

## ABSTRACTS

**Preliminary Report of The Archaeological Excavation of The Site of St. Paul's College, 2010-2012**

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The Macao S.A.R. Government established an inter-departmental working group in 2009 to carry out a study on the overall planning of the core area of the Ruins of St. Paul's and its surrounding area. The area previously occupied by four buildings used as civil servants' quarters since the 1960s was thought to be within the boundary of St. Paul's College because of its proximity to St. Paul's Church. Therefore, the Institute of Archaeology of the Chinese Academy of Social Sciences (CASS) formed the joint archaeological team to take charge of the archaeological work commissioned by the Cultural Affairs Bureau of the Macao S.A.R. Government, and archaeological surveys and excavations of the above area were carried out in phases from 2010 to 2012.

The result of the excavations was fruitful. It was preliminarily determined that the area where the archaeological work had been carried out belonged to the site of St. Paul's College. The remains of a large bedrock pit and rammed earth wall were found in the site, and a large quantity of construc-

tion materials, pottery and porcelain pieces were unearthed. These pieces, including many of the export porcelain of the late Ming to the early Qing dynasties, are of particular value to the studies of the layout of Catholic temples, construction techniques, Sino-Western cultural exchange, history of Sino-Portuguese trade, Macao's role in the East Asian and global trade system in the late 16th to early 19th centuries. They are also important pieces of material evidence for the studies of Chinese export porcelain and the "Maritime Porcelain Road".

After analyzing the excavation records and unearthed remains, the archaeological team wrote this article as a preliminary report on the 2010 to 2012 archaeological excavation of the St. Paul's College Site of Macao. [Authors: Zhu Yanshi, Shen Lihua, Lou Ho Ian, Li Xin, Chio Ut Hong, He Suili, Wang Rui, pp. 6-65]

**European Artists in Canton, 1793-4 William Alexander and the Daniells**

Professional artists from the West had scarcely any access to China until the latter years of the 18th century. But in December 1793 three professional artists from Britain – William Alexander, Thomas Daniell and William Daniell – found themselves together in Canton (Guangzhou). Alexander, 'draughtsman' to the first British embassy to China,

was returning from the embassy's audience with the Qianlong Emperor; the Daniells, after seven years in India, were seeking a passage home in convoy from Canton.

We might suppose that these artists would have returned to London with a plethora of sketches of Canton. However their access to the city was limited, and they faced competition from the rapidly expanding group of Cantonese export artists; the Westerners' contact with these 'export' artists is discussed (with reference to Alexander's unpublished diary), as is the influence that these Chinese artists may have had on the three visitors and subsequent Western paintings of Chinese subjects.

[Author: Patrick Conner, pp. 66-75]

**'Sensitive Plates' and 'Sentimental Keepsakes' the Social Life of Reverse Glass Paintings: from Canton to Leiden**

Chinese export painting had a strong appeal to foreign powers active in China and neighbouring Asian countries in the late eighteenth and mid-nineteenth centuries. As a result, today, Chinese export paintings can be found in eighteen public collections in the Netherlands. These collections have an historic, an artistic, and a material value and are closely related to the overseas historical China trade, either brought back by VOC employees, private merchants, diplomats or government

workers. These integrated economic relations produced, among other things, integrated art objects such as paintings, which, as a result of their representative and social functions, over time formed a special artistic phenomenon, and a shared cultural visual repertoire with its own (Euro-Asian) character.

This article focuses on the social life of two coherent collections of reverse glass paintings from China in the collection of Museum Volkenkunde in Leiden, the Netherlands. The first set consists of 19 eighteenth-century 'sensitive plates' with an interesting provenance back to 1824, the year when they entered the collection of the Royal Cabinet of Rarities in The Hague. This set of oil paintings, probably produced between 1785-1790, contains elements suggesting a strong link with this period. Secondly, a set of three nineteenth-century 'sentimental keepsakes' with two harbour views and one interior-garden scene is treated. Van der Poel contacted one of the descendants of their first owner, whose narrative made it possible to compile a cultural biography of these private owned paintings until they were donated to the Leiden museum.

Having disentangled their provenance, Van der Poel draws some careful conclusions about the degree of importance and, consequently, the extent to which she notices any value accrual and value dwindle of these sets of artworks in their lengthy afterlife. It is clear that these

commodified artworks with their cohesive values make this painting genre distinctive and a class in its own right.

[Author: Rosalien van der Poel, pp. 76-106]

### **The Depiction of Watercraft by Chinese Artists in Export Paintings of the Canton Trade Between the 1770s and the 1840s**

Without watercraft, the Canton Trade could not have taken place. It is therefore not surprising that so many of the scenes depicted in paintings of that trade are set on the water, and that in these scenes, boats, junks, and East India ships figure so frequently and so abundantly. The works are executed in a variety of media, including oil, gouache, and watercolor; supports range from canvas, pith paper, and silk to ivory, copper, and brass, depending on the medium. Paintings feature a wide range of settings, of which four were particularly popular with the artists' clientele: the Praia Grande of Macao, the Bocca Tigris, the anchorage at Whampoa, and the riverfront outside the hong at Canton. A basic composition, with some variation over the decades, may be noted for each of the four. However, scenes on the water were not the only works in which watercraft played an essential role; ship portraits and sets on pith paper showing types of Chinese craft were also in demand.

[Author: Susan E. Schopp, pp. 107-120]

### **Miscellaneous**

#### **References to Artisans of the Canton Trade 1700-1842**

The artisans who were active in Canton from 1700 to 1842 are some of the most elusive figures of the China trade. Despite the enormous quantity of artefacts that they produced, and which are now housed in private collections and museums throughout the world, the authors left very little information behind about themselves. It was not until the Americans entered the China trade in 1784, that we begin to have more extensive information about some of these artists and craftsmen. The omissions in the historical records have led scholars to suggest that there may have been only a few of these men operating in Canton prior to the arrival of the Americans, and that the art trade was probably very limited prior to that happening. While we will likely never be able to construct a complete picture of the artisan community in this period, new information about export art has recently emerged showing that commerce to be more vibrant than previously thought. The new data suggest there was continuity in that market from at least the early eighteenth century onwards. While many of these entries are brief, with numerous gaps in sequence, they nonetheless show an active export art market growing in unison with the tea trade.

[Author: Paul A. Van Dyke, pp. 121-141]

## How to Deal with Foreign Trade

This article presents annotated translations of two long poems by leading Chinese *literati* of the eighteenth century who both happened to find themselves in Guangzhou in the fall of 1770, on the eve of the official dissolution of the Co-hong. Zhang Jiuyue's 張九鉞 (1721-1803) poem Ballad on the Foreign Hongs (Fanhang pian 番行篇) provides a description of the Guangzhou waterfront and the interactions of Westerners and Chinese, while Zhao Yi's 趙翼 (1727-1814) The Foreign Vessel (Fanbo 番舶) provides a detailed description of a Western square-rigged vessel and of his interactions with the officers on board of the ship. In their conclusions both authors give their opinion on foreign trade: whereas the unemployed Zhang Jiuyue urges the foreign merchants to return next year, the local prefect Zhao Yi insists on strict control of the foreigners because "the energy of these people is very volatile," and "treasonous people secretly conspire with them." Verbal echoes between the concluding sections suggest that the two poems were written on the same occasion.

[Author: Wilt L. Idema, pp. 142-155]



Pages 162-163: View of Praia Grande, Macau. By George Chinnery, undated.