



Asia

*China, Hong Kong, Japan,
Korea, India, Sri Lanka,
Southeast Asia*

Collectors' List No. 173, 2014

Josef Lebovic Gallery

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JOSEF LEBOVIC GALLERY

Established 1977

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COLLECTORS' LIST No. 173, 2014

Asia

*China, Hong Kong, Japan, Korea, India,
Sri Lanka, Southeast Asia*

On exhibition from Saturday, **2nd** to Saturday, **30th August**.
All items will be illustrated on our website from **2nd August**.
Prices are in Australian dollars and include GST. Exch. rates as at
time of printing: AUD \$1.00 = USD \$0.93¢; UK £0.54p
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Compiled by Josef & Jeanne Lebovic, Lenka Miklos, Mariela Brozky, Takeaki Totsuka

Cover illus: [*Hongs Of Canton, Pearl River, China*], c1840s-1850s, Gouache, #5, p3.

ANZAAB BOOK FAIR

This year the Josef Lebovic Gallery will be exhibiting at the ANZAAB Rare Book Fair being held at Wilson Hall, University of Melbourne from Friday, 25th to Sunday, 27th July.

A selection of work from this collectors' list will be on display at the Book Fair, including: books on Australian artists; an important Australian magazine collection: *The Home, BP Magazine and Australia Beautiful*; and unusual Australian ephemera.

**During this time our gallery will be open
by appointment only.**



China



1. *Fête Donnée Aux Viellards Par L'Empereur Kien-Long, Le 14 Fevrier 1785 (Feast For Elders Given By Emperor Kien-Long)*, 1788. Pair of engravings, text including engraver, date, title and caption in plate above and below image, 30.8 x 43.3cm (approx. each). *Minor soiling overall, slight stains and repaired tears to margins, one with trimmed lower margin.* The pair **\$6,900**

Text includes "XXI. Helman, Sculp. 1788. Cette anecdote est tirée du 12me Volume des Mémoires concernent les Chinois, qui vient d'être publié. A Paris chez l'Auteur Graveur de Madame, rue St Honoré vis-à-vis l'Hotel de Noailles no. 315, et chez M. Ponce, Graveur de M'gr Comte d'Artois, rue St Hyacinthe no. 19." Caption describes the joyous and lavish festivities for old men from various regions throughout the Chinese empire, which was also attended by five European missionaries.



2. *Attrib. William Alexander* (Brit., 1767-1816). *View Of The Tower Of The Thundering Winds On The Borders Of The Lake See Hoo, Taken From The Vale Of Tombs [Lake Xi Hu, Hangzhou, China]*, 1796. Engraving, text including artist, title and date in plate below image, 36 x 49.4cm. *Slight foxing overall, stains, tears and missing portions to margins.* **\$1,350**

Text includes "W. Alexander, del't. J. Landseer & T. Shirt, sculpt. London, published April 12, 1796, by G. Nicol."

1792 William Alexander, an English painter and engraver, was appointed as one of the draughtsmen to the Macartney Embassy to China. He made drawings for the plates which accompanied Sir George Staunton's account of the embassy, published in 1797. Ref: Wiki.



3. *After Gaspard Duché de Vancy* (French, 1756-1788). *View Of Macao In China*, 1798. Engraving, text including artist, title and date in plate below image, 25.2 x 33.9cm. *Minor foxing overall, discolouration to margins.* **\$1,750**

Text includes "No. 40. de Vancy del't. Heath Sulp't. Published as the Act directs, Nov'r 1st, 1798, by G.G. & I. Robinson, Pater Noster Row, London." Duché de Vancy was the appointed draughtsman on the fateful expedition commanded by Jean-François de La Pérouse. Sailing on

La Boussoleon, they reached Botany Bay in January 1788 and were shipwrecked on their return in the Santa Cruz Islands. Ref: DAAO.



4. **Mr Medhurst In Conversation With Choo-Tih-Lang, Attended By A Malay Boy**, 1838. Baxter colour patent print, annotated in pencil on mount verso, 13.1 x 10.6cm (image). *Replaced missing portion to lower left corner below image, slight crease to upper right corner of image, trimmed margins.*

\$1,450

Annotations include "George Baxter, Missions in China. Published in 1838. Mr Medhurst was a missionary for the London Missionary Society in China for 20 years. Choo-Tih-Lang was his translator."

Walter Henry Medhurst (1796–1857), an English Congregationalist missionary to China, was one of the early translators of the Bible into the Chinese language (Mandarin).



5. **[Hongs Of Canton, Pearl River, China]**, c1840s-1850s. Gouache, 17.9 x 24.8cm. *Slight foxing to upper portion. Framed.*

\$19,900

Image shows American, French, British and Danish flags flying above foreigner hongs (trading posts). The hongs that appear in this painting were burnt down in 1856 during the Second Opium War and the western traders relocated to warehouses across the Pearl River on Honam Island.



6. **Chinese Tea Plantation**, c1850s. Colour lithograph, text including title in image upper centre and lower left to right, 10.3 x 15.7cm. *Minor crease and discolouration to edges.*

\$1,450

Text includes "Cultivation and preparation of tea. Moore Brothers, 35 King William Street, City, London Bridge. Blades, East & Blades, Chromo. London."



7. **Form Of Oath Administered By C.P. Hodges To Chinese Witnesses In Courts Of Justice**, c1860s. Document on laid paper with affixed slip of red paper, Chinese characters and English text in ink, 33 x 20.2cm. *Stains, foxing, old folds.*

\$3,650

English text includes "You have come to court and are standing before the face of the Magistrate as a Witness. You must reflect the truth in giving evidence. If you do not so reflect the truth the whole body of intelligent discerning spirits will oversee and punish you. But if you do so speak the truth the whole body of spirits will protect you, preserve you and you will obtain happiness without limit."

British-born Charles Powell Hodges (c1831-1905) emigrated to Australia in his early twenties. He became a highly esteemed Chinese interpreter who worked in country Victoria, particularly in the goldfields area. The government of Victoria relied on Hodges for information and statistics on the Chinese in Australia. The

Emperor of China bestowed the rank of mandarin for his services in 1890. Hodges also participated in the 1901 Chinese procession to welcome the Duke and Duchess of York to Melbourne and celebrate the opening of the first Federal parliament. Ref: La Trobe University Chinese Museum.

Very rare legal Australian manuscript, possibly used in the gold fields.



8. **[Views Of Peking, Canton, Amoy, The Great Wall Of China And Other Locations]**, c1888.

Collection of 13 pencil drawings, each titled in pencil lower centre, 9.6 x 9.5cm to 11.7 x 20.1cm. *Minor foxing.*

The collection **\$16,500**

Titles read: 1. City Walk, Peking [sic]; 2. Peking; 3. Ming Tombs, Peking; 4. The Great Wall, China; 5. Pagoda near Canton; 6. Canton; 7. Bogue Forts, Canton River; 8. Harbour, Amoy, China; 9. Kulansu Island, Amoy, China; 10. Taku Forts (from the ...), China; 11. Temple Point, Chetow, China; 12. Temple in Kusan Monastery, Foochow, China; and 13. Pagoda Anchorage, Foochow, China.





9. **F. Frith & Co.** (Brit., est. 1859). *Pagoda Near Shanghai*, c1870s. Albumen paper photograph, titled and annotated "1350" in pencil on backing below image, annotated "China" in pencil with photographer's label on backing verso, 16.5 x 20.9cm. *Slight foxing overall.*

\$1,650

Label reads "Frith's Photo Pictures. The Universal Series." A British soldier or sailor appears lower right.



11. **China Girl**, c1870s. Albumen paper photograph, titled in pencil verso, 9.3 x 5.8cm (paper). *Minor foxing.*

\$1,250

An opium pipe is situated on the table next to the sitter.



10. **F. Frith & Co.** (Brit., est. 1859). *Koolang-sen, Amoy, China*, c1870s. Albumen paper photograph, titled and annotated "1351" in pencil on backing below image, annotated "China" in pencil with photographer's label on backing verso, 14.7 x 19.8cm. *Minor foxing and scuffs overall.*

\$1,650

Label reads "Frith's Photo Pictures. The Universal Series."



12. **Chinese Woman**, c1870s. Albumen paper photograph, titled in pencil verso, 9.3 x 5.8cm (paper). *Minor foxing.*

\$1,250



13. **Chinese Fisherman**, c1870s. Albumen paper photograph, titled in pencil verso, 9.3 x 5.8cm (paper). *Minor foxing.*

\$1,250



14. **Winter Scene In Shanghai**, c1880s. Albumen paper photograph, titled in pencil verso, 19.7 x 27.7cm. *Crease and slight foxing to left edge, paper loss, chips, repaired tears and foxing to right edge of image.*

\$990



15. **["Tsinan", China Navigation Co.]**, c1890s. Oil on canvas, typed caption on accompanying label, 29.1 x 37.7cm. *Slight surface loss to edges and crazing overall, laid down on archival backing, new stretcher. In period frame.*

\$11,900

Caption reads "Tsinan - 1886/1909. 2269 tons, built by Scotts for China Navigation Co. for the China/Australia trade. 1909 sold to Ping An S.S.-Wallem & Co., Managers, Shanghai, and renamed *Tsinanfu*. 1910 sold to J. Christensen, Bergen. 1914 sold to Russian Volunteer Fleet Association [RVFA], Vladivostok, and renamed *Indigirka*. 1917 Turner Morrison & Co. Managers for Shipping Controller. June 1918 became *Jardine*, Matheson & Co., Hong Kong, and renamed *Tsinan*. 1919 reverted to RVFA as *Indigirka*. 1923 returned to Vladivostok from China and 1924 incorporated into Sovtorgflot. 1933 became depot ship for Salvage Service. 12/12/39 struck reef and sank in Ochotsk Sea off the N.W. tip of Hokkaido, Japan. 750 died."



16. **[Chinese Trades]**, c1890s. Eight watercolours, 17.2 x 15.5cm to 23.7 x 21.4cm. *Slight creases, foxing or soiling to some images.*

The group **\$3,850**

Subjects include sewing, embroidery, entertainment, and merchants of birds and plants.



17. **Hongkew Market and Bubbling Well Road [Shanghai]**, c1890s. Pair of printout paper photographs, each numbered and titled in negative lower left, 10.7 x 15.2cm (approx. each). *Minor foxing and crinkles overall, slight creases and chips to edges.*

The pair **\$990**



18. **City Of Shanghai**, c1900s-1910s. Printout paper photographs, six-panel panorama, titled in ink on accompanying slip, 20 x 155.3cm. *Some stains and discolouration, significant repairs to surface loss, creases with cracking and missing portions. Laid down on acid-free backing.*

\$1,450

Shows the International Settlement area and possibly part of the French Concession, on the western and northern banks of the Huangpu River including the mouth of Suzhou Creek, viewed from Pudong. One of the depicted boats, the paddle steamer *Pekin*, can be seen in other photographs of Shanghai, c1899. Ref: University of Bristol, UK.



19. **Chinese Vegetable Hawker**, c1890s-1905. Albumen paper photograph, cabinet card format, with

hand-coloured process screen postcard, annotations in ink and letterpress in lower margin and verso of postcard, with postage stamp and postmark, 13.8 x 20.5cm, 9.1 x 13.8cm. *Photograph with slight foxing overall, laid down on original backing; postcard with slight wear and crinkles to edges.*

The pair \$2,650

Text includes "Chinaman vegetable hawker, Sydney. Star Photo Co., Copyright." Annotations include "Don't take this as an insult by any means." Postmark reads "Ashfield, NSW, No[venber] 2, 05, 11.40 pm." It is very rare to find a process screen postcard together with its original photographic image.



21. **[Views Of Peking, Including Summer Palace And Temples]**, c1910s-1920s. Nine silver gelatin photographs, all numbered and most titled in negative, 9.3 x 14.4cm or 13.5 x 9.2cm (approx. each). *Minor foxing, soiling and crinkles overall, some with slight tears, creases, missing portions or silvering to edges.*

The group \$5,500

Titles include:

1. A glimpse of the famous Summer Palace, Peking;
2. Marble bridge in the grounds of the Summer Palace, Peking. One of the world's finest bridges;
3. One of the gateways to the Temple of Confucius, Peking. The finest of its kind in all China;
4. Temple of the 8,000 Bells, Peking;
5. Gateways in the West Tartar Wall;
6. Entrance to the British Legation, Peking.



can a tail unfold!"; 5. I was somewhat taken aback; 6. to 9. Chung Ling Soo & Co. [troop of performers].

20. **[Eclectic Subjects Relating To The Chinese People In Australia And UK]**, c1905-1915. Nine postcards, including photogravure, hand-coloured process screens, process lithograph and colour lithograph, some captioned and one signed in image, most inscribed in ink verso with postage stamps and postmarks, 13.8 x 8.7cm or 9.9 x 13.9cm (approx. each). *Some with minor soiling or wear to edges, slight tear and embossing to one.*

The group \$660

Captions include: 1. Bargaining with 'Johnnie', Belmore Markets, Sydney; 2. Mr W. Jame, our talented Chinese Evangelist who labors in our Chinese Missions in Australia; 3. Australian series - 'Little Mary, little Mar-y!'; 4. Australian series - 'I



22. **[The Old Summer Palace, Beijing]**, c1920s-1930s. Watercolour with pencil, titled in Chinese in lower margin, 23 x 31.4cm. *Slight crease to upper left corner, foxing overall.*

\$1,350

Prov.: W.A. Pennell estate. In 1860 during the Second Opium War, two British envoys, a journalist for *The Times* and their escort of British and Indian troopers met with the Royal Prince under a flag of truce to negotiate. They were imprisoned, resulting in twenty deaths. The British High Commissioner to China, Lord Elgin retaliated by ordering the destruction of the palace, which was carried out by British and French troops. Ref: Wiki



23. **[Yangtze River With Dwellings, China]**, c1920s-1930s. Watercolour, 32.6 x 39.6cm. *Slight tear and crease to upper left corner of image, some stains and minor foxing overall.*

\$1,850

Provenance: W.A. Pennell estate. An Englishman, Mr Pennell was head of the advertising department of the British American Tobacco Company in Shanghai during the 1920s and 1930s. He was an accomplished artist who taught and employed local artists. Pennell and his family emigrated to Australia in 1936.



24. **[Group Portraits Collection, Shanghai]**, c1920s-1930s. Collection of 23 silver gelatin photographs, including one affixed to letterpress programme autographed by sitters in pencil, some annotated and dated in ink on image, some with studio blind stamp or wet stamp to image or verso, 9.5 x 14.4cm to 22.8 x 27.9cm. *Most with slight foxing or creases, minor tears to edges, some with discolouration or silvering, two laid down on original backing.*

The collection **\$3,900**

The collection includes military or police and school group portraits, as well as those taken at various social and sporting events, depicting European and Chinese people. Annotations include "Oct. 14, 1937", "Finals, Nestle's Cup, BAT vs Wayfoong, Score 1-8, March 19, 1928" and "Shanghai vs Pootung, 1927-28." Blind stamps include "Carson Studio, Shanghai", "Ah Fong, Shanghai" and "Weipong, Shanghai." Wet stamps include "Proof, Carson Studio", "Photo by Ah Fong, P. 367 Nanking Road, Shanghai" and "Ah Fong, Photographer" with 1929 and 1930 dates.



25. **[Two Chinese Girls With Pet Dog]**, c1920s-1930s. Colour process lithograph poster, Chinese characters and artist's stamp in image lower right and centre, 77.3 x 50.3cm. *Repaired slight creases and perforations. Linen-backed.*

\$1,850

Provenance: Old Chinese grocery store in Dixon St, Sydney, at closing down sale in 1980s. Vintage poster without the usual overprint advertising cigarettes, soap or other Western products. Posters of this type were normally printed in Shanghai.



26. **[Young Chinese Woman In Moonlight]**, c1920s-1930s. Colour process lithograph poster, Chinese characters and artist's stamp in image lower right and centre, 77.8 x 44.3cm. *Slight discolouration and repaired tears and pinholes to edges. Linen-backed.*

\$1,850

Provenance: Old Chinese grocery store in Dixon Street, Sydney, at closing down sale in 1980s. Vintage poster without the usual overprint advertising cigarettes, soap or other Western products. Posters of this type were normally printed in Shanghai.

27. **[Chinese Woman In Western-Style Dress Seated in Armchair]**, c1920s-1930s. Colour process lithograph poster, Chinese characters and artist's stamp in image lower left and centre, 69.7 x 50.2cm. *Repaired minor tears and creases to margins. Linen-backed.*

\$1,850

Provenance: Old Chinese grocery store in Dixon Street, Sydney, at closing down sale in 1980s. Vintage poster without the usual overprint advertising cigarettes, soap or other Western products. Posters of this type were normally printed in Shanghai.



28. **[Chinese Woman Bathing By A River]**, c1920s-1930s. Colour process lithograph poster, Chinese characters and artist's stamp in image lower right and centre, 74 x 52.2cm. *Slight stains, and minor surface loss to margins. Linen-backed.*

\$1,850

Provenance: Old Chinese grocery store in Dixon St, Sydney, at closing down sale in 1980s. Vintage poster without the usual overprint advertising cigarettes, soap or other Western products. Posters of this type were normally printed in Shanghai.



29. **Boxiang Hu** (Chinese, 1896-1989). *[Temple Of Heaven, Beijing]*, c1925. Vintage silver gelatin photograph, 28.5 x 38cm. *Soiling and slight scuffs overall, minor creases to uneven margins.*

\$2,650

Provenance: W.A. Pennell estate. Boxiang Hu, an accomplished artist and photographer, was skilled in Chinese traditional painting and Western lithography, watercolour and photography. He founded and became director of the Oriental Fine Arts Society. In 1928, Hu cofounded the China Photography Society and the *China Photography Magazine*. He also organised the first photography exhibition in China. His works won international prizes. He worked with W.A. Pennell at the British American Tobacco Company in Shanghai. Ref: E. J. Laing, *Selling Happiness*, 2004.



32. **Boxiang Hu** (Chinese, 1896-1989). *[River With Boat]*, c1925. Vintage silver gelatin photograph, 29 x 39cm. *Re-touching to centre of image, slight stains, soiling and minor crinkles overall.*

\$2,650

Provenance: W.A. Pennell estate. An Englishman, Mr Pennell was head of the advertising department of the British American Tobacco Company in Shanghai during the 1920s and 1930s. He was an accomplished artist who taught and employed local artists. Pennell and his family emigrated to Australia in 1936.



30. **Boxiang Hu** (Chinese, 1896-1989). *[Shipping On Shanghai Harbour]*, c1925. Vintage silver gelatin photograph, 28.4 x 38.2cm. *Minor soiling and creases to edges of image, uneven margins.*

\$3,950

One of the steam boats pictured is named "[Kwaido] Shanghai." Provenance: W.A. Pennell estate. An Englishman, Mr Pennell was head of the advertising department of the British American Tobacco Company in Shanghai during the 1920s and 1930s. He was an accomplished artist who taught and employed local artists. Pennell and his family emigrated to Australia in 1936.



33. **Boxiang Hu** (Chinese, 1896-1989). *[Thatched Huts By A Canal With Covered Boats]*, c1925. Vintage silver gelatin photograph, 23.7 x 38.9cm. *Minor stain to lower edge of image, slight creases and soiling to uneven margins.*

\$2,650

Provenance: W.A. Pennell estate. An Englishman, Mr Pennell was head of the advertising department of the British American Tobacco Company in Shanghai during the 1920s and 1930s. He was an accomplished artist who taught and employed local artists. Pennell and his family emigrated to Australia in 1936.

31. **Boxiang Hu** (Chinese, 1896-1989). *[Street Scene With Man Dressed In Rags]*, c1925. Vintage silver gelatin photograph, 34.4 x 20.9cm. *Slight creases and soiling to margins.*

\$3,950

Provenance: W.A. Pennell estate. An Englishman, Mr Pennell was head of the advertising department of the British American Tobacco Company in Shanghai during the 1920s and 1930s. He was an accomplished artist who taught and employed local artists. Pennell and his family emigrated to Australia in 1936.





34. **Boxiang Hu** (Chinese, 1896-1989). *[Temple With Cypress Trees]*, c1925. Vintage silver gelatin photograph, 37.2 x 28.4cm. *Slight creases and chips to edges of image and uneven margins.*

\$2,650

Provenance: W.A. Pennell estate. An Englishman, Mr Pennell was head of the advertising department of the British American Tobacco Company in Shanghai during the 1920s and 1930s. He was an accomplished artist who taught and employed local artists. Pennell and his family emigrated to Australia in 1936.



36. **[Buildings On Hill Overlooking Yangtze River, China]**, c1930s. Watercolour, 20.3 x 30.5cm. *Minor foxing to upper portion of image.*

\$2,200

Provenance: W.A. Pennell estate. An Englishman, Mr Pennell was head of the advertising department of the British American Tobacco Company in Shanghai during the 1920s and 1930s. He was an accomplished artist who taught and employed local artists. Pennell and his family emigrated to Australia in 1936.



37. **[Thirteen Level Pagoda On A Hill, China]**, c1930s. Watercolour, 20.4 x 30.5cm. *Slight foxing overall.*

\$2,200

Provenance: W.A. Pennell estate. An Englishman, Mr Pennell was head of the advertising department of the British American Tobacco Company in Shanghai during the 1920s and 1930s. He was an accomplished artist who taught and employed local artists. Pennell and his family emigrated to Australia in 1936.



38. **[Eight Level Pagoda, China]**, c1930s. Watercolour, annotated "1" in pencil verso, 31.4 x 20.3cm. *Slight foxing and creases to margins.*

\$2,200

Provenance: W.A. Pennell estate. An Englishman, Mr Pennell was head of the advertising department of the British American Tobacco Company in Shanghai during the 1920s and 1930s. He was an accomplished artist who taught and employed local artists. Pennell and his family emigrated to Australia in 1936.



36. **[Buildings On Hill Overlooking Yangtze River, China]**, c1930s. Watercolour, 20.3 x 30.5cm. *Minor foxing to upper portion of image.*

\$2,200

Provenance: W.A. Pennell estate. An Englishman, Mr Pennell was head of the advertising department of the British American Tobacco Company in Shanghai during the 1920s and 1930s. He was an accomplished artist who taught and employed local artists. Pennell and his family emigrated to Australia in 1936.



39. **Carl Wertz** (Amer., 1874-1944). *Wings Over Macao*, c1930s. Pencil drawing, titled and signed in pencil on backing below image, 7.4 x 14cm. *Minor surface loss and foxing to image, tipped to original backing.*

\$1,350

Carl Newland Wertz was an American painter, fine arts photographer, illustrator, cartoonist and educator who founded the Chicago Academy of Fine Arts. Wertz was a world traveller who was a proponent of Asian art and Japonisme. Ref: Wiki.



40. *Attrib. J.M. Norton. [Man Sitting At Feet Of Dog Of Fo Statue], c1930s. Colour woodcut, monogrammed in block upper right, 27.1 x 16.4cm. Minor foxing.*

\$880

Dog of Fo, a Chinese mythical beast, half-dog and half-lion, was used to guard Buddhist temples and works of art. Ref: Britannica.



41. *Attrib. J.M. Norton. [Stone Statue In Cemetery Of Confucius], c1930s. Woodcut, 25 x 11cm. Tipped to original backing.*

\$880

The Cemetery of Confucius, also known under its Chinese name Kong Lin, is a cemetery of the Kong clan (the descendants of Confucius) in Confucius' hometown of Qufu. Confucius and some of his disciples are buried there, as well as many thousands of his descendants. Ref: Wiki.



42. **J.M. Norton. Camellias, c1930s. Colour woodcut, titled and signed in pencil in lower margin, 25.4 x 20.8cm. Slight foxing overall, creases to margins.**

\$990



43. **[Chinese Family At A Market], c1930s. Pockerwork, paint and varnish on wood, oval format, signed "Mabb" lower left and verso, 29.5 x 48.4cm. Slight dents overall.**

\$1,100

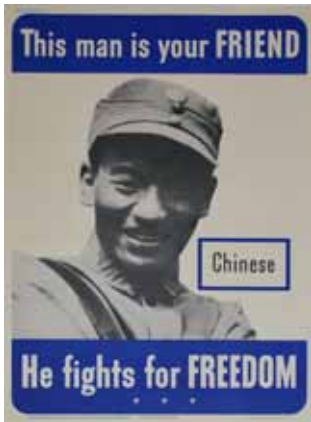
44. **[Views Of Landmarks In China], c1930s. Nine pen and ink drawings, most with white gouache, one with watercolour, Nanking, each signed "M. Thomassen" in image, all titled in ink and most numbered, annotated "W.A.P." in ink or pencil on backing below image, 15.6 x 11.7cm to 12.5 x 17.1cm. Slight foxing overall, each tipped to original backing.**

The group \$7,700

Titles read: 1. Sun Yat Sen's Tomb, Nanking; 2. Broadway Mansions, S'hai [Shanghai]; 3. Drum Tower, Nanking; 4. PUMC, Peking; 5. Ching Monastery, Hangchow [pencil sketch of the Needle Pagoda verso]; 6. Mausoleum of 19th Route Army, Canton; 7. Mausoleum of 72 Martyrs, Canton; 8. Flower Boats, Canton; and 9. Soong Wong Toi, Kow Loon.



Provenance: W.A. Pennell estate. An Englishman, Mr Pennell was head of the advertising department of the British American Tobacco Company in Shanghai during the 1920s and 1930s. He was an accomplished artist who taught and employed local artists. Pennell and his family emigrated to Australia in 1936.



45. ***This Man Is Your Friend. Chinese. He Fights For Freedom***, 1942. Colour process lithograph poster, 50.8 x 36.6cm. *Old folds as issued. Linen-backed.*

\$1,350

Text continues "For additional copies write to Graphics Division, Office of Facts and Figures, Washington, DC. Specify GPO, Jacket No. 455918. U.S. Government Printing Office: 1942-0."



47. ***Three Women On The Chang Zhou Boat, Harbour, Hong Kong***, 1966. Charcoal, pen and ink, watercolour and gold paint, title and date "Feb. 1966" in Chinese with artist's stamp lower left, 39.3 x 34.8cm. *Slight foxing, mount burn.*

\$990



48. ***[Movie Booklets, China]***, c1980s. Collection of 21 paperback books, illustrated with process and colour process lithographs. Chinese characters overall, some with 1980s dates on back cover, some stamped or annotated in ink on title page or back cover, one annotated in ink throughout, 9.1 x 12.6cm to 10.1 x 12.6cm. *Most with stains, creases, soiling, some with insect damage, tape and missing portions, pages or covers.*

The collection **\$880**

Seventeen of the 21 films appear to be Chinese, and of these 12 are illustrated in the manner of comic books with captions, while the remaining five use stills from the film. The remaining four films are Western, and include *The Circus* by Charlie Chaplin, and *Zorro*.



46. ***The Tunhuang Cave Mural Paintings [China]***, 1954. Set of 12 pochoir prints accompanied with original pages of letterpress in Chinese, English, Russian and French, each image numbered in letterpress in lower margin, text includes list of titles, 24.4 x 24.1cm to 26.2 x 36.7cm. *Foxing overall, slight stains, tears and creases to edges of some pages.*

\$660

Titles include: 1. Boat-trackers. Cavalry; 2. Farmers at work in the rain; 3. A drove of horses; 4. Lace designs; 5. Aureoles; 6. Ceiling design; 7. Flying female deva; 8. Female *gandharva*.

Hong Kong

The name "Hong Kong", a phonetic spelling based on Cantonese meaning "fragrant harbour", was officially first used in 1842 in the Treaty of Nanking, which marked the ending of the first Opium War.



49. **Edward Ashworth** (British, 1814-1896). [*Hong Kong, 19th Century Views*], 1844-1845. Collection of 15 watercolours and ink and wash drawings, all titled, one signed "drawn by E. Ashworth", some annotated in ink or pencil above or below image, 20.3 x 26.3cm to 26.7 x 45.8cm. *Most with discolouration, stains, foxing, creases, repaired tears and missing portions, some laid down on acid-free backing.*

The collection **\$POA**

Provenance: Ashworth family by descent.



Titles and annotations include:

1. Morgans Bazaar, Victoria, Hong Kong;
2. Chinese Street in Victoria, Hong Kong, with the 'Tae Ping Shan' American Baptist Mission Chapel, Erected 1844;
3. Chinam's Hong, Residence Built for a Chinaman at Hong Kong;
4. Chinam's Hong...in Victoria, Hong Kong;
5. View in the Interior of 'Chinam's Hong', Victoria, Hong Kong;
6. Temple on Hong Kong....;
7. Messrs Jardine Matheson's & Co, Hong Kong [showing 'opium clippers'];
8. Part of Queen's Road, Looking West, the Principal Street of the Town of Victoria, Hong Kong, China [signed by Ashworth];
9. Canton Bazaar, Hong Kong;
10. Fortaleza de San Francisco, Macao;
11. Entrance to the Government House, Praya Grande, Macao;
12. Chinese Street in Macao;
13. To Ti Kong, Small Temple near Macao;
14. Temples near Macao;
15. The Foreign Factories (Shap Sarm Hong) at Canton.

Edward Ashworth, a well-regarded English architect and surveyor, travelled to the colonies in the 1840s, making important visual records of the settlements of Melbourne, Sydney, Auckland and Hong Kong. In 1842 he left London on the ship *Tuscan*, first arriving in Australia and then on to Auckland, New Zealand. In May 1844 he sailed on the American ship, *Navigator*, visiting Macau on his way to Hong Kong, a new colony of the British Empire. He lived in Hong Kong from 1844 to 1845, where he recorded some of the earliest buildings. While in China he also made studies of buildings, architectural details and street scenes in Canton and Macau. Ref: SLNSW, Wiki.



50. **Racecourse, Hong Kong, and Grand Stand, Hong Kong**, c1870s. Pair of albumen paper photographs, each titled in pencil verso, 19.1 x 28.2cm (approx. each). *Slight foxing and discolouration, minor crinkles to edges.*

The pair **\$3,850**



51. **General View Of Hong Kong**, c1870s. Albumen paper photographs, two-panel panorama, titled in pencil on backing verso, 19.1 x 52.3cm. *Slight foxing and fading to edges of image. Laid down on acid-free paper.*

\$2,850



52. [**Children Eating In Hong Kong Orphanage**], c1890s. Oil on canvas, 32 x 39.2cm. *Slight surface crazing. In period frame.*

\$12,900



53. **[Hong Kong Harbour And Surrounds]**, c1890s. Four hand-coloured albumen paper photographs, 21.4 x 27.9cm (approx. each). *Creases to corners, minor tears to edges and slight stains to some images, minor crinkles overall.* The group **\$3,850**



54. **H.D. Collison-Morley** (Brit., 1877-1915). *No. 6 – On The Peak Road*, 1909. Colour lithograph, signed and dated in image lower right, text and title in lower margin, 24.6 x 46.4cm. *Small stain to image centre right, slight crinkles overall, minor tears to margins.* **\$1,450**

Text reads "Litho. by South China Morning Post. Copyright." Harold Duke Collison-Morley studied

art at the Slade School (UK) and at Académie Julian in Paris. He began contributing drawings to the *Graphic* and *Daily Graphic* and other papers early in his career. Around 1899 he went to Australia, where he joined the Queensland Imperial Bushmen during the Boer War, and obtained a commission in the Lancashire Fusiliers, receiving the Queen's Medal. In 1909 he went to Hong Kong for a year. While there he worked for the *South China Morning Post* and produced a series of six humorous illustrations of life in Hong Kong. Ref: *Lancashire Fusiliers Annual 1914-15*, Buckinghamshire Members Organisation.



55. **H.D. Collison-Morley** (British, 1877-1915). *Shady Characters*, c1909. Colour lithograph, signed with text in image lower left to right, title in lower margin, 24.6 x 46.4cm. *Slight creases and minor tears to margins.* **\$1,450**

Text reads "South China Morning Post."

56. **H.D. Collison-Morley** (Brit., 1877-1915). *B'long Hong Kong Lickshaw [Sic]*, c1909. Colour lithograph, text with monogram in image lower left, title in lower margin, 24.4 x 45.9cm. *Slight creases, missing portions, stain and minor tears to margins.* **\$1,450**

Text reads "South China Morning Post."



57. **Fan Ho** (Chinese, b.1937). *River Hawkets [Hong Kong]*, 1958. Vintage silver gelatin photograph, titled, dated and signed in ink with annotated exhibition label and various cancelled stamps and annotations verso, 39 x 49.4cm. *Slight scuffs and crinkles with surface cracking overall, creases and minor surface loss to edges, tape and paper remnants verso.* **\$9,900**



Label includes "1968 PSA International Exhibition of Photography." Stamps include "Name: Ho, Fan. FRPS, FPSA, Hon. F. PSHK, Hon. F. CPA, Hon. F. Kortrijk. 5 star exhibitor. Address: Rm. 504 China Bldg., P.O. Box 895, Hong Kong." Fan Ho is a celebrated photographer, film director and actor. He has won over 280 awards from international exhibitions and competitions worldwide since 1956 for his photography. Ref: Wiki.

58. **Fan Ho** (Chinese, b.1937). *4 P.M. [Hong Kong]*, 1963. Vintage silver gelatin photograph, titled, dated, signed and annotated in ink with various cancelled stamps and numeric label verso, 37.4 x 46.8cm. *Minor retouching, scuffs and crinkles with cracking overall, slight embossing to image lower centre from annotation verso.* **\$9,900**



Stamps and annotations include "Name: Ho, Fan. FRPS, FPSA, Hon. F. PSHK, Hon. F. CPA, Hon. F. Kortrijk. 5 star exhibitor. Address: Rm. 504 China Bldg., P.O. Box 895, Hong Kong", "Maitland International Photo Salon, 1967...", "Murray Bridge Camera Club, 8th Annual Exhibition..." and "Douane Paris Chapelle."

Japan and Korea

59. *Attrib. Felice Beato* (Brit., 1832-1909). [*"Kiseru" Smoking Pipe Craftsmen At Work, Japan*], c1870s. Hand-coloured albumen paper photograph, partially illegible stamp verso, 20.7 x 26.9cm. *Slight creases and small missing portion to upper left corner, not affecting image, and minor crinkles overall.*



\$2,950

Stamp includes "M. Neustadt... Export Hot Climate." Shows two men manufacturing *rao*, the bamboo shafts for *kiseru* pipes, traditionally used in Japan to smoke tobacco.

Italian-born Felice Beato was a British photographer who was one of the first to take photographs in East Asia and one of the first war photographers (Indian Rebellion of 1857 and the Second Opium War). In Japan, Beato taught and worked with numerous other photographers and artists who were greatly influenced by him. Ref: Getty, Wiki.

60. *Attrib. Felice Beato* (British, 1832-1909). [*Basket And Broom Sellers, Japan*], c1870s. Hand-coloured albumen paper photograph, 20.6 x 27cm. *Minor crinkles overall.*



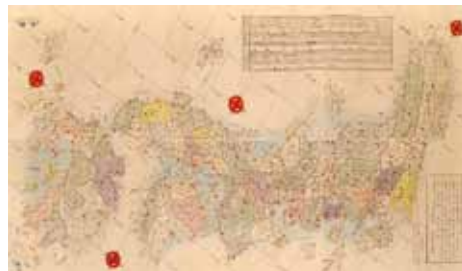
\$2,950

Most of the wares displayed are likely to be made of bamboo. A related image appears in Ohara (ed.), *Japan 100 Years Ago: Peabody Museum of Salem, E.S. Morse Collection/Photography*, Shogakukan, Japan, 1983, p127.

Italian-born Felice Beato was a British photographer who was one of the first to take photographs in East Asia and one of the first war photographers (Indian Rebellion of 1857 and the Second Opium War). In Japan, Beato taught and worked with numerous other photographers and artists who were greatly influenced by him. Ref: Getty, Wiki.

61. [*Meiji Period Traveller's Map Of Japan*], c1860s. Colour woodcut map comprising six sheets, in original paper wrappers, title and text in Japanese, 71.4 x 143.7cm (overall), 24 x 18.2cm (folded). *Slight soiling and wear overall, some foxing and creases to wrappers.*

\$3,300



Text includes a key to distances of towns from Tokyo, and services available to a traveller at each location. The map does not show Hokkaido. The lines of latitude and longitude on the map are a concept adopted from the West, suggesting it was made after Japan established foreign relations with the USA in the mid-1850s. It is not likely that Japan would have been depicted as a whole country on a map, until it was unified under the rule of Emperor Meiji after the Meiji Revolution in 1868.

62. [*Yokohama Fire Brigade, Japan*], c1880. Hand-coloured albumen paper photograph, 20.6 x 26.1cm. *Creases to upper and lower left corners of image.*

\$1,650

Signs on display include the English acronym "YFB" and "6" in Japanese. The firemen's uniforms bear "16th" in Japanese. Illustrated in Ohara (ed.), *Japan 100 Years Ago: Peabody Museum of Salem, Tokyo*, 1983, p140. A related image appears in Winkel, *Souvenirs from Japan*, 1991, p88.



63. [*Thief With Sword Peering At Woman Sleeping Under Mosquito Net, Japan*], c1880. Hand-coloured albumen paper photograph, 20.1 x 26.4cm. *Tear to right portion of image, slight stains, foxing and crinkles overall.*

\$1,100



64. **[Three Workers Husking Rice, Japan]**, c1880s. Hand-coloured albumen paper photograph, numbered "3329" in Japanese in negative lower right, 21.1 x 27.3cm. *Creases to upper left and right corners, slight surface loss to lower right corner, chips and fading to edges of image.*

\$1,100

Depicts a machine with a fan inside it, for separating the chaff from the husked rice. A related image appears in Ohara (ed.), *Japan 100 Years Ago: Peabody Museum of Salem, Tokyo*, 1983, p94.



67. **[Three Male Performers, Japan]**, c1880s. Hand-coloured albumen paper photograph, 20.7 x 26.9cm. *Fading to edges and development stains to image.*

\$880

65. **Osaka Castle [Japan]**, c1880s. Albumen paper photograph, numbered "A57" and titled in negative lower right, 20.9 x 26.8cm. *Slight foxing, repaired tears and paper loss to corners, crease to upper left corner of image.*

\$880



68. **[Young Woman With Spinning Wheel, Japan]**, c1880s. Hand-coloured albumen paper photograph, numbered "A350" in negative lower right, 21 x 27.2cm. *Minor creases to edges of image.*

\$990

The woman appears to be spinning cotton. A *kiseru* tobacco-smoking pipe appears by her left side.



66. **N. Nogawa. Manufacturer Of Bronze Ware [Japan]**, c1880s. Albumen paper photograph, captioned in negative lower right, 20.5 x 26.3cm. *Slight foxing, repaired tears and paper loss to corners.*

\$1,100

Caption continues "No. 22. Shijo Otabichio, Kioto [Kyoto], Japan."



69. **[Two Vegetable Sellers, Japan]**, c1880s. Hand-coloured albumen paper photograph, 21.1 x 27.3cm. *Fading to edges of image.*

\$1,100

Both men are wearing traditional "rain-coats" made of straw. Related images appear in Bayou, *Felice Beato et l'Ecole de Yokohama*, Centre National de la Photographie, Paris, 1994, plate 49, and Crombie, *Shashin: Nineteenth Century Japanese Studio Photography*, NGV, 2004, plate 36.



70. **[Japanese Women With Mirror And Fan, And With Writing Desk]**, c1880s. Pair of hand-coloured albumen paper photographs, 27.1 x 21cm (each). *Minor foxing and crinkles overall.* The pair **\$1,850**



72. **[Two Japanese Girls With Bonsai]**, c1880s. Ambrotype in original Paulownia wood case, 9.5 x 5.7cm (image), 11.3 x 8.6 x 1.4cm (case). **\$2,850**



73. **Seko** (Japanese). **[Cormorant Fishing, Japan]**, c1890s. Three printout paper photographs, two with Japanese characters in negative lower left or right, 20.4 x 26.8cm (approx. each). *Repaired tears and creases to edges of images, minor scuffs and foxing overall.*

The group **\$2,650**
Text translates as "Cormorant fishing, Gifu prefecture, Nagaragawa River" and "Seko", the name of the photographer.

71. **"The Bund", Kobe, Japan**, c1880s. Albumen paper photograph, annotated "A 215" and captioned in negative lower left, titled in pencil verso, 20.6 x 26.5cm. *Foxing overall, slight creases, missing portions, stains and repaired tears to edges.*

\$880

Caption reads "Bund of Settlede [sic] at Kobe." A British flag is shown flying on a flag pole on the main street. Kobe was a large port town with an European-style settlement and commercial area designed by British civil engineer John William Hart. A related image appears in Ohara (ed.), *Japan 100 Years Ago*: Peabody Museum of Salem, Tokyo, 1983, p59.



74. **[Japanese Woman Pouring Sake]**, c1890s. Hand-coloured platinum photograph, 29 x 12cm. *Minor dent to lower edge of image.* **\$1,100**



75. **[Blind Japanese Woman Singing And Playing Shamisen]**, c1890s. Hand-coloured platinum photograph, 28.9 x 12.1cm. *Minor foxing overall.* **\$1,350**



76. **[Japanese Workers In Rice Paddy]**, c1890s. Hand-coloured platinum photograph, 12.1 x 29.8cm. *Minor foxing overall.* **\$1,100**



77. **[Woman Reading In Bed, Japan]**, c1890s. Hand-coloured platinum photograph, 12.1 x 29.2cm. *Minor discolouration to lower right corner.* **\$1,100**



78. **["Gonin Bayashi" Court Musicians, Singer And Drummer, Japan]**, c1890s. Hand-coloured albumen paper photograph, 20.1 x 26.2cm. *Creases to lower right corner, fading to edges of image.* **\$880**

Gonin Bayashi court musicians are often portrayed by dolls in the *Hinamatsuri* festival, which is also known as Girls' Day or Dolls' Day.



79. **Scene In Imperial Gardens, Tokio [Tokyo], Japan**, c1890s. Hand-coloured albumen paper photograph, titled in pencil verso, 20 x 25.3cm. *Foxing and stains overall.* **\$880**



80. **Japanese Funerals**, c1890s. Hand-coloured albumen paper photograph, titled in negative lower left, 20.8 x 26.4cm. *Chips and fading to edges of image.* **\$880**

Title erroneously reads "Japanese Funrls."



81. **P'ing [Playing] Music And Dancing [Japan]**, c1900. Hand-coloured platinum photograph, numbered "1765" and abbreviated title in negative lower right, 22.6 x 28.3cm. **\$990**

Depicts young geisha.



82. **Geisha Girls [Street Musician Playing Shamisen, Japan]**, c1900. Hand-coloured platinum photograph, annotated "L89" and titled in negative with obscured original negative annotations lower right, 28.5 x 22.4cm.

\$1,250

This image, depicting a woman playing a *shamisen*, a three-stringed lute, was printed from an inter-neg from an earlier photograph. The woman's clothing and shoes suggest she is a street musician rather than a geisha. This occupation was often taken up by blind people. A related image appears in Ohara (ed.), *Japan 100 Years Ago: Peabody Museum of Salem*, Tokyo, 1983, p182.



84. **[Woman And Children In Rural Landscape, Japan]**, c1910s-1920s. Watercolour, signed "Fukanori" lower left, 49.3 x 33.2cm. *Slight foxing to margins.*

\$990

Provenance: W.A. Pennell estate. See Item 23.



85. **A. Yoshida** (Japanese, active 1917-1930s). **[Figure On Forest Road]**, c1920s. Watercolour, signed lower left, 50.7 x 34.3cm. *Repaired minor tears to lower edge.*

\$1,100

83. **Anon** (Japanese). **[Thatched Huts By A Mountain Stream, Japan]**, c1910. Watercolour, 31.8 x 66.2cm. *Stains to upper right and lower centre.*

\$1,650



86. **A. Yoshida** (Japanese, active 1917-1930s). **[Homes By A Mountain Stream]**, c1920s. Watercolour, signed lower left, 32.6 x 51cm. *Old mount burn to edges.*

\$1,100



87. **Suigetsu** (Japanese). **[Rural Scene, Japan]**, c1920s. Watercolour, signed in pencil lower right, 25.8 x 38cm. *Slight foxing overall, old mount burn to edges.*

\$880





88. **Takashi Nakayama** (Japanese, 1893-1978). [*Broom Seller, Fishmonger, Rickshaw Runner, Japan*], c1930s. Three watercolours, each signed lower right, 30.8 x 16.2cm (approx. each, paper size). *Slight stains and foxing overall, minor cockling, chips and discolouration to edges.*

The group **\$1,950**
The Japanese term for a rickshaw runner is *jinrikisha*, which literally translates as man-powered wheels. The rickshaw was invented in Japan.

89. **Occupation Souvenir Of Japan, British Commonwealth Forces**, c1950s.

Collection of 88 vintage silver gelatin photographs, 70 with hand-colouring, and one colour lineblock in original album with embroidered cloth cover, most photographs captioned in negative, a slip with lithographically printed titles in English and Japanese accompanies one group of photographs, 7.3 x 11.1cm to 10.1 x 14.1cm. *Minor foxing or surface loss to edges of some images, all tipped to original album pages, front hinge of album loose, missing portions and stains to cover.*



The album **\$1,950**
Photographs include images of Tokyo, Yokohama, Kyoto, Mount Fuji, Hiroshima, Kure, various temples and other scenic views.



91. **Henri Cartier-Bresson** (French, 1908-2004). *Funeral Of A Kabuki Actor, Japan*, 1965/c1979. Silver gelatin photograph, photographer's name, title and date in label affixed verso, 11 x 16.3cm. *Minor crinkles to lower left corner of image.*

Text in label includes "This exhibition, organized by the International Center of Photography, New York, is curated and circulated by Robert Delpire, Paris, and is made possible by a grant from the American Express Foundation." Ref: Delpire, *Henri Cartier-Bresson*, 1979.

92. **Soohyang Lee** (Korean/Aust.,) *Jesus Praying For The Disciples [Korea]*, 1999. Watercolour, signed, dated with artist's stamps lower right, text in English including title with artist's name in typed label with Korean annotation in pencil on frame verso, 49.5 x 69.5cm. *Framed.*

\$990
Christianity has been a part of Korean society since Catholic texts were brought back from China by a Korean diplomat in the early 1600s. Ref: Wiki.

A media release from the Lawrence Wilson Art Gallery (UWA) for an exhibition held in 2014 stated "Traditional ink painter, Soohyang Lee paints scenes of her North Korean hometown as a method of recreating childhood memories... Lee moved to Sydney around 30 years ago and in adopting her new environment, she also paints Australian landscapes using traditional Korean Southern School ink techniques."

90. **Frederick Halpern** (Austrian/Australian, b.1909). *Japan*, c1955. Etching and aquatint, printed à la poupée, editioned 6/25, titled and signed in colour pencil in lower margin, 26.4 x 17.3cm. *Minor foxing to lower portion, slight old mount burn.*

\$880
Austrian-born artist and writer Frederick Halpern studied painting and printmaking techniques in both Vienna and Paris. Throughout his career he travelled extensively. He settled in Australia in the early 1950s.



India and Sri Lanka



93. **[India. Architectural Studies And Group Portraits]**, c1860s. Eight albumen paper photographs, 10.2 x 10.1cm to 15 x 21.3cm. *One image with sealing wax to upper edge, slight creases or missing portions to edges of some images, some with stains.*

The group \$7,700
Most of the photographs consist of architectural studies with the exception of two images: one shows a European man sitting with a gathering of Indian men including a local ruler; the other shows three European men sitting in front of a tent.



94. **[Portraits Of Men And Women, Madras, India]**, c1860s-1870s. Four albumen paper photographs, each titled in ink on backing below image, 7.6 x 3.8cm to 7.6 x 5.7cm. *Minor soiling, all laid down on original backing.*

The group \$3,850

Titles read:

1. Wife of a Sergeant of Old Madras 23rd Brigade;
2. Madras merchants;
3. Battery Barber, Madras; and
4. The Battery Cook and his wife, Madras.



95. **[Portraits Of Sindh People]**, c1870s. Seven albumen paper photographs, each titled, numbered and annotated "Cling" in pencil verso, 9.3 x 5.8cm (approx. each, paper). *Minor foxing to some.*

The group \$6,600

Titles include: 1. Newspaper carrier; 2. [Sindh] man; 3. [Sindh] barber; 4. [Sindh] clerk; and 5. [Sindh] servants.



96. **[Rural Landscape Views of India]**, c1870s. Pair of albumen paper photographs, two-part panorama, carte de visite format, one with photographer's line on backing below image, each with printed photographer's line and numbered in ink on backing verso, 5.8 x 9.6cm (each). *Minor foxing, each laid down own original backing.*

The pair \$1,650

Photographer's lines include "Nicholas & Curths, Photographers. Madras, Ootagamund and Bangalore. Chemicals and apparatus supplied." Ref: S. Muthiah, *Madras Miscellany*, India, 2011. The photography firm of Nicholas & Curths was active in India from 1868 to about 1873.



97. **Parsee Gentleman**, c1870s. Albumen paper photograph, titled in pencil verso, 9.2 x 5.9cm (paper). **\$1,350**

Parsee, also spelled Parsi (meaning "Persian"), is a member of a group of followers in India of the Iranian prophet Zoroaster. The followers are descended from Persian Zoroastrians who emigrated to India to avoid religious persecution by the Muslims. Ref: Wiki.



98. **Kandy, Ceylon [Sri Lanka]**, c1890. Albumen paper photograph, titled and annotated "Tom" in ink verso, 19.7 x 15.3cm. *Minor stain to upper portion, crinkles overall.* **\$990**



99. **Kandy, Elephants [Sri Lanka]**, c1890. Albumen paper photograph, annotated "29" and titled in pencil verso, 20.8 x 26cm. *Minor retouching to centre of image.* **\$1,100**



100. **Secretariat Building, New Delhi, India** and **Secretariat, South Block (Military), New Delhi, India**, c1890s. Pair of printout paper photographs, each titled, one image with partially illegible annotation in pencil verso, 21.7 x 29.2cm (each). *One with slight tears and creases to edges, one with minor missing portion to upper left corner, both with minor crinkles overall.*

The pair **\$1,950**

101. **B. Majumdar** (Indian). *[Village Landscape]*, c1930s. Oil on canvas, signed lower left, 49 x 66.7cm. *Slight surface loss, soiling and crazing. Framed.*

\$1,100



102. **B. Majumdar** (Indian). *[Man With Oxen Ploughing A Rice Paddy]*, c1930s. Oil on canvas, signed lower right, 44.5 x 59.7cm. *Framed.*

\$990

Southeast Asia



103. *After C.W.M. van de Velde* (Dutch, 1818-1898). 1. *Sumatra. De Reede Van Padang [Padang Harbour, Sumatra, Indonesia]*, and 2. *Java. Gezicht Te Ryswyk, Batavia [View Of Rijswijk, Jakarta, Indonesia]*, 1844. Pair of lithographs, Dutch and French text including title and artist above and below image, 28.1 x 33.4cm (each). *Slight foxing overall. Framed.*



The pair **\$1,950**

Text includes "48. C.W.M. van de Velde. F. Lauters. La Rade de Padang. Uitgegeven by Frans Buffa en Zonen, te Amsterdam." Charles William Meredith van de Velde was a Dutch lieutenant, painter, missionary and honorary member of the Red Cross. Ref: Wiki.



105. *[Courthouse And Other Views, Singapore]*, c1870s. Three albumen paper photographs, each titled in pencil verso, 5.9 x 9.2cm (approx. each). *Minor foxing overall.*

The group **\$2,200**

Titles read "Courthouse, Singapore" and "Scenery at Singapore [for two images]."



104. *[Trades People: Singapore And Saigon]*, c1860s-1870s. Three albumen paper photographs, carte de visite format, two titled in French in ink and one with photographer's stamp on backing verso, 9.2 x 5.9cm (approx. each). *Minor foxing, all laid down on original backing.*

The group **\$2,850**

Titles read: 1. *Jeune Malais [young Malay boy]*, Singapore, and 2. *Porteur d'eau [water carrier]* in Saigon. Stamp reads "Pun-Ky, Photographer."



106. *Malay Woman*, c1870s. Pair of albumen paper photographs, each titled in pencil verso, 9.2 x 5.8cm (approx. each, paper). *Minor foxing overall.*

The pair **\$1,950**





107. **Burmese Musician, Drummer**, c1870s. Albumen paper photograph, numbered in negative lower centre, titled in pencil verso, 9.3 x 5.8cm.

\$1,100



108. **Natives Of Burma**, c1870s. Albumen paper photograph, numbered in negative lower centre, titled in pencil verso, 9.3 x 5.8cm. *Small missing portion to lower left corner, minor foxing.*

\$1,100



109. **Javanese Prince And Princess**, c1870s. Albumen paper photograph, titled in pencil verso, 9.3 x 5.8cm.

\$1,350



110. **Burmese Girl**, c1870s. Albumen paper photograph, titled in pencil verso, 9.3 x 5.9cm.

\$1,100

111. **[Views Around Java, Indonesia, Including Grand Hotel Java]**, 1872-c1890s.

Eight photographs consisting of five albumen paper photographs and three printout paper photographs, one image titled in Dutch "Baraboedoer [Borobudur]", dated "1872" and numbered "70" in negative lower left to right, 15.9 x 21.7cm to 19.9 x 25.7cm. *Slight foxing overall, most with some discolouration or surface loss to edges, all laid down on original album pages.*

The group \$6,600





112. **Annamite Women [Vietnam]**, c1870s. Albumen paper photograph, titled in pencil verso, 9.3 x 5.8cm (paper). *Minor foxing.*

\$1,350

Annam was a French protectorate encompassing the central region of Vietnam. The Vietnamese were subsequently referred to as "Annamites." Nationalist writers adopted the word "Vietnam" in the late 1920s. Ref: Wiki.



113. **The Soolay [Sule] Pagoda, Rangoon [Burma]**, c1880s. Albumen paper photograph, titled in pencil verso, 26.7 x 21.1cm. *Minor foxing, crinkles.*

\$990

114. **[Royal Court Scene By A River, Burma]**, c1880s. Gouache with gold paint, Burmese script in ink in lower margin, 39.8 x 33.5cm. *Old folds and slight creases with surface loss.*

\$1,250



115. **Chinese Eatinghouse, Schlachter [Butcher], Singapore**, c1880s. Albumen paper photograph, titled in German in pencil verso, 16.4 x 21.8cm. *Minor crease to upper edge.*

\$880



117. **H.M. The King Of Siam, Bangkok**, c1873-c1890s. Three photographs comprising one albumen paper and two printout paper photographs, one titled and dated "1887" in negative lower centre, all titled in various hands in pencil verso, 27.5 x 21.4cm (approx. each). *One with minor missing portion to lower right corner, two with slight stains and surface loss to edges and creases overall.*

Titles include "Bangkok" and "Chulalongkorn."

Considered to be one of Siam's greatest kings, Rama V (1853-1910) was the fifth monarch of Siam (Thailand). His reign was characterised by the modernisation of Siam, immense government and social reforms, and territorial cessions to the British Empire and French Indochina. As Siam was threatened by Western expansionism, Rama V managed to save the country from being colonised.

Rama V had two coronations, one in 1868, the second in 1873. His father was the famous Rama IV who initially opened Siam to Western trade and influence, and employed an English governess, Anna Leonowens, as he wanted to ensure the liberal education of his sons (Leonowens' memoirs were the basis for a 20th century musical comedy, *The King and I*).



116. **[Woman At A Table With Food]**, c1880s. Albumen paper photograph, 19.6 x 13.8cm. *Minor tears to upper edge.*

\$880

Possibly Balinese.

The group **\$6,600**



118. **G.R. Lambert & Co.** (Singapore, active c1867-c1914). *Johnston's Pier, Singapore*, c1890s. Albumen paper photograph, titled and numbered "4" in negative lower left, photographer's blind stamp on image lower right, 20.5 x 27.1cm. *Minor missing portion and foxing to edges.*

\$1,100

Stamp reads "G.R. Lambert & Co., Singapore."

119. **Dyak Men [Sarawak, Malaysia]**, c1890. Printout paper photograph, numbered "66" and titled in negative lower centre, annotated in pencil verso, 11 x 7.1cm.

\$1,650

Annotation reads "Sarawak Dyaks." Illustrated as a wood engraving in *Popular Science Monthly*, vol. 37, 1890, p609, with alternate title of "Some natives of Australasia. Dayak types, Borneo."



120. **G.R. Lambert & Co.** (Singapore, active c1867-c1914). *Malay Family*, c1890s. Albumen paper photograph, titled and numbered "180" in negative lower left, photographer's blind stamp on image lower right, 21.5 x 26.3cm. *Slight tears and creases to edges, minor surface crazing.*

\$1,250

Stamp reads "G.R. Lambert & Co., Singapore."



121. **G.R. Lambert & Co.** (Singapore, active c1867-c1914). *Malay Harem*, c1890s. Albumen paper photograph, numbered "183" in negative and photographer's blind stamp on image lower right, titled in pencil verso, 21 x 27.3cm. *Slight discoloration, surface loss and creases to edges, minor surface crazing.*

\$1,850

Stamp reads "G.R. Lambert & Co., Singapore."

122. **G.R. Lambert & Co.** (Singapore, active c1867-c1914). *Malay Court Of Justice*, c1890s. Albumen paper photograph, titled and numbered "154" in negative lower left, photographer's blind stamp on image lower right, 21.5 x 27.1cm. *Discolouration and repaired tears and creases to edges.*

\$1,950

Stamp reads "G.R. Lambert & Co., Singapore."



123. **G.R. Lambert & Co.** (Singapore, active c1867-c1914). *Malay Gamelung [Gamelan Ensemble]*, c1890s. Albumen paper photograph, titled and numbered "155" in negative lower left, photographer's blind stamp on image lower right, 20.8 x 27.5cm. *Slight tears, creases and discoloration to edges, minor surface crazing and cockling overall.*

\$1,350

Stamp reads "G.R. Lambert & Co., Singapore." German-born Gustave Richard Lambert (b. 1846), founded a photographic firm in Singapore, which by the end of the

19th century, was the largest and most successful studio in Southeast Asia. G.R. Lambert & Co. was appointed photographer to the King of Siam in 1880 and was used extensively by the British colonial authorities to record political occasions and official visits. Ref: *Oxford Companion to the Photograph*.



124. **E. Becker.** [*Group Portraits And Views In Makassar, Indonesia*], c1890s. Eight printout paper photographs, most numbered in negative lower left, each with photographer's stamp, each numbered and one titled in pencil verso, 16.8 x 11.1cm or 11.1 x 16.8cm (approx. each). *Some with repaired tears, missing portions, minor surface loss to edges and slight stains to image.*

The collection **\$6,600**
Stamp reads "E. Becker, Macassar [Makassar]." Images show local and colonial architecture. Title in Dutch reads "Inlandsche groep [Native group]." Becker's work is held in NGA and QAG collections.



The images show local men with harnessed horses, and European men drinking beer at a table, in the garden which includes banana and papaya trees, prickly pear and sansevieria plants.

125. [*Colonial Lodge With Thatched Roof, Malaysia*], c1890s. Pair of albumen paper photographs, 27.5 x 36.4cm. *Minor scuffs, foxing or soiling to images.*

The pair **\$2,200**



126. [*Buddhist Monks, Statues And Holy Places, Burma*], c1890s. Five albumen paper photographs, each titled and numbered in pencil verso, 10.2 x 14.8cm (approx. each). *Minor discolouration to edges.*

The group **\$1,850**



All titles include "Burma":

1. Young pongyis or priests;
2. Pongyis or monks;
3. Priests and people worshipping near Shwe Dagon Pagoda, Rangoon;
4. Figures of Buddha and attendants. Buddha becoming sacred [depicts Buddha reclining with devas, nagas etc.];
5. Shwe Dagon Pagoda, Rangoon. Ref: British Library.

127. *Sarawak, Kaians [Kayans, Borneo]*, c1890s. Silver gelatin photograph, titled and annotated in pencil verso, 11.4 x 15.8cm. *Minor foxing to upper portion.*

\$1,450

Annotation reads "A Kaian [Kayan] woman dancing. I saw these people at Fort Kapit. Taken by Dr Hvoe."



128. *The South Gate, Shwe Dagon Pagoda, Rangoon [Burma]*, c1890s. Printout paper photograph, titled in negative lower left, alternate title in pencil verso, 21.3 x 27.5cm. *Slight discolouration and stains overall, minor creases and chips to edges.*

\$1,350

Alternate title reads "Burma. Entrance to Shwe Dagon Pagoda, Rangoon."



129. **Burma. View Of The 450 Pagodas, Mandalay, Showing Shan Hills In Distance**, c1890s.

Printout paper photograph, numbered "525" and annotated "Pagodas" in negative lower left, captioned in pencil verso, 20.9 x 28.5cm. *Slight discolouration to upper centre and edges of image, tears and creases to edges.*

\$1,350



130. **Burma. View Of The Walled City And Moat, Mandalay**, c1890s. Printout paper photograph, numbered "5" in negative lower left, titled in pencil verso, 20.3 x 28.2cm. *Slight creases to edges.*

\$1,350



131. **[Dyak Women Weaving, Sarawak, Malaysia]**, c1890s. Printout paper photograph, numbered "75" and titled in negative lower left, annotated in pencil verso, 13.8 x 20cm. *Slight crinkles and scuffs overall.*

\$990

Title reads "Dyak Spinners." Annotation reads "Sarawak. Dyak women spinning under European house." Both inscriptions erroneously refer to spinning: the image shows women weaving.



132. **[Scenes From Everyday Life, Burma]**, c1890s. Six photographs consisting of five albumen paper photographs and one printout paper photograph, each titled and numbered in pencil verso, 10.2 x 14.8cm to 10.7 x 15.4cm. *Minor chips or discolouration to edges.*

The group \$2,950

All titles include "Burma":

1. Burmese village in flood;
2. Shrine near Shwe Dagon Pagoda, Rangoon;
3. A Burmese village *pone* or dance;
4. A country bullock cart;
5. Burmese river scene;
- and 6. Hunting for insects [head lice].



133. **Burma. A Burmese Lady**, c1890s. Printout paper photograph, titled and numbered in pencil verso, 15.6 x 11cm.

\$990



134. **Burma. A Typical Shan Girl**, c1890s. Printout paper photograph, titled and numbered in pencil verso, 15.7 x 10.7cm.

\$990



135. **Burma. A "Pone" Or Dance**, c1890s. Printout paper photograph, titled and numbered in pencil verso, 10.7 x 15.5cm.

\$880



136. **Burma. Elephants Moving Teak Logs Just Outside Rangoon and Burma. Elephants Piling Teak Logs**, c1890s. Pair of albumen paper photographs, one with illegible title in negative lower left, each titled and numbered in pencil verso, 10.3 x 14.6cm. *Minor foxing to one image.*

The pair **\$1,450**



137. **Burma. Funeral Pile Of A Buddhist Priest. All This Will Be Burnt and Burma. Burmese Rice Boats**, c1890s. Pair of albumen paper photographs, each titled and numbered in pencil verso, 10.2 x 14.8cm.

The pair **\$1,250**



138. **[Views Of Pagodas, Burma]**, c1890s. Three photographs consisting of two albumen paper photographs and one printout paper photograph, each titled and numbered in pencil verso, 10.2 x 15cm (approx. each). *Minor foxing to two images.*

The group **\$1,350**

All titles include "Burma": 1. Shrines near Shwe Dagon Pagoda, Rangoon; 2. Royal Lakes, Rangoon; and 3. Burmese village scene.

139. **[Pavilion For The King Of Siam With Attendants, Thailand]**, c1890s. Albumen paper photograph, 15.3 x 20.2cm. *Missing portions, creases and tears to edges, crinkles overall.*

\$990

Banner depicted reads "God save the King of Siam." Photograph most likely taken by G.R. Lambert & Co.





140. **Sarawak, Borneo. Dyak Women And Children [Malaysia]**, c1890s. Printout paper photograph, titled and annotated in pencil verso, 9.9 x 13.3cm.

\$1,350

Annotation reads "This gives a good idea of long raised platform outside their huts."



141. **Sarawak, A Dyak [Malaysia]**, c1890s. Printout paper photograph, numbered "64" in negative lower right, titled in pencil verso, 13.2 x 10cm. *Minor creases and soiling to edges.*

\$1,650

142. **[Views Of Religious And Royal Architecture, Burma]**, c1890s. Eleven photographs consisting of four albumen paper photographs and seven printout paper photographs, each titled and numbered in pencil verso, 9.5 x 11.3cm to 11 x 15.7cm. *Some with slight foxing, or minor discolouration, chips or tears to edges.*

The group **\$4,400**



All titles include "Burma": 1. A monastery: Buddhist figure in a shrine; 2. Shrines near Shwe Dagon Pagoda, Rangoon; 3. Shwe Dagon Pagoda, Rangoon; 4. Part of Palace and the greens, watch tower, Mandalay; 5. Inside Palace, Mandalay; 6. Monastery, Mandalay; 7. View of 450 Pagodas, Mandalay; and 8. The walled city and moat, Mandalay.



143. **[Funeral Of Sultan Abu Bakar Of Johor, Malaysia]**, 1895. Five photographs consisting of four printout paper photographs and one albumen paper photograph, four with two photographer's stamps and one with caption in German in pencil verso, 15.6 x 19.7cm (approx. each). *Repaired missing portions and slight tears to edges.*

The group **\$4,400**

Stamps read "Robert Penn & Co." and "Singapore...Stamford Road & Hill Street." Caption reads "Begräbnis von Sultan von Johore II." Images include cannon firing and procession.

Abu Bakar ibni Daing Ibrahim (1833-1895), also known as Albert Baker, was the 21st Sultan of Johor. Considered to be the "Father of Modern Johor", Abu Bakar developed Johor's infrastructure, administrative system, military and civil service, all of which were modeled closely along Western lines. He initiated policies and provided aids to ethnic Chinese entrepreneurs to stimulate the development of the agricultural economy which was founded by Chinese migrants from Southern China in the 1840s. An anglophile, Abu Bakar was also the first Malay ruler to visit Europe in 1866. He died in London from pneumonia while visiting Queen Victoria in 1895. Ref: Wiki.



144. **Attrib. Prof. L. F. De Beaufort (Dutch, 1879-1968). [Fort De Kock/Bukittinggi And Environs, Sumatra, Indonesia]**, c1900. Sixteen photographs consisting of 14 printout paper photographs and two silver gelatin photographs, most captioned in Dutch in ink on album page below image, 8.5 x 14.2cm (approx. each). *Minor scuffs, surface loss or strikethrough due to glue verso to some images, all tipped to original album pages.*

The group **\$4,400**

Locations include the old Dutch settlement of Fort de Kock (now known as Bukittinggi), Kloof van Harau, Mount Singalang and Mount Merapi (two volcanoes in the area). This album was most likely compiled by Professor Lieven Ferdinand de Beaufort, a Dutch biologist who, in 1903, participated in the North New Guinea Expedition. Later he was director of the Zoological Museum of Artis in Amsterdam and later zoogeography professor at the University of Amsterdam. Ref: Wiki. See also item 148.





145. **K.M. Ishikawa** (Japanese). *[Vietnamese Figurine With Detachable Fan]*, 1918. Bronze sculpture, signed, annotated "Hanoi" and dated on base, 30 x 12 x 10.5cm.

\$6,600

Rare western-style bronze, produced when Vietnam was part of the French colonial Indochina empire which ran from the 1880s to 1940s.



146. *[Grand Hotel De Djokja, Yogyakarta, Indonesia]*, c1920s. Silver gelatin photograph, annotated "Miss Hawthorne" in pencil verso, 22.6 x 28.6cm. *Foxing overall, minor dents to left portion of image, silvering to edges.*

\$990

Depicted banner reads "Australians! Welcome to Djokja!"



147. *[Burmese Woman With Parasol And Cigarette]* and *[Burmese Man Carrying Basket]*, c1900s-1920s. Bronze sculpture with wooden base, 21 x 9 x 8.5cm (approx. each).

The pair **\$5,500**

148. **Prof. L.F. De Beaufort And F.R.C. Jr.**, *"On The Equator", Sumatra [Indonesia]*, 1929. Silver gelatin photograph, titled, signed "J.M. Cope" and dated "4 July 1929" with later annotations added in another hand verso, annotated in ink on accompanying slip, 15.7 x 12.6cm. *Stains, paper clip embossing, minor tears, paper loss and creases to edges of image and margins.*

\$660

Annotations include "Prof. L. F. de Beaufort (Dept. of Zoology, Univ. of Amsterdam), and F.R.C. Jr. Taken 'On the Equator', July 4, 1929, near [Fort] de Kock, Sumatra, by J.M.C." Prof. Lieven Ferdinand de Beaufort (1879-1968) was a Dutch biologist who, in 1903, participated in the North New Guinea Expedition. In the 1920s he was director of the Zoological Museum of Artis in Amsterdam and later zoogeography professor at the University of Amsterdam. Ref. Wiki. See also item 144.



149. **Java. Wonderland Of Colour. Travel By KPM Line**, c1930s. Colour and process lithograph poster, signed "H.M. Burton" in image lower left, 101.2 x 66.1cm. *Repainted portions to edges, repaired tears, creases and old folds. Linen-backed.*

\$4,850

Text continues "John Sands Pty Ltd, Sydney, NSW."

150. **Asia, Africa, Australia. Lloyd Triestino**, c1930s. Colour lithograph poster, signed "Cemi" in image upper left, 94.4 x 63cm. *Minor foxing, repaired tears, creases and pinholes to edges of image and margins. Linen-backed.*

\$3,300





151. **Sandy Hook.** *Messageries Maritimes [Yangtze]*, 1922. Colour lithograph poster, signed and dated in image lower right, 79 x 59.4cm. *Minor cracking to upper right margin, slight creases and foxing to image. Old linen-backing.*

\$1,850

Text continues "Mediterranee Inde. Indo-Chine. Extreme-Orient. Imp. Max. Cremlitz Paris."



154. **Singapore Roads**, 1950 and 1953. Watercolour, one titled, both signed "William K. Kerr" and dated lower left to right, 38.8 x 56.7cm. *Pinholes, slight stains, minor paper remnants and paper loss to edges.*

The pair **\$2,900**



153. **BOAC Speedbird Routes [England To The Far East]**, c1947. Colour process lithograph poster with screenprint, 99.5 x 61.8cm. *Repaired tears, minor stains, creases. Linen-backed.*

\$1,650

Text in Dutch continues "Engeland – Verre Oosten med de dragon vliegdiens. Omvatten de wereld. British Overseas Airways Corp. in assoc. with Qantas Empire Airways, South African Airways & Tasman Empire Airways. Printed in Great Britain. 46/355/8M/2/47/LPE."

152. **J.R. Charton** (Brit./Malaysian, active 1920s-1940s). *Romantic Malaya*, 1933. Colour lithograph poster, signed in image lower left, 77.4 x 53.6cm. *Repaired creases, pinholes and old folds. Linen-backed.*

\$1,950

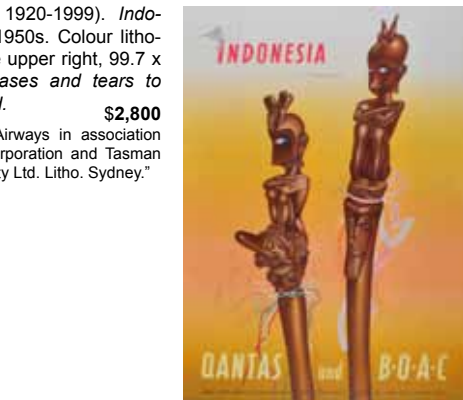
Text continues "Issued by the Federated Malay States Railways. Offset by Printers Ltd, Singapore." J.R. Charton was an English artist who emigrated to Malaya and was active in the local art scene from 1920s to 1940s. In 1922 he embarked on an epic walk from Singapore to London and his progress was reported in the local newspapers. Charton specialised in Malaysian scenes including those of Singapore and was elected a Fellow of the Royal Society of Arts (FRSA) in 1933. During that year he was commissioned to do five drawings of Malayan scenes for the Federal Malay States Railway and in 1938 he provided illustrations for the book *A Junior Geography of Malaya*. Ref: Malaya Design Archive, *The Strait Times*, Singapore, 6/11/33.



155. **F. Nanninga** (Aust., 1920-1999). *Indonesia. Qantas And BOAC*, c1950s. Colour lithograph poster, signed in image upper right, 99.7 x 70.8cm. *Repaired slight creases and tears to edges of image. Linen-backed.*

\$2,800

Text continues "Qantas Empire Airways in association with British Overseas Airways Corporation and Tasman Empire Airways Limited. Posters Pty Ltd. Litho. Sydney."



156. **Fly CAT, The Orient's Leading Airline**, c1950s. Colour lithograph poster, 100.1 x 63.9cm. *Repaired tears, cracks, slight missing portions and creases. Linen-backed.*

\$1,350

Text continues "Civil Air Transport."



157. **K.F. Wong** (Malaysian, 1916-1998). [*Women And Girls Bathing At A River, Borneo*], c1957. Eleven vintage silver gelatin photographs, all with photographer's stamp and some with publishing annotations verso, 37.9 x 30.8cm or 30.8 x 37.9cm (approx. each). Some with *discolouration or slight creases to edges, minor surface scuffs overall*.

The group **\$7,700**

Stamp reads "K.F. Wong, FIPB, FRPS, Hon. EFIAP, OGPh, Hon. FCPA (H.K.). 16, Carpenter St, Kuching, Sarawak." Some illustrated

in *Nus de Boméo: Photographies de K.F. Wong*, Les Éditions Prisma, 1968. Ref: *TAP Review*, University of Michigan, USA.



158. [*Caltex Oil Company Social Events Relating To Indonesia*], 1958. Album of 47 silver gelatin photographs, including two with hand-colouring, text including owner's name and date on cover and initial pages of album, many photographs captioned in ink on image, 22.9 x 19cm or 18.4 x 23.4cm (approx. each), 23.1 x 29.6 x 3.7cm (album). *Minor stains, creases or silvering to some images, all laid down on original album pages*.

The album **\$1,850**

The album appears to have been compiled by a John Albert, an employee of Caltex

posted in Indonesia. A number of the images were taken at baseball games against a team from Stanvac, one of the other major oil companies operating in Indonesia at the time. Other images include various social events, traditional and colonial architecture, animals, local people, performances by a gamelan ensemble and other entertainers. Oil rigs and pipeline appear in some shots. Many of the images include humorous captions.



159. **A.M. Wallis**. *Fantasy [Temples, Burma]*, c1960s. Etching with sand ground, editioned 2/40, titled and signed in pencil in lower margin, 28.9 x 37.9cm. *Crease to lower left corner, stains to margins, old mount burn*.

\$880



160. **Philippines, Pearl Of The Orient [KLM]**, c1960s. Colour screenprint poster, 83.7 x 55.8cm. *Repaired tears, old creases, crazing and minor stains. Linen-backed*.

\$1,850

Text continues "Anywhere in the world, fly comfortably by KLM. Royal Dutch Airlines."



161. **Asia, TAI**, c1960s. Colour process lithograph poster, photographer in image lower left, 98.2 x 61.8cm. *Repaired creases, tears, slight paper loss. Linen-backed*.

\$1,100

Text continues "Transports Aériens Intercontinentaux, Paris. Photo et conception P. Genest. Imp. Braun Mulhouse. Printed in France."



162. **Goh Chye Khee** (Singaporean, b.1956). *Singapore River* and [*Chinatown Market, Singapore*], 1982. Pair of watercolours with gouache, one titled, both signed and dated lower right, 56.6 x 76.1cm. *Minor foxing and mount burn*.

The pair **\$2,800**