

ASIA
JANUARY 2023

a short list e-catalogue

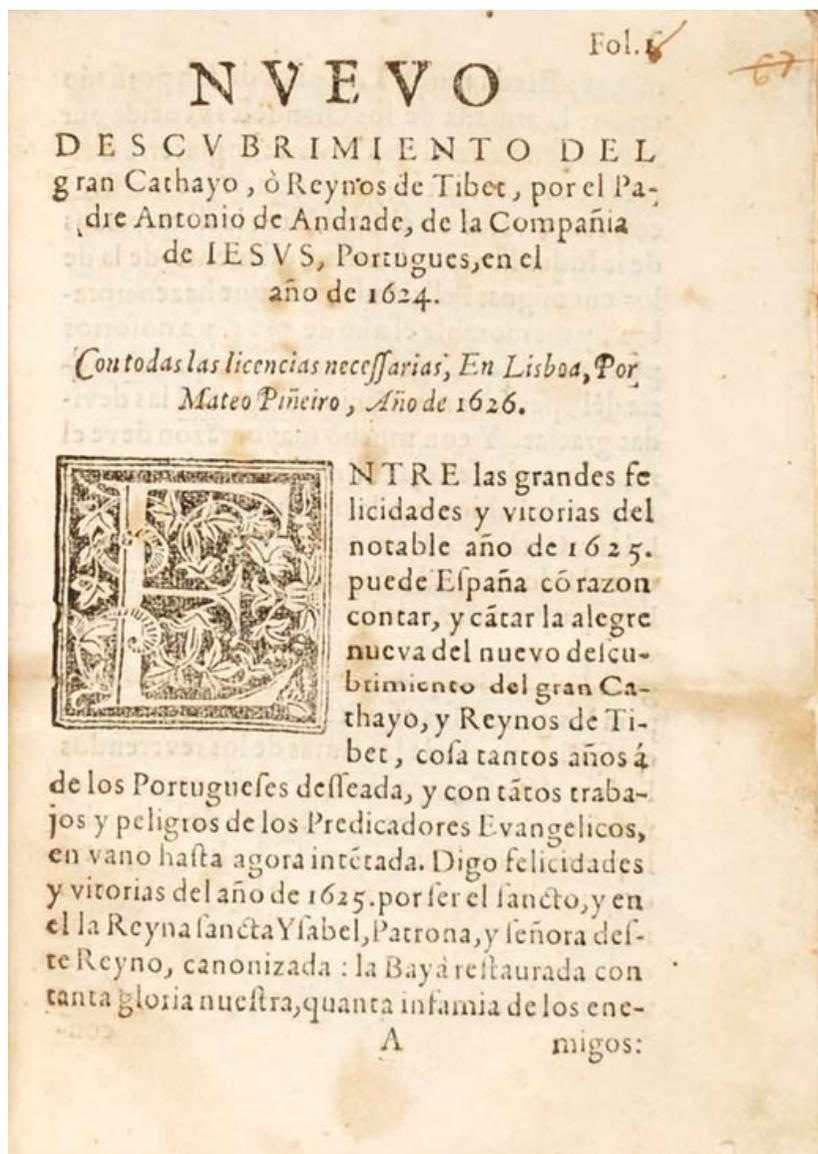
DONALD A. HEALD | RARE BOOKS

A detailed, sepia-toned illustration of a busy Asian market scene. In the foreground, a man carries a large basket on a shoulder pole. To his right, a woman on a horse is being led by another person. In the background, a large, ornate structure, possibly a temple or a market stall, is visible. The scene is filled with people engaged in various activities, including carrying goods and interacting. The overall atmosphere is one of a bustling, traditional marketplace.

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Additional illustrations of each item can be found on our **website** by clicking the linked descriptions.



ANDRADE, Antonio de (1580-1634). *Nuevo Descubrimiento del gran Cathayo, ò Reynos de Tibet, por el Padre Antonio de Andrade, de la Compañia de Iesus, Portugues, en el año de 1624* [caption title].

Lisbon : por Mateo Piñeiro, 1626. Quarto (7 1/2 x 5 5/8 inches). A-E4, F3 (ll.1-22 text, with caption title and 8-line woodcut initial at start of text on recto of l.1; [1 leaf] "licencias" on recto, verso blank). Modern blue morocco-backed marbled paper-covered boards, spine lettered in gilt.

The very rare second printing of the first authoritative printed account of a European traveller's visit to Tibet.

The first Spanish-language edition, printed a few months after the first edition which was in Portuguese. This edition is not recorded by Cordier, and OCLC records only a single example: the Bernardo Mendel copy now in the Indiana University library. Antonio de Andrade (1580-1634) was a Portuguese Jesuit missionary who entered the order in 1596. From 1600 to 1624 he was the principal missionary in the Indies. In 1624, with the support of the Moghul emperor, he set out for Tibet, hoping to make contact with a reported trans-Himalayan Christian community. Travelling north to the upper Ganges and then to Mana, on the present-day border of Tibet, he continued on past local resistance to the state of Guge, where he encountered his first Buddhists. Andrade successfully convinced the King to allow the teaching of Christianity, and returned to Agra, where he wrote the present letter to his superiors, relating his journey and his experiences. Andrade would ultimately return to Tibet twice, consecrating a church at Tsaparang in 1626.

Andrade's work is important as being the first undoubtedly authentic first-hand description of Tibet by a European: the 14th-century visit of Odorico de Pordenone remains disputed. It was very popular and quickly went through a number of editions. "Throughout Catholic Europe this 'discovery' (so proclaimed by the title of the work, though Andrade never called it that himself) was hailed as a great victory for the faith and as possible aid in circumventing the dangers from the Protestant fleets on the lengthy sea route from India to China....Through Andrade's book and his later letters and those of others, Europe learned more about Tibet's location, size, political divisions, religion and customs.

(#20420)

\$ 18,500.



BENTHAM, George (1800-1884); and Henry Fletcher HANCE (1827-1886). *Flora Hongkongensis: A Description of the Flowering Plants and Ferns of the Island of Hong Kong ... [Bound with:] Flora Hongkongensis ... A Compendious Supplement to Mr. Bentham's Description of the Plants of the Island of Hong Kong ... Extracted from the Linnaen Society's Journal.*

London: Lovell Reeve, 1861; [London: Linnaen Society, 1872]. 2 volumes in one, 8vo (8 x 5 1/8 inches). [3]-20*, 51, [1], 482pp., plus folding map; [4], [95]-144pp. Reader's annotations; a few margins strengthened. Contemporary half green morocco over green cloth covered boards, spine with raised bands in five compartments, tooled on either side of each band and lettered in the center three compartments, marbled endpaper and edges.

The first comprehensive flora on any part of China and Hong Kong, bound with the separately-issued supplement.

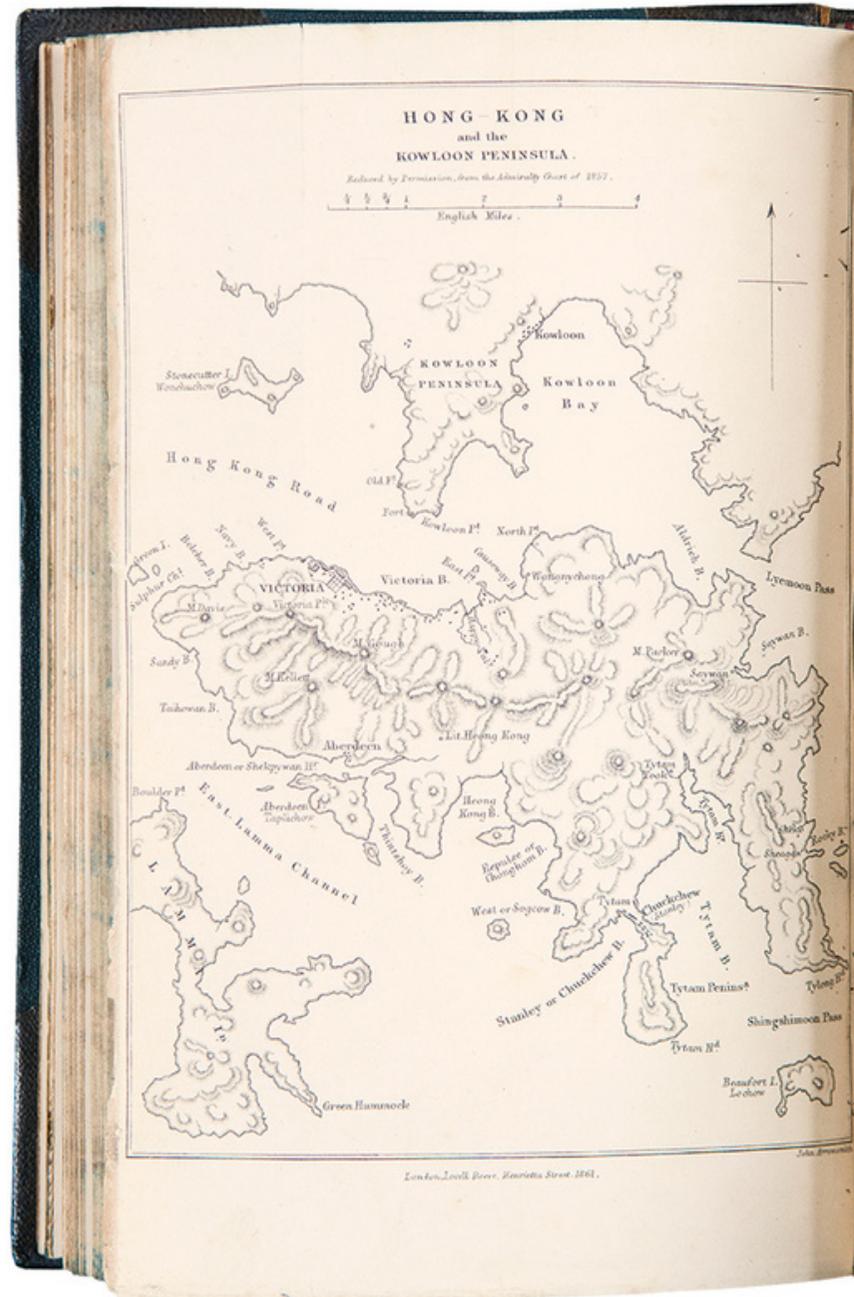
Bentham donated his impressive herbarium to the Royal Botanic Gardens in 1854, and shortly thereafter, with the sanction of the British Government, began preparing a series of flora of the indigenous plants of British colonies and possessions, beginning with the present work.

"Bentham had made use of all the botanical materials then known from Hong Kong. In the determination of the plants he was aided by several distinguished botanists: Dr. J. Lindley, Sir W. J. Hooker, Dr. J. D. Hooker, Colonel Munro, Prof. . Oliver. Dr. Boott and others ... This remarkable book exhibits on every page the vast botanical knowledge of the author and serves as a model for accurate characteristic and at the same time popular descriptions of plants" (Bretschneider). In his work, Bentham identifies 1056 species of flowering plants, of which approximately 1000 were native.

His monumental work is very rare. We know of only the Plesch copy selling at auction in the last forty years.

(#29444)

\$ 1,750.





[CHINA, Canton School]. *[Album of exceptional watercolours of members of the Chinese court and of various tradesmen and occupations].*

[Canton: circa 1800]. Large 4to (15 x 12 1/2 inches). 141 watercolours, on thin paper, nearly all captioned in ink in Chinese in the lower right corner, each tipped to a sheet of wove paper. Mid-nineteenth century citron half morocco over marbled paper covered boards, spine with raised bands in six compartments, lettered in gilt in the second compartment, the others with a repeat decoration in gilt, marbled edges. Provenance: Lady Anne Cowdray, Dunecht House, Aberdeenshire (armorial bookplate).

An extraordinary album of early Chinese export watercolours of the highest quality.

Beginning in the late 18th century, centred on the treaty port of Canton, there existed a thriving trade in ethnographical watercolours executed by local Chinese artists and sold to the western merchants and travellers. The best known result of this trade is William Mason's *Costume of China*, first published in London in 1800, which is illustrated with 60 hand-coloured aquatints adapted from a series of original watercolours by Pu-Qua of Canton. It was common for the local artists, including Pu-Qua, to work from a set series of models. The present album includes a number of compositions that are from the same set of models as those used by Pu-Qua, but they include more detail and more of the trade-associated paraphernalia than are shown in the images as published in Mason's work. This suggests that they were not copied from Mason but were after another more detailed source, or were unique compositions by the artist based on a similar series of models.

Importantly, these watercolours are of a uniformly higher quality than usually encountered and represent not only a wide-array of occupations but also members of the highest echelon of Chinese society. The detailing on the costumes worn by these members of the royal court is breathtaking, with copious use of gilt. Later collections of Chinese export watercolours were routinely executed on less expensive pith paper, whereas the present watercolours are on high quality tissue and are larger in size than those typically encountered. The album represents an earlier, more prestigious style of export watercolor paintings specifically meant for wealthy Europeans. These are Chinese watercolours of the highest quality, designed and executed to the highest standards. The album was once owned by Annie Pearson, Viscountess Cowdray (1881-1931), Steward of Colchester and wife of Lord Weetman Dickinson Pearson, 1st Viscount Cowdray.

(#26715)

\$ 145,000.





DU HALDE, Jean Baptiste (1674-1743).

Description géographique, historique, chronologique, politique et physique de l'Empire de la Chine et de la Tartarie.

Paris: Le Mercier, 1735. 4 volumes, folio (17 x 11 inches). Titles printed in red and black with engraved vignettes by M. Baquoy after A. Humblot, half-titles. 65 engraved maps and plates (including 1 page of engraved sheet music) by Delahaye, Desbrulins, and Fonbonne after d'Anvillee, Humblot, Lucas, Le Parmentier and others, 4 engraved head-pieces after Humblot, occasional engraved initials. Moderate age toning. Contemporary French mottled calf, spines with raised bands in seven compartments, red and black morocco lettering pieces in the second and third compartments, the others with an overall repeat decoration in gilt, marbled endpapers (repairs at joints and head and tail of spines).

The first edition of Du Halde's celebrated and comprehensive history of China and the most important cartographic record of the region from the eighteenth century. The work is further noted as a cornerstone of northwest Americana, as it contains the earliest printed record of Bering's first expedition with the earliest map of a portion of present-day Alaska.

In 1685, seeking to capitalize on failing relations between China and the Portuguese (i.e. papal) missionaries over the rites controversy, Louis XIV sent six French Jesuits to China as scientific emissaries. These early French missionaries would launch incredible interest in France for all things related to China.

In 1735, Jesuit priest and historian Jean Baptiste Du Halde was given the monumental task of collating and editing the published and manuscript accounts of Jesuit travellers in China into a single work. Du Halde prominently cites the names of twenty-seven missionaries who served as his primary sources, including Martini, Verbiest, Bouvet, Gerbillon and others. The range of the work is impressive. Not only does Du Halde cover the geography, history, culture and religion of China proper, but geographically he extends the coverage of the work to include neighboring countries.

(description continues on the next page)





The important maps within Du Halde's work are by Royal geographer Jean Baptiste Bourguignon d'Anville (1697-1782). Based on surveys conducted by French Jesuits at the behest of the Emperor Kang Hsiand, the work constitutes the first scientific mapping of China and forms the most important cartographic record of the region from the eighteenth century. The work also contains the first separate printed map of Korea and the first detailed survey of Tibet.

The first volume of Du Halde's history comprises a general description of China, describing each province as well as each historical dynasty; the second volume encompasses government, law, commerce, art, literature, etc.; the third volume treats religion and science; the final volume expands the work to include neighboring regions (Mongolia, Tibet, Korea, etc.) and with accounts of late 17th century expeditions.

Within the final volume (pp.452-458), although not listed in the Contents, appears "Relation succinte du voyage du capitaine Beering dans la Sibérie" -- the first published account of Bering's first expedition through the straits that now bear his name. The text is accompanied by an attractive map, titled "Carte des pays traversees par le Capne. Beering depuis la ville de Tobolsk jusqu' Kamtschatka," considered the first printed map of any portion of present-day Alaska (i.e. St. Lawrence Island).

Lada-Mocarski writes: "The first French folio edition of 1735 is the most desirable and significant. Its importance lies in the Relation succinct ... which is, in abbreviated form, Bering's report of his first expedition. It had not been published previously and the history of its getting into Du Halde's hands is interesting. On Bering's return to St. Petersburg in March 1730 he brought with him a brief report accompanied by a map. This map (and presumably the report) was sent to the King of Poland as a suitable present. The Polish King, in turn, gave the documents to the Jesuit Du Halde with permission to use them as he saw fit. Thus, the first printed report of Bering's 1725-28 expedition burst upon the world in the French work herein described. It was not until much later that a more complete narrative of this historical event was published in Russia."

(#31324)

\$ 37,500.



GARNIER, Marie Joseph Francis (1839-1873). *Voyage d'exploration en Indo-Chine effectué pendant les années 1866, 1867, et 1868 par une Commission Française présidée par M. le Capitaine de Frégate Doudart de Lagrée.*

Paris: Librairie Hachette, 1873. 4 volumes in three (text: 2 vols., large 4to [12 3/4 x 9 1/2 inches]; atlas: 2 volumes in one, folio [20 1/8 x 15 1/2 inches]). Text: titles in red and black, half-titles. Portrait frontispiece, 1 plate of medals, 12 maps and charts (5 coloured, 5 tinted), numerous illustrations (39 full-page); atlas: 12 maps, (2 double-page); 9 plans (2 double-page); 1 tinted lithographic aerial view; 48 plates on 40 sheets (6 double page, 2 engraved, 10 hand-coloured lithographs, 1 chromolithograph, 27 tinted lithographs). Expertly bound to style in crimson morocco-backed original pebble-grained cloth (text) and crimson half morocco over original pebble-grained crimson cloth-covered boards (atlas), the spines of all three volumes gilt in six compartments with raised bands, lettered in gilt in the second and fourth compartments, the others with repeat decoration in gilt, marbled endpapers.

Rare complete set of the first edition of the official printed record of the most important 19th-century exploratory expedition into Indochina.

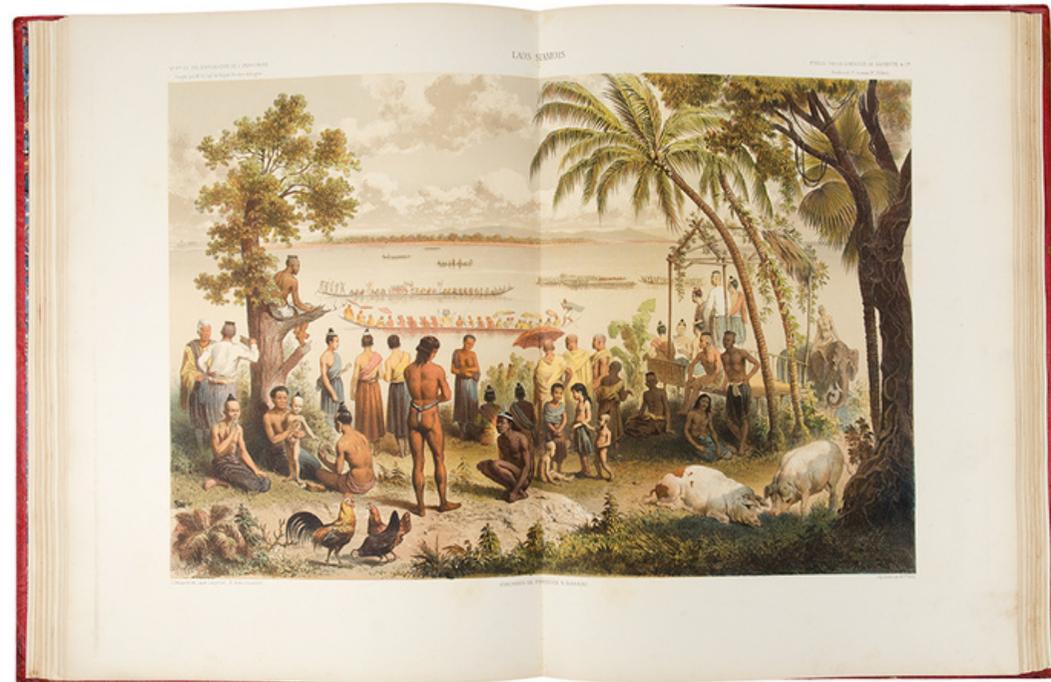
This first edition was limited to just 300 copies. The maps are after Garnier himself, whilst the views are taken from sketches by the expedition artist Louis Delaporte. These views, in conjunction with the fine illustrations in the text volumes, form a valuable and remarkably wide-ranging visual record of Indochina as a whole, with the depictions of the ancient capital of Laos at Viet Chan and Angkor in Cambodia being particularly impressive.

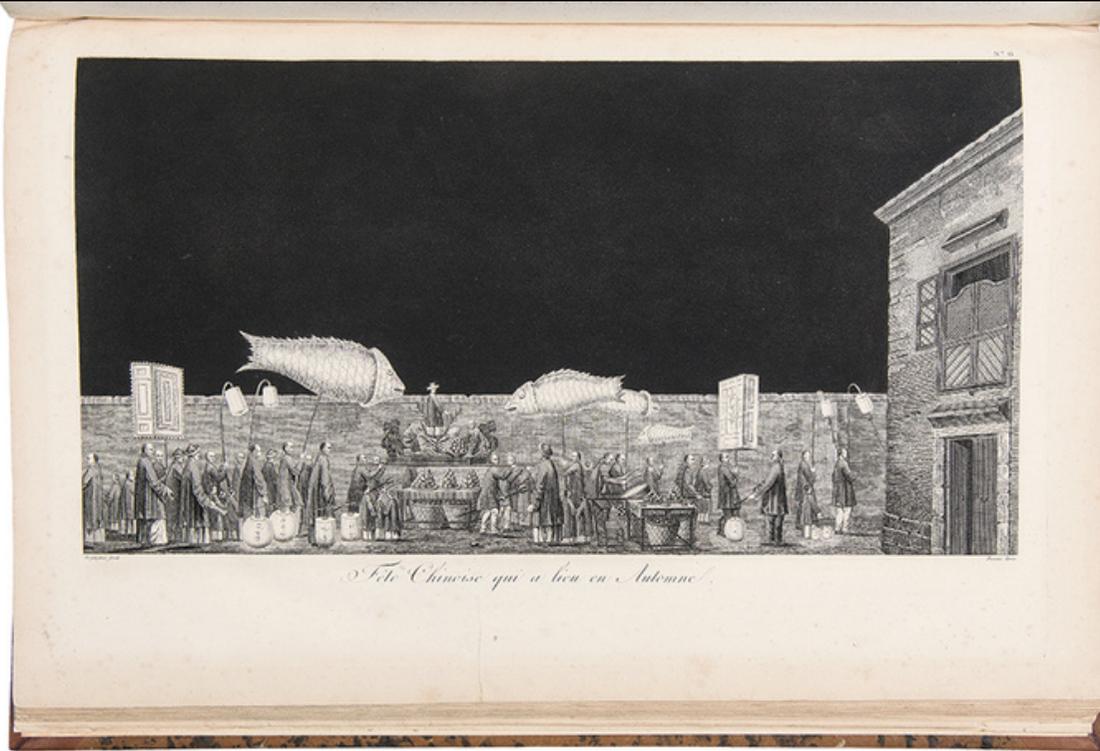
Garnier was part of the French expedition under Captain Ernest Doudart de Lagrée which set out from Saigon in 1866 to explore the valley of the Mekong River in the hopes of finding a navigable route into south-western China. Garnier took command of the mission when de Lagrée died and he safely led the expedition to the Chinese coast via the Yangtze River. The expedition traversed almost 5,400 miles travelling through Vietnam, Cambodia, and Laos, mapping over 3,600 miles of terrain previously unknown to Europeans, and becoming the first westerners to enter Yunnan by a southern route.

Subsequently, Garnier returned to France a hero, fought in the Franco-Prussian war, and finished the present account of the expedition before eventually returning to Indo-China to establish a colony in Tonkin.

(#18660)

\$ 37,500.





GUIGNES, Chretien-Louis-Joseph de (1759-1845). *Voyages a Peking, Manille et L'Île de France, faits dans l'intervalle des années 1784 à 1801.*

Paris: de L'Imprimerie Imperiale, 1808. 4 volumes (3 octavo text vols (7 5/8 x 4 7/8 inches); folio atlas (16 1/8 x 10 1/4 inches)). Text volumes: (2), lxxiii, 439 pp.; (2), 476 pp.; (2), 488 pp. Atlas volume: 4 pp. 97 engraved images on 66 sheets (32 sheets with two engraved images, the remaining with single images) and 5 engraved maps on 6 sheets (one map on two folding sheets, 4 folding). Text volumes: contemporary mottled calf, raised bands in six compartments, spine gilt, red morocco lettering piece in the second, green morocco lettering piece in the third, red edges. Atlas: bound to match, quarter mottled calf over patterned paper boards. Provenance: Thomas Philip, Earl De Grey (Book plate).

First edition of this important collection of voyages and source on early Chinese commerce.

"Voyages a Peking...was published in 1808 by Chretien Louis Joseph de Guignes, the son of the French sinologist Joseph de Guignes. A lengthy commentary recounting the younger de Guignes's seventeen years in Southeast Asia, the Voyages focused on his journey to Beijing as an interpreter for the Dutch embassy led by Isaac Titsingh and Andreas Everardus van Braam Houckgeest in the years 1794 and 1795" (Reed & Dematte).

"This book, a comprehensive account, touches upon such subjects as industry, trades, professions, foreign trading companies, etc. The atlas of engraved plates includes views, maps, and charts ... Guignes was both fluent and interested in the Chinese language, and he published a Chinese-French-Latin dictionary in 1813" (Hill).

The atlas presents a wide variety of views of contemporary Chinese dress, architectural monuments, sailing vessels, city views, ceremonies, tombs, and more.



HEINE, Wilhelm (1827-1885). *Graphic Scenes of the Japan Expedition.*

New York: GP Putnam & Company, 1856. Folio (20 1/4 x 14 1/2 inches). 12 ff. letterpress text. 10 lithographic prints (one tinted portrait of Perry from a daguerreotype by P. Haas, nine hand finished views by Heine [two of these chromolithographed, seven printed in two colours on india paper mounted]), all printed by Sarony & Co. 20th-century maroon half morocco over paper-covered boards, titled in gilt on spine, original wrappers bound in.

An important work recording Commodore Perry's expedition to Japan.

William Heine was the official artist on Commodore Matthew C. Perry's expedition to Japan in 1853-54. On returning to the United States he produced several series of prints commemorating the trip. A group of six elephant-folio prints appeared in 1855, and the following year the present volume was issued, in a smaller format, with different images and with explanatory text. Both projects employed the New York lithographic firm of Sarony, among the best lithographers in the United States at that time. "As artistic productions, the pictures speak for themselves ... none superior to them have been executed in the United States, and they have no cause to shun comparison with some of the best productions of Europe" (Introduction). Copies were produced tinted on regular paper as in the present copy and hand-coloured.

The plates are numbered and titled as follows [1. portrait of Perry]; 2. Macao from Penha Hill; 3. Whampoa Pagoda; 4. Old China Street, Canton; 5. Kung-kwa at On-na, Lew-Chew; 6. Mia or road side chapel at Yokuhama; 7. Temple of Ben-teng in the harbor of Simoda; 8. Street and bridge at Simoda; 9. Temple of the Ha-tshu Man-ya-tshu-ro at Simoda; 10. Grave yard at Simoda Dio Zenge.

Bennett describes the plates as "many times finer than those in the regular account of the Perry expedition." His remarks on the work's great rarity are confirmed by its absence from both of Cordier's Japanese bibliographies.

(#20647)

\$ 25,000.





KERSHAW, Captain James, after; and William DANIELL (1769-1837), engraver. *Views in the Burman Empire. Drawn on the Spot* [wrapper title].

London: Smith, Elder and Co., 1831. Oblong folio (18 1/2 x 23 1/2 inches). 10 hand-colored aquatints by Daniell after Kershaw. Wrapper title in expert facsimile. Expertly bound to style in red straight grain morocco, covers bordered in gilt, spine gilt.

A very rare complete set of views engraved by Daniell after Kershaw, depicting the aftermath of the First Anglo-Burmese War (1824-26).

Kershaw was a member of the invading forces who made drawings of the journey between Rangoon and the capital. Announced for sale in the *Asiatic Journal*, they are there described as "extremely beautiful, and do very great credit to the pencil of Capt. Kershaw, and the engraver of the eminent artist conjoined with him. The gorgeous temples and peculiar edifices at Rangoon, Prome, Pagahm Mew &c. are represently with great fidelity; and the landscapes are exquisite. We have rarely seen a more successful exhibition of Eastern scenery, with all its soft tints, delicate light and luxuriant foliage ... These plates afford the best idea of Burman scenery we have yet met with and we shall be surprised if they do not attract much notice."

The plates comprise:

1. Rangoon from the Anchorage.
2. View from Brigadier McCregh's Pagoda, Rangoon.
3. Dagon Pagoda, near Rangoon, taken from the Lines of H.M. 13th & 38th Regiments.
4. Dagon Pagoda, near Rangoon.
5. Prome, from the South heights.
6. North face of the Great Pagoda, Prome.
7. View from the West face of the Great Pagoda, Prome.
8. Prome, from the heights occupied by H.M. 13th Light Infantry.
9. Melloon from the British Position.
10. Pagahm-Mew.

We trace just one complete copy in the auction records of the last 50 years (the Travis-Bobins-Lohia copy). Abbey does not call for a title-page, but notes that a title appeared on the printed publisher's wrappers, here reproduced in expert facsimile. A text volume, titled *Description of a Series of Views in the Burman Empire*, also appeared separately and is not present here.

(#36757)

\$ 28,000.





[MONTANUS, Arnoldus (1625-1683)]. *Ambassades Mémorables de la Compagnie des Indes Orientales des Provinces Unies, vers les Empereurs du Japon. Contenant plusieurs choses remarquables arrivées pendant le voyage des Ambassadeurs; et deplus, la Description des Villes, Bourgs, Chateaux, Forteresses, Temples & autres batimens: Des animaux, des Plantes, Montagnes, Rivières, Fontaines; Des moeurs, coutumes, Religions & habillemens des Japonois: Comme aussi leurs exploits de guerre, & les révolutions tant anciennes que modernes que ces Peuples ont essayées. Le tout Enrichi de Figures dessinées sur les lieux, & tiré des Mémoires des Ambassadeurs de la Compagnie.*

Amsterdam: Jacob De Meurs, 1680. 2 parts in one volume (as issued), folio (14 x 9 inches). (8), 227 pp., (8); 146 pp., (6). Title in red and black with integral engraved vignette. Engraved additional title, 26 engraved maps and plates (1 folding map, 4 folding plates, 21 double-page plates), 70 engraved illustrations in text, occasional engraved initials and head-pieces. Contemporary speckled calf, neatly rebeked, spine in seven compartments with raised bands, red morocco lettering-piece in the second compartment, dated at the foot of the spine.

First edition in French of this important work on Japan, a work whose illustrations "represent a high-water mark in book illustrations of the 17th century" (Lach).

Designed to complement his similar work on China, this work was compiled by Montanus from records of Jesuit missions to Japan in 1649 and 1661, and published by Jan Van Meurs for the Dutch East India Company. Van Meurs had received the necessary permission to publish both a Dutch and a French edition in 1664, but it was not until 1669 that the Dutch edition appeared, to be followed shortly after by translations in German and in English using Van Meurs plates. In the present edition, the frontispiece and four of the original large plates were recut, and many of the text illustrations are reversed or mirrored. This edition is the first to include the plate of Fort Zeelandia in Taiwan. Montanus' work amounts to a massive history of all aspects of Japan as it was then understood by the West and contains "more first hand information about Japan than any other post-1650 publication" (Lach).

The work primarily concentrates on providing accounts of Japanese politics, culture, religion, and military affairs. In addition, Montanus gives descriptions of the various western attempts to make contact with Japan: these naturally concentrate on the VOC (or Dutch East-India Company) embassies. The account of the Dutch 'Blokovius-Frisium embassy' comes from previously unpublished material, and other VOC embassies described include those of Zacharias Wagenaer in 1657 and Henry Indyk in 1661. Topographical information is wide ranging (for the time) and includes Montanus' descriptions of the towns of Nagasaki, Hirado, Osaka, Sakai, Kyoto, Shizuoka, and Edo, as well as the mysterious 'boiling waters of Singok'. The sociology of Japan is also described in some detail, with accounts of Japanese customs (bath-houses, wrestling, gardens) endeavors (whaling, wine-making), and mores (including crime and punishment with accounts of murder, the burning of widows, blood-baths, and various tortures).

The magnificent maps, plans, and illustrations cover Japanese costume, cities, flora and fauna, religious ceremonies, military techniques and include a plan of Nagasaki, large folding views of Miako and Edo, a scene of the destruction wrought by an earthquake at Edo, action portraits of samurai, an illustration of a religious ceremony at the temple at Beelden, formal meetings between western ambassadors and the Japanese Imperial Court, and a plate showing the Emperor's throne.

(#23668)

\$ 8,500.



RICCI, Matteo (1552-1610); and Nicolas TRIGAULT (ed.) (1577-1628).
*Histoire de l'expedition Chrestienne au royaume de la Chine entreprinse par
les peres de la Compagnie de Iesus, comprinse en cinq livres, esquels est
traicté fort exactement et fidelement des moeurs, loix, & costumes du pays,
& des commencemens tres-difficiles de l'Eglise naissante en ce Royaume.*

Lille: Pierre de Rache, 1617. Small 4to (7 5/8 x 5 3/4 inches). Title printed in red and black.
[12], 559, [5]pp. Contemporary vellum, spine titled in manuscript, expertly recased (small
repair at head of spine). Provenance: Franciscan Monastery at Weert (small inked stamp on
title).

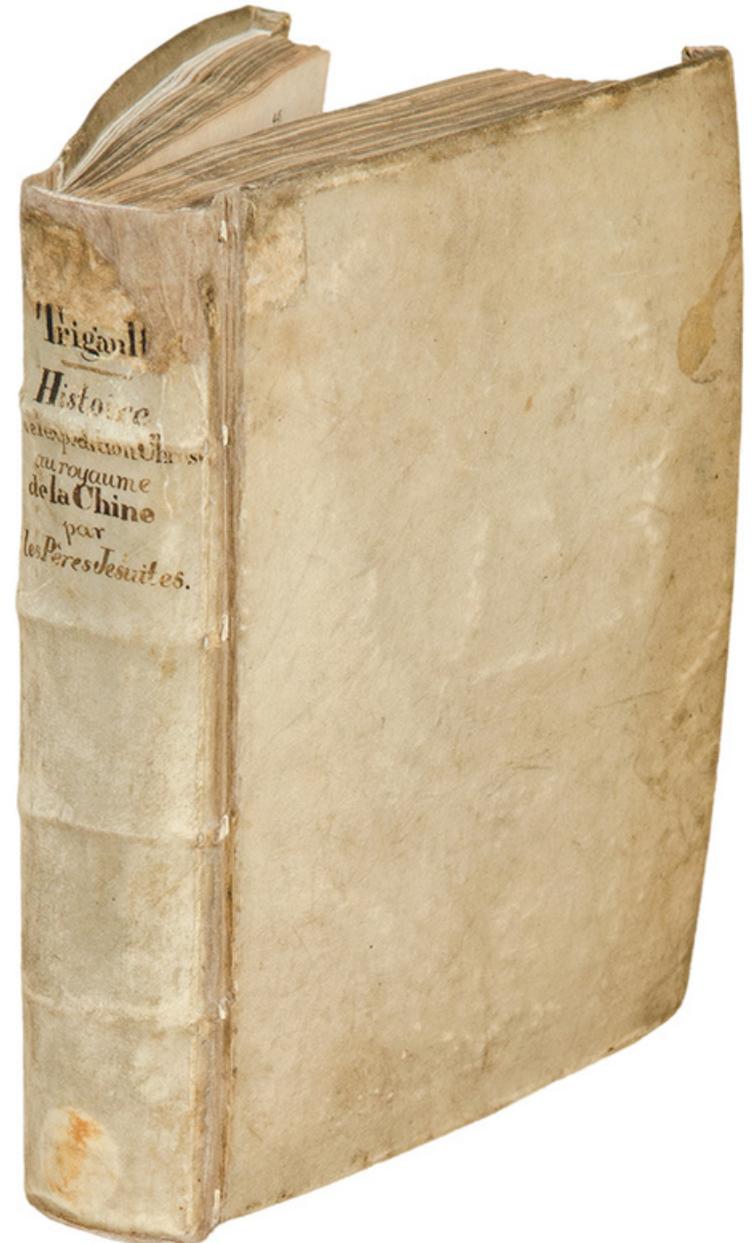
**Second edition in French of the most important work on China published in the first
half of the 17th century.**

"In 1615, the French Jesuit missionary Nicolas Trigault published *De Christiana Expeditione
apud Sinas Suscepta ab Societate Jesu ...* based on the reports and papers of Matteo Ricci, the
Italian who carried the Jesuit mission in China beyond the Portuguese trading colony at
Macau to the mainland. Ricci lived and worked in Canton and Nanjing, among other places,
and died in Beijing in 1610. This chronicle about the Western mission in China from 1583-
1611 also provided a systematic portrait of contemporary Chinese society as perceived by
Ricci, who was fluent in Chinese and exhibited both a sympathetic interest in Chinese culture
and an erudite perspective on the Jesuits' accomplishments. *De Christiana Expeditione* was
among the most important and widely read books on China published during the seventeenth
century. French, German, Spanish and Italian translations quickly appeared, but not English"
(*China on Paper*, p. 10).

The first French edition was published in Lyon in 1616, translated by D. F. de Riquebourg-
Trigault (a nephew of Nicholas Trigault) with the present second edition following. All early
editions are rare. The work "became the most influential description of China to appear during
the first half of the seventeenth century ... [and] provided European readers with more, better
organized, and more accurate information about China than was ever before available" (Lach
and Van Kley).

(#28941)

\$ 4,800.





SIMPSON, William (1823-1899) and KAYE, Sir John William (1814-1876). *India Ancient and Modern: A Series of Illustrations of the Country and People of India and Adjacent Territories. Executed in Chromo-Lithography from Drawings by William Simpson, with Descriptive Literature by John William Kaye.*

London: Day & Son, 1867. Large folio (24 1/4 x 17 1/2 inches). 2 volumes in one (2) IV, 50 pp. (2) 51-100. Chromolithographed decorative dedication heightened with gold, 50 fine chromolithographed plates after Simpson mounted on thin card, paper guards, with additional oval photographic portrait of Simpson mounted as frontispiece. Contemporary half red morocco over cloth boards, gilt title on front, raised bands in 6 compartments, gilt title and decorations on spine.

A fine example of Simpson's monumental work on India, with 50 chromolithographed plates taken from Simpson's first hand views of the Indian subcontinent.

Famed for his pictures of the Crimean War, Simpson arrived in Calcutta in October 1859, having been commissioned to illustrate a work on India that was intended to rival David Roberts's "Holy Land". Over three years he visited much of the subcontinent, including the Himalayas, Kashmir, Ceylon, Tibet and its Buddhist temples. In addition to landscapes the superb plates depict cave temples, street scenes, priests and monks, craftsmen and everyday activities such as grinding corn and collecting water.

Upon returning to London, Simpson submitted 250 watercolours to his publishers. However, in the wake of the Panic of 1866, the wealthy English patrons and subscribers on whom Day & Son had banked shrunk away from so costly an undertaking, and the publisher - already under pressure since cheaper wood engravings had turned chromolithographs into a luxury - reduced Simpson's project to a series of 50 chromolithographed plates. However, the work remains a magnificent achievement, presenting a detailed and wide-ranging representation of India immediately after the Sepoy Rebellion.

(#40120)

\$ 75,000.





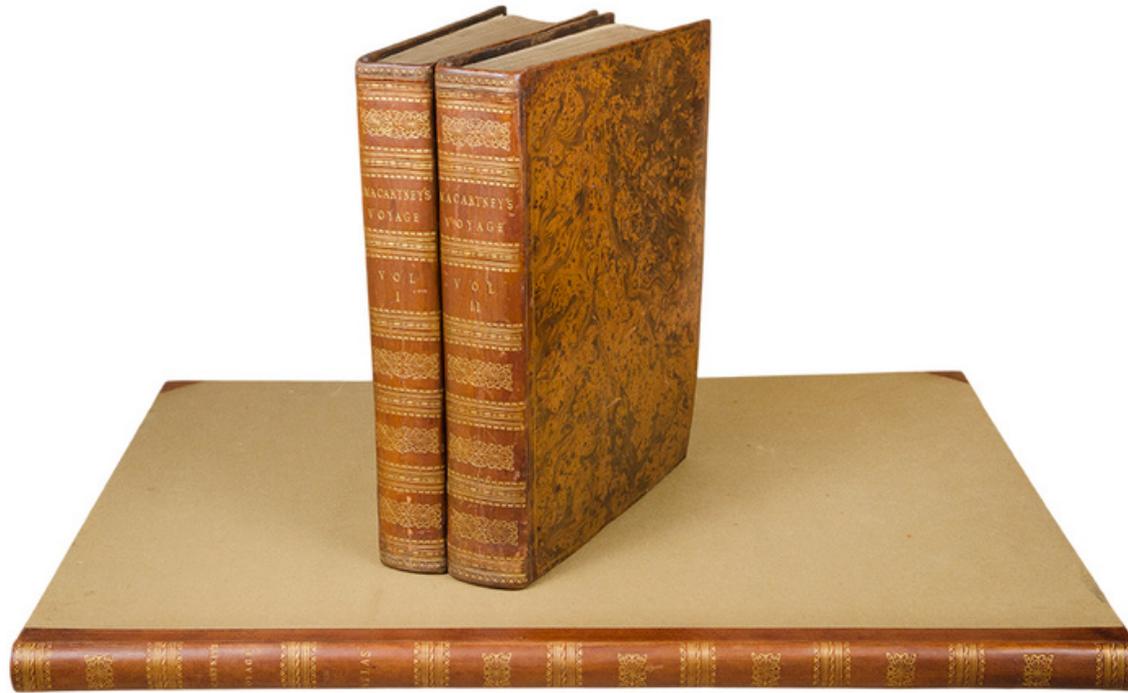
SMITH, J. Burlington (d. 1926).
[Bengal Photo Album].

Calcutta: Johnston & Hoffman Photographers, [ca. 1911]. Oblong folio (12 1/2 x 17 inches). 53 photographs mounted onto 42 cards, with the majority being larger photographs measuring around 10 x 8 1/2 inches. Bound in contemporary dark green morocco. "BENGAL" stamped in gold on the cover. Gilt fore edges. Printed label of "Johnston & Hoffman, Photographers & Art Publishers" mounted onto rear pastedown.

Founded in 1882 by P.A. Johnston and Theodore Julius Hoffmann, Johnston & Hoffmann was the first and largest studio based in Calcutta (now Kolkata), with later branches being opened in Darjeeling, followed by another in Shimla. The Calcutta studio was established in 1882 at 22 Chowringhee Road and continued to be the center of operations throughout the firm's lifetime. Johnson & Hoffman's main source of income was studio portraiture of British officials, dignitaries and Indian elites, as well as cabinet cards and cartes de visite.

Johnston & Hoffman also published scenes of places such as Bengal, as in the present volume with photographs signed by J. Burlington Smith. This unique album consists of 53 fascinating depictions that feature the Himalayas as well as urban scenes in Bengal of government buildings, harbors, city parks, and railways. Pictures of civic buildings date the album after 1911, during a period when Smith was active as a photographer in Darjeeling. Most noteworthy are Smith's stunning photographs of the Himalayas that capture their natural majesty, as well as portraits of indigenous peoples, a hunting party, and a bathing scene on the Ganges.





STAUNTON, Sir George Leonard (1737-1801). *An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China ... Taken chiefly from the papers of His Excellency the Earl of Macartney.*

London: W.Bulmer & Co. for G.Nicol, 1797. 3 volumes: Text: 2 vols, quarto (10 3/4 x 8 3/4 inches); Atlas: large folio (22 1/2 x 17 inches). Text: 2 engraved portrait frontispieces of Emperor Tchien Lung in Vol. I and the Earl Macartney in Vol. II, 1 plate, 26 vignette illustrations after William Alexander and others. Atlas: 44 engraved views, plans, plates, charts or maps (including a large folding world map, 3 natural history subjects and 25 views). Text: contemporary tree calf, flat spine divided into six compartments, lettered in gilt in the second compartment, the others with a repeat decoration in gilt. (Expert repairs at top and tail of spine). Atlas: expertly bound to style in half calf over period brown paper covered boards, spine gilt uniform to the text. Provenance: Sir Thomas Courtenay Warner, 1st Baronet (armorial bookplate in text).

First edition of the official published account of the first British embassy to China, headed by the Earl Macartney: complete with the atlas of maps and plates. A very fine copy without any browning or foxing.

George Macartney, 1st Earl Macartney (1737-1806) was dispatched to Beijing in 1792 travelling via Madeira, Tenerife, Rio de Janeiro, the Cape of Good Hope and Indonesia. He was accompanied by Staunton, and a retinue of suitably impressive size, including Staunton's 11-year-old son who was nominally the ambassador's page. On the embassy's arrival in China it emerged that the 11-year-old was the only European member of the embassy able to speak Mandarin, and thus the only one able to converse with the Emperor. The embassy, the first such to China, had two objectives: the first to register with the Emperor British displeasure at the treatment that the British merchants were receiving from the Chinese, the second to gain permission for a British minister to be resident in China. The first objective was achieved, the second was not. Macartney was twice granted an audience with the Emperor and in December 1793 he was sumptuously entertained by the Chinese viceroy in Canton, and returned to England via Macao and St. Helena, arriving in September 1794.



SULAYMAN al Tajir (9th century) and ABU ZAYD HASAN ibn Yazid Sirafi (10th century). *Ancient Accounts of India and China, by Two Mohammedan Travellers, who went to those parts in the 9th century. Translated by Eusèbe Renadot, with Notes, Illustrations, and Inquiries by the Same Hand.*

London: Samuel Harding, 1733. 8vo (7 7/8 x 4 3/4 inches). xxxvii, (1), 260 pp., vii. Half title, title page printed in red and black, wood-engraved printer's device. Contemporary panelled calf, raised bands into 6 compartments, red morocco lettering piece, gilt title.

First English translation of an important travel narrative through Asia by two Arabic writers who preceded Marco Polo and other European explorers.

An English translation of Silsilat Al-Tawarikh: the first part written by Sulayman or from his accounts; the second part a supplement by Abu Zayd Hasan. Translated from the French version by Renadot. According to Renadot, the work is based on events such as the great revolution which swept across China during their second voyage. The authors' travels took place in 851 A.D. and 877 A.D., respectively, four centuries prior to Marco Polo. Later Arabic geographers such as Ibn Khordadhbe and al-Masudi relied heavily on this work for information on India and China.

The book includes stories about the Indian Ocean and its fish species, the cities around the Arabian Gulf, whales and other large man eating fish, the religions of China and India. Other sections discuss commercial routes and the most important products of India, Srinadeb, Java, and China, as well as the presence of Muslims in China in the third and fourth centuries.

(#40425)

\$ 12,000.

A N C I E N T
A C C O U N T S

O F

I N D I A and C H I N A,

B Y T W O

M O H A M M E D A N T R A V E L L E R S.

Who went to those Parts in the 9th Century;

Translated from the A R A B I C,

By the late Learned

E U S E B I U S R E N A U D O T.

With Notes, Illustrations and Inquiries by the same Hand.



L O N D O N :

Printed for Sam. Harding at the Bible and Anchor
on the Pavement in St. Martins-Lane.

M D C C X X X I I I



THOMSON, John (1837-1921). *Illustrations of China and its People.*

London: Sampson Low, Marston, Low and Searle, 1874. 4 volumes, folio (18 1/2 x 13 3/4 inches). 222 collotype photographic illustrations on 96 plates. Publisher's maroon morocco-grain cloth, front covers with large pictorial designs and letters blocked in gilt, bevelled boards, expertly rebaked to style, blue endpapers, gilt edges. Housed in two red morocco backed boxes. Provenance: Ladyman (booklabel in vols II-III), Hugh Grosvenor, 1st Duke of Westminster (1825-1899).

Thomson's China: the first large-scale photographic documentation of China and a visual encyclopedia of its lands and peoples.

Born in Edinburgh in 1837, it is believed that Thomson learned the photographic arts in his school years in that city. He first travelled to the far east in the late 1850s or early 1860s to visit his brother in Singapore, settling in Penang in 1862 at the age of twenty-five and opening his first photographic studio. However, studio photography did not interest him nearly as much as travelling the streets and countryside to capture the peoples and places he encountered. Between 1862 and 1868, Thomson travelled in Singapore, Ceylon, India, Siam, Cambodia, and Vietnam. In 1868, he arrived in Hong Kong: "it was a new beginning both in his life and his work ... His fascination with the culture of China, the immense size of the country, and the opportunity it offered him to chronicle unexplored regions, all intensified his desire to travel there" (White, p. 17). Making four distinct journeys between 1870 and 1872, Thomson explored South China, Foochow and the River Min, Formosa, North China, Peking, Shanghai and the Yangtze. Returning to London in 1872, he shortly thereafter began work on the present work -- his most ambitious project.

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

The selected 222 images were published on 96 plates, being collotypes produced from Thomson's original albumen photographs. "His imagery ranges from strict documentary to the picturesque, from an elegant straightforwardness to a photographic lyricism. His eye was that of the quintessential Victorian traveller, an incisive flaneur wandering the streets of exotic lands, and an educated geographer. His motivation for photographing was to capture the essence of these unforgettable and never-before-photographed regions, and to obtain permanent records for visual delectation, instruction and verification" (White, p. 8).

"This ambitious work ... was the first photographic survey of the Chinese nation, providing portraits, street scenes, monuments and landscapes. It was the first travel book to be successfully illustrated with photomechanical facsimiles of albumen prints replicated in the recently perfected collotype process" (Truthful Lens).

"The photographs taken on these journeys form one of the most extensive photographic surveys of any region taken in the nineteenth century. The range and depth of his photographic vision mark Thomson out as one of the most important travel photographers" (ODNB).

The first two volumes identified on the title as the second edition, and the final two volumes being the first edition.





TURNER, Samuel (1749-1802). - Samuel DAVIS (1760-1819, artist). *An Account of an Embassy to the Court of the Teshoo Lama, in Tibet; containing a Narrative of a Journey through Bootan, and part of Tibet.*

London: printed by W. Bulmer & Co, and sold by G. & W. Nicol, 1806. 4to (12 1/4 x 9 1/2 inches). xxviii, 473 pp. Folding engraved map after Samuel Davis, 13 plates (1 aquatint by De la Motte after Stubbs, 1 double-page line engraving of script, 2 engraved views by James Basire after Turner, 1 engraved plan and 8 views by James Basire after Samuel Davis), 1 engraved illustration. Early 20th century half calf over marbled paper boards, morocco lettering piece.

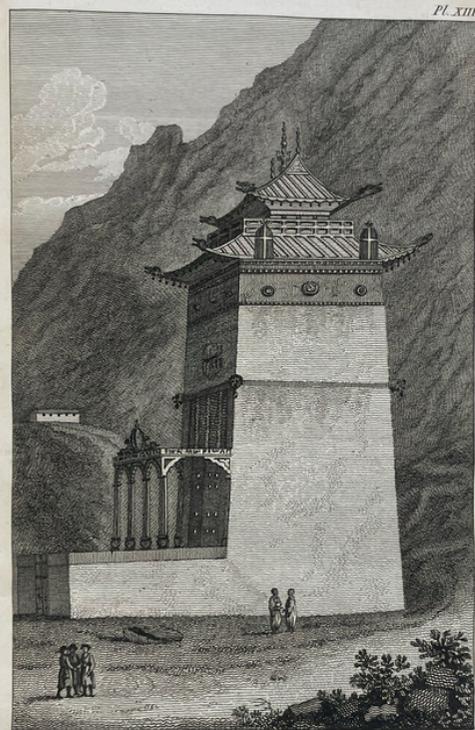
An uncut copy of the second edition of the official account of Turner's embassy to Bhutan and Tibet: the first great western account of the region. Identical to the first edition, here with full margins and without any discoloration.

Acting on Warren Hastings' orders, Samuel Turner's expedition was despatched with the aim of improving "trans-Himalayan trade after the Nepal war. Turner's party, including the surgeon and botanist Dr Robert Saunders, set off from Calcutta in January 1783. Davis was to survey the route and record the topographical features of the country ... While in Bhutan during their first audience with the Deb Raja in his palace at Tassisudon, Turner explained to him that 'drawing constituted in England a branch of education; and that we made unequal progress in the art, I could boast but little skill in it, but that my friend Mr. Davis had attained a great degree of perfection' ... After four months in Bhutan waiting for permission to enter Tibet ... the three men were told that only Turner and Saunders could proceed. Turner believed that the authorities were suspicious of Davis's drawing skills ... Leaving Davis behind in Bhutan ... Turner and Saunders departed for Tibet on 8 September 1783. Their travels were to last until March the following year" (Indian Life & Landscape p.194). The Table of Plates notes that the plates were all engraved from originals in the possession of Warren Hastings - including the image of the Yak. The Yak was one of a pair sent to Hastings, by his kinsman, Turner. Only one survived the journey, and it is this animal that was painted by George Stubbs from life. In the background, Stubbs incorporates Davis's view of Punakha Dzong, the summer palace in Bhutan.

(#40050)

\$ 3,250.





Mausolée du Teshou-Sama.

TURNER, Samuel (1749-1802). - Samuel DAVIS (1760-1819, illustrator); translated by CASTERA, J. *Ambassade au Thibet et au Bhoutan.*

Paris: Chez F. Buisson, 1800. 3 volumes. Text, 2 volumes: 8vo (7 3/4 x 4 5/8 inches) Atlas volume: small folio (12 1/4 x 9 1/2 inches). Text vols. with half-titles, pencil annotations; Atlas with folding engraved map and 14 plates, 2 folding. Text volumes: contemporary tree sheep, spines gilt. Atlas: contemporary sheep-backed paper boards.

First French edition of Turner's account of the embassy to Bhutan and Tibet: the first great western account of the region.

Acting on Warren Hastings' orders, Samuel Turner's expedition was despatched with the aim of improving "trans-Himalayan trade after the Nepal war. Turner's party, including the surgeon and botanist Dr Robert Saunders, set off from Calcutta in January 1783. Davis was to survey the route and record the topographical features of the country ... While in Bhutan during their first audience with the Deb Raja in his palace at Tassisudon, Turner explained to him that 'drawing constituted in England a branch of education; and that we made unequal progress in the art, I could boast but little skill in it, but that my friend Mr. Davis had attained a great degree of perfection' ... After four months in Bhutan waiting for permission to enter Tibet ... the three men were told that only Turner and Saunders could proceed. Turner believed that the authorities were suspicious of Davis's drawing skills ... Leaving Davis behind in Bhutan ... Turner and Saunders departed for Tibet on 8 September 1783. Their travels were to last until March the following year" (Indian Life & Landscape p.194). The Table of Plates notes that the plates were all engraved from originals in the possession of Warren Hastings - including the image of the Yak. The Yak was one of a pair sent to Hastings, by his kinsman, Turner. Only one survived the journey, and it is this animal that was painted by George Stubbs from life. In the background, Stubbs incorporates Davis's view of Punakha Dzong, the summer palace in Bhutan.

(#40124)

\$ 2,500.



**WILLIAMSON, Thomas (1758-1817);
HOWETT [HOWITT], Samuel (1756/57-1822)
(illustrator). *Oriental Field Sports: Being a
Complete, Detailed, and Accurate Description of
the Wild Sports of the East...the whole taken from
the manuscript and designs of Captain Thomas
Williamson...; the drawings by Samuel Howett...***

London: W. Bulmer for E. Orme, 1807. Oblong folio; 4 parts
(23 x 18 7/8 inches). Hand-coloured frontispiece, 40 hand-
coloured aquatint plates. [watermarked 1804]. Contemporary
red half morocco over marbled boards with original hand-
coloured blue wrappers with repeat of hand-coloured
frontispiece pasted onto upper boards, skilfully rebacked.

**First edition of "the most beautiful book on Indian sport
in existence" (Schwerdt).**

Thomas Williamson was a soldier, composer, music
publisher and author, who served in the Bengal army of the
East India Company. Williamson harboured a wide range of
interests, which included wild life and Oriental sports among
others such as mathematics and music. Publisher Edward
Orme took notice of Williamson's interests and contracted
Oriental Field Sports... from 1805-1807. Orme hired English
painter, illustrator and etcher of animals, hunting, horse-
racing and landscape scenes, Samuel Howett [Howitt], to
complete watercolours based on sketches Williamson made
while dispatched in India. The resulted present work is
heralded "the most beautiful book on Indian sport in
existence" (Schwerdt).

The printing process of the frontispiece and part wrappers,
which show a tiger lying on a rock, is remarkable and gives a
brilliant effect. "The printing appears to be in oil ... the
process might possibly have been a stencil one, and the
effect is similar to modern silk screen work (Abbey). This
copy with first issue of plate 31 ("Hunting Jackalls");
according to Abbey, "it is possible, but not certain, that all
copies bound from parts, or the parts printing, contain the
earlier state, making this an issue point." Those bound from
parts, as is the case here, contain "the finest impressions of
the plates" (Toovey).





DU VAL, Pierre (1618-1683). *L'Asie/reveue et augmentée.*

Paris: 1684. Copper engraving with period outline colour. Image size (including text): 16 1/4 x 20 3/4 inches. Sheet size: 18 x 24 inches.

Pierre Duval was Nicholas Sanson's nephew, and his work was primarily editing and augmenting Sanson's innovative cartography. He and Hubert Jaillot were most important in bringing Sanson's work to the world, both in improved editions and in bringing to print previously unpublished manuscripts.

This map of Asia bears the characteristic clarity and more "scientific" air of the 17th-century French map. Though many sites are mis-located, a vast amount of material has been examined and assessed. Most placenames represent geographical entities that currently exist or once existed. The rendition of the lower islands of Japan and the peninsula of Korea are improved over earlier studies. Details of the Great Wall of China are also visible.

This map, dated 1684, was issued by Pierre's daughter, "Mlle." Duval, the year after his death.



HOMANN, Johann Christoph (1703-1730).
Recentissima Asiae Delineatio, Qua Status et Imperia Totius Orientis unacum Orientalibus Indiis exhibentur...

Nuremberg: J. B. Homann, [c. 1730]. Copper engraving with original hand-colouring. Plate mark: 19 1/2 x 22 5/8 inches. Sheet size: 21 x 23 3/4 inches.

An early map of Asia that includes the northern tip of Australia and Papua, New Guinea, by the celebrated German cartographer, J. B. Homann with a second ornate cartouche in the upper right, removed in other issues.

Johann Baptiste Homann established in the early years of the 18th century the most successful map publishing firm in Germany. His prolific business, which his family continued after his death, dominated Germany's map market for over a century and produced some of the finest maps and atlases of the age. He started the firm in Nuremberg, and, in 1715, he was appointed Geographer to the Emperor. After his death in 1724, his son, Johann Christoph, assumed control of the firm and this is his issue of his father's map of Asia.

This is a lovely example includes the northern tip of Australia (Nova Hollandia) Carpentaria, Nova Britannia and the Marianas. Hokkaido is identified as Terra Yedso and the fictional Compagnie Land, to the northeast of Japan. Dampier's passage shown stretching between New Guinea and New Britain and marks his discovery of New Britain in 1700. The map is a wonderful example of Homann's ornate, Baroque style.

The title cartouche shows an Asian potentate pointing his scepter at three subjects, who bow on their hands and knees before him. The other cartouche in the upper right corner with a note to the viewer shows a procession of soldiers carrying a Hindu idol followed by men playing gongs, drums and wind instruments.





MOLL, Herman (1654-1732). *[Asia] To the Right Honourable William Lord Cowper, Lord High Chancellor of Great Britain, this Map of Asia.*

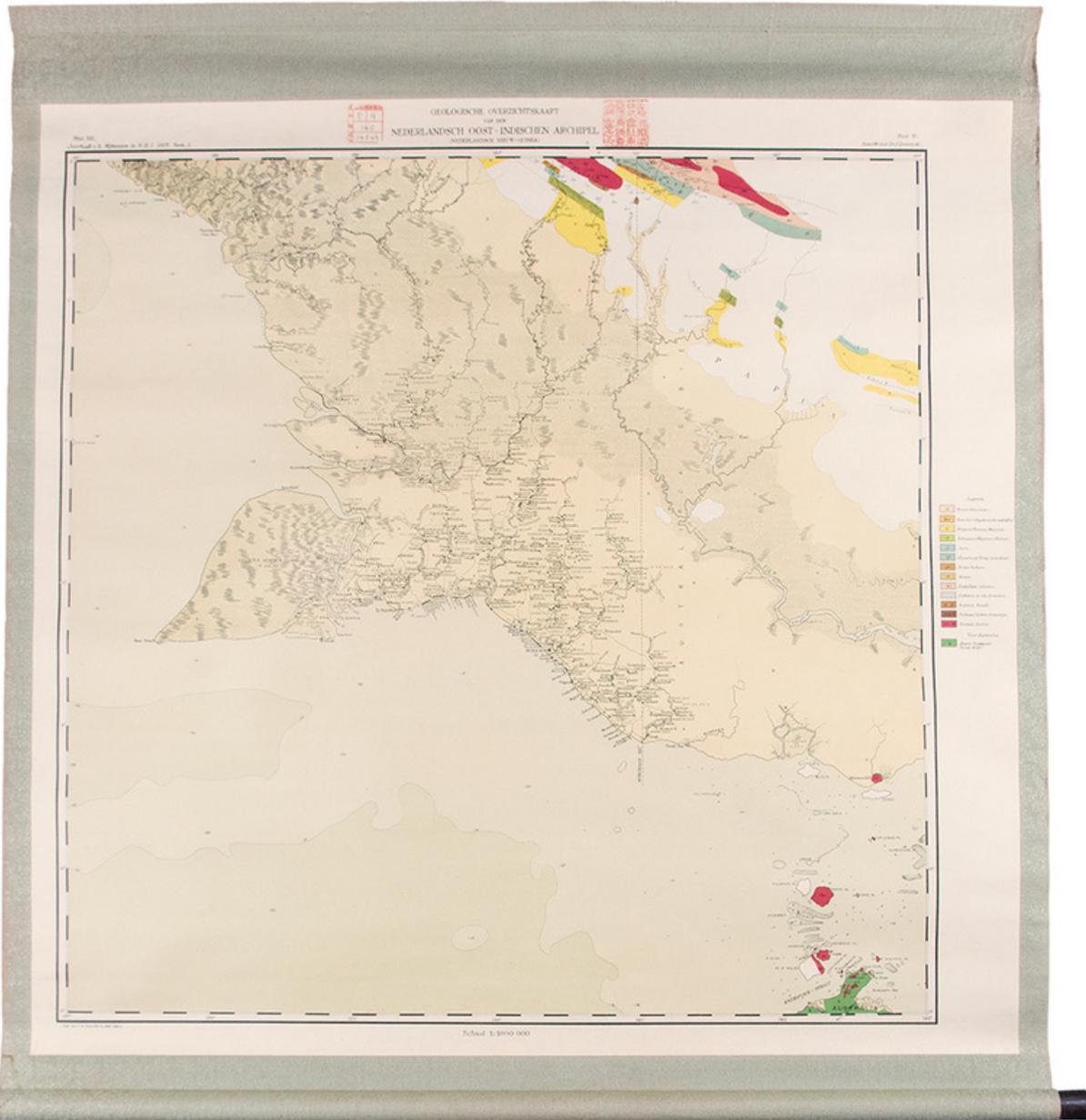
London: H. Moll, D. Midwinter, Thos. Bowles, Philip Overton, [circa 1720]. Copper-engraved map, with original outline colour, slightly toned, marginal foxing, centerfold reinforced. Sheet size: 25 1/4 x 40 1/4 inches.

A fine example of Moll's intriguing map of Asia, depicting the continent just before the greatest era of European imperial expansion.

This sensational map embraces the entire Asiatic landmass, as conceived by Europeans in the first quarter of the eighteenth-century. During this period, rival powers, including Britain, France, the Netherlands and Portugal vied for trade dominance in this region rich in spices and precious gems. Most of India was ruled by the Mughal Empire; China was then under the Qing Dynasty; and the mighty Shogun ruled Japan. The British were the dominant traders in India and the Dutch held the lead in the Spice Islands. The map features cartographic insets detailing some of the most commercially important Asiatic locales including; the Hellespont, connecting the Black Sea to the Mediterranean, running past the Ottoman capital of Istanbul; the harbour of Bombay; the Hoogly River, running past modern day Kolkata in Bengal; the Chinese trading islands of Amoy and Chusan; as well as an inset of the Arctic coast of Asia, which some still hoped would one day reveal a 'Northeastern Passage' from Europe to the Far East. The general map shows that parts of the continent lying to the northeast of Honshu, Japan were scarcely known. "Iessu," or Hokkaido has a nebulous shape, connected to an equally mysterious Siberia. This map includes an important feature for mariners, the directions and annual times of the Monsoons in the Indian Ocean and the South China Sea, winds and currents that either greatly aid or hinder the direction of sailing vessels. The sensational title cartouche depicts figures in exotic Asian costume, surrounded by various riches, including jewelry and Ming porcelain.

The present map was part of Herman Moll's magnificent folio work, a *New and Compleat Atlas*. Moll was the most important cartographer working in London during his era, a career that spanned over fifty years. His origins have been a source of great scholarly debate; however, the prevailing opinion suggests that he hailed from the Hanseatic port city of Bremen, Germany. Joining a number of his countrymen, he fled the turmoil of the Scanian Wars for London, and in 1678 is first recorded as working there as an engraver for Moses Pitt on the production of the *English Atlas*. It was not long before Moll found himself as a charter member of London's most interesting social circle, which congregated at Jonathan's Coffee House at Number 20 Exchange Alley, Cornhill. It was at this establishment that speculators met to trade equities (most notoriously South Sea Company shares). Moll's coffeehouse circle included the scientist Robert Hooke, the archaeologist William Stuckley, the authors Jonathan Swift and Daniel Defoe, and the intellectually-gifted pirates William Dampier, Woodes Rogers and William Hacke. From these friends, Moll gained a great deal of privileged information that was later conveyed in his cartographic works, some appearing in the works of these same figures. Moll was highly astute, both politically and commercially, and he was consistently able to craft maps and atlases that appealed to the particular fancy of wealthy individual patrons, as well as the popular trends of the day. In many cases, his works are amongst the very finest maps of their subjects ever created with toponymy in the English language.





ZWIERZYCKI, Jozef (1888-1961).
*Geologische Overzichtskaart van den
Nederlandsch Oost-Indischen Archipel
(Nederlandsch Nieuw-Guinea).*

[Batavia]:1927. Color map, mounted on silk and affixed to wooden rollers. Sheet size: 29 1/8 x 30 inches.

Unusual geological map of part of the southern coast of Western New Guinea.

Josef Zwierzycki was born in Krobi (Kroben) in present-day Poland and from 1908 he studied natural sciences and geology, gaining his doctorate in the latter discipline in 1913 and becoming a mining engineer in 1914.

As an important Polish explorer, geologist and cartographer in the service of the Dutch Geological Survey in Indonesia 1914-1938, Zwierzycki became a pioneer in Indonesian geology; his large volume of field-based works contributed significantly to an advancement in the understanding of Sumatra, Java, and New Guinea. Further, due to the extremely remote nature of the areas on which surveys were conducted, the detailed maps created by Zwierzycki and his team might still be the best available depiction of the region as the area does not appear to have been remapped since. The present map includes Dolok, as well as the Papua, Indonesia coast from Saibai Island to near present day Agats.

(#36144)

\$ 900.



DANIELL, William (engraver) - after Captain Robert SMITH.
[Malaysia] View from Strawberry Hill, Prince of Wales Island.

London: published by William Daniell, January 1st 1821 [watermark 1820].
 Hand-coloured aquatint engraving by Daniell. Sheet size: 22 3/4 x 34 3/8 inches.

A fine and rare view of "one of the loveliest spots in the Eastern world": the former British colony on the island of Penang, now part of Malaysia.

Plate 3 from Daniell's Panoramic Sketch of Prince of Wales Island.

The settlement of Penang, off the north west coast of Malaysia in the Strait of Malacca, was formed by the East India Company in 1786. The British flag was raised there on August 11, 1786 by Captain Francis Light of the Indian merchant service. Light had married the King of Quedah's daughter, and the island was given as her dowry. The island is about 16 miles long and about 8 miles wide with a spine of mountains running east to west. The climate, though tropical, is relatively cool, which is why in 1856 it was described in a world gazetteer as being "one of the loveliest spots in the Eastern world."

William Daniell (1769-1837), nephew of Thomas Daniell, R.A., is best known for his views of eastern scenery. "In 1784 he accompanied his uncle to India, and there helped him with drawings and sketches. On their return in 1794 he worked upon their important publication, 'Oriental Scenery.' Between 1795 and 1838 he exhibited as many as 168 pictures at the Royal Academy and 64 at the British Institute. His earlier exhibits were Indian views, but from 1802 to 1807 he sent many views of the north of England and of Scotland. He published 'A Picturesque Voyage to India,' 'Zoography,' in conjunction with William Wood, F.S.A., 'Animated Nature,' 1807, 'Views of London,' 1812, and 'Views of Bhootan,' 1813, from drawings by Samuel Davis, of the East India Company's service, who visited Bhutan in 1783. In 1814 Daniell began 'A Voyage round Great Britain'; this was published in four volumes in 1825... He painted, together with Mr. E. T. Parris, a 'Panorama of Madras,' and afterwards, unaided, another of 'The City of Lucknow and the mode of Taming Wild Elephants.' He became a student of the Royal Academy in 1799, in 1807 was elected associate, and in 1822 a full member of that body." (DNB)

(#18821)

\$ 6,750.





HILDEBRANDT, After Eduard (1817-1869). *Hongkong. Queen's Road...nach der Aquarelle aus der Sammlung des Herrn Richard Goehde.*

Berlin: Verlag von R. Wagner, [circa 1865]. Chromolithograph, by R. Wagner, trimmed to edge of image and mounted (as issued), original mount with paper title label on verso. Mount size: 17 7/8 x 22 inches. Image size (including text): 10 13/16 x 15 inches.

A charming, and very early view of Queen's Road in Hong Kong

Hildebrandt, was born in Danzig (now Gdansk, Poland). After serving as an apprentice to his father, a house painter, Hildebrandt moved to Berlin at nineteen where he studied under the German landscape and marine painter Wilhelm Krause. Around 1842, Hildebrandt moved to Paris and entered Eugène Isabey's atelier where he became connected to fellow landscape and maritime painter Eugène Lepoittevin. Upon his return to Berlin, his skills attracted the attention of German polymath, Alexander von Humboldt, who recommended Hildebrandt to the Prussian King, Friedrich Wilhelm IV. The King named Hildebrandt Painter to the Royal Court and subsequently supported him in his extensive and expensive travels. He made numerous journeys visiting the Americas (North and South), most of the Mediterranean countries, Asia Minor, India, China, Japan and crossing the Pacific: the present image is from a sketch that was made as a result of his tour of 1862 to 1864.



Attributed to KINLOCH, Charles Walker.
*Singapore, from the East Side of
Government Hill.*

[N.p.: circa 1852]. Oil on canvas, early title in ink on the stretcher, 19 7/8 x 30 1/8 inches, relined. In fine period gilt frame.

An intriguing early view of Singapore as it looked in 1852.

In 1852, Charles W. Kinloch, a British officer serving in the Bengal Civil Service, journeyed to Penang, Singapore and Java on the recommendation of his doctors, to recover from his poor health in Calcutta. Upon his return, he anonymously published *De Zieke Reiziger; Or, Rambles in Java and the Straits in 1852* (London: 1853), illustrated with 23 coloured and tinted plates. Among the illustrations is a view from the same perspective, which appears to be after the present painting. Bastin and Brommer confirm that "the plates [in the printed book] are presumably after drawings by Kinloch himself." However, it also seems possible that the painting was acquired by Kinloch in Singapore from a Chinese export artist.

In the book, Kinloch writes of this view of Singapore: "The best view of the town and the surrounding country is to be had from the summit of the Government Hill; from this point, there is an extensive panoramic view, which comprises the whole of the town and shipping, and several of the adjacent hills." The view shows the Padang, Raffles Institution, and St. Andrew's Church, with Coleman Street running to the right of the church.

(#20732)

\$ 48,000.