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CHINA





The Discovery of the First Dinosaur Nest

1. **ANDREWS, ROY CHAPMAN, CHESTER A. REEDS, ET AL.**
Natural History of Central Asia.

7 vols. (all published), FIRST EDITIONS, a made-up but complete set with innumerable plates, maps, diagrams, graphs, tables, charts, etc., original yellow cloth, 4to, New York: American Museum of Natural History, 1927-43.

£7,500

Volume I. Andrews, Roy Chapman, et al. *The New Conquest of Central Asia: a narrative of the explorations of the Central Asiatic expeditions in Mongolia and China,* 1921-1930, N.Y., 1932. pp. l, 678; colour frontispiece, 128 plates, 12 figures in the text, 3 folding maps;

Volume II. Berkey, Charles P, et al. *Geology of Mongolia: a reconnaissance report based on the investigations of the years* 1922-1923, N.Y. 1927. pp. xxxi, 475, [1]; colour frontispiece, 43 plates, 161 figures in the text; original yellow cloth.

Volume IV. Grabau, Amadeus W., et al. *The Permian of Mongolia: a report on the Permian fauna of the Jisu Honguer limestone of Mongolia and its relations to the Permian of other parts of the world, N.Y.,* 1931. pp. xliii, 665, [1]; 35 plates, 1 folding geological map, 68 figures in the text, dustjacket (in 3 pieces) laid in.

Volume IX. Nichols, John T. *The Fresh-Water Fishes of China.* N.Y., 1943. pp. xxxvi, 322; 110 colour plates, 143 figures in the text.

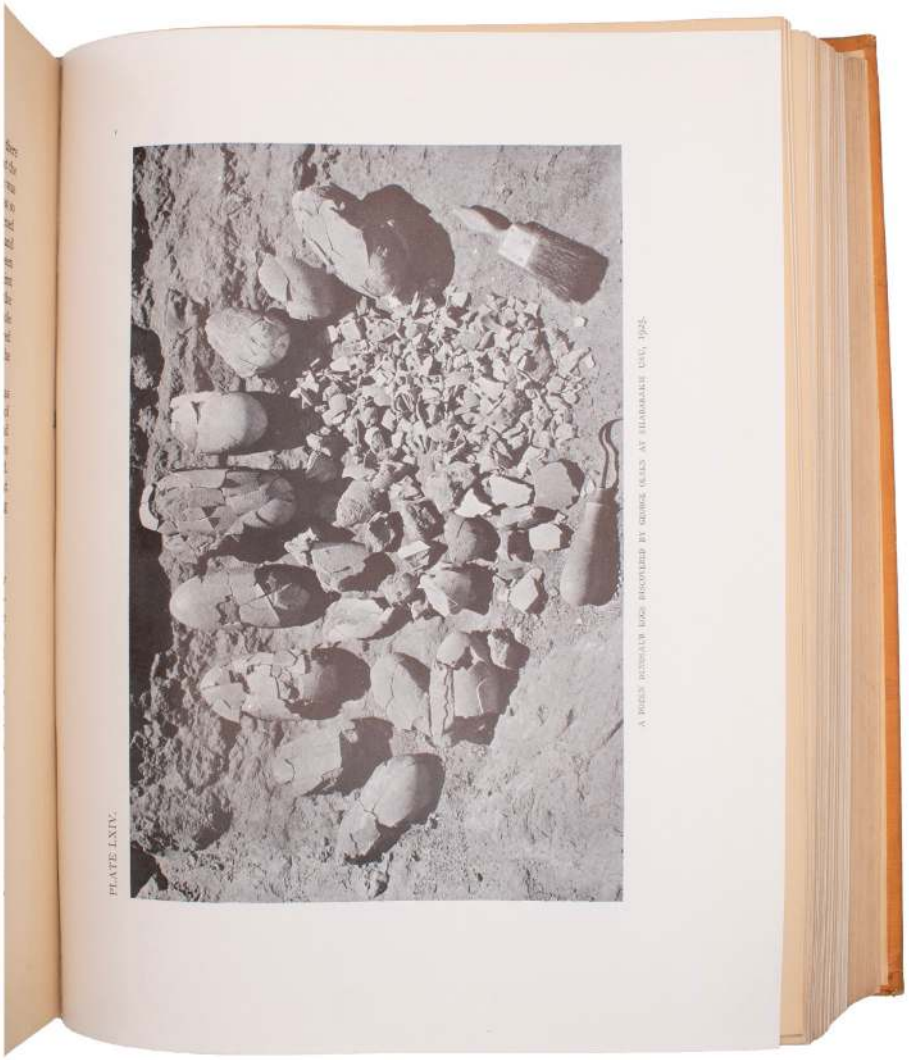
Volume X. Pope, Clifford H. *The Reptiles of China: turtles, crocodilians, snakes, lizards.* N.Y., 1935. pp. lii, 604; 27 plates, 78 figures in the text, folding map, folding table;

Volume XI, parts 1 and 2. Allen, Glover M. *The Mammals of China and Mongolia.* 2 volumes. N.Y. 1938-40. pp. xxv, [1], 620; xxvi, [2], 621-1350; 20 plates, 25 distribution maps, illustrations, maps;

Volumes III, V-VIII, and XII were never published. As this publication was supported by private donations, the funding ran out during the Great Depression, and only seven of the twelve volumes were completed. Individually, these volumes are scarce

This collection is a record of the American Museum of Natural History's (AMNH) explorations undertaken during the 1920s in the Gobi Desert under the leadership of Roy Chapman Andrews, known as The Central Asiatic Expeditions. Walter Granger was chief palaeontologist and the second in command.

The Asiatic Expeditions were a massive undertaking, one expedition alone is estimated to have cost over $6 million in today's money. American explorer, naturalist and zoologist, Roy Chapman Andrews



(1884-1960) led AMNH's team (of up to forty scientists, drivers, and assistants) to uncover one of the world's richest fossil deposits, preserved in the dry desert landscape. They explored throughout the Gobi Desert and cemented this area as a prime location for paleontological study. The expedition's most groundbreaking discovery was the first dinosaur nest. The twelve intact dinosaur eggs were discovered in the Flaming Cliffs in the Gobi Desert, at the edges of present day Mongolia and China.

In a New York Times article reporting the finding, reporters called expedition leaders, AMNH President Henry Osborn and Andrews, "adventurers of science." Biographers also describe Andrews as a "showman" who captured the hearts of an American audience through his many writings, which described his excursions, in addition to his scientific discoveries.

His perilous, globetrotting adventures were the inspiration for the film character Indiana Jones.

Based On Beebe's Extensive Expedition Through China

2. **BEEBE,CHARLES WILLIAM**
A Monograph of the Pheasants

First Edition, London, Witherby & Co, 1918-22, Folio 40.5 x 29.5 cm (16x11¾"), original maroon cloth gilt-lettered, top edges gilt. No. 197 of 600 copies.

4 volumes. Illustrated with 90 colour plates, 88 plates of photogravures (most with multiple images per plate) and 20 distribution maps.

The colour plates are on heavy paper, after paintings by Thorburn, L.A. Fuertes, H. Jones, G.E. Lodge, and others

£2,800

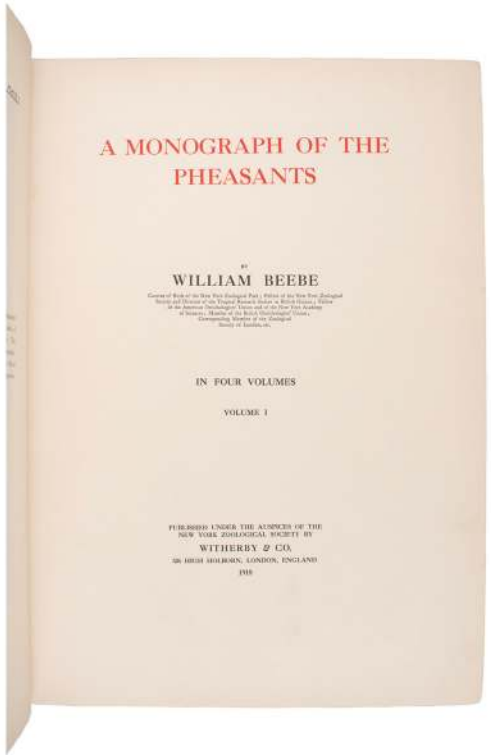
"Perhaps the greatest ornithological work of the present century, notable not only for its beauty and the wealth of information it contains, but also for the unusual grace of its prose" (Mengel).

Many variants were discovered in Asia, particularly China and are included in this work.

Beebe's text is based not only upon his extensive expeditions through Asia, but also upon his study of the collections of the leading natural history museums around the world.

This is a massive monograph on the delightful pheasant family, filled with beautiful colour plates after well-known bird artists and hundreds of photogravures of pheasant eggs, nests, breeding grounds, and general landscapes. Beebe was Curator of Birds of the New York Zoological Park.

Nissen 84.


A MONOGRAPH OF THE PHEASANTS

BY

WILLIAM BEEBE

IN FOUR VOLUMES

VOLUME I

PUBLISHED UNDER THE AUSPICES OF THE NEW YORK ZOOLOGICAL SOCIETY BY

WITHERBY & CO.

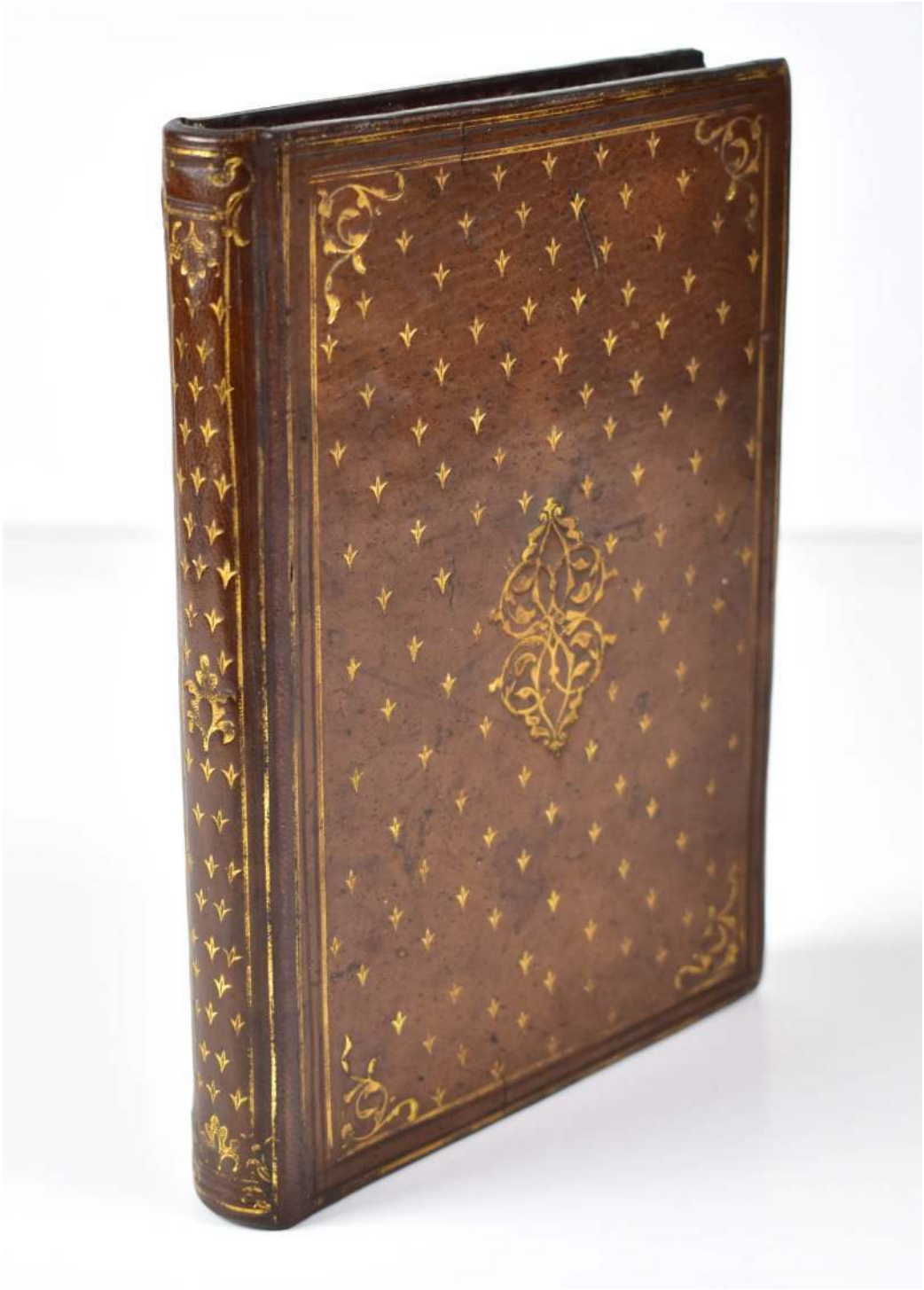
326 HIGH HOLBORN, LONDON, ENGLAND

1918


FRONTISPIECE, PLATE I

RUSSET BLOOD PARTRIDGE





One Of The Earliest Works Concerning Discovery In China & India

3. CASTANHEDA, FERNAO

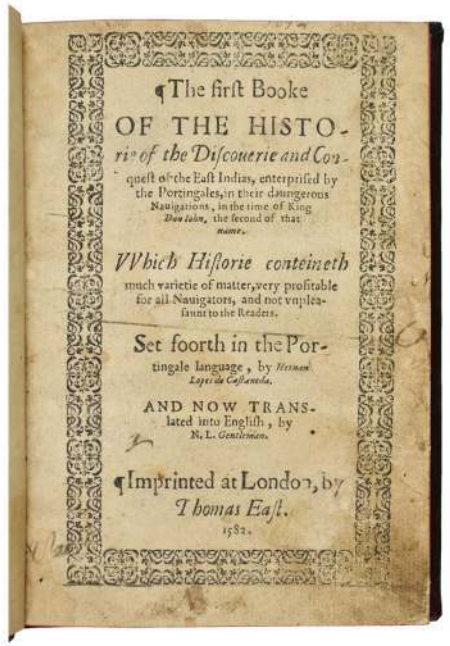
The First Booke of the Historie of the Discoverie and Conquest of the East Indias, Enterprised by the Portingales, in their Daungerous Navigations...

London: Thomas East, 1582, Small quarto (194 x 137 mm). 170 leaves, 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.

First English edition of one of the earliest works in English on Discovery in China & India

£28,000

Dedicated to Sir Francis Drake.


¶The first Booke
OF THE HISTO-
rie of the Discouerie and Con-
queſt of the Eaſt Indias, enterpriſed by
the Portingales, in their daungerous
Nauigations, in the time of King
Don Iohn, the ſecond of that
name.
Which Hiſtorie conteineth
much varietie of matter, very profitable
for all Nauigators, and not vnplea-
ſaunt to the Readers.
Set foorth in the Por-
tingale language, by Herman
Lopes de Caſtaneda.
AND NOW TRANS-
lated into Engliſh, by
N. L. Gentleman.
¶Imprinted at London, by
Thomas Eaſt.
1582.

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.

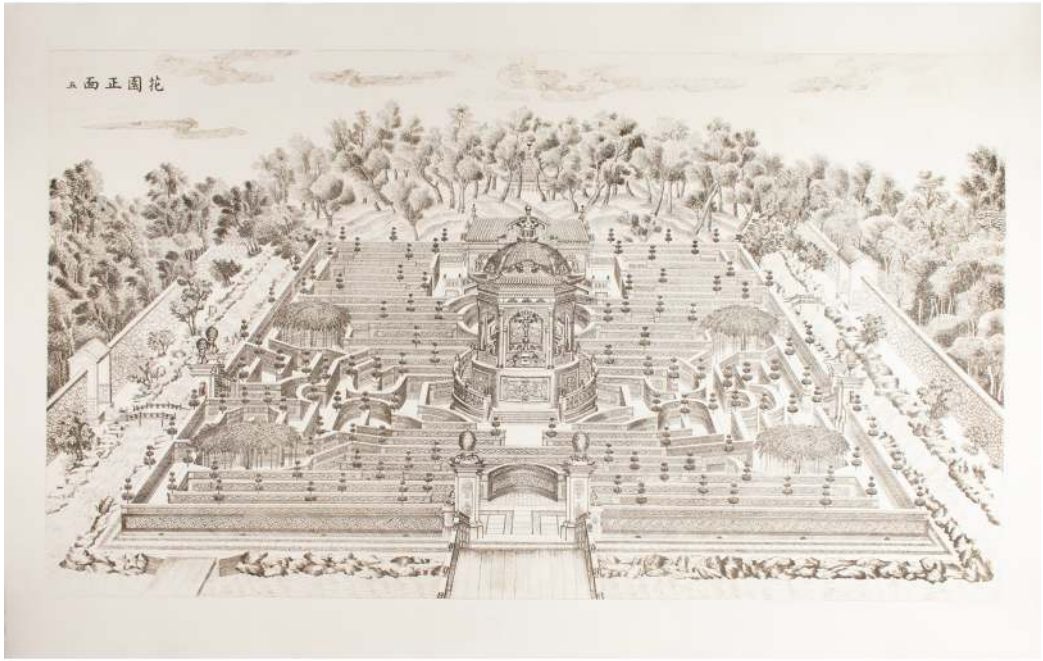
Most of the ...Historie... is devoted to the great Portuguese thrust into Asia in the early 16th century, chronicling their epic expansion to India, the East Indies, and China between 1497 and 1525. Castanheda himself spent some two decades in the Portuguese colonies in the East particularly India, and 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 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







An Important Visual Record Of The European Pavilions Of The Yuanmingyuan

4. **CASTIGLIONE, GIUSEPPE [after]**
The Twenty Views of the European Palaces of the Yuanmingyuan

A Complete set of the prints of Yuanmingyuan, etching on wove paper, deckle edges, image 510 x 880mm, Later Issue in the 1900s after the originals published in 1763-1766.

£6,500

The original etchings were created for the Qianlong Emperor by Jesuits Giuseppe Castiglione and Michel Benoist. They depict the European Palaces (Xiyanglou) of the Garden of Perfect Brightness (Yuanmingyuan), constructed from 1737-1766. The European Pavilions (Xiyanglou) located in the Yuanmingyuan or Old Summer Palace in Beijing were the greatest expressions of Quin rulers' interest in the arts of Europe. Boasting sheer grandeur of over 320 hectares of land, the architectural complex was more than ten times larger than the entire precinct of the Forbidden City. The Qianlong Emperor so adored the Yuanmingyuan that from his reign onwards, the Imperial Court moved to the Yuanmingyuan every year after the Spring Festival (Lunar New Year) and resided there until the sixth month when the heat set in.

In 1783, the Qianlong emperor commissioned a set of copperplate engravings depicting twenty views of the European Pavilions, printed in 786. Copies were kept in the palace and an additional 200 sets were given to imperial relatives, high officials, and other guests.

These engravings provide an important visual record of these key locations and architectural marvels that make up the European Pavilions of the Yuanmingyuan. The original sets are very scarce since most were destroyed by English and French troops in 1860 during the Second Opium War.


八面正觀外方







Chinese Botanical Watercolours

5. [CHINESE ARTISTS]

'Album Chinesischer Blumen'

An album of Twenty-five very fine botanical studies in watercolour and bodycolour heightened with gum arabic on thin Japan paper. Titled 'Album Chinesischer Blumen'.

[Canton late 18th Century]. Folio, (44cm x 35cm), 19th century quarter morocco gilt over pebbled cloth boards, with 25 botanical studies, the sheets predominantly 39.5cm x 32cm, each mounted on cream wove paper.

£12,500

A collection of very fine and detailed watercolour studies of Chinese Flowers and Plants by Chinese artists, likely to have been produced in the workshops of the trading port of Canton, given the German title on the cover this collection was acquired and then bound in Prussia.

The present works, large in format and in good condition, include the following botanical studies:

Glechoma Hederacea, Oriental Quince, White Camellia, Grevillea Petrophiloides, Sonchus Oleraceus, Asclepias Curassavica, Bauhinea Purpurea, Solidago Virgaurea, Caesalpina Pulcherrima, Combretum Indicum, Gardenia Radicans, Magnolia Liliflora, Impatiens Balsamina, Gossipium Barbadense, Lagerstroemia Indica, Lonicera and Jasminum Fruticans.

These watercolours are very similar in style to an 18th century album of Chinese watercolours owned by Sir John Sloane.

Four splendid watercolours of Members of the Imperial Court

6. CHINESE WATERCOLOURS

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.



A Nice Example Of A Chinese Woodcut Printing Block

7. **[CHINESE WOODBLOCK]**
Chinese Commercial Woodcut Printing Block

Original woodcut printing block depicting two Chinese figures engaging in a commercial transaction, created from two pieces of pearwood bound together, semi-circular chip to lower righthand corner with loss to one figures feet, a 4cm split to the foot, China, [late Qing dynasty/c.1850].

£400

A nice example of a Chinese woodcut printing block depicting two men engaged in a business transaction, one seated behind a desk writing a note with one hand and holding a pipe in the other, the second figure standing and holding a pen in one hand, with Chinese text above. This was most likely used in printing commercial advertising or packaging material.

In China, woodblocks have been used since at least the Tang dynasty to print documents, books, posters and images. -a much more efficient process than hand-drawn calligraphy for producing multiple copies. The printing process involves brushing ink onto the carved surface, pressing a sheet of paper onto it, and rubbing it with a printing pad or brush to transfer the inked negative impression. While the creation of the woodblocks themselves is just as laborious, the block can then be preserved and used for centuries if properly stored.



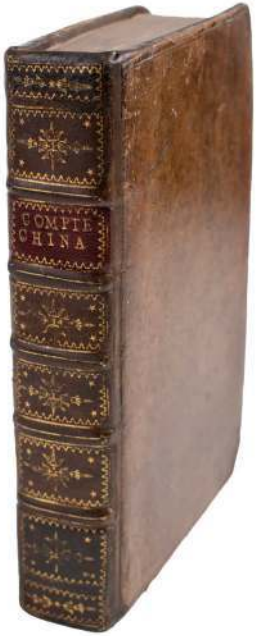
The First Hand Account of a Jesuit Missionary to China

8. **LE COMPTE, LOUIS DANIEL,**
Memoirs and Observations Topographical, Physical, Mathematical, Mechanical, Natural, Civil and Ecclesiastical made in a late journey through the Empire of China, and published in several letters.

First English Edition, London: Benjamin Tooke and Samuel Buckley, 1697, 8vo, engraved portrait frontispiece, 3 engraved plates (2 folding), folding table, attractive contemporary calf gilt, spine heavily gilt in compartments.

£1,500

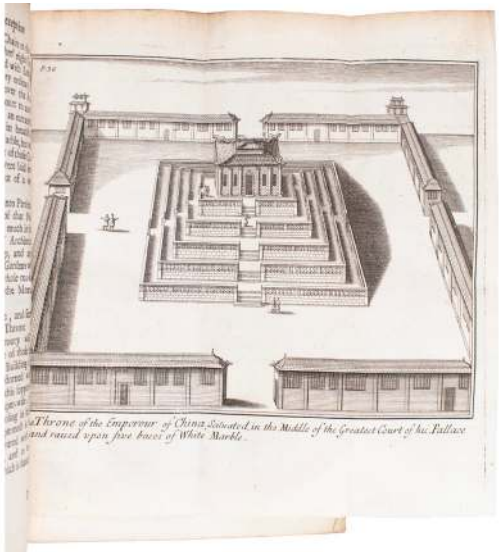
The Letters of Louis Le Compte (1650-1729), Jesuit missionary to China, are a fascinating and inexhaustible source of great interest. A man of varied learning and a wide horizon, he writes "particular upon the Chinese Pottery and Varnishing; the Silk and other Manufactures; the Pearl Fishing, the History of Plants and Animals; Description of their Cities and Publick Works; Number of People, their language, Manners and Commerce; their Habits, Oeconomy and Government. The Philosophy of Confucius; the State of Christianity, with many other Curious and Useful Remarks" (Title page).

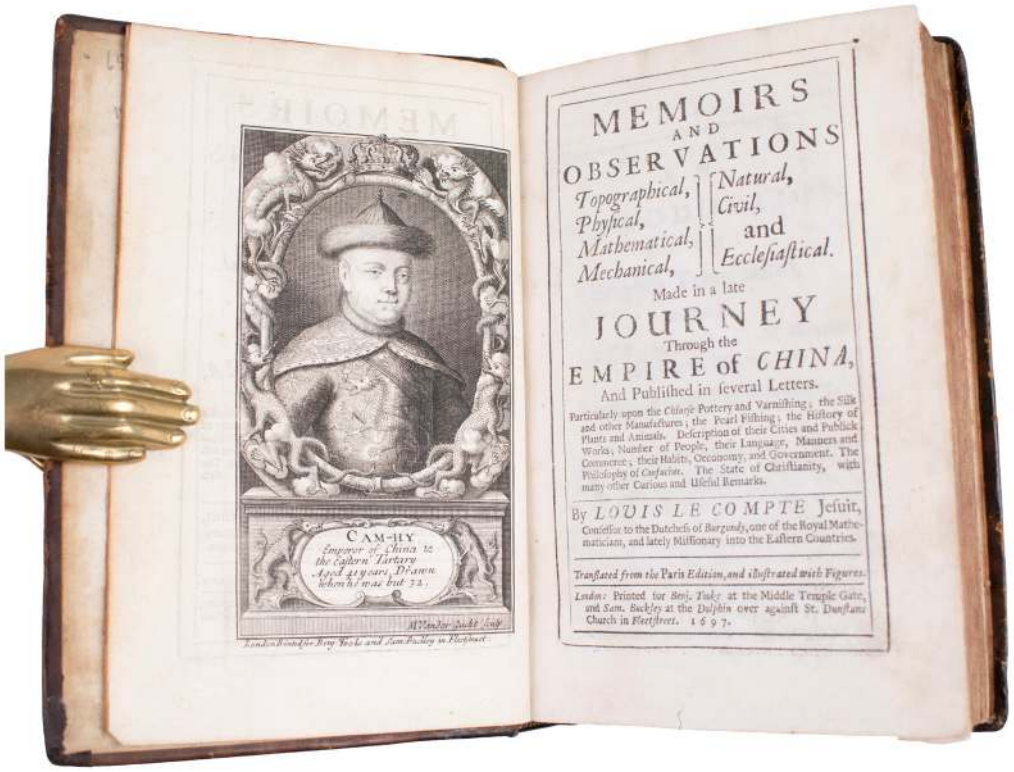


It is characteristic that in this enumeration Pottery, Silk, and Pearls are put far ahead of the religious concerns. Apparently distrustful of his attitude, a commission of the University of Paris condemned Le Compte because he allegedly placed Confucian and Christian doctrines on the same

level. This accusation was unjust as we can see from his writings. He says: "However attractive and comprehensive is the moral doctrine of China, it represents but the feeble rays of light of limited reason... in comparison to the divine illumination which religion reveals to us..." Of the three plates, the first is a portrait of Cam-Hy, emperor of China, by Van der Gucht; the folding plates are of the Imperial Throne, and Observatory of Peking. There is also a folding table of all the syllables which form the Chinese language. The English translation is anonymous.

Wing L 831.





A Celebrated Travelogue Capturing Exotic Landscapes, Architecture, And People

9. **DANIELL, THOMAS & WILLIAM.**
A Picturesque Voyage to India, by the Way of China.

FIRST EDITION. 50 fine hand-coloured aquatint plates by Thomas and William Daniell, on thick paper, with ruled and gray wash borders, mounted on guards, each with accompanying text. Contemporary half-calf over marbled boards,. Oblong Folio(250 x 339 mm).
London, Longman, Hurst, Rees, Orme and William Daniell 1810.

£10,000

Originally issued in ten parts, the Picturesque Voyage documents Thomas and William Daniell's long voyage to China and on to India. The Daniells left England in April 1785 on board the Indiaman Atlas, arriving in Whampoa, China in August. The plates include views of Madeira, the Cape of Good Hope, Java, Macao and Canton, whilst the accompanying text includes observations and descriptions of native peoples. Having spent several months in China, the Daniells then sailed on to Calcutta in a 'country' coastal vessel.
"A collection of beautifully coloured engravings illustrating places and scenes of interest on the voyage from Gravesend to China and India" (Mendelssohn I, p. 413).

Abbey Travel 516; Colas 797; Lipperheide 1523; Mendelssohn I, p. 413; Tooley 173.





A CHINESE MILITARY OFFICER.

Drawn & Engraved by Thos & Wm Daniell.

Published by Mess.rs Longman, Hurst, Rees & Orme, Paternoster Row, Sept.r 1, 1810.

First Edition Of This Account Of The Short Lived Embassy To China

10. ELLIS, HENRY

Journal of the Proceeding of the Late Embassy to China; Comprising A Correct Narrative of the Public Transactions of the Embassy, of the Voyage to and from China, and of the Journey from the Mouth of the Pei-Ho to the return to Canton.

FIRST EDITION, engraved portrait frontispiece, 7 hand-coloured aquatints, 3 engraved maps, 1 folding, light browning to final map, occasional light foxing, ownership note of H.W. Vincent to title, armorial bookplate and signature to pastedown, contemporary half calf over grey boards, rebacked, original spine laid down, 4to, for John Murray, 1816

£2,000

First edition of this account of the short lived embassy to China. Sir Henry Ellis (1788-1855) was a career diplomat who joined the East India Company in 1805. In 1815 the English Government sent an envoy, under the command of Lord Amherst, to go to Peking to negotiate with the Emperor Kea K'ing on behalf of the British subjects suffering under his rule. In

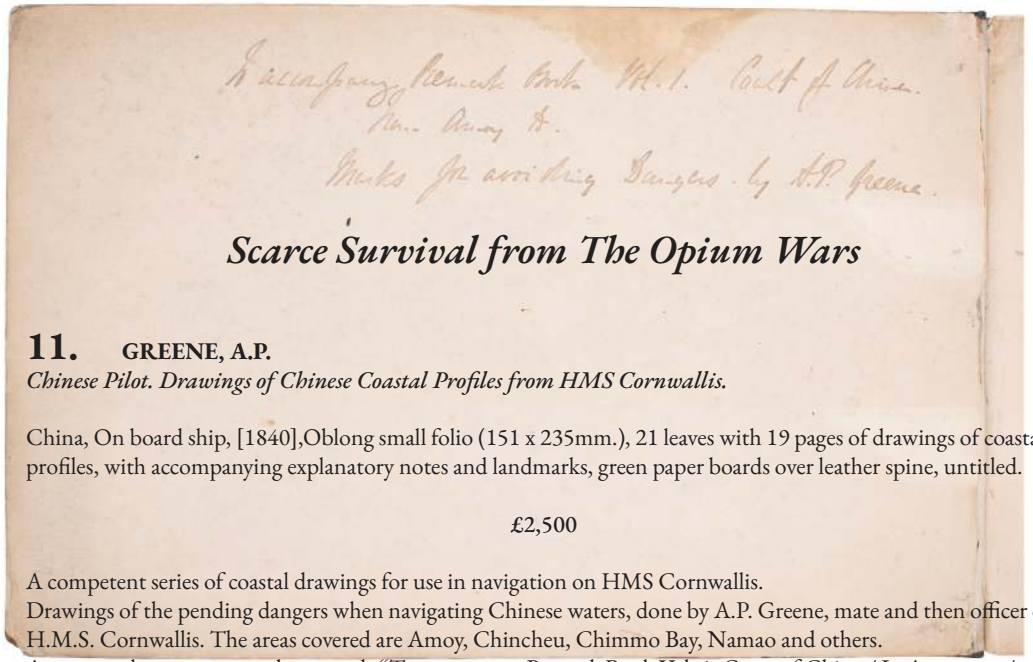
1816 Ellis joined the mission as Third Commissioner. Ellis was unimpressed by the Chinese, whom he considered xenophobic, ultr-tradition, and uniteresting. The mission ended in failure after Amherst refused to 'kow-tow' (nine strikes of the forehead on the

ground) to the emperor. On the return voyage their ship, the Alceste, was wrecked off the coast of Sumatra. Ellis and his companions were rescued by an open boat. The ship stopped at St. Helena and allowed Ellis the opportunity to interview Napoleon Boneparte. Napoleon later disputed Ellis's account of the meeting. On the journey out, the Alceste had visited Madeira, Rio de Janeiro, Cape Town, Java, and Macao. A mission to China was then so rare an event in Europe that Ellis's 1817 account of the voyage was authorized. The detailed aquatint plates were prepared by J. Clark from the drawings of Ellis' friend Charles Abbot.

Provenance: Henry William Vincent was a Clerk in the Treasury (1813-23) and Queen's Remembrancer of the Exchequer (1823-55)

[Tooley 208; Abbey, Travel 536; Cordier 239304; Hill 542; Prideaux pp 250-1, 335]





Scarce Survival from The Opium Wars

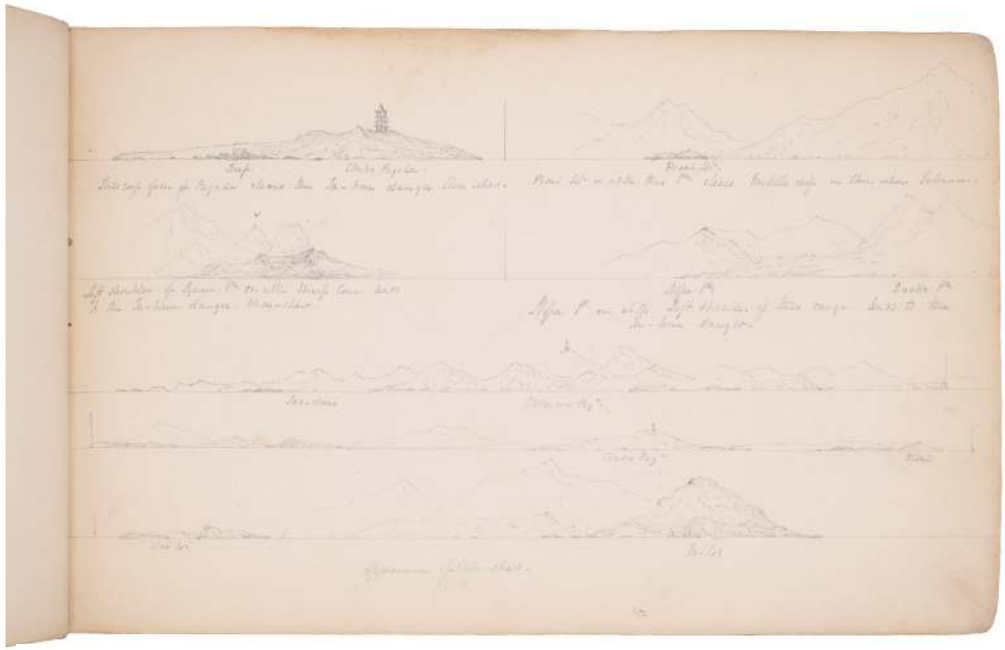
11. **GREENE, A.P.**

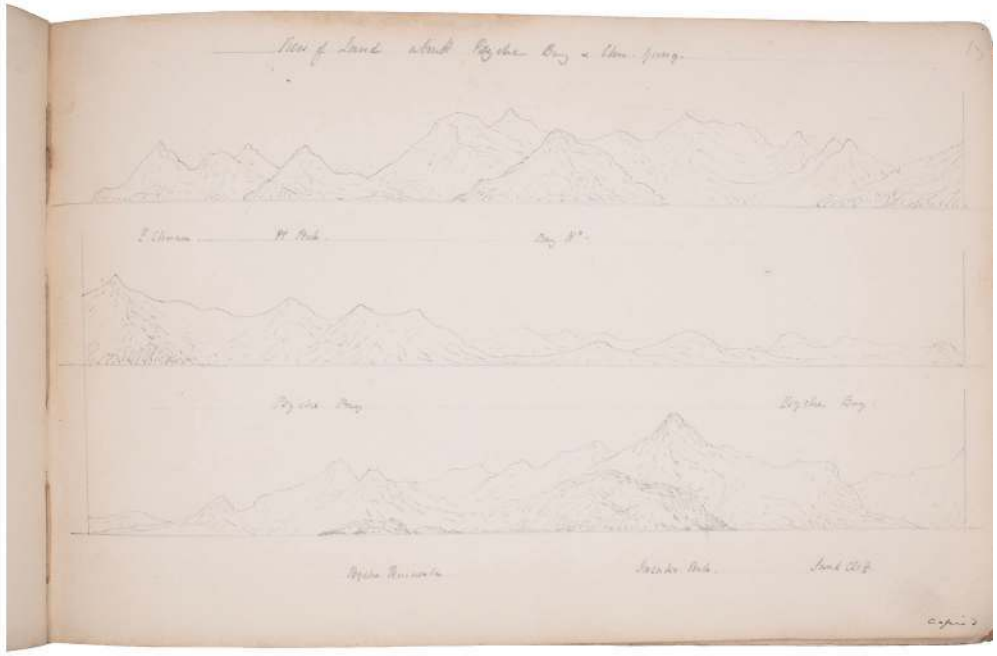
Chinese Pilot. Drawings of Chinese Coastal Profiles from HMS Cornwallis.

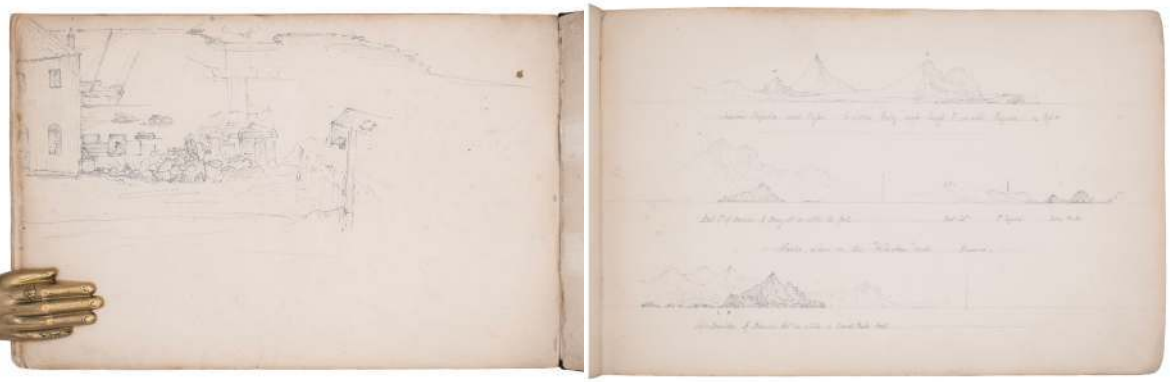
China, On board ship, [1840],Oblong small folio (151 x 235mm.), 21 leaves with 19 pages of drawings of coastal profiles, with accompanying explanatory notes and landmarks, green paper boards over leather spine, untitled.

£2,500

A competent series of coastal drawings for use in navigation on HMS Cornwallis.
Drawings of the pending dangers when navigating Chinese waters, done by A.P. Greene, mate and then officer on H.M.S. Cornwallis. The areas covered are Amoy, Chincheu, Chimmo Bay, Namao and others.
A note on the upper paste-down reads "To accompany Remark Book Vol. 1. Coast of China / In Amoy etc. / Marks for avoiding Dangers, by A.P. Green.
Greene died in action, was buried in China and was posthumously awarded the China Medal in 1842.
The Treaty of Nanking (Nanjing) was a peace treaty that ended the First Opium War (1839–1842) between the United Kingdom and China on 29 August 1842. It was the rst of what the Chinese later called the unequal treaties.
In the wake of China's military defeat, with British warships poised to attack Nanking, British and Chinese officials negotiated on board HMS Cornwallis anchored at the city. On 29 August, British representative Sir Henry Pottinger and Qing representatives Qiving, Yilibu, and Niu Jian signed the treaty, which consisted of thirteen articles. The treaty was ratified by the Daoguang Emperor on 27 October and Queen Victoria on 28 December. Ratification was exchanged in Hong Kong on 26 June 1843. A copy of the treaty is kept by the British government while another copy is kept by the Ministry of Foreign A airs of Republic of China at the National Palace Museum in Taipei.







A Riot Of Sound And Colour: An Excellent, Brilliantly Coloured Manuscript

12. HOANQUA

Splendid Manuscript by Hoanqua illustrating a Colourful Street Procession or Chingay

[China c. 1840], Oblong Folio (340 x 270mm),Silk Decorated Boards , with 12 Vibrant Watercolours on Pith Paper, Blue Silk Borders, with a paper label stamped Hoanqua Paints picture, Landscape, in Old China Street, No.26.

This procession is crowded with towering colourful banners, enormous flags, traditional gongs, drums, "tom-toms," and street performers. Individuals dressed as grotesque or magnificent mythological figures.

£10,000

This is an unusual album from the Hoanqua school but follows the vibrant colours for which this school is famous.

Hoanqua 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.













A Magnificent Record Of The Imperial Palace In Peking

13. OGAWA.KAZUMASA

Photographs of Palace Buildings of Peking Compiled by The Imperial Museum of Tokyo... Collotyped from the Negatives Taken by K. Ogawa... with Explanatory Notes,

3 vol., NUMBER 224 OF 500 COPIES, 169 (of 172) collotype plates from photographs by Ogawa (including 2 of 3 folding panoramas on 3 sheets joined, lacking plates 2, 6 and 7); Decoration of Palace Buildings of Peking with Eighty Plates, NUMBER 250 OF 1000 COPIES, 81 plates (including 20 hand-coloured plates tipped onto black card as issued, 2 folding maps printed in colours, and some others printed in colours, one plate unnumbered), together 3 vol., FIRST EDITIONS, text in English and Japanese (with photograph captions also in Chinese), titles printed in red and black, light spotting to a few plates but mostly very clean, original tissue guards, loose as issued in publisher's portfolio, the upper covers in watered silk over boards with the title against a decorative Chinese background design, oblong folio (365 x 465mm.), Tokyo, K. Ogawa, 1906

£10,000

Scarce works with many copies lost or destroyed. Two important works on the palace buildings of Beijing. In the aftermath of the Boxer Rebellion the Imperial University of Tokyo established a Commission in 1901 to study the "arrangement, construction and decoration of the Palace Buildings of the 'Forbidden City' and other palace grounds." Kazumasa Ogawa (1860-1929), considered as a pioneer in the development of photography and photomechanical printing in Japan, was appointed as the official photographer and editor. "These volumes contain an important record of the decoration of the imperial palaces at the beginning of the twentieth century - a time when, due to the decline of the Qing dynasty, they had been untouched for some time" (Western Travellers in China).

A MAGNIFICENT RECORD OF THE IMPERIAL PALACE IN PEKING. In the aftermath of the Boxer Rebellion the Imperial University of Tokyo commissioned a detailed study of the "arrangement, construction and decoration of the Palace Buildings of the 'Forbidden City' and other palace grounds". The fine series of 172 large photographs by Kazumasa Ogawa (1860-1929, a pioneering Japanese photographer) were a particular revelation as the complex had previously been "jealously kept from public sight".











Botanical Discoveries in the Canton Region of China

14. OSBECK, PETER [WITH] TOREEN, OLOF; ECKEBERG, CHARLES GUSTAVUS; FORSTER, JOHN REINHOLD (TRANSLATOR)

A Voyage to China and the East Indies... Together with a Voyage to Suratte ... And An Account of the Chinese Husbandry...

2 vol., FIRST EDITION, translated from German, 13 engraved plates, occasional ink stains, bookplate of Earl of Roden, shelf mark on pastedown, small ink inscription to front free endpapers, contemporary calf, rebacked, original spine laid on, black morocco label, 8vo, London, for Benjamin White, 1771

£1,250

Peter Osbeck (1723-1805), a Swedish explorer and naturalist, travelled to Asia in 1750 as chaplain on one of the East India Company ships. He spent four month studying the flora, fauna and people of the Canton region of China. This work is the culmination of the observations he made. The account relays detailed botanical discoveries, as well as a vivid image of Chinese culture and language. Osbeck returned to Sweden in time to contribute more than 600 species of plant to Linnaeus' Species Plantarum, published in 1753. Linnaeus named the flower Osbeckia chinensis after Osbeck, a species of family Melastomataceae found by the traveller during his journey in the outskirts of Canton. Today the genus comprises about 100 species.

Charles Gustavus Ekeberg (1716 - 1784), Swedish physician, chemist and explorer, who made several voyages to the East Indies and China as a sea captain. Starting his career as a ship's doctor, he became an expert navigator and rose to Captain in 1750, sailing for the Swedish East India Company. He brought back reports on the tea tree and numerous botanical specimens from his voyages for Carl Linnaeus. For his contribution, Linnaeus named the genus Ekebergia after him.

John Reinhold Forster (1729-1798) is best known as the naturalist on Cook's second Pacific voyage. Along with his groundbreaking work in ornithology and anthropology, he was the first person to publicly teach natural history in England. Forster has reputadley mastered 17 languages, learning and dead. His translation of Bougainville's journal was published in 1771.

At the time of his death he was called the 'patriarch' of geography in Europe and was widely recognised as one of the most able naturalists. His influence on German science and scholarship was considerable. There was not one continent to which he did not devote some scholarly work.

Provenance: Robert Joelyn, Earl of Roden (1788-1870)



Britain's First Official Embassy To China

15. STAUNTON, SIR GEORGE

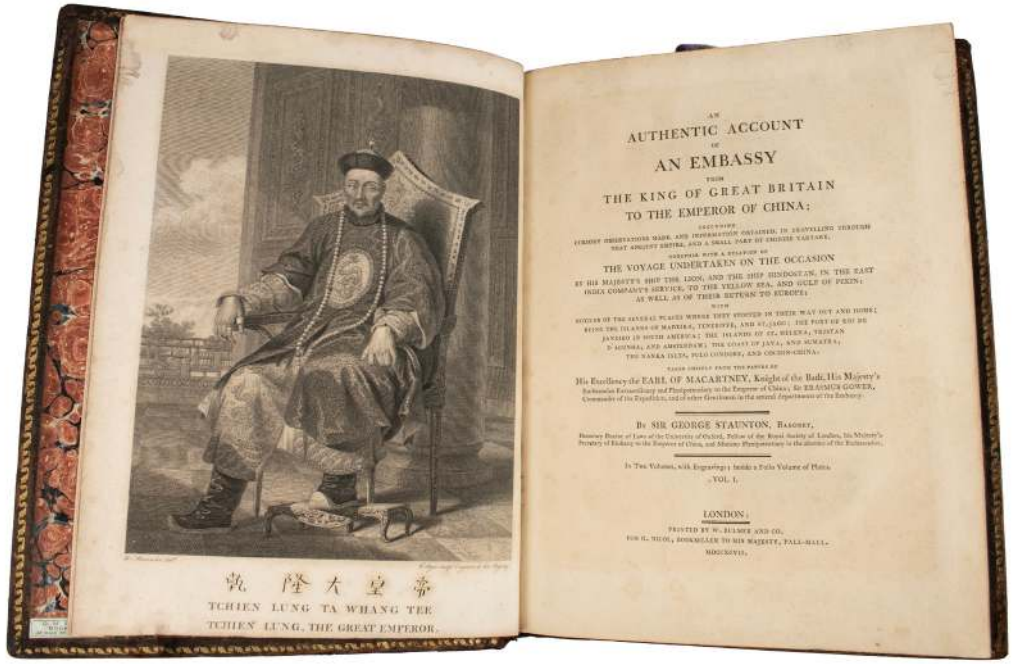
An Authentic Account of An Embassy from the King of Great Britain to the Emperor of China; ...Together with a relation of the Voyage undertaken on the occasion by H.M.S. The Lion, and the Ship Hindostan, in the East India Company's service, to the Yellow Sea, and Gulf of Pekin; ... Taken chiefly from the papers of His Excellency the Earl of Macartney, ...

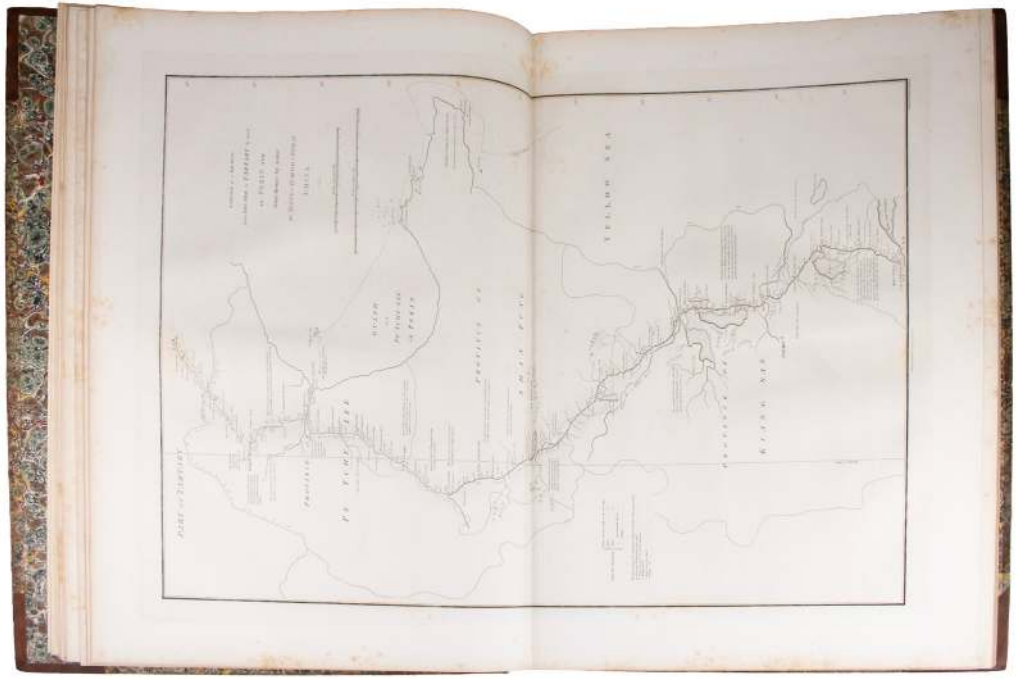
2 vols. plus Atlas. Lond: Printed by W. Bulmer, 1797. Text vols. in 4to. full diced calf, hinges repaired, Atlas folio, matching half calf over marbled sides, rebacked to match text. Spines uniformly gilt, with 2 engrv. frontispieces, 26 engravings in text, and 44 plates & maps in Atlas some of which are folded.

£8,500

On September 21, 1792, Lord Macartney set sail from Spithead charged with Britain's first official embassy to China. The embassy was conceived on a grandiose scale for the aim was to break down the aged Emperor Chien-Lung's disdain and suspicion of Europeans; he was to be dazzled by the grandeur of the British delegation and the cargo of rich presents. Staunton, a medical doctor and friend of Dr Johnson, had already served in many diplomatic posts, some as aide-de-camp to Lord Macartney, when governor of the Caribbee Islands in the West Indies. When Macartney was appointed governor at Madras, Staunton accompanied him as secretary. After a period of retirement he was again called to serve Macartney, as secretary to the embassy to China. He compiled this book chiefly from the papers of the Ambassador and his fellow envoys. His work was remarkably successful: fifteen editions were issued in seven countries in thirty years. The account of this famous Embassy was prepared at

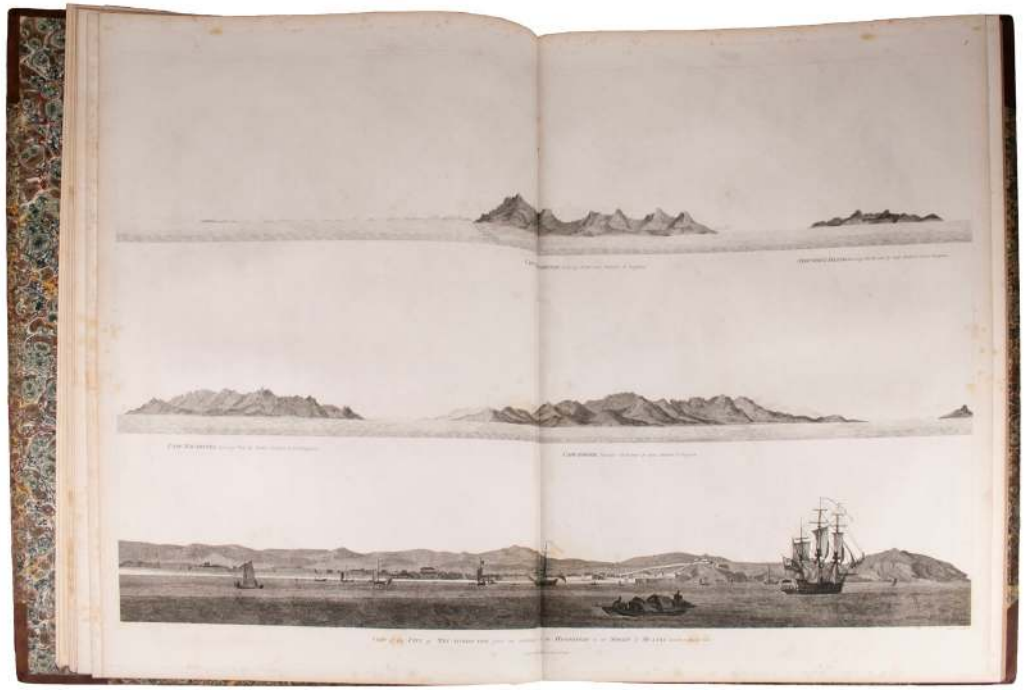
Government expense. Apart from its Chinese importance, it is of considerable interest owing to the descriptions of the various places en route which were visited, including Madeira, Teneriff, Rio de Janeiro, St. Helena, Tristan d'Acunha, Amsterdam Island, Java, Sumatra, Cochin-China etc.











Seventy-Two Waltercolour Studies of Shells by Sunqua

16. SUNQUA

A Fine Chinese Album of Brilliant Watercolour Studies of Shells by Sunqua

[c 1840], Oblong 4to,(310 x 240mm), Original Decorated Silk Binding, Sunqua Label to Endpaper, Twelve leaves with Seventy-Two Watercolours of Exotic Shells on Pith Paper within Blue Silk Borders.

£6,500

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 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 'Hongs' 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.



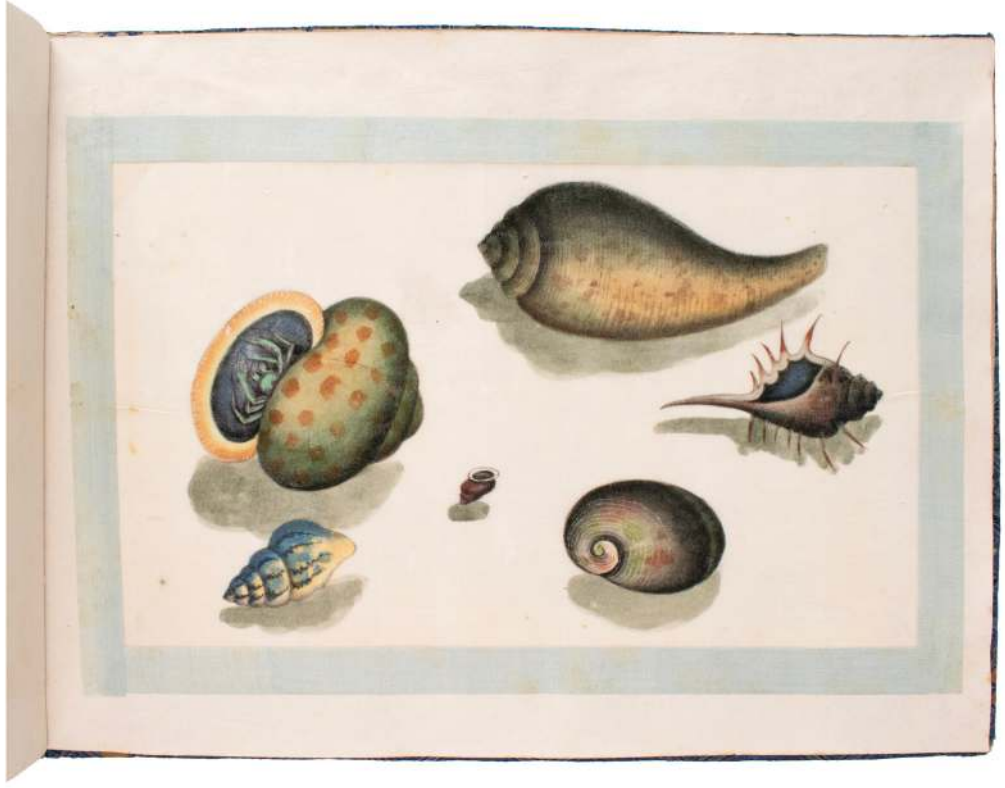












Ten Vibrant Handpainted Scenes from Dream of the Red Chamber

17. SUNQUA

Dream of the Red Chamber (Honglou meng)

Ten handpainted scenes on pith paper, bordered with blue paper, original silk cloth binding, boards rubbed, three leaves loose, oblong 4to (370 x 260mm), late Qing Dynasty.

£8,000

Ten vibrant handpainted scenes from Dream of the Red Chamber (Honglou meng), the 18th-century Chinese novel by Cao Xueqin. It is considered to be one of the Four Great Classic Novels of Chinese literature.

The Dream of the Red Chamber chronicles the rise and fall of the wealthy, aristocratic Jia family. The intricate strands of its plot depict the rise and decline of a family much like Cao's own. Cao depicts the power of the father over the family, but the novel is intended to be a memorial to the women he knew in his youth: friends, relatives and servants. At a more profound level, the author explores religious and philosophical questions, and the writing style includes echoes of the plays and novels of the late Ming, as well as poetry from earlier periods. It is known for its psychological scope and its observation of the worldview, aesthetics, lifestyles, and social relations of High Qing China.

This suite of ten Chinese watercolours is exquisitely executed on pith paper, a distinctive surface prized for its ability to enhance the brilliance of pigment. Sometimes referred to as rice paper, pith's minimal absorbency allows the paint to sit atop the surface, producing a lustrous finish with exceptional intensity and depth of colour.









Twelve Exquisite Watercolours Including An Iridescent Fish

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 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.









Twelve Exquisite Watercolours Including A Chinese Junk

19. 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.









Thomson's Photographic Masterpiece Of China

20. THOMSON, JOHN

Illustrations of China and its People. A Series of Two Hundred Photographs, with Letterpress Descriptions of the Places and People Represented.

London: Sampson Low, Marston Low, and Searle, 1873-74. First Edition. Four volumes, fine publisher's bevelled pictorial cloth gilt. Folio, (34.5 x 29 cm); [4], 24 plates, each with tissue guard and accompanying text leaf or leaves, a few almost invisible tiny blind-stamps, with a total of 96 sheets with 222 photographs reproduced by the Autotype Mechanical Printing Process of Spencer, Sawyer, Bird and Co., London.

£19,000

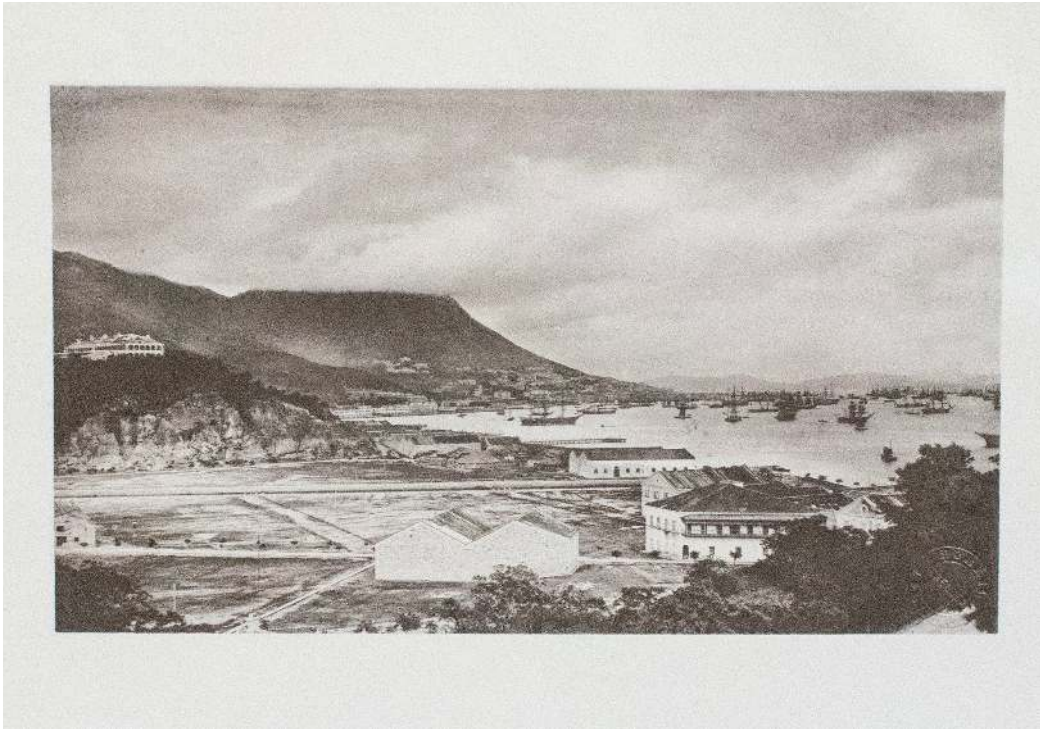
Rich and Strong Images signifying the earliest issue of this outstanding photographic masterpiece concerning the changing culture of China and its People.

The most important and one of the most extensive photobooks of nineteenth-century China. It is thought that only 750 sets were published. Thomson's original photographs are beautifully reproduced by "autotype", a form of collotype patented by the publisher Sampson Low to maintain the high level of resolution of the original albumen prints.

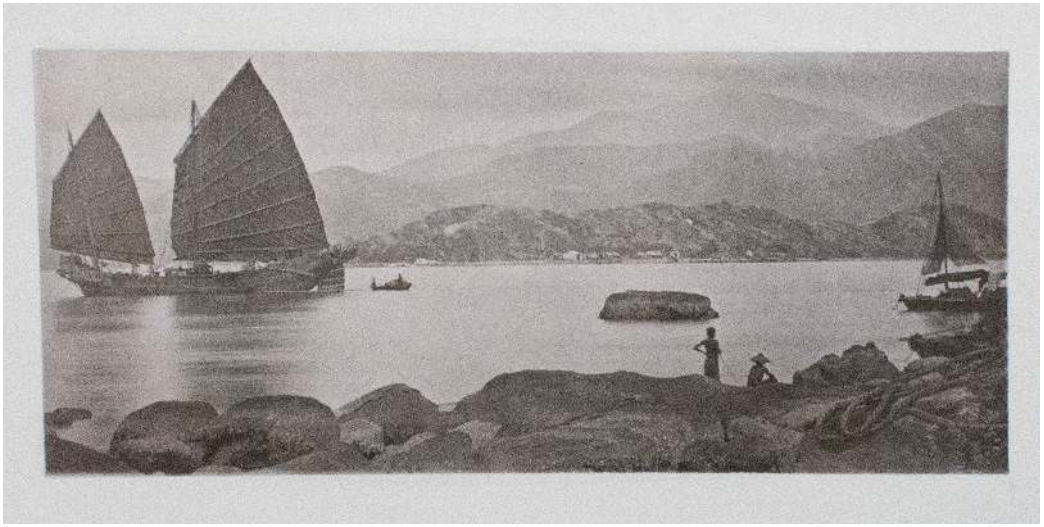
John Thomson wrote: "My design in the accompanying work is to present a series of pictures of China and its people, such as shall convey an accurate impression of the country I traversed as well as the arts, usages, and manners which prevail in different provinces of the Empire. With this intention I made the camera the constant companion of my wanderings, and to it I am indebted for the faithful representation of the scenes I visited and the types of races I came into contact" (Introduction)

Between 1870 and 1872 Thomson "undertook four distinct journeys, up the north branch of the Pearl River, up the River Min to the area around Foochow (Fuzhou), to Peking (Beijing), and finally up the great Yangtze (Yangzi) River. The photographs taken on these journeys form one of the most extensive photographic surveys of any region taken in the nineteenth century. The range and depth of his photographic vision mark Thomson out as one of the most important travel photographers" (ODNB).

The images include Imperial China, portraits of high government officials, and spectacular architectural and scenic views, showing "the many sides of China: sweeping landscapes, royalty and ruling classes, merchants and economic activity, everyday life, and the faces of men, women and children" (Western Travellers in China, 91).







One Of The Outstanding Chinese Artists Developing Brilliantly Coloured Watercolours During Early 19th Century China

21. TINGQUA

Twelve Fine Chinese Watercolours of Exotic Birds of Paradise in very Fine Gilt Frames.

[c.1840] Folio Sheets on Pith Paper (380 x 240mm) Framed. Twelve very fine brightly coloured watercolours of bouquets from the Tingqua workshop in attractive gilt frames.

£6,500

Tingqua (fl 1830-70), along with Sunqua is considered one of the outstanding Chinese Artists developing brilliantly coloured watercolours during early 19th century China.

Tingqua's studio at 16 China Street, Guangzhou, was perhaps the most prolific source of Chinese export paintings of its time. Working in a manner influenced by Western artistic traditions, Tingqua and the painters of his studio restricted themselves to gouache and watercolours, perhaps to avoid rivalry with Lamqua's (his brother) oil paintings. Their pictures, which were often sold in sets, represent manufacturing processes (of tea, cotton etc.), deities, ceremonies, gardens, boats, decorative objects and specimens of natural history, as well as views of Guangzhou, the Pearl River at Huangbu (Whampoa), Macao and Shanghai. Tingqua's landscapes (e.g. Houqua's Garden, gouache, 267 x 349 mm; Salem, MA, Peabody Mus.) are generally sunlit, with little gradation of shadowing. Characteristic mannerisms are trees represented with thick clusters of yellow-green leaves and seas denoted by regular parallel lines, sometimes with ripples in the foreground.

Tingqua and his studio also redrew works brought into them.

The substantial collection of Tingqua pictures (c. 1855) brought back by the American China trader Augustine Heard (Salem, MA, Peabody Mus.) includes Tingqua's version of a country-house view by an American amateur artist and a series of watercolours depicting Filipino men and women, based on originals by the Filipino artist Justiniano Asuncion (see Crossman, 1991, pls 93-5).

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.

















Vampires In Chinese Folklore

22. WILLOUGHBY-MEADE, GERALD

GHOST AND VAMPIRE TALES OF CHINA - A Paper Read Before the China Society on May 28, 1925

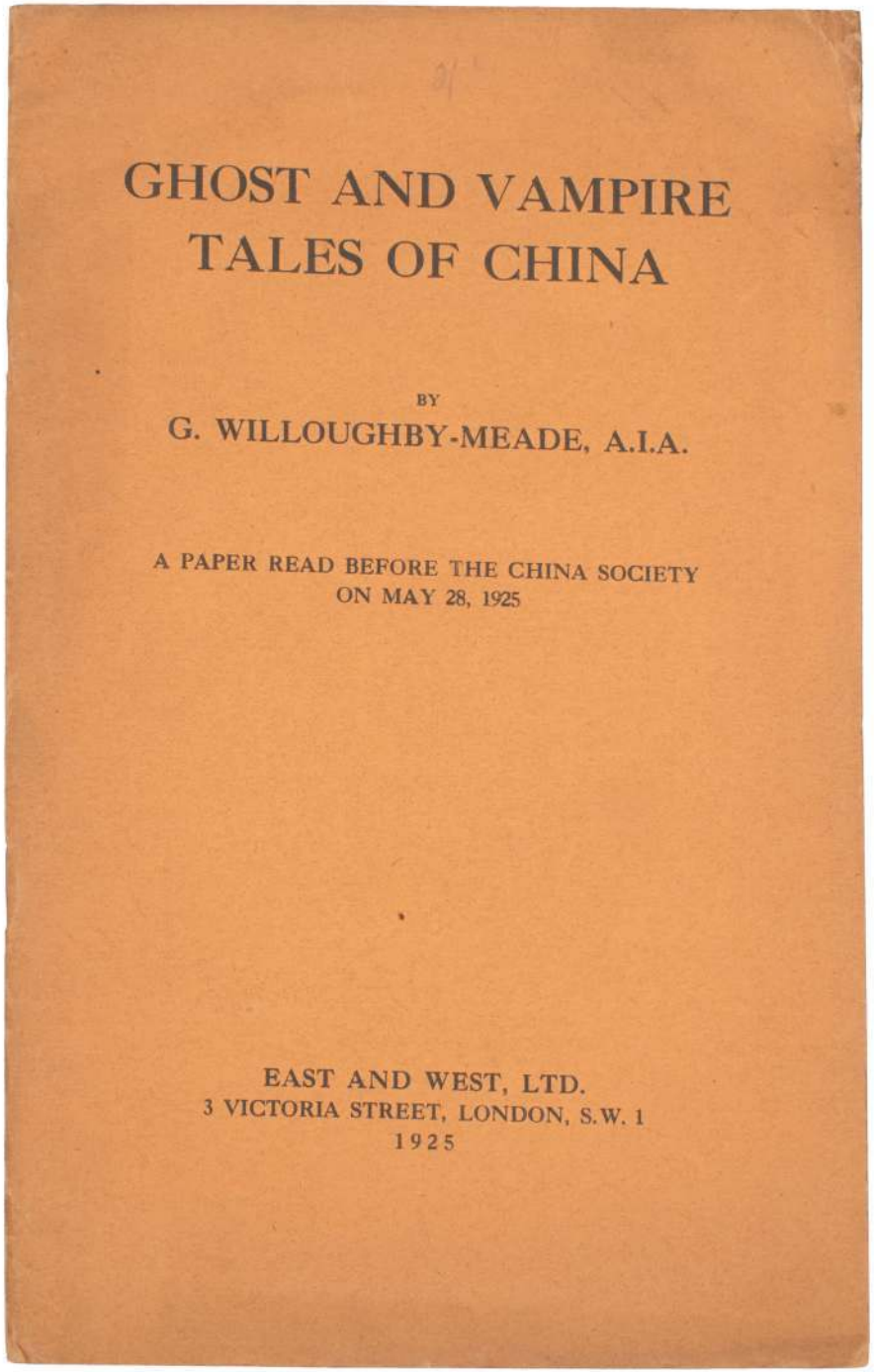
FIRST EDITION, 27pp., original printed wrapper, creasemarks to upper corners, marginal foxing, 8vo (155 x 245mm), London, East and West LTD, 1925

£1,000

A very rare offprint of the lecture on the occult in Chinese folklore given to the China Society on May 28th, 1925. Willoughby-Meade examines ghosts and vampires, and the metaphysics of the soul as understood in Chinese thought tracing their connections to Taoism, Buddhism, and Confucian ethics.

Gerald Willoughby-Meade (1875-1958) wrote several volumes on the subject of the supernatural in Chinese folklore. Professionally, he worked in the City of London for a major insurance group. Willoughby-Meade learnt to read and write Chinese at the School of Oriental Studies as a part-time hobby. He became a member of the Royal Asiatic Society and a member of the council of the China Society in London.

The contributions of Willoughby-Meade were later included in Jorge Luis Borges' anthology of fantasy literature as well as in Montague Summers' reference work The Vampire, His Kith and Kin (1929).


GHOST AND VAMPIRE
TALES OF CHINA

BY
G. WILLOUGHBY-MEADE, A.I.A.

A PAPER READ BEFORE THE CHINA SOCIETY
ON MAY 28, 1925

EAST AND WEST, LTD.
3 VICTORIA STREET, LONDON, S.W. 1
1925



JAPAN

Lepidoptera And Reptiles

23. [JAPAN - MEIJI PERIOD]

A Collection of 12 pages of Gouache Paintings of Insects of Reptiles

Manuscript, 12pp. of gouache paintings, on fine cloth pages, calligraphic labels in Japanese next to each specimen, tipped into a modern binding with a gilt appliqué border, 150 x 230mm, c.1880

£1,500

This album contains illustrations of moths, butterflies , dragonflies, a spider, a stag beetle, a lady bird, a wasp, lizards, frogs and toads, cicadas, grasshoppers, hornets, a cockroach, a centipede, and the full life cycle of a silkworm, executed by a skilled artist in gouache.

This was produced during the Meiji period, an important time for Japanese art. In 1868 the restoration of imperial rule in Japan brough the Edo shogunate to an end, and marked the start of the Meiji era, which would last until the death of Emperor Meiji in 1912. During this brief period Japan transformed itself from an isolated feudal nation to a world power. The historic skills of Japan's traditional arts played a vital part in the struggle to compete in international markets.

The masterpieces of Meiji art, in a unique style blending the best of traditional design with prevailing international taste, are unrivalled in the quality of their craftsmanship and were avidly sought by Western collectors. The blending of styles can be seen in this album of illustrations which were most likely produced for export. The addition of the european-style gilt border exemplifies this.









黄蛤
アカガヘル



蟾蜍
ヒキ

A Rare Pocket Sundial

24. HAYASHI ZENSUKE OF OSAKA

Japanese Meiji era Sundial

Brass Japanese horizontal sundial (hidokei), 59mm in diameter, housed in original wooden case with leather base, gnomon held in place via a semi-circular metal arc, a plum-bob for levelling and an inset compass for orientation, the inner lid faced in paper containing a series of adjustments for different prefectures, Japan, Meiji era [c.1882]

£800



A rare example of a pocket sundial made of wood and paper in the late Edo period. The dial was most likely made to be attached to the sash (obi) of a japanese man's traditional dress (inro). Attributed to the craftsman Hayashi Zensuke of Osaka, with a similar sundial currently held at Shinminato Museum. Although the present design was not advertised until the 1920s, the list of prefectures suggests a date between 1882 and 1886, owing to the presence of the short-lived Sapporo, Hakodato and Nemuro Prefectures.









A Collection Of Charming Mid-19th Century Japanese Brush Paintings

25. **[JAPANESE SCHOOL]**
Three Albums f Japanese Brush Paintings

Three sketchbooks of ink and wash brush studies, many in colour, 30pp., 13pp.; 25pp., all on thin cream washi paper, old folds, slightly worn, Meiji period.

£2,500

A collection of charming mid-19th century Japanese brush paintings.

The first album contains studies of owls, toads, cats, dragonflies, bats, dogs, birds, a selection of water plants, flowers and foliage, landscapes and forest views. The second contains studies of snakes, terrapins, flowers and foliage, trees and leaf studies. The third contains studies of flora and fauna, owls, birds, butterflies, knot ties, ornament and pattern designs, decorative motifs and pattern designs. Most of these have calligraphy captions next to them.

Japanese brush painting was introduced to Japan from China by Zen monks in the 14th century. Depth, shading, and texture are created in a single stroke by modulating ink dilution, water, and hand pressure rather than layering or erasing mistakes.


蝙蝠

















Illuminated Manuscript Of The Oldest Novel In The World

26. MURASAKI SHIKIBU

Genji Kokagami [The Tale of Genji]

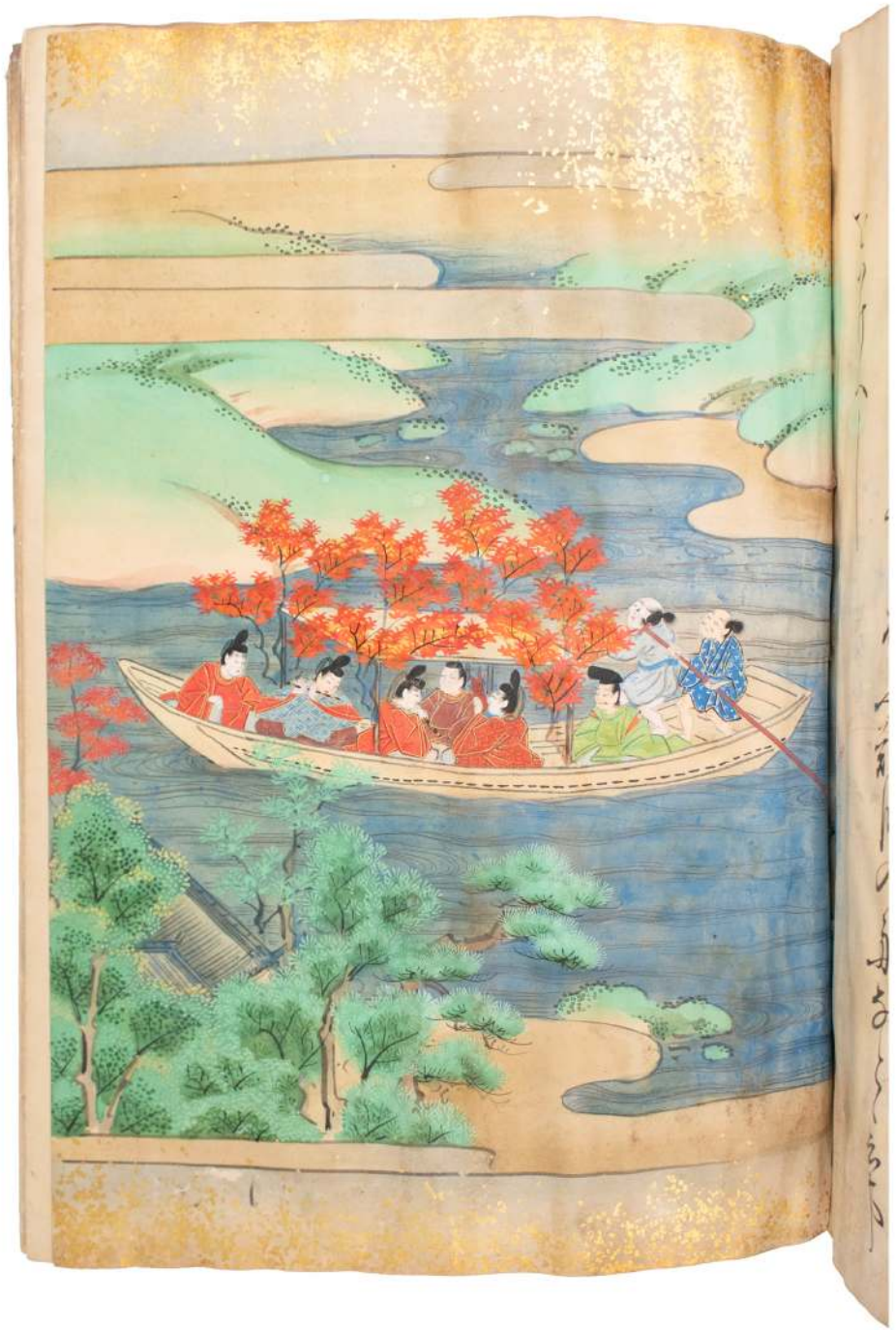
Japan, 17th century, 6 vols, ILLUMINATED MANUSCRIPT, text written in an attractive calligraphic hand on fine gold-decorated paper, with 48 hand-coloured and illuminated full-page illustrations probably by Tosa Mitsuoki, occasional damp-staining to a few text leaves, gilded endpapers, gilt-decorated dark indigo wrappers, manuscript title labels to upper covers of each volume, stitched as issued in fukurotoji-bon style, Folio wrappers with general soiling and discolouration, sheet size 30 x 21.5 cm.

£75,000

A SUPERB ILLUMINATED MANUSCRIPT OF THIS IMPORTANT JAPANESE NOVEL WITH FORTY-EIGHT FULL PAGE WATERCOLOURS BY TOSA MITSUOKI

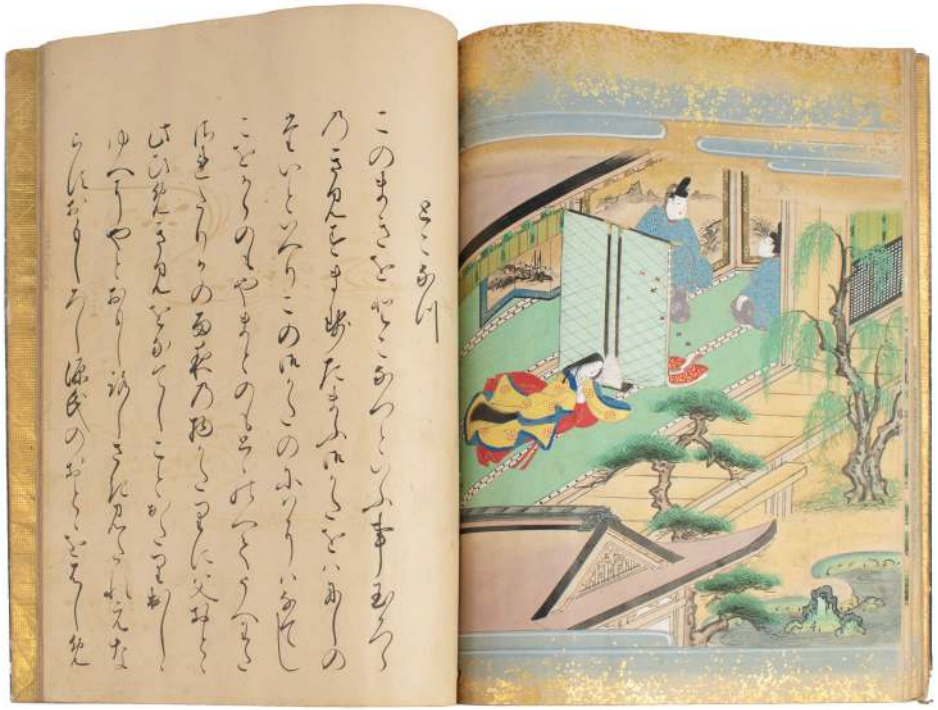
The Tale of Genji, written by the noble lady-in-waiting Murasaki Shikibu at the beginning of the 11th century in the court of Heian-era Japan, is considered one of the world's first novels and a masterpiece of Japanese literature. Its great length inspired more than one notable digest, abbreviated versions of the tale containing summaries and excerpts of the original. Genji kokagami, 'A Little Mirror of Genji', is one of these, composed in approximately the 14th century and very popular in literate Japanese society. This manuscript is one of the Nara ehon, or 'Nara picture-books', so-called for their lavish illustrations by Tosa Mitsuoki and possible origin in the monastic centres of Nara, near Kyoto.

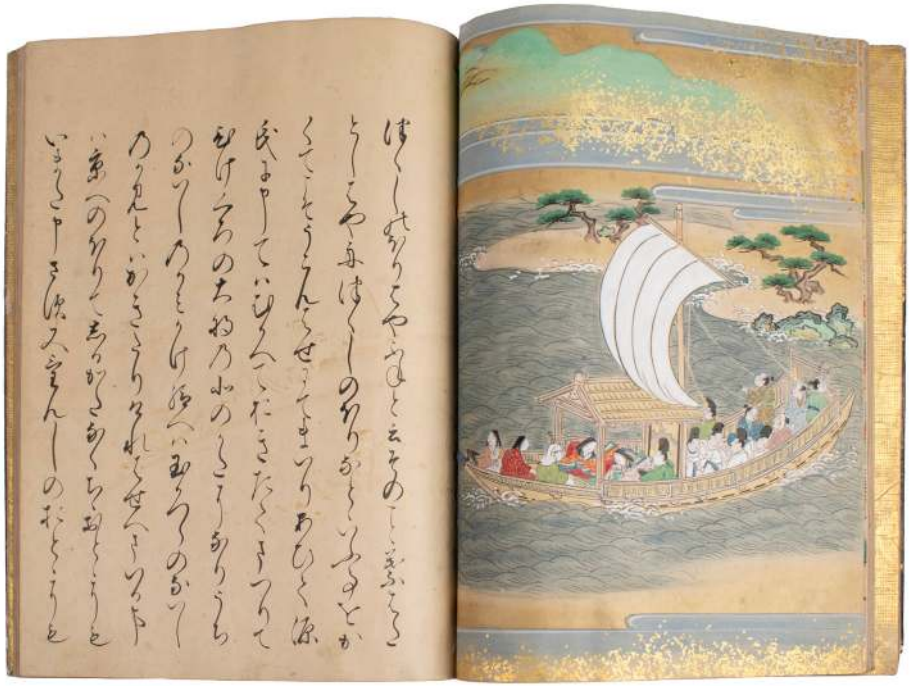
Murasaki Shikibu likely completed the Tale about 1010. Because Chinese was the court's scholarly language, works written in Japanese (the literary language used by women, often in personal accounts of life at court) were not taken very seriously; so too, prose was not considered the equal of poetry. The









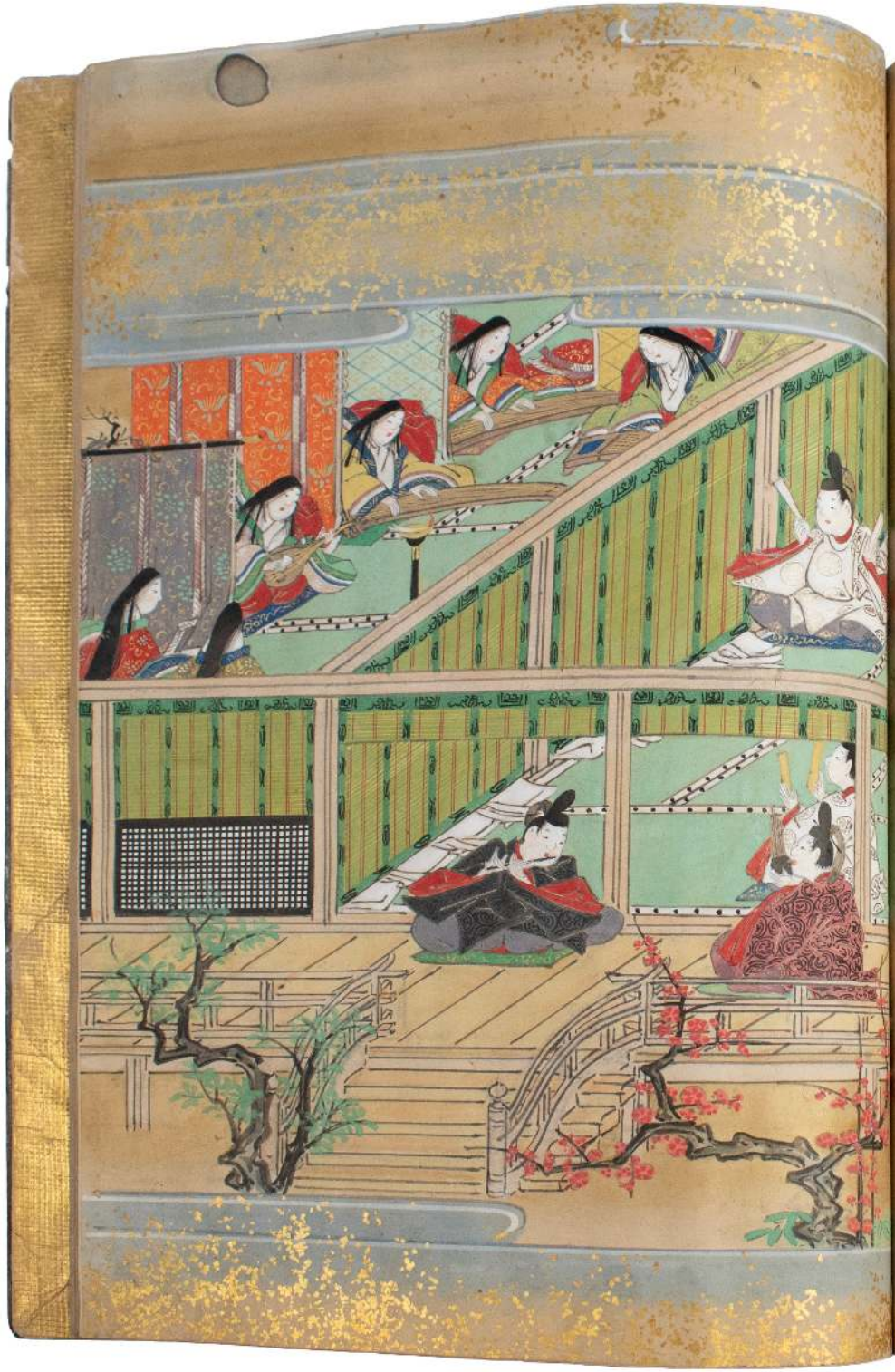


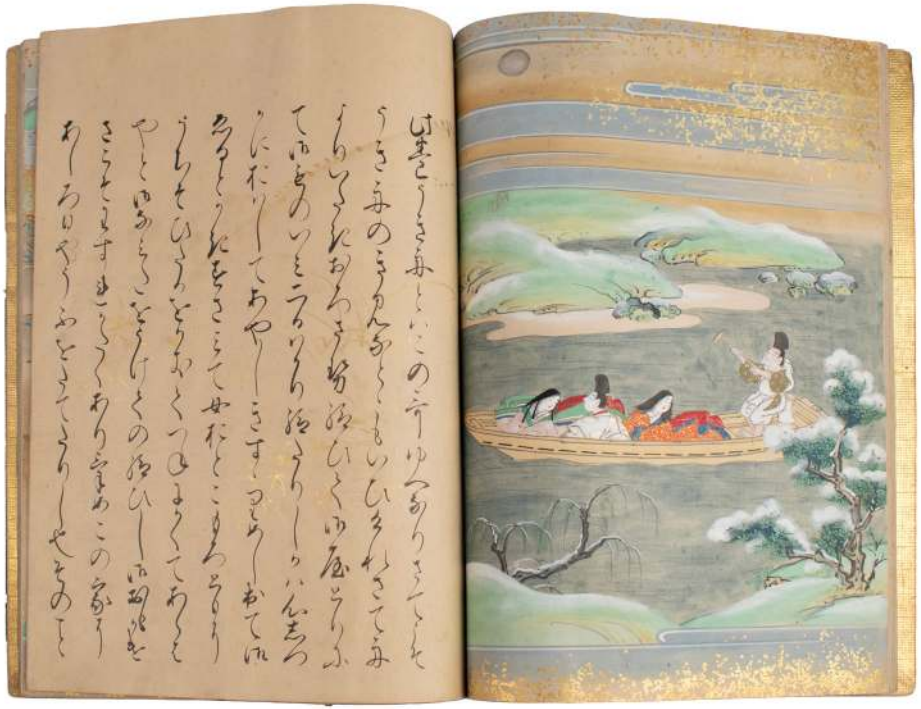


Tale of Genji, however, differed in being informed by a comprehensive knowledge of Chinese and Japanese poetry and in being a graceful work of imaginative fiction. It incorporates some 800 waka, courtly poems purported to be the writing of the main character, and its supple narrative sustains the story through 54 chapters of one character and his legacy.

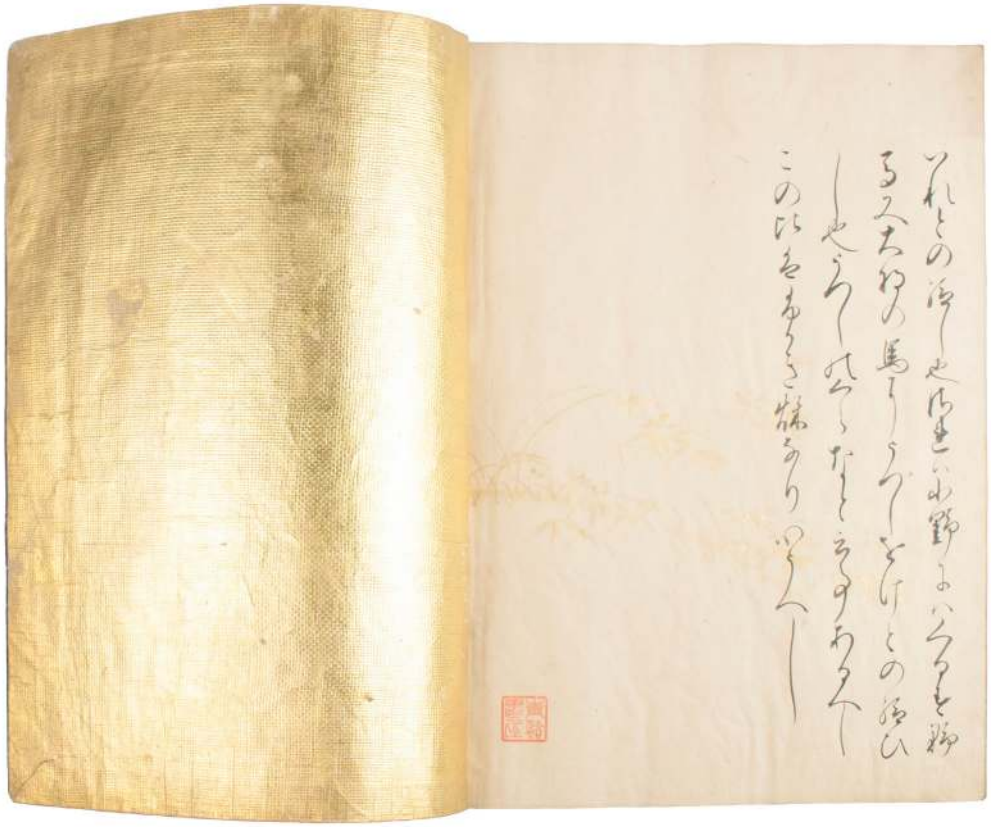
At its most basic, The Tale of Genji is an absorbing introduction to the culture of the aristocracy in early Heian Japan—its forms of entertainment, its manner of dress, its daily life, and its moral code. The era is exquisitely re-created through the story of Genji, the handsome, sensitive, gifted courtier, an excellent lover and a worthy friend. Most of the story concerns the loves of Genji, and each of the women in his life is vividly delineated. The work shows supreme sensitivity to human emotions and the beauties of nature, but as it proceeds its darkening tone reflects the Buddhist conviction of this world's transience.

One of the best Yamato-e painters of the time was Mitsuoki. His paintings reintroduced subject matter into the arts. His urbanized surroundings heavily influenced his style, with a wide angle of art ranging from "Quails and Flowers", to tree and scenery paintings on gold leaf screens. Mitsuoki reinstated the Tosa school style by incorporating the space and light touch somewhat similar to the earlier Song dynasty and Yuan dynasty (AD 960–1279) Chinese court paintings. He also put greater stress on ink brushwork. Mitsuoki had a style that was decorative, refined, and precise all at the same time, and throughout his career he maintained a consistent delivery. The birds and the landscapes were soft and delicate lines formed some inspiring pieces filled with beauty. His light-hearted linework, originality of design, and excellent execution, Mitsuoki combined tones which were bright without hardness, sometimes with touches of gold forming a harmony of colour that was hard to find in his era. He became one of the most renowned Japanese exponents of bird-and-flower (kachō) painting in the Chinese court manner and is especially noted in his precise depictions of quail. His flower pieces were elegant and given some tender sediment.






小式部



Some of Sugakudo's Most Famous Images of Birds and Flowers

27. 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





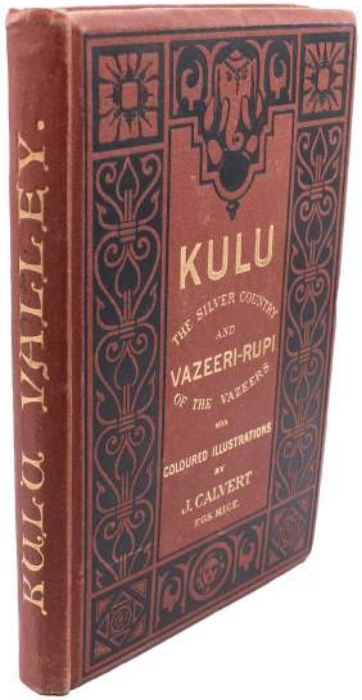


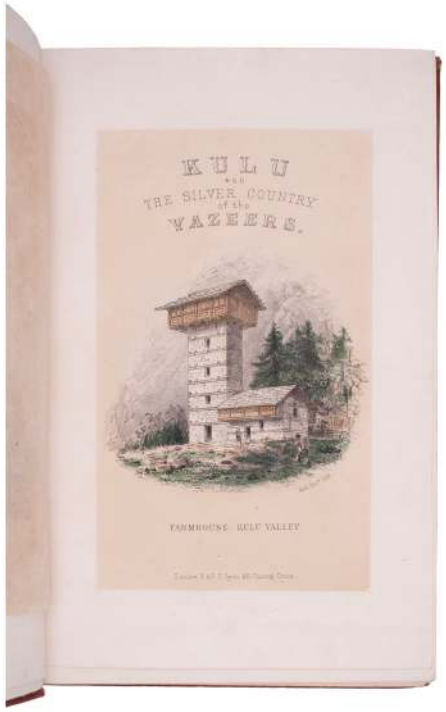







INDIA





Authors Own Copy

28. **CALVERT, JOHN**

Vazeeri Rupi, the Silver Country of the Vazeers, in Kulu: Its Beauties, Antiquities, and Silver Mines. Including a Trip over the Lower Himalayah Range and Glaciers.

First Edition, London, E. & F.N. Spon, 1873.
8vo, half-title, hand-coloured tinted lithographed frontispiece and additional pictorial title, with 32 hand-coloured lithographed plates (25 tinted), large folding lithographed map, hand-coloured in outline, wood-engraved illustrations in text, 2 advertisement ff. at end, original pictorial cloth gilt.

£5,500

Author's own copy, pencil attribution on half title,

A bright excellent copy with almost all plates hand-coloured.

This stunningly illustrated book explores the natural beauty and rich cultural heritage of the Vazeeri Rupi region of Kulu India. From the breathtaking Himalayan mountain landscapes to the intricate architecture and artifacts of the local people of northern India.

As one would expect from an author who was a Fellow of the Geological Society and pre-eminent mining engineer the work has numerous geological references.

Yakushi (1994) C20





Fine Watercolour Views of India and Pakistan

29. EASTLAKE, CHARLES LOCK

Eight Very Fine landscapes and studies of India and Pakistan.

[circa 1830] Oblong 4to,(420 x 300mm), half green Morocco over moire cloth boards, eight watercolours, each laid onto wove paper mounts additional label identifying locations, each image approx. 173 x 268 mm.

£4,000

The Views:
1. March across the Desert
2. Eadlach Mooltan
3. A Burgot or Banyan Tree
4. A Sketch of Mooltan
5. Native Ekka Travelling in India
6. Road to Simla
7. Sikkhi Gate Fort Mooltan
8. North Face Fort Mooltan

Sir Charles Lock Eastlake was born in Plymouth in 1793. He decided to become an historical painter and was admitted to the antique school of the Royal Academy in 1809. In 1820, he was elected an Associate of the Royal Academy and became a full member of the Academy in 1830. During the period from 1816-1830, when he was living in Rome, Eastlake developed an extensive and expert knowledge of art, together with a good reputation as an artist.

In 1842, Eastlake was appointed Librarian of the Royal Academy, and from 1843-1847 was Keeper of the National Gallery. After resigning from the post of Keeper Eastlake was elected President of the Royal Academy in 1850 and was knighted in the same year. From 1850-1855 Eastlake was a Trustee of the National Gallery. He was appointed to the newly created post of Director of the National Gallery in 1855.

Eastlake died during his continental trip of 1865, in Pisa on December 24. He was buried at Florence, but at the desire of the Royal Academy his body was returned to England and buried at Kensal Green cemetery. During his employment as Director Eastlake acquired 139 pictures for the National Gallery collection. These acquisitions were of central importance in establishing the international reputation of the Gallery.

The Art Institute Chicago hold two sheets by the same hand, which they have tentatively attributed as "possibly Charles Lock Eastlake (English, 1836-1906)"; see acc. no. 1993.248.77 and 1993.248.78.









A Bungot or Banyan Tree



A Sketch at Noolkan
showing part of the City Wall.



The Road to Simla.



Lahhli Gate Fort Noolkan

Practical Field Guide by the Bengal Army Surgeon

30. EWART, DR JOSEPH

The Poisonous Snakes of India for the use of the Officials and others Residing in the Indian Empire.

London, J & A Churchill, 1878, 4to, (260 x 200mm), Publisher's Red Cloth Gilt, a little rubbed and hinges repaired, (viii), 64, with 21 pates, including 19 fine chromolithographed plates, (one double-page) and 2 uncoloured plates.

£3,500

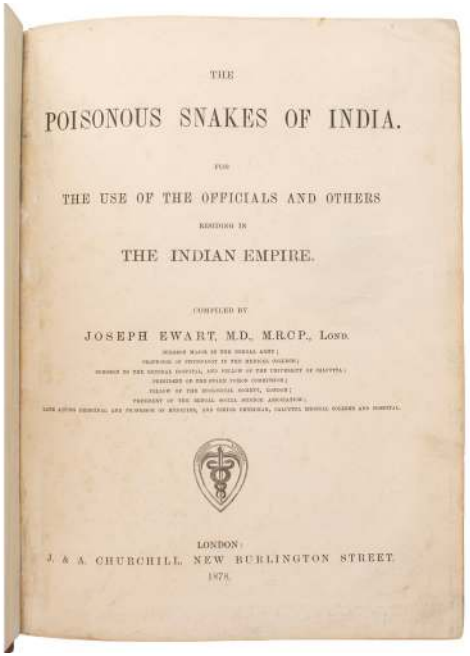
The plates are from drawings by Annanda Prosad Bagchee and others who were students at the Government School of Art in Calcutta.

A subscription list shows that 1000 copies were printed 900 of which were for the various Indian states but 100 were for the Cape of Good Hope.Printed by the Ballantyne Press, Edinburgh and London. 'The object contemplated in publishing this small work (which may be viewed as a supplement to Sir Joseph Fayrer's magnificent ' Thanato- phidia of India') has been to place in the hands of the busy officials of India a handy-book, by means of which they may easily recognise any of the poisonous reptiles of the Peninsula.

Sir Joseph Fayrer, K.C.S.I., when applied to, generously sanctioned the use of the beautiful plates figured in his Thanatophidia.' (Preface.)

Dr Ewart's qualifications were impressive, the following are listed on the title page: JOSEPH EWART, M.D., M.RCP., LOND. SURGEON MAJOR IN THE BENGAL ARMY ; PROFESSOR OF PHYSIOLOGY IN THE MEDICAL COLLEGE ; SURGEON TO THE GENERAL HOSPITAL, AND FELLOW OF THE UNIVERSITY OF CALCUTTA ; PRESIDENT OF THE SNAKE POISON COMMISSION ; FELLOW OF THE ZOOLOGICAL SOCIETY, LONDON ; PRESIDENT OF THE BENGAL SOCIAL SCIENCE ASSOCIATION ; LATE ACTING PRINCIPAL AND PROFESSOR OF MEDICINE, AND SENIOR PHYSICIAN, CALCUTTA MEDICAL COLLEGE AND HOSPITAL.

Bookplate of Kanwar Singh. Old label: Maria Brothers, 78 The Mall, Simla(H.P.), India. Rare Books, Maps, Old Prints etc.


THE

POISONOUS SNAKES OF INDIA.

FOR

THE USE OF THE OFFICIALS AND OTHERS

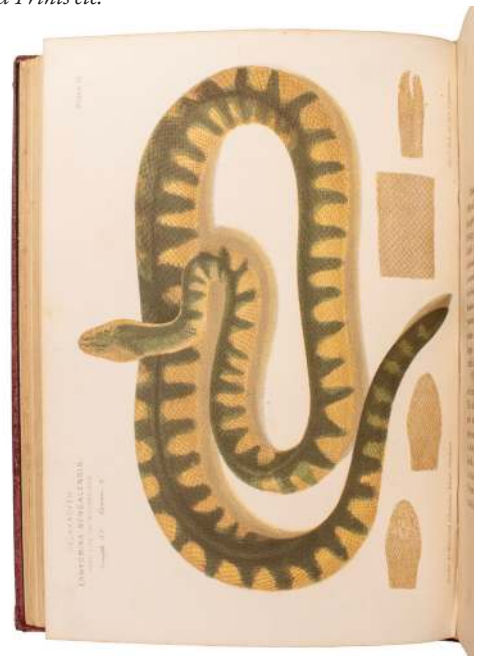
RESIDING IN

THE INDIAN EMPIRE.

COMPILED BY

JOSEPH EWART, M.D., M.R.C.P., LOND.

LONDON:
J. & A. CHURCHILL, NEW BURLINGTON STREET.
1878.





A Classic Contribution To The Literature Of Snakes And Snakebites

31. **FAYRER, JOSEPH, SIR. 1824-1907.**
The Thanatophidia of India. Being a Description of the Venomous Snakes of the Indian Peninsula with an Account of the Influence of their Poison on Life and a Series of Experiments.

London: J. and A. Churchill, 1874. Folio (446 x 319 mm),half blue straight- grained Morocco gilt, marbled boards, [xii], List of contents misbound 178 pp. with 28 coloured lithographed and 3 uncoloured lithographed plates, small repair to one plate (no loss). An attractive copy of a scarce book that is difficult to find in nice condition.

£11,000

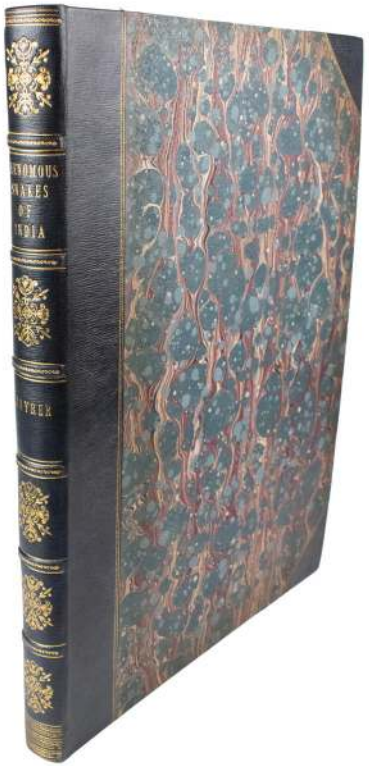
Second and Enlarged Edition.The plates were drawn by students at the Calcutta School of Art, after original sketches by Fayrer.

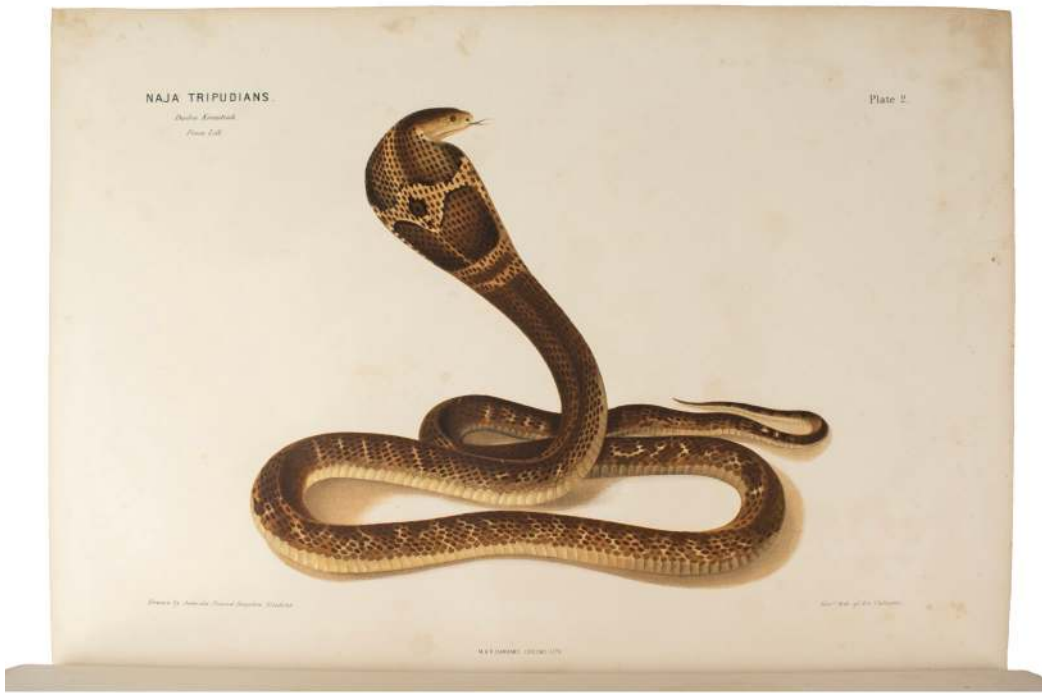
Sir Joseph Fayrer, first baronet (1824–1907), surgeon and physician. In 1843 Fayrer accompanied his father to Bermuda, where an outbreak of yellow fever turned him towards medicine. After entering the Charing Cross Hospital in October 1844, where his fellow pupils included William Guyer Hunter and Thomas Henry Huxley, he was appointed at the end of his second year house surgeon at the Westminster Ophthalmic Hospital. On 29 June 1850 Fayrer left England for Calcutta to become assistant surgeon in Bengal. His connection with the Indian Medical Service (IMS) lasted for forty-five years, half of it in England.

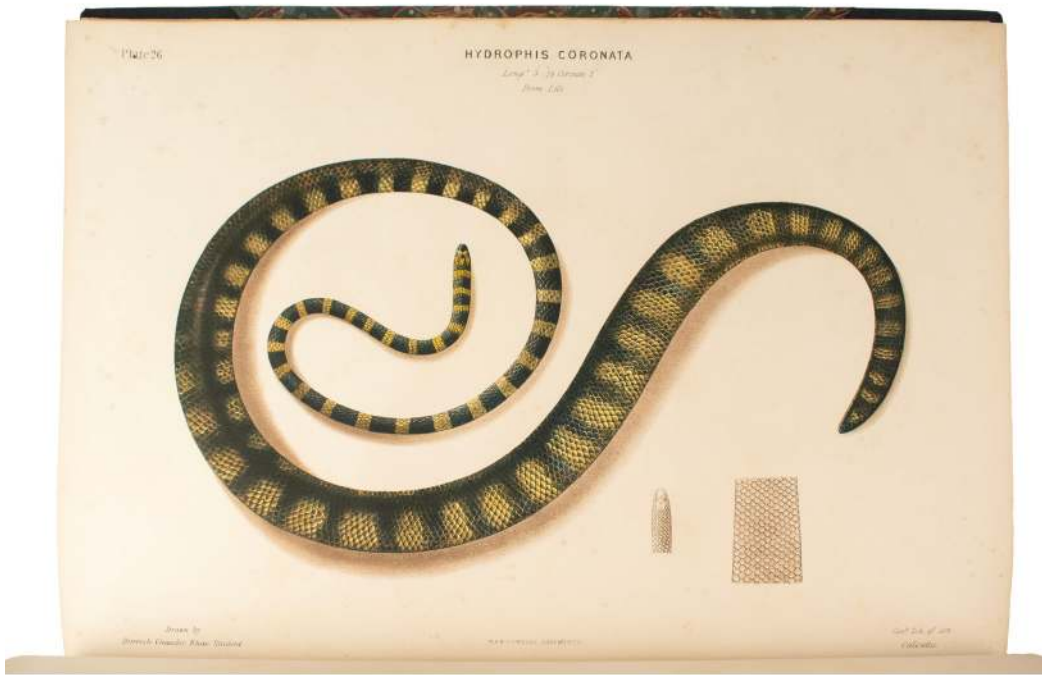
Despite official and professional calls upon his energies, Fayrer was a prolific writer on Indian climatology, the pathology of Indian diseases, sanitation, and above all on venomous snakes. The *Thanatophidia of India* is a classic contribution to the literature of snakes and snakebites. Printed by the Indian government it was illustrated with admirable coloured plates from life by local members of the Calcutta School of Art. The book embodies all Fayrer's experiments and researches, accounts of which were forwarded from India to Dr F. C. Webb, who put them into literary shape. From Fayrer's enquiries came the permanganate treatment of venomous snakebites. But his main conclusions were that there then existed no absolute antidote, and that safety was to be attained only when the bite was in such a position as to make the application of a ligature between it and the heart possible, together with the use of cautery. These opinions were somewhat modified after some later experiments by Fayrer, Brunton, and Rogers (PRS, 73B, 1904, 323); it was there shown that recovery might be expected if a ligature were applied within half a minute or even a longer period after a bite, the site of the injury being then incised and solid permanganate of potassium rubbed in.

"[O]ne of the classics on venomous snakes ... The double-page illustration of the king cobra is one of the most imposing drawings of a snake ever published" (Adler II p 97).

Nissen ZBI 1339; BMNH p 560







HYDROPHIS JERDONII.

Plate 20.

From Nature.

Length including tail ..... 5'
Tail 3½
Girth of body 2



Drawn by Nityanunda Dey Student.

Govt. Sch. of Art, Calcutta.

Plate 11.

TRIMERESURUS ANAMALLENSIS.

From Nature.

Length 1' 5" Circum. 1"



Drawn by Ananda Prasad Bagchee Stud.t

TRIMERESURUS ERYTHRURUS

From Nature.

Length including Tail	2	2
Tail		3½
Girth of body		2
Br. of neck		1



Drawn by Nityanunda Dey Stud.t

Govt. Sch.l of Art. Calcutta.

Describes the Indian Ocean in detail, including the Bay of Bengal, Dubai, and Abu Dhabi

32. **FINDLAY, ALEXANDER GEORGE**

A Directory for the Navigation of the Indian Ocean , with Descriptions of its Coasts, Islands, etc., from the Cape of Good Hope to the Strait of Sunda and Western Australia, including also the Red Sea and the Persian Gulf; the Winds, Monsoons, and Currents, and the Passages from Europe to its various Ports.

London 1876, thick 4to, Original Cloth Gilt, Gilt Title on Upper cover ' Sailing Directory for the Indian Ocean' hinges repaired (2) xxxvi, 1215, 16 maps mostly folding, this edition is mispaginated there are no pp xi-xii in any 1876 copy of this work.

£2,250

Third and Enlarged Edition.

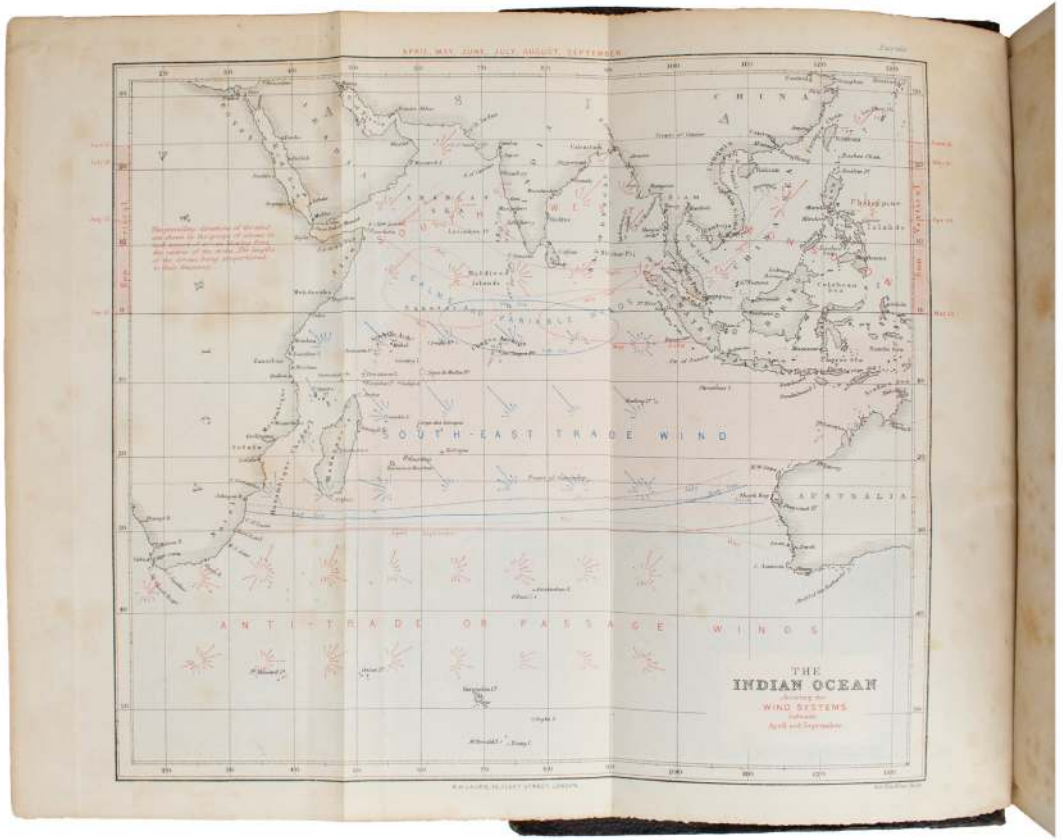
In 1876, A Directory for the Navigation of the Indian Ocean by Alexander George Findlay was a comprehensive guide for mariners navigating the Indian Ocean. It detailed coasts, islands, winds, monsoons, currents, and passages from the Cape of Good Hope to the Strait of Sunda and Western Australia, including the Red Sea and Persian Gulf. This third edition, published by Richard Holmes Laurie, provided essential navigational information for sailors of the time.

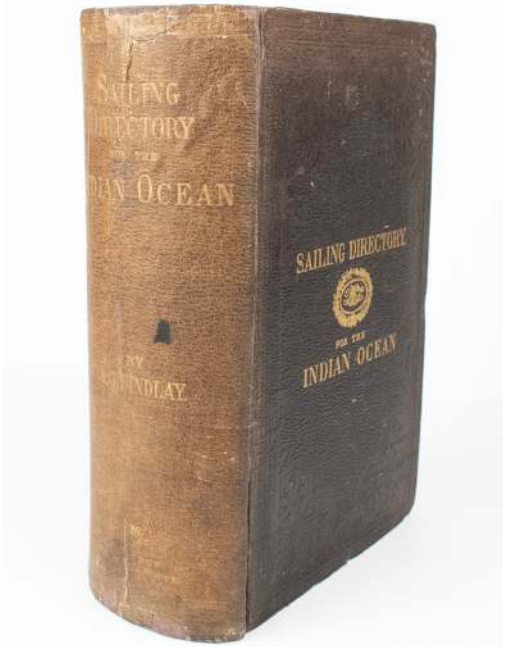
This work described in detail the Bay of Bengal, The Malabar Coast; 'The Red Sea', 'The Southern Coasts of Arabia' and 'The Persian Gulf' Sharjah ('Shargeh'), Dubai ('Debay') and Abu Dhabi ('Abu Thabi') are all described, as is Al Bida and Doha ('Doheh') on the Qatar ('Kutr') coast, and there are quite long descriptions of Bahrain ('Bahrein') and Kuwait ('Koweit').

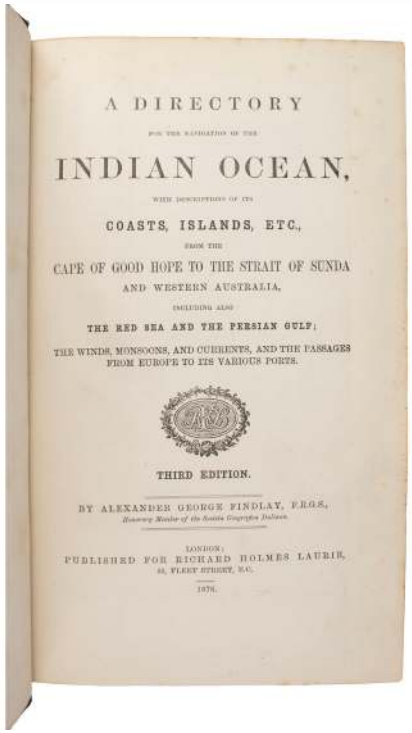
The general maps of the Indian Ocean depict currents and prevailing winds and monsoon directions. Some of the maps of individual islands derive from earlier surveys: the map of the Keeling Islands is that surveyed by Fitzroy and used in the Narrative of the Voyage of the Beagle.

"Between 1869 and 1875 Findlay [1812-1875] prepared and published six navigational directories which in text, maps, and diagrams documented the winds, currents, coastlines, and other information necessary for navigation in the major oceans of the world. The directories ran to several editions and were regarded as the standard authorities" (ODNB). His Indian Ocean directory was first published in 1866.

A friend of David Livingstone, Findlay took a keen interest in exploration in Africa, mapping routes taken by Burton and others.







The Primary Account of the Expedition to Find the Source of the Ganges

33. W, JAMES BAILLIE

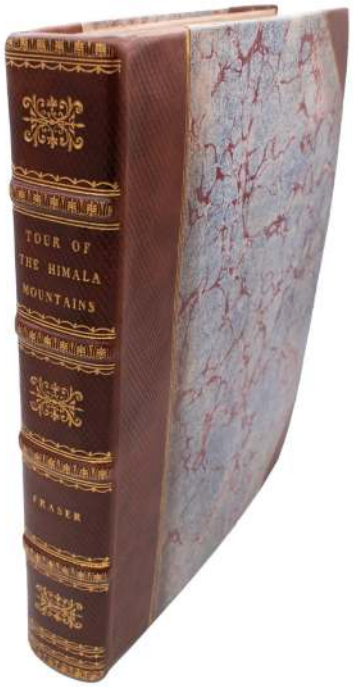
Journal of a Tour through Part of the Snowy Range of the Himala Mountains, and to the sources of the Rivers Jumna and Ganges

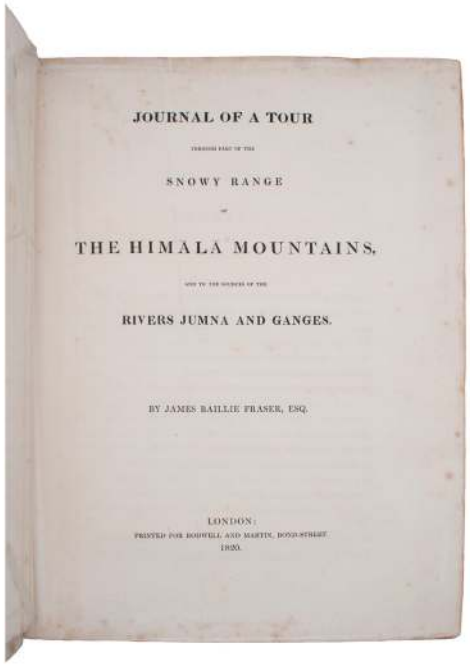
London, for Rodwell & Martin, 1820, 4to, later half diced Russia gilt,old marbled sides, with a large folding map, minor tears repaired without loss.

£1,800

FIRST EDITION "An amazing record of a region which remained little known until the twentieth century. It provides meticulous information on a variety of subjects -- history, agriculture, flora and fauna, geology, ethnology, commerce, manufactures, mineralogy; information which was collected under conditions of extreme physical discomfort and at times danger..." (M. Archer & T. Falk, India Revealed: The Art and Adventures of James and William Fraser 1801-35, London, 1989).

Although this work was issued as the primary account of the expedition, it also serves as a companion volume to Fraser's rare folio album containing 20 plates, Views in the Himala Mountains, published the same year.





Fine Miniature Watercolour Views

34. GELL, CAROLINE MARY (1829-1920)

Album of 17 Fine Watercolour Views of the Nilgiri Hills, India

17 fine miniature watercolour views, mounted in a contemporary carte-de-visite album, each with pencil inscription giving title of each view, front endpaper with pencil inscription C. M. Gell in pencil to verso, final leaf with armorial bookplate of Frederick Madras (Frederick Gell, Bishop of Madras from 1861 to 1889), all edged gilt, original brown morocco gilt, with remains of brass clasp to front edge of upper cover only, rubbed and marked with some minor staining, small 8vo (14.5 x 10.5 cm), c. 1860s-80s.

£3,500

The accomplished small watercolour views of the mountainous landscapes of the Nilgiri Hills in southern India. Coonoor was a popular hill station and retreat during the colonial era.

The views are captioned as follows:

Nilghirris from Goondleput - Entrance to the Egoor Ghat, Ootacamund, MapoortyPeak from Ootacumund; View towards Craigmore & Lovedale, Ootacumund, Christmas, The Koondas from Ootacamund, Ueddewuttem, Nilagiri Peak, Ueddewuttem, Morning, Coonoor, Evening, Dodabet from Coonoor, Teneriffe, Coonoor, Tiger Hill, Coonoor, Hoolicul Droog in distance, Meeting of Tiger Hill & Glenview Hill, Coonoor; On the way up the Droog, Coonoor; On the new CoonoorGhat; Lanbton's Peak, Coimbarore from Kota, and 'Glenview' our first house at Coonoor, Lady Canning's favourite treat.

Caroline Mary Gell (1829-1920), daughter of the Reverand Philip Gell of Matlock, lived at Coonoor, India, for a large part of her life. From 1860, Revd Frederick Gell (1820-1902) served as the Bishop of Madras in South India. The diocese was extensive and Gell took his duties seriously, making many tours over the next thirty-seven years. For much of his time on the subcontinent he was accompanied by his unmarried sister, Caroline Mary Gell, whose papers include an illustrated journal of her brother's visitation of his diocese from October 1862 to January 1863 and her posthumous biography of him, 'Memorials of Bishop Gell'.

Derbyshire Record of Office holds the Gell family archive, including a copy of Caroline Gell's will, and six watercolour views of India by her. The inscription on her grave in All Saints Church, Coonoor, reads: 'In loving memory of Caroline Mary Gell, of Woodcot, daughter of the Rev. Philip Gell of Matlock, the devoted sister and fellow helper during 40 years of Frederick Gell, Bishop of Madras, died 23 June 1820, aged 91 years'.





Nilgherries from Goonoor Depot
Entrance to the Seegoor Ghaut



meeting of Tiger Hill & Glenviews Hill
Coonoor.



Tiger Hill Coonoor
Hoolicul Droog in Distance



On the new Coonoor Ghaut

Hume's Monumental Work on Ornithology

35. HUME, A.O.; MARSHALL, C.H.T.

The Game Birds of India, Burmah and Ceylon

3 vol., FIRST EDITION, wood engraved titles (vol.1 slightly toned), 144 chromolithograph plates, errata slips, occasional light spotting, original cloth gilt, slight fading to spines, 8vo, Calcutta: Hume and Marshall, 1879-81

£1,200

"An admirable scientific treatise" (Wood)

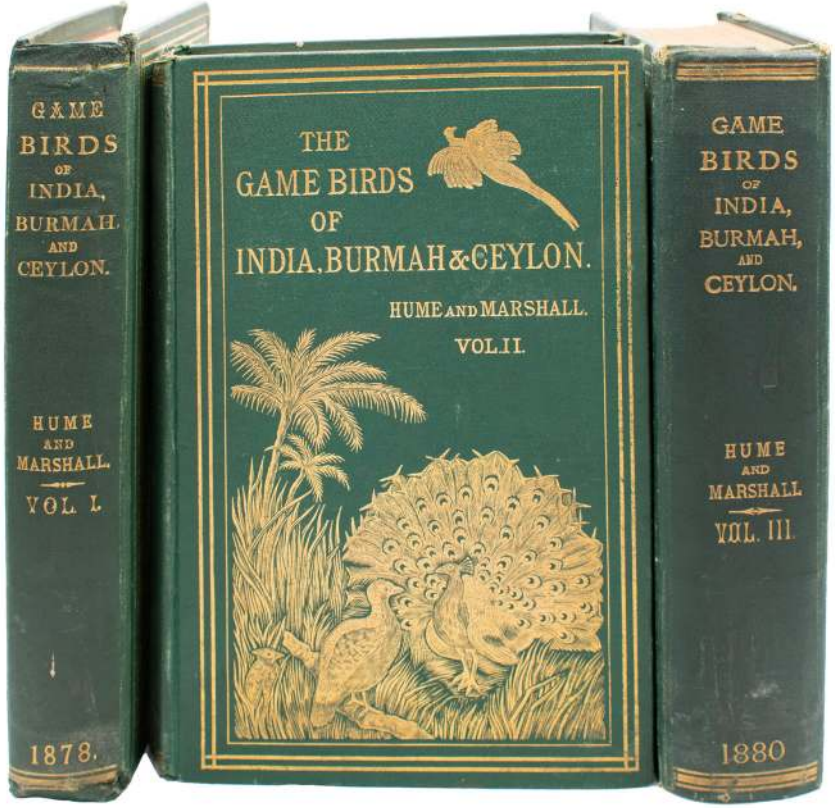
Hume was a pioneer ornithologist and earned the sobriquet "The Pope of Ornithology." While in India as an ICS officer, he collected thousands of bird specimens across India, including the Andamans. He reported many new species from the northeast, including the famous Hume's Bar-tailed Pheasant.

His monumental work, *The Game Birds of India*, is a detailed ornithological treatise known for its scientific depth and wonderful illustrations, documenting a range of species including pheasants, partridges, quail. ducks and grouse from the Indian subcontinent.

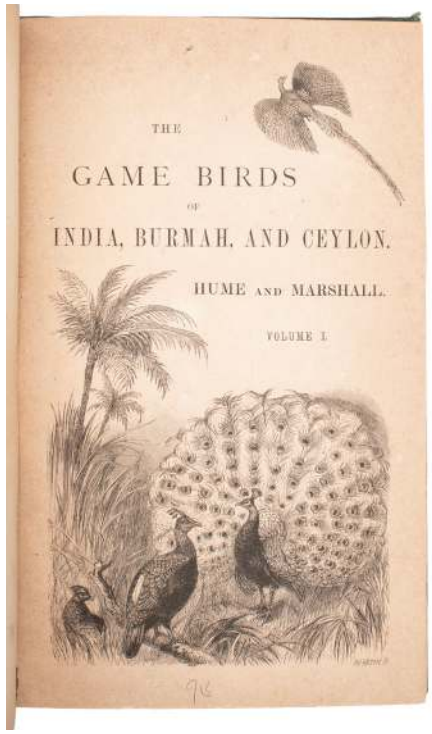
Quite a few birds have been named after him, such as Hume's Groundpecker, Hume's Wheatear and Hume's Warbler. He collected 63,000 bird pelts. But much of the collection was lost when his home Rothney Castle in Shimla was burgled. A biographer thinks this was an act of jealousy. The heart-broken Hume gave away what was left to the British Museum of Natural History.

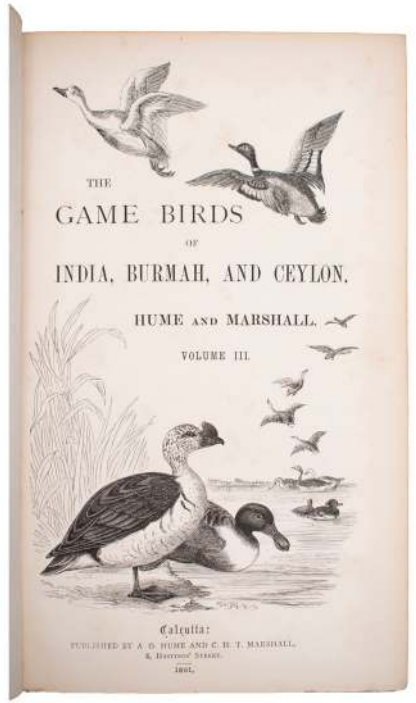
A very good set.

[Nissen IVB 463; Wood p. 394; Zimmer p. 314.]















Indian Watercolours Of Birds

36. INDIA - COMPANY SCHOOL

Indian Birds. A Fine Collection of Watercolours in Gouache.

Late 18th Century, Signed in English and Devanagari,

Highly attractive and skilfully painted watercolours in gouache.

Size of frames 40 x 36 cm. Images in the mount 25 x 20cm .

£15,000

The Birds Illustrated are as follows:

Coppersmith Barbet

The coppersmith barbet, also called crimson-breasted barbet and coppersmith, is an Asian barbet with crimson forehead and throat, known for its metronomic call that sounds similar to a coppersmith striking metal with a hammer. It is a resident bird in the Indian subcontinent and parts of Southeast Asia

Red Avadavat

The red avadavat (Amandava amandava), red munia or strawberry finch, is a sparrow-sized bird of the family Estrildidae. It is found in the open fields and grasslands of tropical Asia and is popular as a cage bird due to the colourful plumage of the males in their breeding season. It breeds in the Indian Subcontinent in the monsoon season.

Indian Nightingale

There are about 200 species of bulbuls in the world. In India there are 12 species, red-vented, red-whiskered, white-cheeked, striated, white-browed, yellow-browed, yellow-throated , grey-headed, square-tailed, white-throated, black and flame-throated bulbuls. Out of these, the most common are the red-vented, the red-whiskered and the white-cheeked bulbuls.

Rosefinch

The term “Indian rosefinch” most commonly refers to the pink-browed rosefinch (Carpodacus rodochroa), which is a migratory bird found in the Himalayas of the Indian subcontinent. The male is characterized by a bright raspberry pink color with a distinct facial pattern and faint streaking on the back. Females are brown with buffy underparts, broad white eyebrows, and pale, streaked cheeks and throat. They inhabit various habitats like boreal forests, shrublands, and grasslands

Black Hooded Oriole

The black-hooded oriole is a member of the oriole family of passerine birds and is a resident breeder in tropical southern Asia from India and Sri Lanka east to Indonesia. It is a bird of open woodland and cultivation. The nest is built in a tree and contains two eggs.

Indian Golden Oriole

The Indian golden oriole is a species of oriole found in the Indian subcontinent and Central Asia. The species was formerly considered to be a subspecies of the Eurasian golden oriole but is now considered a full species.

Provenance Lady Weymouth Collection (19th Century)







Portrait of Warren Hastings

37. JONES, JOHN

The Honorable Warren Hastings Esq, Governor General of Bengal

After J .T. Seton, second state, mezzotint portrait, good impression, full margin, 527 x 375mm, London, R. Dutton, 1797

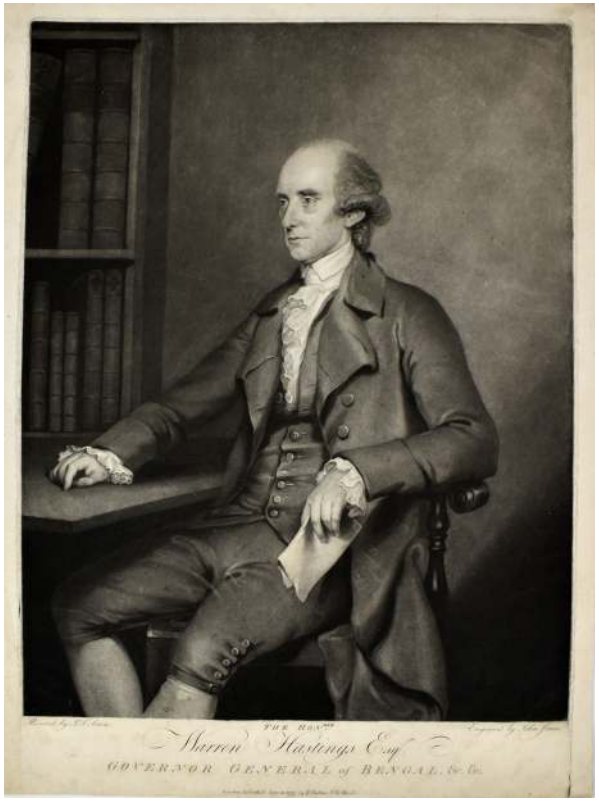
£850

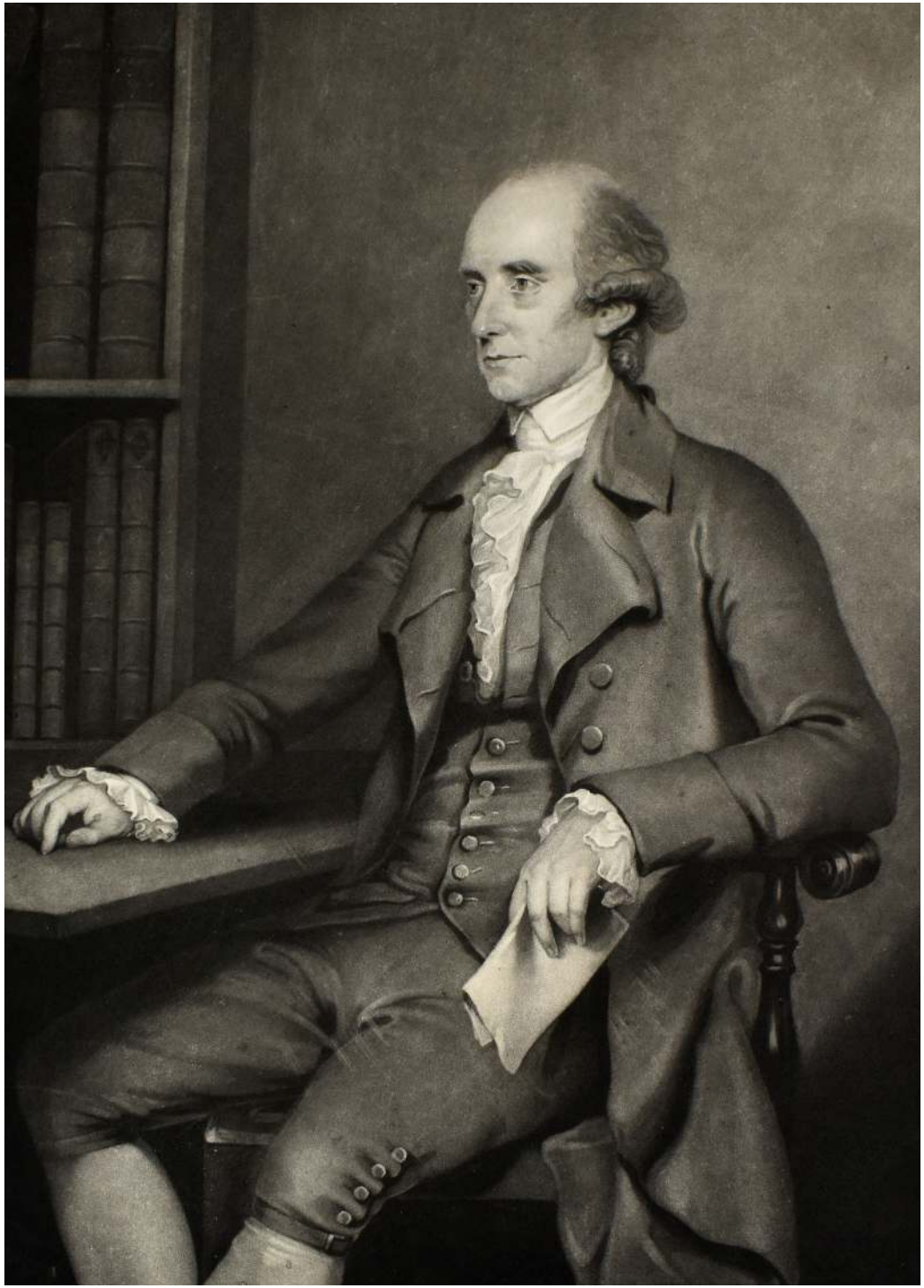
The portrait is almost full length in a 3 quarter profile, showing Hastings in a plain coat and necktie, with unpowdered hair. This portrait was produced in its first state in 1785. This same year Hastings resigned as Governor-General of Bengal, returning to England as his trial began on charges of corruption in the administration of India.

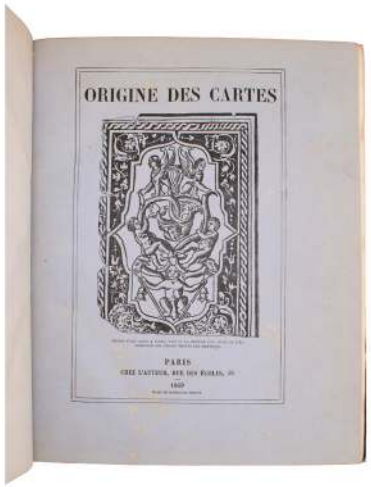
Warren Hasting was first Governor of the Presidency of Fort William, and Governor-General of India from 1774 to 1785. Under his ten year term he helped extend and regularise the nascent Raj created by Clive of India. Much of the precedent set profoundly shaped later attitudes towards the government of British India. The respect Hastings had for the ancient scripture of Hinduism set governance as one of looking back to the earliest precedents possible, using this to found the laws and inadvertently accentuating the Hindu caste system. In 1781 he founded Madrasa 'Aliya at Calcutta and supported the foundation of the Bengal Asiatic Society in 1784.

On his return to England, in 1785, Hastings was impeached at the House of Commons for crimes and misdemeanors during his time in India, especially for an alleged judicial killing of Maharaja Nandakumar. The prosecution was managed by MPs including Edmund Burke, who was encouraged by Sir Philip Francis, whom Hastings had wounded during a duel in India. The House of Lords acquitted him of all charges on 24 April 1795.

Hastings's legacy as an administrator has been somewhat dualistic: he was able to institute reforms during the time he spent as governor that would change the path India followed in subsequent years, but he retained the distinction of being also the 'architect of British India and one ruler of British India to whom the creation of such an entity was anathema".











A Collection Of Nearly 170 Card Games Icluding Persian And Indian Cards

38. MERLIN, ROMAIN.

Origine des Cartes a Jouer, Recherches Nouvelles sur les Naïbis, les Tarots et sur les Autres Espèces de Cartes

A Rare Large Paper Copy, half title, 73 plates (complete with no plate 58 as always due to misnumbering error), 23 double page, 1 folding and 4 illuminated chromolithograph plates (2 double page) which are exclusive to this Large Paper edition, occasional minor offsetting, original printed blue wrappers bound in, untrimmed, early 20th century green half morocco over marbled boards, slightly rubbed, 4to, Paris, chez l'auteur, [1869]

Scarce as a Large Paper edition, but also as complete with the colour and gilt plates 8 and 9, and 60 and 61 missing from most other copies.

£750

In 1869, bookseller and Bibliophile, Romain Merlin (1793-1876) brought together a collection of nearly 170 card games in this, his major work. There are over 600 representations of playing cards across the 73 plates, with the final six dedicated to 'cartes orientales', i.e. Persian and Indian cards.

Merlin was also the first to give descriptive titles to all the Minchiate cards. Minchiate is an early sixteenth century card game that is closely related to tarot, and like tarot it also originates from Florence, Italy.

In 1871 Merlin donated his collection to the *Cabinet des Estampes*, this was the first time a collection composed exclusively of playing cards was bequeathed to a public institution. Merlin invented the titles "Grand Duke", "Western Emperor" and "Eastern Emperor". In all previous sources about Minchiate, these cards are just Papa II, Papa III, and Papa IIII.



The Magnificent First Colour Plate Book Of Fish

39. 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 TerresAustrales...

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.

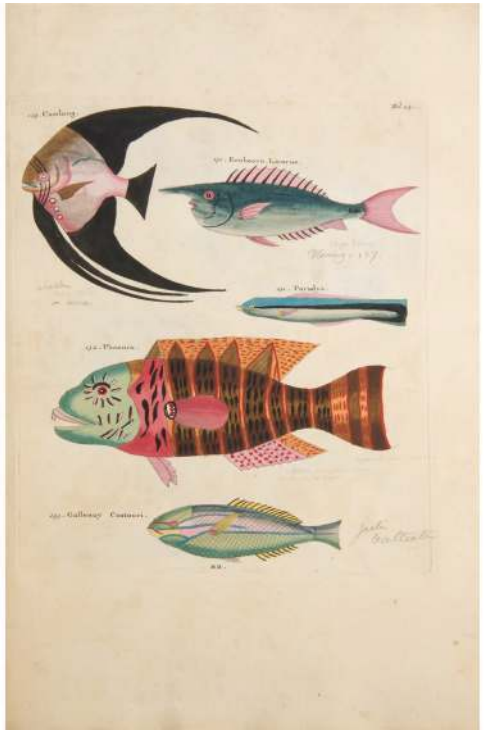
£90,000

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 know to exist (Pietsch, 'Louis Renard and his Poissons' in Ichthyology in Context, 2023).

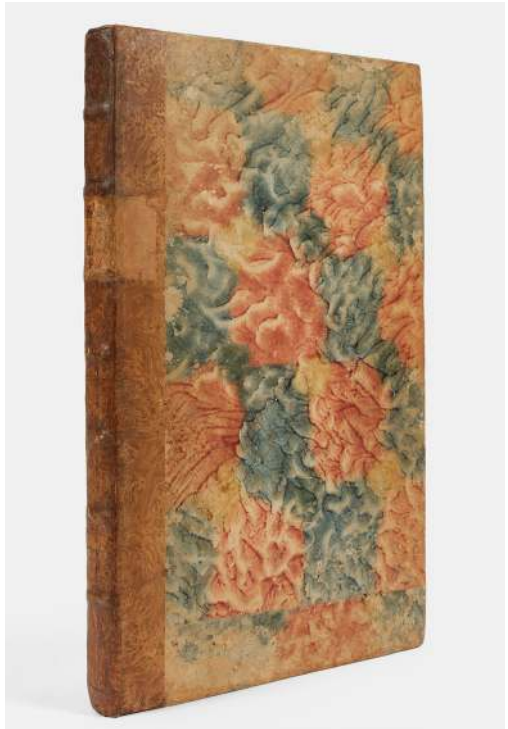
The second edition is 'only slight more accessible' than the first'. 'It seems that the publishing firm of Ottens took the 30 (or 36) unbound copies purchased from Renard's estate, had the plates colored, replaced the old undated title page of Renard, and added a "Preface" provided by Vosmaer and the '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).

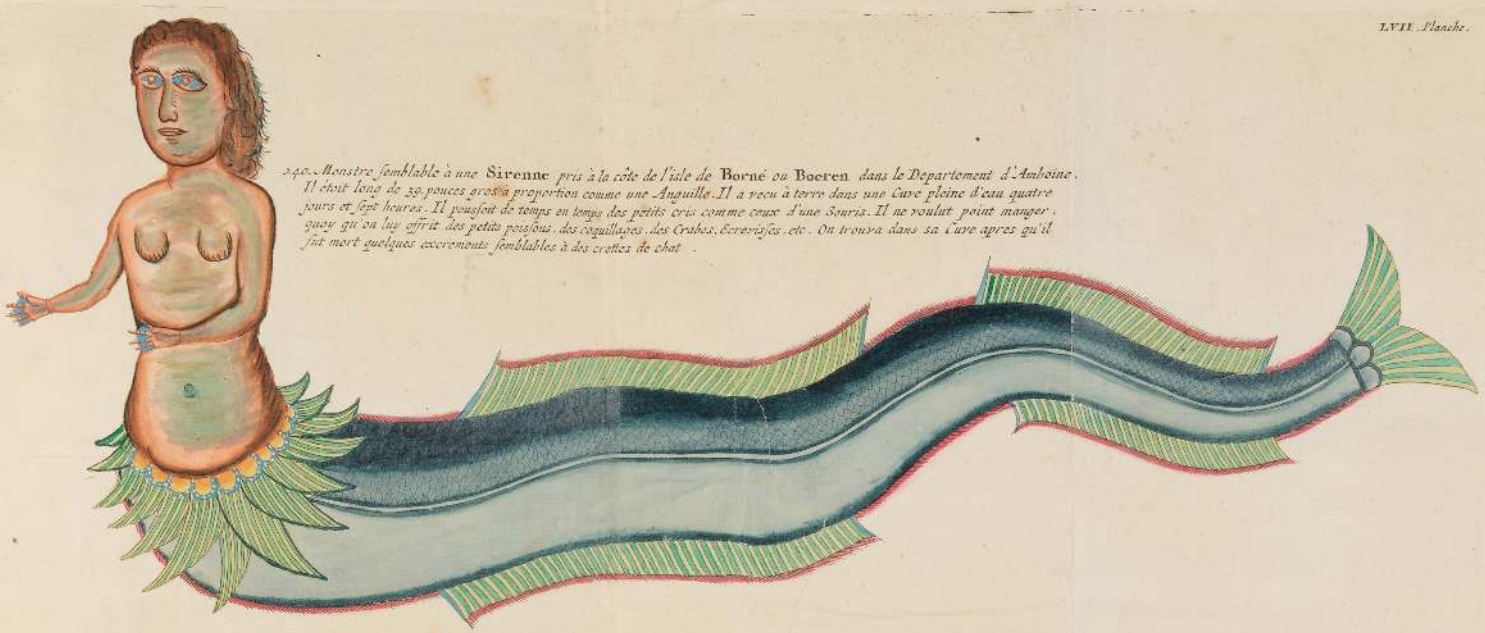
While the illustrations have been criticised in the past for their 'dazzling' colour and embellishments, they are in fact based on real specimens and were considered a valuable source of information by naturalists, including Georges Cuvier, who in 1828 described them as 'still indispensable'. 'Indeed,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



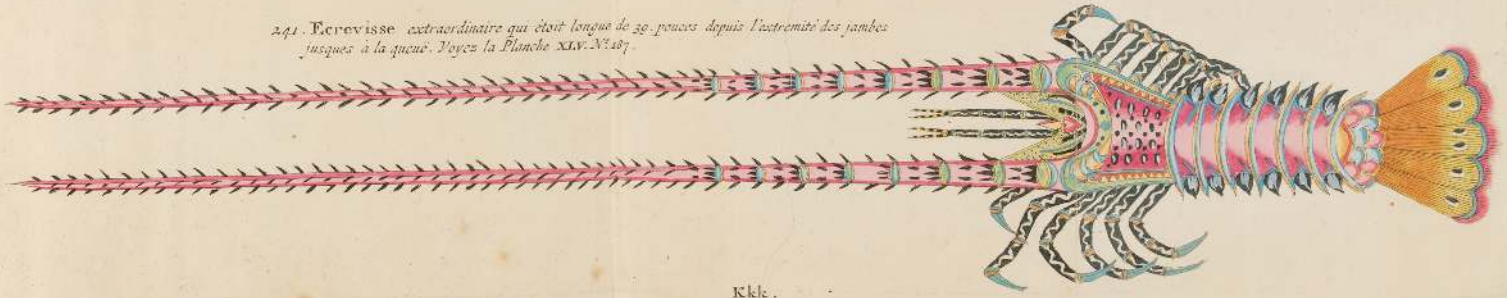








240. Monstre semblable à une **Sirenne** pris à la côte de l'isle de **Borné** ou **Boeren** dans le Département d'Amboine. Il étoit long de 39. pouces gros à proportion comme une Anguille. Il a vecu à terre dans une Cuve pleine d'eau quatre jours et sept heures. Il pousoit de temps en temps des petits cris comme ceux d'une Souris. Il ne voulut point manger, quoy qu'on luy offrit des petits poissons, des coquillages, des Crabes, Ecrevisses, etc. On trouva dans sa Cuve apres qu'il fut mort quelques excrements semblables à des crottes de chat.



241. **Ecrevisse** extraordinaire qui étoit longue de 30. pouces depuis l'extremité des jambes jusques à la queue. Voyez la Planche XLV. N.° 187.

Wonderful Watercolours Of Tibet & The Himalayas

40. WYNDHAM, CHARLES

An Astonishing Large Folio Album of 46 Watercolour Paintings of Views of Tibet & the Himalayas with a further small folio album of Views, Sketches and Portraits, many of India.

Tibet 1851- 1852, Oblong folio (340 x 500mm.), and small folio sketchbook (370 x 270mm.), both bound in Contemporary half morocco, moire silk boards, with 46 Highly Skilled, Original Watercolour Paintings of Tibet, Himalayan scenery and people, generally on wove paper watermarked "J Whatman Turkey Mill 1851", generally captioned and dated by Wyndham in ink on the verso, the quarto album with a further 16 watercolour (a few pencil) drawings made in India and including the Himalayas, together with a large number of watercolour or pen-and-ink sketches of domestic scenes and people.

£65,000

A wonderful collection of watercolours of Tibet, the Himalayas and its people. Charles Wyndham (1827–1908) joined the Bengal Light Cavalry in 1843 with the rank of Cornet and was well known for his talent as an artist. The paintings in the Oblong Folio are detailed, extraordinary watercolours of Tibetan Views, Himalayan Scenery and People, executed by a very talent artist.

Each Watercolour has a manuscript description often on the reverse of the painting.

The small album, although it includes a number of watercolours and drawings of Indian Scenes, it also has a considerable number of sketches and portraits of family scenes and portraits of the family estate.

Charles Wyndham was the illegitimate son of Colonel Charles Wyndham (1796–1866) who was himself the illegitimate son of George O'Brien Wyndham, 3rd Earl of Egremont






Crossing the Sutlej by Rope Bridge near Chini 1852




Dhuleep Singh's Camp at Dehra




Other

The Greatest Single Collection Of Material On Early Voyages To The East

41. DEBRY, THEODORE

Indiae Orientalis.....

Frankfurt 1598 - 1607, Seven parts in One Volume. early tan calf, elaborate gilt panelled covers, gilt spine, Folio (315 x 215mm).

First seven parts (of 13) of the Petits Voyages, the collection of early travel accounts to Africa & Asia including a large, illustrated section concerning the Arctic, by Theodor de Bry & Sons. 10 folding maps & views, 166 plates. Set complete. Excellent condition.

£45,000

Theodore De Bry (1528-1598), was born in Liege in modern day Belgium. Around 1570, when the Spanish invaded the Low Countries he fled to the German city of Strasbourg, where he set up as a goldsmith and engraver. This experience gave him an anti-Spanish outlook. In 1587, de Bry travelled to London to meet with a Frenchman named Jacques le Moyne. When the first accounts of Dutch, Spanish and British explorers to Asia, South and North America began to be published in the 1580s, De Bry became interested in producing illustrated editions of these early travel reports.

Living in London in the 1580's, he met the geographer Richard Hakluyt. But it was only after settling in Frankfurt, already in his 60's, that de Bry published his first books, Les Grands Voyages, or "The Discovery of America" as well as the similar Petits Voyages, or the "India Orientalis" series.

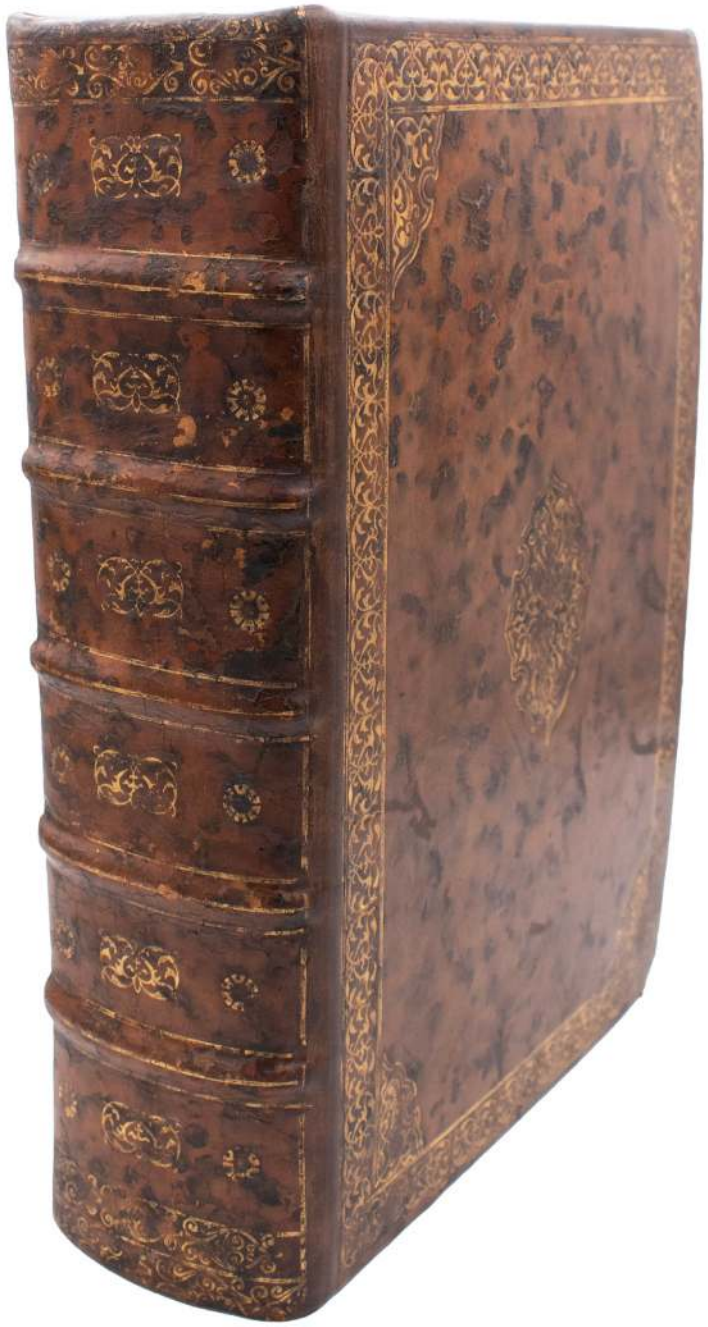
Theodore De Bry began his compilation of early voyages in 1590, and had published six parts at the time of his death in 1598. His widow, two sons, and another family member continued the work, which comprised a total of fifty-four parts when it was completed in 1630. The publication brought to the European public the first realistic visualization of the exotic world opened up across the Atlantic by the explorers, conquerors and settlers" (Alexander).

Les Petits Voyages.
This work comprises probably the greatest single collection of material on early voyages to the East Indies, and are unique in their extraordinary wealth of cartographical and visual material on Africa, India, the Spice Islands, and South Asia.

The Set Comprises

Part I, VERA DESCRIPTIO REGNI AFRICANI, 1598. Illustrated with fourteen plates and two maps. Fillipo Pigafetta's description of the Congo, describing Odoardo Lopez' voyage there in 1578 to central Africa.
Part II, PARS INDIAE ORIENTALIS, IN QU JOHAN. HUGONIS LINTSCOTANI NAVIGATIO IN ORIENTEM, 1599. Illustrated with thirty-nine plates, three maps, and portrait of Linschoten at the head of the preface. Linschoten's famous voyages to the East of 1583-1592 were published by De Bry the year after they first appeared as a separate book (Itinerario, Voyage ofte Schipvaert ....)
Part III, TERTIA PARS INDIAE ORIENTALIS., 1601. Illustrated with sixty plates and three maps. The large folding map, "Descriptio Hydrographica," shows the eastern hemisphere and the routes to the east around Africa. This is a highly important piece of cartography. Included are the rest of Linschoten, Cornelius de Houtman's pioneering voyage to the East Indies of 1595-1597 (instrumental in opening the spice trade to the Dutch), and Gerit de Veer's voyage in search of a northeast passage in 1594-1596. The plates show scenes in the East, as well as Veer's stay at Spitzbergen, where his expedition was attacked by polar bears, including the scarce map of Nova Zembla from DeVeer's voyages to the Arctic with additional map of Nova Zembla.
Part IV, PARS QUARTA INDIAE ORIENTALIS., 1601. - Linschoten and Houtman's voyages concluded, and the voyage of Jacob von Neck and Wybrandt van Warwijck to the East Indies in 1598-1599.
Part V, QUINTA PARS INDIAE ORIENTALIS..., 1601. - More material on Von Neck, and the establishment of Dutch power in Bantam.
Part VI, INDIAE ORIENTALIS PARS VI..., 1604. - Pieter de Maree's description of Guinea in 1600, and other early voyages to Guinea by the Portuguese, Dutch, and French. Relating to the Gold and Slave coasts of Africa and the growing European trading presence there, which laid the foundation for the trans- Atlantic Slave Trade.
Part VII, INDIAE ORIENTALIS PARS SEPTIMA..., 1606. - Joris von Spilbergen's voyage to Ceylon in 1601-1604 and Gasparo Balbi's voyage to Pegu via Syria in 1579-1588. Mainly devoted to India and Ceylon.





Insula D Helenæ sacra cœli clementia et æquabilitate soli
ubertate et aquarum salubritate nulli secunda, sed
inhabitata, hic receptus navium ex Or. Indiæ redē:
tium sita in altitudine 16 graduum, ad austrium li
neæ æquinoctialis.

S. HELENA ist eine Insel so da ligt vnder dem 16. Grad
zum Sudē had einen Steder lieblichen Lufft, auch
zu wasser vnd allerley erfrischendes Obs, der halben
hequem den Schiffen so aus Ost Indien komen, sich
alda zu erfrischen.





An Excellent Finely Coloured Copy Of The Expanded Edition Of This Great Herbal

42. DODOENS, REMBERT

Cruydt-boeck ..., volgens sijne laetste verbeteringe: met bijvoegsels achter elck capittel, uut verscheyden Cruydtbeschrijvers: item in 't laetste een beschrijvinge vande Indiaensche gewassen, meest getrocken uut de schriften van Carolus Clusius

Leyden: Plantijnsche Druckerije van F. van Ravelingen, 1618, folio, 16 ff. engraved title, 1,495 pp + 28 ff. index. Illustrated with 1,470 superb woodcuts of plants in BEAUTIFUL CONTEMPORARY COLOUR. a fine full panelled calf binding bound by Kunstatelier Saint-Catharinadal in a contemporary style, elaborate blind-tooled panels in five compartments on both covers, brass clasps, Revised edition with final additions (regarding 'Indian' crops, such as nutmeg, coconuts, pineapple, and potatoes). This is one of the earliest works to include Chinese & Indian Plants.

£38,000

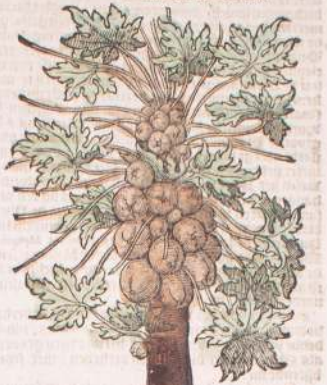
In the early sixteenth century the general belief was that the plant world had been completely described by Dioscorides in his *De Materia Medica*. During Dodoens' lifetime, botanical knowledge was undergoing enormous expansion, partly fueled by the expansion of the known plant world by New World exploration, the availability of printing and the use of wood-block illustration. This period is thought of as a botanical Renaissance. Europe became fascinated with natural history from the 1530s, and gardening and cultivation of plants became a passion and prestigious pursuit from monarchs to universities. The first botanical gardens appeared as well as the first illustrated botanical encyclopaedias, together with thousands of watercolours and woodcuts. The experience of farmers, gardeners, foresters, apothecaries and physicians was being supplemented by the rise of the plant expert. Collecting became a discipline, specifically the *Kunst- und Wunderkammern* (cabinets of curiosities) outside of Italy and the study of naturalia became widespread through many social strata. The great botanists of the sixteenth century were all, like Dodoens, originally trained as physicians, who pursued a knowledge of plants not just for medicinal properties, but in their own right. Chairs in botany, within medical faculties were being established in European universities throughout the sixteenth century in reaction to this trend, and the scientific approach of observation, documentation and experimentation was being applied to the study of plants.

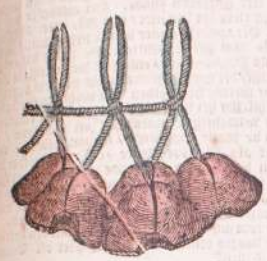
The *Cruydeboeck*'s Latin version published at the Plantin Press in Antwerp in 1583 under the title *Stirpium historiae pemptades sex sive libri XXX*s was a considerable revision. It contained new families, enlarged the number of groups from 6 to 26 and included many new illustrations, both original and borrowed. It was used by John Gerard as the source for his widely used *Herball* (1597). Thomas Johnson, in his preface to his 1633 edition of *Herball*, explains the controversial use of Dodoens' work by Gerard. The Latin version was also translated back into Dutch and published in 1608 in Leiden by the Plantin Press of Frans van Ravelingen under the title *Crvydt-Boeck van Robertus Dodonaeus, volgens sijne laatste verbetering...* etc. This edition included additional information on American plants prepared by Joost van Ravelingen, the brother of the publisher and a botanist and physician like Dodoens himself. The Dutch editions of 1618 and 1644 were reprints of this 1608 edition.

Nissen BBI 518



Mamoera Wijfken, met de vruchten.





Ahovay van Thevet.



Mamoera Manneken, met de bloemen.



achtich sap. Maer den boom afgheh ouwen zijnde geeft eenen seer quaden reuck van hem / ende is niet groote nut / selfs ooch niet om te vranden.

¶ Anon van America is eenen boom / den Guanabanus van Oviedus gelijck / in groote / stant en bladeren: ende sijn vrucht is die van den Guanabanus in gedaente / vleesch en saet met qualijck geijst: maer sij is geel van schijn: ende sij is ooch cleynder / liefelicker om eten / ende baster van vleesch.

¶ Calangari van Oost Indien / in Arabeusch Batiec oft Batiec Indi genaemt / in Portugiez Pateca, is den Meloen van Indien / elders beschreven.

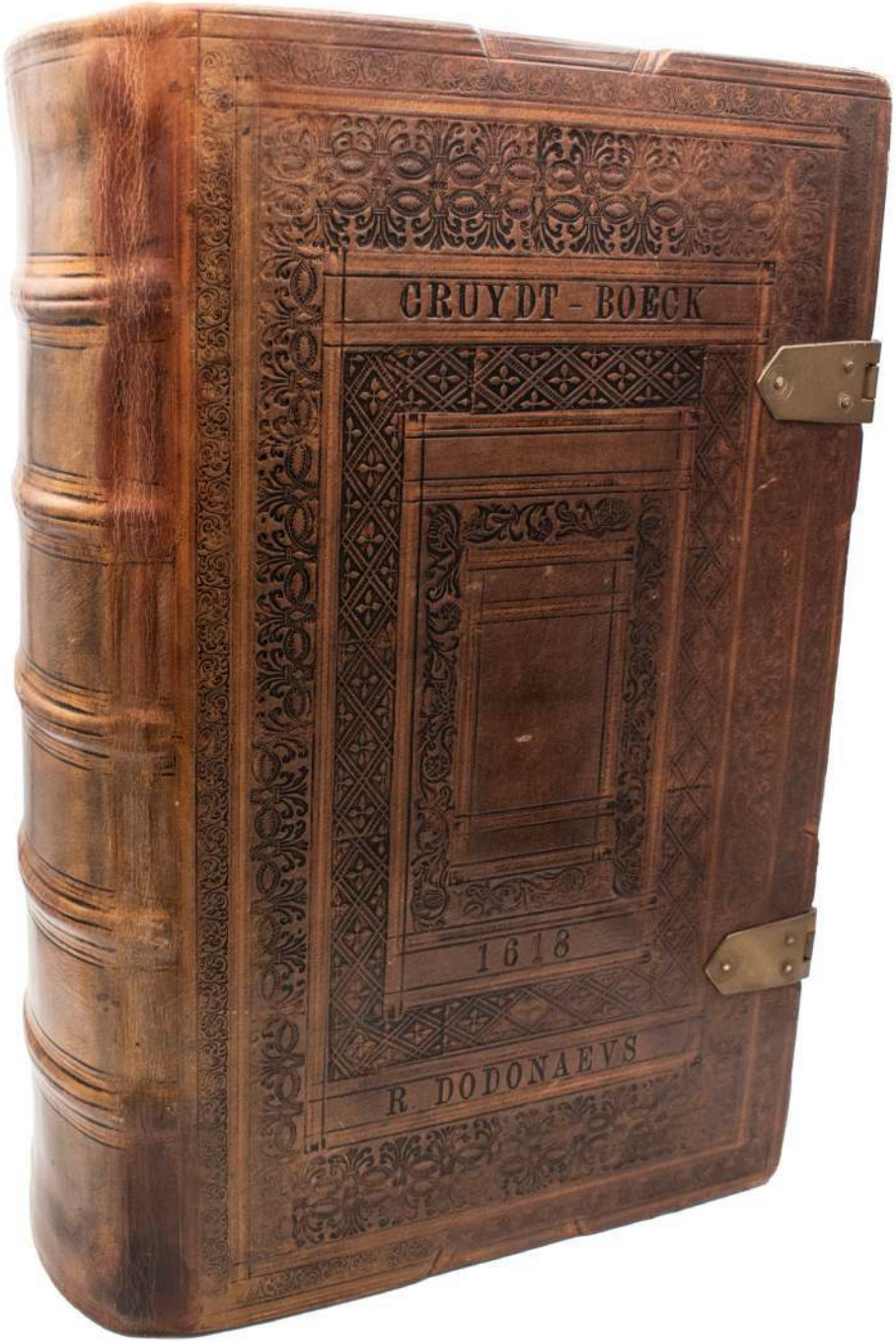
¶ Batiecas, in Spaegnien wassende / gelijcken van naem de voorseyde Batiec wel eenichsins: sij wassen nochtans recht op / ende verschillen van de Indische ende gemeyne Meloenen.

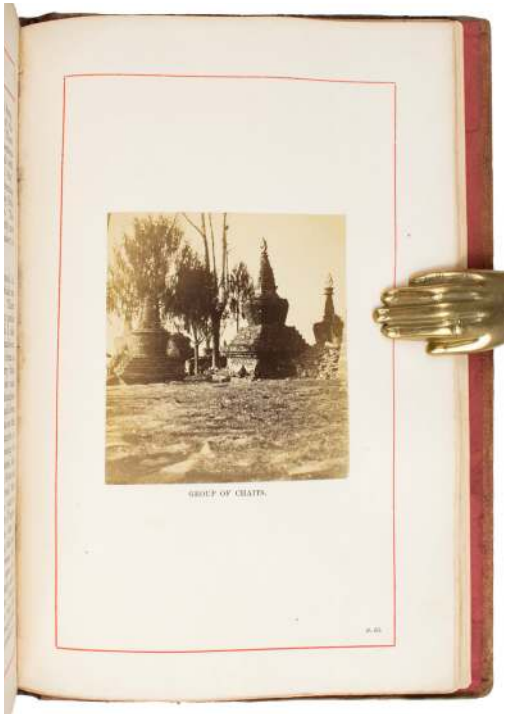
¶ Comolange zijn vruchten wassende in Calechut / de Cauwoorden gelijckende / voortcomende als Pomponen / maer beter om te conijten: ende zijn medesoorten van de voorseyde Calangari. Ende sulcke vruchten gebruycken de Hongeren ende Turcken veel ende dickt te verslaen. Ander seggen datse de Napecabilani zijn / in't Arabisch Copous geheeten. Daer is nochtans eē ander boomgewas Napeca oft Nabeca genaemt / elders beschreven.

¶ Boves is een Oost-Indische vrucht / die bij alle luyden gerooct wort / ende seer vercoelt / van gedaente als onse Cuercommers schijnt Pyrard.

¶ Melo Corcopali is een groote Meloen / in het lant Corcopal van Indien wassende / aen eenen boom van bladeren eñ grootte den Quee boom gelijck / inhebbende vijf oft vier keernen vā maecksel als Duyven / maer sarp van smaeck als Eriecken.

¶ Mamoera van de Portughizen, die Clusius beschrijft / ende Mamoera Lusitanorum noemt / is een boomghewas in Brasil / ende in dat lande van America dat Papa de todos los Santos heet / groeyende / tweederley van ghestachten. Het een heet by Mamoera femina, *Mamoera Vrouken*, ende het by Mamoera mas, *Mamoera Mannken*: dat is alleen vruchtich oft vruchtbaer: dan en heeft geen bloemen: ende en crijgt ooch geen vruchten /







Records Himalayan Routes, Trade, And Governance Along The Sikkim-Tibet Border - With Historical Photographs From The Expredition

43. **EDGAR, JOHN WARE**
Report On a Visit to Sikhim and the Thibetan Frontier in... 1873,

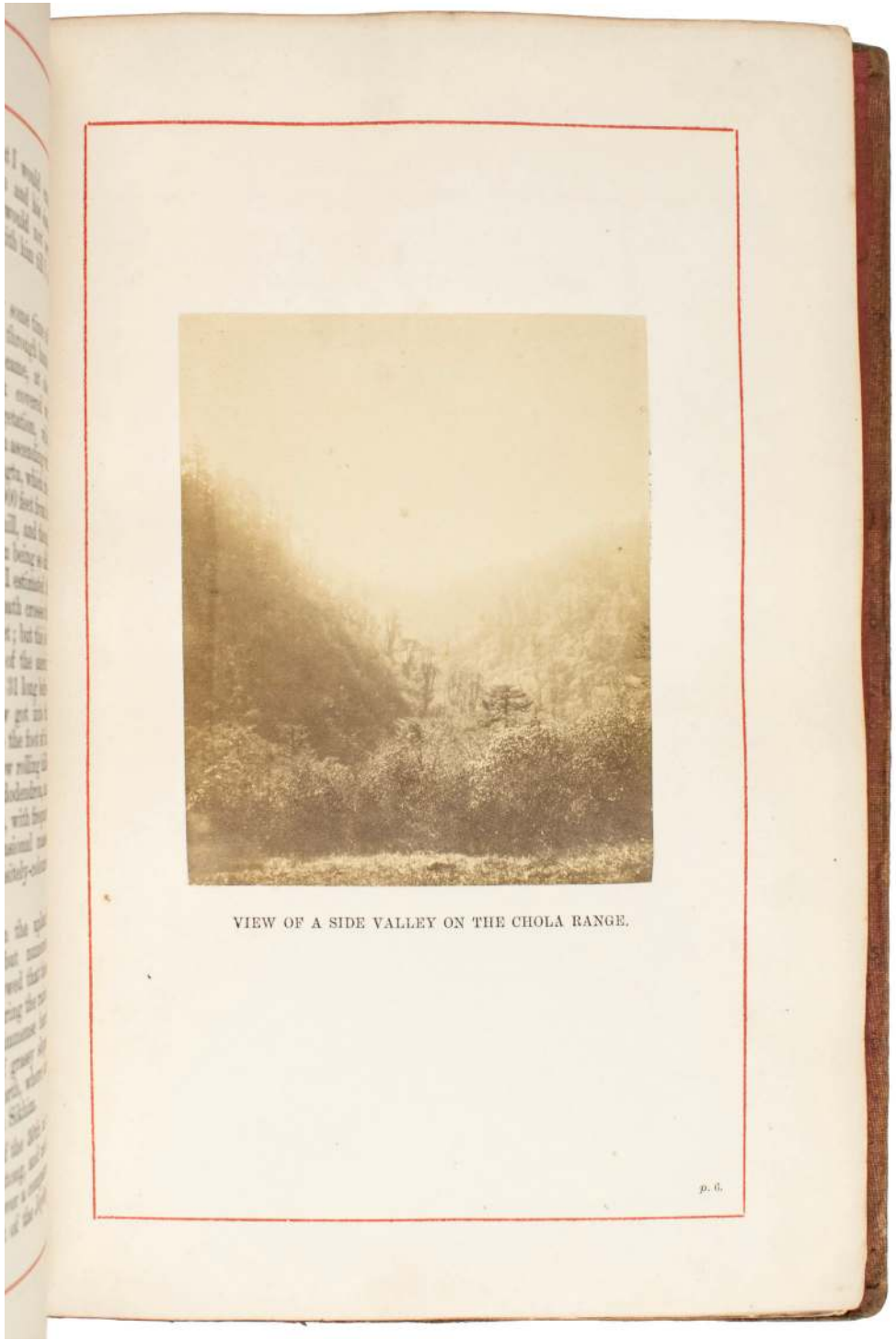
FIRST EDITION, FIRST ISSUE OF THIS VERY RARE WORK

Calcutta, Bengal Secretariat Press, 1874, 18 mounted albumen photographs (2 full-page and 16 smaller photographs) with printed captions, ruled in red throughout, light toning, tissue guards loose but preserved, publisher's pebble-grained russet cloth, bevelled edges, rebacked,faded.

£9,500

The Silchar government school was established in 1863 under Reverend William Pryse of the Welsh Presbyterian Mission Church. In 1866 the school was placed under the control and supervision of the Inspector of schools. This led to a positive relationship with the headmaster A.C. Bhattacharjee, Under Edgar, a public works department was established in Cachar in 1868. A road construction committee was formed with Edgar headed as president. In a comparative survey in 1865, Edgar saw the population of Dacca to be 152,000 compared to 5000 in Silchar. Edgar is further credited with the establishment of the Fatak Bazaar of Silchar which was once the biggest shopping centre in South Assam. Edgar became a patron to several traders and businesses including granting liberal settlement grants. This policy attracted many Bengalis from Sylhet and Dacca and even some Marwari merchants The Silchar bazaar became known as John Edgar Ganj which was shortened to Jhaniganj. This was due to the traders and merchants appreciating Edgar's generous welfare policies.

[Yakushi E17], 8vo, Calcutta, Bengal Secretariat Press, 1874]





STREAM IN SIKHIM, WITH RICKETTY BRIDGE.

The First Assault On Everest Original Photographs

44. **HOWARD-BURY (CHARLES KENNETH)**
Mount Everest, the Reconnaissance, 1921,

photogravure frontispiece, 32 photographic plates, 3 folding maps at rear, order form for 'Photographs from the Mount Everest Expedition' loosely inserted, 1922.

£10,000

[WITH]

BRUCE (CHARLES GRANVILLE)
The Assault on Mount Everest 1922,

photogravure frontispiece, 35 photographic plates, 2 folding maps at rear, 1923—

[WITH]

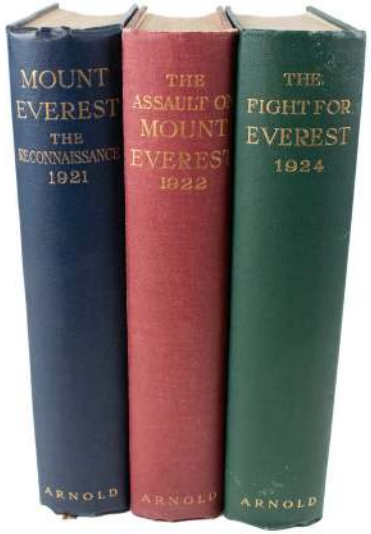
NORTON (EDWARD FELIX)
The Fight for Everest: 1924,

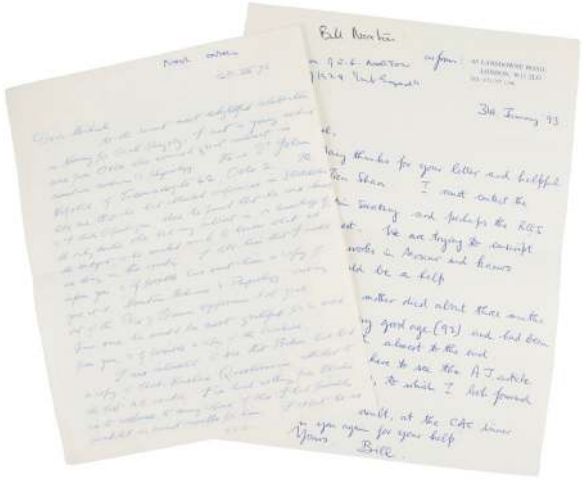
colour frontispiece, double-page panorama and 31 plates (7 colour), large folding map at rear, 1925,

FIRST EDITIONS, some minor foxing mainly to early leaves in first 2 works, untrimmed in publisher's uniform blue, red and green cloth respectively, lettered in gilt, large 8vo, Edward Arnold.

FINE COPIES OF THE OFFICIAL ACCOUNTS OF THE FIRST THREE OFFICIAL EXPEDITIONS TO MOUNT EVEREST, THE THIRD WITH DISTINGUISHED MOUNTAINEERING PROVENANCE.

Provenance: First work, Henry Walker, Leeds, bookseller's ticket on front free endpaper; F.H. Benson, Roundhay, ownership inscription dated 12 May 1922 on front paste-down; Third work, R







[WITH]

EIGHT ORIGINAL PHOTOGRAPHS OF THE FIRST ASSAULT ON EVEREST

HOWARD-BURY (CHARLES KENNETH)
Eight Vintage Photos. Everest [1921]

Howard-Bury, D.S.O, (Lieutenant-Colonel C.K.)
Official photographs from the First Assault on Everest.

Group 1
Everest Expedition Team (photographers) No. 1 - Pethang-Tse 56 x 43 cm. No. 2 - Everest Snow Peaks 56 x 43.3 cm. No. 14 - North-East of Mount Everest and Chang La from Lhakpa La 44.5 x 54.5 cm. Three carbon prints, each with Copyright Mt. Everest Committee stamped in margin, titled and numbered in pencil on verso
In his diary entry for September 19, 1921, Howard-Bury wrote "A couple of hundred feet below the camp was a big white glacier which descended from the Lhakpa La. The day was gloriously fine, and we obtained magnificent views of Mount Everest".

Group 2
Charles Kenneth Howard-Bury and others (photographers) No. 3 - Chomolhari from the South 56 x 43.2 cm. No. 5 - Makalu and Chomolonzo 44.3 x 54.5 cm. No. 8 - Makalu from 21,500 foot peak on ridge south of Kama-chu 47 x 57.6 cm. Three carbon prints, each with Copyright Mt. Everest Committee stamped in margin, titled and numbered in pencil on verso
Diary note May 31, 1921, "I thought it would be a good thing to try and get some photos of Chomolhari, so taking a couple of ponies I started off with camera and rifle...I rode through a delightful valley full of dwarf rhododendron and various little primulas, until I reached...17,500 feet whence I had a lovely view of Chomolhari and over the sunny peaks of Bhutan..."

Group 3
Charles Kenneth Howard-Bury (photographer)
No. 11 - The Abbot of Shekar Chote 58.5 x 45.8 cm.Carbon print, with Copyright Mt. Everest Committee stamped in margin, titled and numbered

in pencil on verso Diary entry for June 17, 1921 “We went in to see the Head Lama, an old man of 72 who had lived 66 years in this monastery. He had only one tooth left in his mouth but for all that he had a very pleasant smile...The other monks induced him to have his photograph taken and beautiful robes and brocades were brought out for the occasion. He was absolutely like a child, very bashful, yet longing to be taken.”

Group 4
Charles Kenneth Howard-Bury (photographer)
No. 10 - The Dzongpen of Kharta and his wife 44.5 x 54.5Carbon print, with Copyright Mt. Everest Committee stamped in margin, titled and numbered in pencil on verso Diary entry July 31, 1921, “After lunch I took a photo of the Jongpen and his young wife who had a very elaborate head dress of coral and pearls with masses of false hair on either side of her head. It was rather becoming.”





Includes A Rare Woodcut Map Of The World

45. **MACROBIUS, AMBROSIUS**

In Somnium Scipionis, Lib. II. Saturnaliorum, Lib. VII. Ex variis, ac vetustissimis codicibus recogniti, & aucti...

Venetiis: Ioan. Gryphius excudebat, 1565, 8vo, 145 x 96mm. pp. 567, [65], Woodcut diagrams in the text and a fine world map on p 144. Contemporary limp vellum, Manuscript title to spine and upper cover. A very attractive copy

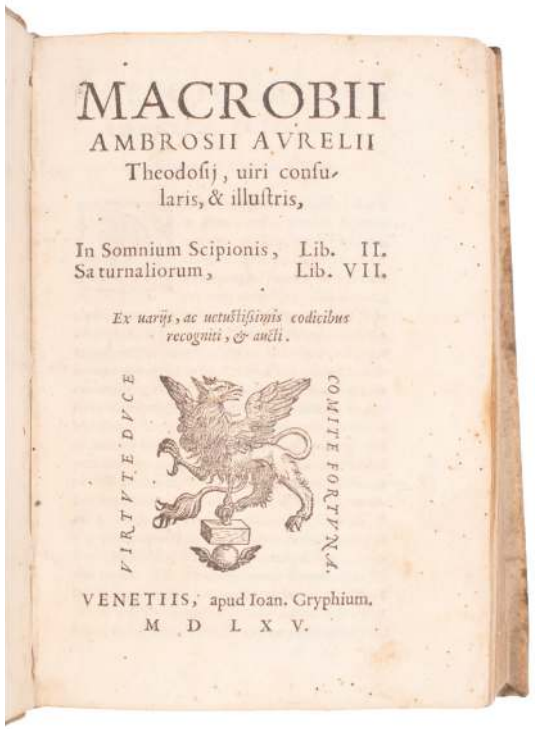
£1,250

Written by Ambrosius Macrobius, this is a commentary on Cicero's Dream of Scipio. It includes a rare woodcut map of the world, illustrating Cicero's interesting theories. This diagrammatic map shows two distinct regions of the earth. The inhabited Afro-Eurasian continent was balanced by an unknown, and relatively equal, landmass (Temperata Antipodum Nobis Incognita) on the other side of an impassable torrid zone (Perusta) and a great boiling sea (Alveus Oceani). It was this notion of antipodean balance and landmass equivalence that continued to attract Renaissance minds to the geographical ideas of Macrobius.

Distinguished cartographers like Mercator and Ortelius would later incorporate Macrobius' model into an immense southern continent (Australis Incongita) to balance the known lands of the world, and the division of the world into climactic zones is still in use today. According to King, this example of the ancient world is the 5th version, published by Sebastian Gryphius in Lyons.

What is most notable is that his 'geographic concept ... is different from that of Ptolemy' (Shirley). The northern half of the world map shows Europe, Asia and India, with a truncated form of Africa, the Red Sea flowing into an equatorial ocean that separates the northern continent from a large southern continent bearing the inscription 'Perusta tenperata, antipodum nobis incognita, frigida.'

*Shirley Mapping the World 13. HC *10429; GW M19707; BMC V 417; Bod-inc M-004; BSB-Ink M-4; IGI 5927; ISTC im00012000; Goff M-12.*


MACROBII
AMBROSII AVRELII
Theodosij, uiri consularis, & illustris,

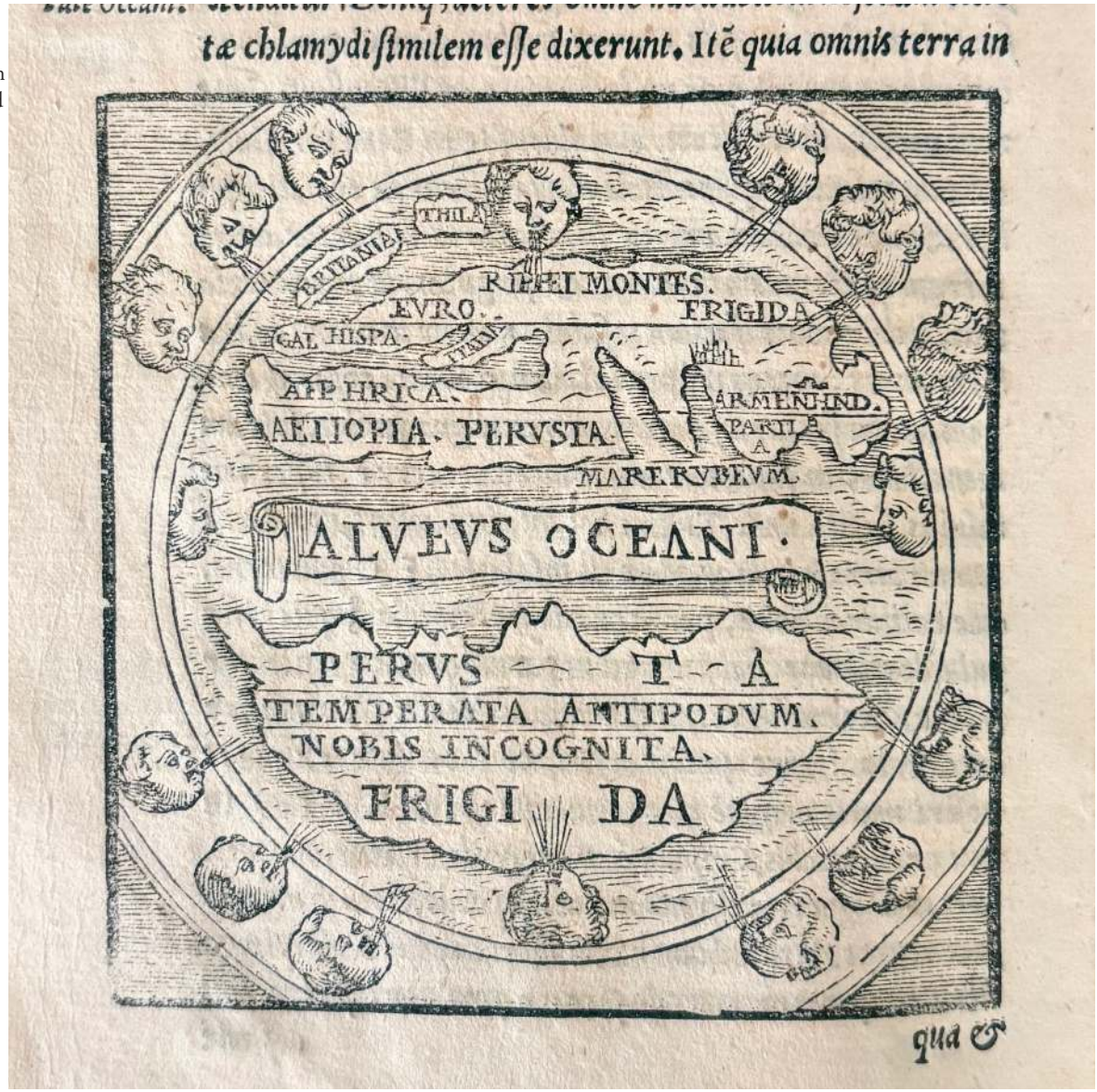
In Somnium Scipionis, Lib. II.
Saturnaliorum, Lib. VII.

Ex uarijs, ac uetustissimis codicibus recogniti, & aucti.

VIRTVTE DVCE COMITE FORTVNA.

VENETIIS, apud Ioan. Gryphium.
M D L X V.





Rare Burmese Kyan-Sit Astrological Palm Leaf Manuscript

46. PALM-LEAF MANUSCRIPT

Early 20th-Century Kyan-Sit (Astrological Palm Leaf Manuscript)

44 palm-leaf panels, with pokerwork design of magical scenes with foliage and mythical creatures, annotations throughout, bound together with two wooden boards, one formally a wooden ruler with numerals still visible, pre-1930s swastika trading mark, bound together with string, 195mm x 35mm, early 20th century.

£950

This Rare Burmese Kyan-Sit Astrological Palm Leaf Manuscript shows a glimpse into 20th-century Burmese divination traditions. Manuscripts like this were created by astrologers to record horoscopes, planetary calculations, and auspicious dates. Palm-leaf manuscripts offer intriguing clues into how knowledge was disseminated and exchanged over time and through the many languages and kingdoms of South Asia.

Inscribing onto dried palm leaves was practiced for thousands of years in South and South East Asia and is one of the oldest forms of writing. They were made from two types of palms: palmyra and talipot, both found in South and Southeast Asia. Palm leaf manuscripts were widely produced in Thailand, Sri Lanka, Myanmar/Burma, India, Malaysia and Indonesia until paper slowly began to replace it, with further decline in the 19th/20th century boom of the printing press.

This is an excellent example of the common structure of a palm leaf manuscript: flat palm leaf folios are grouped in bundles and held between boards or panels of wood, which are the covers. The leaves are strung together by a cord through two holes near the top centre of the leaf. The cord may be wrapped around the boards to hold the manuscript together.

The manuscripts contain a wide range of subjects such as medicine, astrology, laws, music and literature, but are also sacred and devotional objects used to record and pass on Buddhist sutras, illustrations and illuminations.

Provenance:

Pre-1930s swastika trade mark (rego) registration - These were very popular in Western commerce. It was widely registered as a legitimate trademark by various British, American, and European companies to symbolize excellent quality, precision, and good luck. This is a pre-WW2 mark and has no link to the Nazi party.

[John Rylands Library; Wellcome Collection]





Presentation Copy Of Shelley's Sun-Birds

47. **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 hand-coloured lithographed plates by Keulemans. Full Blue Morocco Gilt, Original Wrappers Bound In.

£12,500

PRESENTATION COPY FROM THE AUTHOR TO GERALD WALLER

Inscribed Gerald Waller, from the Author 4/10/80"

A Beautifully bound very attractive clean copy of one of the most beautifully illustrated works by J.G. Keulemans of these birds of South East Asia and across the Middle East. "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.

Provenance: Gerald Waller, from the Author 4/10/80"
Nissen IVB, 873; Zimmer II, 588







17th Century Voyage to Persia, via India

48. SURUGUE, LOUIS, [ENGRAVER]

Four Engravings of Persian Customs and Costumes

[Paris], 1710, four hand coloured engravings depicting Persian customs and costumes, slight overall toning,

£100

Four attractive plates from 'Sir John Chardin's Travels in Persia'. The account of Chardin's travels to Persia, via India and Russia from 1664-1669 and 1671-77, is a highly regarded and reliable source of information on the court, art, religion and culture of Safavid Persia. The subjects of these prints include a torture device, smoking and a mounted warrior.









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Front cover image taken from no. 13

Back cover image taken from no. 44