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EXPLORATION, TRAVELS & VOYAGES
DRAWINGS & WATERCOLOURS
FEBRUARY 2015
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Cover illustration – a view of Xining, China, by Wilhelm Filchner (item #86, enlargement view)
Illustration on the title page – a view of the Singapore harbour (item #70)
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).  
   $2750USD

2. **[AGRA]**  
   **[Unsigned Watercolour View of the Agra Fort and the Yamuna River, with an Indian Shepherd and His Herd in the Foreground, Titled on Verso:] Part of Agra Fort.**  
   Ca. 1870. Watercolour on paper ca. 20,5x22 cm (8 x 8 ¾ in). Later pencil caption on verso. A very good watercolour, mounted in a recent mat.  
   Attractive watercolour view of the Agra Fort by an unknown artist, with the Yamuna River and the roofs of Agra in the background. "Agra Fort is a UNESCO World Heritage site located in Agra, Uttar Pradesh, India. It is about 2.5 km northwest of its more famous sister monument, the Taj Mahal. The fort can be more accurately described as a walled city. The present-day structure was built by the Mughals, though a fort had stood there since at least the 11th century. Agra Fort was originally a brick fort known as Badalgarh, held by Raja Badal Singh Hindu Sikarwar Rajput king (c. 1475). It was mentioned for the first time in 1080 AD when a Ghaznavide force captured it. Sikandar Lodi (1488–1517) was the first Sultan of Delhi who shifted to Agra and lived in the fort. He governed the country from here and Agra assumed the importance of the second capital" (Wikipedia).  
   $850USD

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).

$650USD

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).

$975USD

5. **[ANDAMAN ISLANDS, INDIAN OCEAN]**

D’OPLY, Sir Hastings Hadley (1864-1948)

[Two Original Watercolours of the Andaman Islands, Titled on Verso]: 1) Ross Islands from the Aberdeen District Officers’ House, Port Blair; and 2) Government Rest House, Mount Harriet – Port Blair.

Ca. 1890s Two watercolours on paper, each ca. 14x22,5 cm (5 ½ x 8 ¾ in). Period manuscript captions in pencil on verso. Later matting. A very good pair.

Interesting original watercolour views of Port Blair, the capital of the Andaman and Nicobar Islands (India) and the centre of the infamous penal colony during the British rule. Apart from an unsuccessful attempt to establish a colony on the islands in 1789, Britain hadn’t risen territorial claims to the Andamans until the 1850s. In 1858 a British penal colony was set up for dissenters and independence fighters from the Indian subcontinent. Since 1972 the Andaman and Nicobar islands were administered by a chief commissioner at Port Blair. The infamous Cellular Jail was constructed in Point Blair in 1896-1906.

Drawn in the midst of the colonial period, the watercolours present interesting views of the Andaman Islands, including “Government Rest House” – summer headquarters of the British administration located on a beautiful Mount Harriet, the third highest peak of the islands. Another watercolour is taken from the Aberdeen District Officers’ House and has a great view of the Ross Island where the British administrative headquarters were settled. The artist, Sir Hastings Hadley D’Oply, 11th Baronet of Shottisham (succeeded in 1921) lived and served in the British India. He gained the rank of Captain in the service of the Bihar Light Horse and later served as a deputy commissioner of the Andaman and Nicobar Islands.

$2250USD

6. **[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, 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).

$850USD

7. [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 Afghaunistan," 1842].
Ca. [1841-42]. 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 Afghaunistan" (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.

$3750USD

8. [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 Afghaunistan," 1842].
Ca. [1841-42]. Brown sepia watercolour on paper, heightened in white, ca. 29x43 cm (11 ½ 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 Afghaunistan" (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).

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.

$3750USD

9. [ATKINSON, James] (1780-1852)
[Original Unsigned Watercolour used as an Archetype for Plate 2 "The Town of Roree and the Fortress of Bukker on the Indus" from the "Sketches in Afghanistan," 1842].

Ca. [1841-42]. Brown sepia watercolour on paper, heightened in white, ca. 27x44 cm (10 ½ 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 No 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.

$3750USD
10. [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. 12,5x18 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).

$750 USD

11. [BIARRITZ]

_Drummond, Augusta (1842-1908)

[Two Original Watercolour Views of Biarritz].

_February 1881. Two watercolours on paper: ca. 17,5x28 cm (7x11 in) and ca. 12x17,5 (4 ¾ x 7 in), mounted on larger album leaves, ca. 25,5x33 cm (10x13 in). Signed “A.D.” in the lower corners, captioned and dated on the lower margins of the mounts. Minor mild foxing and chipping of the mounts, otherwise very good watercolours._

Two attractive watercolours of Biarritz dated February 1881 depict a vivid sunset over the mountainous skyline and calm turquoise waters, and an old lighthouse on Cape Hainsart towering over the crashing surf. The watercolours originate 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 (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.

$850 USD

12. [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.’

$750 USD
13. **[BRISTOL]**

Collection of Two Unsigned Watercolour Street Views of Bristol, Titled on Verso: St. John’s Gate, Bristol; St. Augustine’s’ Gate, Bristol.

Ca. 1870. Two watercolours on paper, each ca. 16,5x11 cm (6 ½ x 4 ¼ in). Period ink captions on versos. Very good watercolours, mounted together in a recent mat.

Attractive bright watercolour views of the Church of St. John the Baptist built above St. John’s Gate, now the last remaining Bristol’s gateway, and the Great Gatehouse on the south side of College Green.

The Church of St. John the Baptist “was built in the 14th century (and heavily modified in the 19th century) with the tower and steeple over St John's Gate, the last remaining city gateway. The church is very narrow as it is built into and alongside the city walls. Consequently it is also known as St John’s on the Wall. Beneath the church is a vaulted crypt, which was dedicated to the Holy Cross. A conduit has supplied water from Brandon Hill since 1374, and the course of the pipe is marked in places by small plaques set into the pavements” (Wikipedia).

“The Great Gatehouse, also known as the Abbey Gatehouse, is a historic building on the south side of College Green in Bristol, England. Its earliest parts date back to around 1170. It was the gatehouse for St Augustine’s Abbey, which was the precursor of Bristol Cathedral. The gatehouse stands to the cathedral’s west, and to its own west it is abutted by the Bristol Central Library building. The library's architectural design incorporated many of the gatehouse’s features. The sculptural decorations on the archways of the gatehouse contain early examples of the use of pointed arches in England. The gatehouse has been designated by English Heritage as a grade I listed building” (Wikipedia).

$850USD

14. **[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).

$975USD

15. **[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).

$650USD

16. [CAIRO]

[Unsigned Watercolour View of the Tombs of the Caliphs in Cairo, Titled on Verso:] Tombs of the Caliphs.

Ca. 1870. Watercolour on paper ca. 17x22 cm (6 ¾ x 8 ¾ in). Period ink caption on verso. A very good watercolour, mounted in a recent mat.

This attractive bright watercolour by an unknown artist shows one of the Mamluk mausoleums in Cairo, known as "the Tombs of the Caliphs." "The Mamluk sultans and elites were eager patrons of religious and scholarly life, commonly building religious or funerary complexes whose functions could include a mosque, madrasa, khanqah (for Sufis), water distribution centers (sabils), and mausoleum for themselves and their families. Among the best-known examples of Mamluk monuments in Cairo are the huge Mosque-Madrasa of Sultan Hasan, the Mosque of Amir al-Maridani, the Mosque of Sultan al-Mu'ayyad (whose twin minarets were built above the gate of Bab Zuwayla), the Sultan Al-Ghuri complex, the funerary complex of Sultan Qaytbay in the Northern Cemetery, and the trio of monuments in the Bayn al-Qasrayn area comprising the complex of Sultan al-Mansur Qalawun, the Madrasa of al-Nasir Muhammad, and the Madrasa of Sultan Barquq." (Wikipedia).

$850USD

17. [CAPE VERDE]

[Original Watercolour Showing an Early view of Praia (the capital and largest city of Cape Verde, on the southern coast of Santiago Island, Dated and Titled:) Ile de St. Yago. Ville de la Praya de le 9 Decembre.

At sea, 9 December [1820]. Watercolour ca. 19,5x29 cm (8 x 11 ½ in.). Grey wash on paper, mounted on an album leaf with double borders ruled in ink, manuscript caption title, the lower right blank margin of the mount skillfully repaired with chipping replaced by good matching paper. Overall a very good watercolour.

This attractively executed watercolour by an anonymous French voyager shows the town of Praia in the background with the bay and three ships in the foreground. "The town of Praia de Santa Maria appeared in 1615 when it took the place of the previous settlement on the plateau, which was originally favored because the nearby port (Santa Maria beach) offered good conditions for ships. Initially used as a clandestine harbor (in order to avoid customs fees at the then capital Ribeira Grande), the settlement gradually acquired the characteristics of a town after much of the population from Ribeira Grande fled there during its decline in the midst of frequent pirate attacks. The official transfer of capital status from Ribeira Grande to Praia took place in 1770" (Wikipedia).

$1250USD

18. [CHILE]

PRITCHETT, B.J.

[Original Watercolour Showing the Harbour of Coquimbo, Chile].
January 1851. Watercolour and pencil on paper, ca. 13x17,5 cm (5 ¼ 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).

$850USD

19. **[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. 1820s. 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.

“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).

$650USD

20. [COLISEUM, ROME]
   [Attractive Unsigned Watercolour of the Coliseum and the Arch of Constantine in Rome].
   Ca. 1860. Watercolour ca. 14x40 cm (5 ¾ 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).
   $1250USD

21. [COLUMBUS]
   [Elegant Grisaille Watercolour Showing Columbus Landing in America with the Explorer Encouraging his Party to go Forward, 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 ¾ 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).
   $650USD

22. [DALMATIA, TRANSYLVANIA]
   DANFORD, Charles George (fl. 1870s-1890s)
   [Collection of Twenty-Seven Original Watercolour Views of Dalmatia and Transylvania, Modern Croatia and Romania].
   Ca. 1870s. Watercolour and pencil on paper: one ca. 17,5x23 cm (6 ¾ x 9 ¾ in), seven ca. 19,5x14 cm (7 ¾ x 5 ½ in), four ca. 12x16 cm (4 ¾ x 6 ½ in) or slightly smaller, and four smaller ones, ca. 8,5x13,5 cm (3 ¾ x 5 ¼ in). Each signed by the artist in one of the lower corners; the majority with pencil captions
Mounted on both sides of three large album leaves. Mounts slightly soiled, but the watercolours are bright and in very good condition.

Nice collection of watercolour views of Dalmatia and Transylvania, by Scottish artist, sportsman and ornithologist Charles George Danford. The drawings taken from life reflect Danford’s extensive travels across the Balkans and Southern Europe in the 1870-1880-es. Dalmatia is represented with large watercolours showing the environs of Dubrovnik (Ragusa): one of the city’s narrow streets and the cathedral and then ‘Castello nuovo’ in Katar (Cattaro), a street in Cetinje (Cettigne), Katar’s panorama with a serpentine road leading to Cetinje et al. A group of smaller images show Zadar (Zara), Neretva (Narenta) Gorge, small ‘Hotel Europa’ on the ‘Montenegrin frontier’, a distant view of Ogulin town with surrounding mountains et al. A series of watercolours is dedicated to the Pâclişa village in Transylvania (now a neighbourhood of Alba Iulia, Romania). Overall a beautiful collection of attractive views of the Dinaric Alps, the Adriatic Sea, and Dalmatian villages and towns with bright red-roofed houses.

“Charles G. Danford (fl. 1870s-1890s), born in Scotland, was an accomplished artist, sportsman and ornithologist. He was elected as a Fellow of the Zoological Society of London in 1874. In the 1870s Danford travelled extensively in the Near East. Some of these watercolours may have been painted on his travels with Crown Prince Rudolf of Austria (1858-1889), whose book, Jagden und Beobachtungen (Vienna, 1887) Danford translated into English as Notes on Sport and Ornithology (London, 1889)” (Sotheby’s).

$3250USD

23. [DOWN THE VOLGA RIVER]
[Album with Fourteen Original Watercolours made during a Trip from the Baltic Sea to Russia and Persia, with interesting views of Saint Petersburg, Moscow, Nizhny Novgorod, Kazan, Simbirsk, Samara, Caucasian Mountains, the Caspian Sea and area near Isfahan; With a Manuscript map of the Route across the Baltic Sea].
September-November 1869. Fourteen watercolours ca. 21x12 cm (8 ¼ x 4 ¾ in) mounted on original album leaves, with manuscript ink captions on the mounts, some also captioned on the images by the artist. With a watercolour map loosely inserted. Bound in a period style brown folio half calf with marbled boards; the spine with a gilt lettered morocco label and raised bands. A very good album.

A charming group of watercolour views by an English traveller to Russia, with an unusual series of views of the Volga cities – Nizhny Novgorod, Simbirsk, Samara and “Ouswan opposite Kazan on Volga” (Verkhny Uslon village, located right opposite Kazan on the right bank of the Volga). Other interesting views show the Caucasian Mountains and the shore of the Caspian Sea between Petrovski (founded in 1844, modern Makhachkala) and Derbent (both in Dagestan, Russia); the Caucasian Mountains with Mount Shahdag (4243 m., Azerbaijan); and a vicinity of Isfahan (Iran). There are also four nice watercolours of Moscow showing the Kremlin and the exterior and interior of St. Basil Cathedral, a lively view titled “In the Suburbs of St. Petersburg,” with a fire watch tower, “Drozhky & Ezvostchiks”, a four-horse omnibus and a branch of Neva. Two views depict Helsingborg (Sweden) and the Tivoli Gardens in Copenhagen. The images are accompanied by a hand drawn “Map of route from Hull to St. Petersburg,” covering the traveller’s route across the Baltic Sea. Overall an unusual collection of fascinating “Russian” views of the mid-19th century.

$3250USD

24. [DRESDEN]
[Beautiful Manuscript Account of a School Trip to Dresden in the 1920s, with Eight Large Pencil Drawings on Separate Leaves and Seven Lively Ink Sketches in Text, Titled]: Dresdenfahrt.
Ca. 1925. Quarto (ca. 25x21,5 cm). Black ink on laid paper. [T.p.], [29] leaves, [1] blank leaf. With eight pencil drawings ca. 17,5x13,5 cm (ca. 7 x 5 3/4 in) mounted on separate leaves, and seven small ink sketches in text. All pencil drawing and most of the ink drawings signed in the lower corners “W. Wehrs”, most pencil drawings are also dated 1925 or 1926. Period black quarter cloth with papered boards, an ink drawn silhouette of the Dresden Frauenkirche on the front board. Text block is split between leaves [26] and [27], otherwise a very good manuscript.

A lively manuscript journal of a school trip to Dresden, compiled apparently by a native of Hamburg, Saxony (the party took a train to Dresden via Harburg upon Elbe and Leipzig). The narration is divided into twelve “chapters” describing Dresden’s Frauenkirche and baroque architecture, Kurländische and Zwinger Palaces, paintings in the Dresden picture gallery and Sistine Madonna, Dresden’s Great Garden in comparison to Hamburg Stadtpark et al. Three chapters are about the group’s side trip to Meißen and climbing in Saxon Switzerland. The last chapter is dedicated to their excursion to the Seidell & Naumann factory (Dresden) – the largest sewing machine and typewriter manufacturers in the early 20th century Germany. The narration is illustrated with eight large pencil views of Dresden, Meißen and rocky landscapes of the Saxon Switzerland. Lively and humorous ink drawings add a nice touch to the journal.

The journal is supplemented with a large gelatin silver print of the Dresden historic centre near the Elbe River (ca. 17x23 cm, printed by Ratsdruckerei, Dresden), and a collection of eight views of Dresden titled “Der Dresdener Zwinger” (Ohlenroth’sche Buchdruckerei, Erfurt).

$975USD

25. [EAST INDIAN RAILWAY]

[Collection of Fourteen Original Watercolours and Pencil and Ink Drawings Depicting the Construction of the East India Railway from Calcutta to Benares in 1851-1862, from the Personal Estate of the Railway’s Chief Engineer George Turnbull; With an Official Invitation to Turnbull from the Duke of Edinburgh for a Ball where the Viceroy of India will Present].

The watercolours: ca. 1852-1861. Fourteen watercolours and drawings, from ca. 20,5x24 cm (8 x 9 3/4 in) to ca. 12,5x19 cm (4 3/4 x 7 3/4 in), one small pencil drawing ca. 8,5x7,5 cm (3 3/8 x in). Five mounted on original album leaves, all with manuscript ink captions on the mounts, the lower margins or on verso; eleven also signed by the artists. Eight with old mount residue on verso, one pencil drawing with minor tears on the margins neatly repaired, but overall a very good collection. The invitation: ca. 1870. Official printed card ca. 14,5x18,5 cm (5 ½ x 7 ¼ in). Finished in manuscript. Minor staining and old mount residue on verso, otherwise a very good print.

This unique collection of fourteen original watercolours and drawings was assembled by George Turnbull (1809-1889), the chief engineer of the East Indian Railway (EIR), nicknamed the “First railway engineer in India,” and gives a fascinating firsthand view of the railway’s construction in 1851-1862. The EIR connected Howrah and Benares, becoming the second railway to be constructed in India after the line from Bombay to Thane (1853). Turnbull took active part in surveying the railway’s possible route in 1851 and then managed its construction in the field; one of his main engineering achievements was the construction of the Soane Bridge (now Koilwar) over the largest Ganges tributary, and the design of the terminus station at Howrah. The construction was complicated by the Indian Mutiny of 1857 and the outburst of cholera in 1859.

The collection was apparently assembled by Turnbull during the active phase of the East Indian Railway’s construction; the watercolours and drawings are signed by eight artists who were either hired by the EIR or resided in Bengal and were Turnbull’s personal acquaintances. Five watercolours relate to the early, pre-Mutiny period of the EIR construction. Two of them are mounted on both sides of the same paper leaf: a larger one titled “East Indian Railway. Coolies & Bullock Hackeries collecting materials, a
peepul tree on the right. G[eorge] T[urnbull], 3rd Nov 1852,” and a smaller one titled “Bengalee Brickmaking” (both by G.W. Archer). These watercolours represent the process of brickmaking for the railway, which was known to be problematic – the quality of the clay and workmanship was low, so the plan to construct most of the bridges out of bricks eventually failed, and they had to be replaced with steel constructions specially imported from England. Another watercolour signed by G.W. Archer is a “Sketch of Conagore Bungalow, 2 miles south of Serampore - showing also the railway embankment” (dated 3rd Nov 1853). There are also a watercolour titled “Lane scene at “Mohr” near Barh, Bengal. S.A. Stewart fecit” (dated 6 Feb. 1856); and a view of the “Mohamedan Bridge near Rajmahal (Godhai). Mr Glinn fecit, 1857.”

A later watercolour represents the construction of the Soane (Koilwar) Bridge, carried out in 1856-1862 (with a pause during the Indian Mutiny). It was one of the most important stages of the EIR construction, the Soane Bridge being the longest bridge on the Indian subcontinent until 1900. The watercolour signed “B.S.” in the left lower corner shows the “Soane Bridge Workings from the Head of Eastern Incline. 25th February 1860.”

Among the drawings are an ink and pencil portrait of “Mr. Fox, C.E. Serampore. 1st January 1852;” two pastel portraits of the “G[eorge] T[urnbull]’s Bearer” (by J. Slater, 1852), a pencil portrait of a cook who apparently served the railway engineers, titled “Tiarmarree. Dec 28th 1856. Francis – ‘Good curry mem!’” (by J. Bradden); and a humorous pencil portrait of “The resident engineer Miya District, giving receipts for houses pulled down in Tellando villages. 1857. Viz. Walter Bourne”. There are also two nice architectural views of Rajmahal where the EIR station was finished in 1859. A pen drawing shows the ruins of Sang-i-dalan, or Stone Palace, built by Shah Shuja (1639-1660) in the 17th century. The pencil inscription on verso reads “Rajmahal. The Singhe Dulan (or old part), Mahomedan Palace. Bungalow occupied by Mr. Vigors, district Engineer and family, etched by Mr. Vaux & presented to F.[?] T., 1856, Decr.” Another drawing by A. Vaux in grey watercolour shows a mosque in Rajmahal. Among other art works are a pencil drawn “Boohdut Chait or sacred monument, Sikkim”, and a small portrait of “Miss Garston, Darjeeling, Augt. 1861” (by R. Yule).

The invitation reads “To have the Honor of Meeting His Excellency the Viceroy The Equerry in waiting is commanded, by His Royal Highness the Duke of Edinburgh to request the Company of Mr. & Mrs. Turnbull to a Ball on board H.M.S. Galatea, on Tuesday Evening 4th January at half past nine o’clock. Full Dress.”

$3750USD

26. [ENGLISH LAKE DISTRICT AND SCOTLAND]
[Album of Twenty-Two Watercolours of the English Lake District and Western Scotland].
Ca. 1870s. Oblong Folio (ca. 31x43 cm). 23 leaves. With 22 mounted watercolours, the majority ca. 17x25 cm (6 ½ x 10 in), others slightly larger or smaller. All watercolours with period ink captions in the lower corners of the album leaves. Period dark green gilt tooled half morocco with green pebble-grain cloth boards and moire endpapers. A very good album.

Album of excellent watercolour drawings made on the spot by an anonymous 19th century artist showing the natural beauty of the English Lake District and western Scotland. The majority of the watercolours show different views of the famous English lakes – Coniston Water, Rhydal Water, Grasmere, Easedale Tarn, Grisedale Tarn, Thirlmere, Derwent Water, Patterdale, Ullswater – with occasional islands, churches, cottages or rural fences on shore, boats in water et al. There are also impressive pictures of the surrounding hills and mountains: a view of Langdale Pikes taken from Lowood hotel, Mt. Helvellyn, St. Sunday’s Craig, colourful picture of Dungeon Ghyll Force waterfall, interesting view of the Bowder Stone depicted without a staircase (it was added not earlier than 1890) et al. The ‘Scottish’ views include a stunning view of the renowned bay of the Oban town with Kerrera and Mull
Islands, several mountainous panoramas showing Ben Cruachan, ‘The Shepherds, Glen Etive’ (or ‘The Herdsmen of Etive’), pictures of the mountain pass of “Murford”(?) and of the magnificent Falls of Foyers.

“The Lake District is a mountainous region in North West England, a National Park of the United Kingdom (since 1951). All the land in England higher than three thousand feet above sea level lays within the National Park, including Scafell Pike, the highest mountain in England. It also contains the deepest and longest lakes in England, Wastwater and Windermere, respectively. A popular holiday destination, it is famous not only for its lakes, forests, and mountains (or fells), but also for its associations with the early nineteenth-century poetry and writings of William Wordsworth and the other Lake Poets” (Wikipedia).

$1850USD

27. [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.

$1250USD

28. [EUROPE & SOUTH AMERICA]
[E.S.B.]

[Attractive Private Scrapbook of a British Lady, Containing a Cut Silhouette of Sir William Hoste, a Great Frigate Captain of the Napoleonic Wars, Eleven Pasted-in Watercolours from a European Tour, a copy (?) of a pencil sketch by Edward Lear, a Pencil Portrait Probably of the Artist, and Fifteen Pencil or Watercolour Sketches Apparently made on a South American Trip.]

Ca. 1820-1840s. Oblong Octavo (ca. 12x19 cm). Over sixty leaves of multicolored paper. With a cut silhouette, eleven pasted-in watercolours from ca. 10,5x15,5 cm (4x6 in) to ca. 6x9 cm (2 ¾ x 3 3/8 in), all but two signed “E.S.B.” in the lower corners. With seventeen watercolour and pencil drawings on the album leaves, one signed in pencil “Edw. Lear del, 29 May 1841.” Original green full calf, with gilt tooled ornamental borders on the boards and spine, all edges gilt. Spine with a long crack on the upper hinge, the front board partially detached, binding slightly rubbed on the edges, but overall a very good internally clean album with bright watercolours.

This attractive private scrapbook, compiled by a British lady in the 1820-1840s, starts with an expertly executed silhouette of Sir William Hoste (1780-1828), a protégé of Admiral Nelson and one of the great frigate captains of the Napoleonic Wars. The owner of the album also included eleven beautiful watercolour views of Europe, most likely of France, Italy and Greece. Two of them, captioned in ink, are copies of the contemporary steel engravings “The plains of Waterloo” (by R. Brandard, after a drawing by Th. Cooper, 1834), and “The Temple of Jupiter Olympus at Athens. Greece” (by E. Finden, after a drawing by C. Stanfield, 1832). There is also a pencil drawn Italian view signed in pencil “Edw. Lear del, 29 May 1841,” probably, a copy of a work by Lear. Another pencil drawing done in amateur manner portrays a woman, who is writing or drawing – apparently the artist and compiler of the album. The last pages are occupied with dynamic drawings showing horse riders in different positions travelling in the countryside, shepherds throwing a lasso, women riders (including a scene with a woman fallen off a horse), a scene of a bull fight, et al. This last group of drawings was most likely done during a trip to South America. The drawings throughout the whole album are interspersed with handwritten charades and anecdotes, the answers to charades and unfinished list of drawings are at rear. Overall a charming example of an early 19th century lady's scrapbook with some interesting watercolours.
29. [EUROPEAN TRAVELS]

SMITH, Charlotte J.

[Collection of Thirteen Watercolours and Drawings Made on a Trip to the Rhine Castles, Tagus River in Spain, Moreton Hall in Cheshire, Ghent, and Italy].

1827-1829. Oblong Folio (ca. 26,5x37,5 cm). 57 leaves. With 13 mounted watercolours and drawings (five within hand drawn ink frames), the majority ca. 17x25 cm (6 ½ x 10 in), others slightly larger or smaller. Watercolour, ink and pencil on paper. Six works captioned, signed or dated by the artist; also with her ink inscription on the front pastedown endpaper “Charlotte Smith. Nov. 30th 1829”. Album with period marble papered boards, neatly rebacked (gilt tooled brown red half straight grained morocco). A near fine album.

An attractive collection of watercolours and drawings by a skilled artist, showing preciseness and attention to the smallest details. The pencil drawings include three impressive views of the German Rhine castles – ‘Vautsberg’ (Burg Rheinstein) and the castle of Heidelberg (general panorama and a view of the inner yard); there are also two large ink drawings of the Tagus River with fishermen’s boats, and a serene ink drawn view of Moreton Hall, a 16th century half-timbered manor in Cheshire. The watercolours are represented with a sketch of a baroque building in Ghent, two large views of an Italian city, probably Venice, with gondolas on water, locals lazily strolling down the street and laundry drying outside; an interior of an Italian (?) courtyard with impressive columns, a scene with two men in Turkish costumes taking water from a street fountain, an architectural style drawing of a reception hall, and a colourful sketch of a manor.

$1850USD

30. [FLORENCE]

GORDON, George Huntley, Major


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 Arno 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).

$850USD

31. [GDANSK (DANZIG), POLAND]
32. [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.

$750USD

33. [GERMAN SOUTH WEST AFRICA]
[A Pair of Attractive Historically Important Watercolour Views, Titled:] Angra Pequena (Lüderitzbucht) von der Höhe der Nautilus Spitze 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.

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).

$1850USD

34. [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.

$850 USD

35. [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 (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.

$750 USD

36. [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 ¼ x 8 ½ 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).

$1500USD

37. [GORGE BRIDGE, VICTORIA, B.C.]
[Original Watercolour, Signed "M.C." and Titled:] Gorge Bridge, Victoria.
Ca. 1890. Watercolour on paper mounted on period card ca. 16,5x23,5 cm (6 ½ x 9 ½ in.) Recently matted, the watercolour is in very good condition.

This attractive watercolour shows a man in a boat in front of the Gorge Bridge (Now the Tillicum Road Bridge) in Victoria, British Columbia. "The Gorge was for many years the primary swimming location for Victoria including a tall diving platform at Curtis Point" (Wikipedia).

$475USD

38. [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).

$475USD

39. [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.


$975USD

40. [INDIAN ARM, NORTH VANCOUVER]
   [Original Unsigned Watercolour Titled:] No. Vancouver.
   May 28th 1892. Watercolour mounted on period card ca, 17x24 cm (6 ½ x 9 ½ in). The watercolour is recently matted. Overall a very good watercolour.

   Early interesting watercolour looking up Indian Arm by Deep Cove, North Vancouver. "Burrard Inlet and the opening of Indian Arm was mapped by Captain George Vancouver and fully explored days later by Dionisio Alcalá Galiano in June 1792..., Deep Cove, or Deepwater as it was first known, is located in the traditional clamming and fishing area of the Squamish Salish native nation who lived for thousands of years and still live in the area." (Wikipedia).

$650USD

41. [INDOCHINA]
   CASPARI, Chrétien Edouard (1840-1918)
   [Eleven Original Watercolour Views of Saigon, Bangkok and Scenes of Everyday life in French Indochina].
   1877-1878. Watercolour and ink on paper; seven larger sketches, ca. 13x21 cm (5x8 in), and four smaller ones, ca. 10,5x14 cm (4 x 5 ½ in). All captioned and dated in ink in the lower margins of the images, with additional pencil captions or notes on the mounts. Watercolours mounted on ten period watermarked laid paper leaves. Mounts slightly soiled and stained, but the watercolours are bright and in very good condition.

   Beautiful sketches taken from life by a skilful amateur artist, a French colonial engineer, while serving in Indochina. The collection includes several interesting views of Saigon showing the La Sainte Enfance School, St. Joseph Seminary (‘Serninaire annamite’), the house of the director of the French arsenal, a horse-driven carriage or ‘Malabar’ et al. The watercolours include some nice portraits of the locals, including a sketch of a Chinese merchant followed by a servant carrying his goods, portraits of Vietnamese women with children, people driving oxen carts, villagers et al. There is also a great view of Dong Nai River near Bien Hoa city (32 km east from Saigon) – a peaceful picture of a river with two people paddling in a boat and several village houses amidst lush tropical greenery on shore. The earliest watercolour in the collection, dated 1877, is a view of Bangkok. One sketch shows local plants – mango tree, bamboo and an Erythrina tree covered with bright red flowers.
Chrétien Édouard Caspari was a French hydrographer and astronomer. He graduated from École polytechnique in 1860, and in 1862-1902 he worked as a hydrographer and engineer in France, the Caribbean and French Indochina (the Gulf of Siam, Annam and Tonkin). Caspari was the author of an astronomy textbook for the Service Hydrographique de la Marine, and of numerous scientific papers, some relating to Indochina. He was awarded with the Prix Montijon of the French Academy of Sciences (1878), and in 1905 he became President of the Astronomical Society of France.

$3500USD

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 i[m]. R[eisengebirge].

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 colourful 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 Bölsche (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.

$750USD

43. [KABUL]

[Unsigned Watercolour View of Kabul, Afghanistan, with the Hindu Kush Mountains in the background, Titled on Verso:] Caubul.

Ca. 1870. Watercolour on paper ca. 16x21,5 cm (6 ¼ x 8 ½ in). Period ink caption on verso. A very good watercolour, mounted in a recent mat.

Attractive watercolour view of Kabul by an unknown artist, with the Hindu Kush Mountains in the background. Kabul, the capital and largest city in Afghanistan, “is over 3,500 years old and many empires have controlled the city which is at a strategic location along the trade routes of South and Central Asia. It has been ruled by the Achaemenids, Seleucids, Mauryans, Kushans, Kabul Shahis, Saffarids, Ghaznavids, and Ghurids. Later it was controlled by the Mughal Empire until finally becoming part of the Durrani Empire with help from the Afsharid dynasty” (Wikipedia).

$650USD

44. [LANZHOU, CHINA]

FILCHNER, Wilhelm (1877-1957)
[Original Unsigned Ink Drawing Titled in Pencil on Verso:] ... bei Lantschou...

Ca. 1905. Ink drawing on thick paper ca. 23x35,5 cm (9x14 in.). Recently matted, with some repair of marginal chipping and one repaired tear in margin, but overall in good condition.

This well executed ink drawing shows a temple complex near Lanzhou. Lanzhou "is the capital and largest city of Gansu Province in Northwest China." (Wikipedia). This ink drawing was created by an artist under Filchner's direction after a photograph made by Filchner enroute to Tibet on his 1903-5 "expedition to Tibet to carry out geomagnetic and topographical surveys on the high plateau. In addition to its scientific work the expedition carried out a significant intelligence-gathering role and was contemporaneous with similar missions by Francis Younghusband and others" (Howgego, 1850-1940 Polar Regions etc., F6).

$1250USD

45. [LEHNERT & LANDROCK, CAIRO]

[A Pair of Egyptian Watercolour Views - The Pyramids at Giza (Two Egyptians on Camels in the Foreground) - Environs 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 Lehner 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" (lehntandlandrock.net/bio.html).

$650USD

46. [LIVINGSTONE, DAVID]

[Portrait Pencil Drawing of David Livingstone].


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).

$475USD

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”.

$375USD

48. [MESOPOTAMIA – TURKEY AND IRAQ]
ESTCOURT, James Bucknall (1802-1855)
[Seven Watercolour and Ink Drawings of the Euphrates Valley and the Environs of Baghdad After Plates from J. Buckingham’s “Travels in Mesopotamia” and R. Mignan’s “Travels in Chaldaea”].

1828-1830. Watercolour, ink and pencil on grey and white paper, from ca. 11,5x18,5 cm (ca. 4 ½ x 7 ¾ in) to ca. 10x10,5 cm (ca. 4 x 4 ¾ in). Five drawings mounted on two larger album leaves, each ca. 28x22,5 cm (11x8 ¾ in); two are loose, with the traces on the old mounts visible on verso. All drawings either signed, dated or captioned, in ink or in pencil, on the lower margins or on versos. One drawing slightly soiled, with the pencil captions faded, otherwise a very good collection.

Skillful watercolour and ink drawings after the plates from “Travels in Mesopotamia, including a Journey from Aleppo to Bagdad” by J.S. Buckingham (2 vols., London, 1827) and “Travels in Chaldaea” by R. Mignan (London, 1829). Made shortly after both books had been published, the sketches were produced by British military officer and MP James Bucknall Estcourt. He was second in command of Liet.-Colonel F.R. Chesney during famous Euphrates Valley Expedition 1834-37, an important survey of the navigability of the Euphrates River undertaken in order to ascertain a new overland route to India. The present drawings testify of Estcourt long interest in the subject which resulted in his senior position in the expedition several years later.

Drawings after the plates from Buckingham’s “Travels in Mesopotamia” include:
Halt of the Caravan and diversions of the guards by Moonlight – near Orfah (vol. 1, p. 68).


Rocky Defile between Kara Tuppee and Delhi Abass, near Bagdad (vol. 2, p. 147).


The plate after Mignan’s “Travels in Chaldaea” is: Birs Nemrood from the N.N.W. Signed on verso: M.J.E. April 30th 1830 (p. 202).

With a small pencil drawing of a pyramid, ca. 8,5x12,5 (3 ½ x 5 in) mounted on verso of one of the leaves. Ink caption on verso of the drawing: View from the top of the Piramid [sic!] from M. Wyld’s Travels. C.A.W. July 18, 1842.

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).

$1250USD

49. [MOMBASA, KENYA]
[Original Watercolour Panorama of Mombasa].

Mombasa, ca. 1880. Watercolour and ink on paper, ca. 11,5x29,5 cm (5 ½ x 11 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

50. [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 Bornu, 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).

$475USD

51. [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).

$850USD

52. [NORTHERN SUDAN]

[Original Watercolour Showing a 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).

$975USD

53. [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.

$375USD

54. [OTTOMAN EMPIRE]
[Attributed to MAYER, Luigi] (ITALIAN, 1755-1803)
[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).

$650USD

55. [PAKISTAN - GREAT GAME]
GORDON, George Huntley, Major
[Three Original Watercolour Views of the North-West Frontier of British India, including Peshawar and Waziristan].
1853-1860. Three watercolour and pencil works on paper, each ca. 25x35 cm (10 x 13 ¾ in). One work unmouted, two recently mounted on cardboard; one work with a manuscript caption in the lower margin, another with a pencil caption on verso. Very good bright watercolours.

Spectacular watercolour views of the mountainous country of the North-West Frontier of the British India, a volatile region of continuous raids by the local tribes. “Tribal raiding into British-ruled territory was a constant problem for the British, requiring frequent punitive expeditions between 1860 and 1945. Troops of the British Raj coined a name for this region “Hell's Door Knocker” in recognition of the fearsome reputation of the local fighters and inhospitable terrain” (Wikipedia).

The earliest view is dated 1853 and shows the formidable walls of the Peshawar fort, or Bala Hisar, lit by the summer sun. The fort was a winter residence of the Afghan Durrani Empire and became a British possession in 1849. Another watercolour shows a night scene on the North-West frontier, showing a fortress in a mountain valley with three men in traditional Afghan dress standing by a river bank in the foreground. The fortress is most likely also Bala Hisar, which in the 19th century was located beyond the city limits of Peshawar, and the river in the foreground is the Kabul River.

The third watercolour is an impressive view of the Derwesta Mountain in modern North Waziristan, a tribal administrated area of Pakistan. The watercolour was created during the First Mahsud, or Waziri Expedition (1860) under the command of colonel Sir Henry (Harry) Lumsden (1821-1896). The punitive expedition was eventually successful for the British troops, although the contemporary press reported of some serious losses: “The second expedition against the freebooting tribes of the Punjab frontier has not yet met with any brilliant success. Colonel Lumsden’s column has been surprised in a night attack by Wuzerees, and 200 of our men killed and wounded before the enemy was driven off” (Wellington Independent. Vol. XIV. Issue 1438, 3 July 1860, p. 5). The watercolour is captioned ‘Summit of Durwishta. Wuz-e-ree expedition 1860’.

The artist, George Huntley Gordon, is first mentioned as a Captain, and then as a Major; obviously a participant of the Wasiri Expedition 1860.

$3250USD

56. [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).

$1250USD

57. [PEACOCK], [Alfred?] 
[Original Unsigned Watercolour Titled:] St. Thomas. West Indies. 
Ca. 1889. Watercolour ca. 13,5x24 cm (5 ½ x 9 ½ in.). Recently matted, overall very good watercolour.

Attractive watercolour of the harbour of Charlotte Amalie, St. Thomas, U.S. Virgin Islands which is "the capital and largest city of the U.S. Virgin Islands, founded in 1666 as Taphus (meaning "beer houses" or "beer halls"). In 1691, the town was renamed to Amalienborg (in English Charlotte Amalie) after Charlotte Amalie of Hesse-Kassel (1650–1714), queen consort to King Christian V of Denmark. It contains a deep-water harbor that was once a haven for pirates,, When Christopher Columbus came here in 1493, the area was inhabited by both Island Caribs and Taino" (Wikipedia). Little is known about the artist however from the photograph and watercolour of the clipper Sobraon found with this watercolour one can assume that the watercolours were created on a voyage from the United Kingdom to Australia. The Sobraon was used as an immigration ship between the England and Australia between the years 1866 and 1890.

$975USD

58. [PEACOCK], [Alfred?] 
[Original Two Unsigned Watercolours, One Titled:] Quarantine Station, Flores Island, off Montevideo. 
Ca. 1889. Watercolours each ca. 9 x 17 & 20 cm (4 x 7 & 8 in.). Recently matted, overall very good watercolours.

The watercolours show a lighthouse and quarantine station and an official camp with a British merchant navy flag. "Isla de Flores is a small island in the Rio de la Plata, 21 miles southeast of Punta Carretas, Montevideo, Uruguay..., Flores was named by Sebastián Gaboto, who discovered it on Easter Sunday 1527., It has a historic lighthouse, which was the subject of an 1819 treaty, by which Uruguay lost the Misiones Orientales. This lighthouse, of Portuguese origin, entered service in 1828. It was dubbed "the world's most expensive lighthouse". The lighthouse is now under the jurisdiction of the Uruguayan Navy. It is 37 meters high and flashes twice every 10 seconds" (Wikipedia).

$975USD

59. [PEACOCK], [Alfred?] 
[Original Unsigned Watercolour Titled:] Barbadoses from the North-West. Bridgetown. 
Ca. 1889. Watercolour ca. 10x17 cm (4 x 7 in.). Recently matted and overall very good watercolour.

Little is known about the artist however from the photograph and watercolour of the clipper Sobraon found with these watercolours one can assume that they were created on a voyage from the United Kingdom to Australia. The Sobraon was used as an immigration ship between the England and Australia between the years 1866 and 1890.

$475USD
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 ¾ 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).

*850USD*

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 Encyclopædia 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).

$850USD

62. [PUNE, INDIA]
   [Pune], 1846. Watercolour ca. 13,5x21,5 cm (5 ½ x 8 ½ 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.
$850USD

63. [ROHTAS FORT, PUNJAB]
   [Unsigned Watercolour View of the Rohtas Fort, Punjab, Pakistan, Titled on Verso:] Fort of
Rhotas, Punjab.
   Ca. 1870. Watercolour on paper ca. 22,5x31,5 cm (8 ¾ x 12 ½ in). Period ink caption on verso. A very
good watercolour, mounted in a recent mat.
   Large attractive watercolour view of the Rohtas Fort, Punjab, very similar to a wood engraving
published in the “Illustrated London News” (1849). Rohtas Fort was in the area of active actions during
the Second Anglo-Sikh War (1848-49) which resulted in the annexation of Punjab to the possessions of
the East India Company. “Rohtas Fort is a historical garrison fort located near the city of Jhelum in Punjab,
Pakistan. It was built by Raja Todar Mal, under the orders of the Afghan king Sher Shah Suri, to subdue the
rebellious tribes of the northern Punjab region, in the 16th century. This fort is about 4 km in
circumference. The Rohtas fort was built to crush the local tribes of Potohar, who rebelled against the Sur
dynasty after the Mughal emperor Humayun was ousted by the former” (Wikipedia).
$850USD

64. [ROYAL NATIONAL PARK, NEW SOUTH WALES]
   [Original Unsigned Dated Watercolour, Titled]: “National Park from the Railway Station”, Sydney,
N.S.W. Sept. 30, 1899.
   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 purposeful 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.

$375USD

65. [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 ¾ 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).

$375USD

66. [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 to Kabul 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).

$3750USD

67. [SASKATCHEWAN RIVER]
PEACOCK, [Alfred?]
[Album with Twelve Original Watercolours From Canadian Voyageurs’ Travel along the Saskatchewan River, Manitoba, Titled on the Spine:] Northern Canadian Canoe Trip.

Ca. 1886. Oblong Octavo (ca. 20x29 cm). 12 album leaves with 12 mounted watercolours ca. 14x21,5 cm (5 ½ x 8 ½ in), all numbered and titled in watercolour, only the first one Signed Peacock. Recent red half morocco album with cloth boards, spine with raised bands and gilt lettered title. A very good album with beautiful watercolours.

Interesting album with twelve evocative watercolours depicting different stages of a trip of two Canadian voyageurs on the Slave and Saskatchewan Rivers in Manitoba. Executed with artistic skill and a good deal of humour, the drawings vividly picture “A Wet Night (2 a.m.),” “Cooking (5 a.m.),” “Loading (7 a.m.),” “Nosing” (8 a.m.); the voyageurs tracking, mastering “The Bad Bit,” portaging their canoe, sailing and signaling camp. Two views show the lower part of Demicharge rapids with tents on the river bank and the Rocher Rouge Rapids with Rabbit Point and “The Rock” separately marked. There is also a nice view of the voyageurs’ camp, equipped with tents, a stove, cooking utensils, drying fish, axes and a gun. The last watercolour gives a nice panorama of the “Part of Grand Rapids on the Saskatchewan (“unshootable” except for Indians”). The watercolours are supplemented with original captions in English. Overall a beautiful account of Canadian voyageurs’ travels.

$3750USD

68. [SECOND BOER WAR]

[Original Ink Drawing Prepared for the “Graphic”, Titled]: The Work of the Loyal Women’s Guild, South Africa: A Corner of Woodstock Cemetery near Cape Town, with the Decorated Graves of the Fallen (From a Photograph).

[1901]. Detailed ink drawing on paper, ca. 20x27,5 cm (8 x 10 ¼ in), within hand drawn ink frame. With a printed title (cut out of the magazine) tipped to the lower edge. Period ink stamp “14 Feb 91” (but 1901) and period pencil note on verso. A very good drawing.

Charming ink drawing made from the original photo and prepared for publication in “The Graphic” during the last phase of the Second Boer War (1899-1902). The view depicts graves of fallen British soldiers at a cemetery in Woodstock, now a suburb of Cape Town, carefully decorated with flowers and wreaths by the members of the Loyal Women’s Guild of South Africa. A very good drawing.

“During the Anglo-Boer War of 1899-1902 the Royal Engineers were tasked with recording the location of all British military graves of the war. Numerous registers and lists were compiled. During the same war, the Guild of Loyal Women was formed to locate graves, compile registers and mark the graves with iron crosses. The South African Soldiers Graves Association took over this work in 1910” (Burial ground & graves/ South African Heritage Resources Agency online).

$375USD

69. [SIMLA, ENGLISH SCHOOL]

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

N.d. [ca. 1860]. Watercolour and pencil ca. 51x34 cm (20x13 ¼ 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).

$850USD

70. [SINGAPORE]


1874. Watercolour on paper ca. 9x16,5 cm (3 ½ x 6 ½ in). Period ink caption on verso. A very good watercolour, mounted in a recent mat.

Attractive watercolour view of the Singapore Harbour, still covered in lush forest, with the foothills of the Titiwangsa Mountains in distance, and a European sailing vessel anchored in the harbour. Singapore islands “were settled in the second century AD and subsequently belonged to a series of local empires. Modern Singapore was founded in 1819 by Sir Stamford Raffles as a trading post of the East India Company with permission from the Johor Sultanate. The British obtained sovereignty over the island in 1824, and Singapore became one of the British Straits Settlements in 1826. Occupied by the Japanese during World War II, Singapore became independent from the United Kingdom in 1963 and united with other former British territories to form Malaysia, from which it was expelled two years later through a unanimous act of parliament. Since then, Singapore has developed rapidly, earning recognition as one of the Four Asian Tigers” (Wikipedia).

$375USD

71. [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].

$650USD

72. [SPANISH COSTUMES]
[WILLOUGHBY, Avarilla]

[Eight Very Attractive Original Watercolours of Seventeen Spanish Costumes].

[Warwickshire?], ca. 1829-31. Folio (ca. 39.5 x 25 cm). Five leaves of Whatman paper watermarked “1821” with three large drawings directly on the leaves, and five smaller mounted drawings (ca. 15.5x15.5 cm and 12x7 cm or slightly smaller), all in pencil, ink and gouache. Period ink captions in French and English, dated 1829-31. Period style red straight-grained half morocco with gilt tooled spine and marbled boards and endpapers. A very good collection of watercolours.

Charming collection of eight colourful watercolours showing seventeen costumes of the Spanish county of Aragon, including Vallée de Gistain (de Chistau), Valle de Broto and Riviere de Broto. Details are shown in a masterly manner; the gouaches show peasants, musicians, a mountain shepherd, a water bearer, a woman with a child, and even a contrabandist from Gavarni with a gun. Apparently (from a note which was included with other items from this estate) drawn by Avarilla Willoughby after she was 46 for her affectionate daughter Cecilia.

$2750USD

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).

$975USD

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).

$475USD

75. [STRALSUND]
[Original Unsigned Watercolour of Stralsund and the Baltic Coastline].
Ca. 1900. Watercolour on paper, ca. 26.5x24.5 cm (14 ⅞ x 9 ⅜ 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 Spirit 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.

$1250USD

76. [SWISS ALPS]
DRUMMOND, Augusta (1842-1908)
[Two Original Watercolour Views of the Jungfrau and Monte Rosa Mountains in the Swiss Alps].
June 1882 - May 1884. Two watercolours on paper: ca. 17x25.5 cm (6 ⅞ x 10 in) and ca. 12x17 (4 ⅞ x 6 ¾ in), mounted on larger album leaves, ca. 25.5x33 cm (10x13 in). Signed “A.D.” in the lower corners, captioned and dated on the lower margins of the mounts. Minor mild foxing of the mounts, otherwise very good watercolours.

Two attractive watercolours of the Swiss Alps include a large blue-tone sketch of the ruined Unspunnen Castle in the Bernese Alps, with the summit of Jungfrau in the background. Dated June 12 1882, the watercolour was created just eight years after the first winter ascent of Jungfrau by American mountaineers Meta Brevoort and her nephew W.A.B. Coolidge. Another watercolour depicts a serene sunset over Monte Rosa, the highest peak in Switzerland, taken from Varese, Italy in May 1884.

The artist was 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.

$850USD

77. [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).

$975USD

78. [TIMOR SEA]

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

Ca. 1820s. 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).

$850USD

79. [TORQUAY]

1874. Watercolour on paper ca. 22x32,5 cm (8 ½ x 12 ¾ in). Period ink caption on verso. A very good watercolour, mounted in a recent mat.

Large attractive watercolour by an unknown artist, showing the Torquay harbour and city from the grounds of the Livermead House hotel. The view depicts picturesque houses and cliffs, several ships in the harbour, with a fishing boat and a peasant with his horse in the foreground. In the early 19th century “the town began to develop into a fashionable seaside resort, initially frequented by members of the Royal Navy during the Napoleonic Wars while the Royal Navy anchored in the bay. Later, as the town’s fame spread, it was popular with the crème de la crème of Victorian society. Renowned for its healthful climate, the town earned the nickname of the English Riviera and favourable comparisons to Montpellier. Torquay was the home of the writer Agatha Christie, who was born in the town and lived there during her early years” (Wikipedia).

$850USD

80. [TRINIDADE & MARTIM VAZ]

[Original Watercolour of the Brazilian Island Trindade Dated and Titled:] Ille de la Trinite, Vue le 1er Janvier 1821...

At sea, 1 January 1821. Watercolour ca. 19x28 cm (8 x 11 ½ in.) Grey wash on paper, mounted on an album leaf with double borders ruled in ink, manuscript caption title. Overall a very good watercolour.

This attractively executed watercolour by an anonymous French voyager shows the Island of Trindade with a ship’s launch at sea in the foreground."Trindade and Martim Vaz ..., is an archipelago located about 1,200 kilometers (740 mi) east of Vitória in the Southern Atlantic Ocean, belonging to the State of Espírito Santo, Southeast Brazil...,The archipelago consists of five islands and several rocks and stacks; Trindade is the largest island..

The islands are of volcanic origin and have rugged terrain. They are largely barren, except for the southern part of Trindade. They were discovered in 1502 by Portuguese explorer Estêvão da Gama and stayed Portuguese until they became part of Brazil at its independence. From 1890 to 1896, Trindade was occupied by the United Kingdom until an agreement with Brazil was reached. During the period of British occupation, Trindade was known as "South Trinidad"" (Wikipedia).

$975USD

81. [VIETNAM]

[Three Original Watercolours Showing a Vietnamese Carrier, a Palanquin and a Porter].

Ca. 1919. Three works, watercolour and pencil on French watermarked bluish album paper, two ca. 31x23,5 cm (12 ¼ x 9 ¼ in), one slightly smaller. Mounted on period slightly larger brown paper leaves. Pencil captions under the images, and pencil notes on the mounts. Overall a very good collection.

The collection includes interesting images of a Vietnamese palanquin carrier, dressed in traditional red ao-dai (robe) with yellow mount, and a head dress; one of the watercolours shows him while holding the carcass of a palanquin. The third picture presents a colourful red palanquin with green decorations and yellow ornaments. Overall a nice collection illustrating the traditional transport of Vietnam.

$850USD

82. [VISIT TO CRIMEA AFTER THE WAR]

[Fascinating Manuscript Account of the Travels of Two Englishmen to the Crimean Battlefields, Thirty Years after the Crimean War, Illustrated with Superb Humorous Ink Drawings]: Yarn and the Major Visit the Crimea. 8 August 1883 – 6 April 1884.

Interesting historical commentary of the events of the Crimean War, compiled almost thirty years after the war’s end. This travel journal is written in a witty and humorous manner narrates two British gentlemen’s travels to Crimea in summer 1883 during which they visited the famous battlefields of Inkerman, Sevastopol and Balaklava. The manuscript consists of eight chapters, with four of them titled: “Sebastopol” (Chapter 4), “Inkerman” (Chapter 5), “Sebastopol. The pleasure garden” (Chapter 6), “The Malakhoff Redan, the Cemeteries & Balaklava” (Chapter 7). The full names of travellers remain unknown, but they call each other “Johnnie”, “Yarn” or “Commodore”, and “Jack” “Mayor” or “Kanard”. Their notes and observations of the Crimean sites reveal a good knowledge of the history of the Crimean War: with names and dates being remembered quickly and several referrals to Kinglake’s monumental “The Invasion of the Crimea” (London, 1863-1887, 8 vols.) which they regret not to have with them.

Thus, at the site of the Battle of Inkerman: “they thought of the cold drizzly rain, the damp obscuring fog, the dismal features & gloomy surroundings of that never to be forgotten morning in November 1854 <..> though the minds of both passed visions of the fighting soldiers of the 41st, the 49th, 77th, 88th & the other meager battalions brought up to confront the enemy, <..> visions of the Guards in the Sandbag Battery as they fought tooth & nail against the dense mosses of the grey coated Muscovites; of the advance and death of the gallant Cathcart, of the grim humour of Pennefather & the antique heroism of Lord Raglan” (p. 68-69).

In Sevastopol the travellers were surprised to that the city still remained in ruins: “there were houses along the route here & there, evidently not very ancient, but the rest of the town was simply one mass of ruins. All was a roofless chaotic mass, broken columns, walls half or wholly down, & the debris of what were once stately buildings scattered about in all directions. <..> with the exception of the sunken ships having been raised & the entrance to the harbour cleared, very little appears to have been done” (p. 50-51).

The Malakoff Kurgan “was a natural hill fortified by art, and though its ditch, its riveted slopes, scarp & counterscarp; its banquetts, its terrepleine & ramparts were somewhat ruined by explosions, & thirty years of neglect had jumbled up its shape & caused its lines to be [?] & confused; though grass & wild flowers now overran its ramparts, & as if in mockery at man’s work held up their humble heads & flourished in the sunshine, yet the modern fortification was plainly visible” (p. 91). The travellers got some bullets and fragments of shells picked from around the Malakhov by a farmer whose house was nearby.

The Malakhov Redan “was scarcely distinguishable as a Fort, being simply a mound with little or nothing in the shape of masonry about it, tho’ the general outline of the work & its ditch could be traced. From here it was at once seen that the Malakoff was the true Key to the position.” It was here that they found the collection of unburied bones, which provoked comments on death and the circle of life.

Furthermore, during the course of their travels they talk about the Crimean Tartars (p. 54), St. Vladimir’s Cathedral, which they called “the Church of the four Admirals” (M. Lazarev, V. Kornilov, V. Iстомин, P. Nakhimov); Count’s Landing (Grafskaya Pristan) with notes about Count Vorotsov, spend an evening in the Sevastopol pleasure garden, are surprised to discover that there is a railway from Sevastopol to Moscow; pass the Korabelnaya Storona and see the ruins of the Russian “Karabel Barracks”

Visit the British Cemetery, read inscriptions on the graves, one being of Brigadier General Goldie killed in the battle of Inkerman – a monument to him had been seen by the travellers on the Isle of Man

Additionally they constantly get into funny incidents because nobody understands English, and barely speaks French; examples include: Enjoying the Crimean wine (p. 26-27); Tea drinking: The tea was served in glasses, with a slice of lemon in it. It was a trifle different to our ideas of tea, which are always associated with tea cups & so on, no one took cream, but everyone just put as much sugar in his glass as
he thought proper (p. 37); Humorous description of buying the Russian cigars; Refresh with vodka in a small hotel in Balaklava which reminds them of Bourbon etc.

Overall all an interesting lively account illustrated with evocative drawings.

$2750USD

83. [WEST AFRICA AND THE WEST INDIES]

ARDEN, Edward H., Lieutenant, R.N. (1843-1879)

[Album with Forty-five Original Ink Drawings and Six Albumen Photographs from Arden’s Voyages Aboard HMS Boxer and HMS Druid to West Africa and the Caribbean, Including Historically Important Drawings of the Niger Punitive Expedition of 1877].

Ca. 1874-1878. Folio (ca. 32.5x28 cm). 38 card leaves (11 blank). With 45 ink drawings, including over twenty large ones, ca. 16x20 cm (6 ¾ x 7 ¾ in) and larger. With twelve ink drawn charts indicating the ships’ tracks, from ca. 9x20,5 (3 ½ x 7 ¾ in) to ca. 20,5x26,5 cm (8 x 10 ¼ in). Also with six albumen prints from ca. 9x12 cm (3 ½ x 4 ½ in) to ca. 18x23,5 cm (7 x 9 ¾ in), and a paper silhouette of a naval officer mounted in the end. The vast majority of the drawings signed, dated and titled on the lower margins. Original green full roan album by Henningsham & Hollis with raised bands, moire endpapers and all edges gilt. Engraved bookplate of Edward Arden on the first pastedown. Minor foxing of the album leaves, album rubbed on extremities, three drawings apparently removed. Otherwise a very good album with beautiful drawings.

Beautiful album of ink drawings and original photos compiled by Royal Navy Lieutenant Edward H. Arden, with a firsthand visual account of the British Navy Niger Expedition of 1877. Arden was serving on HMS Boxer (A.H. Allington, Commander) which together with HMS Pioneer and HMS Avon carried out a punitive mission to the villages in the lower reaches of the Niger River in August 1877. The album contains five finely executed large panoramas of the Niger River villages Onitsha, Oko, Ndoni and the bombardment of the Emblana village by HMS Pioneer, Avon and Boxer on August 17, 1877 (two views). The other ink drawings related to HMS Boxer’s service on the coast of West Africa include large panoramas of the Banana Creek (River Congo), St. Paul de Loanda, Sierra Leone (taken from a photo), and Point William (Fernando Po); smaller views of the Tenerife Island, St. Vincent (Cape Verde), Cape Coast Castle, Kinsembo, Accra, Christiansburg Castle, St. Helena, and others. There are also twelve charts showing the track of HMS Boxer from Plymouth (March 1877) to Madeira, St. Vincent, Sierra Leone, Cape Coast Castle, Lagos, Fernando Po, the Congo, St. Paul de Loando, St. Helena, Ascension Island and the Cape of Good Hope (autumn 1878).

The first part of the album is dedicated to Arden’s service on board HMS Druid in 1874-77. Among the drawings are a large view of HMS Druid leaving Sheerness in August 1874, panoramas of Funchal in Madeira, English Harbour in Antigua, Macaripe Cove in Trinidad, St. Thomas, Carlisle Bay in Barbados, Martinique; six beautiful views of St. Kitts (Basseterre, Milliken and Spencer House Estates, a picnic scene), small views of Dominica, Saba Island et al. There are also four ink drawings of Spain, one of a country house in England, and six large albumen prints, depicting HMS Black Prince, HMS Druid, two groups of the ship’s company, one apparently including Arden (marked with a cross), the naval hospital at Port Royal, Jamaica, and a cemetery (apparently, also in Jamaica). Arden died of yellow fever in Kingston, Jamaica, on 9 August 1879, and is buried in the Old Naval Cemetery there (probably the last photograph shows his grave).

“Scarcely had affairs been settled with Dahomey here, in consequence of the refusal of some of the Niger natives to release prisoners whom they had taken from the Sultan of Sokoto, it became necessary to undertake a fresh expedition into the lower reaches of that pestilential river. <...> [HMS Pioneer, HMS Avon and HMS Boxer] proceeded up the stream on August 15th, 1877. <...> On the 17th the flotilla brought to off Emblana, and, after an unsatisfactory interview had been held with the head men, the
people were ordered out of the village, which was promptly subjected to a fire of shell, case, and rockets. A landing party, under Lt. John Salwey Halifax, supported by another under Lt. Edward Henry Arden, then burnt the place, and a number of canoes. Off Osomari, on the evening of the 18th, the Avon piled up on a sandbank, delaying the advance for some hours. On the following day, Onitcha was reached, and on the 21st the local chief gave assurance of friendliness. The vessels next dropped down to Oko, on the other side of the river. The chief of that place, though contumacious and defiant, escaped punishment. On the 26th, when Emblana was repassed, the natives opened fire, whereupon a party landed, chastised them severely, and burnt more of their huts. A village on Stirling Island was subsequently destroyed, with but slight opposition. In these affairs the only loss suffered by the expedition was three men slightly wounded. The ships quitted the river on August 28th” (Cloves, W.L. Military History of the Royal Navy, 1857-1900// The Royal Navy: A History from the Earliest Times to 1900. Vol. VII. 1903. P. 284).

$9750USD

84. [WINNIPEG]
[Original Framed and Matted Watercolour Initialed "A.J." & Titled:] Old Fort Garry Winnipeg 1870.

Winnipeg, Late 19th Century. Original matted and framed watercolour ca, 22x32,5 cm (8.5 x13 in.). Frame with some chipping of edges but watercolour overall in very good condition.

Interesting folk art watercolour of Fort Garry, which "was a Hudson's Bay Company trading post at the confluence of the Red and Assiniboine rivers in what is now downtown Winnipeg. It was established in 1822 on or near the site of the North West Company's Fort Gibraltar. Fort Garry was named after Nicholas Garry, deputy governor of the Hudson's Bay Company. It served as the centre of fur trade within the Red River Colony" (Wikipedia).

$975USD

85. [WROCLAW (BRESLAU)]
[Original Unsigned Watercolour of the Wroclaw (Breslau) Ratusz (Town Hall)].

Ca. 1930. Watercolour on paper ca. 16x22,5 cm (6 ½ x 9 in.). Recently matted, the watercolour is in very good condition.

This attractive watercolour shows pedestrians, a horse and carriage and a car in front of the Wroclaw (Breslau) Ratusz (Town Hall). "The Ratusz sits in the Market square at an angle. It is considered as a fine example of bourgeois Gothic architecture. Originally, it was a single story building and was expanded over the years. The current form dates from the late 15th century with ornaments on the Eastern and Southern facades. The entrance is from the western side and it leads into the Burghers' Hall" (Wikipedia).

$475USD

86. [XINING, CHINA]
FILCHNER, Wilhelm (1877-1957)
[Original Signed (Illegibly) Ink Drawing Titled in Pencil:] Haupttor von Si-Ning-Fu [Main Gate of Xining].

Ca. 1905. Ink drawing on thick paper ca. 16x26 cm (6 ⅞ x 10 ⅞ in). Recently matted, with a minor tear of blank margin, but overall in very good condition.

This well executed ink drawing shows the main gate at Xining, China. "Xining has a history of over 2,100 years and was a chief commercial hub on the Hexi Corridor caravan route to Tibet, handling especially timber, wool and salt in ancient times. The trade along the Hexi Corridor was part of a larger trade corridor along the Northern Silk Road, whose use was intensified in the 1st century BC after efforts
by the Han dynasty to control this route" (Wikipedia). This ink drawing was created by an artist under Filchner’s direction after a photograph made by Filchner enroute to Tibet on his 1903-5 “expedition to Tibet to carry out geomagnetic and topographical surveys on the high plateau. In addition to its scientific work the expedition carried out a significant intelligence-gathering role and was contemporaneous with similar missions by Francis Younghusband and others” (Howgego, 1850-1940 Polar Regions etc., F6).

$1250USD

87. 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.

$1250USD

88.  **ASHTON, Sir John William (Australian, 1881-1963)**  
[SYDNEY HARBOUR: Watercolour Signed with Initials and Dated "W.A. 98" in the 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).

$1850USD

89.  **BABER, Walter James (1856-1924)**  
[Original Signed "W.J. Baber" and Dated Watercolour Showing the View in Stanley Park from Second Beach with two Cabins Along the Shore Looking Towards the North Shore with a Sailing Ship and the North Shore Mountains in the Background].  
1904. *Watercolour ca. 13x27 cm (5x11 in.). Matted and in a period frame, the watercolour is in very good condition but the frame shows signs of wear with chipped corners.*  
Baber was a known early Vancouver landscape artist. This attractive watercolour of Stanley Park is a good example of the artist's work and typical of his subject matter.

$475USD

90.  **BABER, Walter James (1856-1924)**  
[Original Signed "W.J.B." Watercolour Showing a Path Along the Shore in Stanley Park Looking Across English Bay Towards the North Shore with Three Sailing Boats and the North Shore Mountains in the Background].  
Watercolour ca. 15x27 cm (6x11 in.). *Matted and in a period frame, the watercolour is in very good condition but the frame shows minor signs of wear with minor chipping of corners.*  
Baber was a known early Vancouver landscape artist. This attractive watercolour of Stanley Park is a good example of the artist's work and typical of his subject matter.

$475USD

91.  **BABER, Walter James (1856-1924)**  
[Original Signed "W.J. Baber" and Dated Watercolour Showing a Path in Stanley Park with a Railing Along the Burrard Inlet with a Sailing Ship and Boat and the North Shore Mountains in the Background].  
[Vancouver], 1904. *Watercolour ca. 13x27 cm (5x11 in). Matted and in a period frame, the watercolour is in very good condition but the frame shows signs of wear with chipped corners.*  
Baber was a known early Vancouver landscape artist. This attractive watercolour of Stanley Park is a good example of the artist's work and typical of his subject matter.

$475USD
92.  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).
$850USD

93.  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 ¼ 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.
$650USD

94.  BOYD, A[lexander] S[tuart](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).
  Alexander Boyd was a “British artist and illustrator who worked as a Punch artist for many years. He and his wife, Mary Stuart Boyd, visited New Zealand about 1898 and he illustrated his wife's book Our

$850USD

95. 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).

$1250USD

96. BROWN, S.  
[Original Signed Watercolour Dated and Titled:] Behind Waterworks' House, Brockton Point, Vancouver.

Sept. 8th 1898. Watercolour ca. 21x29,5 cm (8 ½ x 11 ½ in). The watercolour is recently matted. With a couple of minor mild spots of foxing but overall a very good watercolour.

This historically interesting early watercolour shows the Vancouver Waterworks Company house at Brockton Point in Stanley Park. "In 1889, the Vancouver Waterworks Company completed construction of a freshwater pipeline from the Capilano River that ran beneath First Narrows and through Stanley Park" (activehistory.ca). Before 1865, Brockton Point "was utilized as a graveyard for early settlers who came to Vancouver. That year, Edward Stamp—a British businessman in the timber industry—cleared away part of the site in order to build a sawmill. However, he was forced to abandon his plans after realizing the strong currents from the harbour impeded the construction of log booms. He ended up moving the mill to Gastown, becoming Hastings Mill" (Wikipedia).

$750USD

97. BURTON, I[nger] M[aria] (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 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).

$2750USD

98. BURTSCHER, Anton (Austrian, 1887-1987)
[Original Signed Watercolour of Prague with Charles Bridge].

*Ca. 1910. Watercolour and pencil on paper, ca. 16,5x24 cm (6 ½ x 9 ¾ in.) Recently matted and glazed and framed in an attractive period frame. Watercolor in very good condition. Not viewed out of the frame.*

An attractive early landscape view of Prague by a known Austrian realist painter. The watercolour shows the view from the east embankment of the Vltava River towards the west side with the Charles Bridge shown on the left and the Prague Castle and the St Nicholas Church shown in the background.

$975USD

99. CAINÉ, William Sproston (1842-1903)

*[1887-8]. Ink on paper, ca. 16x26 cm (6 ¼ x 10 ¼ 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 glorious 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.

$750USD

100. CAINÉ, 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).

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).

$750USD

101. CAINÉ, 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.

$850USD

102. CAINÉ, 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.

$850USD

103. 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 a 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.

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.


$2250USD

104. 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 (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.

$2250USD

105. COOKE, William Bernard (1778-1855)

[Autograph Letter Signed “W. Cooke” to His Mother with Interesting Notes about the Napoleonic Wars and Illustrated with a Large Beautiful Ink Drawing of St. Mawes, Cornwall].

St. Mawes, Sunday, 29 November 1812. Octavo (ca. 23x18,5 cm). 4 pp., with text on the upper third parts of pages only. Brown ink on paper, with a large double-page ink sketch of St. Mawes on pp. 2 and 3. Addressed, sealed and with postal marks on the last page. Mild fold marks, minor tear and chip on the second leaf after opening not affecting the text, otherwise a very good letter.

Beautiful illustrated letter by prominent British engraver William Bernard Cooke, with interesting notes about the War between Britain and France (1803-1814) and a large drawing of St. Mawes, preceding Cooke’s famous series of the “Picturesque Views on the Southern Coast of England” (48 etchings, 1814-1826). The letter was addressed to his mother, Anna Maria White (d. 1821) and describes Cooke’s stay in St. Mawes with his wife “Bethy” - Elizabeth Blundstone (d. 1830). He talks about his illness, an invitation from his brother Samuel to come to Spain (but it is too late in winter for travelling, so Cooke will not go); and notes that “the trading Vessels the same kind as we came with were lately taken by the French between Falmouth & Plymouth. I don’t know how we shall get home again, for Bethy has the greatest aversion by Sea and by land it is so extravagantly dear that it would cost us 25 d. To London.”

Most part of the central spread is occupied by a beautiful ink drawn view of St. Mawes, “entirely done from Memory, but has <...> rece’d the greatest approbation of several I have shewn it to on account of its likeness of the Place; we can only see from our Window St. Anthony’s Point, the open Sea and the distant view of the Manacles. You must suppose yourself upon a high hill much above St. Mawes and looking down upon the whole.”

Cook describes the view: “In the foreground is St. Mawes, the House with the Chimney smoaking [sic!] is the one we live in. A fleet is going off with convoy for the Mediterranean, in one of the ships suppose myself, and Bethy near the castle waving her handkerchief, taking leave of me <...> . A Train of Buoys are in the middle of the Harbour to denote the deep Water. 15 fathom. Men of War go a great Way up the Harbour on the night. Where the Packet is firing a Gun as the Signal of departure for passengers on Shore – is called the Roads.”

He also notes that the number of birds drawn by him in different groups relates to specific objects in the view, and explains: [1 bird]. The Pier of St. Mawes; [2 birds]. One of the Seine Boats. A Seine is a Net of extraordinary size, which will surround 18 Hundred hogsheads of live Fish at one Time; [3 birds]. St. Anthony’s Point, it joins the mainland at about a mile up, forming a Creek or Small River; [4 birds]. The Manacle Rocks. The Lizard is situated just beyond them. St. Keverne Church us on the Top; [5 birds]. Pendennis Castle, firing a salute on my Father’s birthday; [6 birds]. Falmouth, a large Dot on the Hill near the Church is Mr. Blundstone’s Tomb Stone; [7 birds]. Penryn. Just below Penryn, a few Roofs of Houses are seen, on the other side the Hill. This is Flushing.” Overall a beautiful artistic letter with interesting information on the Napoleonic Wars.

$1500USD

106. COX, Arthur (BRITISH)
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).

$1500USD

107. DEMBINISKI, Eduard von

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

Ca. 1925. Ink and watercolour drawing on board, ca. 28.5x17 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).

$850USD

108. DIX, Arthur Joseph (1861-1917)

[Album of 103 Original Watercolour Designs for Stained Glass Windows].

Ca. 1900. Oblong Quarto (ca. 20x28 cm). 16 card stock leaves. One hundred and three watercolour sketches on paper from ca. 2x2 cm (1x1 in) to ca. 5,5x12,5 cm (2x5 in), mounted on the album leaves. All watercolours numbered in pencil, with the ink captions on the opposite leaves. Artist's carte-de-visite mounted on the first pastedown. Period brown cloth album with gilt tooled initials “A.J.D.” on the front cover. Binding rubbed on extremities, with the spine recased. Overall a very good album with beautiful bright watercolours.

Valuable collection of 103 original watercolour designs for stained glass windows produced by the firm of Arthur J. Dix (101 Gower St., London). The designs, drawn and compiled by Dix himself, include fine examples of coat of arms, royal shields, seals and insignia, with the time frame from the Medieval English kings, to British 20th century institutions and societies. Among the designs are royal shields of kings Ethelbert, Oswald of Northumberland, Harold I, Alfred the Great, Richard II, Henry VIII; seals of
Edward the Confessor, King John, the Duke of Burgundy, the City of London, the town of Hartlepool etc. There are also coats of arms of the cities of York, Leeds, Liverpool, Chester, Plymouth, Borough of Kensington, county of Lancashire et al.; Oxford and Cambridge Universities; emblems of the Company of Musicians, Society of Antiquaries, Institute of British Architects et al.

"Stained glass artist. Arthur J. Dix was based in Gower Street, London, and active from the 1890s. He, or his studio, also made work by other designers as late as 1940" (Stained Glass of Wales online).


Dix carved stained glass windows for a number of buildings in Buckinghamshire, including town hall in his native Wycombe, churches of All Saints (Marlow), St. Peter and Paul (Medmenham), St. Mary (Slough), and St. John the Baptist (The Lee). His stained glass windows also decorate the church of St. John the Baptist (Ightfield, Shropshire), St. Dunstan’s church (Cranford, London) and others.


$2500USD

109. 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" (http://www.gallery.ca/bulletin/num20/thomas1.html).

$1250USD

110. ESTCOURT, James Bucknall (1802-1855)

[Fine Collection of Thirteen Attractive Ink and Watercolour Sketches of Gibraltar. Some Views Dated 1824 & 1825].

Gibraltar, 1824-5. Recently matted, the watercolours are in near fine condition.

This fine collection of attractive watercolours and ink sketches includes:
Top of the Rock, ca. 19x26 cm (7 ½ x 10 ½ in); The Bay as seen from the Rock, ca. 19x26 cm (7 ½ x 10 ½ in); O'Hara's Tower 1, ca. 13x9,5 cm (5x4 in); O'Hara's Tower 2, ca. 9,5x13 cm (4 x 5 ½ in); Castellar with Gibraltar in the Distance, ca. 19,5x27,5 cm (7 ½ x 11 in); Ferry Across the River Guadacorte and Algeciras in the Distance, ca. 16x23,5 cm (6 ½ x 9 ½ in); Gibraltar with the Moorish Castle, ca. 21x32,5 cm (8 ½ x 13 in); British Soldiers in Gibraltar, ca. 16,5x23,5 cm (6 ½ x 9 ½ in); Interior of St. Geoge's Hall Gibraltar (Artist in the Foreground), ca. 18x26 cm (7 x 10 ½ in); South Part of Gibraltar from Ragged Staff, ca. 19,5x26,5 cm (8 x 10 ½ in); Interior of the Officer's Guard Room at Ragged Staff, Gibraltar, ca. 21,5x26,5 cm (8 ½ x 10 ½ in); Tangier Bay in the Distance, ca. 15x26 cm (6 x 10 ½ in); View of O'Hara Tower, ca. 21x20,5 cm (8 ½ x 8 in).

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.

$3750USD

111. 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 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.

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$1250 USD

112. EWAN, Frances


19 Sept. 1899. Grisaille watercolour on paper, heightened in white, ca. 6.5x8.5 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).

$475 USD

113. FAWKES, H.C.

Photo Album with Forty-nine Original Photographs from a Voyage to Palermo and Naples, with Four Original Watercolours made during the Trip, and Numerous Ephemera, Including Dinner Menus, Advertising Leaflets, and Twenty-five Colour and Black and White Printed Postcards.

1905. Quarto (ca. 24x17 cm). 49 gelatin silver prints mounted on 30 stiff card leaves, including two large ones ca. 11.5x15 cm (4 ½ x 6 in); and the rest ca. 6x10 cm (2 ⅜ x 4 in) or slightly smaller. With four original watercolours, including two larger ones, ca. 14x23 cm (5 ⅞ x 9 in), and two smaller ones, ca. 14x9 cm (5 ⅜ x 3 ⅞ in). With seven colour printed dinner menus of various sizes, two printed advertising leaflets, nine colour and fourteen black and white printed postcards. The majority of the images and printed materials are with period manuscript ink captions on the mounts. Period black half sheep album by “John J. Banks & Son” with cloth boards. Owner’s gilt stamp on the front board “H.C.F. 1905”. Album mildly rubbed and loosened at hinges, but overall a very good copy with a bright and interesting ephemera collection.
Beautiful keepsake album from the 1905 cruise of a group of English tourists along the Mediterranean coast of southern Italy. The travelling party left London on the January 13th on board RMS “Orizaba” of the Orient Pacific Line and proceeded to Naples via Plymouth and Marseilles. They spent over a month in Palermo and afterwards visited Pompeii and a famous Flavian Amphitheater in Pozzuoli, before leaving from Naples on board SS “Ormuz” in the end of March. Most likely the album was compiled by “Miss H. Fawkes”: her name appears in the official printed list of passengers of RMS “Orizaba” mounted at the beginning of the album, and these initials coincide with the owner’s gilt stamp on the front cover of the album.

The majority of photographs show Palermo including its narrow streets and courtyards with laundry hanging out of the windows, old harbour with fishing boats, local shepherds and vegetable sellers. Several photos show views of the monastery of Santa Maria di Gesù and cloister of the abbey of Monreale. There are also images taken on a riding tour to Mount Pellegrino on the eastern side of the Bay of Palermo; the creator of the album apparently present on these pictures, together with her sister (?) “Miss V. Fawkes” and “Lady Esther Smith”. Among other images are portraits of lively “Nurses in the Villa Nationale, Naples”, views of the coast of Corsica and Sardinia, and the harbour of Naples.

The ephemera include seven colourful dinner menus finished in manuscript, and two advertising leaflets from RMS “Orizaba” and Italian hotels. Souvenir postcards show RMS “Orizaba”, Palermo and costumes of its inhabitants, ruins of Pompeii. Watercolours include views of the harbours of Gibraltar and Naples taken from deck of RMS “Orizaba”, and sketches of a boat in Marseille, and a flower from Monte Pellegrino. Overall a very attractive travel keepsake.

$850USD

114. 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.

$1500USD

115. GIGANTE, Achille (1823-1846)

[Large Signed Pencil Drawing of the Castle in Scaletta Zanclea, Sicily, Captioned in Pencil:] Castello di Scaletta.

$600USD
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 Scaletta 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 Scaletta 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' 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.

$1500USD

116. 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.

$1500USD

117. 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) "Chekamus 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.

$1250USD

118. 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.
$975USD

119. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp
[Original Mounted Watercolour Signed "DSG" and Titled in ink on Mount:] Aden / a Coaling Station in the Red Sea / 16.9.57.
1857. Pencil, watercolour and bodycolour on paper ca. 17x25 cm (7x10 in). A very good watercolour.
$1250USD

120. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp
1857. Pencil, watercolour and bodycolour on paper ca. 24,5x36 cm (10x14 in). Some minor creasing of corners but overall a very good watercolour.
Original attractive watercolour sketch from a series of sketches made by Captain Dominick Sarsfield Greene for his "Views in India, from drawing taken during the Seapoy Mutiny," Thos. Maclean: London, 1859. The Galleries are the Great Siege Tunnels and Europa Point is the southernmost point of Gibraltar. Provenance: Sir Alexander Moncrieff (1829-1906) and thence by descent.
$1500USD

121. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp
[Original Mounted Watercolour Signed "DSG" and Titled in ink on Mount:] The Harbour, St. Vincent, Cape Verde / 19.6.58.
1858. Pencil, watercolour and bodycolour on paper ca. 17x25 cm (7x10 in). A very good watercolour.
$975USD
122. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp
[Original Watercolour Titled in Pencil:] From Funchal.
   Ca. 1857. Pencil, watercolour and bodycolour on paper ca. 20x35 cm (8x14 in). Watercolour recently matted. Some very minor foxing in the upper margin but overall a very good watercolour.
   Original attractive watercolour sketch looking along the coastline from Funchal, the largest city and capital of Madeira, from a series of sketches made by Captain Dominick Sarsfield Greene for his "Views in India, from drawing taken during the Seapoy Mutiny," Thos. Maclean: London, 1859. Provenance: Sir Alexander Moncrieff (1829-1906) and thence by descent.
   $1250USD

123. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp
   Ca. 1857. Pencil, watercolour and bodycolour on paper ca. 17x24,5 cm (7 x 9 ½ in.). A very good watercolour.
   "The Elephanta Caves are a network of sculpted caves located on Elephanta Island, or Gharapuri (literally "the city of caves") in Mumbai Harbour, 10 kilometres (6.2 mi) to the east of the city of Mumbai in the Indian state of Maharashtra. The island, located on an arm of the Arabian Sea, consists of two groups of caves—the first is a large group of five Hindu caves, the second, a smaller group of two Buddhist caves. The Hindu caves contain rock cut stone sculptures, representing the Shaiva Hindu sect, dedicated to the god Shiva" (Wikipedia). Provenance: Sir Alexander Moncrieff (1829-1906) and thence by descent.
   $975USD

124. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp
[Original Mounted Watercolour Titled in ink on Mount:] Gibraltar Hill from Rawul Pindee/Sunset.
   Ca. 1857. Pencil, watercolour and bodycolour on paper ca. 16,5x24 cm (6 ½ x 9 ½ in). A very good watercolour.
   Original attractive watercolour sketch from a series of sketches made by Captain Dominick Sarsfield Greene for his "Views in India, from drawing taken during the Seapoy Mutiny," Thos. Maclean: London, 1859. "Rawalpindi ., is a rapidly growing city in the Pothohar region of northern Punjab, Pakistan. It is located only 14 kilometres (9 mi) south from the capital city of Islamabad, in the province of Punjab" (Wikipedia). Provenance: Sir Alexander Moncrieff (1829-1906) and thence by descent.
   $975USD

125. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp
[Original Mounted Watercolour Titled in ink on Mount:] The Taj Agra.
   Ca. 1857. Pencil, watercolour and bodycolour on paper ca. 17,5x25,5 cm (7x10 in). A very good watercolour.
   "The Taj Mahal., is a white marble mausoleum located in Agra, Uttar Pradesh, India. It was built by Mughal emperor Shah Jahan in memory of his third wife, Mumtaz Mahal. The Taj Mahal is widely recognized as "the jewel of Muslim art in India and one of the universally admired masterpieces of the
world's heritage." (Wikipedia). Taj Mahal is regarded by many as the finest example of Mughal architecture, a style that combines elements from Islamic, Persian, Ottoman Turkish and Indian architectural styles. Provenance: Sir Alexander Moncrieff (1829–1906) and thence by descent.

$975USD

126. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp

[Original Mounted Watercolour Signed "DSG" and Titled in ink on Mount:] Bird Island, St. Vincent, St Antonia in the distance / 20.6.58.

1858. Pencil, watercolour and bodycolour on paper ca. 16,5x25 cm (6 ½ x 10 in). A very good watercolour.


$975USD

127. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp

[Original Mounted Watercolour Signed "DSG" and Titled in ink on Mount:] On the road to Constantia / 12.5.58.

1858. Pencil, watercolour and bodycolour on paper ca. 17x25 cm (7x10 in). A very good watercolour.

Original attractive watercolour sketch from a series of sketches made by Captain Dominick Sarsfield Greene for his "Views in India, from drawing taken during the Seapoy Mutiny," Thos. Maclean: London, 1859. "Constantia is a suburb of Cape Town, South Africa, situated about 15 kilometres south of the centre of Cape Town. The Constantia Valley lies to the east of and at the foot of the Constantiaberg mountain. Constantia Nek is a low pass linking to Hout Bay in the west" (Wikipedia). Provenance: Sir Alexander Moncrieff (1829–1906) and thence by descent.

$1250USD

128. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp


Ca. 1857. Pencil, watercolour and bodycolour on paper ca. 17x24,5 cm (7 x 9 ½ in.). A very good watercolour.


$975USD

129. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp

[Original Mounted Watercolour Titled in Pencil on Verso:] Port Said.

Ca. 1857. Pencil, watercolour and bodycolour on paper ca. 9x16,5 cm (4 x 6 ½ in). A recently matted very good watercolour.


$475USD

58
130. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp
[Original Mounted Watercolour Signed "DSG" and Titled in ink on Mount:] From Sandy Bay Ridge, St. Helena / 3.6.58.

1858. Pencil, watercolour and bodycolour on paper ca. 17x25 cm (7x10 in). A very good watercolour.
Original attractive watercolour sketch of Sandy Bay, which is a bay on the island of Saint Helena and a district of the island, from a series of sketches made by Captain Dominick Sarsfield Greene for his "Views in India, from drawing taken during the Seapoy Mutiny," Thos. Maclean: London, 1859. Provenance: Sir Alexander Moncrieff (1829–1906) and thence by descent.
$975USD

131. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp
[Original Mounted Watercolour Titled in ink on Mount:] Jumna Musgid - Delhi.

Ca. 1857. Pencil, watercolour and bodycolour on paper ca. 17,5x26 cm (7x10 in). A very good watercolour.
Original attractive watercolour sketch from a series of sketches made by Captain Dominick Sarsfield Greene for his "Views in India, from drawing taken during the Seapoy Mutiny," Thos. Maclean: London, 1859. The "Jama Masjid of Delhi, is the principal mosque of Old Delhi in India. Commissioned by the Mughal Emperor Shah Jahan, it is the best-known mosque in India. Construction began in 1650 and was completed in 1656. It lies at the beginning of the Chawri Bazar Road, a very busy central street of Old Delhi" (Wikipedia). Provenance: Sir Alexander Moncrieff (1829–1906) and thence by descent.
$975USD

132. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp
[Original Mounted Watercolour Signed "DSG" and Titled in ink on Mount:] The Mans Head Rock, St. Vincent.

Ca. 1858. Pencil, watercolour and bodycolour on paper ca. 16,5x24,5 cm (6 ½ x 9 ½ in.) A very good watercolour.
$975USD

133. GREENE, Captain Dominick Sarsfield (1826-1892), Royal Artillery & Aide-de-Camp
[Original Mounted Watercolour Signed "DSG" and Titled in ink and Pencil on Mount:] Peak of Tenerife / Height 12,500 ft. Above the sea / Jutland 11 miles from Orotava / Early Morning.

Ca. 1857. Pencil, watercolour and bodycolour on paper ca. 32x25 cm (12 ½ x 10 in). Mount with a mild crease of bottom blank margin, but overall a very good watercolour.
Original attractive watercolour sketch of Mount Teide (3,718 m) seen from the ocean with a sailing ship in the foreground, from a series of sketches made by Captain Dominick Sarsfield Greene for his "Views in India, from drawing taken during the Seapoy Mutiny," Thos. Maclean: London, 1859. Provenance: Sir Alexander Moncrieff (1829–1906) and thence by descent.
$1250USD

134. 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).

$750USD

135. 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 bazaars of Cairo or Suez, panoramas as seen from mast-heads, wide cities like Bombay or Pekin, narrow strips of desert with measure-less expanse of sky all alike display his quality of bravura" (Wikipedia).

$1500USD

136. 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.

$975USD

137. 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 x22 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

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.

$3750USD

138. JACOBSHAGEN, B. (German)
[Berlin], ca. 1920. Watercolour on paper ca. 29.5x23.5 cm (11 ½ x 9 ¾ in.). Watercolour mounted on period card, but overall in very good condition.

This attractive view shows pedestrians, a horse and carriage, a bus and a car in front of the Berlin City Palace, "located on the Museum Island at Schlossplatz, opposite the Lustgarten park. It was the winter residence of the Kings of Prussia and the German Emperors" (Wikipedia). The National Kaiser Wilhelm Monument which was demolished in 1950 is shown on the left.

$750USD

139. JUDGE, Spencer Percival (1874-1956)
[Watercolour View of the Coastline near Victoria, B.C.].
Watercolour on paper, ca. 17x25 cm (6 ¾ x 9 ¼ 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.

$750USD

140. KEATS, C[harles] J[ames] (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 ⅜ 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.

$975USD

141. LAW, Arthur
[Watercolour View of the Fraser River in British Colombia] Fraser River Cañon, near Yale, B.C., 1911.

Yale B.C., 1911. watercolour size 31.5x48 cm (12 ⅞ 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).

$1850USD

142. MACKAY, J., Royal Engineers

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

Gibraltar, 1889. Watercolour on paper, heightened in white, ca. 30,5x45,5 cm (ca. 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).

$1250USD

143. MACNISH, E.J.


July 10th 1911. Watercolour ca. 21x27 cm (8 ½ x 11 in). Recently matted, some mild foxing of top part of the watercolour but overall a very good watercolour.

This attractive watercolour shows North Vancouver and the North Shore mountains as seen from Stanley Park across the Burrard Inlet.

$650USD

144. 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).
145. MASON, George Nelson Pomeroy, Commander, Indian Navy (1828-1890)

[Six Original Watercolour Views of Bombay Harbour and the Konkan Coast].

[1855]. Six watercolours on watermarked laid paper. Four watercolours ca. 11 to 14 x36,5 cm (4 ½ to 5 ½ x 14 ¼ in), one watercolour ca. 17,5x 25 cm (6 ¼ x 10 in), and a large sepia watercolour ca. 25,5x36 cm (10 x 14 ¼ in). One watercolour captioned in ink, one captioned and dated in pencil; one - with additional watercolour sketch on verso. Recently matted. A very good collection.

Six atmospheric watercolours of Bombay harbour and the surrounding Konkan coast, drawn by an officer of the Indian Navy George N.P. Mason. He served in the Bombay Presidency for over twenty years, starting as a midshipman in 1842 and retiring at the rank of Commander in the early 1860s. The “East India Register and Army List for 1854” reported of Mason as a midshipman on a steam packet vessel Feerooz (8 guns, launched in Bombay in 1846); and in 1858 he was already listed as a Lieutenant-Commander of a schooner Georgiana (launched 1855), tender to sloop Clive, Persian Gulf (Colburn’s United Service Magazine for 1858, p. 802).

The watercolours apparently created during Mason’s service as a midshipman on Feerooz include four panoramic views and a large black sepia watercolour of Bombay harbour and the coast, with native sail boats at sea and distant mountainous shoreline in the background. There is also a colourful view of the Funnel Hill (Karnala Fort) – a 13th-century Indian coastal fortification, in possession of the British East India Company since 1818. Dated 23 April 1855, the watercolour was drawn at “3 p.m., after a very rainy morning”. “For rounding the Prong and entering the harbour, a good mark in clean weather is the Funnel Hill, remarkable by a rock on it resembling a chimney, and is situated behind Caranja Island, about 18 miles eastward from Bombay Castle” (Bombay Harbour and the circumjacent land, with sailing directions// India Directory, or Directions for sailing to and from the East Indies… Vol. 1. London, 1826, p. 342).

$3500USD

146. MATTHEWS, Marmaduke RCA, OSA (Canadian 1837-1913)

[Original Signed Watercolour Titled:] Evening at Leanchoil.

Ca. 1890. Watercolour ca. 19x43 cm (7 ½ x 17 in). The watercolour is glazed, matted and framed. Overall a very good watercolour.

The watercolour shows the Canadian Pacific Railroad tracks at Leanchoil B.C. (Between Field and Golden) with the Rocky Mountains of Yoho National Park in the background. Mathews "studied watercolour painting at Oxford University before moving to Toronto Canada in 1860 to embark on a career as an esteemed painter of western landscapes. He was hired by the Canadian Pacific Railway to paint the Canadian prairies and rocky mountains. He worked under William Van Horne, then-president of the Canadian Pacific Railway, and made several cross-country trips to Canada's west, including in 1887, 1889 and 1892. He reportedly drew his sketches from the cowcatcher of a locomotive train" (Wikipedia).

$1250USD

147. MEYNELL, Francis, RN, Lieutenant (1821-1870)

[Original Watercolour, Titled on Verso:] Calcutta from Garden Reach. HMS Calliope Saluting.

1841. Watercolour on paper, ca. 31x54 cm (12 x 21 ¼ 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).

$2750USD

148. OLIVEIRA, Guilherme Couvreur de (1889-1978)

[Original Manuscript Account of a Voyage from Lisbon to West Africa, with Sixteen Ink Drawings in Text; Titled:] Ao mea pae offerece estes “Apontamentos” o seu filho muito amigo. G.C. Oliveira, 23 Setembro de 1906; [Additional Title on the First Page:] Uma viagem a Africa Occidental.

Ca. 1906. Octavo (ca. 20,5x16 cm). T.p., 94 pp., 1 blank leaf, [2] pp. of text. Black ink on watermarked bluish paper, legible handwriting in Portuguese. With 16 ink drawings in text. Original notebook with brown cloth spine and red card borders; paper label with a manuscript title “Guilherme Couvreur d’Oliveira. Apontamentos” on the front board. Spine worn and cracked, but the binding is still holding, cover title label with a minor damage, but overall a very good internally fine manuscript.

Vivid manuscript account of a voyage to West Africa and back written by Guilherme Couvreur de Oliveira, then a 17-year old pilot apprentice, and later a Portuguese merchant navy captain, publicist and writer. The voyage on packet boat “Ambaca” lasted from 22 June to 23 September 1906; Cape Verde, Sao Thome and Principe, Luanda, Novo Redondo, Benguela and Mossamedes were visited. The ink sketches in the text include several coastal views drawn from the ship (Ponta Temeroza of the Cape Verde Islands, a rock near the Principe Island, the Ilheu das Cabras Island near Sao Thome, Ponta do Zaire, a full-page sketch of “Um boccado de Mossamedes” et al), as well as drawings of native African sailboats and spears, and a sketch of an albacore tuna caught near the Cape Verde Islands. Two pages at the rear are occupied with the account of Oliveira expenses, dated 15 August 1906 and naming among others payments for a servant, postcards and stamps, cigars, side trips and pipes.

Guilherme Couvreur de Oliveira was a son of Rear Admiral João Brás de Oliveira. He started his career at sea in 1905 as an apprentice aboard the steamship “Funchal;” later that year he took training as a pilot aboard the “Pero de Alenquer.” Oliveira obtained his pilot license in 1908, becoming a captain in 1916, and commander in 1919. He was decorated by both the British and Dutch governments for his efforts to rescue shipwrecked seamen during WWII. He is the author of four books, and published prose and poetry in newspapers and reviews.

$2750USD
149. P[RATT], S[idney]

1905. Watercolour ca. 15x34,5 cm (6 x 13 ½ in). The watercolour is recently matted. Overall a very good watercolour.

Attractive watercolour looking from Arrowhead (a former steamboat port and town) up the Upper Arrow Lake in British Columbia. Arrowhead is now a BC ghost town.

$650 USD

150. PAGET, H[enery] 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” (# 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."

$750 USD

151. PATEY, Russell, R.N. (b. 1817)
[Five Watercolours in Sepia of Moulmein (Mawlamyine), Burma 1846-7].

1846-7. Recently matted, the watercolours are in fine condition.

Five attractive watercolours of the capital of British colonial Burma. The titles of the watercolours as written on verso of each painting by the artist are:

View of Large Pagoda, Moulmein Sept 46 as seen from the West, ca 24x34 cm (9 ½ x 13 ½ in);
A Punghi House, Moulmein June 46, ca. 24x34 cm (9 ½ x 13 ½ in);
Farm Caves, Moulmein as Seen from the East Side Sept. 47 Russell Patey, ca. 23x28 cm (9x11 in);
Farm Caves, Moulmein Taken from the Interior Sept. 47 Russell Patey, ca. 22x27,5 cm (8 ½ x 11 in);
Austin's House, Moulmein May 46, ca. 24x34 cm (9 ½ x 13 ½ in).

"Mawlamyine (Moulmein) was the first capital of British Burma between 1826 and 1852 after the Tanintharyi (Tenassarim) coast, along with Arakan, was ceded to Britain under the Treaty of Yandabo at the end of the First Anglo-Burmese War...Mawlamyine is the third largest city of Burma situated 300 km south east of Yangon" (Wikipedia).

$3500 USD

152. 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.

$750USD

153. 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).

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$850USD

154. 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.

$850USD

155. 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].

[1887-8]. Ink on paper, ca. 15,5x26,5 cm (6 x 10 ½ in). Signed “JP” in the left lower corner. Recently matted. A very good bright drawing.

This original ink drawing used for the illustration "Kicking Horse Pass" (p. 95). “This pass received its ridiculous name from an incident connected with come 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
dughter 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,
got 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

156. PEDDER, John (1850-1929) & CAINE, William Sproston (1842-1903)
[Original Ink Drawing of the Banff Springs Hotel used for the Illustration in W.S. Caine’s "A Trip
[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
will accommodate 300 guests, but will not be open till next year <…> 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
dughter 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,
got on a steamer from Vancouver to San Francisco and continued his trip to Japan, Hong Kong,
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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.

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

$850USD

157. 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.
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.

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$750 USD

158. 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).

$850 USD

159. REICHARD, Walter Reinhold


Beautiful collection of historically important watercolours showing the Astrakhan region during the First World War, with amazing views of the Kalmyk steppes and Volga River, street scenes in the Yenotaewsk city and Bolkhuny village, and artistic portraits of the local people – Kirghises, Kalmyks and Russians. The album was made by a German prisoner of war who was interned in the Astrakhan province of the Russian Empire and spent at least four years (1914-1918) in Yenotayevsk and Bolkhuny.

The landscape watercolours include a series of views of Bolkhuny: general views with the steep banks of the Akhtuba River; colourful scene of the Bolkhuny Sunday market; a view with the famous Bolkhuny windmills; pastoral view of a Bolkhuny street with haulm-roofed houses and pigs wandering in puddles in the middle of the street; crimson-tone watercolour of the sheep herd coming back to Bolkhuny in the evening; sunny view of the troika race on the Epiphany day (Heilige drei Könige) et al. Among other landscapes are a deep-blue night scene in the “Kirgisen Steppe” and two beautiful winter views of the Volga: 1) with Yenotayevsk houses on top of the steep river bank, and 2) with a camel-laden “Kerosin Karavan” crossing the frozen river.

The album contains a gallery of outstanding individual and group portraits of local people starting with an image of a galloping Kirghis rider on the “title page”. There are also twelve portraits of the Kalmyk people (old and young women, families next to their jurt, members of the Kalmyk clergy, dancing girls, men in the Kalmyk camp, riders in the steppe et al.), and thirteen portraits of the Kirghises (old woman-beggar, “Old Kirghisian soothsayer”, water carter, group portraits of Kirghis fishermen, travellers in the steppe, families, men with a camel cart on the frozen Volga et al.). The other portraits show a “Tatar vet” (Tartarischer Tierarzt), Persian longshoremen in Astrakhan, Russian girl in the holiday dress, and Ruthenian and Galitzian war refugees.

Overall the collection is a historically significant and beautiful (!) illustration of life in the Astrakhan region during the WWI, with important additions to the fate of German prisoners of war in Russia before and after the Russian Revolution of 1917.

Yenotayevsk (now Yenotaevka village) is located on the right channel of the Volga River 154 km north of Astrakhan and is separated from the river’s main channel by the Chicherin Island. It is the oldest settlement in the Astrakhan province, with the fortress protecting the trade route from Astrakhan to central Russia being founded in 1742. In 1785 the town became the centre of the district (uyezd), and in 1810 the fortress was abolished. In the last quarter of the 19th century the town turned into a place of the political exile in the Astrakhan region where a number of antigovernment and revolutionary activists were interned. This fact explains why the prisoners of war were transported here in 1914-1917. In 1925 Yenotayevsk lost its status as a city and remains a village (although a center of the Yenotayevsky district) nowadays (Russian Brokhaus dictionary on-line).

Bolkhuny is a village in the Akhtubinsky district of the Astrakhan region (founded in 1822, before 1927 – a part of the Yenotayevsky district). The village is located on the left bank of the Akhtuba River (Volga’s tributary) over 200 km north of Astrakhan. In the beginning of the 20th century it had over 7000 inhabitants, a school, a church, 55 shops (lavka), three large trade fairs, three bread warehouses (magazin), and smaller weekly fairs. Bolkhuny was known for its livestock breeding (over 15000 sheep, 7000 cows) and over 100 windmills (Russian Brokhaus dictionary on-line).

$12,500USD

 [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.

$850USD

161. 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).

$750USD

162. 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.

$375USD

163. 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. 10,5x19 cm (4 x 7 ½ in); Harbour - Colombo – Ceylon, ca. 11x19 cm (4 x 7 ½ in).
"Although the British captured Colombo in 1796, it remained a British military outpost until the Kandyan 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).

$650USD

164. SPENCE, Percy Frederick Seaton (1868-1933)
2 Nov 1899. 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).

$750USD

165. 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.

$1250USD

166. 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).

$650USD

[Original 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).

$1250USD

168. 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 (7½ x 21½ 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).

$3250USD

169. 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).

$850USD

170. TURNER, Captain Henry A., Royal Artillery (British, active 1849-1853)


1852. Watercolour ca. 18x26,5 cm (7½ x 10½ in). Recently matted. Watercolour overall in very good condition.

This attractive and skillfully executed pencil and watercolour view shows "Government House [which] is the official residence and office of the Governor-General of Barbados. It was built in the colonial days and was the residence of the Governor of Barbados. It later continued in the role of official residence and office of the Governor-General following political independence from the United Kingdom in 1966. Government House was once a Quaker Plantation, until it was purchased by the Imperial Government, when it acted as a replacement to The Bagatelle Great House in the Parish of St. Thomas" (Wikipedia).

$975USD

171. 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).

$850USD

172. 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).

$975USD

173. WITTIG, Friedrich Wilhelm (German, 1854-died 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.

$1500USD

174. ZACH, Ferdinand (AUSTRIAN, 1868-1956)
[Original Signed Watercolour of the Vienna Court Opera (Wiener Hofoper)].
Ca. 1900. Watercolour, ca. 34x24,5 cm (13 ½ x 9 ½ 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).

$1250USD
175. ZERBE

[Original Signed and Dated Watercolour Titled:] Danzig.

1911. Pencil, watercolour and bodycolour on paper ca. 35,5x28 cm (14x11 in). Recently matted. Title, signature and date slightly cropped by still readable, extreme top margin mildly sunned, but overall still a very good watercolour.

This attractive watercolour shows the Gdansk Long Market with the Neptune’s Fountain, Artus’s Court and Town Hall.

$650USD