The Wayfarer's Bookshop

Exploration, Travels & Voyages
Drawings, Maps, Prints & Watercolours
March 2014
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Cover illustration – An unsigned watercolour view of Stralsund (item #75)
1. [ADEN]
   [Large Panoramic Unsigned British School Watercolour of Aden].
   [Aden], ca. 1845. Recently matted watercolour on thick paper ca. 26x77 cm (10 x 30 ½ in). Margins strengthened and with a couple of repaired tears and some old crease marks, but still an attractive and impressive watercolour.

   An interesting and historically important early and large panoramic watercolour view of Aden including the port, British military installations and town from the early period of British control.

   "In 1609 the Ascension was the first English ship to visit Aden, before sailing on to Mocha during the Fourth voyage of the East India Company. After Ottoman rule, Aden was ruled by the Sultanate of Lahej, under suzerainty of the Zaidi imams of Yemen. Aden was at this time a small village with a population of 600 Arabs, Somalis, Jews and Indians housed for the most part in huts of reed matting erected among ruins recalling a vanished era of wealth and prosperity. Haines stated that it could become a major trading centre and the latter part of the British period proved him correct with Aden growing to become one of the busiest ports in the world. In 1838, Sultan Muhsin bin Fadl of the nearby state of Lahej ceded 194 km² (75 sq. Miles) including Aden to the British. On 19 January 1839, the British East India Company landed Royal Marines at Aden to occupy the territory and stop attacks by pirates against British shipping to India. The port lies about equidistant from the Suez Canal, Bombay (now Mumbai), and Zanzibar, which were all important British possessions. Aden had been an entrepôt and a way-station for seamen in the ancient world. There, supplies, particularly water, were replenished. So, in the mid-19th century, it became necessary to replenish coal and boiler water. Thus Aden acquired a coaling station at Steamer Point. Aden was to remain under British control until 1967" (Wikipedia).

   $3750USD

2. [AFGHANISTAN]
   [Large Folding Map of Afghanistan: Scale 1 Inch to 24 Miles].
   Dehra Dun: Survey of India, 1883. Lithographed map ca. 96x115 cm (46x38 in), dissected and linen-backed with some routes and borders in colour. Housed in the original publisher's blind stamped green gilt cloth covers. Very minor tears on the spine's head and tail. The map is in sound, clean condition with just a few small ink or pencil marks, mainly a short underlining of important cities, a contemporary signature in the bottom left margin reads "Nicolson." A very good map.

   The map "Enlarged at the Survey of India, Trigonometrical Branch, from the 6th Edition of the Map of Turkestan by Lieu-General J.T. Walker, RE, Surveyor General of India" is in a scale of 1 inch to 24 miles. The Turkestan Map, from which this Afghan section was taken and enlarged, was one much favoured by players of the Great game and incorporated surveys up to 1882 much improving it over earlier editions as it benefitted from the continued labours of such Survey leaders as Montgomerie and his Pundits and the greater range of Russian maps available following the country's rapid military advance towards the Pamirs. The map extends from the north where it shows Merv, Balkh and Faizabad, as far south as Jacobabad and Shirkapur in the lower Indus Valley and from Mashad and Turbat-i-Haidar in the west to Srinagar in Kashmir and Ferozepore in the Punjab in the east. The print run appears to have been 1200 for this map. An excellent detailed map for studying Afghanistan, its borders and the North West Frontier at a period of international tension.

   $975USD

3. [ALEXANDRIA]
   [Unsigned Watercolour View of the Town and Harbour of Alexandria with Pompey's Pillar and the Attarine Mosque in the Foreground, Titled:] Alexandria, Egypt.
[Alexandria, Egypt], ca. 1870. Watercolour on paper ca. 23.5x33.5 cm (9 ¼ x 13 ¼ in). A very good watercolour, mounted in a recent mat.

This attractive bright watercolour by an unknown artist shows the town and harbour of Alexandria with Pompey's Pillar and the Attarine Mosque in the foreground. "Pompey's Pillar is a Roman triumphal column in Alexandria, Egypt, and the largest of its type constructed outside of the imperial capitals of Rome and Constantinople. The only known free-standing column in Roman Egypt which was not composed of drums, it is one of the largest ancient monoliths and one of the largest monolithic columns ever erected" (Wikipedia).

$750 USD

4. [ALMORA, INDIA]

[Original Unsigned Watercolour Titled on Verso:] Cantonment at Amoa or Amoia [Almora] Looking Towards the Himala.

Ca. 1850. Watercolour on board, ca. 27x42 cm (10 ½ x 16 ½ in). Recently matted, some minor abrasion on the lower right, but overall a very good watercolour.

Almora is "a cantonment town in the Almora district in the state of Uttarakhand, India. Almora was founded in 1568. It is considered the cultural heart of the Kumaon region of Uttarakhand..., Almora has an average elevation of 1,651 metres (5,417 feet) , The snow capped Himalayas can be seen in the background" (Wikipedia).

$1250 USD

5. [ALUPKA NEAR YALTA, CRIMEA]

BOSSOLI, Carlo (1815-1884)

[Hand Coloured Tinted Lithograph View of the Southern Crimean Shore with the Distant view of the Vorontsov Palace and Crimean Mountains in the Background].

[London]: Day & Son, [1856]. Hand coloured tinted lithograph ca. 18.5x28 cm (ca. 7 ½ x 11 in), mounted on the original card, with lithographed marks on the mount for placing the plate. Mount with mild foxing and minor tears and chips of corners, but the lithograph is bright and in very good condition.

A beautiful view of the Southern Crimean shore in the vicinity of Alupka. Taken from the sea, the view shows the Crimean Mountains towering in the background, with the spectacular Vorontsov Palace near the shore. This colourful plate was published in Carlo Bossoli’s “The Beautiful Scenery and Chief Places of Interest throughout the Crimea” under the title “Prince Woronzoff’s Palace in Alupka” (plate 20, title of the copy from the library of J.R. Abbey in manuscript – see, Abbey Travel, 239).

Carlo Bossoli (1815-84) visited the Crimea several times between 1828 and 1843, most extensively from 1840 to 1842. When the Crimean War started Bossoli moved to London to capitalise on the heightened interest in his work, even selling paintings to Queen Victoria.

“The Vorontsov Palace is one of the oldest and largest residential palaces in all of Crimea, and is one of the most popular tourist attractions on Crimea's southern coast. The palace was built from 1828 through 1848 for Prince Mikhail Semyonovich Vorontsov for use as his personal summer residence. It was designed in the Tudor style by English architect Edward Blore and his assistant William Hunt. The building incorporates elements of Scottish Baronial, Moorish Revival, and Gothic Revival architecture. Blore had designed many buildings in the United Kingdom, and was particularly well known there for completing the design of the Buckingham Palace in London. An important feature of the Vorontsov Palace is the adjoining park ensemble, which features 40 hectares (99 acres) of greenery and forestry arranged by German landscape gardener Carolus Keebach. Today, the Vorontsov Palace is a part of the "Alupka Palace-Park Complex," a national historical preserve including the Massandra Palace in neighbouring Massandra" (Wikipedia).
$475 USD

6.  [ANSON, GEORGE]
MacARDELL, James (ca. 1729-1765)
[Mezzotint Engraved Portrait of]: The Rt. Hon.ble George Lord Anson, Baron of Soberton, First Lord Commissioner of the Admiralty, Vice Admiral of Great Britain, Admiral of the Blue Squadron & one of his Majesty’s most Hon.ble Privy Council.

London: Richard H. Laurie, 1821. Mezzotint engraving ca. 37,5x27,5 cm (14 ¾ x 10 ¾ in). “A. Reynolds pinxt., J. McArdell fecit” underneath the image. With an engraved title and a heraldic device on the lower margin. Margins slightly trimmed, minor creases on the lower corners, a small tear on the right margin, otherwise a very good mezzotint.

Official portrait of Lord Anson engraved by James MacArdell after a painting by Sir Joshua Reynolds (1755) and reprinted by Richard Holmes Laurie on the 8th of August 1821. The print shows Anson three-quarter length, dressed in sumptuous court costume; his rank as the First Lord of the Admiralty is emphasized with a British man-of-war sailing in the background. Anson’s title underneath is adorned with the family crest of the viscounts Anson, supported by “Dexter, a sea-horse, and Sinister a lion guardant, both proper and each gorged with a collar double gemelle or” (Collen, W. Deprett’s Peerage of Great Britain and Ireland, revised... London, 1740, p. 447): above motto ”Nil Desperandum” (Never Despair).

“George Anson was the most experienced sailor of his age. He circumnavigated the globe in HMS 'Centurion' between 1740 and 1744. He was First Lord of the Admiralty from 1751 to 1756 and from 1757 to 1762. During this time he was largely responsible for building a more professional navy, introducing reforms to the dockyards, updating the Articles of War - which details the professional codes and expectations of the Navy - and starting the Corps of Marines” (Royal Museums, Greenwich on-line).

$1250USD

7.  [ASCENSION ISLAND]
[Drawing Heightened with Watercolour, Unsigned but Titled and Dated:] Ascension 1847.

1847. Drawing ca. 21,5x30 cm (8 ½ x 12 in). Recently matted, the drawing is in very good condition.

This historically important sketch most likely shows Fort Cockburn, the main British military installation on the island at the time. "Ascension Island is an isolated volcanic island in the equatorial waters of the South Atlantic Ocean, around 1,600 kilometres (1,000 mi) from the coast of Africa and 2,250 kilometres (1,400 mi) from the coast of South America, which is roughly midway between the horn of South America and Africa. It is governed as part of the British Overseas Territory of Saint Helena, Ascension and Tristan da Cunha, of which the main island, Saint Helena, is around 1,300 kilometres (800 mi) to the southeast. The territory also includes the "remotest populated archipelago" on earth, the sparsely populated Tristan da Cunha archipelago, some thirty degrees farther south and about half the way to the Antarctic Circle. The location of the island made it a useful stopping-point for ships and communications. The Royal Navy used the island as a victualling station for ships, particularly those of the West Africa Squadron working against the slave trade. A garrison of Royal Marines was based at Ascension from 1823" (Wikipedia).

$975USD

8.  [ATKINSON, James] (1780-1852)
[Original Unsigned Watercolour used as an Archetype for Plate 2 "The Town of Roree and the Fortress of Bhukker on the Indus" from the "Sketches in Afghanunistan", 1842].
**Ca. 1841-1842. Brown sepia watercolour on paper, heightened in white, ca. 27x44 cm (10 1/2 x 17 in).**

Manuscript pencil caption on the lower margin. Recently matted. Mild traces of an old mount on verso, otherwise a near fine watercolour.

This watercolour was mostly likely used as the original archetype for lithographed plate № 2 in the Atkinson’s "Sketches in Afghanistan" (London: Henry Graves & J.W. Allen, 1842), one of the earliest collections of views of this country. It shows a bank of Indus near the town of Rohri, the ancient capital of the Sindh kingdom which became the encampment ground of the British Army during the First Anglo-Afghan War (1839-1842). In the midst of the picturesque groups of native merchants trading on the shore are some local camels, many of which were sold by Singh Maharaja at considerable profit to the British army during the campaign. The Fortress of Bukkur and the town of Rohri are in the background.

“The fortress of Bukkur was on a strategically important island in the Indus river, between Rohri and Sukkur. The walls of the fortress enclosed the entire island, ending the water’s edge. In 1831, the fort was obtained by the British from the Emir of Khirpur, Mir Rostum, after lengthy negotiations conducted by Sir Alexander Burnes, the Political Agent of the East India Company. It was agreed that the fort should remain in British hands, as long as they feared attack from the west. During the 1st Afghan War (1839-1842) it was used as a depot for Sir John Keane’s Army of the Indus” (British Library. Asia, Pacific and Africa Collections on-line).

“As a Superintending Surgeon to the Army of the Indus, Atkinson participated in the First Anglo-Afghan War (1839-42) and completed many sketches portraying the military skirmishes of the campaign as well as landscape views and the lives of local people” (British Library). Atkinson’s "Expedition into Afghanistan provides an interesting personal narrative, supplemented by his Sketches in Afghanistan (1842) containing a series of lithographed drawings which complete the picture of what was then an unexplored country” (Oxford DNB).

Lithographs: Abbey Travel 508; Tooley 73; Colas 173; Lipperheide 1493.

$5250USD

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9.  **[ATKINSON, James] (1780-1852)**

[Original Unsigned Watercolour used as an Archetype for Plate 3 "The Encampment at Dadur, with the entrance to the Bolan Pass" from the "Sketches in Afghanistan", 1842].

**Ca. 1841-1842. Brown sepia watercolour on paper, heightened in white, ca. 29x43 cm (11 1/2 x 17 in).**

Manuscript pencil caption on the lower margin. Recently matted. Mild traces of an old mount on verso, otherwise a near fine watercolour.

This watercolour was mostly likely used as the original archetype for lithographed plate № 3 in the Atkinson’s "Sketches in Afghanistan" (London: Henry Graves & J.W. Allen, 1842), one of the earliest collections of views of this country. Atkinson depicted the encampment of the British army at the entrance of the Bolan Pass, about a mile from the town of Dadhar. On their march to Afghanistan the Army of the Indus had opted for the longer southern route round through the Bolan Pass rather than the shorter route through the Khyber Pass. By the spring of 1839 they arrived at the 60-mile long Bolan, which was in the heart of rough terrain controlled by Baluchi chieftains.

Atkinson wrote: "On the foreground is Khalik Dad, Belooch, governor of Dadur and his attendant, and some of the wearied camp-followers preparing their scanty meal. As far as the eye can reach from the camp, desolation has marked this arid spot, and the progress to it was a most arduous one; water rarely met with, but in small quantities, and forage equally scarce" (British Library).

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Lithographs: Abbey Travel 508; Tooley 73; Colas 173; Lipperheide 1493.

$5250USD

10. [ATKINSON, James] (1780-1852)

[Original Unsigned Watercolour used as an Archetype for Plate 19 " The Main Street in the Bazaar at Caubul in the Fruit Season" from the "Sketches in Afghanistain", 1842].

Ca. 1841-1842. Pencil and ink on paper, heightened in white, ca. 26x41 cm (10x16 in). Manuscript pencil caption on the lower margin. Recently matted. Mild traces of an old mount on verso, otherwise a near fine watercolour.

This watercolour was mostly likely used as the original archetype for lithographed plate № 19 in the Atkinson's "Sketches in Afghanistain" (London: Henry Graves & J.W. Allen, 1842), one of the earliest collections of views of this country. The watercolour depicts a market square in Kabul, with fruits in abundance, falling over small stores; food sellers, traders and customers, dog and donkeys and a young man in the European clothes with a bunch of grapes and a fruit in the foreground.

In 1839, the strongest fortress of Afghanistan, Ghazni, having fallen, the Army of the Indus advanced to Kabul, 80 miles north. Dost Mohammad had retreated even further north, abandoning Kabul, so the British had a relatively peaceful entry into the city and enthroned their new Emir, Shah Shuja. Atkinson wrote: “The entrance into Caubul was by a narrow street, presenting to the view a scene of the most busy description. The numerous shops, little better than sheds, exhibited fruit, not only surprising for its beauty, but for its prodigious abundance... Other articles are also presented for sale. Cooks are preparing kabobs and confectioners sweetmeats; cutlers and furriers, guns, swords, and horseshoes; silk-mercers, dealers in carpets, furs, lace, chintz, saddlery, &c., are all attentive to their several occupations.” (British Library).

“As a Superintending Surgeon to the Army of the Indus, Atkinson participated in the First Anglo-Afghan War (1839-42) and completed many sketches portraying the military skirmishes of the campaign as well as landscape views and the lives of local people” (British Library). Atkinson's "Expedition into Afghanistan provides an interesting personal narrative, supplemented by his Sketches in Afghanistan (1842) containing a series of lithographed drawings which complete the picture of what was then an unexplored country" (Oxford DNB).

Lithographs: Abbey Travel 508; Tooley 73; Colas 173; Lipperheide 1493.

$5250USD

11. [BERING VITUS, MONUMENT IN PETROPAVLOVSK]

[Lithograph Plate]: Monument élevé á la mémoire du Capitaine Béring au Kamchatka. [Monument Erected in Memory of Captain Bering in Kamchatka].

Paris: Lith. De Thierry fréres, [1841]. Lithograph plate ca. 20,5x26 cm (8 x 10 ¼ in) with very wide margins. From the drawing by Masselot, lithographed by Blanchard. A near fine lithograph.


The expedition of Dupetit-Thouars visited Kamchatka on August 30 – September 15, 1837. Dupetit-Thouars writes about it in the travel account (in translation):

“In the lower part of the garden, on the northern side, we also noticed a small monument erected in the memory of Bering: it is a single column, surmounted by a globe, the lattice fence carries a tablet on
which we read КАПИТАНУ ВИТУСУ БЕРИНГУ (“To Capitan Vitus Bering”). Next to the monument in the middle of a clump of trees and flowers, stood a small very elegant kiosk. The plan of the city also showed on the other side of the creek, a monument to the memory of Clerke and Father de Croyère; but in vain we endeavored to find it – nobody could satisfy our curiosity in this regard, which gave us reason to believe, that the monument, which many travelers have spoken about, existed only as a project, or that time has erased the last traces of it even in the memory of the people…” (Voyage autour du Monde, vol. 2, chapter 4). NB: the monument to Charles Clerke in Petropavlovsk survives even today. It was erected in 1804 by the members of the first Russian circumnavigation under command of Adam Krusenstern, the monument was relocated in 1818, and reconstructed in 1914 and 2002. Nowadays it is situated in the centre of Petropavlovsk, on Leninskaya Street.

This monument to Vitus Bering, made in Saint Petersburg in 1823-1826, was erected in Petropavlovsk after 1827. At first next to the governor’s house, it was eventually moved several times, and is now “located near the harbor from which the navigator had started his expedition to America” (see: BaikalNature on-line).

"The voyage, ostensibly to report on the whale fisheries in the Pacific was political in nature. The presence of the frigate Venus in ports around the world would be of value to French commerce and diplomacy. After rounding Cape Horn, the expedition made calls up the coast of South America, to Hawaii, Kamchatka, and to California, in order to assist French traders who had been clamoring for support for some time... In 1838, the Venus made a run for Easter Island, further investigated the coast of South America, then sailed for the Galapagos and Marquesas Islands, Tahiti, and New Zealand" (Hill, p.91).

$475 USD

12. [BERLIN PALACE]

SCHLEUEN, Johann David (1711-1771)
[Copper Engraving Titled]: Prospect des Königl. Schlosses zu Berlin, wie sich selbiges gegen die Breite- und Brüder Strasse zu, praesentiret.

Ca. 1780. Copper engraving ca. 19x31 cm (7 ½ x 12 ¾ in). Margins slightly trimmed, otherwise a very good bright engraving.

An attractive copper engraved view of the Berlin Palace (Berliner Schloss), which was constructed in the 15-18th centuries, and served as a winter residence of the Prussian kings and German emperors. The view shows a busy square in front of the palace, full of pedestrians, carriages and street vendors; a glimpse of the Spree River is seen on the right. The view was apparently engraved by Johann David Schleuen, a prolific master, court engraver, known for his plans and views of Berlin. Berlin Palace was heavily damaged during the Allies’ bombardment of Berlin in February 1945 and was demolished in 1950. Work on the palace reconstruction started in 2013; the completion is expected in 2018-2019.

$750 USD

13. [BERLIN]

[Original Unsigned Watercolour Showing the View from the Brandenburg Gate into the Tiergarten Along the Charlottenburger Chaussee (Strasse des 17ten Juni) looking towards Charlottenburg].

Ca. 1850. Watercolour on paper, ca. 12.5 x18 cm (5x7 in). Recently matted, very good watercolour.

An attractive watercolour looking from the Brandenburg Gate into the Tiergarten along the Charlottenburger Chaussee (today Strasse des 17ten Juni), showing statues on either side of the Charlottenburger Chaussee. The Charlottenburger Chaussee “was made into a paved road in 1799, and owing to Berlin’s rapid growth in the 19th century it became a major thoroughfare to the affluent western suburbs” (Wikipedia).
14. [BERLIN]

[Aquatint Titled]: Berlin vom Tempelhofer Berg gesehen/ Vue de Berlin de la hauteur de Tempelhof.

Berlin: L.W. Wittich, ca. 1795. Aquatint plate ca. 12,5x17,5 cm (5 x 6 ¾ in). Drawn by Calau, engraved by Laurens & Thiele. Small water stain on the left lower corner, margins strengthened with brown paper on verso, otherwise a very good wide-margined aquatint.

A romantic panorama of Berlin taken from the heights of Tempelhof. It was printed by Berlin publisher and art dealer Ludwig Wilhelm Wittich after a drawing by Friedrich August Calau (1769-1828). Kiewitz 311.

$875USD

15. [BERLIN]

REYMAN, Daniel Gottlob

Neuester Grundriss von Berlin [New Plan of Berlin].

Berlin: Simon Schropp & Comp., 1822. Hand coloured copper engraved folding plan, dissected and linen backed, ca. 36,5x49,5 cm (14 ¼ x 19 ½ in). Engraved by Carl Stein. With an elegant copper engraved publisher’s advertising pasted on the linen of one of the folds. Housed in the original marbled paper folder and slipcase, the latter with a small paper title label on the spine. Overall a bright fine plan.

Beautiful bright plan of Berlin with the city districts highlighted in different colours. The insert lists the main sites of Berlin. The copper engraved label on the linen back of the plan advertises “Magasin des beaux Arta et Cabinet de Géographie” – Kunst- und Landkarten Handlung von Simon Schropp u. Comp. (Jager Str., 24). Simon Schopp received a privilege for map publishing and trade in 1742 from the Prussian king Frederick II, and by the end of the 18th century became one of the major European map sellers. His company successfully worked through the centuries and is now one of the best Berlin map shops “Schropp Land & Karte GmbH”.

$975USD

16. [BOMBAY]

WALKER, [A.H.]

Large Watercolour Panorama of Bombay Harbour with Boats in the Foreground and Hills in the Distance.

Ca. May 1873. Watercolour and pencil on paper, ca. 17x49,5 cm (6 ¾ x19 ½ in). Pencil caption ‘Bombay’ in the right lower corner. Recently matted, very good watercolour.

A lively panorama of the Bombay harbour, made by a skilful amateur artist – on a voyage back to England from India in 1873. The watercolour comes from a disbound album which belonged to A.H. Walker who worked in Jubbulpore and documented his return journey to England in a series of watercolours. The panorama was most likely taken from the heart of the city, the so called ‘Old Mumbai’, and shows a great view of the Bombay harbour and its islands, with soft outlines of a chain of hills in the distance. The artist shows fishing boats in the harbour, houses and buildings on the harbour islands and in ‘Old Bombay.’

$875USD

17. [CAINE, William Sproston] (1842-1903), Attributed to

[Attractive Unsigned Original Watercolour View of a Lake in the Rocky Mountains].
[1887]. Watercolour and pencil on paper, heightened in white, ca. 17,5x26 cm (7 x 10 ¼ in). Recently matted. A near fine watercolour.


W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. x).

$1750USD

18. [CAINE, William Sproston] (1842-1903), Attributed to

[Original Pencil Drawing, Titled]: Above St. André.

Ca. 1866. Pencil on blue paper, heightened in white, ca. 25x33,5 cm (9 ¾ x 13 ¼ in). Captioned in pencil on the lower margin and also on verso: “St. André from above looking south. Dec [?] 24/66”. Recently matted. A very good watercolour.

Beautiful pencil drawing of a rocky landscape, attributed to British politician and Temperance advocate W.S. Caine who travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. x).

$750USD

19. [CAPE TOWN]

[Brown Sepia Watercolour of Cape Town with a Dutch Cape Style House, a European Woman and a Native Servant Holding an Umbrella Above her].

Ca. 1820es. Brown watercolour and pencil on paper, ca. 15,5x23 cm (6x9 in). Recently matted, very good watercolour.

This brown sepia watercolour scene shows a serpentine road leading from a Dutch Cape style house to the mountains in the distance; with a European woman in a long dress approaching the viewer and followed by a native servant with an umbrella. A serene drawing with light outlines of the mountains and the road, and nice details of the house and a couple in the foreground.

The watercolour was made during one of the voyages of ‘Elphinstone’, and the artist was very likely the crew member, Lieutenant William Bowater (the sketch book was inscribed in ink with the initials 'W.B.' on the front endpaper). Bowater was later dismissed from the navy.

“On the 2nd of November, 1829, a court-martial, presided over by Captain R. Morgan, of the Marine, was convened at Bombay, to inquire into certain charges for “insubordinate and disrespectful conduct” on the part of Lieutenant W. Bowater, of the Hon. Company’s ship ‘Elphinstone’, preferred against him by his commanding officer, Captain F.W. Greer and that the sentence of the Court, which was

The Honourable East India Company’s sloop-of war ‘Elphinstone’, of 18 guns and 387 tons, “was built by Hilhouse & Sons and launched in 1824. She operated out of London as an East Indiaman and participated with the Royal Navy in the New Zealand land wars. She was sold in 1862” (Wikipedia). The ‘Elphinstone’ sailed to the Mediterranean, around the southern tip of Africa and on to the East Indies and Australia.

As Richard Burton noted in ‘First footsteps in East Africa’, the sloop carried out a naval blockade of the Somalian coast in 1825-1833, after a British brig from the Mauritius had been seized, plundered and broken up near Berberah in 1825. “The ‘Elphinstone’ sloop of war (Capt. Greer commanding) was sent to blockade the coast; when her guns opened fire, the people fled with their wives and children, and the spot where a horseman was killed by a cannon ball is still shown on the plain near the town”. <…>

Eventually “the Somal bound themselves to abstain from future attacks upon English vessels, and also to refund by annual statements the full amount of plundered property. For the purpose of enforcing the latter stipulation it was resolved that a vessel of war should remain upon the coast until the whole was liquidated. When attempts at evasion occurred, the traffic was stopped by sending all craft outside the guardship, and forbidding intercourse with the shore. The ‘Coote’, the ‘Palinus’ and the ‘Tigris’, in turn with the ‘Elphinstone’, maintained the blockade through the trading season till 1833 (Burton, R. First Footsteps in East Africa. London, 1856. P. Xxxiv-xxxv).

$875USD

20. [CEYLON]

[Original Watercolour View of a Settlement most Likely in Ceylon (Sri Lanka) with a European Colonial House and Several Native Houses, a Cart Harnessed with Oxen, Hills in the Background and a Glimpse of the Sea in the Distance].

Ca. 1820es. Watercolour on paper, ca. 15x23 cm (6x9 in). Recently matted, very good watercolour.

An attractive watercolour scene of everyday life in a settlement in Ceylon, with fine details of a European wooden colonial house and native dwellings, impressive hills in the background and vague silhouettes of ships at sea.

The watercolour was made during one of the voyages of ‘Elphinstone’, and the artist was very likely the crew member, Lieutenant William Bowater (the sketch book was inscribed in ink with the initials ‘W.B.’ on the front endpaper). Bowater was later dismissed from the navy.

“On the 2nd of November, 1829, a court-martial, presided over by Captain R. Morgan, of the Marine, was convened at Bombay, to inquire into certain charges for “insubordinate and disrespectful conduct” on the part of Lieutenant W. Bowater, of the Hon. Company’s ship ‘Elphinstone’, preferred against him by his commanding officer, Captain F.W. Greer and that the sentence of the Court, which was dismissal from the service, was confirmed by the Commander-in-chief of the Bombay Army, Lieutenant-General Sir Sydney Beckwith, K.C.B” (Low, C.R. History of the Indian Navy. 2 vols. Vol. 1. London, 1877. P. 498-499).

The Honourable East India Company’s sloop-of war ‘Elphinstone’, of 18 guns and 387 tons, “was built by Hilhouse & Sons and launched in 1824. She operated out of London as an East Indiaman and participated with the Royal Navy in the New Zealand land wars. She was sold in 1862” (Wikipedia). The ‘Elphinstone’ sailed to the Mediterranean, around the southern tip of Africa and on to the East Indies and Australia.

As Richard Burton noted in ‘First footsteps in East Africa’, the sloop carried out a naval blockade of the Somalian coast in 1825-1833, after a British brig from the Mauritius had been seized, plundered and
broken up near Berberah in 1825. “The ‘Elphinstone’ sloop of war (Capt. Greer commanding) was sent to blockade the coast; when her guns opened fire, the people fled with their wives and children, and the spot where a horseman was killed by a cannon ball is still shown on the plain near the town”. <...> Eventually “the Somal bound themselves to abstain from future attacks upon English vessels, and also to refund by annual statements the full amount of plundered property. For the purpose of enforcing the latter stipulation it was resolved that a vessel of war should remain upon the coast until the whole was liquidated. When attempts at evasion occurred, the traffic was stopped by sending all craft outside the guardship, and forbidding intercourse with the shore. The ‘Coote’, the ‘Palinus’ and the ‘Tigris’, in turn with the ‘Elphinstone’, maintained the blockade through the trading season till 1833 (Burton, R. First Footsteps in East Africa. London, 1856. P. Xxxiv-xxxv).

$875USD

21. [CHILE]

PRITCHETT, B.J.

[Original Watercolour Showing the Harbour of Coquimbo, Chile].

January 1851. Watercolour and pencil on paper, ca. 13x17,5 cm (5 ¾ x 7 in). Captioned and signed in pencil in the left lower corner. Mounted on paper within a hand drawn watercolour border. Recently matted, very good watercolour.

Early important view of the Chilean city of Coquimbo, which developed from a fishing village into an important international port in the 1840-es, but was officially designated as a town only in 1867. The view was made at the time of the crucial initial stage of Coquimbo’s development and gives a wide panorama of the harbour with several large sailing vessels, and the core of the growing settlement, then just a small fishing village, with several houses and a church in the distance.

“Coquimbo is a port city, commune and capital of the Elqui Province, located on the Pan-American Highway, in the Coquimbo Region of Chile. The natural harbor in Coquimbo was taken over by Pedro de Valdivia from Spain in 1550. The gold and copper industry in the region led to the city’s importance as a port around 1840 and many Europeans especially from England settled in Coquimbo. In 1867 it was recognized as a town” (Wikipedia).

$975USD

22. [CHINESE JUNK]

[Original Watercolour Showing a Chinese Junk at Sea, with a Native Fisherman Working with a Net in the Foreground, and two European Ships in the Background].

Ca. 1820-es. Watercolour and pen on paper, ca. 15x23 cm (6x9 in). Recently matted, very good watercolour.

The artist shows a maritime scene with a Chinese junk sailing near the coast, a fisherman working with a net from a small boat in the foreground, and two European ships in the distance.

The drawings were made during one of the voyages of ‘Elphinstone’, and the artist was very likely the crew member, Lieutenant William Bowater (the sketch book was inscribed in ink with the initials ’W.B.’ on the front endpaper). Bowater was later dismissed from the navy.

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Eventually “the Somal bound themselves to abstain from future attacks upon English vessels, and also to refund by annual statements the full amount of plundered property. For the purpose of enforcing the latter stipulation it was resolved that a vessel of war should remain upon the coast until the whole was liquidated. When attempts at evasion occurred, the traffic was stopped by sending all craft outside the guardship, and forbidding intercourse with the shore. The ‘Coote’, the ‘Palinus’ and the ‘Tigris’, in turn with the ‘Elphinstone’, maintained the blockade through the trading season till 1833 (Burton, R. First Footsteps in East Africa. London, 1856. P. Xxxiv-xxxv).

$750 USD

23. [COLISEUM, ROME]
   [Attractive Unsigned Watercolour of the Coliseum and the Arch of Constantine in Rome].
   Ca. 1860. Watercolour ca. 14x40 cm (5 ½ x 15 ½ in). Recently matted and framed, and with a minor faint crease mark in upper right corner, but overall a very good watercolour.

   This attractive watercolour shows the Coliseum (left) and the Arch of Constantine (right) and several dozen visitors in the fore and background. "The Colosseum, or the Coliseum, originally the Amphitheatrum Flavium is an elliptical amphitheatre in the centre of the city of Rome, Italy, the largest ever built in the Roman Empire, built of concrete and stone. It is considered one of the greatest works of Roman architecture and Roman engineering...,The Arch of Constantine is a triumphal arch in Rome, situated between the Colosseum and the Palatine Hill. It was erected by the Roman Senate to commemorate Constantine I's victory over Maxentius at the Battle of Milvian Bridge on October 28, 312." (Wikipedia).

   $1750 USD

24. [COLLINGWOOD [?], Cuthbert] (1826-1908)
   [BORNEO: An Unsigned Watercolour of a Group in Native Costume with Musicians in the Foreground].
   Ca. 1866-1867. Painting ca. 23x38 cm (9x15 in) on a larger sheet. Edges worn and with small repaired tears but not affecting image, overall a very good painting. Recently matted.

   A very attractive and skillfully executed pencil drawing heightened with watercolour. Out of a larger collection of drawings made by Collingwood in 1866–7 while serving "as surgeon and naturalist on board HMS Rifleman and HMS Serpent on voyages of exploration in the China seas, doing research in marine zoology" (Oxford DNB). With the later pencil note on verso" From a collection of drawings including many by... Collingwood ..., some being illustrated in Collingwood’s "Rambles of a Naturalist" [on the Shores and Waters of the China Sea: being Observations in natural history during a voyage to China, Formosa, Borneo, Singapore, etc., made in Her Majesty’s Vessels in 1866 and 1867 (London: John Murray 1868)]. Subjects include Borneo."

   $2250 USD
25. [COLOMBO]

DRUMMOND, Augusta (1842-1908)

[Original Initialed Dated Watercolour View Titled]: From Mount Lavinia looking towards Colombo.

Sept. 1878. Watercolour on paper ca. 12,5x17,5 cm (4 ¾ x 6 ¾ in), mounted on a larger album leaf, ca. 25,5x33 cm (10x13 in). Signed “A.D.” in the left lower corner, captioned and dated on the lower margin of the mount. Mount slightly age toned and with mild foxing, otherwise a very good watercolour.

A serene watercolour view of a cove in Ceylon, looking from Mount Lavinia towards Colombo, with a dense palm forest and small sailing boats on shore. The watercolour originates from an album titled “Sketches from Nature. Augusta Drummond, 1878-82” and was made during artist’s honeymoon trip to India in summer-autumn 1878. Mount Lavinia is a suburb of Colombo known for its beautiful beaches and Sri Lanka’s National Zoological Gardens. The name of the city according to the legend derives from the name of the local dancer Lovina who was a secret love of Sir Thomas Maitland, the governor of Ceylon in 1805-1811. The town came into official recognition when Governor Maitland used the postal address Mt. Lavinia, Ceylon, in 1805, while writing to the British Secretary of State, Lord Castlereagh.

The artist was an Irish watercolourist Augusta Drummond, an acquaintance of renowned poet and artist Edward Lear (1812-1888). She was born in Kilberry, Kildare, Ireland to Robert Verschoyle and Catherine Curtis. On 5th July 1878 she married Captain Alfred Manners Drummond, nephew of 6th Duke of Rutland, Captain of the Rifle Brigade, discriminating art collector, acquaintance and client of Edward Lear. The couple had a honeymoon trip to India in 1878, and subsequently travelled to continental Europe and Australia; the travel impressions were realized by Augusta in a series of skillful watercolours. One of them depicting Tasmania and titled “Browns River near Hobart Town” is now in the collection of the National Library of Australia.

$575USD

26. [COLUMBUS]

[Elegant Grisaille Watercolour Showing Columbus Landing in America with the Explorer Encouraging his Party to go Forward, and a Group of Native Americans and a Spanish Ship in the Background].

Early 19th century. Grisaille watercolour, pen and ink on laid paper, ca. 12x8 cm (4 ¾ x 3 ¼ in). Recently matted within hand drawn ink border, a very good watercolour.

Fine watercolour showing Christopher Columbus landing in the New World. Apparently the watercolour shows his first landing which took place on October 12, 1492 in San Salvador Island (Guanahani), now in the Bahamas archipelago.

The entry in Columbus journal from the 12 October 1492 describes the natives: "Many of the men I have seen have scars on their bodies, and when I made signs to them to find out how this happened, they indicated that people from other nearby islands come to San Salvador to capture them; they defend themselves the best they can. I believe that people from the mainland come here to take them as slaves. They ought to make good and skilled servants, for they repeat very quickly whatever we say to them. I think they can very easily be made Christians, for they seem to have no religion. If it pleases our Lord, I will take six of them to Your Highnesses when I depart, in order that they may learn our language." He remarked that their lack of modern weaponry and even metal-forged swords or pikes was a tactical vulnerability, writing, "I could conquer the whole of them with 50 men, and govern them as I pleased." (Wikipedia).

$750USD
27. [COOK, JAMES] BROWNE, Norah C.
Ca. 1900. Gouache portrait on ivorine ca. 9,5x7,5 cm (4x3 in). The gouache is under glass and in a molded gilt wooden frame. A very good painting.
This skillfully executed and accurate copy of Webber’s original portrait of Captain Cook was made by known English miniaturist Norah C. Browne. “This portrait (original) was painted by the official artist to Cook's last voyage, John Webber (1751-1793), who was primarily a topographical painter and shows Cook in his uniform as a naval captain (November 1776)” (npg.org.uk).
$1500USD

28. [CRIMEAN WAR] WALKER, Edmund, Lithographer
[Tinted Lithograph]: Birds-Eye View of the Island, Harbours and Fortifications of Cronstadt. With a Distant View of the Mouths of Neva, the City of St. Petersburg, and the Head if the Gulf of Finland.
London: Lloyd Brothers & Co., Day & Son Lithrs., 1854. Tinted lithograph ca. 36,5x51 cm (ca. 14 ½ x 20 ½ in). Drawn by N. Whittick, from a survey and sketches made on the spot in 1853 by Eric Sweynson. Slightly soiled on extremities, overall a very good print.
This spectacular bird-eye view of Cronstadt was taken in the beginning of the Crimean War and gives a good outlook at the system of fortifications protecting Saint Petersburg. The author outlined all existing channels leading to the city, harbours and forts of Cronstadt, the main streets and administrative buildings of the city (the Arsenal, Observatory, Pilots School, the Governor’s Residence, several churches etc.). The view is supplemented with explanations of 25 points on the map, detailing the amount of guns which every fort has, depths and navigability of the channels et al., for example: “The Mole or Outer Harbour for Men of War, the Walls are formed by huge blocks of granite and are mounted with cannon commanding the Channel”; “A Bar, extending from Cronstadt to Lisi Noss formed of Piles, Sunken Vessels & blocks of granite to block up the North Channel, it is on this bar that masses of Granite been placed during the winter”.
The view was lithographed after a drawing by Nathaniel Whittick (1791 - after 1860), a noted Victorian topographical artist and engraver, known for his views of London, Oxford, York, Melbourne et al. $750USD

29. [ESQUIMALT, B.C.] [Original Unsigned Panoramic Watercolour Titled and Dated:] From Esquimalt May 1894.
May 1894. Watercolour and pencil on paper ca. 17x49,5 cm (7 x 19 ½ in). Titled and dated in pencil in the right lower corner. Recently matted, very good watercolour.
This painting is from a series of watercolours produced while the artist was travelling across Canada on the Canadian Pacific Railroad. The watercolour shows a view of the Olympic Mountains as seen from across the Strait of Juan de Fuca from Esquimalt looking towards Port Angeles.
$1500USD

30. [FLAMENG, Leopold] [Etching of Sir Richard Francis Burton (1821-1890) after a painting by Sir Frederick Leighton]. [1879]. Etching ca. 22x18 cm (8 ½ x 7 in). A near fine wide margined etching.
This rare etching is based on the portrait by "Frederic Leighton, Baron Leighton (1830-1896)." This austere, ponderous and intense image of one of the great explorers of Victorian England captures his slightly brutal character very effectively. The artist Frederic Leighton met Burton in 1869 while they were taking a cure at Vichy and they formed a firm friendship which lasted until Burton's death. On 26 April 1872, Burton began sitting for his portrait. According to Lady Burton, he was extraordinarily difficult about it, anxious that his necktie and pin might be omitted and pleading with the artist, 'Don't make me ugly, there's a good fellow.' Apparently the portrait was left unfinished when Burton departed for Trieste in October 1872 and it was not completed until 1875. It was exhibited at the Royal Academy the following year, but it is possible that Burton did not like it, because Leighton kept it at his house in Kensington. He intended to leave it to the National Portrait Gallery, of which he was a Trustee, but forgot, so the then Director, Lionel Cust, arranged for it to be donated by Leighton's sisters" (National Portrait Gallery).

"Captain Sir Richard Francis Burton was a British geographer, explorer, translator, writer, soldier, orientalist, cartographer, ethnologist, spy, linguist, poet, fencer and diplomat. He was known for his travels and explorations within Asia, Africa and the Americas as well as his extraordinary knowledge of languages and cultures. According to one count, he spoke 29 European, Asian and African languages.

Burton's best-known achievements include travelling in disguise to Mecca, an unexpurgated translation of One Thousand and One Nights (also commonly called The Arabian Nights in English after Andrew Lang's abridgement), bringing the Kama Sutra to publication in English, and journeying with John Hanning Speke as the first Europeans led by Africa's greatest explorer guide, Sidi Mubarak Bombay, utilizing route information by Indian and Omani merchants who traded in the region, to visit the Great Lakes of Africa in search of the source of the Nile. Burton extensively criticized colonial policies (to the detriment of his career) in his works and letters. He was a prolific and erudite author and wrote numerous books and scholarly articles about subjects including human behaviour, travel, falconry, fencing, sexual practices and ethnography. A unique feature of his books is the copious footnotes and appendices containing remarkable observations and unexpurgated information" (Wikipedia).

$975USD

31. [FLORENCE]
GORDON, George Huntley, Major
March 1896.

March 1896. Watercolour and pencil on paper, ca. 25x35,5 cm (10x14 in). Mounted on cardboard, with a manuscript caption on the lower margin. A very good bright watercolour.

This attractive watercolour view of Florence shows the embankment of the Arno with the medieval city gate Porta San Niccolo in the centre and the famous staircase leading to the basilica of San Miniato al Monte. The scene shows people and carriages crossing the central square where the gate stands (modern Piazza Giuseppe Poggi), several fishermen working on the low bank of the Arno; with distant city hills covered with cypresses and houses, and the silhouettes of the Apenninesto in the background.

"Built in the 1320s, the best preserved of the city’s medieval gates still stands sentinel on the banks of the Arno. Behind it, a monumental staircase designed by Giuseppe Poggi winds its way up towards Chiesa di San Miniato al Monte” (Lonely Planet about Porta San Niccolo).

“San Miniato al Monte (St. Minias on the Mountain) is a basilica in Florence, central Italy, standing atop one of the highest points in the city. It has been described as one of the finest Romanesque structures in Tuscany and one of the most beautiful churches in Italy” (Wikipedia).

The artist, George Huntley Gordon, an officer of the British Indian Army and a participant of the First Mahsud or Waziri Expedition on the North-West Frontier (1860).

$975USD
32.  **[FREDERICK THE GREAT, KING OF PRUSSIA]**

**[Large Masterly Engraved Equestrian Portrait of Frederick the Great, Unsigned].**

[Berlin], ca. 1801. Large copper engraved plate, image size ca. 54x41 cm (21 ¼ x 16 ¼ in). Unsigned. With a copper engraved vignette featuring Royal Prussian eagle on the lower margin. Mounted on a period canvas. Margins browned, several worm holes on the left side and bottom (with a few on the image), otherwise a beautiful bright impression.

Rare large equestrian portrait of Frederick the Great, showing him mounted on a white horse and riding in a dignified manner in a forest, with the Sanssouci Palace seen in the far right. It is a beautiful wide-margined engraving, most likely a proof plate engraved by Daniel Berger (1744-1824) on the basis of his earlier equestrian portrait of Frederick the Great which was published together with Daniel Nikolaus Chodowiecki (1726-1801) in 1777 (under the title “Fridericus Magnus Rex Borussiae”).

Our engraving is larger and more elaborate, with additional details added (trees on the left and Sanssouci Palace in the background). The style and size of our print is similar to that of the later Berger’s print “Friedrich der II. In Nimburg nach der Schlacht bey Kollin” (Berlin, 1801, ca. 51x39 cm). The lower margin of our print usually reserved for a title is occupied with a Royal Prussian eagle; so most likely it is a proof plate for an engraving issued by Berger in the early 1800s in the same series as “Friedrich der II. In Nimburg...”.

$3250USD

33.  **[GDANSK (DANZIG), POLAND]**

**[Original Signed Watercolour of the Gdansk medieval port crane, called Brama Żuraw (Krantor) and the embankment next to it along the Motława (Mottlau) River] including the Brama Mariacka (Frauentor).**

1942. Watercolour on paper, ca. 25,5x35 cm (10 x 13 ½ in). Recently matted, very good watercolour. This attractive watercolour signed L. Kinfons? Shows the west embankment of the Motława (Mottlau) River from the Brama Żuraw (Krantor) built ca. 1367 to the Brama Mariacka (Frauentor) built ca. 1484.

$675USD

34.  **[GDANSK (DANZIG), POLAND]**

**[Original Signed and Dated Pencil Drawing of the Long Lane in Danzig, Titled]: Die Langgasse von Danzig.**

7 August 1866. Pencil on paper, ca. 20,5x29,5 cm (8 x 11 ½ in). Artist’s signature (illegible) and date in the right lower corner, manuscript caption on the lower margin. Recently matted. A very good drawing.

Attractive pencil drawing of the famous Long Lane (Langgasse) in Danzig (modern Gdansk), with the Town Hall and Neptune’s fountain in the centre, Arthus Court (Artushof), Golden House, and the continuation of the street in the direction of the Long Market.

$875USD

35.  **[GERMAN SOUTH WEST AFRICA]**

**A Pair of Attractive Historically Important Watercolour Views: "Angra Pequena (Lüderitzbucht) von der Höhe der Nautilus Spitz gesehen" [Angra Pequena (Lüderitz) Viewed from the top of the Nautilus Peak]; [With] "Blick von den Höhen östlich von Angra Pequena auf das Flugsandgebiet und die Berge östlich desselben. [View from the Heights east of Angra Pequena...]."**

Ca. 1884. Two watercolours each ca. 19,5x44 cm (7 ½ x 17 ½ in). Mounted on stiff card with manuscript titles on mounts. Mounts lightly dust soiled, otherwise two very good watercolours.

$2000USD
These two historically important views are most likely some of first views of the German occupation of Namibia. The first view shows the bay (Lüderitzbucht) with a cross (Magellan Cross) on the hill in the foreground with several barracks shown below which are most likely Fort Vogelsang. The second view shows the dune landscape of the area looking into the interior.

"On 16 November 1882 a German merchant from Bremen, Adolf Lüderitz, requested protection for a station that he planned to build in South-West Africa, from Chancellor Bismarck. Once this was granted, his employee Heinrich Vogelsang purchased land from a native chief and established a city at Angra Pequena which was renamed Lüderitz. On 24 April 1884, he placed the area under the protection of Imperial Germany to deter British encroachment. In early 1884, the Kaiserliche Marine ship SMS Nautilus visited to review the situation. A favourable report from the government, and acquiescence from the British, resulted in a visit from the SMS Leipzig and SMS Elisabeth. The German flag was finally raised in South-West Africa on 7 August 1884. The German claims on this land were confirmed during the Conference of Berlin" (Wikipedia).

$2500USD

36. [GIBRALTAR?]
   [Large Unsigned and Untitled Watercolour of Most Likely the East Side of the Rock, Gibraltar?]
   Ca. 1850. Watercolour ca. 35x49,5 cm (14 x 19 ½ in). Recently matted watercolour with an old repaired tear and a couple of old small minor stains, otherwise a very good watercolour.

   This attractive large watercolour most likely shows the rugged rocky mountainous coastline of the East Side of the Rock, Gibraltar. Three boys are playing in the foreground and a merchant is shown behind them riding a donkey with another donkey in tow and various buildings and a fortress are shown in the background.

   $975USD

37. [GLENDALOUGH, IRELAND]
   DRUMMOND, Augusta (1842-1908)
   [Original Watercolour View of the Glendalough Monastery in Ireland].
   [1871]. Watercolour on paper ca. 25,5x34,5 cm (9 ½ x 13 ½ in). Artist’s signature “A.D.”, slightly indistinct date and caption “Glendalough” in the lower corners. Traces of old mount on verso, minor foxing on the right margin, right lower corner slightly rubbed with the date faded, otherwise a very good watercolour.

   Attractive watercolour view of the 6th century monastic settlement in Glendalough, 50 km south of Dublin. The artist depicts Glendalough’s famous stone arches, now covered with the overgrown grass and trees, and a ruin of the renowned Round Tower, here shown in its original state – before the reconstruction of 1876, when a conical roof was rebuilt with the original stones. The scene taken on a bright summer day features local peasants having a conversation near the arch. Full of light and air, it gives a wonderful impression of this medieval Irish Christian site.

   The artist was Irish watercolourist Augusta Drummond, an acquaintance of renowned poet and artist Edward Lear (18121-1888). She was born in Kilberry, Kildare, Ireland to Robert Verschoyle and Catherine Curtis. On 5th July 1878 she married Captain Alfred Manners Drummond, nephew of 6th Duke of Rutland, Captain of the Rifle Brigade, discriminating art collector, acquaintance and client of Edward Lear. The couple had a honeymoon trip to India in 1878, and subsequently travelled to continental Europe and Australia; the travel impressions were realized by Augusta in a series of skillful watercolours. One of them depicting Tasmania and titled “Browns River near Hobart Town” is now in the collection of the National Library of Australia.

   $875USD
38. **[THE GOLD COAST RAILWAY]**
   DICKINSON, F.C.
   [Original Untitled Watercolour prepared for the “Graphic”, Titled]: Combating the Difficulties of a new Route to Kumassi.
   
   1 July 1899. Grisaille watercolour on cardboard, heightened in white, ca. 16x22 cm (ca. 6 ⅓ x 8 ⅜ in), within hand drawn ink frame. Signed “F.C.D.” in watercolour in the left lower corner. Ink stamp “1 Jul 99” on verso. Mounted in a recent mat, overall a very good watercolour.
   
   This captivating watercolour was published in “The Graphic” (# 1544, 1 July 1899, p. 8), as one of the four illustrations to "Railway enterprise in West Africa: With a surveying expedition to Kumassi". The scene shows a European explorer on his way through the deep jungle of the “Dark” Africa, knee-deep in black mud and armed with a sword and a revolver. His white military uniform and pith helmet are shown in strong contrast with almost naked native porters, who are carrying heavy expedition supplies, including a surveyor’s distance wheel.
   
   The explorer shown was British railway engineer Frederic Shelford (1871-1943), who undertook the very difficult task of surveying the previously impenetrable jungle of the Gold Coast (Southern Ghana) for the prospective railroad from the gold mines of Tarkwa to Kumasi.
   
   “The Graphic” described his expedition in these words: “We reproduce this week some sketches by Mr. Frederick Shelford, who has made many trips to some most outlandish parts of the African and American continents for the Colonial Office, seeking for desirable routes for the construction of light railways to open up and render accessible some of our beautiful and fertile, but very remote tropical possessions. <...> The sketches refer to Mr. Shelford’s latest exploration – namely, through the great West African forest belt to Kumassi, not by one of the well-known routes from the coast to the capital of Ashanti, but in a bee line from the Turkwa Gold Mines through unknown country, a journey involving a five weeks’ tramp of 360 miles. There being no road, and no native being found capable of guiding the expedition, Mr. Shelford had to pick his way through the forest by compass and such information as the few natives encountered were able to afford, and was compelled to follow bush hunters’ tracks densely overgrown and frequently knee deep in water and black, oozy mud.
   
   Kumassi, so long a thorn in the side of Great Britain, was found now to be a smart up-to-date military station, with the only draw-back that a three-shilling bag of rice costs twenty-five shillings more to get there. There is a large fort, from which centre of the whole country for many scores of miles in every direction is administered by the British Resident, a post now ably filled by Captain Donald Stewart, C.M.G. <...> Mr. Shelford was accompanied during this trip by Dr. J.C. Matthews and sixty carriers” (# 1544, 1 July 1899, p. 7).

$1950USD

39. **[GORDON OF KHARTOUM]**
   
   London: Marlborough, Gould and Co. Publishers, ca. 1880. Lithograph, printed image ca. 49x32,5 cm (17x13 ins). Proof copies 5 s. each. Tears and minor losses on extremities, otherwise a very good wide margined lithograph.
   
"Major-General Charles George Gordon, was a British army officer and administrator. He made his military reputation in China, where he was placed in command of the "Ever Victorious Army", a force of Chinese soldiers led by European officers. In the early 1860s, Gordon and his men were instrumental in putting down the Taiping Rebellion, regularly defeating much larger forces. For these accomplishments, he was given the nickname "Chinese" Gordon and honours from both the Emperor of China and the British.

He entered the service of the Khedive in 1873 (with British government approval) and later became the Governor-General of the Sudan, where he did much to suppress revolts and the slave trade. When a serious revolt broke out in the Sudan, led by a Muslim reformer and self-proclaimed Mahdi, Muhammad Ahmad, Gordon was sent to Khartoum with instructions to secure the evacuation of loyal soldiers and civilians, and depart with them. After evacuating about 2,500 British civilians he retained a smaller group of soldiers and non-military men. As an ardent Christian evangelist he was determined to stand up to the Mahdi, his Muslim nemesis. In the build up to battle the two leaders corresponded attempting to convert the other to their respective faiths, but neither would comply. Besieged by the Mahdi’s forces, Gordon organized a city-wide defence lasting almost a year that gained him the admiration of the British public, though not the government, which had not wished to become involved (as Gordon had known before setting out). Only when public pressure to act had become too great was a relief force reluctantly sent. It arrived two days after the city had fallen and Gordon had been beheaded" (Wikipedia).

$575USD

40. [HEBRON]
[Original Pencil Drawn Panorama of Hebron].

Early 19th century. Pencil on paper, ca. 15x25,5 cm (6x10 in). Pencil caption ‘Hebron’ on the lower margin. Recently matted, very good drawing.

Fine pencil drawn panorama of Hebron showing the skyline of the old city, with two travellers entering the city gate, a shepherd talking to a woman carrying water in the foreground, and the Judean mountains in the distance.

“Hebron also known as City of the Patriarchs, is a Palestinian city located in the southern West Bank, 30 km (19 mi) south of Jerusalem. Nestled in the Judean Mountains, it lies 930 meters (3,050 ft) above sea level. It is the largest city in the West Bank and home to approximately 250,000 Palestinians, and between 500 and 800 Jewish settlers concentrated in and around the old quarter. The city is most notable for containing the traditional burial site of the biblical Patriarchs and Matriarchs and is therefore considered the second-holiest city in Judaism after Jerusalem. The city is also venerated by Muslims for its association with Abraham and was traditionally viewed as one of the “four holy cities of Islam.”” (Wikipedia).

$575USD

41. [HILLARY, EDMUND]
HERBER, John
[Attractive well executed Pencil Portrait of Edmund Hillary, the First Man on the Top of Everest, Autographed by him].

Ca. 1953. Pencil drawing on an album leaf, ca. 25x35,5 cm (9 ¾ x 14 in). Hillary’s ink signature on the left margin. With a pencil drawing of a rugby player and fifteen signatures of the Canterbury rugby players on verso. Recently matted. A very good drawing.

Captivating pencil drawn portrait of world-known New Zealand mountaineer Edmund Hillary (1919-2008), created not long after his famous first ascent of Mount Everest on 29 May 1953. Together with
Sherpa mountaineer Tenzing Norgay, Hillary became the first climbers known to have reached the summit of Everest. They were part of the ninth British Expedition to Everest, led by John Hunt.

The portrait was drawn by New Zealand artist John Herber who in the 1950s and 1960s created a series of drawings portraying notable personalities of the day. Each portrait was later sent to the person depicted with the request to autograph it. Our portrait shows Hillary in his expedition parka, with a captivating smile, and is signed “E.P. Hillary” on the left margin.


$1500USD

42. [JIZERA MOUNTAINS, LOWER SILESIA]

[Original Signed and Dated Watercolour View of the Summit of the Hochstein Peak near Oberschreiberhau, Lower Silesia, Titled]: Hochstein ber Oberschreiberhau [m]. R[iesengebirge].

1913. Watercolour on board, heightened in white, ca. 19x32 cm (7 ½ x 12 ¾ in). Artist’s signature “Bakker 13” in black ink in the right lower corner, pencil initials “HB” in the left lower corner. On an original board mount; Recently matted. A very good bright watercolour.

Original watercolour view of the Hochstein peak in the Isergebirge mountains near the Lower Silesian town Oberschreiberhau, then a territory of Germany, now in Poland (modern Polish names: Wysoki Kamień peak in the Jizera Mountains, near the town Szklarska Poręba Gorna). This bright colourfull view features the now non-existent beautiful mountain cottage with a lookout tower built in the 1880s and devastated after WW2. The artist who signed “Bakker” under the picture, hasn’t been identified, but most likely he was a member of the Schreiberhau artists' colony, which was formed in the 1900s and included Gerhart Hauptmann (1862-1946) and his brother Carl, Otto Müller (1874-1930) and Wilhelm Bölche (1861-1939).

The Wysoki Kamień (in German: Hochstein) is a 1058 m high mountain in the Jizera Mountains. It forms the eastern cornerstone of the Hoher Iserkamm (Wysoki Grzbiet), northwest of Schreiberhau (Szklarska Poręba). The view from the top extends from the Jizera Mountains to the Giant Mountains, Hirschberg Valley, Kaczawskie Mountains and Landeshuter comb. In 1837, Count Schaffgotsch build a hut on the summit, in 1875 a cottage was built with a lookout tower. There was even a special poem “Die Sage von dem Hochstein” written by Eduard Dietrich. The buildings were destroyed in 1882 by fire, but quickly rebuilt. At the end of the Second World War, the cottage was devastated and robbed, and by 1963 was totally ruined. A new building was constructed in the 1990s.

$875USD

43. [JOHANNA (ANJOUAN) ISLAND]

LIND, J[ames](1736-1812)


1766. Mounted on larger sheet of laid paper with a hand coloured border ca. 13,5x29 cm (5 ½ x 11 ½ in). Recently matted, with a small minor stain on right upper margin, otherwise a very good watercolour.
This early and historically important watercolour shows a view of a settlement and its harbour with two native boats. Anjouan which also known as Ndzuwani or Nzwaní, and historically as Johanna is an autonomous island, part of the Union of Comoros. The island is located in the Indian Ocean. Its capital is Mutsamudu which is most likely the settlement shown in the watercolour.

The artist was a physician, who "went out as surgeon in an East Indiaman in 1766 and visited China. In 1768 he graduated MD at Edinburgh, and his inaugural dissertation, on a fever in Bengal in 1762, was published at Edinburgh in 1768... Thomas Pennant was indebted to Lind for the true latitude of Islay, and for a beautiful map of the isle, from which he derived his measurements (Tour to the Hebrides, 1790, 262). Lind accompanied Joseph Banks on his voyage to Iceland, in 1772. He reported several astronomical observations to the Royal Society, London, and a paper by him was read there in 1775... In 1792 Joseph Banks recommended Lind as a useful member of Lord Macartney’s embassy to the emperor of China" (Oxford DNB).

$2500USD

44. [LEHNERT & LANDROCK, CAIRO]
[A Pair of Egyptian Watercolour Views - The Pyramids at Giza (Two Egyptians on Camels in the Foreground) - Environ of Cairo (Three Egyptians, two on Camels in the Foreground)- Blind Stamped Lehnert & Landrock Cairo on Mounts].

Ca. 1925. Watercolours each ca. 22x31 cm (8 ½ x 12 in). Mounted on card, the mounts with some minor mild staining. The watercolour are both in very good condition.

"Lehnert wishe[d] to have a new start in Tunis but Landrock prefer[ed] Cairo. The discovery of the tomb of Tutankhamen gave the decisive push to establish their new venture in Egypt...,

On 4 October 1924 Ernst and Emilie Landrock, Kurt Lambelet (Emilie’s 19 year old son), as well as Mrs. Lehnert and her daughter Eliane reached the port of Alexandria, Egypt. At first, Landrock and Lehnert started a wholesale business in Cairo, but they soon decided to open a retail shop between the Continental and Shepherds hotels, both managed by Swiss directors. Lehnert works conscientiously from Alexandria to Abu Simbel. He includes Palestine in his field of work. But Lehnert is first of all a portraitist and Egyptians dislike to be photographed. Lehnert is condemned to photograph "old stones," their clients being mostly foreigners...,

The partnership between Ernst Landrock and his friend and photographer Rudolf Lehnert lasted another six years. Lehnert, who had fallen in love with Tunisia, wanted to return to the country which so inspired him. So after withdrawing from his partnership with Landrock, he travelled back to Tunis on 15 June 1930" (lehnterlandrock.net/bio.html).

$750USD

45. [LIVINGSTONE, DAVID]
[Portrait Pencil Drawing of David Livingstone].


A skillful pencil portrait of the famous African explorer David Livingstone (1813-1873).

“David Livingstone, often misspelled as Livingston, was a Scottish Congregationalist pioneer medical missionary with the London Missionary Society and an explorer in Africa. His meeting with H. M. Stanley gave rise to the popular quotation "Dr. Livingstone, I presume?"

Perhaps one of the most popular national heroes of the late 19th century in Victorian Britain, Livingstone had a mythic status, which operated on a number of interconnected levels: that of Protestant
missionary martyr, that of working-class "rags to riches" inspirational story, that of scientific investigator and explorer, that of imperial reformer, anti-slavery crusader, and advocate of commercial empire.

His fame as an explorer helped drive forward the obsession with discovering the sources of the River Nile that formed the culmination of the classic period of European geographical discovery and colonial penetration of the African continent. At the same time his missionary travels, "disappearance" and death in Africa, and subsequent glorification as posthumous national hero in 1874 led to the founding of several major central African Christian missionary initiatives carried forward in the era of the European ‘Scramble for Africa’” (Wikipedia).

$575USD

46. [LOWER MAINLAND, BRITISH COLUMBIA]

DOUGLAS, James, Sir (1803-1877)

Reduced Map of a Portion of British Columbia Compiled from the Surveys & Explorations of the Royal Navy & Royal Engineers at the Camp New Westminster Nov. 24th 1859 (Map Illustrating the route pursued by Governor Douglas in late of British Columbia.

London: John Arrowsmith, 1861. Outline hand coloured lithographed map ca. 29x43,5 cm (11 ½ x 17 in). This recently matted map is in near fine condition.

This early and historically interesting map of the southern part of British Columbia shows the part of the mainland of the province north to Lillooet and east to Trail. One of the first maps to show details of the Lower Mainland. This map was published in Further Papers Relative to the Affairs of British Columbia. Part IV. London, HMSO, 1862.

$575USD

47. [MANLY BEACH, SYDNEY]

[Original Unsigned Ink Drawing, Titled]: Manly Beach from the North. Sydney, N.S.W.

Ca. 1880. Ink drawing on creamy laid paper, ca. 8x14 cm (3 1/8 x 5 ½ in). Captioned and signed by the author on the lower margin. Mounted on an old card album leaf, with a private albumen print dated ca. 1880s mounted on verso. The album leaf mount is slightly foxed, but the drawing is in very good condition.

This ink drawn view of Manly Beach (now a part of the Northern Beaches, Sydney) was copied from an early photo by an author who signed “A. Halla[w?]” on the margin underneath the picture. The ink drawing gives an interesting view of the original state of one of the most popular beaches near Sydney. The photograph on verso is a Victorian albumen print showing an estate overlooking a seaside, possibly in New South Wales.

Manly Beach was named by Capt. Arthur Phillip, the first Governor of New South Wales and founder of Sydney, for the indigenous people living there: "Their confidence and manly behaviour made me give the name of Manly Cove to this place" (Wikipedia). Manly started to develop as a seaside resort in the 1850s, with the steamer service from Sydney opening in the 1870s. It was then that the owners of the Port Jackson and Manly Steamship Company coined the expression about Manly “Seven miles from Sydney and a thousand miles from care”.

$475USD

48. [MOMBASA, KENYA]

[Original Watercolour Panorama of Mombasa].

Mombasa, ca. 1880. Watercolour and ink on paper, ca. 11,5x29,5 cm (5 ½ x11 ½ in). Mounted on period beige laid paper and recently matted. Captioned in ink "Mombasa through the Glass from the Anchorage" in the left lower corner; additional ink caption on the laid paper "Mombasa - a town on the
coast north from Zanzibar." Minor creases on the left corners, with a minor stain, otherwise a very good watercolour.

A tranquil view of Mombasa, likely just before the time when it came under the administration of the British East Africa Association.

$1250USD

49. [NACHTIGAL, GUSTAV]
[Portrait Pencil Drawing of Gustav Nachtigal].

Ca. 1880. Pencil on paper, ca. 22x14 cm (8 ½ x 5 ½ in). With ink caption on the lower margin “Le Docteur Nachtigal, Anglais, Auteur de voyage de Borno au Baguirmi”. Recently matted, near fine drawing.

Well executed pencil portrait of Gustav Nachtigal (1834-1885), a German Africa explorer. The same portrait was published in the French edition of his travel account, “Voyage du Bornou au Baguirmi” (Paris, 1880).

“Gustav Nachtigal was a German explorer of Central and West Africa. He is further known as the German Empire's consul-general for Tunisia and Commissioner for West Africa. His mission as commissioner resulted in Togoland and Kamerun becoming the first colonies of a German colonial empire. The Gustav-Nachtigal-Medal, awarded by the Berlin Geographical Society, is named after him.

Commissioned by King Wilhelm I of Prussia to carry gifts to Umar of Borno, sheik of the Bornu Empire, in acknowledgment of kindness shown to German travelers, he set out in 1869 from Ottoman Tripoli and succeeded after a two years journey in accomplishing his mission. During this period he visited Tibesti and Borku, regions of the central Sahara not previously known to Europeans.

From Bornu he traveled to Baguirmi, an independent state to the southeast of Bornu. From there he proceeded to Wadai (a powerful Muslim kingdom to the northeast of Baguirmi) and to Kordofan (a former province of central Sudan). Nachtigal emerged from darkest Africa at Khartoum (then an Egyptian outpost, today the capital of Sudan) in the winter of 1874, after having been given up for lost. His journey, graphically described in his Sahara and Sudan, placed him in the top ranking of discoverers.

Gustav Nachtigal is regarded as the other great German explorer of Africa, in company with Heinrich Barth. Like Barth, Nachtigal was primarily interested in ethnography, and additionally in tropical medicine. His works stand out because of their wealth of details and above all because of his unbiased views of Africans; in contrast to most contemporary explorers, Nachtigal did not hold to the alleged inferiority of Africans; his convictions are clearly reflected in his descriptions and choice of words” (Wikipedia).

$575USD

50. [NAPLES]
GALLO
[Original Signed & Dated Watercolour of Porta Capuana in Naples, Italy].

1897. Watercolour on board, ca. 37.5x16.5 cm (14 ½ x 6 ½ in). Dated in pencil on the lower right. Watercolour under glass in a recent molded silver gilt wood frame. A very good watercolour. Watercolour not examined out of the frame.

This attractive skillfully executed watercolour shows the Porta Capuana before the top level was removed at the end of the 19th Century. "Porta Capuana is an ancient city gate in Naples... The gate also gives name to the zone, which is one of the ten boroughs of Naples. This zone being part of the Fourth Municipality.

In spite of the name, the portal is not the ancient gateway to the decumanus maximus, the main east-west road that once led out of Roman Naples to Capua. When the city was extended eastwards in
the 15th century as part of the construction of the new Aragonese city walls, the original gate, which had been closer to the castle of the same name, Castel Capuano, was rebuilt and relocated in 1484. Then when the walls were razed, the gate remained free-standing, giving it somewhat the air of a triumphal arch. The very beautiful carving on the 1484 facings consists of classically inspired trophies, flying Victories and other triumphal imagery. Just inside the gate, is the domed church of Santa Caterina a Formiello" (Wikipedia).

$975USD

51. **[NICARAGUA]**

*[A Collection of Four Watercolours of the British Settlement of Bluefields, Nicaragua]*.

_Nicaragua, 1845. Four matted watercolour views on paper, three sheets measuring ca. 14,5x25,5 cm (5 ½ x 10 in), the fourth measuring ca. 14,5x23 cm (5 ½ x 9 in). Two of the views with manuscript captions on verso, the other two with later paper backing. Two of the watercolours have old fold creases, otherwise a very good collection of watercolours._

An attractive collection of watercolours of the British settlement at Bluefields, Nicaragua, showing the area as it appeared in the 1840s. Two of the images are captioned in a contemporary hand on the verso, and show the home of a "Mr. Ninoud" as it appeared when the artist was at Bluefields on July 10, 1845. They show a small, thatched-roof structure on stilts near the coast. The other two watercolours show a more substantial building, two stories in height and with a thatched roof and a porch. In one of the images a Union Jack is shown flying outside the building, indicating the presence of a British merchant, trader, or official. Bluefields is Nicaragua's chief Caribbean port, and has been a location of interest to Europeans since the early seventeenth century. The British founded a colony there in 1730, and it remained under British control for more than a century. Moravian missionaries arrived at Bluefields in 1847, and established a church two years later. In 1844, a year before these watercolours were made, the British government sent a new envoy, Patrick Walker, to live in the town. This was part of a British effort to shore up the region in the face of possible encroachment by the United States and European powers.

$2500USD

52. **[NICHOLAS II OF RUSSIA]**

_BAKMANSON, Gugo Karlovich (1860-1953)_


_Saint Petersburg: R.V. Pets, E.I. Marcus Lith., 1896. Chromolithograph ca. 38x52 cm (15 x 20 ½ in). Paper very mildly browned, minor mounting residue on verso, otherwise a very good chromolithograph._

This beautiful portrait of the Russian Emperor Nicholas II is one of the most spectacular plates from the special album issued to commemorate the coronation of Nicholas II and Empress Alexandra Fedorovna which took place in Moscow on 14 (26) May 1896. The album was published by the Saint Petersburg company of Robert Poetz under title “Souvenir du Couronnement de Leurs Majestés Impériales à Moscou 1896. L’Empereur Nicolas Alexandrovitch en tenue de 10 régiments dont Sa Majesté est Chef.” It consisted of ten chromolithographs depicting the Emperor dressed in the uniforms of ten Imperial regiments which he was the Chief of; the album was printed in very small print run which were intended for the members of the Imperial House of Romanovs and people close to them. The drawings for the album were executed by a renowned Russian painter of battle pieces Gugo Karlovich Backmanson, a student of the Russian Academy of Arts and an officer of the Life-Guards Izmailovsky Regiment since 1884.

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The Emperor is shown mounted on a horse and dressed in the official uniform of the Imperial Life-Guards Cavalry regiment. Nicholas II is shown on the Palace Square with the Winter Palace and the Alexander Column in the background. The official censorship permission printed on the lower margin of the lithograph is 24 April 1896, which is just a couple of weeks before the coronation.

$1750 USD

53. [NIGER RIVER]

ALLEN, William & PICKEN, Thomas (lithographer)

[Two Plates from the "Picturesque Views on the River Niger"]: First plate includes two panoramas: Cliffs at Attàh; Mountains and market canoes near Borwèh. Second plate shows seven strip views of the Niger with place names: Béaufort Island looking up the river; Six miles below the confluence; Twenty miles above the confluence; The Terry Mountains; The Rennel mountains; Zagoshi - Cliffs about 150 m. High - The City of Rabba.

London: John Murray, Hodgson & Graves, Ackerman, 1840. Tinted lithographs ca. 22x28,5 cm (9 x 11 ½ in) and 24x33,5 cm (9 ½ x 13 ½ in). Day & Haghe, Lithrs to the Queen. Both recently matted. Plates edge worn with a couple of repaired small tears, old small ink stamp on one plate, otherwise in very good condition.

Two plates from Allen's "Picturesque Views on the River Niger: sketched during Lander’s last visit in 1832-33" (London, 1840).

"Allen had accompanied Richard Lander and Oldfield and carried out a survey of the River Niger in 1832-1833. The present work was published in light of the interest that the proposed expedition of 1841-1842 (under the command of Captain Trotter) generated. Allen went on to command the Wilberforce on this ill-fated expedition" (Christie’s); Abbey Travel 284.

$675 USD

54. [NORTHERN SUDAN]

[Watercolour] Nubian with his Camel.

Ca. 1850. Watercolour ca. 25x35 cm (10x14 in). Fine matted watercolour captioned with the title. A little soiled around edge of mat, otherwise a very good watercolour.

A fine watercolour by a unknown British artist, perhaps an explorer or traveller. "Northern Nubia was brought under Egyptian control while the south came under the control of the Kingdom of Sennar in the 16th century. The entire region would come under Egyptian control during the rule of Mehemet Ali in the early 19th century, and later became a joint Anglo-Egyptian condominium" (Wikipedia).

$1250 USD

55. [NORWAY]

[Aquatint Plate Titled]: Environs of North Cape.

Mounted hand coloured aquatint ca. 27,5x37,5 cm (11x15 in). Title in manuscript on the bottom margin of the mount. Card mounting slightly stained, otherwise a very good aquatint.

Beautiful hand coloured scenery of the North Cape (Norway) showing the famous cliffs with the midnight sun and sea birds in the foreground. The image was probably influenced by the aquatints of Anders Frederik Skjoldebrand from 'Voyage pittoresque au cap Nord' (Stockholm, 1801-1805, Abbey Travel I, 253).

"North Cape is a cape on the island of Magerøya in Northern Norway, in the municipality of Nordkapp. Its 307 metres (1,007 ft) high, steep cliff is often referred to as the northernmost point of Europe. The North Cape is the point where the Norwegian Sea, part of the Atlantic Ocean, meets the
Barents Sea, part of the Arctic Ocean. The midnight sun can be seen from 14 May to the 31st of July (Wikipedia).

$475USD

56. [NUKU HIVA, THE MARQUESAS]

DUMONT D'URVILLE, Jules Sebastien Cesar (1790-1842) & LASSALLE, Emile (1813-1871)

[Tinted Lithograph Plate titled]: Naturel de Nouka-Hiva.

[Paris]: Gide, [1846]. Tinted lithograph plate ca. 42x28 cm (16 ½ x 11 in). Drawn by L. Le Breton, lithographed by E. Lassalle; typ. Lemercier. Signed and dated 1843 by Lassalle in plate. Publisher's blind stamp below title. Minor creases and tears on the blank margin corners, left lower corner chipped not affecting the image, otherwise a very good lithograph.

Evocative portrait of an indigenous inhabitant of the Marquesas Islands, French Polynesia. The artist depicts his ornamental tattoos, elaborately hand carved club, and a trumpet made of conch-shell. Plate 58 from the Atlas Pittoresque to Dumont-Durville's “Voyage au Pole Sud et dans l'Océanie sur les corvettes l'Astrolabe et la Zélee, exécuté par ordre du Roi pendant les années 1837-1838-1839-1840” (Paris: Gide, 1846). The plate was lithographed after the original drawing of Louis Le Breton (1818-1866), a French marine painter who took part in Dumont d'Urville's second expedition.

“The finest and most prestigious weapons were the exquisitely carved hardwood war clubs known as ‘u’u. Carried both in battle and in daily life, a finely crafted ‘u’u was the mark of a Marquesan warrior. Beyond the ‘u’u a toa’s [warrior’s] accessories might include a shell trumpet, or putoka, used to rally forces and coordinate the movements of warriors in combat. Standing on the battle field, with their densely tattooed bodies arrayed in lavish regalia and armed with ‘u’u and other weapons, Marquesan toa were, quite literally, dressed to kill” (Kjellgren, E. /Adorning the World: Art of the Marquesas Islands: [Exhibition] held in the Metropolitan Museum of Art from May 10, 2005, to January 15, 2006. New York, 2006, p. 10).

$675USD

57. [ORESUND STRAIT]

DRUMMOND, Augusta (1842-1908)

[Original Initialed and Dated Watercolour View Titled]: Swedish coast from Klampenborg.

27 June 1880. Watercolour on paper ca. 15x22 cm (5 ¾ x 8 ¼ in), mounted on a larger album leave, ca. 25.5x33 cm (10x13 in). Signed “A.D.” in the right lower corner, captioned and dated on the lower margin of the mount. Mount slightly age toned and with mild foxing, otherwise a very good watercolour.

This attractive watercolour view of the Swedish coast was taken from Klampenborg, a suburb of Copenhagen, with several sailing boats in the waters of the Øresund Strait. Dated June 27, 1880, the watercolour originates from an album titled “Sketches from Nature. Augusta Drummond, 1878-82”.

The artist was Irish watercolourist Augusta Drummond, an acquaintance of renowned poet and artist Edward Lear (18121-1888). She was born in Kilberry, Kildare, Ireland to Robert Verschoyle and Catherine Curtis. On 5th July 1878 she married Captain Alfred Manners Drummond, nephew of 6th Duke of Rutland, Captain of the Rifle Brigade, discriminating art collector, acquaintance and client of Edward Lear. The couple had a honeymoon trip to India in 1878, and subsequently travelled to continental Europe and Australia; the travel impressions were realized by Augusta in a series of skillful watercolours. One of them depicting Tasmania and titled “Browns River near Hobart Town” is now in the collection of the National Library of Australia.

$475USD

58. [OTTOMAN EMPIRE]
[MAYER, Luigi] (ITALIAN, 1755-1803), Attributed to
[Watercolour View of Temple Ruins in the Ottoman Empire, most Likely in Egypt].

_Ca. 1780-1790. Watercolour on paper, ca. 10x17 cm (4 x 6 ¾ in). Pencil sketch of antique columns on verso. Recently matted, very good watercolour._

Attractive watercolour sketch of temple ruins attributed (in pencil note on verso) to the renowned master of Middle Eastern landscapes Luigi Mayer. This sketch continues Mayer’s tradition of showing picturesque ruins, as shown in his works: “Views in Egypt…” (1801), “Views in the Ottoman Dominions” (1810), and “Interesting views in Turkey” (1819). Our watercolour, apparently made during his travels across the Middle East with Sir Robert Ainslie (1729/30-1812), shows ruins of a temple with a massive Egyptian style column and outlines of the bas-reliefs on the walls, and two shepherds with a goat. The artist once again gives us his impression of the Levant, where the remnants of long gone ancient world interact with its modern inhabitants – and he does it philosophically, but not less poetically.

“Mayer trained in Rome, yet very little is known about his origins or personality, nor even if he was German, Swiss or Italian in origin. After painting landscapes for the King of Naples, he found employment in about 1786 with the British Ambassador to Istanbul, Sir Robert Ainslie, as well as journeying with other English travellers. For a time he became the ambassador’s painter, paid 50 guineas a year, and had to paint swiftly whatever caught his Lordship’s fancy when travelling. This did not seem to quell his painterly vigour and enthusiasm, so that his lively watercolours of antiquities, architecture, landscapes, manners and customs of the inhabitants of Egypt, Syria, Turkey, Greece, Romania and even Suffolk are still eagerly collected. Mayer went to England with Sir Robert in 1794, and between 1801 and 1810 aquatints after his watercolours were published in several volumes sponsored by Ainslie. Luigi’s paintings necessarily reflect his employer’s attitudes to the peoples he visited. However, according to the Dictionary of National Biography, Ainslie was alleged to be ‘strongly attached to the manner of the people … in his house, his garden, and his table he assumed the style and fashion of a Musselman [Muslim] of rank; in fine, he lived en Turk, and pleased the natives so much by this seeming policy … that he became more popular than any of the Christian ministers’. (St James’s Chronicle, 9 Dec 1790).

Luigi died in 1803, survived by his widow Clara, daughter of Mr. Barthold, an interpreter employed by Sir Robert. Clara continued to live in London, painting and selling her own landscapes, publishing her own work and assisting in the publication of her late husband’s paintings” (Victoria and Albert Museum on-line).

$750USD

59. [PARIS]
[An Attractive Unsigned Watercolour of the Statue of Étienne Marcel by Antonin Idrac next to the Hôtel de Ville].

_Ca. 1885. Painting ca. 26x37 cm (10 x 14 ½ in) mounted on larger card. Overall a very good painting. Recently matted._

This attractive impressionistic watercolour show a lively people filled Quai de Hôtel de Ville with the Statue of Étienne Marcel and Hôtel de Ville to the right and the Seine embankment on the Left. "Étienne Marcel (between 1302 and 1310 – 31 July 1358) was provost of the merchants of Paris under King John II, called John the Good (Jean le Bon). He distinguished himself in the defense of the small craftsmen and guildsmen who made up most of the city population" (Wikipedia).

$1500USD

60. [PENANG]
[Three Ink and Pencil Drawings of Penang, Malaysia - View of the Harbour with Fort Cornwallis - View from Penang Hill - Penang Waterfall].
Ca. 1821. Two large ink drawings, heightened in grey watercolour, ca. 22x14 cm (5 ½ x 8 ¼ in), and a smaller pencil drawn panorama, ca. 5x23 cm (2 x 9 in). Unsigned, one drawing with manuscript caption ‘Waterfalls of Penang’ underneath. All mounted on a period brown paper sheet, ca. 45x30,5 cm (17 ½ x 12 in), with six 19th century steel engravings and woodcuts pasted on verso. Paper aged and slightly soiled, with minor creases, overall a good collection of drawings.

The collection includes an early interesting view of Fort Cornwallis on the Penang Island — the first British possession on the Malay Peninsula. A pencil drawn panorama gives a nice overview of the fort from the harbor, showing its recently built stone walls (completed in 1810) and a British flag; several large sailing vessels are seen in the harbor. A larger ink drawing taken from the hills above the fort shows the fortifications, with ships’ masts seen above them, and Penang harbor with boats in it. A British resident is sitting in the foreground, taking a sketch of the landscape, with a native servant gazing at the view.

Another drawing shows the famous waterfall now in the modern Penang Botanical Garden. “Early visitors to Penang Island described it as one of the key attractions of the island, including Ibrahim Munshi, son of Munshi Abdullah, who described it in his journal, the "Kisah Pelayaran". The waterfall was an important source of water for ships calling at Penang port in the early part of the 19th century. In 1804, the first water treatment plant in Malaysia was set up here, to supply the needs of 10,000 people in Penang. In 1805, an aqueduct was constructed to channel water from the fall via Pulau Tikus to a reservoir near the port. The quality of the water, filtered through the aged rocks of Penang Hill, was very high, and was described by the early sailors as "sweet" (Wikipedia).

Overall a nice collection of early historically significant views of Penang.

“Fort Cornwallis is an old star fort located on the northeastern coast of Penang, Malaysia. It is named after the late 18th century Governor-General of Bengal, India, Charles Cornwallis, 1st Marquess Cornwallis. Fort Cornwallis is the largest standing fort in Malaysia. In its entire history, the fort had never engaged in any battle. Captain Sir Francis Light took possession of the island from the Sultan of Kedah in 1786 and built the original fort. It was a nibong (Malay: palm trunk) stockade with no permanent structures, covering an area of 417.6 square feet (38.80 m2). The fort's purpose was to protect Penang from pirates and Kedah.

In 1804, after the outbreak of the Napoleonic Wars, and during Colonel R.T. Farquhar’s term as Governor of Penang, Indian convict labourers rebuilt the fort using brick and stone. Fort Cornwallis was completed in 1810, at the cost of $80,000, during Norman Macalister’s term as Governor of Penang. A moat 9 metres wide by 2 metres deep once surrounded the fort but it was filled in in the 1920s due to a malaria outbreak in the area.

Even though the fort was originally built for the British military, its function, historically, was more administrative than defensive. For example, the judge of the Supreme Court of Penang, Sir Edmond Stanley, was first housed at Fort Cornwallis when the court opened on 31 May, 1808. During the 1920s Sikh police of the Straits Settlements occupied the fort” (Wikipedia).

$975 USD

61. [PIG STICKING IN INDIA]
[Attractive Unsigned Watercolour of Pig Sticking in India].
Ca. 1870. Watercolour ca. 24,5x41,5 cm (9 ½ x 16 ½ in). Recently matted, with a couple of minor scratches, but overall a very good watercolour.

The well executed watercolour show a wild boar being chased by two British hunters with spears on horseback in the foreground and native Indians and an Indian castle in the background.

"In India, pigsticking was popular among the Jatts, Gujjars, Rajputs, Sikhs, Maharajas, and with British officers during Victorian and Edwardian times. According to the 1911 edition of the Encyclopaedia Britannica, it was encouraged by military authorities as good training because "a startled or angry wild
boar is ... A desperate fighter [and therefore] the pig-sticker must possess a good eye, a steady hand, a firm seat, a cool head and a courageous heart" (Wikipedia).

$975USD

62. [POTSDAM]

[Attractive Copper Engraved Plan Titled:] Grundriss von der Stadt Potsdam.

_Ca. 1780. Copper engraved plan ca. 35.5x43 cm (14x17 in.). A minor crease in the upper part of the plan, some very mild minor foxing blank margins, but otherwise a very good plan_

This attractive map of Postdam which is similar in style to the Berlin Plans of Johann David Schleuen (1711-1771) has thirteen views of the most famous buildings of the city framing the central plan. These views include the Garrison, St. Nicolai, Holy Spirit & French Churches and also the City Hall, Rifle Factory, Sanssouci, Royal Palace, Japanese Palais etc. "After the Edict of Potsdam in 1685, Potsdam became a centre of European immigration. Its religious freedom attracted people from France (Huguenots), Russia, the Netherlands and Bohemia. The edict accelerated population growth and economic recovery.

Later, the city became a full residence of the Prussian royal family. The majestic buildings of the royal residences were built mainly during the reign of Frederick the Great. One of these is the Sanssouci Palace (French: "without cares", by Georg Wenzeslaus von Knobelsdorff, 1744), famed for its formal gardens and Rococo interiors. Other royal residences include the New Palace and the Orangery" (Wikipedia).

$1250USD

63. [PRUSSIA, POST MAP]

BERGHAUS, Heinrich Karl Wilhelm (1797-1884)

Post-Charte vom Preussischen Staate in XXV Blättern [Post Map of the Prussian State in 25 leaves].

_Berlin: Magazins für Kunst, Geographie & Muzik, 1824. Copper engraved large folding map, borders outlined in colour, dissected and linen backed, ca. 91.5x125 cm (30x49 in). Scale: 1/1,000,000. Engraved by Carl Mare. Housed in the original marbled papered slipcase. Overall a very good map._

Special post map of the Kingdom of Prussia showing the territory of central Europe (Germany and parts of Denmark, Netherlands, Belgium, France, Luxembourg, Austrian Empire, and Poland). The map marks post offices and stations (with distances between them) and different lines of post communication (urgent, carriage, by boat et al.) of Prussia, Austria, Kingdom of Bavaria, Duchy of Baden and the Netherlands. The large title cartouche features the Royal Prussian crowned eagle with sceptre and orb. This edition was authorised by the head of the Prussian Royal General Post Office Karl von Nagler (1770-1846).

An early work by a noted German geographer and cartographer Heinrich Berghaus, a teacher of August Petermann and Heinrich Lange. Berghaus is mostly known for his Physikalischer Atlas (Gotha, 1838–1848), revised and improved edition of the Stieler’s Handatlas and numerous written works. The island in Franz Josef Land known as Ostrov Bergkhauz was named after him.

Not in Engelmann (he marks only later correcter edition of Schropp & Comp., issued in 1839, see p. 796).

$1500USD

64. [PUNE, INDIA]


_Pune_, 1846. Watercolour ca. 13.5x21.5 cm (5 ⅓ x 8 ⅜ in). Mounted on paper with a manuscript title and lengthy manuscript quote from Walter Scott on verso.
This finely executed watercolour shows Allen's residence with a garden tended by a native Indian, three Englishmen (two on horseback) and two dogs playing in the foreground with Pune's rolling hill landscape shown in the background. Reverend Allen went to India and then on to Scinde and Afghanistan in 1840 to preach to wounded soldiers from the First Anglo-Afghan War which was fought between British East India Company and Afghanistan from 1839 to 1842. Then in 1843 he went on to Gujarat before ending up in Pune. Ecclesiastical Gazette.

$975USD

65. [QUEBEC ATLANTIC COAST DRAWINGS]

Four Pencil Sketches of the Atlantic Coast of Quebec Showing the St. Lawrence River Below Quebec City and the Gaspe Peninsula. First Sight of Land After Crossing the Atlantic. 1847. Done on Board Ship "Marquis of Bute."

Four pencil drawings each ca. 10,5x18 cm (4 ¼ x 7 in). All captioned in English, and signed "F.L." in the lower margin. With the original manuscript caption to the whole group: "First Sight of Land After Crossing the Atlantic. 1847. Done on Board Ship "Marquis of Bute," which is written by the same hand as the captions to each of the sketches, and mounted under them. Two sketches captioned "Coast of Gaspe. Canada East. May 26. 1847," one captioned "Coast of Gaspe. Canada East. May 28. 1847," and one - "On the St. Lawrence below Quebec. June 5. 1847." Later matting with hand drawn borders and manuscript caption. Drawings in near fine condition.

According to the database www.shiplist.com basing on the materials of Quebec "Morning Chronicle" 1847, Bark "Marquis of Bute" arrived in the port of Quebec on the 4th of June 1847, with a cargo of coal and 8 passengers. The ship under command of Captain Harvey was consigned to LeMesurier & Co. and departed from Cardiff on the 15th of April, 1847.

$975USD

66. [ROYAL NATIONAL PARK, NEW SOUTH WALES]


1899. Watercolour on paper, ca. 17,5x24,5 cm (7 x 9 ½ in). Captioned in ink on the lower margin. Recently matted. Minor traces of an old mount on the corners on verso, overall a near fine watercolour.

Interesting early watercolour view of the Royal National Park in New South Wales, Australia, 29 km south of Sydney. This was the world's second oldest purposed national park (after Yellowstone in the United States), and the first to use the term "national park". The watercolour was taken from a small railway station which was opened in the National park in 1886 originally for the transportation of the New South Wales infantry, but eventually became a popular tourist route. In 1899 a short section of the line was duplicated to service the multiple trains that travelled there on weekends. The Royal Park National branch of the Sydney commuter railway network existed until 1991; now it is a tram line operated by the Sydney Tramway Museum.

$475USD

67. [RYUKYU ISLANDS]

After HAVELL, William (1782-1857)

[Original Unsigned Watercolour Showing the Prince of Loo Choo in a blue robe, Titled on verso]:

The Prince of Loo-Choo.

Ca. 1820s. Watercolour and ink on paper ca. 21,5x18 cm (8 ½ x 7 in). Period manuscript caption and a collector’s heraldic stamp with a dog(?) and device “Tenax in fide” on verso. Later mat. Old mount’s residue on verso, otherwise a very good watercolour.
Original early 1820s watercolour based on a plate from Basil Hall’s “Account of a voyage of discovery to the west coast of Corea and the great Loo-Choo Island” (London, 1818). This portrait of the “Prince of Loo Choo” illustrates Hall’s description of Okinawa and the Ryukyu Islands – first in British history. Hall’s description of “the Prince of Loo Choo” notes: “The Prince of Loo-choo, whose name is Shang Pung Fwee, and title Pochin Tay Foo, belongs to the highest of the nine orders of chiefs on the islands <...> He was clothed in a robe of light blue silk, lined with silk a shade lighter, over which he wore a girdle richly embossed with flowers of gold and different coloured silks <...> He is about fifty years old, his beard is full and white, and his figure well proportioned. In manners he is genteel and sedate, but occasionally a little awkward, which his retired habits sufficiently account for. Towards the close of his visit, when his reserve had in some degree worn off, we observed him smile for an instant, now and then, with a shrewd expression in his eyes, as if he was observing what was passing more narrowly that we at first suspected” (Hall. Account of a voyage of discovery to the west coast of Corea..., pp. 181-182).

"The expedition took Lord Amherst’s embassy to China and explored the relatively little-known East China Sea and the Yellow Sea. Visits were made to Korea and the Ryuku Archipelago. Korea had been sketchily explored by Europeans, but it was not until this 1816-17 expedition of the Alceste and Lyra, under Captains Murray Maxwell and Basil Hall, that detailed information was obtained about the Ryukyus" (Hill 749).

The aquatint plate was engraved after a watercolour by William Havell (1782-1857), renowned landscape painter and the official draughtsman of Lord Amherst’s embassy to China in 1816-1817; his portrait of the “Prince of Loo-Choo” was made after the original sketch by the expedition member C.W. Browne, R.N. (his album of drawings made during the voyage is in the Royal Museums in Greenwich).

$675USD

68. [SAINT HELENA]
[Original Pencil Sketch Showing a Panorama of St. Helena from the Sea].
Ca. 1845. Pencil and watercolour on cardboard, ca. 14x22 cm (5 ½ x 8 ¼ in). Captioned in ink "S' Helena" in the right upper corner; ink caption "View of James' Town, St. Helena" and signature on verso. Recently matted and with a couple of minor stains on the upper margin, otherwise a very good sketch.

The drawing shows a panorama of Jamestown and James Bay with its steep cliffs; three navy vessels are seen in the foreground. The spire of Saint James’ Church is also seen.

"Jamestown is the capital and historic chief settlement of the island of Saint Helena, in the South Atlantic Ocean. It was founded when English colonists settled on the island in 1659; St Helena is the second-oldest remaining British territory, after Bermuda. The town is built on igneous rock in a small enclave, sandwiched between steep cliffs (that form James Valley) that are unsuitable for building. The town is therefore rather long, thin and densely populated, with tightly knit, long and winding streets. Shrubs and trees decorate some of the street corners. The surrounding terrain is rough and steep, and rockfalls are an occurrence, sometimes damaging buildings" (Wikipedia).

"Saint James' Church in Jamestown is the oldest Anglican Church in the southern hemisphere (built in 1774). The present sketch shows the church after alterations made in 1843, with a high spire. Nowadays the church doesn’t have it as the spire was taken down in 1980 for safety reasons" (Wikipedia).

$475USD

69. [SALE, Sir Robert Henry] (1782-1845)
[Original Unsigned Ink and Watercolour Drawing for the lithograph plate "City and Fortress of Cabul" published in Sale's "Defence of Jellalabad", ca. 1846].
Ca. 1845. Ink and watercolour on paper, heightened in white, ca. 28x38,5 cm (11x15 in). Unsigned, recently matted. Slightly browned on verso, otherwise a very good drawing.
Beautiful original drawing for the lithograph plate “City and Fortress of Cabul” in Sir Robert Sale’s “The Defence of Jellalabad” (London, lith. By W.L. Walton, ca. 1846). The view shows Afghani soldiers camping under the massive walls of the ancient Bala Hissar fortress, with Kabul city and River in the background. The soldiers are having a rest, talking leisurely at a camp fire, with a camel laying nearby and two soldiers on guard looking over the approaches to the Kabul River.

Major General Sir Robert Henry Sale (GCB) was an important figure of the First Anglo-Afghan War (1839-42). He commanded the 1st Bengal Brigade during the advance on Kandahar, took part in the march to Kabul and led one of the storming columns at Ghazni in July 1839. For his services Sale was made a Knight Commander of the Order of the Bath (KCB) and received the local rank of major-general. He was mostly noted for a courageous defense of the Jalalabad fortress where he was besieged by the Afghan troops for half a year (November 1841 - April 1842). He then participated in the General Pollock's advance in order to relieve the British hostages, including Sale's wife and daughter. Sale was promoted to Knight Grand Cross (GCB) and to mark his heroic leadership during the siege salutes were fired at every cantonment in India; later he also received official gratitude of the British Parliament (see more: Britain’s Greatest Generals/ National Army Museum on-line).

$5250USD

70. **[SALONA DURING THE GREEK WAR OF INDEPENDENCE]**
[Original Very Large Drawing of Salona [Amfissa], Greece].

*Ca. 1821. Pencil on Whatman paper watermarked “1821,” ca. 58x86 cm (23x34 in). Unsigned, captioned in pencil "Salona" in the upper margin. With a small marginal tear, otherwise a very good drawing.*

This detailed pencil drawing shows the panoramic view of Amfissa (known as "Salona" from the 13th century until 1833) surrounded by the adjacent foothills and city’s landmark, the Castle of Salona (or the Castle of Oria) in the centre. The drawing was most likely made during the Greek War of Independence (1821-32) and is especially significant as Salona was the first town of Central Greece to revolt against the Turks (Wikipedia). The drawing clearly represents the English school and is a good example of "Philellenism," a "tremendous sympathy" (Wikipedia) and wide support for the Greek Revolution throughout the Western Europe.

"On March 27, 1821, Dimitrios Panourgias [Greek military commander] invaded the town and on April 10 the Greeks captured the Castle of Salona, the first fortress which fell in Greek hands, and extinguished the six hundred people of the Ottoman garrison in it. On 15-20 November 1821, a council was held in Salona, where the main local notables and military chiefs participated. Under the direction of Theodoros Negris, they set down a proto-constitution for the region, the "Legal Order of Eastern Continental Greece", and established a governing council, the Areopagus of Eastern Continental Greece, composed of 71 notables from Eastern Greece, Thessaly and Macedonia. Salona became the capital of Eastern Continental Greece and the regime existed until the Ottoman recapture of Greece, in 1825" (Wikipedia).

$3750USD

71. **[SIMLA, ENGLISH SCHOOL]**
[A Watercolour View of a Himalayan Range, Most Likely Near Simla, With Men Wearing Native Indian Dress in the Foreground].

*Ca. 1860. Watercolour and pencil ca. 51x34 cm (20x13 ¾ in). The painting is on the artist's original wash-line mount on the thicker Whatman paper, and in a recent matting. Unsigned. There are some areas of browning on the upper part of the painting, otherwise a very good watercolour.*
The watercolour shows a mountainous landscape with gorgeous snowy peaks occupying the upper part of the view, and with a serpentine road and men wearing Indian native dress in the foreground. Most likely an area near Simla (Shimla), a favourite summer refuge for the British in India in the 19th century and the official summer capital of British Raj from 1864.

Located in the north-west Himalayas at an average altitude of 2250 m (7234 ft), Simla was the star of the hill stations - mountainous resorts providing relief to British society from the heat and disease of the plains. "The Himalayan resorts were at an average altitude of six thousand feet and offered magnificent views of range after range of jagged snowy peaks. This region became a venue for leisure activities and the towns in the hills rapidly acquired the character of English villages" (British library).

Drawings of hill stations’ mountainous landscapes quickly became a popular pastime for professional and amateur artists: "These places appeared as a Garden of Eden to the British. Here they found relief from the poverty, disease, dirt and heat of the Plains., For both men and women, holidays in the Hills gave them unbroken leisure to sit and sketch with worries set aside, among scenes anglicised to look like home., [Simla in particular was apprehended as a place of] a grander less-tamed nature with dark woods and conifers set against a staggering backcloth of stupendous peaks" (Archer M., R. Lightbown. India Observed: India as viewed by British Artists, 1760-1860. London, 1982).

72. [SOURCE OF THE NILE]
GOLDSMITH, George, Captain RN (1806-1875)
[Original Watercolour showing an African Village with Native Inhabitants, Titled]: Sir R. Baker’s Source of the Nile.
Ca. 1866. Grisaille watercolour and pencil on an album leaf, ca. 18x27 cm (ca. 7 x 10 ½ in). Captioned in pencil on the lower margin. With a pencil sketch of a native African man on verso. Mounted in a recent mat, overall a very good watercolour.

The talented artist was British navy officer George Goldsmith. He joined the Royal Navy in 1821 and was promoted to the rank of Lieutenant (1828), Commander (1841), Captain (1842), Vice-Admiral (1867) and Admiral (1875). Goldsmith served in the Mediterranean, West Coast Africa and the East Indies. He took part in the 1st Anglo-Chinese War, with HMS Hyacinth; and the Crimean War, with HMS Sidon under his command. Upon return to Britain he became Superintendent of the dockyard at Chatham and was created Companion of the Bath for his services in the Crimea.

The watercolour shows a native village, apparently near Lake Albert – one of the African Great Lakes which was discovered by Baker during his travel to the region in 1861-1865. Baker proved the lake to be, together with Lake Victoria, the source of the Nile – and for this achievement he was knighted and awarded with the gold medals of the Royal Geographical Society and Paris Geographical Society.

Curiously, Baker’s name in the caption is initialed as “R”, instead of “S”[amuel].

$750USD

73. [ST. VINCENT, CAPE VERDE]
[Two Unsigned Watercolour Views: Mindelo, St. Vincent - Washington’s Head, St. Vincent [Cape Verde Islands].
Ca. 1840. Watercolours each ca. 16x34 cm (6 ½ x 13 in). Recently matted in one mat, watercolours in near fine condition.

The two well executed watercolours show 1.) Mindelo with its harbour and several boats and ships; 2.) Washington’s Head with a ship and launch with sailors diving and swimming in the foreground. St. Vincent (São Vicente) "was discovered on Saint Vincent's Day (January 22) in 1462. Due to its lack of water, the island was initially used only as a cattle pasture by some proprietors of the neighboring island
of Santo Antão. The island remained practically uninhabited until the middle of the 19th century. It was only in 1838, when a coal deposit was established in Porto Grande to supply ships on Atlantic routes, that the population started to grow rapidly. Due to the lack of rain and consequent lack of natural resources, the economy of São Vicente is based mainly on commerce and services....Because of its excellent harbour, Mindelo (on the island of São Vicente) became an important commercial centre during the 19th century" (Wikipedia).

$1250USD

74. [STANLEY, HENRY]
    [Portrait Pencil Drawing of Henry Morton Stanley].
    Ca. 1879-1880. Pencil on paper, ca. 32x24,5 cm (12 ½ x 9 ¾ in). Ink caption on the lower margin “H.
M. Stanley, Voyageur anglais, Ne a Denbigh in 1840, Envoyé a la recherche de Livingstone en 1871, aussi
connu sous le nom de John Rowland and Henry Moreton”. Artist’s (?) ink initials in the right lower corner. 
Recently matted, near fine drawing.
    Unusual pencil portrait of Sir Henry Morton Stanley (1841-1904), most likely executed for ‘L’Univers
Illustré’, a popular French weekly illustrated magazine (Paris, 1858-1900). Stanley is shown up to the
waist, almost in profile, sitting and supporting his head with his hand.
    “Sir Henry Morton Stanley, GCB, born John Rowlands, Kongo byname Bula Matari (“Breaker of
Rocks”), was a Welsh American journalist and explorer famous for his exploration of central Africa and his
search for Scottish missionary and explorer David Livingstone. Upon finding Livingstone, Stanley allegedly
uttered the now-famous greeting, "Dr. Livingstone, I presume?" Stanley is also known for his discoveries
in and development of the Congo region. He was knighted in 1899” (Wikipedia).

$575USD

75. [STRALSUND]
    [Original Unsigned Watercolour of Stralsund and the Baltic Coastline].
    Ca. 1900. Watercolour on paper, ca. 26,5x24,5 cm (14 ½ x 9 ½ in). Recently matted, very good
watercolour.
    This attractive well executed watercolor shows the Stralsund old town with the spires of the St.-
Nikolai, St.-Jakobi, Holy Spirt churches as seen from the beach north of the town looking south. In 1293
Stralsund became a member of the Hanseatic League and today is one of the main towns of Western
Pomerania.

$1500USD

76. [TEXAS]
    LEE, V.H.
    San Antonio, Texas, 1845 [?]. Watercolour on paper ca. 23x30 cm (9x12 in). Captioned in pencil. 
Recently matted watercolour in very good condition.
    A well executed and atmospheric watercolour of this San Antonio landmark. A very faint "45" can
be seen to the right of the signature. "Mission Nuestra Señora de la Purísima Concepción de Acuña (also
Mission Concepcion) was established in 1716 as Nuestra Señora de la Purísima Concepción de los Hainais
in East Texas. It was originally meant to be a base for converting the Hasinai. The mission was moved in
1731 to San Antonio. After its relocation most of the people in the mission were Pajalats who spoke a
Coahuiltecan language. Founded by Franciscan friars, this is the best preserved of the Texas missions.
    The Battle of Concepción was fought here on October 28, 1835 between Mexican troops under
Colonel Domingo Ugartechea and Texan insurgents led by James Bowie and James Fannin. The 30-minute
engagement, is described as "the first major engagement of the Texas Revolution" by historian J.R. Edmondson" (Wikipedia).

$1500USD

77. [TIMOR SEA]
[Brown Sepia Watercolour View of the Coast of Timor with Natives Boats, and a Mountainous Shore in the Distance].

*Ca. 1820es. Brown watercolour and pencil on paper, ca. 15,5x23 cm (6x9 in). Recently matted, very good watercolour.*

The view obviously taken from the ship’s deck, shows the inhabitants of Timor approaching in boats in attempt to sell their goods; a mountainous shore reveals itself in the background.

The drawings were made during one of the voyages of ‘Elphinstone’, and the artist was very likely the crew member, Lieutenant William Bowater (the sketch book was inscribed in ink with the initials ‘W.B.’ on the front endpaper). Bowater was later dismissed from the navy.

“On the 2nd of November, 1829, a court-martial, presided over by Captain R. Morgan, of the Marine, was convened at Bombay, to inquire into certain charges for “insubordinate and disrespectful conduct” on the part of Lieutenant W. Bowater, of the Hon. Company’s ship ‘Elphinstone’, preferred against him by his commanding officer, Captain F.W. Greer and that the sentence of the Court, which was dismissal from the service, was confirmed by the Commander-in-chief of the Bombay Army, Lieutenant-General Sir Sydney Beckwith, K.C.B” (Low, C.R. History of the Indian Navy. 2 vols. Vol. 1. London, 1877. P. 498-499).

The Honourable East India Company’s sloop-of war ‘Elphinstone’, of 18 guns and 387 tons, “was built by Hilhouse & Sons and launched in 1824. She operated out of London as an East Indiaman and participated with the Royal Navy in the New Zealand land wars. She was sold in 1862” (Wikipedia). The ‘Elphinstone’ sailed to the Mediterranean, around the southern tip of Africa and on to the East Indies and Australia.

As Richard Burton noted in ‘First footsteps in East Africa’, the sloop carried out a naval blockade of the Somalian coast in 1825-1833, after a British brig from the Mauritius had been seized, plundered and broken up near Berberah in 1825. “The ‘Elphinstone’ sloop of war (Capt. Greer commanding) was sent to blockade the coast; when her guns opened fire, the people fled with their wives and children, and the spot where a horseman was killed by a cannon ball is still shown on the plain near the town”. <...> Eventually “the Somal bound themselves to abstain from future attacks upon English vessels, and also to refund by annual statements the full amount of plundered property. For the purpose of enforcing the latter stipulation it was resolved that a vessel of war should remain upon the coast until the whole was liquidated. When attempts at evasion occurred, the traffic was stopped by sending all craft outside the guardship, and forbidding intercourse with the shore. The ‘Coote’, the ‘Palinus’ and the ‘Tigris’, in turn with the ‘Elphinstone’, maintained the blockade through the trading season till 1833 (Burton, R. First Footsteps in East Africa. London, 1856. P. Xxxiv-xxxv).

$975USD

78. [TONKIN/ BẮC KỲ]
[Carte Routière du Tonkin dressee par le service des travaux publics [Road Map of Tonkin].

*Service Géographique de l’Indochine, 1921. Colour printed map on four large folding sheets, each ca. 51x67,5 cm (20 x 26 ½ in). Paper with watermarks of ‘Papeterie de Renange (Isere)’. Scale: 1/400,000. Original publisher’s cardboard slipcase, cloth backed and with a printed paper label on the top side titled ‘Carte Routière du Tonkin en 4 feullies’. Slipcase slightly soiled, but the map is in near fine condition.*
Large colour printed map of French Indochina’s Tonkin province printed for the ‘public service’. The map rates all roads of the province depending of their aptitude for driving, and marking main roads suitable for automobiles during all seasons, roads generally good, ‘difficult roads especially during rains’ and impracticable roads. The map also shows relief, forests and rice fields; main cities and towns, post and telegraph offices, ferries, customs and forestry offices et al. Three insert tables measure distances between the main cities of the province, including Hanoi, Langson, Haiphong, Bac Nihn, Song Hoa, et al., and to the border with the Annam province of French Indochina.

Tonkin came under French influence after the Sino-French War (1884-1885). “Cities in Tonkin saw significant infrastructure and economic development under the French, such as the development of the port of Haiphong and construction of the Trans-Indochinois Railway linking Hanoi to Saigon. Under French economic plans, mines yielding gold, silver, and tin as well as the farming of rice, corn, and tea powered Tonkin’s economy. The imports included rice, iron goods, flour, wine, opium and cotton goods. Industrialization later led to the opening of factories producing textiles and china for export throughout the French Empire. French cultural influence on Tonkin was also significant as French became the primary language of education, government, trade and media and heavy Catholic missionary activity resulted in almost 10% of the population identifying as Catholic by the 1940s” (Wikipedia).

$975USD

79. [VICTORIA, B.C.]

[Two Lithographs Views of Victoria B.C.:] "View of Victoria" & "A Street in Victoria."
London: Clayton & Co., 1865. Printed images ca. 11x18 cm (4 ½ x 7 in). Two lithographs matted in one, both lithographs in fine condition.

The two lithographs are from: Thomas Rawlings’ "The Confederation of the British North American Provinces; Their Past History and Future Prospects; including also British Columbia & Hudson's Bay Territory; with a Map and Suggestions in Reference to the True and Only Practicable Route from the Atlantic to the Pacific Ocean" (London: Sampson, Low, Son, and Marston, 1865). The view of "A Street in Victoria" is of Wharf Street. "With the discovery of gold on the British Columbia mainland in 1855, Victoria became the port, supply base, and outfitting centre for miners on their way to the Fraser Canyon gold fields, mushrooming from a population of 300 to over 5000 literally within a few days. Victoria was incorporated as a city in 1862. In 1865, Esquimalt was made the North Pacific home of the Royal Navy, and remains Canada's west coast naval base" (Wikipedia).

$475USD

80. [VIENNA]

[Large Lithographed Birds’-Eye View Plan of Vienna Titled]: Wien.
Wien: A. Hartleben’s Verlag, ca. 1870s. Large folding tinted lithograph ca. 76x105 cm (30 x 41 ¼ in). Drawn on stone by Albert Rieger, lithographed by F. Köke. Original publisher’s brown cloth covers with gilt lettered title “Wien” on the front cover and small paper label on the spine. Spine slightly faded, occasional mild foxing on verso, otherwise a beautiful view in near fine condition.

Beautiful bright bird’s-eye view of the historical centre of Vienna taken from the south-east. The main perspective leads the viewer from the dome of Karlskirche (St. Charles’s church) to the pronounced spire of Stefansdom (St. Stephen’s cathedral) in the centre and to the Donau River in the background. The view gives a great impression of Viennae’s Innere Stadt surrounded by the Ringstrasse, as well as the adjacent Wieden and Landstrasse districts, with the spectacular Belvedere Palace and park on the lower right.

$1750USD
81. **[VUE D’OPTIQUE, OR PERSPECTIVE VIEW]**

**Vue des Côtes de Siberie [View of the Coasts of Siberia].**

Paris: Laurent Pierre La Chaussée, ca. 1780. Hand coloured copper engraving ca. 27x39 cm (10 ¾ x 15 ¾ in). “Sarasin P. (in situ), la Chaussee Sculp.” Additional manuscript caption “Cote de Siberie” in inverted on the upper margin. Paper lightly soiled and creased, minor tear on the lower margin neatly repaired, otherwise a very good engraving.

This interesting prospective view of the Siberian coast prepared for a peep box represents a mountainous sea shore in apparently, North-Eastern Siberia or Kamchatka. A small settlement is shown on the shore, with fishing boats and nets in the sea. This is an early example of graphical representation of this remote region. The reason why it was published might have been the first European editions of Stepan Krasheninnikov’s “Description of Kamchatka” which was first translated and published in English in 1764, and in French in 1767, and as a part of Chappe d’Auteroche’s “Voyage en Sibérie” in 1768.

“Vue d’optique (French), vue perspective or perspective view refers to a genre of etching popular during the second half of the 18th century and into the 19th. Vues d’optique were specifically developed to provide the illusion of depth when viewed through a zograscope, also known as an “optical diagonal machine” or viewers with similar functions. Optical viewers were generally popular with well-to-do European families in the late 18th and early 19th centuries. Perspective views were produced in London, Paris, Augsburg and several other cities” (Wikipedia).

$475USD

82. **[WILHELM I, GERMAN EMPEROR]**

**HAFE, Bernhard**

[Large Lithographed Portrait of Wilhelm I, Titled]: Wilhelm I, Koenig von Preusen.

Berlin: Lith. W. Jab, ca. 1860. Large lithograph, ca. 47,5x34,5 cm (18 ¾ x 13 ¾ in). Lithograph browned and margins strengthened on verso, mild water stains on the right lower corner, otherwise a very good print.

Large lithographed portrait of Wilhelm I, the King of Prussia (1861-1888) and the first German Emperor (1871-1888). “Under the leadership of William and his Minister President Otto von Bismarck, Prussia achieved the unification of Germany and the establishment of the German Empire” (Wikipedia).

The portrait was apparently published in the 1860s, when Wilhelm I hadn’t become the German Emperor yet; on the special permission of “Her Majesty Queen Elizabeth of Prussia” (Elisabeth Ludovika of Bavaria (1801-1873), a wife of Wilhelm’s older brother Frederick William IV and a Queen consort of Prussia in 1840-1861). The king is shown in the official uniform and full regalia with a sumptuous decorative frame of the portrait which features the Prussian crown and Royal eagles, coats of arms, and mythological figures.

$475USD

83. **ALEXANDER, Sir James Edward (1803-1855)**

[Original Watercolour View of the Coast of Jamaica with the Blue Mountains in the Background and Two Fishing Boats in the Foreground].

1831. Watercolour and ink on paper, ca. 29x38 cm (11 ½ x 15 in). Signed in pencil "Blue Mt. Jamaica" in the right lower corner. Mounted on period grey cardboard ca. 44x55,5 cm (17 ½ x 22 in), within an additional dark grey border. Manuscript caption in red ink on the lower margin "Blue Mountain. Jamaica. 1831 - J.E.A." Card mount with small marginal chips and tears, but overall watercolour in very good condition.

An evocative watercolour view of the Jamaican shore with the Blue Mountains, the longest mountain range of the island, declared a National Park in 1992 in the background. "As one of the longest
continuous mountain ranges in the Caribbean, the Blue Mountains dominate the eastern third of Jamaica.<...>. They rise to the elevation of over 2200 m (7400 ft) from the coastal plain in the space of about sixteen kilometers, thus producing one of the steepest general gradients in the world" (Wikipedia).

Sir James Alexander, the artist, also noted the steepness and grandeur of the Blue Mountains in his travel account: "After a week's run we sighted afar off the dim outline of part of St. Domingo, and then the lofty mountains near Point Morant, the eastern cape of Jamaica. It was a magnificent scene, this part of the island; the Blue Mountains, eight thousand feet high, towered above a stratum of clouds, and the rugged hills below them were furrowed by ravines; we could see no level land, but the steep cliffs descended abruptly into the sea, on which were one or two small coasting vessels. As we approached nearer, we observed that the hills were not altogether barren, black forests were upon their sides, and patches of bright emerald green, and white houses, were seen as we ran along the south coast towards Port Royal" (Transatlantic Sketches, Comprising Visits to the Most Interesting Scenes in North and South America, and the West Indies, with notes on Negro Slavery and Canadian Emigration’, by Captain J. E. Alexander, 42nd Royal Highlanders, F.R.G.S. M.R.A.S. London, 1833. 2 vols. Vol. 1. P. 285).

Sir James Edward Alexander was a British army officer and a fellow of the Royal Geographical Society. He served in India, Persia, South Africa, Canada, New Zealand, participated in the First Anglo-Burmese War, Crimean War et al. "He saved Cleopatra's Needle from destruction, and had much to do with its transfer to England in 1877. At its base he buried, among other artefacts, photographs of the twelve best-looking English women of the day. His extensive travels provided material for his varied publications, which included Travels from India to England (1827) and Cleopatra's Needle (1879)” (Oxford DNB).

In 1831, in the rank of Captain of 42nd Royal Highlanders, Alexander travelled to British Guiana, West Indies, United States and Canada. In South America he went up the Essequibo River, in the West Indies extensively travelled around Barbados, Tobago, Trinidad, Grenada, St. Vincent, Jamaica “with its blue mountains, fertile savannahs, and deadly lagoons” and Cuba. Then he sailed to New Orleans and went up the Mississippi to Memphis, through Tennessee and Kentucky to Louisville and the Falls of Ohio. After that he went to Virginia, visited Lake Erie, Niagara Falls, crossed Lake Ontario to York (Upper Canada), saw Kingston, Ottawa and along St. Lawrence River went to Quebec. Then he moved to New York, Washington (where met the US President), Boston and from there returned to Liverpool. Alexander “volunteered to execute commissions” for Royal Geographical Society and “other literary and scientific individuals” regarding places he visited and was very interested in the problems of “slavery, military matters, state of society and manners” (from the Preface).

Our watercolour was probably intended to be an illustration for Alexander’s “Transatlantic Sketches”, but was not included in the book; the West Indies were represented there with views of St. Vincent and Havana.

$1750USD

84. ANGAS, George French (1822-1886)

Portraits of the Aboriginal Inhabitants. In their Various Dances / South Australia Illustrated.

N.d., ca. 1847. Hand coloured tinted lithograph by W. Hawkins, printed image ca. 44x34 cm (17 ½ x 13 ½ in). Margins strengthened, very minor marginal tears, overall in very good condition.

Plate 24 [Abbey notes plate 26] of Angas' "South Australia Illustrated" (10 parts, London, 1846-47), showing Australian aborigines in dancing positions.

George French Angas was an artist and zoologist. "In 1842 Angas studied anatomical drawing and lithography in London and in September 1843 he went to South Australia, a colony of which his father was one of the founders. There he joined expeditions led by William Giles and George Grey and made sketches in watercolours of the country's Aboriginal people, scenery, and natural history. Going on to
New Zealand, he travelled over 800 miles on foot in remote regions, making sketches of the country as he went. He held an exhibition in Sydney in 1845 and, after his return to England in 1846, held another in London in 1847. These two exhibitions, and the private showing of his Aboriginal costumes and artefacts and his sketches to the queen and prince consort, helped him raise subscriptions for the publication of Savage Life in Australia and New Zealand (2 vols., 1847), South Australia Illustrated (1849), and The New Zealanders Illustrated (1849) <..> His sympathy with the people he met on his travels and his enjoyment of unfamiliar scenery are evident from his paintings, which have been admired and collected, particularly in Australia" (Oxford DNB); Abbey Travel 577; Colas 133; Ferguson 4458; Tooley (1954) 62-3.

$475USD

85. ASHTON, Sir John William (Australian, 1881-1963)
[SYDNEY HARBOUR: Watercolour signed with initials and dated "W.A. 98" (lower right)].
1898. Watercolour ca. 24x33 cm (9 ½ x 13 in). Watercolour in very good condition. Recently matted.
This atmospheric attractive watercolour shows the Sydney waterfront with a docked sailing vessel in the foreground. The prolific artist produced many landscapes of Australia as well as of Europe and the Middle East and travelled widely in his life.
"Sir John William "Will" Ashton OBE, ROI was a British-Australian artist and Director of the National Art Gallery of New South Wales from 1937 to 1945" (Wikipedia).
$2750USD

86. ATKINSON, James (1780-1852)
The City of Candahar.
London: H. Graves & Co., 1842. Sepia tinted lithograph heightened in white ca. 25 x 37 cm (10 x 14 ½ in). A very mild water stain on lower left corner, not affecting image, otherwise a very good lithograph.
A distant prospect of Kandahār or Qandahār, now the second largest city in Afghanistan located in the south of the country; troops and tents and locals supplying food provisions to foreground. Besieging Anglo-Indian forces took Kandahar on April 25, 1839, on their way to Kabul.
The First Anglo-Afghan War was fought between British India and Afghanistan from 1839 to 1842. From 'Sketches in Afghanistan' by James Atkinson of the East India Company's Bengal Medical Service. Lithography by Louis and Charles Haghe. Atkinson's "Expedition into Afghanistan provides an interesting personal narrative, supplemented by his Sketches in Afghanistan (1842) containing a series of lithographed drawings which complete the picture of what was then an unexplored country. He also had a talent for portraiture, several of his works, including a self-portrait, are in the National Portrait Gallery" (Oxford DNB); Abbey Travel 508, #15.
$475USD

87. BAINES, Thomas (1820-1875)
[Large Coloured Lithograph, Titled]: The Profile Cliff, Narrow Gorge and Torrent of the Zambesi below the Falls.
London: Day & Son, Oct. 4th 1865. Coloured lithograph on paper, ca. 30,5x41 cm (ca. 12 x 16 ½ in). Lithographed by E. Walker. Paper slightly soiled, minor tears and losses on the margins, otherwise a very good lithograph.
Plate #11 from Baines, Thomas: The Victoria Falls Zambesi River sketched on the spot (during the journey of J.Chapman & T.Baines). London: Day & Son, Limited, 1865. "These images stand as monuments to both the golden age of the British lithograph and also of African exploration. Frank R. Bradlow, writing in Africana Notes and News (June 1991, vol.29 no.6) notes that Baines' "superb paintings ... Convey as
much as is humanly possible. His evocative and accurate portrayals are even today regarded as the finest artistic portrayals of ... [the Falls]" (Bloomsbury Auctions).

"In 1861 [Baines] joined James Chapman on an expedition from the south-west coast of Africa to the Victoria Falls; he made a complete route survey, having been taught how to use surveying and astronomical instruments by Sir Thomas Maclear, astronomer royal at the Cape. He also collected scientific information and botanical specimens, the latter now at the Royal Botanic Gardens, Kew and made many sketches and paintings, which were published as coloured lithographs in (1865)" (Oxford DNB).

$975USD

88. **BARNIM, Freiherr von Adalbert (1841-1860)**


*Reims:* Reimer, 1863. Tinted lithograph after original sketches by Freiherr von Barnim and drawn by Bellermann, printed image ca. 30x39 cm (12 x 15 ½ in). A very good wide margined tinted lithograph. Edges with minor tears not affecting printed surface.

From the rare work "Reise des Freiherrn Adalbert von Barnim durch Nord-Ost-Afrika in den Jahren 1859 und 1860." Aldalbert, Baron von Barnim and his doctor, Hartmann, travelled through Egypt, the Sudan and Nubia, although Barnim died, aged nineteen, on the return journey. "The party ascended the Nile into the Sudan, explored from Old Dongola to Khartoum, then proceeded up the Blue Nile as far as Fazogli on the border of Ethiopia. Von Barnim died during the expedition on 12.7.[18]60 at Roseres but Hartmann returned to Germany and in 1863 published an account of the expedition" (Howgego, Continental Exploration 1850-1940, B17).

$475USD

89. **BAXTER, George (1804-1867)**

The Reception of the Rev. J. Williams, at Tanna, in the South Seas, the Day Before He Was Massacred.

*London:* George Baxter, 1841. Baxter print, printed image ca. 32,5x22 cm (13 x 8 ½ in). Trimmed to image; very small chip to blank bottom right; but overall a very good print. In a recent mat.

One of George Baxter’s famous ‘missionary’ prints depicting the ill-fated missionary, John Williams (1796-1839), who was killed by the natives of the Eromanga Island (New Hebrides) while on a missionary voyage there, in November 1830. “Through his violent death, at the peak of his missionary career, so soon after his successful visit to England, Williams became a heroic figure among English nonconformists and the subject of a huge popular literature. The Revd Dr John Campbell of Moorfields Tabernacle reflected that ‘for the purposes of history, he died in the proper manner, at the proper place, and at the proper time’ (Campbell, 228). Baxter’s prints of Williams and his martyrdom at Eromanga only added to his reputation. Williams was indeed a ‘remarkable all-round missionary’ (Garrett, 86) and a chief-like figure, but his image was greater than his actual achievements. From 1844 until 1971 a succession of LMS ships in the Pacific were named after him" (Oxford DNB).

George Baxter is regarded as the ‘inventor’ of color printing, which brought him international fame. His technique was innovative, combining an engraved metal plate with as many as twenty engraved wooden blocks, each printed in a separate color <...> For the next twenty-five years Baxter dominated color printing, branching out into a variety of publishing areas, including decorated music sheets, notepaper, pocket-books, and his famous needle cases <...> Baxter’s subjects were remarkably varied and included sentimental treatments of religious and romantic themes, prints of typical London figures, and newsworthy events. His piety led him to produce some of his most powerful work for the immensely
influential and prosperous missionary societies. In collaboration with John Snow, Baxter worked for the London Missionary Society from 1837 to 1843, and in 1844-5 with the Baptist and Wesleyan missionary societies. His most celebrated missionary print was The Massacre of the Lamented Missionary, the Rev. J. Williams and Mr. Harris at Erromanga (1841).

$475USD

90.  BENESCH, G[ustav]
    [Original Signed Watercolour of the Hoher Markt in Vienna].
    Ca. 1850. Watercolour on paper, ca. 27x19,5 cm (10 ½ x 7 ½ in). Recently matted, very good watercolour.

    This attractive skillfully executed watercolour is by Gustav Benesch who was well known for his cityscapes of Vienna. This painting shows the Hoher Markt, the oldest square in Vienna with the large Vermählungsbrunnen (Wedding Fountain) in the centre.

    "The monumental fountain was designed by the court architect, Johann Bernhard Fischer von Erlach and constructed from 1729 to 1732 by his son, Joseph Emanuel. The Baroque fountain depicts the supposed marriage between Joseph and Mary by the High Priest under a bronze baldachin, supported by four large Corinthian columns" (aviewoncities.com/vienna).

$975USD

91.  BLAHA, F.
    [Attractive Original Signed Watercolour Showing the Western Gate of the Charles Bridge in Prague Looking West from the Bridge].
    1943. Watercolour on paper, ca. 23.5x17,5 cm (9 ¾ x 7 in.) Signed and dated in watercolour in the right lower corner. Recently matted, very good watercolour.

    An attractive well executed watercolour of this famous historic bridge that crosses the Vltava river in Prague. The statue of St. Adalbert is shown on the left while the Church of St. Nicholas is seen in the background behind the west gate.

$750USD

92.  BOYD, Alexander Stuart (1854-1930)
    26 Feb 1903. Ink on paper, ca. 24,5x35 cm (ca. 9 ¾ x 13 ¾ in). Signed in ink in the right lower corner, the remnants of a printed title (cut out of the magazine) tipped to the lower edge. Ink stamp “6 Feb 93” and pencil caption “Chamberlain & Natives in Africa” on verso. A very good drawing.

    This interesting drawing shows one of the most influential British politicians of late 19th – early 20th centuries – Joseph Chamberlain (1836-1914). The drawing was taken during Chamberlain’s official visit to South Africa while he was the State Secretary for the Colonies. Chamberlain was in control of the British military actions during the Second Boer War, and his tour across the Imperial colonies in South Africa (Cape, Natal, Transvaal and Orange River) was meant to politically stabilize the region.

    This ink sketch shows the stark contrast between the Zulus and Chamberlain’s group as they meet in an open African field.

    “Chamberlain visited South Africa between 26 December 1902 and 25 February 1903, seeking to promote Anglo-Afrikaner conciliation and the colonial contribution to the British Empire, and trying to meet people in the newly unified South Africa, including those who had recently been enemies during the Boer War. In Natal, Chamberlain was given a rapturous welcome. In the Transvaal, he met Boer leaders who were attempting unsuccessfully to alter the peace terms reached at Vereeniging. The reception given
to Chamberlain in the Orange River Colony was surprisingly friendly, although he was engaged in a two-hour argument with General Hertzog, who accused the British government of violating three terms of the Treaty of Vereeniging... During the tour, Chamberlain and his wife visited 29 towns, and he delivered 64 speeches and received 84 deputations” (Wikipedia).


$975USD

93. **BRAUN, Georg (1541-1622) & HOGENBERG, Frans (1535-1590)**


[Cologne], ca. 1580. Handcoloured copper engraving ca. 16x47,5 cm (6 ½ x 19 in). Top half of a two panorama leaf (bottom half Leipzig). Later hand colouring but overall a very good engraving.

This attractive panorama of Dresden shows both the old and new town with the full width of the Augustus Bridge."Georg Braun was a topo-geographer. From 1572 to 1617 he edited the Civitates orbis terrarum, which contains 546 prospects, bird’s-eye views and maps of cities from all around the world" (Wikipedia). Civitates orbis terrarum is "the first atlas of town plans and views embracing the known world" (Tooley A-D, p.185).

$975USD

94. **BRAUN, Georg (1541-1622) & HOGENBERG, Frans (1535-1590)**

[WROCLAW [BRESLAU]: Bird’s-Eye Plan Titled:] Wratislavia.

[Cologne], 1587. Handcoloured bird’s-eye plan ca. 36,5x48,5 cm (14x19 in). Period handcolouring, some mild soiling of blank margins but overall a very good plan.

This attractive bird’s-eye plan is very accurate and shows every house in late renaissance Wroclaw. With two legend cartouches describing the 91 main sights of the city. "Georg Braun was a topo-geographer. From 1572 to 1617 he edited the Civitates orbis terrarum, which contains 546 prospects, bird's-eye views and maps of cities from all around the world" (Wikipedia). Civitates orbis terrarum is "the first atlas of town plans and views embracing the known world" (Tooley A-D, p.185).

$975USD

95. **BRAUN, Georg (1541-1622) & HOGENBERG, Frans (1535-1590)**

[PRAGUE: Panoramic Handcoloured Copper Engraving Titled:] Palatium Imperatorum Praga Quod Vulgo Ratzin Appelatur / Praga Regni Bohemiae Metropolis.

[Cologne], 1588. Handcoloured copper engraving ca. 6x49 cm (14 x 19 ½ in). Later hand colouring but overall a very good engraving.

"This sheet contains two fabulous views of Prague, the ancient capital of Bohemia and the capital of the Holy Roman Empire during the reign of Charles IV. The panoramic views are based on the drawings of Georg Hoefnagel. The upper view depicts the Archiepiscopal Palace, Hradcany Castle & St. Vitus Cathedral. The lower panorama shows the city from the southeast with the Josefske mesto (Josef's town or the Jewish quarter) left, Stare mesto (Old Town) & Nove mesto (New Town) at center. The famous 14th century Charles Bridge crosses the Vltava river to the Malá Strana (Little Quarter) on the right, with the Hradcany Castle perched on a hill overlooking the city"(Old World Auctions). "Georg Braun was a topo-geographer. From 1572 to 1617 he edited the Civitates orbis terrarum, which contains 546 prospects,
bird's-eye views and maps of cities from all around the world" (Wikipedia). Civitates orbis terrarum is "the first atlas of town plans and views embracing the known world" (Tooley A-D, p.185).

$2500USD

96. **BRINE, Lindesay [Commander R.N.] (1834-1906)**

**[CHINA: A Panoramic Signed and Dated Watercolour of Chefoo (Yantai) During the Taiping Rebellion, 1850-1864].**

23rd June 1860. Watercolour ca. 23x38 cm (9x15 in) mounted on larger card. Overall a very good painting. Recently matted.

An attractive and skillfully executed pencil drawing heightened with watercolour. The artist, who entered the Royal Navy in 1847 was the author of "The Taeping Rebellion in China; a narrative of its rise and progress, based upon original documents and information obtained in China" (London: Murray, 1862). This watercolour was made on the spot during his service as commander in the China Seas. The painting is captioned in ink on the image: "HMS Gunboat Opossum - Junk by Chefoo - The French Troops are Encamped on the Hill." "While serving in the Far East, [Brine] took much pains to collect accurate information on the troubles then prevailing, and in 1862 published the results of his observations and inquiries in a volume entitled ‘The Taiping Rebellion in China’" (Obituary in The Geographical Journal 27, 3, March 1906).

$1750USD

97. **BROWNE, W. H.**

Two Tinted Lithographs: "The Bivouac (Cape Seppings)," & "The Sledges Arriving at the Southern Depot" Taken from: [Ten Coloured Views taken during the Arctic Expedition of Her Majesty's Ships "Enterprise" and "Investigator," under the command of Captain Sir James C. Ross. With a summary of the various Arctic Expeditions in Search of Captain Sir John Franklin, and his Companions in H.M. Ships "Erebus" and "Terror"].

London: Ackermann & Co., 1850. Two tinted lithographs ca. 19x24 cm (7 ½ x 9 ½ in) & 27x18 cm (10 ½ x 7 in). Recently matted very good tinted lithographs.

Two tinted lithographs from the account of one of the first Franklin search expeditions. "The principal of these expeditions was that under Sir James Clark Ross, and was commissioned to follow as closely as possible the supposed track of Sir John Franklin. It consisted of H.M.S. Enterprise ... and H.M.S. Investigator" (Browne: Summary, p. 6). Browne served on board the Enterprise and, in addition to producing these views, led one of the four search parties during the spring of 1849. Beset by ice off Somerset Island, Browne made an eight day sledge journey in search of clues to Franklin's disappearance. Abbey Travel 637: Plates #’s 3 & 5.

$975USD

98. **BURTON, Inger Maria (1828-1897)**

**[Two Signed Stone Town, Zanzibar Watercolours Created at Around the Time When David Livingstone was There Preparing for his Last Expedition].**

[Zanzibar], ca. 1865. Two matted watercolours each ca. 14x37 cm (5 ½ x 14 ½ in). The upper watercolour with some mild foxing, otherwise very good watercolours.

The two well executed and scenic watercolours show port scenes in Stone Town, Zanzibar.

"In 1840, Sultan Said bin Sultan moved his seat from Muscat, Oman, to Stone Town, which thus entered an era of quick development as the new capital of the Sultanate of Oman and Zanzibar. In 1861, as a consequence of a war of succession within the Omani royal family, Zanzibar and Oman were separated, with Zanzibar becoming an independent sultanate under Sultan Majid bin Said. In the 19th
19th century Stone Town also flourished as a trading centre. It was especially renowned for the commerce of spices (mostly cloves) and slaves. Around middle of the century, the sultanate had a close relationship with the British; David Livingstone, for example, is known to have stayed in Stone Town in 1866 while he was preparing his final expedition into the interior of East Africa. In the same period, several immigrant communities from Oman, Persia and India formed as a consequence of the town's intense commercial activity" (Wikipedia).

$3500USD

99. **CAINE, William Sproston (1842-1903)**


[1887-8]. Ink on paper, ca. 11x20,5 cm (4 ¼ x 8 in). Captioned in ink on the lower margin. Mounted on a larger sheet of Japanese paper and recently matted. Minor mount residue on the margins and a few small chips on the upper border and margin, otherwise a very good bright drawing.


W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. X).

Four other ink drawings used as illustrations for the book and depicting the scenery of British Columbia are now in the B.C. Archives.

$975USD

100. **CAINE, William Sproston (1842-1903)**

[Original Watercolour of the Selkirk Mountains, the Canadian Rockies, used for the Illustration in W.S. Caine’s “A Trip Around the World in 1887-8”, London: Routledge, 1888].

[1887-8]. Watercolour and ink with touches of gouache on paper, ca. 12x12,5 cm (4 ¾ x 5 in). Captioned in ink in the lower margin. Recently matted. The edge of the lower margin with some part of the caption lost, otherwise a very good watercolour.

Original watercolour captioned "The Hermit Range. Selkirk Mountains" and used as the illustration to p. 92. “The Hermit Range, so named from its fancied resemblance to a Monk St. Bernard followed by his dog, is as fine a group of snow mountains as the world can furnish” (p. 102).

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$875USD
101. **CAINE, William Sproston (1842-1903)**


*1887-8*. Watercolour and pencil with touches on gouache on paper, ca. 10,5x19 cm (4 ¼ x 7 ½ in). Captioned in ink on the lower margin. Recently matted. Paper slightly yellowed on the blank margins, otherwise a very good watercolour.

Original watercolour captioned "Calgary Canada. Rocky Mountains in Distance" and used as the illustration to p. 59. His note on the same page reads: “Calgary is beautifully situated at the junction of the Bow and Elbow Rivers, fine clear streams of pure water, fresh and cool from the Rocky Mountains, whose snow-clad outlines were visible on the horizon 60 miles away. Calgary is the capital of the magnificent grazing country which lies along the foothills of the Rocky Mountains, between the South Saskatchewan River and Montana. This is probably the finest ranching country on the Continent”.

W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. X).

$1750USD

102. **CAINE, William Sproston (1842-1903)**


*1887-8*. Ink on paper, ca. 16x26 cm (6 ¼ x 10 ¾ in). Captioned in ink and pencil on the lower margin. Recently matted. One and a half inches surface abrasion on the outer right margin near lower border, otherwise a very good drawing.

Original ink drawing captioned "Nikko Japan" and used as the illustration to p. 176 - "Row of Buddhas at Nikko: Nan-Tai-San Mountains in the Distance”. “The next morning we went up the valley to get a view of the Nikko range, following a path by the banks of a stream full of trout, bordered by luxuriant and varied vegetation glorius in autumn gold and copper. Two miles from Nikko we reach the famous images of Amida Buddha, arranged in a long row of many hundreds by the river-side, contemplating with great serenity of countenance (unless their heads have been knocked off by Shinto blasphemers), the noble range of which Nantai-san is the centre and summit. It is supposed to be impossible to count this long row of images, and while the rest of the party engaged in the attempt to do so, I made sketch of the beautiful landscape...” (p. 177).

W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. X).

Four other ink drawings used as illustrations for the book and depicting the scenery of British Columbia are now in the B.C. Archives.
103. CAINE, William Sproston (1842-1903)
[Original Ink Drawing of Cascade Mountain, the Canadian Rockies, used for the Illustration in W.S. Caine’s “A Trip Around the World in 1887-8”, London: Routledge, 1888].

[1887-8]. Ink on paper, ca. 11,5x20,5 cm (4 ½ x 8 in). Captioned in ink on the lower margin. Mounted on a larger sheet of Japanese paper and recently matted. Minor mount residue and a few small chips of blank margins, not affecting the image, otherwise a very good bright drawing.


W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. X).

Four other ink drawings used as illustrations for the book and depicting the scenery of British Columbia are now in the B.C. Archives.

104. CARTHEW-YORSTOUN, Morden, Lt. Colonel (1832 - after 1905)
[Mawlamyine, Burma: Original Double-Page Watercolour Showing a Panoramic View of Moulmein].

Ca. 1853. Watercolour and pencil on two conjoined leaves, total size ca. 25,5x70 cm (10 x 27 ½ in). Weak pencil caption "M. Carthew. Moulmein" on verso. Recent matting. A very good watercolour.

An impressive panoramic view of Mawlamyine or Mawlamyaing (formerly Moulmein), the third-largest city in modern Burma and an important port and trade centre in British Burma and its first capital in 1826-1852. The wide panorama shows the city from the Taungnyo hills on the right to the Thanlwin (Salween) River on the left, with the British ships in the harbor and rice fields, houses and small pagoda also shown. Most likely the watercolour was made from the famous viewpoint on Kyaikthanlan Pagoda located on the hills overlooking Moulmein.

The artist, Lt. Colonel Morden Carthew, was a prominent British colonial officer who served in India and Burma for 12 years and had several important posts in the administration of Moulmein.

The view from the pagoda, created by a British soldier could have been the basis for Rudyard Kipling’s poem "Mandalay":

By the old Moulmein Pagoda, lookin' lazy at the sea,
There's a Burma girl a-settin', and I know she thinks o' me;
For the wind is in the palm-trees, and the temple-bells they say:
"Come you back, you British soldier; come you back to Mandalay!"

General Morden Carthew, C.B., started in 1848 as a cadet in the Madras Presidency of the East India Company. In around 1850 with his own regiment, the 26th Madras Native Infantry, he was sent to Moulmein, Burma. "When the second Burmese war broke out in 1852, young Carthew, then a Lieutenant, was in England on sick leave; but he hastened out and rejoined his regiment just after a capture of Martaban, a fortified town belonging to the Burmese on the opposite side of the river on which Moulmein stands. Some tedious months of garrison work in Martaban followed, which Carthew utilized by setting to
work to study the Burmese language." Thanks to his skills he obtained a place in the Civil Department of the British province of Moulmein as an officer assisting "in the pacification and civil administration of the newly annexed territory." "During the course of the war in 1852-53 Carthew saw a good deal of what was going on, and was present at several of the small actions that took place, for there were no pitched battles, the Burmese troops being very inferior in armament and courage." Carthew made the first survey of the town of Sittang and after "obtained a regular certificate for surveying." He was awarded with the Burmese war medal.

"On getting to Moulmein early in 1853, Morden Carthew, at twenty years of age, was appointed Assistant Magistrate of Moulmein, a large town and seaport of over 40,000 inhabitants of every race"; at twenty one he became a Civil Judge in the Civil Court of the Moulmein town and province. In 1855 he was appointed the Senior Magistrate of Moulmein "with all its police duties, with a convict jail chiefly composed of prisoners transported from India to the number of about 1500 men, charge of all the roads and bridges in the town district, and with a multitude of the other duties that only one accustomed to the life and work of an Indian soldier civilian can understand or even count." In 1858 he took the post of the Deputy Commissioner of the Province of Mergui, "the most southern point of British possessions on the Malay Peninsula, under the Indian Government." Altogether he spent 12 years in India and Burma and returned to England in 1860. He afterwards lived in Dumfriesshire (Scotland) and took an active part in the county affairs. He was known of his wood carving skills and exhibited his work in London and Edinburgh.


$2750USD

105. CARY, John (1755-1835)

A New Map of South America from the Latest Authorities.

London, 1807. Large folding copper engraved map on two sheets each ca. 45,5x52,5 cm (17 ¾ x 20 ¾ in), with full original hand colouring. Original centerfolds. Overall a very good attractive map.

Maps 59 and 60 from “Cary’s Universal Atlas” (London, 1808) which give a detailed overview of the South American continent and the Caribbean.

“John Cary was an English cartographer. Cary served his apprenticeship as an engraver in London, before setting up his own business in the Strand in 1783. He soon gained a reputation for his maps and globes, his atlas, The New and Correct English Atlas published in 1787, becoming a standard reference work in England. In 1794 Cary was commissioned by the Postmaster General to survey England's roads. This resulted in Cary's New Itinerary (1798), a map of all the major roads in England and Wales. He also produced Ordnance Survey maps prior to 1805. In his later life he collaborated on geological maps with the geologist William Smith. His business was eventually taken over by G. F. Cruchley (1822–1875)” (Wikipedia); Philips. Maps of America, p. 805; Tooley's Mapmakers, A-D, p.239.

$475USD

106. CLEVELEY, John the Younger (1747-1786)

[Original Watercolour Showing Several British Warships (with possibly HMS Devonshire in the foreground), in the English Channel off the Needles, West of the Isle of Wight].

Ca. 1770. Watercolour and ink on paper, ca. 13x18,5 cm (5 1/8 x 7 3/8 in). Signed in pencil "J. Cleveley" in the left lower corner. Blind stamp "VWN" in the right lower corner [ex collection of V. Winthrop Newman]. In a 19th century black lacquered frame under glass, with a cracked and chipped label on verso with "Cleveley, John, 1747-1786" written in ink. A very good watercolour.
John Cleveley was a prominent British marine painter who participated in Sir Joseph Banks’ expedition to Iceland (1772), Captain Phipp’s Arctic expedition (1773), and produced watercolour scenes of Captain Cook’s last Pacific Voyage (1776-80) based on sketches brought back by his brother James (1752 - after 1780) who was a ship carpenter on the Resolution.

This watercolour shows a group of British warships of the Needles, "a row of three distinctive stacks of chalk that rises out of the sea off the western extremity of the Isle of Wight, England, close to Alum Bay. The Isle of Wight is the largest island in England, located in the English Channel, on average about 2-5 miles (3-7 km) off the south coast of the county of Hampshire, separated from the mainland by Solent strait. The Island has many resorts which have been holiday destinations since Victorian times" (Wikipedia).

John Cleveley the Younger "was known primarily as a watercolour painter and draughtsman, winning a premium for this from the Society of Arts. Many of his drawings were also engraved. He first exhibited two drawings at the Free Society in 1767 <...,> In 1770-71 he was appointed draughtsman to (Sir) Joseph Banks’ expedition to Iceland in 1772, and he exhibited two drawings of Iceland at the Royal Academy in 1773. He is widely reported to have been on Captain Phipps’s Arctic expedition, which sailed in the Racehorse and Carcass on 3 June 1773, an error springing from his various drawings of it, including those engraved in Phipps's published account and elsewhere <...,> Cleveley's views of this subject are mainly in the British Museum, the Victoria and Albert Museum, and the National Maritime Museum, but which were the pair exhibited at the Royal Academy in 1774 is uncertain.

On 23 June 1773 Cleveley himself was present at George III's review of the fleet at Spithead; he exhibited two drawings of it at the Academy in each of the years 1774 and 1775, of which three are now in the National Maritime Museum. He also painted this in oils. <...,> from 27 August 1775 to January 1776 he made a voyage to Lisbon. This also produced exhibited views, and a bound-up volume of thirty-seven watercolour and wash drawings from it was sold at Sotheby’s in 1983 and subsequently dispersed. A number of later watercolours, one shown at the academy in 1781 (and a painting of 1784), were of episodes on Captain Cook's last Pacific voyage (1776-80) and four engraved in aquatint by Francis Jukes were advertised as being based on sketches brought back by his brother James, in the Resolution.

John Cleveley the Younger's exhibited oil works show a broad range of marine subjects, mostly of British and north European situation, but there are few in public collections: the National Maritime Museum has only one confirmed example, with drawings, which are more widely encountered”(Oxford DNB).

This watercolour had a prominent previous owner, namely V. Winthrop Newman, who collected French paintings, drawings from the Dutch, English, French, and Spanish Schools in addition to Americana. Newman's collection was sold in auctions held from 1920-1934 in New York City at the American Art Galleries (Archives Directory for the History of Collecting in America on-line).

A watercolour similar to this one - with the same composition but slightly different colours and titled "Ships of the fleet and other smaller vessels becalmed off the Needles" - was sold at Christies on November 4th, 2010 for GBP 2375.

$2500USD

107. CORBETT, Sir John, Lieut. RN (1822-1893)
[Original Watercolour View of Malaga].

Malaga, 1846. Watercolour and pencil on thick paper, ca. 24x34 cm (9 ¾ x13 ¾ in). Later pencil caption "Malaga. 1846" on verso. Recently matted, and with a couple weak minor stains on the upper margin, otherwise a very good watercolour.
A view of Malaga with Montes de Málaga in the background, Mount Gibralfaro with its famous Moorish castle on the right, Málaga Cathedral and lighthouse on the left, and a local sailing boat in the foreground.

John Corbett was a Royal Navy officer who went on to be Commander-in-Chief of the East Indies Station. He joined the Royal Navy in 1835 and sailed in the Mediterranean, Africa & the Far East. Promoted to Commander in 1852, he served in the Second Opium War. Following his promotion to Captain in 1857, he commanded HMS Scout, HMS Hastings, HMS Black Prince and then the training ship HMS Britannia. In 1867 he commanded HMS Warrior. He was made Commander-in-Chief, East Indies Station in 1877 and Commander-in-Chief, The Nore in 1884. He retired in 1887.

Corbett was an amateur artist who painted watercolours during his travels in the 1850s and 1860s.

(Wikipedia).

$1250USD

108. CORONELLI, Vincenzo Maria (1650-1718)


Venice, ca. 1695. First Edition. Uncoloured copper engraved map ca. 46x61 cm (18x24 in). The map is a very strong impression in very good condition.

"This handsome map is based on Nolin’s Partie Orientale du Canada ou de la Nouvelle France, but is focused on Newfoundland and the mouth of the St. Lawrence, showing Nova Scotia, Cape Breton, Isle de Anticosti and Prince Edward Island. Coronelli has taken the relevant area from Nolin's map and transcribed it with a magnificent, aquatic cartouche. There is particular interest paid to the Grand Bank and other fishing banks of the region, mapping them as carefully as the coastline. There are some notations on the map by Coronelli referring to the quantity and varieties of fish to be found in the waters. Kershaw notes that this map is of considerable importance to a collector as a derivative of Nolin's map" (Old World Auctions); Kershaw 162.

$975USD

109. CORONELLI, Vincenzo Maria (1650-1718)

Corso del Fiume dell Amazoni [Course of the River of the Amazons].

[Venice], ca. 1691. Attractive copper engraved map ca. 28x45 cm (11 x 17 ¾ in). With later hand colouring, blank on verso. Minor creases, otherwise a very good map.

"This uncommon map of the northern half of the continent focuses on the course of the Amazon River. Typical of Coronelli’s strong engraving style, the topographical features are very prominent. But most interesting are the many small illustrations of Native American life including several depictions of warfare, execution and cannibalism. Dispersed throughout the map are also several indigenous animals, including the incorrectly depicted elephants and lions. The distance scale is encircled in a ribbon that is being tied by a playful sea creature and the title is contained in a garland cartouche with the coat of arms of Giovanni da Verrazzano, to which the map is dedicated." (Old World Auctions); Phillips, Maps of America, p. 100.

$975USD

110. CORRY, J[oseph]

The Colony of Sierra Leone, A Bearing S.E. By E. Distant 3 Miles, and the Bananas, Bearing N.W. By W. Distant 2 Leagues.
London: G. & W. Nicol, Aug. 1, 1807. Hand coloured aquatint drawn by R Cocking from a sketch by J. Corry and engraved by I. C. Stadler. Printed image ca. 20 x 45cm (8 x 17.5 inches) Margins with chips but not affecting the printed surface, otherwise a good aquatint.

Plate #3 from Joseph Corry's Observations upon the Windward Coast of Africa, the religion, character, customs, &c. of the natives; with a system upon which they may be civilized, and a system upon which they may be civilized, and a knowledge attained of the interior of this extraordinary quarter of the globe; and upon the natural and commercial resources of the country made in the years 1805 and 1806... With an appendix containing a letter to Lord Howick, on the most simple and effectual means of abolishing the slave trade. London: W. Bulmer & Co. for G. & W. Nicol and James Asperne, 1807. Abbey Travel 278.

$475USD

111. COX, Arthur (BRITISH)

[Original Signed & Dated Watercolour with Verso Presentation:] Presented to A.W. Drake in memory of his son Frank S. Drake “the Steble Fountain” and view of Public Offices Dale St., Liverpool, 8th Nov./ 90 Arthur Cox.

1890. Watercolour ca. 44.5x34 cm (17 ½ x 13 ½ in). Watercolour under glass in a period elaborate molded gilt wood frame. A very good watercolour. The original frame with signs of wear but still in very good condition. Watercolour not examined out of the frame.

This attractive watercolour by Liverpool artist Arthur Cox shows a smog filled industrial Victorian Liverpool at the end of the 19th Century. "Towards the end of the 19th century, this was the only undeveloped portion of land between St George's Hall and the buildings in William Brown Street. In 1877 Lieutenant-Colonel Richard Fell Steble offered £1000 (£80,000 as of 2014) to the Improvement Committee of Liverpool City Council towards the erection of a fountain on the site. Steble had been Mayor of Liverpool from 1845 to 1847. The fountain was designed by Michel Joseph Napoléon Liénard and was unveiled in 1879. The casting from which the fountain was derived had originally been designed for the Paris Exposition of 1867. At the opening ceremony in 1879 the mayor turned the fountain on with a silver key presented by Steble, but the water pressure was low and the effect was "dismal". The water was pumped by a steam pump in the basement of St George's Hall, and the noise from this tended to disrupt the proceedings in the courts above. The steam pump was later replaced by an electric pump. The fountain was restored in 1992 when the Tall Ships' Race came to Liverpool" (Wikipedia).

$2250USD

112. D’ANVILLE, Jean Baptiste Bourguignon (1697-1782)


Paris: Chez de l’Auteur, 1748. Copper-engraved map on three un-jointed sheets ca. 122 x 77 cm total printed surface, hand-colored in outline. Engraved by G. Delahaye. With original folds and one sheet with some mild creasing, otherwise a very good map.

Much of the information on this large scale detailed map on the Amazon river and the rivers that flow into it comes from La Condamine. "Condamine decided to return to Europe [from Colombia] by way of the Amazon, with the intention of accurately charting the river. Travelling south from Tarqui to Loja he descended the rivers Chinchipe and Chuchunga to Jaen (in Peru) on the Rio Maranon" (Howgego L10). From Jaen, he travelled via the Rio Maranon, Rio Ucayali and Rio Negro to Belem on the Atlantic. Phillips, Maps of America, p. 799; Adonias, I. A Cartografia da Região Amazônica. Vol. 1., p. 272.

$825USD
113. Dembinski, Eduard von

[Original Signed Ink Drawing Heightened with Watercolour of the Stephansdom in Vienna].

Ca. 1925. Ink and watercolour drawing on board, ca. 28.5 x 17 cm (11 x 7 in). Recently matted, very good drawing.

This attractive skillfully executed ink drawing is of the Stephansdom as seen from the Churhausgasse. "St. Stephen's Cathedral (German: Stephansdom) is the mother church of the Roman Catholic Archdiocese of Vienna and the seat of the Archbishop of Vienna, Christoph Cardinal Schönborn, OP. The current Romanesque and Gothic form of the cathedral, seen today in the Stephansplatz, was largely initiated by Duke Rudolf IV (1339-1365) and stands on the ruins of two earlier churches, the first a parish church consecrated in 1147. The most important religious building in Austria's capital, St. Stephen's Cathedral has borne witness to many important events in that nation's history and has, with its multi-coloured tile roof, become one of the city's most recognizable symbols" (Wikipedia).

$975 USD

114. Dixon, George (1748?-1795)

[NORTHWEST COAST OF AMERICA] To the Right Honorable the Lords Commissioners ... This Chart of the North West Coast of America, with the Tracks of the King George and Queen Charlotte in 1786 & 1787...

London: W. Harrison & J. Reid, 24 December 1788. Uncoloured copper engraved map ca. 88,5x58 cm (34 ¾ 23 in). Copper engraved chart on laid paper with original centrefold. Backed, with a few tears and chips repaired and backing extending the lower margin, otherwise in very good condition.

Large chart of the West coast of North America from Nootka Sound to the Alaska Peninsula, from Dixon’s "A Voyage Round the World; but more Particularly to the North-West Coast of America" (London, 1789). "In 1785-87 [Dixon] sailed with Nathaniel Portlock for the King George’s Sound Company, which had been established <...> for trading furs from the northwest coast of America to China. With the ships King George (under Portlock) and Queen Charlotte (under Dixon) they <...> arrived on the Alaskan coast in July 1786. After wintering in the Sandwich Islands (winter 1786-87), the two captains returned to northern waters, visiting the Cook Inlet, Prince William Sound, the Alaskan mainland and the Queen Charlotte Islands. Dixon disposed of his cargo and returned to England in 1788, the following year publishing his popular Voyage Round the World. The bulk of the book consists of descriptive letters by William Beresford, his supercargo, but it contains valuable charts and appendices by Dixon himself. Dixon is generally credited with the discovery of the Queen Charlotte Islands (which were named after his ship), as well as Port Mulgrave, Norfolk Bay, Dixon’s Archipelago the Dixon Entrance, and several other features also bearing the name of his ship" (Howgego, to 1800, D58); Wagner 732; Lada-Mocarski 43.

$750 USD

115. Doncker, Hendrick (1626-1699)

Pas-caerte van Groenlandt, Yslandt, Straet Davis en Ian Mayen Eylant; hoemen de selvige van Hitlant en de Noord kusten van Schotlant en Yrlant beseylen mach [Map of the North Atlantic Showing Southern Greenland, Iceland, Davis Strait, Baffin Island with Cumberland Sound, and Northern British Isles].

Amsterdam: Hendrick Doncker, ca. 1696. Copper engraved map ca. 43x52,5 cm (16 ¾ 20 ½ in). Original centerfold, blank on verso. Two repaired minor tears at top and bottom of the centrefold, otherwise a very good map.

This is the rare first state of this interesting map of the North Atlantic out of Doncker’s De Zee-Atlas of water-waerelt. The map outlines the eastern approach to a probable Northwest passage, with detailed coastlines and anchorages. The map is supplemented with rhumblines, three compass roses and sailing
ships and the title cartouche is decorated with figures of two Laplanders in native costume, holding a kayak, and a Dutch whaler with a harpoon. Hendrick Doncker would become one of the most active of the marine atlas and chart publishers in Amsterdam in the second half of the seventeenth century"(Burden 337).

"For about fifty years Hendrick Doncker ran a flourishing business in Amsterdam as a bookseller and publisher of sea atlases and textbooks on navigation. In a period when so many maps and charts were simply copied from other publishers, Doncker's charts were his own work and were noted for their accuracy and constant improvement. Apart from this work, he cooperated for many years with Pieter Goos and Anthonie Jacobsz in producing a pilot guide De Zeespiegel. Eventually his stock was sold to Johannes van Keulen"(Map Hist.com); Tooley A-D p. 378.

$1250USD

116. D'OYLY, Sir Charles (British, 1781-1845)
    [CALCUTTA: Large Signed Presentation Watercolour]: For Warren Hastings ESQ / View of Calcutta
    and Fort William from Sir John D'Oyly's Garden Reach/ D'Oyly (on verso).
    [Calcutta], ca. 1800. Watercolour ca. 47x61 cm (18 ½ x 24 in). Watercolour with several expertly
    repaired tears and a few very mild water stains affecting image, but overall still a very good attractive
    watercolour. Recently matted.

    This large attractive watercolour was presented from the artist to close family friend and governor-
    general of Bengal Warren Hastings (1732–1818). D'Oyly was a prolific artist and provided the sketches for
    a great number of colour plate works on India. "Charles D'Oyly was a public official and painter from
    Dhaka who produced numerous images on Indian subject matter..., His father, Baron Sir John Hedley
    D'Oyly, was the resident of the Company at the Court of Nawab Babar Ali of Murshidabad. D'Oyly went to
    England with the family in 1785 and received his first formal education there. In 1798 he returned to India
    as Assistant to the Registrar in the Court of Appeal in Calcutta. In 1803 he was appointed as 'Keeper of the
    Records' in the office of the Governor General.

    D'Oyly 1808 appointed as the Collector of Dacca (now Dhaka) in 1808. In the following years, the
    posts he held, were the Government and City Collector of Customs in Calcutta (1818), the Opium Agent of
    Bihar (1821), the Commercial Resident of Patna (1831) and lastly the Senior Member of the Board of
    Customs, Salt, Opium and of the Marine (1833). After serving with the company for forty years, his failing
    health compelled D'Oyly to leave India in 1838" (Wikipedia).

$6750USD

117. DYNES, Joseph (Canadian, 1825-1897)
    [Sepia Watercolour and Ink Painting:] Mount of the Holy Cross, Colorado - Drawn from Nature by
    J. Dynes. Quebec V.C. [Canada].
    1879. Watercolour ca. 25x40 cm (10x16 in). Mounted on period board with manuscript title on recto
    and verso. One small spot mildly rubbed, otherwise a very good watercolour.

    This attractive painting by a listed Canadian artist shows the Mount of the Holy Cross, which "is the
    northernmost 14,000-foot mountain in the Sawatch Range, part of the Rocky Mountains in Colorado. It
    was named for the distinctive cross-shaped snowfield on the northeast face. Under USDA Forest Service
    administration, the mountain was proclaimed "Holy Cross National Monument" by Herbert Hoover on
    May 11, 1929. The monument was transferred to the National Park Service in 1933..."

    This mountain has been the subject of painters, photographers and even a poem by Henry
    Wadsworth Longfellow, (The Cross of Snow). The first publicly available photograph was published in
    National Geographic magazine. Thomas Moran depicted the mountain in an oil painting, which now is
    part of the collection of the Museum of the American West, part of the Autry National Center in Los
Angeles, California, The first recorded ascent of Holy Cross was in 1873, by F. V. Hayden and photographer W. H. Jackson during one of Hayden's geographical surveys" (Wikipedia).

"The Canadian painters Samuel C. Hawksett (act. 1856-1903) and Joseph Dynes (1825-1897), opened their studio in Montreal in the early 1860s, advertising "Photographs taken in all sizes and painted in Oil or Water Colours." One product of their apparently brief collaboration is a painted photograph - Portrait of Alphonse Poitras - now in the collection of the Château de Ramezay in Montreal" (Thomas, A. Museum, McGill University, Montreal Notes on the Relationship of Photography and Painting in Canada, 1860-1900// National Gallery of Canada Bulletin, 20, 1972, online).

$1750USD

118. ELLIS & CO. [PUBLISHERS]


Rare as Worldcat only locates nine copies. This large lithographic panoramic view shows Victoria B.C. As viewed from a bird's eye from the Strait of San Juan Fuca looking north. This view includes a key which identifies 63 places of interest.

"Erected in 1843 as a Hudson's Bay Company trading post on a site originally called Camosun (the native word was "camosack", meaning "rush of water") known briefly as "Fort Albert", the settlement was renamed Fort Victoria in 1846, in honour of Queen Victoria. The Songhees established a village across the harbour from the fort. The Songhees' village was later moved north of Esquimalt. When the crown colony was established in 1849, a town was laid out on the site and made the capital of the colony. The Chief Factor of the fort, James Douglas was made the second governor of the Vancouver Island Colony (Richard Blanshard was first governor, Arthur Edward Kennedy was third and last governor), and would be the leading figure in the early development of the city until his retirement in 1864.,

With the discovery of gold on the British Columbia mainland in 1855, Victoria became the port, supply base, and outfitting centre for miners on their way to the Fraser Canyon gold fields, mushrooming from a population of 300 to over 5000 literally within a few days. Victoria was incorporated as a city in 1862. In 1865, Esquimalt was made the North Pacific home of the Royal Navy, and remains Canada's west coast naval base. In 1866 when the island was politically united with the mainland, Victoria was designated the capital of the new united colony instead of New Westminster - an unpopular move on the Mainland - and became the provincial capital when British Columbia joined the Canadian Confederation in 1871" (Wikipedia); Reps 38.

$5250USD

119. ESTCOURT, James Bucknall (1802-1855)
[Three Works: a Watercolour, an Ink and a Pencil Sketch of Tangier].

Ca. 1825. Each on separate album leaves, one double-page. Image sizes ca. 55x21 cm (21 ½ x 8 ¼ in); 25,5x20 cm (10x8 in); 28x19,5 cm (11 x 7 ¾ in). All captioned in ink with the same hand on verso. This group is in very good condition.

The group includes a watercolour panoramic view of Tangier Bay captioned "№ 15 & 16. Two views of the point of Malabat. Tanjir Bay. The Light House and Isla at Tarifa. The bank of sand which unites the Isla to the main land" (with the second description regarding view № 16 not present here). The view represents Cape Malabata (6 miles east of Tangier) facing the Strait of Gibraltar; the mentioned lighthouse still exists. The Isla de Tarifa (modern La Isla de las Palomas) is the island opposite the town of Tarifa at the southern end of the Punta de Tarifa, the southern most point of the Iberian Peninsula.
The second view of Tangier Bay is in pencil and captioned "The Castle and port of the Fortifications of Tanjirs taken from the harbour." There is also a smaller monochrome brownish watercolour and ink sketch captioned "A View from the top of the British Vice Consul’s House in Tetuan" and dated "Jan. [?]th 1825." Tetouan is a city in northern Morocco, one of the two major ports of Morocco on the Mediterranean Sea. It lies a few miles south of the Strait of Gibraltar, and about 40 mi (60 km) east of Tangier. Historical Text Archive on-line notes that in 1825 the post of British vice-consul in Tetuan was held by a Moroccan Jew Salvador D. Hassan, who also acted as Consul of Portugal and Italy.

Estcourt "purchased a commission as ensign in the 44th foot on 13 July 1820, exchanging on 7 June 1821 into the 43rd foot (Monmouthshire light infantry) before purchasing promotion to lieutenant (9 December 1824) and captain (5 November 1825). Estcourt served with the regiment, which formed part of Lieutenant-General Sir William Clinton’s division sent to garrison towns in Portugal (1826-7) during disruption over the succession to the throne. He appears then to have returned with the 43rd to Gibraltar, before sailing for Plymouth and, in 1832, Ireland. From January 1835 until June 1837, he was second in command to Colonel F. R. Chesney during his expedition to the Euphrates valley, which sought to prove that the river was navigable from within overland reach of the Mediterranean to its mouth on the Persian Gulf, thus shortening the journey to India. Despite a torrid period, during which one steamer was wrecked and twenty lives lost at Basrah on 31 August 1836, Estcourt produced a detailed report for Chesney, anticipating ‘no difficulties’ in passage during the ‘season of high water’, provided that accurate knowledge of the deep channel and a vessel of suitable length were acquired. He was less sure about the ‘low season’, owing to lack of information, though he was confident that local Arabs would not be hostile, once they became used to the steamers" (Oxford DNB). This collection was obviously made from Estcourt first posting in Gibraltar.

$$1500 USD$$

**120. EWAN, Frances**


19 Sept. 1899. Grisaille watercolour on paper, heightened in white, ca. 15,5x21,5 cm (ca. 6 x 8 ½ in). Signed and dated in watercolour on the right, printed title (cut out of the magazine) tipped to the lower edge. From a photograph by Horace W. Nicholls, Johannesburg. Ink stamp “19 Sept 99” on verso. A very good watercolour.

This illustration made less than a month before the beginning of the Second Boer War (11 October 1899 – 31 May 1902) shows a young British boy practicing his marksmanship with an air rifle in the wilderness of South Africa. The intensity of the pre-war atmosphere is shown clearly - that everyone, even young boys, were preparing for the oncoming battle.

“Trained at Herkomer Art School, Bushey, Ewan worked on the staff of an illustrated weekly newspaper before moving to London in 1896. She illustrated a number of books on a wide range of subjects. By 1911 she had moved to St Ives, working from first 6 Porthmeor Studios, then from Number 2. Her early exhibits were aquatints and etchings, and later during the 1930s watercolours and oils. She produced some portraits and coastal and harbour scenes as well as flower studies in the 1950s. She was also a member of the Arts Club” (Cornwall Artist Index on-line).

$$575 USD$$

**121. FORBIN, Louis-Nicolas-Philippe-Auguste, de (1777-1841)**

[Paris: Imprimerie Royale], 1819. Uncoloured aquatint, printed image ca. 46x53,5 cm (18 ½ x 21 ½ in). Engraved by M. Debucourt. Aquatint slightly waved, descriptive text closely trimmed, otherwise a very good aquatint.

Plate 62 from the Atlas to Forbin’s "Voyage dans Le Levant en 1817 et 1818" (Paris, 1819; two editions were printed the same year, our plate is from one of them). This was "one of the first important French books to use lithography on a grand scale, with the scarce first edition, of which Brunet states that only 325 copies were printed. Most of the plates, after Lecomte, Deseynes, Castellan, Carle and Horace Vernet, Fragonard, Thienon, Legros, Isabey and others, illustrate views in Egypt and Syria, including the famous view of Drovetti, French consul in Egypt, measuring a giant head" (PBA Galleries).

"In 1816 Forbin replaced Denon as Director of Museums, and in August 1817 he undertook a semi-official year-long voyage to the Levant, having been authorized to purchase antiquities for the Louvre. He travelled to Milos, where his son-in-law Marcellus had negotiated the purchase of the recently discovered Venus de Milo, and from there to Athens, Constantinople, Asia Minor, Syria and Palestine, from Jaffa he travelled overland to Alexandria and visited Egypt" (Blackmer 614).

$750USD

122. GALIANO, Dionisio Alcalá (1760-1805)
[Map of the North Pacific Coastline from the top of Vancouver Island to the tip of the Alaskan Peninsula] Continuacion des los reconocimientos hechos en la Costa No. De America por los Buques de S.M. An varias Campañas des de 1774 á 1792.
Madrid, 1802. Uncoloured copper-engraved map ca. 37x47 cm. (14 ½ x 19 in). Bottom half of left margin trimmed to neat line, evidently as issued, old folds, otherwise the map is in very good condition.

This is a very rare "coastal chart from the top of Vancouver Island to the Alaska peninsula and Unalaska, made from actual observations, showing the routes of the expeditions from 1788 to 1792. from the Atlas del Viage de las Goletas Sutil y Mexicanal al reconocimiento del Estracho de Juan de Fuca in 1792, which accompanied the Relacion del viaje..., the record of an important voyage up the Pacific coast, and the last to be undertaken by Spain. Often attributed to José de Espinosa y Tello, but more probably by Galiano, the commander of the expedition, the work itself is an important relation of the voyage that brought the Spaniards to Nootka Sound at the same time as the English explorer George Vancouver. The nine maps in the atlas, however, are perhaps even more significant, presenting a rare record of Spanish cartography in the New World. This is map no. 3 in the atlas" (PBA Galleries); Hayes p.77-9.

$1250USD

123. GIGANTE, Achille (1823-1846)
[Large Signed Pencil Drawing of Naples, Captioned in Pencil]: Pizzo Falcone.
1843. Pencil on paper, occasional hints of watercolour, ca. 24x38,5 cm (9 ½ x 15 ¼ in). Signed and dated in the right lower corner, captioned on the mount. Mounted in a period mat within double pencil borders. A very good drawing.

A skillful pencil drawing by a listed artist Achille Gigante shows the hill of Pizzofalcone in Naples - a residency of the local aristocracy, with houses descending to the shore of the Gulf of Naples, fishing boats and a girl collecting shells on shore. "The hill of Pizzofalcone, also known as the Mountain of God, is an area of Naples, including in the San Ferdinando, situated between the village Saint Lucia, the Chiatamone and Chiaia" (Wikipedia).

Achille Gigante was an Italian lithographer and designer of acquaforte. He came from a family of artists: his father Gaetano Gigante (Naples, 1770-1840) was an Italian painter and engraver, active mainly in Naples; brother - Giacinto Gigante, one of the main painters of the School of Posillipo; another brother,
Ercole Gigante (1815-1860) - a landscape painter (Wikipedia). Achille Gigante was known for his etchings published in several illustrated editions about Italy or Naples, e.g. “Vues d'Italie: recueil artificiel de 24 gravures et 1 crayon” (N.p., 1842-1852); “Viaggio da napoli a Castellammare, con 42 vedute incise all' acqua forte” (Naples, 1845), “Napoli e i luoghi celebri delle sue vicinanze” (Naples, 1845). Two similar drawings sold for 3,290 GBP at Christies in 2003.

$2250USD

124. GIGANTE, Achille (1823-1846)

[Large Signed Pencil Drawing of the coast near Sorrento, Captioned in Pencil]: Strada Nuova.
1843. Pencil on paper, ca. 26x40 cm (10 ¼ x 15 ¾ in). Signed and dated in the left lower corner, captioned and noted on the mount. Mounted in a period mat within double pencil borders. A very good drawing.

A skillful pencil drawing by a listed artist Achille Gigante shows a coastal view of the Sorrentine Peninsula (Campania, Italy), with villas on shore and Capri Island in the distance; a small steamer is going in the direction of Naples. Several pencil captions above the drawing indicate different villas and sites of the area: Villa Creven, Villa Traletta, Casino di Creven, Grotta S. Giovanni, Isola Capri et al.

Achille Gigante was an Italian lithographer and designer of acquaforte. He came from a family of artists: his father Gaetano Gigante (Naples, 1770-1840) was an Italian painter and engraver, active mainly in Naples; brother – Giacinto Gigante, one of the main painters of the School of Posillipo; another brother, Ercole Gigante (1815-1860) – a landscape painter (Wikipedia). Achille Gigante was known for his etchings published in several illustrated editions about Italy or Naples, e.g. “Vues d'Italie: recueil artificiel de 24 gravures et 1 crayon” (N.p., 1842-1852); “Viaggio da napoli a Castellammare, con 42 vedute incise all' acqua forte” (Naples, 1845), “Napoli e i luoghi celebri delle sue vicinanze” (Naples, 1845). Two similar drawings sold for 3,290 GBP at Christies in 2003.

$2250USD

125. GIGANTE, Achille (1823-1846)

[Large Signed Pencil Drawing of the Castle in Scalella Zanclea, Sicily, Captioned in Pencil]: Castello di Scalella.
Ca. 1843. Pencil on paper, heightened in white, ca. 27,5x43 cm (11x17 in). Signed in the right lower corner, captioned and noted on lower margin and on the mount. Mounted in a period mat within double pencil borders. A very good drawing.

A skillful pencil drawing by a listed artist Achille Gigante shows Castello di Scalella Zanclea in Sicily; the castle stands on a hill in the distance, and ruins of a fortress ‘believed to be built by the Saracens’ are seen in the foreground. “The castle Ruffo Ruffo di Scalella Zanclea, an imposing three-story building, was originally founded by the Swabians as a military fort in 1220. During the next centuries the castle belonged to several lords (Swabians, Aragonese and Spanish) and in 1672 it was passed to the Ruffo family which used the castle as a hunting lodge, keeping its structure intact. The castle was constructed on a hill leaning towards the sea, with high inaccessible slopes, except for the east side overlooking the Strait of Messina” (esplorasicilia online).

Achille Gigante was an Italian lithographer and designer of acquaforte. He came from a family of artists: his father Gaetano Gigante (Naples, 1770-1840) was an Italian painter and engraver, active mainly in Naples; brother – Giacinto Gigante, one of the main painters of the School of Posillipo; another brother, Ercole Gigante (1815-1860) – a landscape painter (Wikipedia). Achille Gigante was known for his etchings published in several illustrated editions about Italy or Naples, e.g. “Vues d'Italie: recueil artificiel de 24 gravures et 1 crayon” (N.p., 1842-1852); “Viaggio da napoli a Castellammare, con 42 vedute incise all'

$2250USD

126. GILLEN, Denver Laredo (1914-1975)  
[Watercolour of Black Tusk in the Garibaldi Ranges, Coastal Mountains, B.C.].  
1935. Watercolour on paper, ca. 33x28 cm (13x11 in). Signed “Gillen, 1935” in the left lower corner. Mounted in a recent mat. Large strokes of paint brush on verso. Evocative recently matted watercolour in very good condition.  
This evocative and atmospheric painting was sold at auction (Sloan 1991) in a lot with a painting by Frederick Horsman Varley (1881-1969) "Cheakamus Gorge, Indian Country." Gillen was a student of Varley's and became a well known illustrator and book dust jacket artist. In 1933 Varley and former student J.W.G. Macdonald opened the BC College of Arts which unfortunately only survived two years due to the depression. This present painting was most likely produced during that time and one can surmise that it was produced on a field trip to Garibaldi Park, north of Vancouver, and that Gillen had accompanied Varley and perhaps Macdonald as well.

$1750USD

127. GLASER, Ludwig  
1907. Watercolour on board, ca. 30x23,5 cm (11 ½ x 9 in). Watercolour under glass in a period wood veneer frame. A very good watercolour. Watercolour not examined out of the frame.  
This attractive and skillfully executed gouache shows the Napfbrunnen in the Napfgasse in the Zuerich Old Town. Vladimir Lenin lived in the Spiegelgasse 14 the continuation of the Napfgasse from the 21st of February 1916 until the 2nd of April 1917 before going to Russia to lead the Bolsheviks.

$1250USD

128. GREVEDON, Henry  
[Portrait of Sir Joseph Banks]: Banks.  
[Paris]: Charles Motte, [1826]. Lithograph portrait ca. 29x27 cm (11 ½ x 10 ½ in). Lith. De C. Motte. Blind stamp “Contemporains Etrangers” under the image. With some mild edge wear, otherwise a very good wide margined lithograph.  
Lithograph portrait of Sir Joseph Banks published as a part of "Contemporains etrangers, ou Recueil iconographique des etrangers les plus celebres dans la Politique, la Guerre, les Lettres, les Sciences et les Arts depuis 1779 jusqu'a nos jours" (Paris, 1826, 32 plates).  
"Sir Joseph Banks, 1st Baronet, GCB, PRS (1743-1820) was an English naturalist, botanist and patron of the natural sciences. He took part in Captain James Cook's first great voyage (1768-1771). Banks is credited with the introduction to the Western world of eucalyptus, acacia, mimosa and the genus named after him, Banksia. Approximately 80 species of plants bear Banks's name. Banks was also the leading founder of the African Association, a British organization dedicated to the exploration of Africa, and a member of the Society of Dilettanti, which helped to establish the Royal Academy" (Wikipedia).

$475USD

129. GRINDLAY, Captain Robert Melville (1786-1877) & DANIELL, William (1769-1837)  
Morning View from Calliann, near Bombay.  
London: Smith, Elder & Co., [1826]. Hand coloured aquatint by R.G. Reeve, printed image ca. 28,5x21,5 cm (11 ½ x 8 ½ in). A fine aquatint.
Plate 19 from Captain Grindlay’s "Scenery, Costumes and Architecture Chiefly on the Western Side of India" (2 vols., London, 1826-30), "the most attractive colour plate book on India" (Tooley 239). "Grindlay, a self-taught amateur artist, went to India in 1803, aged 17. He served with the East India Company's military service from 1804-20 and during this period made a large number of sketches and drawings recording the life and landscape of India" (Christie’s).

Callian (Kalyan) is about 30 miles to the north-east of Mumbai. Grindlay wrote that from that vantage point the "Bhow Mullan and Parbhool mountains of the Satpura range showed "dense mist" that "often lingers till noonday in picturesque wreaths along the mountain-side ... [giving] them the appearance of ... Gigantic Gothic Cathedrals" (British Library); Abbey Travel 442; Tooley (1954) 239.

$475USD

130. HARVEY, Robert (1848-1920)
[Original Watercolour View of the Morro Castle in Havana].
1905. Watercolour on paper, heightened in white, ca. 17,5x25,5 cm (7x10 in). Mounted on period grey cardboard ca. 27,5x38,5 cm (10 ¾ x 15 in). Captioned in pencil on verso "Moro Castle. Havana, Cuba, April 1905" and with additional caption on the lower margin of the mount “Entrance to Havana, Cuba”. A near fine watercolour.

Morro Castle (Castillo de los Tres Reyes Magos del Morro) is a picturesque fortress guarding the entrance to Havana bay in Havana, Cuba (Wikipedia).

$975USD

131. HARVEY, Robert (1848-1920)
[Original Watercolour View of the Government House in Georgetown, Guyana].
Ca. 1905. Watercolour on paper, heightened in white, ca. 17,5x11 cm (7 x 4 ½ in). Captioned in pencil "Government House, Demerara" in the right lower corner; and with additional pencil sketches of human figures on verso (a rider, a noble woman in dress and hat, a woman with a basket on head et al.) and caption "Georgetown, Demerara." Mounted on period grey cardboard ca. 27,5x38,5 cm (10 ¾ x 15 in), with additional caption on the lower margin of the mount. A near fine watercolour.

The watercolour view shows the State House in Georgetown, Guyana (built in 1858) with a group of soldiers in red uniform at the entrance. Georgetown is the capital and largest city of Guyana, located in the Demerara-Mahaica region. It is situated on the Atlantic Ocean coast at the mouth of the Demerara River and it was nicknamed "Garden City of the Caribbean" (Wikipedia). At the time when the watercolour was created Georgetown was the capital of British Guiana.

$975USD

132. HILDEBRANDT, Eduard (GERMAN, 1817-1869)
[Original Signed (in Pencil) Watercolour Titled:] Sonnenuntergang an der asiatischen Wanigja [Canton (Guangzhou)?].
Ca. 1863. Watercolour on paper, ca. 21x30 cm (8 ½ x 11 ½ in). Watercolour under glass in a later molded gilt wood frame. A very good watercolour. Watercolour not examined out of the frame.

This atmospheric watercolour most likely shows the Pearl River looking towards old Canton (with Chigang Pagoda, Temple of the Six Banyan Trees et al. Seen in the distance) at sundown produced on Hildebrandt’s world tour 1862-1864. - Verso with a note that the title of the watercolour was written on the old passepartout.

Eduard Hildebrandt was a German painter. He studied in Berlin and Paris and was a friend of scientist and explorer Alexander von Humboldt. Under the latter’s influence he took a voyage around the world in 1862-64, making watercolour views of many places he visited. "Fantasies in red, yellow and opal,
sunset, sunrise and moonshine, distances of hundreds of miles like those of the Andes and the Himalaya, narrow streets in the bazars of Cairo or Suez, panoramas as seen from mast-heads, wide cities like Bombay or Pekin, narrow strips of desert with measure-less expanses of sky all alike display his quality of bravura” (Wikipedia).

$2750USD

133. HOLDSWORTH, Ellen A.


1898. Watercolour ca. 20x41 cm (8 x 16 ½ in) mounted on card. With the remnants of the original artist label stuck to the verso. Overall a very good watercolour. Recently matted.

This attractive and skillfully executed watercolour shows the Tower of London as seen across the Thames from St. Olaves Wharf which was situated on the southern Thames embankment between the London and Tower bridges.

$1250USD

134. HOMANN, Johann Baptist (1664-1724)


Nuernberg, [1716]. Hand coloured copper engraved map ca. 49x58 cm (19 ¼ x 23 in). Original centrefold, A very good map.

"From Grosser Atlas. This map depicts the town of Stralsund in northern Germany as besieged by the Danish & Prussian armies on July 15, 1715. Meticulous troop placements surround the city under siege in one of the many attempts to take it by foreign invaders. An inset at the left also describes various ship operations approaching Peenemunde. Under the map lies an expansive view of Stralsund, framed on both sides by allegorical figures. The map was prepared by Daniel Heer" (Old World Auctions).

$525USD

135. HOMANN, Johann Baptist (1664-1724)

Generalis Totius Imperii Russorum Novissima Tabula Magnam Orbis terrarum partem a Polo Arctico sife ad mare Japonicum et Chinae Septentrionalis [Map of the Russian Empire with the Arctic Region and Northern China].

Nuernberg, ca. 1720. Hand coloured copper engraved map ca. 48,5x57,5 cm (ca. 19 ¾ x 22 ½ in). Blank on verso. Extremities strengthened, very mild water stain on the upper margin, otherwise a very good strong impression.

"Bold map of the Russian Empire and northern China covering the region from Finland and the Black Sea through Kamchatka in great detail. It is fully engraved to represent the topography of the region and colored to show the various Tartar tribes. A great whaling scene is engraved in the Arctic Ocean and the large title cartouche is surrounded by figures representing royalty and learning" (Old World Auctions).

Homann based his map on the “Nova Tabula Imperii Russici” by Evert Isbrant Ides (1705). The map redrawn on a conic projection and appeared in the first edition of Homann’s Atlas (1702-1707) and was titled “Generalis Totius Imperii Moscoviti Tabula”. Several years later Homann “hastened to make an entirely new engraving for a new map in which he made important changes in Kamchatka, the Chukotsk peninsula and the Arctic coast. In the eastern Caucasus he added ‘Daria Schirim Lac’ with an outlet into the Caspian near Derbent <...> He no longer called it a map of ‘Imperii Moscoviti’, but of ‘Imperii
Russorum'. [For this work] Homann was granted the title of Moscovitisher Agent; this title was first mentioned in the minutes of the Nuremberg City Council in February, 1723” (Bagrow, L. A History of Russian Cartography up to 1800, 1975, p. 79-80).

"Johann Baptist Homann was a German geographer and cartographer., In 1715 Homann was appointed Imperial Geographer of the Holy Roman Empire., In the same year he was also named a member of the Prussian Academy of Sciences., In 1716 Homann published his masterpiece Grosser Atlas ueber die ganze Welt (Grand Atlas of all the World). Homann died in Nuremberg. He was succeeded by the Homann heirs company, in business until 1848, known as "Homann Erben", "Homanniani Heredes", "Heritiers de Homann" abroad" (Wikipedia); Tooley Mapmakers, vol. E-J, p.361.

$675USD

136. HOMANN, Johann Baptist (1664-1724)

Regnum Borussiae Gloriosis auspiciis Serenissimi et Potentissimi Princ Friderici III [Map of East Prussia].

Nuernberg, ca. 1720. Hand coloured copper engraved map ca. 48x57 cm (ca. 19 x 22 ½ in). Blank on verso. Very mildly browned at the centrefold, otherwise a very good strong impression.

“This is a very beautiful map due to the highly decorative title cartouche filling the Baltic Sea. It covers the northern portion of Poland (Gdansk south to Torun) and the Baltic coast, Koenigsberg (Kaliningrad) into Lithuania. Highly detailed throughout with roads, cities and towns. The title cartouche features a portrait of Frederick III, King of the Prussian dynasty, surrounded by an elaborate allegorical scene of his coronation in 1701” (Old World Auctions).

$475USD

137. HOMANN, Johann Baptist (1664-1724)


Nuernberg, 1720. Hand coloured copper engraved map ca. 49x57,5 cm (19 ¼ x 22 ½ in). Blank on verso. Margins strengthened on verso, brown stains and a repaired tear on the outer left, but overall a very good map.

“An attractive bird's-eye plan of old Vienna and its fortifications and the surrounding suburbs with a detailed panorama below. The map has a numbered and lettered key to 32 locations in a decorative cartouche held aloft by an eagle and three putti. Beautiful baroque engravings of soldiers, allegorical figures, Roman soldier, and weaponry flank the view of the city”. (Old World Auctions).

$750USD

138. HOMANN HEIRS


Nuernberg, 1731. Hand coloured copper engraved map ca. 57x48 cm. (22 ½ x 19 in). Margins closely cropped to plate mark, with no loss of image, otherwise a very good map.

"This informative and very graphic folio sheet has a large map of the region, titled "Carte des Isles de l'Amerique et Deplusieurs Pays de Terre Ferme," attributed to D'Anville (1731). It covers the Gulf of Mexico, Central America and all of the Caribbean islands. It is nicely detailed with a key to show European possessions and a beautifully engraved title cartouche. Above the main map is the large, decorative title cartouche, flanked by insets of the isthmus of Panama and a plan of St. Augustine in Florida. Below the
map is a large view of Mexico City, flanked by plans of Vera Cruz and San Domingo. A very handsome sheet, absolutely filled with information on the West Indies" (Old World Auctions).

$750USD

139. JACKSON, Welby Brown (1802-1890)
[Original Watercolour View of Benares (Varanasi)].

Ca. 1856. Watercolour and pencil on cardboard, heightened in white, ca. 42x58 cm (16 ¾ x 22 ¾ in). Later pencil caption "Welby Jackson. 1856. Benares" on verso. Recently matted, near fine, bright watercolour.

This beautiful view of Benares shows the River Ganges with white temples and ghats in the background, and clothes washers on the riverbank in the foreground. The right part of the picture details a wooden bridge spanned across the Ganges, with bull carts crossing.

Welby Jackson was an official in British India in the first half of the 19th century. He was noted to be in Calcutta in 1823 and held the office of Judge of Sudder Court there; in 1826 he was appointed Register to the Nizamut Adawlut for the Western Provinces at Allahabad (The Asiatic Journal and Monthly Register for British India and its dependencies. Vol. XXII. London, 1826. P. 469). The beginning of 1860's sees him back in Buckinghamshire, England (see The Peerage, A genealogical survey of the peerage of Britain as well as the royal families of Europe, on-line).

Two of Jackson’s sepia sketches of the city of Gaya (Bihar, India) executed in 1830 are now in the Asia, Pacific and Africa collections of the British Library.

$5250USD

140. JANSSONIUS, Johannes (1588-1664)
Mar di Aethiopia Vulgo Oceanus Aethiopicus. [Map of the South Atlantic with Africa, South America and Antarctica].

Amsterdam, 1647. Outline hand coloured copper engraved map ca. 44x56 cm. (17x 22 in). A strong impression. With some very mild foxing, otherwise the map is in very good condition.

“"The sea chart of the Atlantic Ocean featured here first appeared in Jansson's Atlantis Majoris and includes almost the whole of South America and the western and southern coastlines of Africa., An elongated landmass along the lower border is labelled Terra Australis Incognita.,”(Norwich 240). Janssonius "formed a partnership with his brother in law Henricus Hondius, and together they published atlases as Mercator/Hondius/Janssonius. Under the leadership of Janssonius the Hondius Atlas was steadily enlarged. Renamed Atlas Novus, it had three volumes in 1638" (Wikipedia).

$975USD

141. JUDGE, Spencer Percival (1874-1956)
[Watercolour View of the Coastline near Victoria, B.C.].

Watercolour on paper, ca. 17x25 cm (6 ¾ x 9 ¾ in). Signed “S.P. Judge" in the left lower corner. In a recent frame, hasn’t been examined outside of the frame. Overall a near fine watercolour

Judge is a well known for his Vancouver B.C. watercolours which have fetched up to 6,325 CAD at auction. He also worked as an illustrator, his cover for "Vancouver, the Sunset Doorway of the Dominion" published by the Vancouver Tourist Association 1904 being a good example. The present attractive work is a shoreline scene from most likely near Swartz Bay, perhaps looking towards Salt Spring Island.

$850USD

142. KEATS, Charles James (BRITISH, 19th/20th Century)
[Watercolour Titled "Lake Como" (verso) and Signed "C.J. KEATS" (lower right)].
Ca. 1900. Watercolour ca. 32x50 cm (12 ½ x 19 ½ in) mounted on card. Overall a very good watercolour. Recently matted.
This attractive and skillfully executed watercolour shows a typical Lake Como waterfront scene with lakeside villas and manned small boats in the foreground. Keats is well known for his continental watercolours and travelled and painted widely throughout western Europe.
$1250USD

143. KIRCHER, Athanasius (1601 or 1602-1680)
[Amsterdam], ca. 1664. Copper engraved map ca. 34x41,5 cm (13 ½ x 16 ¼ in). Text in Latin. Original centerfold, blank on verso. With some very mild damp staining and with several small tears neatly repaired on verso. A couple of places with loss of original margin (one with loss of printed surface), neatly repaired with old paper. Overall a good map.
Map from the first volume of Kircher’s famous “Mundus Subterraneus, quo universae denique naturae divitiae” (Amsterdam, 2 vols, 1st ed. – 1664-1665, 2nd ed. – 1668, 3rd ed. - 1678).
“Very unusual map depicting all of South America and most of North America. The map is totally devoid of political detail with the exception of the floating city of Mexico, shown a bit too far north, and California is named. Instead the map features the principal rivers, lakes, mountains and volcanoes in South America. A huge crater lake, probably Lake Titicaca although it is situated too far north, is depicted as the source of the Amazon. The Andes are shown as a range of live volcanoes. Three sailing ships and a strap work title cartouche adorn the map. Kircher is credited with publishing the first book describing the ocean’s currents and this map is a beautiful example of his representations that are surprisingly accurate” (Old World Auctions); Burden 382; Tooley: Dictionary p. 357.
$525USD

144. LAW, Arthur
[Watercolour View of the Fraser River in British Colombia] Fraser River Cañon, near Yale, B.C., 1911.
Yale B.C., 1911. Watercolour on paper ca. 31,5x48 cm (12 ¼ x 19 in). Signed "Arthur Law" in the left lower corner. Later matting with hand drawn borders and manuscript caption. The watercolour is in near fine condition.
A very beautifully and skilfully executed watercolour Fraser Canyon near Yale during most likely an Indian summer evening in 1911.
"Yale is on the Fraser River and is generally considered to be on the dividing line between the Coast and the Interior. Immediately north of the village the Fraser Canyon begins, and the river is generally considered un-navigable past this point, although rough water is common on the Fraser anywhere upstream from Chilliwack, and even more so above Hope, about 20 miles south of Yale. But steamers could make it to Yale, good pilots and water conditions permitting, and the town had a busy dockside life as well as a variety of bars, restaurants, hotels, saloons and various services. Its maximum population during the gold rush was in the 15,000 range, although typically it housed 5-8,000. The higher figure relates to the evacuation of the Canyon during the Fraser Canyon War of 1858" (Wikipedia).
$2250USD

145. LEAKE, Lieutenant Colonel W[illiam] M[artin], Royal Engineers (1777-1860)
Map of Egypt [With Inset] Supplement to the Map of Egypt or Course of the Nile from Essouan to the Confinies of Dongola.

London: J. Arrowsmith, 1840. A very large outline hand coloured copper engraved map ca. 130x76 cm (51x30 in), dissected into 40 sections and backed on linen. The map is in very good condition.

This extremely detailed map of the course of the Nile was produced by William Martin Leake, a leading British authority on the topography of the region. In March 1802, Leake was employed to make a general survey of Egypt together with W.R. Hamilton and Charles Hayes. On his return to England, his ship sank and all Leake's valuable notes on the Egyptian survey perished. His chart was subsequently published in 1818 after his retirement, incorporating additional material from Sir Alexander Bryce, M. Nouet, and others. The map provides extensive information on the Nile, ancient ruins, the Suez Canal, roads and railways, and is filled with voluminous notations. It extends south to Aswan, and beyond in an inset, as far as Dongola" (Old World Auctions).

"A journey through Asia Minor in 1800 to join the British fleet at Cyprus inspired [Leake] with an interest in antiquarian topography. In 1801, after travelling across the desert with the Turkish army to Egypt, he was, on the expulsion of the French, employed in surveying the valley of the Nile as far as the cataracts; but having sailed with the ship engaged to convey the Elgin marbles from Athens to England, he lost all his maps and observations when the vessel foundered off Cerigo in Greece.

Shortly after his arrival in England he was sent out to survey the coast of Albania and the Morea, with the view of assisting the Turks against attacks of the French from Italy, and of this he took advantage to form a valuable collection of coins and inscriptions and to explore ancient sites. In 1807, war having broken out between Turkey and England, he was made prisoner at Salonica; but, obtaining his release the same year, he was sent on a diplomatic mission to Ali Pasha of Ioannina, whose confidence he completely won, and with whom he remained for more than a year as British representative. In 1810 he was granted a yearly sum of £600 for his services in Turkey. In 1815 he retired from the army, in which he held the rank of colonel, devoting the remainder of his life to topographical and antiquarian studies. He was admitted a Fellow of the Royal Society on 13 April 1815.

He died at Brighton on the 6 January 1860. The marbles collected by him in Greece were presented to the British Museum; his bronzes, vases, gems and coins were purchased by the University of Cambridge after his death, and are now in the Fitzwilliam Museum. He was also elected a Fellow of the Royal Geographical Society, received the honorary DCL at Oxford (1816), and was a member of the Berlin Academy of Sciences and correspondent of the Institute of France" (Wikipedia); Tooley K-P, p.104.

$750USD

146. LESPINASSE, Louis Nicolas de (1734-1808)  
[Copper Engraved View of Novgorod] Vue de la Ville de Novogorod.  
[Paris, 1783]. Copper engraving ca. 21,5x32 cm (ca. 8 ¾ x 12 ½ in). Dessine par Mr. le Chr. De Lespinasse, Dirigé par Neé, Gravé par Niquet. A near fine print.

Plate 13 from the Atlas to Nicolas Le Clerc's "Histoire Physique, Morale, Civile et Politique de la Russie Ancienne" (Paris and Versailles: Froullé and Blaizot, 1783-1794; 6 vols. And atlas). Engraved by Claud Niquet under guidance of François Denis Neé, the view shows a spectacular panorama of Novgorod laying on the banks of the Volkhow River, with the walls and ramparts of the Novgorod Kremlin and numerous churches; fishermen and fishing boats are seen in the foreground.

"The atlas volume to Le Clerc's great work is particularly notable for its fine panoramic views of towns and palaces by Auvray, Fessard, Niquet and Née after Louis-Nicolas de Lespinasse. Le Clerc first visited Russia in his profession as doctor in 1759, and in 1769 he received several important appointments in Moscow, giving him the opportunity to correlate many rare and almost unknown historical sources. The publication of this work prompted Catherine II to commission a riposte: Ivan Nikitich Boltin's 2 volume
Notes on the History of Ancient and Modern Russia (St. Petersburg, 1788)” (Christie’s); Brunet III, 916; Cohen-de Ricci 613.

$475USD

147. **LESPINASSE, Louis Nicolas de (1734-1808)**

*Vue d’une Partie de la Ville d’Iakoutsk, sur la Rive Occidentale de la Léna, et des Rochers Colonniformes Appellés Stolbi* [View of a Part of Yakutsk on the West Bank of Lena River and the Column Shaped Rocks Called Stolbi].

[Paris, 1783]. Hand coloured copper engraving, printed image ca. 24x32 cm (9 ½ x 12 ½ in). Gravé par Née. A. Pl. 23. Recently matted, minor foxing, otherwise a very good engraving.

Plate 23 from the Atlas to Nicolas Le Clerc’s "Histoire Physique, Morale, Civile et Politique de la Russie Ancienne" (Paris and Versailles: Froullé and Blaizot, 1783-1794; 6 vols. And atlas). Engraved by François Denis Neé, the view shows a spectacular panorama of Iakutsk, Lena River and famous Lena Pillars, with local people and boats in the foreground.

"The atlas volume to Le Clerc's great work is particularly notable for its fine panoramic views of towns and palaces by Auvray, Fessard, Niquet and Née after Louis-Nicolas de Lespinasse. Le Clerc first visited Russia in his profession as doctor in 1759, and in 1769 he received several important appointments in Moscow, giving him the opportunity to correlate many rare and almost unknown historical sources. The publication of this work prompted Catherine II to commission a riposte: Ivan Nikitich Boltin’s 2 volume Notes on the History of Ancient and Modern Russia (St. Petersburg, 1788)” (Christie’s); Brunet III, 916; Cohen-de Ricci 613.

$475USD

148. **LEWIS, Frederick Christian, the Younger (1813-1875), (painted by)**

Lieutnt. General James Stuart Fraser. Resident at the Court of His Highness the Nizam, &c.&c.&c. This Portrait Painted by F.C. Lewis, & Engraved by F.C. Lewis, Esqr. Senior (Engraver to the Queen) by Desire of the friends of the General is inscribed by his faithful & very grateful servant The Painter.

[London], ca. 1840. Mezzotint ca. 45x31,5 cm (18 x 12 ½ in). Mezzotint with folded margins (worn on folds), age toned, and with some mild water stain, overall a good mezzotint.


Fraser served as a town-major of Fort St. George (1813), commandant at Pondicherry (1816), resident at Mysore (1834), Travancore and Cochin (1836). "On 31 December 1839 Fraser was appointed resident at Hyderabad, and was vested with a general superintendence over the post offices and post roads of the Nizam’s territory. In 1842 he successfully suppressed sepoy insubordination at Secunderabad. He remained at Hyderabad, which he considered the political centre of India, for fourteen years" (Oxford DNB).

The portrait was made by Frederick Christian Lewis the Younger during his visit to Hyderabad in 1839. Lewis widely travelled in the Near East in 1835-1838 (Malta, Constantinople, Persia, Baghdad, Mosul, and Babylon) and stayed in India for over ten years, while receiving "lucrative commissions to paint glittering scenes of durbars and installations of Indian rulers and more subdued portraits of British officials" (Oxford DNB). "At Hyderabad he painted a portrait of the resident, Colonel James Stuart Fraser, and for the Nizam, the Raja Chandu Lal, The Nautch, a work that drew from Sir Edwin Landseer the comment, 'I think his pictures wonderfully clever - [He] possess[es] the power of rapidly seizing and as rapidly depicting character. I was astonished at some of his heads. They are like Velazquez’” (Oxford DNB).
The mezzotint was produced by the painter's father, Frederick Christian Lewis Senior (1779-1856), "an English etcher, aquatint and stipple engraver, landscape and portrait painter. His superlative skills as engraver led to frequent commissions from Royalty, and to his contribution to J. M. W. Turner's Liber Studiorum, a collection of seventy-one etchings with mezzotint, greatly influencing landscape painting" (Wikipedia).

$475USD

149. LISIANSKY, Urey (1773-1837)

[Map of] Harbour of St. Paul 1805 [From:] Voyage Round the World in the Years 1803, 1804, 1805 and 1806 Performed by Order of His Imperial Majesty Alexander the First, Emperor of Russia in the ship Neva.

London: John Booth, 1814. A hand coloured copper engraved map ca. 26x39 cm (10 x 15 ½ in). Recently matted map with original folds but otherwise in very good condition.

This map is from a "most important work dealing with discoveries on the N.W. Coast of America. The author was a captain in the Russian navy and commander of the "Neva." He visited Kodiak and Sitka, wintering at the former island, and his long stay there gave him ample time and scope for a study of the native inhabitants and their habits and customs. The long chart shows the track of the voyage, and there are charts of the Washington Islands, Cadiack, and the Harbor of St. Paul, the coast from Bering's Bay to the Sea Otter Bay, Sitka or Norfolk Sound, etc.; with colored views of the Harbor of St. Paul in the Island of Cadiack. And New Archangel in Norfolk Sound. There are also plates of Indian implements, etc. The work is important also as the principal source for the Sitka Massacre" (Soliday 873).

$475USD

150. MACKAY, J., Royal Engineers

[Large Signed Watercolour Panorama of Gibraltar, Titled]: Gibraltar.

Ca. 1889. Watercolour on paper, heightened in white, ca. 30,5x45,5 cm (12x18 in) within hand drawn ink border. Traces of an old mount visible on verso, otherwise a very good watercolour.

This attractive scenic and skillfully executed watercolour shows the panorama of Gibraltar from across the Bay of Gibraltar in Algeciras with a merchant boat and fishing boats in the foreground. The skilled artist was probably serving in Gibraltar with the Royal Engineers when he created the painting. "Gibraltar became a key base for the British Royal Navy and played an important role prior to the Battle of Trafalgar and during the Crimean War of 1854–56, due to its strategic location. Its strategic value increased with the opening of the Suez Canal, as it lay on the sea route between the UK and the British Empire east of Suez. In the later 19th century there were major investments in improving the fortifications and the port" (Wikipedia).

$1750USD

151. MAGUIRE, Herbert (1821-1895)

[Portrait of Sir Roderick Murchison with his Facsimile Signature]: Rod. I. Murchison.

[Ipswich: George Ransome, 1849]. Lithograph on Indian paper ca. 33,5x24 cm (13 ½ x 9 ¾ in), with large margins, blind stamp of Ipswich Museum on the lower margin. T. H. Maguire 1849 [signed on stone lower right.]; M. & N. Hanhart, Lith. Printers. With some edge wear, otherwise a very good lithograph.

Large lithographed portrait of noted geologist and geographer Sir Roderick Impey Murchison (1792-1871), shown with a hammer and eye-glass on a chord around his neck. "Murchison named and described the Silurian system and travelled extensively throughout Europe and Russia studying geological structures. He was one of the founders and a president of the Royal Geographical Society, director-
general of the British Geological Survey and director of the Royal School of Mines and the Museum of Practical Geology" (Wikipedia).

"Thomas Herbert Maguire was an English artist and engraver, noted for his portraits of prominent figures. The well-known series of 60 scientific portraits by Maguire was privately commissioned by George Ransome, F.L.S., of Ipswich, in connection with the foundation of the Ipswich Museum (Portraits of the Honorary Members of the Ipswich Museum. Portfolio of 60 lithographs by T.H. Maguire. George Ransome, Ipswich, 1846-1852).

They were executed cumulatively between 1847 and 1852, as the Museum obtained fresh scientific sponsors. Some were made by the artist from life, and others from photographic portraits or (in the case of the Revd William Kirby) from an oil portrait. The exact total of this series is slightly above 60 because some (e.g. Edwin Lankester) were re-drawn. Copies of the lithographs were given to subscribing members of the Museum, and a bound portfolio copy of the series was presented by Professor J.S. Henslow to H.R.H. Prince Albert when he inspected the Museum on the occasion of the 1851 Ipswich Congress of the British Association for the Advancement of Science. George Ransome resigned his position as founding Secretary of the Museum in 1852 and the cumulative series was then discontinued" (Wikipedia).

$575 USD

152. MARA, Edward A.
Map of Canada and Part of the United States Compiled from the Latest Authorities.
Montreal: Leggo & Co, 1871. Partly hand coloured photo steam lithographed map ca. 93x144 cm (36 ½ x 57 in). Mounted on linen with a minor chip to upper middle blank margin, some minor chipping and abrasion of the printed surface, and lower right corner with some mild water staining, but overall a good map.

Very rare large scale map with Worldcat locating only one copy. Department of Agriculture Ottawa 1871: "Compiled and drawn by order of the Honorable C. Dunkin, Minister of Agriculture, under the Superintendence of Andrew Russell, P.L.S. By Edwd. A. Mara, draughtsman &c." The map shows national, provincial, and territorial borders and railroads, including the projected Canadian Pacific Railroad. A Historically important map which was one of the first maps and most likely the first Canadian produced map to show British Columbia as part of the confederation of Canada. "With the agreement by the Canadian government to extend the Canadian Pacific Railway to British Columbia and to assume the colony's debt, British Columbia became the sixth province to join Confederation on July 20, 1871" (Wikipedia).

$1250 USD

153. MARTIN, Thomas Mower (CANADIAN 1838-1934)
[Original Signed & Dated Watercolour Titled:] Shore of Oak Bay (B.C.).
1895. Watercolour, ca. 20,5x29,5 cm (8 x 11 ½ in). Signed Mower Martin '95. Watercolour matted under glass in a recent molded gilt wood frame. A very good watercolour. Watercolour not examined out of the frame.

This attractive skillfully executed watercolour shows the rocky shoreline of Oak Bay in the foreground and Ten Mile Point in the background across the bay. "Thomas Mower Martin was an English-born Canadian landscape painter dubbed "the father of Canadian art.".., Martin produced landscapes, animals, still lifes and portraits in oils, watercolours and etchings. He was one of a group of artists given passes by the Canadian Pacific Railway to paint landscapes in western Canada—they became known as the "Railway Painters". Earlier he had travelled and painted landscapes through eastern Canada and the United States, and also provided illustrations for two books by A & C Black, CANADA and Kew Gardens. He was a founding member of the Ontario Society of Artists in 1872, and charter member of the Royal...
Canadian Academy of Arts in 1880, and was also a member of the Royal British Colonial Society of Artists (1909). Mower Martin exhibited widely as an artist during his lifetime and his works can be found in many public and private collections, including Windsor Castle in England" (Wikipedia).

$1500USD

154. MAY, Commander Walter William A.  
Division of Sledges Finding and Cutting a Road Through Heavy Hummocks. In the Queen's Channel. [Plates VIII & IX on one Leaf From the Rare:] "A Series of Fourteen Sketches made During the Voyage up Wellington Channel in Search of Sir John Franklin, K.C.H., and the Missing Crews of H.M. Discovery-Ships Erebus and Terror; together with a Short Account of Each Drawing."

London: Day and Son, May 1, 1855. Tinted lithograph, printed images each ca. 15x23 cm (6x9 in). Recently matted lithographs in very good condition.

"Walter William May, lieutenant on the Assistance, whose sketches would form the basis of a handsome plate book." (Howgego Polar Regions 1850-1940, B15). The Assistance was part of Sir Edward Belcher's expedition which searched the Wellington Channel (1852-54). Belcher's "expedition is distinguished from all other Arctic expeditions as the one in which the commanding officer showed an undue haste to abandon his ships when in difficulties, and in which one of the ships so abandoned rescued herself from the ice, and was picked up floating freely in the open Atlantic" (Oxford DNB); Abbey Travel II, 646.

$750USD

155. MERCATOR, Gerardus (1512-1594)  
Russia cum confiniis [Map of Russia and Surroundings].

1609. Hand coloured copper engraved map ca. 35,5x47,5 cm (ca. 14 x 18 ¾ in). French text on verso. Map reinforced with old paper at centerfold, paper aged and browned, otherwise a very good map.

A map of European Russia from the French edition of Mercator's Atlas. The map shows the Scandinavian peninsula, the Baltic states and Prussia in the west; Ob river and Black Sea - in the east and south. The insert gives a detailed overview of central Muscovy north and west of Moscow, from Tver and Uglich in the east to Ladoga and Vitebsk in the north and west. Koeman Atlantes Neerlandici 1800:1A

$850USD

156. MEYNELL, Francis, RN, Lieutenant (1821-1870)  
Calcutta from Garden Reach. HMS Calliope Saluting. [Original Watercolour].

1841. Watercolour on paper, ca. 31x54 cm (12 x 21 ¾ in). Signed in ink "G. Meynell" in the left lower corner. Captioned and dated in pencil on verso by the artist. Recently mounted and matted. A very good watercolour.

The watercolour shows the British warship HMS Calliope going through the Garden Reach - the entrance to the port of Kolkata on the Hooghly River. "The port of Kolkata is the oldest operational port in India, having originally been constructed by the British East India Company, and it was the premier port in British India in the 19th century" (Wikipedia). The port's buildings and a grand residence on the bank to the left, as well as a boat carrying two Europeans being rowed by Indians, are shown in the watercolour.

The time of the event shown by the artist is known to be August-September 1841 when HMS Calliope arrived to Kolkata from Canton with $6 million of ransom money taken during the marine operations of the First Opium War (1839-1842). HMS Calliope (28 guns, built in 1837) participated in the blockade of the mouth of the Pearl River and operations at Canton in 1841. Circa Aug 1841 it departed for Calcutta with the bulk of the Canton ransom money (See: Clowes, W.L. The Royal Navy: A History from the Earliest Times to the Present. In 7 vols. Vol. 6. London, 1901. P. 294).

"Meynell entered the navy as midshipman during the campaign in China, on board the Calliope. He was mentioned for the assistance rendered at the capture on 13 March 1841 of the last fort protecting the approaches of the city of Canton" (National Maritime Museum (Greenwich) on-line). [Later he served as] mate in the Penelope during anti-slavery operations off the west coast of Africa, [and was promoted Lieutenant in 1846]. During the Crimean War 1853-55 he served on HMS Royal George. His illustrated journal mostly dedicated to the Baltic campaign of the Crimean War (1853-55) is now in the collection of the National Maritime Museum (Greenwich).

$3500USD

157. MONTANUS, Arnoldus (ca. 1625-1683)
   [Map of Brazil] Brasilia.
   [Amsterdam], ca. 1671. Uncoloured copper engraved map ca. 29x36 cm (11 ½ x 14 in). Original fold marks, blank on verso, otherwise a strong impression and overall a very good map.
   A map from Montanus’ famous work "De Nieuwe en Onbekende Weereld" (Amsterdam, 1671).
   “Excellent map of the eastern part of Brazil based on the cartography of Hessel Gerritsz and an earlier map by Blaeu. Extensive detail in coastal regions with the interior left largely blank except for some conjectural river systems. The Linea Aequinoctialis is prominently shown dividing the Spanish and Portuguese colonial claims. Richly embellished with rhumb lines, compass roses and sailing ships. European traders, Indians and putti surround the title and scale of miles cartouches” (Old World Auctions).
   $625USD

158. OLEARIUS, Adam (1599-1671)
   Nova & Accurata Wolgae Fluminis olim Rha dicti, Delineation [Map of Volga River].
   Amsterdam: Blaeu, ca. 1659 or 1662. Hand coloured copper engraved map ca. 47x63 cm (ca. 18 ½ x 21 ¼ in). Blank on verso. Strengthened at centerfold with old paper, otherwise a near fine map.
   “Uncommon map of the Volga River in two parts based on the travels of Adam Olearius. The left side of the map begins at Nizhniy Novgorod and ends at Saratov. The right side continues to Astrakhan with an inset of the river delta. Richly embellished with a strapwork title cartouche featuring reindeer, a scale cartouche with putti, and a fine pictorial scene of an encampment with camels” (Old World Auctions).
   Olearius was a member of two embassies of Duke of Holstein-Gottorp, to Muscovy and Persia in 1634-37 and 1643, and published a book about the events and observations during his travels. “During his travels Olearius took notes of manu kinds, drew sketches of the coasts and river banks, made surveys for a map, and even determined the location of Terki, Derbent, Niazabad, Shemakha and the confluence of the Araks and Kura rivers. Later he made a thorough description of the natural features along his route. During the return trip to Moscow he completed a map of the Volga River and when the embassy was received in audience in the Kremlin, he presented the map to the Tsar. The latter liked it, as he did Olearius himself, and invited him to stay in Moscow with the rank of court astronomer <...> But Olearius declined the offer because he believed it to have been made in an effort to prevent his collective materials from reaching western Europe” (Bagrow, L. A History of Russian Cartography up to 1800, 1975, p. 64).
   Olearius wrote: “Since in my opinion this river is one of the largest, longest, and most remarkable in the world, I have explored it assiduously with the help of an expert Dutch navigator, Cornelius Clausen, and some Russian pilots; and reduced it to a map with the aid of compass, showing not only its course, its
bends, angles and shores, but also its depths so as to indicate where one can navigate freely and safely, its sand banks, islands in it, and countries along its shores; and I measured distances in miles and versts”
(Quoted from: Bagrow, L. A History of Russian Cartography up to 1800, 1975, p. 68).

$750USD

159. OWEN, Jones (1809-1874)

[Two Plates of Egyptian Temples in Luxor and Karnak: El Uxor. Plate IX; Great Temple Karnak. Thebes. Plate XI.]

London: Graves and Warmsley, 1843. Two tinted lithographs with some hand colouring, printed images ca. 32x42 cm (12 ½ x 16 ½ in) and 44,5x29,5 cm (17 ½ x 11 ½ in). Both mounted in recent matting. With the original letterpress explanatory text leaves mounted on verso. Overall near find lithographs.

Plates IX and XI from Owen’s "Views on the Nile from Cairo to the Second Cataract drawn on stone by George Moore, from sketches taken in 1832 and 1833 by Owen Jones and the late Jules Goury. With historical notices of the monuments by Samuel Birch." The plates show the main entrance to the temple of Luxor, and two panoramas of the Great Temple of Karnak taken from the north and the south.

"In Greece [Jones] met the French architect Jules Goury ... And the two travelled together until Goury's death from cholera in 1834. Their travels in Egypt were later the subject of Views on the Nile (1843), in which, as in so many travel books of the time, the Nilotic journey was the organizing narrative for a series of picturesque views" (Mark Crinson, Empire Building: Orientalism and Victorian Architecture) (Bonhams).

"Owen Jones, architect and ornamental designer, visited part of Greece, Alexandria, Cairo, Thebes and Constantinople in 1833. Sixteen of the plates are from sketches by Jones, fifteen by Jules Goury, who later died of cholera while collaborating with Jones on his study of the Alhambra at Granada. The descriptions were written by Samuel Birch" (Sotheby’s).

"Mr. Owen established his reputation as an architectural draughtsman by his superb work on the Alhambra; and his coadjutor Jules Goury was a very accomplished artist, who studied architecture, that of Egypt in particular, thoroughly... The size of the plates is favourable for conveying an idea of the gigantic scale of Egyptian art., The descriptive notices by Mr. Birch are valuable and contain information derived from the best sources; adding greatly to the interest of the volume, by throwing light on the origin and purpose of the different monuments, and the date of their erection" (The Spectator. Vol. 16. London, 1843, p. 572).

$975USD

160. PAGET, H[enry] M[arriott]

[Original Watercolour prepared for the “Graphic”, Titled]: The Transvaal Crisis: Despatching Gold from the National Bank of Johannesburg to catch the Cape Mail.

7 Oct. 1899. Grisaille watercolour on paper, heightened in white, ca. 17x25,5 cm (ca. 6 ¾ x 10 in), within hand drawn ink frame. Signed “HMP” in watercolour in the right lower corner, printed title (cut out of the magazine) tipped to the lower edge. From a photograph by Horace W. Nicholls, Johannesburg. Ink stamp “7 Oct 99” on verso. A very good watercolour.

The watercolour was published in “The Graphic" (No. 1558, October 7, 1899, p. 480) less than a week before the beginning of the Second Boer War (11 October 1899 – 31 May 1902). The printed caption underneath reads: "When the gold from the National Bank of Johannesburg is sent to the Cape, it is loaded up in a train in the presence of two officials armed with revolvers. When it is put in the train it is accompanied by armed man, who travel in a special strong-room car. Each of the small square cases contains gold to the value of about 4,000 l., and sometimes as much as 400,000l. In gold is despatched by the first mail of the month."
161. PAVLIKEVITCH, J. (Russian, active ca. 1910-1930)

[ISTANBUL: Attractive Pencil and Watercolour of the Sehzadebasi Road signed, inscribed and dated 'Stambul 9.30 J. Pavlikevitch' (lower left) and further inscribed "Chah Zade" (lower right)].

Pencil and watercolour ca. 43x28 cm (17x11 in). A very good watercolour, recently matted.

This attractive and skillfully executed watercolour shows the lively and people filled Sehzadebasi road looking towards the Bayazit Mosque which is right next to the Grand Bazaar in Istanbul. "J. Pavlikevitch was a watercolor artist, putatively of Russian origin, who was active in Istanbul, Turkey in the early decades of the 20th century. It is thought that he was part of a large number of civilians and members of the White Russian Army (collectively known as White émigrés) who, after struggling against the Bolsheviks in the Russian civil war following the Soviet Revolution, retreated to the South Crimea and then to Istanbul, where they stayed in the Imperial city until about 1925. Shortly after, and with the help of charities and international organizations, they departed the city and emigrated to other countries" (Wikipedia).

$2250USD

162. PAVLIKEVITCH, J. (Russian, active ca. 1910-1930)

[ISTANBUL: Attractive Pencil and Watercolour of the Courtyard of the Bayazit Mosque signed, inscribed and dated "Stambul 9.29 J. Pavlikevitch' (lower left) and further inscribed "Cour de la Mosque du Sultan Bayezid" (lower right)].

1929. Pencil and watercolour ca. 43x28 cm (17x11 in). A very good watercolour, recently matted.

This attractive and skillfully executed watercolour shows the lively and people filled courtyard of the Bayazit Mosque which is right next to the Grand Bazaar in Istanbul. "J. Pavlikevitch was a watercolor artist, putatively of Russian origin, who was active in Istanbul, Turkey in the early decades of the 20th century. It is thought that he was part of a large number of civilians and members of the White Russian Army (collectively known as White émigrés) who, after struggling against the Bolsheviks in the Russian civil war following the Soviet Revolution, retreated to the South Crimea and then to Istanbul, where they stayed in the Imperial city until about 1925. Shortly after, and with the help of charities and international organizations, they departed the city and emigrated to other countries" (Wikipedia).

$2250USD

163. PEDDER, John (1850-1929) & CAINE, William Sproston (1842-1903)


[1887-8]. Watercolour and pencil with touches of gouache on paper, ca. 21x35,5 cm (8 ¼ x 14 in). Signed “JP” in the left lower corner, captioned in ink on the lower margin. Recently matted. A very good watercolour.

Original watercolour captioned "The Bow River leaving the Rocky Mountains at the Gap. Near Calgary Canada" and used as the illustration to p. 69.

W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend,
Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill" (Caine. A Trip around the World, p. X).

John Pedder was an English watercolour artist, a member of the Liverpool Academy and a Secretary of the Liverpool Society of Painters in Watercolours. He actively exhibited at the Royal Academy and the Royal Society of British Artists.

$1750USD

164. PEDDER, John (1850-1929) & CAIN, William Sproston (1842-1903)

[1887-8]. Watercolour and ink with touches of gouache on paper, ca. 21x32 cm (8 ¼ x 12 ½ in). Signed “J. Pedder Del” in the right lower corner. Recently matted. A very good watercolour.

This original watercolour was used as the illustration to p. 107 - "Mount Sir Donald and the Great Glacier" (in the book the artist of the sketch is listed as Caine). The author describes “the great glacier which comes down from the eternal snowfields of Mount Sir Donald, the highest peak of the Selkirk Range, about 11,000 feet above the sea, named after one of the directors and first promoters of the railway, Sir. Donald Smith <…> It is a fine and imposing glacier, half-a-mile wide, and seven or eight miles long <…> It was covered with fresh snow, and looked very beautiful in the bright sunlight. Mount Sir Donald has never yet been climbed, and there is a legend at the hotel that the first man to reach the summit will receive a thousand dollars and a free pass over the line for his life, from the directors of the Canadian Pacific Railway” (p. 101-102).

W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine's numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. X).

John Pedder was an English watercolour artist, a member of the Liverpool Academy and a Secretary of the Liverpool Society of Painters in Watercolours. He actively exhibited at the Royal Academy and the Royal Society of British Artists.

$1750USD

165. PEDDER, John (1850-1929) & CAIN, William Sproston (1842-1903)

[1887-8]. Watercolour with touches of gouache on paper, ca. 21x33 cm (8 ¼ x 13 in). Partly erased ink signature “J. Pedder” in the left lower corner. Recently matted. A very good watercolour.

This original watercolour was used as the illustration to p. 99 - "The Monarchs of the Rocky Mountains. Cathedral Peak. Mount Stephen". “The scenery of the Selkirk Range is finer in all respects that the Rocky Mountains, which are devoid of glaciers, and also of any extent of snow fields. From the railway platform at Glacier House there is a view which rivals any of the notable Swiss cycloramas, and I counted at least a dozen fine peaks, all of which appeared to be at least 10,000 feet high, and whose flanks bore miles of snow fields and many picturesque, though comparatively small glaciers” (p. 102).

W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from
Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. X).

John Pedder was an English watercolour artist, a member of the Liverpool Academy and a Secretary of the Liverpool Society of Painters in Watercolours. He actively exhibited at the Royal Academy and the Royal Society of British Artists.

$1500USD

166. PEDDER, John (1850-1929) & CAINE, William Sproston (1842-1903)
[1887-8]. Watercolour and ink with touches of gouache on paper, ca. 17x27 cm (6 ¾ x 10 ½ in). Signed “JP” in the right lower corner, captioned in ink on the lower margin. Mounted on a larger sheet of Japanese paper and recently matted. Margins chipped, edge of the lower margin with most part of the caption lost; short, clean tear affecting an inch and a half near the lower border (neatly repaired), otherwise a very good watercolour.

This original watercolour was used as the illustration to p. 85 - "Vermillion Lake, National Park". “Probably no white man had ever seen that lake till two or three years ago, and it was a most perfect bit of wild and untouched nature <…> I cannot find words adequately to describe the unique charms of the primitive and unspoiled scenery. The lake was as smooth as glass, its banks were a wild tangle of brushwood, poplar and maple, a perfect blaze of autumn red and gold, out of which sprang tall and sombre cedars and pine trees. Behind these were the snow-clad mountains, the whole perfectly repeated on the surface of the water” (p. 76-79).

W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. X).

John Pedder was an English watercolour artist, a member of the Liverpool Academy and a Secretary of the Liverpool Society of Painters in Watercolours. He actively exhibited at the Royal Academy and the Royal Society of British Artists.

$975USD

167. PEDDER, John (1850-1929) & CAINE, William Sproston (1842-1903)
[1887-8]. Ink on paper, ca. 11x20,5 cm (4 ½ x 8 in). Signed “JP” in the left lower corner, captioned in ink on the lower margin. Recently matted. Mount residue on the margins, otherwise a very good bright drawing.

Original ink drawing captioned "Canadian Pacific Railway Hotel. National Park. Canada" and used as the illustration to p. 91 of Caine’s book. “The Canadian Pacific Railway is building a gigantic hotel which
The magnificent hotel which is being built by the Canadian Pacific Railway will furnish that foreground to the marvellous landscape which always won the special admiration of Dr. Johnson” (p. 68, 91).

W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. X).

John Pedder was an English watercolour artist, a member of the Liverpool Academy and a Secretary of the Liverpool Society of Painters in Watercolours. He actively exhibited at the Royal Academy and the Royal Society of British Artists.

Four other ink drawings used as illustrations for the book and depicting the scenery of British Columbia are now in the B.C. Archives.

$975USD

168. PEDDER, John (1850-1929) & CAINE, William Sproston (1842-1903)


[1887-8]. Watercolour and ink with touches on gouache on paper, ca. 17,5x28,5 cm (6 ¾ x 11 ¼ in). Signed “J.Pedder” in the left lower corner, captioned in ink on the lower margin. Mounted on a larger sheet of Japanese paper and recently matted. Margins chipped; short, clean tear affecting an inch and a half near lower border (neatly repaired), otherwise a very good watercolour.

Original watercolour captioned “W.S. And Hannah Caine on the Bow River. Rocky Mountains. Canada “ and used as the illustration to p. 81. “The following day we explored one of the small streams tributary to the Bow, with a view to learning how to manage an Indian birch-bark canoe. These canoes are so light that a boy can lift them out of the water and carry them on his back. The paddler sits or kneels in the stern and propels the canoe with a broad, single-handed paddle, steering with a sort of back stroke that takes a good deal of learning. However I managed to canoe by daughter up two or three miles of a swift running brook, and across a very beautiful lake from which it flowed called the Vermillion lake” (p. 76).

W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. X).

John Pedder was an English watercolour artist, a member of the Liverpool Academy and a Secretary of the Liverpool Society of Painters in Watercolours. He actively exhibited at the Royal Academy and the Royal Society of British Artists.

$1500USD

169. PEDDER, John (1850-1929) & CAINE, William Sproston (1842-1903)

[1887-8]. Ink on paper, ca. 14x17,5 cm (5 ½ x 6 ¾ in). Signed “JP” in the left lower corner, captioned in ink on the lower margin. Recently matted. A very good bright drawing.

Original ink drawing captioned "The Whirlpool Rapids. Niagara" and used as the illustration to p. 31 of Caine’s book. His note on the same page about the then extremely popular daredevils of Niagara Falls: “Niagara appears to have irresistible charms for the fools who enjoy seeing performances in which the main attraction is danger to human life. We saw a number of people respectfully surrounding a big but very stupid looking young man. Asking who this was, we were told that he was a hero from Buffalo who had shot the Whirlpool Rapids last week, boxed up in the small hold of a canoe decked over for the purpose. There was no skill displayed in this foolhardy performance, as the hero of it was simply cargo and nothing more, yet scores of people were turning their backs on the grandest scene in the world to gape and stare at this foolish youth”.

W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. X).

John Pedder was an English watercolour artist, a member of the Liverpool Academy and a Secretary of the Liverpool Society of Painters in Watercolours. He actively exhibited at the Royal Academy and the Royal Society of British Artists.

Four other ink drawings used as illustrations for the book and depicting the scenery of British Columbia are now in the B.C. Archives.

$875USD

170. PEDDER, John (1850-1929) & CAIN, William Sproston (1842-1903)


[1887-8]. Watercolour and ink with touches of gouache on paper, ca. 18,5x31 cm (7 ¼ x 12 ¼ in). Signed “JP” in the right lower corner, captioned in ink on the lower margin. Recently matted. A small tear on the left lower corner neatly repaired, otherwise a very good watercolour.

Original watercolour captioned "The National Park. Rocky Mountains. Canada" and used as the illustration to p. 73 - "View of Banff from above the Sanatorium" (in the book the author is listed as Caine).

“We saw stretching out before us a broad, flat valley, about two miles wide, filled with primeval forest. The sombre gree of pine and spruce contrasted with the brilliant yellow of the fading poplar and the vermillion of dying maple leaf; while the Bow River – the loveliest on Earth – winds through the whole in a bright blue ribbon. Right in front towers the snow-capped Cascade Mountain, so called from a small stream which leaps 1000 feet from its flanks. On the left the Castle Mountain range – a magnificent panorama of eternal snow, reminding me somewhat of the Jungfrau group as seen from Lauterbrunnen; on the right the Devil’s Head group, with the singular rock towering above the whole mass, justifying by its remarkable outline the Indian name of which this is the translation, while behind are the pine-clad Sulphur Mountains, and a terrific row of lofty crags known as “The Twins.” The whole forms a panorama
of mountains from 10,000 to 11,000 feet high, which for beauty and grandeur can only be equalled by the Cortina dolomites in the Austrian Tyrol” (p. 68-72).

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John Pedder was an English watercolour artist, a member of the Liverpool Academy and a Secretary of the Liverpool Society of Painters in Watercolours. He actively exhibited at the Royal Academy and the Royal Society of British Artists.

$2250USD

171. PEDDER, John (1850-1929) & CAINE, William Sproston (1842-1903)
[1887-8]. Ink on paper, ca. 13.5x15.5 cm (5 ¼ x 6 in). Signed “JP” in the left lower corner, captioned in ink on the lower margin. Mounted on a larger sheet of Japanese paper and recently matted. Blank margins chipped, otherwise a very good bright drawing.

Original ink drawing captioned "Indians catching Salmon. Fraser River. British Columbia" and used as the illustration to p. 121. “There are three separate runs of salmon every year. They run for fresh water in the spawning season, ascending as far inland as possible, after the manner of salmon at home. Those entering the Fraser River work their way to a point 800 miles from salt water. The main seat of the salmon fishing is New Westminster, and for miles above the town the river swarms with boats, manned chiefly by Indians, who scoop the fish out of the water with nets like the ordinary landing net, but much larger” (p. 120-121).

W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. X).

John Pedder was an English watercolour artist, a member of the Liverpool Academy and a Secretary of the Liverpool Society of Painters in Watercolours. He actively exhibited at the Royal Academy and the Royal Society of British Artists.

Four other ink drawings used as illustrations for the book and depicting the scenery of British Columbia are now in the B.C. Archives.

$975USD

172. PEDDER, John (1850-1929) & CAINE, William Sproston (1842-1903)
[Original Ink Drawing of the Kicking Horse Pass, the Canadian Rockies, used for the Illustration in W.S. Caine's "A Trip Around the World in 1887-8", London: Routledge, 1888].
This original ink drawing used for the illustration "Kicking Horse Pass" (p. 95). “This pass received its ridiculous name from an incident connected with some obstreperous horse ridden by one of the surveyors of the line, which will stick to it for ever. A magnificent view meets the gaze. A huge valley, filled from side to side with magnificent pines and cedars, their dark green intensified by the red-brown of huge areas burnt up by forest fires, in which the enormous trunks stand up like black masts 200 feet high, and 10 or 12 feet thick, is flanked by peak and pinnacle, the Kicking Horse River meandering through the bottom like a silver ribbon. The train, with two powerful engines reversed, and every brake screwed to its tightest, slides down a gradient of 1,250 feet in less that 10 miles” (p. 94).

W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. X).

John Pedder was an English watercolour artist, a member of the Liverpool Academy and a Secretary of the Liverpool Society of Painters in Watercolours. He actively exhibited at the Royal Academy and the Royal Society of British Artists.

Four other ink drawings used as illustrations for the book and depicting the scenery of British Columbia are now in the B.C. Archives.

$1250USD

173. PEDDER, John (1850-1929) & CAINE, William Sproston (1842-1903)
[Original Ink Drawing of the Summit Lake, the Canadian Rockies, used for the Illustration in W.S. Caine’s “A Trip Around the World in 1887-8”, London: Routledge, 1888].

[1887-8]. Ink on paper, ca. 20x15,5 cm (7 ¾ x 6 in). Signed “JP” in the left lower corner, captioned in pencil on the upper margin. Mounted on a larger sheet of Japanese paper and recently matted. Blank margins chipped, with a couple of small holes, otherwise a very good bright drawing.

Original ink drawing captioned "Summit Lake. Rocky Mountains" and used as the illustration to p. 93 of Caine’s book. He describes the highest point of the Canadian Pacific Railway, located “5,300 feet above the sea, at the summit lake, marshy and shallow, from which trickles a stream at each end, one of which travels 2,000 miles to the Atlantic, and the other 1,500 miles to the Pacific Ocean” (p. 94).

W.S. Caine, a British politician and Temperance advocate, travelled around the world with his daughter Hannah in August 1887 - March 1886. He went across the Atlantic Ocean on a steam liner from Liverpool to Quebec, then crossed Canada overland through the Rocky Mountains and British Columbia, went on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong, Singapore, Ceylon and India. Caine’s numerous sketches and photographs taken during the journey were used as illustrations to his book, some in the original state, and some being reworked “by my old friend, Mr. John Pedder, of Maidenhead, who has evolved the greater portion of the illustrations, with accuracy and artistic skill” (Caine. A Trip around the World, p. X).

John Pedder was an English watercolour artist, a member of the Liverpool Academy and a Secretary of the Liverpool Society of Painters in Watercolours. He actively exhibited at the Royal Academy and the Royal Society of British Artists.
Four other ink drawings used as illustrations for the book and depicting the scenery of British Columbia are now in the B.C. Archives.

$875 USD

174. PINCITI, E. L.

[Signed and Titled Watercolour:] Monaco.

Ca. 1870. Watercolour ca. 27x37 cm (11 x 14 ½ in). Under old matting, a few scattered mild spots of foxing, otherwise a very good watercolour.

This scenic watercolour shows Monaco-Ville from Fontvieille with a young woman and her pack horse in the foreground. "Monaco's sovereignty was recognized by the Franco-Monegasque Treaty of 1861. In 1869, the principality stopped collecting income tax from its residents, an indulgence the Grimaldis could afford to entertain thanks solely to the extraordinary success of the casino. This made Monaco not only a playground for the rich, but a favored place for them to live" (Wikipedia).

$975 USD

175. RAMUSIO, Giovanni Battista (1485-1557)

[Map of Brazil Titled:] Brasil.

Venice, 1556?. Wood block map ca. 27,5x38 cm (10 ½ x 14 ½ in). Original centrefold, blank on verso, with some minor expert repair along the centrefold, but otherwise a very good map.

"A fantastic pictorial map of Brazil, shown north to the right and filled with attractive scenes of native life and fauna. It was prepared by the great Venetian cartographer Giacomo Gastaldi and published in Ramusio's "Delle Navigationi et Viaggi," an "important 16th century description of voyages of discovery" (Swaen Map Auction). Delle Navigationi et Viaggi "is one of the earliest and most important collections of voyages and travels, and may be said to have opened a new era in the literary history of voyages and navigation, later serving as a model to Hakluyt. It was compiled during the latter part of Ramusio's life and is carefully and intelligently done, as he devoted his mature years to historical and geographical study. It contains translations of works that had appeared previously in French, Latin, and Spanish, as well as some from manuscripts that had never before been published. Among these voyages are some of which no other editions have ever been found, so that Ramusio remains an authority of the first importance" (Hill 1418).

$1750 USD

176. ROBINSON, W[illiam] R. (ca. 1810- ca.1875)

[Signed British School Watercolour on Paper Captioned On Verso:] S. W. St. Lawrence River, Canada.

[Ontario], ca. 1850. Matted watercolour on paper ca. 27x43 cm (11x17 in). With a couple of minor repaired marginal tears, otherwise a very good watercolour.

A well executed and atmospheric watercolour of the South West St. Lawrence River. Robinson had a studio in Durham in the 1840's and was active earlier in Richmond, UK.

$975 USD

177. ROHACS, Hans Rohan (b. 1899)

[Original Signed Watercolour of Vienna's City Hall].

Ca. 1920. Watercolour on paper ca. 25,5x25 cm (14x10 in). Recently matted, very good watercolour.

This attractive skillfully executed watercolour is of Vienna's City Hall (Rathaus), which "was designed by Friedrich von Schmidt in the Gothic style, and built between 1872 and 1883. On the top of
the tower is the Rathausmann, one of the symbols of Vienna. Facing the Rathaus is a large park, the Rathauspark. The Rathaus also accommodates the historic 'Wiener Rathauskeller' restaurant" (Wikipedia).

$875USD

178. SALT, Henry (1780-1827)

[Large Hand Coloured Aquatint, Titled]: Sandy Bay Valley in the Island of St. Helena.

London: William Miller, 1 May 1809. Hand coloured aquatint on thick wove paper, ca. 44x59 cm (17 ½ x 23 ¾ in). Engraved by D. Havell. A very good aquatint.

Plate # 1 from Salt's "Twenty-four views in St. Helena, the Cape, India, Ceylon, the Red Sea, Abyssinia and Egypt."

"On 20 June 1802 Salt left England on an eastern tour, as secretary and draughtsman to Viscount Valentia (later the earl of Mountnorris). He visited India, Ceylon, and the Red Sea, and in 1805 was sent by Valentia on a mission into Abyssinia, to the ras of Tigré, whose affection and respect he gained, and with whom he left one of his party, Nathaniel Pearce. The return to England in 1806 was made by way of Egypt, where he first met the pasha, Mehmet Ali. Lord Valentia's Travels in India (1809) was partly written and completely illustrated by Salt, who published his own 24 Views in St Helena, India and Egypt in the same year" (Oxford DNB); Abbey Travel: 515.

$750USD

179. SALT, Henry (1780-1827)

[Large Hand Coloured Aquatint, Titled]: The Town of Abha in Abyssinia.

London: William Miller, 1 May 1809. Hand coloured aquatint on thick wove paper, ca. 46x60 cm (18 x 23 ¾ in). Engraved by L. Bluck. With a very small minor tear on the lower margin neatly repaired, margins trimmed, otherwise a very good aquatint.

Plate XVIII from Salt's "Twenty-four views in St. Helena, the Cape, India, Ceylon, the Red Sea, Abyssinia and Egypt." "On 20 June 1802 Salt left England on an eastern tour, as secretary and draughtsman to Viscount Valentia (later the earl of Mountnorris). He visited India, Ceylon, and the Red Sea, and in 1805 was sent by Valentia on a mission into Abyssinia, to the ras of Tigré, whose affection and respect he gained, and with whom he left one of his party, Nathaniel Pearce. The return to England in 1806 was made by way of Egypt, where he first met the pasha, Mehmet Ali. Lord Valentia's Travels in India (1809) was partly written and completely illustrated by Salt, who published his own 24 Views in St Helena, India and Egypt in the same year" (Oxford DNB); Abbey Travel: 515.

$975USD

180. SANSON, Nicolas (1600-1667)

Le Perou et le Cours de la Riviere Amazone, depuis ses Sources jusques a la Mer [Peru and the Course of the River Amazon, from its Sources to the Sea].

Paris: Pierre Mariette, 1656. Large copper engraved map ca. 40,5x54,5 cm (15 ¾ x 21 ½ in). Engraved by Jean Somer (Johannes Somer Pruthenus). Original period hand colouring. Original centrefold, blank on verso. Overall a very good map with wide margins.

“...This is the uncommon folio version of Sanson's handsome map of the western part of the continent and the full course of the Amazon. The spurious Lac, ou Mer de Parime is prominent as is the location of the mythical city Manoa el Dorado (city of gold). The mythical lake of Xarayes also appears east of Titicaca L. Fully engraved to show topography, cities and villages and decorated with an attractive strapwork title cartouche” (Old World Auctions).

“Sanson’s map of Peru and the Amazon was the first to publish data derived from Teixeira’s expedition on 1637-1639. [...] Sanson’s rivers are drawn with confidence and considerable detail. He
depicts the intermeshing channels in the middle reaches in a picturesque “braiding” effect. Sanson’s map notes a tributary, a village, a mountain and a mine, all called de l’Or – recording the place where Teixeira had quelled his mutiny” (Layland, M. Teixeira’s Act of Possession, p. 28).

“Pedro Teixeira (d. 1641) was a Portuguese explorer who became, in 1637, the first European to travel up the entire length of the Amazon River. [...] His exploits are considered remarkable even by today's standards. Because of Teixeira and other Portuguese who pushed into the depths of the Amazon, Portugal was able to obtain far more of South America from their Spanish competitors than the Treaty of Tordesillas had granted in 1494. He was called by the Indian natives Curiua-Catu, meaning The Good and Friendly White Man” (Wikipedia); Phillips, Maps of America, p. 693.

$625 USD

181. SAYER, Robert (1725-1794)
& FLEURIEU, Charles Pierre Claret, comte de (1738-1810)
A New General Chart of the Atlantic or Western Ocean and Adjacent Seas, including the coasts of Europe and Africa... And also the opposite coast of America... In which also particularly distinguished the Determinations of the longitude as Given by the Marine Clocks of Mr. Ferdinand Berthoud, in the voyage performed by order of the Government of France in 1768 and 1769, in the ship Isis to the Azores, Madeira, the Canaries, Cape-Verd Islands, St. Domingo, the Great Bank of Newfoundland etc. by M. De Fleurieu.

London: Robert Sayer and John Bennett, 1777. First edition, on two joined sheets. Large copper engraved map ca. 99x140,5 cm (39 x 55 ½ in). With some expertly repaired marginal tears, otherwise a very good map.

Very rare first edition of this map, with only three copies found in Worldcat.
"This huge large-scale map of the North Atlantic includes superb detail of the coastlines of the Americas, Europe and northern Africa. The chart is centered on a 32-point compass rose from which rhumb lines are arrays across the chart. There is a large inset of Hudson Bay" (Old World Auctions, 1794 edition of the map). The map shows the northern and equatorial parts of the Atlantic Ocean and marks sea currents and winds, depths and underwater rocks. The extensive ‘Advertisement’ contains information about the present map, as well as a discourse about principles of indication of underwater rocks, or Vigias on maps.

From the "Advertisement (on map)": "This Chart wherein the whole extent of the Atlantic Ocean is displayed on a Large Scale, is the Third of the Kind hitherto made public., In composing the present Chart the Author has had many helps for the detail of the Coasts of the Atlantic, and they have been laid down from a great variety of terrestrial and marine admeasurements corrected by the best astronomic observations. As for the Hydrographic part properly so called not to mention a multiplicity of observations examined with the strictest attention, recourse has been had to several Journals of experienced Navigators, some of whose Tracks which appeared more peculiarly interesting have been inserted, especially that of Mr. De Fleurieu, which is not to be found in his chart which accompanies his excellent work, and which exhibits at a glance his observations relative to the variation of the Compass, together with his nautical remarks, etc."

$2250 USD

182. SCHEDEL, Hartmann (1440-1514)
[MAGDEBURG: Panoramic Handcoloured Woodcut Titled:] Madeburga.

Nuremberg, 1493. Handcoloured woodcut ca. 19x51 cm (7 ½ x 20 in) on a larger leaf. Original handcolouring, with an original centre fold and with a very mild water stain on blank lower margin but overall a very good woodcut.
Panoramic view from the Latin Edition of the 1493 Nuremberg Chronicle, showing Magdeburg from the East looking over the Elbe River. Schedel was a doctor of Medicine who, "with the help of others, including the globe maker Martin Behaim.., compiled and published a Chronicle of the World now known as the Nuremberg Chronicle. This work included two maps, an untitled map of the world [on a conical projection] and the first modern map of Germany" (Tooley's Mapmakers Q-Z p117). The maps and views in the Chronicle were the first ever illustrations of many cities and countries.

$975USD

183. SCHENCK, Pieter (1660-1711)


[Amsterdam], ca. 1700. Hand coloured copper engraved map ca. 49,5x58 cm (19 ½ x 22 ¾ in). Blank on verso, with a manuscript ink number “60” in the right upper corner (verso). Very mildly browned at the centrefold, with a small split on the bottom, upper margin trimmed close to the plate mark, otherwise a very good map.

This attractive map shows Silesia at the end of the 17th century under Habsburg Rule. The 17th century saw Silesia lose large parts of its population due to the Thirty Years' War, diseases and emigration. "Petrus Schenck, or Pieter, or Peter Schenk the elder was a German engraver and cartographer active in Amsterdam and Leipzig" (Wikipedia).

$875USD

184. SCHLEUEN, Johann David (1711-1771)


Berlin: Johann David Schleuen, Sculptor, [1739]. Copper engraved plan ca. 41x56,5 cm (16 x 22 ½ in). This strong copper engraved plan has a centre fold and some minor marginal creasing and restoration not affecting image. Overall a very good engraving.

This very rare, accurate and attractive plan of Berlin includes a panorama of the city and detail views of the Royal Palace, Arsenal, Grosses Friderichs Hospital and the St. Nicolai, Dohm, St. Petri, Jerusalem, St. Georgen, Garnison's, St. Marien, Parochial & Spandauer Churches. Schleuen's Berlin plans and views represent the finest and most accurate representation of mid 18th century Berlin. This plan was produced in the last year of King Friedrich Wilhelm I reign and shows Berlin just before Frederick the Great began his 46 year reign of Prussia. Schulz, Stadtplaene von Berlin, 83.

$4500USD

185. SEUTTER, George Matthaus (1678-1757)


Augsburg: Engraved by Gottfried Rogg, 1728. Copper engraved map, full hand colour ca. 49x57 cm (19 ½ x 23 in). Original centre fold. A near fine map.

"This map of Africa was published by George Matthus Seutter, a German cartographer and publisher of Augsburg. In the lower left corner is a large decorative title cartouche engraved by Gottfried Rogg, with natives, pyramids, animals, lighthouses and ships. Although all the decorative animals have disappeared from the mainland the enormous lakes are shown in Central Africa and the information about the southern extremity of the continent is largely fictitious. The Nile is shown not only originating in
the south at lakes Zaire and Zaflan, but also continuing further south, and the Abyssinian province of Amhara is shown in the kingdom of Monomotapa. This map is in fact crowded with erroneous detail" (Norwich 80).

$750USD

186. SHORT, Edward Morrison de Courcy (b. 1857)

[Finely Executed Pencil Drawing Titled:] Saigon.

1887. Drawing ca. 9x20 cm (3 ½ x 8 in). Drawing recently matted and in fine condition.

A view of Saigon, capital of the French colony of Cochinchina from 1864-1948 and capital of the independent state of South Vietnam from 1954-75, when it was officially renamed Ho Chi Minh City. From an album of "Sketches made on a trip Round the World." By Edward Morrison de Courcy Short, b.1857, who attended Charterhouse School, Surrey (1870-6). He passed the Ceylon Civil Service exam in 1878, and in 1905 became Chairman of the Municipal Council and Mayor of Colombo, retiring in 1910.

$475USD

187. SHORT, Edward Morrison de Courcy (b. 1857)

[Two Finely Executed Pencil Drawings of Colombo, Ceylon].

1887. Recently matted, the drawings are in fine condition.

The two drawings are: Breakwater - Colombo - Ceylon ca. 10.5 x 19cm (4 x 7.5 inches); Harbour - Colombo - Ceylon ca. 11 x 19cm (4 x 7.5 inches).

"Although the British captured Colombo in 1796, it remained a British military outpost until the Kandykan Kingdom was ceded to them in 1815 and they made Colombo the capital of their newly created crown colony of British Ceylon. Unlike the Portuguese and Dutch before them, whose primary use of Colombo was as a military fort, the British began constructing houses and other civilian structures around the fort, giving rise to the current City of Colombo"(Wikipedia).

Two views of Colombo, Ceylon, are from an album of "Sketches made on a trip Round the World." By Edward Morrison de Courcy Short, b.1857, who attended Charterhouse School, Surrey (1870-6). He passed the Ceylon Civil Service exam in 1878, and in 1905 became Chairman of the Municipal Council and Mayor of Colombo, retiring in 1910.

List of Carthusians, 1800-1879, by W.D. Parrish.

$750USD

188. SINCLAIR, Alfred Wadham (AUSTRALIAN, 1866-1938)

[An Attractive Large Watercolour of Mount Aspiring with four People and two Horses in the Foreground, Titled on Verso:] Mount Aspiring, New Zealand by A. Sinclair.

Ca. 1890. Watercolour ca. 33x48 cm (13 x 19 in). Recently matted, edges with expert repair with three minor short repaired tears visible in image, otherwise a very good watercolour.

Sinclair is a listed Australian artist. "Mount Aspiring / Tititea is New Zealand's highest mountain outside the Aoraki/Mount Cook region. Set within Otago's Mount Aspiring National Park, it has a height of 3,033 metres (9,950 feet). Māori named it Tititea, which translates as Glistening Peak. Named in December 1857 by the Chief Surveyor for the Otago Province, John Turnbull Thomson. It is also often called 'the Matterhorn of the South,' for its pyramidal peak when seen from the Dart River. The first ascent was on 23 November 1909 by Major Bernard Head and guides Jack Clarke and Alec Graham. Head's party climbed to the summit ridge by the west face from the Bonar Glacier, a route not repeated until 1965" (Wikipedia).

$1500USD
189. SPENCE, Percy Frederick Seaton (1868-1933)


2 Nov 99. Grisaille watercolour on cardboard, heightened in white, ca. 16x21 cm (ca. 6 ¼ x 8 ¼ in), within hand drawn ink frame. Signed in watercolour on the lower margin, printed title (cut out of the magazine) tipped to the lower edge. From a sketch by F.C. Dickinson. Ink stamp “2 Nov 99” on verso. A very good watercolour.

The watercolour was prepared for publication in “The Graphic” and shows a scene from the early period of the Second Boer War (11 October 1899 – 31 May 1902). A British soldier offers a cigarette to an East Indian sailor while on a P. & O. (The Peninsular and Oriental Steam Navigation Company) ship bound for South Africa, where the war had started a month before.

Percy Frederick Seaton Spence was an Australian artist, famous for his graphic works made for several noted Australian and British magazines (Sydney Daily Telegraph, Illustrated Sydney News, Punch, Black and White, The Graphic, et al.). He exhibited in the Royal Art Society of New South Wales, and the Royal Academy of Arts (RA); his works are held by the National Gallery (London), State Library of New South Wales, the University of Sydney and the High Court of Australia, Canberra (Wikipedia).

$850USD

190. STAATEN, Louis van (DUTCH 1836-1909)

[Original Signed Watercolour "Near Haarlem"].

Ca. 1880. Watercolour on board, ca. 35,5x53,5 cm (14x21 in). Signed in watercolour in the left lower corner. Recently matted, very good watercolour.

This view of Haarlem from the Spaarne River is a typical cityscape from this Dutch artist known for his watercolours of Dutch towns as seen from a boat on a river. Haarlem is about 20km directly west of Amsterdam and was granted city status in 1245.

$1750USD

191. STODHARD, T. & [MEARES, John] (1756?-1809)

[NORTHWEST COAST OF AMERICA] Entrance to the Straits of John de Fuca.


Plate 12 from Meares’ "Voyages in the Years 1788-9 from China to the Northwest Coast of America." "One of the early and fundamental books on the Northwest coast of America in general and on Alaska in particular" (Lada-Mocarski 46). "Meares’ voyages resulted in the Nootka Sound affair between Britain and Spain, and were the foundation of Britain’s claim to Oregon, later ceded to the United States" (Abbey Travel 594).

The Strait of Juan de Fuca, located at the southern entrance to Georgia Strait, separates Vancouver Island from Washington’s Olympic Peninsula and forms part of the international boundary. It was named by Capt Charles Barkley in 1787 after a Greek mariner who claimed to have discovered it in 1592. For 200 years the strait was considered the possible entrance to a Northwest Passage. De Fuca’s claims have always been doubted, but the name remains. The strait is susceptible to heavy weather and the Vancouver Island shoreline has been called "the Graveyard of the Pacific" (Encyclopaedia of British Columbia on-line); Cox Vol. II, page 29; Sabin 47260; Staton & Tremaine 612.

$475USD

192. STONE, H.A.

[Original Signed & Dated Watercolour Titled:] Mount Edith Cavell from Lake Beauvert, Jasper Pk.
1927. Watercolour, ca. 23.5x33.5 cm (9 ½ x 13 ½ in). Watercolour matted under glass in a period molded gilt wood frame. A very good watercolour. Watercolour not examined out of the frame.

This attractive skillfully executed watercolour shows a view of Mount Edith Cavell looking south from Lac Beauvert. "Lac Beauvert, or Beauvert Lake is a small lake (0.4 km²) in Jasper National Park, Alberta, Canada. It is located next to the Jasper Park Lodge, a Fairmont Hotels and Resorts property. The lake is located a 10 minute drive North-East of the town of Jasper" (Wikipedia).

$750 USD

193. THÉVENOT, Melchisédech (ca. 1620-1692)

Description de la Partie des Indes Orientales qui est sous la Domination du Grand Mogol [Description of the Part of East India which is under the Dominion of the Great Mogul].

[Paris, 1663]. Copper engraved map ca. 27x35.5 cm (11x14 in). J. De His sculp. Original centre fold, with minor foxing, otherwise a very good map.

A map from Thévenot’s "Relation de Divers Voyages Curieux" (Paris, 1663-1696, 5 parts). The map shows northern and central India with Afghanistan and parts of the Himalaya, from the border with Persia in the west to Pegu city and Martaban River (modern Yangon River) in the east. A decorative cartouche with the coat of arms of the Great Mogul (a lion and sun) is placed in the right upper corner.

"The most comprehensive collection of voyages of discovery of its time, containing the first printed map of the Australian continent, with accounts of newly discovered and explored regions of the world from original manuscripts, printed texts and conversations. The accounts include travels in China, Japan, Thailand, Tartary, Mongolia, the Philippines, India, Egypt, Ethiopia, Arabia, Persia, Russia, America, the Pacific, New Guinea and New Holland" (Sotheby’s).

"Thevenot's notable compilation is substantially concerned with Asia and the East Indies with the latest notices of commercial and missionary voyages, many made by personal acquaintances whom Thevenot interviewed" (Christie’s).

$475 USD

194. THOMSON, John (Born 1777)

Chart of the Northern Passage Between Asia & America.

London: Engraved by Neele, 1816. Hand coloured copper engraved map ca. 50x59 cm (20 x 23 ½ in). Original centre fold, otherwise a very good map.

"Chart of the Bering Straits, showing the tracks of the ships of Bering and Cook, as well as recent discoveries around Vancouver Island. Inland is information gained during the explorations of MacKenzie from Slave Lake north to the Arctic Sea and west to the Pacific Ocean near Queen Charlotte’s Sound. This second trip made MacKenzie the first European to cross America north of Mexico"(PBA).

"Very informative map showing the development of the Alaskan and northwest coastline. Alaska is still a bit misshapen with virtually no interior topography. The tracks of Cook's voyage in 1778 and 1779 are traced and in the Arctic is a note of McKenzie's discoveries. The watercourse from Slave Lake to the Arctic Sea is shown, along with interesting anecdotal notes ("Mountains with bright stones" and "According to Indian Report, a Sea a short way to the West"). Includes great detail of the Pacific coast with the exception of Puget Sound, which is quite tiny" (Old World Auctions). This map is from Thomson's 'New General Atlas' Plate 74. Tooley Mapmakers, Q-Z p.271.

$475 USD

195. TRELLUND, Gregers Daa (ca. 1697 - ca. 1760)

[Manuscript Elaborately Hand Coloured Plan of Prague]: Wahrhaffter und Accurater entworffener Plan und Grund-Riss der Hauptstadt Prag in dem Königreiche Böhmen; wie Solche von dem
Kayserlichen Königlichen Preussischen Auxiliar Trouppen im Monath September A. 1744 belagert und erobert worden.

_Ca. 1744._ Manuscript plan, watercolour and brown ink on laid paper, ca. 28x40 cm (11 ¾ x 15 ¾ in). Two inserts: cartouche with the title and the name of the artist “Fecit Gregers Daa Trellund”; and explanation of the plan’s numbers. Margins strengthened with a thin silk stripe, fold marks, minor foxing on verso, an old repair of a small tear on the right lower part, otherwise a very good plan.

Beautiful manuscript plan of Prague showing the city right after its capture in September 1744 by the army of Frederick the Great during the Second Silesian War (1744-1745). The artist gives a detailed outline of the Prague fortifications and Prussian positions, marking and naming fifty-four objects in the special insert. Very interesting original document apparently compiled by a participant of the event. Another plan by ‘first lieutenant’ Gregers Daa Trellund - of the Danish fort in Tranquebar, dated 1733 and executed in the same style, is now in the Royal Library in Copenhagen.

Frederick the Great captured Prague on 16 September 1744 while advancing to Bohemia during the Second Silesian War. The city was recaptured by the Austrian army under command of Prince Charles of Lorraine on 26 November 1744.

$2750USD

196. TROTTER, Alexander Mason (Scotland 1891-1946)

_Watercolour, Apparently Used as an Illustration in 'The Graphic', Titled On Verso:]_ Death of Livingstone.

_London, 1917._ Matted watercolour on Whatman board ca. 27x38 cm (11x15 in). With an old fold (cracked at margins) on lower margin not affecting the main image, otherwise a very striking watercolour in very good condition.

This striking watercolour is a latter reworking of the famous scene of the death of David Livingstone. "David Livingstone died in that area in Chief Chitambo's village at Ilala southeast of Lake Bangweulu in present-day Zambia on 1 May 1873 from malaria and internal bleeding caused by dysentery. He took his final breaths while kneeling in prayer at his bedside. (His journal indicates that the date of his death would have been 1 May, but his attendants noted the date as 4 May, which they carved on a tree and later reported; this is the date on his grave.) Britain wanted the body to give it a proper ceremony, but the tribe would not give his body to them. Finally they relented, but cut the heart out and put a note on the body that said, "You can have his body, but his heart belongs in Africa!". Livingstone’s heart was buried under a Mvula tree near the spot where he died, now the site of the Livingstone Memorial. His body together with his journal was carried over a thousand miles by his loyal attendants Chuma and Susi to the coast to Bagamoyo, and was returned to Britain for burial. After lying in repose at No.1 Savile Row "then the headquarters of the Royal Geographical Society, now the home of bespoke tailors Gieves & Hawkes" his remains were interred at Westminster Abbey" (Wikipedia).

$1500USD

197. TURNER, Captain Henry A. Royal Artillery (Active 1849-1853)

_Two Watercolour Panoramas each on four Joined Sheets Titled: "St. Georges, Grenada from Hospital Hill," & "View of the Harbour, St. Georges, Grenada, from Belmont Hill." Dated on verso 1852._

1852. Each panorama ca. 18x54 cm (7 ½ x 21 ½ in). Both watercolour panoramas consisting of four sheets of paper joined with strips of linen and overall in very good condition. Recently matted.

These two attractive and skillfully executed pencil and watercolour panoramas, each on four sheets of paper, are part of a series of studies by Captain Turner for two hand coloured lithograph views: "View of the Town and Harbour, St. George’s, Grenada, West Indies taken from the hill above Belmont, showing the barracks and Richmond Hill on the right and Fort George on the left," & "View of the Harbour, St
George's, Grenada, W.I. Taken from Fort George," both published by Ackermann & Co., London 1852. The panoramas are from larger collection of watercolours and drawings of which several were signed with initials 'H.A.T.' on the mounts, and the majority were titled and dated 1851-52. "St. George's is the capital of Grenada. The city is surrounded by a hillside of an old volcano crater and is on a horseshoe-shaped harbor" (Wikipedia).

$5250USD

198. TURNER, Captain Henry A. Royal Artillery (British, Active 1849-1853)

[Original Initialed Drawing Heightened in White Titled:] St. Georges, Grenada, W.I.

_Ca. 1852. Drawing on brown paper, ca. 23.5x33.5 cm (9x13 in). Recently matted, a minor smudge on the upper left but otherwise a very good drawing._

This drawing is from a collection of watercolours and drawings of which several were initialed 'H.A.T.' on the mounts, and the majority were titled and dated 1851-52. "St. George's is the capital of Grenada. The city is surrounded by a hillside of an old volcano crater and is on a horseshoe-shaped harbor" (Wikipedia).

$975USD

199. ULZ, Georg Friedrich


_Nürnberg: A.G. Schneider & Weigels, 1803. Large copper engraved map ca. 58x52 cm (ca. 22 ½ x 20 ½ in), borders outlined in colour. Period ink inscription “Ungarn und Polen” on verso. Original centrefold, paper slightly creased on blank margins, otherwise a very good wide-margined map._

Based on the map of Jean-Baptiste Bourguignon d'Anville and other contemporary sources, the map gives a detailed outline of the new territorial acquisitions in Europe in the early 19th century as an outcome of the three Partitions of Poland. The Russian Empire is shown with the recently annexed parts of the Western Ukraine, Belorussia and Lithuania with Wilno; Prussia – with New Silesia, New East Prussia and Warsaw, and Austria – with Galicia, Krakow and Lublin.

$975USD

200. VISSCHER, Nicolaes II (1649-1702)


_Amsterdam, [1680]. Full hand coloured copper engraved map ca. 51x60 cm. (20 x 23 ½ in). Cropped closely at the top border with some very minor loss of printed surface, original centre fold, otherwise a very good map._

This detailed map of Jamaica was finely engraved by L. V. Anse. The Island is divided into its precincts and the forests and mountains are shown. Elaborate cartouche with a mermaid, cherubs and cornucopia over-flowing with coins. Kapp 26.Tooley's Mapmakers Q-Z, p.332.

$750USD

201. WEBBER, John (1751-1793)

[COOK'S THIRD VOYAGE, 1776-1780, Hand Coloured Aquatint Titled:] View of the Harbour of Taloo, in the Island of Eimeo.
London: Boydell & Co., 1809 [1820]. Hand coloured aquatint. Captioned on the lower margin "J. Webber fecit. Vide Cook’s last Voyage Vol. II. Chap. V." Printed image size ca. 28x41.5 cm (11 x 16 ½ in). Trimmed to near plate mark, otherwise a very good aquatint.

Plate 7 from the "Views in the South Seas from drawings by the late James Webber, draftsman on board the Resolution, Captain James Cooke, from the year 1776 to 1780" published by Boydell and Co in 1808. This plate with half the 1820 watermark showing in lower left blank margin.

"Webber was appointed at 100 guineas a year on 24 June 1776 and on 12 July he sailed from Plymouth in Cook’s Resolution. His fame largely rests on his fine topographical and ethnographic work from the voyage, planned with Cook and with publication in view. Guided by the surgeon, William Anderson, he also drew natural history subjects (as did William Ellis, surgeon’s mate and the other active draughtsman). He returned in October 1780, after Cook’s and Anderson’s deaths, with over 200 drawings and some twenty portraits in oils, showed a large selection to George III, and was reappointed by the Admiralty at £250 a year to redraw and direct the engraving of sixty-one plates, plus unsigned coastal views, in the official account. It appeared in June 1784 as A Voyage to the Pacific Ocean (3 vols, ed. J. Douglas). Webber also painted other views for the Admiralty, his last payment being in July 1785. He also published two sets of voyage prints; four aquatints made by Marie Catherine Prestel (1787-88: one repeating his own etching of 1786), and sixteen soft-ground etchings by himself (1788-92) of which more were probably intended. The latter were pioneering, both in the medium used and as an artist’s rather than publisher’s selection. Reissued in aquatint from about 1808 as Views in the South Seas, they continued to sell into the 1820s”(Oxford DNB).

Webber was the son of a Swiss sculptor who had emigrated to England. He was appointed as draughtsman to Cook’s third voyage (Abbey 595). Tooley 501; Holmes (Captain James Cook: A bibliographical excursion) 79.

This view of Taloo Harbor on Moorea, Tahiti, shows the Discovery & Resolution at anchor.

"The title page [of "Views in the South Seas"] is dated 1808 in all copies, but the plate imprints are dated April, 1809, and the water mark dates vary widely copy to copy" (Hill 1837).

$2250USD

202. WEIGEL, Christoph (the Elder) (1654-1725)


Nuremberg: Christoph Weigel, 1718. Copper engraved maps, period outline hand coloured. Printed image size each 32 x 36 cm (12.5x 14 inches). "Superiores" map with mild foxing, otherwise very good wide margined maps.

The maps are most likely from "Schul- und Reisen Atlas" (Nuremberg, together with Johann David Koehler, 1718; 140 maps).

Each map is complete with its own borders, but the compass rose is split between the two maps. These map include the Islands of Guadeloupe, Dominica and Martinique, St. Lucia, Barbados, St. Vincent and Grenada.

Christoph (the Elder) Weigel was a goldsmith, engraver, illustrator and publisher with Johann David Koehler, who had settled in Nuremburg in 1698. Tooley Mapmakers vol. Q-Z, p.367.

$975USD

203. WEIGEL, Christoph (the Elder) (1654-1725) & Johann (died 1746)
[Map of Australia, the South Pacific, and Indonesia] Karte von Australien oder Polynesien, nach den Zeichnungen, Reisebeschreibungen und Tagebucher der Vorzuglichsten Seefahrer bis 1789 Entworffen im Jahr 1795.

Nuernberg: Weigel und Schneiderschen Handlung, 1795. Outline hand coloured copper engraved map ca. 47x66 cm (18 ½ x 26 in) Original centre fold, otherwise a very good map.

Map of Australia, the South Pacific, and Indonesia showing Australia with Tasmania joined to the mainland. The map shows the tracks of Tasman, Cook, Furneaux, Carteret, Wallis, Bougainville, Byron etc. "Hawkesburg River, Sidney Cove, Carmarthen Mountain &c. Inserted" (Tooley Australia 1331-2). Tooley's Mapmakers Q-Z, p.367.

$850USD

204. WILES, Bernard Harper (1883-1966)
[Watercolour Portrait of a Sitting North-African Woman in Native Dress].
1911. Watercolour and ink on paper ca. 35x26 cm (13 ½ x 10 in). Signed and dated in the right lower corner. Recently matted, near fine watercolour.

Bernard Harper Wiles was the youngest son of sculptor Henry Wiles and perhaps most gifted. His artist brothers included W.G. Wiles and Frank Wiles. During the First World War, Bernard was an official war artist and seven of his works are held by the Imperial War Museum in London. After the war Bernard travelled throughout the Middle and Far East, painting as he went. The 1914 Bernard Wiles painting "The Water Carrier at a Town Gate" is typical of his works during this period (see the website about his brother W.G. Wiles, a South African artist).

$975USD

205. WILKINSON, Thomas Harrison OSA (CANADIAN, 1847-1929)
[Original Signed Watercolour of a Cascade in the Canadian Rockies].
Ca. 1895. Watercolour, ca. 45x32 cm (17 ½ x 12 ½ in). Watercolour under glass in a period molded gilt wood frame. A very good watercolour. Frame with some wear but overall very good. Watercolour not examined out of the frame.

Wilkinson was one of several prominent artist who produced paintings of the Canadian Rockies while travelling on the Canadian Pacific Railroad at the end of the 19th Century. This British born Canadian landscape artist produced several watercolours of waterfalls in the Canadian Rockies. "Born in England, Wilkinson immigrated to Ontario in 1863, is noted in Toronto about 1882, then Hamilton around 1909, where he later died. He traveled extensively and exhibited with both the OSA and RCA" (invaluable.com).

$1250USD

206. WINTER, Johann Wilhelm
Nuemberg, [1740]. Copper engraving on watermarked laid paper. Caption on the lower margin reads "Ioannes Kenckel ad vivium pinxit. Jo. Wilhelm Winter sculpit Noribergae." Printed image size 37x27 cm (14 ½ x 10 ½ in). Trimmed to the plate mark, otherwise a very good engraving.

"Johann Baptist Homann (1664-1724) was a German geographer and cartographer.. In 1715 Homann was appointed Imperial Geographer of the Holy Roman Empire.., In the same year he was also named a member of the Prussian Academy of Sciences.., In 1716 Homann published his masterpiece Grosser Atlas ueber die ganze Welt (Grand Atlas of all the World). Homann died in Nuremberg. He was

Homann is shown with a compass measuring distances between different German cities, with bookshelves in the background.

$475USD

207. WITTIG, Friedrich Wilhelm (GERMAN, 1854 - after 1912)

[BERLIN: A Signed and Dated Grisaille Watercolour Heightened with White of a Balloon Ascending over Tempelhof Field in 1912].

1912. Watercolour ca. 29x47 cm (11 ½ x 18 ½ in) mounted on card. With some very minor signs of wear but overall a very good painting. Recently matted.

This attractive and very skillfully executed watercolour shows a balloon ascending over Tempelhof Field in Berlin in 1912. Most likely the balloon shown is the "Preussen" which was the first manned balloon to ascend to over 10,000 metres, a feat which was accomplished on the 31st of July 1901 by Berlin Meteorologists, Arthur Berson und Reinhard Süring. This lively and atmospheric painting shows Tempelhof field filled with people watching a balloon ascend.

$2250USD

208. WYLD, J[ames] (1790-1836)

European Dominions of the Ottomans or Turkey in Europe [Folding Map].

London: J. Wyld, 1824. First Edition. Engraved folding map, outline hand coloured, with an elaborate cartouche, mounted in segments on cloth ca. 78 x 57,5 cm (23 x 30 inches) The map is housed in a period maroon gilt titled quarter straight grained morocco slip case with marbled boards. Map in very good condition, slip case with mild wear of extremities.

James Wyld Senior was a noted map publisher, geographer and engraver, and the Royal Geographer, based at the Charing Cross. He succeeded mapmaker William Faden and reissued many of his maps. Wyld maintained the high standard of graphic and factual excellence that had been established by his predecessor and his maps are among the finest published in the early nineteenth century (Tooley, vol. Q-Z, 415-416). This map of the Ottoman Empire’s possessions in Europe includes the Balkans and Anatolia.

$475USD

209. ZACH, Ferdinand (AUSTRIAN, 1868-1956)

[Original Signed Watercolour of the Vienna Court Opera (Wiener Hofoper)].

Ca. 1900. Watercolour, ca. 34x24,5 cm (13 ⅝ x 9 ⅜ in). Watercolour under glass in a period molded gilt wood frame. A very good watercolour in a very good original frame. Watercolour not examined out of the frame.

This attractive skillfully executed watercolour is by Ferdinand Zach who was well known for his cityscapes of Vienna. This painting shows a lively street scene in front of the entrance to the Vienna Court Opera. "The building was the first major building on the Vienna Ringstraße commissioned by the Viennese "city expansion fund". Work commenced on the building in 1861 and was completed in 1869, following plans drawn up by architects August Sicard von Sicardsburg and Eduard van der Nüll. It was built in the Neo-Renaissance style" (Wikipedia).

$1500USD