in length, 25 1/2 feet in width, and her poop was 38 feet from the water. At 720 tons, *Keying* was in the second largest class of junks, the largest at the time weighing 1,000 tons. *Keying* was the first Chinese-made vessel to round the Cape of Good Hope and reach Europe. After leaving St. Helena, the ship was forced by adverse winds and currents to head for North America. She reached New York on 9th July 1847, 212 days after leaving Canton. After seven months in New York and Boston, the *Keying* sailed for London, reaching Gravesend on 29th March 1848, 477 days after leaving Canton.

Ref: Martyn Gregory, 1998, pp. 7-8, 79

30. 中國畫家

中國帆船“耆英”號

1848年

紙本水粉彩

42 x 39 厘米

思源堂藏

中國著名帆船“耆英”號，以廣州欽差大臣耆英命名，由奇力（Kellet）、萊恩（Lane）、雷弗特（Revett）及立辟（Lapraik）等人組成的英國財團購得，船上聘用三十名中國水手及十二名英國船員。帆船全身由柚木製成，長一百六十呎，闊二十五呎半，船尾離水面三十八呎。當時最重的帆船船身重一千噸，“耆英”號船身重七百二十噸，名列第二位。“耆英”號是第一艘中國帆船繞過好望角駛往歐洲。帆船離開聖海倫娜島後，途中遇到逆風逆流，結果只好轉航北美洲。離開廣州二百一十二天後，終於在1847年7月9日抵達美國紐約。“耆英”號在紐約和波士頓停留了七個月，再啟程向倫敦進發，1848年3月29日抵達格雷夫森德。由廣州到格雷夫森德，全程歷時共四百七十七天。

參考資料：Martyn Gregory，1998，頁7-8，79



31. Murdoch Bruce (active 1825-1855)

Sails on Changjiang

c.1840s

Ink and grey wash on paper

24 x 38 cm

Signed and inscribed no. 17

HKMA Collection (AH1976.010)

Murdoch Bruce, who is primarily known for his views of early Hong Kong, travelled to the area as an Inspector of Buildings and Overseer of Roads for the Government of Hong Kong. He left for England in the late 1840s but fell ill and died on the trip. Bruce produced the *Hong Kong Illustrated*, a series of 12 lithographs delineating the architecture of Victoria, the villages, temples and picturesque scenery of the island. These have become among the most popular images of Hong Kong. Here Bruce focuses on the rows of barges and large junks travelling on the famous Changjiang (Yangzi River). His view illustrates the importance of China's major waterways to Chinese livelihoods.

31. 默多克·布魯斯（活躍於 1825—1855 年）

長江帆影

約 1840 年代

紙本墨水、淡灰彩

24 x 38 厘米

題字：署名及編號 17

香港藝術館藏 (AH1976.010)

默多克·布魯斯 (Murdoch Bruce) 以繪畫香港早期的風貌聞名。他受聘於香港政府，負責監督建築物及道路工程。1840 年代晚期他在返回英國途中，因病去世。在逗留香港期間，他繪製了十二幅石版畫，描繪香港維多利亞的建築物、鄉村、廟宇及風景，集成畫冊 *Hong Kong Illustrated*，是香港最受歡迎的風景畫。這畫描繪長江上的貨船和大帆船，顯示了河道對中國民生的重要性。



32. Attributed to Namcheong (active 1845-1880s)

A Chopboat at Anchor, Whampoa

c. 1840s

Oil on canvas

38.1 x 64.8 cm

Sze Yuan Tang Collection

The studio of Namcheong is associated particularly with views of Whampoa some of which depict the area's famous pagodas. After the late 1840s when new docks were built at Whampoa (visible to the right of the principal boat) a number of expatriates took up residence in 'chopboats': converted vessels with an added superstructure. Other chopboats were used as shops, a church, and a surgery. The fine example seen here was probably that owned by the dock-owner John Couper, who had begun in 1846 to operate a dock on Fiddler's Reach for the new Peninsular & Oriental Steamship Navigation Company. He is shown on deck with his wife. Much of the dock area was destroyed during the Second Anglo-Chinese War, and new docks were constructed at Hong Kong.

Refs: Conner, 1996, p. 20; for similar views to this, see Crossman, pls. 47 and 48

32. 南昌（傳）（活躍於 1845 年至 1880 年代）

黃埔港停泊船隻

約 1840 年代

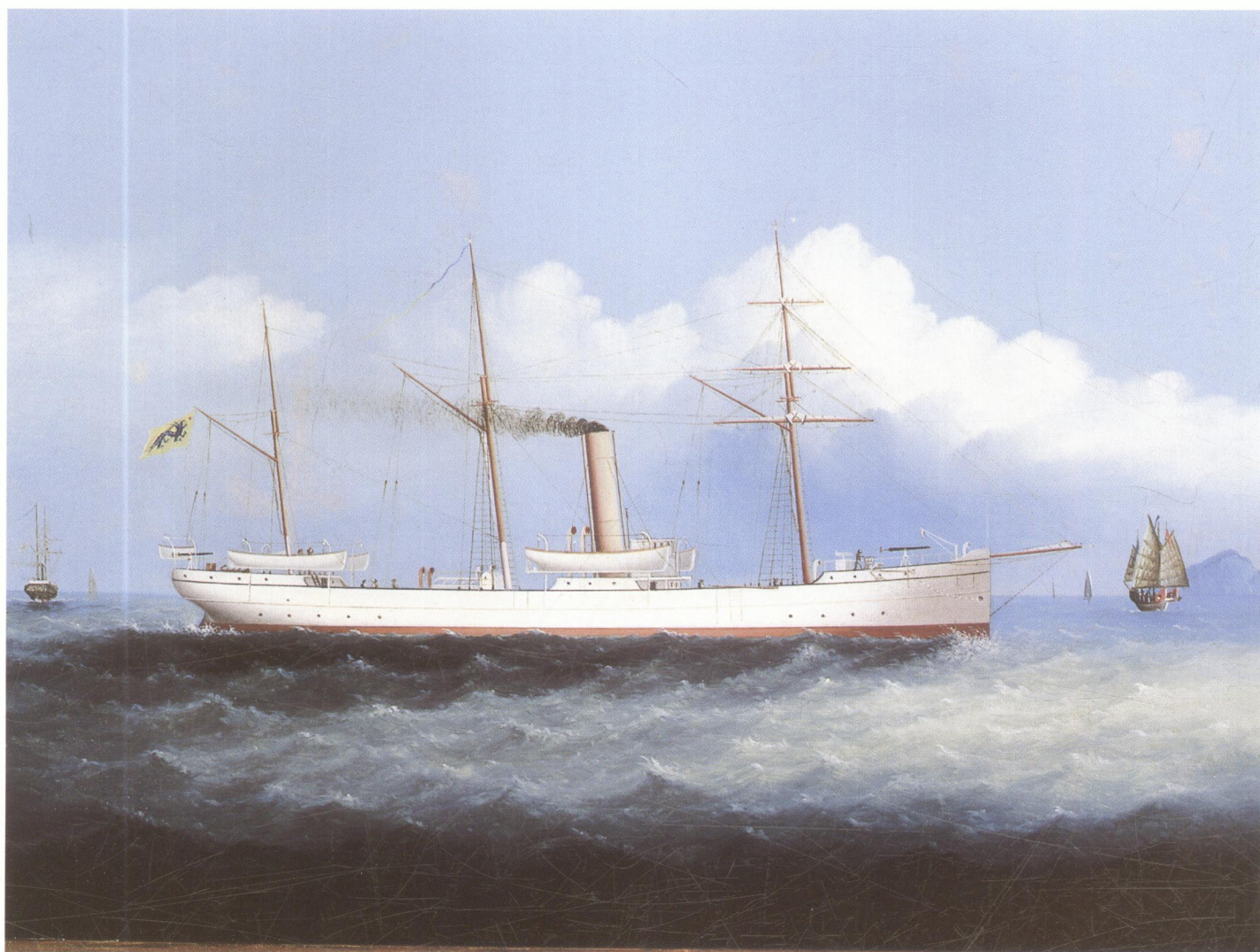
油彩

38.1 x 64.8 厘米

思源堂藏

南昌特別喜歡繪畫廣州黃埔港的景色，一些作品更取材著名的塔樓。1840 年代末，黃埔興建了很多新船塢（見畫面右方，主船的右方），一些旅居中國的外國人便以領有執照的船隻作為居室。他們把原來非居住用的船隻改裝，加建住宅式結構。一些船隻更改裝成商店、教堂和診療室。畫中所見的是改裝成功的表表者。船主推測是船塢主人約翰·庫珀（John Couper），他自 1846 年起在琶洲塔替鐵行輪船公司經營船塢。在畫中，他與妻子一起站在甲板。大部分船塢在第二次英中戰爭期間遭受破壞，後來轉移香港興建新船塢。

參考資料：Conner，1996，頁 20；有關相似的景色，參閱 Crossman，圖 47、48



33. Chinese artist

A Chinese Gunboat Flying the Imperial Dragon Flag

c.1880

Oil on canvas

26.7 x 35.6 cm

Wallem Group Collection

33. 中國畫家

飄著龍旗的中國炮艦

約 1880 年

油彩

26.7 x 35.6 厘米

華林集團藏



34. Chinese artist

A Paddlesteamer of the Douglas Steamship Company off Hong Kong

c.1850

Oil on canvas

45.7 x 59.7 cm

Sze Yuan Tang Collection

Douglas Lapraik came to Hong Kong shortly after the colony of Hong Kong was established. He worked first as an apprentice watchmaker before becoming involved in shipbuilding which was expanding rapidly in Hong Kong following the demise of Whampoa. (See cats. 47, 48). Lapraik eventually became the proprietor of a shipping line (later renamed the Douglas Steamship Company) which operated between the 'Treaty Ports' of China. He built himself a castellated mansion in Pokfulam, which survives (with alterations) as The University of Hong Kong's University Hall. Shown here is the distinctive Douglas house flag with its Maltese Cross, which was flown on his ships and above his house.

Ref: Conner, 1996, p. 55

34. 中國畫家

駛離香港的杜格拉斯輪船公司蒸氣船

約 1850 年

油彩

45.7 x 59.7 厘米

思源堂藏

杜格拉斯·立僻 (Douglas Lapraik) 於香港成為殖民地後不久抵步，最初當鐘錶學徒，後來才加入造船業。當時香港的造船業隨著黃埔船塢的建成而迅速發展（見圖 47、48）。立僻最終擁有一條航線的經營權，後改名為杜格拉斯輪船公司 (Douglas Steamship Company)，經營船隻來往中國各通商口岸。他在薄扶林建造了一座城堡式的住宅，部份經過改建，保存至今，現為香港大學的大學堂。畫中可見印著馬耳他十字圖案的旗幟，是杜格拉斯專用於船隻及住宅的標誌。

參考資料：Conner，1996，頁 55



35. William John Huggins (1781-1845)

The Clipper *Red Rover*

c.1830s

Oil on canvas

67 x 95 cm

Inscribed on the reverse: "Red Rover belonging to Alexander Robertson, Father of M.F. Longueville"

HSBC Collection (2/79)*

William J. Huggins served with the East India Company, sailing out to China as a steward aboard the *Perseverance*. He returned to England in 1814, later establishing himself in London as a professional painter of marine subjects, including vessels involved in the China trade. He was subsequently appointed Marine Painter to King William IV. The *Red Rover* was built in 1829, and at 254 tons was a prototype of a new category of vessel - the opium clipper. Designed by Captain William Clifton of the East India Company, these were smaller and faster than the East Indiamen, and could withstand the winter monsoon. While the bulkier East Indiamen or so-called 'country ships' made a single trip between India and the China coast a year, the new sleek clippers were able to make three round-trips a year. Clifton was the first captain of the *Red Rover*. In 1846 the *Red Rover* was purchased by Jardine, Matheson who remained her principal owners until she was lost in the early 1870s.

35. 威廉·哈金斯 (1781—1845年)

高速帆船“紅流浪者”號

約1830年代

油彩

67 x 95 厘米

畫背題字：“Red Rover belonging to Alexander Robertson, Father of M.F. Longueville

香港上海匯豐銀行藏 (2/79) *

威廉·哈金斯曾受聘於東印度公司，在“毅力”號 (*Perseverance*) 上當服務員而隨航到中國。1814年哈金斯回英國後，便致力繪畫創作，成為專主海事題材的畫家，包括繪畫到中國通商的船艦。他後來獲英皇威廉四世聘為海事畫家。

“紅流浪者”號 (*Red Rover*) 建造於1829年，重254噸，是運載鴉片的新型高速帆船，由東印度公司的船長威廉·克利夫頓 (William Clifton) 設計，船身比東印度巨輪纖巧，速度更快，並能抵抗強烈的季候風。體積較大的東印度巨輪，每年只能往返印度和中國一次，新式的高速帆船卻可往返三次。“紅流浪者”號的首任船長便是克利夫頓，1846年才由渣甸洋行買下，成為新的船主。這船於1870年代沉沒。



36. Chinese artist

The Falls of Clyde

c.1890

Oil on canvas

43.2 x 58.4 cm

Wallem Group Collection

A remarkable survivor from the last great age of sail, the *Falls of Clyde* has been preserved and restored, and may be seen today in Hawaii. She was constructed for the Calcutta trade at Glasgow by Russell & Co. in 1878, an iron-built four-master of 1,748 net tons, sailing initially under the flag of the Falls Line. She accomplished 70 voyages in 20 years, before being bought in 1898 by William Matson, founder of the Matson Line. Matson changed her rig from ship to barque, and added a deckhouse flying the Hawaiian flag. As the United States had annexed the islands, she took on American registry. After nine years of carrying sugar from Hawaii to San Francisco (and general cargo back again), the *Falls of Clyde* was converted to an oil tanker, becoming one of the earliest bulk oil tankers. Her oil was used to operate mill machinery on the Hawaiian sugar plantations. She continued to carry oil through the First World War, and was last under sail in 1921, on a voyage to Brazil. At this point she was adapted for use as a floating service station, pumping fuel into fishing boats at Ketchikan, Alaska, until her innate elegance and historical significance were recognized, and she was brought for restoration to Honolulu.

Ref: Conner, 1996, p. 58

36. 中國畫家

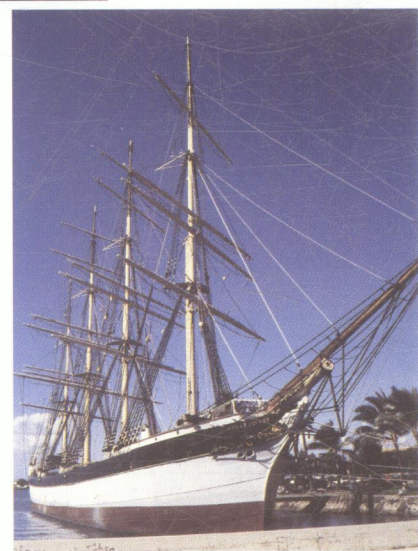
“克來德”號

約 1890 年

油彩

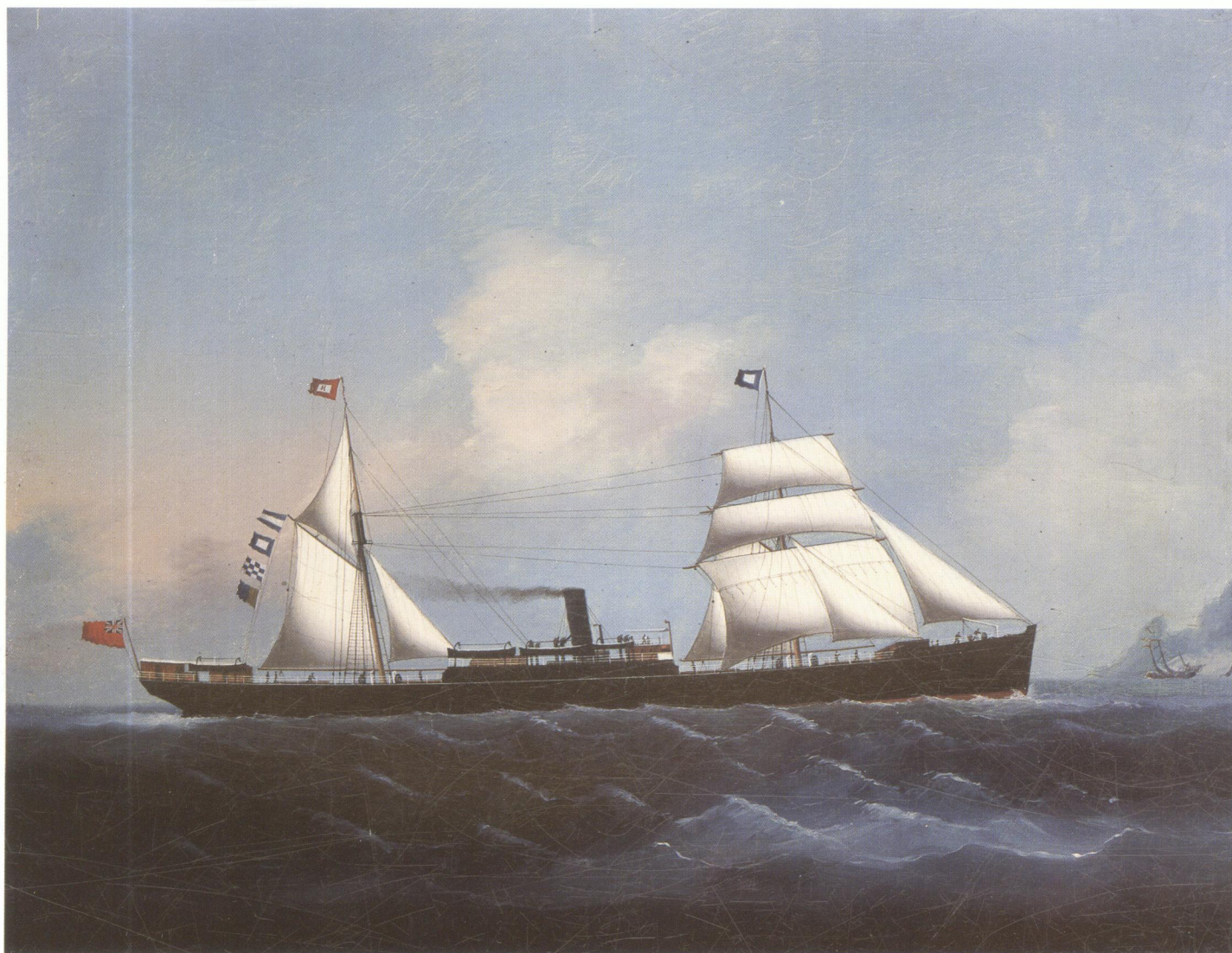
43.2 x 58.4 厘米

華林集團藏



“克來德”號（Falls of Clyde）是航海史上保存下來的最後一批成就顯赫的輪船，現存放在夏威夷。它是旗昌行為了與加爾各答進行貿易，於 1878 年在格拉斯哥建造的。“克來德”號是一艘鐵造的四桅船，淨重 1,748 噸，最初隸屬 Falls Line 公司，曾在二十年內完成七十次航程。1898 年，Matson Line 公司創辦人威廉·馬特森（William Matson）購得“克來德”號，把它由海船改裝為三桅帆船，並加建一個艙面船室，插上夏威夷旗。由於美國佔領了夏威夷群島，“克來德”號便在美國註冊。它負責把糖由夏威夷載往三藩市，再把其他貨物運回夏威夷，達九年之久。“克來德”號後來再改裝為最早期的大型運油輪，運載石油供夏威夷煉糖廠，用作推動榨壓機。第一次世界大戰期間，“克來德”號繼續執行運油的任務，直至 1921 年完成最後航程前往巴西。隨後，它改裝為一個浮動服務站，在阿拉斯加的科奇坎替漁船加油。由於“克來德”號擁有優美的外形和重要的歷史價值，便得以在夏威夷保存下來。

參考資料：Conner，1996，頁 58



37. Chinese artist

The *Kildare*

c.1890

Oil on canvas

43.2 x 58.4 cm

Wallem Group Collection

The *Kildare*, rigged as a schooner with two masts, was a sail-assisted steamship of 2272 tons.

Ref: Conner 1996, p. 61

37. 中國畫家

“基爾達”號

約 1890 年

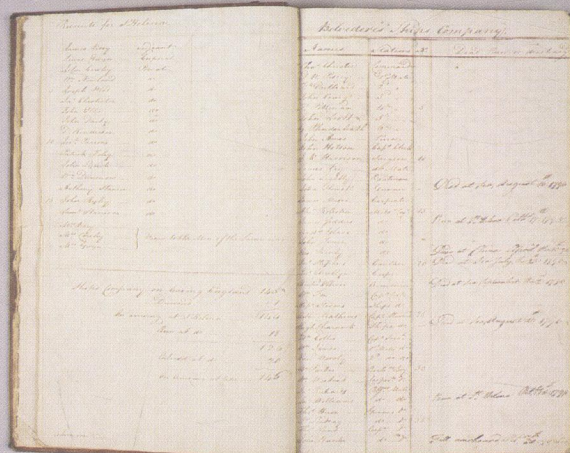
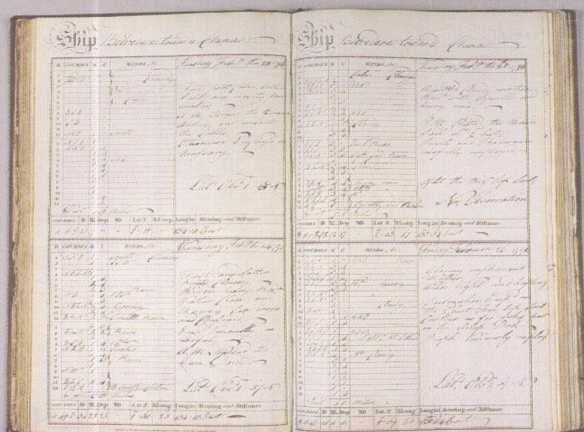
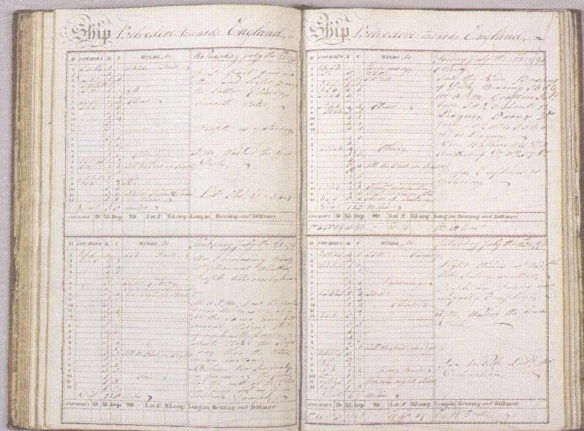
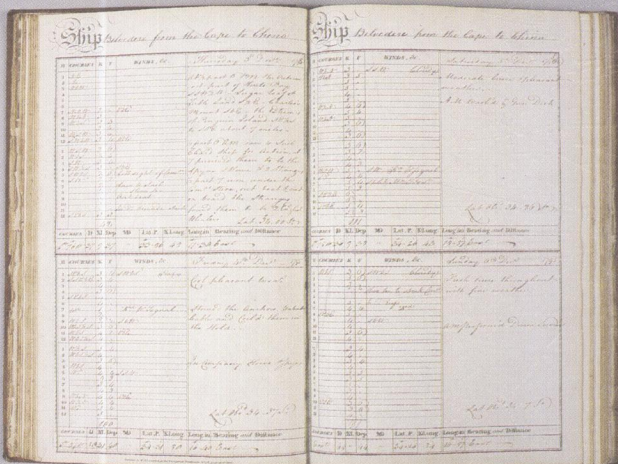
油彩

43.2 x 58.4 厘米

華林集團藏

“基爾達”號（*Kildare*）曾改裝成雙桅縱帆船，由風帆去扶助推動，重 2,272 噸。

參考資料：Conner，1996，頁 61



38. Ship's log
Dated 1795-1796
Sze Yuan Tang Collection

38. 航海日誌
書冊
1795—1796年
思源堂藏



39. Chinese artist

A View from the American Hong
c. 1840s
Oil on canvas
51 x 40 cm
HSBC Collection (2/64)*

A rare view, from a window of the American 'Factory' in Canton, showing the 'American Garden' in the background, with the Pearl River and its south side (Henan), in the far distance. The central part of the open compound was laid out with beds, plants and trees after the fire of 1841 and is shown with a flagpole flying the American flag. On the other side of the river are the godowns where the foreign 'Factories' moved temporarily in 1856. They moved back across the Pearl River to Shamian in 1859. (See p. 39, Fig. 1).

This unusual view raises questions about how it was produced. Perhaps a member of the American hong provide a sketch to the Chinese artist, or the artist was given special permission to enter, later completing the painting in his studio.

39. 中國畫家

從美國商行眺望
約 1840 年代
油彩
51 x 40 厘米
香港上海匯豐銀行藏 (2/64) *

這畫的取景地點很特別，是從廣州的美國商行向外眺望，背景是美式花園，遠處可見珠江和南岸（河南），中間的商行區經 1841 年的大火後，散佈花園、植物和樹，一面美國國旗正迎風飄揚。在河的對岸，可見自 1856 年起外商暫借倉庫作商行的情景，1859 年商行才遷回沙面。（見頁 48 插圖一）。

觀眾對畫家的取景地點會提出兩個可能性，一是美國商行的會員向畫家提供素描，二是畫家獲特別許可而進入商行，再返回畫室完成繪畫。



40. William Prinsep (1794-1874)

A Section of the Foreign Factories

1838

Watercolour

26 x 36 cm

Inscribed "Mingqua's French Hong", "Storage American Hong", "English Factory"

HKMA Collection (AH1977.003)

This is a view from the banks of the Pearl River with the French, American and British 'Factories' and flags. Both George Chinnery and Lamqua produced similar views in the 1830s. After the great fire that devastated the area in 1822, and the renovation of the 'Factories', the fences used to enclose the square were not re-erected, and the foreground was widened by reclamation.

40. 威廉·普林塞普 (1794—1874 年)

廣州商行區一角

1838 年

水彩

26 x 36 厘米

題字：“Mingqua's French Hong, Storage American Hong, English Factory”

香港藝術館藏 (AH1977.003)

這畫描繪珠江堤岸旁的法國、美國及英國商行風貌，每間商行都掛上旗幟。1830 年代喬治·錢納利和林呱曾繪畫相似的題材。自 1822 年大火燒毀商行後，廣場上的圍欄已不復見，而前景的土地亦填海擴建。



41. Chinese artist

Canton: the 'Hong' with Flags Lowered

c.1840

Oil on canvas

63.5 x 88.9 cm

Sze Yuan Tang Collection

The trading season in Canton began before the end of the south-west monsoon in autumn, and ended during the north-east monsoon in winter, lasting three to four months from October to January. At the beginning of the trading season, incoming Western vessels first stopped in Macau to employ a pilot, a linguist and a comprador who arranged provisions. They then sailed to 'Bocca Tigris' (also known as the Bogue) for measurement and payment of fees before going on to the anchorages at Whampoa, where cargo was transferred to Canton in smaller boats. Here Chinese 'hong merchants' fixed the prices of commodities, and controlled the purchase of goods for foreign traders. Views of the foreign 'Factories' or 'hongs' of Canton can be dated by flags, architecture, changes in factory premises due to reclamation, and sometimes even by the design of ships on the Pearl River. In this view, the absence of foreign flags indicates that it was painted between 1839 and 1842, during the first Opium War. There are several versions of this view without foreign flags, including a pen and ink 'View of the Factories' in the Peabody Essex Museum. Another view in the George Ernest Morrison Collection (The Toyo Bunko) in Tokyo, Japan, is entitled the 'Canton Blockade of March 24 to May 21, 1839'. In that scene only the British flag is hoisted; the fence separating the 'hongs' and what would become the 'American Garden' had been taken down, and foreign troops are shown marching in the foreground.

Ref: HKMA, 1996, pp. 172-173

41. 中國畫家

降下旗幟的廣州商行

約 1840 年

油彩

63.5 x 88.9 厘米

思源堂藏

廣州的貿易季節在秋天西南季候風後開始，至冬天東北季候風期間完結，大約是每年的十月至一月，為期三至四個月。每逢貿易季節開始，西方的商船首先在澳門停泊，並僱用領航員、翻譯員和買辦，然後駛往虎門量度貨物的重量及繳付費用。接著到黃埔船塢把貨物卸下小艇，再運往商行，行商便會替商品定價及外國商人訂購所需的貨物。畫中廣州商行的年份，可根據懸掛的旗幟、建築物的風格、商行因填海而遷往的位置，或在珠江上船隻的設計而辨別出來。例如畫中的商行沒有懸掛旗幟，顯示繪製年份在第一次鴉片戰爭爆發期間，約是1839至1842年。類似的繪畫還有其他版本，包括一幅以鋼筆繪畫的《商行區景貌》，這畫現藏於皮博迪艾塞克斯博物館。另一幅繪畫《1839年3月24日至5月21日封鎖的廣州》藏於日本東京喬治·馬履遜藏品（George Ernest Morrison Collection）的東洋文庫，畫中只有英國的旗幟飄揚，分隔商行與美國花園的欄桿已被拆卸，在前景的外國軍隊正在操練。

參考資料：香港藝術館，1996，頁172-173



42. Attributed to Thomas Daniell (1749-1840)

South-west View of Foreign Factories Canton

1785

Watercolour

13 x 19 cm

HKMA Collection (AH1964.312)

The Haizhu Paotai (Dutch Folly Fort), on the Pearl River, east of the foreign 'Factories', was one of the most popular motifs for Chinese and Western artists visiting Canton. The Factories can be seen in the background. As Western trading vessels approached Canton they would see the fort, Hua ta (Flowery Pagoda) in the background, and the Guang ta (Mohammedan Tower also known as Smooth Pagoda). George Chinnery produced a similar view to this in 1832, also in the collection of the Hong Kong Museum of Art.

Ref: HKMA, 1996, pp. 184-185

42. 托瑪斯·丹尼爾 (1749—1840 年) (傳)

廣州外商洋行區

1785 年

水彩

13 x 19 厘米

香港藝術館藏 (AH1964.312)

海珠炮台位於珠江外國商行東面，它是中國及西方畫家喜歡描繪的名勝。畫中背景是商行區，當西方商船遠行至廣州時，他們會首先看到炮台，然後是花塔和光塔（又稱穆罕默德塔）。喬治·錢納利於 1832 年曾經描繪相似的題材，這畫現藏於香港藝術館。

參考資料：香港藝術館，1996，頁 184-185



43. Chinese artist

The 'Bocca Tigris' on the Pearl River, from the South
c. 1840s

Oil on canvas

48.2 x 68.6 cm

Sze Yuan Tang Collection

The narrow passage on the Pearl River at Humen was named 'Bocca Tigris' by Portuguese sailors who saw a resemblance to a tiger's mouth in 'Tiger Island' further north. Later this became known as the 'Bogue'. Homeward bound Western vessels had to show their official pass, obtained at Whampoa, allowing them to leave Chinese waters. Western shipping approaching Canton or leaving Whampoa were obliged to pass between the forts of North and South Wangtong Islands (Shan and Xia Hendang Islands) to the left. To the east lies the island of Anunghoy (also known as Lady Shoe Island) with batteries at the foot of Wushan Mountain. The two batteries seen to the right are Weiyuan and Jingyuan batteries.

Ref: Conner, 1996, p. 21

43. 中國畫家

向北眺望珠江河上的虎門

約 1840 年代

油彩

48.2 x 68.6 厘米

思源堂藏

葡萄牙水手到達珠江虎門的狹窄海峽時，認為大虎島最北處的地形極像一個虎口，便稱該海峽為虎門（Bocca Tigris，後來又稱 Bogue）。西方船隻駛回祖國以前，必須在這裡出示廣州黃埔發出的官方通行證，才准離開中國水域。駛進廣州或離開黃埔的西方船隻，必須在圖中左方的上橫檔（北方）和下橫檔（南方）島上的堡壘之間通過。東面的是亞娘鞋島，島上的五山底部設有炮台。右方可見威遠及靖遠砲台。

參考資料：Conner，1996，頁 21



44. Chinese artist

The Dutch Folly Fort on the Pearl River
c.1800
Gouache on silk
44.5 x 77 cm
Sze Yuan Tang Collection

A popular landmark for both Western and Chinese artists since the 1780s, the Dutch Folly Fort was built on Haizhu (Pearl of the Sea) Island, a smooth oval sandbar on the Pearl River about 800 metres from the original premises of the foreign 'Factories'. There an old temple had been built as a memorial to Li Maoying, a distinguished mandarin of the Song dynasty (960-1279). It was absorbed into the city during the reclamation in 1931.

Ref: HKMA, 1996, p. 184

44. 中國畫家

珠江河上的海珠炮台
約 1800 年
絹本水粉彩
44.5 x 77 厘米
思源堂藏

自 1780 年代開始，荷蘭人建造的海珠炮台成為西方和中國畫家的熱門題材。海珠炮台座落海珠島上，它是珠江河上一個珠形的沙洲，距離外國商行原址約 800 米。海珠島上有一間廟宇，是紀念宋代（960—1279 年）傑出官吏李昉英而建的。1931 年進行的填海工程把廟宇納入城市範圍內。

參考資料：香港藝術館，1996，頁 184



45. Chinese artist

Regatta at Canton

c.1850

Oil on canvas

45.7 x 59.7 cm

Sze Yuan Tang Collection

The regatta is taking place by the French Folly Fort (Dong Paotai), downstream of the 'hongs', rebuilt after the fire of 1841, seen at the extreme left. During the hostilities of 1856 this fort was disarmed, reoccupied, and then finally destroyed. In the foreground, the boat flying the blue 'Umpire' flag is crowded with spectators, including a group of Parsis in their characteristic dress. Foreigners were initially forbidden to 'row for pleasure', but the rules were relaxed. The first formal regatta seems to have been held on 12 November 1828, although the Daniells depicted rowing races at Canton well before that date. According to the American merchant William Hunter, who was one of the founders, the Canton Regatta Club was established in 1837.

Refs: Conner, 1996, p. 15; *Canton Register*

45. 中國畫家

廣州的划艇比賽

約 1850 年

油彩

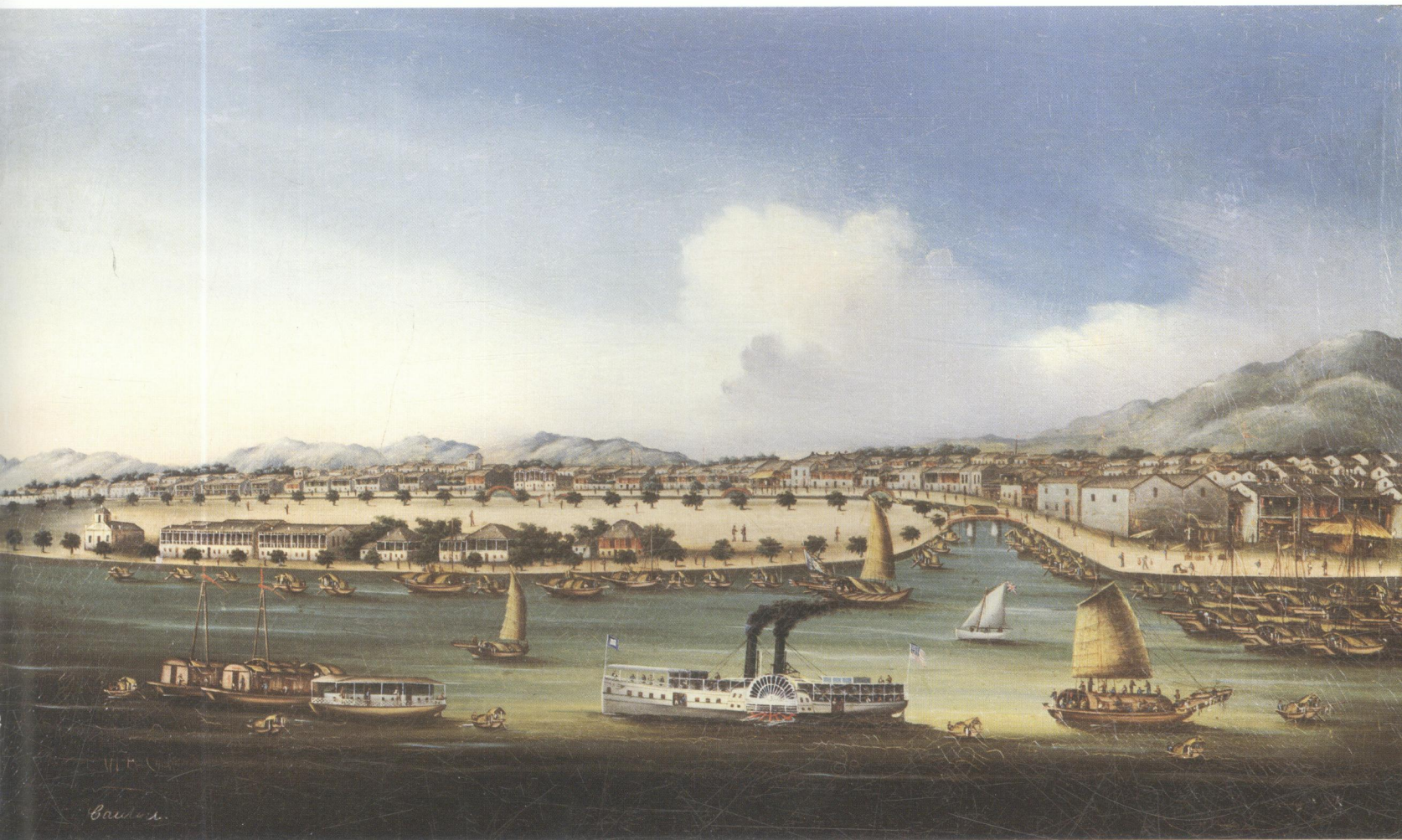
45.7 x 59.7 厘米

思源堂藏

划艇比賽在東炮台（又稱東水炮台）舉行，賽艇順流而下至畫中左方的十三行，十三行於 1841 年大火後重建。在 1856 年戰亂期間，炮台被攻佔及摧毀。畫中前景是懸掛藍色“Umpire”旗幟的船隻，船邊圍滿了觀眾，當中有一批穿洋服的法國女士。在中國舉行的划艇比賽，最初外國人是被禁止參加的，後來規條才逐漸放寬。根據美國商人威廉·肯特（William C. Hunter），其中一位廣州賽艇會（The Canton Regatta Club）創辦人提供的資料，該會創立於 1837 年，而第一次正式的划艇比賽是在 1928 年 11 月 12 日舉行。然而丹尼爾叔姪早於這日期前便曾以這主題作畫。

參考資料：Conner，1996，頁 15；
《廣東郵報》





46. Chinese artist

Shamian, Canton

c.1865

Oil on canvas

45.1 x 60.3 cm

Sze Yuan Tang Collection

The settlement of Shamian was situated on a partially reclaimed sandbar on the Pearl River opposite the 'Macau Passage'. When the foreign 'Factories' were destroyed by fire in December 1856, they were moved temporarily across the Pearl River to Henan (Honan), and then established at Shamian in 1859-1860. Two forts and a number of small habitations were cleared away in preparation for the new settlement. The island measures 2,850 feet long by 950 wide, and is separated from the Western suburbs to the north by a canal 100 feet wide. North of the canal is Canal Road occupied by Chinese shops, general stores, chinaware stores, A.S. Watson's Dispensary, a protestant chapel, the office of the China Merchants Steamship Co., and two police stations. This depiction of Shamian was probably made in 1865, when the first row of buildings were in place, and Christ Church newly built on the left. Trees for which Shamian was to become famous are planted at regular intervals around the perimeter.

Refs: Kerr, pp. 3-4; Conner, 2001, pp. 78ff

46. 中國畫家

廣州沙面

約 1865 年

油彩

45.1 x 60.3 厘米

思源堂藏

沙面是一個部份以人工開拓的沙洲，位於珠江對岸的澳門河道。1856年大火燒毀了廣州商行後，外商紛紛遷往對岸的河南貨倉區繼續經營，至 1859 及 1860 年間，政府在沙面清拆了兩個炮台及遷徙部份居民，設立新的商行區。沙面全長 2850 呎，闊 950 呎，北面一條寬 100 呎的沙基涌把西方人的郊區與北岸分隔。沙基涌的北方是沙基大街，街道兩旁商店林立，佈滿了中國店鋪、陶瓷倉庫、屈臣氏藥店、基督教堂、華商船務公司及兩所警察局。畫中描繪的是 1865 年沙面的情況，岸邊已興建了一排建築物，左方是新落成的教堂，周圍種滿了排列整齊的樹木。

參考資料：Kerr，頁 3-4；Conner，2001，頁 78ff



47. Chinese artist

Whampoa from French Island
c. late 1830s
Oil on canvas
39 x 53 cm
Sze Yuan Tang Collection

The principle anchorage for foreign vessels (see cat. 48) lay between Whampoa Island on the north side, and Dane's and French islands on the south. In 1756 Dane's Island at Whampoa was appointed 'for the English Seamen to walk and divert themselves upon, and French Island for the French', in an attempt to reduce affrays between European seamen. Cemeteries for Westerners who died here were established on both islands, on land leased from the local inhabitants. Recently the Westerners' cemetery on French Island has been restored, with gravestones dating from 1748.

47. 中國畫家

從法國屬島看黃埔
約 1830 年代晚期
油彩
39 x 53 厘米
思源堂藏

外國船隻的主要停泊地點（見圖 48），是北面的黃埔島與南面的長州及法國屬島之間。1756 年，黃埔的長州按規定成為“英國海員閒步與休憩的地方，而法國海員的活動範圍只限於法國屬島上”，目的是減少兩國船員在公眾場所發生打架事件。兩島都設有墳場供在華的外國人殯葬，土地是向當地居民租用的。現時法國屬島的西方墳場剛完成修葺，發現的墓碑最早可追溯至 1748 年。



48. Chinese artist

Whampoa Customs House and Small Boat Anchorage
c.1840

Oil on canvas

44.5 x 58 cm

Sze Yuan Tang Collection

Foreign ships were obliged to anchor beside or below Whampoa, an island 12 miles south of Canton, by the 'Five Regulations' first promulgated by Governor-general Li Suyao in 1759. Eventually the set was extended to Twelve Regulations. Small piers and waterside buildings can be seen in the vicinity of the East Indiamen that lay at anchor during the winter trading season. From the Whampoa anchorage, goods were transported to Canton on smaller transport barges and junks.

48. 中國畫家

黃埔海關大樓及小艇停泊處

約 1840 年

油彩

44.5 x 58 厘米

思源堂藏

根據李侍堯總督在 1759 年首次頒布的“五項條款”，外國船隻必須在黃埔附近停泊，或停在黃埔下游、廣州以南十二哩的小島旁。後來條款增至十二項。畫中所見，時值冬天交易季節。東印度公司的船隻下了錨，離船不遠處是一些小型碼頭和建在水邊的房屋。貨物從黃埔停泊處轉到體型較小的駁船及舢板上，然後運往廣州。



49. Chinese artist

A view of the American Settlement at Shanghai

c. 1860

Oil on canvas

41.3 x 97.4 cm

Sze Yuan Tang Collection

The American Settlement at Shanghai was established on land which was initially occupied by the American Episcopal Church Mission, between Suzhou and Hongkou (Hongkew) Creeks; here land was less expensive than on the Bund itself. In the early days of Western trade at Shanghai, American merchants shared premises built on the British concession, which was open to all foreigners. When the first United States consul, Robert Murphy, arrived in February 1854, he set up his consulate close to the mission and church, and raised the American flag, which can be seen here on the far right. Later the 'American ground' was combined with the British concession to form the International Settlement, in which both Chinese and foreigners took up residence. The large building on the left is the British Consulate, built in 1849. This view is taken across the right-hand bend of the Huangpu River as it turns east towards the sea.

Ref: Conner, 1996, p. 30

49. 中國畫家

上海的美國租界

約 1860 年

油彩

41.3 x 97.4 厘米

思源堂藏

在上海的美國租界，原為美國聖公會傳道會的會址，位於吳淞江與虹口灣之間，地價較上海灘便宜。西方貿易在上海開發初期，美國商人均租借英國租界開放給其他外國人居住的樓房。1854年2月首位美國大使羅伯特·墨菲（Robert Murphy）抵達中國，在傳道會及教堂附近興建大使館，並升起美國國旗（畫中右方盡頭）。後來這片“美國土地”與英國租界合併成國際租界，中國人與外國人都可居住。畫中左方的大型建築物是英國大使館，建於1849年。畫家取景的位置是黃浦江東流入海的右方彎道對岸。

參考資料：Conner，1996，頁30



50. Chinese artist

The Bund from across the Suzhou Creek, Shanghai
c.1860
Watercolour
43 x 76 cm
HKMA Collection (AH1964.014)

View of Western buildings along the Bund or waterfront at Shanghai, which had been opened as a 'Treaty Port' by the terms of the Treaty of Nanjing (Nanking) in 1843. Local Chinese people are seen strolling in the foreground.

50. 中國畫家

蘇州河（吳淞江）對岸眺望外灘景色
約 1860 年
水彩
43 x 76 厘米
香港藝術館藏（AH1964.014）

根據 1843 年的南京條約，上海外灘開放為通商港口，畫中描繪外灘旁的西方建築物及漫步途人。



51. Chow Kwa (active 1850-1880)

Shanghai: the Bund
c.1860s
Oil on canvas
53.3 x 96.5 cm
Sze Yuan Tang Collection

The celebrated Bund (embanked quayside) of Shanghai was created after the opening of the port to British trade on 17 November 1843, under the terms of the Treaty of Nanjing (Nanking) which brought an end to the First Anglo-Chinese War. In the following year similar agreements with China were made by the United States and France, and other nations soon followed. The strip of land provided for the European trading houses and consulates lay along the bank of the Huangpu River to the north of the old Chinese city, on what was formerly waste ground. It extended from the French concession, seen here at the far left, to the English at the extreme right, beside the bridge over the Suzhou (Soochow) Creek which led to the American settlement (see no. 49). The red-walled Chinese Customs House, which occupied a former temple, is shown left of centre. To its right are the premises of Dent & Co. (flying the Portuguese flag), who with Jardine, Matheson (to the left of the British consulate) were the leading British companies involved in the China trade. The large three-storeyed building near the right of the picture is the headquarters of the prominent American company Augustine Heard. On the river various Western vessels can be seen: a paddlesteamer, a British clipper, and a small cutter under sail.

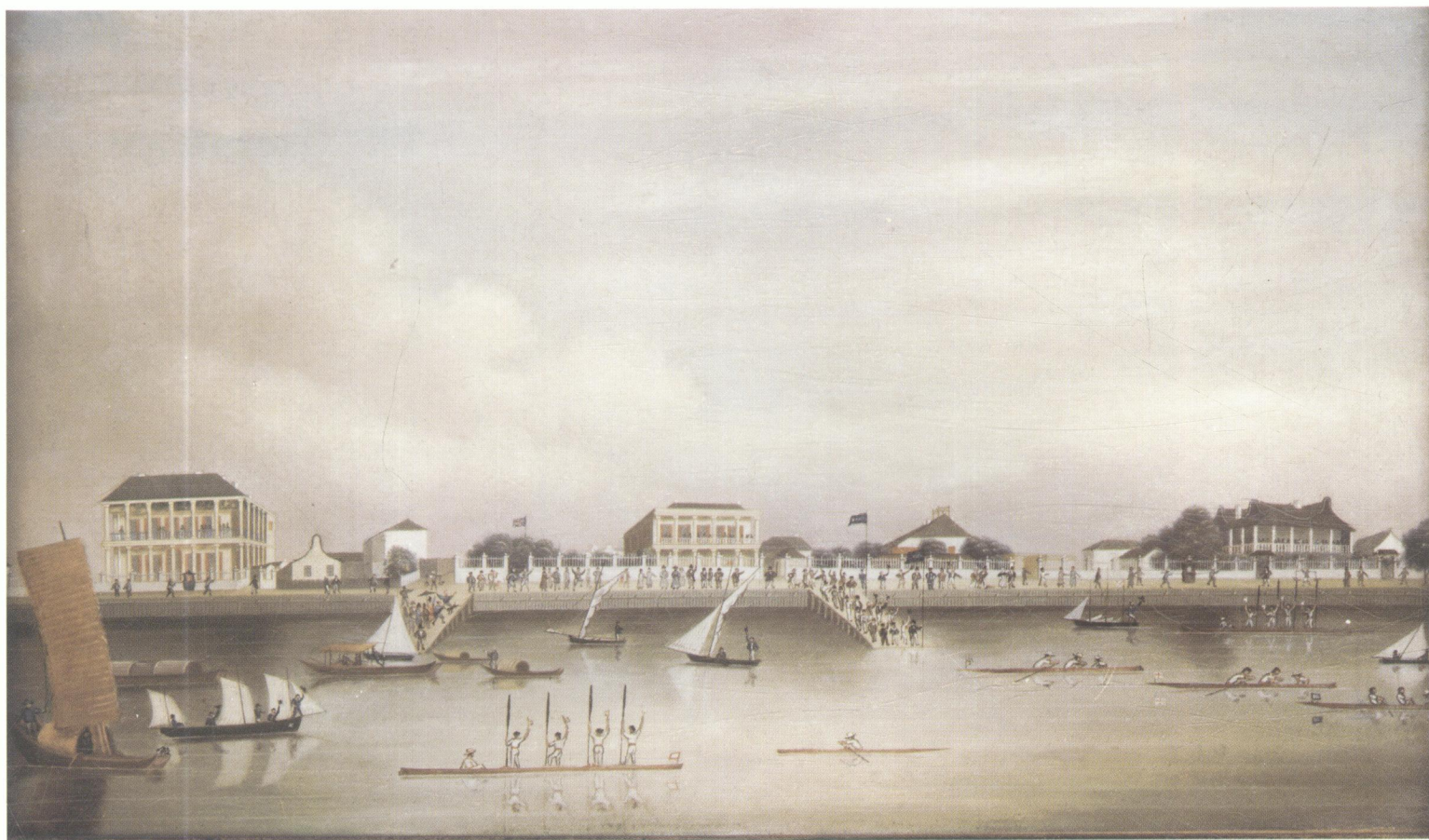
Ref: Conner, 1996, p. 29

51. 周呱（活躍於 1850 — 1880 年）

上海灘
約 1860 年代
油彩
53.3 x 96.5 厘米
思源堂藏

在第一次中英戰爭後，根據南京條約，上海港口於 1843 年 11 月 17 日開放予英國商人，上海灘便由此而生。翌年，中國再與美、法兩國簽訂相似的協議，其他國家亦紛紛跟隨。上海灘在黃浦江沿岸，伸延到中國舊城的北方（前為荒地），它是歐洲貿易商行及各國使館的所在地。上海灘從法國租界（見畫面左方盡頭）起，至英國租界（見畫面右方盡頭）止，旁邊的吳淞江盡頭是美國租界（見圖 49）。畫面中央靠左方是紅牆的中國海關樓，原址是寺廟。海關右鄰是寶順行的樓房（葡萄牙國旗飄揚處）。至於寶順行與英國使館左鄰的渣甸洋行，這兩間英國公司均在中國貿易關係中舉足輕重。這畫近右方的三層高大樓，是著名美國公司瓊記洋行的總部。畫中的黃浦江可見不少西洋船隻，例如明輪船、快速大帆船，以及獨桅小帆船。

參考資料：Conner，1996，頁 29



52. Chinese artist

Sculling Regatta off the Shanghai Bund

c.1845

Oil on canvas

30 x 51 cm

HSBC Collection (2/6)*

The sculling races along the Huangpu River are accompanied by people cheering on the Bund, with others standing on the balconies of prominent buildings including the merchant, Augustine Heard's house on the left. Except for the few Chinese sampans, this scene with its European architecture and subject matter could have been of England. An image such as this may well have been intended to assure those at home that traditional activities could be maintained, even on the China coast. (See cats. 45, 51)

52. 中國畫家

上海外灘的划艇比賽

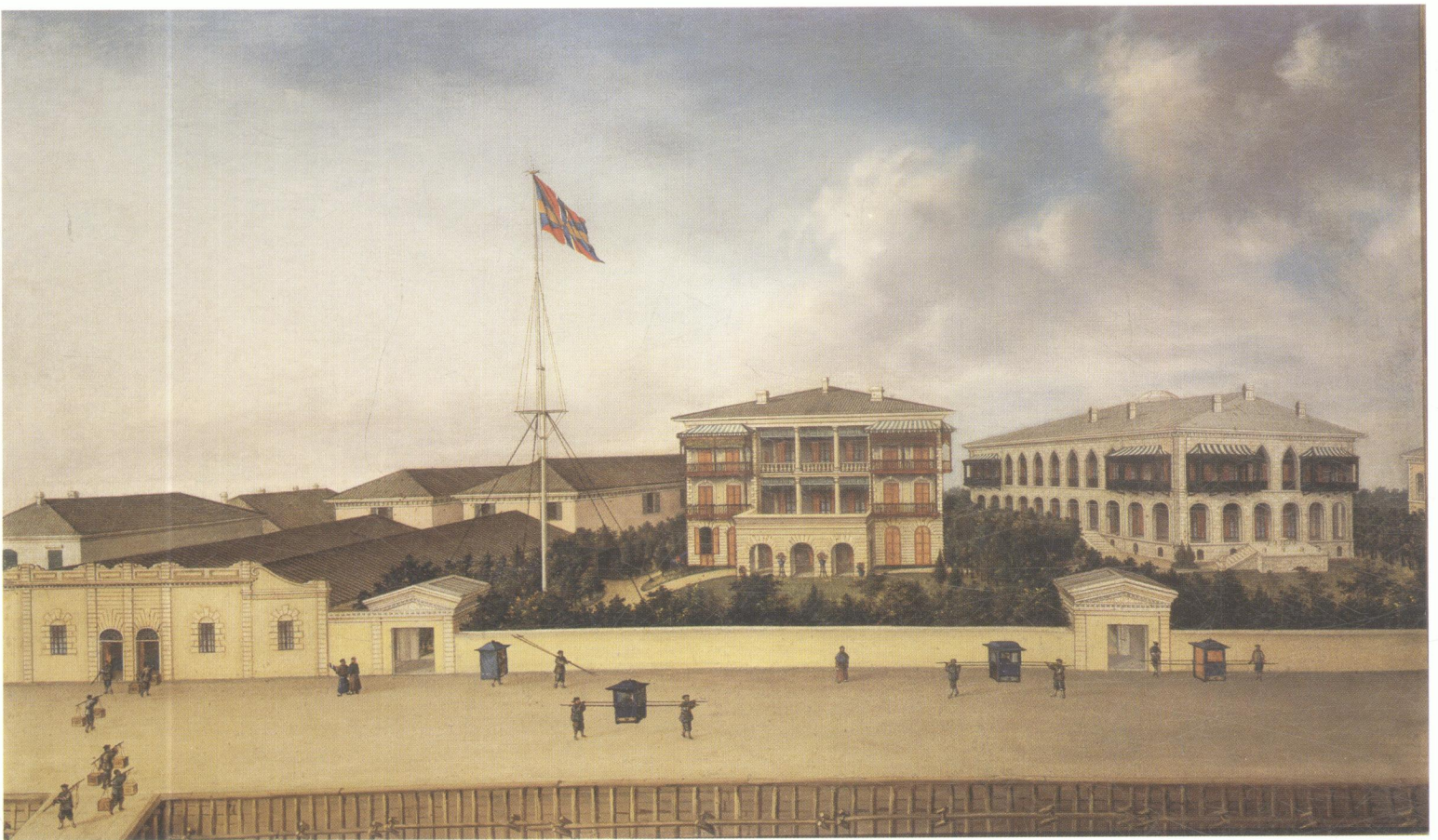
約 1845 年

油彩

30 x 51 厘米

香港上海匯豐銀行藏 (2/6) *

黃埔江正熱烈地進行划艇比賽，江邊上站滿了圍觀者，商人在一些重要建築物的陽臺上觀賞賽事，奧古斯丁·赫德 (Augustine Heard) 便是站在左方的位置。若不是比賽隊伍是中式帆船，畫中的歐洲式建築物和活動必使觀眾聯想到英國情景。委託這幅圖畫的用意，可能是想國人知道，遠在中國也會進行英國的傳統活動 (參考圖 45、51)。



53. Chow Kwa (active 1850-1880)

Shanghai: the Bund, with the Premises of Russell and Company
c.1850-1860

Oil on canvas

50 x 82 cm

Peabody Essex Museum Collection: Museum purchase with funds donated by the friends of Evelyn Bartlett and in honour of Dr. H.A. Crosby Forbes (AE85781)

Russell & Company, founded in 1818 by Samuel Russell of Boston, became the premier American trading company in China during the 19th century. It was rivaled only by Augustine Heard & Company, which was founded in 1840 by a former Russell & Company partner. Russell & Company occupied a large compound on the waterfront, or Bund, at Shanghai between Fuzhou (Foochow) and Canton Roads. 'The Stone House' at the center of the painting served as the partners' residence. The godowns, offices, and gardens are also depicted in careful detail. Russell & Company's principal partner served as Consul of the Kingdom of Sweden and Norway, as indicated by the flag flying within the compound.

53. 周呱（活躍於 1850—1880 年）

上海外灘的旗昌洋行

約 1850—1860 年

油彩

50 x 82 厘米

皮博迪艾塞克斯博物館以克羅斯比·福布斯 (H. A. Crosby Forbes) 基金購藏，這基金是伊夫林·巴特萊特 (Evelyn Bartlett) 的朋友捐款成立的 (AE85781)。

旗昌洋行由塞繆爾·拉塞爾 (Samuel Russell) 於 1818 年創辦，它是十九世紀最重要的美國貿易公司。唯一可與它競爭的對手是由前旗昌洋行合夥人，於 1840 年成立的瓊記洋行。旗昌洋行在上海外灘的福州路及廣東路成立了具規模的商行。畫中央的石屋是洋行合夥人的住宅，而倉庫、商行及花園均描繪細緻。從商行飄揚的旗幟顯示，旗昌洋行的主要合夥人是瑞典和挪威的領事。



54. Chinese artist

View of Cumsingmun (Kumsingmun) off Macau

c.1840s

Oil on canvas

44.5 x 58.5 cm

Sze Yuan Tang Collection

Cumsingmun bay is on the eastern side of Xiangshan Island about 12 miles north-east of Macau. It is screened to the east by the island of Qiao (Kee-ow), where a large fleet used to lie in the summer season. This deep-water anchorage was used by Western merchants to exchange opium brought to the China coast from India. In the course of the Chinese authorities' campaign to stamp out the opium trade, an imperial decree was passed in September 1836 forbidding foreign ships to anchor either at Lintin (five miles to the east) or Cumsingmun. Foreigners were slow to comply, even after the Chinese built a battery in 1837 overlooking Cumsingmun. In 1846 there were four receiving ships, two British-owned, one American, and one Parsi permanently anchored here.

Ref: Conner, 2002

54. 中國畫家

澳門遠眺金星門

約 1840 年代

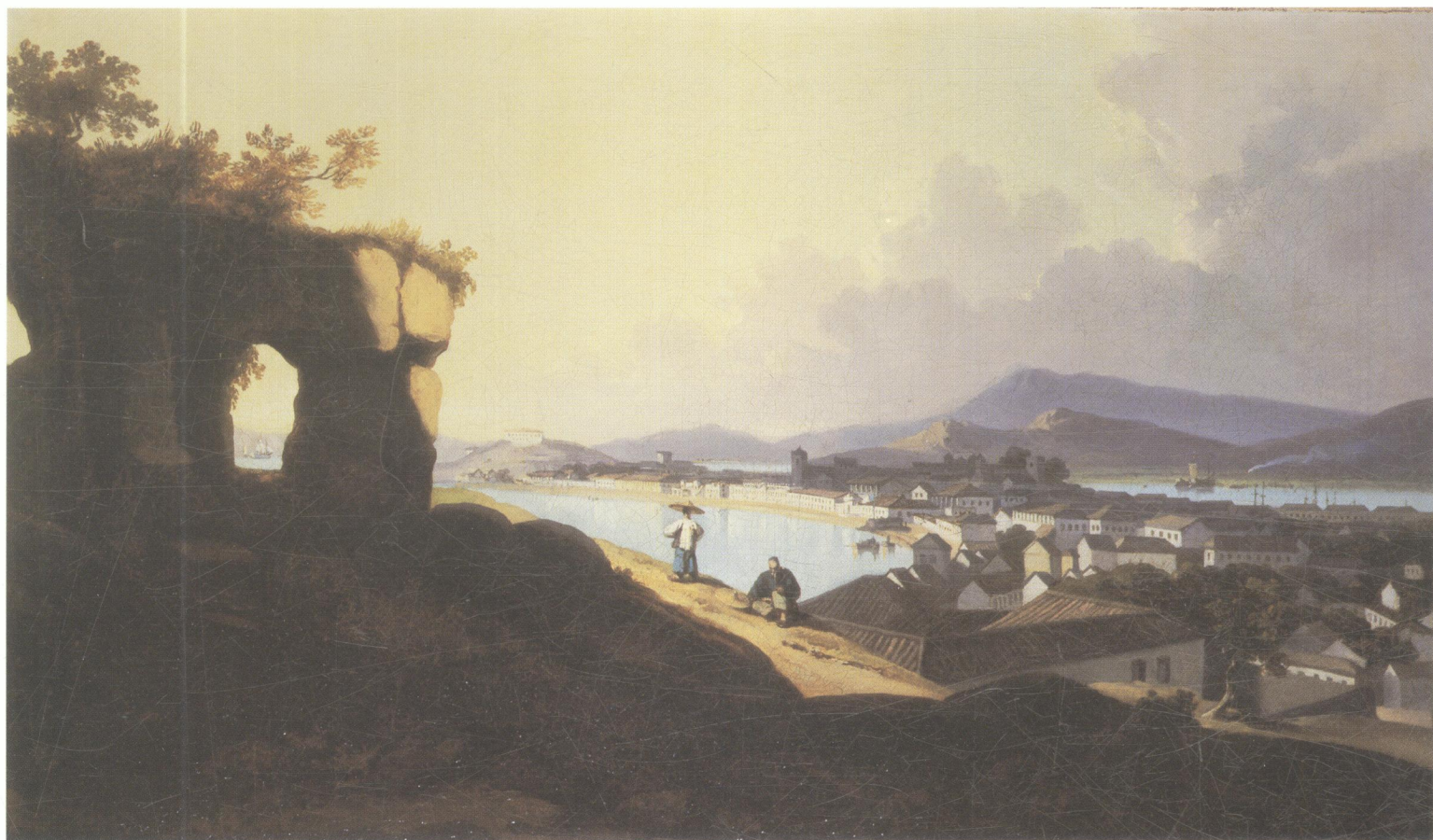
油彩

44.5 x 58.5 厘米

思源堂藏

金星門灣位於香山島東岸，在澳門東北約 12 哩，東面有淇澳島作掩護。夏季，一支大型艦隊常駐淇澳島。西方商人利用這個深水停泊處交換印度運來的鴉片。中國政府取締鴉片貿易期間，曾在 1836 年 9 月下旨，禁止外國船隻在伶仃（以東 5 哩）或金星門停泊。但外國人不願遵從；即使中國在 1837 年興建炮台監察金星門，他們仍置若罔聞。1846 年，兩艘英艦、一艘美艦、一艘帕西艦等外國用來給新兵練習的船隻，開始在該處長期停泊。

參考資料：Conner，2002



55. George Chinnery (1774-1852)

Macau: a Panoramic View from the North-east
c. late 1830s
Oil on canvas
40 x 68 cm
Sze Yuan Tang Collection

Taken from the hillside above the Franciscan Monastery, this view looks towards Penha Hill (far left) at the end of the Praya Grande, which is lit by early morning sunshine. On the right is the Inner Harbour, and beyond both are Lappa and the mountains of mainland China. In this scene, the foreground and much of the city is cast into shadow (a device which Chinnery often used in his watercolours). Among the shaded roofs one may distinguish the towers of Sao Casa da Misericordia and Sao Jose. This painting was probably commissioned and was a preliminary study for a detailed watercolour which exists.

Refs: Conner, 1996, p. 27; 1993, pp. 209-211, pls. 82, 83

55. 喬治·錢納利 (1774—1852 年)

從東北眺望澳門全景
約 1830 年代晚期
油彩
40 x 68 厘米
思源堂藏

畫家的取景位置是聖方濟各修院旁的山崗，遠處是旭日照耀下的西望洋山（畫面左方最遠者）。西望洋山位於南灣盡頭。畫面右方是內港，越過西望洋山及內港是對面山及中國大陸群山。這畫的前方及大部分城市景觀均採用陰影手法描繪。在眾多的暗色屋頂當中，可看到 Sao Casa da Misericordia 塔及聖約瑟修院教堂。這畫應是一幅現存水彩畫的畫稿。

參考資料：Conner，1996，頁 27；1993，頁 209-211，圖 82、83



56. Chinese artist

Macau: the Praya Grande from the East

c.1860

Oil on canvas

77.5 x 44.4 cm

Gilt frame surmounted by the Portuguese royal crest

Sze Yuan Tang Collection

As visitors approached Macau, their first impression was of the bright and imposing facades which fronted the Praya Grande. The bay was lined with banyan trees, and flanked by two-storey houses (many with colonnaded verandas), which were leased by their Portuguese owners to other Western trading companies. The Praya extended from Fort Bomparto near the tip of the peninsula (left) to the fortress of Sao Francisco (right) above which is Fort Monte (with Portuguese flag aloft), dominating Macau. On the skyline to its left is Sé (Cathedral), rebuilt in stone in 1850. While the bay is shown busy with shipping, in reality Macau was in economic decline, as many merchants transferred their offices and residences to Hong Kong.

Ref: Conner, 1996, p. 24

56. 中國畫家

東望南灣的澳門

約 1860 年

油彩

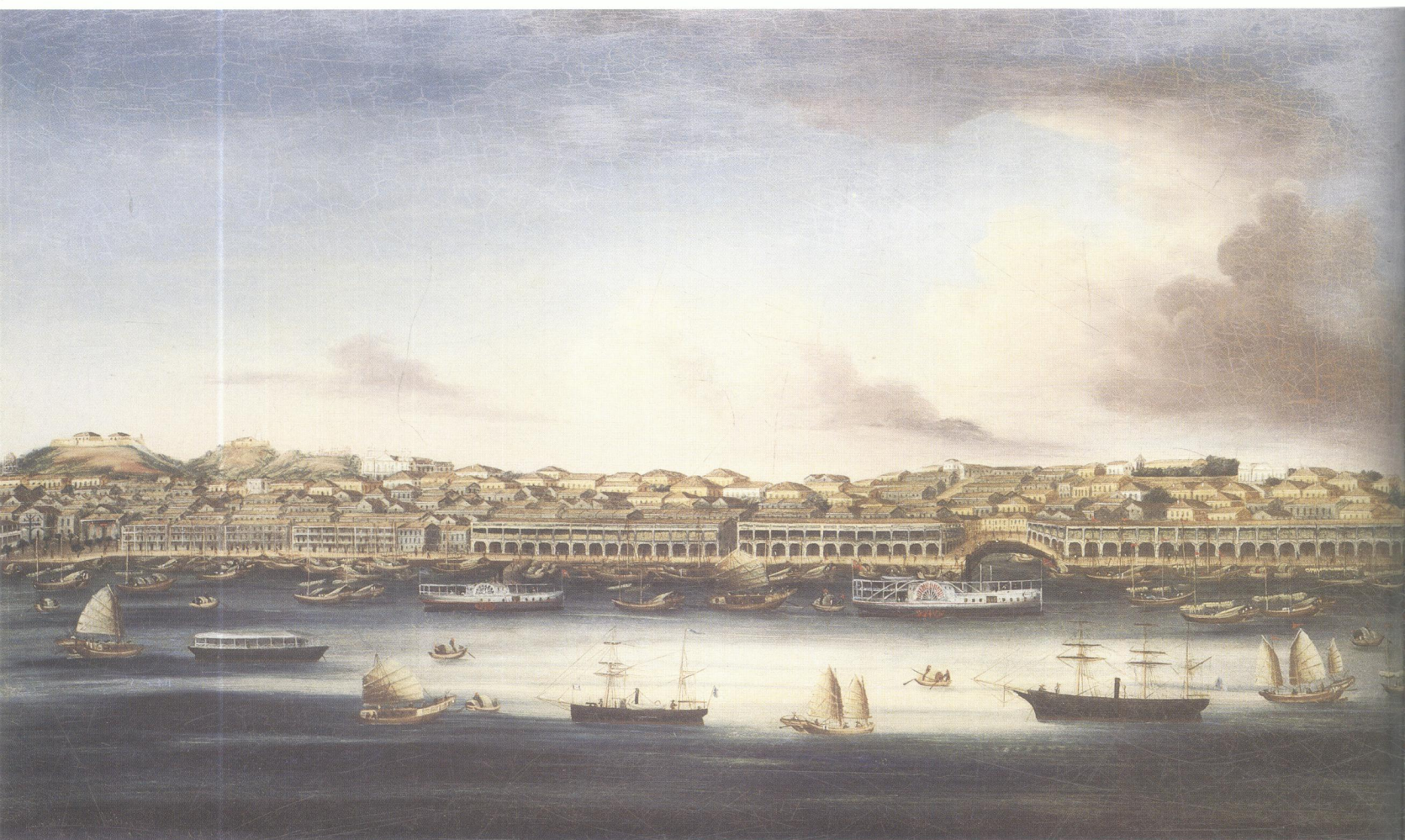
77.5 x 44.5 厘米

鍍金畫框，頂上有葡萄牙皇室徽章

思源堂藏

當訪客乘船臨近澳門，迎接他們的是美麗的南灣景色。灣旁種植了印度榕樹，兩邊建有柱廊式陽台的兩層高樓房，主要是由葡萄牙人租借予西方商人的。畫中描繪許多澳門著名建築物，在南灣左端是南環炮台，右端是嘉思欄炮台，在炮台上方，懸掛了葡萄牙國旗的是西望洋山及大炮台。而在大炮台左方是於 1850 年用石重建的大堂（主教座堂）。雖然海灣內仍可看見停泊了各式各樣的船隻，但事實上這時期澳門的經濟逐漸衰退，而且許多商人亦已把公司轉移香港。

參考資料：Conner，1996，頁 24



57. Chinese artist

Macau: the Inner Harbour

c.1880

Oil on canvas

45.7 x 77.4 cm

Sze Yuan Tang Collection

The sheltered Inner Harbour to the west of the Macau peninsula was the preferred anchorage to the more exposed Macau Roads to the east. In this unusual view of the Porto Interior from Lappa Island, we see the long ranges of commercial and market buildings alongside the steamer wharves; to the left is a Chinese temple, and to the right the naval dockyard. In the background, to the left, are Fort Monte and Guia Hill (with its lighthouse, built in 1865), and at the extreme left, the facade of São Paulo is represented in summary fashion at the foot of Fort Monte. On the skyline is the church of São Domingos towards the left, with São Lourenço and São Jose towards the right.

Ref: Conner, 1996, p. 25

57. 中國畫家

澳門內港

約 1880 年

油彩

45.7 x 77.4 厘米

思源堂藏

澳門西面的內港灣一直被用作船塢，這是從對面山眺望內港的罕見景色，。蒸汽船碼頭旁是一排商業建築物，左方是一間中國廟宇，右方是海軍碼頭。背景靠左處是西望洋山、大炮台和松山（貨倉於 1865 年興建），在大炮台下方是澳門最著名的建築物聖保祿教堂，近天邊靠左處是玫瑰聖母教堂，它右鄰是聖老楞佐教堂及聖若瑟修院聖堂。

參考資料：Conner，1996，頁 25



58. European artist

Fuzhou (Foochow)

c. 1845

Oil on canvas

45 x 68 cm

HKMA Collection (AH1964.136)

Located on the Min River, equidistant from Shanghai and Hong Kong, approximately 34 miles from the sea, Fuzhou (Foochow) is the capital of Fujian province. It was the port for tributary trade with Ryukyu Islands and with Taiwan (Formosa). Trading vessels anchored at Pagoda Island, nine miles south of the city. The foreign community developed on the island of Nantai, across the river from the walled city. The mountains and clouds lend a picturesque setting to this panoramic view, in which the famous Long Bridge in the centre dominates.

58. 歐洲畫家

福州

約 1845 年

油彩

45 x 68 厘米

香港藝術館藏 (AH1964.136)

福州是福建的省會，位於閩江，距海岸約三十四哩，位於上海和香港的中間，它與琉球群島及台灣均是接受進貢的貿易港口。商船抵達後，便停泊在距福州南面九哩的羅星島，而外國的社區就設在對岸的軟捲嶼上。畫中央是著名的長橋，在高山白雲的襯托下，構成一幅引人入勝的風景畫。

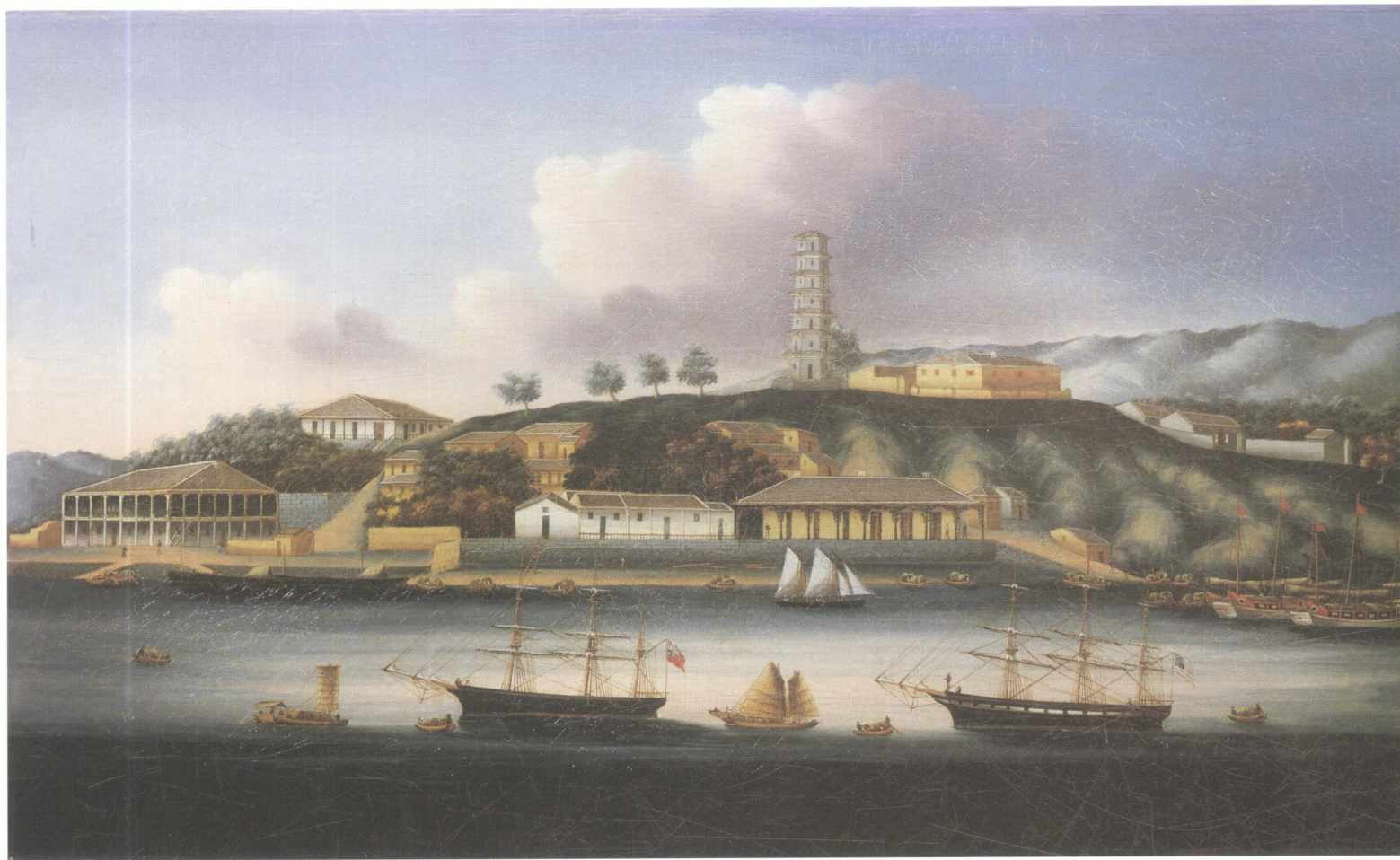


59. Chinese artist
Fuzhou Bridge
c.1830s
Oil on canvas
Sze Yuan Tang Collection

See cats. 58 and 60

59. 中國畫家
福州橋
約 1830 年代
油彩
思源堂藏

參考圖 58 及 60



60. Chinese artist

Pagoda Anchorage, Fuzhou

c.1850

Oil on canvas

45.7 x 78.1 cm

Sze Yuan Tang Collection

Fuzhou (Foochow) was one of the five 'Treaty Ports' opened to Western trade under the terms of the Treaty of Nanjing (Nanking) in 1843. Trade developed slowly; in 1850 there were still only ten foreign residents, seven of whom were missionaries. In 1853, however, the incipient Taiping rebellion cut off the route between the Bohai (Bohea) tea-growing district and the port of Shanghai. Thus tea was diverted through Fuzhou, which became the starting-point for some of the great 'tea races' undertaken by such clippers as the *Titania* and the *Ariel*. Since the River Min at Fuzhou was too shallow to accommodate vessels drawing more than 11 feet, the clippers lay at anchor in the deeper water ten miles down-river, known as the 'Pagoda Anchorage' after the 10th century pagoda situated on the ridge of hills above. Western godowns can be seen near the water's edge, including the headquarters of Dobie & Co. on the left. On 23rd August, 1884 Pagoda Anchorage was the main site of a brief war between China and France.

Ref: Conner, 1996, p. 28

60. 中國畫家

福州羅星塔泊船處

約 1850 年

油彩

45.7 x 78.1 厘米

思源堂藏

福州是福建省省會，位處上海與香港之間。根據1843年簽署的南京條約，福州屬規定與西方通商的五個口岸之一。此地貿易發展緩慢，1850年時仍只有十位外國居民，其中七位為傳教士。然而到了1853年，初起的太平天國切斷武夷種茶區與上海港口間的路線，商人運輸茶葉遂改道福州；快速大帆船如“*Titania*”及“*Ariel*”號彼此之間若干次大規模的“茶葉戰”，亦因此在福州揭開序幕的。由於流經福州城一段的閩江水淺，未能容納吸水量超越十一呎的船隻，所以快速大帆船須在十哩外較水深的下游停泊，即羅星塔泊船的地方（以位處山脊的十世紀塔樓來命名）。畫中可見臨江處有西方貨倉，Dobie & Co. 總部便在左方。1884年8月23日，羅星塔泊船處成為了中法兩國一場短暫戰爭的主要戰場。

參考資料：Conner，1996，頁28



61. Chinese artist

Amoy: the Harbour

c.1850

Oil on canvas

44.4 x 77.4 cm

Inscribed 'Amoy'

Sze Yuan Tang Collection

The coastal city of Xiamen (Amoy) was the focus of trade with the West for many years. The Portuguese, Spanish and Dutch traded here intermittently in the 16th and 17th centuries, and the East India Company established a base here in 1676. The strategic significance of Xiamen has also led to its involvement in several wars and campaigns. In November 1843 Amoy was named as one of the five 'Treaty Ports' to be opened to trade with the West. International trade was active for some years, despite a brief period of occupation by the Taipings in 1853, decreasing in the latter part of the century. This view is of the harbour between Xiamen and the small island of Gulangyu (Kulangsu), half a mile to the west.

Ref: Conner, 1996, p. 35

61. 中國畫家

廈門海港

約 1850 年

油彩

44.4 x 77.4 厘米

題字：“Amoy”

思源堂藏

多年來，沿海城市廈門一直是中西貿易的集中地。十六及十七世紀，葡萄牙人、西班牙人及荷蘭人間中在這裡經商；1676年，東印度公司在廈門成立基地。由於地位重要，使廈門捲入數次戰爭及運動。1843年11月，廈門按條約規定成為必須與西方通商的五個口岸之一。縱使太平天國於1853年短暫佔領廈門，國際貿易仍然活躍，直至19世紀後期才減退。這畫描繪大島廈門與小島鼓浪嶼（以西半哩）之間的一段海域。

參考資料：Conner，1996，頁35



62. Captain John Willes Johnson RN (1793-?)

Trading Junk at Xiamen
c. 1840s
Pencil, pen and watercolour
17.7 x 25.4 cm
HKMA Collection (AH1984.012)

Captain John Willes Johnson was a Flag Lieutenant to Lord Exmouth. In 1841, as a commander, he went out to China on the *Wolverine*. He witnessed the conclusion of the First Opium War in 1843 and was later promoted to Captain in 1846.

Large Chinese junks are shown at anchor in the foreground, and activity on the junk on the right side. Between the rows of boats, a small sailing vessel with a rower and mandarin is being directed by a guide.

Ref: Martyn Gregory, 1990, pp. 30-31

62 約翰·約翰遜（生於 1793 年）

廈門港口的貨船
約 1840 年代
鉛筆、鋼筆、水彩
17.7 x 25.4 厘米
香港藝術館藏 (AH1984.012)

約翰·約翰遜 (John Willes Johnson) 是埃克斯茅斯爵士 (Lord Exmouth) 的旗艦中尉。1841 年他以副艦長的身份，乘“沃爾弗萊因”號 (*Wolverine*) 到中國，1843 年他目睹第一次鴉片戰爭的結束，至 1846 年他晉升為艦長。這畫描繪停泊在海灣的中國大帆船及船上的活動情況；在數排船隻中，嚮導正引領一艘在航行的小艇，艇上可見划船員及官員。

參考資料：Martyn Gregory，1990，頁 30-31



63. Chinese artist

Hainan Anchorage

c. 1785

Oil on canvas

50.5 x 76 cm

Sze Yuan Tang Collection

Hainan Island (close to Guangdong province) measures 185 miles in length, 120 in breadth, with an area of 13,900 square miles. The lowlands are very fertile, and its mountains to the centre and in the south, rising to 6,000 feet, contain a good deal of mineral wealth. Chinese inhabit the coastal area along with the Miao ethnic minority, while the ethnic Li, live in the mountainous interior.

63. 中國畫家

海南泊船處

約 1785 年

油彩

50.5 x 76 厘米

思源堂藏

海南島（接近廣東省）長 185 哩、闊 120 哩，面積 13,900 平方哩。低地非常肥沃；島中央及南部是山區，高度可達 6,000 呎，礦產豐富。中國人與少數民族苗族聚居沿海地區，而李姓少數民族則居於內陸山區。



64. Chinese artist

Hong Kong from the Harbour

c.1865

Oil on canvas

44.5 x 77 cm

Sze Yuan Tang Collection

Seen from Kowloon some 25 years after the founding of the colony, the city of Victoria is shown extending up the slopes of the Peak to the Mid-levels, and along the shoreline as far as East Point (at left), where the dark blue flag of Jardine, Matheson can be seen. Near the centre of the picture is St. John's Cathedral (completed in 1849), overlooking Murray Barracks; Government House (completed in 1855) stands with flagstaff a little up the hill to its right. On the waterfront towards the left margin is the dark cast-iron frontage of the Peninsular and Oriental Steamship Navigation Company (with its quartered flag visible above); this was built at the junction of present-day Des Voeux Road with Jubilee Road, on land which the company had leased in 1844. On the summit of the Peak is the signalling station, erected in 1861. The harbour is dominated by Western sailing vessels, some of them steam-assisted). The triple-decked hulk to the left of centre is probably the naval 'receiving ship' H.M.S. Princess Charlotte.

Ref: Conner, 1996, p. 34

64. 中國畫家

香港內港

約 1865 年

油彩

44.5 x 77 厘米

思源堂藏

這畫描繪從九龍遠眺中環的景色，時為香港成為殖民地後約二十五年。在畫中，中環已沿扯旗山山坡向上發展至半山區，並順著海岸線延伸到東角（左方）。畫中可見位於東角的深藍色渣甸洋行旗。接近畫中央為聖約翰大教堂（1849 年竣工），俯瞰美利樓；右方為港督府（1855 年竣工），位於山上稍高處，立有旗桿。近左邊畫框的臨海處，繪有鐵行輪船公司正面，上有深色鐵鑄結構，建於該公司在 1844 年承租的土地，即今德輔道與租庇利街交界。畫中可見該公司的四分旗。扯旗山山頂為訊號站，建於 1861 年。海港內有西方帆船，有些更由蒸汽推動。畫中間靠左方的三層大船，應為海軍新兵練習艦英國艦船“夏洛蒂公主”號（“H. M. S. Princess Charlotte”）。

參考資料：Conner，1996，頁 34



65. Attributed to Youqua (active 1840-1880s)

Victoria City

1854

Oil on canvas

57 x 100 cm

HKMA Collection (AH1964.160)

An extremely detailed and faithful image of Hong Kong Island as it emerged as an important trading port in the 1850s. Some of the major buildings such as St. John's Cathedral, Bishop's House, Flagstaff House, Roman Catholic Cathedral and Battery Path, are shown here. Like 'export' views of foreign 'Factories' of Canton, these panoramic views of Hong Kong are visual records of reclamation, and development. In some cases such port scenes are illustrations of decline, as trading practices changed.

Ref: HKMA, 1991, p.34

65. 煜呱（活躍於1840—1880年）（傳）

維多利亞城遠眺

1854年

油彩

57 x 100 厘米

香港藝術館藏 (AH1964.160)

畫家以精確細膩的筆觸描繪1850年代的重要貿易港口——香港，畫中描繪了香港的主要建築物，例如聖約翰教堂、會督府、旗桿屋、羅馬天主教堂及炮台徑，這些均成為香港早期填海及發展的重要圖像記錄。時移勢易，當香港貿易開始衰退時，港口的景色亦隨之改變，畫家筆下的香港又是另一番景況。

參考資料：香港藝術館，1991，頁34



66. Marciano Antonio Baptista (1826-1896)

Central District, Hong Kong

c.1880s

Watercolour

33 x 55 cm

HKMA Collection (AH1991.005)

A very detailed view of the Victoria (Central district) waterfront, and a fine example of Baptista's style of drawing. The three substantial buildings on the waterfront to the left of centre are the premises of Russell & Company, Lindsay & Company, and Dent & Company, to the right of the flagstaff. Behind Lindsay & Co. is the Harbour master's house (with its own flagstaff); on Pedder's Hill immediately above, and to the left is the Bishop House, built in 1851. To the centre right, and set back from the waterfront, are the domed towers of the Roman Catholic Cathedral, inaugurated in 1843. To the extreme right are the offices (and flag) of the Peninsular and Oriental Steamship Navigation Company, known as Tit 'hong'.

Ref: Martyn Gregory, 1991, pp.28-29.

66. 馬西安諾·巴普蒂斯塔 (1826—1896 年)

港島中區景色

約 1880 年代

水彩

33 x 55 厘米

香港藝術館藏 (AH1991.005)

這畫描繪維多利亞港及中環區的風貌，是一幅帶有濃厚巴普蒂斯塔風格的繪畫。畫中央左方有三幢樓房，分別是旗昌洋行、林賽洋行，而在旗桿右方的是寶順洋行。在林賽洋行後面，豎立了旗桿的是港務官邸。建於 1851 的會督府則在畢打山上的左邊。中央右邊近岸處可見一圓頂建築物，它是建於 1843 年的羅馬天主教堂。右方是鐵行輪船公司。

參考資料：Martyn Gregory，1991，頁 28-29



67. Chinese artist

Hong Kong: East Point
c.1845
Oil on canvas
44.4 x 76.2 cm
Sze Yuan Tang Collection

Among the first substantial buildings to be erected on Hong Kong Island in the early 1840s were the offices and godowns of Jardine, Matheson, which together with Dent & Co. dominated the trade between Britain and China. Jardine, Matheson initially selected a site in Central District, but this was commandeered by the armed forces, so their headquarters were established instead at East Point; here land was cheaper, but equally close to their opium ships and other trading vessels in the deep-water channels which were crucial in the colony's development. On the far left is Kellet Island, which was supplied with artillery for the defence of the harbour; it is now connected to the shore, and is the site of the Hong Kong Yacht Club in Causeway Bay. The godowns on the point were built in 1842, and in 1844 the staff of Jardine, Matheson moved, from Macau, into the three-storeyed office building alongside.

Ref: Conner, 1996, p. 31

67. 中國畫家

香港島東角
約 1845 年
油彩
44.4 x 76.2 厘米
思源堂藏

畫中的建築物屬於 1840 年代初香港島首批興建的大廈，它是渣甸洋行 (Jardine, Matheson) 設立辦公室及貨倉的地方。渣甸洋行與寶順行 (Dent & Co.) 同樣主宰中英兩國貿易。渣甸原選中環區設立總部，但因土地被陸軍徵用，便改在東角發展。當時東角的地價較低，鄰近深水港亦停泊了渣甸的鴉片船及商船。深水港對香港的發展，一向舉足輕重。圖畫左方的盡頭可見奇力島，這是保衛維多利亞港的戰略要點。今天，奇力島已與香港島接合，原來的位址已成為銅鑼灣香港遊艇會的會址。東角上的貨倉建於 1842 年，1844 年渣甸洋行從澳門搬來香港，便遷入毗鄰貨倉的三層高辦公大樓。

參考資料：Conner，1996，頁 31



68. William John Huggins (1781-1845)

Hong Kong from the Harbour

1844

Pencil

20.3 x 25.4 cm

Signed and dated 1844 and inscribed "Hong Kong"

HKMA Collection (AH1989.003)

An unusual pencil sketch by Huggins, who had visited the China coast as a young man; most of his maritime works are in oils.

68. 威廉·哈金斯 (1781—1845年)

港島遠眺

1844年

鉛筆

20.3 x 25.4 厘米

題字：署名及日期 "Hong Kong 1844"

香港藝術館藏 (AH1989.003)

一幅罕見的威廉·哈金斯 (William Huggins) 鉛筆素描。哈金斯年輕時曾到中國沿海旅遊，擅長繪畫油畫。



69. George Chinnery (1774-1852)

Portrait of a Tanka Boatwoman

c.1840s

Oil on canvas

59.7 x 45.7 cm

Inscribed on a label attached to the stretcher: 'Mr Chinnery begs the favour of / any artist into whose hands/ this picture may be put to varnish/ it with a coat of strong mastic/ varnish/ Macao China Dec_'

Sze Yuan Tang Collection

As Western ships anchored at Macau, they would be met and rowed ashore by Tanka boatwomen in their characteristic 'egg-boats' with curved rattan roofs. The seafaring Tanka people formed an ethnic group distinct from most of the mainland Chinese; they lived along the south China coast, some aboard their craft, and others in dwellings fashioned from egg-boats which had been drawn up on the beach, and raised up on stones or stakes. As shown here, they left their feet unbound, and wore blue nankeen tunics, often with a red kerchief (seen here draped over a rock). Two boatwomen in particular, Alloy and Assor, served as models for pictures by Chinnery, a portrait of the latter being exhibited at the Royal Academy in 1844. A romantic link between Chinnery and one or both of them has been suggested, but there is scant evidence for such a liaison.

69. 喬治·錢納利 (1774—1852 年)

漁女

約 1840 年代

油彩

59.7 x 45.7 厘米

題字（鑲於畫框標籤）：“錢納利先生懇求／任何畫家／若將此畫塗上亮漆／請用耐用之乳香／亮漆／中國澳門，十二月__”

思源堂藏

每當西方輪船在澳門停泊時，漁女會駛來別具特色的“蜑家船”迎接，把乘客運到岸邊。“蜑家船”的船頂用藤製，呈彎形。在水上工作的蜑家人，是與別不同的少數民族。他們居於中國南方沿岸，一些在船上生活，一些則改裝蜑家船，以石頭或樁柱架高置在沙灘上。畫中可見這些漁女均無纏足，身穿藍布束腰外衣，頭繫紅巾（畫中掛在石上）（另見圖 70）。漁女 Alloy 及 Assor 都曾是錢納利的模特兒。Assor 的肖像畫更於 1844 年在英國皇家學院展出。傳聞錢納利與二人（或其中一人）存有感情關係，但卻未有足夠證據證實。

參考資料：Conner，1996，頁 48



70. George Chinnery (1774-1852)

A Sampan Girl of Macau

c.1840

Oil on canvas

40.6 x 33 cm

HSBC Collection (1/10)*

Several versions of the much-admired Sampan girls Assor and Alloy exist. (See cat. 69 also by Chinnery). This work was shown at the Royal Academy in 1844, and dates to the last decade of the artist's life. There are however, no signs of a decline in Chinnery's skill. The girl's head is strategically placed to break the strong diagonal curve, which is beautifully balanced by the strong circle of the rattan hat and a view of a junk on the water beyond. The sampan boatwomen, of the Tanka ethnic group, lived along the south China coast, some aboard their craft, and others in dwellings fashioned from egg-boats drawn up on the beach, and raised on stones or stakes, as seen to the right. Their feet were unbound, and they wore blue nankeen tunics, often with a red kerchief.

70. 喬治·錢納利 (1774—1852 年)

澳門漁女

約 1840 年

油彩

40.6 x 33 厘米

香港上海匯豐銀行藏 (1/10) *

廣為人知的澳門漁女（英譯名字 Assor 或 Alloy）曾出現在不同版本的圖畫（見圖 69，畫家的另一款同題作品）。這畫是錢納利於生命的最後十年創作的，但畫工卻毫不遜色，1844 年曾在英國皇家美術學院展出。畫家把漁女的頭部巧妙地偏於一旁，突破了沉悶的對角弧線，笠帽的圓線並發揮平衡作用，在人物身後的海面，帆船正在行駛。漁女是蜑家人，大都聚居在南中國沿岸，一些住在自製的漁艇上，一些則把傳統的蜑船置在岸上，如圖的右方所示，以石頭或竹竿架高。圖中漁女赤足，穿藍布衣，頭裹紅巾。



71. William Alexander (1767-1816)

Chinese Man Using an Abacus

1796

Watercolour

10.2 x 11.4 cm

HKMA Collection (AH1984.007)

In addition to landscapes, Alexander also produced sketches of the local Chinese inhabitants such as Chinese foot soldiers, a standard-bearer, boat trackers, tradesmen, comic actors, stage players, magistrates and farmers; he also portrayed groups of Chinese watching the Embassy travel along the Grand Canal. These drawings served both as records of specific events and activities, and to enliven his landscapes lending them an air of authenticity. Many of these images were eventually published in his printed volumes: *The Costume of China* (1805), and *Picturesque Representations of the Dress and Manners of the Chinese* (1814); also in George Leonard Staunton's, *An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China* (1797).

71. 威廉·亞歷山大 (1767—1816年)

打算盤的中國人

1796年

水彩畫

10.2 x 11.4 厘米

香港藝術館藏 (AH1984.007)

除風景畫外，亞歷山大亦喜歡描繪中國的民生百態，例如中國的步兵、挑夫、漁夫、店鋪商人、喜劇演員、表演藝人、市長及農夫等。他亦曾經描繪一群中國人觀看在大運河上遊覽的使節團。這些作品一方面可以記錄中國的生活面貌，另一方面可為他的風景畫增添真實色彩。他的繪畫大部份刊印於他的著作 *The Costume of China* (1805)，*Picturesque Representations of the Dress and Manners of the Chinese* (1814)，以及 *An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China* (Staunton, 1797)。



72. Auguste Borget (1808-1877)

Macau: a Chinese Vendor at Rest

c.1840

Pencil on buff paper, heightened with white

10.8 x 17.2 cm

Signed, and inscribed 'a Macao'

Sze Yuan Tang Collection

Sometimes overshadowed by the more flamboyant George Chinnery, Auguste Borget was an artist of great discernment, and a fluent draughtsman. Other than Chinnery, he was the only Western professional artist to reside on the China coast in the first half of the 19th century. he spent ten months here in 1838-9, largely in Macau, in the course of his travels around the world. As a young man, Borget studied under Baron Jean-Antoine Gudin, and became a close friend of Balzac. After returning from his travels in 1840, his scenes of Oriental life were exhibited at Paris salons; his Chinese views were reproduced as lithographs in his own book *Sketches of China and the Chinese* (London, 1842) and as wood engravings in *La Chine Ouverte* (Paris, 1845) by 'Old Nick' (Paul-Emile Daurand Forgues).

It is clear that Borget and Chinnery were on friendly terms, since they exchanged drawings, and an informal portrait sketch by Chinnery of Borget survives (see Conner, 1993, p. 281). Some of Borget's pencil drawings (on the China coast and subsequently in Bengal) suggest the influence of Chinnery; in this case both the figure and the location of the street vendor suggest that Borget drew some inspiration from the older artist.

Ref: Conner, 1996, pp. 52-53

72. 奧古斯特·波塞爾 (1808—1877 年)

在澳門歇息的中國商販

約 1840 年代

鉛筆紙本

10.8 x 17.2 厘米

題字：署名、“a Macao”

思源堂藏

奧古斯特·波塞爾 (Auguste Borget) 是位觸覺敏銳的藝術家，也是出色的製圖員，只是鋒芒給性好炫耀的喬治·錢納利蓋掩了。除錢納利外，十九世紀上半葉在中國沿海活躍的西方專業畫家就只有波塞爾，他於1838至1839年間的十個月內，以澳門為家，亦間中到別處遊歷。年輕時波塞爾師承古特 (Jean-Antoine Gudin) 男爵，與鮑爾桑 (Balzac) 亦私交甚篤；1840年返回法國後，在巴黎藝術沙龍展出一批描繪東方生活的作品。他亦創作石版畫和木刻表達對中國的觀感，石版畫發表在他的著作 *Sketches of China and the Chinese* (Borget, 1842)，木刻則刊載在埃米爾·福格斯 (Paul-Emile Daurand Forgues) 1845年出版的 *La Chine Ouverte*。波塞爾與錢納利不但互相交換畫作，錢納利替波塞爾創作的私人速寫本亦留存至今，顯示二人交情不錯。波塞爾的若干鉛筆畫受錢納利影響。這幅畫中的人物和街販的位置，就是錢納利風格的寫照。

參考資料：Conner, 1993, 頁281；1996, 頁52-53



73. William Alexander

A Chinese Girl Smoking Tobacco

1796

Watercolour

15.9 x 20.4 cm

HSBC Collection (3/23)

William Alexander accompanied the Macartney embassy to China (1792-1794) making the most detailed drawings of China and her people of all the 18th century Western artists. A skilled draughtsman, Alexander made drawings of exotic views as well as recording daily events but, as was common in his day, the gathering of information often relied on group effort. Several of his drawings were based on sketches made by other members of the expedition. In Alexander's journal of his journey to China, he notes on several occasions the practice of tobacco smoking among the mandarins and local people (both men and women) and remarks upon the pipes and tobacco pouches used in China. Alexander's drawings, alongside written materials gathered by the Macartney Embassy, offered much-needed empirical data to fill the gap between the records of the Jesuit priests who served at the imperial court of China, and the arrival of photography in Asia in the mid-19th century.

73. 威廉·亞歷山大

吸煙的中國少女

1796 年

水彩

15.9 x 20.4 厘米

香港上海匯豐銀行藏 (3/23)

威廉·亞歷山大隨英國馬戛爾尼的大使團到中國（1792—1794 年），他是十八世紀最能精確記錄中國地方和人物的西方畫家。亞歷山大出身繪圖員，擅長速寫中國的異地風光和日常生活。當時是集體進行資料搜集，因此他的一些素描是按照其他團員的速寫而作的。他在旅華的日記中，屢次提到中國官員和平民（不分男女）吸煙的情景，並詳述煙筒和煙袋等用具。亞歷山大的素描，加上馬戛爾尼大使團的文字資料，正好填補替清政府工作的耶穌會士所作的中國記錄，與十九世紀中期攝影術來到亞洲之前的資料空白。



74. Charles Wirgman (1832-1891)

Chinese Girl, Peking

1860

Watercolour

14.7 x 11.5 cm

HKMA Collection (AH1968.007)

Wirgman's drawing shows a Chinese girl with bound feet, wearing a blue costume with red sleeves and blue trousers. Charles Wirgman left London in the winter of 1856/7 as official illustrator and reporter for the *Illustrated London News*. Travelling by the 'overland route' through Egypt, he reached Hong Kong in the spring 1857, and remained in or near China (with excursions to the Philippines in 1858) for four years, before leaving China for Japan in May 1861. Wirgman covered many of the critical events in the Anglo-Chinese war, and many of his drawings were reproduced in the *Illustrated London News*. In 1862 he founded *The Japan Punch*, and soon after that began to sketch in oils. He settled in Japan with his Japanese wife and son, Ichiro, returning to Europe briefly in the 1880s. He died in Japan in 1891.

74. 查爾斯·沃格曼 (1832—1891 年)

中國少女像

1860 年

水彩

14.7 x 11.5 厘米

香港藝術館藏 (AH1968.007)

畫中描繪一個縛足的女孩，她身穿藍色紅袖外衣，淺藍色褲子。查爾斯·沃格曼於1856至1857年的冬天離開倫敦，他當時是《倫敦畫報》的繪圖員和報導員。他首先從陸路到埃及，於1857年春天抵達香港，並留在中國或附近的國家四年（1858年到菲律賓遊覽），後來移居日本。沃格曼報導了許多鴉片戰爭的重要事件，他的繪畫更刊載於《倫敦畫報》。1861年5月他離開中國往日本。翌年他創立了 *The Japan Punch*，並開始以油畫作畫，後來他與日籍太太及兒子定居日本。1880年代他曾短暫逗留歐洲。1891年在日本逝世。

參考資料：Martyn Gregory，1990，頁 50-51



75. Auguste Borget (1808-1877)

A Tanka Boat Dwelling

c. 1840

Pen and ink and watercolour, heightened with white

17.8 x 12.1 cm

Signed, and inscribed 'Habitations de Pêcheurs/ Côte de Chine'

Sze Yuan Tang Collection

Although at first sight, this view of a raised Tanka boat-dwelling is a subject associated more with Borget's rival, George Chinnery, Chinnery seldom depicted groups of detailed figures in watercolour. In composition, palette, and style of drawing, this work is entirely characteristic of the French artist. The scene is reproduced with minor alterations, in *La Chine Ouverte* (see cat. 72).

Ref: Conner, 1996, p. 52

75. 奧古斯特·波塞爾 (1808—1877 年)

蜑家船屋

鋼筆、墨水、水彩

17.8 x 12.1 厘米

題字：署名、"Habitations de Pêcheurs / Cote de Chine"

思源堂藏

若與波塞爾比較，高架的蜑家船屋是錢納利用得較多的題材。但錢納利甚少以水彩精細地描繪不同類別的人物。這幅畫的構圖、用色和畫風，充份反映了這位法國畫家波塞爾的創作特色。這畫當年刊登在 1845 年出版的 *La Chine Ouverte* 時，曾略作改動（另見圖 72）。

參考資料：Conner，1996，頁 52

76. William Simpson (1823-1899)

"How the Chinese saw the Bridal Procession"

1872

Brush and ink

27.5 x 22 cm

Inscribed "How the Chinese saw the Bridal Procession, Peking". "No. 31" Signed "Wm Simpson" and dated "Oct 1872"

HKMA Collection (AH1978.018)

An unusually impressionistic and intimate scene of a Chinese family looking out at a bridal procession passing through the street from their window. The child seems quite uninterested. Simpson's subtle use of black charcoal lends the scene a close and mysterious atmosphere.

76. 威廉·辛普森 (1823—1899 年)

觀看送嫁行列

1872 年

水墨

27.5 x 22 厘米

題字：“How the Chinese saw the Bridal Procession, Peking” “No. 31”，署名 “Wm Simpson”，日期 “Oct 1872”

香港藝術館藏 (AH1978.018)

這是一幅較罕見的繪畫，描繪一個中國家庭在窗旁觀看街上婚禮進行的情況，而年輕的成員似乎對這儀式不感興趣。辛普森利用炭筆精妙地為繪畫加添了神秘的色彩。





77. Chinese artist (Lamqua?)

Group of Chinese Musicians in a Garden
c.1830s

Oil on canvas

40.6 x 33.0 cm

HSBC Collection (2/17)

A view of a residential street featuring a group of musicians seated under a tree in the foreground. The scene is unusually informal suggesting a moment captured in time. Against a background of buildings receding into the distance, local residents are shown enjoying the music, or going about their daily business. A relaxed languorous atmosphere prevails. Details of the instruments, architecture, and smokers would have appealed to Western audiences in their strangeness. Alongside cat. 78, paintings such as this depicted everyday life in China. This painting was once considered to be by Lamqua but as he was already a distinguished export artist, it is highly unlikely that he would have painted such a perspective.

77. 中國畫家（琳呱？）

公園裡的中樂師

約 1830 年代

油彩

40.6 x 33.0 厘米

香港上海匯豐銀行藏（2/17）

在畫中，一群中樂師正圍攏在街上的大樹下。畫面的不經意調子，是捕捉日常生活中剎那情景的手法。背景的樓房隨著距離而隱沒，當地居民或停下來欣賞音樂，或忙於日常生計，有一股與世無爭的氣氛。圖中畫工精確的樂器、建築物和吸煙者，都是西方觀眾喜愛的異國風情。圖78同樣是取材中國日常生活的圖畫。這畫原傳為琳呱的作品，但當時他已是名成利就的畫家，推測不必再畫這種題材。



78. Chinese artist (Lamqua?)

A Street Outside a Temple

c.1830s

Oil on canvas

40.6 x 55.9 cm

HSBC Collection (2/18)

A lively scene of everyday activity outside the entrance of a temple. The subjects of this painting are the three elegant women holding fans in the centre foreground. They are shown strolling amid tea-drinkers, worshippers, and porters attending to a sedan chair in the background. The attentions of two gentlemen to the left of the scene draw the viewer's attentions back towards the central three figures. As if to underscore the possibility of a felicitous introduction, two dogs are depicted meeting in the near foreground. (See cat. 77)

78. 中國畫家（琳呱？）

廟前街道

約 1830 年代

油彩

40.6 x 55.9 厘米

香港上海匯豐銀行藏（2/18）

這畫表現生動的生活場面。正中前方是三位搖著扇子的富泰婦女，四周並有各式人物，例如喝茶客人、入廟參拜的信眾、轎伕等。左方兩個男子的視線把觀眾帶回中央的主要人物。近前方還有兩犬，增加了生活情趣。（見圖 77）

79. Chinese artist

A Chinese Family Playing Cards

c.1840s

Oil on canvas

45 x 60 cm

HSBC Collection (2/58)*

This intimate, apparently unselfconscious scene of Chinese women playing cards would have fascinated 19th century Western viewers. It suggests a documentary purpose and depicts many unfamiliar Chinese elements such as a woman smoking as she handles her cards, and the women's costumes. The scene is in fact painstakingly stage-managed showing details of furniture and fixtures, elaborate latticework, spittoon and the coil of burning incense on the floor. There are even three different types of lantern depicted.

On the wall hangs a painting of the British and French 'Factories' or 'hongs' at Canton, presumably painted by a Chinese artist, although a similar view was also painted by George Chinnery. Chinese couplets hang either side of the painting. The inclusion of foreign 'Factories' within the painting further suggests that it was produced for the export market.

79. 中國畫家

玩紙牌的中國家庭

約 1840 年代

油彩

44 x 60 厘米

香港上海匯豐銀行藏(2/58) *

這畫描繪中國婦女玩紙牌的情景，她們神態自然，絕不造作，這是使十九世紀的西方觀眾著迷的題材。這類圖畫特別描繪富中國色彩的事物，例如婦女一邊玩牌，一邊抽煙的樣子，以及她們的服飾，都可以是作為記錄的資料。畫面的佈置精心鋪排，包括傢俱、窗格、痰盂，燃點的線香，甚至三款不同的燈籠。

牆上的圖畫描述廣州地區的英、法商行。雖然錢納利曾繪畫相似的題材，但推測這作品是出自中國畫家的手筆。畫的兩側加上一幅對聯，但以外國商行為題材，相信是要迎合外國市場。





80. Chinese artist

Chinese Poulterer

c.1820s

Gouache on paper

26.6 x 35.6 cm

HSBC Collection (3/228)

Chinese export paintings were often produced in sets and included scenes providing detailed visual information about the everyday life of the Chinese people, and of the commodities traded. This view of a poulterer's shop probably forms part of such a set with the views of a fishmonger's (see cat. 81) and the basket shop (see cat. 87).

Chinese scenes of trades and occupations were probably first introduced to Western readers by George Mason's *The Costume of China* (1804) a series of 60 plates based on Puqua's original watercolours, with printed explanations of the trades that Mason had encountered in Canton.

80. 中國畫家

中國家禽店

約 1820 年代

水粉彩

26.6 x 35.6 厘米

香港上海匯豐銀行藏 (3/228)

很多中國外銷畫題材是屬於同一系列的，例如描繪中國人的日常生活或販賣幹活等情景。這畫取材家禽店，推測與魚飯店（見圖 81）和竹籃店（見圖 87）屬於同一系列。喬治·曼森（George Mason）是首位向西方讀者介紹中國貿易和行業的作家，他於 1804 年出版了一本關於中國服飾的書（*The Costume of China*），把普呱創作的水彩畫製成 60 幅插圖，他並撰文解釋在廣州接觸過的各行各業。



81. Chinese artist
Chinese Fishmonger
c.1820s
Gouache on paper
26.6 x 35.6 cm
HSBC Collection (3/227)

This view of a fishmonger's was probably produced as part of a set. (See cats. 80, 87)

81. 中國畫家
中國魚飯店
約 1820 年代
水粉畫
26.6 x 35.6 厘米
香港上海匯豐銀行藏 (3/227)

這幅中國魚飯店可能是屬於一套系列的作品（見圖 80、87）。



82. Tingqua (active 1840-1870s)

The Studio of Tingqua

c. 1840s

Gouache on paper

17.5 x 26.5 cm

HKMA Collection (AH1988.012)

One of the most celebrated Chinese artists working in a Western manner was Tingqua (Guan Lianchang), the younger brother of another well-documented artist, Lamqua (see no. 17). To avoid direct competition between the brothers, Tingqua seems to have specialized in watercolour and gouache in either miniature or standard formats. His works include albums of flowers, birds, insects, and interiors, figures, the processes of making tea, rice, cotton and silk, local customs, and celebrations. Tingqua's studio was located at 16 New China Street (Qingyuan jie) just behind the foreign 'Factories' in Canton. Three artists are shown working by the window and the walls display portraits and landscapes. The signboard across the front of studio, in Chinese, can also be found in English inscribed as "Tingqua".

Refs: Crossman, pp. 186, 191, pl. 64; Martyn Gregory, 1986

82. 庭呱（活躍於 1840 年— 1870 年代）

關聯昌畫室

約 1840 年代

水粉彩

17.5 x 26.5 厘米

香港藝術館藏 (AH1988.012)

庭呱（關聯昌），擅長以西洋技法繪畫。他是畫家琳呱的弟弟，（見圖 82、83）。為避免成為兄長的競爭對手，庭呱以繪畫水彩和水粉畫為主，題材包括花鳥、昆蟲、室內景致、人物、茶葉、米、棉花、絲綢的製造過程、民間習俗和慶典等。庭呱的畫店在廣州商行旁的同文街十六號。畫中三個畫家在窗旁及掛滿人像及風景畫的牆邊繪畫。畫店的招牌上刻有庭呱的中英文名字。

參考資料：Crossman，頁 186、191，圖 64；
Martyn Gregory，1986



83. Tingqua (active 1840-1870s)

The Studio of Tingqua
c.1840s
Gouache on buff paper
18 x 27 cm
Sze Yuan Tang Collection

See cat. 82

83. 庭呱 (活躍於 1840 年— 1870 年代)

關聯昌畫室
約 1840 年代
皮紙水粉彩
18 x 27 厘米
思源堂藏

見圖 82。



84. Chinese artist

Porcelain Production

c. 1800

Oil on canvas

130 x 190 cm

Peabody Essex Museum Collection: Museum purchase (M25799)

This work illustrates the numerous processes involved in the production of porcelain. The main stages of digging the clay (upper left), breaking the clay up with a waterwheel (left of centre), shaping and moulding the clay (right of centre), firing the porcelain (centre) and hauling the porcelain in tubs over the mountains and packing it for transportation to Canton and on to the West (lower right), are all shown in this fictional piece that brings together, in one work, activities that would have been separated in both time and place.

84. 中國畫家

瓷器製造過程

約 1800 年

油彩

130 x 190 厘米

皮博迪艾塞克斯博物館藏 (M25799)

這畫描繪瓷器的製造過程，包括採掘陶土（左上）、用水輪把瓷土提煉（左中）、塑形與製模（右中）、燒窯（中）及瓷器運往廣州和西方的情況（右下）。畫家把不同階段的瓷器製造過程清晰地表現出來。



85. Chinese artist

Canton: Tea Warehouse

c.1820

Gouache

39.3 x 50.2 cm

Sze Yuan Tang Collection

The demand for tea was the great motive force which impelled the China trade, from the late 17th to the late 19th centuries (when imports of tea from India and Ceylon superseded the Chinese product in the West). From the latter years of the 18th century the Cantonese export artists offered series of pictures (usually twelve) illustrating the growing, processing, packing, and selling of tea; the last in the series would be the scene shown here. On the left the tea is trampled down in the chests, while elsewhere we see the chests being weighed on tripod scales, sealed, labeled, and carried to the covered boats which would transport the tea to the East Indiamen waiting at Whampoa (see cat. 86). A tall-hatted Westerner inspects the tea (left foreground), and another signs a contract at the central table.

Ref: Conner, 1996, p. 16

85. 中國畫家

廣州的茶葉倉庫

約 1820 年

水粉彩

39.3 x 50.2 厘米

思源堂藏

十七至十九世紀末，茶葉的需求量不斷增加，大大促進了中國海外貿易的發展。至十九世紀末，印度及錫蘭才取代了中國出口茶葉到西方的地位。十八世紀晚期，廣州的外銷畫家喜歡以茶葉的種植、處理及銷售情況為題材，通常創作一組十二幅。這幅繪畫便是一組中最最後的一幅。左方工人正在把茶葉裝箱，並用腳踩踏，以減少箱內的空隙。另外一些工人忙於用三腳秤量重，把茶葉封箱後貼上招紙，準備運往停泊在外面的有蓬小艇。小艇將運載茶葉往停泊在黃埔港口的東印度公司巨輪（參考圖 86）。前景左方是一位戴著高帽的西方人士，正忙著檢查貨物。而在中央，另一位西方人士在簽署合約。

參考資料：Conner，1996，頁 16



86. Shop of Tingqua (active 1840s-1870s)

Loading Tea at Canton

c.1853

Gouache on paper

26 x 32 cm

Peabody Essex Museum Collection: Gift of Miss Clara Curtis (E83553)

In this gouache painting from the shop of the Cantonese artist Tingqua, workers load full and half-sized tea chests for transport to western ships anchored down river at Whampoa. The background shows the Canton waterfront and the steamer *Spark* that was brought to China by Capt. Robert Bennet Forbes in 1849.

86. 庭呱畫店 (活躍於1840至1870年代)

廣州裝運茶葉

約1853年

紙本水粉彩

26 x 32 厘米

皮博迪艾塞克斯博物館藏，克拉拉·柯蒂斯 (Clara Curtis) 女士捐贈 (E83553)

這幅水粉彩畫來自庭呱的畫店。畫中工人正在把茶葉裝箱，預備運往停泊在黃埔港口的商船。背景是廣州海旁及1849年羅拔伯特·福比斯船長 (Robert Bennet Forbes) 到廣州時所駕駛的蒸汽船“火花”號 (Spark)。



87. Chinese artist

Linchong's Basket Shop
c.1820
Gouache on paper
26.6 x 35.6 cm
HSBC Collection (3/226)

Intended as part of a set of Chinese export paintings (see cats. 80 and 81), this view of a basket shop shows clearly the items on offer as well as details of the costume of the shopkeeper and other figures. The layout of the shop shown here in which not only baskets, but mats, canes, umbrellas and hats were on sale can still be observed in the streets of Canton and other southern cities in China. More unusually, the artist has also incorporated a typical aspect of the everyday life of the Chinese trades people at the time - interaction with Westerners. At the entrance the artist has written the shopkeeper's name in English.

87. 中國畫家

連莊竹籃店
約 1820 年
水粉彩
26.6 x 35.6 厘米
香港上海匯豐銀行藏 (3/226)

這是中國商店系列畫（見圖 80、81）的其中一幅作品。這畫不但精確地描繪竹籃店內的貨品陳設，並記載了店員和其他人物的服飾。在店舖中，陳列各式竹籃、蓆子、籐器、雨傘和帽子。現時在廣州和中國南方城市的街上還可見到這種情況。畫家也特別把店中華人與西方人交易的情景描繪出來，這是當時廣州地區常見華洋雜處的有力記錄。店舖門前並掛出英文的商號“Linchong”。



88. Chinese artist

Watch Dealer

c. early 1800s

Gouache on paper

31 x 39.5 cm

Peabody Essex Museum Collection: Gift of Mr. and Mrs. Rionda Braga (E80607.34)

The shop portrayed in this work manufactures and sells pocket watches as well as ornate models of shelf and hanging clocks. The latter show an obvious Western influence on the Chinese craftsman, in the form of urn finials and modified bracket feet. The Chinese had a fascination for Western clocks and watches. From the time of the Kangxi Emperor (1662-1722), such Western mechanisms were favourite additions to the palace collection made by each successive ruler. Clocks with elaborate chiming mechanisms were the favoured gift to Canton customs officials when a Western vessel arrived in port.

88. 中國畫家

鐘錶商

十九世紀初

紙本水粉彩

31 x 39.5 厘米

皮博迪艾塞克斯博物館藏，里奧達·布拉格（Rionda Braga）先生及夫人捐贈（E80607.34）

畫中的鐘錶商店製造及售賣懷錶、裝飾模型與掛鐘。掛鐘呈尖甕形，足部呈修飾的弧形，明顯受到西方設計的影響。自清代康熙（1662—1722年）朝以後，歷朝皇帝都鍾愛西方的機械鐘錶，並納入皇宮的收藏系列。十九世紀初，當商船抵達中國港口，西方人士便以精緻的機械鐘錶予中國海關官員作為禮物。



89. Chinese artist

Boats on the Thames at Windsor Castle
c.1800
Gouache on board
20.3 x 25.4 cm
Sze Yuan Tang Collection

One of the artistic services regularly offered by Lamqua and other Cantonese export artists of Canton was to make copies in oils of engravings which were brought to them by Western visitors. Themes might be symbolic, historical or literary; subjects ranged from the popular to the arcane, from middle-eastern fantasy to mundane domesticity, from rural poverty to high fashion, from loyal portraits to subversive satires. In this instance the subject could scarcely be more English: a pleasure boat and a working boat on the upper reaches of the River Thames, overlooked by the stately towers of Windsor Castle. Yet it is recognisably Chinese in its origin, as can be seen from a certain neatness and solidity in the paintings of the foliage, and from the somewhat oriental appearance of the boats; the oarsmen in the larger boat seem to be wearing long Chinese-style queues. And here lies much of the charm of such export paintings: they are not simply replicas of some Western original, but works painted with skill and delicacy by an artist to whom the subject and its associations are entirely alien.

Ref: Conner, 1996, p. 57

89. 中國畫家

溫莎堡旁泰晤士河的船隻
約 1800 年
紙板水粉彩
20.3 x 25.4 厘米
思源堂藏

琳呱與其他廣東外銷藝術家經常以油彩為西方顧客複製帶來的版畫，這是其中一幅。一般有象徵性、歷史、文學等主題；描繪內容包括通俗易懂、晦澀難解；或寫中東奇幻世界、日常家庭生活、貧窮農村、上流社會；或屬寫實肖像畫、具扭曲意味的諷刺作品。這畫描繪地道的英國事物：宏偉堂皇的溫莎堡，俯視泰晤士河上游的遊船及工作船。然而，不難看出這畫實際出自中國畫家：畫工整齊實在的樹葉、略帶東方色彩的船隻；大船的划手還束有中國式長辮。這些外銷畫的吸引力，在於它們不但是西方原作的複製品，更由毫不認識西方題材及相關事物的畫家，以精湛技藝及敏銳觸覺繪製而成。

參考資料：Conner，1996，頁 57



90. Chinese artist

Queen Victoria and Prince Albert
c.1850
Gouache
78 x 45 cm
Sze Yuan Tang Collection

It was not a common practise for Chinese 'export' artists to produce portraits of foreign leaders (although engravings of George Washington and Thomas Jefferson were copied in Canton). Nonetheless there was a tradition among Chinese court painters/ artists to make drawings of foreign leaders and diplomats, especially those who paid tribute. We can only assume that this practice influenced artists in Canton to produce them for the Western market.

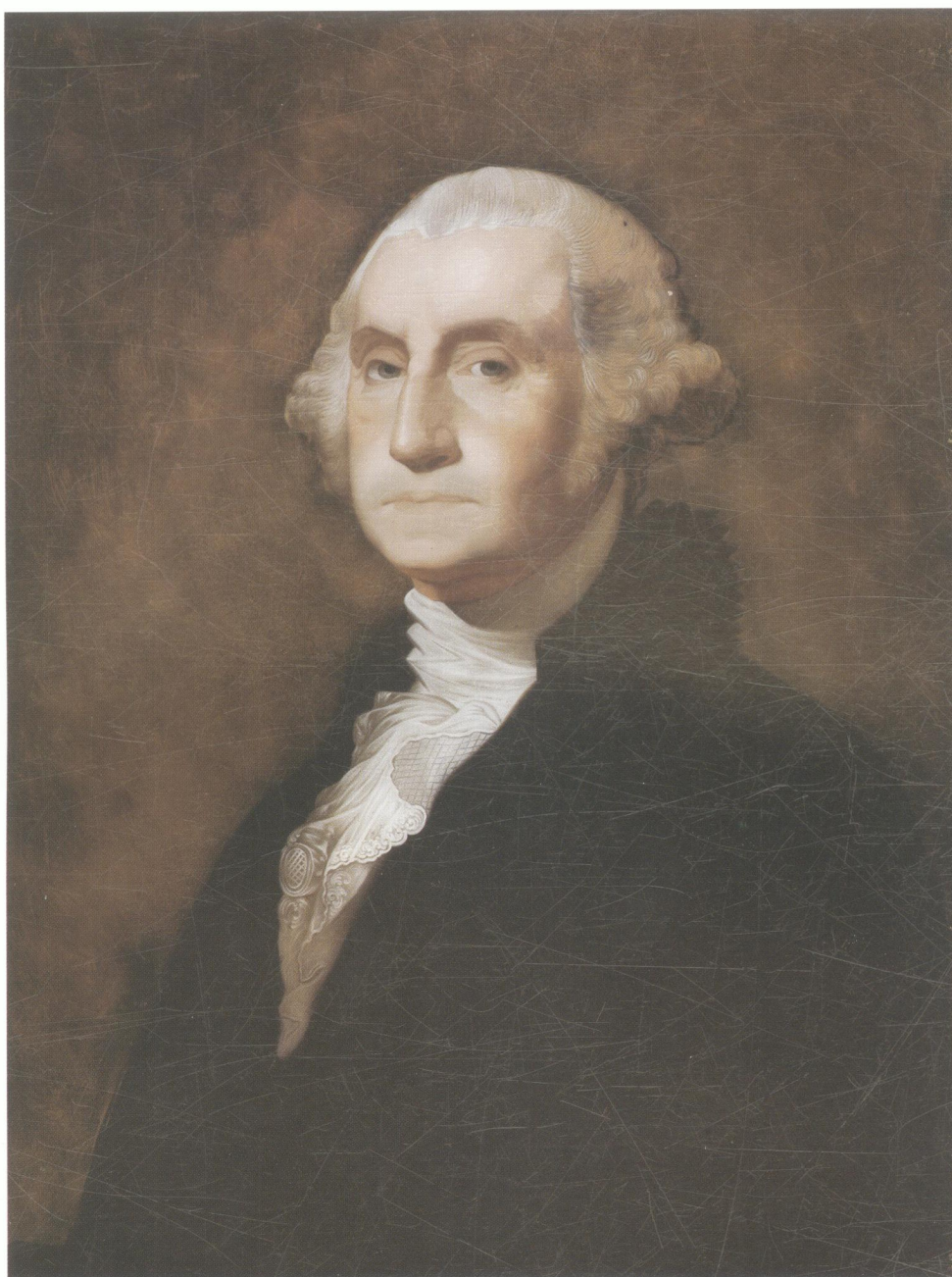
The reverse of this painting is beautifully painted with figures in architectural settings receding into the background in the manner of traditional Chinese paintings. The border is decorated with floral and other motifs.



90. 中國畫家

維多利亞女皇及阿爾拔王子
約1850年
水粉彩
78 x 45 厘米
思源堂藏

縱使廣州盛行複製華盛頓及傑佛遜兩位總統的肖像畫，但中國外銷藝術家繪製外國領袖肖像，這例子仍屬罕見。然而，中國宮廷畫師一向有繪畫外國領袖及外交家肖像的傳統，尤其是來中國的朝貢者。因此廣州畫家向西方市場提供外國領袖的肖像畫，或許是受了這項傳統的影響。這畫的背面以傳統中國畫的手法繪上人物，背景的建築物隨著距離而隱沒，周邊有花卉和其他圖案作裝飾。



91. Chinese artist

Portrait of George Washington (after Gilbert Stuart)
c.1800
Reverse painting on glass
73.7 x 55.9 cm
Sze Yuan Tang Collection

A number of portraits after Gilbert Stuart of George Washington, painted on glass or on canvas, were produced at Canton in the first decade of the 19th century. Stuart felt threatened by the potential influx, and he took action to prevent the importation of the Chinese versions from China to America. He claimed in the Eastern District Circuit Court that John E. Sword of Philadelphia, having commissioned a portrait of George Washington from him, had taken it to China, and there procured above one hundred copies thereof to be taken by Chinese artists. This was not the only portrait of Washington to be copied in China. Another is said to have been taken out by 'James Blight, an Indian [i.e. China] trader'. About 1800 or a little later a number of portraits of Washington on glass were brought out of China (Crossman, p. 447, n. 21). Reverse glass portraits of Washington after Stuart were also painted in America and in Europe, but generally at a later date and with less finesse than the Chinese versions.

Ref: Conner, 1996, p. 46; Crossman, p. 447, n. 21

91. 中國畫家

華盛頓肖像（仿斯圖爾特作品）
約 1800 年
玻璃畫
73.7 x 55.9 厘米
思源堂藏

在十九世紀的最初十年，廣東出現很多做吉爾伯特·斯圖爾特（Gilbert Stuart）作品的華盛頓總統肖像玻璃畫或油畫。後來斯圖爾特為防止這些中國複製品大量湧入美國，遂興訟阻止複製畫入口。他在東區巡迴法庭聲稱：“來自費城的約翰·索茲（John E. Sword）原先委託他繪畫華盛頓肖像；索茲後來將作品帶往中國，再向中國畫家訂購超過一百幅複製品。這畫並非是唯一的華盛頓肖像中國複製品。據說另一幅肖像畫由往印度（即中國）經商的詹姆斯·布萊特（James Blight）委托做製”。約於 1800 年，中國便輸出不少華盛頓的玻璃肖像畫。美國及歐洲均有仿斯圖爾特的同類作品，但創作年分較中國遲，技巧亦稍遜。

參考資料：Conner, 1996, 頁 46; Crossman, 頁 447, 註釋 21



92. Armorial Dish

c. mid-1700s

Porcelain with overglaze enamel decoration

Diam: 23 cm

Sze Yuan Tang Collection

From 1695 to 1820, services of porcelain bearing the arms of British families were made in huge numbers. Initially only those connected with the East India Company ordered them, but by 1730, orders also came from members of the aristocracy, gentlemen, and successful professionals. Until 1735, elaborate armorials were used on a range of Chinese-inspired designs in underglaze blue, *famille verte*, underglaze red and gold with complex diapered borders. Later borders became increasingly simple, armorials decreased in size while other elements became standardised.

At the centre of this dish is a quatrefoil containing a riverview probably based upon a contemporary drawing of Fort St. George, Madras, the British entrepôt between Plymouth and Canton. The rim is decorated at the top with an inscribed crest that reads 'Decus Summum virtus', opposite which is a shield. On either side are two vignettes featuring shipping scenes, Plymouth Sound on the left and the Pearl River on the right. These are contracted versions of vignettes from a design by Piercy Brett, that came to be known as the Valentine pattern, originally used to decorate a service created for Commodore Anson who arrived in Canton with his ship, the *Centurion*, in 1743. Brett was Anson's official artist during Anson's circumnavigation.

92. 紋章盤

約 1700 年代中期

琺瑯彩瓷器

直徑：23 厘米

思源堂藏

以英國家族紋章作裝飾的瓷器，於 1695 至 1820 年間曾大量製造。在早期階段，顧客只是與東印度公司相關的人士。隨後於 1730 年，不少貴族、紳士、成功的專業人士也紛紛跟隨，訂製這類瓷器。至 1735 年，青花、五彩、釉裡紅和飾有金邊等中國瓷器也都繪上精美的紋章。在後來的紋章瓷器，邊飾漸趨簡單，紋章逐漸變小，其他裝飾也給標準化。

這盤的中心繪了四葉形的河景，它是參考當時一幅馬德拉斯港的聖佐治炮台圖畫而作的。馬德拉斯港是普里茅斯和廣州之間的貿易轉口港。盤沿的上方繪有飾章，下方是盾徽，兩邊各有航船景貌，左方是普里茅斯海峽，右方是珠江。這裝飾是取材自皮爾西·布雷特（Piercy Brett）設計的華倫泰圖案，原來用在海軍代將安森（Anson）的一套餐具上。安森於 1743 年乘“百人隊長”號（*Centurion*）抵達廣州，布雷特是該次環航旅程的隨行設計師。

參考書目：香港藝術館，1996，頁 114-115；Howard，頁 107



93. Cup and Saucer with Shipping Scenes

c.1750s

Porcelain with underglaze red and overglaze enamel decoration

Cup diam: 7 x 4 cm; Saucer diam: 11.5 x 2 cm

Sze Yuan Tang Collection

The saucer is decorated with a scene of the Pearl River in underglaze red. Included are landscape and architectural elements as well as depictions of junks. The border is decorated with three cartouches containing floral motifs, and three dragon-like gold medallions set against a ground of floral scrolls. The cup is decorated with two underglaze red vignettes repeating elements of the central design of the saucer.



93. 船航圖杯碟

約 1750 年代

釉裡紅琺瑯彩繪瓷器

杯徑：7 厘米；碟徑：11.5 厘米

思源堂藏

碟中央繪釉裡紅珠江景色，可見風景、建築物、舢舨和海珠砲台。碟沿飾三個開光花卉紋和三個團龍紋襯纏枝花背景。杯上按碟中央圖案繪兩幅釉裡紅插圖。



94. Dish with Shipping Scene

c.1750s

Porcelain with overglaze enamel decoration

Diam: 25 cm

Sze Yuan Tang Collection

The centre of this foliate edged dish is decorated with a view of a busy Pearl River. The rim is decorated with six cartouches of peonies and narcissi set in an underglaze red and overglaze gold floral border also featuring peonies. See cat. 93.

94. 船航圖盤

約 1750 年代

琺瑯彩繪瓷器

直徑：25 厘米

思源堂藏

花瓣口盤的中心繪上繁忙的珠江景色和海珠砲台。盤沿有六個開光牡丹水仙花圖案，另以釉裡紅和釉上金彩繪成牡丹花邊。參考圖 93。



95. 'Hong' Punch Bowl

c.1785

Porcelain with overglaze enamel decoration

Diam: 36 x 16 cm

Sze Yuan Tang Collection

This bowl depicts the foreign 'Factories' or hong on the waterfront at Canton. These 'Hong bowls' were popular between 1760 and 1800. The thirteen hong are represented flying their national flags (including Holland, Britain, Sweden, France, Brazil and Denmark). Merchants can be seen strolling along the verandah. After the first American ship sailed to Canton in 1785, an American flag was added. The earliest bowl decorated with a single scene of the hong, was made in 1765 for the Danish market. The design featuring decoration around the bowl was not introduced until 1780 after which it was the standard until the end of the century. The centre of the bowl is decorated with a floral motif while garlands and flower baskets hang from the geometric band that runs along its inside rim.

Refs: HKMA, 1996, pp. 148-149; Howard, p. 51

95. 水果酒鉢

約 1785 年

琺瑯彩瓷器

直徑：36 x 16 厘米

思源堂藏

這酒鉢繪有廣州沿岸外國商行的景貌，於 1760 至 1800 年間非常流行這些產品。圖中可見著名的十三行，各國旗幟正迎風飄揚（包括荷蘭、英國、瑞典、法國、巴西和丹麥），陽台上更有商人閒步。自 1785 年美國船艦首次抵達廣州後，美國的國旗也加進了行列。最早繪有行景的獨立裝飾，是於 1765 年為迎合丹麥市場而製造的。圍繪在這鉢的裝飾於 1780 年出現，隨後便沿用至十八世紀末為止。鉢的中心有花卉紋，鉢內沿的幾何邊飾亦垂著花環和花籃。

參考書目：香港藝術館，1996，頁148-149；Howard，頁 51

96. Perfumer

c.1750s

Enamelled copperware

30 x 4.5 cm

Sze Yuan Tang Collection

The technique of painting enamels on copper was introduced in China during the Kangxi reign (1662-1722), probably by Jesuit missionaries. Such pieces were primed first with an enamel ground and fired before painting with enamels and re-fired. They were produced for both the domestic and export markets. This hollow openwork perfumer is painted with delicate intertwining floral scrolls framed by two bands of decoration.

Ref: Clunas, p.70

96. 香水瓶

約 1750 年代

琺瑯彩銅器

30 x 4.5 厘米

思源堂藏

銅胎琺瑯彩技術始於清代康熙 (1662 — 1722 年) 年間，應由耶穌會士傳入中國。製作時先在銅胎塗上底層琺瑯，窯燒後再以琺瑯彩繪圖案，經二次窯燒後完成。銅胎琺瑯器兼有內銷及外銷市場。這鏤雕香水瓶彩繪了精緻的纏枝花卉紋，上下並有帶狀邊飾。

參考資料：Clunas，頁 70





97. Pair of Incense Holders

c.1750s

Porcelain with overglaze enamel decoration

12.5 x 5 cm

Sze Yuan Tang Collection

A pair of incense holders with two dominant bands of decoration featuring butterflies amid flora. Narrow bands of colourful continuous motifs cover the remaining surfaces.

97. 香筒一對

約 1750 年代

琺瑯彩繪瓷器

12.5 x 5 厘米

思源堂藏

香筒的主要圖案是兩條帶狀花蝶紋，其他部份則由較窄的彩色條子裝飾，條子上的紋飾與主飾相同。



98. Fish in Basket

c.1800

Porcelain

8 x 14 x 3 cm

Sze Yuan Tang Collection

The rather eccentric execution of this fish in basket suggest that it was probably created as a table decoration. The fish is shown lying amid flowers in a bamboo-like basket topped by openwork intertwined branches.

98. 籃中魚

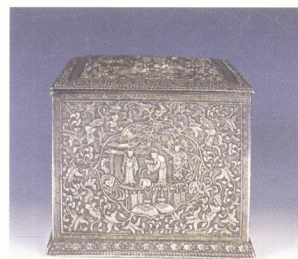
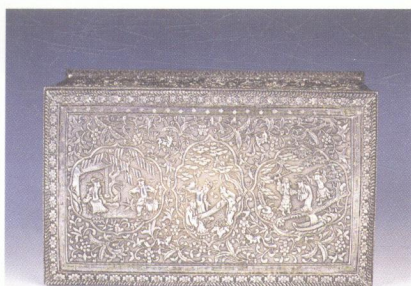
約 1800 年

瓷器

8 x 14 x 3 厘米

思源堂藏

籃中放魚是頗奇特的構思，這作品應是桌上擺設。竹形籃的上沿鏤雕纏枝紋，籃內的魚躺在浮雕花卉之間。



99. Box

1884

Silver

12 x 23 x 14.5 cm

Sze Yuan Tang Collection

Silver was highly sought after in China, and was imported in large quantities in exchange for Chinese goods. While finished items were not re-exported in the numbers associated with other export items, by the 19th century the low cost of labour in China made the export of cast, applied or repoussé silver items profitable for private traders.

An inscription on the inside of this box indicates that it was made for A. J. Butler on 19th Dec., 1884. On the front is a Chinese inscription that reads, 'for the use of Mrs. Butler'. The surface is completely covered in a repoussé design against a ring matting ground. Quatrefoils depicting scenes from popular stories such as *The Romance of the Three Kingdoms* are set amid floral scrolls and vines. Bats and butterflies are also included in the design as pictorial wishes for marital felicity.

Ref: Howard, pp. 204-216; Clunas, pp.106-108

99. 盒子

1884 年

銀器

12 x 23 x 14.5 厘米

思源堂藏

中國對銀器的需求很大，常以本地貨物向外國換取。中國銀器的出口數量比不上其他外銷品，直到十九世紀，由於國內勞工低廉，經營及鑄造銀器的利潤可觀，因而大量出口。

這銀盒的內外題字均顯示物主是白德勒（A. J. Butler），製造日期是1884年12月19日。盒子正面有中文題字：“供白德勒夫人置用”。盒的表面佈滿凸紋圖案，背景是環形暗花。中心的四瓣形開光圖案繪上三國演義等家傳戶曉故事，四周並有纏枝花卉及藤蔓。盒上的蝙蝠和蝴蝶圖案象徵婚姻美滿。

參考資料：Howard，頁204-216；Clunas，頁106-108



100. Paper Folder

c.1850

Boxwood

41 x 31.5 cm

Sze Yuan Tang Collection

Some of the items included in this exhibition, such as this paper folder, were customised, or intended to be customised (see cats. 92, 99 and 103). This boxwood folder is carved with figures in a detailed landscape with architectural features in high relief. At the centre is a monogrammed medallion. The corners are carved with floral elements and framed with strips of inlaid bone.

100. 文件匣

約 1850 年

黃楊木

41 x 31.5 厘米

思源堂藏

在這次展出的工藝品中，一些是為用者度身訂造的，或造成訂製的模樣；這文件匣便是例子（見圖92、99、103）。黃楊木面雕刻了細緻的風景人物，以高浮雕手法突出建築物。中央是一個交織字母的團花。四角刻上花卉圖案，並以骨片嵌成邊線。



101. Oval box

c.1850

Wood

15 x 6 x 2 cm

Sze Yuan Tang Collection

Oval-shaped box carved with a highly compressed landscape showing figures on a bridge and junks on a river, with a pagoda and other buildings in the background.



101. 橢圓形盒

約 1850 年

木雕

15 x 6 x 2 厘米

思源堂藏

這盒雕刻了玲瓏剔透的風景，前景有橋上人物和河上舢舨，背景有塔和樓房。



102. Pleasure Boat

c.1800s

Bone

56 x 27 cm

(Private collection)

This boat was modelled on "flower" or "pleasure" boats used by Europeans for music and dinner parties in the waters between Canton and Whampoa. This model, carved of bone, shows how the boats were constructed, with a platform at the front where a party is taking place, and wide, overhanging sides for the boatman to walk along and punt. When in use these boats would have been towed by smaller boats. The rear of the model is decorated with colourful lanterns. In the centre, there is an elegant drawing room, with openwork shutters, which would have been gilded and painted in bright colours on the real boat. The upper deck is surrounded by a balustrade and decorated with many plants. This would have also housed the restaurant.

Ref: Howard, p. 192; Paris, pp. 58-59

102. 遊樂船

約 1800 年代

骨雕

56 x 27 厘米

私人收藏

歐洲人喜歡在廣州與黃埔之間的水域作樂，乘坐“花船”或“遊樂船”舉行演奏會和宴會。這骨雕模型清楚顯示花船的構造：船首平台上正舉行宴會，兩旁有寬闊的走道供船夫走動划船；在花船行駛時，應由小船拖著前進；船尾掛著彩色燈籠；船中央是優雅的起居室，裝上鏤雕百葉窗。現實情景中的百葉窗，應髹上鮮明顏色。模型船的上層甲板用欄杆圍著，並有植物裝飾，可能設有餐廳。

參考資料：Howard，頁 192；Paris，頁 58-59



103. Sewing Box

c.1800s

Ivory

30 x 21 x 11.5 cm

UMAG (HKU.M.1997.1167)

Canton became the most important centre of ivory trading, and working, in China because of maritime activity. Ivory has been worked in China since antiquity, and in the 1600s, Portuguese ships were bringing ivory from as far afield as Africa, India and South-east Asia to Canton for the domestic market. The Dutch, and later the English East India companies also became involved in the trade. In addition to considerable demand in China, Canton also supplied a smaller export market. Carved ivory products were one of the more important privately-traded items.

The surface of this sewing box is densely covered with high relief carving of figures in various scenarios. The cover of the box is decorated with many different scenes set amid architectural features, natural settings or water. Here the use of undercut carving adds to a sense of depth and three-dimensionality. The edges of the box are carved to resemble bamboo, bordered by a continuous floral scroll. The narrow band along the upper edge of the side of the box depicts various landscape scenes while beneath are scenes from daily life. The box has two silver side handles. The interior is compartmentalised and contains many ivory items for sewing such as bobbins, needle cases, thimble and thread winders. Most are carved with floral motifs but there are also smaller areas of openwork carving inside the compartments. Two compartment covers are decorated with seven figures in different scenes.

Ref: Clunas, pp.96, 102-104.



103. 牙雕人物女紅蓋盒

約 1800 年代

象牙

30 x 21 x 11.5 厘米

香港大學美術博物館藏 (HKU.M.1997.1167)

廣州由於航運活動頻繁，所以成為中國最重要的象牙貿易和製作中心。中國的象牙製品雖由來已久，但在1600年代，葡萄牙船隻把象牙從非洲、印度及東南亞帶來廣州，為當地市場提供貨源。荷蘭人與後來的英國東印度公司亦陸續加入象牙的貿易。中國本土對象牙的需求很大，但廣州商人仍可將小量的象牙製品出口，其中雕刻象牙器是較重要的商品。

這蓋盒的表面飾滿高浮雕人物，各處飾不同的情景。盒蓋的取景分別有樓房、大自然景物和江河；工匠利用削刀技巧使景物更添深度和立體感。盒邊雕成竹形，飾邊是纏枝花卉紋。在盒的側面，上沿是帶狀的山水圖案，下面是各款的日常生活情景。這盒附有兩個銀手柄。盒內劃分成小間格，裝置不同的象牙縫紉用品，如線軸、針包、頂針和繞線器。大部分間格都雕刻花卉圖案，亦有鏤雕的裝飾。其中兩間格的蓋板上便飾有不同情景的七個人物。

參考資料：Clunas，頁 96，102-104

Chinese Periods and Dynasties 中國歷史年代表

夏 Xia Dynasty	c.2100—1600 B.C.	明 Ming Dynasty	
商 Shang Dynasty	c.1600—c.1050 B.C.	洪武 Hongwu	1368—1398
周 Zhou Dynasty	c.1050—221 B.C.	建文 Jianwen	1399—1402
西周 Western Zhou	c.1050—771 B.C.	永樂 Yongle	1403—1424
東周 Eastern Zhou	770—256 B.C.	洪熙 Hongxi	1425
春秋 Spring and Autumn	770—476 B.C.	宣德 Xuande	1426—1435
戰國 Warring States	475—221 B.C.	正統 Zhengtong	1436—1449
秦 Qin Dynasty	221—206 B.C.	景泰 Jingtai	1450—1456
漢 Han Dynasty	206 B.C.—A.D. 220	天順 Tianshun	1457—1464
西漢 Western Han	206 B.C.—A.D. 8	成化 Chenghua	1465—1487
新朝 Xin Dynasty	9—23	弘治 Hongzhi	1488—1505
東漢 Eastern Han	25—220	正德 Zhengde	1506—1521
三國 Three Kingdoms	220—280	嘉靖 Jiajing	1522—1566
魏 Wei Kingdom	220—265	隆慶 Longqing	1567—1572
蜀 Shu Kingdom	221—263	萬曆 Wanli	1573—1620
吳 Wu Kingdom	222—280	泰昌 Taichang	1620
晉 Jin Dynasty	265—420	天啟 Tianqi	1621—1627
西晉 Western Jin	265—317	崇禎 Chongzhen	1628—1644
東晉 Eastern Jin	317—420	清 Qing Dynasty	
南北朝 Northern & Southern Dynasties	420—589	順治 Shunzhi	1644—1661
北朝 Northern Dynasties	386—581	康熙 Kangxi	1662—1722
北魏 Northern Wei	386—534	雍正 Yongzheng	1723—1735
東魏 Eastern Wei	534—550	乾隆 Qianlong	1736—1795
西魏 Western Wei	535—557	嘉慶 Jiaqing	1796—1820
北齊 Northern Qi	550—577	道光 Daoguang	1821—1850
北周 Northern Zhou	557—581	咸豐 Xianfeng	1851—1861
南朝 Southern Dynasties	420—589	同治 Tongzhi	1862—1874
劉宋 Liu-Song	420—479	光緒 Guangxu	1875—1908
南齊 Southern Qi	479—502	宣統 Xuantong	1909—1911
梁 Liang	502—557		
陳 Chen	557—589		
隋 Sui Dynasty	581—618		
唐 Tang Dynasty	618—907		
五代 Five Dynasties	907—960		
遼 Liao Dynasty	907—1125		
宋 Song Dynasty	960—1279		
北宋 Northern Song	960—1127		
南宋 Southern Song	1127—1279		
金 Jin Dynasty	1115—1234		
元 Yuan Dynasty	1271—1368		
明 Ming Dynasty	1368—1644		
清 Qing Dynasty	1644—1911		

Glossary 詞彙表

Alexander, William 威廉·亞歷山大 (1767–1816)
Allom, Thomas 托瑪斯·艾林 (1804–1872)
Amoy (Xiamen) 廈門
Anglo-Chinese War (Opium War) 鴉片戰爭
Anunghoy 亞娘鞋
Assam Company 阿薩姆茶莊
Augustine Heard & Company 瓊記洋行
Baptista, Marciano Antonio 馬西安諾·巴普蒂斯塔 (1826–1896)
Bingbu 兵部
Bocca Tigris (the Bogue) 虎門
Bohea (Wu'i) 武夷
Boluo (Po Lo) 波羅
Borget, Auguste 奧古斯特·波塞爾 (1808–1877)
Bruce, Murdoch 默多克·布魯斯 (1815–c.1848)
Camfou 金福
Canal Road 沙基大街
Carr Tagore & Company 卡·泰戈爾公司
Chinnery, George 喬治·錢納利 (1774–1852)
Chitqua 戚呱 (音譯)
Chow Kwa 周呱 (active 1850–1880)
Chusan (Zhoushan) 舟山
Cockspur Hills 雞冠山
Co-hong 公行
Compradore 買辦
Consoo House 洋行會館
Cumming, Constance F. G. 康斯坦絲·康明
Cumsingmun (Kumsingmun / Cunsingmoon) (Jinxingmen) 金星門
Dane's Island 長州
Daniell, Thomas 托瑪斯·丹尼爾 (1749–1840)
Daniell, William 威廉·丹尼爾 (1769–1837)
Dent and Co. (Paoshun) 寶順行
Double Island 媽嶼
Dutch Folly Fort 海珠炮台
Eshing 義盛
Ewo (I-ho) 怡和行
Fiddler's Reach 琶洲塔
Five Tiger mountains 五虎山
Flagstaff House 旗桿屋
Foiequa (Fouqua) 發呱
Foochow (Fou Tchou) (Fuzhou) 福州
Formosa (Taiwan) 台灣
French Folly Fort 東砲台 (東水砲台)
God of Matrimony 月老
Grand Canal 大運河
Guang Ta 光塔
Guangli Hong 廣利 (洋) 行
Gutzlaff, Charles (Karl) 郭施拉

Haihow (Haikou) 海口
 Hankow (Hankou) 漢口
 Hiangshan Island (Xiangshan) 香山島
 Hog Lane 新荳欄街
 Honan (Honam) (Henan) 河南
 hong 行
 Honglusi 鵬臚寺
 Howqua (How guan / Hou guan / Houqua) (Wu Bingjian) 浩官 (伍秉鑑) (1769–1843)
 Hua Ta (Flowery Pagoda) 花塔
 Huangpu (Shanghai) 黃埔
 Huayuan 畫院
 Huddon, W. 赫敦
 Huggins, William 威廉·哈金斯 (1781–1845)
 Jardine, Matheson 渣甸洋行
 Jingyuan Battery 靖遠砲台
 Jinshan (Kam shan) monastery 金山寺
 Johnson, John W. 約翰·約翰遜 (b.1793)
 Kakchio (Jiaoshi) 角石
 Ke'ow (Kee'ow) (Qi'ao) 淇澳
 Keying (Ch'i-ying) 耆英
 King, Charles Cooper 查爾斯·金
 Kulangsu (Gulangyu) 鼓浪嶼
 Lamqua 琳呱 (關作霖) (active 1830–1850)
 Lappa Island (also Padre Island) 對面山
 Lindsay & Company 林賽洋行
 Lintin 伶仃
 Long Bridge 長橋
 Ma Kok Temple 媽閣廟
 Macao (Macau) 澳門
 Macao Roads (Sha lek) 沙瀝
 Mao guan (Mow kuan / Mowqua) 茂官 (盧文錦)
 Min River 閩江
 Mingqua 中和行
 Mohammedan Tower 穆罕默德塔
 Nam Peh-tan 南普陀
 Nam Wa Temple (Nanhua Temple) 南華古寺
 Namcheong 南昌 (active 1845–1880s)
 Namoa 南澳
 Nanking (Nanjing) 南京
 Nanshan 南山
 Nantai Island 軟捲嶼
 Neiufu 內務府
 New China Street 同文街
 Nieuhof, Johannes (John) 約翰·紐荷芙 (1618–1672)
 Ningpo (Ningbo) 寧波
 Old China Street 靖遠街
 Pagoda Anchorage (Fuzhou) 羅星塔泊船處

Pagoda Island 羅星島
Pagoda of Gratitude 報恩寺塔
Palmer & Company 帕爾默公司
Pankeequa (Puankeequa / Puankhequa) (Punqua) 潘文海（潘呱）
Pedder's Hill 畢打山
Pekin (Beijing) 北京
Porcelain Tower 瓷樓
Praya Grande 南灣
Prinsep, William 威廉·普林塞普 (1794–1874)
Puiqua (Wu Bingchun) 沛官（伍秉鈞）
Punqua (Pankeequa) 潘呱（潘文海）
Puqua 普呱（蒲呱）(active 1780–1805)
Roux, Emile Dominique 埃米爾·魯斯 (1822–1915)
Russell & Company 旗昌洋行
Ryukyu Islands 琉球群島
Select Committee of the East India Company 東印度公司之主席委員
Shamian (Shameen) 沙面
Shan Hendang (North Wangtong) 上橫檔
Shanghai Bund 上海外灘
Shiguan 史館
Simpson, William 威廉·辛普森 (1823–1899)
Spoilum 史貝霖 (active 1774–1805)
Suite des seize estampes representant les conquetes de l'Empereur de la Chine 《準回兩部平定得勝圖》
Sunqua 新呱 (active 1830–1870s)
Suzhou Creek (Soochow Creek) (Wusung jiang) 吳淞江
Swatow (Shantou) 汕頭
Taiping Rebellion 太平天國之亂
Tan Ha Hill 丹霞山
Tang huiyao 《唐會典》
Tang liudian 《唐六典》
Tientsin (Tianjin) 天津
Tiger Island 大虎島
Tingqua 關聯昌（庭呱）(active 1840s–1870s)
Tit "hong" (Peninsular & Oriental Steamship Navigation Company) 鐵行輪船公司
Toyo Bunko 東洋文庫
Webber, John 約翰·韋伯 (c.1750–1793)
Weiyuan Battery 威遠砲台
Whampoa (Canton) 黃埔
Wirgman, Charles 查爾斯·沃格曼 (1832–1891)
Wu Bingchun (Puiqua) 伍秉鈞（沛官）
Xia Hendang (South Wangtong) 下橫檔
Yamen 衙門
Yangtze River (Yeung Tze Keang / Yangzijiang / Changjiang) 揚子江或長江
Youqua 煜呱 (active 1840–1880s)
Yuen Foo River 韓江
Zhifang 職方

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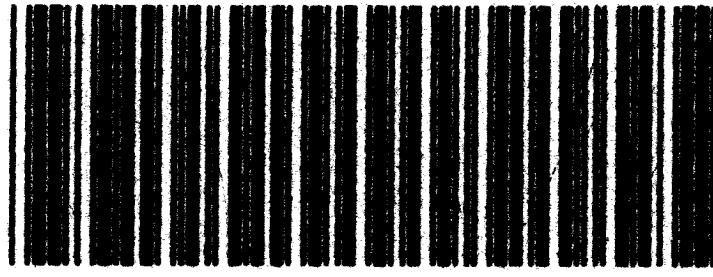
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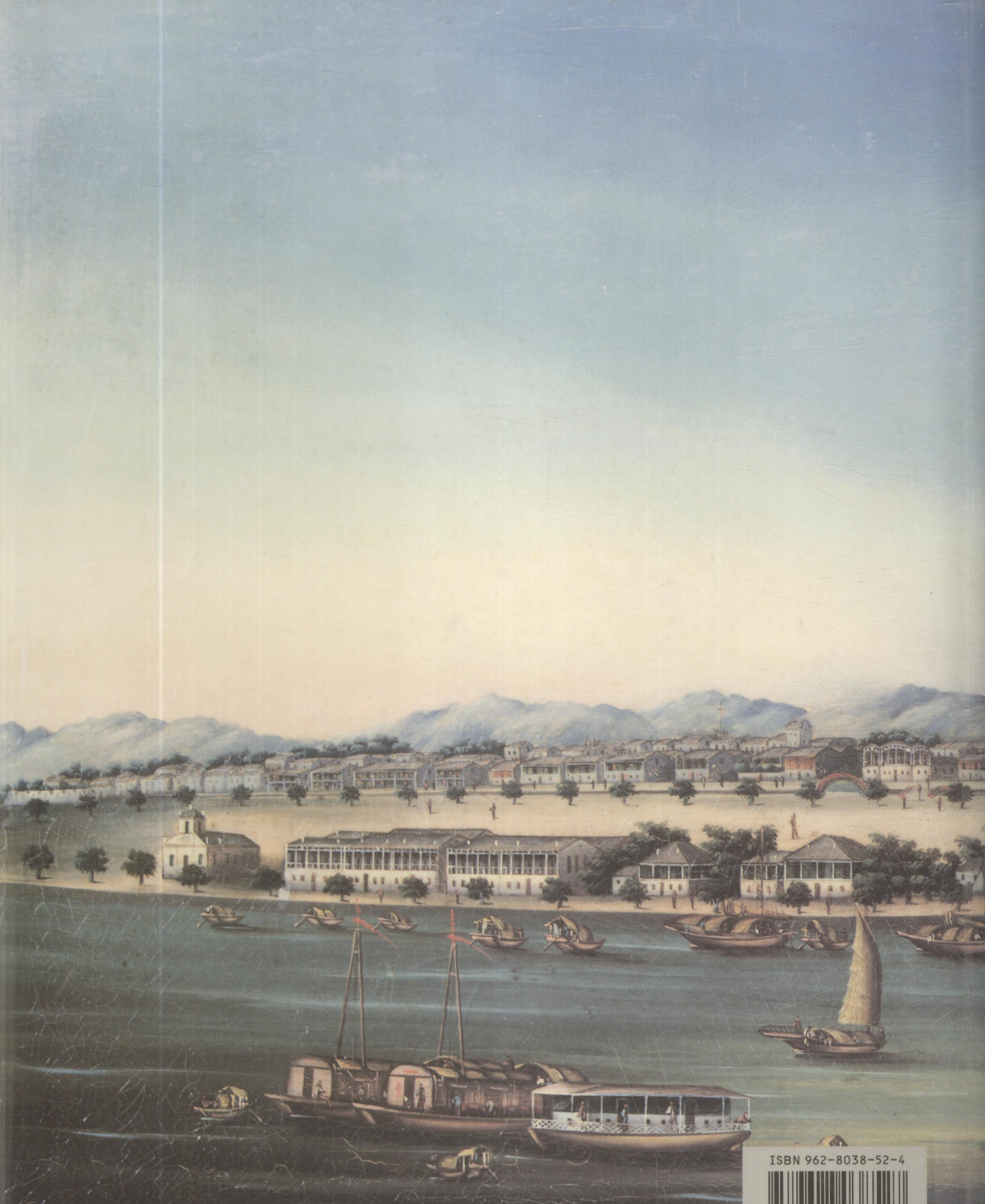
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ISBN 962-8038-52-4



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