LINSCHOTEN, Jan Huyghen van. Navigatio ac itinerarium Johannis Hugonis Linscotani in orientalem sive lusitanorum Indiam... [WITH:] Descriptio totius Guineae Tractus Congi, Angolae, et Monomotapae... [WITH:] Historia trium Navigationum Batavorum in Septentrionem... [WITH:] Breviarium seu elenchus omnium redituum, Canonum, vecti-galium, censuum, indictionum, tributorum... Hageae-Comitii, Ex officina Alberti Henrici. Impensis Authoris & Cornelii Nicolai, prostantique apud Aegidium Elsevirum, 1599.

4 parts in 1 vol., First Latin Edition. engraved title, 42 engraved maps and plates, plus portrait of Linschoten on verso of preface, text leaves somewhat browned, superb impressions of maps, Maps of East Africa, and plate of nuptials in Goa with small rust holes, original limp vellum, title in ink to flat spine.

One of the most important of all travel books, Linschoten's was the first printed work to include precise sailing instructions for the East Indies. Its exposition of a route to the south of Sumatra through the Sunda Strait allowed Dutch and, later, English merchants to circumvent the Portuguese stranglehold on passage, and, therefore, trade, to the East through the Straits of Malacca. This enabled the British East India Company and the Dutch East India Company to set sail for the Spice Islands and, ultimately, China and Japan, and was of such economic utility that, according to Church, and others, "it was given to each ship sailing from Holland to India" and soon became "the navigator's vade mecum for the Eastern seas" (Penrose).

Jan Huyghen van Linschoten (1563–1611) left the Netherlands for Spain in 1576 and, with the assistance of his brother, Willem, secured passage to India in 1583 as secretary to Dominican Vicente da Fonseca, the newly-appointed Portuguese Archbishop of Goa. As a result of his position, Jan Huyghen had access to secret information, including the Portolan charts relating to the East Indies that had been well guarded for over a century. With an impressive disregard for the trust placed in him, Linschoten began to copy these maps meticulously, displaying an "avaricious thirst for knowledge which enabled him to get detailed information of land and sea as far afield as the Spice Islands and China" (Penrose).

In June 1594, Linschoten sailed from Texel on the first of two unsuccessful expeditions in search of a Northeast passage via the Kara Sea led by Dutch cartographer Willem Barentsz.

In 1595, with the support of the Amsterdam publisher, Cornelis Claesz, Linschoten began to record his travels in the three books contained within the present volume which Parry calls "a journal of human adventure and observation, [and] an uplifting story that appeals on many levels."

The first book deals with the East Indies and East Africa, including regions as far east as Japan. Klooster describes the work as "a magnificent panorama of pictures and maps of the non-European world ... [that] contained so much detailed and accurate information about shipping lanes, winds, and currents, that seafarers could use it virtually as a handbook". The work is also especially valuable for its eyewitness account of India, termed by Lach "the most important of the firsthand accounts published independently of the great travel collections". He further states that Linschoten's description of Goa is "one of the most original and reliable narratives prepared during the sixteenth century on life at the hub of Portugal's Eastern empire and still is regarded as one of the best sources for Goa's history at the peak of its glory ... [The] maps, which are much better and more detailed than earlier printed maps, were clearly derived from the latest and best Portuguese charts of the Eastern oceans and sea coasts".
The third book covers Barentsz’s three arctic voyages. During the late sixteenth century, the leading merchants of the Dutch Republic became very interested in opening trade routes with East Asia. Yet, they were deeply concerned that the established route to Asia, by way of the Cape of Good Hope and the Indian Ocean, was under the control of the Portuguese, who were enemies of the Dutch. Moreover, the established route was very long, and it was thought that any navigable polar route to Asia would be more expeditious. While exploring the Northwest Passage via the North American Arctic was considered, the failure of Martin Frobisher and John Davis’s various attempts to find such a route in the 1570s and ‘80s discouraged any efforts in this direction. In 1553-54, the English adventurers Sir Hugh Willoughby and Richard Chancellor attempted to find a Northeast Passage to Asia, over Siberia, and while their mission ultimately failed in this regard, their progress and the nature of their reports convinced many in Amsterdam that such a passage could quite plausibly be opened, given another attempt. This torch was to be carried by Willem Barentsz.

Willem Barentsz (c. 1550-1597) was a Dutch map maker and explorer and one of the great pioneers of Arctic exploration. His first major work was an atlas of the Mediterranean, which he co-published with Petrus Plancius. Barentsz believed that the North Polar regions included a northeastern passage to the Pacific and that the Polar regions consisted of open waters above Siberia, due to the fact that they would be exposed to the sun 24 hours per day. In the last decade of the sixteenth Century, Barentsz made 3 voyages to the North Polar regions. In June 1594, Barentsz led an expedition of 3 ships which sailed from Texel for the Kara Sea. On this voyage, the crew made the first ever encounter with a polar bear. Barentsz’s first voyage reached the west coast of Novaya Zemlya. After coating northward, the crew encountered large icebergs and were forced to turn back and return to Holland.

In 1595, Prince Maurice of Orange commissioned a second expedition led by Barentsz, which included 6 ships and a cargo of goods which were intended for trade with China. The expedition made several noteworthy encounters with Samoyed “wilde men” and polar bears, but was forced to turn back when they encountered a frozen Kara Sea.

In 1596, the Town Council of Amsterdam sponsored a voyage of two ships, in hopes of claiming a reward offered by the Dutch States-General, to the first expedition that navigated the northeast passage. Barentsz’s voyage discovered Spitsbergen, before reaching Bear Island on July 1, 1596 and Novaya Zembla on July 17, 1596. Shortly thereafter, Barentsz’s ship was stranded by ice and the 16 man crew was forced to winter on the ice. After making it through the winter, the crew set out in two small boats on June 13, with Barentsz dying about 7 days later. Seven weeks later, the remainder of the crew reached Kola and were rescued by a Russian Merchant ship. The crew made it back to Amsterdam in November 1597, and several crew members wrote accounts of the voyage.

The wooden lodge where Barentsz’s crew spent the winter was not revisited until 1871, when it was discovered by the Norwegian seal hunter Elling Carlsen. In 1875, Captain Gunderson returned to the site and collected several artifacts, including 2 maps and a handwritten translation of the Pet and Jackman voyages. In 1876, Charles L.W. Gardiner visited the site and collected many more artifacts and documents, including Barentsz’s and Jacob van Heemskerck’s notes on the settlement.

The map was originally published as a separately issued map, and several surviving copies can be found bound into composite atlases of the period. The map was also included in some copies of Linschoten’s Navigatio ac itinerarium, as per the present example.
2. The 'Vrients' Atlas with a letter to Ortelius explaining how to smuggle heretic and erotic prints past the Inquisition

ORTELIUS, Abraham Theatro del Mondo di Abraamo Ortelio: Da lui poco inanzi la sua morte riuscuto, & di tuole nuove, et commenti adorno & arrichito, con la vita dell’Autore. Translato in Lingua Toscana dal Sig. Filippo Pigafetta. In Anversa, si vende nella nella libraria plantiniana M.DC.XII.

Antwerp, Jan Baptist Vrients 1608.

Folio (460 by 290mm). 3 parts in one volume, including the Parergon, engraved allegorical title, with letterpress title overslip with full-page engraved portrait of Pope Clement on verso, architectural border to Parergon title, large Plantin device on Nomenclatur title, engraved dedication, portrait of Ortelius, and 5 diagrams in the text, 194 engraved maps on 154 mapsheets, 5 double-page plates of landscapes, all on guards, mostly double-page, fully coloured by a contemporary hand and many heightened in gold, numerous woodcut ornamental initials, some browning and spotting, title, final leaf and 5 early leaves with margins neatly restored, several small repaired tears, some offsetting. MANUSCRIPT LETTER TO ORTELIUS FROM THE BOOKSELLER JOANNES VRYFPENNINCK loosely inserted, seventeenth century Italian red morocco, central gilt ruled panel with cardinal’s arms at centre and floral cornerpieces, spine gilt in seven compartments, gauffered gilt edges, spine neatly re-backed, edges restored, lightly rubbed.

A magnificent example of one of the most complete versions of the first printed atlas to be so called, sumptuously bound and with glorious full contemporary colour.

The present work was issued by Jan Baptist Vrients c.1608 using the stock printed by Christoffel Plantin, and acquired by Vrients from Ortelius’ heirs in 1601. Vrients expanded the edition to include a number of new maps after Hessels, and he also added an introduction to cosmography written by Michel Coignet. The present example is bound without two of Hessels maps (those of Genoa and Ferrara) as often. The Vrients atlas is significant for the inclusion of several new maps; all of which are extremely decorative, painfully rare and beautifully engraved. One further Italian edition was issued in 1612 when Vrients sold the plates to the Officina Plantiniana shortly before his death.

A rare atlas; Koeman records 8 examples of this edition. The colouring of the present example is particularly fine with careful gold highlighting to many of the maps, particularly on the cartouche tracery, titles and decorative detail.

The letter
Signed autograph letter from Joannes Vryfpenninck (Terenumus) to Abraham Ortelius, in brown ink on paper, Lisbon, 15 June 1561. Folio (310 by 210mm.). One and a half pages of text in Latin and Dutch, addressed on lower half of the page. Attached to a stub. In very fine condition with some paper reinforcing over black areas on verso. Wax seal, small tear, slightly affecting three words of the text.

Ref: (2)pp. Jan H. Hassels, Abrahami Ortelii... epistular, 1887, no.10.

A signed autograph letter to the map, print and book dealer and future Cartographer, Abraham Ortelius, by a Low Countries colleague in Lisbon. Vryfpenninck begins in Latin, thanking Ortelius for his letter, referring to lucrative dealings and warning him to be careful what he sends, noting that many things are prohibited as heretical or erotic. With perhaps deliberate vagueness, he notes he is only allowed to trade under certain conditions and is prohibited from dealing in these matters. He then switches to Dutch for one sentence (no doubt so the Inquisitors can’t read it):

‘One wouldn’t begrudge me as much of that as I can!’
He then goes on in Latin, noting that the Inquisitors examine pictures, engravings and images no less than books. What they like is Old and New testament history (prints), portraits of distinguished Catholics (here Vrypenninck notes, they even regard Erasmus as a heretic), Christ’s Passion; in short, anything not too scandalous. He the switches back to Dutch for a long passage:

‘the best thing is to have all those papers of similar format put in a parchment (binding) like a book and trim the edges so they will be taken for books, on which there is no duty... [Unbound books in sheets were often shipped rolled, so Vrypenninck suggests an alternative technique as well]: you can make rolls of them and put them in the packing cases with the books, but in the corners, because otherwise they will be examined one by one and charged duty. [Finally, he offers a third technique]... you can lay pictures on the bottom of the case, after first laying down some paper to protect them from the damp ship, and then more paper on top to protect them from the fastenings of the books lain on top of them’.

He then returns to Latin for the remainder of the letter, and asks Ortelius to remember him to Willem Silvius.

Although the long Dutch passage only mentions avoiding duty charges, the fact that it directly follows the discussion of prohibited prints makes it clear that Vryfpenninck is urging Ortelius to smuggle them as well. Although he refers to books and prints in packing cases (‘coffers’), he also refers to the examination of cases, barrels and packets (‘Cooffers vaten ende packen’)

Orte

Abraham Ortelius (1527-1598) began his career as a map illuminator, but soon began dealing as a book dealer as well; specialising in maps, geographic books already in the 1550s. Only after the present letter did he begin to make maps himself, his first known published map dating from 1564. Little is known of the author, who0 signs the letter with both his Latin and Dutch name (there was a Vrypenninck family in FRankenthal fifteen years later), but he was clearly on intimates terms with Ortelius and Willem Sylvius (first recorded in Antwerp in 1559) at the beginnings of their careers.

Watermark: Trefoil above PB, similar to Briquet 9616 (found in Udine 1565). With page numbers 615-616 from an early album.

Koeman 31: 652.

£285,000.00
3. The first Western atlas devoted to China


Folio (565 by 365mm), Engraved hand-coloured and gold illuminated frontispiece showing putti around a globe and a map of China, with the title printed on an open door, 4 pages of Dedications, 216, [16], xviii, 40 pp. Illustrated with 17 double-page, hand-coloured engraved maps, 16 of China and one of Japan, silk ties trimmed to binding, minor repairs to head and tail of spine, minor browning to a few pages, contemporary publisher’s Dutch panelled vellum gilt over boards, with yapp edges, gilt-stamped rectangular frames and floral borders encasing a central lozenge-shaped floral ornament. 560 by 380mm. (22 by 15 inches).

The atlas was based on the travels of Father Martino Martini (1614-1661), a Jesuit missionary in China who made use of “Chinese materials from a much earlier date, originally an atlas compiled by Chu-Ssu-pên in about 1312” (Shirley p. 241). Ferdinand von Richthofen in his China; Ergebnisse eigner Reisen und darauf gegründeter Studien, 1877-85, called Martini’s Novus Atlas Sinensis “the most complete geographical description of China that we possess, and through which Martini has become the father of geographical learning on China.” “Martino Martini’s Novus Atlas Sinensis was the first atlas and geography of China to be published in Europe. In 1654, Martini’s ship was captured by the Dutch and he was sent to Amsterdam. During the journey, he translated into Latin the manuscript atlas of the Chinese provinces by Chu-Ssu-pên, with revisions from the printed atlas by Lo Hongxian (1555). Though Blaeu had announced that he was preparing town books of Italy, a volume of charts and a volume of historical maps in his previous publication, the 1654 atlas of Scotland, Martini persuaded him to engrave and publish his maps and descriptions of the Chinese empire. Blaeu postponed his work on the other volumes and published this atlas in 1655. The text was Martini’s own account of his travels in the Chinese provinces, over a period of roughly ten years.

The seventeen maps are noteworthy for their accuracy, remarkable for the time, but also for their highly decorative cartouches featuring vignettes depicting regional dress, activities and animals. Martini’s Novus Atlas Sinensis marked the beginning of a flood of illustrated works and translations on China in the seventeenth and eighteenth centuries, many of which cite Martini’s atlas as a source. In addition, it is one of the first true Sino-European publications, based on Chinese land surveys, but presenting geographic data in a highly visual European cartographic format” (Reed and Demattè, China on Paper, No. 28).

At the end of the volume is a “Catalogus Longitudinum ac Latitudinem,” plus a list of towns with the geographical coordinates, an 18 page “De Regno Catayo Additamentum” (An Addition on the Chinese Reign) by Jacobus Golius, and the “Historie van den Tartarischen Oorlog” (De Bello Tartarico Historia) by Father Martino Martini, describing the horrors of the war culminating in the overthrow of the ancient Ming dynasty emperors by the new ruling Manchus. Blaeu has always been celebrated primarily for his extremely high production standards. The quality of the engraving, the paper, and the colouring are of the highest order, and place Blaeu Atlases in the first rank among seventeenth century illustrated books. The volume was published as a separate volume by Blaeu in 1655, however, the maps were also included in volume VI of Blaeu’s Nieuwe Atlas 1649-58 in Dutch.

The atlas was printed in Latin, French, Dutch, German and Spanish. Unusually for Blaeu atlases, the maps have no text on verso. This example in Latin was published as the last of the six-volume atlas with the title ‘Theatrum Orbis Terrarum’. Later the maps were incorporated into the Asia volume of the ultimate Blaeu atlas, the ‘Atlas Major’, which was the most expensive publication of the seventeenth century.

Koeman BL 29C [2:223.1LU] and Theatrum Orbis Terrarum; sive, Novus Atlas 1655 in Latin (Koeman BL 52 [2: 22521A]).

£28,000.00
4. A very scarce coloured copy of the most important Embassy to China in the seventeenth century


Folio (300 by 190mm), contemporary blind-stamped pigskin over wooden boards, coloured engraved title with the Chinese Emperor sitting on a throne with his left arm resting on a globe and with a convicted criminal at his feet, title printed in red and black, full-page coloured engraved portrait of Nieuhof with engraved poem by Jan Vos underneath, large folding map of China, 34 double-paged engraved plates and views of Batavia, Canton, Macao, Nankan, Nankin, Peking, etc., and 110 half-page engraved views and plates of ceremonies, costumes, animals, fishes and plants in the text all in superb contemporary colour. German edition with the same engravings of the first Dutch edition of 1665.

Nieuhof’s celebrated account of the first trade mission undertaken by the Dutch East India Company (VOC) to the Imperial Court and the Emperor of China and one of the very few non-Jesuit sources of the period. Originally published in Dutch in 1665, it is regarded as the definitive account of the Dutch Embassy to Peking... ‘Breaking the age-old policy of keeping foreigners out of the country.

Johannes Nieuhof came into the service of the VOC, after having travelled in the service of the Dutch West India Company through the West Indies and Brazil, from 1640-1649. After two year’s traveling through the East-Indies as a steward of the VOC, he was sent on this Dutch embassy to the Chinese Imperial Court, probably also because he was known to be an accomplished draughtsman. The embassy, together with embassies from the Mogols, the Tibetans and the South Tartars, was received in Peking after a five-month journey from Canton. The object of the embassy was to obtain free trade throughout China. As usual the embassy also served as an explorer’s expedition and a number of scientist were members of it. They studied, described and drew from nature everything interesting they passed en route. So the present account is not only written in a lively manner, but also richly illustrated with large views of all ports and places visited, starting with Batavia from which the expedition sailed, and with numerous text-engravings illustrating in detail Chinese life and customs in the 17th century, including a beautiful series of engravings of the plants and animals, all after Nieuhof’s drawings.

The work was first published by Jac. van Meurs at Amsterdam in 1665 and became highly popular and was published in German, French, English and Latin.


£35,000.00
5. The Luynes copy of the first edition of du Halde’s “encyclopedic survey of China”

**DU HALDE, Jean Baptiste** Description Geographique Historique, Chronologique, Politique, et Physique de l’Empire de la Chine...

*Paris, P.G. Lemercier, 1735.*

4 vols. folio (420 by 285mm), 65 plates and engraved maps, mostly folding or double page, full contemporary speckled calf; coats-of-arms of the dukes of Luynes spine in seven compartments separated by raised bands, lavishly gilt.

The Luynes copy of the first edition of du Halde’s “encyclopedic survey of China” (Lust), and one of the earliest European sources on Chinese ceramics.

Du Halde, who became a Jesuit priest in 1708, was entrusted by his superiors to edit the published and manuscript accounts of Jesuit travellers in China. The present work records the narratives of twenty-seven of these missionaries (listed in volume I, pp. li-li). Also notable is the “Relation succinte du voyage du capitaine Beering dans la Siberie” (volume IV, pp.452-458), which is the first published account of Vitus Bering’s 1728 voyage through the eponymous straits, whose importance he failed to recognize after sighting no land. The accompanying double-page map titled “Carte des pays traverses par le Capitaine Beering depuis la ville de Tobolsk jusqu’Kamtschatka” (bound between pp.452 and 453) is based on Bering’s manuscript map, which was given to the King of Poland and in turn passed to Du Halde to be reproduced here. Bering’s map is “The first printed map of part of present Alaska” (S.I. Schwarz and R.E. Ehrenberg, The Mapping of America).

From the Library of the Dukes of Luynes.

Charles Louis d’Albert de Luynes (1717-1771) was a French nobleman and member of the House of Albert. He was the fifth Duke of Luynes as well as Duke of Chevreuse.

He took part in the war in 1733 in the War of the Polish Succession. He also took part in campaigns in 1735 and 1745, the latter in the War of the Austrian Succession, and was injured in combat at Sahay at the head of the Dragoons. He participated in the attack of Prague in 1742, and also assisted in numerous sieges and battles of the era.

In 1754, he was created a Colonel General of the Dragoons. From 1757 to 1771, he was the Gouverneur de Paris (Military governor of Paris), an ancient and prestigious rank representing the king in the capital. He also was created a Knight of the Order of the Holy Spirit at Versailles on 2 February 1759.

He was buried at the Chapelle de Saint Jean l’Évangeliste at the Église Saint-Sulpice, Paris.

De Backer & Sommervogel IV:35; Brunet II:870; Cordier Sinica I, 45-48; Cox I:355; Lada-Mocarski 2; Lust Western Books on China 12; Wickersham 6099.

£45,000.00

First edition, 2 volumes, (text and atlas), 4to (272 x 214mm.) and folio (495 x 340mm.), text (8 parts in one volume - see footnote) [ii (general title)], xl, [ii errata], [ii], 22, [iv] 12, [iv], 60, [vi], 16, [iv], [ii blank], 38, [iv], 28, 8pp., 2 plates; atlas with 11 double-page sheets, comprising: 9 charts and coastal profiles on four sheets, and 7 double-page charts, 2 overslips (one, a compass rose, detached), matching contemporary calf-backed marbled boards, red labels, text with occasional spotting, atlas somewhat spotted, browning and offset

A fine presentation copy to Matthew Boulton (1728-1809, described by ODNB as "one of the leading innovating entrepreneurs of the industrial revolution"), the text volume inscribed "to Mathew Boulton Esqr. From the Author".

The contents of this work vary. The "General Introduction" calls for 6 tracts (i.e. 7 in all including the Introduction itself). This copy has 8 in all, as follows: 1. General Introduction to the Charts and Memoirs (xl, [ii errata]); 2. Essay on the Most Commodious Methods of Marine Surveying ([ii], 22), slightly spotted; 3. Memoir of a Chart of the China Sea ([iv], 12); 4. Memoir of the Chart of Part of the Coast of China and the Adjacent Islands near the Entrance of Canton River ([iv], 60); 5. Journal of the Schooner Cuddalore, Oct. 1759. on the Coast of China ([vi], 16); 6. Journal of the Schooner Cuddalore on the Coast of Hainan ([iv], [ii blank], 38), 2 plates, one with 2 images, the other folding (but perhaps misbound); 7. Memoir of the Chart of the West Coast of Palawan, or Paragua ([iv], 28); 8. Memoir of a Chart of the Southern Ocean (8pp.). The final part is not called for in the Introduction. [Cook A22, A14, A13, A15, A16, A17, A18, A6]

The atlas contains the following seven double-page charts: 1. A Chart of the Ocean between South America and Africa [this map is not called for in the list given in the Introduction]; 2. A Chart of Part of the Coast of China, and Adjacent Islands; 3. A Chart of the Schooner Cuddalore's Track along the West Coast of Palawan; 4. The Sooloo Archipelago; 5. To His Majesty... this Chart of Felicia and Plan of the Island of Balambangan; 6. A Map of Part of Borneo, and the Sooloo Archipelago, with overslip; 7. A Chart of the China Sea. Inscribed to Monsr. D’Apres de Mannevillette. In addition there are four double-page sheets, each with 2 or more engraved maps or profiles, as follows: Coast of Hainan (2 plates on one double-page sheet); Coast of China (2 plates on one double-page sheet); two further unidentified profiles (2 plates on one double-page sheet); Chart of Part of the Coast of China by Felix Mendoca / Chart of the S.E. Coast of Hainan from a Swedish Chart / Chart of the Coast of China adjacent to Honghai Island (3 maps on one double-page sheet).

£80,000.00
Ink rubbing taken from a stele. A rubbing of a thirteenth-century astronomical stele from Wen Miao Temple (Confucian Temple of Literati) Suzhou, Kiangsu, China; prepared for the instruction of a future emperor. The stele survives in the Suzhou Museum of Inscribed Steles. 1830 by 1000mm. (72 by 39.25 inches).

The chart was engraved on stone in 1247 by Wang Zhiyuan, but it is based upon an earlier drawing by huang Shang, made c. 1190-1193 at the beginning of Shaoxi in the Southern Song Dynasty, while he was entrusted by the emperor as his son’s tutor. Reproductions of the stele, such as the present chart, were taken from an ink-on-paper rubbing, like a brass rubbing; as a result, the stars and lines appear white on a black background.

“The planisphere depicts the sky from the north celestial pole to 55 degrees south. Radiating lines, like irregular spokes, demarcate the 28 xiu (akin to the Western Zodiac system). These lines extend from the southern horizon (the rim of the chart) to a circle roughly 35 degrees from the north celestial pole; within this circle lie the circumpolar constellations, i.e. those that never set as seen from the latitude of observation.

Two intersecting circles represent the celestial equator and ecliptic, which the Chinese called the Red Road and the Yellow Road respectively. An irregular band running across the chart outlines the Milky Way, called the River of heaven – even the dividing rift through Cygnus can be made out. All 1464 stars from Chen Zhuo’s catalogue are supposedly included (an inscription on the planisphere tallies the total as 1565, but this is clearly an ancient Chinese typographical error [and a recent count suggests that the stele depicts a total of 1436 stars]); not all of the stars show up on the rubbing, however.” (Ian Ridpath).

The text below the chart gives instruction to the new emperor with information on the birth of the cosmos; the size and composition of both the heavens and the earth; the poles; the celestial equator (the Red Road) and the ecliptic (the Yellow Road); the sun; the moon, and the moon’s path (the White Road); the fixed stars; the planets; the Milky Way (or the River of heaven); the twelve branches; the twelve positions; and the kingdoms and regions.

It is difficult to ascribe a precise date to the rubbing; there were periods in the seventeenth century where rubbings were popular with the early Jesuits in the kangxi court, and again in the eighteenth century in the kangxi through early Qianlong courts, but equally in the late nineteenth and early twentieth centuries during european archaeological explorations of the region.

The present example is mounted on nineteenth century oriental paper, which would indicate that the rubbing was taken c. 1890, or earlier. Whilst several institutions, such as the Suzhou Museum of Inscribed Steles and the national Library of China in Beijing, hold similar rubbings, we are not aware of any other example on the market in the past 50 years.


£80,000.00
The English edition of Linschoten’s map of Southeast Asia

LINSCOTEN, Jan Huyghen van The Trew Description of All the Coasts of China, Cauchinchina, Camboya... Exacta & accurata delineatio cum orarum maritimdrum tum etiam locorum terrestrium quae in regionibus China, Cauchinchina, Camboja sive Champa, Syao, Malacca, Arracan & Pegu, una cum omninum vicinarum insularum descriptione ut sunt Samatra, Java utraq., Timora, Molucca, Philippina, Luconja & de Lequeos dicta; nec non insulae Japan & Corea...
London, John Wolfe, 1598.

Engraved map, trimmed to within left neatline, slight loss to border.
395 by 527mm (15.5 by 20.75 inches).

Jan Huysgen Van Linschoten was a writer and advocate of Dutch trade with the East Indies. During his formative years he travelled widely and, at one time, was secretary to the Portuguese archbishop of Goa. Whilst in his employ he had access to highly confidential Portuguese manuscript material of Southeast Asia which he mined extensively. The results of his espionage were his ‘Reysgheschift’ in which he made public much secret Portuguese information. He urged any future expedition to use the Sunda Straits, between Sumatra and Java, as entry to the East India islands, thus circumventing the Portuguese-controlled Straits of Malacca.

The maps itself was published in his ‘Itinerario’ of 1595, a book of such importance that every Dutch ship bound for the Indies was issued a copy. The map draws on slightly different Iberian sources, such as Fernão Vaz Dourado and Barubuda, than that of Plancius’ two years earlier, as can be seen by the different rendering of Luzon, the renaming of Bali (Galle), the slightly more realisting rendering of Sulawesi (Celebes), and the depiction of the west-east orientation of Palawan (Calamianes). On the mainland Singapore (Sincapura) has been reinstated after being omitted by Plancius, and Chin is pockmarked with numerous phantom lakes; Chiang Mai has been shifted to the north and west. Numerous fabulous beasts populate the land and sea and, just off the east coast if the Philippines, two galleons do battle.

With the publication of this, de Jode’s and the Plancius’ map, the Dutch had lifted the cartographic veil that had been placed over the East Indies by Spain and Portugal for much of the century. It also signalled Dutch intent upon breaking the Iberian hegemony of the islands. It feel to two brother Cornelius and Frederick Houtmann to show that the intent had real force.

£12,000.00
9. **CORONELLI, Vincenzo** [Complete Set of Coronelli’s maps of China].

*Venice, 1695.*

Set of eight engraved maps, all double-page except the general map of China which is on two sheets. (each) 460 by 620mm (18 by 24.5 inches).

An extremely ornate set of maps of covering the whole of China, by Vincenzo Maria Coronelli, the great seventeenth century Italian cartographer.

A Minorite friar, cosmographer and cartographer, Coronelli (1640-1718) founded the first geographical society, the Accademia degli Argonauti. In 1678 he built a pair of globes for the Duke of Parma that attracted the attention of the French ambassador, César d’Éstrée who subsequently invited Coronelli to Paris. There Coronelli built the pair of gigantic, 15-foot globes which he presented to Louis XIV in 1683 and which would bring him fame throughout Europe. Upon his return to Venice, Coronelli was contracted by Jean-Baptiste Nolin (1657-1725) to publish a replica of these globes, scaled down to a diameter of 3 ½ -foot, and financed through subscription by members of the Argonauti.

£15,000.00
10. The first chart to name Hong Kong

Laurie, [Robert] [and] [James] Whittle. A Chart of the China Sea from the Island of Sanciam To Pedra Branca with the Course of the River Tigris From Canton to Macao Corrected From the Surveys Made By Capn. Jos. Huddart and Captn J.P. Larkins
London, Laurie & Whittle, 53 Fleet Street, 12th May 1794.

Double-page engraved chart, minor loss to lower corners of chart skilfully repaired in facsimile. 630 by 860mm (24.75 by 33.75 inches).

Second state of the earliest printed British Maritime Chart to show Hong Kong. The map also includes a fascinating depiction of Hong Kong Island divided into two islands, with a narrow channel between the two land masses.

The map was originally issued by Sayer & Bennett, with the date of 29 November 1780, with the title ‘A Chart of the China Sea from the Island of Sanciam To Pedra Branca with the Course of the River Tigris From Canton to Macao from a Portuguese draught communicated by Captain Hayter and compared with the Chinese Chart of the Macao Pilots’.

Captain George Hayter of the East India Company was the Captain of the York, which frequented Chinese waters from 1741 to 1787. Hayter is credited with a second printed chart dated 1787. This second state was updated by Captains Joseph Huddart and John Pascal Larkins of the East India Company. In his article on the first edition of the map, Henry D. Talbot notes that the tracks of the soundings depict the route taken in the initial explorations of the region, which we almost certainly annotating their charts to improve the depiction of the coastline of Hong Kong and the other regions visited. Talbot observes that most of the place names on the map are romanized versions of the Chinese names, noting that this accounts for the appearance of Botae Island and Lammon. Peng Chau is misnamed Tay Pak and Siu Kau Yi as Sui-pak.

The most notable feature of the map is the division of Hong Kong Island, separated by a channel from Shau Kei Wan (Aldrich Bay) to Tai Tam Bay. Talbot surmised that at the time the ship was passing from the north of the island, the visibility was so bad that the hills were not visible and therefore the bay appeared to be a strait. The name ‘Fan-Chin-Cheou’ is unique and does not appear as a name for Hong Kong Island on other maps known to Talbot. He-Ong-Kong was seen by Talbot as a mistranscription of the Heong-Kong. The shape of Lantao is badly distorted, especially on the eastern side. A number of bays, including Silvermine Bay are not shown, while the peninsula north of Chang Cheou Island is shown as a separate island. The name “Iron River” is shown for Hebe Haven, perhaps evidence of the chartmaker’s knowledge of the iron-ore deposits at Ma On Shan. Mers (Mirs) Bay is shown as being very small. Talbot observed that this was likely additional evidence of the poor visibility; as the many soundings at the entrance to the bay suggest a relatively close inspection of this region.

£10,000.00
Central Hong Kong in the 1930s

[ANONYMOUS] Map of Victoria. Hong Kong. [In Chinese Characters]: For Tourists the newest and most detailed street map of Hong Kong, including Kowloon.
Shanghai, Guoxian Publishing House, [c. 1933].

Lithograph map, price in Chinese Characters to lower left, “2 yang 3 jiaozheng”. 445 by 560mm (17.5 by 22 inches).

Fine and detailed map of Victoria Hong Kong, with an inset map of Hong Kong at the bottom right corner.

The plan is orientated with south at the top.

The plan depicts the northern coast of the Hong Kong Island, and stretches west to east from the Victoria, and the Wellington Barracks, to the China Merchant’s Wharf and the University of Hong Kong. The mapping of the urban areas are very detailed, labelling every street and shown the outline of all major buildings and facilities.

Several important public buildings are shown, including Government House, City Hall, and the Murray Barracks, as well as the great private mansions that graced the mid levels above the town. Victoria Peak is shown, schematically rising above the city. Immediately to the east of Victoria, beyond the Cricket Ground, is the Royal Navy Yard, the headquarters of the British Navy in East Asia.

£2,500.00
A fine Chinese album of brilliant watercolours

SUNQUA

[Macao or Canton] [c.1840].

Original decorated silk with Sunqua label, with 16 finely coloured drawings on pith paper. Four of Immortals (including Zhong Kui, the Ghost Warrior) and twelve of Emperors and Empresses.

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

Pith presumably came into use for painting to satisfy the increasing demand for small, inexpensive and easily transported souvenirs, following the massive growth in the China Trade in the first quarter of the nineteenth century.

Carl Crossman in his book The Decorative Arts of the China Trade gives an excellent list of export painters with a note of those known to have painted on pith. These include Tingqua, Sunqua and Youqua. From 1757 until 1842 Canton was the only Chinese port open to trade with the west and it is no surprise that of the eight studios identified by Crossman as producing works on pith, six were in Canton.

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

There are collections of paintings on pith in the Ashmolean, the British Museum, the Fitzwilliam, the Hermitage, the Peabody/Essex Museum in Massachusetts and the Hong Kong Museum of Art. However, because paintings on pith are not in general regarded as fine art, they are usually to be found in ethnographic or specialised collections.

£12,000.00
A fine album of Chinese watercolours depicting the production of tea and the tea trade

[YOUQUA] Chinese Watercolours
China [c.1840].

Oblong folio, original decorated silk covered boards with ties. A beautiful set of twelve watercolours, brightly hued, each lined with blue silk ribbon along the edges of the image, this mounted on slightly larger Chinese paper leaves.

These beautifully vivid images depict stages in the Chinese production process for tea, from preparing the ground for planting to weighing tea chests for export. Although they may resemble enamel paintings, they are actually watercolours on pith paper. Pith is not manufactured, but derived by cutting the inner spongy tissue of a small tree, Tetrapanax papyriferum, which is indigenous to southern China and Taiwan. Most pith paper watercolours, like these examples, are unsigned, though the majority are known to have been produced in Canton where the workshops of Youqua, Tingqua and Sunqua existed. Individual images were often pasted into 19th century scrap albums, but it was common to buy the images in sets of 11 or 12, bound into albums with silk brocade covers. The pith paper was supplied held in place on a backing sheet and usually surrounded by a silk or paper ribbon.

This set is particularly large and attractive as often studies of the tea industry were in a smaller format to enable the buyer to carry or ship abroad easily.

£6,000.00
14. **A fine collection of Chinese watercolours and flowers**

**Fleurs de Chine**

[China] [c.1800]

Folio (520x410mm), later half green morocco, with elaborate green morocco gilt title-piece lettered in French on upper cover, with 26 beautiful watercolours of flowers on laid paper mounted on sheets, each captioned with three Chinese characters, each watercolour 390x300mm.

A collection of superb botanical studies, including; Impatiens (Busy Lizzie), Stewartia, Dianthus (Carnation), Hibiscus (x3), Lagerstroemia (Crape Myrtle), Pyrus, Rhododendron, Melastoma, Hibiscus Syriacus, Celosia (Cockscomb) (x2), Nerium, Rose, Convolvus, Camellia, Prunus (Cherry) and Nymphæa (Waterlily).

These export floral paintings were highly valued by the Dutch and English East India Company and by European botanists. Produced primarily for botanical studies, they were made on Western (laid) paper or Chinese paper such as mianlin, xuan, or pith paper by anonymous local artists in Canton, either independently or under European supervision. The styles of floral paintings of this period vary from representations of botanical species to artistic renderings that combine Western style with Chinese flower-and-bird painting. Like many traditional Chinese floral paintings, the plants and flowers described in this collection are in a vibrant, flowing hand with strong gouache colours.

£15,000.00