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Highlights
for

FIRSTS: HONG KONG

5–7 December, 2025

Stand 4



An Important and Highly Illustrated Journal with over One Hundred and Fifty Watercolours, Photographs and Illustrations.

1. BIRCH, EDWARD A.

Important Manuscript & Illustrated Journal with Watercolours and Photographs of Japan and China

Japan 1862-3, Folio (390 x 280mm) Paper Boards, Rebacked.

It is not only an important illustrated portrayal of Japan and China during this period but also a first-hand observation of the bombardment of Kagoshima, also known as the Anglo-Satsuma War.

Almost all of the illustrations have manuscript captions in Birch's hand.

£12,000

The Journal includes thirty-three photographs, some by Felice Beato, including the interior of a captured Chosu battery at Simonosaki, occupied by a British naval brigade before the dismantling of the guns. There are several other photographs of the conflict including a panoramic view (540 x 205 mm) of the Straits showing part of the Allied fleet at anchor in the Bay, just two days before the attack on Kagoshima. There are a number of smaller photographs of temples, various itinerants and Samurai.

There are Sixty-Four Contemporary Watercolours and Drawings of Coastal Views, Panoramas, including a dramatic watercolour taken from sea of the destruction of the city of Kagoshima on the night of August 15th 1863.

A magnificent Japanese painting on silk of a Palace and its grounds in the city of Yeddo (320 x 210 mm), with two others of a tea-house, and a fire in the palace. Several other water-colours almost certainly by Birch including a panoramic view of Macao, on the Canton River.

There are thirty-four paintings of Japanese trades (150 x 140 mm) in a 'native hand'. Eleven large size Chinese paintings on pith paper & a photograph of the Allied leadership who led the assault on Kagoshima;

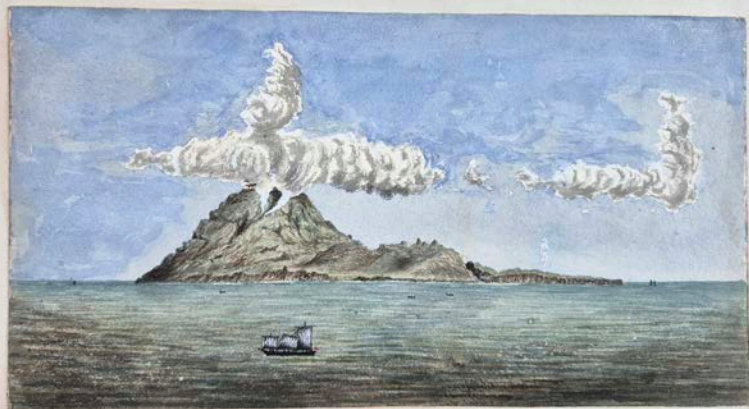
Indian mica paintings of trades; Five fine Japanese paintings on crepe. Further watercolours by Birch inc 'Hong Kong (harbour), from Victoria Peak (320 x 180mm) and two larger size photographs of Tibetan monks by Beato.

Edward A Birch was Assistant Surgeon to the fleet and stationed aboard HMS

Euryalus. This was Birch's Personal Journal and has numerous fine watercolours by Birch, who was a gifted artist. He also collected numerous photographs, native watercolours and illustrations included in this album and compiled an important historical document concerning his time spent during the conflict. The Bombardment of Kagoshima, also known as the Anglo-Satsuma War (Satsu-Ei Sensō), was a battle fought between Britain and the Satsuma Domain in Kagoshima from 15 to 17 August 1863.

The British were trying to extract compensation and legal justice from the Daimyō of the Satsuma Domain for the Namamugi Incident in 1862, when vessels of the Royal Navy were fired on from coastal batteries near Kagoshima. The British bombarded the city in retaliation and pushed out the Satsuma but were unable to defeat them and retreated two days later. The conflict actually became the starting point of a close relationship between Satsuma and Britain, which became major allies in the ensuing Boshin War. From the start, the Satsuma Province had generally been in favour of the opening and modernization of Japan.





Iuzga Sima - a volcanic island off Cape Oichikoff.
(the most southern point of Japan) - as seen when passed by
H.M.S. "Euryalus", on a very still day.



Japanese picture drawn on silk - representing the most sumptuous, & the bridge
entering, the palace of one of the Daimios in the City of Yoddo.



A. St. Jank Variola (alias Suogamars) - Mouth of the Canal.
by which the settlement of Yokohama is surrounded, showing
one of the 4 bridges by which it is spanned. English Minister's
& Russian Consul's residences - Portion of ground given to the British
as a dock-yard - Japanese guard boats, which are anchored along the shore.



Harbour
Hong Kong, from Victoria Peak

An Exceptional Finely Engraved Instrument

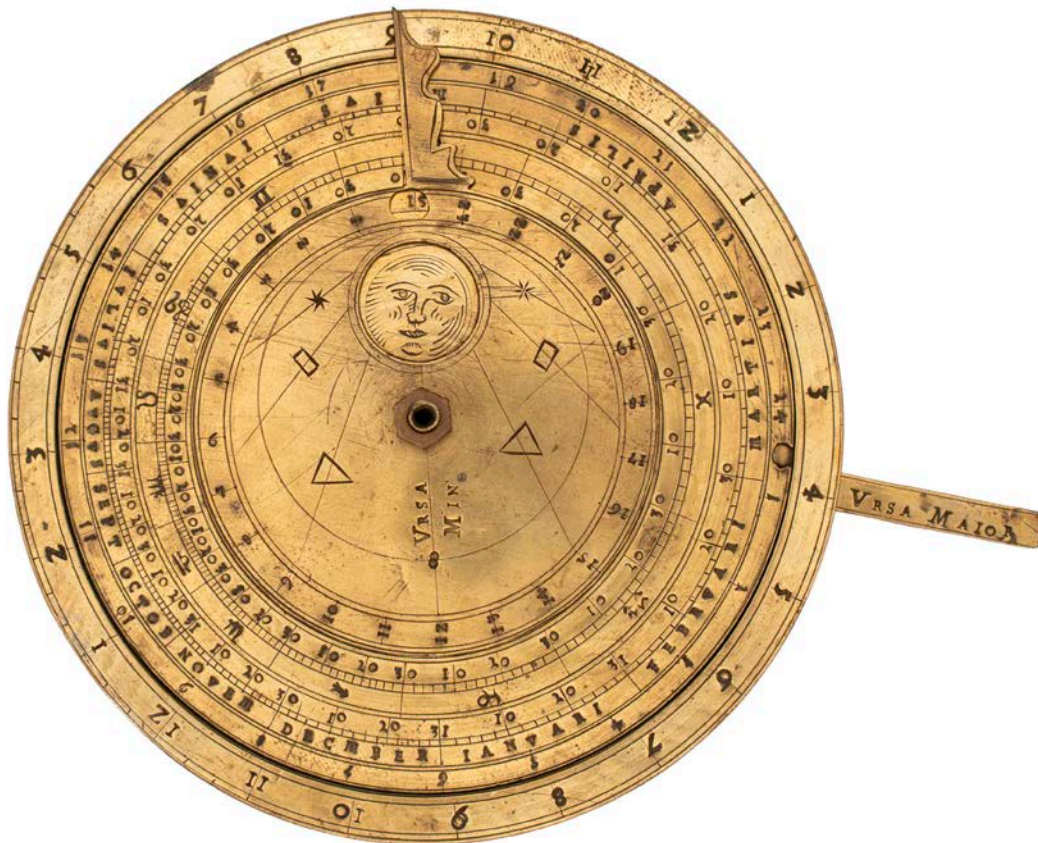
2. BRASS NOCTURNAL DIAL

An unusual brass nocturnal

English? [c.1670], 10cm Diameter.

£4,000

Obverse with two concentric volvelles, outer rim stamped with the 24 hour scale of 0-12 twice, a circular calendrical scale with the usual Latin names of the months, each month has the corresponding number of days and astrological sign, central volvelle shows the phases of the moon and the plate is marked with planetary aspects, the reverse with outer ring with stamped degree scale, the centre with a Rojas projection



showing zodiac symbols and “HORE ANTE MERIDIEM” and “HORE POST MERIDIEM” index arm (incomplete) marked “HORIZ” and on the reverse where it projects beyond the edge “VRSA MAIOR”.

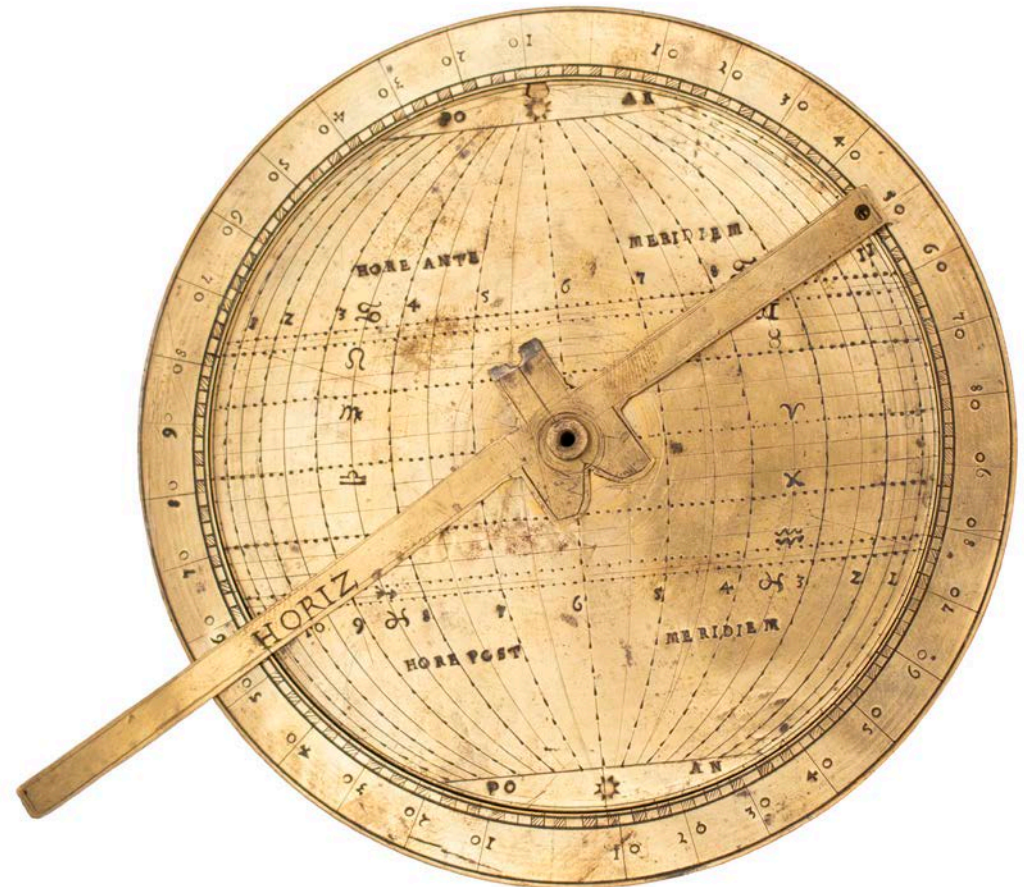
The engraving on this instrument is of a very high quality.

The nocturnal is a navigational instrument that was first invented in the 16th Century. By focusing on the stars, it can estimate the time to within 10-15 minutes. They measure the rotation of the Great Bear and/or the Little Bear around the polar star during the night.

Provenance:

Trevor Philip & Sons, London, July 1992

Private Collection



*First English Edition Of One Of The Earliest Works In English
On World Exploration.*

3. CASTANHEDA, FERNAO

The First Booke of the Historie of the Discoverie and Conquest of the East Indias,
Enterprised by the Portingales, in their Daungerous Navigations...

170pp, woodcut border device surrounding title, early ms on verso, woodcut initials throughout, an early but later calf binding with elaborate gilt drops, central gilt device on both covers, a very attractive binding, small 4to (194 x 137 mm), London: Thomas East, 1582

£27,500

Dedicated to Sir Francis Drake.

Originally published in Coimbra in 1551, the present text represents one of the most important historical works of the first great age of discovery. Translated by Nicholas Lichfield.

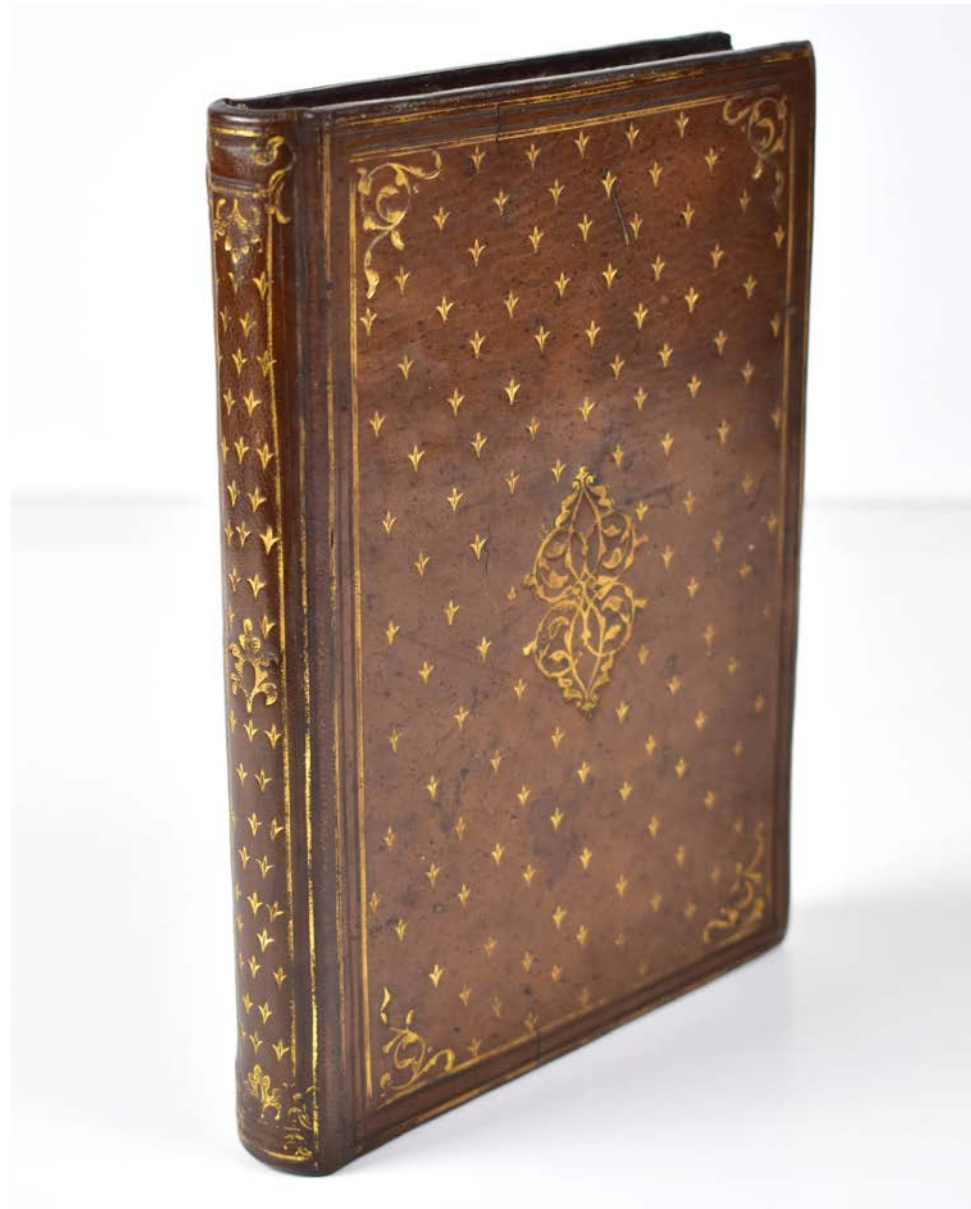
Most of the ...Historie... is devoted to the great Portuguese thrust into Asia in the early 16th century, chronicling their epic expansion to India, the East Indies, and China between 1497 and 1525. Castanheda himself spent some two decades in the Portuguese colonies in the East, particularly India, and so was well equipped to write this account. It is one of the primary sources for the early Portuguese trading empire, a model that the British were beginning to emulate at the time of publication.

Penrose says of the author: "...he wrote an impartial book of outspoken sincerity which was the fruit of years of residence in the East." This work is equally important, however, for its American content, being the first to describe in detail the voyage of Cabral and his discovery of Brazil in 1500, while on his way out to the East Indies. Cabral's landing is the first recorded there, recounted in Chapters 29-31 of the present work.

Castanheda was the natural son of a royal officer, who held the post of judge in Goa. In 1528, he accompanied his father to Portuguese India and to the Moluccas. There he remained for ten years, from 1528 to 1538, during which he gathered as much information as he could about the discovery and conquest of India by the Portuguese, in order to write a book on the subject. In 1538, he returned to Portugal, having collected from written and oral sources material for his great historical work. In serious economic difficulties, he settled in Coimbra, where he held a modest post of bedel in the University of Coimbra.

"This English edition is very rare" (Hill). "A most interesting and rare book" (Sabin). Not in Church. Scarce.

European Americana 582/54; Hill 1035; Borba de Moraes 166-67; Penrose, Travel and Discovery in the Renaissance 274-79; STC 16806; Sabin 11391; Streeter Sale 26



Hound Of Baskervilles In The Rare Original Parts

4. CONAN DOYLE, SIR ARTHUR

The Hound of the Baskervilles – The Strand Magazine Original Wrapper Issues.

London: George Newnes, August 1901 – April 1902. Numbers 128-136. The Strand Magazine, Original 9 Parts, Complete with all Wrappers and Adverts. With 60 Illustrations by Sidney Paget, by far the most illustrated Sherlock Holmes story.

£15,000

The Hound of the Baskervilles, Conan Doyle's best known novel follows Holmes and Watson as they investigate the mysterious demise of Sir Charles Baskerville, whose body is found on the desolate Devonshire moors.

One of the most famous crime stories ever written inspired by Bertram Fletcher Robinson (Daily Express correspondent during the Boer War), with whom Doyle struck up a friendship when traveling back on the same ship from Cape Town. On a golfing holiday in 1901 Robinson mentioned the legend of the Black Hound of Hergest associated with the Vaughan family of Hergest Court in Herefordshire. Doyle subsequently relocated his version of the story, with Sherlock Holmes as the main protagonist, to Dartmoor in Devon, Robinson's native county.

Doyle wrote to his mother on 2 April 1901: "Robinson and I are exploring the moor over our Sherlock Holmes book. I think it will work out splendidly... Holmes is at his very best, and it is a highly dramatic idea".

In Clam Shell Box.



The First Latin Edition, Translated By Mathias Bernegger

5. GALILEO, GALILEI; BERNEGGER, MATHIAS [TRANSLATOR]

Systema cosmicum... in quo quatuor dialogis, de duobus maximis mundi systematibus, Ptolemaico & Copernicano, utriusque rationibus philosophicis ac naturalibus indefinite propositis, differitur

2 works in one, [16], 495, [24]p., engraved frontispiece, woodcut initials and headpieces, engraved portrait of Galileo, woodcut diagrams and illustrations, Zz2-3 transposed, engraved title slightly frayed, contemporary blind-ruled vellum, modern pastedowns, 4to (191 x 144mm), Strassburg, David Huatt for the Elzevis, 1635.

£18,000

THE FIRST LATIN EDITION, translated by Mathias Bernegger.

First published in Florence in 1632, *Systema comicum* was banned by the Catholic church and Galileo had been condemned for heresy by Urban VIII shortly after its publication. A surviving copy was smuggled out of Italy and made its way to Strassburg, where it was translated in Latin - the international language of science. Bernegger possibly acted on Galileo's request (via Elia Diodati), though Bernegger was careful not to imply that Galileo had any part in its publication. Due to pressure to get this work out, Bernegger was still translating when printing began. 600 copies were produced in its first run, a large amount for the time. A new frontispiece was designed, based on the Italian edition but changed to show Copernicus as a young man, representing a young science in contrast to the two ancients, Aristotle and Ptolemy.

In *Systema cosmicum*... Galileo explains how Copernicus's idea of heliocentric cosmology would work, but he makes the decision to frame it within a hypothetical context to try to avoid the Catholic church's ban on heliocentrism which came into effect in 1616. The work contains Galileo's entire body of research, which he uses to bolster his arguments against accepting the scientific authorities one is presented with, without any further observations and experimentations to justify those facts.

Bernegger includes an extract from Kepler's *In Martem* and a letter by the Carmelite friar Paolo Foscarini (translated by Diodati under a pseudonym), both of which were to support the notion that Copernicanism was not contrary to the Bible, as stated on the title-page

The Elzevirs were keen to publish works unacceptable within papal dominions; this translation made Galileo's work accessible to the whole of Europe.

[BOUND WITH]



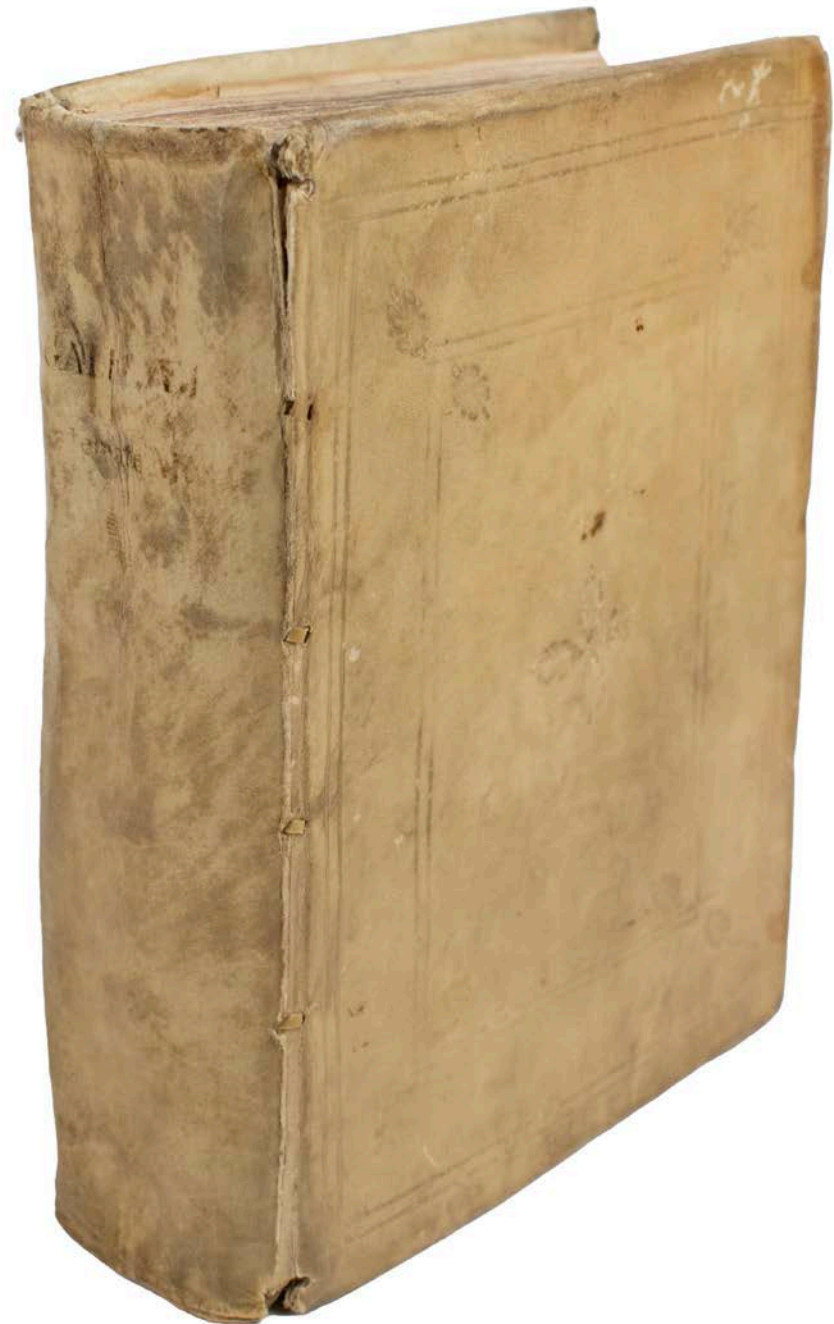
Tractatus de proportionum instrumento, quod merito Compendium universae
Geometriae dixeris... Editio secunda

[8], 104.p, woodcut of a sector on title-page, woodcut initials and diagrams, wood cut
headpieces, lacking engraved plate, Strasbourg, David Hautt, 1635.

The Tractatus de proportionum instrumento is the second Latin edition describing
Galileo's "proportion compass." This was the first device to perform arithmetic
calculations by mechanical means. First published in Italian in 1606, Galileo's compass
was a great improvement over earlier German models. Bernegger added his own
extensive notes on the instrument, which was first printed in 1612. This 1635 edition
was issued with a new title page and dedication. These two works are often found
bound together.

Bernegger had previously translated into Latin Galileo's treatise on the proportional
compass, adding his own extensive notes on the instrument, which was first printed in
1612; a reissue of that work, with a new title-page and dedication, is bound here after
the Systema Cosmicum. These two works are often found bound together.

[Cinti 96; VD17 14:074200H & 12:155151T; Willems 426#]



Important Early Book On Tattooing

6. JOEST, WILHELM

TATOWIREN, NARBENZEICHEN UND KORPERBEMALEN

FIRST EDITION, [1], VIII, 128pp., 11 chromolithograph plates, 1 photogravure plate, 30 zinc etchings after original drawings, ownership inscription to front free endpaper, original cloth backed printed boards, corners slightly worn, top board slightly toned, folio (380x260mm), Berlin; for A. Asher & co., 1887

£4,500

"that there is no people, no tribe in the world, among whom the painting or tattooing of the body was not or is not a custom."/"*dass es kein Volk, keinen Stamm in der Welt giebt, bei dem das Bemalen oder Tätowiren des Körpers nicht eine Sitte war oder noch ist."* - Joest

A Scarce First Edition of the fundamental work on tattooing by the ethnologist and natural scientist Wilhelm Joest (1852-1897). He produced this work after travelling extensively through Asia from 1879-1881, spending considerable time in Japan. Unlike many of his contemporaries, Joest didn't limit his understanding of tattoos to "degenerates and criminals" but instead focused on cultural practice. Joest took a neutral, scientific approach that values these body techniques and their origins as an important part of the culture of the respective society, which always sought a connection with European forms of body modification, painting, and tattooing. Joest not only encountered tattooing partially within the context of a broader engagement with a particular ethnic group, but also produced the first monographic writings on this cultural practice. Joest, himself, had been tattooed during his stay in Japan.

"An extensive treatise on tattooing and flesh-colouring, showing that the practice is widely spread and belongs to all ages. Much reference to New Zealand, and Polynesia generally, its method, and examples, also of carving in wood" (Hocken)

[Taylor, Pacific Bibliography, 51 and 81; Hocken 380]

Joest: Tätowiren.

Tafel XI



Verlag von A. Asher & Co. in Berlin.

Lith. Anst. von C. L. Koller in Berlin. 5.

Tätowirte Japaner.



Vielst. von A. Saher & Co in Berlin.

Lith. Anst. von C. L. Kellner in Berlin. 8.

Eingeborener von Banaba (Gilbert-Inseln.)



Vielst. von A. Saher & Co in Berlin.

Lith. Anst. von C. L. Kellner in Berlin. 8.

Birmanisches Bild mit tätowirten männlichen Figuren.



Vielst. von A. Saher & Co in Berlin.

Lith. Anst. von C. L. Kellner in Berlin. 8.

Tätowirter Japaner.

The Single Greatest Travel Account Of The Mediaeval World

7. MARCO POLO

In cui si tratta le meravigliose cose del mondo per lui vedute

Woodcut device to title, collation A-G8, a few marginal markings, modern vellum, yapp edges, preserved in a fleece-lined blue calf box, 8vo (149 x 96mm), Venice, [Matteo Pagano], [1555]

£65,000

Rare early edition of the travels of Marco Polo, the first rich, vibrant picture of Asia to pervade and inspire the Western world. Its descriptions governed the majority of the Western world's perceptions of the Middle East and Asia until quite modern times. This copy is one of surprisingly few early versions published in his native tongue.

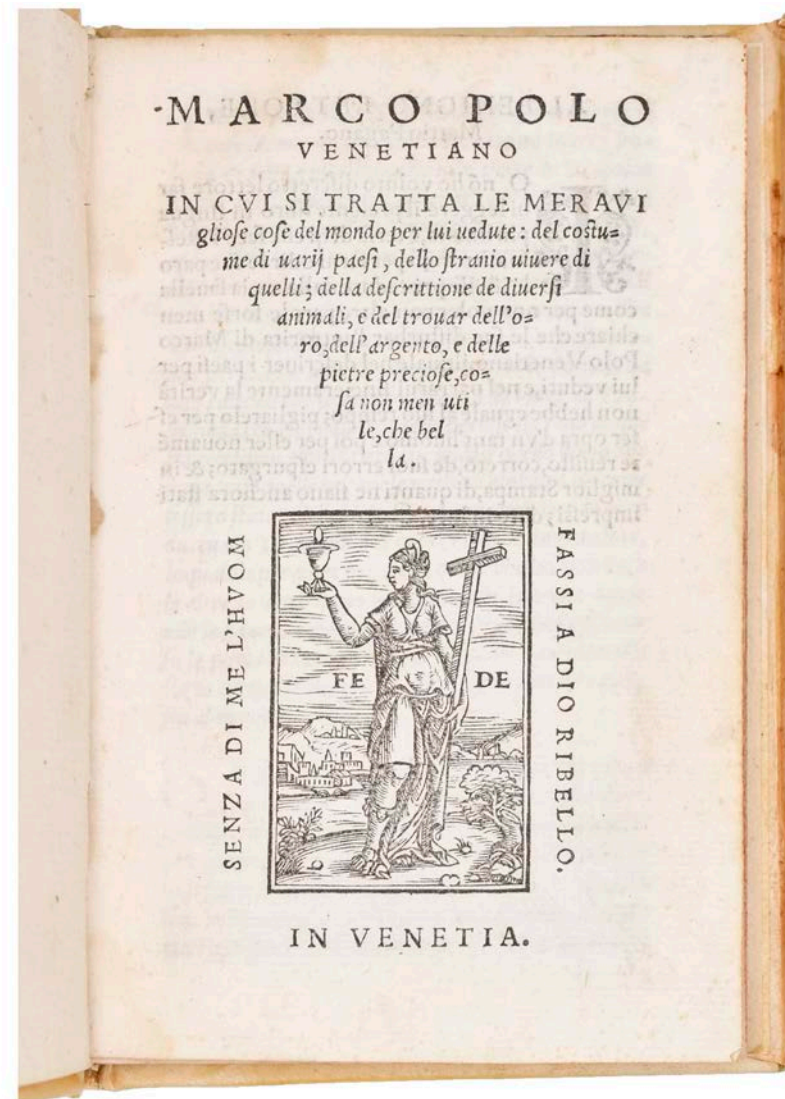
Marco Polo (c.1254-1324) joined his father and uncle on a journey to China, travelling along the Silk Road and reaching the court of Kublai Khan c.1274. The Polos remained in China for about 17 years, and the Mongol emperor sent Marco on several fact-finding missions to distant lands. Marco may also have governed the city of Yangzhou (1282-87). The Polos returned to Venice in 1295 after sailing from eastern China to Persia and then journeying overland through Turkey. Captured by the Genoese soon after his return, Marco Polo was imprisoned along with a writer, Rusticiano (or Rustichello) da Pisa, to whom he dictated the story of his travels, describing places he had visited and heard of and recounting the local customs. He covers much of Asia, including the Arab world, Persia, Japan, Sumatra, and the Andaman Islands, and also East Africa as far south as Zanzibar. He describes paper currency, asbestos, coal, and other phenomena virtually unknown in Europe as well as the precious stones of Asia. "The travels of Marco Polo in the East claim a place in an American collection in consequence of the remarks of distinguished geographers that they were perused by Columbus, and that the revelations made by him of the wonders of Cathay and Zipanga stimulated the great navigator to accomplish through the sea, what the Venetian traveller had by land" (Sabin).

'As a story of adventure, an account of the experiences of one of the greatest travellers who ever lived, the book has remained alive' (PMM). This milestone of travel writing circulated widely throughout the fourteenth century in manuscript form, captivating readers across Europe: 'Marco Polo was the first to give anything approaching a correct and detailed account of China and the Far East' (PMM), and his text was reliable enough to constitute the basis for much of the portolani and maps produced until the seventeenth century – Columbus having been among the notable readers and annotators of this extraordinary account.

This is one of two issues or editions printed by Matteo Pagano, this containing the

imprint with date in the colophon: 'In Venetia per Matthio Pagan, in Frezaria, al segno della Fede, 1555'. This is the fifth edition in the Italian (Venetian) vernacular, preceding editions appeared 1496, 1500, 1508 and 1533. All these editions, including the present and the undated edition by Matteo Pagano, are extremely rare, each surviving in only a few copies and seldom appearing in commerce. According to Worldcat, there are only 8 copies of this edition in European and American Public Libraries.

[Literature: Adams P1792; Sabin 44498; Cordier, Bibliotheca Sinica, online, Second edition, vol. III, col. 1970; Yule-Cordier, 18; PMM 39. EDIT 16 CNCE 66667. E; Sinica; Western Travellers in China 6]



The Kelmscott Press

8. MORRIS, WILLIAM.

The Water of the Wondrous Isles by William Morris.

The Kelmscott Press, Upper Mall, Hammersmith, 1897.

One of 250 copies on paper, of a total edition of 256 (6 on vellum). 4to, 28.9 x 21.3 x 3.8 cm; pp. [8] + 344. Chaucer type (colophon and transitional passage at the end of each part in Troy type) on Batchelor hand-made paper with (the second version of) the Primrose watermark. Seven full-page woodcut borders, side, corner, half, three-quarter and centre woodcut borders, and numerous woodcut initials (and initial words); chapter and shoulder-titles in red. Original full limp vellum; title gilt on spine. Peterson A45.

£8,500

The Water of the Wondrous Isles is a fantasy novel, and perhaps Morris is the first writer of modern fantasy to unite an imaginary world with the element of the supernatural, and thus a precursor of much of present-day fantasy literature.



The Kelmscott Press

9. MORRIS, WILLIAM

The Earthly Paradise

FIRST EDITION, 8 vols., Vol. 1. pp. [7] + 193 [7]; Vol. 2: pp. [7] + 121 [4]; Vol. 3: pp. [7] + 169 [4]; Vol. 4: pp. [7] + 137 [4]; Vol. 5: pp. [7] + 241 [6]; Vol. 6: pp. [7] + 217 [4]; Vol. 7: pp. [7] + 203 [3]; Vol. 8: pp. [7] + 186 [4], printed in red and black, Golden type on Batchelor hand-made paper with Apple watermark, four full-page woodcut borders in Vols. 2, 6, and 8, six in Vol. 1, and eight in Vols. 3, 4, 5, and 7; three-quarter woodcut borders and numerous woodcut initials; shoulder-titles, speakers' names, and some lines in red, original limp vellum, yapp edges, silk ties, light spotting to edges, light warping to covers of volume three, 8vo (235 x 164mm), Hammersmith: Kelmscott Press, 1896-1987

£20,000

One of 225 copies (on paper) of an edition of 231. The ten borders and four half borders found within this eight-volume set were not used in any other Kelmscott volume. Morris himself oversaw completion of the first two volumes, while the remaining six were printed by the trustees of the estate after his death in 1896.

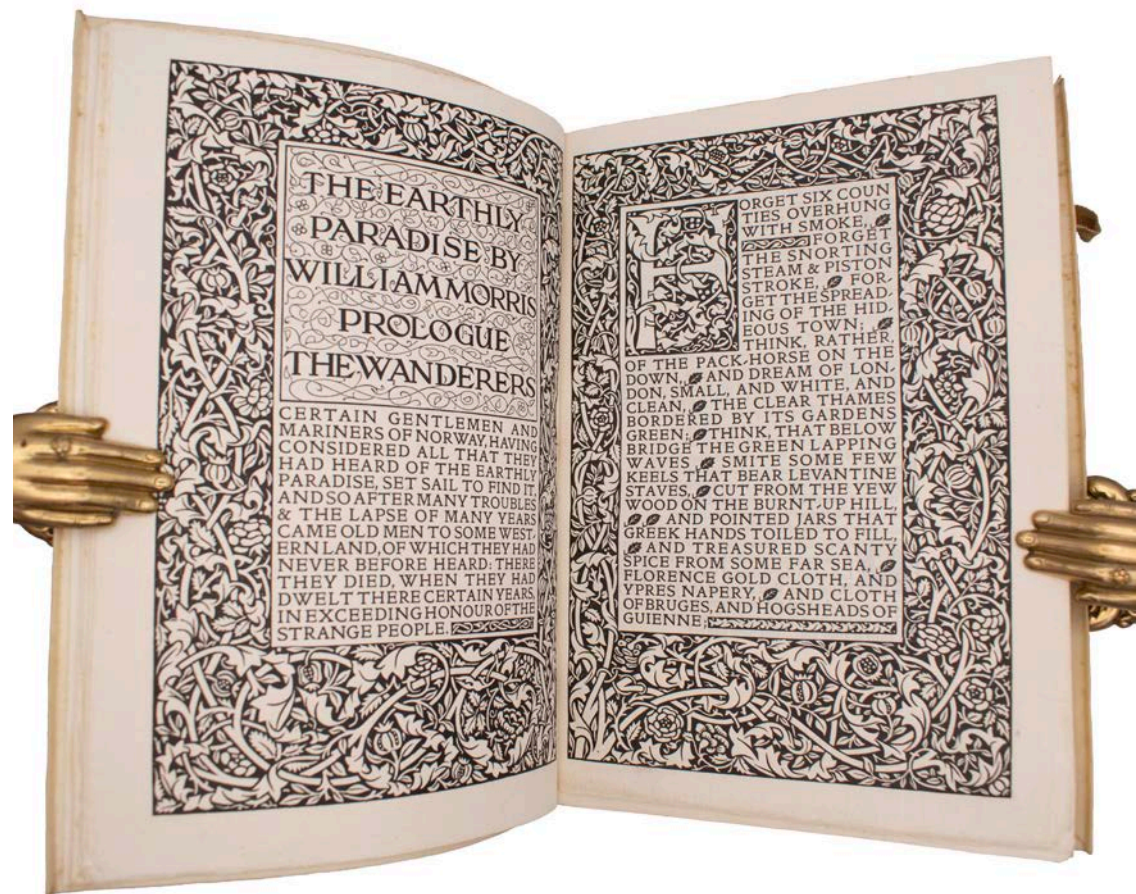
The Earthly Paradise by William Morris is an epic poem. It is a lengthy collection of retellings of various myths and legends from Greece and Scandinavia. The Earthly Paradise was generally well received by reviewers: according to one study it "established Morris's reputation as one of the foremost poets of his day"

PROVENANCE:

Edward John Power (1858-1916), collector of oriental works of art, books and paintings; thence by descent

[Peterson A41; cf. Peterson, Kelmscott Press History (1991), pp.219-221]





The Magnificent First Colour Plate Book Of Fish

10. RENARD, LOUIS.

Poissons, Ecrevisses et Crabes, de Diverses Couleurs et Figures Extraordinaires, que l'on trouve autour des Isles Moluques, et sur les Côtes des Terres Australes...

Amsterdam, Reinier & Josué Ottens, 1754.

Second edition; 2 volumes bound in 1, folio (41.5 x 26.5 cm); 100 hand-coloured engraved plates of which 1 is folding, title printed in red and black, engraved dedication leaf, divisional title, printed 19th century bookplate of Dr. Henry Petit, later pencilled notes identifying species, short closed tear to plate 22 not affecting the image, some spotting primarily to the front matter and index but plates overall clean; later paste-paper boards in red, blue, and yellow, marbled paper backstrip in tree-calf pattern, manuscript title to spine, some wear, hinges and spine professionally conserved, a very good copy housed in a custom marbled slipcase with chemise.

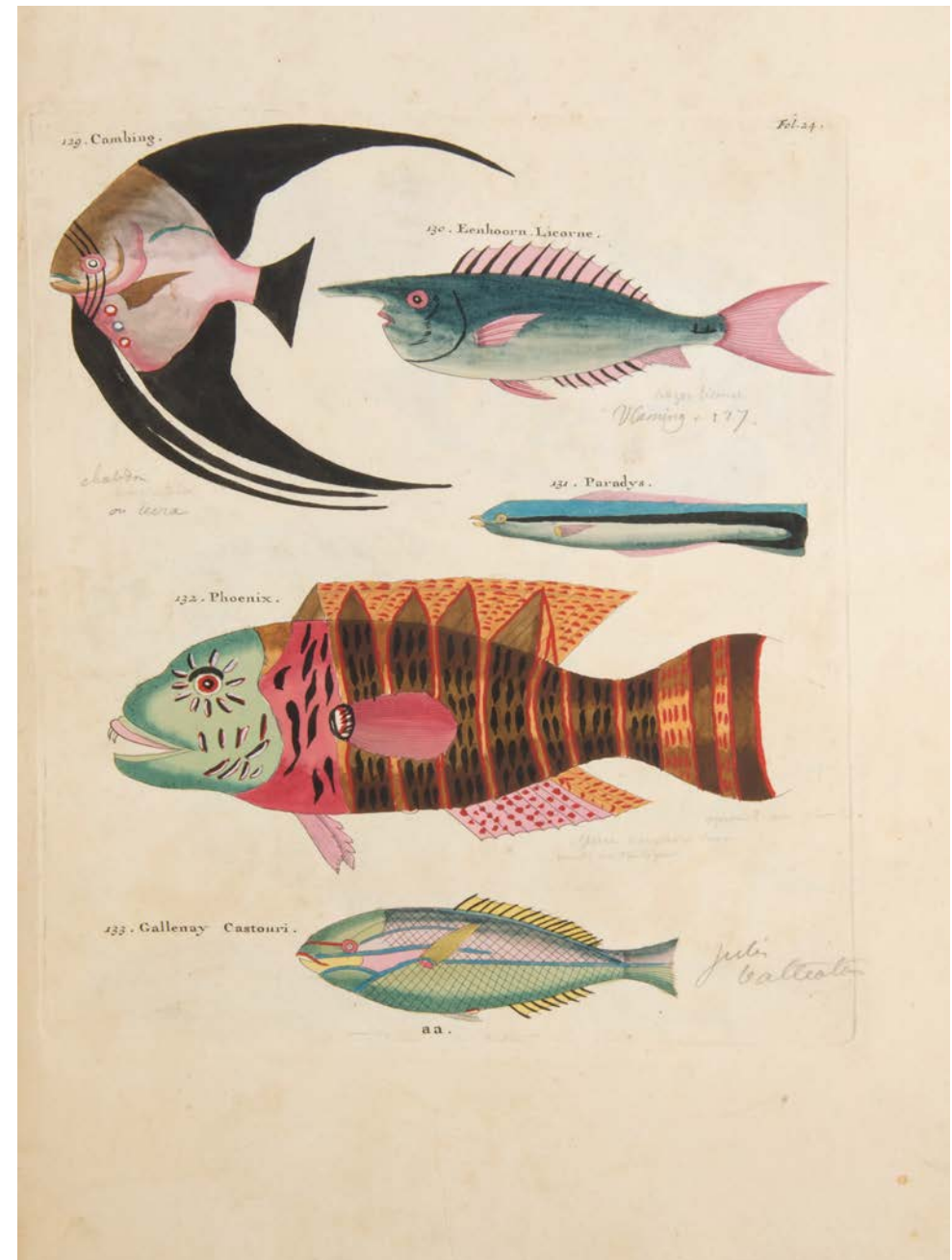
The first colour plate book on ichthyology, among the rarest and most beautiful of all works of this type. One of only approximately 35 remaining copies of the second edition.

£90,000

The first edition of *Poissons, Ecrevisses et Crabes* was produced by Amsterdam publisher Louis Renard in 1718 or 1719. This edition and the two that followed it 'each contain 100 color plates, bearing a total of 460 brilliantly colored copper engravings, representing 415 fishes, 42 crustaceans, two stick-insects, a dugong, and a mermaid. With one exception, all of the illustrations represent tropical species of the East Indies, said to have been drawn from nature on the island of Ambon in the South Moluccas by an artist, named Samuel Fallours, in the employ of the Dutch East India Company. The original drawings were obtained by Renard from various individuals who brought them to Holland in 1708 and 1715'. A recent survey by biologist and historian of science Theodore Pietsch determined that of the one hundred copies printed, only sixteen are still known to exist (Pietsch, 'Louis Renard and his *Poissons*' in *Ichthyology in Context*, 2023).

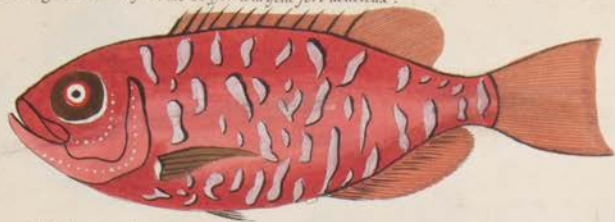
The second edition is 'only slight more accessible' than the first'. 'It seems that the publishing firm of Ottens took the 30 (or 36) unbound copies purchased from Renard's estate, had the plates colored, replaced the old undated title page of Renard, and added a "Preface" provided by Vosmaer and the 'Declaration sur cet Ouvrage' of Renard. These then, together with some 70 additional copies newly printed from the original coppers (save for the new title page and "Preface"), constitute the second edition', of which around 35 copies still exist (Pietsch).

While the illustrations have been criticised in the past for their 'dazzling' colour and embellishments, they are in fact based on real specimens and were considered a valuable source of information by naturalists, including Georges Cuvier, who in 1828 described them as 'still indispensable'. 'Indeed, fully 91% of the 460 organisms depicted in the book have been identified at least to the taxonomic level of family' (Pietsch).



72. Waboulang. Zibere Nfeh. Le Poisson d'argent fort délicieux.

Tel. 12.



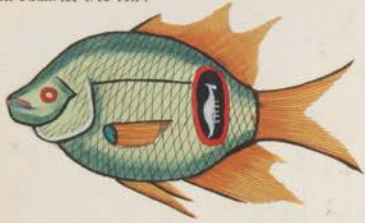
prriacanthus

73. Bouaya. Il Syle qu'on l'entend de fort loing en mer. Ce poisson vit assez long temps hors de l'eau. On peut le tortiller comme un mouchoir et le porter ainsi dans la poche. Il y a quand on le retire il reprend subitement sa figure.

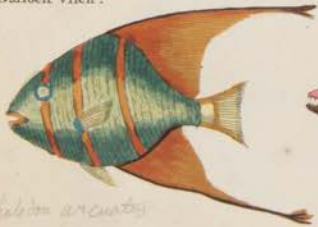


Syngnathus

74. Turbot de l'isle. Maurice très-bon.



75. Galioen Vilch.



Chelodactylus

76. Belaaantie. Le petit Voilier dont il y a plusieurs especes.



Chelodactylus

III.



77. Taming Reue. Mame.
78. Taming Reue. Pamel.
79. Taming Reue. Laitak.
80. Mamek.
81. Taming Reue. Pamel.



82. Taming Reue. Mame.
83. Taming Reue. Pamel.
84. Taming Reue. Laitak.
85. Mamek.
86. Taming Reue. Pamel.



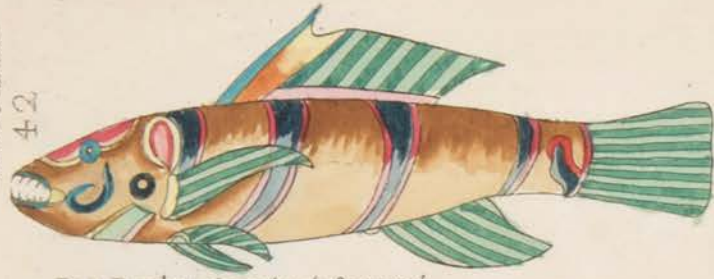
87. Taming Reue. Mame.
88. Taming Reue. Pamel.
89. Taming Reue. Laitak.
90. Mamek.
91. Taming Reue. Pamel.
92. Taming Reue. Mame.
93. Taming Reue. Pamel.
94. Taming Reue. Laitak.
95. Mamek.
96. Taming Reue. Pamel.



97. Taming Reue. Mame.
98. Taming Reue. Pamel.
99. Taming Reue. Laitak.
100. Mamek.
101. Taming Reue. Pamel.

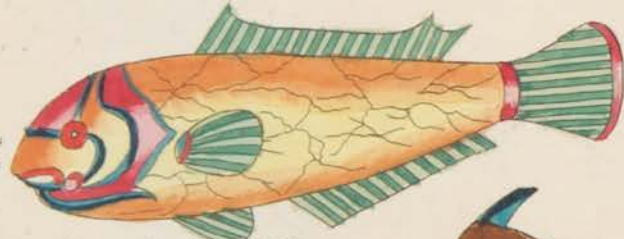
Blanche Narvins.

42



Petit Brochet des roches de Baguival.

41



Klip-visch. expliqué N^o 5. et 7.

40



Remarque sur la figurelle
N^o 24.

44

Moorse-Afiocht. l'Isle des Païens. Lors que ces
pauvres sont en vie dans leurs filets ils se jettent
à genoux et le remercient à la fois avec des chants de
louange et des postures extraordinaires.
Il y en a souvent deux à quinze livres et ne
peut point au Turbot d'Europe pour sa
taille.



chatodon
cornutus



Paraly vischie. Le Poisson de Parady très bon et dont
il y a de différentes grandeurs et couleurs dans les Réservoirs de Luven.
Il se plaît à entendre le son des flûtes et flûtelets, tantôt jouent
Il s'élève hors de l'eau comme pour se montrer et faire admirer ses belles
couleurs.

43



1

First French edition of one of the most important works on China

11. RICCI, MATTEO (1552-1610)

Histoire de L'Expedition Chrestienne au Royaume de la Chine.

Lyon, Horace Cardon, 1616, Translated into French by D. F. de Riquebourg-Trigault. Thick 8vo, (170 x 110mm). Engraved title, frontispiece portrait, folding woodcut and engraved plate of letterpress. Contemporary limp vellum, title inscribed in manuscript on spine.

£6,500

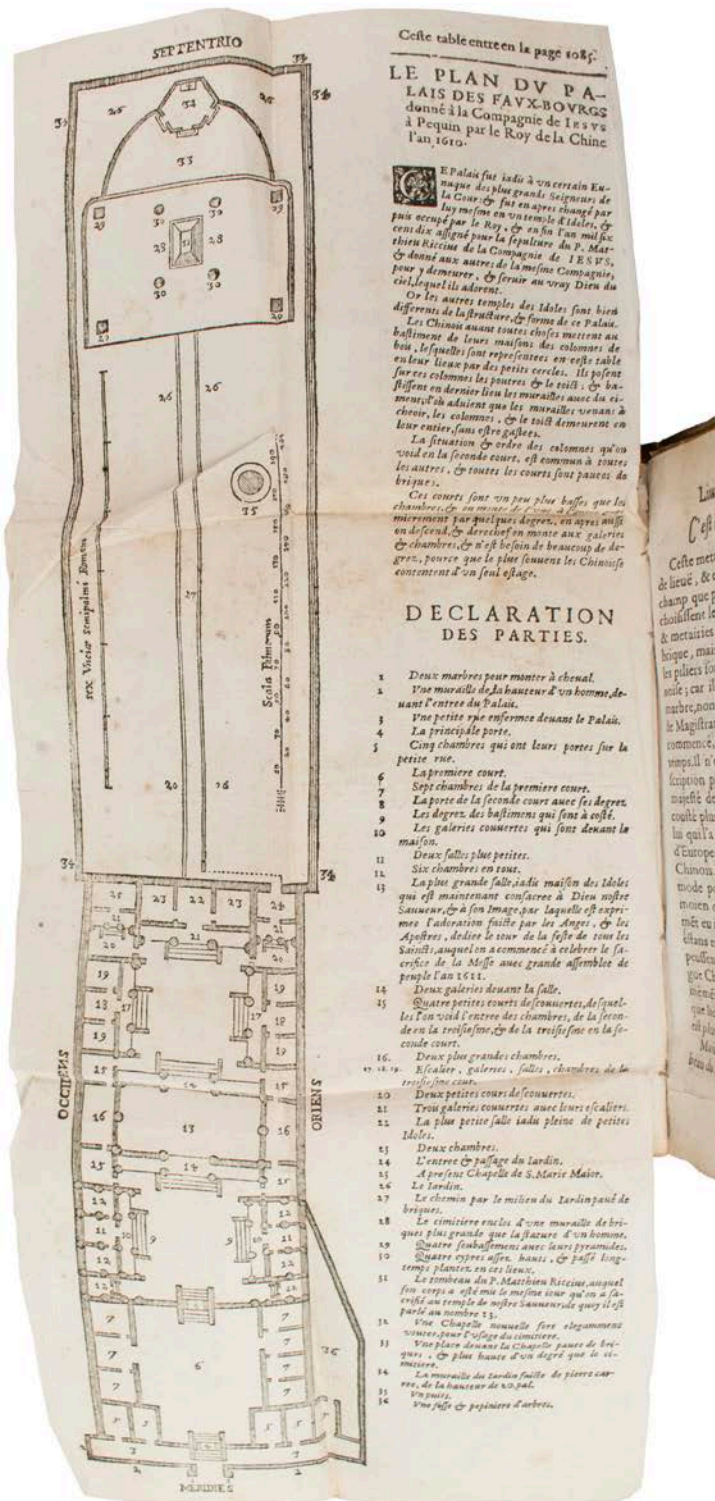
First French edition of one of the most important works on China. First published in Augsburg by Christopher Mangius (1615), 'this chronicle about the Western mission in China from 1583-1611... provided a systematic portrait of contemporary Chinese society as perceived by Ricci, who was fluent in Chinese and exhibited both a sympathetic interest in Chinese culture and an erudite perspective on the Jesuits' accomplishments.

Matteo Ricci, Italian Jesuit priest and one of the founding figures of the Jesuit China missions. He created the Kunyu Wanguo Quantu, a 1602 map of the world written in Chinese characters.

Ricci arrived at the Portuguese settlement of Macau in 1582 where he began his missionary work in China. He became the first European to enter the Forbidden City of Beijing in 1601 when invited by the Wanli Emperor, who sought his services in matters such as court astronomy and calendrical science. He converted several prominent Chinese officials to Catholicism. He also worked with several Chinese elites, such as Xu Guangqi, in translating Euclid's Elements into Chinese as well as the Confucian classics into Latin for the first time in history.

'[This work] was among the most important and widely read books on China published during the seventeenth century' (Marcia Reed and Paola Demattè, China on Paper, 2011).

Cordier Sinica I, 809; De Backer & Sommervogel VIII, 240; Streit V: 2096.



*Brilliant Woodblock Illustrations And Diagrams Of
Traditional Palanquins And Carriages*

12. SADASUKE, IMAIZUMI

[Kojitsu Soshō] Yosha zuko fuzu kojo kojitsu soshō/ Figures and studies of palanquins and cars

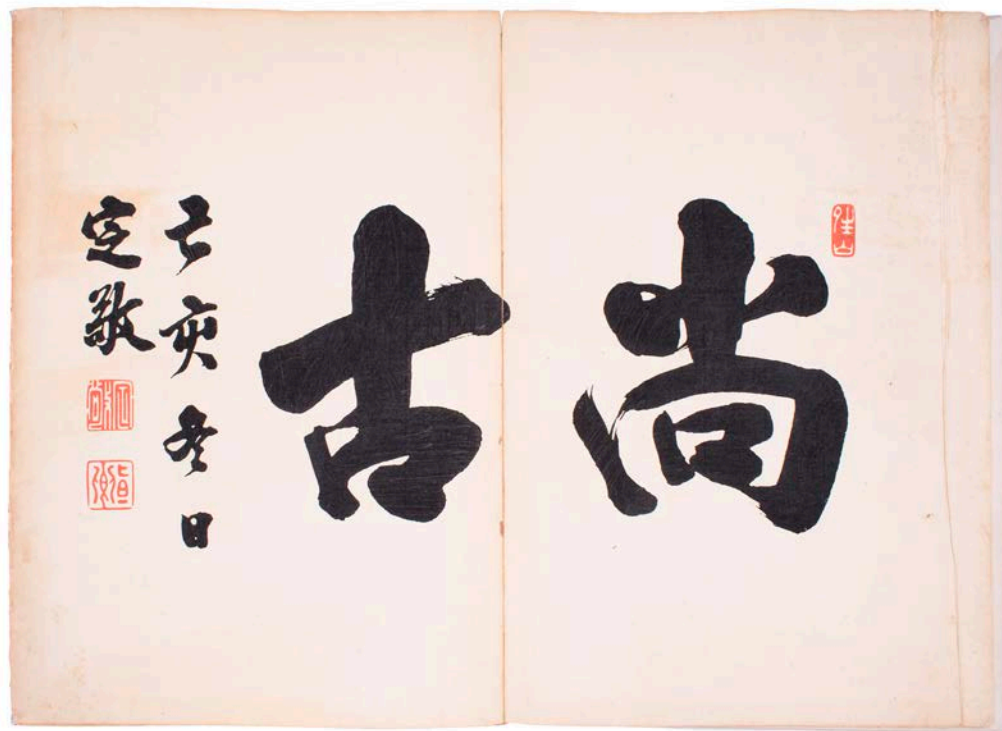
Tokyo: Yoshikawa Hanshichi, 1900

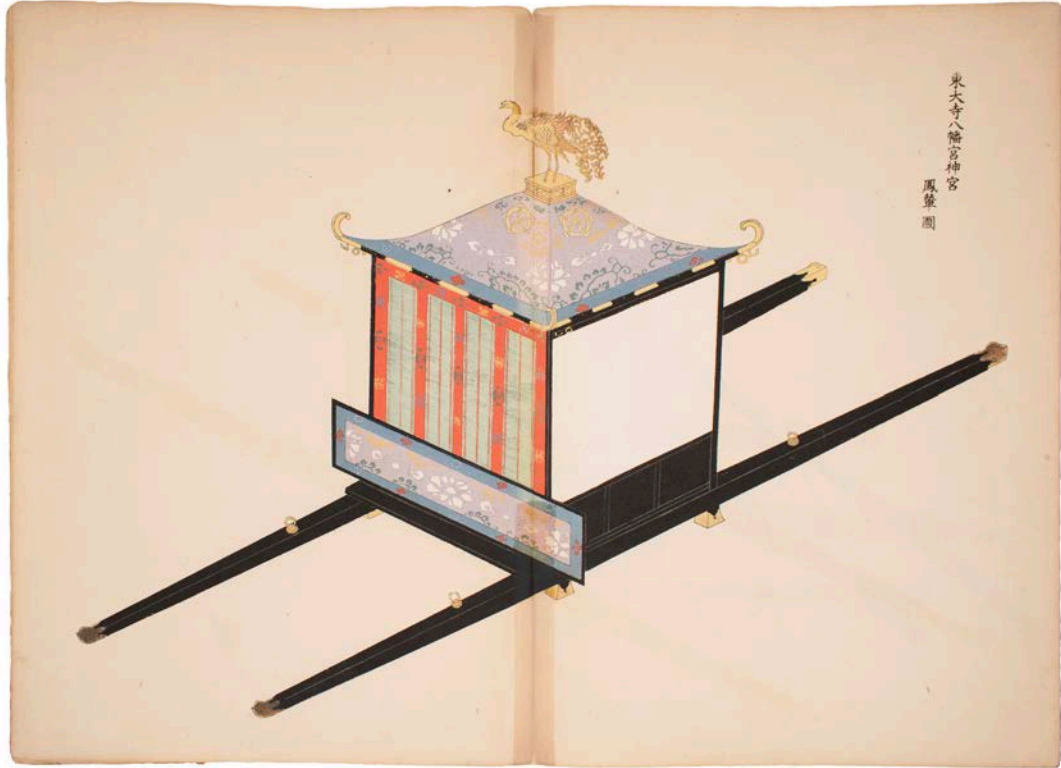
2 vols., 24pp.; 36pp., double page title, otherwise comprised of 29 brilliant double page woodblock illustrations and diagrams of traditional palanquins and carriages, some discolouration from old reinforcements at the fold of some plates (appear to be Japanese washi paper, but discoloured with acidic paste), accordion books, original boards, folio, a good set, complete in 2 volumes.

£2,500

Part of Kojitsu Soshō, a series of Japanese books published in the Meiji period (1868-1912) that documented ancient customs and objects, edited by Shinto scholar Imaizumi Sadasuke. Sadasuke believed that Meiji period academics were excessively focused on Western thoughts and ideas, so wrote many books on Japanese traditional culture and customs to counteract this trend. He became director of the Institute of Japanese Classics Research, the central government organization for the training of Shinto priests, in 1918. His series offered detailed, illustrated volumes on various subjects such as ceremonial clothing, textile patterns, samurai armour, etc.

The color woodblock prints are brilliantly preserved.





One Of The Finest Medieval Scenes By The Forger

13. THE SPANISH FORGER

Battle Scene: Soldiers Coming down a river fire a canon from their galleon.

A castle on a hill and greenery in the background with a burnished golden sky. the canon ball is aimed at a large castle with archers on the roof toward the river and three noble ladies in between the turrets. on the ground, Knights surround a Queen on horseback with a lady in waiting and banner men. a noble man is kneeling and presenting the keys to the castle with three knights behind him pleading allegiance.

Illuminated Miniature, on vellum. 25.5 x 18.2 cm, Framed, verso with two lines of text with Music on a 4-line stave. rubbed around the edges. circa 1900.

£15,000

A very attractive illuminated miniature of one of the finest medieval scenes by the forger.

Bella da Costa Green, then director of the Pierpont Morgan Library, unmasked the Spanish Forger in the 1930s. He has retained the name "Spanish Forger" because scholars originally believed him to be a Spanish painter of primitives—panel paintings as well as manuscript illumination--working in a northern style in the fifteenth century.

Today he is known as "the most skilful and successful and prolific forgers of all times." Indeed, he may be the only forger to have enjoyed a one-man retrospective at a major museum with an accompanying catalogue raisonn   of his works, and to be collected by museums and private collectors in his own right. The artist was already active in the 1890s, perhaps in the early 1880s, and he was still painting in 1920. He borrowed freely from chromolithographic editions published in Paris for his compositions, which suggests that he may have been employed by one of the Parisian publishing houses (Auguste Firmin-Didot?).

Stuffed inside some of the original frames were remnants of old Parisian newspapers. Scientific analysis of his paintings discloses the presence of green copper arsenate, which was not available before 1814, among other modern pigments, and he applied his gold leaf last, rather than first, in a glaring departure from medieval technique.

William Voelkle and Roger Wieck, *The Spanish Forger*, New York, Pierpont Morgan Library, 1978





Includes Sugakudo's Most Famous Images

14. SUGAKUDO, NAKAYAMA (active 1850–1860)

A Very Fine Album of Fifty Kacho-E (Bird & Flower Prints).

Japan, (c. 1860) Folio (365 x 250mm), Original Embossed Green Card Covers, with 50 Finely Coloured Prints of Birds and Flowers. Possibly the work (Birds & Flowers of the Four Seasons)

£7,500

A pupil of Utagawa Hiroshige (1797-1858), the Japanese artist Nakayama Sugakudo flourished from the middle of the nineteenth century to the early 1860s. He was a ukiyo-e artist. The exact dates of his birth and death are unknown. The Edo Period was in its final years when Sugakudo produced his art

He is a renowned artist, particularly for his series Exact Reproductions of Forty-Eight Birds (1858) and Birds and Flowers of the Four Seasons (1861). These designs are acclaimed for their realistic rendering of the natural world, as well as their delicacy of colour, fine embossing, and highly technical quality.

Despite being taught by Hiroshige, he focused on kacho-e art rather than copying aspects of his teacher. Sugakudo, for slightly over a decade, became popular for this art form. Therefore, his art shines brightly concerning kacho-e in the middle of the nineteenth century.

These Illustrations of Birds and Flowers include some of his most famous images:

Swallows, Finches, Warblers, Hawks, Cranes and Herons, Parrots and Waders along with Exotic Plants and Flowers





高岳堂



高岳堂

Two Albums Of Exotic Fruit By Sunqua

15. SUNQUA

A Fine Pair of Chinese Album of Brilliant Watercolour Studies of Fruit by Sunqua

[c 1840], Oblong 4to, (310 x 240mm), Two Volumes, Original Decorated Silk Bindings, Sunqua Labels to Endpapers, Twenty Four leaves with Numerous Fine Watercolours of Fruit and Insects on Pith Paper within Blue Silk Borders.

£7,500

Sunqua was one of the most important of the Chinese artists producing pictures and drawings for the European market. He worked and established studios in both Macao and Canton and is more commonly known for his large oil pictures of the shipping and trade into these great Chinese ports. Pith seems not to have been adopted for painting until about 1820. Some European museums claim that their paintings on pith (often erroneously called "rice paper" or "mulberry pith") come from the end of the eighteenth century but there do not seem to be any dateable examples that are so early. There is a record of the Kaiser Franz of Austria buying some albums from an English Consul-General Watts in 1826. We know of an Italian Count who visited Canton in 1828 and had over 350 paintings on pith in his baggage when he died in Ambon two years later. In the British Library there is a scrap-book containing six pith paintings and a journal entry by a serving British officer who sent them home from India in 1829. These examples and contemporary accounts by visitors to Canton suggest that there was a flourishing trade in pith paintings by the early 1830s.

Pith presumably came into use for painting to satisfy the increasing demand for small, inexpensive and easily transported souvenirs, following the massive growth in the China Trade in the first quarter of the nineteenth century. Paintings in oils, on board and canvas were costly and difficult to carry home. Earlier and more prestigious export water-colours had often been on a larger scale and painted on fine Chinese paper or on paper imported from Europe. They may have suited the sea-captains and informed the aristocracy but for the hoi polloy they were too expensive. The albums of pith paintings (and later the little glass-fronted boxes) were inexpensive, light, easy to pack and gave the pictures some protection on the long voyage home. Because many were sold in albums and hence protected from the light, they retain their bright colours to this day.

Because of the nature of pith and its cellular structure, the gouache used by the Chinese sat on the surface and produced a bright and even sparkling effect. Very fine detail could be achieved but pith did not lend itself to the flat wash of colour favoured for European watercolours. Developed to appeal to the "foreign barbarian" visitors to China, paintings on pith were produced by artisans rather than by the intellectual elite and they were therefore not accepted as Chinese art. Though there is evidence in these paintings of Western influence - derived in part from the presence of European



painter Carl Crossman in his book *The Decorative Arts of the China Trade* gives an excellent list of export painters with a note of those known to have painted on pith. These include Tingqua, Sunqua and Youqua. From 1757 until 1842 Canton was the only Chinese port open to trade with the west and it is no surprise that of the eight studios identified by Crossman as producing works on pith, six were in Canton. The whereabouts of one was unknown and the eighth was that of Chou Pai Chuen who was exceptional on two counts, firstly because he was a talented artist still painting on pith at the end of the nineteenth century and secondly because his studio was in Peking.

It seems that the 1830s and 1840s may have been the heyday of pith painting. The international trading bases, the waterfront 'factories' on the 'Hong' in Canton, where they were produced, were partially burnt during the First Opium War (1839-41) and totally destroyed in a fire of 1856. The foreign trading companies then moved to Honan and subsequently put up splendid new offices on reclaimed land at Shamian Island, a little up river. As the result of the Treaty of Nanking, in 1842 additional Chinese ports were opened up for foreign trade and Hong Kong was established as a major trading centre. Painters like Tingqua and Sunqua opened studios in Hong Kong but by 1846 photography had arrived, China was losing its exotic isolation, Japanese art and design were ousting Chinoiserie and conflicts nearer home were getting more media attention. By 1860 references to China in the *Illustrated London News*, plentiful three years earlier, were few and far between.

Painters on pith did not in general sign their work (the sole exception is Sunqua whose name can be found on much of his work).

There are collections of paintings on pith in such prestigious museums as the Ashmolean, the British Museum, the Fitzwilliam, the Hermitage, the Peabody/Essex Museum in Massachusetts and the Hong Kong Museum of Art. However, because paintings on pith are not in general regarded as fine art, they are usually to be found in ethnographic or specialised collections. Here they appear under a wide range of classifications from economic botany to entomology. Public collections can be found in most of the countries that traded with China in the nineteenth century and in other more surprising places such as Estonia, Italy and Russia. It is rare to see pith paintings actually on display (mainly because of the damage done by prolonged exposure to light), though there have been recent exhibitions in Spain, China and Estonia.





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