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Coloured copy of Blaeu's atlas of China, in richly gold-tooled contemporary vellum

1. [BLAEU, Joan]. MARTINI, Martino. Novus atlas Sinensis a Martino Martinio ... [Nieuwe atlas van het groote rijck Sina, ...].

Including: GOLIUS, Jacob. [Drop-title:] Byvoeghsel van 't Koninckryck Catay.

[Amsterdam, Joan Blaeu, 1655]. Super royal 2° (51 × 34 cm). With engraved title-page (lacking the letterpress title-label) and 17 double-page engraved maps, all coloured by a contemporary hand. The maps include 16 maps of China and 1 general map of Japan, with richly decorated cartouches often showing several Chinese in traditional garb. The preliminaries bound at the end. Contemporary richly gold-tooled, slightly overlapping vellum, remains of ties, gilt edges. € 48 000

Separately published edition, with the text in Dutch, of Blaeu's atlas of China, the first atlas and geography of China to be published in Europe. "The seventeen maps are noteworthy not only for their accuracy, remarkable for the time, but also for their highly decorative cartouches featuring vignettes depicting regional Chinese dress, activities, and animals. ... In addition, it is one of the first true Sino-European publications, based on Chinese land surveys but presenting geographic data in a highly visual European cartographic format" (Reed & Demattè). The first map is a general map of China (including Japan and parts of Korea), followed by 15 maps of the provinces of China and a general map of Japan.

The maps are based on Chinese cartographic sources collected by the Jesuit missionary Martinus Martini's (1614–1661). Martini also added a lengthy preface on the compilation process, geographical descriptions of the provinces of China and Japan, a list of towns with their geographical co-ordinates and a history of the Manchurian war. Golius, as a result of his fruitful contact with Martini, wrote his *Byvoeghsel van 't Koninckryck Catay*, on the Chinese reign, which is published here for the first time as a supplement to the atlas.

Lacking the letterpress title-label on the engraved title-page, tears in the outer margin of two pages and small corner off one page torn off; a very good copy. Binding also in very good condition, with only the spine slightly soiled and the tooling on spine slightly faded at a few points.

V.d. Krogt, *Koeman's Atlantes Neerlandici II*, 2:521A; Reed & Demattè 25.





32 magnificent views of China

2. BORGET, Auguste. La Chine et les chinois.

Paris, Couplet & Vibert (letterpress printed by Schneider & Langrand and the lithographs by Lemercier, Bernard & Co.), 1842. Imperial 2° (55.5 × 38.5 cm). With lithographed title-page (textual), tinted lithographed title-page (illustrational), 2 lithographed dedication leaves, lithographed list of plates and 32 tinted lithographed plates on 25 leaves, by Eugène Ciceri after drawings of Borget. Contemporary half tanned sheepskin, cloth sides; recased, with modern endpapers. € 35 000

First edition of a series of 32 magnificent views of China after drawings by the notable French artist Auguste Borget (1808–1877), who travelled through Asia from 1838 to 1840, including views in the area of Hong Kong (4), Macao (13) and Canton (12). “The feeling of superiority to the Chinese, so characteristic of accounts from the 1840s, is absent here. The artist observes with a fresh eye” (Lust). Explanations to all views are found in the letterpress text in the form of letters by Borget.

Washed, but with some foxing still visible; professionally restored tears in the margins both title-pages and plates 1 and 4 and more crudely restored tears in the letterpress text leaves; a fair copy, the illustrations are however still in very good condition. Binding restored and recased and with most of the leaves mounted on new stubs.

Abbey, Travel 540; Cordier, Sinica, cols. 79–80; cf. Lust 2111 (English ed.).

Colourful portrayal of late 18th-century Chinese culture, in attractive contemporary binding

3. BRETON DE LA MARTINIÈRE, Jean-Baptiste Joseph. *La Chine en miniature, ou choix de costumes, arts et métiers de cet empire*, [vols. 1–4:] représentés par 74 [sic] gravures [vols. 5–6: représentés par 28 gravures], la plupart d'après les originaux inédits du cabinet du feu M. Bertin.

Paris, A. Nepveu (vols. 1–4 printed by Demonville, vols. 5–6 by Le Normant), 1811–1812. 6 volumes bound as 2. 18° in 6s (14 × 9 cm). With 4 engraved frontispieces and 104 other engraved plates (8 folding), all finely coloured by a contemporary hand. Contemporary richly gold-tooled dark green grained morocco, gold-tooled spine, boards, binding edges and turn-ins, gilt edges, with the name of the binder on spine: R.P. CHILLIAT. € 22 000

A rare complete set of Breton's lively description of China during the reign of Emperor Qianlong (ruled 1736–1795), with 108 beautifully coloured illustration plates. The first four volumes were originally published alone in 1811 and the last two volumes added as a supplement in 1812. The images cover the whole range of Chinese society. They show military, ceremonial and traditional costumes, weaponry, means of transport, arts and crafts, implements, toys and other objects of everyday life, but also means of punishment and execution. The majority of the plates were copied from original drawings in the private collection of the French Secretary of State Henri Léonard Jean Baptiste Bertin (1719–1792). Although the original artist is not named, most of the plates seem to be based on English models by George Henry Mason and William Alexander. Alexander accompanied Lord Macartney's 1792–1794 embassy to China as a junior draughtsman. All 108 plates in our set are beautiful coloured by a master craftsman with an eye for detail, truly contributing to the value of the set.

In an attractive contemporary binding by the Parisian binder Chilliat. Beraldi lists and illustrates a Chilliat binding with the arms of Napoleon Bonaparte, that includes many of the same tools on the boards.

With bookplate. Some very minor browning on the top edges, some occasional spots, but otherwise in very good condition. The binding slightly rubbed along the spine, but otherwise also very good.

Brunet I, col. 1225; Colas 443; Cordier, Sinica, cols. 64–65; cf. Abbey, Travel, 535; Reed & Dematté 14; for the binder; Bibl. Henri Beraldi III, 374; Flety, p. 44.



*“The first European book devoted exclusively to China”
and “an irreplaceable source for the early history of the kingdom of Hormuz”*

4. CRUZ, Gaspar da. Tractado em que se co[n]tam muito por este[n]so as cousas da China, co[m] suas particularidades, [e] assi do reyno d['] Ormuz.

Evora, André de Burgos, 1569 (colophon: 1570). Small 4° in 8s (18.0 × 14 cm). Title-page with woodcut coat of arms and in a woodcut border in 4 pieces, and further with some woodcu initials. Modern richly gold-tooled red morocco, boards gold-tooled in a panel design, with earlier brass clasps and catchplates. € 265 000

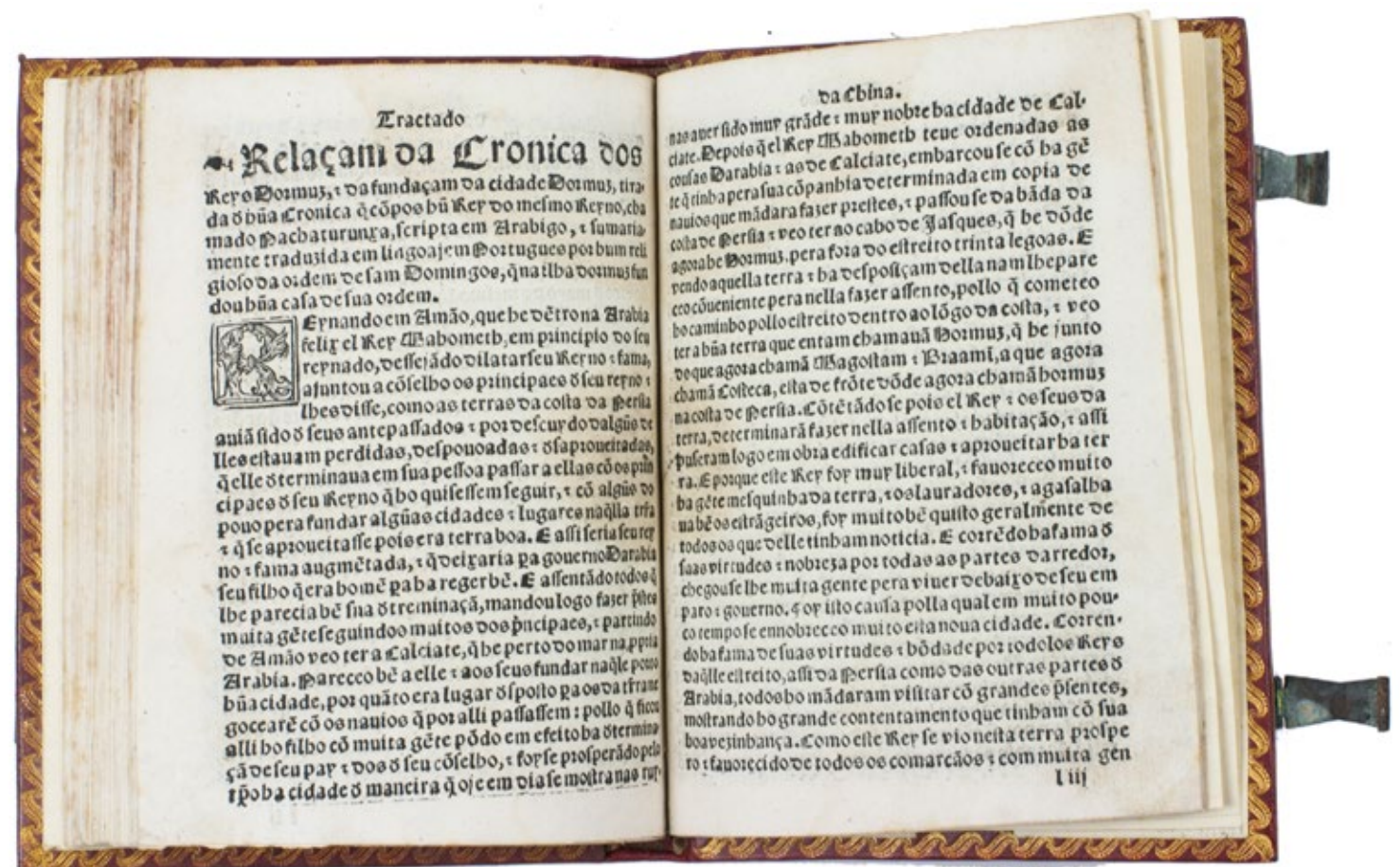
Very rare first edition of “the first European book devoted exclusively to China” (Lach). A highly important work, the first printed book published in the West on the subject, serving as the primary source on China for European authors and their readers — most of whom never set foot in the East — for many decades following its publication. Including an account of a chronicle of the kings of Hormuz, based on a Persian or Arabic manuscript now lost, and thus “an irreplaceable source for the early history of the kingdom of Hormuz” (Loureiro), and a chapter on the Chinese Muslim communities in China.

In 1548 Gaspar da Cruz, along with ten fellow Dominican friars, departed for Portuguese India with the purpose of establishing a mission in the East. Cruz visited Goa, Chaul, Kochi, and Portuguese Ceylon. In 1554 Cruz was in Malacca and thence left for Cambodia on a (failed) attempt to found a mission there.

In 1556 he was in Canton bay on the island of Lampacao and later went to Canton itself to preach. Cruz departed China in 1560 and sailed to Hormuz and stayed there for three years. In 1565 he sailed back to Goa and travelled back to Lisbon in the next year. His *Tractado* provides a highly unusual and remarkable eyewitness account of Ming China, including many details never before published in the West. Comparing the work to the more renown account of Marco Polo's travels to Asia, Boxer remarks: “there can be no doubt that the Portuguese friar [Cruz] gives us a better and clearer account of China as he saw it than did the more famous Italian traveler” (Boxer)

With a couple manuscript annotations and underscoring (one shaved). Some restorations (to title-page, leaves a2, d3, e4, e5, and f8, quire a, b and k, and a few tiny corners), faint dampstaining in the upper margins and washed. Still a good copy.

Cordier, *Sinica*, col. 2063; Lach, *Asia and the making of Europe I*, p. 330 & 748; Porbase (5 copies, incl. 1 incomplete); R. Loureiro, “in: *Christian-Muslim relations: a bibliographical history VI*, pp. 369–375; WorldCat (3 copies); cf. Boxer, *South China in the sixteenth century*.



Celebrated account of two VOC missions to China

5. **DAPPER, Olfert.** Gedenkwaardig bedryf der Nederlandsche Oost-Indische Maetschappye, op de kuste en in het keizerrijk van Taising of Sina: behelzende het tweede gezandschap ... en het derde gezandschap ...

Amsterdam, Jacob van Meurs, 1670. 3 parts in 1 volume. 2°. With engraved frontispiece (dated 1671) and 39 engraved plates, mostly double-page. Contemporary calf, gold-tooled spine and board edges. € 7500

First edition of Dapper's renowned account of two VOC trade missions to China, following in the footsteps of Niehof's *Gedenkwaardig bedryf*, which described an earlier mission. Dapper details the two embassies, led by Jan van Kampen and Konstantijn Nobel, and Pieter van Hoorn respectively, in the first and second parts. The third part, Dappers general description of China (*Beschryving des keizerryks van Taising of Sina*) is mentioned on the general title-page, but has its own title-page, pagination and signatures so that it could also be sold separately. The volume further includes an account of Balthasar Bort's expedition along the coast of southern China (1663–1664).

Bookplate and bookseller's ticket on paste-down. Some browning, some plates reinforced, the title-page slightly dirty. The binding in good condition, but the front hinge cracked and the binding structure visible between frontispiece and title-page. A celebrated work on China, well-illustrated.

Cordier, Sinica, col. 2348; Landwehr & V.d. Krogt, VOC 544; Lust 507; Tiele, Bibl. 304.



Du Halde's monumental work on China, complete with the atlas

6. DU HALDE, Jean Baptiste. Description géographique, historique, chronologique, politique, et physique de l'Empire de la Chine et de la Tartarie chinoise ...

Including: **D'ANVILLE, Jean Baptiste Bourguignon.** Nouvel atlas de la Chine, de la Tartarie chinoise, et du Thibet ...

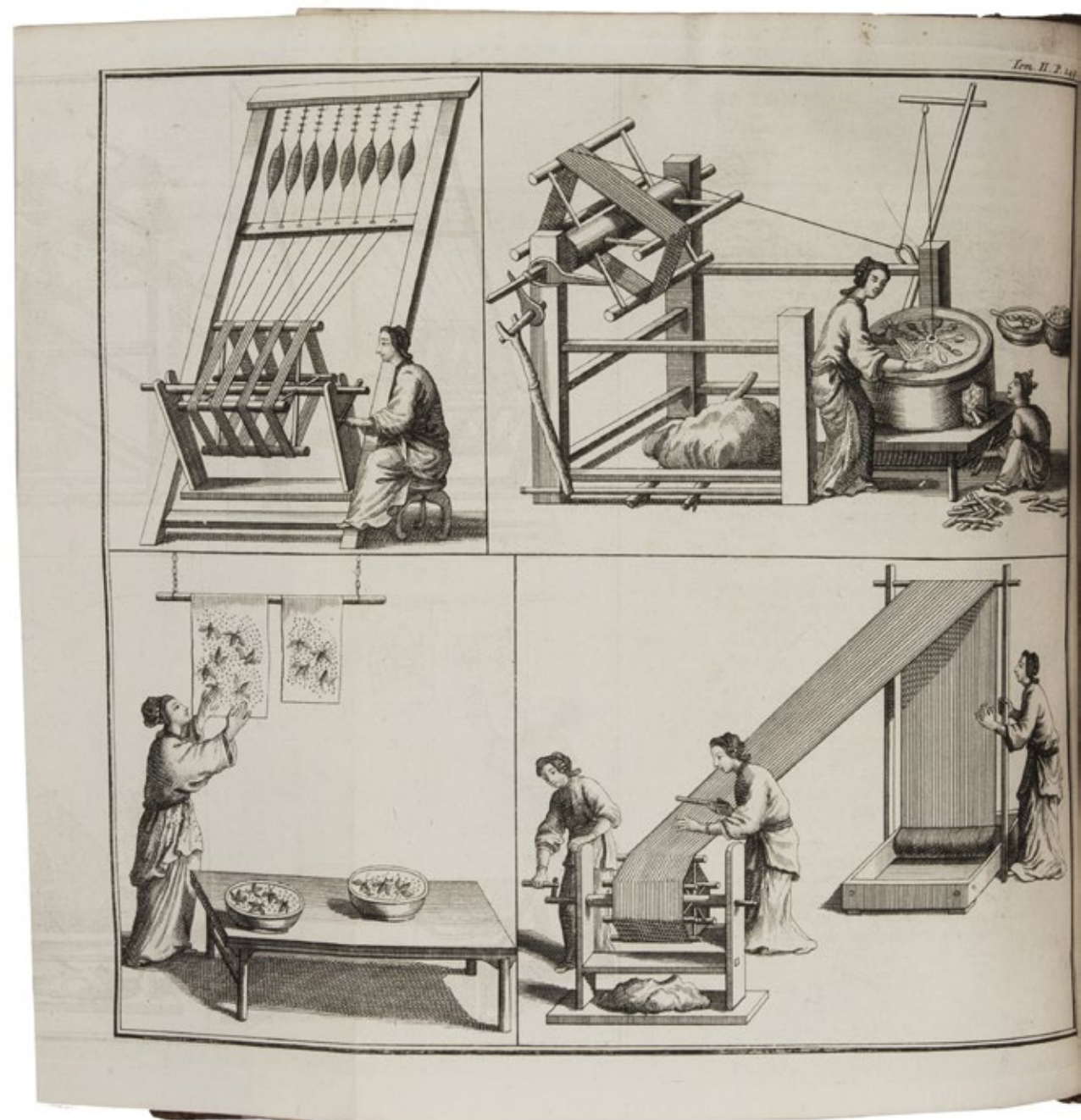
The Hague, Henri Scheurleer, 1736–1737. 4 text volumes & atlas. 4° (text vols) and 2° (atlas). Title-pages printed in red and black, each with engraved vignette, further with 53 engraved plates, maps and views (21 folding), 11 engraved illustrations in the text. The atlas with 42 engraved maps (12 double-page or folding). Contemporary mottled calf, richly gold-tooled spines (text volumes); contemporary blind-tooled calf, gold-tooled spine (atlas volume). € 50 000

First quarto edition of Du Halde's encyclopaedic account of Chinese history and culture, also touching on Korea, Tibet and Alaska. "Historically, this work must be regarded as monumental. Its strength lies in the vast amount and variety of interesting details, which must have given its readers an impression of the magnificence of the Chinese empire, and the wide range of achievements of the Chinese people in literature, science, philosophy and art" (Löwendahl). The atlas was published to accompany the four text volumes.

Also notable is the "Relation succinte du voyage du capitaine Beering dans la Sibérie", which is the first published account of Vitus Bering's 1728 voyage through the eponymous strait. Howes notes that Du Halde's account is "the first book describing any part of Alaska ...".

Text volumes with small bookseller's ticket. Overall in very good condition, with a few waterstains and some browning. Bindings slightly worn and some corners slightly damaged. The title-page of the atlas volume slightly dirty, otherwise in very good condition, with the binding worn and the spine damaged at head and foot.

Cordier, Sinica, col. 48–49; Howes D-546; Löwendahl 398 & 401; Walravens, China illustrata 26 & 37.



**De Historie ofte Beschrijvinghe van het groote
Rijck van China.**

Erst in Spaensch beschreuen/ door
Iuan Gonzales van Mendoza, Monick van
d'orden van S. Augustijn: ende nu
in het Italiaensch nieuw in Ne-
derlandtsche tale ghe-
bracht.



TOT AMSTELREDAM,
gedrukt door Cornelis Claesz. Boeck-vercooper/
woonende opt Water int Schryf boeck.
Anno 1595.

*Very rare Dutch edition of
“one of the most influential early books on China”*

7. GONZÁLEZ DE MENDOZA, Juan. De historie ofte beschrijvinghe van het groote rijck van China.

Amsterdam, Cornelis Claesz. [printed by Jacob Cornelisz Vennecool, Delft], “1595” [= 1596/99]. 8°. Modern polished tan calf, gold-tooled spine. € 12 500

Very rare second edition in Dutch (dated in the same year as the first) of Juan González de Mendoza’s very popular work on China, “one of the most influential early books on China to be published in Europe” (Reed & Demattè). It offers a detailed description of China together with lengthy accounts of several recent missionary voyages.

“The book’s first section is a survey in three sections that introduces China’s history, antiquities, architecture, populace, religious beliefs and ceremonies, agriculture, military organization, and government. ... Mendoza’s volume also contains descriptions of Japan and the Philippines and a chronicle of Spanish missions in the New World” (Reed & Demattè).

The tight binding means that the inner ends of the lines of text run deep into the gutter, but the innermost letters can be seen. With underscoring and annotations in the margins of the first half of the book and a small hole in H4 with the loss of a couple of letters. In good condition.

STCN (2 copies); Typ. Batava 2129; WorldCat (4 copies); cf. Reed & Demattè.

*24 engraved views made for the Emperor of China,
showing the campaign expanding his western territories*

8. [HELMAN, Isidore-Stanislas]. [Suite de seize estampes représentant les conquêtes de l'Empereur de la Chine, avec leur explication].

With:

(2) [Supplement 1 with views 17–20].

(3) [Supplement 2 with views 21–24].

Paris, Isidore Stanislas Helman, Nicolas Ponce, 1783–1788. Oblong Imperial 2° (35 × 48.5 cm). A series of 24 numbered engraved views (plate size 27 × 43 cm; image size 24 × 41 cm), with reproductions of the engraved explanation of the views, in both the earlier state covering views 1–16 and the later state covering views 1–24. Loose prints in folders in a modern archival box. € 50 000



A fine complete series of 24 large and meticulously engraved views of the western conquests by the Qianlong Emperor (1711–1799), the favourite grandson of the Kangxi Emperor in the Manchu Qing dynasty, who ruled China officially from 1735 to 1796. The first series of 16 views illustrates events from 1754 to 1760, the first and most important of what the Chinese termed Qianlong's ten great military campaigns. The views give very detailed images of the battles, with large numbers of foot soldiers and cavalry.

The Qianlong Emperor had close relations with Europe. In 1765 he ordered the production of a series of 16 European copperplate prints commemorating the campaign against the Zunghars, drawn by the leading European artists in China: Giuseppe Castiglione (1688–1766), Jean Damascène, Jean Denis Attiret (1702–1768) and Jesuit Ignaz Sichelbart (1708–1780). The first edition was engraved on enormous plates under the direction of Charles-Nicolas Cochin in Paris in the years 1769 to 1774, but few of his prints ever reached China and it was decided to have the present new edition of the same views produced at a more practical scale. This edition was a great success. Helman added two supplementary series to his edition, each with 4 views, giving a total of 24.

In fine condition. A rare and remarkable series of views made for the Qianlong Emperor, mostly showing his conquests in western China.

Cordier, cols. 641–642; M. Pirazzoli-t'Serstevens, Gravures des conquêtes de l'Empereur de Chine K'ien-Long, 1969, pp. 37–42 (views 1–20 only); Walraven, China illustrata 177 (cf. pp. 38–48).

*Richly illustrated and influential
17th-century book on China*

9. KIRCHER, Athanasius. Tooneel van China.

Amsterdam, Johannes Janssonius van Waesberge and the widow of Elizaëus Weyerstraten, 1668. 2°. With engraved frontispiece, engraved author's portrait, 24 engraved plates (including 2 double-page maps and 1 folding plate) and 60 engraved illustrations in text (plus another copy on a separate leaf, without letterpress text, of the engraving on 2F3v). Including maps of China and Asia, traditional Chinese costumes, illustrations of the Chinese and the Mughal rulers in abundantly decorated rooms, linguistic illustrations, zoological illustrations, etc. Contemporary gold-tooled calf, later endpapers (re-cased). € 8000

First and only edition of Glazemaker's Dutch translation of China illustrata, "one of the most influential books in shaping the European conception of China in its Day" (Löwendahl), by the great Jesuit scientist Athanasius Kircher (1601/02–1680). The work is divided into six parts, the first on the inscriptions of the famous Nestorian monument (early Chinese Christian inscriptions, in Chinese and Syriac lettering), the second part gives a history of China and early Christianity, the third on idolatry in Chinese and other Asian cultures, including Indian and Japanese, the fourth describes China's government, its cities and its nature, the fifth details China's architectural and mechanical marvels and in the sixth Kircher returns to the Chinese language and the origins of its characters.

Including the engraved author's portrait, often lacking. The first and last few leaves a bit frayed at the edges, some spots and a few plates and leaves slightly browned, otherwise in good condition. The binding recased and with some restorations, rubbed along the edges and three of the compartments of the spine somewhat loose. A fascinating and well-illustrated account of China, mixing fact and fiction, but bringing both to a newly eager and curious public.

Cordier, Sinica, col. 26; Löwendahl 136 (cf. 132); cf. Merrill, Athanasius Kircher 20.



180 hand-coloured lithographs of China

10. **MALPIERE, D.** Bazin de. La Chine, mœurs, usages, costumes, arts et métiers, peines civiles et militaires, cérémonies religieuses, monuments et paysages, d'après les dessins originaux du père Castiglione, du peintre chinois Pu-Qua, du W. Alexandre, Chambers, Dadley, etc.

Paris, De Malpiere, Goujon & Formentin, and Firmin Didot, 1825–1827. 2 volumes. Large 4° (34 × 25.5 cm). With 180 lithographed plates in publisher's hand-colouring (including a frontispiece to each volume and 1 plan of Beijing), 4 engraved plates (the first with hand-coloured illustration and the other three with musical notation). Lacking 1 plate and its accompanying letterpress description ("Porte-enseigne du corps des archers"), facsimile included. Contemporary half tanned goatskin, gold-tooled spine. € 45 000

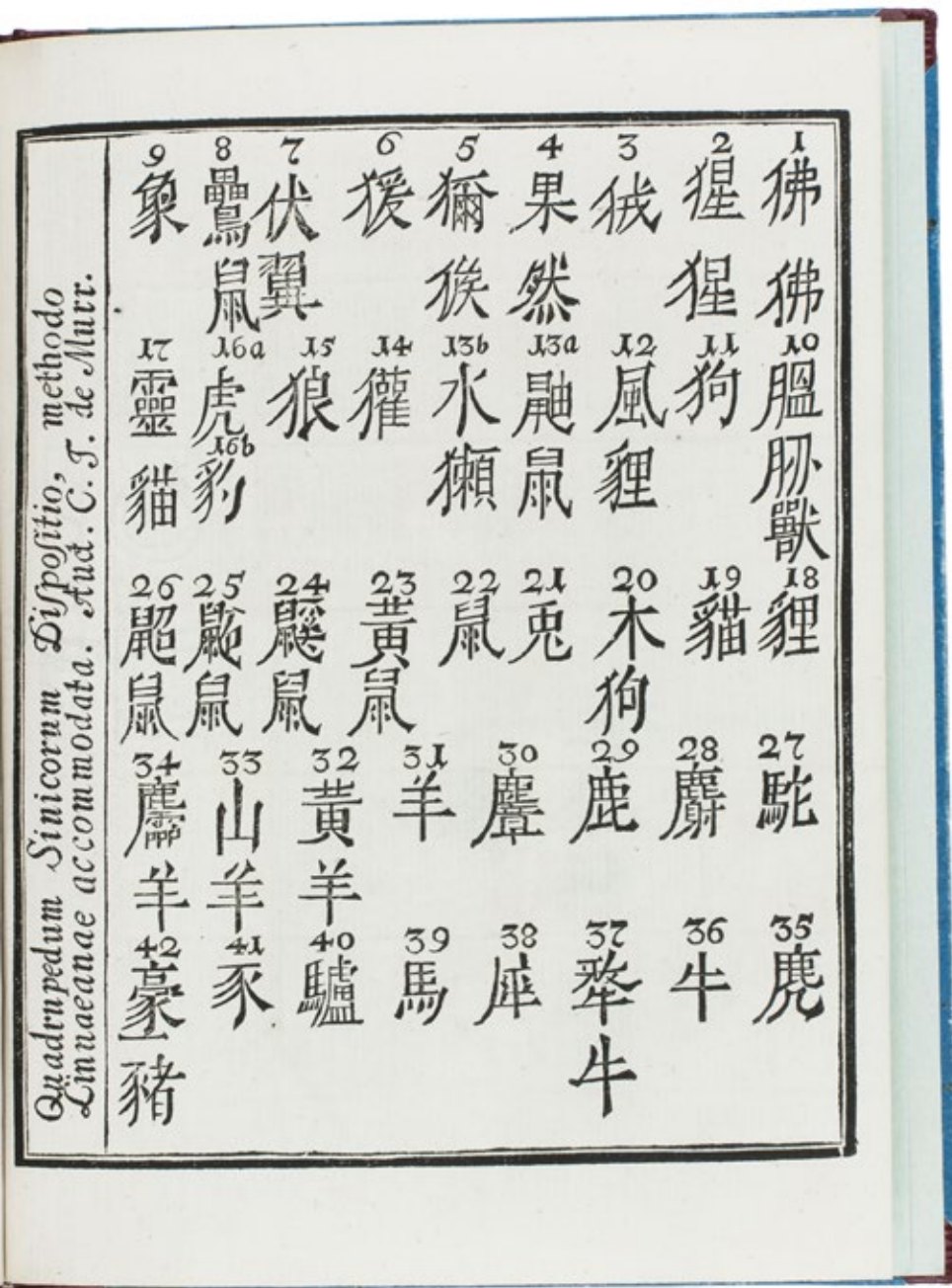
First edition of "a huge collection of attractively lithographed copies of scenes from Chinese life of the mid-Ch'ing period" (Lust). The illustrations show scenes of everyday life, ships, views, interiors, (military) costumes and much more, each with one leaf of descriptive text. The plates were issued from 1825 to 1827 in 30 instalments, each consisting of 6 hand-coloured plates, and are seldom found complete. This copy lacks only one plate and description. All the illustrations are lithographed copies of earlier prints, including Alexander's *Picturesque representations of the dress and manners of the Chinese* (1814), Chamber's *Designs of Chinese buildings...* (1757), Mason's *The costume of China* (1800) and *The punishments of China* (1804), the works of Castiglione, and others. A description of Beijing is included in the second volume illustrated with a plan.

With the bookplate of Louis Becker, Paris. Binding rubbed along the extremities, but otherwise good. Lacking one plate and text leaf, as noted, foxing throughout, and some occasional browning; a good copy.

Brunet III, pp. 1346–1347; Colas 1957; Cordier, *Sinica*, col. 69; Lipperheide 1531; Löwendahl 845; Lust 60.



*The Kangxi Emperor's 1716 edict and other matters on China and the Jesuits there,
with a large folding plate in Chinese
and a Linnaean classification of Chinese quadrupeds in Chinese*



II. MURR, Christoph Gottlieb von. Litterae patentes Imperatoris Sinarum Kang-Hi. Sinice et Latine. cum interpretatione R.P. Ignatii Koegleri, S.J. ... Ex archetypo Sinensi edidit additis notitiis Sinicis ... cum tabula aenea.

Nurnberg and Altdorf, J.F. Kussler and J.C. Monath, 1802. Small 4°. With a large folding engraved plate (32.5 × 30.5 cm) with the Kangxi Emperor's edict of 1716, a full-page woodcut table with about 65 Chinese characters on an integral leaf, and 3 woodcuts with Chinese characters in the text. Finely bound in 20th-century red half morocco. € 5500

First and only edition of a publication of primary documents and notes concerning China in general and the Jesuits in China in particular, written and compiled by the remarkable Nürnberg Unitarian scholar Christoph Gottlieb von Murr (1733–1811). The full-page woodcut in Chinese giving a Linnaean classification of Chinese quadrupeds is the first Linnaean classification of Chinese animals and probably the first Linnaeana of any sort in Chinese.

In 1706, at the height of the Chinese Rites Controversy, the Kangxi Emperor appointed two Jesuit missionaries as his envoys to Rome, but both died when their ship capsized off the coast of Portugal. In 1708 he appointed two new envoys, who died in 1711 and 1720. In 1716 the Emperor issued an edict on 31 October: a circular letter to all Westerners in China, noting that no word about the four envoys had been received and that there had been no response to the Emperor's enquires, and that the Imperial government therefore could not place its trust in any communications from the West. The rites issue lead the Emperor to expel Catholic missionaries from China and severely damaged Sino-European relations.

In fine condition. The back board is very slightly rubbed and the letterpress spine label is slightly worn, but the binding is otherwise also fine. A fine copy of an important work on China and the Jesuits there, by an excellent and versatile scholar.

Cordier, Sinica, col. 638; Löwendahl 718; Walravens 132.

The VOC in 17th-century China, with 150 illustrations

12. NIEUHOF, Johan. Het gezantschap der Neêrlandtsche Oost-Indische Compagnie, aan den grooten Tartarischen Cham, den tegenwoordigen keizer van China ...

Antwerp, Michiel Cnobbert, 1666. 2°. With engraved frontispiece, engraved author's portrait, 34 engraved double-page plates and numerous engraved illustrations in the text. Contemporary mottled calf, gold-tooled spine. Rebacked with the original backstrip laid down. € 7500

The third edition, in the original Dutch, of "the definitive account" (Howgego) of the embassy that the VOC (Dutch East India Company) sent to the Emperor of China, the entire trip occupying the years 1655 to 1657. Nieuhof's eyewitness account was the first extensively illustrated book describing China and is, among works on China, "bis heute eines der bedeutendsten und gesuchtesten" (Walravens). The second part gives a general description of the Chinese empire, including botany and zoology. The first part covers the East Indies and Southeast Asia before going on to China itself. Japan, Korea and Formosa appear as well.



With modern bookplate of J. Berk. Slightly browned throughout, some plates reinforced. Rebacked, as noted, with the original backstrip laid down.

Cordier, Sinica, col. 2344; Howgego, to 1800, G-85, N-25; cf. Walravens, China illustrata, pp. 142-144.

The VOC in 17th-century China, with ca. 150 illustrations coloured by a contemporary hand

13. NIEUHOFF, Johan. Die Gesantschaft der Ost-Indischen Gesellschaft in den Vereinigten Niederländern, an den Tartarischen Cham, und nunmehr auch Sinischen Keyser, verrichtet durch die Herren Peter de Gojern, und Jacob Keisern. Itzund zum zweiten mahle hier und dar verbessert, und üm ein guhtes theil vermehret, heraus gegeben.

Amsterdam, Jacob van Meurs, 1669. 2^o (31 × 21 cm). With engraved title-page, engraved author's portrait, large folding engraved map of China, 34 double-page engraved plates and 110 half-page engravings in the text (topographic, botanical & zoological, costume, architectural, etc.), all coloured by a contemporary hand. The engraved title-page shows the Emperor of China with what must be Blaeu's 68 cm terrestrial globe (showing India & Ceylon, Southeast Asia, China, Japan & Korea, the East Indies and western Australia). Contemporary blind-tooled pigskin over wooden boards. € 85 000

Second edition of the German translation of "the definitive account" (Howgego) of the embassy that the VOC (Dutch East India Company) sent to the Emperor of China, the entire trip occupying the years 1655 to 1657. Nieuhof's eyewitness account was the first extensively illustrated book describing China and is, among works on China, "bis heute eines der bedeutendsten und gesuchtesten" (Walravens). The second part gives a general description of the Chinese empire, including botany and zoology. The first part covers the East Indies and Southeast Asia before going on to China itself. Japan, Korea and Formosa appear as well.

Nieuhof (1618–1672) joined the VOC in Batavia by 1655 after an earlier voyage to Brazil with the West India Company. He served as steward, artist and chronicler on Pieter de Goyer and Jacob de Keyzer's VOC embassy to the Chinese Emperor. While the embassy was more successful than the Russian one shortly before (which was not even granted an audience), the Jesuits in the Chinese court hindered contacts between the Emperor and the Protestant Dutch as much as they could. The party nevertheless got a more intimate view of China than almost any other Dutch visitors of the 17th century, and the breadth of Nieuhof's interests and the large number of drawings he made provided a wealth of new material that makes the present work an essential primary source.

Nieuhof apparently didn't return to the Netherlands until 1670, but sent his manuscript and drawings.

Slightly thumbed, some occasional browning and minor foxing, a few water stains, restorations to the engraved title-page and the folding map with folds reinforced, still a good copy and the binding in very good condition. An essential primary source for any study of seventeenth-century China and especially its relations with the Netherlands, coloured by a contemporary hand.



The VOC in 17th-century China

14. NIEUHOF, Johan. Het gezantschap der Neêrlandtsche Oost-Indische Compagnie, aan den grooten Tartarischen Cham, den tegenwoordigen keizer van China:...

Amsterdam, Jacob van Meurs, 1670. 2°. With engraved title-page, engraved author's portrait, large folding engraved map of China, 34 double-page engraved plates and views, and 110 half-page engraved illustrations in text, all in fine and strong impressions. The coats of arms of Spiegel and Witsen, apparently optional elements in the preliminaries of the Dutch, French and Latin editions, are not present. Contemporary blind-tooled vellum. € 12 500



Third edition, in the original Dutch, of “the definitive account” (Howgego) of the embassy that the VOC (Dutch East India Company) sent to the Emperor of China, the entire trip occupying the years 1655 to 1657. Nieuhof’s eyewitness account, first published in 1665, was the first extensively illustrated book describing China and is, among works on China, “bis heute eines der bedeutendsten und gesuchtesten” (Walravens). The second part gives a general description of the Chinese empire, including botany and zoology. The first part covers the East Indies and Southeast Asia before going on to China itself. Japan, Korea and Formosa appear as well.

Nieuhof served as steward, artist and chronicler on Pieter de Goyer and Jacob de Keyzer’s VOC embassy to the Chinese Emperor. The party got a more intimate view of China than almost any other Dutch visitors of the 17th century, and the breadth of Nieuhof’s interests and the large number of drawings he made provided a wealth of new material that makes the present work an essential primary source.

Good copy with the owners stamp of Friedrich Emanuel Hurter (b. 1787; “Reichshistoriograff in Wien”) on the verso of the frontispiece and his signature on the first flyleaf, dated 1805.

Howgego G-85, N-25; Landwehr & V.d. Krogt, VOC 539; Löwendahl 147; Tiele, Bibl. 800.

Woodcut Chinese translation (transcribed in the Latin alphabet) of a famous children's book

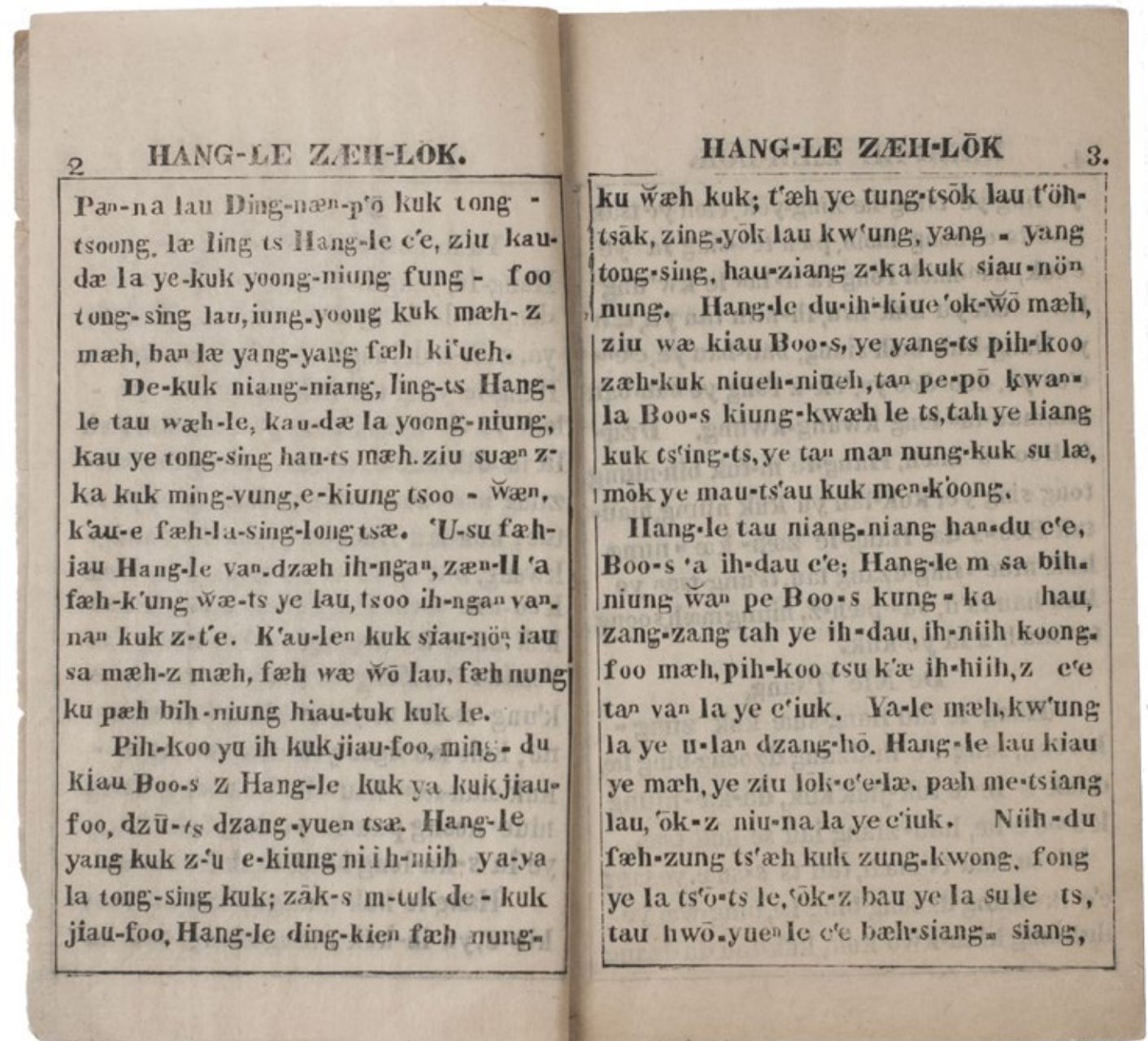
16. [SHERWOOD, Mary Martha (Caroline Phebe KEITH, translator)]. [Title in running heads:] Hang-le zæh-lok. [= Hengli shilu ("A record of Henry", a translation of *The history of little Henry and his bearer*)].

[Shanghai, Mission Press, 1856]. 8° (23.5 × 14 cm). With each page printed from a separate woodblock on the outside of double leaves of Chinese paper (with their folds at the fore-edge). Original brown Chinese paper wrappers without a spine. € 16 500

Extremely rare Chinese woodblock edition of Mary Martha Sherwood's *Little Henry and his bearer*, first published in English in 1814, with the Chinese transcribed phonetically using the Latin alphabet following the Shanghai dialect (with occasional Hindustani words). It was translated into the Shanghai dialect by the Shanghai missionary Caroline Phebe Keith (1821–1862). Keith (née Tenney) came from a New Hampshire family. Her parents died when she was 16 and 17. In 1849, soon after her fiancée abandoned her, she decided to become a missionary, serving in Shanghai from 1850 to 1857. The book "tells the story of a young British boy who, on his deathbed, converts Boosy, the Indian man who has taken care of him throughout his childhood ... Sherwood's tale blends the realistic with the sentimental and introduces her readers to Hindustani words and descriptions of what she felt was authentic Indian life. With this work, the obituary tract (which invariably stressed conversion and a Christian death) had assumed the colouring of romance" (Cutt).

The paper is slightly browned and in a few double leaves the head or foot of the fore-edge fold has torn a centimetre or two, but the book is otherwise in very good condition. The wrapper has a few small and very minor tears and stains, there is a larger tear in the front endleaf and the threads have come loose and are partly lost. A very rare Chinese translation of a famous children's book in a Latin-alphabet transcription.

M.N. Cutt, *Mrs. Sherwood and her books for children* (1974), pp. 17–18; Hanan, *Chinese fiction* (2004), p. 74; KVK & WorldCat (1 copy).



12 stunning and detailed drawings of Chinese deities, in many bright colours plus gold and silver



18. TINGQUA. [Twelve Chinese gods].

[Guangzhen (Canton)], Tingqua, [ca. 1870?]. Imperial 4° album (33 × 24.5 cm). 12 drawings in numerous brightly coloured gouaches plus gold and silver, on pith paper (30 × 21.5 cm), each drawing mounted by its corners in an album of mulberry-bark(?) paper and framed with 4 strips of blue silk, and with a loose tissue leaf inserted before each drawing and an extra blank album leaf before the first drawing. Contemporary rice-straw(?) pasteboards, with the contemporary “Tingqua” label. € 38 000

Twelve spectacular and extremely detailed Chinese drawings of Chinese deities, executed in dozens of brightly coloured gouaches plus gold and silver by the Tingqua studio, established in Guangzhen (Canton province) in the 1830s. Tingqua, also known as Guam Lianchang (ca. 1809–1870 or soon after) was the leading artist in the export business that flourished after China’s defeat in the First Opium War (1839–1842) opened the country to foreign trade. He and his slightly older contemporary Sunqua (active 1830–1870) pioneered the genre of pith paintings for the export market. The drawings show considerable originality in the rendition of the deities and their attributes, which sometimes makes it difficult to identify the deity intended. As usual with pith-paper drawings made for export, they show a mix of Chinese and Western influences, the faces here clearly following Western art (Tingqua was a protégé of George Chinnery), but the present drawings may also show some Tibetan influences.

Since pith-paper drawings were rarely signed, few can be attributed to an artist or studio on documentary evidence. The present set is a rare example of a group of drawings (clearly made as a set) preserved in its contemporary album with the Tingqua studio’s label. The figures are much more detailed than those in most pith-paper drawings.

Several drawings show one or more broken corners or other small marginal defects, and sometimes an end of one of the blue ribbons has come loose, but the drawings themselves are in fine condition. The paper reinforcing the spine has torn at the hinges and the lower right corner of the front board is abraded, but the album binding is still in very good condition. A remarkable series of large, brightly coloured and unusually detailed pith-paper drawings of Chinese gods: rare documented drawings of the famous Tingqua studio, with their letterpress label.

Cf. B. Salmen, Chinesische Bilder (2007); Tingqua: paintings from his studio (1976); I. Williams, “Views from the West”, in: Arts of Asia XXXI (2001), pp. 140–149; I. Williams, “Painters on pith”, in: Arts of Asia XXXIII (2003), pp. 56–66.

Richly illustrated journey of Nicholas II of Russia through Asia

19. UKHTOMSKY, Esper Esperovich and Hermann BRUNNHOFER (translator). Orientreise seiner kaiserlichen Hoheit des Grossfürsten-Thronfolgers Nikolaus Alexandrowitsch von Russland, 1890–1891.

Leipzig, F.A. Brockhaus, 1894–1899. 2 volumes. 4°. With engraved portrait of Nicholas, 7 photogravures, 541 wood engravings after drawings and photographs and 5 chromolithographed maps. Publisher's cloth, richly blocked in black, gold and grey, gilt edges. € 8500

First and only edition in German of a richly illustrated travelogue of a journey around the Eurasian continent, made by the future Russian Czar Nicholas II. The journey was planned as a Grand Tour through Europe and Asia with the opening ceremony of the Trans-Siberian Railway as the final destination. After visiting Austria, Italy and Greece, Nicholas travelled to Egypt and through the Suez Canal to India. Subsequently Nicholas and his entourage visited the Dutch-East Indies, Siam and China. In Japan the future emperor had a fire breathing dragon tattooed on his arm and received a facial scar due to an assassination attempt. After the opening of the railway in Siberia, the travellers boarded the train back to St. Petersburg.

After the return home, Nicholas and his fellow traveller Prince Esper Ukhtomsky began working on an account of their grand tour. After the publication of the Russian edition in 1893–1897, this very popular work was translated into English, French, German and Chinese.

In very good condition with the bindings somewhat rubbed at the edges. A richly illustrated account of Asia in the late 19th century and Russia's relations with its neighbours.



12 delicate Chinese pith paintings

20. [WATERCOLOURS–CHINESE]. [Album with 12 Chinese watercolours].

[China, 19th century]. Oblong album (23.5 × 33.5 cm) with 12 delicate gouache and watercolour paintings on so-called rice paper (each ca. 19 × 28 cm), mounted on the album's leaves, each painting framed with strips of blue silk ribbon backed with paper attached at the corners. Embroidered binding (1917 or earlier), green braided ties. € 4800

An album with 12 vibrantly coloured “pith paintings” showing Chinese junks and other boats, each mounted on a verso (so that the book opens from what in a western book would be the back). Chinese texts appear on the flag of the first boat and stern of the fifth. Pith paintings, often depicting scenes from daily life, flowers, birds or butterflies, were most popular from the 1830s to the end of the century. Parts of the image are painted with a thick layer of gouache (some parts matte and some parts glossy) that sits on the surface of the velvety paper while the watercolour soaks in, giving a distinctive texture and three-dimensional quality. Typically small and fragile, these subtle watercolours were created for the export market to meet the increasing demand for inexpensive souvenirs. There was a flourishing trade in the miniatures, until they were superseded by the less expensive picture postcard. They are painted on what is usually called “rice paper”, now sometimes “pith paper”, which is neither paper nor made from rice. It is a thin layer of pith cut with a knife from the plant *Tetrapanax papyriferum*, related to ginseng.

With small tears or holes in a few paintings, mostly in the corners and affecting only the open water or sky of the background, some indentations in the paper across the sky, occasionally touching the rigging of a boat, minor spotting, first album leaves and paste-down with marginal waterstains, overall in good condition. A lovely album of brightly coloured Chinese pith paintings of boats.



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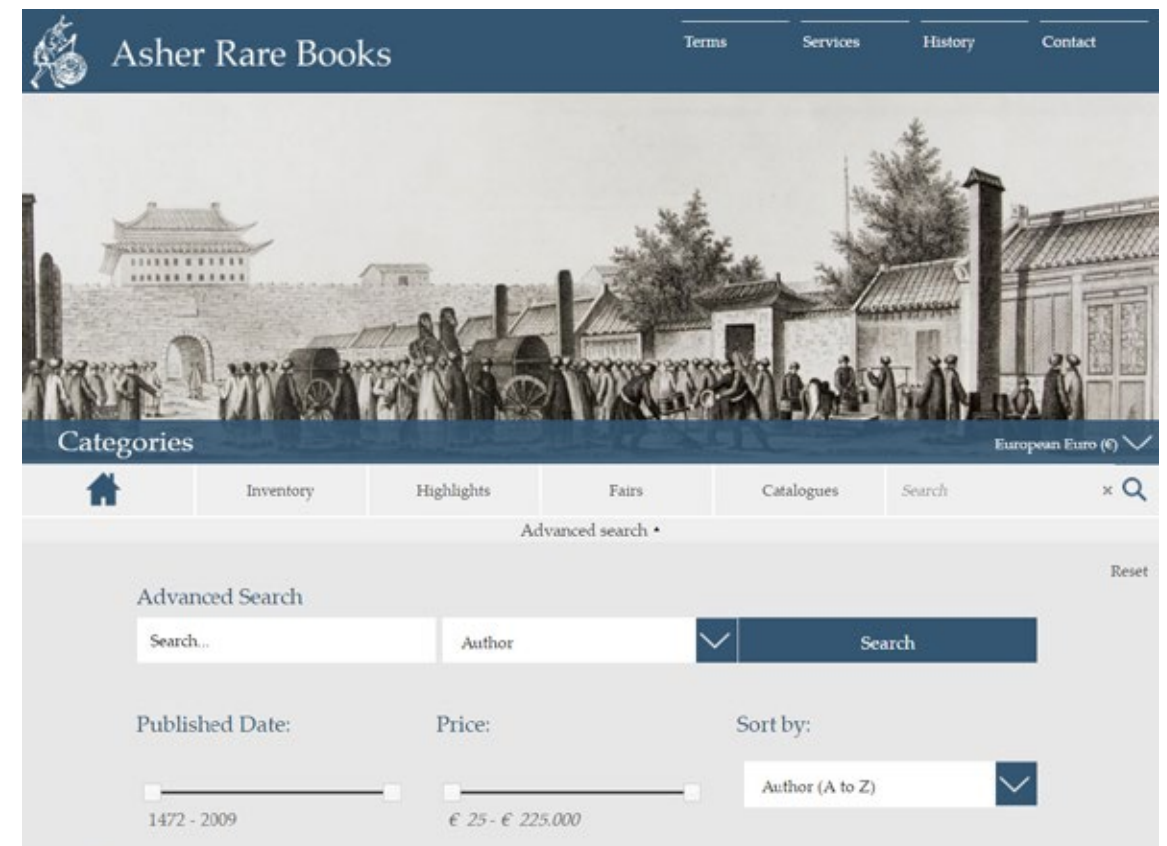
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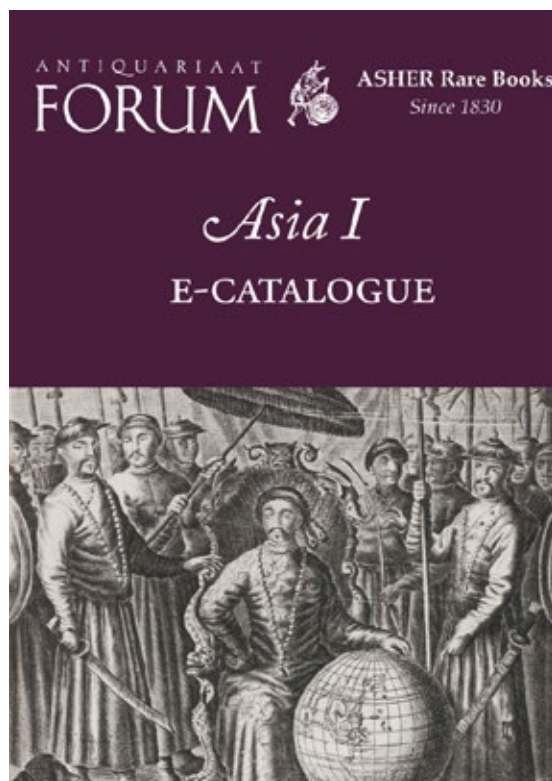


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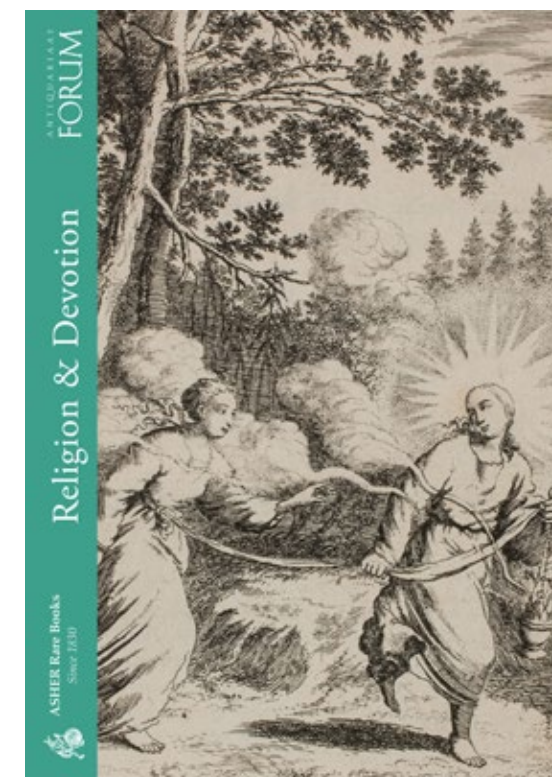


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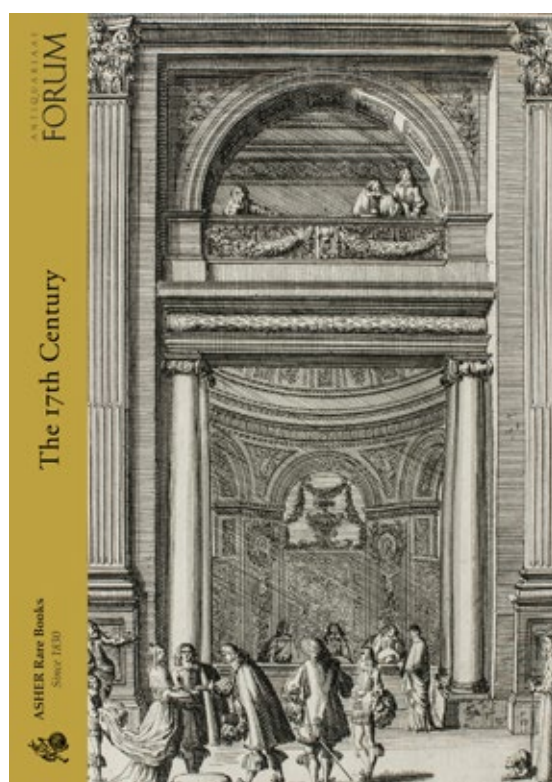
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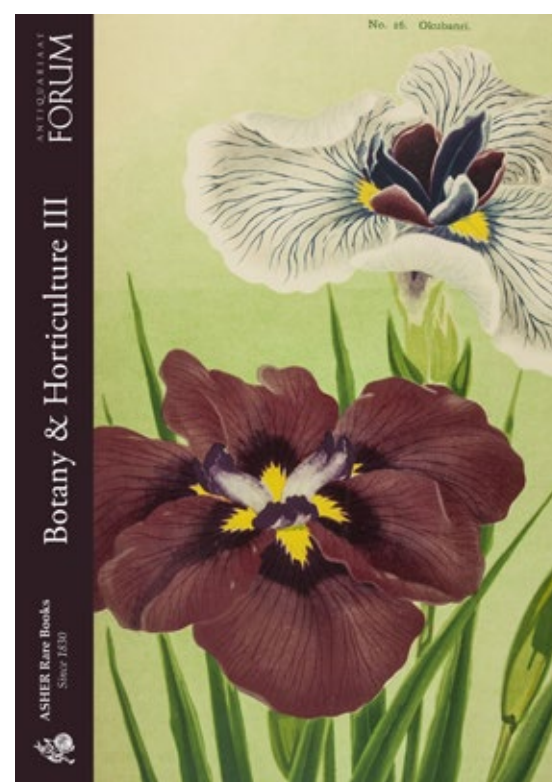
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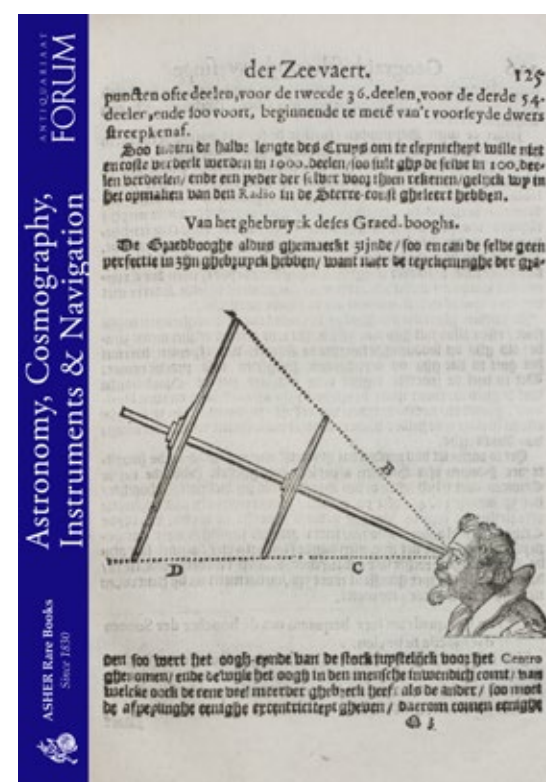
Religion



The 17th Century



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