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**1 [AGRICULTURE.]** Photographs from the countryside around Beijing. *Early twentieth century.*

20 gelatin silver prints, ranging from c. 167 x 228 mm (6½ x 9 inches) to c. 72 x 93 mm (2¾ x 3¾ inches) or the reverse, in a modern folding cloth box.

**£3000\* / HK\$30,000**

Details of agricultural work and life, depicting the growing, transporting and selling of agricultural produce. Men carry loads on their backs, presumably to market or a storehouse; a camel caravan arrives in Beijing; other views show oxen ploughing, ponies carrying heavy loads, market stalls and a remarkable piece of well-machinery.







# SHANGHAI UNDER ATTACK

**2 AH FONG, photographer.** The Sino-Japanese Hostilities 1937. *Shanghai, Nanking Road, 1937.*

Oblong 8vo album, ff. 24 with 110 original gelatin silver prints, each numbered in pencil above, and folding printed index with captions to all images (108 images measuring c. 90 x 60 mm, 2 images measuring c. 190 x 70 mm); five images printed in red and black to reflect the bombing; an excellent copy, bound in the original illustrated black paper boards printed in silver, upper board with large block showing Shanghai under attack.

**£3750 / HK\$37,500**

**Excellently preserved copy of this rare album of photographs documenting the bombing of Shanghai at the opening of the Second Sino-Japanese war, a haunting and moving visual record of what is considered by many to be the first battle of World War II.**

The Battle of Shanghai was the first, as well as one of the longest and bloodiest, major engagement fought between China and the Imperial Japanese Army at the start of the Second Sino-Japanese War. Lasting from August until November and involving close to a million troops fighting on land, in the air, and at sea, it has been described as 'Stalingrad on the Yangtze', and concluded in a victory for Japan, and the loss of a significant portion of China's best personnel, though at the cost of Japanese morale and a substantial loss of life on both sides.







The album includes evocative images of the Royal Navy, US, Russian, Japanese and Italian warships; General Chiang Kai-shek; refugees fleeing from the ruins of Pei Sing Tsin village; the victims and destruction caused by the Cathay Hotel bombing; bomb victims receiving first aid; and the bombing of the Tsun Tsin Training Camp. The last image printed in red and black shows Zhabei district burning at night.

The index leaf attributes the photographs to 'Ah Fong Photographer 819 Nanking Road Shanghai', with the photographs themselves apparently taken by two photographers identified only as 'S.S.' and 'S.C.S.' during the Sino-Japanese hostilities in Shanghai from August to November 1937.



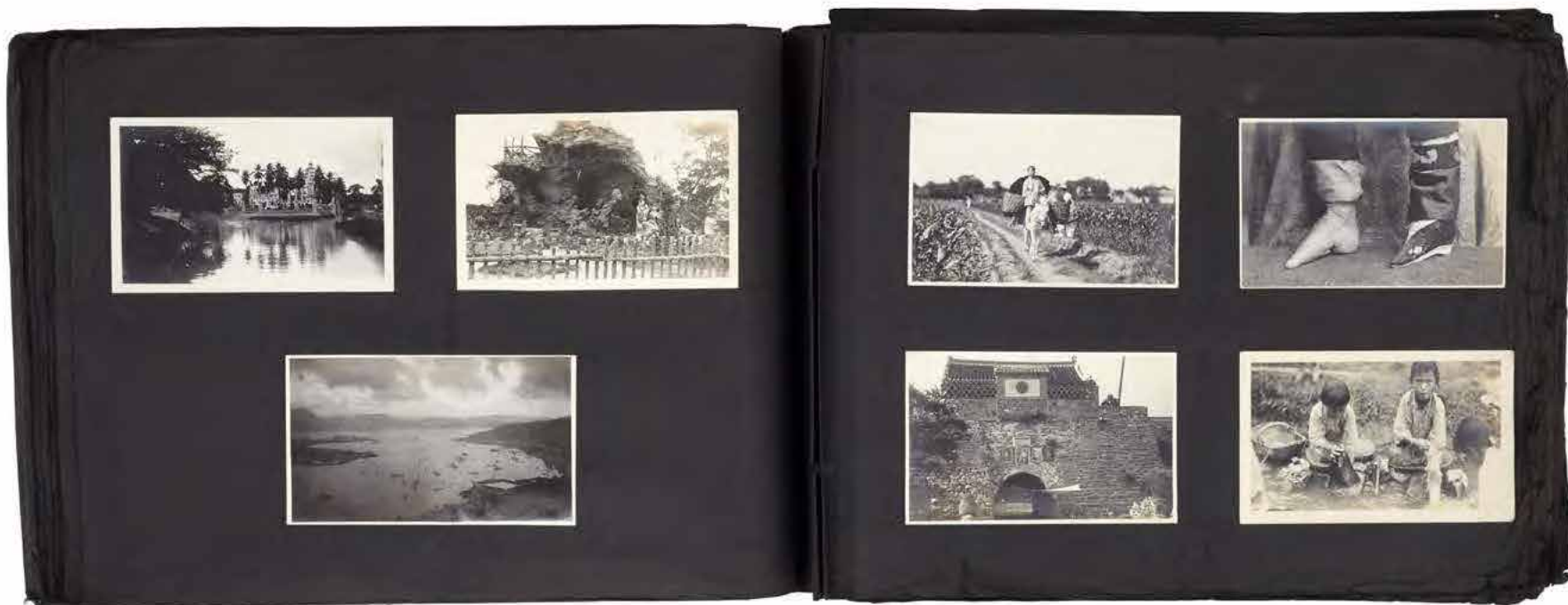
**3 [AH FONG, WEIHAIWEI STUDIO.]** Weihaiwei views, including Ah Fong's photographic studio, and earthquake damage in Japan. *Weiheiwai, Shanghai, Yokohama and others, 1920–1930s.*

Oblong 4to, approximately 290 gelatin silver print photographs, majority c. 82 x 132 mm (3¼ x 5½ inches), mounted 4-per-page, on 50 ff. black card and 1 f. loosely inserted; in contemporary black cloth coloured boards, Art Nouveau style lettering and border embossed in blind on front board, tied with black cord; five leaves disbound and slight scuffing to boards and wear at corners.

**£3500 / HK\$35,000**

**A rare view of Ah Fong's studio in Weihaiwei among other local views, and earthquake damage in Yokohama.**

Ah Fong operated a commercial photographic studio from the early 20<sup>th</sup> century until the 1930s on 819 Nanking Road, Shanghai and on Liugong Island, Weihaiwei in North Eastern China (not to be confused with the Afong studio of Hong Kong). The studio – apparently in Weihaiwei – is among the first prints in the album, depicted with a Kodak sign hanging outside, nearby other businesses: 'Tung Ho Hing and Co'; 'Yin Yen Tai Shoe Makers' and 'Cah Ying & Co Ltd'. However it is a different building to a 1909 view of Fong's Weiheiwei studio held by the National Gallery of Scotland and reproduced in Robert Field, *China's Foreign Places* (HKU Press, 2015, p. 269). Field says that







Fong would superimpose his name on buildings in his photographs, presumably as a witty and light-hearted means of signing his work. However, the angle of the letters suggest this is not the case here.

The location of Weihaiwei is corroborated by other photographs in the album. There are views of Liugong Island (Duke Liu's Island), which was used as the summer base for the Royal Navy's China Fleet, with naval personnel relaxing on the Royal Navy bathing beach and canteen. The 'Mercantile, Naval and Military Contractors' D. Clarke and Co are also depicted; they operated in Port Edward, Weihaiwei. Ah Fong capitalised on the presence of the Royal Navy in Weihaiwei by taking portrait photographs of naval personnel at his studio. His photographs were also used to illustrate the 1910 memoir *Lion and the Dragon*, by the British Colonel Office Reginald F. Johnston. It is likely that this album, with its many commercial views of temples, monuments and local people in traditional dress, belonged to a member of the Navy as souvenir of their station in Weihaiwei.

Approximately 23 prints document earthquake damage in Yokohama, caused by the September 1923 Kanto Earthquake. This major national tragedy caused an estimated total of 142,800 casualties. Numerous manifestations of the wreckage is shown, as is the half demolished Yokohama Ministry of the Treasury, which is recorded as being destroyed in the earthquake alongside the Ministry of Education, Science and Culture, the Home Ministry, the Ministry of Foreign Affairs and the Police Department.



**4 [ANTIPHONAL.]** Very large historiated initial 'H' (probably for the antiphon *Hodie nata est beata virgo Maria* for the Nativity of the Virgin Mary) cut from an antiphonal in Latin. *Italy (Siena), c. 1300.*

Large initial (c. 124 x 129 mm), the initial in pale pink against a quadrangular background of deep blue and enclosing the Nativity of the Virgin Mary, Anne lying pensively on a wooden bed before an arched background and the infant Mary being bathed by two nurses in the foreground, the whole painted in shades of blue, pink, orange, brown and white and with both burnished and shell gold, the verso with part of two lines of text and music in square and diamond-shaped notation on four-line red staves (stave height c. 30 mm); trimmed to the edges of the quadrangular blue background, slightly rubbed with some loss of burnished gold, but generally in very good condition.

**£6750\* / HK\$67,500**

A very fine large initial painted in a style associated with the Master of the Gradual of Cortona, an artist named for a Franciscan gradual produced c. 1290 for the church of San Francesco in Cortona (now Vatican City, BAV, MS Ross. 612).

The architectural setting is unusual, as is the frontal pose of the small naked infant being washed in a bath shaped like a baptismal font, a composition derived ultimately from Byzantine models.

For a closely comparable initial, probably by the same hand and conceivably from the same parent manuscript, see Christie's sale of 13 July 2022, lot 3, a complete leaf with an historiated initial of the Annunciation (stave height also c. 30 mm).

Visible beneath the initial in the upper left-hand corner is the name 'marie', doubtless a direction (or part thereof) to the artist. The text on the reverse comprises part of the antiphon '[Benedicta tu in mu]lieribus et be[nedictus fructus ve]ntris tui'.

*Provenance:* formerly in the Albright-Knox Art Gallery, Buffalo, NY, acquired with the Elisabeth H. Gates Fund, 1940.





**5 [ASIATIC STATION, SHANGHAI.] AH FONG, *photographer, and others.* 'My Oriental Album'. Shanghai, 1930s.**

Approximately 133 gelatin silver prints, ranging from c. 57 x 86 mm (2¼ x 3¾ inches) to c. 210 x 248 mm (8¼ to 9¾ inches), one printed in red and black, displayed tipped in at the corners, and one inserted into the album's front pocket, many captioned by hand on the print in white ink, occasionally titled in the negative and some with pencil description on the verso; bound in oblong 4to, contemporary black calf, upper cover with embossed Chinese junk and two dragons, plaited style border, stud fastening; minor wear to extremities but otherwise very good.

**£5000 / HK\$50,000**

**An evocative photographic record of a US serviceman's experience stationed in 1930s Shanghai as part of the Asiatic Station, containing both personal photographs and commercial prints, including those from the Ah Fong studio.**

Ah Fong had studios on 218 Nanking Road, Shanghai and in Weihaihei. The prints by Ah Fong featured here are from his 1937 album *Sino-Japanese Hostilities*, which recorded the siege and conquest of Shanghai by the Japanese at the opening of the Second Sino-Japanese War. The conflict was triggered by a confrontation on 7<sup>th</sup> July 1937 when Chinese and Japanese troops met near the Marco Polo Bridge in the suburbs of Beijing. The event preceded a two year

war that saw the Japanese army occupy vast areas of China. Prints from *Sino-Japanese Hostilities* displayed here include Fong's instantly recognisable red panoramic view of the burning of Zhabei, the USS Augusta and HMS Cumberland in port evacuating foreign nationals and cremated bodies floating downstream. Another print shows the damaged Sihang Warehouse, which was successfully defended by the Chinese in 1937. It was a victory that was an important strategic and propaganda result, since the warehouse was located opposite the foreign concessions.

The somewhat brutal contents of many of the images is forewarned through a printed message on the opening page of the album:

'To you who are about to open these pages and glance through the contents, the following warning is issued.

Within these pages are collected through months of service in China various pictures to keep in mind bygone days and rekindle anew old memories of [sic] the Asiatic Station. Perhaps some people may not approve of the contents and it is with the warning that though there is nothing in these pages that should not in the mind of the owner be there, nevertheless you are cautioned that you do [sic] so at your own free will and risk.

Hoping that you might find this both of interest and entertainment and at the [sic] same time instructive I beg to remain, The Owner'



Yet alongside the images of warfare are more conventional, commercial views of Shanghai seen through the eyes of a serving US soldier and member of the Asiatic Station, the American Naval fleet who were based in China throughout the 1920s and 1930s. It was formed on the instructions of President Roosevelt in 1902 to consolidate American trade and diplomatic interests in the Philippines and China following the end of the Philippine–American War. For many American naval personnel dispatch to the ‘China Patrol’ was seen as a career highlight. The experience was often viewed as a period of relatively routine service and eventful shore leave, and thus remembered with fondness and affection. In fact a large number of U.S. Navy members would remain at postings in China for 10–12 years then retire and continue to live in the country.



A sense of this excitement can be perceived in the album, which show the sites of Shanghai and the people the soldier encountered. The compiler of this album is presumably ‘Bill’, the US soldier depicted in a portrait slipped into the album’s front pocket and mentioned in the inscription upon one of the prints ‘to Bill love Judy’ which is inscribed on the verso ‘To my dearest pal Bill, always Judy, Forget me not’. The final print of the album, which depicts a group portrait of members of the Asiatic Station, has the ink stamp of Hamilton studio, 221 Nanking Road on the verso. Little is known about the studio although they are recorded as being active in 1940s so obviously experienced a degree of commercial longevity and success in a fast-moving market.

**6 [ATO PHOTOGRAPHIC ASSOCIATION.]** Album of 100 gelatin silver prints of Tianjin (Tientsin), the Hai (Peiho) estuary, and Beijing (Peking) and surroundings. [c. 1930s.]

Album, with 100 gelatin silver copy-prints, each c. 110 x 155 mm, on 50 black card mounts, each with a printed caption label; black stiff card covers.

**£2500 / HK\$25,000**

**An attractive example of the commercially available albums produced by the Ato Photographic Association in the 1920s–30s.** The present album is devoted to the area formerly known as Zhili or Chihli, encompassing Beijing and Tianjin. Small groups of images are devoted to the Hai forts and to Wanshou Shan in the summer palace near Beijing; and the album closes with views of the Lan River.

The Ato Photographic Association was a Japanese company founded by Ato Inga Kyokai and based in Dalian (Dairen in Japanese) in 1922–44. They were responsible for many thousands of topographic photographs of China, subsequently published in albums like the present one, designed for the Western tourist market. The English captions reflect their origin and are poetic, if not entirely fluent ('All is not marble the famous Stone Barge is made of'). They show in places an anti-Chinese bias: 'The Foreign settlements [in Tianjin] afford to them [the Chinese] safe shelters to save their precious skins in case of need.'

Among the more unusual images here is one entitled 'Dust (near Peking)': 'The crenellated wall, ashen with a thick layer of dust seems to tell the tales of the town during several centuries past ... The sun's rays filtering through the grey dust, as raised by the animals' trappings, light upon the rear half of the flock, imparting to the scene a quiet rural tone.'







**LANTERN FESTIVAL (HONG)**

New Year's Day, according to the old lunar calendar, is a busy festival, while the Lantern Festival, a highly effective manifestation of the spirit of the Chinese calendar, is the most important of the year.

The Lantern Festival is to be held on the full moon of the first month of the lunar calendar. On the night, the city is lit up with the brilliant light of all kinds of lanterns, some of which are made of paper and some of wood. The festival is held in the heart of the city, and is a very important event in the lives of the Chinese people.

The festival is held in the heart of the city, and is a very important event in the lives of the Chinese people.

**A FIRECRACKER SHOP**

Firecrackers are used in the old Chinese New Year festival. They are used to drive away evil spirits and to bring good luck. They are used in the old Chinese New Year festival. They are used to drive away evil spirits and to bring good luck.

Firecrackers may be regarded as symbols of the ancient Chinese superstitions.



**CHINESE BEAN NOODLES**  
(In the suburbs of Peking)

In a suburb in the suburbs of Peking, a man is seen drying bean noodles. The noodles are made of mung bean flour and are dried in the sun. The man is standing next to a large wooden structure made of bamboo poles, which is used for drying the noodles.

The man is standing next to a large wooden structure made of bamboo poles, which is used for drying the noodles.



**WELLS IN QUARTER (CHINA)**

On the way to the well, one will pass by and see the wells of the quarter. The wells are used for drinking water and for irrigation. The wells are used for drinking water and for irrigation.

The wells are used for drinking water and for irrigation.

**7 [ATO PHOTOGRAPHIC ASSOCIATION.]** Album of 100 gelatin silver prints of Shanghai, Ningbo and Hangzhou. [1930s].

Album, with 100 gelatin silver copy-prints, each c. 110 x 155 mm, on 50 black card mounts, each with a printed caption label (some on yellow paper); black stiff card covers.

**£2500 / HK\$25,000**

The album opens with an image of Shanghai Port - 'the foremost entrepot of China whose annual trade rolls up to \$3,000,000,000. Who could dream of such a magic to be enacted?'



**PORT OF SHANGHAI (I)**

On the site of a fishing village on the Whampoo some 80 years ago has grown up a great commercial metropolis of Shanghai, the foremost entrepot of China whose annual trade rolls up to \$3,000,000,000. Who could ever dream of such a magic to be enacted? Shanghai has a population of 2,400,000 of more than 20 nationalities.

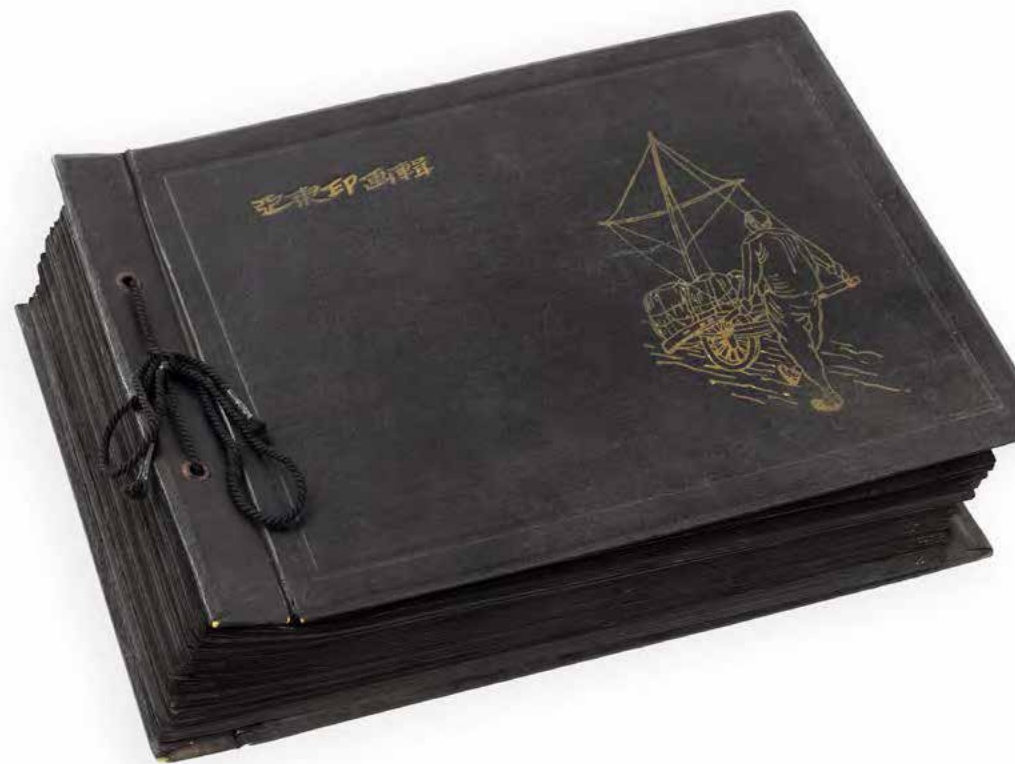
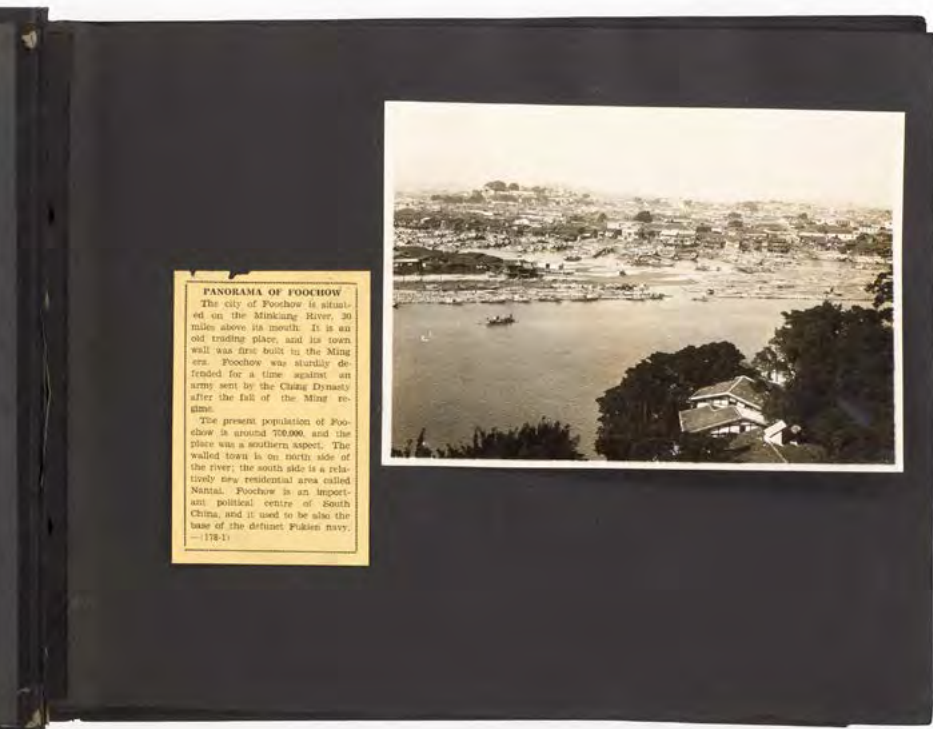
Great is indeed the Port of Shanghai, the main gateway of trade to all China with her vast territory.

(No. 84-2)

The French Concession, however, is awash with 'erotic and grotesque pleasures', 'hold-ups' and kidnappings. After dark, 'terrorism may become rampant. Machine guns may spray forth their bullets, and snipers may lurk behind many an upper-storey window'. Also featured are the old city of Ningbo, the water town of 'Chientangkiang', and a 'squatting priest' saying prayers on a cliff-face. At West Lake in Hangzhou, a view Marco Polo thought the finest in the world, 'the ripples awakened by the gentle breeze will show countless gleams of scintillations in the sun'.







**8 [ATO PHOTOGRAPHIC ASSOCIATION.]** Album of 100 gelatin silver prints of Fuzhou (Foochow) and Yunnan. [1930s].

Album, with 100 gelatin silver copy-prints, each c. 110 x 155 mm, on 50 black card mounts, each (but one) with a printed caption label (some on yellow paper); black stiff card covers; embossed triangular label of the Ato Photographic Association, 429/34 Woosung Rd., Shanghai, pasted to inside rear cover.

**£2500 / HK\$25,000**

Includes panoramas of Fuzhou apparently taken at different dates (the captions state a population of variously 600,000 and 700,000), and scenes of Kunming, the capital of Yunnan province. There is an interesting short series on railway engineering in Yunnan province, and images of zinc mining, and poppy cultivation: 'the law forbids to grow poppies, but, provided the fines imposed be paid, any amount of poppies may be raised. In China, a fine is looked upon as only another name for tax ... The opium products in Yunnan takes the first place in all China.'





**WHITE PAGODA OF KANSHAN (Fuchow)**

The pagoda stands on a magnificent part of the water town of Fuchow and is considered one of the finest in the world. It is situated on a hill in the north-western part of the water town named Wushan.

The White pagoda on the Wushan is a prominent landmark of Fuchow, visible from very distant. The hill where it stands is named Tiantang and in its vicinity are located other old temples and shrines—1940.

**TANGSHACHOW (Fuchow)**

The city of Fuchow is divided by the Moching, the water here being located north of the river and the Moching, which runs, of it. A river bridge spanning the wide stream is called Wanchow and runs westward to the north bank and the east from the bridge to the Moching, which is the Moching.

The Moching river runs of the bridge contains the various boats which are used for trade. It is considered a typical "Fuchow" of the living part, and trade is said to have done the same as 1940—1940.



**CHINESE WASHED & DRYED IN KANSAN, FUCHOW**

The scene here is typical of the Chinese washing and drying of goods. The goods are washed in the river and then dried in the sun. The scene is very busy and the goods are of various kinds. The scene is very typical of the Chinese washing and drying of goods. The scene is very typical of the Chinese washing and drying of goods.



**WATER BUFFALO (Kanshan)**

Water buffaloes are used for plowing and other agricultural work. They are very hardy and can live in water. They are very important in the Chinese economy.



**PROVINCIAL CAPITAL OF YUNNAN (Kunming)**

Kunming, the capital of the Province of Yunnan, is situated on a plateau 3,795 feet above the sea level. It is the largest city in the province and is the center of the province. It is a very important city and is the center of the province.



**OPEN AIR MARKET (Kunming)**

The open air market in Kunming is one of the largest in the world. It is a very busy market and is the center of the province. It is a very important market and is the center of the province.

# 'A POLITICAL THINKER OF THE HIGHEST CALIBRE'

**9 AUGUSTINUS TRIUMPHUS** [i.e. **AUGUSTINUS de Ancona**]. *Summa de potestate ecclesiastica*. Augsburg, [Johann Schüssler,] 6 March 1473.



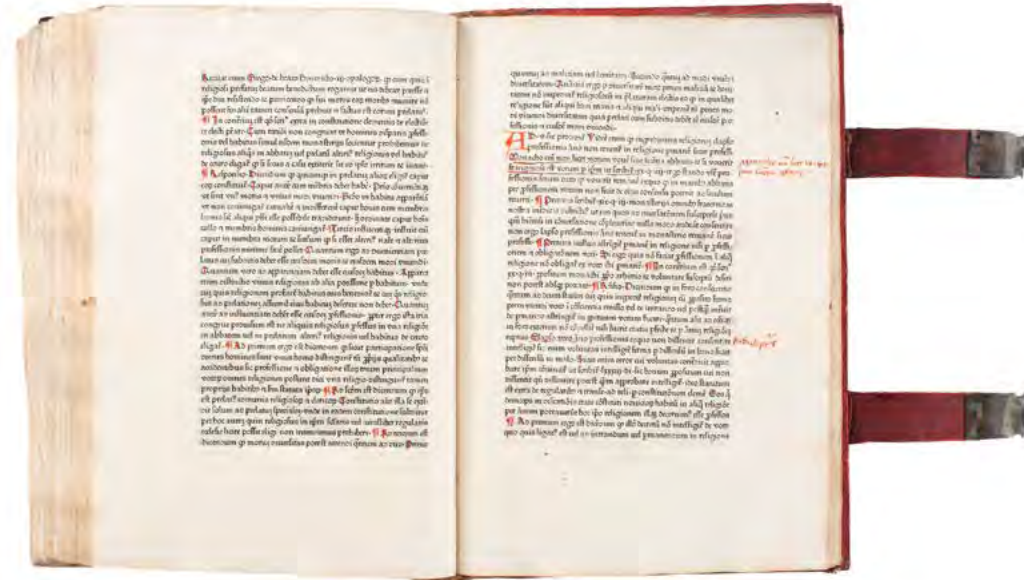
Folio (311 x 206 mm), ff. [470]; [a–p]<sup>10</sup>, [q]<sup>11</sup>, [r–z]<sup>10</sup>, [A–E]<sup>10</sup>, [F]<sup>12</sup>, [G]<sup>11</sup>, [H–Y]<sup>10</sup>, [Z]<sup>6</sup>, [2a]<sup>10</sup>; with the initial blank [a]1, and a small printed slip at [q]3<sup>r</sup> (see below); 35 lines, gothic letter, capital spaces six, three, and two lines deep, all filled with handsome initials in red, paragraph marks and capital strokes in red throughout by a contemporary rubricator; several annotations in red and black ink in a contemporary hand; a little worming (mostly marginal) to final leaves, a few inconsequential marginal wormholes elsewhere, closed paper flaw to lower margin of [E]9 (touching one character on each side), but an excellent, crisp copy preserving several deckle edges; bound in contemporary South-German blind-stamped sheepskin dyed red over wooden boards, the stamps including a large rosette, a small rhomb containing an eagle, an acorn, and a second small rhomb with the face of Christ, title in calligraphic gothic lettering on lower edges, sewn on 4 split tawed thongs, vellum guard within each quire, spine lined with leather and manuscript waste; rebounded and restored to style, clasps and catches renewed; book-label of Hans Furstenberg.

£22,500 / HK\$225,000

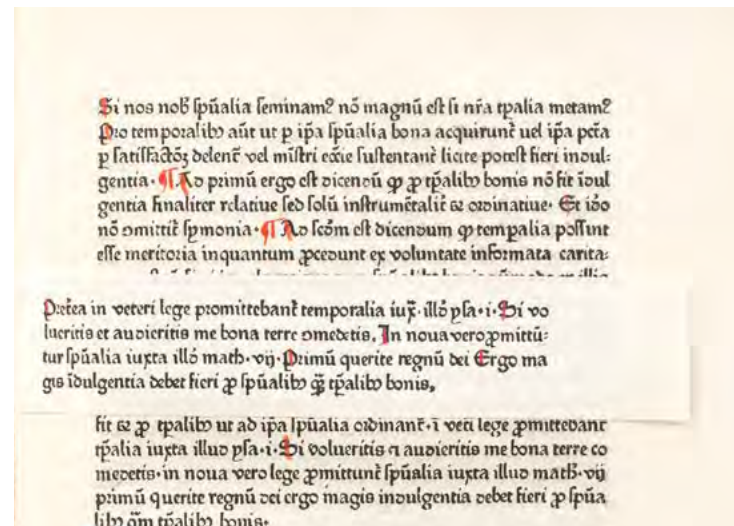
**First edition of this highly important and influential *magnum opus* of political theory, a defence of papal supremacy.**

The author's principal work, completed in 1326, it runs to nearly half a million words and went through four further editions before 1501; it was repeatedly printed throughout the following century, with the last edition appearing in 1582. It was also the last (and most substantial) book printed by Schüssler, the Augsburg printer so admired by William Morris for his presswork, who later in 1473 sold his five presses to the Monastery of SS. Ulrich and Afra, also at Augsburg.





Augustinus had taught philosophy and theology at Paris (lecturing on Peter Lombard's *Sentences*) and Padua, before serving as chaplain to Charles, son of Robert, King of Naples. He engaged with the most crucial philosophical issues of his age, writing extensively on logic (including a commentary on Aristotle's *Prior analytics*), psychology, and metaphysics, as well as composing several theological treatises and biblical commentaries. The *Summa on the authority of the Church* was dedicated to Pope John XXII (whose court at Avignon was engaged in an enduring stand-off with the Holy Roman Emperor) and was completed by 1326, two years before Augustinus's death. It was a timely publication. Two years earlier Marsilius of Padua, with his *Defensor pacis*, had stated a wholly anti-papal theory: though also positing a single seat for supreme spiritual and temporal authority, he had placed it with 'the Christian people' rather than with the pope. Another, more complex, challenge to the supremacy of papal authority came at the same time from William of Ockham, who spectacularly became the first Western theologian to break with a reigning pope on matters of faith by pointedly leaving the Avignon curia and escalating his long-standing anti-papal dissent in 1328. Several of what would be Ockham's lines of attack (for example the possibility and mechanics of deposition of a pope who has fallen into heresy) are tackled early on in Augustinus's first *quaestiones*, showing an awareness of the urgency of such arguments, as well as displaying legal and theological heft in their handling. Particular openness and sensitivity are shown in *quaestio 7*, on the possibility of censure or correction of the pope: here Augustinus supports such censure, even in public, when it is done for the protection and welfare of church and society, to some extent anticipating, perhaps, conciliarist positions later adopted by Ockham and others.



Augustinus is the central figure in M.J. Wilks's *The problem of sovereignty in the Later Middle Ages: the papal monarchy with Augustinus Triumphus and the publicists* (Cambridge, 1963): 'The *Summa de potestate ecclesiastica* of Augustinus Triumphus has been described as **one of the half dozen most influential and most important books ever written on the nature of the papal supremacy in the Middle Ages, and to disregard his work is to neglect and obscure some of the outstanding features of a crucial moment in the genesis of modern political ideas.** Not only was Augustinus Triumphus **a political thinker of the highest calibre**, but it is also perhaps true to say that he alone amongst the publicists of the thirteenth and fourteenth centuries gives a really complete and adequate account of the maturer stages of papal-hierocratic doctrine' (p. 2).

The value of the effort to understand and define the relationship between church and state which underpins the work of Augustinus and his contemporaries did not remain confined to their time: their arguments went on to influence the theorists of the conciliar movement of the fifteenth century, the reformers of the next century, Althusius and Grotius, and in turn the early modern political thought of Hobbes and Montesquieu.

GW has distinguished no less than six variants of the printed slip tipped in at [q]3. Our copy has variant 5; the slip contains two lines of omitted text (printed over four lines). The binding stamps are unrecorded by Kyriakos and Schwenke, but the Einbanddatenbank gives them to a workshop possibly based in Munich and active *circa* 1465–1475 (München Cgm 393 \*).

*Provenance:* From the library of the Augustinian Hermits of Seemanshausen, Bavaria, with eighteenth-century ownership inscription on front pastedown 'Ad usum Fr. Angeli Ord. Erem. S. Augustini ... iam ad Conuentum Seemanshusanum'; from the library of Hans Furstenberg; formerly item 7 in Martin Breslauer Catalogue 106.

Hain 960; GW 3050; BMC II p. 329; Goff A-1363; IGI 1062; Bod-Inc A-499; ISTC ia01363000.





## *HAND-COLOURED PANORAMAS*

**10 [BEIJING.]** [Cover title:] 'The most interesting views of Peiping'. [c. 1900–1910.]

4to album, with 38 hand-coloured gelatin silver prints c. 95 x 260 mm (including 14 vertical panoramas) on black stiff paper mounts, with corner guards, printed captions in English below; the first and last leaves of album detached, withal in very good condition; contemporary black textured cloth album, cover lettered gilt 'Photograph's, printed paper cover label, double-punched at left edge and secured with black cord, glazed embossed black endpapers.

**£2000 / HK\$20,000**

**A very unusual commercial album of Beijing, with thirty-eight hand-coloured scenes of the city, probably taken using a swing-lens panoramic camera.**

Included amongst the scenes photographed are the Forbidden City, the Winter and Summer Palaces (including the Camel Back and 17 Arches Bridges), the Ming Tombs, the Great Wall, and two funeral processions. The vertical panoramas are largely of pagodas, often framed by trees and water.





The Chien Men Gate Street Life in Chinese City



The South Gate of Forbidden City



Summer Palace Viewed From Pavilion



The Prospect View of Long Gallery



The 13 Stories Pagoda near the Western Hill



The Highest Point of Great Wall

PHOTOGRAPHS

THE MOST INTERESTING  
VIEWS OF PEIPING





69 Laughing Buddha in Lama Temple

70 The Services in Lama Temple



115 The Street Cobbler

116 The Chinese Children

**11 [BEIJING.] [Cover title:] 'The most interesting views of Peiping'. [c. 1900–1920.]**

Long thin oblong album, with 120 gelatin silver prints c. 70 x 110 mm, mounted with corner guards two to a page on grey blue paper, with printed numbered captions in English below; occasional surface wear but the prints generally in very good condition; contemporary textured black cloth album, cover titled in gilt, double punched at left edge and secured with black cord.

**£1750 / HK\$17,500**

**A very good example of a commercial souvenir album of Beijing and the Great Wall of China.**

Concentrating on historic sites and archaeological detail, the album features the Temple of Heaven, the Forbidden City, the Winter Palace, the Summer Palace, the Green Cloud Temple, the Jade Fountain, the 13 Stories Pagoda, the Lama Temple, the Ming Tombs and many more. Images 93–98 are of the Great Wall, and the final 22 are of street scenes, processions, camel trains, fortune tellers, and their ilk.

**Rare;** OCLC records an example at Ohio State University.



1 The Temple of Heaven in Peiping

2 The Shrine of Universe Rulers





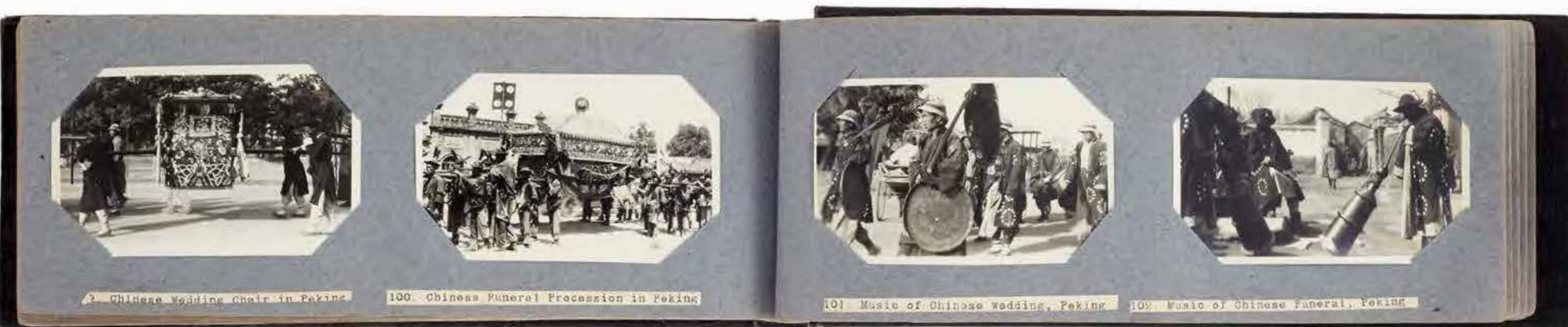
**12 [BEIJING.]** Album of Beijing and environs. 1920s.

120 gelatin silver prints, c. 58 x 102 mm (2¼ x 4 inches), each with numbered typescript caption pasted below, held by corner in blue album pages; bound in dark grey cloth-covered boards (115 x 300 mm), tied with black cord.

**£1500 / HK\$15,000**

**A meticulously presented and captioned series of views, by a tourist or resident in Beijing (then Peking) with a thorough approach to recording their experience of the city and environs.**

The series is neatly organised, covering subjects in distinct parts. The album comprises photographs on the following locations or themes: Temple of Heaven and Ancestral Shrine Tablet [15]; Forbidden City [17]; Winter Palace [10]; Summer Palace [18]; various temples [20]; Ming Tombs [12]; Great Wall [6]; and observations of people, ceremonies and trades in Peking [22].





# PORTUGUESE BISHOP OF BEIJING MAKES WAY FOR FRENCH SUCCESSOR

**13 [BEIJING, Bishops of.]** Pastoral letters from João de França Castro e Moura and his successor Joseph-Martial Mouly. [Beijing, 1847–8.]

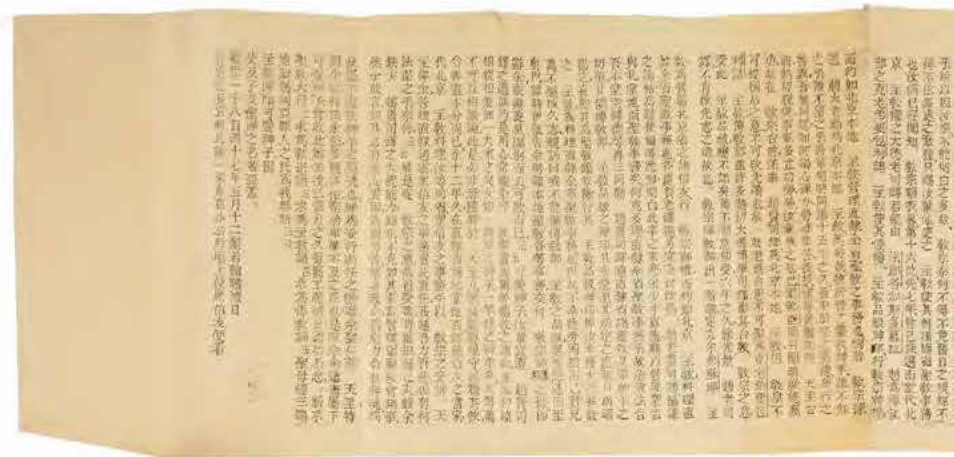
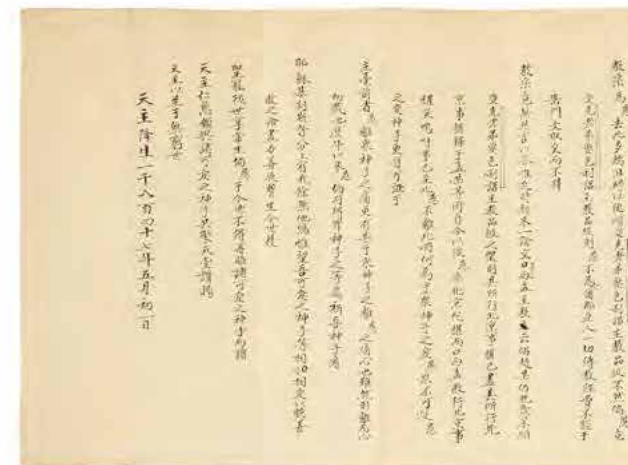
Two copies of a printed letter in Chinese, each two leaves pasted together (c. 240 x 920 mm), both titled yushi 諭示, one with manuscript note in French, 'Mandement de Mgr Mouly copie jointe de celui de Mgr Castro – reçu le 12 Mars 1848'; together with a manuscript in Chinese replicating the first part of the printed letter, one leaf (c. 248 x 550 mm), titled Zhao yu 趙諭 with manuscript note in French, 'Mandement de Mgr Castro aux fidèles du Pe-tchy-ly Reçu 12 Mars 1848'; creases from folding but very good; superfluous character and radical crossed out on each of the printed copies.

£2500 / HK\$25,000

In 1846 the Portuguese Apostolic Administrator of Beijing, João de França Castro e Moura (1804–1868), resigned in favour of French cleric Joseph-Martial Mouly (1807–1868). In his pastoral letter Castro, who had been in post since 1840 and who was also titular Bishop of Claudiopolis, explains that a conflict with the Vatican had forced him, against his will, to leave. Mouly's letter justifies his own appointment while praising Castro as a great missionary.

'Historians of modern China often fault Mouly for excessive displays of Gallic nationalism and heavy reliance on the French protectorate over Catholic missions. On the other hand, he also played a key role in expanding and organizing the Catholic Church in China' (BDCC).

These letters also illustrate the competition to control the protectorate of missions in China between France and Portugal and show how control shifted from Portugal to France in the wake of the Sino-French Treaty of Whampoa of 1844.





**14 BIBLE, in Latin.** Genesis to Apocalypse, with the prologues attributed to St. Jerome and the Interpretation of Hebrew names. *France (Paris), mid-thirteenth century.*

538 leaves (151 x 112 mm), plus two medieval flyleaves at beginning and three at end, apparently complete, collation difficult due to binding but gatherings apparently mostly of about 20–24 leaves, written in double columns of 47–50 lines in a small gothic bookhand (Interpretation of Hebrew names in three columns), dark brown ink, ruled in plummet, with 109 historiated initials and 35 illuminated initials of varying size in full colours and burnished gold and with branching extensions, two-line chapter initials alternately in red and blue with contrasting penwork flourishing, chapter numbers (inset into the text) and running-titles in alternating red and blue letters, capitals touched in red, rubrics, some contemporary and later marginal annotations in plummet and ink, list of books of the Bible on verso of front flyleaf in a fifteenth-century hand, sixteenth-century foliation (erroneous); trimmed at head with occasional loss of uppermost extremities of illuminated initials, some occasional cockling and light marginal soiling, small holes in two leaves (ff. 491, 498) with loss of a few words, small slits (sometimes repaired) apparently where marginal tabs removed, but generally in excellent, fresh condition preserving pricking in some outer margins; late sixteenth-century German red silk over pasteboards, painted in gold, large oval armorial stamp on upper cover (now very worn and difficult to read), remains of ties, edges gilt; extremities worn and frayed; preserved in a cloth case.

**£150,000 / HK\$1,500,000**

**A handsome example of a thirteenth-century portable Bible manuscript, with an historiated initial marking the beginning of each book; from the libraries of Leander van Ess and Sir Thomas Phillipps.**



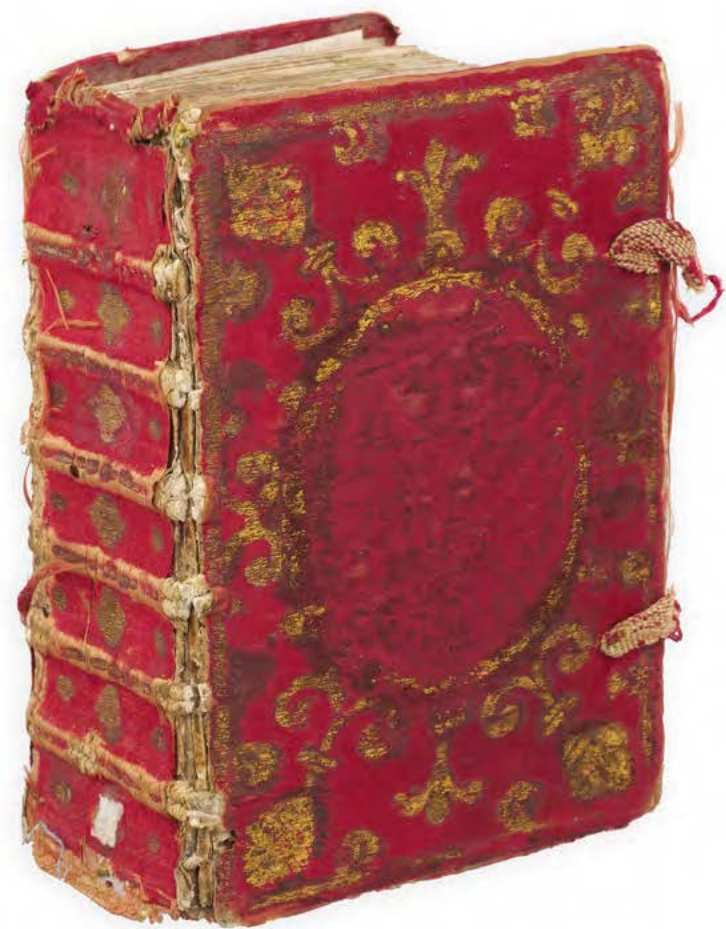
**Text:**

The text follows the usual order for standardised 'Paris' Bibles and contains the 'new' prologues such as the prologue to the Apocalypse beginning 'Omnes qui pie . . .' (attributed to Gilbert de la Porrée). The manuscript has been carefully corrected throughout: the corrector, writing in plummet in the lower margins, has copied out passages for insertion; these have then been written out in ink in a contemporary hand and marked for insertion into the relevant position in the text. Apparently in a different hand, also in plummet but in French, are occasional directions to the illuminator: beneath the full-height initial depicting David and Goliath on f. 91<sup>v</sup>, for example, is the note, at the foot of the page, '[...] le gaiant de fonde'; further directions occur on ff. 225<sup>r</sup> and 240<sup>v</sup>.

**Illumination:**

Two different artists (or ateliers) are evident in the historiated initials. Responsible for the large initials and many of the smaller ones is a distinctive and skilful artist who is not readily identifiable with any of the workshops defined by Robert Branner (*Manuscript painting in Paris, 1977*). His style is somewhat *retardataire*, with fine, carefully modelled heads in light brown ink (often with prominently highlighted chins), rather Romanesque facial profiles, a generally sober palette and details such as black shoes adorned with a row of small white dots, a feature found more commonly in the work of an earlier generation of artists (for example Master Alexander, active c. 1215–1230). Some of the smaller initials are apparently the work of a different artist: the rather squat figures have thin arms and the heads are delineated in black ink. The Genesis initial (f. 5<sup>v</sup>), of nine compartments instead of the more usual seven, has extensive scrolling foliage at head and foot, amidst which a tiny deer reclines and a greyhound pursues a plump leporid creature.









*Contents:*

Prologue (ff. 1<sup>r</sup>–4<sup>v</sup>); Genesis (ff. 5<sup>r</sup>–22<sup>v</sup>); Exodus (ff. 22<sup>v</sup>–38<sup>v</sup>); Leviticus (ff. 38<sup>v</sup>–49<sup>v</sup>); Numbers (ff. 50<sup>v</sup>–65<sup>v</sup>); Deuteronomy (ff. 56<sup>r</sup>–70<sup>r</sup>); Joshua (ff. 70<sup>r</sup>–80<sup>r</sup>); Judges (ff. 80<sup>r</sup>–90<sup>r</sup>); Ruth (ff. 90<sup>r</sup>–91<sup>v</sup>); 1 Kings (ff. 91<sup>v</sup>–106<sup>v</sup>); 2 Kings (ff. 106<sup>v</sup>–116<sup>v</sup>); 3 Kings (ff. 116<sup>v</sup>–129<sup>v</sup>); 4 Kings (ff. 129<sup>v</sup>–141<sup>v</sup>); 1 Chronicles (ff. 141<sup>v</sup>–152<sup>v</sup>); 2 Chronicles (ff. 152<sup>v</sup>–166<sup>v</sup>); 1 Ezra (ff. 167<sup>v</sup>–171<sup>v</sup>); Nehemiah (ff. 171<sup>v</sup>–177<sup>v</sup>); 2 Ezra (ff. 177<sup>v</sup>–183<sup>v</sup>); 3 Ezra (ff. 183<sup>v</sup>–184<sup>v</sup>); 4 Ezra (ff. 184<sup>v</sup>–193<sup>v</sup>); 5 Ezra (ff. 193<sup>v</sup>–195<sup>v</sup>); Tobit (ff. 195<sup>v</sup>–199<sup>v</sup>); Judith (ff. 199<sup>v</sup>–204<sup>v</sup>); Esther (ff. 204<sup>v</sup>–209<sup>v</sup>); Job (ff. 209<sup>v</sup>–221<sup>v</sup>); Psalms (ff. 221<sup>v</sup>–246<sup>v</sup>); Proverbs (ff. 247<sup>v</sup>–255<sup>v</sup>); Ecclesiastes (ff. 255<sup>v</sup>–258<sup>v</sup>); Song of Solomon (ff. 258<sup>v</sup>–259<sup>v</sup>); Wisdom (ff. 259<sup>v</sup>–265<sup>v</sup>); Ecclesiasticus (ff. 265<sup>v</sup>–281<sup>v</sup>); Isaiah (ff. 281<sup>v</sup>–300<sup>v</sup>); Jeremiah (ff. 300<sup>v</sup>–322<sup>v</sup>); Lamentations (ff. 322<sup>v</sup>–324<sup>v</sup>); Baruch (ff. 324<sup>v</sup>–327<sup>v</sup>); Ezekiel (ff. 327<sup>v</sup>–348<sup>v</sup>); Daniel (ff. 348<sup>v</sup>–357<sup>v</sup>); Hosea (ff. 357<sup>v</sup>–360<sup>v</sup>); Joel (ff. 360<sup>v</sup>–361<sup>v</sup>); Amos (ff. 361<sup>v</sup>–364<sup>v</sup>); Obadiah (ff. 364<sup>v</sup>–364<sup>v</sup>); Jonah (ff. 364<sup>v</sup>–365<sup>v</sup>); Micah (ff. 365<sup>v</sup>–367<sup>v</sup>); Nahum (ff. 367<sup>v</sup>–368<sup>v</sup>); Habakkuk (ff. 368<sup>v</sup>–369<sup>v</sup>); Zephaniah (ff. 369<sup>v</sup>–371<sup>v</sup>); Haggai (ff. 371<sup>v</sup>–371<sup>v</sup>); Zechariah (ff. 371<sup>v</sup>–375<sup>v</sup>); Malachi (ff. 375<sup>v</sup>–376<sup>v</sup>); 1 Maccabees (ff. 376<sup>v</sup>–389<sup>v</sup>); 2 Maccabees (ff. 389<sup>v</sup>–398<sup>v</sup>); Matthew (ff. 398<sup>v</sup>–412<sup>v</sup>); Mark (ff. 412<sup>v</sup>–421<sup>v</sup>); Luke (ff. 421<sup>v</sup>–435<sup>v</sup>); John (ff. 435<sup>v</sup>–445<sup>v</sup>); Romans (ff. 446<sup>v</sup>–451<sup>v</sup>); 1 Corinthians (ff. 451<sup>v</sup>–456<sup>v</sup>); 2 Corinthians (ff. 456<sup>v</sup>–459<sup>v</sup>); Galatians (ff. 459<sup>v</sup>–461<sup>v</sup>); Ephesians (ff. 461<sup>v</sup>–463<sup>v</sup>); Philippians (ff. 463<sup>v</sup>–464<sup>v</sup>); Colossians (ff. 464<sup>v</sup>–465<sup>v</sup>); 1 Thessalonians (ff. 465<sup>v</sup>–466<sup>v</sup>); 2 Thessalonians (ff. 466<sup>v</sup>–467<sup>v</sup>); 1 Timothy (ff. 467<sup>v</sup>–468<sup>v</sup>); 2 Timothy (ff. 468<sup>v</sup>–469<sup>v</sup>); Titus (ff. 469<sup>v</sup>–470<sup>v</sup>); Philemon (f. 470<sup>v</sup>); Hebrews (ff. 470<sup>v</sup>–474<sup>v</sup>); Acts (ff. 474<sup>v</sup>–487<sup>v</sup>); James (ff. 487<sup>v</sup>–489<sup>v</sup>); 1 Peter (ff. 489<sup>v</sup>–490<sup>v</sup>); 2 Peter (ff. 490<sup>v</sup>–491<sup>v</sup>); 1 John (ff. 491<sup>v</sup>–492<sup>v</sup>); 2 John and 3 John (f. 492<sup>v</sup>); Jude (ff. 492<sup>v</sup>–493<sup>v</sup>); Apocalypse (ff. 493<sup>v</sup>–499<sup>v</sup>); Interpretation of Hebrew names (ff. 500<sup>v</sup>–538<sup>v</sup>).

*Provenance:*

1. Certain features of the manuscript may support an English connection: the unusual inclusion of the apocryphal Ezra books, for instance, and the arrangement of the Interpretation of Hebrew names in three columns. The style of some of the historiated initials arguably points more to England than to France.
2. Medieval ownership inscription, erased and partly cut away, on second front flyleaf 'Biblia iste est de ... ad usu[m] fr[at]ris berna[rdi]?' ... hiemia[?]', perhaps a Franciscan friar: a later medieval inscription reads 'ordinis sac. minorum de observancia gar[...]'.  
2. Evidently in a German noble collection by the late sixteenth century, to judge by the binding.
3. The German biblical scholar and bibliophile Leander van Ess (1772–1847) of Darmstadt, his MS 118.
4. Sir Thomas Phillipps (1792–1872), his MS 503, purchased from van Ess in 1823.
5. John Walter Hely-Hutchinson (1882–1955); his sale, Sotheby, 12 March 1956, lot 80, to Maggs.
6. Small circular ownership stamp 'CR' (Constantin Radoulesco?).
7. Acquired from Hellmut Schumann of Zurich in 1969; thence by descent.

**15 [BOMBING OF CANTON.] NIXON, H., *attributed to*.** Photographs of the bombing of 1938. *Canton, 6 June and 9 August 1938.*

24 gelatin silver prints, c. 88 x 138 mm (3½ x 5¾ inches), or the reverse; 1 enlarged duplicate printing-out-paper print, c. 127 x 193 mm (5 x 7¾ inches), several with manuscript numbering, dates or notes on verso, in a modern cloth box.

**£5500\* / HK\$55,000**

**A series documenting the bombing and its aftermath – twelve photographs taken during bombardment, with buildings aflame and smoke billowing into the sky, and thirteen of the post-bombing destruction of both citizens and city.**

The witness-photographer has been conscientious and precise in recording the events: 'Half an hour after bombing' captions a group of soldiers looking helplessly at a corpse and 'near Customs House' or 'French Hospital' noted on the versos facilitates placing a ruined street or building, bombed beyond recognition.









This careful noting of locations highlights the bombardment's focus on logistical centres: '...railways station, 5 bombs at once' explains the five plumes of smoke over the skyline; 'my old Post Office burning' labels an image of a scaffolded roof incandescent beneath black smoke; 'Water Police Station' identifies the fire beyond moored boats in the harbour; and a skyscraper surrounded by smoke names is marked as the Sun Company skyscraper and Post Office.

The human suffering is sensitively recorded, with rescue personnel in sashes hold an elderly man's head as he is dug out of the rubble and a small girl is pulled from the wreckage of 'the Grand Theatre'. But the toll on human life is explicit: mouth and nose covered with a hand, an adolescent turns away from the heavily mutilated bodies of victims lying near the French Hospital; splashes of blood on the base of the Admiral statue; and children's distorted corpses in the streets, some in crude coffins.

H. Nixon was the representative of the International Red Cross, based in Geneva. One image shows two ambulances marked 'Nixon, International Red Cross, Canton' at Canton Hospital 'during the bombing'. His participation in the action is also documented here, since he notes on one photograph that 'we rescued these', referring to three young men photographed stranded on a makeshift raft.



# MEDICAL MISSIONARIES AND TEACHER COMRADES

**16 [CHINA MISSIONARY ARCHIVE.] TURNER FAMILY.** An archive of photographs and ephemera relating to the founding of the Hui'an General Hospital and to the missionary schools in the region. c. 1835–1981.

Archive includes: Over 325 loose photographs and postcards, mostly small format gelatin silver prints (a few colourised); a 4to photo album containing 233 photographs (lacking upper board), 4 smaller, square 8vo-sized albums, each containing c. 20 images mounted on green card (2 lacking upper wrapper); 2 daguerreotypes (1 enclosed in a leather case with brass fasteners and a red velvet inside cover; the other in a glass frame with white and gold decoration); a packet of typed transcriptions of letters about the Boxer Rebellion; a 1916 Chinese primary-school textbook; a pamphlet entitled 'Annual Report of Hweian (Hui'an) General Hospital, 1946'; 11 cards with quotations by Chairman Mao Zedong printed in red ink; c. 80 letters written from Salonika, 1917–18; 4 commonplace books; 7 academic certificates; three additional letters; a metal card plate; an assortment of newspaper cuttings.

£6750\* / HK\$67,500

**An extensive archive of over 600 photographs and other memorabilia pertaining to British missionary work in China in the early 1900s and beyond.** The archive centres on the Turner family and their time in Hui'an during the early twentieth century, as well as their continued connection to China. Dr George Reynolds Turner, a member of the London Missionary Society, moved to Hui'an with his wife Anne in 1900 in order to found the Hui'an Medical Mission and the town became home to them and their six children. The son of a professor and author of Philosophy and Church history, he had received his medical degree from Edinburgh University and his medical license in July 1900 (certificates for both are among the papers here). The London Missionary Society archive, held at SOAS, contains a number of reports from George Reynolds Turner dating between 1902 and 1934, initially relating to the 'Hui'an Medical Mission' and then to the 'Hui'an General Hospital' demonstrating the length of his service there and the development of the mission.

The LMS began their work in South China after the end of the First Opium War, with Canton (Guangzhou), Hong Kong, and Fujian their primary locations. A permanent mission was established in Canton in 1859, and work in Hong Kong was established by 1850 through several mission hospitals, and later schools, which were staffed and maintained by the local community, as would be the case at Dr Turner's hospital in Hui'an. The mission to Amoy (Xiamen) and the surrounding areas was begun in 1844, a mission to Changchow (Zhangzhou) established in 1861, and the establishment of the Hui'an station followed in 1866. Fujian was the scene of the Society's most rapid progress in China and the Turner family played a part in this. In 1902, Dr Turner helped found the Hui'an hospital, as stated in the hospital's 1946 'Annual Report' which is included in the archive. There are a number of photographs in the archive which depict the hospital at various stages of construction, as well as pictures of Dr Turner himself working and training his staff. These images are some of the few records remaining of the hospital, which was eventually subsumed into the larger Chuanchow (Quanzhou) General Hospital. The Turner family's connection to not only the Hui'an station but also the wider Fujian mission can be seen in the many photos taken of the area which are included in the archive.

The Turners were part of a community of missionaries in Hui'an, one of the more prominent of whom was Alice Horne, who founded the Hui'an girls school in 1893 and continued to report annually to the LMS on its condition and progress until at least 1930. Horne features in a number of the photos and was clearly a figure of some inspiration for George Turner's two daughters Margaret and Edith, both of whom went on to have careers in education. It is Edith and Margaret who seem to have assembled the present archive, supplying the various notes written on the back of many of the photographs. Also in the collection is a 1916 Chinese school textbook which belonged to Edith and is presumably from her own time as a young student in China.







It is a rare and well-preserved example of early Chinese Republican teaching materials and has her annotations of Gwoyeu Romatzyh transliterations of names for the characters on some pages, and many childish hand-coloured illustrations.

The four small photograph albums in the collection are particularly good. They contain images of Hui'an, the hospital, the missionaries' houses, and the girls' school and kindergarten. Mounted on card and tied or stapled, some are lacking front covers and several images have been removed or lost, but they are overall in good condition, each image neatly and entertainingly captioned in ink. A pair of images in the first album depict 'The Doctor's Lawn' and 'the Chinese lawnmower', a cow! A second, smaller album, contains seven small images of the interior of the hospital, including several of 'the Doctor' (presumably George Reynolds Turner) and his students and staff. Two further albums, in rather better condition, contain images of the Girls' School, and of the school children at an event in the Medical Missionary's Garden. Alice Horne appears in a number of images, alongside Chinese staff and students at the school.

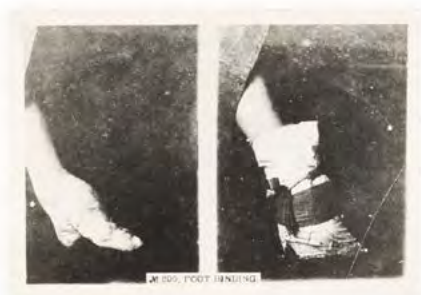


A larger album, dating to 1907–8 (and lacking its front cover) contains images of Hui'an, including the exterior and interior of the doctor's house (a note states that the house was designed by George Reynolds Turner himself). There are also photographs of the doctor, his wife and two of their older children, Robin and Clara, as well as many of local people working in the hospital and schools. A further collection of loose family photos, roughly covering the period 1913–1918 includes several of Edith, Agnes and Margaret Turner as young children.









Other Turner family papers include a collection of letters written by Lyon Vicars Turner during his time serving with the Royal Garrison Artillery, part of the British Salonika Army, in Macedonia from 1917–1918. At this time, following heavy fighting in 1915–16, the war in the Balkans mirrored the stalemate on the Western front. Many of Lyon Turner’s letters are written in pencil and are somewhat faded in places but they appear to be a record of the day to day working life of a soldier, the leadership structure of the British army, the scenery and culture of Macedonia, military tactics, and general family news. Other items connected to the family comprise two Parisian daguerreotypes of unidentified gentlemen, four nineteenth-century commonplace books belonging to George Reynolds Turner’s grandmother Phoebe, and several university certificates for his father, George Lyon Turner.





**17 [CHINA.] Peking. *Peking*, S[anshichiro] Yamamoto, 1909.**

Oblong 8vo, pp. [ii, title-page in English], 100 black and white collotype plates (with tissue guards; each plate numbered and captioned, in English and Chinese), [2, Chinese colophon]; inscription to title-page's tissue guard and occasional ink note beside caption; some minor marginal tears, without loss to images, occasional minor foxing to edges; in the original moiré-covered boards, silk ties to spine, printed paper label to upper cover; upper joint somewhat split but firm, edges rubbed with some loss to silk.

**£2800 / HK\$28,000**

Second enlarged edition, with 10 further plates compared to the first (1906). A thorough portrayal of the city, through the eyes of foreigner-photographer Yamamoto. During the Boxer Rebellion he had come to the city from Tokyo to record events, then stayed. This selection includes a good series of temples and the Ming Tombs, as well as vibrant street scenes at Ha-ta-men Street market and the Ch-ien-men Station.

WorldCat lists 6 copies, in US. LibraryHub lists only one copy, at Durham.



# FIRST STATE VISIT BEYOND THE COMMUNIST WORLD

**18 [CHINA AND IRAN.]** Photographs of Chinese state leaders and other scenes c. 1960–80, including of Hua Guofeng's visit to Iran in 1978. *Compiled in or after 1980.*



Oblong 4to (c. 295 x 300 mm), fifty-five black-and-white photographs mounted on forty-six thick card leaves (the last blank) with tissue guards between leaves, fifteen printed caption slips, two brown envelopes (c. 270 x 180 mm), and a folded poster (c. 385 x 268 mm) loosely inserted; minor creases and stains to the edges of a few photographs but otherwise excellent; placed in a recent photo album.

**£3750 / HK\$37,500**

**An important collection of official photographs of Zhou Enlai, Liu Shaoqi, and Hua Guofeng, including of Hua's state visit to Iran, the first state visit by a leader of the People's Republic of China to a non-communist country and one of the last foreign visits to Shah Mohammed Reza Pahlavi before his deposition in 1979.**

The first six photographs of the album are of Zhou Enlai (1898–1976, Premier of the People's Republic of China from September 1954 until his death in January 1976) meeting with coal miners and other workers. The pictures, dating from different stages of his later career, are numbered 13, 23, 18, 4, 17, and 19 and likely a selection from a larger series.

The middle third of the album consists of fourteen numbered photographs of Hua Guofeng (1921–2008, Chairman of the Communist Party of China 1976–1981) paying a state visit to Iran in August and September 1978. The photographs, with printed captions in Chinese, show Hua being met at the airport by the Shah, a state dinner with the Shah and Farah Pahlavi, the gift to Hua of a silk carpet, meetings with Iranian Prime Minister Jafar Sharif-Emami and Mayor of Tehran Javad Shahrestani, and a cultural agreement signed by Huang Hua, China's Foreign Minister from 1976 to 1982, who had been Kissinger's counterpart during the first talks towards a US–China rapprochement in 1971 and would later be instrumental in negotiating the handover of Hong Kong.



(1) 中国共产党中央委员会主席、中华人民共和国国务院总理华国锋，应伊朗国王穆罕默德·礼萨·巴列维陛下的邀请，八月二十九日下午乘专机从南斯拉夫到达德黑兰，对伊朗进行正式友好访问。图为巴列维国王到机场热烈欢迎华主席。





Hua's visit came at a tumultuous time: less than two weeks before, the Cinema Rex in Abadan had been set on fire by Islamists, killing some 400 people in the deadliest terrorist attack before September 11, 2001 – blamed, however, on the Shah. In addition, only two days before the visit the Shah had been forced to appoint a new government to appease his opponents. The unrest that continued through Hua's trip was enough to rattle Chinese security and cause several scheduled events to be cancelled. In private the Shah was forthright about his position: his future, he confided to Hua, was 'an unknown quantity'.

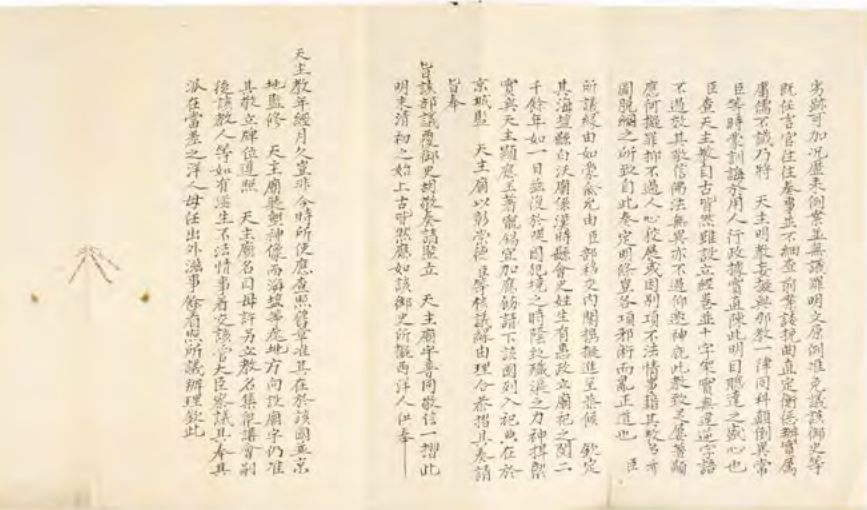
Only a week after Hua's departure scores of protesters were killed in the Black Friday massacre, a pivotal event in the downfall of the Pahlavi regime. Four months later the Shah fled into exile, followed shortly by the return of Ruhollah Khomeini and the establishment of the Islamic Republic.

One of the fifteen published photographs (showing Chinese officials visiting museums) is wanting. **Preserved with the album are the envelope from Xinhua News Agency in which the images were originally distributed, one from the Chengdu People's Art Gallery addressed to the Chengdu Welding Rod Factory Union, and a small poster commemorating the visit.**

The final thirty-five images of the album are a variety of propaganda photos dating from the 1960s to 1980. Thirteen of these feature Liu Shaoqi (1898–1969) in a range of scenes – speaking, meeting with workers, in his study, receiving flowers on his arrival in Cambodia, and, in one photograph, seated smiling with Zhu De, Mao Zedong, and Zhou Enlai. These must date from before Liu's arrest and imprisonment in 1967. A further two show Liu's widow Wang Guangmei receiving his ashes and shaking hands with Hua Guofeng (seen here with a black armband) after Liu's rehabilitation in 1980.

The remaining twenty photographs show a variety of Chinese scenes from the period, many of them depicting young people in rural settings, presumably as part of the Down to the Countryside Movement (1950s–78). Among these are pictures of adolescents and young adults working in fields, teaching in schools, performing surgery, and working as barefoot doctors.

See Figueroa, 'China and the Iranian Revolution: new perspectives on Sino-Iranian relations, 1965–1979', *Asian Affairs* 53/1 (2022); Hua Liming 華黎明, '28年前—在伊朗感受革命', 《世界知識雜誌》 (2007).



**19 [CHRISTIANITY.]** Copy of an official instruction from the viceroy 總督 to the Sichuan provincial administration regarding the handling of Christians, their churches, and their practices. *Sichuan*, [1850] 道光三拾[sic]年.

Manuscript in Chinese on paper, two leaves (c. 235 x 490 mm), written on rectos only in black ink; rust stain and small hole to first leaf from paperclip, creases from folding; date noted in purple pencil to second leaf; very good.

£2500 / HK\$25,000

**A decree from the Qing government on the handling of Christians, issued on the eve of the Protestant-inspired Taiping Rebellion.**

The document records the Qing government's response to suggestions made by the censor Hu Jing 胡敬, of Jiangnan Dao 江南道, regarding the 'Queen of Heaven' 天主聖母 and the Baiwo Temple 白沃廟 of Haiyan County 海鹽縣, now in Zhejiang. Their decision was forwarded to all provincial administrations of the Qing government, hence this Sichuan version, as a guide to how local administrations should deal with Christian churches and local temples.

The document states: additional titles requested for the local temple and goddess are rejected; suggestions to formalise Christian practices and construct Christian churches should be supervised by the Qing government; Chinese folk religious temples 天主廟 should retain their original names and cannot be renamed as Christian churches; Christian churches can be built under supervision from Beijing; Christian priests are not allowed to give public speeches to convert Chinese followers; if any employed Christian violates the law or caused trouble, local officials should deal with them as appropriate.

The decree is dated 1 August 1850 (道光三拾年六月二十四日). By this time Hong Xiuquan – calling himself Christ's brother, come into the world to rid it of 'demon worship' – was already gathering tens of thousands of followers in Guangxi, preparing for war. Only months later Qing forces raided one of Hong's residences in the province, sparking an uprising that would last fourteen years and lead to tens of millions of casualties.



# A SOUVENIR BOOK BY CHINA'S FIRST MODERN PUBLISHING HOUSE

**20 [COMMERCIAL PRESS, SHANGHAI.]** [Cover title:] Views of China - 中國名勝 [Zhongguo ming sheng]. Shanghai, Commercial Press, [c. 1913].

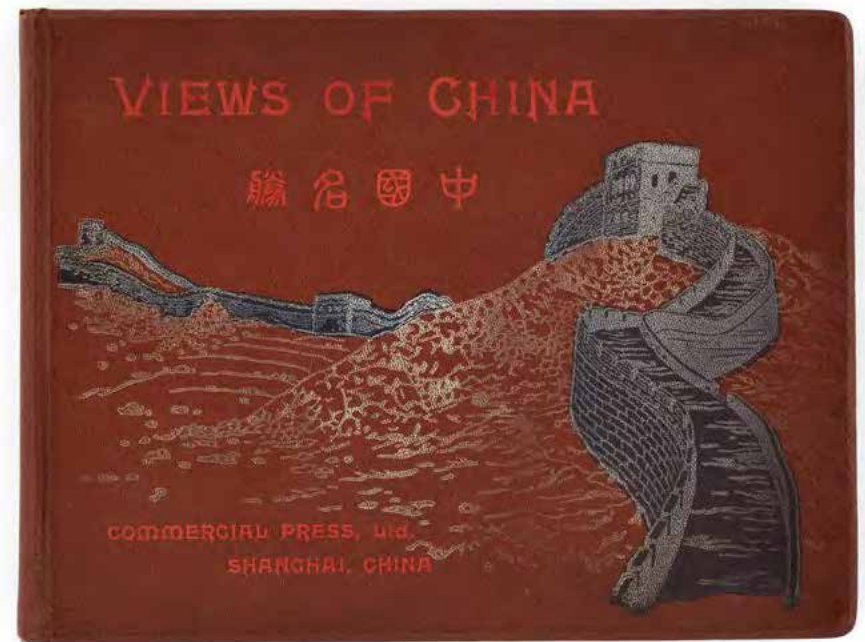
Oblong 8vo (c. 180 x 240 mm), pp. [10, list of plates in English and Chinese], 182 halftone plates, [2, colophon in Chinese]; an excellent copy, bound in the original illustrated cloth; bookplate of Keith G. Stevens to front pastedown.

**£650 / HK\$6500**

A pictorial multilingual souvenir book by China's first modern publishing house.

The Commercial Press was founded in 1897 by four young printers working at the American Presbyterian Mission Press, who had been schooled by Presbyterians. Its success was in part due to their output of in-demand foreign-language educational material. In addition to the language textbooks and primers, they covered subjects of public interest, such as foreign affairs and literature. Their journals, particularly *The Eastern Miscellany*, proved quite influential and their English-language correspondence course was well subscribed. This volume represents their foray into the tourist market, and was presumably made viable thanks to their large stock of images already available, created for their various publishing projects.

Lists of contents (both English and Chinese) precede the plates, which are also captioned in both languages. The images show the most well-known places to visit both for foreign and Chinese tourists, including the Ming tombs, the Peking-Hankow railway and the Great Wall. Smaller towns and their landmarks are also depicted, such as bridges and caves with curious and romantic names. Numerous monasteries, temples and pagodas also feature.



月秋湖平之圖西州杭江浙



"Smooth Lake and Harvest Moon." West Lake, Hangchow.

50

月印潭三之圖西州杭江浙



The "Nine-Low Rock" in Front of Ping Yu Lou's Temple, West Lake, Hangchow.

51

洞夜煙湖杭江浙



The "Misty Cave" above West Lake, Hangchow.

80

峯來巖前寺隱靈州杭江浙



The "Overhanging Peak" in Front of the Ling Yu Temple, West Lake, Hangchow.

87



# SCARCE GUIDE TO CHINA AND JAPAN

**21 DENNYS, Nicholas Belfield, editor.** The Treaty Ports of China and Japan. A complete guide to the open ports of those countries, together with Peking, Yedo, Hongkong and Macao. Forming a guide book & vade mecum for travellers, merchants, and residents in general. With 29 maps and plans. By Wm Fred. Mayers ... N.B. Dennys ... and Chas King ... Compiled and edited by N.B. Dennys. London, Trübner and Co.; Hong Kong, A. Shortrede and Co., 1867.

8vo, pp. viii, [2], 498, [2], 499–668, [2], xlvi, [2], 26, [2]; with 29 partly coloured maps and plans (mostly folding); Chinese characters in text; vertical tear (without loss) to pp. xi–xii, a little toning; very good in recent green cloth, original spine lettered and decorated in gilt laid down, marbled wrappers bound in; a little wear to extremities.

£4750 / HK\$47,500

**First edition, complete with all twenty-nine maps and plans, of this remarkable guide to the open ports of China and Japan in the late 1860s,** aimed at ‘travellers, merchants, and residents’, compiled by Nicholas Dennys (1839–1900), a noted scholar of Chinese folklore, with the sinologist William Frederick Mayers (1838–1878).

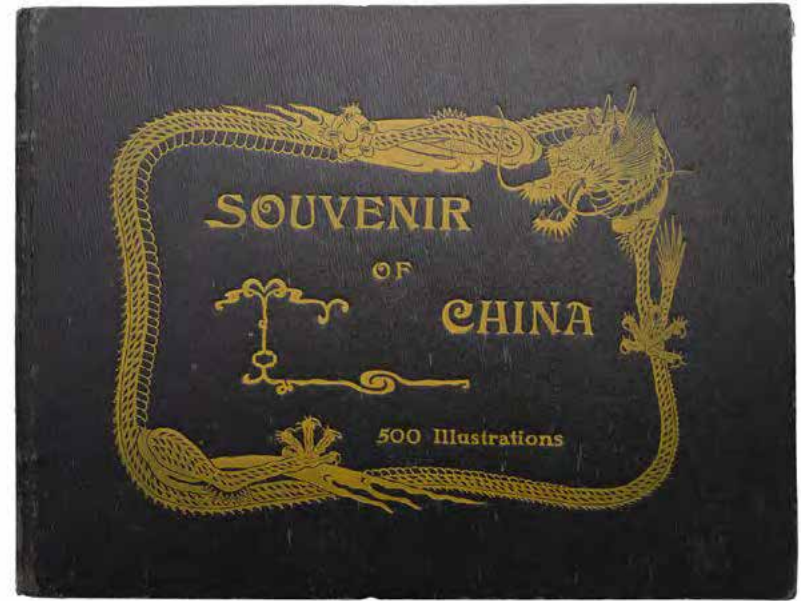
Opening with a ‘sketch of China proper shewing the places open to foreign intercourse 1866’, the volume includes maps and plans of Hong Kong, Guangzhou, Macao, Shantou, Xiamen, Fuzhou, Taiwan, Ningbo, Shanghai, the Yangtze River ports, Tianjin, and Beijing, as well as of Nagasaki, Yokohama, Edo, and Hakodate. The text is extremely thorough, the section on Hong Kong, for example, describing, *inter alia*, its geography, history (in particular from 1839), public buildings, roads, ‘amusements’, newspapers, population, hotels, market prices, sanitary conditions, botany and geology, police force, and missions. A plate showing ‘Japanese coinage’ appears within the section on Nagasaki. The volume ends with an appendix detailing ‘means of transport between England, France, and America, and China and Japan’, illustrated with a map showing ‘the ocean steam routes of the world’, and with a ‘catalogue of books, &c., on China and Japan’.

Cordier, *Japonica* 588.









**22 GAMMON, Charles Frederick.** Souvenir Album of China including four hundred and fifty original photographs ... *Shanghai, Dennistoun & Sullivan, 1908.*

Oblong folio, ff. [61], with c. 450 black and white half-tone photographic illustrations, some full-page but mostly arranged as collages by subject, each captioned below; a few leaves creased, edges a little thumbed, but a good copy in the original black pictorial cloth, front cover stamped with a dragon design in yellow.

**£1750 / HK\$17,500**

**First edition, rare, of a compendious photographic record by Lt. Charles Gammon (1870–1926), a military man from Portland in the US, and agent of the American Bible Society in China, who had been in the country at the time of the Boxer rebellion in 1900.** Subsequently military instructor at Tianjin University, he later returned to America and delivered lectures on his experiences, illustrated with the many photographs he took in China.

Subjects photographed include sites in Beijing and Shanghai, acrobats, 'Legation Street, Peking, Previous to 1900', priests, funerals, 'Bound feet of a Chinese lady', scenes from the Siege of Tientsin during the Boxer Rebellion, 'A Christian Book-seller and his family', a missionary conference in Shanghai, 'Laugh and grow fat!', bamboo scaffolding, Mongols on camels, and others. There is also a portrait of the Empress Dowager Cixi.



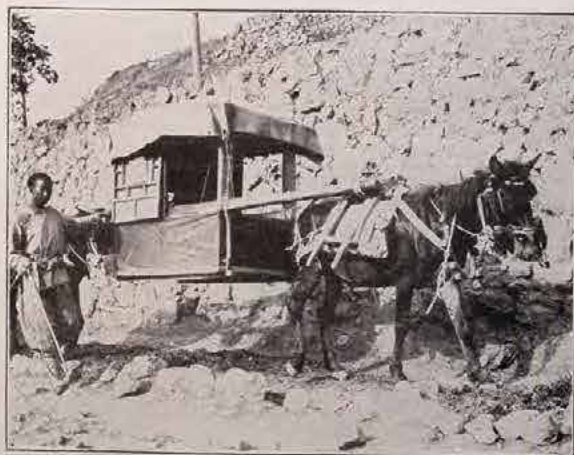
PUTTING IN THE FRONT MULE.



THE MOUNTAIN LITTER,  
Putting in the hind mule.



DANGEROUS LÖESS ROADS.



ON THE ROAD.



# THE FIRST SIGNIFICANT EUROPEAN STUDY OF CHINA, TRANSLATED AT HAKLUYT'S REQUEST

**23 GONZÁLES DE MENDOZA, Juan, and Robert PARKE, translator.** The Historie of the great and mightie Kingdome of China, and the Situation thereof: together with the great Riches, huge Citties, politike Governement, and rare Inventions in the same. Translated out of Spanish by R. Parke. London, Printed by J. Wolfe for Edward White, 1588 [or 1589].

4to, pp. [8], 410, wanting the terminal blank; with three woodcuts of Chinese characters on pp. 92–3; three small wax stains (and one small hole) to title-page, small puncture to inner margin of first few gatherings, a little spotting and toning, withal an excellent copy in contemporary limp vellum, yapp fore-edges, morocco spine label (chipped); some losses to spine, dusty; early purchase inscription to head of title (cropped), armorial bookplate of William Charles De Meuron Wentworth-Fitzwilliam, seventh Earl Fitzwilliam, numerous earlier shelfmarks; preserved in a twentieth-century quarter morocco slipcase.

£50,000 / HK\$500,000

**First edition in English, rare, of the first significant European study of China, 'one of the outstanding "best-sellers" of the sixteenth century' (Boxer).**

A publication of enormous influence on Elizabethan conceptions of China, it also contained much information on the Spanish Americas. The translation, by Robert Parke, was undertaken at the request and encouragement of Richard Hakluyt, appearing before the latter's *Principal Navigations*, and was dedicated to the explorer Thomas Cavendish. 'In France Hakluyt had obtained Espejo's travels in New Mexico, included in the 1586 Madrid edition of Juan González de Mendoza's *Historia ... del gran reyno dela China* and had it printed, in Spanish, at his own expense in Paris in the same year' (Payne, p. 27); it is this edition which is the source of Parke's translation, and Parke explicitly acknowledges Hakluyt's 'earnest request and encouragement' in his preface.



The Historie of the  
great and mightie kingdome  
of *China*, and the situation  
thereof:

Together with the great riches, huge  
Citties, politike gouernement, and  
*rare inuentions in the same.*

Translated out of Spanish by *R. Parke.*



LONDON.

Printed by *I. Wolfe* for *Edward White*,  
and are to be sold at the *North*  
*doore of Pauls*, at the *signe*  
*of the Gun.*

1588

*this whipping of them. the one at one legge and the other at the other, and it is done with so great crueltie, that after they haue giuen five blowes, they cannot stande vpon their face: and many times it chaunceth that with fiftie blowes they die. The most part of these theues do die in the punishments, and many times there is whipped together of theues two hundred. So that with these and others that are punished in the prisons (is of a verie truth) that there do die euerie yeare in one of these principall cities of the prouince, more then five thousande persons. At these punishments the iudges are alwaies in presence, and so that they should not be moued to compassion. in the meane time that execution is done, they do occupie themselves in banquettings or other pastimes. Whouleries are death, and such as do consent to be cockholdes (which is neuer founde but amongst them of the basest sort) are punished with exemplar punishments, ordained for the same.*

*Whouleries is death.*

CHAP. XIII.

Of the characters and letters that the Chinos do vse, and of the colleges and scholes that are in this kingdome, and of other curious things.

*It is not from our purpose (now after that we haue told you of the gouernement of this mightie kingdome) to giue you to vnderstand how that there be great and famous philosophers, as well naturall as morall, and other things of great pollicie and curiositie: to tel you now of their characters, and the manner they haue in writing: and then of the colleges and scholes. Now vnto the first: You shall finde verie selue in this kingdome but can both write and reade, yet haue they not the Alphabet of letters as we haue. but all that they doe write is by figures, and they are long in learning of it, and with great difficultie, for that almost euery word hath his character. They do signifie the heauen, which they do call Guan, by one character alone, in which is this **☉**: the king whom they doo call **☑** Bonax by this **☑** and **☑** by consequent the earth, the sea, and the rest of the elements. They do vse more then five thousande characters different the one from the other: and they do write them verie swiftly (as it*

*See thousand characters in Spitz.*

*hath bene seene many times at the Philippinas, by manie Chinos that are there, and come thither daily) it is a kinde of language that is better vnderstand in writing then in speaking (as the Hebrew fontaine) by reason of the certaine distinction of points that is in every character differing the one from the other which in speaking cannot be distinguished so easilie. Their order of writing is cleare contrarie vnto ours, for that they doo beginne their lines from aboue doo downwards, but in verie good order: Likewise they begin their lines at the right hande and write towards the left, contrarie vnto vs. They keepe the verie same order in their printing as you shall vnderstand: and as may be seene this day at Rome in the Librarie of the sacred Pallace. And likewise in that which king Philip hath caused to be erected in the monasterie of saint Laurence the royall, and also in other places: in this order as I haue saide, and of their characters. In the which I referre me, it is an admirable thing to consider how that in that kingdome they doo speake manie languages, the one differing from the other: yet generally in writing they doo vnderstand one the other, as in speaking not. The occasion is for yone figure or character vnto them all both signifie one thing, although in the pronouncing there is difference in the voyces. The character that doth signifie a citie is this **☐** and in their language some doo call it Leombi, and **☐** others Fu, yet both the one and the other doo vnderstand it to be citie, the like is in all other names. And in this order doo communicate with them the Iapones, Lechios those of Samarra, and those of the kingdome of Quachinchina and other borderers vnto them: whereas in their speech or language, there is no more vnderstanding then is betwixt Greeces and Turkians.*

*The king hath in euerie citie colleges or scholes at his owne cost, in the which they doo learne to write, read, and count, as well as to studie, naturall or morall philosophie, Astrologie, Iurace of the countrie, or any other curious science. They that doo teach in these scholes be such persons as excell in euerie facultie, such as may be found none better, but speciall in writing and reading: for that there is none, although he be neuer so yong. but dooth learne to write and read, because amongst them, he is accounted infamous that cannot doo both.*



The publisher John Wolfe had issued an edition in Italian under a false 'Venice' imprint in 1587, but this was the first time the work was accessible to a wider English audience. Mendoza had departed on a mission to China in 1580, but because of political instability in the Philippines he made it no further than Mexico, returning to Spain and then Rome in 1583, where he was commissioned to write this history, drawing upon information provided by missionaries in Mexico. *La Historia de las Cosas más Notables, Ritos y Costumbres del Gran Reyno de China* was first published in Rome in 1585 and then in an expanded edition in Madrid in 1586, which added the report by Antonio de Espejo of his 1583 expedition to New Mexico (pp. 323–40 here). **When the latter was translated here, it was among the earliest accounts of Mexico and New Mexico to appear in English.**

The first part contains an account of the fifteen provinces of China and includes descriptions of printing, fishing, artillery, marriage customs and criminals. The second part is devoted to three expeditions: that of Martin de Rada, or de Harrada, to the Philippines in 1575, Pedro de Alfaro's journey in 1578, and that of Martin Ignacio de Loyola in 1581. The latter, which includes also the section derived from Espejo, describes Mexico, Cuba, Puerto Rico, Jamaica, Santo Domingo and the Canaries, and was a major source for Ortelius in compiling his atlas. The publication of the *Historia* 'may be taken to mark the date from which an adequate knowledge of China and its institutions was available for the learned world of Europe' (Hudson, p. 242). 'Mendoza's clarity, his penetrating insights, and his lively style must also have contributed to its popularity. In fact, the authority of Mendoza's book was so great that it became the point of departure and the basis of comparison for all subsequent European works on China written before the eighteenth century' (Lach I.ii. p. 744). 'It is probably no exaggeration to say that Mendoza's book had been read by the majority of well-educated Europeans at the beginning of the seventeenth century. Its influence was naturally enormous, and it is not surprising to find that men like Francis Bacon and Sir Walter Raleigh derived their notions of China and the Chinese primarily, if not exclusively, from this work. Even travellers who, like Jan Huighen van Linschoten, had themselves been in Asia, relied mainly on Mendoza's *Historia* for their accounts of China ...' (Boxer).

STC 12003; Alden 588/39; Church 134; Palau 105513; Cordier, *Sinica* 13; Sabin 27783 ('It is so rare that we have never seen it'). See Payne, *Richard Hakluyt: A guide to his books and to those associated with him 1580–1625* (2008).





## THE LAST JUDGEMENT

**24 [GRADUAL.]** Extremely large and elaborate historiated initial 'A' (*Ad te levavi animam meam*), cut from a Gradual. *Italy (Umbria), end of thirteenth century.*

Large initial (c. 310 x 183 mm) incorporating clusters of interlace and enclosing in the upper compartment the full-length figure of Christ within a blue mandorla supported by two angels blasting trumpets, in the lower compartment the Twelve Apostles, their haloes of alternating ochre and burnished gold, and, below them, the Last Judgement with, on the left, the dead rising from their tombs and, on the right, souls burning in Hell, the initial set within a large rectangle bordered in black and with leafy extensions enclosing, in the corners, the symbols of the four Evangelists, the whole painted in shades of blue, pink, lilac, ochre, and orange and with burnished gold, the verso with five lines of music on a four-line red staff and of text in two sizes of a rounded gothic script in dark brown and red ink, two initials in blue with elaborate penwork in red; the initial evidently once quite rubbed and with careful but extensive retouching carried out in the early twentieth century (mostly to the blue and pink backgrounds and to the mandorla but also to the draperies and to the two Evangelist symbols at the foot of the initial), two small holes, some staining, remains of old paper hinge on verso.

£20,000 / HK\$200,000

**A spectacular initial on the scale of a small panel painting.** The verso includes the text '[neque] irrideant me inimici mei [...] [un]iversi qui te expectant' and the versicle 'Vias tuas domine de[monstras]', indicating that the initial would have introduced the introit 'Ad te levavi animam meam' ('Unto thee I lift up my soul') for the first Sunday in Advent (and thus the very first text of the liturgical year). As for the corresponding text for that day in the Antiphonal ('Aspiciens a longe ...', 'Seeing from afar, behold the power of God coming ...') the initial 'A' was often given lavish treatment by the illuminators of Italian choirbooks, and in both cases the iconography sometimes combined Christ in glory after the Ascension with the Last Judgment, as here.



While the dead rising from their graves are sometimes depicted, our initial is unusual for its inclusion of tormented souls in Hell. The style may be compared to the oeuvres of the First Master of the Gubbio Choir Books and the Master of the Deruta-Salerno Missals. The decorated initials on the verso are characteristic of Umbrian illumination in the last quarter of the thirteenth century.

*Provenance:*

1. Old pencil inscription on verso 'Bot [*i.e.* bought] at Perugia[?] 1876' and certainly in England by 1915 when inscribed on the verso in black ink 'Restored by Edith A. Ibbs June 1915'. Edith Ibbs (1862–1937) was an English illustrator, illuminator, and calligrapher. She is known to have illustrated two books for the London publishers Seeley & Co.: *The Sacred Seasons: Readings for the Sundays and Holy Days of the Christian Year from the Writings of the Right Reverend Handley C.G. Moule*, selected by 'F.M.Y.' (1907), and *The Confessions of Saint Augustine* (1909). She also designed printed illuminations for two books for Constable & Co.: *Songs from the Plays of Shakespeare with illuminated initials and borders*, and *Sonnets by Shakespeare, with illuminated initials and borders* by Edith Ibbs, both published in 1913.

2. Sotheby's, 'Important Western and Oriental Manuscripts and Miniatures', 2 February 1960, lot 227, bought by Francis Edwards.

3. John Percival Love (1896–1974), Chairman of Francis Edwards; thence by descent.





## WITH A FOLIO ATLAS

**25 GUIGNES, Chrétien-Louis-Joseph de.** *Voyages à Peking, Manille et l'Île de France, faits dans l'intervalle des années 1784 à 1801 ... Paris, l'Imprimerie Impériale, 1808.*

Three vols of text, 8vo, and 1 atlas vol., folio, pp. [4], lxiii, [1], 439, [1]; [4], 476; [4], 488; [4], with 28 full-page engraved illustrations, 64 half-page illustrations on 32 leaves, and 6 maps and plans (4 folding); some foxing throughout, small loss to blank fore-edge margin vol. I p. 383, a few pages unopened, vol. III quire X misbound, small closed tears to folding maps; a good copy, with illustrations in excellent condition and mostly retaining tissue guards; 8vo vols in later black boards, gilt-lettered red morocco lettering-pieces, folio vol. in recent black cloth; some wear to spine ends, corners, and edges of 8vo vols.

£6500 / HK\$65,000

**First edition, the complete four-volume set, containing a survey of Chinese history and customs, a narrative of the author's journey to Beijing as part of the Dutch East India embassy in 1794–5, and a magnificent folio atlas featuring 97 beautiful illustrations and intricate maps.**

Son of the famous Orientalist and Sinologist Joseph de Guignes, Chrétien learnt Chinese from his father and first visited China as Resident of France and consul at Canton in 1784; he would go on to stay in China until 1801. This work predominantly deals with his role





1756. Arrivée de nos Compagnons à Canton.

as interpreter to Isaac Titsingh, a senior official in the VOC who was appointed Dutch ambassador to the court of the Emperor of China for the celebrations of the Qianlong Emperor's sixtieth jubilee in 1794. Travelling in a party of twenty-seven persons accompanied by more than three hundred porters (Titsingh himself rode not on a horse but in a sedan chair) the party braved cold and hunger to belatedly reach Beijing in January 1795. Although the party was not successful, their willingness to perform the traditional *koutou* earned them the favour of the Chinese hosts, unlike the unwilling British under George Macartney a few years previously.

De Guignes' narrative is one of three major accounts of the expedition, alongside the diaries of Titsingh and of the VOC chief at Canton Andreas Everadus van Braam Houckgeest. In the first volume, de Guignes relates his journey to Beijing in 1794; in the second, he describes his return journey, commencing in February 1795; and in the third, he narrates his journey to the Philippines and his return to Europe. A learned scholar who was a correspondent for both the Académie des Sciences and the Académie des Inscriptions et des Belles-Lettres while in China and who was later commissioned to write a Chinese-Latin-French dictionary by Napoleon himself, de Guignes not only includes in his account useful information on Chinese politics and western diplomacy but also includes detailed notes on Chinese history and customs: the first volume contains a chronological table of Chinese kings beginning with the mythical Fohi (2953 BC) as well as a history of ancient China, while de Guignes' 'Observations' on China and the Philippines span both the second and third volumes.

Of particular interest and value is the fourth volume, in folio, which contains 97 copper engravings, including three folding maps depicting eastern China and Macao, a number of smaller maps and plans, and detailed illustrations depicting landscapes, architecture, and daily Chinese life. Although designed by de Guignes himself, the etchings are the work of the illustrator Jacques Eustache de Sève. According to the description of plate I, the Atlas was printed by the Paris-based firm of Villain.

Brunet II, col. 568; Cordier, *Sinica* 2351-2; Hill 733; Löwendahl 738; Lust 336.

xxxviii TABLE DES EMPEREURS.

懷宗	弘光
Houy-tsong 1648	Hong-kwang 1644

XXII. DYNASTIE IMPERIALE.  
Après J. C.

大清

TA-TS'IN

Tartarie Mancheou.

太祖	聖祖仁
Tay-tsou 1616	Chin-tsou gin ee Kang-ly 1662
太宗	世宗憲
Tay-tsong 1627	Chy-tsong-hien ee Yong-tsong 1723
世宗	乾隆
Chy-tsong 1644	Kieoulong (a) 1736

(a) Abdiqé en 1736, donna l'empire à Kieou-long, son dix-septième fils, et mourut en 1725.

xxxix

ITINÉRAIRE

DEPUIS QUANTON JUSQU'À PEKING.

SY-FAO-TAY...	5.	22 Novembre 1794.
Pouy-ty-chouy.....	10.	
Ta-kong-kiao.....	10.	Parti le 22 novembre à midi, la route véritable du S. O. au N. O., en remontant le fleuve-Ta.
Ou-ya-keou.....	10.	
Min-ly-cha.....	10.	[N.B. Les chiffres de la colonne ci-contre indiquent des distances en ly.]
Koua-pou-sin.....	10.	
Yn-touy-cha.....	10.	
Chang-cha-chin.....	10.	
Sin-vang-ting.....	10.	
Cha-yat-tin.....	10.	
Hong-tou-kang.....	10.	
Yen-kouan-sin.....	10.	
Ly-shy-yam.....	10.	27 Novembre.
Siao-tang-dit.....	10.	Route à FO. N. O.
Se-ue-tou.....	10.	
Kieou-hong-sing.....	10.	
Sy-nan-sin.....	10.	Passé à 8 <sup>h</sup> du matin.
Sao-cha-y-kin (a).....	10.	Arrivé à 9 <sup>h</sup> 1/2. Chemin fait, 173 ly.
Mou-tien-tou.....	10.	
Nan-tin-kou.....	10.	La route au N., en suivant la rivière Peking.
Hia-nieou-mouy.....	10.	
Tay-kien-cha.....	10.	Route au N. E. et au N.
Pong-tang-kou.....	10.	Passé à la nuit.
Lou-pao-kou.....	10.	
Chou-kiang-sin.....	10.	

(a) Le mot Hia désigne une ville de troisième ordre.

# 1920s HONG KONG

**26 HAZELL, Denis H., photographer.** Picturesque Hongkong.  
*Hong Kong, Ye Olde Printerie, c. 1925.*

Oblong 4to, ff. 28; with 26 sepia tone photogravures tipped in on 24 leaves, images captioned in print and with facing text; string bound in the original wrappers, larger photographic image of Hong Kong harbour at night to upper cover.

£650 / HK\$6500

**A beautiful, large-format souvenir photobook of Hong Kong, offering some unusual views and a rare insight into the region in the interwar period.**

Produced as a souvenir, *Picturesque Hongkong* shows views of the island, including some less common shots of Hong Kong and Kowloon, views from the Peak (including the tram) and from the Harbour, street scenes, the Supreme Court, the Hong Kong Club, Repulse Bay, the Sulphur Channel, a view of the New Year Fair and a local cemetery with a detail of burial urns. The photographs are by the British-born businessman Denis Henry Hazell (1897–1970), ‘Hazell was born in Clevedon, Somerset, the son of local photographer Edwin Henry Hazell. He moved to Hong Kong in 1923 to take up a position in business there and lived in the colony until his death’ (*Historical Photographs of China*, online).

‘Hongkong is more than a strategically situated seaport, the focal point of the land and sea routes of that part of the globe; it is also one of the world’s beauty spots. From all sides of its superb harbour the hills rise steeply to a height of eighteen hundred feet on the island, and three thousand feet on the mainland opposite. ... It is a jumbled mass of granite peaks and inviting valleys, with sparkling waterfalls, frowning precipices, and lovely stretches of sandy beaches where perfect bathing may be enjoyed in the clear waters of the Pacific. ...’

‘The compilers of this booklet are well aware that these photographs and descriptions are mere shadows and silhouettes of the real thing. Nevertheless it is their hope that this small souvenir may bring back pleasant memories to those who have seen the island; also that it may tempt others to include in their next itinerary Hongkong, a place well worth a visit.’ (Introduction).





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# Picturesque Hongkong

Photographs by  
DENIS H. HAZELL.

PRINTED AND PUBLISHED BY  
THE OLDE PRINTERIE, Ltd.,  
HONGKONG.



### Harbour and Kowloon from the Peak.

This picture shows only a small portion of the harbour and Kowloon as seen from the Peak Tramway Station. To show all the view commanded from the Peak would require a maquette composed of several photographs. The picture in the opposite page shows the central part of the harbour and that part of Kowloon known as Tsim Sha Tsui (Sulphur Peak). As every school boy knows, or ought to know, this is one of the best and busiest harbours in the world. In 1924 Hongkong's tonnage of entrances and clearances, exclusive of junks and steam launches, was 35,240,000 tons. The figures for ocean-going vessels were 27,874,810 tons. Were it not for the fact that Hongkong is the terminal port of many of the Pacific routes, and accordingly gives one clearance where intermediate ports give two, these figures would be even greater. If we include river steamers, smaller vessels (less than sixty tons) and junks, Hongkong's grand total of floating tonnage for 1924 was over 50,000,000 tons. — British manage was 40 per cent, Japanese second, and U.S.A. third.



Harbour and Kowloon from the Peak.

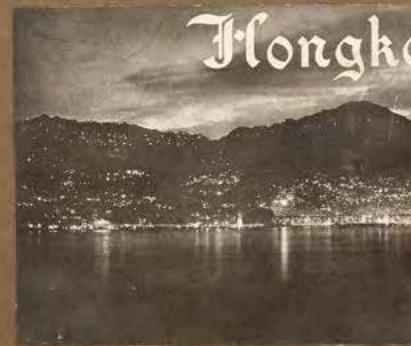
### Queen's Road Central.

STRETCHING from Western Street to the Naval Hospital at Watchdog, a distance of four miles, Queen's Road is one of Hongkong's principal thoroughfares. Queen's Road East and Queen's Road West are not much frequented by European motorists or tourists, but Queen's Road Central is one of their chief shopping centres. From Pottinger Street to Ice House Street we have a succession of shops whose business it is to attire and tempt the foreigner by a gorgeous display of all the results work of the Orient, things Chinese predominating. Chinatown from Peking and Japan, garments from various parts of China and India, exquisite Chinese porcelain, Japanese lacquerware, and satsuma, marvelous ivory carvings from Ceylon, India, and Japan, fascinating silver work from Chinese artisans, magnificent beds, beds of all descriptions, wonderful silks, delicate and quaint embroideries, Chinese Mackintosh, Indian goods, etc.—all displayed in a manner best calculated to catch the eye—make Queen's Road Central one of the most famous shopping streets in the Far East.



Queen's Road Central.

# Picturesque Hongkong





**27 [HENAN.] [Cover title:] 'Honan. Chemin de fer Lunghai'. [c. 1915.]**

Oblong 8vo album, with 24 gelatin silver prints c. 94 x 120 mm on 12 lights card mounts, slight silvering at edges, but in very good condition overall; typed contents list in French on tissue paper at end; in a heavy paper album wrapper secured at the left with string; inscribed on the inside front cover 'En cordial souvenir des années passées du Honan / aout 1917'.

**£1500 / HK\$15,000**

**An attractive amateur album of scenes in Henan, opening with views of the Yellow River, and closing with the fabulous Longmen grottoes, with their giants Buddhist sculptures.** A number of views of Song dynasty tombs feature, many with locals (guides?) standing in front of them. The images were presumably taken during a trip along the Longhai railway, the first section of which (Kaifeng to Luoyang in Henan) had been completed in 1909 with Belgian and French backing.

*Provenance:* Joseph Hers (1884–1965) was a Belgian railroad engineer and accomplished amateur botanist and dendrologist who served as Secretary General of Longhai and Pienlo railways. While working in northern China he discovered several new varieties of lilac, some of which are now named after him, and collected plants for Harvard University's Arnold Arboretum. 'His interest in trees was partly connected to this work, for he was challenged to find suitable timber for sleepers. With this in mind he spent as much time as he could exploring forests in Henan, Jiangsu, Shaanxi and Gansu. Some of his most significant collections came from the mountain ranges of western Henan. Hers was struck by the speed of deforestation in China at that time, noting with regret how many species he was unable to relocate from year to year due to logging. He nevertheless gathered material from more than 2,000 different species, many of which were new to science.' (Hers, Joseph (1884–1965) in JSTOR Global Plants).









*28. HÉLÈNE HOPPENOT*





## CHINESE INTERIORS

**28 HOPPENOT, Hélène.** The furniture collection of Henri and Hélène Hoppenot: Asian interiors and furniture. c. 1933–1937.

31 gelatin silver print photographs, ranging from approximately 8 to 8½ x 6⅝ to 7⅝ inches (20.3 to 21.6 x 16.8 to 20 cm.), printed with neat black border, on heavy card with protective guard leaves; bound in navy blue floral velvet-covered boards (small area of loss to upper board), in elaborate folding portfolio box of Chinese design, with ornate design of interlocking folds.

£10,000\* / HK\$100,000

**A rare series of photographs of the furniture collection at the French diplomatic residence in Beijing – photographed by one of the few women photographers working in China during the 1930s.**

Hélène Hoppenot (*née* Delacour, 1894–1990) was married to the French diplomat and writer Henri Hoppenot, travelling and living abroad with him throughout his forty-year career, during which she kept a very perceptive account of people and places in her diary. After arriving in China in 1933 (where she remained until 1937), she increasingly used the camera to record her experiences and surroundings, leaving a thoughtful and artistic photographic record of the Far East which documents both everyday scenes and important historical events.

The careful and impressive presentation of the album, with thick paper and elaborate box – as well as its provenance directly from Hoppenot – suggests this copy was compiled by her or at her direction for a special recipient, if not her own personal memento of her life in China.

The furniture collection depicted here was collected by Henri and H  l  ne Hoppenot during their time abroad and was sold at auction in Paris on 9th April 1991 (see *Succession de monsieur l'ambassadeur et de madame Henri Hoppenot, tableaux modernes, art d'extreme-orient* (1991)).

Hoppenot's photographs have been published in a number of books (some with accompanying text by her husband), including Paul Claudel's *Chine* (Geneva, 1946, see *item 29*) and Henri Hoppenot's *Extr  me-Orient* (Neuch  tel: s.d.). The Biblioth  que nationale de France holds a number of her photographs, many depicting Chinese subjects, and Hoppenot's journal for the years immediately preceding their Beijing posting was recently published, *H  l  ne Hoppenot: Journal 1918-1933. Rio de Janeiro, T  h  ran, Santiago du Chili, Rio de Janeiro, Berlin, Beyrouth-Damas, Berne* (2012).





# 1930s CHINA – BY A FEMALE PHOTOGRAPHER AND TRAVELLER

**29 HOPPENOT, Hélène, *photographer, and Paul CLAUDEL, author.*** Chine. Texte de Paul Claudel. Photographies d'Hélène Hoppenot. [Geneva], Éditions d'Art Albert Skira, [1946].

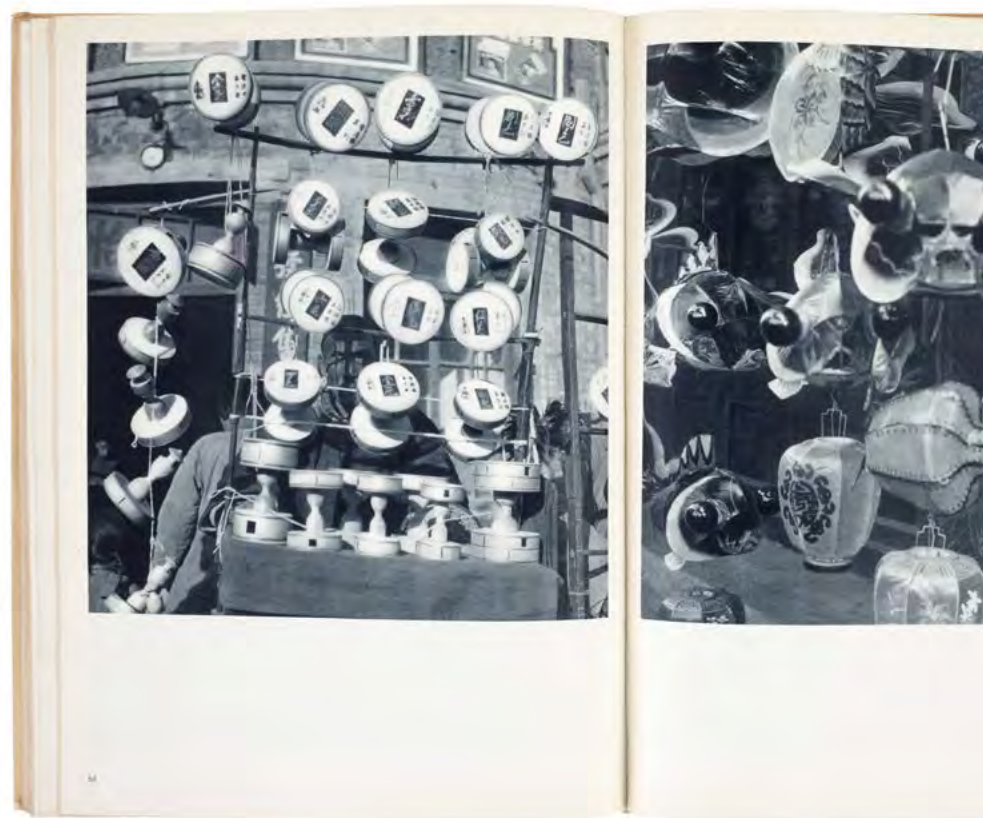
Folio, pp. [xiv, introduction], [2, blank], 81 full-page photogravure plates, [6, table of illustrations and colophon]; a very nice copy; in the original printed paper wrappers folded over stiff card covers.

**£150 / HK\$1500**

First and only edition of a striking photographic series on China.

Hoppenot's close friend and poet Claudel was well qualified to preface the book; he had served French consul in China in 1895–1909, including postings in Shanghai, Fuzhou and Tianjin, and he was himself a proficient photographer who had taken portraits of Hélène many times, having met among the campement diplomatique in Rio de Janeiro in 1918. When Albert Skira first saw Hélène's China work in 1946 hanging on the Embassy wall at Berne he immediately decided he wanted to publish the series and only considered Claudel or Alexis Léger to write the text.

Hoppenot (née Delacour) kept a very perceptive account of people and places in her diary while she travelled and lived abroad with her husband, the French diplomat and writer Henri Hoppenot, throughout his forty-year career. After arriving in China in 1933 (and where she remained until 1937) she increasingly used the camera to record her experiences and surroundings, leaving a thoughtful and artistic photographic record of the Far East. Her photographs have been published in five books in addition to the work offered here, some with accompanying text by her husband Henri.







# SILK AND RICE IN SONG-DYNASTY CHINA

**30 KANGXI Emperor 康熙 ; JIAO Bingzhen 焦秉貞, artist.** Yuzhi gengzhi quantu 御製耕織全圖 [The Emperor's complete Illustration of Tillage and Weaving] 'Plates illustrating the progress of Rice Cultivation and Silk Manufacture; with verses [by] the Emperor Kang Xi 1696'. [China, ?1820s.]

Folio, ff. [29]; twenty-eight woodcuts with captions in English printed on one side only on Chinese paper and pasted onto thicker Western paper folded in the Chinese style; minor loss to the edges of a few pages, light damp stains to bottom of ff. 1-4, otherwise very good; bound in nineteenth-century English brown calf, covers gilt and titled 'Chinese Etchings', edges stained red, floral green-and-gold-on-white endpapers; rather scuffed and worn, left hinge broken and right hinge somewhat weak; leaves numbered in pencil in the Western order, English caption supplied in manuscript ink on f. 24.

£6500 / HK\$65,000

**Later edition of an immensely popular work illustrating rice cultivation and silk manufacture in Song China, first published in 1696 by order of the Kangxi Emperor who also provided the accompanying text. This is the only edition we can trace with captions in English; a feature which suggests it was produced for export.**

The work's origins lie in the Song-dynasty *Illustration of Tillage and Weaving* 耕織圖 by Lou Shu 樓璣, one of the earliest treatments of the subject in China, based on close observation of the farmers and weavers in the county where Lou was magistrate (now in Ningbo). Presented to the Emperor Gaozong (reigned 1127- 1129), who praised it highly, Lou's work was reproduced for centuries thereafter.

The present version was compiled on the orders of the Kangxi Emperor (reigned 1661-1722) some six hundred years later. A copy of Lou's work had come by chance into the emperor's hands during his second Southern Tour, begun in 1689 and intended to solidify Manchu rule throughout the empire. Kangxi was so moved by the hardship and industriousness it depicted that he ordered the pictures to be reworked, composing a poem for each and a preface to the whole himself as well as adding his imperial seal to the images (as seen in our edition).





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 清秋水  
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 旋刀尺  
 柔縷子  
 絲後得  
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費在  
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*Washing out garments*

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*Sewing*





# FROM THE FIRST VENETIAN PRESS

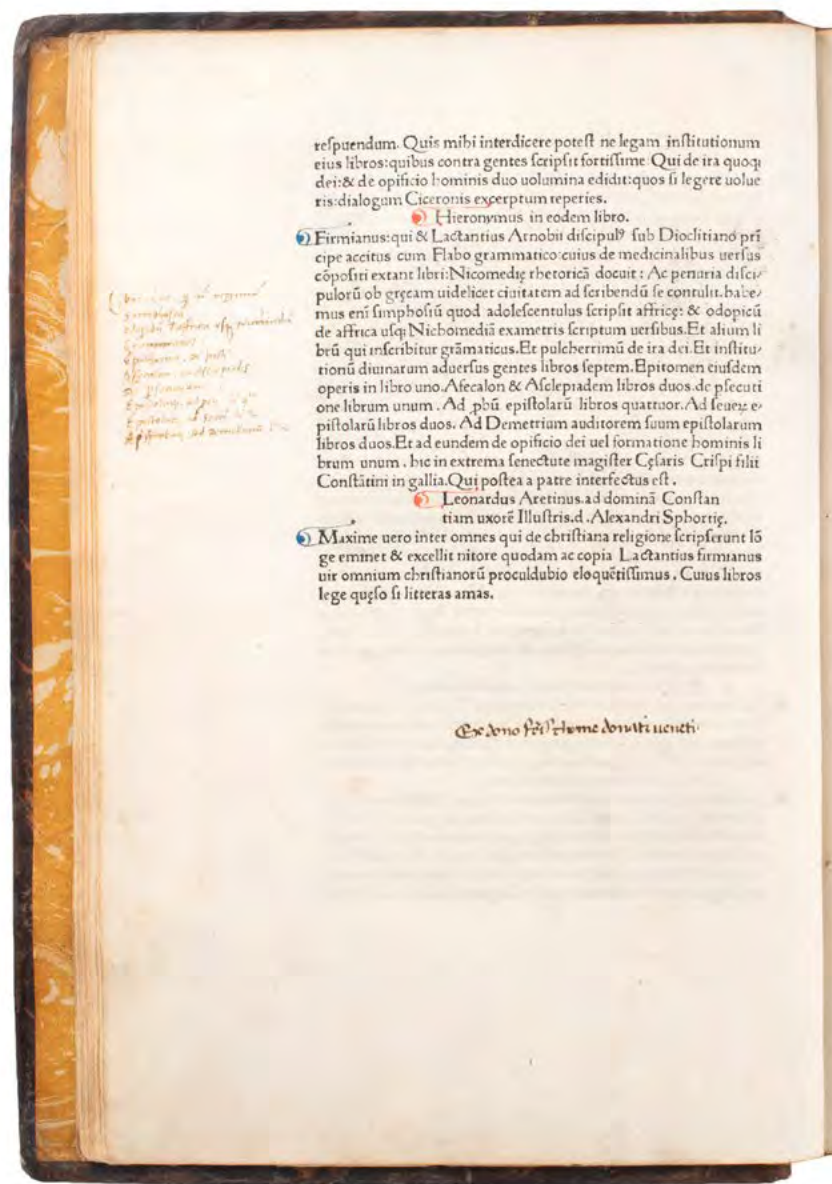
**31 LACTANTIUS.** Opera. [Venice,] Vindelinus de Spira, 1472.

Folio, ff. [196]; [a]<sup>2-12</sup>, [b]<sup>12</sup>, [c]<sup>10</sup>, [d-y]<sup>8</sup>, [z]<sup>11</sup>, without the first and final blanks [a]1 and [z]12, and without the appendix [A]<sup>8</sup> ([A]8 blank); 41 lines to a page, roman letter (with some Greek type, incipit [b]2<sup>1</sup>) decorated with six-line initial M in gold with white vine decoration on a coloured ground of blue, red, and green, other initials and paragraph marks supplied in red and blue alternately, quire signatures added in manuscript in an early hand (mostly trimmed); repaired tear to lower margin of [a]10, some slight stains (mostly marginal), light dampstain to upper margin of final 20 ff., a very good, wide-margined copy; bound in eighteenth-century tree sheep, rebaked with the original spine relaid, borders roll-tooled in gilt, spine gilt in compartments with gilt lettering-pieces, marbled endpapers; a few light surface abrasions, neat repairs at extremities; contemporary gift inscription 'Ex dono fratris thome donati Veneti' to [b]1<sup>v</sup> (see *below*), numerous early marginalia in a fine humanistic hand; reportedly from the Crevenna Library (nineteenth-century inscription to the front endpaper); from the library of the English art collector William Fuller Maitland (1813–1876), with his armorial bookplate on the front pastedown.

**£25,000 / HK\$250,000**

**Magnificent incunable edition of the works of Lactantius, a fine product of the first Venetian press**, established in 1469 by Johannes de Spira and continued by his brother Vindelinus from 1470 until 1473. This was the fifth impression of the works of Lactantius, the hugely successful North African early Christian writer.

Lactantius's writings, composed mainly during years of poverty and persecution following Diocletian's ban on Christianity, were held up in the Renaissance as exemplary, both as apologetic works and as stylistic models, and acclaimed as exceptionally elegant and persuasive, earning the author the title 'Cicero Christianus'. Though dismissed as heretical in the turbulent early centuries when Christianity was wrestling towards some univocal orthodoxy, these works were singled out by humanists (they are among the very first





L. Coelii Lactantii Firmiani diuinarū institutionū aduersus gen-  
tes liber primus de falsa religione ad Cōstantinū impatorem.  
Quanti sit & fuerit semper cognitio ueritatis: & q̄ nec sine religiose  
sapientia: nec sine sapientia sit probanda religio. Ca. primum

**M**agno & excellenti ingenio uiri cū se se doctrinā pe-  
nitius dedidissent: quicquid laboris poterat impedi:  
contemptis omnibus publicis & priuatis aetioribus:  
ad inquirendē ueritatis studium contulerunt: existi-  
mantes multo esse p̄clarior humanarū diuinarūq̄  
rerum inuestigare ac scire rationē: q̄ in fruendis opi-  
bus aut cumulandis honoribus inherere. Quibus rebus quonia fragi-  
les terrenaq̄ sunt: & ad solius corporis pertinet cultum: nemo melior  
nemo iustior effici potest. Erant quidem illi ueritatis cognitiose dig-  
nissimi: quam scire tantopere cupuerunt: atq̄ ita ut eam rebus omni-  
bus anteponerent. Nam & abiecitse quosdam res familiares suas &  
renuntauēte uniuersis uoluptatibus conlata: ut solam nudamq̄ uirtutē  
nudi expeditiq̄ sequeretur. tantum apud eos uirtutis nomē & au-  
toritas ualuit ut in ea omne summi boni primum predicaret. Sed neq̄  
adepti sunt id quod uolebant: & operam simul atq̄ industriam perdi-  
derunt: quia ueritas id est arcana summi dei qui fecit omnia: inge-  
nio ac propriis non potest sensibus comprehendī. alioquin nihil iter  
deum hominemq̄ distaret: si cōsilia & dispositiones illius maiestatis  
q̄ternę cogitatio assequeretur humana. Quod quia fieri non potuit:  
ut homini per seipsum ratio diuina notesceret: non est passus homi-  
nem deus lumen sapientię requirentem diutius oberrare: ac sine ullo  
laboris effectu uagari per tenebras inextricabiles: aperuit oculos eius  
aliquando: & notionem ueritatis munus suum fecit: ut & humanā sa-  
pientiam nullā esse monstraret: & erranti ac uago uiam consequēde  
immortalitatis ostenderet. Verum quoniam pauci utuntur hoc cę-  
lesti beneficio ac munere: quod obuoluta in obscuro ueritas latet: eaq̄  
uel contempti doctis est: quia idoneis assertoribus eget: uel odio in-  
doctis ob insitam sibi austeritatem: quā natura hominum proclius  
in uitia pati non potest. Nam quia ueritibus amaritudo permixta ē  
uitia uero uoluptate condita sunt: illa offensus: hac delinunt feruntur in  
p̄ceptis: ac bonorum specie falli mala pro bonis amplectuntur. Sue-  
currendum esse his erroribus credidit: & docti ad ueram sapientiam  
dirigantur: & idocti ad ueram religionem. Quę professio multo me-  
lior: utilior: gloriosior: putanda est illa oratoria i qua diu ueritas nō ad  
uirtutem sed plane ad argutam malitiā iuuenes erudiebamus. Multo  
quippe nunc rectius de p̄ceptis cęlestibus disseramus: quibus ad

works to have been printed upon the invention of the printing press) in their search for a quality of reasonableness in Christianity, which embraced aspects of pagan antiquity.

The poem 'The Phoenix', included in this edition, can be described as Christian only in the most cryptic and indirect way, the story of the death and rebirth of that mythical bird echoing Eastern mythologies; it appears to have been the main source for the Old English poem 'The Phoenix' in the Exeter book.

*Provenance:* gift inscription of Tommaso Donati (or Donà, 1434–1504), Patriarch of Venice from 1492 to 1502, eminent theologian who published extensively (including a commentary on Aquinas), and one of the first disciples of Peter of Bergamo. MEI finds an identical presentation inscription in a copy of Saint Ambrose's *De officiis* (Milan, Christophorus Valdarfer, 1474) now at Glasgow University Library (Sp Coll Hunterian Bw.3.23), which was possibly donated to the Dominicans of San Domenico in Castello, of which Donati was Prior, when he was made Patriarch of Venice.

HC 9810\*; Pell Ms 6988 (6940); Pr 4040; BMC V 160; GW M16566; Goff L5; BSB-Ink L-5; Oates 1612; Bod-Inc. L-006; ISTC il00005000.

# LEARNING CHINESE

**32 [LEGGÉ, James and Charles BAKER.]** Graduated Reading; comprising a Circle of Knowledge, in 200 Lessons. Graduation 1 [all published]. *Hong Kong, Printed at the London Missionary Society's Press, 1864.*

8vo, ff. [1], 51; slightly thumbed, but a very good copy; expertly restitched in the original wrappers.

£1250 / HK\$12,500

**Second 'improved' edition, very rare, of a fine graduated reader, intended for Chinese students of English and English missionaries in China.** The English texts were by Charles Baker, the Chinese translations by the missionary and Bible-translator James Legge. The first edition appeared in 1856, while editions of Graduations 2 and 3, promised in the English preface, were never published.

The Scottish sinologist and missionary James Legge (1815–1897) served as the first Professor of Chinese at the University of Oxford and is most famous for his contributions to Western Sinological scholarship, with some of his translations remaining the standard English text well into the late twentieth century. A natural linguist, and attracted to foreign missions since childhood, Legge made a commitment to the London Missionary Society soon after beginning his studies for a Master of Divinity degree in 1837, and embarked upon the study of Chinese in London with the returned missionary Samuel Kidd. In 1839 Legge was ordained, married, and set out for Malacca, where he intensified his study of Chinese languages and soon took over as principal of the Society's college, before being placed in charge of their mission house in Hong Kong after China opened to the West in 1842.

'Never much of a mass converter, Legge was generally more successful as a transcultural educator of the Chinese and of his fellow missionaries and countrymen. An accomplished missionary–scholar, a conscientious pastor (at the Nonconformist Union Chapel), a rare transgressor of cultural and racial boundaries (especially in his professional and personal associations with influential Chinese such as Ho Tsun-sheen, Hong Rengan, and Wang Tao), and a whiggishly

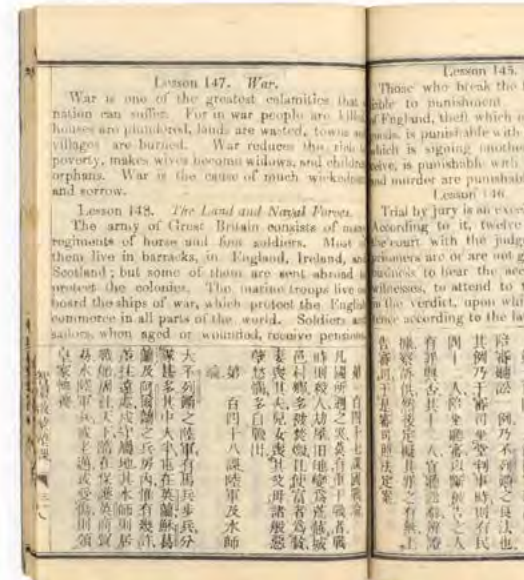
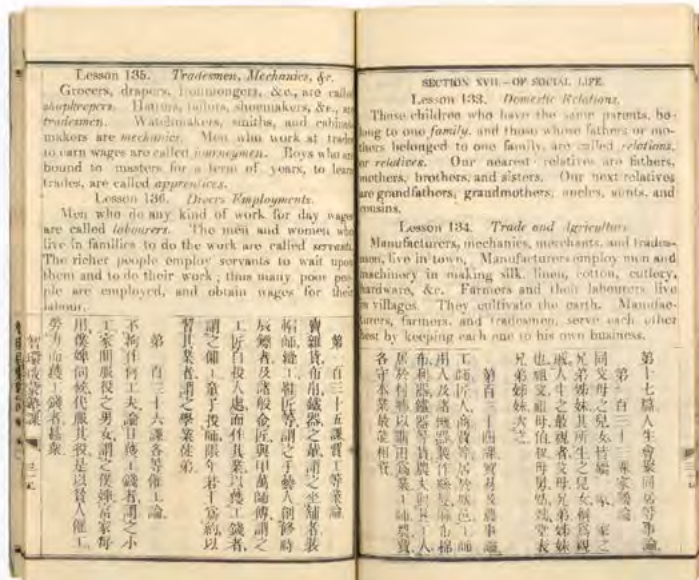






liberal, judicious citizen of the colony, he participated in most of the significant theological, social, and political issues of the period.’ In 1873 Legge returned to the UK and retired from missionary work, devoting himself to scholarship and accepting first a fellowship at Corpus Christi college followed by an appointment to chair of Chinese at Oxford. The ‘period from 1876 to his death may be designated the ‘Leggian epoch’ in the emergence of Sinology as a professional academic discipline (with its characteristic emphasis on a unique ‘classical’ and ‘Confucian’ China) awkwardly associated with the larger discursive domain of oriental and comparative scholarship. ... Legge’s passage from an early evangelical missionary career to the new, more secular, academic ‘sciences’ of Sinology and comparative religions epitomizes some of the most significant religious and intellectual changes during the Victorian era’ (ODNB).

**Rare: OCLC finds 7 copies, of which 5 in the US (Cornell, California State, New York Public Library, UC Berkeley, Colombia), and only 1 in the UK (Oxford).**





Orange



33. PIETER VAN LOO



# BEAUTIFUL BOTANICAL WATERCOLOURS

33 [LOO, Pieter van, *attributed.*] 156 watercolours of flowers, plants, and fruits. [*Holland, c. 1760–80*].

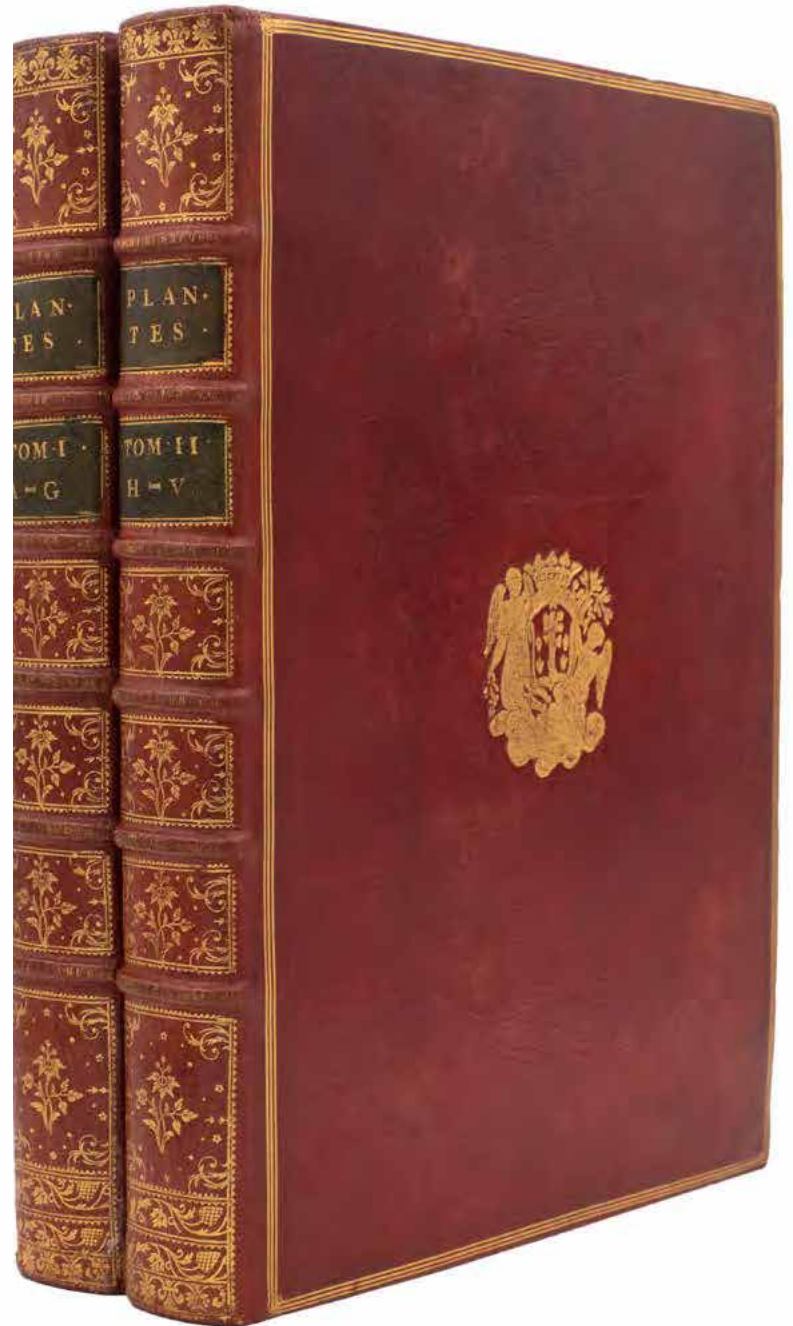
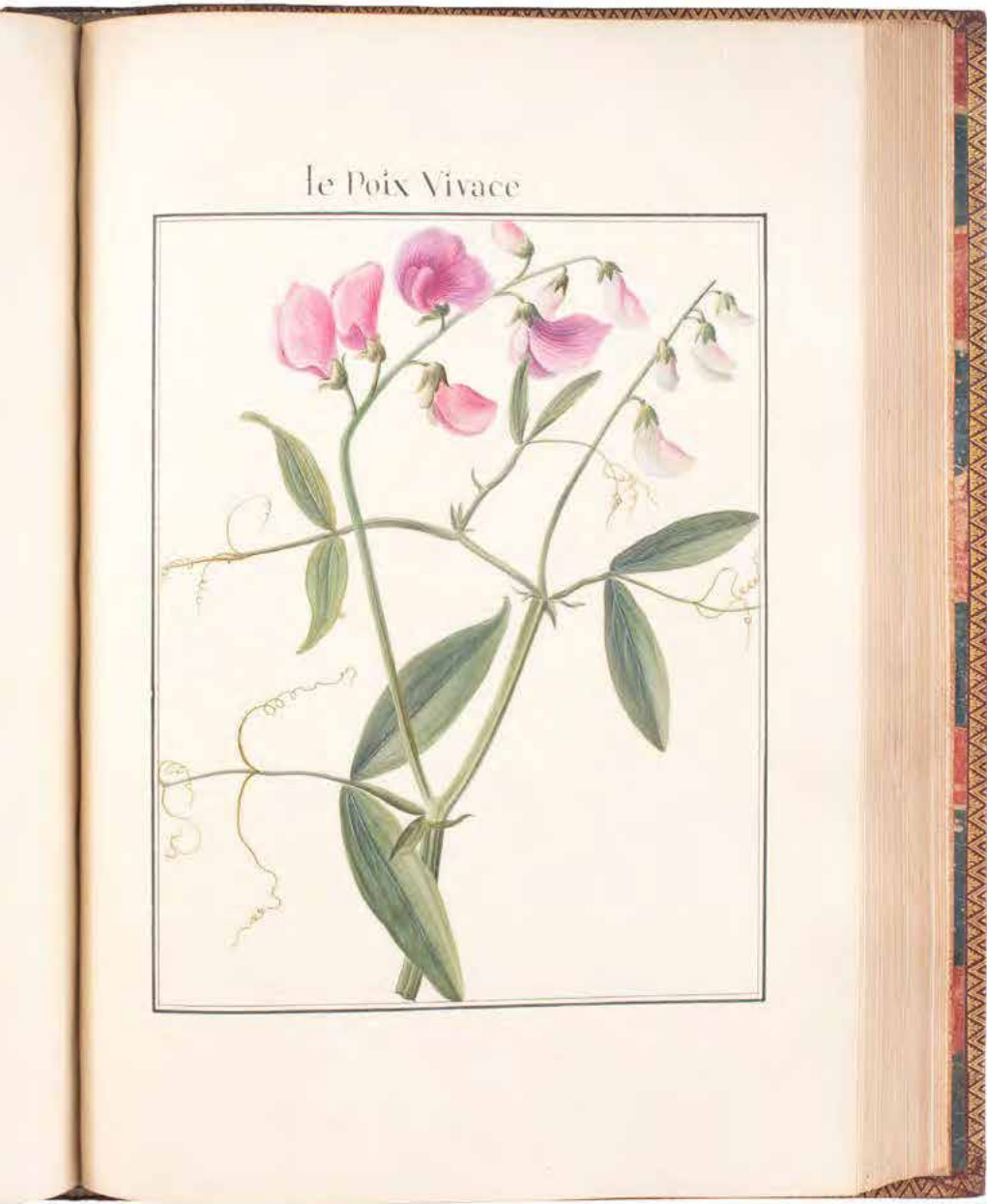


Two vols, folio (c. 350 x 248 mm), comprising 156 unsigned original watercolour plates (77 in vol. I, 79 in vol. II), each image within double-ruled frame with neatly written caption in French above (a few without captions), a blank leaf facing each plate; on thick Dutch paper with Strasburg lily watermarks of C. & I. Honig, I. Villedary, VDL, and LVG (see Churchill 405–408 and 411, dated 1730s–60s); very occasional light marks and minor spotting; very well preserved in contemporary French red morocco, borders triple-filleted in gilt, spines richly gilt in compartments with gilt green morocco lettering- and numbering-pieces, board-edges and turn-ins roll-tooled in gilt, edges gilt, marbled endpapers; very neat repairs to endcaps and corners, a few very light marks to covers; gilt arms of Jérôme-Frédéric Bignon to covers (Olivier pl. 872), his autograph signature to front free endpapers, a few brief ink notes facing some of the plates likely by Bignon, later blue ink stamp with Bignon arms to 6 of the plates; gilt morocco book label of Laurent Meeûs, with motto 'Hic liber est meus', to front pastedown of vol. I, and armorial bookplate of Carleton R. Richmond to front pastedown of both volumes.

**£110,000 / HK\$1,100,000**

**A truly stunning collection of over 150 original eighteenth-century botanical watercolours, attributed to the noted Dutch botanical artist Pieter van Loo (1731–1784).**

Born at Haarlem in the Netherlands, Loo spent most of his life in his native city where he was registered with the Painters Guild as a 'painter of flowers'. He is perhaps best known for his watercolours of hyacinths, a collection of which – entitled 'Choix de Jacintes' and comprising thirteen images by Loo and Cornelis van Noorde painted between 1765 and 1769 – is preserved at the Oak Spring Garden Library in Virginia.





Iris de Perse



The vibrantly coloured and beautifully executed images here run in more or less alphabetical order from 'l'Asther à fleur blanche' to 'la Gimauve' in volume 1, and from 'Hépatique' to 'Verveine' in volume II, each set neatly within a ruled frame, through which they occasionally burst – as in the case of 'Chelidoine de l'Amerique' for example – with considerable exuberance.

Of particular note in the first volume are the artist's depictions of anemone, cornflower, Gros Blanquet pear, sunflower, cyclamen, cotton, sugarcane, honeysuckle, pomegranate, and various geraniums. The second volume includes especially beautiful renderings of hibiscus, jasmines, irises, mallow leaves, an orange branch, roses, rhubarb, euphorbia, and tomatoes.

*Provenance:*

1. From the library of Jérôme-Frédéric Bignon (1747–1784), who succeeded his father as royal librarian to Louis XV in 1770. Bignon was clearly interested in horticulture, adding an orangery to the château du Plessis-Piquet which he purchased in 1776. Sold at the Bignon sale of 8 January 1849, lot 547 ('Recueil de 156 planches représentant les principales plantes ... dessinées et peintes avec le plus grand soin sur papier fort').
2. Late nineteenth-century or early twentieth-century collector's mark 'GL' (not in Lugt) to verso of front free endpapers.
3. Baron Laurent Meeûs (1872–1950), Belgian industrialist, bibliophile, and collector of Old Master Paintings, sometime President of the Friends of the Royal Museums of Fine Arts of Belgium, with his gilt morocco booklabel to the upper pastedown of the first volume.
4. Carleton Rubira Richmond (1887–1975), the Bostonian businessman, collector, and President of the American Antiquarian Society, with his armorial bookplate to the upper pastedowns.
5. Sotheby's, 30 October 1981, lot 74.

# MACROBIUS WITH MARGINALIA

**34 MACROBIUS, Ambrosius Theodosius.** *Somnium Scipionis* ex Ciceronis libro *De republica* excerptum; Macrobii ... primi diei *Saturnaliorum* liber primus. Venice, Filippo Pinzi, 29 October 1500.

Two parts in one vol., folio, ff. [II]–XXXVI (wanting the first leaf, blank except for 'Macrobius'); LXXXVI; roman letter, woodcut initial, half-page woodcut world map (e6'), and 7 woodcut diagrams to first part, capital spaces with guide letters with initials supplied in red and blue in a contemporary hand, some passages in Greek; some browning, occasional light marks and light marginal damp-staining; overall very good in eighteenth-century vellum over boards, yapp fore-edges, manuscript title and imprint on spine, remains of nine earlier fore-edge tabs to text block; marginal annotations in a neat early sixteenth-century hand to c. 164 pp. and a 15-pp. manuscript index, in double columns, in the same hand, bound in at end.

£9500 / HK\$95,000

**Sixth and last incunable edition of Macrobius, illustrated with a world map, with extensive early marginalia.**

The volume comprises Macrobius' two principal works, his important Neoplatonist commentary on Cicero's *Somnium Scipionis* (the otherwise lost sixth book of the *De Republica*), and his *Saturnalia*, a significant contribution to Virgilian scholarship.

Influenced by Porphyry and Plotinus, Macrobius' commentary on the *Somnium* 'examines the enigma of the soul and its destiny in the light of Neoplatonism and of the astronomy and mathematics of the day (incidentally covering many topics including music and geography), and tends to reinforce the doctrine of the "Dream", of the immortality and divine quality of the soul, from a pagan standpoint. Macrobius' commentary was attentively studied in the West during the Middle Ages, thereby transmitting much ancient science and Neoplatonic thought' (*Oxford Companion to Classical Literature*).

LI. II. XXX  
ambitu lux flexionis imitē: oēm terrā quadrīdā diuidū: & singulas ut supradixi-  
mus habitātes faciūt insulas. Nā inter nos & australes hoies meās ille p calidā zonā  
totāq; cingens & rursū: utriusq; regiois extrema sinibus suis ambiens binas in supiore  
atq; inferiore terrā: supēcie insulas facit. Vnde Tullius hoc intelligi uolens non dixit  
oīs terra parua quēdā est insula: sed oīs terra quae colit: a nobis parua quēdā est insula  
quia & singulae de quattuor habitātib; parua quēdā efficiunt. insulae: oceano bis  
cas ut diximus ambiēt. Oia hęc ante oculos lo: are pot descriptio substituta. ex qua  
& nostri maris origine quae totius una est: & rubri atq; idici ortū uidebis. Caspiumq;  
mare unde oritur inuenies: licet nō ignorem esse nullos q a de oceano ingresum nu-  
gent. Nec dubiū est: illā quoq; australis generis temperatā mari de oceano similiter  
influerē. Sed describi hoc nostra attestatōne nō debuit: cuius situs nobis incognitus  
plenerat. Quod at dixit nostrā habitabilem angustā uerticib; latiorē: in eadem de  
scriptōne poterimus aduertere. Nā quāto longior est tropicus: circū septentrionali  
circō. tāto zona uerticibus q lateribus angustior est: qā summitas eius in arcū extre-  
mi circuli breuitate cōtrahit. Deductio aut laterum longitudine tropici ab utraq; pte  
distendit. Deniq; ueteres oēm habitabilem extēte clāmidī similem esse dixerunt.  
Itē qā oīs terra i qua & oceanus est ad quēuis caelestem circulum quasi cētron pūcti  
obinet locū: necessario de oceano adiecit: Qui tñ tāto noie q sic paruis uidet. Nam  
licet apud nos atlantēcū mare licet magnū uocēt: de celo tñ dispicentibus non pōt  
magnum uideri: cum ad caelum terra lignū sit & punctū: q diuidi nō possit in ptes.  
Ideo at terrae breuitas tam diligenter asseritur: ut paruipendendum ambitum tamē





DE SOM. SCI.

exercitium diuine disputatiōis expendat. Sicut autē de uis caducorū: his quo  
quod ad celi uerticē oculos uirtutibus subuehetur: Saepē tū euenit ut idē pectus & agen  
di & disputandi perfectiōe sublimē sit: & celi utroq; adipsū exercitio uirtutum.  
Romulus nobis in primo genere ponat: cuius uita uirtutes nunq̄ deseruit: semper ex  
creuit: In secūdo Pythagoras qui agendi nescius fuit artifex differendi & solas doctri  
nae & consuetudine uirtutes secutus est. Sit in tertio ac mixto apud grecos Lycurgus &  
Solon: inter romanos Nūma Catones ambo multiq; alii qui & phiā hauerunt al  
tius: & firmamentū reip. praefiterūt. Solon. n. sapientia ocio deditos: ut abūde gratia  
tulit ita roma nō nesciuit. Quis igitur Aphriani noster quē modo auis praceptor  
instituit ex illo genere est qd̄ de doctrina uiuendi regulā mutauit & statum publi  
cum uirtutibus sulcit. ideo & perfectiōis geminae pracepta mandant: sed ut in castris  
locato & sudanti sub armis primū uirtutes politicae suggererūt his uerbis. Sont autē  
optimā curae de salute patriae qbus agitur & exercitatus aīus uelocius in hanc sedē  
& domū suam puolabit. Deinde quā nō minus docto q̄ forri uiro phis apta subdū  
turcum dicitur. Idq; ocio faciet si iam tūc cū erit inclusus in corpore eminebit foras  
& ea quae extra erunt contēplans q̄ maxime se a corpore abstrahet. Haec. n. illius sunt  
pracepta doctrinae q̄ illam dicit mortē philosophiātibus appetēdam. Ex qua fit ut ad  
huc in corpore polū corpus ut aliena sarcinam (in quantū patitur natura) despiciat:  
& facile nunc atq; oportune uirtutes suadet postq̄ quanta & q̄ diuina premia uirtutū  
debeat: edixit. Sed quā inter leges quoq; illa imperfecta dicit: in qua nulla de  
uianibus poena sancit: ideo in cōclusionē opis poenam sancit extra hae pcepta uiuē  
tibus: quē locum Ermagoras ille platonius copiosius executus est: facula infinita di  
numerans qbus nocētum animae in eadē poenas saepe reuolunt sero de tataris emer  
gere permittunt: & ad naturae suae principia qd̄ est celi tandē impetrata purgatione  
remearē. Necessē est. n. oēm animam ad originis suae sedē reuertī. sed quae corpus tāq̄  
peregrinae incolunt cito post corpus uelut ad patriā reuertunt. Quae uero corpus: il  
lecebris ut suis sedibus inhaerent quāto ab illis uolūctis separant tanto ad supera se  
rius reuertunt. Sed iam sinē somnio cohibita disputatione faciamus: hoc adiecto qd̄  
conclusionem docebit. quia cum sint totius philosophiae tres partes: moralis: natura  
lis: & diuina & sic moralis quae docet morū elimatam perfectionem. naturalis quae  
de diuini corporibus disputat: rationalis cū de incorporeis sermo est quae mens sola  
complectitur: nullam de tribus Tullius in hoc somnio praetermisit: nam illa ad uir  
tutes amorē patriae & ad contēptum gloriae adhortatio quid aliud cōtinet nisi ethi  
cae philosophiae instituta mortalia? Cum uero uel desperare modo uel de nouitate si  
ue magnitudine siderum deq; principatu solis & circis caelestibus cingulisq; terrestri  
bus & oceanū situ loquitur & armonia superum pandit arcanum physicae secreta cō  
memorata: cum de motu & immortalitate animae disputat cui nihil constat inesse  
corporeum: cui usq; sententiam nullius sensus sed sola ratio deprehendit: illic ad altitu  
dinem philosophiae rationalis ascendit. Vere igitur pronuntiandum est nihil hoc ope  
re perfectius: quo uniuersa philosophiae continetur integritas.

morale  
ps natura  
lis & rati  
onalis

Macrobii Aurelii Theodosii uiri consularis & illustris in somnium scipionis exposi  
tionis quam elegantissime Libri secundi & ultimi Finis.

Registrum a b c d e f Omnes sunt terti Macrobii

MACROBII AVRELI THEODOSII VIRI CONSULARIS ET IL  
LVSRIIS CONVIVIORVM PRIMI DIEI SATVRNALIORVM  
LIBER PRIMVS.



ULTAS Variasq; res in hac uita nobis Eustachi filii na  
tura conciliauit: sed nulla nos magis q̄ coram qui e no  
bis essent procreati caritate deuinxit: eamq; nostrā in his  
educandis atq; erudiendis curam esse uoluit ut parentes  
neq; si id quod cuperēt ex se cederet: tū uilla alia ex re  
uoluptatis neq; si contra eueniret tū meioris cape pos  
sint. Hic est q; mihi quoq; institutione tua nihil antiqui  
us aestimatur: Ad cuius perfectionem compendia longi  
gus anfractibus anteponenda ducēs: moraq; omnis im  
patiens non opperit ut per hae sola promoueat: quibus edicendis grauitē ipse in  
uigilias: sed ago ut ego quoq; tibi legerim: & quicquid mihi uel te iam in lucem edito  
uel anteq̄ naleris in diuersis seu graece seu romanae linguae uoluminibus elaboratū  
est: id totum sit tibi scientiae suppellex: & quasi de quodam literarū peno si quando  
ulus uenerit: aut historiae quae in hbroge stue latens clam uulgo est aut dicti factiue  
memorabilis reminiscendi: facile id tibi inuentu atq; deproptu sit. Nec indigēte tāq̄  
in aceruum congestissimis digna memoratur: sed uariarum res disparilitas auctoriū  
diuersa confusa epibus: ita in quoddam digesta corpus est ut quae indistincte atq; p  
miscue ad memoriae subsidium annotaueramus: in ordinem instar membrorū coha  
rentia conuenirent. Nec mihi initio uertas si res quas ex lectione uaria mutuabor: ip  
se saepe uerbis quibus ab ipsius auctoriū enarratae sunt explicabo: quia praesens opus  
non eloquentiae ostentationem sed noscendorū congeriem pollicetur. Et boni cōsulas  
oportet si noticiam uetustas mō nostris non obscurē: modo ipsis antiquos: fideliter  
uel bis recognoscas: prout quoq; se uel enarranda uel transferenda suggererint: Apes  
enim quodāmodo debemus imitari: quae uagantur & flores carpūt: deinde quicquid  
atulerē disponunt ac per fauos diuidunt: & succum uariam in unū saporem mixtu  
ra quadam & proprietate spiritui sui mutant. Nos quoq; quicquid diuersa lectione  
quaesiuimus: cōmittemus stilo ut in ordinem eodem digerere coalescat: Nam & in  
aio melius distincta seruantur: & ipsa distinctio non sine quodam sermō quo con  
ditur uniuersitas in unius saporis usum uaria libamenta confundit ut ē si qui appa  
ruerit unde sumptum sit aliud tū esse q̄ unde sumptum nosceret: appareat. Quod  
in corpore nostro uidemus sine ulla opera nostra facere naturā. Alimenta quae arrip  
imus quādiu in sua qualitate perseverant & solida inatant: male stomacho oneri sunt  
at quum ex eo quod erant mutata sunt tum demū in uires aut sanguinem tranfcit:  
idem in his quibus aluntur ingenia praefemus ut quae unq; haufimus nō patiamur  
integra esse ne aliena sint: sed in quanda digeriem concoquantur. Alioquin in memo  
riam ire possunt: non ingenium. Ex oibus colligamus: unde unum fiat ex omnibus:  
sicut unus numerus sit ex singulis. Hoc faciat noster animus: oia quibus est audicus  
abscondat: ipsum tamen ostendat quod efficit: ut qui odora pigmenta conficit ante  
te omnia curant ut nullius sint odoris propria quae condientur confusa uidelet om  
nium succos oderaminum inspiramentum unum. Vides q̄ multorum uocibus cho  
rus conlter: una tamen ex oibus redditur. A liqua est illic acuta aliqua grauis aliqua  
media accedūt uiris fecmina: inter ponitur fistula. Ita singulorum illic latent uoces:

Wauata moti dicitur  
Beympat  
Glyco impituro  
Quesimone dicitur  
si ay rade dno  
Simplia se aufer  
uht meli  
Comparatio  
Alimenta quae inuadit  
Comparatio apphnt  
Vires quae unq;  
Comparatio  
Simplia se aufer  
uht meli  
Comparatio apphnt

A





VM IN APHRICAM VENISSEM A MAN-  
lio cōsule ad quartā legionē tribunos (ut forte) militū mi-  
hil mihi fuit potius: ut maffansā cōmunitē regē famulā  
nostrā: nullis de caulis amicitia simū: ad quē ut ueni cōplexus  
me fenex collachinī maui aliquid. post suspexerit ad celsū: &  
grates inquit ubi summe Sol ago: uobisq; reliq; cadites: q;  
atq; ex hac uita migro: conspicio i meo regno & in his te-  
ctis Pub. Cornelii Scipionis cuius ego noie ipse recro rē  
ita nūq; ex aīo meo dīdīcī illū? optimū atq; iustissimū uiri  
memoria: deīde ego illū de regno ito ille me de nīa repū. p̄cūctatus ē: malisq; uer-  
bis uero ceteris habūis ille nobis cōsumptus ē dies. Post aut regio apparatu accēpi ser-  
monē i multa nocte p̄duimus: p̄cūctatus fenex mihi nulli de Aphricā loqueret: colla nō fo-  
lū eius facta sed et dicta meminit: deīde ut cubiti dīstulim: me & de ma & q;  
ad multā noctē uigilāsem aēctor q; solabar somnus cōplexus ē. Hic ergo mihi cre-  
do eiq; de hoc qd̄ eram locuti: sic enim sepe ferē ut cogitationes sermōnūq; nostri  
parit̄ aliquid i somno tales: quale de Homero scribit Ennius: de quo uidelicet legim̄  
me uigilans solēbat cogitare & loqui: Aphricanus se ostendit ea forma que mihi ex  
imagine eius q; ex ipso notio erat: quem ut agnouī equidem corruī. Sed ille ades in-  
quat animo. & omite timorē Scipio: & que dicam memorie trade. Vides ne illa ur-  
bem que parere reipū. coacta p̄ me renouat pristina bella nec pōt que ferre: O tēde  
bar aut Carthaginem de exēllo & pleno Italarum illū: & claro quodam loco: ad  
quā tu oppugnādam nunc uenis pene miles. Hanc hoc bonno consil euerterit  
q; tibi id cognomen p̄ te partū: quod habes ad hac hereditariam a nobis. Cum autē  
Carthaginē de leuē: ut iam urbem egens ceterosq; fures & obiers legatus Aegyptum  
Syrīā Italiā. Quāctāmp; deligere uerū cōsil abfons & bellū maximū cōfices. Ne-  
mā exides. Sed cū ens curru i capitolio fūctus: offēdēs reipū. p̄urbatā cōfiliū  
nepotis mei. Hic tu Aphricane offēdas oportet: patris lumē animū ingenij cōfiliū  
tū: Sed eius temporis accipit iudeo quāsi fatūm uti. Nam cū atas tua septenos  
oculos Solis anfractus redūq; conuerterit: duoq; hī numeri quorum uterq; plenus  
alter altera de causa habetur circūta naturalis: summū tibi fatale cōficerit: te unum  
atq; f nūm nomē te tota cōuertit ciuitas. Te fenatus: oēs bonite societē latini in-  
turbentur. Tu eris unū: quo nitatur ciuitas salus. Ac ne multa dīctator tempū  
confutias oportet: si impiis p̄p̄n quorum man? effugeris. Hic cum exclamauit  
Laelius in gemū: illū: ceteri uerū cōfiliū: leniter aridens. Scipio: quāto inquit  
me a somno excitauit: & pax fit rebus. Audite cetera. Sed quo hī Aphricane alacrior  
ad tutādam reipū. sic habeo: Omnibus qui patriam conseruauerunt adiunxit aucte-  
riate: ceteri cū in celo diffimū locum tibi beati sempiterno tuo fuerunt. Nil est re-  
go illi. p̄ncipi dīo: qui omni mundi regit: quōd quāde in terris fiat accipias: q; cō-  
filiū ceterisq; hominū iure fōratur: que ciuitates appellātur. Hāc rectorēs & cōfiliū  
cōfiliū hanc p̄fecti hanc reuertunt. Hic ego (& sic iam p̄ccitū non tam mortis me  
tu q; mīdīdātū a meis) q; xūtu tamē uinē: ne ipse & pater Paulus: & alii quos nos  
extinctos arbitrabamur: meo uero inquit hī unūmetq; e corporū uinculis tamē e car-  
cere euolauerunt. Vētra sero que dīctur uita mors est. Quin tu aspicias ad te ueni-  
entē patre Paulum? Quē ut uidē: quē dūm lachrymas. p̄fudi. Ille at me cōplexus

*Handwritten marginal notes in a cursive script, likely a later addition or correction.*

*Extensive handwritten marginal notes in a cursive script, organized in columns and containing various references and commentary.*

*Extensive handwritten marginal notes in a cursive script, organized in columns and containing various references and commentary.*

Framed as conversations at a banquet during the Saturnalia festival, the second work contains much discussion of Virgil, including his power of expression, and his debt to Homer, Ennius and others; 'he is gradually built up to be the unique scholar and poet in a way which foreshadows the medieval view of him as a wonder-working magician' (*ibid.*). For the woodcut world map, see Shirley's *The mapping of the world*, no. 13. The present rendering differs slightly from the earlier versions found in the Brescia Paulus editions of 1483 and 1485 and the Venice edition of 1492.

An early reader of this copy has picked out numerous passages of interest with neat marginal notes, and has added a thorough alphabetical subject index at the end, so neatly executed that it must have been copied from another manuscript or printed source.  
BMC V 499; Goff M13; Bod-Inc M-005; ISTC im00013000; Essling 1232; Sander 4075.





**35 [MAP.]** Henan quansheng yutu 河南全省輿圖  
 [Map of the whole province of Henan]. [China, c. 1835.]

Folding wood block map in Chinese (c. 465 x 330 mm opened), title to top right; lightly foxed, a few very small holes at folds, two short, closed tears at foot neatly repaired, else in very good condition; partly tipped onto more recent cream paper; contemporary notes in French to verso ('Carte de la province du Honan (1835)') and beside title ('Province du Honan').

**£1800 / HK\$18,000**

Extremely rare map of the province of Henan, produced in China. We have been unable to trace this map in the Library of Congress.





36. KARTE VON OST-CHINA

WILHELM WILHELM



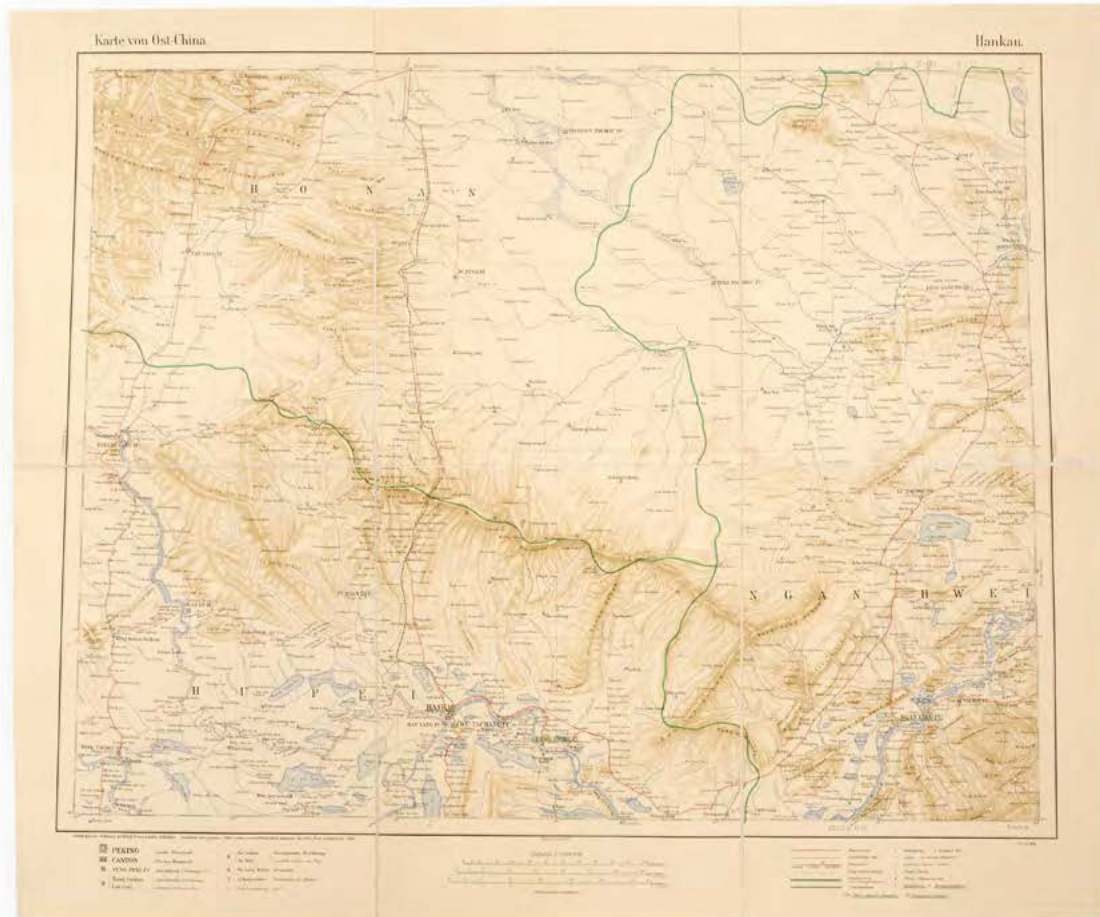
**36 [MAP.]** Karte von Ost-China. Hankau. [Berlin], Kartographische Abtheilung der Königl. Preuss. Landes-Aufnahme, 1904.

Folding coloured printed map (c. 540 x 660 mm opened), in six sections, mounted on linen; blind embossed stamp at foot giving price; in excellent condition.

**£550 / HK\$5500**

**A map from the Royal Prussian Land Survey's renowned 1:1,000,000 series, which was published between 1901 and 1912.**

'This was one of the earliest topographic series to provide coverage of much of eastern China and was widely used by agencies of other countries in the compilation of their own series' (J.F. Williams, *China in Maps, 1890–1960*). The map covers part of the three provinces of Honan (Henan), Hupei (Hubei), and Ngan Hwei (Anhui), showing, in addition to geographical features, roads, railways, telegraph lines, pagodas and churches, harbours and consulates. A note at the foot states that the map is based largely on data provided by Ferdinand von Richthofen, the noted German geographer and scientist who coined the term 'Silk Roads', uncle of the World War I flying ace the 'Red Baron'.



## MISSIONARIES' MAPS

**37 [MAPS.]** 'Carte du Vicariat Apost. de Péking & Tche-ly Nord'. [China], 1896. [with:] Carte du Vicariat Apostol. du Tche-ly Sud-Ouest'. [China, 1896.]

I: Folding manuscript map in French (c. 445 x 555 mm opened), hand-coloured, with key and scale to bottom left and table at top headed 'Etat de la population chrétienne du Vicariat de Péking et Tche-ly Nord en 1896'; short, closed tears to folds in blank upper margin; very good.

II: Folding manuscript map in French (c. 445 x 280 mm opened), hand-coloured, with title and scale to top right; very good.

£1800 / HK\$18,000

**Two handsome maps providing a snapshot of the region around modern Beijing and the Bohai Sea encompassed within the Vicariate Apostolic of Northern Chi-Li and the Vicariate Apostolic of Southwestern Chi-Li in 1896, showing towns, missionary residences, roads, railways, rivers and lakes, and part of the Great Wall of China. The table to the first map calculates the Christian population in the area at 42,600 across the city of Peking and the districts of Pao-ting-fou, Suen-hoa-fu, Young-pin-fou, and Tien-tsin-fou. Since Northern Chi-Li was centred in Beijing, the imperial capital, its vicar – Jean-Baptiste-Hippolyte Sarthou C.M. at the time of this map's creation – was the *de facto* leading bishop in China.**





# THE FIRST EDITION IN ENGLISH OF DAS KAPITAL

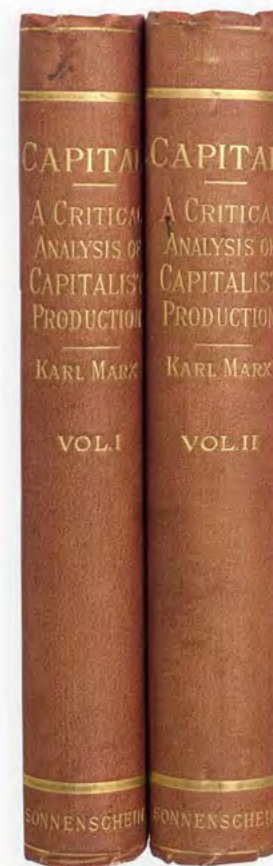
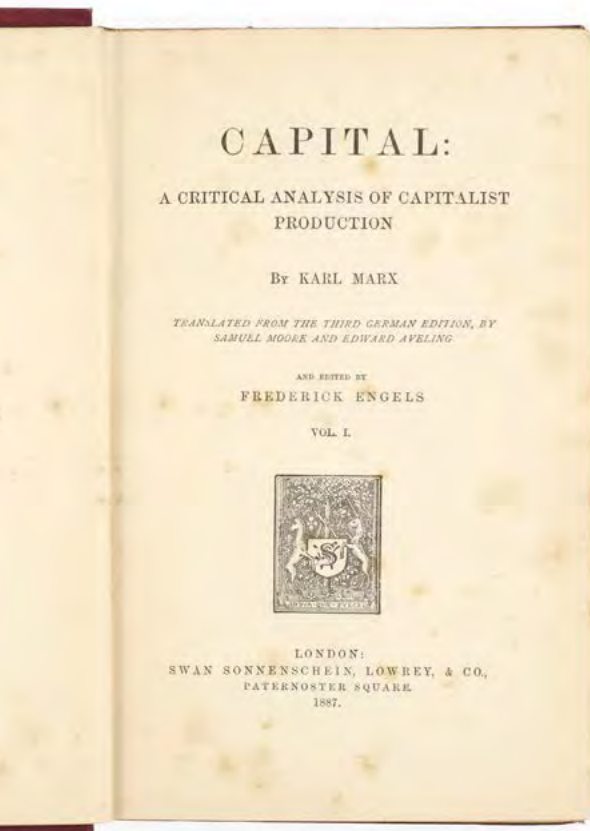
**38 MARX, Karl.** Capital. A critical analysis of capitalist production ... translated from the third edition by Samuel Moore and Edward Aveling, and edited by Frederick Engels. London, Swan Sonnenschein, Lowrey & Co., 1887.

Two vols, 8vo, continuously paginated, pp. xxxi, [1, blank], 363, [1, blank]; [ii], [365]–816; a few gatherings in each volume uncut; sporadic foxing, textblock a little loose in places, but withal a very good and entirely unsophisticated copy; bound in the original publisher's red cloth, spines lettered and ruled in gilt, covers panelled in blind; spines a little sunned, corners and spine ends a little bumped, hinges solid (unlike in most copies), a couple of minor marks.

£35,000 / HK\$350,000

**A remarkably well preserved copy of the first edition in English of Marx's *Das Kapital***, translated by Samuel Moore and Edward Aveling, and published in London four years after Marx's death under the editorship of Engels. 'Aveling was the husband of Marx's youngest daughter, Eleanor, and Moore an old friend, an unwilling businessman (like Engels), who later turned to the law and ended as a magistrate in Nigeria.' (PMM). This edition comprised Book I only, with the English translation of Book II and III following only in 1907 and 1909 respectively. Despite the German edition of Book II being available in 1885, Engels, in his preface to this translation, explained that he deliberately held off including it in this edition as he felt any translation of Book II would be incomplete without the translation of Book III (the German edition of Book III did not appear until 1894).

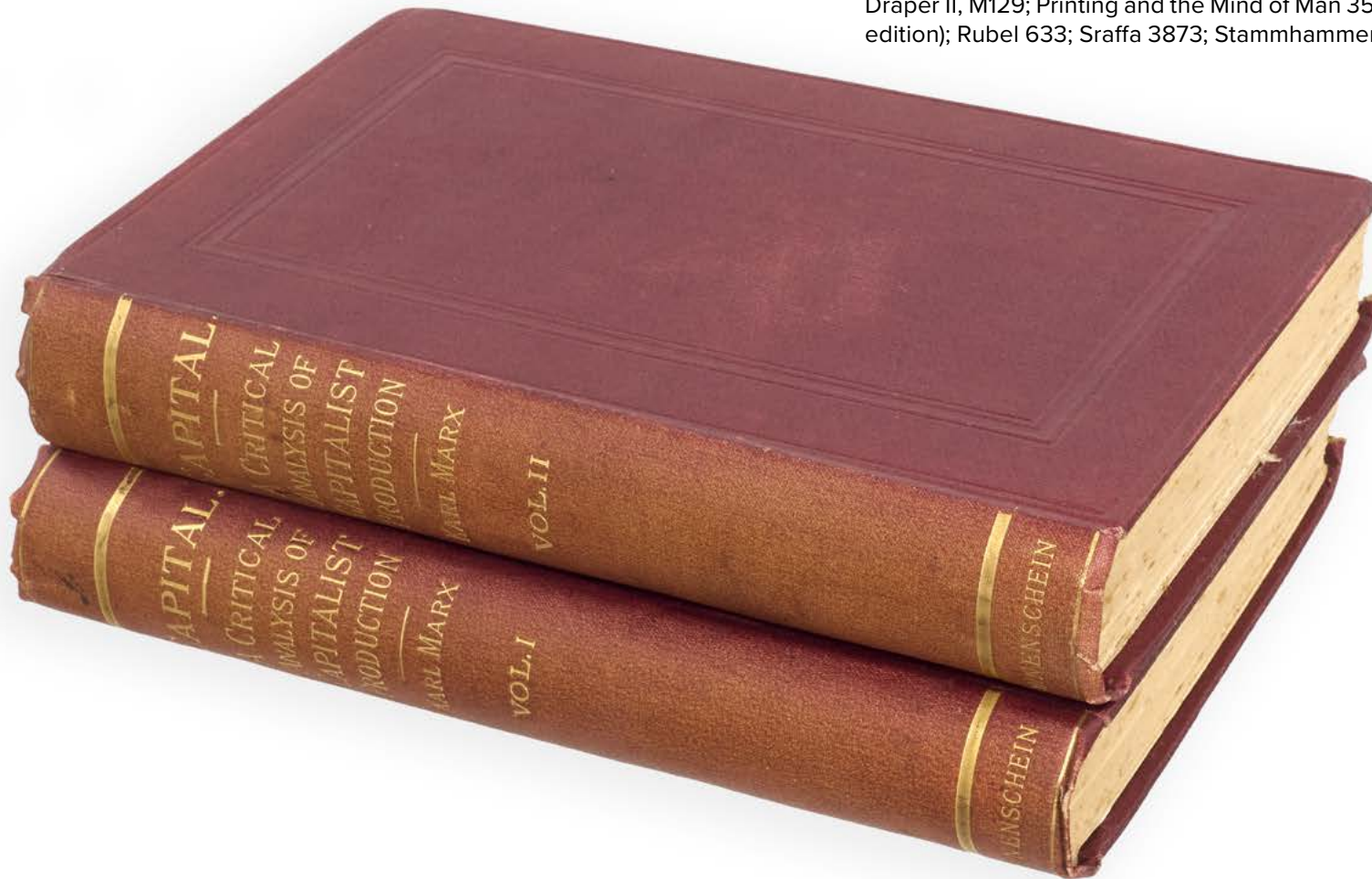
*Das Kapital* had little immediate impact – the 1867 German edition sold only 1,000 copies in five years – but **it was around the time of the appearance of this translation that the real impact of the book began to be felt**, in great part thanks to Engels' promoting activities. The present translation was reproduced, with corrections, to form the first complete English *Capital*. Based on the third German edition, but also inclusive of the substantial changes which Marx introduced for the French translation of 1872–5, it was disseminated at the turn of the century at a time when the nascent international socialist movement took hold, and remained the standard text for the English-speaking public, continuing to be revised and republished as the authority text until the 1950s.





'The *Athenaeum* reviewer of the first English translation (1887) later wrote: 'Under the guise of a critical analysis of capital, Karl Marx's work is principally a polemic against capitalists and the capitalist mode of production, and is it this polemical tone which is its chief charm'. The historical-polemic passages, with their formidable documentation from British official sources, have remained memorable; and, as Marx (a cronic furunculosis victim) wrote to Engels while the volume was still in the press, 'I hope the bourgousie will remember my carbuncles all the rest of their lives.' (*ibid.*)

Draper II, M129; Printing and the Mind of Man 359 (for the first German edition); Rubel 633; Sraffa 3873; Stammhammer I, p. 145.







# MISSIONARIES IN MACAU

**39 MATA, Jerónimo José da, Bishop of Macau.** Manuscript letter signed, in Latin, appointing Tcheng Joseph as vicar general of the province of Guangdong-Guangxi. *Macao, 7 January 1847.*

Manuscript document signed, in Latin with short note in Chinese at end, granting powers to Tcheng Joseph. *Macao, 8 January 1847.*

Edital. Dom Jeronimo Jozé da Matta ... a todos a quem o conhecimento deste pertencer ... *Macao, 13 February 1847.*

Manuscript letter signed, in Latin, granting powers to the French missionary Joannes Antonius Combelle. *Macau, 16 February 1847.*

Four items, 4to; manuscripts neatly written in brown ink, I: pp. [2], with red episcopal stamp, II: pp. [4], with red episcopal stamp, on light blue paper, III: printed broadside on light blue paper, in 2 columns, with secretarial note at foot, IV: p. [1], with red episcopal stamp.; faint creases from folding, rust stain from paper clip to inner margins of second item, but withal very well preserved.

£3000 / HK\$30,000

**A fine collection of documents relating to the province of Macau under the episcopacy of Jerónimo José da Mata (bishop 1845–1862), during the time of the Goan Schism.** The so-called 'Goan Schism' followed Pope Gregory XVI's decision to withdraw Cochin, Cranganore, and Mylapore from the jurisdiction of Goa and assign them to vicars apostolic under the Congregation for the Propagation of the Faith, a move rejected by the *padroado* clergy loyal to the archbishop of Goa. While Mata would later become personally embroiled in the schism on the side of Portugal, these documents show matters in Macau proceeding in apparent harmony with the provisions of the Holy See.

Having appointed Tcheng Joseph (1803–1854, also known as Joseph Ly, see *item 43*) as vicar general of the province of Guangdong-Guangxi in the first document here, in the second Mata grants him thirty ecclesiastical powers for a period of five years, which provide a revealing insight into the challenges facing Christian missionaries in the region at this period. In discussing the celebration of Mass, reference is made to portable and even broken altars and to services conducted

in exceptional circumstances in the presence of 'heretics, schismatics, infidels, and the excommunicated'. The paragraphs regarding marriage discuss what to do with polygamous native converts as well as tricky questions of consanguinity and kinship. And where no books are to hand from which to read the divine office, reciting the rosary and other prayers is allowed. The document permits Tcheng to grant absolution and plenary indulgences in various circumstances and even to own and read prohibited books (excepting those of an obscene or anti-religious nature). It ends with a postscript granting that Bishop Bernard-Vincent Laribe (Vicar Apostolic of Jiangxi, 1845–1850) may limit Tcheng's powers at his discretion. A final note, in Chinese and Latin, presumably written by Tcheng, records that this document reached him on 26 March 1847. Tcheng went to France as a novice in 1828 and in 1850 administered the last sacraments to Laribe.

In his printed *Edital* of 13 February 1847, Mata annuls all powers granted by his predecessors, or by himself orally prior to this date, and establishes hierarchical relations in the diocese. In the final letter, Mata grants powers during Lent and Easter to the French missionary Jean Antoine Combelle, including 'the faculty of granting dispensations to the French on the matter of eating meat, eggs, and dairy products at times of fasting and during Lent'.



# 'AN EXOTIC AND IMAGINATIVE COMPOSITE OF FACT AND FICTION'

**40 MENDES PINTO, Fernão.** The Voyages and Adventures of Fernand Mendez Pinto, a Portugal: during his travels for the space of one and twenty years in the Kingdoms of Ethiopia, China, Tartaria, Cauchin-china, Calaminham, Siam, Pegu, Japan, and a great part of the East-Indiaes. With a relation and description of most of the places thereof; their religion, laws, riches, customs, and government in time of peace and war ... London, Printed by J. Macock, for Henry Cripps, and Lodowick Lloyd ... 1653.

Folio, pp. [14], 326; title-page printed in red and black, woodcut headpieces and initials; a very good copy in contemporary calf, later morocco spine label, fore-edge lettered 'Pinto', traces of a clasp (for a chain?) to upper front board only.

£6500 / HK\$65,000

**First edition in English, translated by Henry Cogan, of a travel best-seller,** first published posthumously in 1614; there were nineteen editions in six languages by the end of the century, 'rivalling the popularity of Cervantes' *Don Quixote*. It is, in fact, an exotic and imaginative composite of fact and fiction, at once a picaresque prose epic and an authentic picture of sixteenth-century Asia' (Rebecca D. Catz, *The Travels of Mendes Pinto*). Mendes Pinto sailed from Portugal in a fleet commanded by Vasco de Gama in 1537 and did not return for twenty-one years, during which time he had made four visits to Japan (he even falsely claimed to be the first European to do so), as well as India, Myanmar (Burma), Vietnam, and China.

Ever since the posthumous publication of his book, Pinto has lacked 'neither detractors nor defenders, and the controversy still rages unabated in the learned world. Even in seventeenth-century England people took sides, for the taunt of Congreve's clownish Foresight in *Love for Love*, "Ferdinand Mendes Pinto was but a type of thee, thou liar of the first magnitude", is balanced by Dorothy Osborne's charming commendation of his *Peregrinaçam* as "englished" by Henry Cogan Gent, in 1653, "'Tis as diverting a book of the kind as ever I read and is as handsomely written. You must allow him the privilege of a traveller, and he does not abuse it. His lies are as pleasant harmless ones, as lies can be, and in no great number considering the scope





The Gift of Mr Robert Coytmore of London  
unto his Nephew & g[od]son Roger Mostyn Anno 1658  
Anno 1658

THE  
**VOYAGES**  
AND  
**ADVENTURES,**  
OF  
**Fernand Mendez Pinto,**  
A Portugal: During his  
**TRAVELS**

for the space of one and twenty years in  
The Kingdoms of Ethiopia, China, Tartaria, Cauchin-  
china, Calaminham, Siam, Pegu, Japan, and a  
great part of the East-Indias.

With a Relation and Description of most of the Places  
thereof; their Religion, Laws, Riches, Customs, and  
Government in time of Peace and War.

Where he five times suffered Shipwrack, was sixteen times sold,  
and thirteen times made a Slave.

Written Originally by himself in the Portugal Tongue,  
and Dedicated to the

*Majesty of Philip King of Spain.*

Done into English by H. C. Gent.

LONDON,

Printed by F. Macock, for Henry Cripps, and Lodowick Lloyd, and are to  
be sold at their shop in Popes head Alley neer Lumbar Street, 1653.

he has for them ...' ... But if Pinto was not one of the actual European discoverers of Japan, it is equally certain that he was one of the earliest Portuguese travelers to that country, which he visited three or four times between 1544 and 1556. He had plenty of opportunity to know the real discoverers, and pass off their adventures (with suitable additions) as his own..." (C.R. Boxer, *The Christian Century in Japan*, Berkeley, 1951, pp. 18–24).

'Gifted with keen imagination, he could exaggerate when expediency required, but he knew that in the account of his travels exaggeration was not expedient, and he was constantly on guard against the notorious scepticism of his fellow-countrymen. He may have heightened the colour occasionally, but as a rule he writes with restraint, although with delight in a good story and skill in bringing out the dramatic side of events ... A hundred pictures refuse to fade from the memory, whether they are of silk-laden Chinese junks or jars of gold dust, vivid descriptions of shipwreck... or the awful pathos of the Queen of Martavão's death, the sketch of a supercilious Chinese mandarin or of St Francis Xavier tramping through Japan' (A.F.G. Bell, *Portuguese Literature*, 1922, pp. 224–5).

*Provenance:* inscription to head of title 'The Gift of Mr Robert Coytmore of L... unto his nephew & g[od]son Roger Mostyn Anno 1658' – Roger Mostyn (1620–1690), a prominent Royalist during the Civil War, was married to Mary Bulkeley, daughter of Thomas Bulkeley and Blanche Coytmore; inscription to endpaper in a different hand 'This book belongs to the owner Sir R. M.' i.e. Sir Roger Mostyn, third baronet (1673–1739); nineteenth-century booklabel of Gloddaeth Library (seat of the Mostyn family), subsequently lot 906 in the Mostyn sale, Christie's 24 October 1974 (£160).

Cordier, *Japonica*, 39; Hill, p. 198; Lust, 346; Wing, M1705.

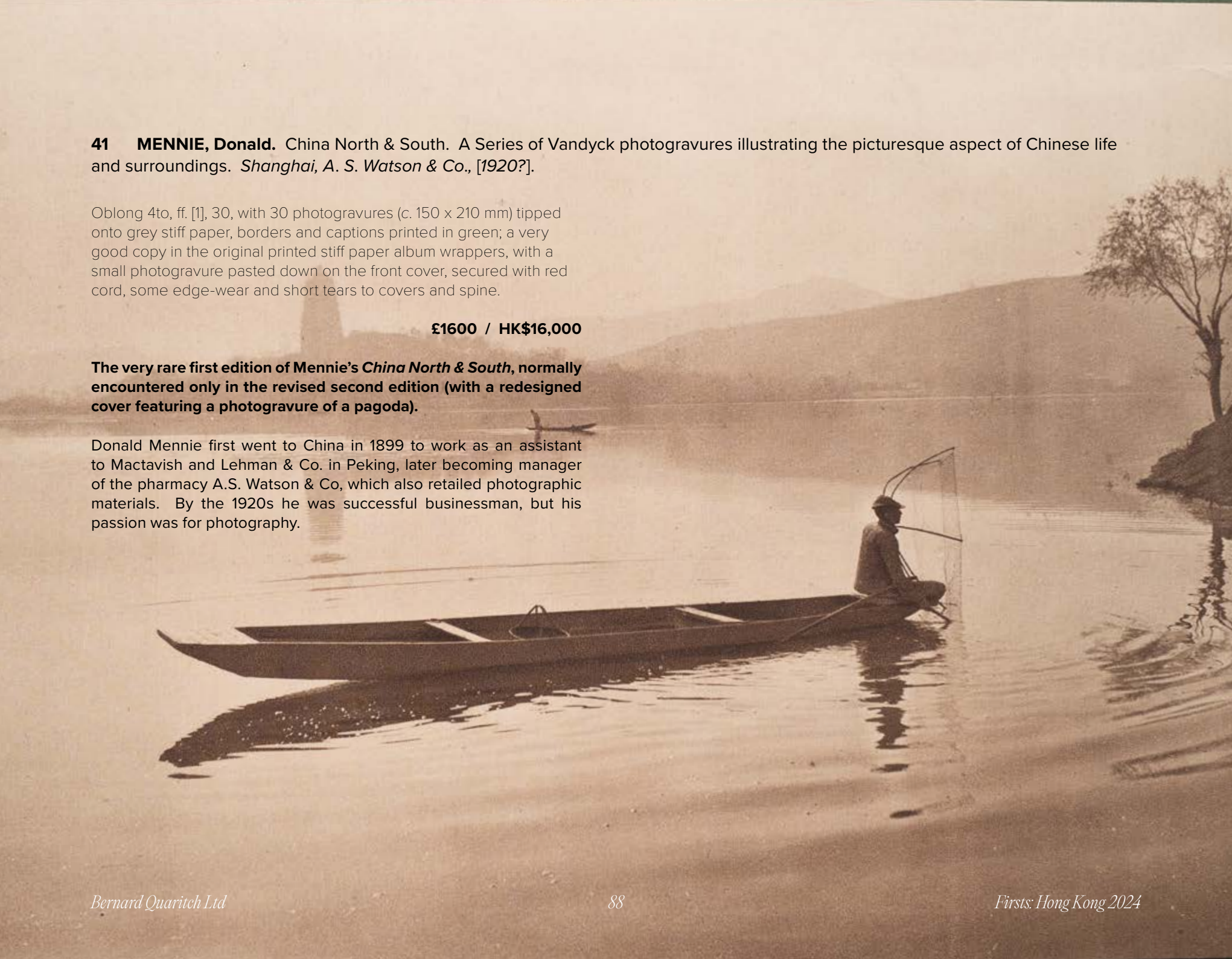
**41 MENNIE, Donald.** China North & South. A Series of Vandyck photogravures illustrating the picturesque aspect of Chinese life and surroundings. *Shanghai, A. S. Watson & Co., [1920?]*.

Oblong 4to, ff. [1], 30, with 30 photogravures (c. 150 x 210 mm) tipped onto grey stiff paper, borders and captions printed in green; a very good copy in the original printed stiff paper album wrappers, with a small photogravure pasted down on the front cover, secured with red cord, some edge-wear and short tears to covers and spine.

**£1600 / HK\$16,000**

**The very rare first edition of Mennie's *China North & South*, normally encountered only in the revised second edition (with a redesigned cover featuring a photogravure of a pagoda).**

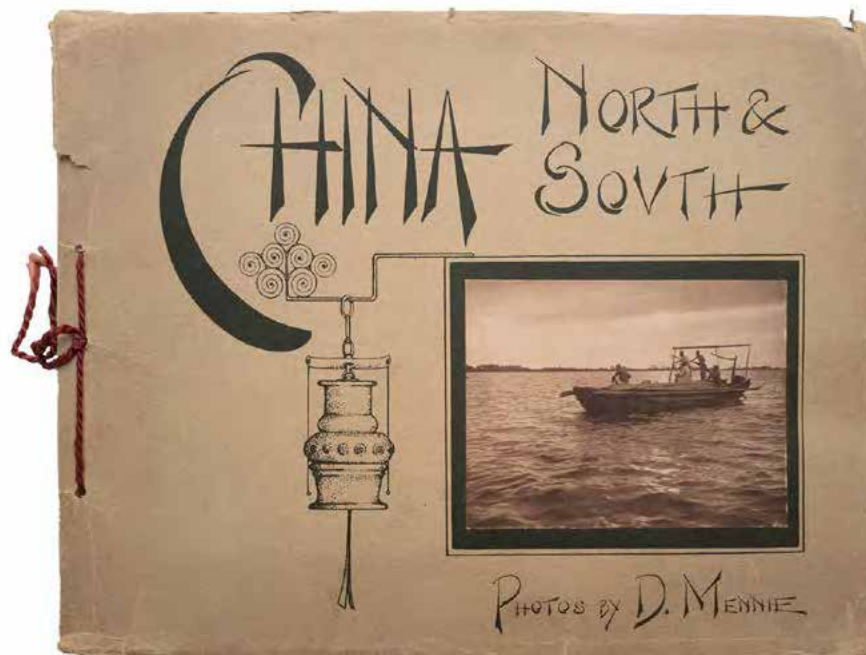
Donald Mennie first went to China in 1899 to work as an assistant to Mactavish and Lehman & Co. in Peking, later becoming manager of the pharmacy A.S. Watson & Co, which also retailed photographic materials. By the 1920s he was successful businessman, but his passion was for photography.







7. The Great Wall - Nanhou



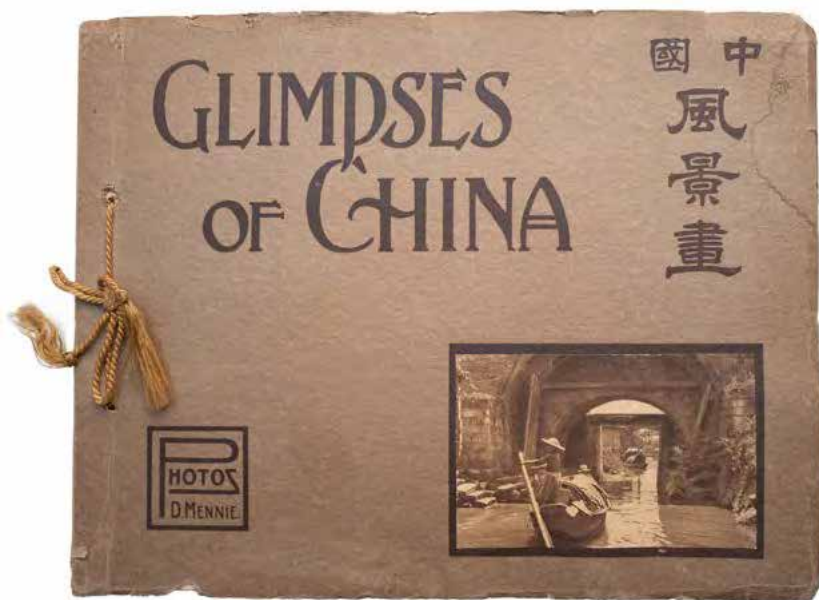
PHOTOS BY D. MENNIE



27. Sunrise on the Min

'Like many of the pictorialists whose romantic style he adopted, Mennie preferred to work in photogravure rather than primary photographic materials such as bromide or platinum prints. Mechanically produced, photogravure imbued a print with a soft, delicately shaded effect which enhanced Mennie's vision of an antique China.' (Worswick, *Photographs: Imperial China 1850-1912*, p. 146).

Mennie is now best known for his more lavish publications, *The Pageant of Peking* (1920) and *Grandeur of the Gorges* (1926), each issued (by A.S. Watson as here) in a limited edition bound in silk. The present work alternates scenes of Beijing with soft riverscapes in Fujian, Fuzhou and Sichuan (the Min). Several of the city views are variants of scenes that appear in *The Pageant*, either taken from a slightly different angle or rendered in a different tone of photogravure.



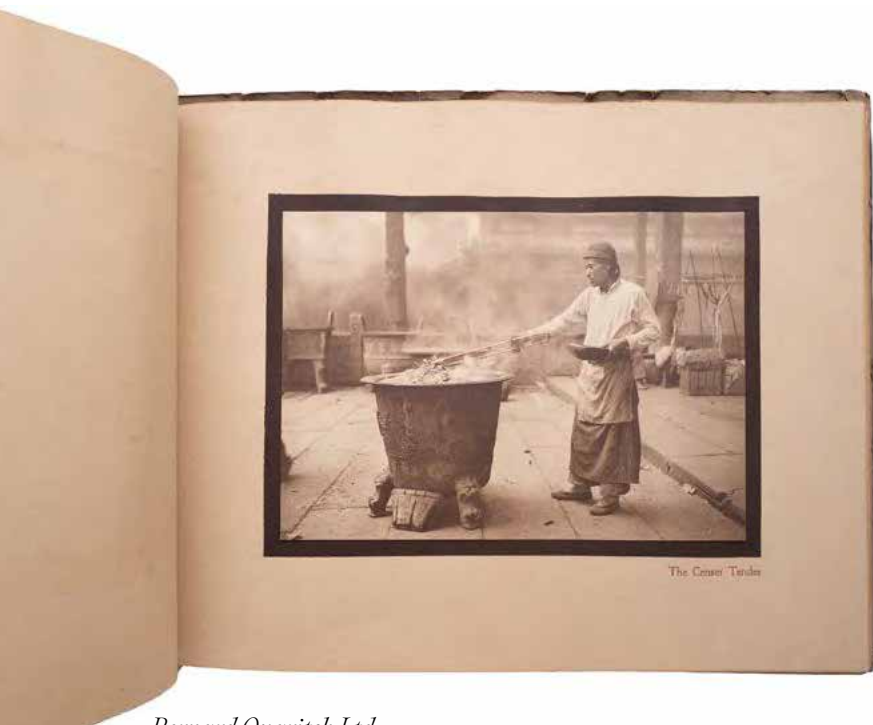
**42 MENNIE, Donald.** Glimpses of China. A Series of Vandyck photogravures illustrating Chinese life and surroundings. *Shanghai, A. S. Watson & Co. Ltd, [1920?].*

Oblong 4to, ff. [31], with 30 photogravures (c. 125 x 175 mm) tipped onto beige stiff paper mounts, borders and captions printed in brown; in very good condition, with none of the foxing usually seen on the title-page, in the original printed stiff paper album wrappers, small photogravure pasted down to front cover, secured at the left with yellow cord, edges worn and with small tears, small chip to foot of spine.

**£1200 / HK\$12,000**

**First edition, scarce, with 30 images taken across China.** Some of the captions are descriptive, but others, in keeping with the pictorialist aspects of Mennie's photographic practice, are poetic - "Where peace and calm contentment dwell serene", "Some dim pavilion where my lady dreams" - with quotations drawn from Chinese classical poetry.

'Although born and brought up in Scotland, Mennie spent most of his life in China ... By 1914 he was working in China for the pharmacy firm A.S. Watson & Co. In 1934 the firm was listed as a "dealer in all kinds of photographic chemicals and apparatus", a move which may have been influenced by Mennie's interest in photography. Mennie's first photographic work dates from 1914 and in 1920 he published his earliest photo-book. His passion for travel fuelled his photography and in 1926 he produced his magnum opus, 'Grandeur of the Gorges', which recorded his journey up the Yangtze River. Mennie's style was concerned with capturing the atmospheric quality of the scene, not merely documenting it (National Galleries Scotland, online).







"Some dim pavilion where my lady dreams"

**43 MISSAL**, in Latin, with readings for the first Sunday in Advent. *Southern Netherlands or northern France (Arras?)*, c. 1425.

A complete folio leaf (452 x 330 mm (text area 330 x 225 mm) with double columns of 29 lines written in two sizes of a fine formal gothic liturgical script in dark brown ink, ruled lightly in ink, **very large nine-line initial 'A'** (*Ad te levavi*) on recto formed of knotted and intertwining acanthus in blue and pale green against a burnished gold ground, framed by a mauve square edged in green and enclosing delicate scrollwork in shell gold, marginal extensions leading into a **highly elaborate full-page border** of dense ivyleaf decoration, sprays of acanthus and clusters of interlace, incorporating four angels (two singing from a shared choirbook, one playing a harp, and one bearing a coat of arms) and twelve animals or mythical beasts including a doe, a lion, a unicorn, two dragons, a pelican, a dog wearing a collar, and a bird of prey), all painted in shades of pale green, blue, orange, pink, brown, white and black, two-line illuminated initial 'F' (*Fratres scientes quia hora est*) of leafy design in shades of pale green, mauve, orange and blue and with delicate penwork in shell gold, smaller initials in burnished gold, blue or red with contrasting penwork (two-line initial 'D' on verso incorporating a human face), lesser initials alternately in red and blue, capitals touched in red, paragraph mark in red, rubrics; very rubbed and soiled, central horizontal and vertical creases where once folded, two large stains on verso showing through to recto.

£3250 / \$HK32,500

**A remnant of what must have been an exceptionally grand missal, with illumination of considerable finesse. We have been unable to trace any other leaves from the same manuscript.**







The style points to the southern Netherlands or northern France. The border decoration, with its dense ivy leaf decoration and distinctive alternation of paired acanthus leaves and clusters of interlace (also found in the large initial), is reminiscent of manuscripts produced in Arras, an important centre of manuscript illumination; see, for example, Sotheby's sale of 19 June 2001, lot 36, a fragment of a Breviary of the Use of Arras. We have been unable to identify the coat of arms borne by an angel at the top left-hand corner of the illuminated border (azure, a maiden's head proper affronty), but assume that it relates to the original patron or donor of the parent manuscript.

# CHINESE MISSIONARY BUYS CHRISTIAN TEXTS

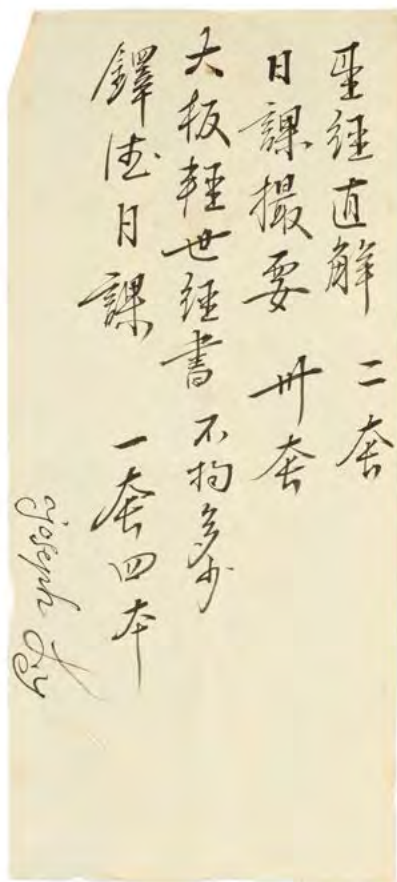
**44 [MISSIONARIES.]** Shopping list of Christian texts, signed 'Joseph Ly'. [with:] Receipt issued by a financial office (Shou Shan Tang) of the Congregation of the Mission for money paid. [China, c. 1850.]

Manuscripts in Chinese on paper (c. 235 x 105 mm and c. 230 x 80 mm), written in black ink to the rectos only, the receipt with an official red stamp; creases from folding, very good.

£1500 / HK\$15,000

**A shopping list of Chinese Christian texts ordered by the Catholic vicar general of Canton.** The works include two sets of the *Shengjing zhijie* 聖經直解, a translation of Gospel readings from the Mass by Manuel Dias the Younger (1574–1659); thirty sets of the *Rike cuoyao* 日課撮要, a prayer book (various missionaries edited their own versions under the same Chinese title e.g. Ferdinand Verbiest (1623–1688) and Luigi Buglio (1606–1682)); as many copies as possible of the larger version of the *Qingshi jinshu* 輕世金書, i.e. *The Imitation of Christ* by Thomas à Kempis, translated by Manuel Dias and edited by Buglio; and a four-volume set of another work.

The works appear to have been purchased by the missionary Joseph Ly 李約瑟 (1803–1854). Born to a peasant family in Hubei, Ly converted



after a chance visit to a church in Henan, entering the Lazarist seminary in Macao before being sent to study in France. There he was presented, along with his fellow Chinese seminarians, to Charles X, whose warm welcome astonished Ly. After ordination in Manila Ly returned to China, performing missionary work in Jiangxi, Zhejiang, and Canton, where he was vicar general. In this last post he faced great hostility from locals: 'In a letter dated 1848, he asked his superior to replace him, or at least to send him a colleague to support him in his work, preferably Chinese, because the Europeans and especially the English stirred up, according to him "a[n] utterly relentless and inextinguishable hatred"' (d'Abrigeon, *trans.*).

The receipt here presumably relates to the purchase of these texts. The Congregation of the Mission established financial offices (Shou Shan Tang) in major Chinese cities such as Beijing, Tianjing and Wuhan.

See Pauline d'Abrigeon, 'Joseph Ly', in *Collectionneurs, collecteurs et marchands d'art asiatique en France 1700–1939* (online).



# 'UNSURPASSED IN DETAIL, ILLUSTRATION, INFLUENCE AND POPULARITY'

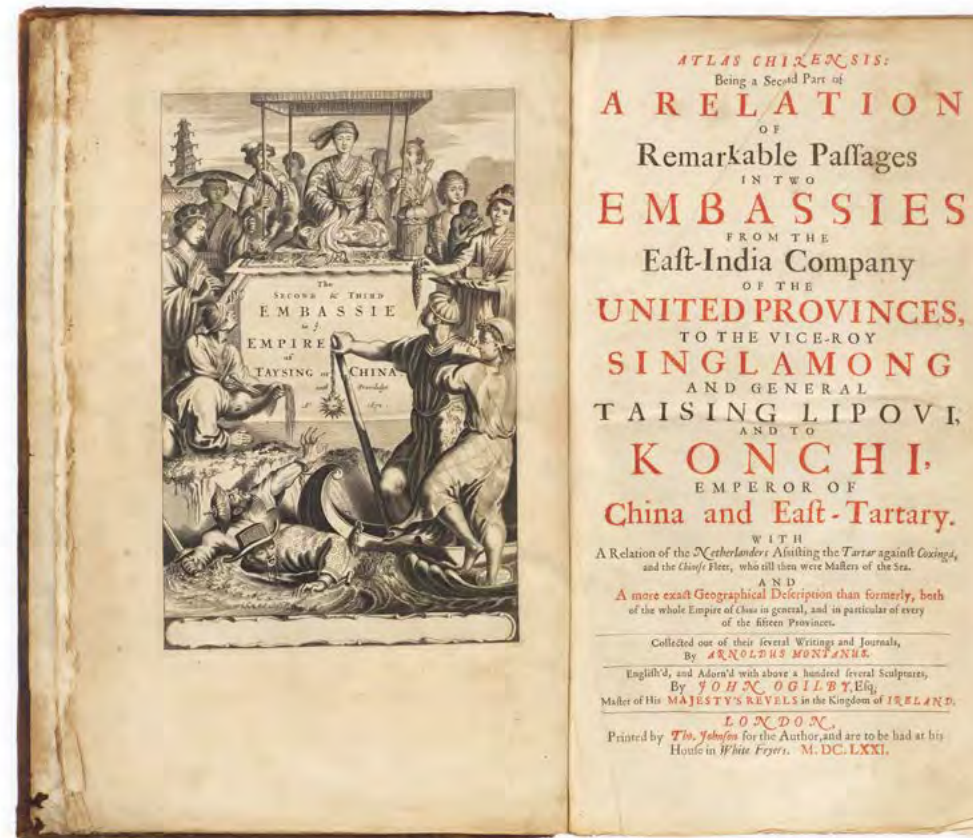
**45 MONTANUS, Arnoldus, attributed, John OGILBY, translator.** *Atlas Chinensis: being a second part of a relation of remarkable passages in two embassies from the East-India Company of the United Provinces, to the Vice-roy Singlamong and General Taising Lipovi, and to Konchi, Emperor of China and East-Tartary ... London, Thomas Johnson for the author, 1671.*

Folio, pp. [4], 723, [1, blank]; with copper-engraved frontispiece, one double-page map, 38 plates (mostly double-page); numerous copper-engraved illustrations in the text, title printed in red and black, woodcut initials and headpieces; some creasing and chipping to fore-edges of first few leaves, some browning and occasional short closed tears to plates, creasing to edges of plates facing pp. 192 and 568, occasional foxing and light marks; overall a very good copy in near-contemporary mottled calf, boards panelled in gilt, gilt red morocco lettering-piece to spine; sympathetically rebacked and recornered, some wear to extremities and abrasions to covers.

£9500 / HK\$95,000

**First English edition, copiously and handsomely illustrated, recounting Balthasar Bort and Pieter van Hoorn's embassies to China on behalf of the Dutch East India Company and containing a full general description of China 'unsurpassed in detail, illustration, influence and popularity' (*Bibliotheca Wittcockiana*).**

Erroneously attributed by the English publisher to the editor of the *Atlas Japannensis*, Arnoldus Montanus (or van den Berg), the work is in fact an abridged translation of Olfert Dapper's *Gedenkwaardig Bedryf der Nederlandsche Oost-Indische Maetschappye*, published the previous year. Although Dapper himself never left the Netherlands, he had access to manuscripts, reports, and Koloniaal Archief documents, some of which are reprinted and translated in the work itself: 'consequently his book is a conglomeration of reports from members of Bort's expeditions and Hoorn's embassy together with descriptions of China gleaned from other sources.









Dapper expended little effort at integrating the material he had collected. Often he reproduced parallel passages from several writers on a single topic without any comment of his own.' Despite this, his work 'was virtually an encyclopaedia of things Chinese for the Dutch reader of the latter part of the century' (Lach & Van Kley).

The English translation, slightly abridged from the Dutch original and containing a dedication to Charles II, is the work of the Scottish former dancer John Ogilby (1600–1676) who, following an injury, turned his attention to dance teaching, directing, translating, and eventually to publishing and printing. The first part of the work is dedicated to Boort's expeditions along the Fukien coast between 1663 and 1664 and is followed by an account of Pieter van Hoorn's subsequent mission to Beijing (Peking, 1666–68), an embassy which not only failed to obtain trading concessions from the Kangxi Emperor but even led to the formal revocation of all special Dutch privileges (see Löwendahl). Although the narratives of both embassies are interspersed with information on Chinese geography, culture, and history, the work ends with the aforementioned 'Description of the Empire of China', which 'covers every imaginable aspect of China as far as it was then known' (*Bibliotheca Wittockiana*).

**Particularly notable in this edition are the full set of thirty-eight plates as well as over fifty intricate illustrations in the text**, depicting all manner of objects of topographical, ethnological, religious, political, historical, cultural, linguistic, zoological, and botanical interest. These plates are copied from those first featured in the original Dutch edition, including the original Dutch frontispiece. Many of the plates feature both a Dutch and an English description.

*Bibliotheca Wittockiana* MMIX, n. 21 (Dutch edition); Cordier, *Sinica* 2349; ESTC R5629; Lach & Van Kley IV, pp. 490–491; Löwendahl 145 (Dutch edition); Lust 525; Morrison I, 564–565.



## A BRITON BUYING BUDDHIST BOOKS

46 [MORRISON, John Robert.] List of Buddhist texts purchased in 1839. [China, 1839.]

Manuscript in Chinese on paper, four leaves consecutively joined together (1970 x 117 mm), written to recto only in black ink; one joint between leaves partly detached but holding, a few small wormholes touching only two characters but affecting legibility, a few small holes from iron gall ink on verso affecting one character only, creases from folding; two ink inscriptions in French to verso, 'Livres Sanscrits achetés par Mr Morisson [sic] en fevrier 1839'; very good.

£3500 / HK\$35,000

**A handwritten list of some 130 Buddhist texts in Chinese likely bought by John Robert Morrison (1814–1843), Sinologist, interpreter, and colonial official who played a major part in the British acquisition of Hong Kong.**

The texts listed here include the *Sutra of Forty-two Chapters* 四十[二 erroneously omitted]章經 (often regarded as the first Indian Buddhist sutra translated into Chinese), the *Lotus Sutra* 妙法蓮華經 (regarded by many East Asian Buddhists since early times as containing the final teaching of the Buddha, complete and sufficient for salvation), and the *Ten Bulls* 十牛圖 (here called the 牧牛圖, being short poems and accompanying drawings used in the Zen tradition to describe a practitioner's progress toward enlightenment and return to society to enact wisdom and compassion).

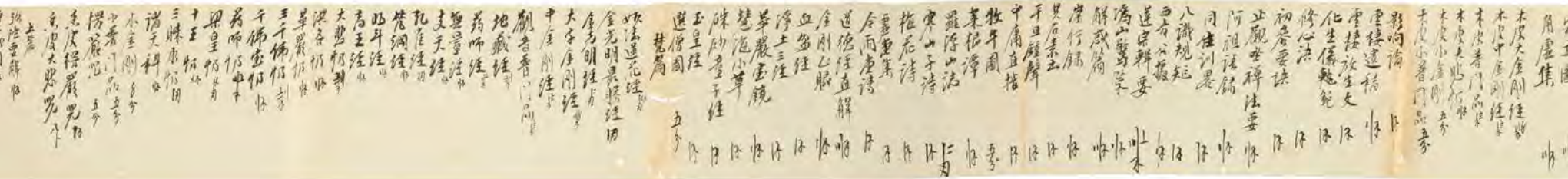
On the verso are two inscriptions describing the books as 'achetés par Mr Morisson [sic]'. Given the date, the name, and the very few Westerners who would have been both interested in such texts and able to read them, this very likely refers to John Robert Morrison.

Son of Robert Morrison (1782–1834) – the first Protestant missionary to China, compiler of the first Chinese–English/English–Chinese dictionary, and one of the first translators of the Bible into Chinese – John Robert was born in Macao and followed his father into both missionary work and Chinese studies. He began the latter under his father's tutelage, first while back in England and later in Macao and Canton, starting what would become 'a lifelong study which brought him prominence' (ODNB). Aged just sixteen, he was hired as interpreter for British merchants in Canton and then for Edmund Roberts's American trade mission to Cochin-China and Siam. At the same time he published important works on China including *The Anglo-Chinese Kalendar and Register* (1832), *Some Account of Charms, Talismans, and Felicitous Appendages ... used by the Chinese* (1834), and *A Chinese Commercial Guide* (1834).

**From the outbreak of the First Opium War in 1839 to his death in 1843 he was the chief interpreter between Britain and China, his work culminating in the Treaty of Nanking (1842) that ceded Hong Kong to Britain.** His role extended beyond mere linguistic work: 'it is no exaggeration to say that, in most cases, the interpreters who worked for the British, and especially John Morrison, actually played the role of negotiators' (Wong). 'During the course of the negotiations the Chinese felt that through Morrison's ability, "when there was business one could discuss it" ... nevertheless, they also issued a proclamation in February 1841 offering a reward for his capture or head, according to some sources 50,000 "dollars" or 30,000 "dollars" respectively' (ODNB).







Morrison's central role was expected to continue in the newly founded colony. Its first governor, Sir Henry Pottinger, appointed him to the legislative and executive councils and named him Chinese Secretary, Acting Colonial Secretary, and Justice of the Peace. Only eight days later, however, the twenty-nine-year-old Morrison died of a fever, 'probably brought on, at least in part, by overwork'. 'In his official announcement Pottinger referred to Morrison's death as a "positive national calamity" ... He later wrote to Lord Stanley that Morrison's death was "an event which has overwhelmed all classes not only of Her Majesty's Subjects, but all other Foreigners, as well as the Natives of this part of China, with inexpressible and lasting sorrow" ... In the negotiations which followed in later months, **the loss of Morrison's linguistic abilities and his understanding of Chinese culture was keenly felt**' (*ibid.*).

Morrison would have had good reason to buy the Buddhist texts listed here. He was a book collector, amassing a library of some 11,500 works that his heirs donated to the British Museum. In this he was following his father: Robert Morrison had been 'the first Westerner to engage in the systematic collection of Chinese books', his more than 1,000 Chinese texts forming 'one of the largest and most extensive collections of Qing dynasty books ever to have been accumulated by a single individual', now at SOAS. '[The elder] Morrison was particularly interested in understanding as much as possible about the native religions he had to contend with' and acquired at least 120 Buddhist works in addition to more than 100 on Confucianism and Taoism (West).

In his *Horae Sinicae* (1812) Robert Morrison also translated the 'Dissuasive from Feeding on Beef' 戒食牛肉歌, a Buddhist song often used to teach Chinese characters to small children and responsible (in Morrison's view) for the common taboo against eating beef in China.

His knowledge of the religion is likewise evident in his translations of hymns into Chinese, which draw on Buddhist concepts such as incarnation and karma (see Guo & Wang).

Like his father, John Robert Morrison had an interest in Chinese religions, **showing familiarity with 'the Bud'h sect' and their Sanskrit and Tibetan 'spells'** as well as with Taoist and other practices in *Some Account of Charms ... used by the Chinese*. He also worked closely with the London Missionary Society and the Society for the Diffusion of Useful Knowledge in China, both of which took a similar interest in the native religions of China (with a view to changing them).

Morrison's purchase of these books would have been pioneering, coming at a time when Buddhism (particularly in its Chinese form) was still poorly understood. Most of what little was known was based on observations of Buddhist worship rather than on texts themselves. One of the few Western works founded on the latter – Abel-Rémusat's translation of Faxian's *Foguo ji* 佛國記 – had only been published three years before.

That the verso inscriptions are in French may also be significant: the Catholic Church remained active in Macao and Canton in this period and may well have been monitoring the activities of their new Protestant rivals.

See Dengjie Guo and Lina Wang, 'Glocalization: the development and localization of Chinese Christian hymns between 1807 and 1949', *Religions* 15/168 (2024); Andrew C. West, *Catalogue of the Morrison Collection of Chinese Books* (1998); Lawrence Wang-chi Wong, 'Translators and interpreters during the Opium War between Britain and China (1839–1842)', in Myriam Salama-Carr, *Translating and Interpreting Conflict* (2007).



# CONFUCIANISM BETWEEN MONOTHEISM AND ATHEISM

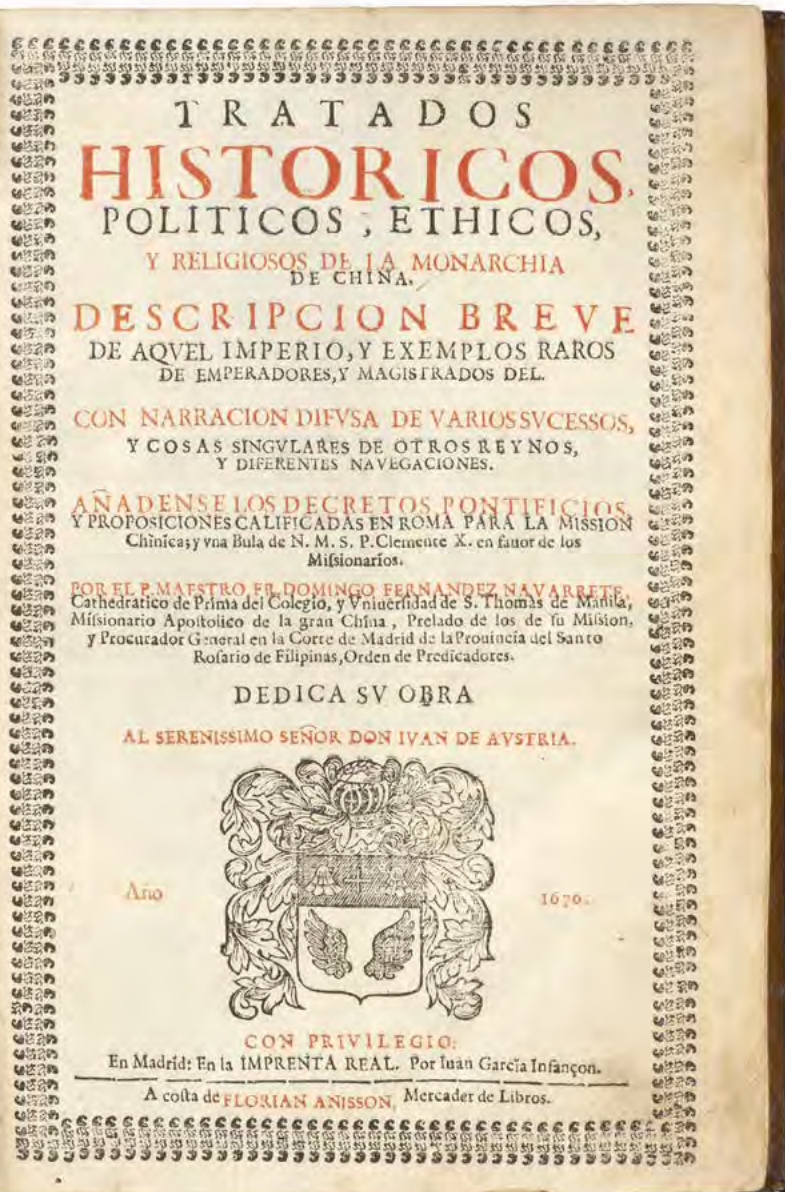
**47 NAVARRETE, Domingo Fernández.** *Tratados historicos, politicos, ethicos, y religiosos de la monarchia de China. Descripcion breve de aquel imperio, y exemplos raros de emperadores, y magistrados del. Con narracion difusa de varios sucessos, y cosas singulares de otros reynos, y diferentes navegaciones. Añadense los decretos Pontificios, y proposiciones calificadas en Roma para la mission Chinica; y una Bula de N.M.S.P. Clemente X en favor de los Missionarios ... Madrid, Juan Garcia Infançon for Florian Anisson, 1676.*

Folio, pp. [20], 518, [26, index]; title in red and black within border, woodcut arms to title, engraved arms at head of p. [3], woodcut initials and tailpieces, text in two columns; a little damp staining and toning, small paper flaw to top right corner of p. 357, very small amount of worming to top corners from p. 467; overall very good in contemporary mottled brown calf, spine gilt in compartments with red morocco lettering-piece, red edges; a few small wormholes at foot of spine, corners bumped, some small marks and abrasions to covers.

£3750 / HK\$37,500

**Scarce first edition, one of the most important early studies of Chinese history, religion, philosophy, and culture, by the Spanish Dominican Domingo Navarrete (d. 1689).**

Born in 1618, Navarrete entered the Dominican Order in 1635 and joined the missions, initially to the Philippines, in 1646. He first arrived in Macao, partly by accident, in 1658, and spent the next eleven years in mainland China before returning to Europe via India and the Cape in 1672. This, his major work on China, was published while Navarrete was residing at the Priory of Passion in Madrid, shortly before his promotion to Archbishop of Santo Domingo in what is now the Dominican Republic. It consists of a history of China and a lengthy discussion of Chinese philosophy, in particular the Confucianism of the Chinese *literati*, as well as an account of Navarrete's travels, beginning with his journey to the Philippines via Mexico and ending with his return trip to Rome from China more than two decades later.



By all accounts, Navarrete fell in love with China and was a great admirer of Chinese history and culture. Nevertheless, he quickly became famous and even notorious for his denunciation of the evangelizing practices and interpretation of Chinese philosophy then being expounded by Jesuit missionaries. Since the time of Matteo Ricci (1552–1610), Jesuits in China had argued that Chinese Confucianism retained elements of primitive monotheism – and even Christianity – while supposing that the rites practiced by Chinese Confucians were not religious but merely civil and political, and therefore permissible. In opposition, Navarrete argued that the Chinese rites were religious and therefore idolatrous, and that Chinese Confucianism was materialist and atheist, and he openly condemned the Jesuits for allowing such practices to continue. In Europe, where a number of vested interests – including Blaise Pascal and the Jansenists – sought to strike at Jesuit casuistry and influence, his work, one of the few major non-Jesuit works of Sinology of the period, proved popular, and it remained an important source for the papal congregation which eventually banned the practicing of the Chinese rites outright in 1704, thereby bringing to an end almost a century of Jesuit missionizing in China.



Alongside Navarrete's own text, the work also includes both the first publication of a treatise written against Matteo Ricci and his evangelizing practices by Ricci's Jesuit successor Niccolò Longobardo (1559–1654) – a document of great importance for later anti-Jesuit polemicists who appropriated Longobardo's criticisms for their cause – and a number of earlier judgements by the Holy Office against the Chinese Rites. An English translation of Navarrete first appeared in 1704: it was on the basis of this translation that John Locke came to cite Navarrete in the fifth edition of his *An Essay concerning Human Understanding* (1706) in order to argue that the Chinese – and therefore mankind in general – had no innate idea of God.

Cordier, pp. 31–35; Hill 582; Lust 21. See J.S. Cummins, *A Question of rites: Friar Domingo Navarrete and the Jesuits in China* (Aldershot and Brookfield VT, 1993).



# PRESENTING CHINA TO ENGLISH READERS

**48 NIEUHOF, Jan; Athanasius KIRCHER; and John OGILBY, translator.** An Embassy from the East-India Company of the United Provinces, to the Grand Tartar Cham emperor of China, delivered by their Excellencies Peter de Goyer, and Jacob de Keyzer, at his imperial city of Peking. Wherein the cities, towns, villages, ports, rivers, &c. in their passages from Canton to Peking, are ingeniously described by Mr. John Nieuhoff, steward to the ambassadours ... With an appendix of several remarks taken out of Father Athanasius Kircher ... London, John Macock for the author, 1669.

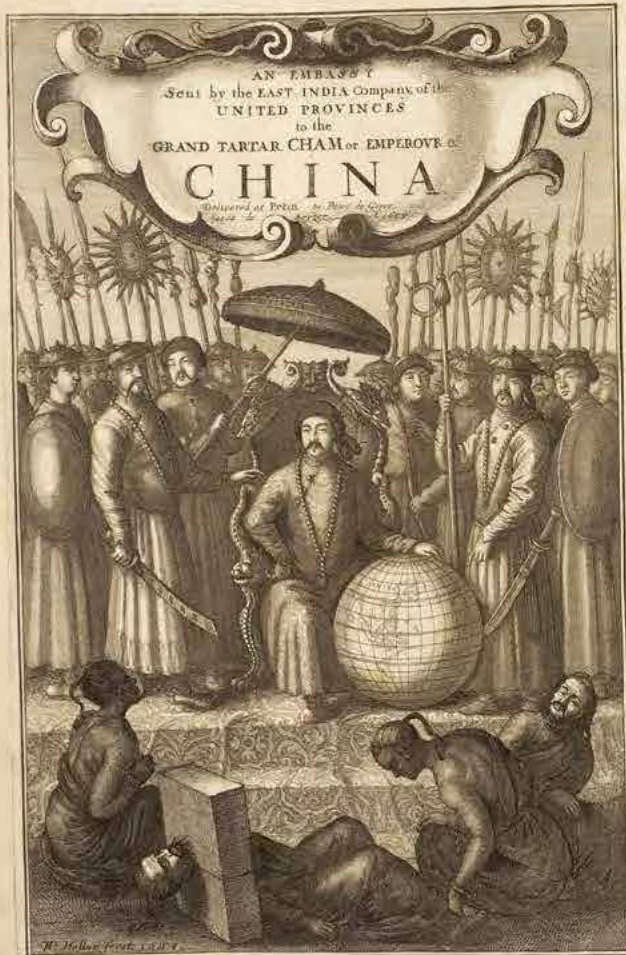
Folio, pp. [4], 184, 205–327, [1, blank], 18, [2, blank], 106, [2, blank]; with blank Pp2 but without the engraved frontispiece portrait of Ogilby; with additional engraved title, double-page map of China, double-page plan of Canton, 19 engraved plates ('Palace of Pekin' appearing twice), and over 100 illustrations within the text; title in red and black, engraved initials, head- and tailpieces; marginal loss and creasing to plate facing p. 26 (old repair), old repairs to verso of plan and to some plates, tears with old repairs to pp. 261–272 and 287 and to Kircher pp. 51–52; browned, some spotting; in contemporary cats-paw calf, gilt panels to covers, spine in compartments with gilt lettering-piece; joints, edges and corners renewed, some rubbing to spine and covers; front free endpaper with ownership inscriptions of 'J. Davies', 'Cammerwell', 'Richd Michell', and 'von Hemert'.

**£4000 / HK\$40,000**

**First English edition, beautifully illustrated, recounting the Dutch traveller Jan Nieuhof's journey as part of Peter de Goyer and Jacob de Keizer's embassy to Peking between 1655 and 1657.** Having previously been employed by the Dutch West India Company in Brazil, Nieuhof joined the Dutch East India Company (or 'VOC') in 1650 and was stationed for a number of years in Batavia (Jakarta), where he was eventually appointed steward of the embassy in 1654. The following year Nieuhof served on one of the embassies sent by the VOC to Peking (Beijing) with the intention of convincing the Qing emperor to open up trade relations on the south coast following the VOC's failed attempt to end the Portuguese monopoly on trade to Macao. Leaving Canton (Guangzhou), the embassy travelled northwards through Jiangxi, Anhui, Jiangsu, and Hebei provinces, reaching Peking in July 1656 before embarking upon their return trip in October of the same year: in total, the journey stretched over 2400 kilometres, and

although the party was unable to discuss trade arrangements with the emperor, they did gain permission to visit the court every eight years.

Nieuhof compiled the notes and sketches from his journey upon a brief visit home in 1658 and a first edition, in Dutch, subsequently appeared in 1665, followed shortly thereafter by translations into French (1665), German (1666), and Latin (1668). This is the first English translation and the work of John Ogilby, a one-time dancer and acting director who later turned his attention to translating and publishing. Throughout the 1670s and 80s Ogilby took interest in and published a number of translations of prominent studies of China such as the work of Olfert Dapper and Gabriel de Magalhães: this, his translation of Nieuhof, was his first work in that area and significantly paraphrases and abridges the Dutch original. The main section of the work, Nieuhof's narrative, is split into two parts (as also in the Dutch original), the first recounting Nieuhof's journey and the second containing a general description of China. Newly included for this edition are two appendices, a letter concerning the embassy by the Jesuit father John Adams (whom the title-page describes as 'their Antagonist') and perhaps more importantly a translation, also by Ogilby, of parts of Athanasius Kircher's monumental *China illustrata* (first published 1667), including passages on the Nestorian monument, the appearance of Christianity in China, and the habits of the Emperor, as well as on Chinese astronomy, idolatry, and politics. The inclusion of this appendix also marks the first appearance of Kircher's *China illustrata* into English.



AN  
**EMBASSY**  
 FROM THE  
 East-India Company  
 OF THE  
**UNITED PROVINCES,**  
 TO THE  
 Grand Tartar Cham  
 EMPEROVR OF  
**CHINA,**  
 Delivered by their Excell<sup>ties</sup>  
 PETER De GOYER, and JACOB De KEYZER,  
 At his Imperial City of  
**PEKING.**

WHEREIN  
 The CITIES, TOWNS, VILLAGES, PORTS, RIVERS, &c.  
 In their Passages from CANTON to PEKING,  
 Are Ingeniously Described by Mr. JOHN NIEUHOFF, Steward to the  
 AMBASSADOURS.

ALSO  
 An Epistle of Father JOHN ADAMS their Antagonist, concerning the whole  
 Negotiation.  
 WITH  
 An Appendix of several Remarks taken out of Father ATHANASIUS KIRCHER.  
 Englished and set forth with their several Sculptures, by JOHN OGILBY, Esq; Master of  
 his Majesty's Schools in the Kingdom of Ireland.

LONDON,  
 Printed by John Moxon, for the Author, MDCLXIX.



Unlike the Dutch, French, Latin, and German editions, the English translation of Nieuhof was not published by the Dutch engraver Jacob van Meurs but rather by the London-based John Macock. As a result, it does not feature the complete set of 35 double-page engravings which made Nieuhof's work so influential in shaping future European artistic depictions of China, but it does include (admittedly somewhat inferior) copies of certain individual plates, such as the frontispiece and the ground-plan of the Emperor's palace in Peking, amongst others. Moreover, it also reproduces a number of the most famous illustrations to adorn Kircher's *China illustrata* (which also reused some of Nieuhof's plates), including the portraits of the young Kangxi Emperor, the German Jesuit missionary-cum-astronomer Adam Schall von Bell, and Matteo Ricci alongside the Chinese convert Paul Ly.

A second English edition of Ogilby's translation appeared in 1673. According to Catherine Pagani, the work remained, for English readers, 'the authority on China until the mid-nineteenth century'.

Cordier, *Sinica* 2347; Löwenstein 140; Lowndes IV, 1692; Lust 535; Wing N 1152.



their our Fathers hath  
Christ throughout the  
mour, and Reputation  
favour that Father Adam  
of the Conversion of the  
clinable unto the faith  
to have formerly been  
mark of our most holy  
ceive Baptism, but that  
not with our Religion  
minds of all the Indians  
admitteth of Christians  
Western World, to be  
learned from the Anti  
Faith was formerly Pe  
many places of his Em  
blems of Christianity:  
writing, the Tartars re  
so that in this respect  
ship of the horrible De  
own Imperial Law, he  
Religious but Poltick  
ness, which is evident  
used to wear, and com  
that the difference may  
sent the Emperour in  
rons Habit is adorn  
Jewels and Pearls of  
tial fear in his Subje  
Emperours Court stanc  
the Tartars esteem it a  
the hands, or moving w  
stand like Statues wit  
Emperour by the fam  
ought to do, neither m  
but that which the Dig  
prescribeth; for by the  
others; hence by the  
declared the Dignity  
come into the presence  
the highest rank, are c  
Now how much thi  
China, the Reader m  
the first place of the  
have also set down t  
vince. Moreover int  
rons reigned, the chi  
in a different Habit, s  
Father Paul Riccius, a  
Western World, whic  
Invasion of the Tartars  
The other is the Po



**49 [ORPHANAGE.]** Cover title: *Maison de l'immaculée conception, orphelinat de la sainte-enfance, 1862 Pékin 1934. Peking, Imprimerie des Lazaristes, [1934].*

Oblong 4to, ff. [30], with 29 half-tone photographic illustrations (one double-page) printed in sepia on pale yellow glazed paper; pale waterstain to upper edge throughout (evidently before binding as wrappers are unaffected); in the original printed paper wrappers, tied at the left edge with red and white cord.

£1250 / HK\$12,500

**Apparently unrecorded promotional publication for a Catholic orphanage in Beijing.** The images are captioned but not dated, and show various groups of orphans by age (2 months to 2 years; 2 to 6, 6–13, 13–20), each with a distinctive uniform, as well as 'incurables',

pupils at the school, catechists, etc. Several images are devoted to lace embroidery – a common product of French-run orphanages – while other subjects include a (child) bride leaving for the country, and a group portrait of orphans who have chosen to devote their lives to the institution that raised them.

The Lazarists succeeded the Jesuits in China and operated the Mission Press in Beijing from 1864 until around the time of this publication, when it became the Imprimerie de l'Université Catholique.

Not in WorldCat, Library Hub or Catalogue collectif de France.





*Une classe chinoise : Les Moyennes étudient.*

# SURREPTITIOUSLY DISPLAYING SAINTS' PORTRAITS

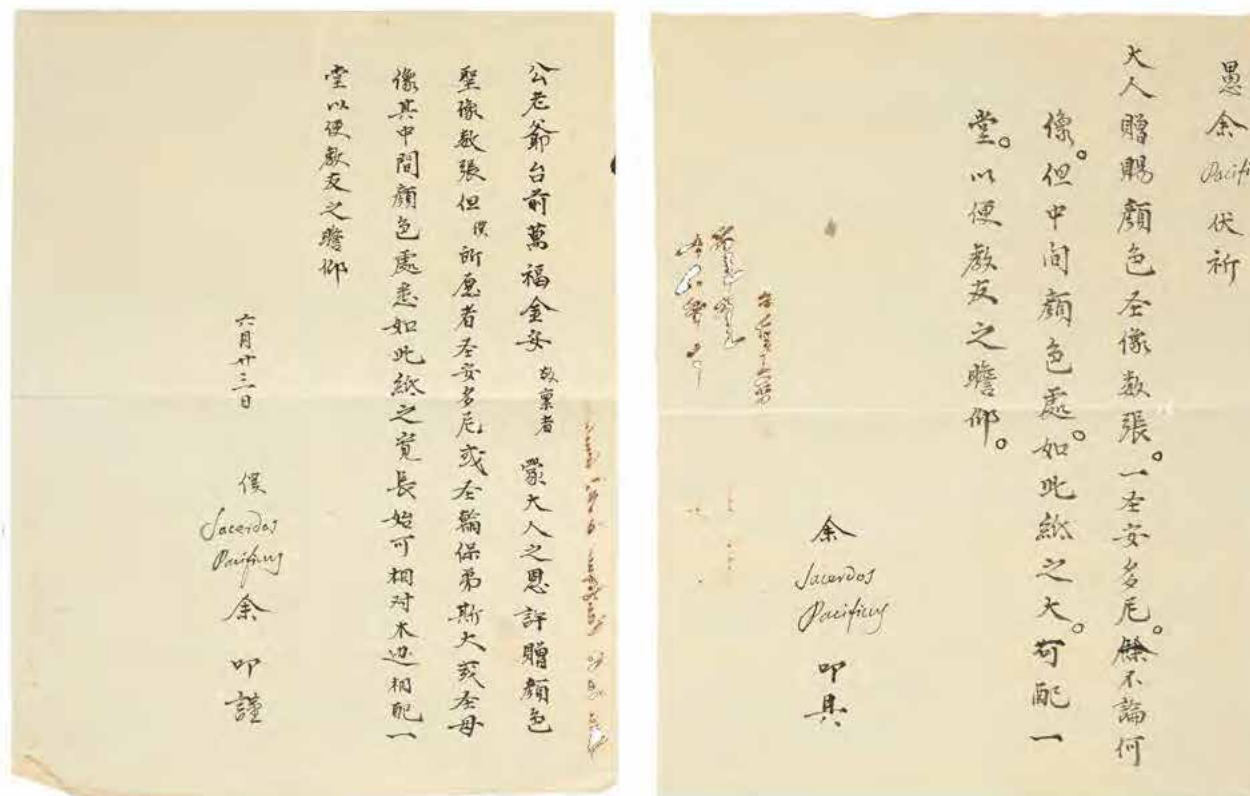
## 50 PACIFICUS, Sacerdos. Two letters signed regarding religious paintings. [?Hong Kong, 1846.]

Manuscript in Chinese on paper, two leaves (c. 275 x 210 mm) written on rectos only in black ink, signed 'Sacerdos Pacificus'; one letter endorsed 'Lettre du P. Pacifique à Mr. Combelle', the other 'Le P. Yu de Hong Kong 14 Aout 1846'; small holes caused by corrosive ink of endorsements, creases from folding, else good.

£1100 / HK\$11,000

**Two interesting letters referring to paintings of St Anthony, St John the Baptist, and Mary, and their display in a chapel so that the congregation might admire them.**

The two letters are in the same hand and seem to be drafts of the same request. One is dated 23 June. The identity of 'Sacerdos Pacificus' – probably a pseudonym adopted in case of interception – is unclear.





# THE DECLINE AND FALL OF THE MING DYNASTY

**51 PALAFOX Y MENDOZA, Juan de.** The History of the Conquest of China by the Tartars. Together with an Account of several remarkable Things, concerning the Religion, Manners, and Customes of both Nations, but especially of the latter ... London, W. Godbid for M. Pitt, 1671.

8vo, pp. [24], 588, [4, advertisements]; title within ruled frame, woodcut initials; pages lightly cockled, a few light spots and marks; a very good, clean copy in contemporary sheep, rebacked, gilt-lettered spine label; some wear to extremities and front turn-ins and small abrasions to lower cover.

£1750 / HK\$17,500

**First edition in English of Palafox's *Historia de la conquista de la China* (1670), an account of the Manchu conquest of Ming China based on reports sent to him from Macao and the Philippines.**

The work deals also with Chinese customs, manners, religion and costumes, and one chapter discusses Japanese relations with China, remarking that though the Japanese are very powerful, they have reason to fear the Tartars. Palafox (1600–1659) was an influential Spanish priest, bishop of Puebla de los Angeles, historian, writer, and statesman, later nominated viceroy of new Spain. The manuscript of this work was found amongst Palafox's papers after his death and given by his kinsman Don Bernardo de Palafox to a French gentleman, M. Bertier, who then published it in Spanish and, in the same year, in French. 'His purpose in writing was avowedly "to take some measure of the present state of China under its new masters" and to point up a moral lesson to the princes of Europe about what happens to a state when internal decay and division are permitted to go unchecked. While he shows considerable skill in weaving together a coherent story from the tangled skeins of his sources, Palafox cannot always be relied upon for accuracy in dating or in depicting the roles of particular actors. The failure of the Ming dynasty he attributes unreservedly to its contempt for and neglect of the military' (Lach).

Cordier, *Sinica* 627; ESTC R33642; Howgego P9; Lach and Van Kley III, pp. 356–7; Löwendhal I, 152; Lust 449; Palau 209795.

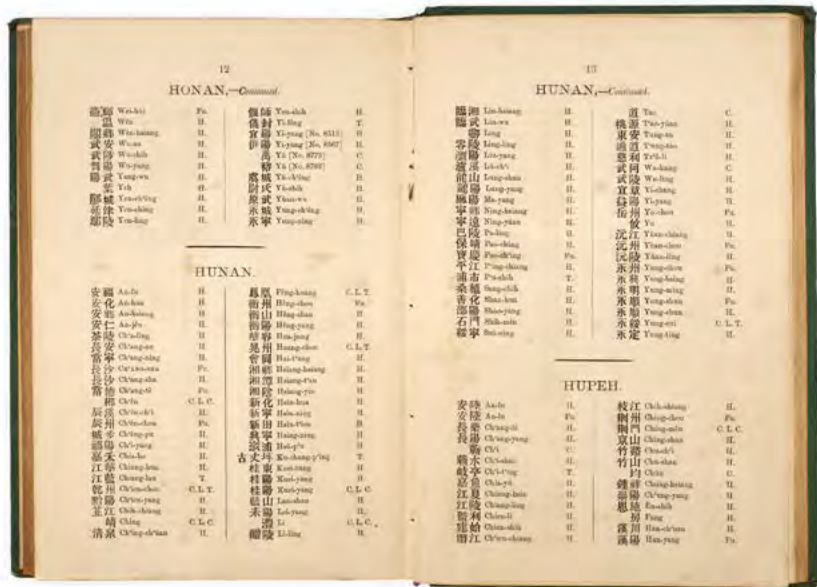
THE  
HISTORY  
OF THE  
CONQUEST  
OF  
CHINA  
BY THE  
TARTARS.

Together with an Account of  
Several remarkable things,  
concerning the RELIGION,  
Manners, and Customes of both  
Nations, but especially of the latter.

First writ in Spanish, by *señor Palafox*  
Bishop of *Osma*, and Vice-Roy of  
*Mexico*.

And now rendred *English*.

LONDON,  
Printed by *W. Godbid*, and sold by *M. Pitt*,  
at the *White Hart* in *Little Britain*. 1671.



# A TO Z OF CHINA

**52 PLAYFAIR, George Macdonald Home.** The cities and towns of China. A geographical dictionary ... *Hong Kong, Noronha & Co., 1879.*

Large 8vo, pp. xii, 417, [1, blank], 31, [4], xvi-lviii; text in English and Chinese characters; a little toning and foxing, some light dampstaining to lower margins; good in contemporary green cloth, spine lettered in gilt; some splitting to upper joint, some wear to spine ends, corners, and edges, small marks to covers; ink inscription to title-page 'RA de Villard', twentieth-century owner's inscription to front free endpaper, geographical coordinates added in pencil to pp. 27 and 30 of Appendix.

**£600 / HK\$6000**

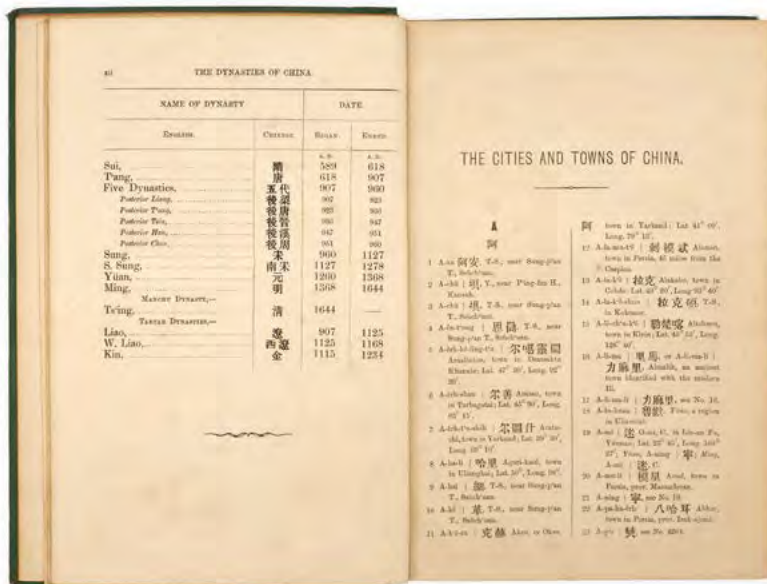
**First edition of a dictionary of Chinese towns and cities by G.M.H. Playfair (1850–1917), based upon the French Sinologist Édouard Biot's earlier *Dictionnaire* of 1842.**

Comprising over nine thousand entries, running from Aan to Zimeriek, Playfair's work was intended to reflect the many changes which had occurred, 'even in conservative China' (Preface), since Biot's publication, and to update his system of orthography. The appendices comprise a 'synoptical table of the administrative cities of China arranged alphabetically under their provinces' (from Anhui to Yunnan), and a radical index.

Playfair joined the British consular service in China in 1872, subsequently serving as vice-consul at Shanghai, and as consul at Beihai, Ningbo, and Fuzhou.

*Provenance:* with the signature of Robert Alexis de Villard (1860–1904), artist and Shanghai-based customs official.

Cordier, *Sinica* 192.



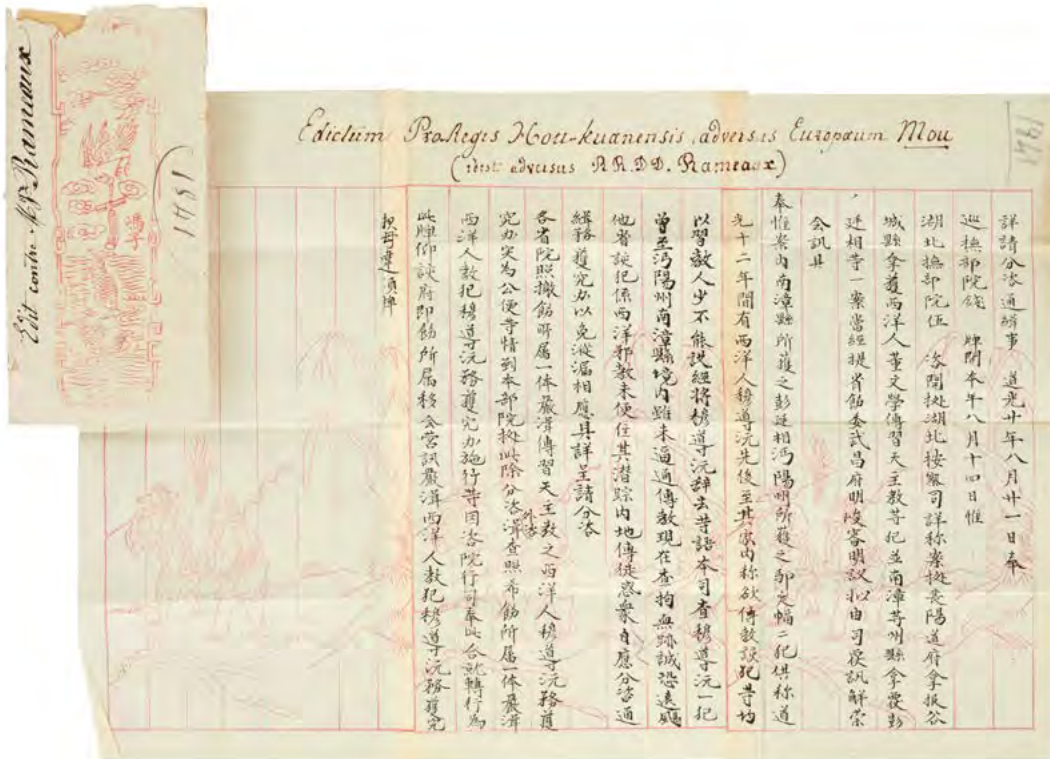


# CRACKDOWN ON MISSIONARIES

**53 [RAMEAUX, François-Alexis.]** Edictum pro regis Hou-kuanensis adversus Europaeum Mou (idest adversus RR.DD. Rameaux). [China], [1840–1] 道光十年.

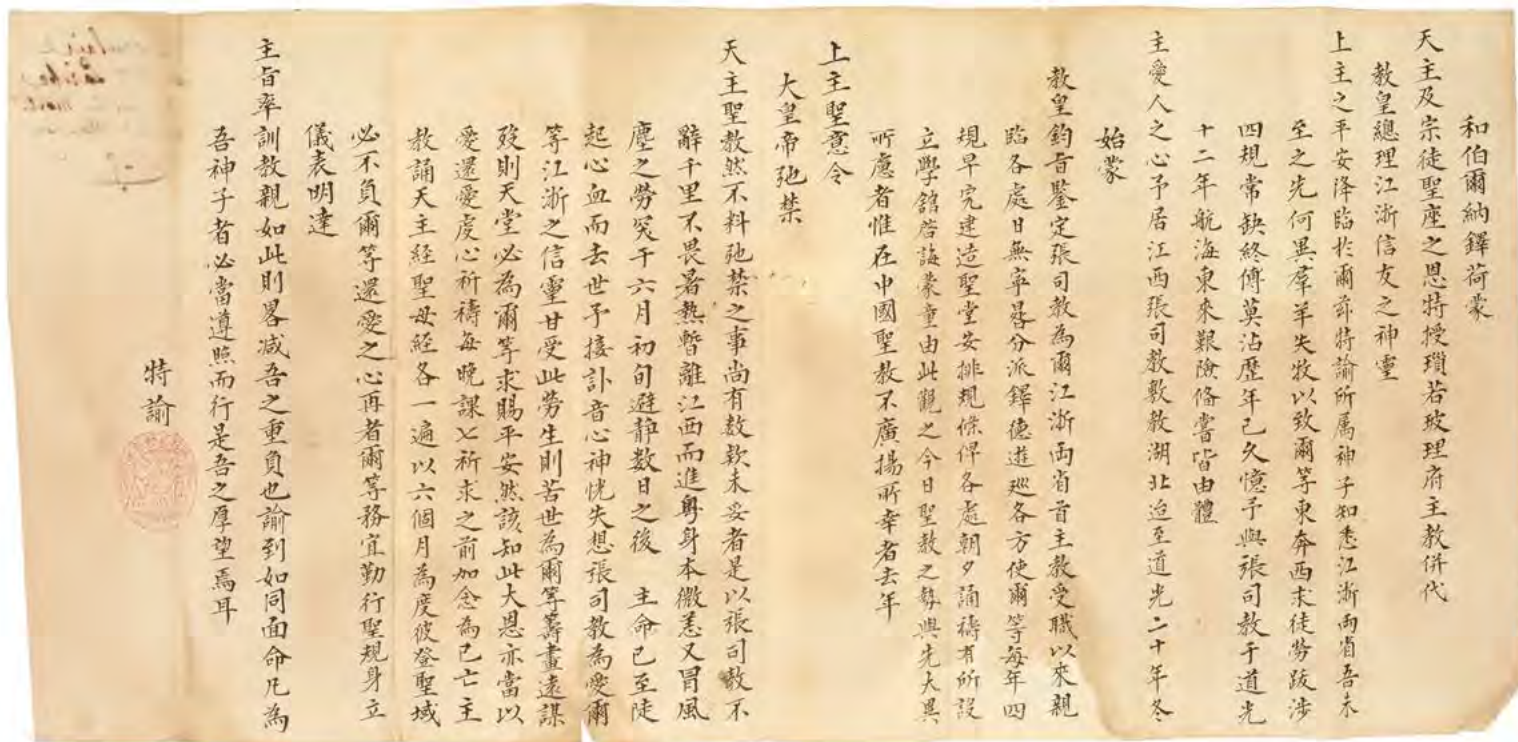
Manuscript in Chinese on printed decorative paper, three leaves pasted together (c. 250 x 370 mm), written to rectos only in black ink; with an accompanying envelope bearing decorative design blocked in red and with manuscript note 'Edit contre Mgr Rameaux 1841'; tears to envelope; very good.

£3500 / HK\$35,000



**A letter sent by the Department of Justice to the Hubei provincial government to request an arrest warrant for the French missionary François-Alexis Rameaux (1802–1845).** This is most likely a copy, being written on decorated paper as used in private exchanges, especially between lower and higher ranking officials. The letter notes that when Peng Tingxiang 彭廷相 of Nanzhang County in Hubei and French missionary Jean-Gabriel Perboyre (1802–1840) were arrested for promoting Christianity, they confessed to being abetted by Rameaux. Their confession made the local government believe that Rameaux might still be promoting Christianity in the area, leading them to request the warrant.

In the early 1830s Rameaux went to the Zhejiang and Jiangxi areas to promote Christianity with other French missionaries including Bernard-Vincent Laribe, Jean-Henri Baldus, and Perboyre. Rameaux served as the Vicar Apostolic of Zhejiang and Jiangxi and Titular Bishop of Myrina. Perboyre was sent to China in 1835, first doing missionary work in Henan and then in Hubei. He was arrested in 1839 during a renewed round of persecutions, his whereabouts having been revealed by a catechumen. After several trials and tortures Perboyre was executed the following year. He was canonized by John Paul II in 1996.



## DEATH OF A MISSIONARY

54 [RAMEAUX, François-Alexis.] Notice of the death of Rameaux issued by Bernard-Vincent Laribe. [China, 1845.]

Manuscript in Chinese on paper, one sheet (c. 247 x 520 mm), written to recto only in black ink, red episcopal ink stamp at end; MS note to verso, 'Circular de Mgr Laribe touchant la mort de Mgr Rameaux 1845'; light damp stain to right side, light browning, small tear at fold, creases from folding; overall good.

£2000 / HK\$20,000

**A circular notifying the Christian community of the death of François-Alexis Rameaux (1802–1845), Vicar Apostolic of Zhejiang and Jiangxi**

from 1838, issued by his friend and successor Bernard-Vincent Laribe (1802–1850), asking that prayers for his soul be practiced nightly for six months. Rameaux joined the Congregation of the Mission in 1824, going to China in 1832 to work in the southern provinces of Hubei and Hunan. When the apostolic vicariate of Jiangxi was established in 1838 Rameaux became its first vicar, visiting scattered Christian communities and preaching, with support from Laribe. Rameaux died from an apoplectic stroke while swimming in Macao, where he is buried at St Paul's.



# FRENCH MISSIONARIES TURNED BACK FROM BEIJING

**55 [RICHENET, Jean-François, and Lazare-Marius DUMAZEL.]** Edict of the mandarin of Tsinan Fu (Jinan, Shandong) ordering the French missionaries Jean-François Richenet and Lazare-Marius Dumazel to turn back from Dezhou. *Jinan, 1805.*

Manuscript in Chinese on paper (watermarked 'I Taylor 1799'), single leaf (c. 320 x 405 mm) written on recto only in black ink; some small wormholes (not touching text), creases from folding, but else in good condition; typescript notes in French (4 lines) to verso.

£2500 / HK\$25,000

**A government edict detailing the frustrated attempts of two French Vincentian missionaries to travel to Beijing in Qing Dynasty China.**

Jean-François Richenet (1759–1836) and Lazare-Marius Dumazel (1769–1818) arrived at Macao in 1801 and waited years for the chance to go to the imperial capital, eventually receiving an offer of employment and permission to travel. However, the Qing government reviewed the permission and asked the Emperor to withdraw their appointment, firstly because it wished to re-enforce a widespread ban on Christianity, and secondly because it believed that the Astronomical Bureau 欽天監 required no further employees. While a decision was being reached the two missionaries had already set off on their journey to Beijing, after an initial delay due to Richenet suffering from fever. Another request was then sent and granted: all local government municipalities on the way to Beijing should look out for the pair and send them back to the local government under the Viceroy of Liangguang. Richenet and Dumazel were found in Dezhou, Shangdong province, and duly sent back.



# GOthic CHRONICLES AND MIRROR FOR PRINCES

**56 [ROZIER.]** Le rozier historial de France contenant deux roziers. Le p[re]mier rozier contient plusieurs belles rozes et boutons de instructions ... pour roys, princes ... et gens de guerre ... Le seco[n]d rozier autreme[n]t croniques abregees contient plusieurs belles rozes ... extraits ... de la maison de Fra[n]ce et de Angleterre. Paris, [Gilles Couteau for François Regnault], 26 February 1522 [i.e. 1523].



Folio, ff. 216; printed in bâtarde type in two columns, title in red and black with large woodcut, the scrolls printed in red, signed with the Lorraine cross, in all 293 text woodcuts from 92 blocks, some larger cuts with woodcut borders on one side, medallion heads of kings and popes, half-length figures, woodcut capitals of varying design, white on black; outer and lower margin of c1 cut shorter, two closed tears in the upper margin of the same leaf, some scattered pinholes, one small wormtrack in the text developing horizontally to a maximum of 20 mm length and 2 mm width then receding, over four quires, occasional very light staining, slight soiling on margins of title, but a very appealing copy in clear dark impression; mid nineteenth-century red morocco, 3 fleurs-de-lys tooled in gilt on boards, fleur-de-lys tooled in three compartments of spine, the fourth and uppermost lettered in gilt; minor wear, two corners slightly bumped; a few early annotations.

£25,000 / HK\$250,000

**First edition, the very handsome Fairfax-Murray copy, of the *Rozier historial de France*.**

The first part, the *Rozier des guerres*, is a *speculum principis* for rulers in peace and war, and was originally published on its own in Lyons circa 1489 (only two copies known). The second part is a chronicle of the histories of France, England, Germany, Spain, Scotland, Sicily, Flanders, and so on. The large four-part woodcut on the title, repeated on mm1 and signed with a Lorraine cross, was long attributed to Geoffroy Tory but is now believed to be by Jacquemin Woëriot. The other woodcuts come from several sources: the large presentation vignette on a2 is from the *Triomphe des neuf Preux* (1487), the scribe vignette on ll2 comes from *Petrus de Crescentiis livre des ruraux prouffitz* (1486), the Rout of the Venetians on ll1 is repeated from *Claude de Seyssel la victoire du roy contre les Veniciens* (1510).









**E**n ce temps mil. cccc. xxix. le  
duc Philippe De bourgongne  
mist sus en honneur de dieu et  
de nostre seigneur saint Andrieu/  
duquel en armes il portoit sen seigneur  
dne a frater nite De. xliiii. cheualiers sans  
reporbe gentils hommes de quatre costez/  
ausquelz il donna a chascun Deux ving  
costes dor moult gentement ouure de sa des  
uise Cest assavoir Du fuzil ausquelz cost  
licers pendoit a chascun sur le devant en ma  
niere que portent les grans dames et Da  
moyelles pinnages / sermeilllets et autres sa  
toyons Une toison dor en semblance De la se  
toison que iadis conquist anciennement Jas  
son en l'isle de Colcos comme on le trouue

¶ ii

While the twenty-four portraits are most likely taken from the *Chroniques de France* (1493), the woodcuts depicting the funeral of Louis XI on mm4 and of Joan of Arc on t6 appear here for the first time.

'According to Brunet (*Manuel IV*, 1440) there are three copies on vellum and two on paper which are without the imprint on title and have the date in colophon as 1522 (. . . xxii), the day of the month and the other details being apparently the same as in the present edition, which has the imprint on title as given above and one more "l" added to the date at the end, "xxiii", these being virtually the only differences' (Fairfax Murray).

*Provenance*: 'Maillard' (early ownership inscription at foot of final leaf); Charles Fairfax Murray (1849–1919), with paper label '488' on front pastedown; Silvain S. Brunschwig, with book label (his sale, Rauch, 1955); C.N. Radoulesco, with book label.

Fairfax Murray, *Early French Books I* 488 (this copy); Renouard-Moreau III 452.



**57 SATOW, D.** *Souvenir of Shanghai.* Shanghai, n.p., [1909].

Oblong 4to, ff. [36], with 44 numbered photographic illustrations; in the original decorative printed wrappers, tied with green ribbon; upper wrapper restored.

**£450 / HK\$4500**

**First edition of this rare souvenir photobook of Shanghai.** The images provide snapshots of the city and its inhabitants, including views of the Bund, the British Consulate, the Hong Kong and Shanghai Bank, street scenes of Nanking Road, Foochow Road and Kiangse Road, a Chinese funeral procession, the Harbour, Chinese soldiers, and Dragon Festival Boats.



Little is known of Satow: 'D. SATOW was a Shanghai-based portrait, landscape and general photographer. He had a commercial studio at P.469 Nanking Road, Shanghai (near the Horse Bazaar), also at another time, a studio at 347 Nanking Road. He photographed the Shanghai Amateur Circus, for an album, in c. 1901. Forty-four of his images of the sights of Shanghai were published in *Souvenir of Shanghai*, in c. 1903. Charles Darwent mentions that Mr D. Satow took some of the photographs in Darwent's Shanghai guidebook *Shanghai: a handbook for travellers and residents to the chief objects of interest in and around the foreign settlement and native city* (c. 1904). Images of Shanghai by Satow were also published as post cards.' (*Historical Photographs of China*).



81, Foreign Road.



**58 [SHANGHAI.]** Plan de Chang-hai. Dessiné par le F. Goussery S.J. *Shanghai, Autographie de la Mission Catholique, à l'Orphelinat de Tou-sè-vè, 1876.*

Folding lithograph map in French (c. 510 x 380 mm opened), with key identifying 23 places; two short closed tears at folds, recent ink note to verso; very good.

**£2500 / HK\$25,000**

**A striking plan of Shanghai in 1876 executed by the French Jesuit Fr. Goussery and printed at the famous Tushanwan Orphanage.** Opened in 1864 in Xujiahui and completed the year prior to the publication of this map, the orphanage became celebrated for the training it provided in arts and crafts. 'At Tushanwan, the Jesuit priests and brothers worked as master-craftsmen: the boys in their care learned various trades from them, including woodwork, metalwork, printing and painting ... The sale of these goods helped offset the operational expenses of the orphanage' (J. Clarke, *The Virgin Mary and Catholic Identities in Chinese History*, Hong Kong University Press, 2013, p. 101). The key identifies various residences, missions, consulates, gasworks, temples and pagodas in the city.

Not traced on OCLC.



**59 [SHANGHAI.] 'Shanghai and surroundings',**  
album of photographs. c. 1934.

Album of 111 matte gelatin silver prints, ranging from c. 57 x 41 mm (2¼ x 1⅝ inches) to c. 85 x 140 mm (3⅜ x 5½ inches) or the reverse, on 23 leaves of brown card with patterned tissue guards, black paper corner-mounts, the majority of the photographs captioned below in white ink, bound in yellow patterned silk and tied with blue cord (a little foxing to cloth, cloth worn through in a few places at the extremities, light stain to head of spine, but still smart), oblong 4to.

**£8500\* / HK\$85,000**

**A fine record of the city through the discerning lens of a Western traveller.** The city's landmarks, people and events have been captured with an artistic and curious sense which is unusual for personal photograph albums.

Views of Broadway Mansions (with what might be a crane on the roof), Park Hotel and the 'opening celebrations' of Jiangwan stadium give a likely date for the album, since all were completed in 1934.

The photographs of people are particularly well taken and give an impression of an inquisitive, yet sympathetic and respectful, traveller behind the camera. They have focused in on the often overlooked details of the everyday life in this novel culture: barbers and fortune-tellers at work, a man selling items on the roadside, captioned 'hundreth hand-store', and Chinese preparing and sharing meals, or drinking tea.



FORTUNE TELLER





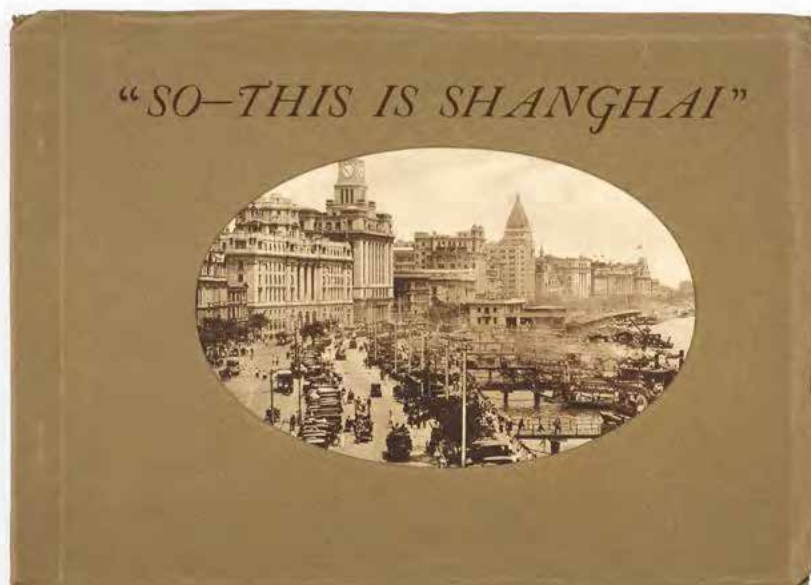
## WATER WAYS IN SOOCHOW

Chinese traditions have also been witnessed and recorded: a funeral procession 'of a rich Chinese', planting and watering rice-fields, and events such as the 'Shanghai Basket Fair around Bubbling Well Temple' (noted as occurring 'once a year about May/June') and the Dragonboat Festival (including an image captioned S.O.S.).

As the title of the album implies, the photographer has also explored further afield, including the Suzhou waterways and the gates and streets of Baoshan.







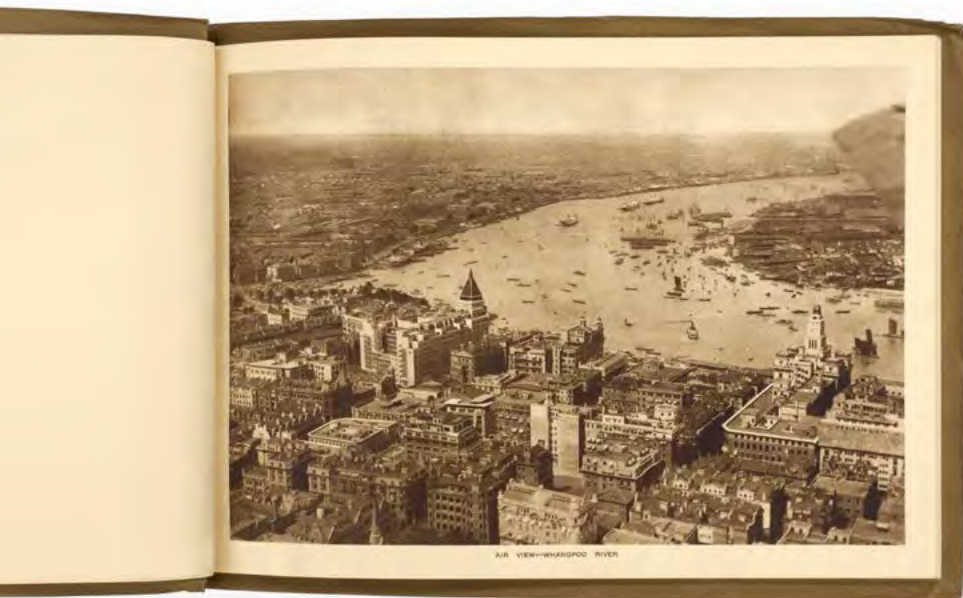
**60** [SHANGHAI.] "So—this is Shanghai". [*Shanghai*, A. S. Watson & Co. and Kelly & Walsh, c. 1935.]

Oblong 8vo, 24 ll. of plates, comprising 42 photogravures (18 image size c. 128 x 183 mm (5 x 7¼ inches) and 26 image size c. 62 x 90 mm (2½ x 3½ inches) or the reverse, printed on rectos only, each leaf captioned in English below; original brown card printed wrappers, oval window in upper cover revealing vignette of first gravure beneath.

**£350 / HK\$3500**

Rare first edition of a photographic souvenir book of Shanghai. The initial full-page topographical views of the city are followed by a series of smaller format 'Studies of Chinese Life', including street scenes and portraits.

The photogravures are from the same series as a Kelly & Walsh publication in large 4to with text by Francis Lister Hawks Pott, *Shanghai of To-day: a souvenir album of fifty Vandyke gravure prints of the "The Model Settlement"* (first 1928 with 38 plates, second 1929, third 1930 - revised and enlarged to 50 plates). There is another similar but variant publication in oblong 8vo of 16 ll. of plates, titled *Scenic Shanghai: a series of 23 views in Vandyck photogravure* (Shanghai, A. S. Watson & Co. and Kelly & Walsh, ?circa 1928] (See our China in Print catalogue 2015, item 33). Both the latter oblong 8vo and the one offered here are in brown card wrappers with the oval window; the printed titles vary, however.





61. SILK SAMPLES





**61 [SILK SAMPLES.]** Fifteen envelopes of Jili silk samples from the Old Renju Shop of Canton. *Canton, [nineteenth century].*

Fifteen envelopes of folded Chinese paper (c. 157 x 80 mm folded, c. 310 x 320 mm unfolded) with Chinese text and image printed xylographically, containing silk samples of seven colours; a few minor spots and dampstains to paper, one envelope torn around image, but the silk very well preserved; names of colours written in ink in Chinese, six envelopes inscribed in English in ink or pencil translating these colours, scribbles in ink and pencil to some envelopes.

**£1600\* / HK\$16,000**

**A remarkable survival of fine silk samples from late-Qing Canton, wrapped in Chinese paper bearing printed advertisements and handled or kept by an English-speaking merchant.**

The samples were issued by the Old Renju Shop 仁聚老店 of Canton, purveyors of fine garments made of Qili Lake silk 七里湖絲. Originating near Huzhou in Zhejiang province and now known by the name Jili 輯里絲, **this was China's most renowned variety of silk, celebrated since the late Ming for its quality and strength.** The Qing court went so far as to specify its use for imperial robes.

The Jili trade soared in the aftermath of the First Opium War as Western nations, with expanded access to Chinese ports, bought huge quantities of the silk for export. Its traders grew to be among the richest in China, with the four leading families (nicknamed the Four Elephants 四象) at one point enjoying a combined wealth that equalled the Qing Dynasty's annual tax revenue. Samples were displayed by the merchant Xu Rongcun 徐榮村 at the Great Exhibition of 1851, where they were awarded gold and silver medals by Queen Victoria. **Our samples are a rare witness to this exchange between China and the West, annotated as they are in a nineteenth-century English hand (translating the names of the hues) and, in one case, with an arithmetic calculation using Arabic numerals.**





The silk threads, handsomely preserved in tassels (about five to fifty per envelope), are of seven colours: light blue 魚白, vermillion 大紅, copper (Chinese illegible), white 雪白, mid blue 粉藍, dark blue 玉藍, and black 元青, the names of which are written by hand in Chinese on their respective envelopes.

We find no record of the Old Renju Shop but the advertisement makes clear that it had recently opened on Datong Street 打銅街 (now Guangfu Road South 光復路南) near the Taiping Gate 太平門 of Canton. Datong Street, as its name implies, was inhabited chiefly by coppersmiths, who by the end of the Qing Dynasty numbered more than 2000. Many of them had emigrated under the Canton System from Zhejiang, which may explain the link with Jili silk.

**Samples of this type, quality, and age seem rare:** mid-twentieth century examples survive in the Huzhou Museum and the archives of the Nanxun Tourism Company, but our samples appear to be considerably older.



# JAPAN'S EAST INDIA COMPANY

**62** 南滿洲鐵道株式會社 [SOUTHERN MANCHURIA RAILWAY COMPANY]. 沿線寫真帖 [Railway Photobook]. 大連 [Dairen (Dalian)], April Taisho 8 [April 1919].

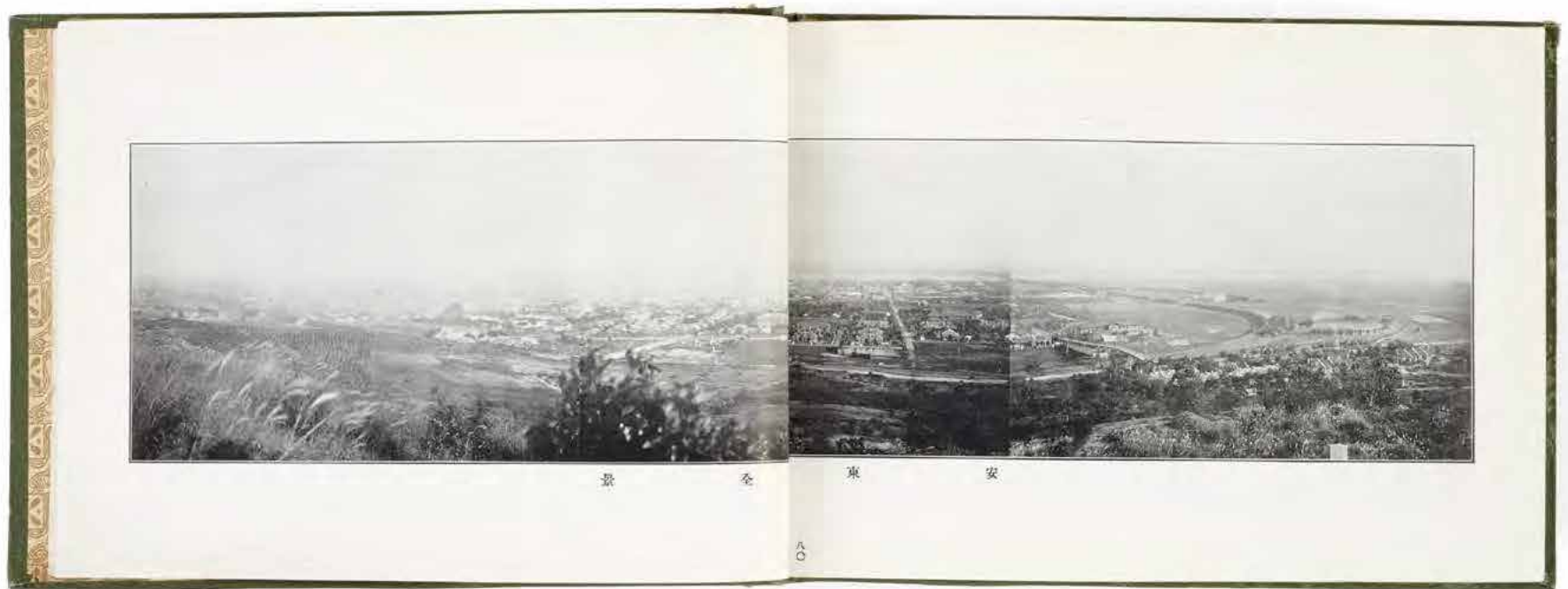
Oblong 8vo, pp. [1], [89] with approximately 125 halftone photographic reproductions, 3 folding halftone panoramic plates, [2, index], each image captioned in Japanese; red logo of the Southern Manchuria Railway Company on upper tissue guard; title-page and initial leaves a little waterstained, but a very good copy in original green cloth-covered boards, tied in Japanese-style with yellow cord, title in gilt and white in art nouveau style on upper board, logo of the South Manchurian Railway Company in blind on lower board; rear endpapers renewed; manuscript ink annotation on title-page (see below); ownership ink stamp of George R. Master (Texas) on front pastedown.

£350 / HK\$3500

**Rare photobook of the Southern Manchuria Railway Company, with three large folding panoramas.**

The book illustrates the route the company operated in Japanese-controlled Manchuria: from Dairen and Port Rupert in the south, north to Changchun. Established in 1906, the South Manchuria Railway Company or 'Mantetsu' (literally 'Manchuria Railway') was set up to operate a portion of the Russian-built railway network that had been ceded to Japan in the Treaty of Portsmouth following their victory in the Russo-Japanese War. Over the course of its forty-year operational history, Mantetsu's influence was not contained to the railway only; expansionist polices saw it invest in areas as diverse as the hotel industry, shipbuilding, electricity, gas power, real estate and the steel and oil industries. Such was the scale and breadth of their activities that historians and writers have labelled the organisation 'Japan's East India Company'.

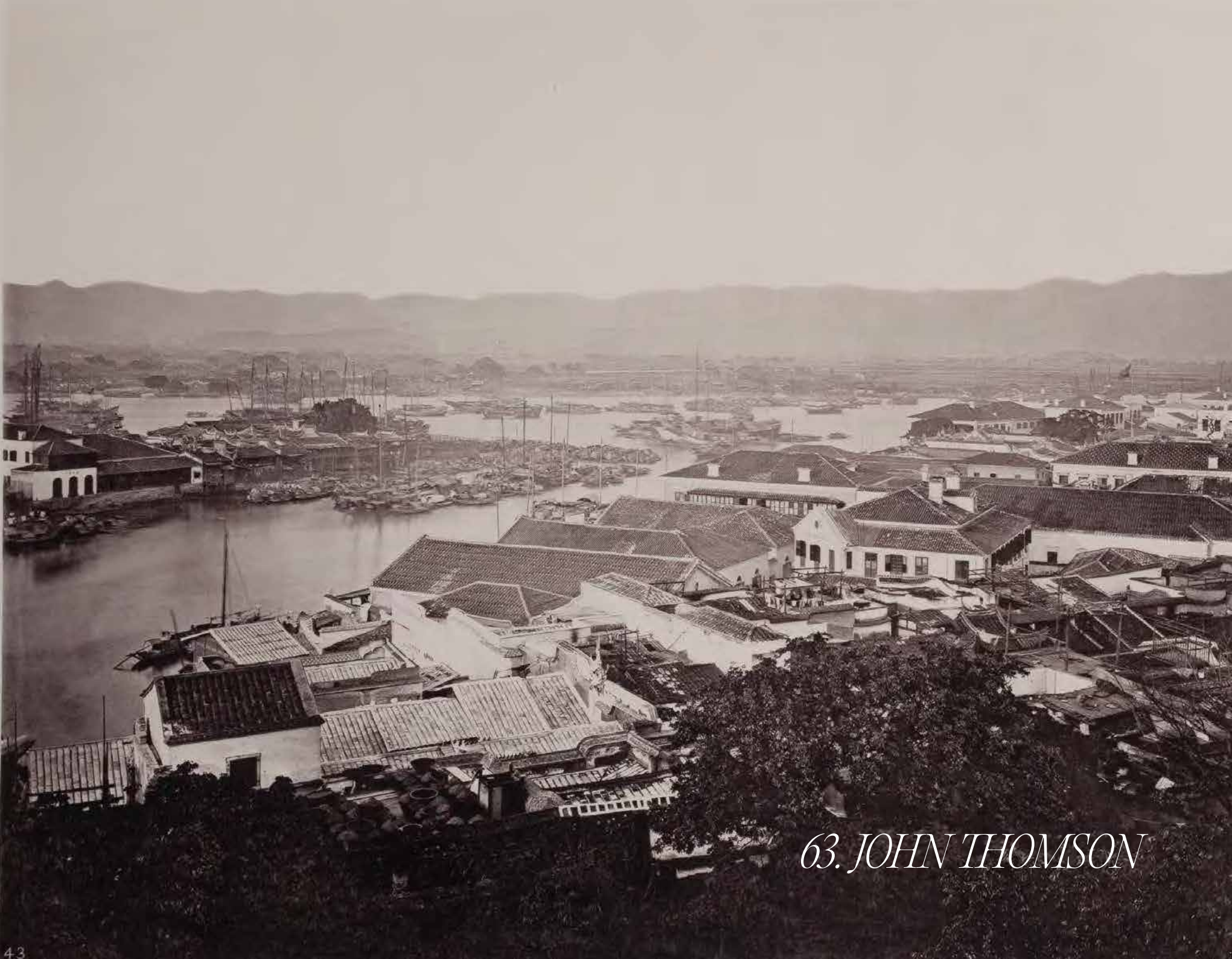




The company's broad range of business interests are represented in this work, such as the Mantetsu-owned Yamato Hotel. They have also drawn on images of Manchuria's dramatic landscape, shrines and temples which were popular subjects in souvenir books such as this. The title-page inscription, '*Dairen So. Manchuria/ 13 June -20 June 1920 / saw book pres [ented] to all off[icals] by city officials*' implies the book was obtained from Dairen and perhaps presented by officials from within the railway company itself.

Curiously, while appearing to be bound in the traditional Japanese style, the book is in fact to be opened left to right in the Western style – meaning that the Japanese characters on the board are upside down when the book is opened at the title-page.





*63. JOHN THOMSON*



## THOMSON'S CHINA

**63 THOMSON, John.** Illustrations of China and its People. A Series of two Hundred Photographs, with letterpress descriptive of the places and people represented. *London, Sampson Low &c, 1873–1874.*

Four vols, folio, 96 autotype plates; occasional foxing, not affecting plates, but withal a very good set; bound in the original pictorial cloth, gilt, all edges gilt; sympathetically rebacked.

**£35,000 / HK\$350,000**

A good copy of this rare work (vol. I marked second edition, the rest first editions), showing superb images of Imperial China including rare portraits of high government officials as well as a large number of architectural and scenic views. **This item ranks amongst the most spectacular photographically illustrated books on China published during the nineteenth century.**







John Thomson (1837–1921) moved to Hong Kong in 1868 where he opened a studio but spent much of the following four years travelling through China before returning to England in 1872. Sampson Low used a patented process called autotype to reproduce Thomson's photographs with the highest possible accuracy; autotype is a form of collotype which comes very close to the high resolution of the original albumen-prints but due to the cost very few books were published using this technique.

Apparently only 600 copies were printed of volumes I and II, a small print run that was later increased to 750 copies for volumes III and IV. This means that 150 additional copies were printed of volumes I and II in 1874 with the addendum '2nd edition' on the title-page (presumably in order to suggest that it was selling well). However, it is in all other aspects part of, and identical to the first edition. They were sold for £3/3s per volume, a very substantial amount at the time.

See Ovenden, *John Thomson (1837–1921)*, p. 32–33. Cordier I, 94; Roosens/Salu, *History of Photography – Bibliography of Books*, 10391; Colnaghi: *Photography; The first eighty years*, 325.



# SWEDISH MISSIONARIES IN CHINA PRINTED IN BOSTON

**64 TÖRNVALL, David.** Minnesblad från Missionsstationen i Pingliang, Kansu ... 1891–1911. [*Colophon: Boston, Mass., Printed by the Eastern Printing Co., Svensk Bocktryckeri ...*] [1911?].

Oblong small 4to, pp. [32], including half-title; half-tone photographic illustrations throughout; a very good, clean copy, bound in the original printed stiff paper wrappers, secured at the left with cord, front cover titled in black within a blue frame, with small image of a pagoda to lower outer corner, corners worn and one chipped.

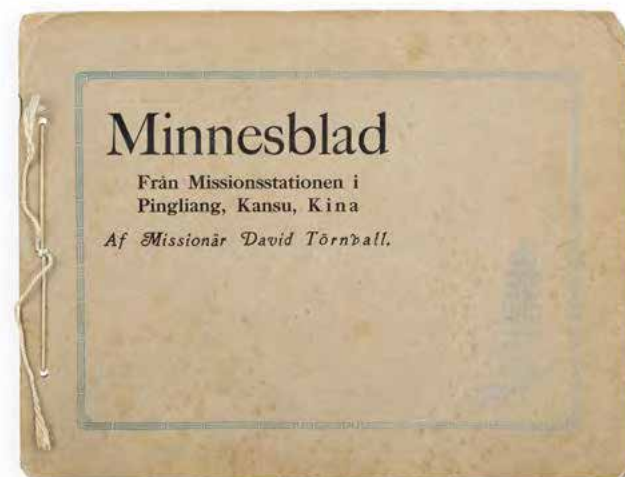
£850 / HK\$8500

**First and only edition, extremely rare, of an extensively illustrated report from the mission of David Törnvall, of the Swedish Congregational Church in Boston,** published on the occasion of the author's twenty years of service in the mission field in China for the Scandinavian Alliance Mission in North America.

Törnvall, along with his wife Therese, was among the first to arrive in China from the China Alliance Mission (later Scandinavian Alliance Mission of North America), in 1891, and eventually set up a mission in Pingliang, in the Gansu province. The last page lists all the members of the Törnvall family, showing that six of their seven children were born in China.

The Scandinavian Alliance Mongolian Mission was a Scandinavian Protestant Christian missionary society that was involved in sending missionaries to Mongolia and China during the late Qing Dynasty (late nineteenth and early twentieth century).

**Rare, OCLC shows a single copy,** at the Royal Library of Sweden.



**Sång vid familjen Torrvalles välkomstfest**

i Boston den 24 mars 1910.

Värsa en välkommen, vassa vassa! häls,  
Så som vi är till en frän, fränsen vrasad,  
Den fränsen vrasad, fränsen vrasad, till frän,  
Vilket fränsen vrasad till fränsen häls.

God fränsen vrasad och frän,  
Eder fränsen vrasad, vilket frän,  
Så som vi är till en frän, fränsen vrasad,  
Vilket fränsen vrasad till fränsen häls,  
Fränsen vrasad av familjen vrasad.

De som är frän vrasad vrasad frän,  
De vrasad frän vrasad vrasad frän,  
Vilket fränsen vrasad till fränsen häls,  
Vilket fränsen vrasad till fränsen häls.

Fränsen vrasad — vrasad frän,  
Fränsen vrasad frän,  
Fränsen vrasad vrasad frän,  
Fränsen vrasad vrasad frän,  
Fränsen vrasad vrasad frän,  
Fränsen vrasad vrasad frän.

Fränsen vrasad och fränsen vrasad frän,  
Fränsen vrasad frän vrasad vrasad frän,  
Vilket fränsen vrasad till fränsen häls,  
Vilket fränsen vrasad till fränsen häls.

Han har häls — vilket frän,  
Vilket fränsen vrasad till fränsen häls,  
Fränsen vrasad vrasad frän,  
Fränsen vrasad vrasad frän,  
Fränsen vrasad vrasad frän,  
Fränsen vrasad vrasad frän.

J. E. Pihlman.



Sändebudet David Torrvalle.

**Minnesblad**

Från MISSIONSSTATIONEN  
I PINGLIANG, KANSU

MISSIONÄR DAVID TORRVALLE

1891-1911

Utgåfvn med anledning af  
författarens tjuguariga verksamhet  
på missionsfältet i Kina.



Familjen Torrvalle. Missionärer och församlingens medlemmar i Pingliang, Kina.



En familj i Kina.



En familj i Kina.

En familj i Kina.



En familj i Kina.



**65** 山本 讚七郎 **YAMAMOTO, Sanshichiro.** Views of the North China Affair 北清事變寫真帖. Tokyo, S. Yamamoto, February 1901.

Oblong folio, ff. [3, title page and introduction in Japanese], 57; with 106 photogravures, ranging from c. 203 x 260 mm (8 x 10¼ inches) to c. 83 x 127 mm (3¼ x 5 inches), captioned in English and Japanese, colophon in Japanese; a beautiful copy, remarkably well preserved; bound in the original pictorial wrappers, blue ribbon ties, in publisher's grey cloth portfolio with 'Viws [sic]...' and Japanese title on upper board, bone clasps; some minor wear to portfolio, spine repaired, one clasp renewed.

**£3500 / HK\$35,000**

**First and only edition, rare, of this ambitious photographic project published in the aftermath of the Boxer Rebellion, with portraits of troops and soldiers, as well as architectural and landscape views in areas which were affected by the warfare.**

The various military groups fighting against the Boxers are depicted, including Russian, American, German and Japanese. Several images, such as 'Russian Red Cross Hospital' and 'American Soldiers' Tents in Tien-Tsin', give insight into their activities. The damage inflicted on Beijing and its surrounding areas is also shown ('The Chon-Yan Gate at Peking destroyed by bullets' and 'The dining room of the Japanese Legation destroyed by bullets'). The Boxer Rebellion swiftly gained worldwide interest, which explains why the captions are in both English and Japanese.

Sanshichiro Yamamoto (1855–1943) had a studio in Tokyo from 1882 to 1897. When news of the Boxer Uprising swept the world, he travelled to Beijing to photograph the foreign troops in the capital. In or around 1902 he opened a photographic studio in Tientsin ('Yamamoto Shōzō Kan' or 'Yamamoto Syozo House') where he sold photographs, souvenir photobooks and coloured postcards.

Library Hub records one copy only (Tate Library).



北清事變  
寫真帖



*Views of The  
North China  
Affair 1900*



**66** 山下 富吉 **YAMASHITA Takayoshi.** 青島寫真帖 Souvenir Tsingtao. *Tsingtao, Showa 16, [1941].*

Oblong 8vo, ff. [2], [34, with 41 halftone plates], [2, colophon]; each image captioned in Japanese and English below, occasional annotations in Chinese, and blank verso of final plate profusely annotated in Chinese with a Chinese medicine recipe; in original black wrappers, tied with a ribbon, English and Japanese title and illustration of Chinese gateway to Seaside Park in Tsingtao on upper wrapper; slightly worn at edges, but a good copy.

**£300 / HK\$3000**

**A Japanese souvenir of Tsingtao (Qingdao) published during the second period of Japanese occupation of the city.**

Having overturned German rule in the 1914 Siege of Tsingtao, the Japanese had held control of the city until 1922. Some of the images, such as a view of the Monument in Commemoration of the war between Japan and Germany, directly recall this conflict. Other plates, including the multiple views of Japanese schools and colleges as well as the Japanese built railways, allude to the concentrated programme of building and construction that took place in the region under Japanese occupation.





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