

*The Summer
Collection*

An Early Pirated Edition of Aldrovandi's Famous Work

1. ALDROVANDI, ULISSE *Ornithologiae. Hoc est, de avibus historiae libri XII.*

Frankfurt: Wolfgang Richter and Nicho, 1610. [12], 427, [14] pp.; bound with *Ornithologiae. Tomus alter*.
Frankfurt: Wolfgang Richter, 1610. [6], 373, [14] pp.; bound with *Ornithologiae. Tomus tertius et ultimus*.
Frankfurt: Nikolaus Hoffman and Johann Traudt. [8], 209, [12]. Three volumes in one. Contemporary polished calf with a central gilt crest of Arma Christi to both covers, direct gilt-stamped title, occasional discolour and final leaf of index repaired.

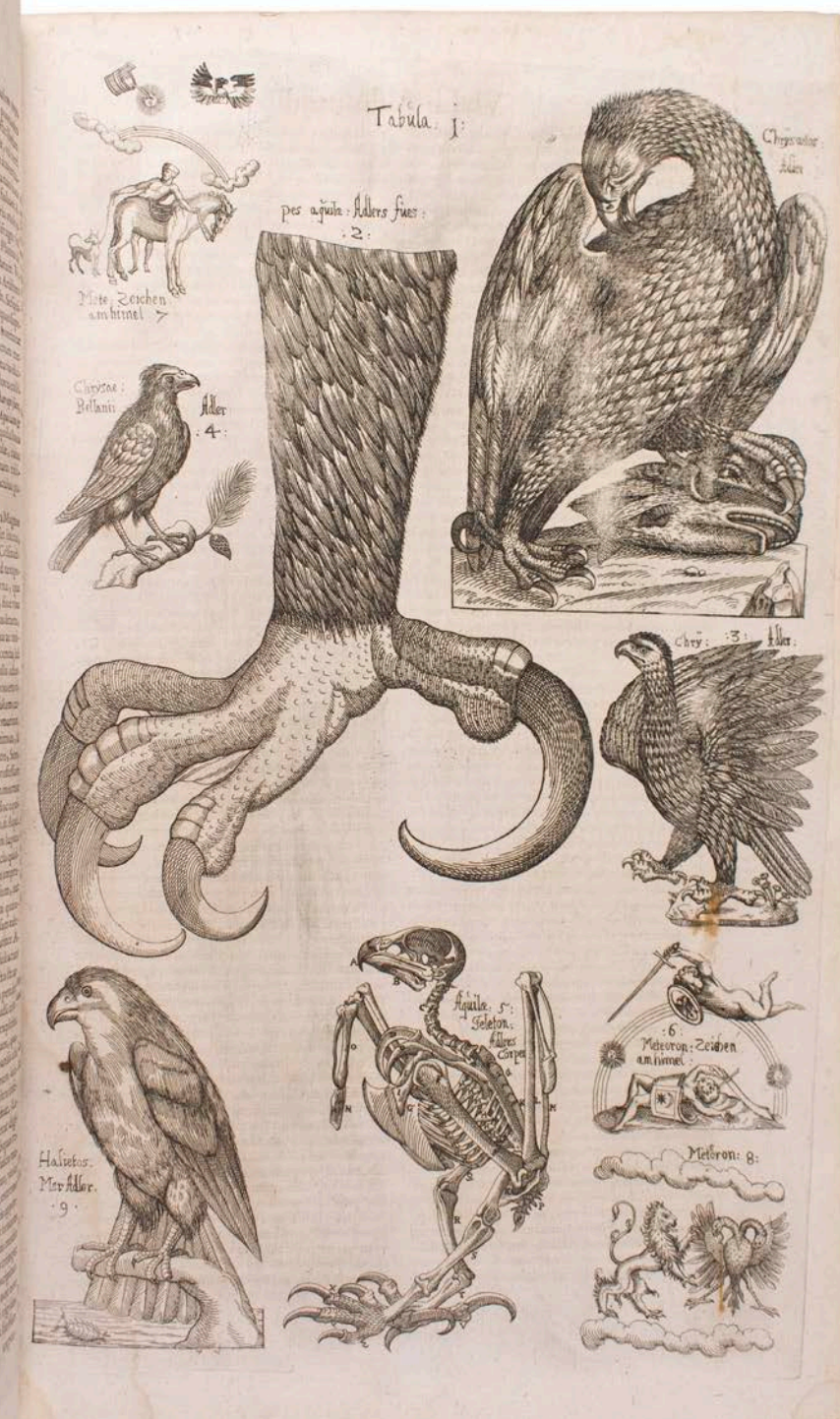
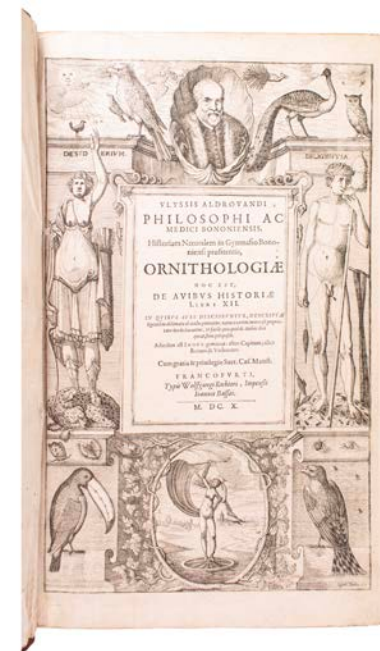
Contemporary manuscript annotations correcting the erroneous pagination in gathering C of the third volume. Some worming to the last signature of the last volume.

£2,500

A very interesting edition of Aldrovandi's ornithology. Although he began planning his multi-volume encyclopaedia of natural history in the 1570s, the first volume didn't go to press until 1599, when he was 77 years old. Only four volumes were finished by the time Aldrovandi died in 1605. After his death, his widow, students, and assistants used his extensive collections and notes to bring out nine more volumes of the encyclopaedia. The last volume was published in Bologna in 1668.

This book was the first volume of a series of pirated reprints done in Frankfurt. In the service of thrift, the Frankfurt editions abandoned the principles of quality in design that Aldrovandi had insisted upon for the Bologna editions. Instead, the piracies were printed in smaller type and laid out in two tight columns. Where the original Bologna editions used woodcut illustrations that could nest easily within the text, the Frankfurt printers opted to commission copper plates that would combine several of the original illustrations onto one page. The resulting plates are somewhat cramped and chaotic, with a confusing numbering system; often, the engraver has made crude corrections

by simply scratching out one number and replacing it on the plate. An interesting example of the way in which the book trade shaped the spread of scientific learning in 17th-century Europe.



*An Excellent Atlas By One Of
The Most Interesting Publishers
Of Illustrated Books In Post-
Restoration London*

2. **BLOME, RICHARD**

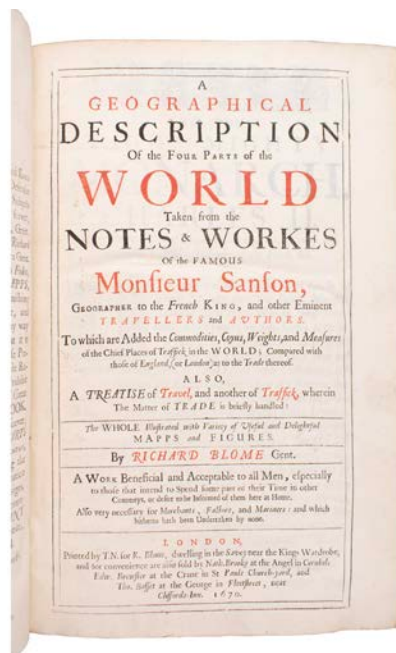
A Geographical Description of the Four Parts of the World taken from the notes and works of the famous Monsier Sanson, Geographer to the French King ... also a treatise of travel and another of traffic ... the whole illustrated with variety of useful and delightful maps and figures

London, 1670. Folio. Engraved title and 24 double-page and folding, engraved maps, full Contemporary Calf Gilt, an excellent copy

£20,000

An excellent example of an atlas by one of the most interesting, and most active publishers of illustrated books in post-Restoration London. The 24 maps were engraved by Francis Lamb, Thomas Burnford and Wenceslas Hollar. Blome's was the first new folio world atlas to be published in England since 1627, the year Speed's Prospect appeared, which also relied on continental geographical models. Furthermore, this is the first folio (and quite possibly the very first) world atlas wholly engraved, printed and published in England.

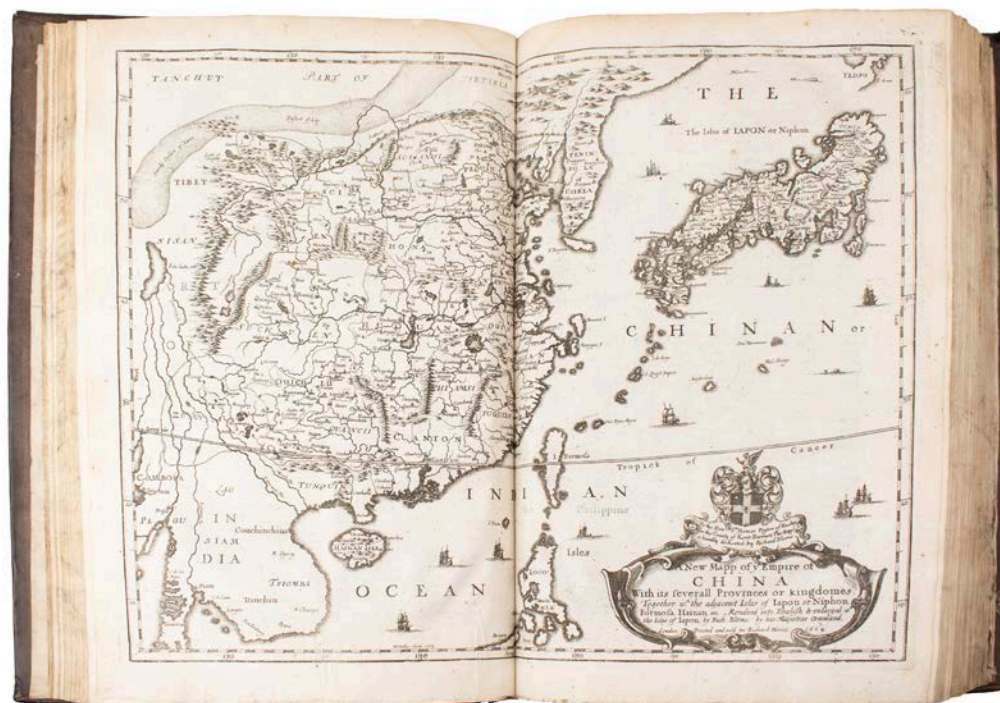
Blome's principal handicap in the production of the atlas was the lack of a domestic mapmaking environment comparable with that existing in continental cities such as Paris and Amsterdam, which would have supplied more up-to-date models for the maps. A secondary problem was how to finance the atlas. Evidently, at the outset of his career, he lacked the necessary money to fund the expensive process of buying the copperplates, hiring engravers, etc. Instead, Blome sought to finance the atlas by selling subscriptions. While not the first to use this means (Wenceslas Hollar sought to underwrite his plan of London by the same means in 1658), Blome was the first to exploit the opportunities of subscriptions on a large scale, relying on subscriptions to finance all his major publications. The approach was very simple.



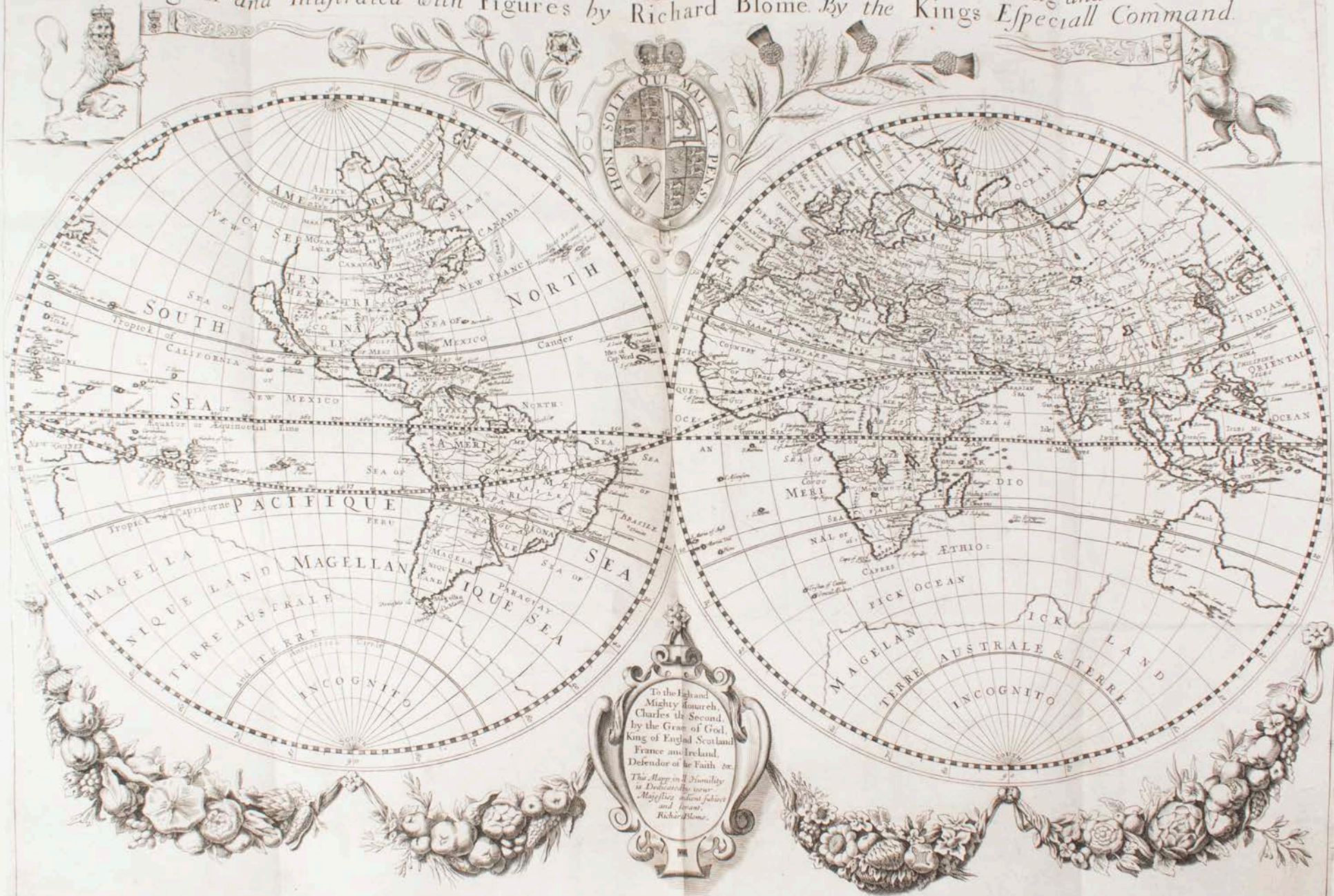
The subscriber would pay a proportion of the fee in advance, and the balance on delivery of the volume. In return, the subscriber's arms would be engraved on the map of his choice. When it came to subsequent editions, existing subscribers were evidently approached for a 'renewal fee'; if they declined, then their arms were removed, and a new subscriber's arms substituted. The map of North America, for example, was dedicated to three different men between 1670 and 1693. At the other extreme, the map of Barbary in the First Edition contained the shields of 36 Earls, Barons, Knights, etc. The Geographical Description seems to have been relatively successful, and there were later editions, under the title Cosmography and Geography, with text by Bernard Varenius, in 1682, 1683 and 1693.

Provenance: From the Library of Williamstrip, Coln St Aldwyns, family seat 1788 to 2008, and thereafter Mill House, Coln St Aldwyns. Sir Michael Hicks Beach Bt. Succeeded his father as 9th Baronet of Beverston in 1854. He became Conservative Member of Parliament in 1864 and served twice as Chancellor of the Exchequer from 1885-1886 and 1895-1902. In 1906 he was raised to Viscount St. Aldwyn and in 1915 became the first Earl St. Aldwyn.

Wing B3214.



A MAPP or GENERALL CARTE of the WORLD
 Designed in two plaine Hemispheres, By Monsieur Sanson, Geograph^r to the French King and Rendered
 into English and Illustrated with Figures by Richard Blome By the Kings Especiall Command.



To the Right and
 Mighty Monarch,
 Charles the Second,
 by the Grace of God,
 King of England, Scotland,
 France and Ireland,
 Defender of the Faith, &c.

This Map, on a Planisphere,
 is Dedicated by your
 Majesty's most humble
 and loyal
 Richard Blome.

Chinese Watercolours

3. ***A FINELY COLOURED COLLECTION OF IMPERIAL COSTUMES***

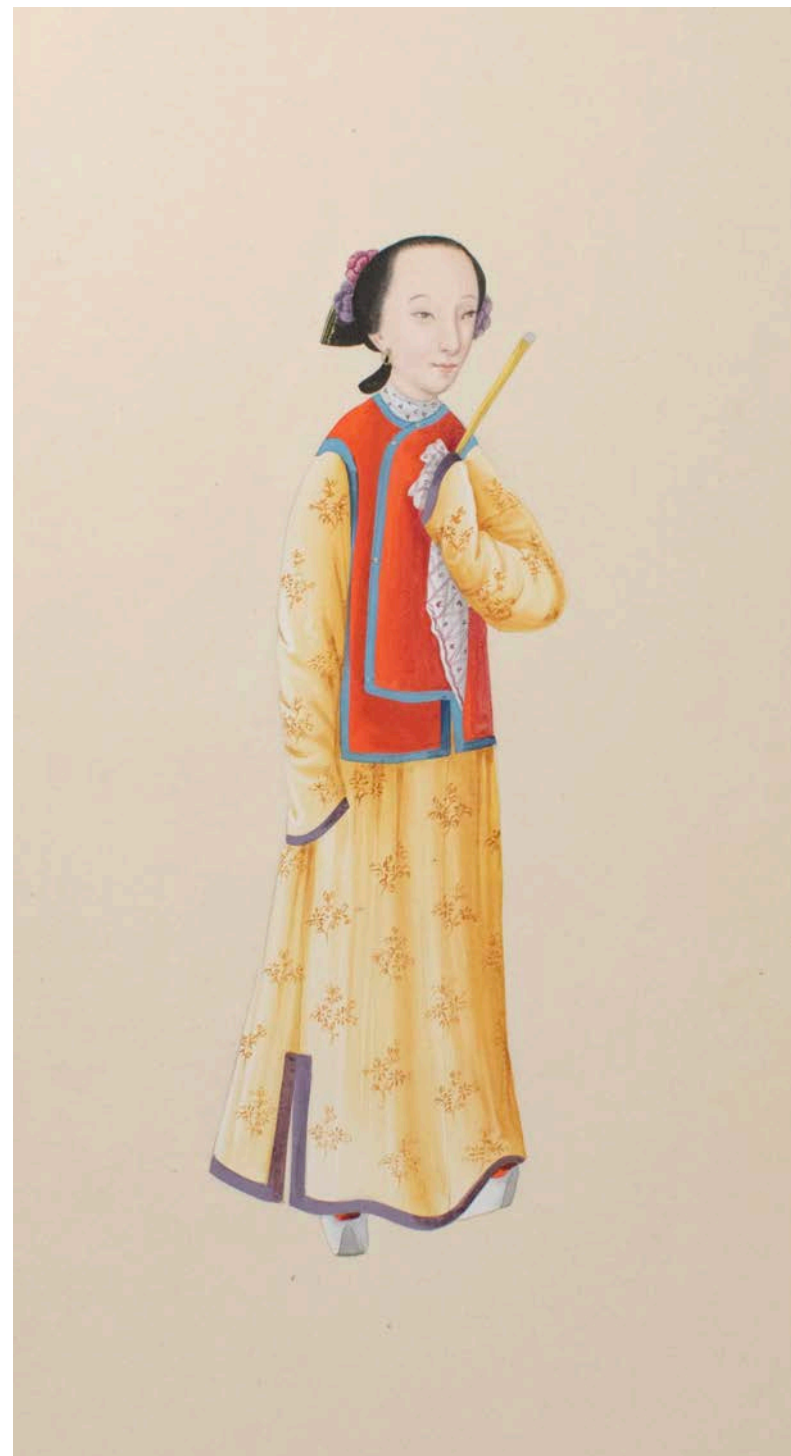
Four large and splendid, brightly coloured watercolours of Members of the Imperial Court including a very fine watercolour of an Archer, Court Ladies, etc

China, [1820], sheet size 410 x 360mm, mounted on card.

£1,500

Very finely executed, colourful brush drawings on pith paper possibly after Chou Pai Chuen and certainly the quality suggests his style.

Carl Crossman in his book *The Decorative Arts of the China Trade* (originally published under the title *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. We are now able to name some other painters who used pith in addition to the more conventional materials. They include Fouqua (or Foeiqua), who worked in Canton and Chow Kwa, a Shanghai artist highly esteemed for the quality of his oil paintings of the port.





**Complete With The Five Rare
Celestial And Terrestrial
Maps, Uncut And Bound In
Contemporary Boards**

4.

DUNN, SAMUEL

*The Description and Use of the Universal
Planispheres; or, Terrestrial and Celestial Globes in
Plano. Being Compleat Substitutes for A Large Pair
of Globes. With Their Applications, in the Solutions
of all the Capital Problems in Geography, Astronomy,
and Navigation.*

London: For the Author, and W. Owen, 1759.

Second Edition, with Additions and Improvements,
[8],xxx,[2],159,[1]p., imprimatur leaf before title, 5
large folding engraved maps ("S. Dunn & W. Owen,
December 1st 1757"), one slightly shaved just touching
caption, untrimmed and unopened in contemporary
boards, rebaked preserving original spine, housed in
morocco-backed book box, 8vo,

£7,000

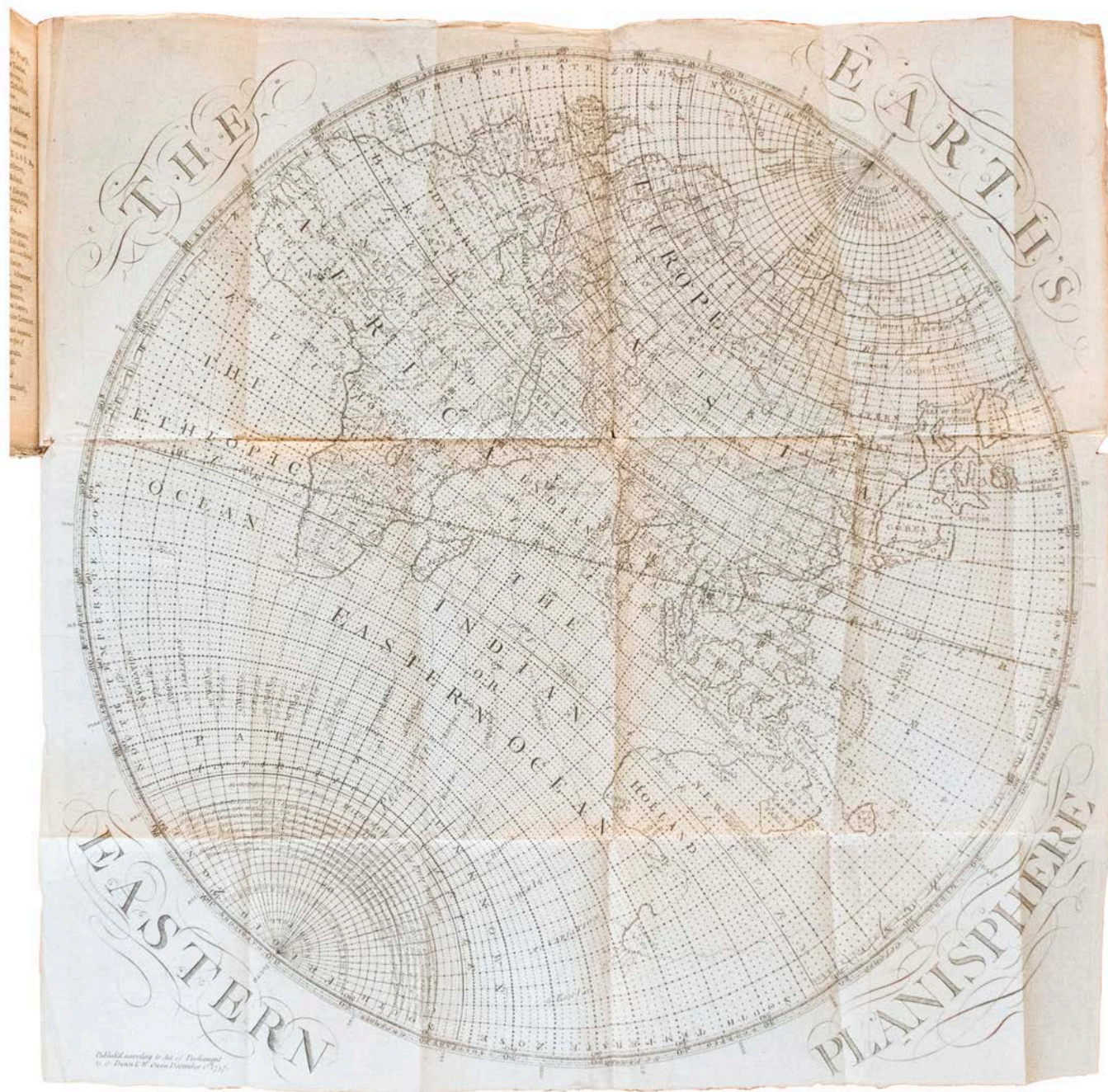
COMPLETE WITH THE FIVE RARE
CELESTIAL AND TERRESTRIAL MAPS,
UNCUT AND BOUND IN CONTEMPORARY
BOARDS, with no complete copies traced on Rare
Book Hub.

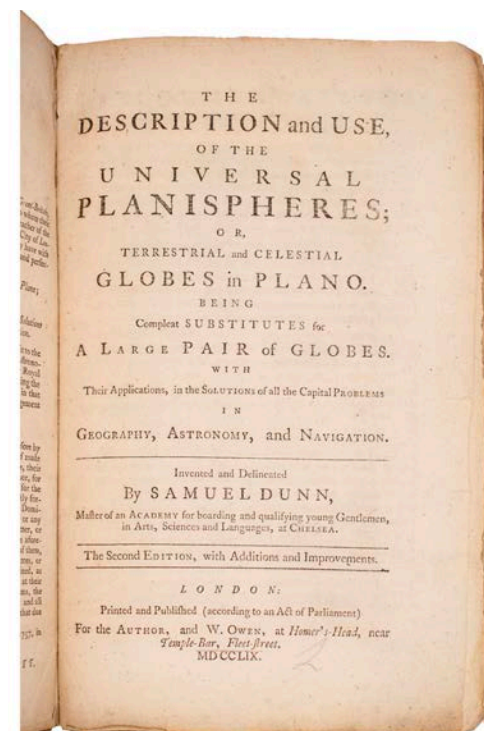
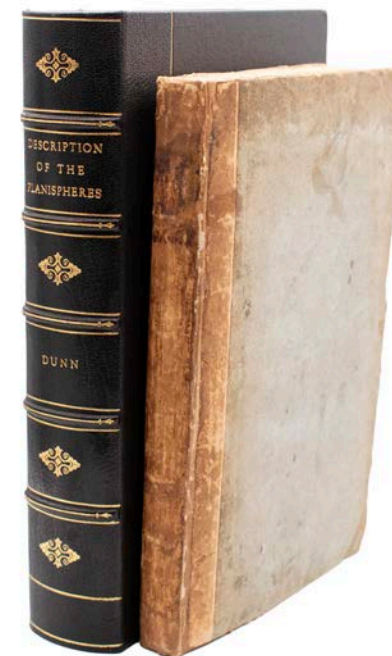
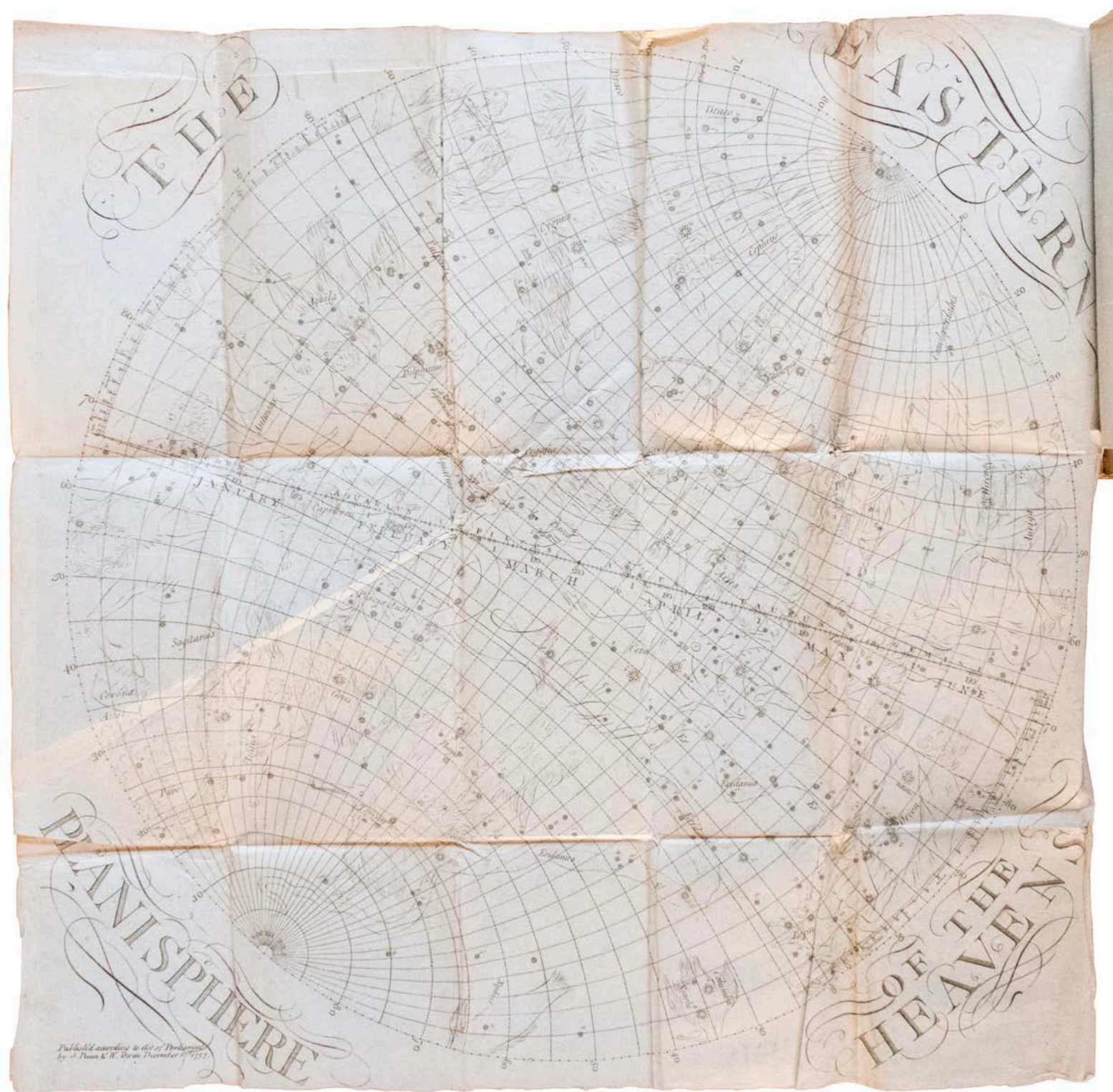
Dunn (1723-1794), a teacher of mathematics
and navigation, was the inventor of the "universal
planispheres, or terrestrial and celestial globes in plano,
an economical method of teaching spherical geometry
without the expense of purchasing actual globes", the
use of which is explained in this work.

In 1757 Dunn published a small geographical
pamphlet which he expanded in 1759, under the
title *The Description, and Use, of the Universal
Planispheres*. The maps depict a "stereographic
projection". He intended this to mimic the visual and
mathematical properties of globes, and their utility as
teaching tools, without the expense.

Provenance: ?C.S. Lockhart, early ownership

*signature on the "Recommendations of the Universal
Planispheres" leaf.*





Evelyn's Influential Work on Reforestation

5. EVELYN, JOHN

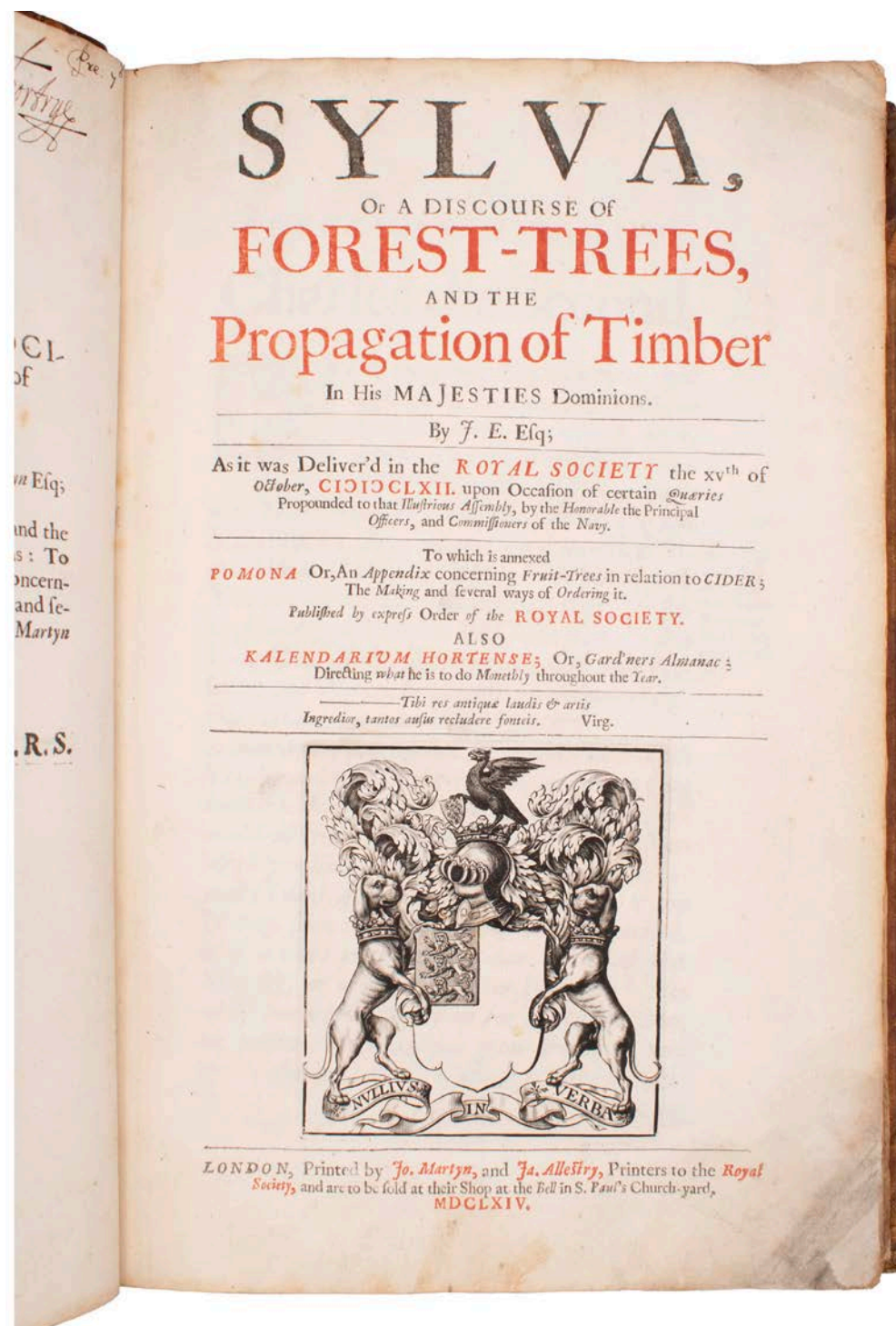
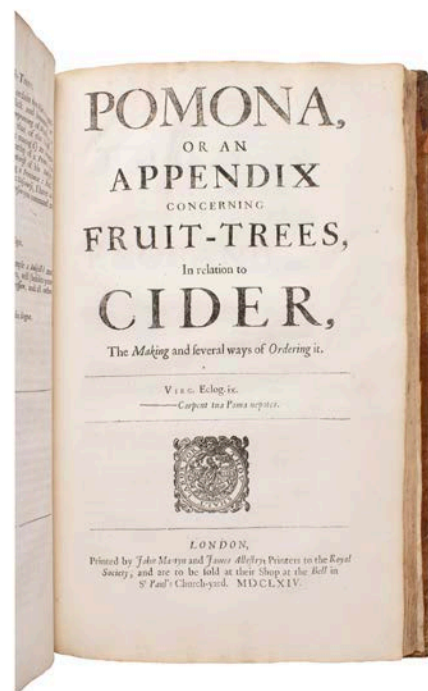
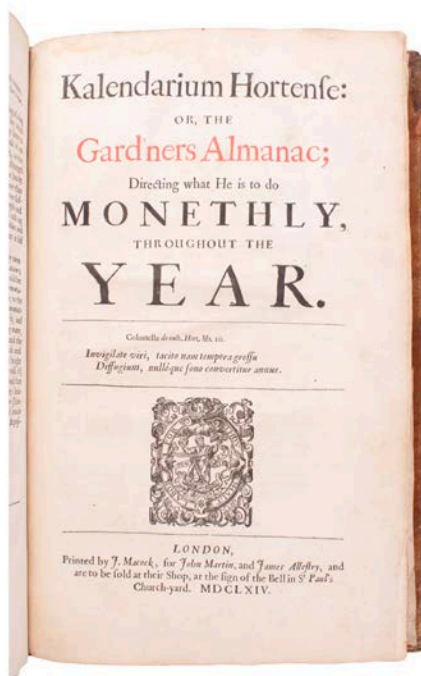
Sylva, Or, A Discourse of Forest-trees, and the propagation of timber in His Majesty's Dominions. As it was Deliver'd in the Royal Society the XVth of October MDCLXIV upon Occasion of certain Quaeries Propounded to that Illustrious Assembly by the Honorable the Principal Officers, and Commissioners of the Navy. To which is annexed Pomona or, an appendix concerning Fruit-Trees in relation to Cider, the making and several ways of ordering it... Also Kalendarium Hortense or, Gard'ner's Almanac....

FIRST EDITION, London: printed by Jo. Martyn and Ja. Allestry, Printers to the Royal Society, 1664, Folio 310x195 mm, Contemporary panelled calf, rebaked. Three parts in one volume. [xvi], 120, [iv], 20, [2], 21-40, [2], 41-50, [2], 55-83. [1] blank, [1] errata pp. Engraved emblem on title page, several woodcut illustrations and initial letters in text. initial

licence leaf (with early ownership signature 'Ja: Forstrye' and other side with inscription 'Left to me by the Revd. Edward Hasted, Georgina Best', general title in red and black with engraved arms of the Royal Society, part 3 title also printed in red and black, with the "Animadversion" and "Sir Paul Neiles second paper" leaves, errata leaf at end, without cancel leaf H1 as usual (after title to Kalendarium).

£1,500

"A protest against the careless destruction of England's forests to fuel the furnaces of the glass and iron industries. The work was influential in establishing a much-needed programme of reforestation that had a lasting effect on the British economy." (Garrison-Morton). The first important work on arboriculture published in England and the first publication of the Royal Society. *Hunt, Catalogue of Botanical Books*, 296; *Wing E3518*.



Second Edition of the First Celestial Atlas of the New Copernican Astronomy

6. **GALLUCCI, GIOVANNI PAULO**
*Theatrum mundi, et temporis, in quo non solum
precipuae horum partes describuntur, & ratio
metiendi eas traditur, sed accomodatissimis figuris
sub oculis legentium facile ponuntur.*

Venice, Giovanni Battista Somasco, 1589. 4to, (350
x 180mm), pp. [16], 478, [2] Contemporary vellum,
Manuscript title.

£12,500

Second edition of the first celestial atlas of the new
Copernican astronomy. (the first is dated 1588).

The *Theatrum mundi* is an encyclopaedia devoted
to astronomy, bringing together studies on the
movements of the planets, the nature of eclipses
and precision calculations. There are 144 full-page
woodcuts, one of which depicts the two hemispheres
of the terrestrial globe with the American continent.
48 are celestial maps inspired by the Ptolemaic
constellations, 50 have 68 moving parts or volvelles.

The notice to the bookbinder indicates that for page
121 (f. Q1), there are 6 possible variations, only one
of which must be mounted according to the latitude
at which the copy will be used, thus bringing the total
number of different moving parts to 73.

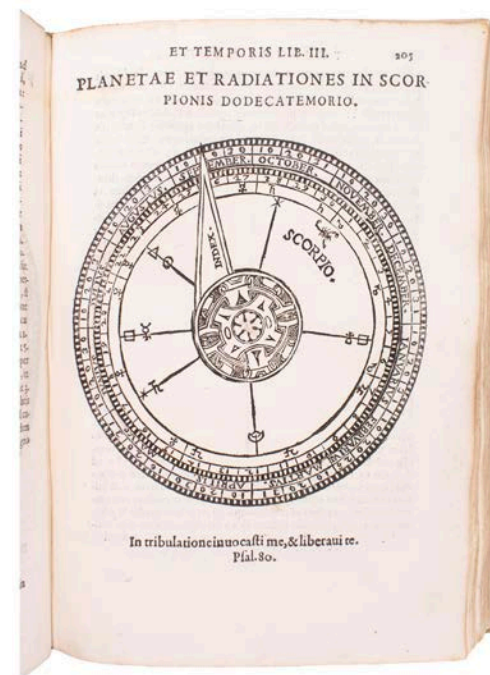
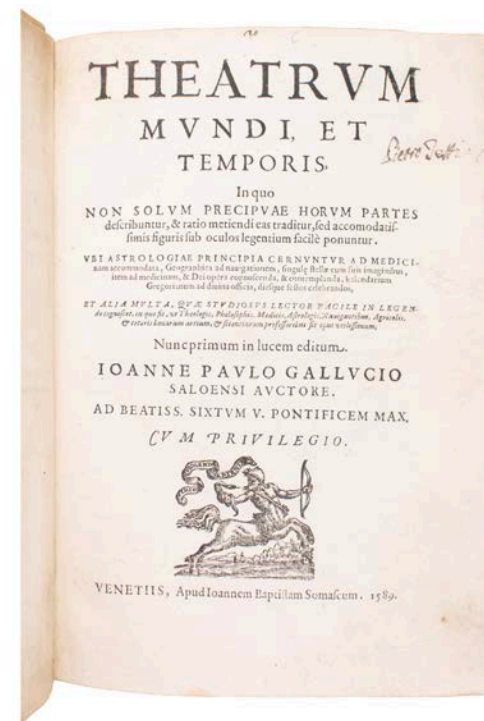
Giovanni Paolo Gallucci (1538-ca 1621) was a
well-known private teacher to the Venetian nobility
and founding member of the Second Venetian
Academy. All his life, Gallucci engaged greatly with
the Venetian printing industry: he edited a collection
of astronomical medical essays including writings
of Marsilio Ficino, published many works on
astronomical and time-measuring instruments and
translated into Italian Peckham's essay on perspective,
Dürer's treatises on body symmetry and Acosta's
history of the New World.

His most successful work, however, was certainly
the *Theatrum Mundi*, a vast survey on terrestrial

and celestial physics. It provides almost 150 maps
for measurements, each accompanied by a Biblical
quotation. The work is dedicated to Pope Sixtus
(1585-1590), who had just banned all astrological
literature since 1586. Although Gallucci could not
resist to touch on some astrological implications of
constellations, he questioned their alleged influence
over human health and fate and pioneeringly tried to
draw up a pure astronomical treatise.

In his numerous diagrams and maps, Gallucci
combined a coordinate system with a trapezoidal
system of projection for an accurate determination
of the star and zodiacal positions. Alongside the
extraordinarily ingenious volvelle illustrations forming
the first four books of *Theatrum Mundi*, there are
depictions of Hell and its circles as inner portions
of the Earth, the New World hemisphere and the
wind rose, as well as calculators for tides and daytime
at every longitude and latitude. Book 5 presents 48
maps of the Ptolemaic constellations and the related
mythological illustrations. The star positions were
taken from Copernicus's catalogue. 'Somasco printed
blocks for division into small squares of woodcut
ornament (a few with grotesque faces) to be pasted
on the verso of the leaf over the string by which the
separate pieces were attached. He left space for these
squares in setting the text.

*Mortimer, 206, HL, 2725, Warner, p. 91, Burden,
The Mapping of North America, 66, Alden, 589/26,
Adams, G-169.*



Extensive Catalogue Of Richter's 'Cabinet Of Curiosities'

£20,000

7.

HEBENSTEIT, J.E.

*Museum Richterianum continens fossilis animalia
vegetabilia mar. Accedit de gemmis scalptis antiquis.*

[56], 384pp. ([18], 34), half title, folding engraved frontispiece of view of the interior of the museum, title in red and black, copper engraved printers device, copper engraved portrait of Richter by M. Bernigeroth after A. de Manjocxy, 17 copper engraved plates, wood cut initials and head and tail-pieces, copper engraved text illustrations, pages uncut and somewhat unopened, contemporary marbled boards, spine repaired with later marbled paper, folio, Leipzig, Casper Fritsch, 1743.

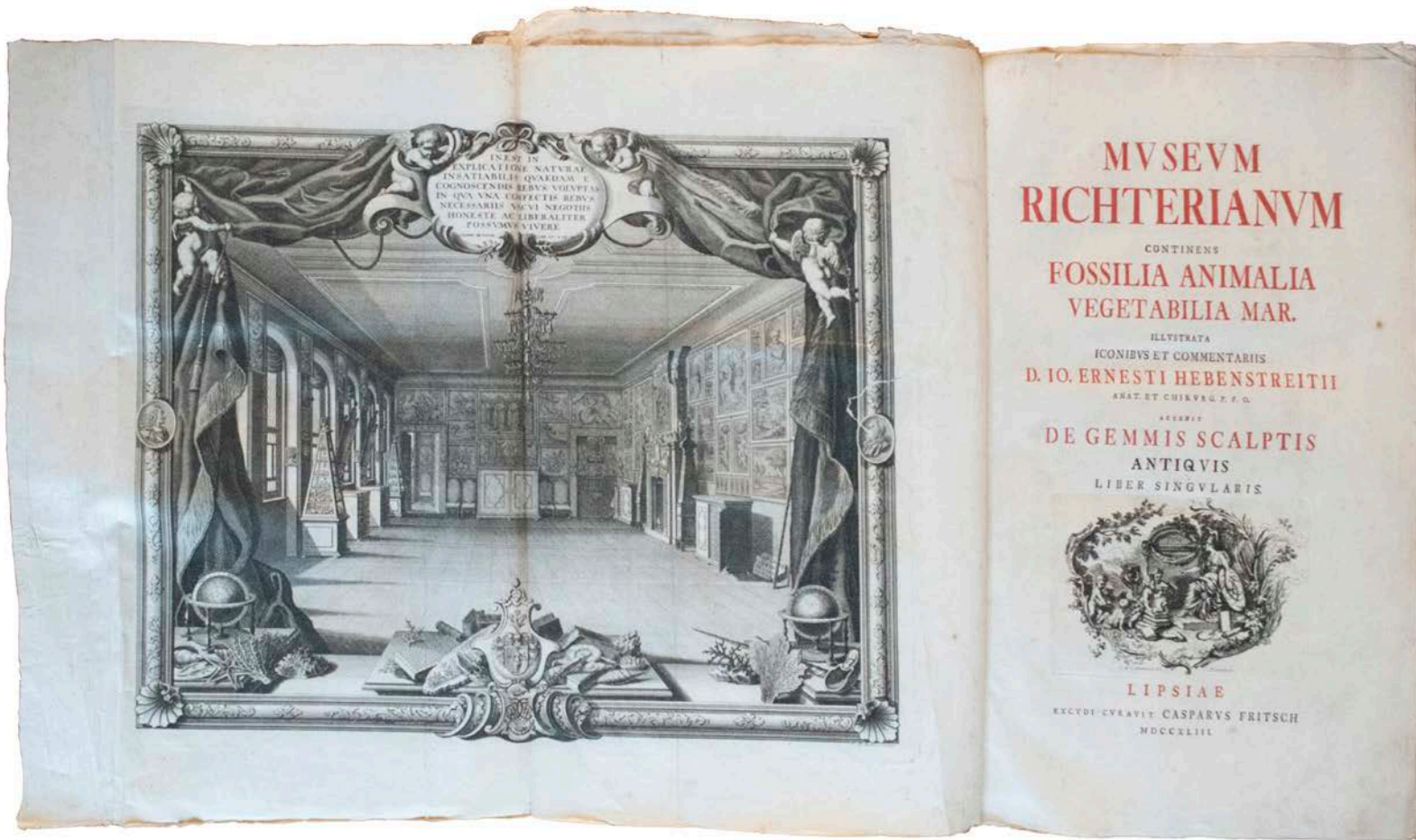
This work is a comprehensive catalogue of Johann Christoph Richter's Wunderkammer, containing fossils, plants and marine animals. There is a final chapter on antique cameos and carved gemstones by J.F. Christio.

Johann Ernst Hebenstreit was born into a poor family in Neustadt, Germany in 1702. As a youth he developed an interest in natural science and mineralogy. He studied at the university in Jena, Germany, then entered the University of Leipzig in 1723, eventually becoming a Professor of Medicine there in 1730. Hebenstreit published a treatise on minerals of pharmacological value that same year, and also published on such natural history subjects as fish,

insects, plants and anatomy. On the strength of these publications he was invited by Johann Christoph Richter (1689-1751), a wealthy banker and member of the legislature in Leipzig, to help curate Richter's mineral collection and prepare a book describing it. Thus in 1742, Hebenstreit's *Museum Richterianum* appeared, with a thorough and well-organised text illustrated by hand-coloured engravings of 114 mineral specimens from Richter's collection.

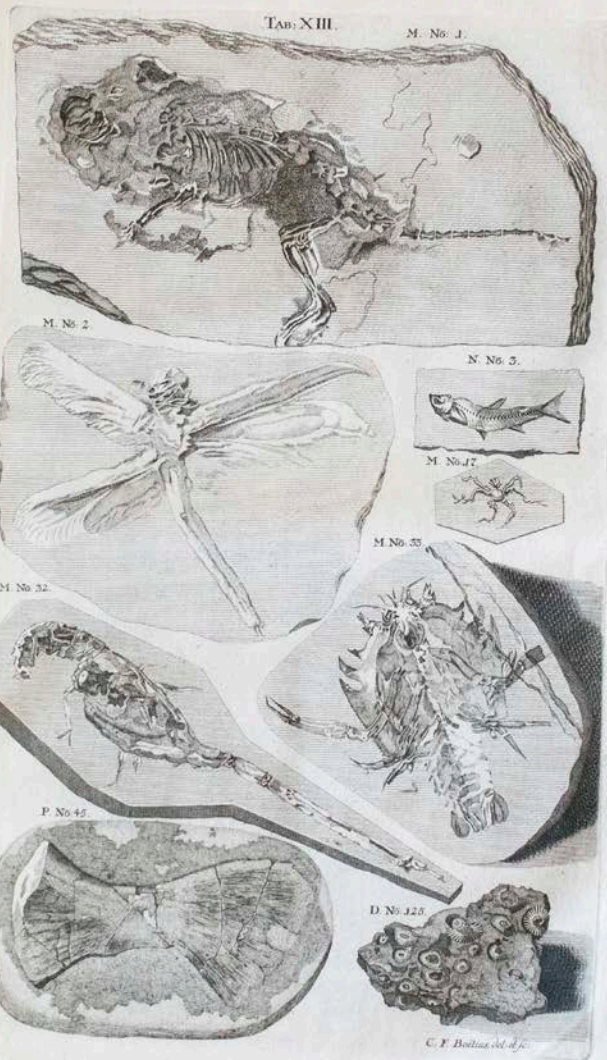
The museum, established in the early nineteenth century by the German naturalist Karl Richter, held one of the largest and most diverse collections of its kind in Europe.

[Wellcome III 230, Nissen ZBI, 1869, Eales, Cole Library. 1473.]





Joh. Christoph. Richter
Aedilitius
Senator ac
Negotiator.
M. Bernigeroethi filius sculpsit 1753.



A Mirror To Marco Polo's Travels, and Profoundly Influenced European Fascination with the East

8. HET'UM, HAYTHON OR HEYTHOUM

Sensuyuent les fleurs des histoires de la terre Dorient: copillees par frere Haycon seigneur du Cort: cousin germain du roy Darmenie par le comademet du pape: et sous diuisees en v. pties. La premiere ptye cotiet la situation des royaumes Dorient. La ii. Ple des seigneurs q'en Orient ont regne depuis lincarnation de nostre seigneur. La.iii. ptie ple des tartaris La.iiii.ple des Sarrazins & des Turez depuis le premier iusqs aux presens q'ont coqueste Rhodes bongrye et dernieremet assailli Autriche. La.v. parle de Sophy roy de Perse Et du prince Tanburlan..

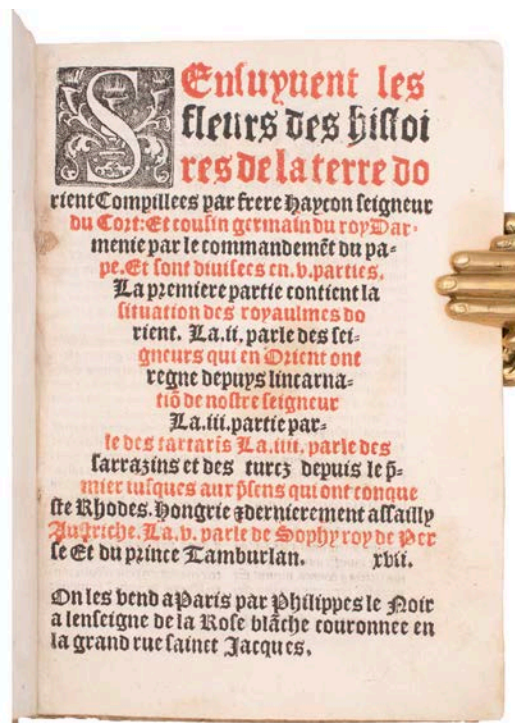
Paris, Philippe le Noir, [c. 1517], title in red and black, lxx ll, with 12 woodcuts, including one full page,numerous decorated woodcut initials, large printer's device on verso of final leaf, Contemporary limp vellum, remains of ties.

VERY RARE. Hetoum (or Aitone), an Armenian of princely family, was a monk of the Praemonstrandan abbey of Bella Paise. This work was written around 1305 at Poiders. Much of Mandeville's material, particularly in Asiatic geography and history, is taken from Hetoum's work.

£15,000

Sensuyuent les fleurs de histoires first appeared in 1307 in the city of Poitiers. Dictated in French by the Cilician Armenian statesman and general, Het'um, and then translated into Latin the same year by his secretary, Nicholas Falcon, the work is contained in four books.

Book I is a geographical survey of fourteen countries of the Far East, Central Asia, the Caucasus, Asia Minor, and parts of the Near East. Book II is a brief account of Muslim military history, including the rise of the Saljuqs and Khwarazmians. Book III, the longest, describes the early history of the Mongols, information on the Great Khans, the Il-Khans of Iran, and Mongol warfare in the Middle East, India, Central



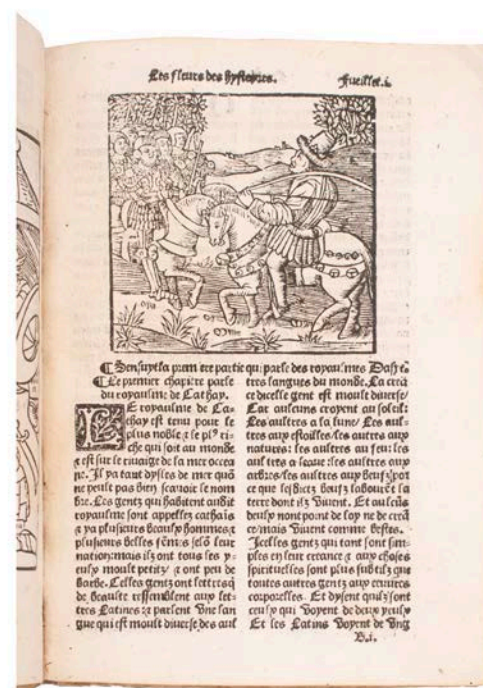
Asia and the Caucasus to ca. 1304. Book IV contains Het'um's suggestions to Pope Clement V (1305-14) on initiating a crusade to retake Jerusalem and parts of Cilician Armenia, Lebanon and Syria from Muslim powers, using the combined forces of the Europeans, Cilician Armenians and Mongols. Some scholars have suggested that Book IV was not part of the original French composition, but was added to the Latin translation and then translated into French and appended to the French text. Without Book IV, Het'um's work is an interesting account of Asian, Middle Eastern, and Mongol history and geography, to be categorized with accounts of 13th & 14th century European visitors to the East.

With Book IV, Het'um's History enters the ranks of Crusader literature, but with the difference that its author, rather than being a pious and limited cleric, was instead a successful and influential general and tactician who had participated with his troops in numerous Mongol campaigns against the Mamluks and others.

Het'um, born sometime in the mid 1240s, was a son of prince Oshin, lord of Korikos in Cilician Armenia.

Though biographical details of his early life are lacking, his family clearly enjoyed great influence in Cilicia. His father, Oshin, was the younger brother of King Het'um I (1226-69).

Prior to the appearance of Het'um's History in 1307, western Europeans knew about the Mongols primarily from the accounts of clerical travellers to the Far East. Among this determined group were John of Plano Carpini and Brother Benedict the Pole (1245-47), Ascelin and Andrew of Longjumeau (1247-48), William of Rubruck (1253-55), and John of Monte Corvino (1289-1328). As papal envoys, their observations on the daily life of the Mongols and the details of their own harrowing journeys are priceless. However, their often ill-prepared travels were viewed with great suspicion by the Mongols, who found their stated aims puzzling. In any case, with the possible exception of John of Plano Carpini, the envoys' focus was primarily religious, a circumstance which led to many shocking and painful encounters with the shamanist reality of the Mongols, and to much unintended (and unappreciated) humour. A noteworthy exception was Marco Polo's Travels (1298). Written by an observant and energetic



merchant who spent twenty years in the Orient, Polo's work was intended to inform and to entertain, which it continues to do. Intertwined with invaluable ethnographic and historical information is a considerable amount of fantasy, including Amazons, dog-headed men, fantastic plants and other marvels.

If Polo's aim was to write an entertaining best-seller, Het'um's aim was to start a war. There is no fantasy in Het'um's History. In the geographical section he describes the countries' borders, major cities, rivers, mountains, agriculture, exports, religions, and military capabilities. The historical portions (Books II and III) which are remarkable for their breadth, are generally accurate, though Het'um occasionally conflates similar battles fought in the same area, or similar legends (such as the two icons of Edessa), and occasionally, though rarely, is off a year or two in dating events. His shrewd and detailed battle plans in Book IV contain estimates of required troops and materiel; while the preconditions for starting any war, which he lays out in chapter 49, are still valid today. As Het'um had fought Muslim powers diplomatically and on the battlefield for most of his adult life, his work is characterized by a hatred and denigration of Islam and shows a concomitant tendency to emphasize (or overemphasize) Christian currents among the Mongols. This latter, perhaps, was a deliberate exaggeration to further interest or influence Pope Clement V, at whose request the work was written.

The images that appear in this edition of Het'um's Sensuyuent les fleurs des hystoires de la terre dorient (Paris, ca. 1530) are among the earliest printed representations associated with Tamerlane.

Het'um cannot, of course, have been responsible for the fifth part of the work, dealing with the life of Tamerlane, that appears in this printed edition of ca. 1530. Concerning Tamerlane, of relevance are two small woodcuts in part five, the first illustrating a monarch supervising building work (sig. Qii r), and the second with a monarch in an outdoor setting standing in judgment in front of three men (sig. Rii v). It should be noted at the outset that both woodcuts also occur elsewhere in the book; in other words, these images were not designed specifically for inclusion in part five of Les fleurs, and the monarch seen in the woodcuts cannot be considered an attempt to represent the figure of Tamerlane himself.

Nevertheless, it is worth noting that the illustrations occur in the chapters dealing with the Mongols (in part three of the text) and with Tamerlane.

Regarding India, Tamerlane's Mongol campaigns into India were decisively shaped by the region's climate. The nomads who supplied the manpower and logistic support for the Mongol cavalry armies depended on pastoral animals adapted to cold and temperate conditions adjusted by migration in Inner Asia. Northwestern India provided suitable conditions in winter, but not in summer. Juvaini remarks on the withdrawal of Chinggis Khan's Punjab garrison as the summer heat set in, and Ibn Battuta discusses the high mortality of steppe horses exported by the Golden Horde to India. The Mongols could campaign in India only in winter.

Because of this constraint on sustained operations, the purposes of the Mongol invasions appear to have been limited. The attacks at least yielded booty, and the accompanying devastation of the frontier zone kept Delhi's forces away from Mongol Afghanistan. They may also have enabled use of the frontier lowlands by the Mongol nomads as winter pastures, qishlaqs. Finally, the Mongols probably hoped that enough pressure would compel the Delhi Sultanate, like the Seljuk Sultanate and Armenian Kingdom in the Middle East, to accept vassal status.

But the force applied by the Mongols was insufficient to cow the Delhi Sultanate. The sources claim invasions by hundreds of thousands of Mongols, numbers approximating (and probably based on) the size of the entire cavalry armies of the Mongol realms of Central Asia or the Middle East: about 150,000 men. A count of the Mongol commanders named in the sources as participating in the various invasions might give a better indication of the numbers involved, as these commanders probably led tumens, units nominally of 10,000 men. The small numbers of named commanders mentioned in J. L. Mehta's work, and the fact that most of these were only generals, not the rulers of the adjacent Mongol realms, seems to suggest that the attacks involved at most a few tens of thousands.

The climatic constraint on sustained operations explains the Mongols' failure to consolidate their occasional gains in India: Lahore, for instance was

repeatedly taken and then abandoned. The hypothesis of small Mongol forces would account for their frequent defeats by the Delhi armies. The 30,000-man cavalry army of Balban (reg. 1266-86) would have been as large as, or larger than, most of the invading Mongol contingents. And finally, the Delhi cavalry was probably better mounted than the Mongols, probably better armed, and possibly better trained. The few horses to survive the climate of Delhi had to be carefully tended and well fed, and consequently could grow larger than the Mongols' steppe-grazed ponies. And the cream of the Delhi army were slave-soldiers, whom we know from other cases (the mamluks of the Abbasids and of Egypt) could be trained to extraordinary skills with arms.

It can therefore be assumed that the compilers of the text wanted these images to complement the issues dealt with in those parts of the text, and to function as a means for readers to visualize peoples of Central Asian origin. The woodcut of the monarch standing in judgment is the less assured of the two images. The dress and hairstyles of the figures are consistent with the fashions of early-sixteenth-century Europe, while the full beard of the king and the shape of his crown only confirm his European origin. The other woodcut certainly contains numerous European features, including the style of the architecture and the costumes of the workmen, but the ruler is given some unusual details in his overall appearance. He is bearded but lacks a moustache, and most of his facial hair seems to grow below his chin. His headgear is not the conventional crown but rather what seems to be a combination of a turban (or perhaps a raised cap) and a diadem, while his topcoat is tied by a cord or sash that hangs down on his right side. Another significant feature is the "pearled" border running around his cuffs and the hem of his topcoat.

Brunet 28256

Les fleurs

Sont conuoiteux a merueillees/et
ostent Voultentiers auz estrangi
ers ce quil leur semble bon/et silz
ont quelque chose qui leur plaist/
ilz ne la deullent despendre et silz
ne la scauent garder. Quant ilz
sont encompaignie d'autres gens
silz sont les plus foibles/ilz se mo
strent courtois / et humbles/mais
silz sont les plus fors ilz s'ot oul
trageux/et cruels. Ilz mentent
facillment pour leur prouffit.
Mais ilz noseroyent mentir en

deux choses. La premiere est que
personne d'eux ne se oserent van
ter d'auoir fait quelq'haute faict
d'armes sil ne la fait. Et sil no
seroit nyer la mauuaistie quil a
faite. La seconde ilz noseroyent
mentir deuant le prince ou deuant
le iuge qui est en iugement/ou il
fault q'ilz dise la Verite cōbie q'ilz
dopbuent estre condānez a mort.
Le .xxij. chapitre. Des
femmes des tartarins. Et
d'aucunes autres coustumes.



Les femmes des tartarins s'ot les pl^s laides creatures qu'on scauroit
garder d'eux/mais a force d'ce ver elles s'ot tāt q'elles se blēt bel
les car toutes celles q' s'ot mariees s'ot idiff erānt chācūe. i. ceste faict
d'petites vergettes dū pied d'ūm d' s'ot sur seix testez s'ot se d' crestes
toutes rondes/mais sont larges par en hault et courtes de soy en

An Account of the First Russian Round-the-World Expedition

9. KRUSENSTERN, ADAM JOHANN von.

*A Voyage Round the World, in the Years 1803, 1804,
1805 and 1806, by order of His Imperial Majesty
Alexander the first on board the Ships Nadeshda
and Neva under the command of Captain A.J.von
Krusenstern....*

First English Edition.

London Printed by C. Roworth.for John Murray,
1813, two vols in one, 4to, Publisher's boards, later
paper spine and label, with 2 hand-coloured, aquatint
frontispieces and a folding engraved chart.

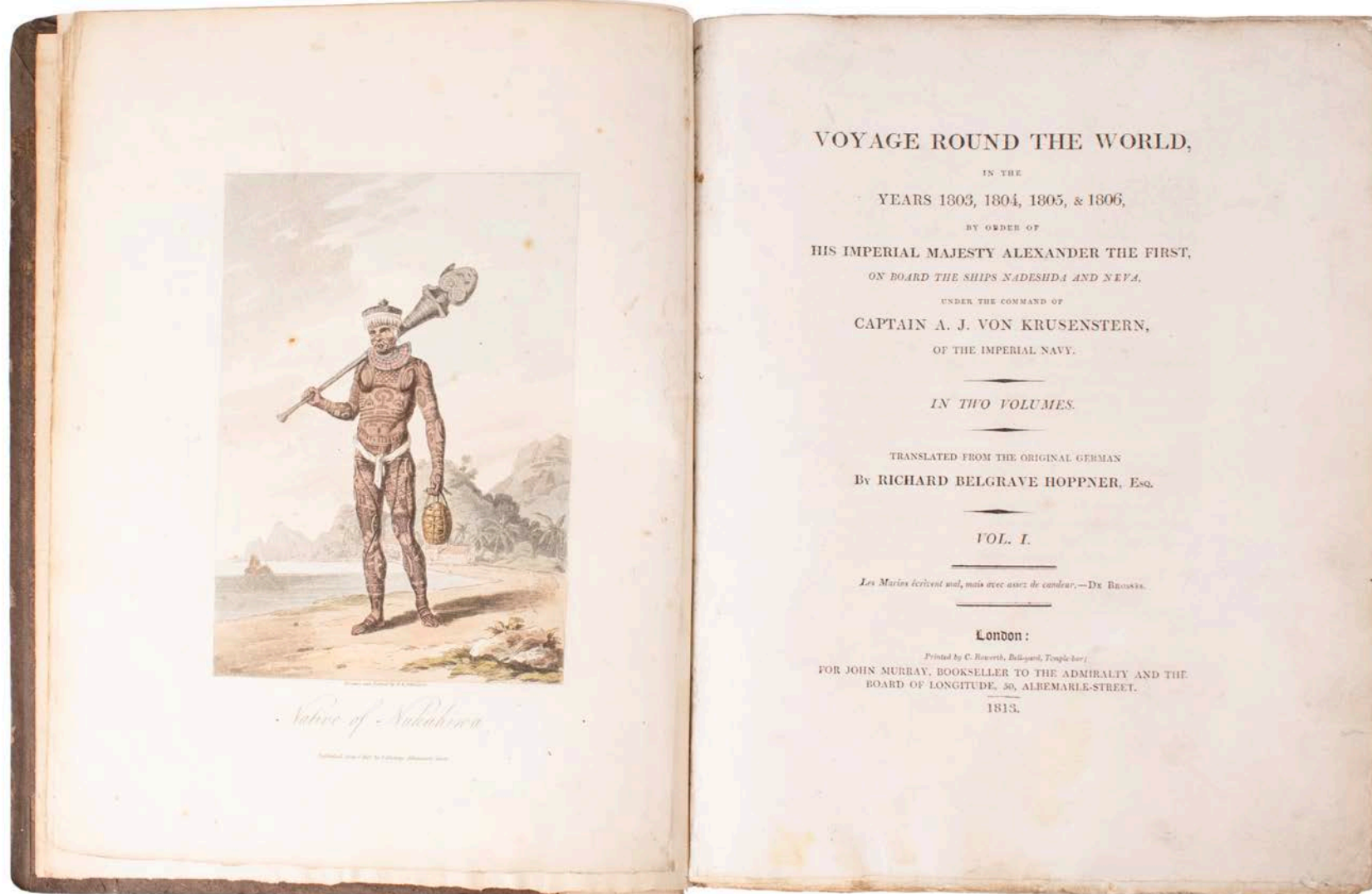
£12,500

Krusenstern (1770-1846), "appointed to command
the first Russian round-the-world expedition, had
serving with him a brilliant corps of officers, including

Lisiansky, Langsdorff, and Kotzebue. The expedition
was to attempt to 'open relations with Nippon and the
Sandwich Islands, to facilitate trade in South America,
to examine California for a possible colony, and
make a thorough study and report of the Northwest
coast, its trade and its future.' The importance of this
work is due to its being the official account of the
first Russian expedition to circumnavigate the globe,
and the discoveries and rectifications of charts that
were made, especially in the North Pacific and on
the northwest coast of America. The introduction is
particularly important and interesting because of the

information it contains respecting the state of Russian
commerce during the eighteenth century, the Russian
voyages and discoveries in the Northern Ocean, and
the Russian fur trade" (Hill). A Russian edition was
published in 1809-1814 and a German edition (from
which this English edition was translated) in 1810-
1814.

*Abbey, Travel, 1. Arctic Bibliography 9377. Borba de
Moraes pp. 374-5. Hill pp. 167-8. Howes K271. Sabin
38331. HBS 67660.*



The Earliest Work To Include Precise Sailing Directions To The Indies

10. LINSCHOTEN, JAN HUYGHEN VAN.

*Histoire de la navigation aux Indes Orientales.
Contenant diverses Descriptions des lieux inusques
à présent decouvertz par les Portugais: Observations
des Coustumes & singularitez de delà, & autres
declarations. ..Le Grand Routier De Mer..
Description de l' Amerique...*

Amsterdam: Jean Evertsz Cloppenchurch, 1619.
Contemporary calf, 3 parts in one volume, (8),160;
(8),13-147, (1); (82),(2),(8 index)p., 3 engraved titles
, one title-page with engraved vignette of a ship



surrounded by 4 views of Antwerp, Amsterdam, Middelburg and Enkhuizen, Portrait of the author, with 6 folding engraved maps by J. van Doetecum after P. Plancius (worldmap) and by A.F. and H.F. Langren, and 36 double-page and folding plans, plates and views by J. and B. van Doetecum after Linschoten, some old paper and marginal repairs, but this copy is in a very good state of preservation for a book that was mostly used at sea.

£45,000

Second edition in French of Linschoten's highly important work, opening the East for trade by the Dutch and the English. Until its publication no other book contained any comparable amount of useful information on the East and West Indies and it soon became required reading for all navigators sailing to the East. With chapters on the coast of "Arabia Felix"

(that is, the southern coast of the Arabian peninsula), the island of Ormus and Islamic India. Included is a detailed map depicting Arabia, Persia and India by Langren. The interior has been taken from Gastaldi after Mercator's World Map of 1569 but has been given interesting improvements: "The surprising fact about the representation of the [Arabian] peninsula is the close resemblance of the outline to that of a modern map when compared with other engraved maps of the time. There is a vague suggestion of the Qatar peninsula, which is not seen again until the nineteenth century" (Tibbets).

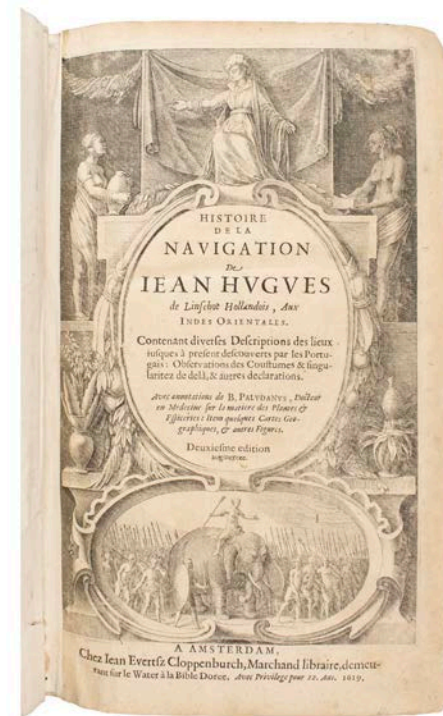
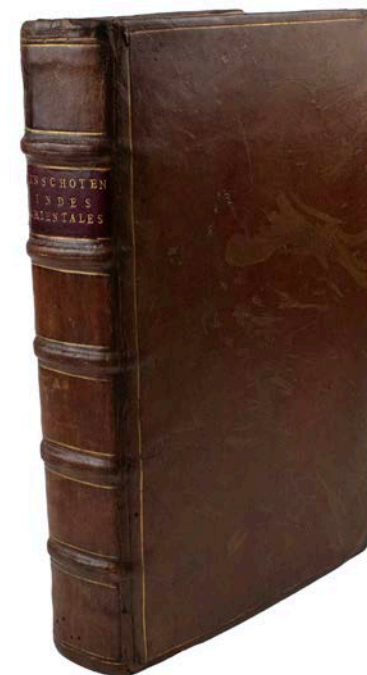
It is the earliest work to include precise sailing directions to the Indies, and also contains an interesting account of America (part III, pp. 17-82). The world map by Johannes Baptista Vrient is a close copy of Petrus Plancius' 1594 world map.

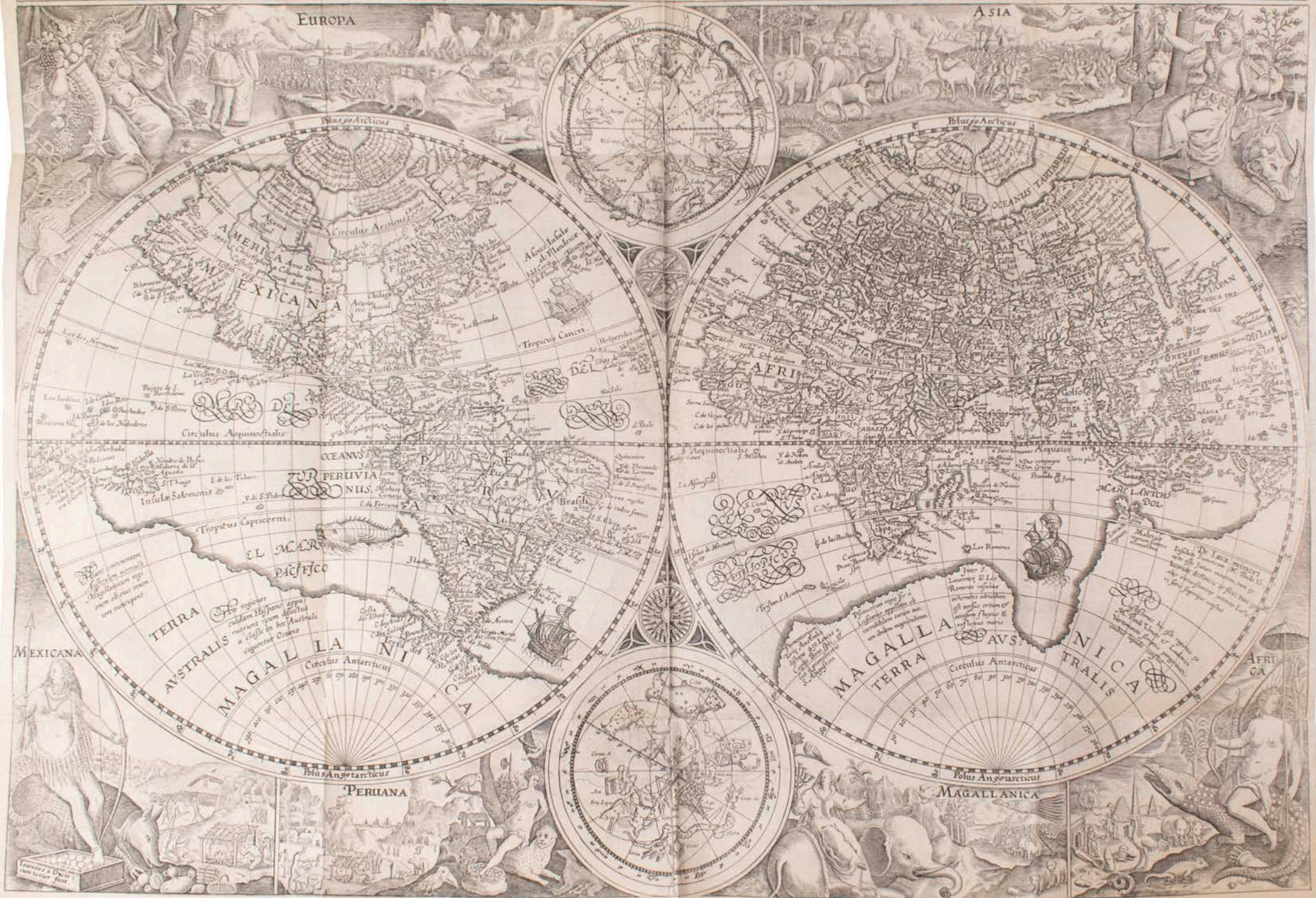
The book is divided into four parts. The first treats the East Indies, including eastern Africa and Arabia and extending to regions as far east as Japan. The second book describes the navigation of the coasts of West Africa around the Cape of Good Hope to Arabia, together with the coasts of the New World.

Book three, based on the discoveries of the Portuguese Royal pilot Diego Affonso, contains sailing directions from Portugal to India, and instructions for sailing in the East Indies, from island to island. Similar instructions are given for the New World, particularly Brazil and Spanish America. Book four contains detailed information on the taxes and other income that the King of Spain extracted from his territories, both at home and overseas.

Translated from Spanish and Portuguese documents on navigation and geography, it served as a direct stimulus to the building of the vast English and Dutch overseas empires. As a navigational aid, it was so highly esteemed that a copy was given to each ship sailing for the Indies. Linschoten's own first-hand knowledge came from his voyages to Goa in 1583 and to the Arctic with Willem Barents in 1594 in search of a North East Passage. It was first published with 42 maps and plates in Dutch in 1596, in Latin in 1599 and then French in 1610.

*Muller, America 2185-2187; Sabin 41356; World
Map: Shirley 187.*





Lithgow's Spirited Account Of His Journey

11. LITHGOW, WILLIAM

The Totall Discourse, of the Rare Adventures, and Painefull Peregrinations of Long Nineteene Yeares Travailles from Scotland, to the Most Famous Kingdomes in Europe, Asia and Affrica... Together with the Grievous Tortures he Suffered by the Inquisition of Malaga in Spaine.

London for I. Oakes, 1640, 4to (180 x 135mm.), with woodcut frontispiece portrait of Lithgow in Ottoman dress, 8 woodcut illustrations in the text including a repeat of the frontispiece, an attractive copy in a later binding of full decorated green morocco.

£6,000

William Lithgow (1852-1645?), born in Lanark, travelled from Shetland and Orkney to the Middle East, Malta, Ionian Islands, Athens, Smyrna, Rhodes, Cyprus, and Aleppo, and onwards with a caravan of Armenians and Turks, via Damascus to Galilee and Jerusalem. His spirited account of his journeys "is a book of uncommon value and interest, for its descriptions of men and manners even more than of places... it is probably the earliest authority for coffee-drinking in Europe, Turkish baths, a pigeon post between Aleppo and Bagdad... and the importation (since about 1550) of currants from Zante to England...

In his narrative about his nineteen years of travel, he claims to have walked thirty-six thousand miles more often than not found himself in frequent peril from storms to shipwrecks, robbers and pirates.

STC 15714; Blackmer 1021; Röhricht 93

The Totall Discourse, Of the rare Adventures, and painefull Peregrinations of long nineteene yeares Travailes from Scotland, to the most famous Kingdomes in Europe, Asia, and Affrica.

Perfited by three deare bought Voyages, in
surveying of forty eight Kingdomes ancient and
modern: twenty one Rei-publicks, ten absolute
Principalities, with two hundred Islands.

The particular Names whereof, are described in
each Argument of the ten Divisions or Parts of this
History; and it also divided into three Bookes: being
newly corrected, and augmented in many severall
places, with the addition of a Table thereto
showing of all the chiefe heads.

Wherein is contayned an exact Relation of the Lawes,
Religions, Policies and Governments of all
their Princes, Potentates and People.

Together with the grievous Tortures he suffered by the
Inquisition of Malaga in Spaine: His miraculous Discovery
and Delivery. And of his last and late removal from the Northern
Isles, and other places adjacent.

By William Lithgow.

Imprinted at London by I. Oakes, 1640.



Loe here's mine Effigie and Turkish Suite;
My Staffe, my Shab, as I did Affafoote:
Plac'd in old Allyum; Priant Scepter thralls;
The Grecian Campe design'd; lost Dardani fals
Gird'd with small Simeir: Idaci tops, a Gate;
Two fatall Tombeis, an Eagle, lackt Treys State.

368 The 19 yeares Travells of William Lithgow, Part 8.

Steeple besides Turrets and Towers: having thirty four
entring Doores; being supported within, and by the
length, with forty eight pillars, and some twenty three
Ranges of pillars in breadth, besides many Iles, Quires,
and circular Rotundoes: Every pillar having a Lampe
of Oile burning thereat; where there, and through the

The modell
of the great
City of Fez.



whole

One of the First Private Museums in Germany

12. LOCHNER, FRIEDRICH; BESLER, BASILIUS; BESLER, MICHAEL RUPERTUS, LOCHNER, JOHANN HEINRICH;

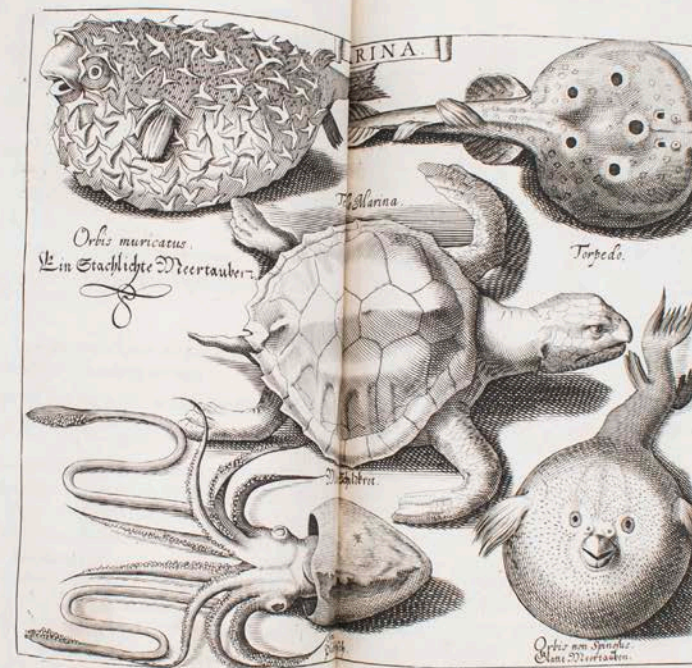
Rariora Musei Besleriani quae olim Basilius et Michael Rupertus Besleri collegerunt...

FIRST EDITION, [22], 112pp., engraved portrait frontispiece, title in red and black, 40 engraved folding plates, woodcut initials, dead-and tailpieces, occasional light foxing, later half calf over contemporary marbled boards, folio, [Nuremberg], 1716

£15,000

This work catalogues the natural history collections of Basil Besler (1561-1629) and his nephew Michael Rupert (1607-1661), both Nuremberg apothecaries.

The collection was one of the first such private museums in Germany. Basil Besler published two rare suites of engravings, in 1616 and 1622, illustrating his cabinet, and Michael Rupert published in 1642 his *Gazophylacium rerum naturalium* devoted to his own additions to the collection. Lochner utilised the 24 plates from the 1616 suite, and added 16 further plates some of which derive from the 1662 suite and the 1642 *Gazophylacium*, and some depicting further objects not previously illustrated. In addition, he has written a detailed descriptive text and a history of the collection. Six plates, entitled *Fructus*, show various seeds and fruit; four larger plates follow, one with a Brazilian indian seed-girdle, unusual roots including ginseng, etc, one with a group of aquatic birds, one with birds-of-paradise, toucans and hornbills, and one devoted to unusual animal horns; four plates, entitled *Animalia*, include an armadillo, crocodiles, an iguana and chameleon, snakes, etc.; these are followed by a larger plate with a hammerhead shark, a dracaena, a ray, etc; six plates, entitled *Marina* and two *Conchilia* depict various wonders of the sea, including 3 nautilus shells; a larger plate features various 'Archimboldo' shell grotesques; the remaining 17 plates, 14 of which are entitled *Lapides*, with two larger untitled plates, are devoted to various stones, minerals, fossils, corals, etc.





Strange and Wonderful Japanese Book of Theater Art

13. MATSUKAWA, HANZIN [ILLUSTRATOR]; KIRO TEI, RIKIMARU (EDITOR)

*[Japanese Surreal Stage Prop Designs] Tsukurimono
shuko no tane ("Ideas for fabricated things")*

4 parts in 2 vol., Vol I: 3, 22pp. [recte: 18, deliberately mis-paginated by the publisher]; Vol. II: 11, 9 ff. [plus fol. "23" from Vol. I]. first vol lacking blank upper pastedown, Three parts (first series- in one part- and second series- in two parts) in two four-hole-bound (yotsumetoji) volumes, complete, on double leaves, traditional East Asian binding style (fukurotoji), original wrappers, 8vo (221x154mm), Osaka: Aoki Tsunesaburo, 1880-1890

£4,500

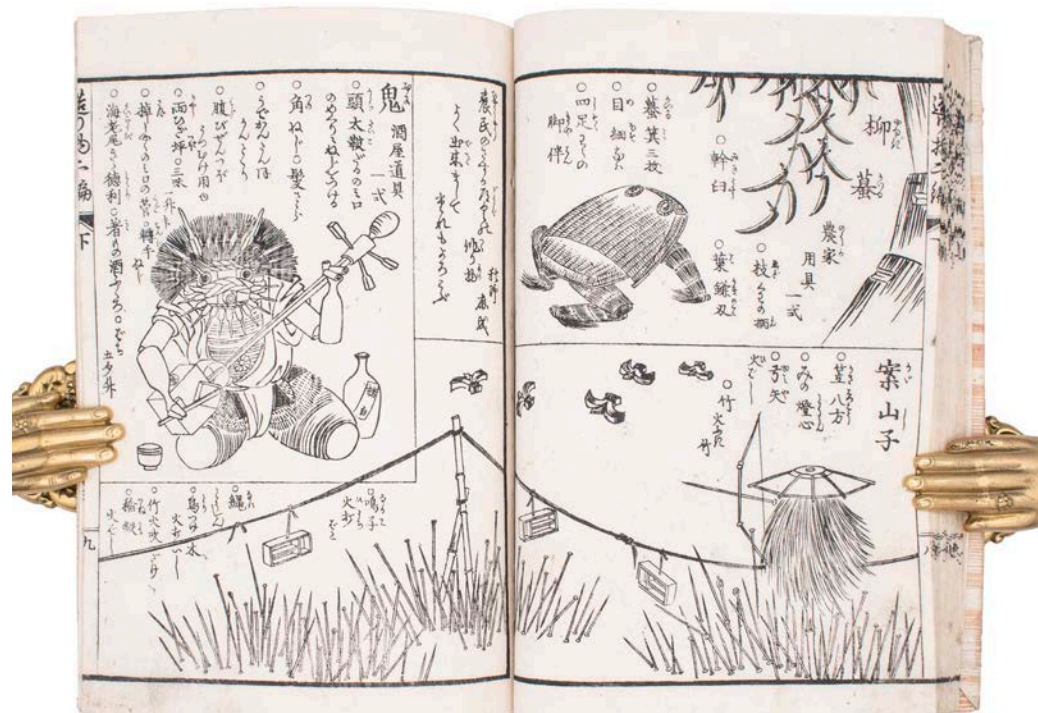
"Tsukurimono" is a type of folklore art of Japan which is made of ceramic, metal, vegetables or flowers. Matsukawa has created a variety of objects for theatrical props or other displays, but he does so by

assembling mundane, everyday objects.

Each illustration is captioned with a title and a list of the items used. Some illustrations feature the name of the object's creator and a note about the item itself; others are accompanied by a short poem. One such prop is made from agricultural tools, another from items typically found in a liquor store, another from tea ceremony utensils, and much more. The work includes a practical section entitled "Tsukurimono tomeyo no den" which describes the process of making the objects, with a particular emphasis on adhering materials together.

First published in 1837, this is a later Meiji printing of Matsukawa Hanzan's justly famous album of Tsukurimono. OCLC connects the Japanese illustrator Matsukawa Hanzan with 161 books, demonstrating the magnitude of this artist's contribution to Ukiyo-e book publishing. This particular volume, however, is extremely rare and unusual among the artist's work.

[Tsuji Nobuo, Ornament (Kazari): An Approach to Japanese Culture (1994) and his History of Art in Japan (2018).]



猿島敵討

挑打
一武



猿島挑打の
用ハ挑打の
くしの類ハ
挑打の袋
引の類
挑打
挑打の
綱の類
と云

丹羽挑漢作





*One of the Most Famous and
Sought-After Subjects in Art
Associated with The Grand Tour*

**14. NEOPOLITAN GOUACHE
PAINTINGS**

*A Very Fine Pair of Large Neapolitan Gouache
Paintings of the Bay of Naples with Views of Vesuvius
Erupting a Fine Ash*

Naples [Circa 1840] Gouache and Watercolour on
Card, 480 330mm.

£2,000

One of the most famous and sought-after subjects in art associated with the Grand Tour. The composition features the active volcano against the backdrop of the Gulf of Naples, with all its white buildings, while in the foreground small figures and boats enliven the scene, lending depth and realism to the view.

These works are striking for their delicate colour palette and the evocative atmospheric rendering of the plume of ash rising from the crater, dominating the landscape. The contrast between the tranquility of the gulf's waters and the power of the natural phenomenon captures all the fascination that Vesuvius exerted on 19th-century European travellers and collectors.

Neapolitan gouaches constitute one of the most characteristic examples of travel art produced in the capital of the Kingdom of the Two Sicilies. Created as mementos of the region's natural and archaeological wonders, they accompanied generations of foreign visitors, drawn by the extraordinary beauty of the Gulf of Naples and the spectacle of Vesuvius's periodic eruptions.





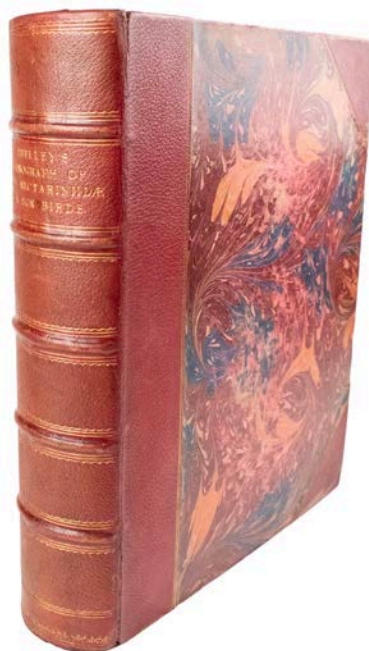
*A Very Attractive Clean Copy
Of One Of The Most Beautifully
Illustrated Works By J.g.
Keulemans*

15. SHELLEY, G.E.
*A Monograph of the Nectariniidae, or Family of
Sun-Birds.*

London, published by the author, 1876-1880. 4to
(318 x 247mm). With 121 handcoloured lithographed
plates by Keulemans. Contemporary half Red
Morocco gilt.

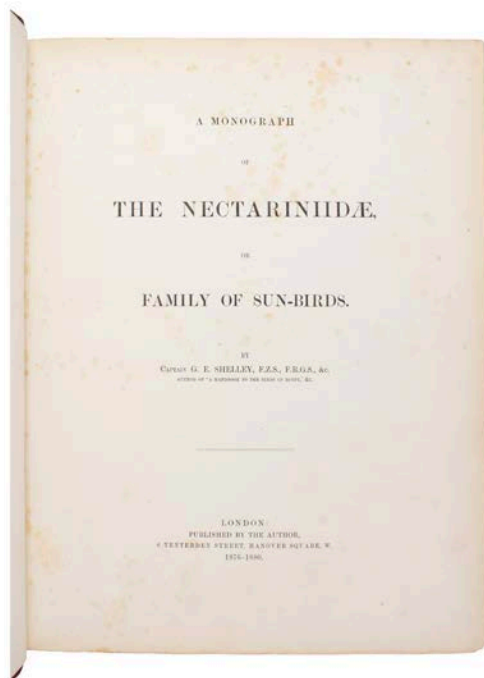
£11,000

A very attractive clean copy of one of the most
beautifully illustrated works by J.G. Keulemans. "An
excellent monograph of an interesting family of birds,
with descriptions in Latin and English, critical notes,
and discussions of habits, etc., from accounts by many
different observers. A total of 138 species of the group
are recognized..." (Zimmer II, 588).



"Keulemans paid particular attention to colour and
structure of feathering and his ability to transmit
clear, accurate impressions of various plumages was
held in much esteem. Overall, his skills for accurate
representations are attributable to his detailed study
of birds. He was a keen naturalist and to judge from
the narratives of his observations, a field ornithologist
of note. These attributes often stood him in good
stead, as when his specialized knowledge of a particular
species made it unnecessary for the author to check
anatomical authenticity. As Shelley points out in the
Preface to his Sun Birds: 'The illustrations, which
form such an important portion of my Monograph,
have been executed by Mr Keulemans, whose name is
sufficient guarantee for the accuracy of the details and
for high artistic skill. The latter is rendered perhaps
more striking from his being acquainted with this
family of birds in their native haunts; and his notes
upon the Sun-birds inhabiting Prince Island have been
incorporated in my work'" (Keulemans & Coldewey,
'Feathers to Brush. The Victorian bird artist John
Gerard Keulemans' p. 42. The feathering is highlighted
in places by the application of gum arabic.

Nissen IVB, 873; Zimmer II, 588.



ANTHREPTES RHODOLÆMA.
ANTHREPTES MALACCENSIS.

*Previously Unrecorded
Painting From The Spanish
Forger*

16. THE SPANISH FORGER
Saint Anthony Abbot Distributing Rosaries

Miniature painting in mixed media, tempera and oil on the front of a wood panel, rear and sides painted black, red wax stamp to verso, (130x110x10mm), France, c.1900-1930,

£9,500

A beautiful and characteristic miniature by the so-called Spanish Forger, one of the greatest imitators of medieval book art in modern times.

Saint Anthony Abbot (c.251-356) holds two pearl rosaries. He offers one to an elegantly dressed couple, in the centre. On the right, a second couple converses while waiting for their rosary. A church, a hilltop castle and a forested landscape inhabit the background.

In the Spanish Forger's output, works of a religious nature are the least common. This is the only known depiction of this scene produced by the Spanish Forger.

This panel is among the Spanish Forger's smallest.

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 raisonné 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.

This panel is now recorded as P136 in Dr W.M. Voelke's ongoing catalogue.

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



Twelve Exquisite Watercolours In Excellent Condition

17. **SUNQUA [after]** *A Fine Chinese Album of Brilliant Water Colour Studies*

[c.1840], Oblong folio (250 x 330mm), original decorated silk bindings, original ties, 12 fine watercolours on Pith Paper within Blue Silk borders.

£3,500

The album contains twelve exquisite watercolours in excellent condition. Included are three dedicated to flowers and their pollinators, four to workers, one to studies of butterflies and other insects, one to birds and one to fish.

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.

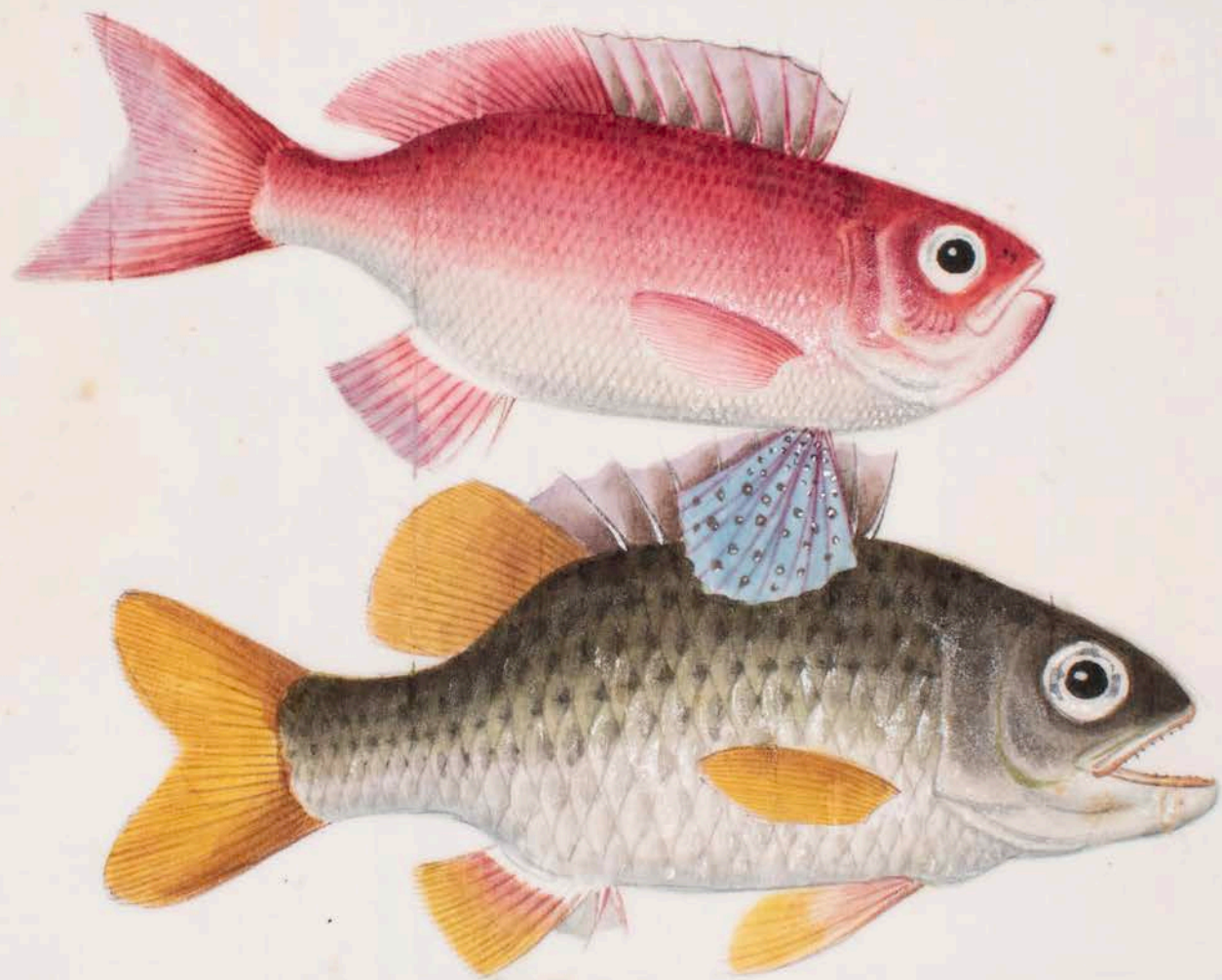
It seems that the 1830s and 1840s may have been the heyday of pith painting. The international trading bases, the waterfront 'factories' on the 'Hong's' in

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.





Twelve Exquisite Watercolours In Excellent Condition

18. **SUNQUA [after]** *A Fine Chinese Album of Brilliant Water Colour Studies*

[c.1840], Oblong folio (250 x330mm), original decorated silk bindings, original ties, 12 fine watercolours on Pith Paper within Blue Silk borders.

£3,500

The album contains twelve exquisite watercolours in excellent condition. Included are two dedicated to birds, four to flowers and butterflies, two to studies of butterflies and other insects, two to Chinese costume, one view and one Chinese Junk.

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 paint 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's' 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.





A Splendid Copy of the First Large English Work on Ichthyology

19. WILLUGHBY, FRANCIS & RAY, JOHN

De historia piscium libri quatuor. Jussu & Sumptibus Societatis Regiae Londinensis Editi totum opus recognovit, coaptavit, supplevit, Librum etiam primum & secundum integros adjecit Johannes Raius

[Oxford: e theatro Sheldoniano,] 1686, Folio (385 x 235), Contemporary Calf, rebaked, spine gilt in compartments. Engraved frontispiece, engraved vignette on title, engraved headpieces and 187 engraved plates.

£7,500

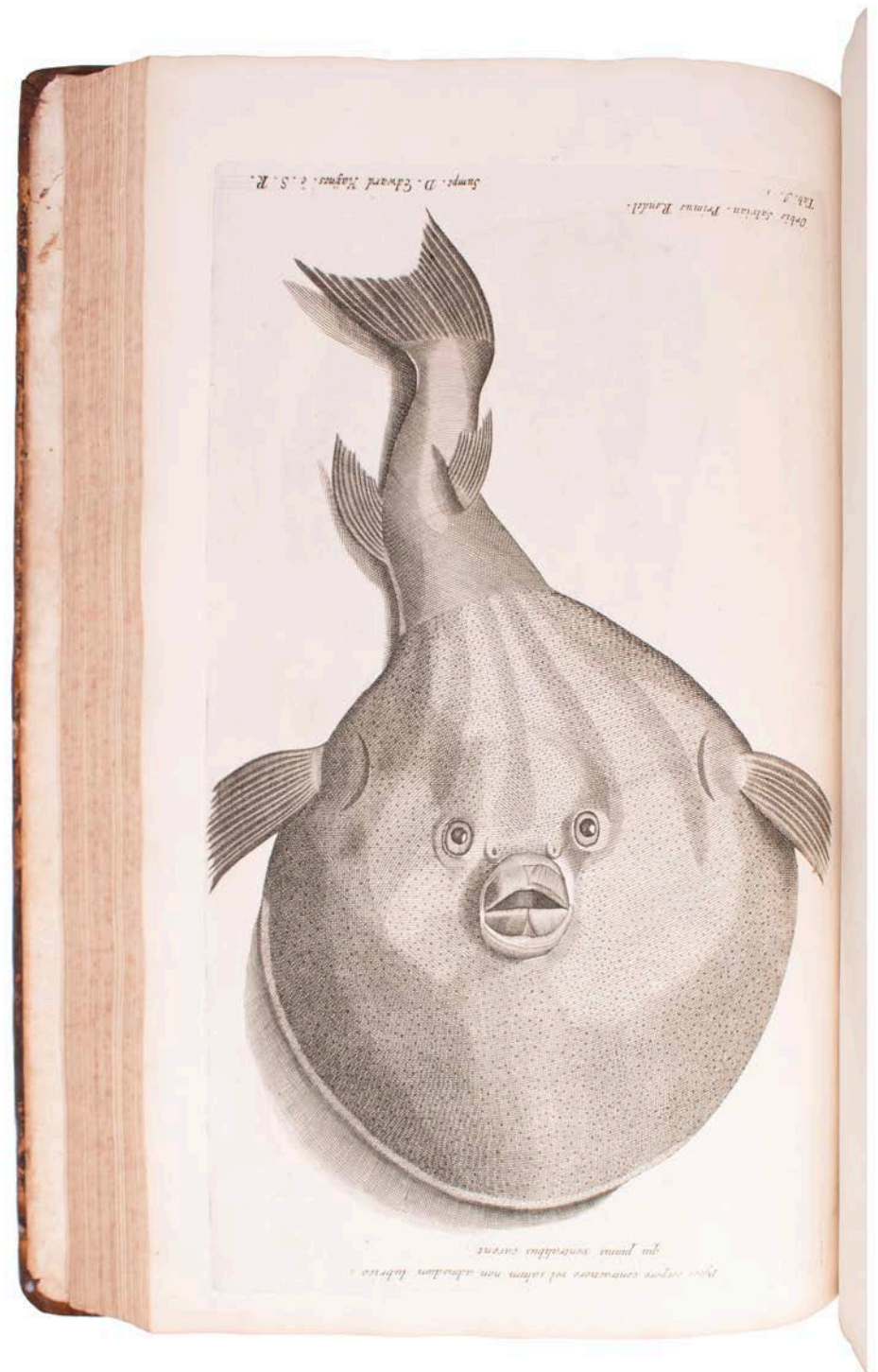
FIRST EDITION of "the first large English work on ichthyology, showing every kind of fish" (Wood p 626). Published posthumously through the extraordinary labour of Willughby's close friend, the naturalist John Ray, who compiled the text from Willughby's notes. "The scientific knowledge of Fishes may be

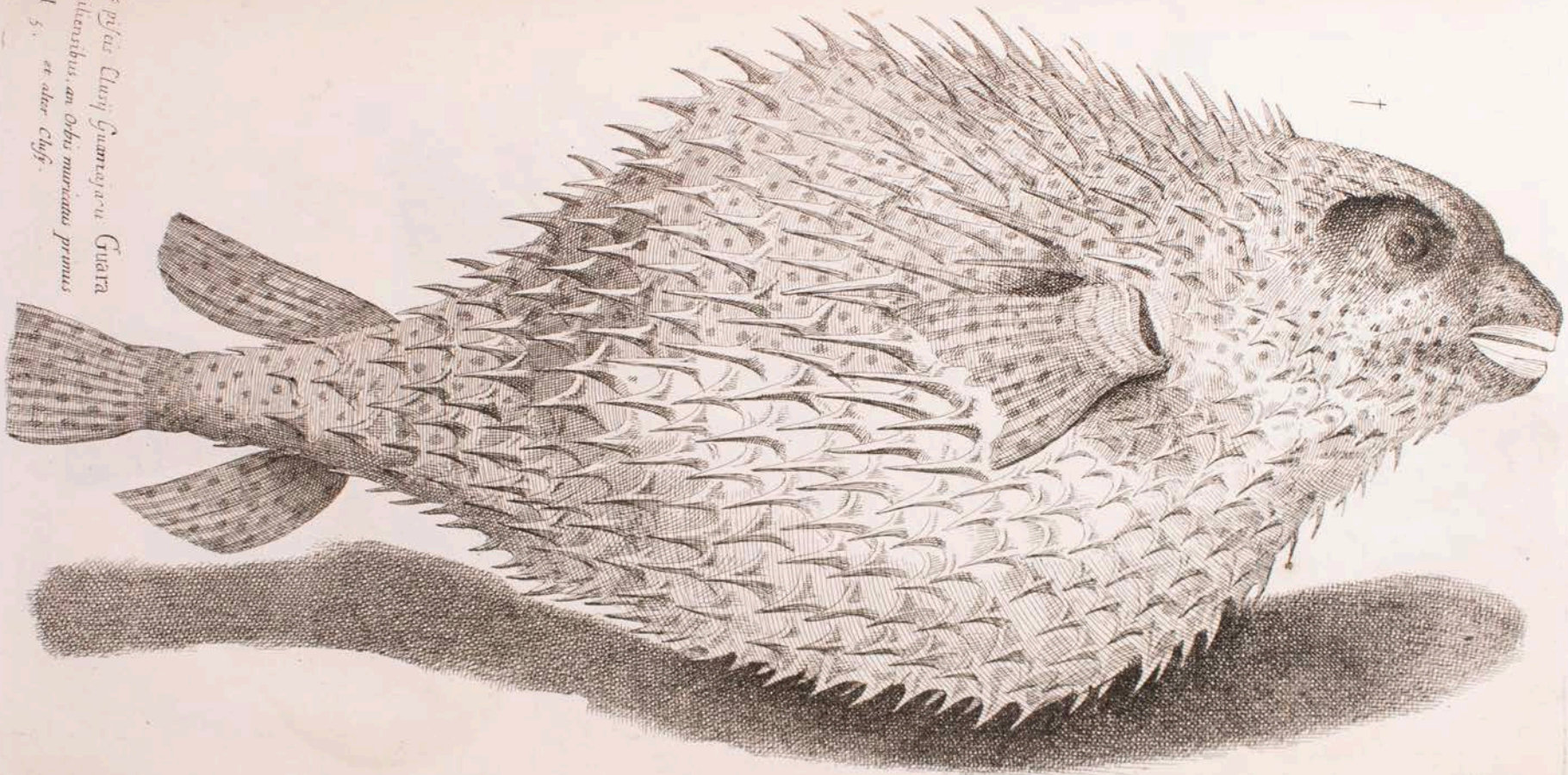
said to have begun with the pioneer researches of Ray and Willughby in the seventeenth century. These zoologists, who were the first observers to distinguish definite 'species' in the organic world, laid the foundation of empirical details regarding fishes in their famous *Historia piscium*" (Zittel p 410).

Ray and Willughby were both fellows of the Royal Society, and not surprisingly the Society had a hand in seeing the 500 copies of this book through the press, with a number of its members actually underwriting the costs of engraving the copperplates. In fact, most of the individual plates have the name of the specific sponsor etched in (e.g. Martin Lister), with the president of the Society, Samuel Pepys, being the major benefactor with 79 plates to his name. (Because of his largesse, the book is dedicated to Pepys.) Most benefactors, and the officers of the Society, were eventually given copies of the book. Keynes devotes a chapter to the genesis and production of this book and includes a list of all of the Royal Society underwriters.

Contemporary signature of William Davison on title page

Wing W2877; Nissen ZBI 4417; cf. Keynes 47





Honx pſſu Cluſij Guamoyau Guara
Braziliensibus, an Oſtu muricatus primus
Tab. I. 5. et alter Cluſij.

*Woodblock Illustrations by Kyoto
artist Yuho Tanaka*

20. [JAPANESE DESIGN] YUHO,
TANAKA

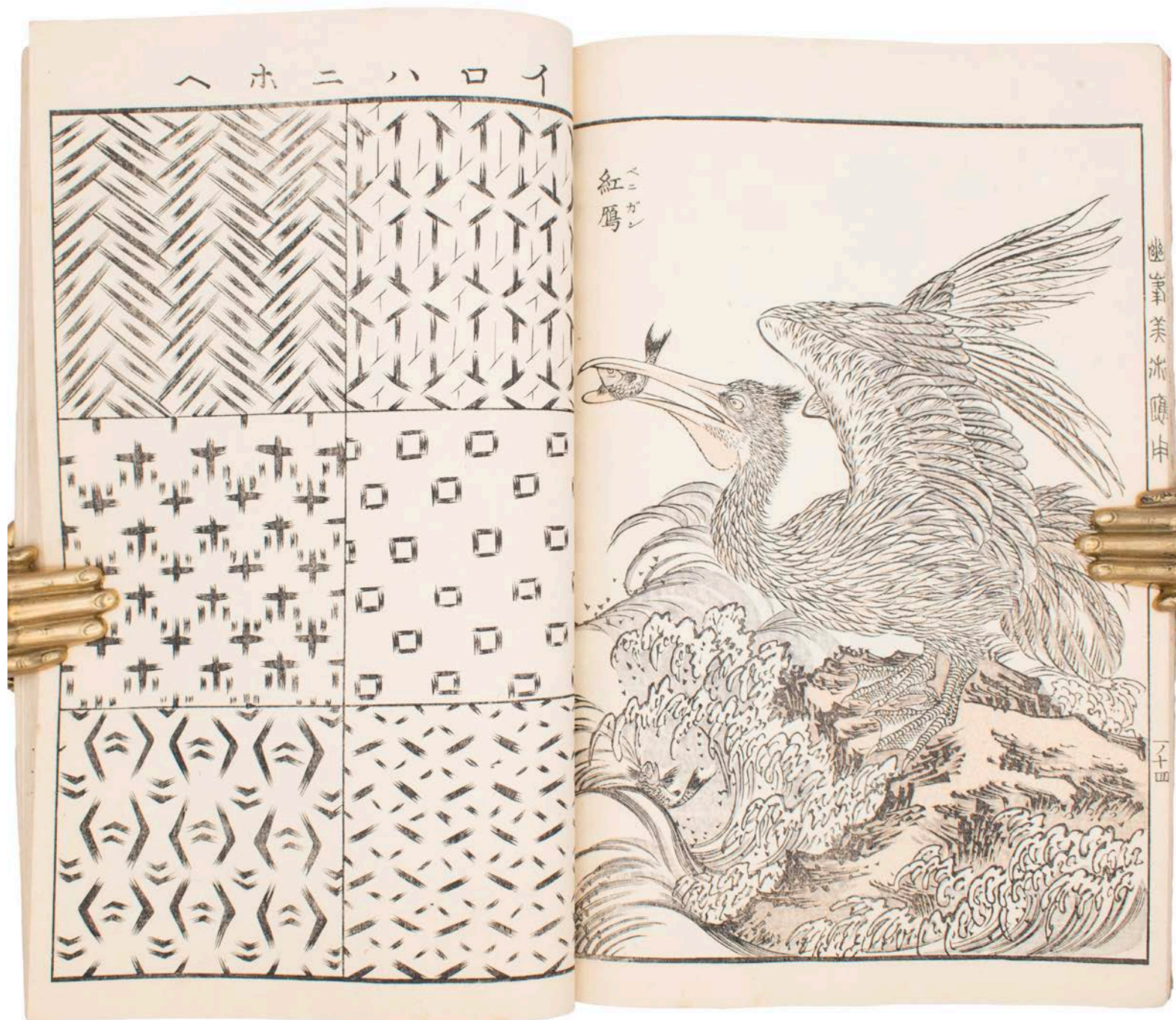
Yuho bijutsu oyo/ Artistic Designs

2 vols., woodblock illustrations in black and pale orange, several double page, stitched printed pictorial wrappers, slightly rubbed, contents bright, 8vo format, Kyoto, from the Yuho Art Gallery, 1889.

£500

A Fine First Edition of these woodblock illustrations by Kyoto artist Yuho Tanaka. These lively designs range from monks and demons (Yokai) to traditional landscapes and kacho-e (birds and flowers prints), mythical creatures and animals, plus stylized kimono fabric patterns. This was intended as a design resource.

Yuho came to prominence during the Meiji era (1868-1912), when Japan opened up to foreign trade after two hundred years of isolation.





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