

The British  
Museum



Incomplete Beauty :  
**Exotic Hong**

from China Jingdezhen 18th century

24 September 2015-  
31 January 2016

Members/under 16s free



Organised with  
National Museum of China



Understanding of the

idea of Room 3

exhibition

- one object

## **The vision**

Canton in the 18th century might be one of the most interesting cities in China with its frequent interactions between the locals and the Europeans. It was called London in the Orient by western merchants because of its juxtaposition with the pearl river as London with the river thames.

This Hong bowl not only records the adventurous but eventful lives of the western merchants, but also symbolizes the mysterious and distant oriental culture.

It records the process of transformation from a closed country to an open one.

# Exhibition Design brief Summary

- Learn what u think exhibition is worth to u.

- no boundaries

- object — exhibition

attitude — form

imcomplete — complete



- emotional, sensitive

Cultural exchange

Sino - British year.

- colour: black & white

sound: street interview

film

game

touch screen machine: 2 sides



# Marketing design rationale

- meaning of Hong <sup>punch</sup> bowl
- Opportunity to develop rotted objects
- Historical memory of Canton
- worship in today's Cantonese community in UK
- Provided a way into part of BM & other regional museums collection which is difficult to display in current arrangement



# Additional photography

- Discover why Hong:

- Looks the way it does

- moves the way it does

- changes the way it does

Apart from trading, we have

Lots of stories to tell by Hong

story continues .....





PLATE 40. View of the hongs, Canton, by a follower of Spoilum. Oil on brass. Circa 1810-1820.  $10.8 \times 5\frac{1}{2}$  ins (10.8 x 14.1cm). These small views of Canton on brass, copper or ivory are remarkable for their detail and accuracy and reflect the structural changes made to the façades of the hongs and the fences in the front. Photo Childs Gallery





PLATE 40. View of the hongs, Canton, by a follower of Spoilum. Oil on brass. Circa 1810-1820.  $4\frac{1}{4} \times 5\frac{1}{2}$  ins (10.8 x 14.1cm). These small views of Canton on brass, copper or ivory are remarkable for their detail and accuracy and reflect the structural changes made to the façades of the hongs and the fences in the front. Photo Childs Gallery



...get their  
...outdone by the  
...draughtsman')  
...China later in the  
...nature of Chinese goods made specifically for  
...travellers

All the shops here are well stocked with goods for sale such as porcelain, japanned wares, clocks & fans, articles of ivory, mother of pearl &c., &c., specimens of which are exposed in front. The various articles are well-suited to the taste of their customers, a traveller being easily induced to expend a considerable sum in purchasing their knick knacks.<sup>47</sup>

1077  
...His belongings included  
...three boxes of china, three boxes of sugar, one box of China fans, twenty-four bottles of India soy, three China looking glasses'.<sup>48</sup>

Even in this period, the East India Company still relied on embassies to smooth the path of commerce (fig.36). The rapid growth of trade with China alerted the Company and the British government to the need for making favourable agreements with the Chinese emperor. Here again, the British were trailing in the wake of the Dutch, Spanish and Portuguese in terms of trading with the region, and it was not until 1637 that a flotilla of ships under John Weddell opened up direct communications with China. Nevertheless, East India Company trade quickly caught up, mainly due to the rise of tea-drinking in Britain. From the first direct consignment of Chinese goods in 1689 to the 1760s, there was a fourfold increase in





talents therein are outdone by the Japanese.<sup>46</sup>

William Alexander, an artist (with the official position of 'draughtsman') who accompanied Lord Macartney's diplomatic mission to China later in the century, also remarked on the nature of Chinese goods made specifically for foreigners:

All the shops here are well stocked with goods for sale such as porcelain, japanned wares, cloths & fans, articles of ivory, mother of pearl &c., &c., specimens of which are exposed in front. The various articles are well-suited to the taste of their customers, a traveller being easily induced to expend a considerable sum in purchasing their knick knacks.<sup>47</sup>

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THE CREEK ON THE EAST.

1. Creek factory, or I'ho (Kiao) Hong.
2. Dutch factory, or Tsai-t' Hong.
3. English factory, or Panku Hong.
4. Hog Wang, or Sam-sau Loo.
5. Chow-chow Hong, or Fung-tai Hong.
6. Old English factory, or Lung-shun.
7. Swedish factory, or Sui Hong.
8. Imperial factory, or Mi-yung Hong.
9. Pan shun Hong.
10. American factory, or Kiang-yuen.
11. China St., or Tsingyuen Ait.
12. Ming-koo's Hong, or Chung-ko Hong.
13. French factory.
14. Spanish Hong.
15. Old China St., or Yung-wan Ait.
16. Danish Hong, or Teking Ait.

NORTH.

THE THIRTEEN FACTORY STREET.

RIVER.

WEST.

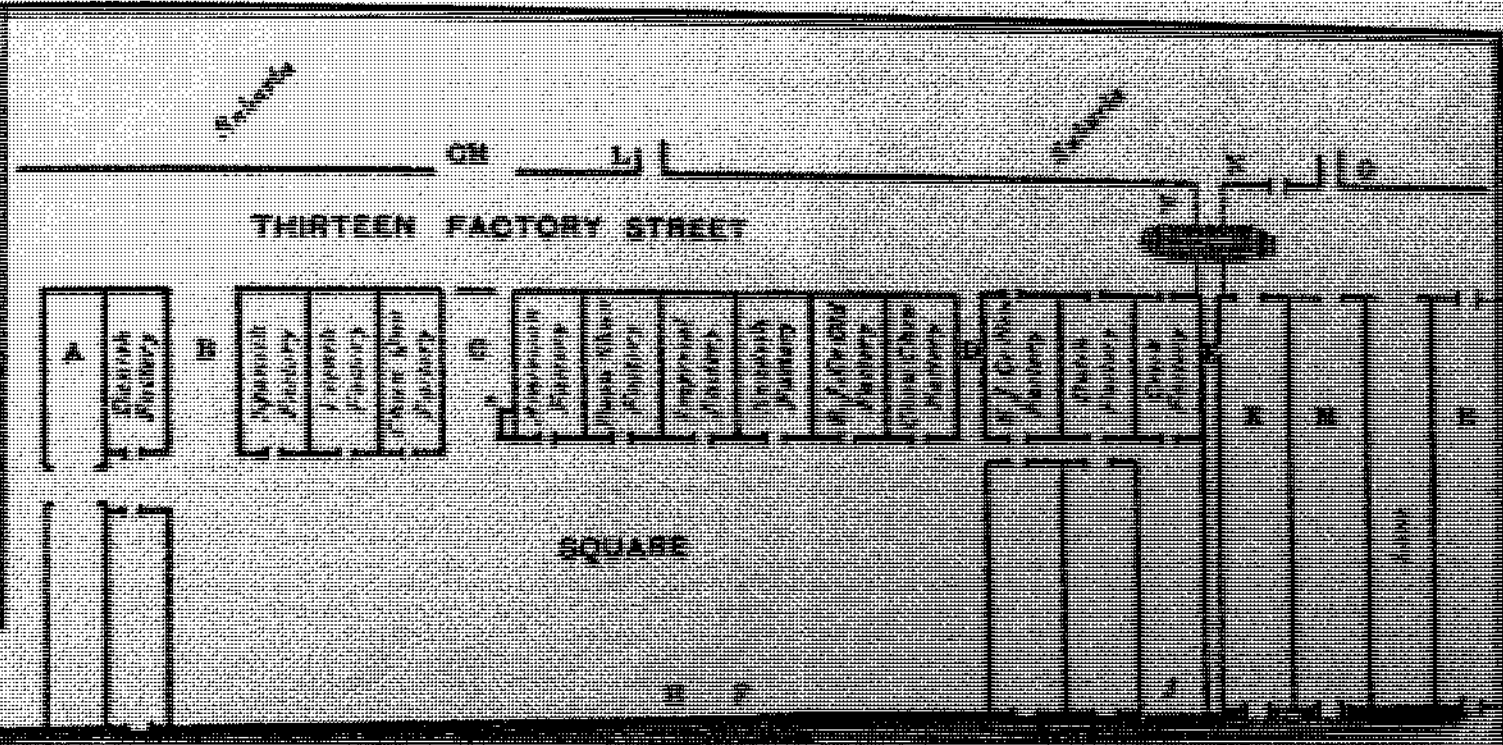
Each of the factories, or hong, as the Chinese call them, extended from the street on the north to near the bank of the river on the south. The Creek, on the east, runs parallel with the factories; the river nearly due east and west.

THE THIRTEEN FACTORY STREET, AND THE CREEK ON THE EAST, AND THE RIVER ON THE SOUTH, AS THEY APPEAR IN THE YEAR 1842, AT THE COMMENCEMENT OF THE TREATY OF NANKING.



**ENTRANCE**

- A. *Passing Qu's Street*
- B. *New Qu's Street*
- C. *Old Qu's Street*
- D. *Qu's House*
- E. *Big Lane*
- F. *The Creek*
- G. *Jack Ass Pond*
- H. *Old Charles Street*
- I. *Old Tom's Longway*
- J. *Carpenters Square*
- K. *Bridge over Creek*
- L. *Custom House*
- M. *King Qu's House*
- N. *Man Qu's House*
- O. *New Qu's House*
- P. *House of John House*
- Q. *Man Qu's House*
- R. *Passing Qu's House*
- S. *Custom House*



**THIRTEEN FACTORY STREET**

**SQUARE**

**Pearl River**

**Island of Honam**





了一批中国早期的商务人员...  
的发展。  
由西方汇票, 引进坚船利炮  
行商在长期的涉外活动中, 了解了西  
方情形, 无形中接受了一些西方的商  
和手段。 (1772年(乾隆三十七年), 伦敦

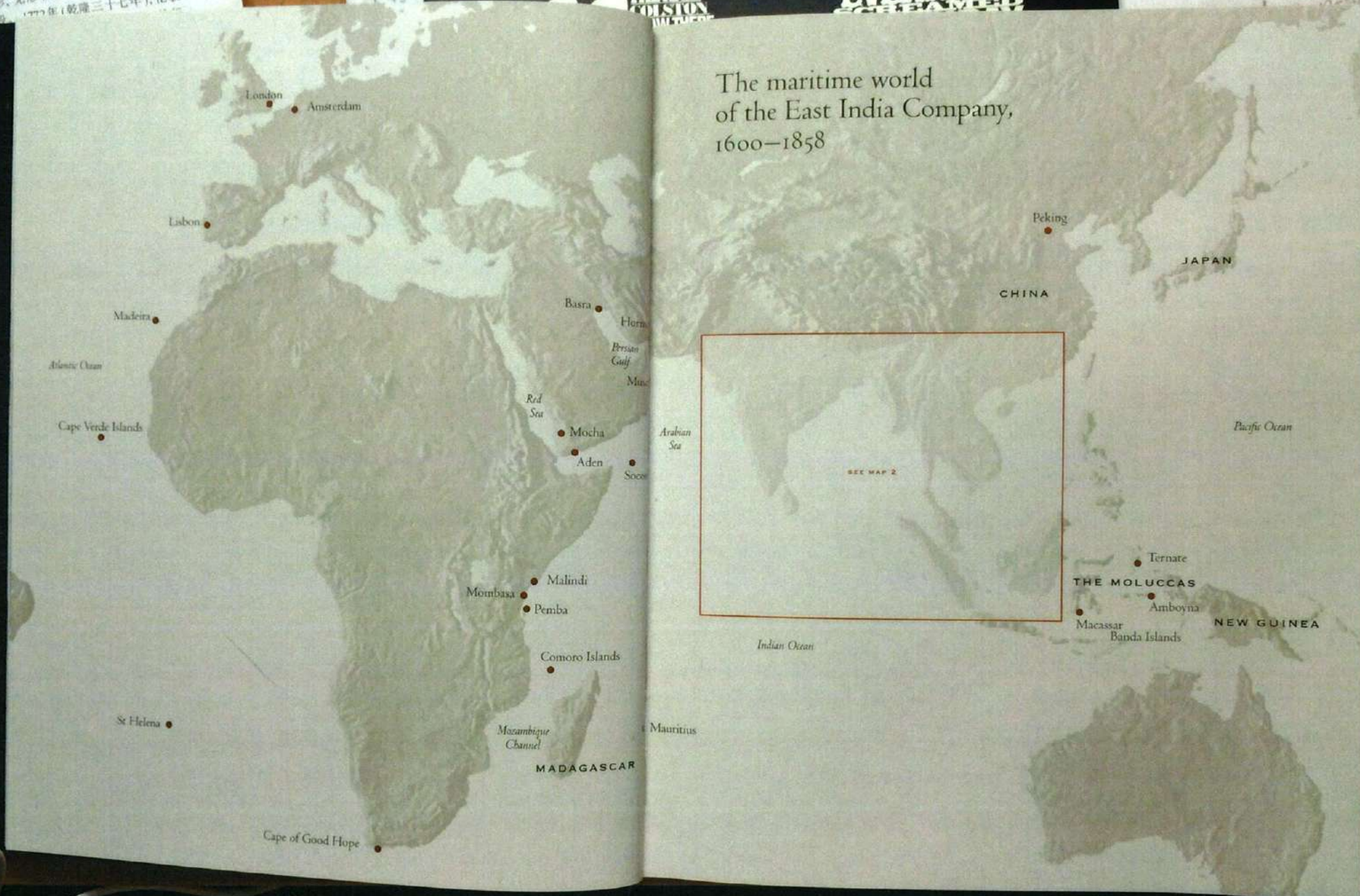
People  
into

THE MALL  
COLLEGE  
MILTON

EVERYBODY  
SCIENCE CENTER

More  
know  
any  
Hong

# The maritime world of the East India Company, 1600-1858



SEE MAP 2



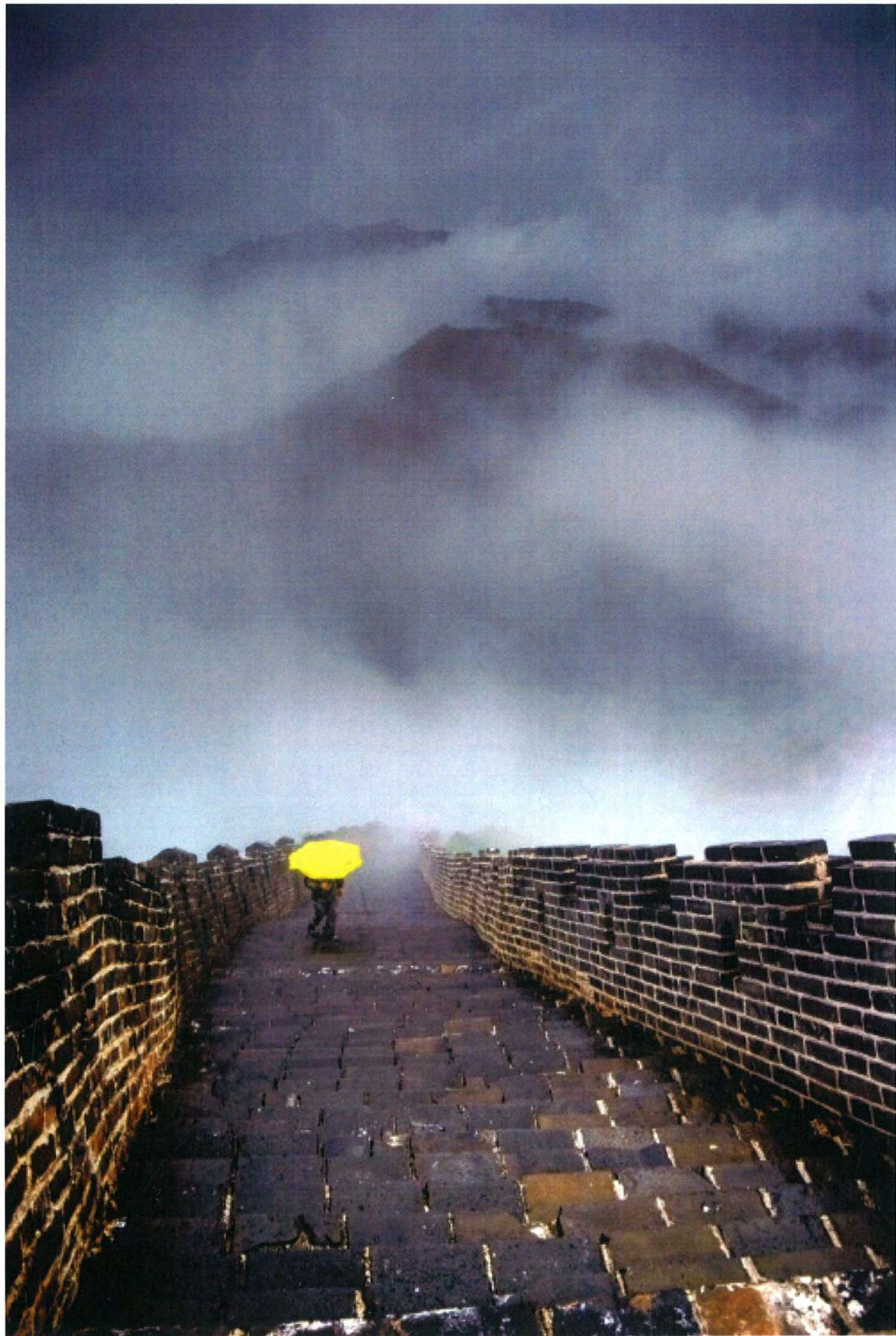


图 11 十三行商馆图 约 1805 年。佚名中国画家作，私人藏品。见 *Artists of the China Coast* (《中国海岸画家作品集》), No. 73. 所悬国旗自东至西为荷兰、英国、瑞典、美国、西班牙、丹麦。广场南端码头可见行后税馆。参阅第 214 页。

















# Bowcock Bowl

Back to search results > 31/36 <

Object type	punch-bowl
Museum number	1956,0503.1
Title (object)	Bowcock Bowl
Description	Bowcock bowl, soft-paste porcelain; high foot ring; decorated with four rococo cartouches in reserve on powder-blue ground containing four different chinoiseire landscape and figure scenes; to right of one panel are initials scratched in powder-blue ground; inside bowl is scene in underglaze-blue of three sailors holding staves, one also holds his hat, dancing on the
	<a href="#">+ More &gt;</a>
Producer name	Factory of: Bow Porcelain Factory ?
School/style	Chinese style; Rococo
Date	1759
Production place	Factory in: New Canton ? (Europe, British Isles, England, London, Tower Hamlets, Bow, New Canton)
Materials	porcelain (soft-paste)



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http://www.britishmuseum.org/research/collection\_online/search.aspx?searchText=bow+porcelain

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British Museum - Collection



saucer, cup, Bow Porcelain Factory (Made by); 1750; Bow

tea-cup, Bow Porcelain Factory (Factory of); Bow

teapot, Bow Porcelain Factory (Factory of); 1754-1758; Bow

figure, Bow Porcelain Factory (Factory of); 1750; Bow

dish, Bow Porcelain Factory (Factory of); 1760; Bow

knife, Bow Porcelain Factory (Factory of); Chelsea Porcelain Factory (Factory of); 18thC, New Canton; Chelsea



plate; Bow Porcelain Factory (Factory of); 1770; Bow



saucer, Qing dynasty, 1750-1790; Bow, Jingdezhen, China

cup, Qing dynasty, 1750-1790; Bow, Jingdezhen, China

cup, Bow Porcelain Factory (Factory of); Bow

statuette; Bow Porcelain Factory (Factory of); 18thC(late); New Canton

figure; Bow Porcelain Factory (Factory of); 18thC; New Canton



figure; Bow Porcelain Factory (Factory of); 18thC; New Canton



salt; Bow Porcelain Factory (Factory of); 1750; New Canton



bust; Bow Porcelain Factory (Factory of); 1755-1760; New Canton



saucer; Bow Porcelain Factory (Made by); 1750; New Canton

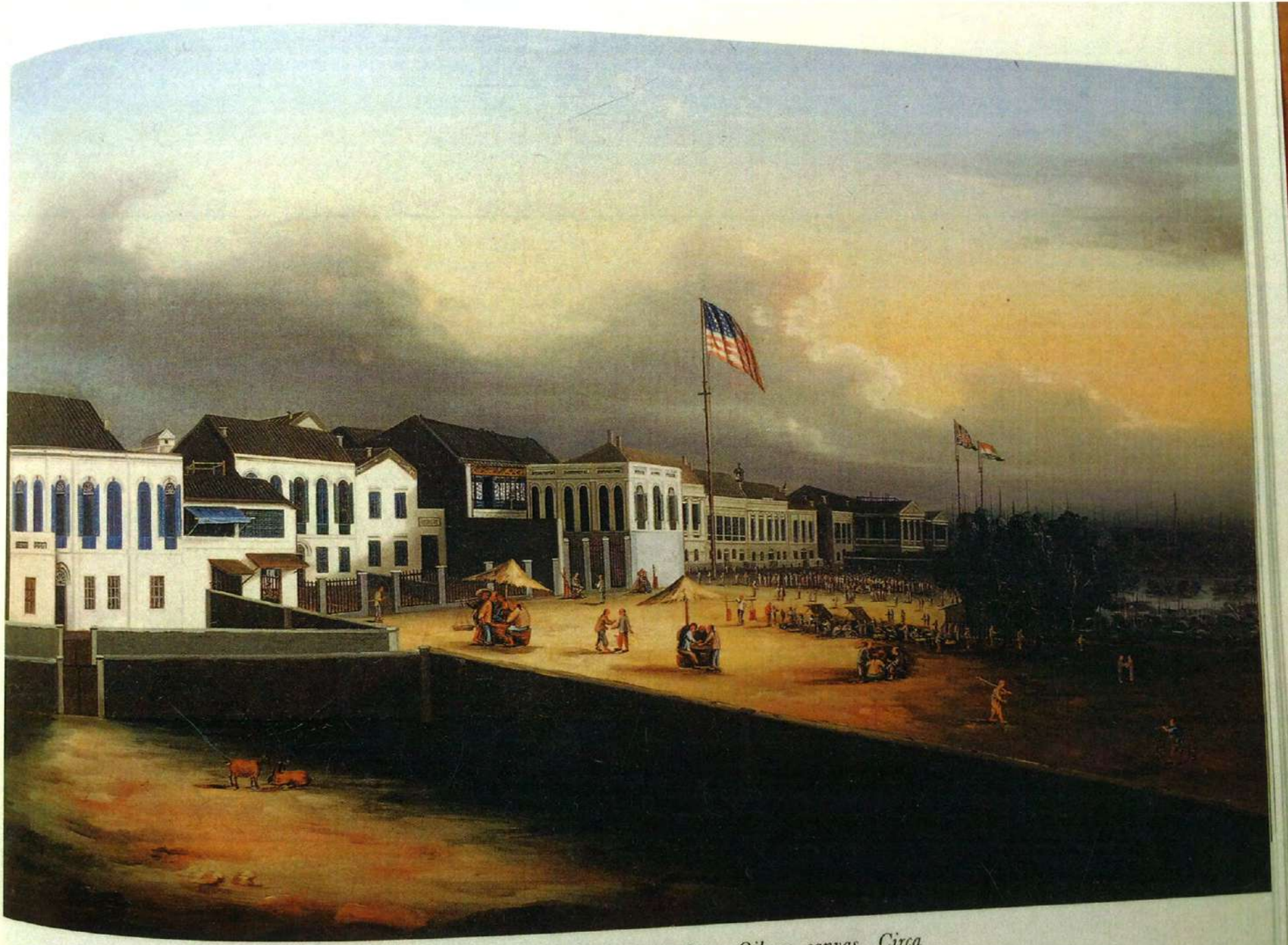
waster, cup; Bow Porcelain Factory (Factory of); New Canton

http://www.britishmuseum.org/system\_pages/beta\_collection\_introduction/beta\_collection\_object\_detail

Windows taskbar with icons for Internet Explorer, File Explorer, and other applications. System tray shows date and time: 18:29 2015/9/10.

MacBook Pro





COLOUR PLATE 31. *The hong*s at Canton, attributed to Lam Qua. Oil on canvas. Circa 1830-35. 18 x 23ins (45.8 x 58.4cm). This is one of the finest and most imaginative 19th century views of Canton. Collection of the Peabody Museum of Salem





COLOUR PLATE 64. Interior of the studio of the watercolourist Tingqua, studio of Tingqua. Gouache on paper. Circa 1855.  $6\frac{3}{4} \times 10$ ins (17.2 x 25.4cm). Several versions are known, most from large sets of watercolours bound as albums. This is one of the most important documents to depict the studio of a Chinese painter working for a western clientele. Many of the paintings on the walls are readily identifiable. Note the western-style light fixture. Private collection

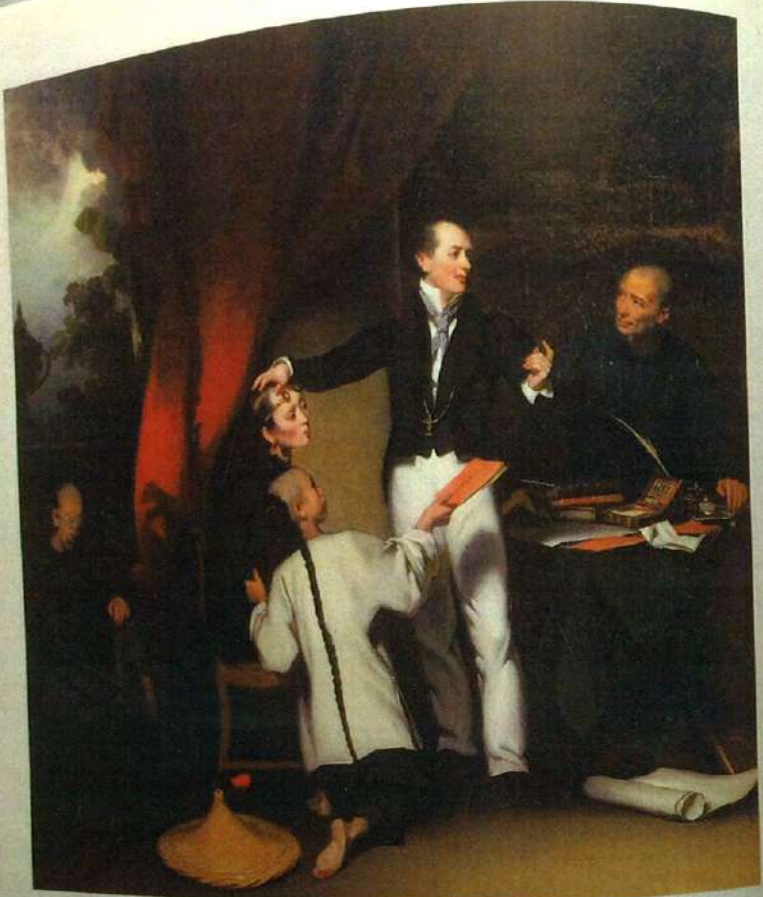






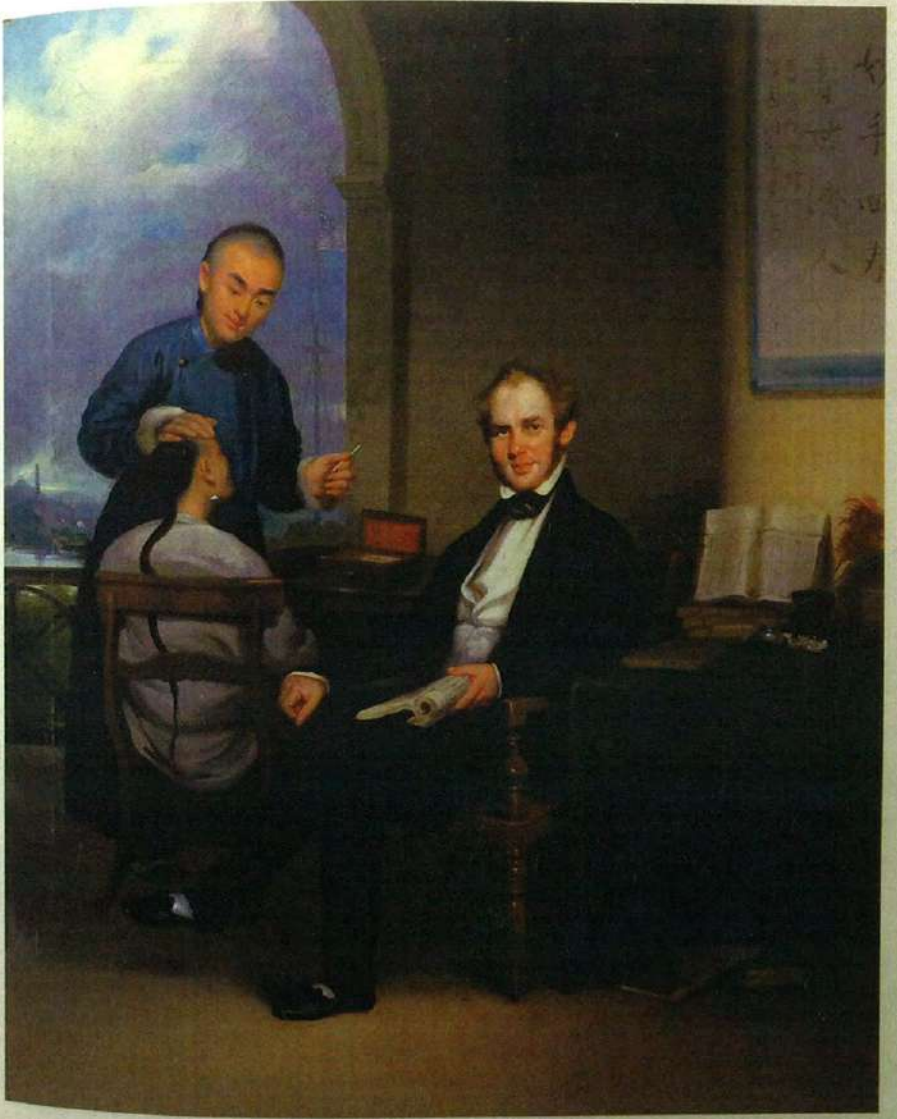
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COLOUR PLATE 26. Dr Thomas Collidge with patients, by George Chinnery. Oil on canvas. Circa 1839-1835. 36 3/4 x 36 1/2 ins (92.7 x 92.7cm). Replacement frame, on original English canvas with original Chinese hardwood stretchers.

This monumental, complex canvas may be considered the most important painting from Chinnery's hand in his China period (1825-1852). Long missing and known only through the fine engraving done after it in the period, the work may now be viewed, through the generosity of the owner, in the Asian Export Galleries of the Peabody Museum. Private collection.



COLOUR PLATE 27. Dr Peter Parker with his student Kwan Ato operating on a patient, by Lam Qua. Circa early 1840s. 25 1/2 x 20 1/2 ins (64.8 x 52.1cm).

This portrait is of major significance in Lam Qua's oeuvre, and takes on even greater meaning when compared with the Collidge portrait by Chinnery which precedes it by five to seven years. Despite the supposed rivalry between the two men at this time, it would seem that because of the compositional similarities Lam Qua must have seen the painting by his former teacher. Private collection.

325 1  
136 6