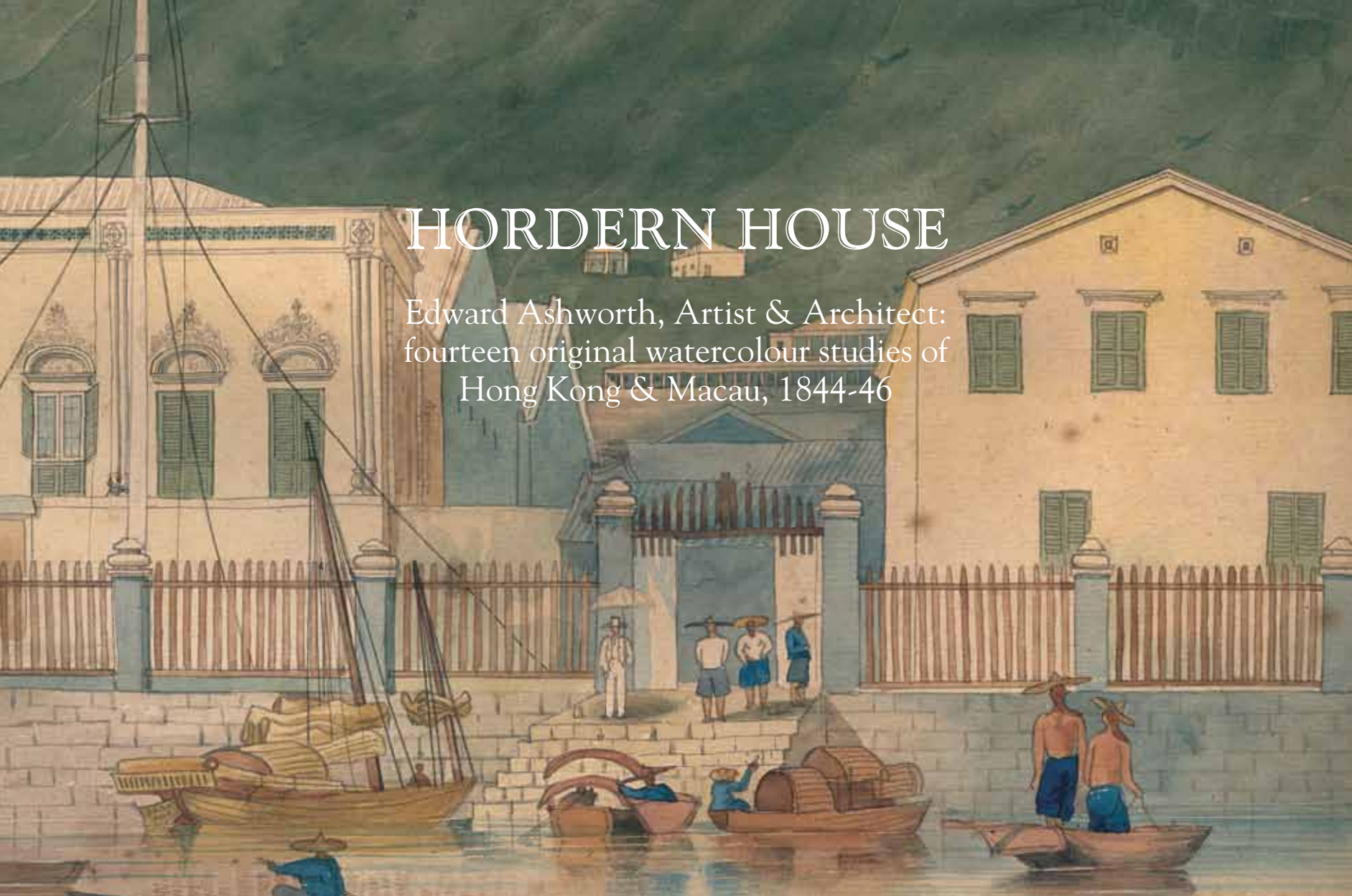


HORDERN HOUSE

Edward Ashworth, Artist & Architect:
fourteen original watercolour studies of
Hong Kong & Macau, 1844-46



Illustrated on front cover:

detail from catalogue number 5, the view from the water of Chinam's Hong.

Back cover:

detail from catalogue number 3, the front view of Chinam's Hong.

HORDERN HOUSE

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Edward Ashworth, Artist & Architect: fourteen original watercolour studies of Hong Kong & Macau, 1844-46

A recently discovered suite of drawings, early depictions of
southern China made shortly after the Opium War

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With essays on the artist and his images,
with descriptive cataloguing, by
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Christopher Cowell is an architect and historian, currently pursuing a doctoral dissertation in architectural history at Columbia University, New York. He has lived in three continents, including Asia. His recent experience as a resident of Hong Kong has led him to explore the early historical development of European colonialism in the region and in particular that of British imperialism and its effect upon various national histories. A recent work, 'The Hong Kong Fever of 1843: Collective Trauma and the Reconfiguring of Colonial Space', *Modern Asian Studies* 47: 2 (March 2013), is the first in-depth account of the complex initial reshaping of the city of Hong Kong brought about by colonial (mis)perceptions of malaria. His current research has shifted to eighteenth- and nineteenth-century South Asia and to an examination of the growth of British imperial rule in India through a study of its military, and the developing tactics in its use of architecture.

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Entrance to the Governor's Palace on the Praia Grande,
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Introduction

Hordern House are delighted to offer this remarkable collection of watercolours and drawings, which form an important addition to the early documentary and visual history of Hong Kong and Macau.

Edward Ashworth's drawings date from a precise and significant time in the history of southern China: from just after the first Opium War and during the earliest stages of the colonial development of Hong Kong. Importantly, they supply a visual record for this consequential period that just preceded, as chance would have it, the advent of photography. Ironically photography had actually come into existence by the time that Ashworth was walking around Hong Kong and Macau: West advertised the opening of his first photographic studio in the China Mail for 6 March 1845, though this seems to have been essentially a portrait studio. But in any case no photographs are known to survive from the mid-1840s (the earliest surviving photographic views are from the late 1850s) and – as Chris Cowell shows – Ashworth's drawings predate the well-known images of his fellow architect Murdoch Bruce. As essentially accurate drawings made by an architect with an architect's eye for detail, they do however display all the virtues of photography with their reliably accurate documentary approach.

Few other images of Hong Kong exist from this earliest period: there are the sketches of the naval surgeon Edward Cree, and some other examples of naval visitors' images, but in general these do not have the clarity or the documentary quality of Ashworth's record. There are extremely few street scenes, arguably none of this quality, and very few depictions of the first stages of the growing city.

The Macau drawings too have a particular significance for the extent to which they differ from the depictions already made by such artists as Chinnery, Borget and the Daniells. Ashworth provides another way of looking at Macau, by generally avoiding the picturesque in favour of accuracy.

Ashworth developed his thoughts and images into the significant long essay, 'Chinese Architecture', which, together with these drawings and those acquired by the Alexander Turnbull Library in New Zealand some fifty years ago, would provide a wonderful opportunity for a new publication uniting the three resources into an important new work on Hong Kong and Macau in the 1840s.

Hordern House, Sydney

The Drawings and Watercolours

Edward Ashworth (1814-96), an architect from Exeter in Devon, left England in 1842 and took a ship due east. His drawings and watercolours of Melbourne and Sydney, Australia, and especially in and around a young Auckland, New Zealand, are well known. What is perhaps less well known is his subsequent journey to southern China: to Macau, and in particular his two-year stay in Hong Kong at the time of its first building boom in 1844. Some of these drawn studies in China were later published as lithograph plates and fine woodcut illustrations accompanying an essay he wrote on Chinese architecture.¹ The National Library of New Zealand was thought to own the bulk of his Hong Kong and China views, part of a significant Sotheby's auction of his work in 1966.² However, a number of the originals from which his later lithographs derive have been thought long lost, until now. Several are presented here.

Ashworth is one of the first recorded Europeans by name known to have built in Hong Kong, arriving in early 1844 just three years after the colony was founded. An earlier, named architect, an F. Langer of Calcutta, died soon after arrival from fever just over one year before.³ Therefore, one can say that the street scenes of the new colony presented here stand as the first detailed collection of architectural views we have, preceding the Scots architect Murdoch Bruce's lithographs of a similar theme by two years.⁴ He spent two years in Hong Kong, from 1844 to 1846, participating in one of the most astonishing periods of transformation in the young colony's history under the second governor Sir John Davis, during which time the city dramatically changed shape as new streets were added, often carved into the hillside, while older ones were erased, and the Chinese and European communities forcibly detached. His illustrations of these scenes are invaluable. Here, in the new city of Victoria on Hong Kong Island, he built a few commercial and domestic buildings for European clients, often struggling in his communication with local Chinese contractors and builders.⁵ Unfortunately we have no certainty as to exactly what buildings he designed and supervised. Ashworth seemed more interested in recording details and principles of construction than in recording personal events. We only know, for example, that he built a private home for an English merchant revealed as 'Mr. S'.⁶

1 The processes of reproducing these illustrations for publication are itemised in an account by the Honorary Secretary to the Architectural Publication Society: Arthur Cates, 'The Dictionary of Architecture. A Retrospect. 1848-1892', in *Dictionary of Architecture* (London: Architectural Publication Society, 1892), 3.

2 The National Library of New Zealand [hereafter NLNZ] appear to own nine drawings/paintings of Hong Kong, four of Macau and ten views of Canton, a number from the vantage point of the Pearl River (see 'Selected Bibliography'). The Sotheby's auction of Ashworth's 'Manuscript Journal of a Voyage from England to Australia and New Zealand in 1842', containing upwards of 300 pages in three notebooks and upwards of 150 drawings, took place on 20 June 1966.

3 *Canton Press*, 20 Aug. 1842 (Langer's advertisement is dated: 'Macao, 11 August 1842'); *Canton Register*, 22 Nov. 1842; William Tarrant, *Hong Kong. Part I*, 1839 to 1844 (Canton: Friend of China, 1861), 38.

4 While both artists most likely drew their respective Hong Kong series of views relatively close to each other in time, Ashworth definitely appears the earlier. William Tarrant records that Bruce created his actual drawings in 1844 to be formally published as lithographs in 1846 (see: Tarrant, *Hong Kong. Part I*, 67). However, this seems doubtful. Murdoch Bruce completed his first series of drawings, advertising in the local newspapers for subscriptions to publish only by 6 July 1846, see: *Hong Kong Register*, 14 July 1846. Further, a comparison with Ashworth, such as with his graphite and sepia wash 'Part of Queen's Road looking to the Principal street of the town of Victoria Hong Kong China' against a similar view by Bruce, 'View of Hong Kong and the Harbour looking West from Murray's Battery', reveals, from the state of completion of the city, that Ashworth's view comes first. As part of a final series, Bruce dated one of his drawings '28th September 1846' – his view of Jardine Matheson's godowns at Eastpoint – a date after Ashworth had left the colony. See: Murdoch Bruce, 'View of Jardine Matheson's [sic], looking North West from Causeway Bay, 28th September, 1846' (London: A. Maclure, Macdonald and Macgregor, 1846).

5 E. Ashworth, 'Memoranda Concerning the Erection, by Native Artizans, of an English House in China, Designed and Superintended by the English Architect', in 'Chinese Architecture', *Detached Essays and Illustrations Issued During the Years 1850-51* (London: Architectural Publication Society, 1853), 16-18.

6 *Ibid.*, 16.

These careful observations of local construction and his personal experiences were recorded into notebooks, later to be extracted and first published in London in 1851 in an essay entitled 'Chinese Architecture', part of the compendium *Detached Essays and Illustrations Issued During the Years 1850-1851* under the auspices of the Architectural Publication Society. These 'detached essays', in turn, would be incorporated into a multi-volume, architectural dictionary or 'cyclopaedia' beginning in 1853. The first volume was the start of a massive undertaking – one of Victorian Britain's most ambitious publishing projects – developing into a key resource on architecture in the English language, spanning forty years till completion and costing upwards of £9,500 to produce.⁷ (See catalogue number 15: 'Dictionary of Architecture'). Did Ashworth fancy or expect at the time that his China research would become part of such an indispensable reference? We shall never know for sure. Yet, here in Hong Kong, the architect and scholar within him finally emerged, enticing him to put on his ethnographer's hat whilst demonstrating a keen enjoyment in theorizing over architectural culture and the customs of building construction. In developing his long essay, Ashworth drew heavily on the writing of French architectural theorist Quatremère de Quincy and his *Dictionnaire historique de l'Architecture* (1832-33). He also relied upon the notes of German missionary and China travel writer Karl Gützlaff – whom he would certainly have encountered in Hong Kong – and Jesuit historian Jean-Baptiste Du Halde, for details of Chinese architecture further afield.⁸ Similarly, his streetscapes, for all the hubbub and dramatic change that was in fact swirling about him in Hong Kong, have that sedate quality of stasis about them, typical of the architect's earlier approach in Auckland and Sydney; while the viewpoints are somewhat formulaic, nine out of the fourteen views presented here are of simple, single-point perspective with a central vanishing point. These are not the drawings of an aesthete of the picturesque. Dramatic thoughts about grounding, composition and light do not seem to interest Ashworth that much. One grasps more a flatter, analytical, architectural purpose behind the pen, where a sense of outline, of form and of colour matter more. Apart from these outdoor scenes there are some closer views of buildings with a few interiors. Here the artist is able to scrutinize various material details, their ornament and assembly, unafraid to treat his drawings as working studies, sometimes scribbling notes in the margins.

We also have a few drawings/paintings of Macau, but none within China proper. Knowing what we do of his explorative tendencies from his New Zealand drawings, and his reliance on European mis-

⁷ Arthur Cates, 'The Dictionary of Architecture. A Retrospect. 1848-1892', in *Dictionary of Architecture* (London: Architectural Publication Society, 1892), 1-3.

⁸ Ashworth, 'Chinese Architecture', 1-16.

sionaries for informing his opinions on architecture in China, Ashworth must doubtless have found it deeply frustrating to be unable to explore further into the mainland of the vast country.⁹ Imperial prohibition and personal safety were significant restraints, especially with his arrival coming so close in time to the cessation of conflict between British and Chinese forces at the close of the First Opium War (1839-42). Yet, these final five drawings made within the other European enclave of Macau provide much valuable insight. With Macau we have views, on the whole, already well explored by previous European painters such as Thomas & William Daniell, William Alexander, Auguste Borget and George Chinnery, although with a greater urbanity and intimacy to the settings. We are taken off the water and emphatically onto the land, at closer proximity to the architectural foci.

Ashworth's collection of fourteen South China watercolours and graphite & sepia wash drawings is a major find and a significant contribution to the corpus of China Trade art. For Hong Kong in particular it is possible now to say, through these hitherto missing works, that he paved a way of seeing that young, emergent city, subsequently influencing artists that followed him.

The Artist

Edward Ashworth was born near Exeter, Devon in 1814, and trained as an articulated apprentice to Robert Cornish, architect to Exeter Cathedral. He then moved to London to work under another Exeter-born man, Charles Fowler, architect to the Duke of Bedford and a founder-member of the Institute of British Architects.

Unhappy with the quality of his commissions, Ashworth decided to immigrate to New Zealand.¹⁰ Aged 28, he left England in May 1842 aboard the ship *Tuscan*, bound for Auckland. The trip included a brief stay in Melbourne, landing at Port Phillip in September 1842.¹¹ Ashworth continued on to Auckland, arriving a month later in October. After failing to find work as an architect he accepted a position as tutor to the children of the first New Zealand Governor, William Hobson,

9 This frustration is suggested by his few illustrations on the edges of Canton – at that time the largest city in China. Ashworth was able only to illustrate the Canton Factories of the European traders and the nearby precincts – clearly his radius of loitering within that Chinese city was small. See also his sheet entitled 'Flying Sketches up the River. Canton River' (c. 1845), NLNZ, Ref: A-207-006. This sheet incorporates three hurried views Ashworth took while on a boat of the architecture and urban scenes of Canton as glimpsed along the banks of the Pearl River.

10 'Early Settlers, The Less Known', last modified 15 December 2013, http://hong-kongsfirst.blogspot.com/2011_12_01_archive.html, accessed 6 September 2014.

11 National Library of Australia [hereafter NLA], Papers [M602] microform: Ashworth, Edward, 1814-1896; Mitchell and Dixon Libraries Manuscript Collection, State Library of New South Wales: Edward Ashworth – Records (1842-1844), Microfilm of journal, notebooks and sketchbooks of travels in Australia, New Zealand and China 1842-44 [1 reel, FM 4/3403].

recently deceased. Other tutoring posts soon came his way. During his two-year stay Ashworth made numerous watercolours of Auckland and its street life including an expedition into the Waikato, now treasured views of the very first stages of colonial occupation. This was to become a habit, drawing and painting the landscapes and streetscapes of each place he visited. In 1843 he gave a lecture to the local Mechanics Institute on Greek architecture in which his drawings were widely admired for their 'exquisite' quality.¹²

By early 1844 he had decided to make his way back to England via a slow sojourn in China – presumably he had heard of the sudden flurry of building construction then underway in Hong Kong. Ashworth left Auckland in February 1844 arriving for the second time in Australia that same month, this time in Sydney, New South Wales. He spent three months in that city, again painting and drawing, before heading across to Hong Kong aboard the American ship *Navigator* by way of Batavia (Jakarta) and Macau.¹³ The timing was impeccable. The first 'official' land auction of Hong Kong under Crown sovereignty had taken place just a few months earlier, in January 1844, and a building boom ensued. Now, finally, he could find actual architectural commissions and build.

Ashworth returned to England in 1846 and set up practice in Exeter. His first job in the county was as clerk of works for Up Ottery Manor, a new, suitably expansive neo-Tudor pile, which he completed for the 2nd Viscount Sidmouth in 1847.¹⁴ Here, in bucolic Devon, he remained until his death in 1896, devoting much of his work to the restoration of parish churches.¹⁵

Christopher Cowell

¹² Una Platts, *Nineteenth Century New Zealand Artists: A Guide & Handbook* (Christchurch: Avon Fine Prints, 1980), 26.

¹³ NLA, Papers [M602] microform.

¹⁴ '(44) Addington of Up Ottery and Erleigh Court, Viscounts Sidmouth', last modified 2 June 2013, <http://landedfamilies.blogspot.com/2013/06/44-addington-of-up-ottery-and-erleigh.html>, accessed 13 October 2014.

¹⁵ 'Early Settlers', *ibid.*

Edward Ashworth, architect, surveyor and artist. Born 1814, Colleton, near Chulmleigh, Devon, England. Died 1896, Exeter, Devon, England.



Detail from catalogue number 3, Chinam's Hong

HONG KONG

1. Morgan's Bazaar Victoria Hong Kong
2. Part of Queen's Road
3. Chinam's Hong, residence (front)
4. View in the interior of Chinam's Hong
5. Chinam's Hong, Residence (rear)
6. Temple on Hong Kong Id.
7. Messrs Jardine Matheson's & Co
8. Canton Bazaar Hong Kong
9. Chinese street in Victoria Hong Kong

1. 'Morgan's Bazaar, Victoria, Hong Kong' c. 1844-46.

Watercolour, 300 x 460 mm; captioned in ink lower left; some fading around edges.

One of the earliest markets in Hong Kong, Morgan's Bazaar soon established itself as one of two bazaars located within the military cantonment district along the Queen's Road, north of Cantonment Hill and west of Ha Wan (later named Wan Chai) and the early colonial cemetery.

Nuzzled against the hillside and built over a *nullah* (watercourse) the bazaar was established by Captain Morgan, agent to Jardine Matheson in a 'Singapore-frame house' construction. It later became known as the Morgan's & Ouchterlony's Bazaar, due to an investment by the military engineer John Ouchterlony, and possibly was rebuilt.¹

The bazaars were privately funded enterprises backed by European and Parsee investors and constructed at one time with the units rented out to various Chinese merchants.² Morgan's Bazaar was a direct competitor with the Canton Bazaar a few buildings further to the west (see catalogue number 8). Both would have been located principally to cater to the British troops and various South Asian sepoys. This particular stretch of land had been established by the

military when Britain first took possession in the first months of 1841, though it would only become entirely militarized later, in around 1846.

The view by Ashworth, taken in the late afternoon, is from the north side of the Queen's Road, with the artist's back to the harbour, looking south towards the main entrance and through the short, private street of the bazaar. The rising slopes of Mount Kellett are seen in the distance behind Cantonment Hill (modern day Admiralty and Hong Kong Park). Soldiers, probably seconded to the makeshift police force, walk about conspicuously under the baking hot sun in their red tunics, white trousers and blue peaked caps, while sailors in their white ducks, trousers, wide-brimmed hats and blue neckerchiefs mingle with coolies and Chinese tradesmen.

1 National Archives, Kew [hereafter NA], Foreign Office [hereafter FO] 925/2427, 'Pottinger's Map', 1842; NA, Maps, Plans, and Drawings [hereafter MPG] 1/156 (originally Colonial Office [hereafter CO] 129/2), Edwards-de Havilland Survey (commonly known as 'Gordon's Map'), 1843; NA, War Office [hereafter WO] 78/479, 'Plan of Victoria, Hong Kong, Copied from the Surveyor General's Dept.', 1845-46.

2 For example: Cambridge University Library, Jardine Matheson Archives [hereafter JMA]; C6/3, A. Matheson to J. Jejeebhoy, Bombay (Macau, 15 May 1843).



Victoria Market - Hong Kong

2. 'Part of Queen's Road looking to the Principal Street of the Town of Victoria, Hong Kong, China'. 1844(-45?).

Graphite with sepia wash, 252 x 395 mm. Caption lower left: 'Drawn by E. Ashworth'; title caption lower centre.

Possibly a preparatory sketch, this view is taken from a lower slope of Government Hill adjacent to the Queen's Road. Now the site of Battery Path and the Court of Final Appeal, the viewer looks west, down into the newly constructed Central District, by this stage decidedly the business heart of the city. Upon this vantage point was placed the gun battery of the Murray Barracks.

The Queen's Road was the principal artery of the city's population and, apart from the malarial Happy Valley (Wong Nai Chung) to the east, was therefore the largest level space on the island. Wide enough to comfortably accommodate two carriages, as shown by the furrows on the earth, this road still remained the front stage for almost all daily activities in the city at this point in time. On a hill to the left rises the giant mast of the Harbour Master's house. Behind this can be seen the impressive street arcade and verandah of Hong Kong's first club house standing at the corner of Wyndham Street. This influential building-arcade form would soon be replicated along the Queen's Road. To the right are two venerable hongs,

Lindsay and Co.'s mighty, pilastered godown (warehouse) and offices, with a private harbour jetty behind. Attached to Lindsay's was the flat-roofed godown and offices of Dent & Co. At that time Dent's was another trading titan, the second-largest trading company after Jardine Matheson, though it was only now entering the Hong Kong fray and rather late in the game.³

What is of special significance is that this sketch may be the very first surviving view of the new Central District following the crown land auction of January 1844, and slightly earlier than the well-known view taken by Murdoch Bruce, published as a lithograph a year or two later.⁴ Indeed, it is quite likely that Bruce, a fellow architect, would have personally known Ashworth and may have seen this drawing. That Ashworth shows the city in an earlier state of construction – if accepting William Tarrant's (questionable) claim that Bruce completed his series of views in 1844 – pushes the date of this sketch to early-to-mid 1844 and therefore, quite possibly, is one of the first sketches Ashworth made upon arrival in the colony.⁵

3 WO 78/479, 'Plan of Victoria', 1845-46; William Tarrant, *Hong Kong. Part I, 1839 to 1844* (Canton: Friend of China, 1861), 37.

4 Murdoch Bruce, 'View of Hong Kong and the Harbour looking West from Murray's Battery' (London: A. Maclure, Macdonald and Macgregor, 1846).

5 Tarrant, *Hong Kong. Part I*, 67. If not accepting the claim, it still suggests a date of no later than 1845.





Ashworth illustrated Chinam's Hong on plate I accompanying his essay 'Chinese Architecture' published in 1851.

3. 'Chinam's Hong, residence built for a Chinaman at Hong Kong'. 1844.

Watercolour, 340 x 423 mm; pencil caption lower centre; closed tears at top edge, lower corners slightly chipped.

Chun Chinam, also known as Chan Akuen, a Canton opium trader and tea merchant together with three partners formed the trading company Tun Wo. Rather ruefully, the British regarded Chinam as the only reputable Cantonese capitalist investing in the early colony. Carl T. Smith recounts that in June 1843 he purchased Marine Lot no. 54 from Richard Oswald at a substantial price of \$8,000, and rebuilt the property in a Chinese style costing him a further \$10,000.⁶ The large hong remained deserted for several years following his untimely death at Canton in July 1844 from fever, possibly one of the last victims of the 'Hongkong Fever' that wracked the colony late the previous year.

This view of the property looks north from across the Queen's Road, presumably in the evening. The property was situated at the western end of Central between Graham Street and Peel Street. Messrs. Day and Son would later retrace this painting turning it into a lithograph, the top portion of Plate 1 for Ashworth's essay 'Chinese Architecture', first published by the Architectural Publication Society in 1851. (See introduction: 'The Drawings and Watercolours' and catalogue number 15: 'Dictionary of Architecture').

In his essay Ashworth described the hong as 'the only good Chinese mansion existing at Victoria, Hong Kong, in 1845, when the picturesque screen was pulled down to give place to three shop frontages. There is a small garden within the screen'.⁷ Since the screen wall is shown here intact, this reference most likely dates the drawing to 1844. Ashworth clearly lamented such a commercial alteration. He was fascinated with the Chinese's means of ventilating their inner courtyards via such openings, Chinam's Hong having been the best example: 'Sometimes the screen wall is adorned on a larger scale, with mimic bamboo stanchions modelled in lime ... In towns, the shop-fronted houses have generally these open façades, sometimes richly carved.'

Ashworth's wit, perhaps sly social commentary, is glimpsed in a charming detail to the left. A young Chinese in full queue is seen studying some bill posters pasted haphazardly on the wall. As there was no Chinese-language press on the island at the time, this was the principal means of printed communication to literate native speakers. Yet, amidst the government orders, job flyers, and prohibitions in Chinese, looms over all a large poster in English, advertising an upcoming concert.⁸

⁶ Carl T. Smith, *Chinese Christians, Elites, Middlemen, and the Church in Hong Kong* (Hong Kong: Oxford University Press, 1995), 111-12, citing the first colonial treasurer Robert Montgomery Martin's recollections, as recorded in G.B. Endacott, *An Eastern Entrepot* (London: Her Majesty's Stationery Office, 1964), 96. See also: Tarrant, *Hong Kong, Part I*, 40. Tarrant names him 'Chun Chinam', and describes him as a 'tea merchant' only.

⁷ E. Ashworth, 'Chinese Architecture', *Detached Essays and Illustrations Issued During the Years 1850-51* (London: Architectural Publication Society, 1853), 18.

⁸ However, there was a vigorous, some might say saturated newspaper market for English speakers. No less than five English-language newspapers were in circulation during the years of 1841-48 within Hong Kong, though not all in existence at the same time. As a general guide see: Frank H.H. King, ed., and Prescott Clarke, *A research guide to China-coast newspapers, 1822-1911* (Cambridge, Mass.: Harvard University Press, 1965).

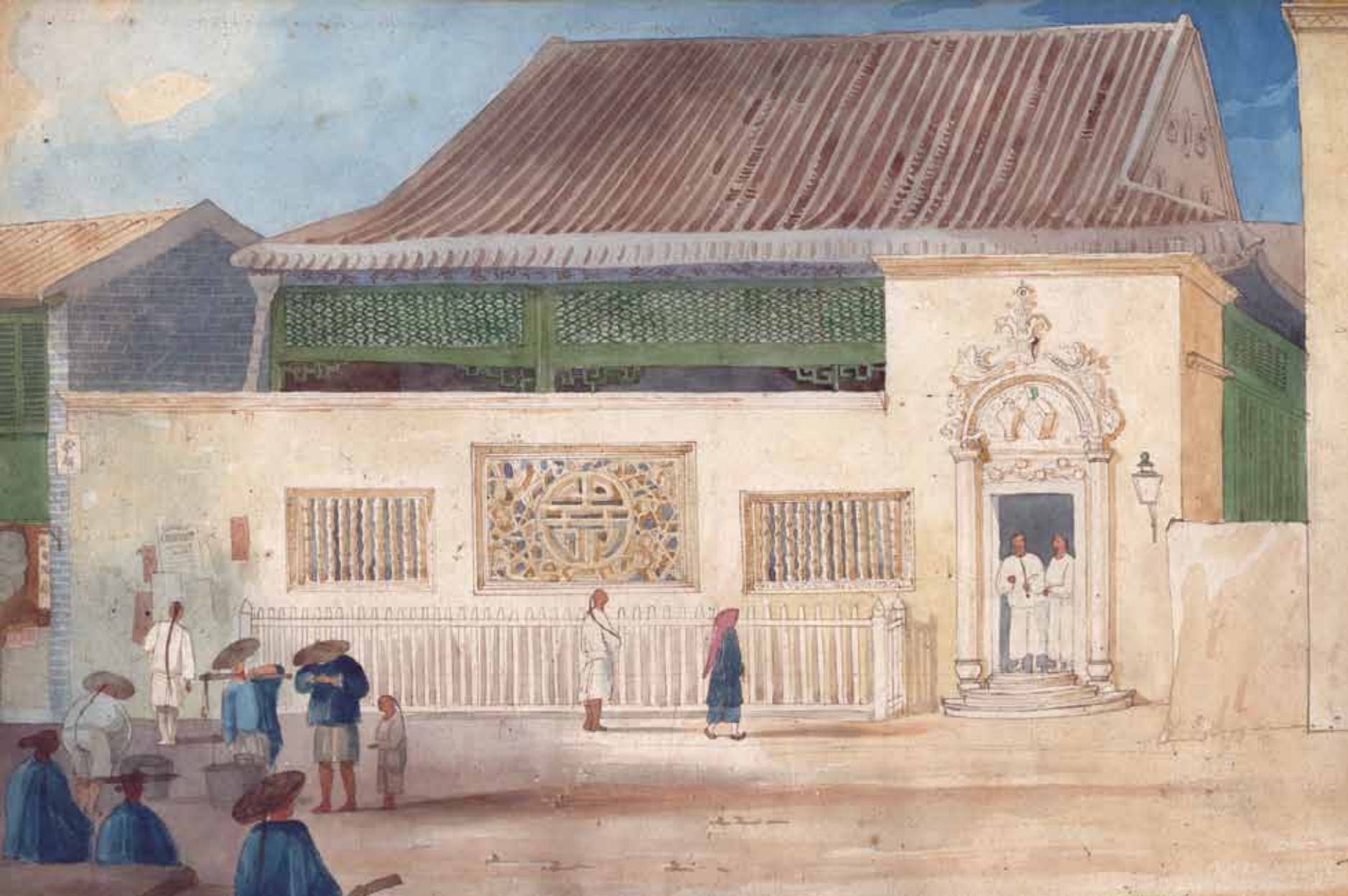




Plate II to accompany Ashworth's essay 'Chinese Architecture' (London, 1851).

4. 'View in the interior of "Chinam's Hong", Victoria Hong Kong' 1844.

Watercolour, 270 x 416 mm; slightly chipped in left and lower margins, more chipped on right with minor loss of image; some marginal notation, ink caption top centre.

This view, accompanying that of the street view of the same building, also became a lithograph (Plate 2) in Ashworth's published essay 'Chinese Architecture' in 1851. It was most likely drawn at the same time as that of the exterior, probably in 1844.

Judging by the eave pattern and the clear sky (that is, no mountains visible), the viewer has been placed along the narrow east-west axis of the building between the length of two principal roof pavilions and at the centre of the building complex. To the left or right (it is unclear which is which) lies the main entrance pavilion to the Queen's Road and opposite, the pavilion facing the harbour. A lower door below the courtyard ahead of the viewer is open, appearing to lead out into a side compound.

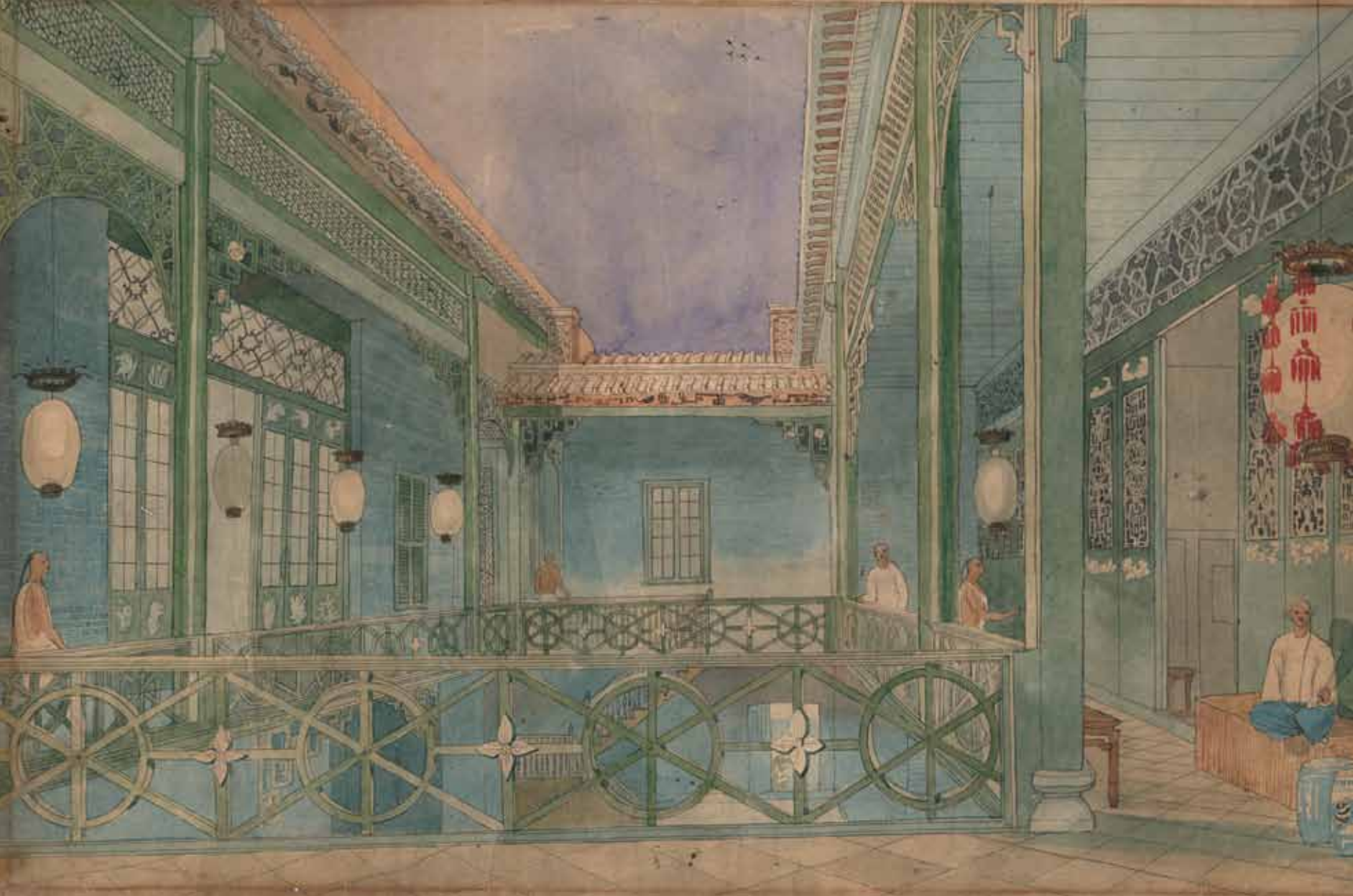
There is some marginal notation in a minute cursive hand which reads: '*... doors – green with gold spangles – a narrow white line outside the sashes and representation of bamboo branch in which the lower part [some loss] lanterns the colour of horn – Staircases of Deal painted*'. It is unclear whether this is an instruction to the

lithographers or Ashworth's notes to himself, though some of the phrasing is picked up in his published text (see below).

Chinam's Hong offered Ashworth first-hand experience of Chinese commercial architecture in a most lavish form for Hong Kong. This was no slapdash Singapore-frame housing system. Ashworth was enamoured by the rich colours of the paintwork surrounding the courtyard: 'The joiner's work is all of pine, coated with green paint and varnished. A spangling of gold enriches the sash doors. The walls (externally to the verandahs) are naked brick, the ceilings boarded.'⁹ He also admired the filigree quality of the fretwork to the balcony and column capitals. 'The want of a [column's] capital is partly compensated for by a bracket composed of a meander or fret, and which in wood-work spreads from the column under the rail of the frieze of a verandah, and is generally painted a deep green with red edges, and varnished, and sometimes studded with roses gilt or painted.'¹⁰

⁹ Ashworth, 'Chinese Architecture', 18.

¹⁰ Ibid., 5-6.





Ashworth went into some detail of the architectural treatment of window, cornice and tympanum in Chinam's Hong for his 'Chinese Architecture' essay. He noted that the glazing was 'too civilized and conformable to English practice to be called Chinese'.

5. 'Chinam's Hong, Residence built for a Chinaman at Hong Kong'. 1844.

Watercolour, 227 x 380 mm; ink caption lower centre; some chipping or fraying near margins.

This view is of the back of Chinam's Hong, drawn in the morning hours from Victoria Harbour facing south and evidently taken from a boat.

Chun Chinam was the only Chinese merchant at this time with such a prominent marine lot in the colony. This is also confirmed by government maps of the period.¹¹

Ashworth would devote some time in making a detailed study of the rear windows to be later published in his essay 'Chinese Architecture' in 1851.¹² To the left (eastwards) was a property owned by Mr. Fearon, and beside that (and out of frame) the Central Market; while to the right (westwards) was the ordnance store and hospital; between these was a small hotel facing the street on Chinam's property.¹³ Steps lead down from Chinam's private compound to the water, though due to relative shallowness on this south side of the harbour it could only accommodate small sampan traders and ferryman. All deep-draft vessels had to be moored within the middle of the harbour or across by Kowloon close by the uninhabited northern shore.

Ashworth was disturbed by this rear façade of Chinam's Hong, especially when he compared it with the more traditional Chinese features of the street front. Here at the back, six giant pairs of windows of an almost European style were displayed to merchants arriving by sea. He described them as 'perhaps rather too civilized and comfortable to English practice to be called Chinese' while the glazing comprised of 'oyster-shell panes of varied angular configuration'.

Though admiring the level of Chinese enrichment, Ashworth considered the oddly shaped series of semi-circular tympana above the windows to be an example 'very barbarous, and seeming to caricature the style of Inigo Jones and Christopher Wren'.¹⁴ The likelihood is that this view formed a set with his other two views of the residence, and so one can tentatively date this as being drawn some time in 1844.

11 For example: WO 78/479, 'Plan of Victoria', 1845-46.

12 Ashworth, 'Chinese Architecture', 7.

13 Tarrant, *Hong Kong, Part I*, 40. Tarrant cites this lot to the right (Marine Lot no. 55) as one of the most illustrative of the kind of reckless speculation that marred the colony, changing hands no less than seven times since 1841. This would eventually become the Gillman's Bazaar by the time of Tarrant's writing in 1861.

14 Ashworth, 'Chinese Architecture', 7.



6. 'Temple on Hong Kong Id'. c. 1844-46.

Watercolour, 230 x 332 mm; ink caption lower centre

It is difficult to identify this temple with absolute certainty but, judging by the somewhat desperate attempt at Chinese script on some of the paper lanterns, this is the temple in Causeway Bay dedicated to Tin Hau (天后).

As the goddess of fishermen and seafarers Tin Hau garnered especial devotion among those Chinese communities clustered along the coastal regions of southern China. (See also catalogue number 11).

The great Man Mo Temple in Sheung Wan had yet to be built (1847), while the Hung Shing Temple in Wanchai on Queen's Road East was also probably built in 1847, both after Ashworth's visit to the territory.

Situated on the southeastern edge of Causeway Bay, this eighteenth-century temple was probably the only (or most significant) temple built along the northern shoreline of Hong Kong Island prior to British settlement, and is still in existence.¹⁵ Another clue that points to this identification is the beautiful, turned bases of the columns, a distinct feature still visible inside the temple to this day. This gives one

an opportunity to note a peculiar trait or habit of Ashworth when drawing his more intimate, enclosed studies of streetscapes and interiors whereby, in most of the drawings and paintings of this nature in the collection, the artist has the tendency of placing the viewer to the right hand side of the scene.¹⁶

¹⁵ Note: there were and are numerous temples dedicated to Tin Hau across Hong Kong's wider current territory, several of which can be found along the southern side of the island where most indigenous Chinese lived prior to colonial settlement.

¹⁶ See catalogue numbers 3, 4, 5, 6, 9 and 13.



7. 'Messrs Jardine Matheson's & Co., Hong Kong' c. 1844-46.

Graphite with sepia wash, 227 x 330 mm; ink caption lower right; edges darkened.

The Scottish hong Jardine Matheson were the undisputed giant of Western commerce in Hong Kong and indeed the South China Seas. They were also the first to build on the island in 1841 immediately after it was ceded temporarily to Britain. While they still maintained a minimal presence in Central, with foresight and confidence in their own gravity, they relocated most of their assets significantly eastwards away from the centre of the city to a spur of rock known as East Point, within the future Causeway Bay district.

This view is taken due east of the site, close to the Tin Hau Temple (see catalogue number 6), and from the curved edge of the original Causeway Bay (now reclaimed as Victoria Park) with East Point seen stretching out into Victoria Harbour. The tide has almost fully receded to reveal a glistening causeway, stranding the local fishing boats. In the distance soars the peak of Mount Kellett. To the right can be seen two long dockyard godowns behind which is the enormous three-storied offices of the company, the tallest building on the island when first

constructed in 1842-3. Behind, on a small hill, can be seen the residence of Alexander Matheson, known locally as 'East Point One'. This classic early view was drawn and painted countless times, from the work of the young Royal Engineer Thomas Bernard Collinson drawn around the time of Ashworth, to Scots architect Murdoch Bruce's lithograph drawn and published two years later in 1846, and Wilhelm Heine's view drawn later still in 1853.¹⁷

¹⁷ WO 78/115, T.B. Collinson, 'Hong Kong Harbour: From a Hill above Causeway Bay', *Ten Outline Sketches of The Island of Hong Kong, to Accompany the Ordnance Map of Hong Kong* (Southampton: Royal Ordnance Survey, 1846); Murdoch Bruce, 'View of Jardine Mathison's [sic], looking North West from Causeway Bay, 28th September, 1846' (London: A. Maclure, Macdonald and Macgregor, 1846); Wilhelm Heine, 'View of Hong Kong from East Point, April 7, 1853' (New York: Sarony & Co., 1856).



Sketch of the harbor of Hong Kong

Messrs Jardine Matheson & Co Hong Kong

8. 'Canton Bazaar, Hong Kong' c. 1844-45.

Graphite with sepia wash, 270 x 412 mm; ink caption lower right; one corner chipped with marginal loss clear of image.

This image is particularly valuable, since it is the only known view of the early Commissariat District we have prior to its destruction in 1845 to make way for the military hospital built by the Commanding Royal Engineer Major Edward Aldrich. This therefore dates the drawing to no later than 1845.

The view is taken close by the Albany Nullah and along the Queen's Road looking south-east towards Ha Wan (the future Wan Chai) with the Canton Bazaar to the right (south) backing onto Cantonment Hill, and the Commissariat with its walled compound to the left (north) backing onto Victoria Harbour. Behind it one can see the verandahs of the two-storied properties of the minor hong Messrs. Gemmell & Co., and Messrs. Fletcher & Co., both soon to be pushed out by an expanded military presence. Up on the hill, straight ahead, are the square buildings of the artillery's powder magazines, with Mount Cameron to the right.¹⁸

The Canton Bazaar, like its competitor the Morgan's Bazaar (also seen in the distance to the right: see catalogue number 1), was built to

supply the needs of both civilian and principally military requirements, since it was located within the cantonment area of the city. A sense of the variety of cultures that intermingled along Hong Kong's already congested streets can be seen by a variety of Chinese hawkers and workers milling about, with a South Asian sepoy or lascar in the foreground, and two Europeans, possibly seconded military, patrolling as policemen to the far left.

¹⁸ MPG 1/156 Edwards-de Havilland Survey, 1843; WO 78/479, 'Plan of Victoria', 1845-46.



*Canton Bazaar
Hong Kong*

9. 'Chinese Street in Victoria, Hong Kong, with the "Tae Ping Shan" American Baptist Mission chapel erected 1844' c. 1845-46.

Watercolour, 288 x 283 mm; ink caption lower centre.

This is most likely a view taken south at the junctions of the newly constructed Shing Wong Street and Gough Street, with Hollywood Road in the distance. The relative completion of the street and buildings suggests the later date bracket of between 1845 and 1846 for this painting.

The uppermost steps from the Queen's Road can be seen in the foreground. To the left is the Rev. J. Lewis Shuck's American Baptist Mission, relocated from its first mission on the Queen's Road at the junction with Wellington Street further to the east.¹⁹ Among the first active missionaries in the colony, their community now comprised of a chapel and mission boarding school established to train Chinese converts. Its first pupils numbered fifteen at its opening in 1844.²⁰ William Tarrant's early history of Hong Kong briefly mentions Shuck's plans for relocation to the district.²¹

Despite Ashworth's title, the new Chinese sector called 'Tai Ping Shan' is, in fact, slightly further west of the site and was named after the mountain peak seen above (now renamed

Victoria Peak or Mount Austin). Nevertheless, Shuck's mission was certainly well positioned within the heartland of the relocated Chinese community, having now been pushed further west from the rapidly growing area of Central to the east. A workman's matshed, the ubiquitous object of temporary shelter, storage and construction in southern China, can be seen to the left in front of the chapel's simple neoclassical façade. Various shop houses of a style typically to be found in Canton line the street either side.

Since Ashworth drew this scene while a resident of the colony, the painting may now be considered as among the very first if not the first view we know of the reconstructed Chinese west side of Hong Kong Island.

¹⁹ WO 78/479, 'Plan of Victoria', 1845-46.

²⁰ Smith, *Chinese Christians, Elites, Middlemen*, 3.

²¹ Tarrant, *Hong Kong. Part I*, 122.





Detail from the Macau street scene, catalogue number 13

MACAU

- 10. Fortaleza de St. Francisco Macao
- 11. Temple near Macao
- 12. Government House, Praya Grande Macao
- 13. Chinese Street in Macao
- 14. To ti kong Small Temple nr. Macao
- _____
- 15. The Dictionary of Architecture

10. 'Fortaleza de St. Francisco Macao' c. 1844-46.

Watercolour, 220 x 260 mm; ink caption lower right.

Fortress building was instinctual to Portugal for its overseas possessions, and Macau was no exception.²² Repeated Dutch attacks on the enclave in the early seventeenth century gave the Portuguese authorities the excuse needed to overcome Chinese hostility and rapidly build a chain of fortresses and defensive walls. This enclosed the higher ground and excluded the lower Chinese town stretching along the northwestern flank of the peninsula. Most of these fortresses were built adjacent to religious sites such as chapels, churches, convents or monasteries from which their names derived. From the Chinese imperial authority's point of view it also had the unexpected advantage of keeping the Europeans neatly and visibly contained within their own territory.²³ Completed in 1629, the Fortaleza de São Francisco, a Franciscan monastic site, sat at the northern edge of the Praia Grande, with Bom Parto fort at the southern end, and the São Tiago da Barra battery further down at the southernmost tip close to the A-Ma Temple.²⁴ The walls were made of *chunambo* or *taipa*, a cementitious material of enormous strength.²⁵

Tinged with Romanticism, this is Ashworth's most dramatic painting in the present collection, and quite out of character with his other studies. The artist, having possibly seen Chinnery's

fine pencil sketch of the fortress drawn in 1825, chooses a very similar view, but with one distinct difference.²⁶ Unlike Chinnery, where the focus is upon the formidable mass of boulders and rocks, Ashworth has pulled the viewer back onto a surprisingly turbulent seascape. The relatively calm waters within the sweeping embrace of the Praia Grande and the Porto Interior (inner harbour) are just beyond view, though one would not think it from this spot: a sampan with its floating family stray perilously close to the rocks upon which the fortress crouches above. The Fortaleza de São Francisco, not the most imposing of Macau's sea batteries, nevertheless has been artistically amplified in the scene by the threatening water and visually raised up by the promontory of rocks girdling it. By the time Ashworth was in the colony this fort, as with all the others, had long since become obsolete, its guns silent. Ashworth neatly encapsulates, through the figures of two distant vessels entering Macau's bay – a Chinese junk and Western clipper – that rare exchange of early nineteenth-century commerce between two civilisations engaged, almost uniquely, at Macau; two civilizations found rarely in agreement or in having any understanding of the other.²⁷

22 B.V. Pires, 'Origins and Early History of Macau', in *Macau: City of Commerce and Culture*, edited by R.D. Cremer (Hong Kong: UEA Press, 1987), 11-12; Jonathan Porter, *Macau, the Imaginary City: Culture and Society, 1557 to the Present* (Boulder, Colorado: Westview Press, 1996), 65-66.

23 Porter, *Macau, the Imaginary City*, 66-67.

24 Ibid., 66; 'Fortresses: St. Francisco Barracks', accessed 9 October 2014, http://en.macaotourism.gov.mo/sightseeing/sightseeing_detail.php?c=6&id=56; Steve Shipp, *Macau, China: A Political History of the Portuguese Colony's Transition to Chinese Rule* (Jefferson, N. Carolina; London: McFarland & Co. Inc., 1997), 43, 45-46; Pires, 'Origins and Early History', 11.

25 Porter, *Macau, the Imaginary City*, 69; 'Barra Fort', accessed on 9 October 2014, <http://www.macao.com/en/Barra-fort-2-14-186.html>.

26 George Chinnery, 'St. Francis Fort', 1825, Hong Kong Museum of Art, AH84.10, in Gerard Tsang et al, *Views of the Pearl River Delta: Macau, Canton and Hong Kong* (Hong Kong: Hong Kong Museum of Art, 1996), 87, plate 18.

27 Thanks goes to Dr. Stuart Braga for several of these closing observations.



11. 'Temple near Macao' c. 1844-46.

Watercolour, 270 x 437 mm; ink caption lower centre; tape mark to right hand margin and edge of image, closed tear to left hand side; two small holes in image.

This is a view of the A-Ma Temple (also known as Ma Kok Mui) situated at the hilly southwest tip of the peninsula, on the other side of the Praia Grande. Ashworth describes it as 'near Macao' as it stood just outside of the defensive walls of the Portuguese enclave. As Macau's most venerable Chinese temple it is one of the oldest surviving buildings in the territory.²⁸ It was also known by the Portuguese as the Pagoda de Barra (or 'temple of the barrier') as it was built into the slopes of Barra Hill by the entrance to the inner harbour. It was therefore no surprise, given its prominent nautical position, that the temple was dedicated to Matsuo (Tin Hau), goddess of seafarers and fishermen. (See also catalogue number 6). It is believed that when the Portuguese first began trading in the area from 1535 they named the territory A-Ma-Gao (Place of A-Ma), extending the name from that used by local inhabitants to refer to the specific site around the temple itself to that of the whole of the peninsula.²⁹

After the sweeping views of the Praia Grande, the A-Ma Temple ranked as one of the most

popular subjects for European artists. Captain Cook's draughtsman John Webber set the trend, painting it as part of a view of the entrance to Macau from the sea in 1788.³⁰ Auguste Borget and George Chinnery also painted it several times, with Borget notably shifting the viewer onto land whilst, in one painting, populating its forecourt as if on a theatre stage. Chinnery, meanwhile, used it as a backdrop for languorous Chinese fishing vessels, evoking an impression of a dreamy, melancholic backwater, something Macau had by then become.³¹

Ashworth's view presents neither the theatrical drama of Borget nor the watery distance of Chinnery, but a rather more everyday, matter-of-fact view of a pedestrian passing by. César Guillén-Núñez notes that the blue colouring, emphasized by Ashworth, was an unusual feature of this watercolour, seldom appearing elsewhere.³²

28 Porter, *Macau, the Imaginary City*, 162.

29 *Ibid.*, 41.

30 C. Guillén-Núñez, 'Macau through the Eyes of Nineteenth Century Painters', in *Macau: City of Commerce and Culture*, 55-56; Shipp, *Macau, China*, 56.

31 Auguste Borget, 'Façade du grand temple de Macao', lithograph after a drawing, c. 1838; George Chinnery, 'Junks and Sampan off the A-Ma Temple', watercolour, undated.

32 In correspondence with Derek McDonnell, Hordern House.



Temples near Macao

San hao hong

12. 'Entrance to the Government House. Praya Grande Macao' c. 1844-46.

Watercolour, 272 x 415 mm; ink caption lower centre; some chipping to margins clear of image.

By the 1840s, the Praia Grande had become the most iconic view of Macau. William Alexander's published engravings at the close of the eighteenth century made it a favourite subject for visiting European artists during the early nineteenth century. Ashworth here offers quite a different perspective from those panoramic, sweeping lines that were more popularly associated with it in painting. Instead he brings the viewer in, much like some of Chinnery's more intimate watercolours, to a precise position mid-way along the praya to the entrance of the Portuguese seat of power. The governor's office-palace had changed location on numerous occasions during the course of Macau's history. At this point, by the second quarter of the nineteenth century, it had reached somewhat of an apotheosis in magnificence of location, signalled here by a celebratory entrance gateway, the date above which reads 1829.³⁴ This spot was captured dramatically by Chinnery in a number of his paintings and drawings in which he often focused upon the outcrop and flagpole as a foreground anchor.³⁵ Marking what at the time constituted the centre of the praya's curving promenade, this outcrop was the São Pedro battery, above which the Portuguese flag continually flew. Ashworth's view is decidedly un-picturesque.

There is no dramatic, contrasting foreground, just a flat, parched expanse of ground upon which the blue-tunic-ed Portuguese government militia are gathered for morning drill practice. Chinese Tanka ferrymen in their sampans look on, patiently awaiting passengers and goods, eager to transfer them across the silted shallow waters of the praya to ships moored beyond the inner harbour.

A more lavish office-palace was built on this site in the 1860s under Governor Isidoro Francisco Guimarães who lacked a suitable engineer in the colony to bring the building to architectural fruition until 1872 and the arrival of a later governor, the refined Viscount São Januário. A line of magnificent trees would eventually protect the praya from excessive heat of the summer sun. Nevertheless, also exposed to frequent summer typhoons, the governor decided finally to move his headquarters a short distance southward along the praya, occupying Baron do Cercal's recently built mansion in 1884. It remains to this day the seat of Macau's legislative council, while the palace and gate of Ashworth's view have long since been demolished, the shoreline of this stretch swallowed up by rampant reclamation.³⁶

33 Guillén-Núñez, 'Macau through the Eyes of Nineteenth Century Painters', 55.

34 Guillén-Núñez, *Macao Streets* (Oxford; New York: Oxford University Press, 1999), 82.

35 For example, two lithographs by Chinnery, north facing and south facing anchored at this outcrop and flagpole. See: James Orange, *The Chater Collection: Pictures Relating to China, Hong Kong, Macao, 1655-1860* ... (London: Thornton Butterworth, 1924), 310, plates 26(1) and 26(2).

36 Guillén-Núñez, *Macao Streets*, 82.



Entrance to the Government House, Praya Grande, Macao.

13. 'Chinese Street in Macao' c. 1844-46.

Watercolour, 370 x 274 mm; ink caption lower centre; with cropping marks and marginal notations.

This drawing, with cropping marks and side instructions visible, was the third image in the present collection (the other two of Chinam's Hong, Hong Kong) to have been turned into a lithograph (Plate 5) for Ashworth's essay 'Chinese Architecture', first published in 1851 by the Architectural Publication Society. It shows a street scene of Chinese shops. Concerning this plate Ashworth writes rather brusquely in his essay of: 'A street in Macao, the Chinese part of the town. These shops are quite second rate. The foolish custom of constructing segment roofs to verandahs is here displayed to disadvantage'.³⁷ Presumably he is referring to the roofs to the left, drainage – if left unprotected by an additional roof – being an obvious problem with their inward returns. If we are to believe the written evidence, it seems that Ashworth drew this scene more as a visual, moral lesson in bad design rather than for any painterly or romantic compulsion, though some ethnographic fascination with such an intimate Chinese setting must certainly have played a part.

³⁷ Ashworth, 'Chinese Architecture', 18.

On the original drawing, at the lower right, Ashworth has scribbled in pencil: '*The effect of this is to be copie[d] with the colour of the other draw[ing]*'. This could be a note to his lithographers Messrs. Day and Son, a reference to another street scene by Ashworth that would become Plate 4: 'Street Scene, Canton, near the Foreign Factories', since both exhibit an identical viewing angle and perspective. In addition, the eaves of the buildings along the Canton street display similar 'segment roofs' of the pattern Ashworth so despised in Macau.

24
front of



Chinese Street in Macao

The street is a narrow alleyway, and the buildings are made of wood and brick. The people are dressed in traditional Chinese clothing, and the scene is set in a peaceful, quiet street.

CHINESE ARCHITECTURE



Chinese Street in Macao

14. 'To ti kong small Temple nr. Macao'. c. 1844-46.

Watercolour, 215 x 290 mm; ink caption lower right; drawing on asymmetrical paper but mounted to display as a rectangular image.

While the Goddess of the A-Ma Temple, Matsu (Tin Hau; see catalogue numbers 6 and 11) governed the sea and seafarers, T'ou T'ei (Tu Di Gong), 'God of Earth', governed the land. There are many temples dedicated to T'ou T'ei in Macau, a god commonly worshiped for centuries on the peninsula and neighbouring islands. Among the oldest and most famous is the T'ou T'ei Temple in Patane, of which Guillén-Núñez has identified this Ashworth watercolour to be a rare, early view, and of an earlier core of a temple since much expanded.³⁸

Sitting at the junction between the Rua da Palmeira and the Rua do Patane, the temple rises up on a granite footing by the base of the Luís de Camões Garden. Wooded and hilly, this adjacent garden was formerly part of the residence of the China director of the English East India Company, and therefore known as Casa Garden. The British vacated the house and grounds in 1835, presumably due to the loss of the tea monopoly during the course of their renewal of charter in 1833. The new owner, a Portuguese, had a grotto built in the grounds in which he placed the bust of Portugal's national poet Luís de Camões, since Macau tradition argues that the poet wrote part of his epic poem *The Lusiads* in the vicinity of

the present garden sometime in 1557.³⁹ Because of the area's legacy Ashworth, along with other Europeans, would have had privileged access to the garden, a popular destination for this relatively small community.

The angle of this intimate painting is an interesting one for Ashworth. Taken from an unusual viewpoint, this is his most adventurous attempt at a picturesque composition, of a playful interplay between foreground and background to be found within the collection. There is no dominant, central vanishing point, rather an askew view with the temple's entrance partially concealed and again further concealed by overhanging foliage. Ashworth painstakingly reproduced the various woven decoration ornamenting the transverse beams. The cuboid volume of the temple is amplified and contrasted by the fanning branches of bamboo which appear to press and squeeze against it upon either side. The only glimpse we have of the expansive garden landscape beyond appears within the frame of one of the large roundels or 'moon gates' of the temple's projecting walls. What is interesting is that this glimpsed landscape is a picturesque conceit, as in reality the temple backed onto solid rock.

³⁸ In correspondence with Derek McDonnell, Hordern House.

³⁹ 'Camoës Garden', accessed 8 October 2014, <http://www.macau.com/en/Camoës-Garden-2-22-197.html>; Guillén-Núñez, *Macao Streets*, 49.



15. The Dictionary of Architecture (Wyatt Papworth, ed.) London: Architectural Publication Society, 1853–1892.

8 volumes, folio, with 244 plates; uniformly bound in half calf.

Two strands of development, English innovations in the modern dictionary, pioneered by Samuel Johnson, and French development in the encyclopaedia under Denis Diderot and Jean Le Rond d'Alembert,⁴⁰ combine here in a stupendous series by any nineteenth-century standards. The *Dictionary of Architecture* was, to date, easily the largest project in the English language on all matters architectural. This dictionary was a Herculean effort, compiled and published in sequence over a forty-year span from 1853 to 1892 (from 1848 if one includes the earlier essays), and was described in the *Builder* in February 1859 as 'the only publication of the kind which would be unique in this country'.⁴¹ Ironically, upon its final completion, its encyclopaedic format was quickly overshadowed in sophistication and stature, though not quite at first in size, by Bannister Fletcher's *A History of Architecture on the Comparative Method*, first published in 1896. Though labelled a dictionary, it is rather more of a dictionary-encyclopaedia hybrid, and was inspired by contemporary French architectural writers such as Jules Gailhabaud and Aymar

Verdier,⁴² but most particularly by the earlier architectural and archaeological entries contributed over a considerable period of time by Antoine-Chrysostome Quatremère de Quincy in the *Encyclopédie méthodique* (1788-1825). From these, Quatremère de Quincy compiled his seminal *Le dictionnaire historique d'architecture* in 1832-33. Within the present *Dictionary of Architecture* this encyclopaedic approach is especially true of the longer essay portions of the work.

The dictionary, or 'cyclopaedia' as it was initially labelled, was the brainchild of architect Wyatt Papworth. Together with some of the greatest luminaries in the British profession, he established The Architectural Publication Society in 1848 with the purpose of 'the Revival and Restoration, Investigation, and Publication of Knowledge in Architecture, and the Arts connected herewith'.⁴³ The first phase of the enormous project was the sequential publication of a four-part series of Detached Essays and Illustrations, of which Ashworth's essay initially belonged, all to be later incorporated into the

40 Their *Encyclopédie* (Paris, 1751-72) was, in turn, influenced by Ephraim Chambers' *Cyclopaedia* (London, 1728).

41 'Royal Institute of British Architects' (Progress Report on the Dictionary), *Builder* 17, 12 February 1859: 111.

42 Jules Gailhabaud, *Monuments anciens et modernes*, Paris: Firmin Didot Frères, 1853, and *L'Architecture du cinquième au dix-septième siècle*, Paris: Gide, 1858; Aymar Verdier, *L'Architecture civile et domestique au Moyen Age et à la Renaissance*, Paris: Archéologique de Vor Diron, 1855.

43 Arthur Cates, 'The Dictionary of Architecture. A Retrospect. 1848-1892', in *Dictionary of Architecture* (London: Architectural Publication Society, 1892), 1.



Plate I



Plate II



Plate III



Plate IV



Plate V

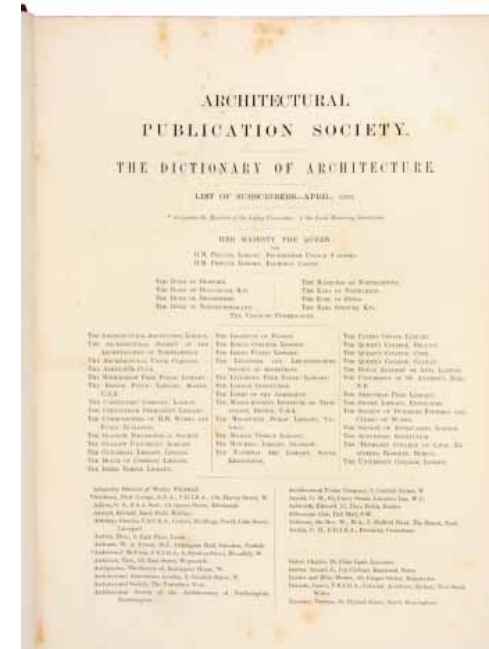


Plate VI

The six lithograph plates accompanying Ashworth's essay 'Chinese Architecture'.

dictionary once sufficient subscriptions could be found. The dictionary would comprise of a 'List of Terms' and accompanying articles, with the earlier essays attached to their respective alphabet letter as each volume was produced. Few could have imagined at the time how arduous and frustrating the task would become. Letter 'A' from 'Aachen' to 'Albumen' was published in May 1853.⁴⁴ Ashworth's essay 'Chinese Architecture', part of the issue for the letters 'C – D', was included in the volume for 1858. Soon after, subscriptions ran dry and the project was placed in jeopardy. That same year Wyatt felt compelled to relinquish his role as Honorary Secretary to the Society in order to devote his full time to editing the dictionary.⁴⁵ The crisis topped the order of the day in a heated meeting of the Royal Institute of British Architects in 1859.⁴⁶ Finally, the work was restarted a decade later but was blunted in 1870 by the deaths of several Society members, including Wyatt's elder brother John Woody Papworth who had been responsible for manuscript editing.⁴⁷ The dictionary eventually reached the letters 'M, N, O' in late 1878 only to be, once again, thrown into disarray by the deaths of two more members of its principal committee. The volume for the letter 'S' was released in 1888, with the final, eighth volume for the letters 'T – Z' published in 1892.⁴⁸

All told, the cost of the work amounted to £9,550⁴⁹; although in itself a considerable outlay (equivalent perhaps to over half a million pounds today⁵⁰), this did not reflect the vast hours of voluntary labour that the Society, its writers and its editors, expended on this Victorian edifice of public ennoblement.



44 Ibid., 2.

45 Ibid.

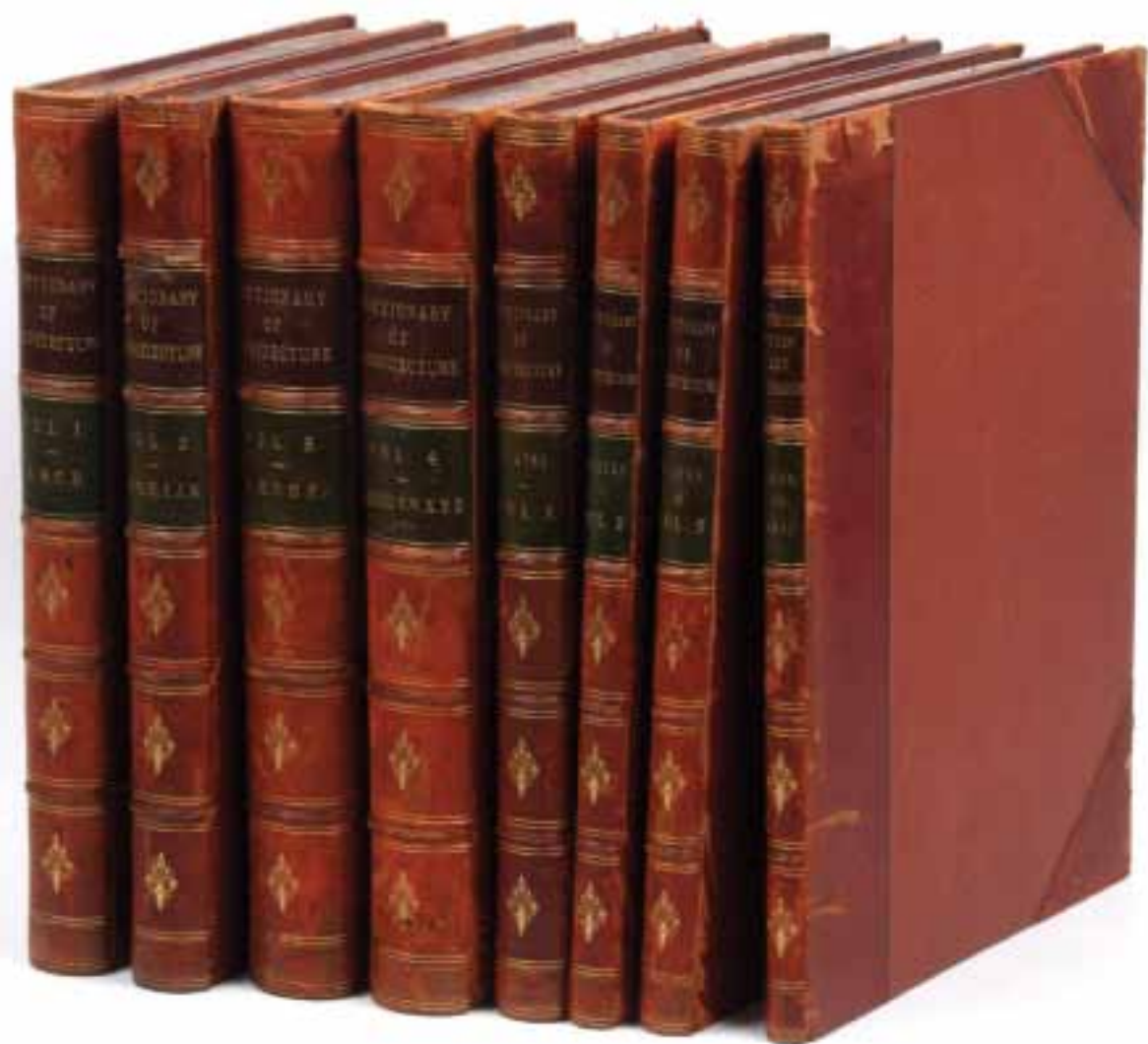
46 *Builder* 17, 12 February 1859: 111, and 5 March 1859: 179.

47 Cates, 'A Retrospect', 2.

48 Ibid., 3.

49 Ibid.

50 An approximation is derived from the National Archives online currency converter (<http://apps.nationalarchives.gov.uk/currency/>)..



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Hong Kong:

Ref: A-207-015 Hong Kong Id looking east & by south distant 2 miles. [1844 or 1845]
Ref: A-207-016 View of Victoria, Hong Kong from the north west [1845]
Ref: A-207-017 The Happy Valley, Wong Nei Chung valley, Hong Kong. [1844 or 1845]
Ref: A-207-018 The Cemetery [sic] Hong [Kong, 1844]
Ref: A-207-019 Main street Queens Road in 1844, Victoria, Hong Kong. [1844]
Ref: B-042-014 Victoria, Hong Kong from the Eastward. [1844]
Ref: E-042-006 Scene near the Barracks, Victoria, Hong Kong [1844]
Ref: E-042-007 Wong nie [sic] Chung (Happy Valley) Hong Kong [1844 or 1845]
Ref: E-042-008 Victoria, Hong Kong [1844]

Macao:

Ref: A-207-003 Cemeterio de S[an]to Paulo Macao. [1844]
Ref: A-207-004 St. Domingos Paco, Macao. [1844]Ref: E-042-004 Batavia. Macao from the roads looking W. by N. [1844]
Ref: E-042-004-02 Macao from the Roads looking W. by N. [1844]
Ref: MSO-Papers-6742 [Maps from journals. Includes hand-

Condition

Most of the drawings have some discolouration at the edges where the paper was hidden by the earlier framing, now replaced by correctly acid-free mounts. Some staining and creases are present as can be seen in the reproductions in this catalogue. The drawings have been professionally examined and some with fragile margins have been laid down on acid-free backing.

Provenance

Edward Ashworth's family, by descent, as a group of drawings; at one time accompanied by a view of 'The foreign factories (Shap sarm hong) at Canton'.

drawn and colour map of the city and peninsula of Macau, attributed to Ashworth]

Canton:

Ref: A-207-005 Hong merchant's pack house boat, Canton. [1845]

Ref: A-207-006 Flying sketches up the river, Canton river [1845]

Ref: A-207-007 Tiger Island – Fort at the Bogue, Canton River. August 1845

Ref: A-207-008 The Bogue Forts Canton River looking up the stream. [1845]

Ref: A-207-009 Views of the Bogue Forts, Canton River captured and disabled Feb 16th 18 [1845]

Ref: A-207-010 [Chinese junks on Canton River? 1845]

Ref: A-207-011 War junk laid up – Ta chayong shune. [Canton River? 1845]

Ref: A-207-012 Window cornices used in the foreign factories. Canton. No. 2. [1845]

Ref: A-207-013 [Chinese carpentry] roofs [1845]

Ref: A-207-014 Chinese carpentry [1845]

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