A very successful racehorse, retiring to stud in 1779. In 1786 he was sold at Tattersalls and exported to General Spottiswood's Stud in Fredericksburg, Virginia. In 1830 the 'American Turf Register' noted "Shark did as much to enhance the value of the bloodstock of the United States as any horse ever imported".


Ref: 8548

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899. **Sweetbrier.**

G.Stubbs pinx.t. Geo.e Townley Stubbs sculp.

Engraver to to His Royal Highness the Prince of Wales. London Republished June 4, 1817, by Edw.d Orme, New Bond Street, corner of Brook Street. Stipple with etching. 405 x 495mm. Trimmed just within plate on three sides.

Raced for Lord Grosvenor 1773-5, retiring to stud unbeaten. In the background is Grosvenor's stud farm at Oxcroft, Cambridgeshire.


Ref: 8206

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900. **This Excellent Horse Tortoise, got by Snap, is the Property of Mr. Wentworth, has won the following Plates & Prizes...**


Mezzotint, 250 x 350mm. 9¼ x 13¼".

A fine impression. Inscribed '512' lower right.

Ref: 8532

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901. **The Terrible Horse Trentham late the property of Charles Ogilvy Esq.r...**

G.Stubbs pinx.t. G.D.Stubbs sculp.t. 260 Published according to Act of parliament Jan.y 1. 1772 and sold by Rob.t Sayer No 53 in Fleet Street. [c.1800]

Mezzotint. 255 x 350mm. Fine.

Trentham was at one time owned by the syndicate of Charles James Fox and Lord Foley.

Lennox-Boyd: 29, state iii of iii, probably issued by Laurie & Whittle c.1800.

Ref: 8555

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**FOREIGN TOPOGRAPHY**

902. **[Valetta Harbour.] Malta**

W.L. Wyllie [signed in pencil]. [n.d., c.1930.]

Drypoint. 175 x 380mm. Framed. Unexamined out of frame.

William Lionel Wyllie (1851-1931). In the early 1870s Wyllie became an illustrator for the Graphic. He held several exhibitions at galleries of the Fine Art Society and elsewhere. In 1889 he was elected an associate of the Royal Academy, and exhibited his work their in 1901. He worked for the White Star Shipping Line and served in the Royal Navy during WWI. It was his etchings and watercolours showing working life on the Thames and the Medway that brought him widespread popularity. Later in his life he played an important role in the restoration of the Victory.

Ref: 8461

903. **Vüe de l'intérieur Cour de la maison des Orphelins à Halle en Saxe. Prospect des mern Hoss im Baüsen Hause zu Halle in Sachsen.**


Colured engraving, 320 x 435mm. 12½ x 17". Some creasing; slight tears, paper scuffing at top. stains at top; hole on right.

A view d'optique of the orphanage courtyard at Halle in Saxony, Germany. Vues d’optique are hand-coloured etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d’optique were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: 9111

904. **Inhuldiging Van Willem Den 1sten te Brussel; den 21 September 1815. (Trien.) Inauguration De Guillaume Ier a Bruxelles, le 21 Septembre 1815. (Cortege.)**


Pair of coloured aquatints, each image 470 x 675mm. 18½ x 26½". Centrefold as issued. Stain from mounts.

William Frederick (William I), born Willem Frederik Prins van Oranje-Nassau (1772 - 1843), was a Prince of Orange and the first King of the Netherlands. Feeling threatened by Napoleon who had escaped from Elba, William proclaimed himself King of the United Kingdom of the Netherlands on 16 March 1815 at the
urging of the powers gathered at the Congress of Vienna. His son, the future king William II, fought as a commander at the Battle of Waterloo.

These are two handsome views of his inauguration procession through the streets of Brussels.

After Sébastien Leroy, painter who worked in Paris.

Ref: 8485

905. A View of the Harbour and City of Alexandria from the Pharo's Tower. In Commemoration of the late much lamented General Sir Ralph Abercrombie, K.B., a dedication from the publisher to 'General Lord Hutchinson and the Officers engaged in the Battle of Alexandria, who so nobly entwined the Laurel of Victory around the British Arms', by their Devoted humble Servant. Edwd. Orme.


Coloured aquatint with remarque of drums, weapons, crown and flag. 718 x 535mm. Unexamined out of frame, appears very fine and extremely rare. £780

View of the city at the foot of low hills, on the sea, with a walkway running from the left side to a fortress in the foreground with an octagonal turret, where people are admiring the view and a soldier is standing guard, with ships in the harbour between, and at sea beyond the ring of land in the background. 1804.

Ref: 8246

906. [Studies of kangaroos.]

[Etched by Paul Renouard.] [n.d., 1907.]

Etching. 350 x 250mm, 11 x 8¾". £230

Charles Paul Renouard (1845-1924). While at the Ecole des Beaux-Arts in 1875 he and his instructor were hired to decorate the ceiling of the Paris opera house, which was the inspiration for his most well-known series of etchings, Le Nouvel Opéra. He came to London in the 1890s and started work for the 'Graphic' newspaper, sketching theater-goers and performers at the Theater Royal in Drury Lane, and policemen and defendants at one of London's many police courts.

Ref: 9060

907. Petra March 7th, 1839.

[David Roberts.] [London. Published by F.G. Moon, 20 Threadneedle Street, Aug.t 18th 1842.]

Tinted lithograph with original hand colour. Plate surface 490 x 325mm, 19¾ x 12¾", laid on board as issued. Stains from the original glue around edge of image. £550

Al Khazneh (The Treasury), the famous classical building cut from the sandstone of Petra, Jordan. From the rare subscription edition of Roberts' Holy Land.

Abbey: Travel 385.

Ref: 9077


W. Bell del.t. J.C. Stadler sculp.t. Published by W. Marsden, 1810.

Two aquatint plates on one sheet. Each c. 290 x 240mm. Printed on Whatman paper watermarked 1810. £340

From Marsden's "The History of Sumatra Containing An Account Of The Government, Laws, Customs And Manners Of The Native Inhabitants".

Not in Abbey.

Ref: 8341

909. Irish Peasantry Crossing A Brook.


A man leads a horse carrying a woman and child across a stream, a young woman holding up her skirts walks beside them. Another peasant stands on the far bank at right with two cattle, while a woman by a cottage in the distance hangs out her washing.


Ref: 8344

910. Irish Peasantry Crossing A Brook.


A man leads a horse carrying a woman and child across a stream, a young woman holding up her skirts walks beside them. Another peasant stands on the far bank at right with two cattle, while a woman by a cottage in the distance hangs out her washing.


Ref: 8344

911. A View of the River Po in Italy.

From the Original Picture by Claude le Lorrain, In the Collection of the Right Honourable Lord Trevor; To whom this Plate is Dedicated, by his Lordship's most
Obliged & most Obedient Servant, John Boydell.
Claude le Lorrain Pinxit. James Mason Sculp.t. Published Jan. 1st 1769 by J.Boydell Engraver, in Cheapside London. Copper engraving. 480 x 605mm, 18¾ x 23¾". Backed on thick paper. £290 Ref: 9090

912. Sacred To The Memory Of His Honor Ninian Home Esqr. Lieutenant Governor, &c.&c...[inscribed on central plaque.]
Stipple engraving with etching, image 325 x 495mm. 12¾ v 19½". Trimmed within plate with some spotting. £350

An illustration of three commemorative plaques, decorated with classical and military-style reliefs. Dedicated to the British governor, military and naval personnel and colonists who lost their lives during the the 'Fedon Rebellion' on the Caribbean island of Grenada in 1795. They were dedicated in 1799. Sir Richard Westmacott (1775 - 1856) is the sculptor. A Royal Academician and Professor of Sculpture at the Royal Academy, Westmacott was responsible for the design of 'The Progress of Civilization', the sculpture for the British Museum pediment. He received commissions for monuments in all parts of the country, as well as in India and the colonies. British authority in Grenada was challenged and its administration sent into chaos by Julian Fedon, a Mulatto planter. He led the island's slaves into a violent rebellion, and took control of Grenada, freeing the slaves who joined in rebellion. Fighting continued over the year and a half, until the British regained control of the island. Suspected leaders of the rebellion were executed, however Fedon himself was never captured. The British remained in control, but tensions remained high until slavery was abolished in 1834.
Ref: 8884

913. Russia. Yet there life glows; / Yet cherish'd there, beneath the shining waste, / The furry nations harbour: tipt with jet, / Fair ermines, spotless as the snows they press; / Sables, of glossy: black; and dark embrown'd, / Or beauteous freakt with many a mingled hue, / Thousands besides, the costly pride of courts. Vide Thomsons Winter.
C. Ansell delint. W. Nutter sculpt. London Publish'd Jan. 11. 1791 by C. Tomkins No.2 Rathbone Place. Stipple. Plate 301 x 246mm. 11¾" x 9¾". £280

A rustic Russian scene of a fair maiden and father preparing for the hunt. Ex: Oettingen-Wallerstein collection. Ref: 9258

By Authority: John Ferres, Government Printer, Melbourne [n.d., c.1858]. Licence printed on vellum, with vignettes including royal coat of arms. Signed by the Commissioner and completed and dated in ink 17th March 1858. 195 x 220mm. 7¾ x 8½”. Folds as normal. £1250

A very rare surviving licence for gold mining issued in Castlemaine district, Victoria, Australia. Numbered 'No. 38', and priced '£1'. In 1851 gold was discovered near Ballarat, and subsequently at Bendigo. Later discoveries occurred at many sites across Victoria. This triggered one of the largest gold rushes the world has ever seen. The colony grew rapidly in both population and economic power. In ten years the population of Victoria increased sevenfold from 76,000 to 540,000. All sorts of gold records were produced including the 'richest shallow alluvial goldfield in the world' and the largest gold nugget. Victoria produced in the decade 1851-1860 20 million ounces of gold, perhaps as much as one third of the world's output. Castlemaine was established during the gold rush. In September, 1851, three shepherds and a bullock driver discovered gold in Specimen Gully, about 5 km northeast of present-day Castlemaine. Within a month the alluvial bed of Forrest Creek was being worked with 8,000 miners on the field by the end of the year, and 25,000 by March 1852. The gold license system caused considerable unrest on the diggings. It was regarded as a tax and greatly resented since it was applied regardless of the success or failure of the digger. However, the gold commissioners and Police known as 'traps' enthusiastically policed the goldfields, checking on licenses and arresting and fining the unfortunate diggers who could not produce them. The Police ‘licence hunts’ were often brutal, corrupt, unfair and inefficient. These license hunts came to symbolise the government’s oppression of the diggers and directly led to major protests on goldfields in Sofala in 1852, Bendigo in 1853 and the Eureka Rebellion in 1854. A year after the Eureka Rebellion the gold license was replaced by a Miner’s Right like this one which cost one pound a year for the right to
dig and also entitled the owner to vote in parliamentary elections.

Ref: 9147

915. **Zusammenkunft Ihrer Majestaten...**

Entrevue De Leurs Majestes...[Francis I of Austria and Nicholas I of Russia]

Munchengratz 10 September 1833.


Fine coloured lithograph, sheet 330 x 440mm. 13 x 17¼".

£260

Münchgrätz, now in the Czech Republic, saw Prussia, Austria and Russia sign the Munchengratz Agreement in September 1833. This established a three-power alliance to 'support conservative causes' in Europe and the wider world. To counter the Munchengratz Agreement, Britain, France, Spain and Portugal signed the Quadruple Treaty in April 1834. This established the idea of two opposing power blocs in European politics for the first time. The first major event in which the two sides opposed each other was the Portuguese throne crisis of 1833-39.

Francis II (1768 – 1835) was the last Holy Roman Emperor, ruling from 1792 until 6 August 1806, when he dissolved the Empire after the disastrous defeat of the Third Coalition by Napoleon at the Battle of Austerlitz. In 1804 he had founded the Austrian Empire and became Francis I of Austria (Franz I.), the first Emperor of Austria, ruling from 1804 to 1835. Nicholas I (1796 – 1855), was the Emperor of Russia from 1825 until 1855.

Fine original colour. Publisher's blindstamp lower centre.

Ref: 9044

916. **Destruction de Missolonghi. Les cris dechirans de leurs femmes et leurs enfants pouvaient seuls etonner les intrepides defenseurs de Missolonghi...**


Lithograph on india paper, 505 x 635 mm, 19¼ x 25".

One large tear extending into image and two smaller ones in margin

£950

Shows the sacking of the Greek town of Missolonghi by Turkish and Egyptian forces after a long siege in 1825. The event caused the British, French and Russians to join the war on the Greek side.

Ref: 8607

917. **[A Native American wearing a headdress.]**


Signed etching. 80 x 90mm.

£180

Ref: 8291

918. **A Description of Algiers, Including Its Government, Military force, Manners & Customs of its Inhabitants &c, &c.**

London. Published August 29th 1816 by J. & E. Wallis, 42 Skinner Street, and J. Wallis Marine Library, Sidmouth.

Broadsheet with coloured aquatint plate, 310 x 320mm., above letterpress, total printed area 480 x 320mm. Very Scarce. A few small creases and splits, some staining.

£550

A broadsheet published during the build-up of tensions leading to the English bombardment of Algiers by the Mediterranean Fleet under Rear Admiral Edward Pellew.

Pellew had been sent on a diplomatic mission to stop the attacks of the Barbary pirates against Christian shipping after which the crews were sold into slavery. Have reached a deal with the Algerian Dey, Pellew returned home, but the attacks resumed and Algerian troops massacred 200 Corsican, Sicilian and Sardinian fishermen who were under British protection.. Pellew set out again, leaving Plymouth on July 28th 1816, with "a company of the Rocket Corps, furnished with a plentiful supply of Sir W. Congreve's destructive Weapons". Joined by a Dutch squadron the bombardment started on August 27th, two days before publication of this broadsheet.

Ref: 8355

919. **Madagascar And The Malagasy. With Sketches In The Provinces of Tamatave, Betanimena, and Ankova.**

By Lieut. S. P. Oliver, Royal Artillery. F.R.G.S.

London: Published By Day And Son, Limited, Lithographers, Printers, and Publishers, Gate Street, Lincoln's Inn Fields [n.d., 1866].

Title page and 24 sepia tinted lithographs (complete) glued to five scrap sheets. Each image c.110 x 180mm. 4¼ x 7" (two plates in portrait orientation). Plates trimmed to images top and sides.

£380

A complete set of illustrations of the scenery and inhabitants (called 'Malagasy') of the island of Madagascar in the Indian Ocean off the southeastern coast of Africa. From drawings by Samuel Pasfield Oliver (1838 - 1907), geographer and antiquary. He accompanied Major-general Johnstone on a mission to Madagascar in 1862 to congratulate King Radama II on his accession. He spent some months exploring the island, and witnessed the king's coronation at Antananarivo (23 Sept.). A second brief visit to the
island followed in June 1863, when Oliver, on receipt of the news of King Radama’s assassination, was again despatched to Madagascar on board H.M.S. Rapid. The history and ethnology of the island interested him, and he devoted himself subsequently to a close study of them. His sympathetic volumes descriptive of Malagasy life remain the standard English authority on the subject. In 1866 he published ‘Madagascar and the Malagasy,’ a diary of his first visit to the island, which he illustrated with some spirited sketches. This was followed by an ethnological study in French, ‘Les Hovas et les autres tribus caractéristiques de Madagascar’ (Guernsey, 1869). In ‘The True Story of the French Dispute in Madagascar’ (1885) Oliver passed adverse criticisms on the treatment of the Malagasy by the French colonial officials. Finally his two volumes on ‘Madagascar’ (1886), based on authentic native and European sources, give a detailed and comprehensive account of the island, its history, and its inhabitants.

Ref: 9115

920. [Panoramic view of Freetown harbour, Sierra Leone.]
[1851.]
Pencil and watercolour, 265 x 630mm. 10½ x 24¼”.
Tear to sky centre left.
£690
A fine original drawing by a British naval officer. Inscribed on verso in ink: ‘Sierra Leone, west C. of Africa 1851 by B.D. White Commander H.M.S. ‘Cygnet’.
Ref: 9000

921. Front View of the British Guiana Public Buildings, Demerara.
Painted by W.S. Hedges Day & Haghe Lith.rs to the Queen, London. [n.d., c.1834.]
Coloured lithograph, 390 x 610mm. 15½ x 24”.
Extremely rare.
£950
The Public Buildings (or Parliament Building) in Georgetown, Guyana, near the Demerara river. Designed by the architect Joseph Hadfield, it was constructed in 1832 and handed over to the British colonial legislature in 1834.
Ref: 8761

922. Hell Gate.
Aquatint. 300 x 385mm. Loss of paper inside platemark on right.
£480
View of Hell Gate, a narrow tidal strait in the East River in New York City, near Astoria. Originally an Anglicisation of the Dutch word 'Hellegat' the treachery of the waters there made 'Hell Gate' appropriate: hundreds of ships had sunk there by the C19th, prompting the the U.S. Army Corps of Engineers to use 50,000 pounds of explosives to clear the channel of dangerous rocks in 1876. From Joshua Hill's very scarce 'Picturesque Views of American Scenery'. Originally intended to be a series 36 prints, only 18 were completed because the project was not a financial success, which accounts for the scarcity of examples. This second edition is just as uncommon.
Ref: 8342

923. Küste von Rio Janeiro (Sonnenuntergang).
Book. Chromolithograph, 360 x 290mm. 14 x 11½”. Laid on card; slight damage to surface particularly bottom left and right corners; publication details on reverse.
£190
View of a sunset from Rio de Janeiro in Brazil. After Eduard Hildebrandt (1818-68).
Ref: 8906

Set of ten (of 15) tinted lithographs with colour added by hand. Each sheet c. 260 x 340mm. £1200
A fine series of views in Ottawa in the province of Ontario, Canada, now the capital of Canada and the country's fourth largest municipality. Ottawa lies on the banks of the Ottawa River, a major waterway that forms the boundary between Ontario and Quebec. Ten plates out of 15 for 'Hunter's Ottawa Scenery', Ottawa 1855. Some signed 'J.P. Newell' (the lithographer) in image.
925. **The Falls of Niagara Side of the American Fall and Horse shoe Fall in the distance.**

Drawn on Stone by W.B. Lucas. Kennedy & Lucas Lithography, [n.d. c.1825]
Lithograph. 239 x 266mm. 9½" x 10½". Laid on paper. £130

A view looking from the American side of the Niagara Falls towards the Horseshoe fall on the Canadian side.
*Adamson 2: 22.*
Ref: 8743

926. **General Wool Rescuing a Mexican Family.**

Engraving. Sheet 173 x 252mm. 6¾" x 10". Two small tears, and a crease. One visible stain outside of the image. £45

General Wool intervenes and rescues a Mexican lady and her child from being captured by Native Indians.
*Ref: 8775*

927. **Marina, et autres femmes données a Cortez.**

Cochin fillius inv. delin. C. Baquoy Sculp. [n.d. c.1750]
Line engraving. 203 x 287mm. 8" x 11¼". £260

Hernan Cortés (1485-1547), the Spanish conqueror of Mexico, and some of his soldiers are being presented with the gift of several native virgins somewhere on the Mexican coast.
*Ref: 8779*

928. **A View of the Bay of All-Saints a Portuguese Settlement in America.**

[n.d., c.1760.]
Etching, image 95 x 160mm. 3¼ x 6¼". Glued to card at corners. Some margin missing upper right corner. £70

Baía de Todos os Santos (All Saints' Bay, in archaic Portuguese) is the main and biggest bay of the state of Bahia, on the northeast coast of Brazil, where the city of São Salvador da Bahia de Todos os Santos came to be built. The bay was discovered and named in 1501 by Amerigo Vespucci, who arrived there on November 1, the day the Catholic Church celebrates All Saints Day (hence the name).

An illustration from an 18th century journal.
*Ref: 8918*

929. **Habits of the Patgonians in 1764.**

[n.d., c.1764.]
Coloured engraving. 225 x 185mm. 8¼ x 7¼". Laid down on paper, backing sheet only has tears and foxing. £50

Patagonians in local costume with animals and a gentleman in European dress beside.
*Ref: 8772*

930. **The Pedro de Parahybuna. | Organ Peaks from Theresopolis. | Harbour of Rio Janeiro from the Alto do Imperador.**

T. Picken, lith. [n.n. c.1863] Day & Son, Lithrs. to the Queen.
Three coloured lithographs laid on scrap. Plate: 100 x 150mm. 4" x 6". [&] 145 x 94mm. 5½" x 3¾". [&] 100 x 150mm. 4" x 6". Cut. £230

Three views of rural Brazil.
*Not in Abbey.*
*Ref: 8981*

931. **A North View of Fort Johnson drawn on the spot by Mr. Guy Johnson Sir Wm. Johnson's Son._**

Engraved for the Royal Magazine. [n.d., c.1759.]
Engraving, 180 x 230mm. 7 x 9". Vertical folds as issued. Some spots of foxing. £180

Fort Johnson, New York State, published in the Royal Magazine in October 1759. From a drawing by the son of Sir William Johnson, 1st Baronet (1715 – 1774), the founder of Johnstown, New York. Sir William was an army officer in colonial New York, and the British Superintendent of Indian Affairs from 1755 to 1774. He served on the Governor's Council in New York, and earned the rank of Major General in the British forces during the French and Indian War.
*Ref: 8981*

932. **Free Natives of Dominica.**

Partly printed in colours. Hand coloured stipple and etching, 315 x 230mm. 12½ x 9". Uncut sheet. £520

A black man and two black women, fashionably dressed, on the Carribean island of Dominica.
On paper watermarked 1809, a re-issue of the original plate by Thomas Palser (1803 - 1843; fl). After Agostino Brunias (1730 - 1796). Born and trained in Rome, he spent much of his career from 1764 onwards in the Carribean working for British patrons.
*Ref: 8842*
A Negroes Dance in the Island of Dominica.
Partly printed in colours. Hand coloured stipple and etching, 300 x 380mm. 11½ x 15". Uncut sheet. £550
A dance on the Carribean island of Dominica, with drums and tambourines.
On paper watermarked 1809, a re-issue of the original plate by Thomas Palser (1803 - 1843; fl). After Agostino Brunias (1730 - 1796). Born and trained in Rome, he spent much of his career from 1764 onwards in the Caribbean working for British patrons.
Ref: 8843

Parti af St. Thomas.
Early view of St Thomas in the US Virgin Islands, after a daguerrototype by Hansen. Published in Bærentsen's extremely rare tour of the Danish Empire, 'Danmark' (OCLC could only locate three complete examples).
OCLC: 40745391.
Ref: 8939

St. Thomas. (Parti af Byen og Havnen.)
After H. Hansens Daguerrotyp lith af A.Nay. Em Bærentzen & co lith.Inst. Em. Bærentzen & Cos. Forlag, eneberettiget. [Copenhagen, 1856.] Tinted lithograph. Printed areas 240 x 270mm. Some spotting. £280
Early view of St Thomas in the US Virgin Islands, after a daguerrototype by Hansen. Published in Bærentsen's extremely rare tour of the Danish Empire, 'Danmark' (OCLC could only locate three complete examples).
OCLC: 40745391.
Ref: 8938

Parti af St. Thomas.
After H. Hansens Daguerrotyp lith af A.Nay. Em Bærentzen & co lith.Inst. Em. Bærentzen & Cos. Forlag, eneberettiget. [Copenhagen, 1856.] Tinted lithograph. Printed areas 240 x 270mm. Some spotting. £280
Early view of St Thomas in the US Virgin Islands, after a daguerrototype by Hansen. Published in Bærentsen's extremely rare tour of the Danish Empire, 'Danmark' (OCLC could only locate three complete examples).
OCLC: 40745391.
Ref: 8937

The West India Flower Girl.
Partly printed in colours. Hand coloured stipple and etching, 320 x 240mm. 12½ x 9½". Uncut sheet. £520
Carribean street scene with a black woman holding a bowl of flowers from which a European woman takes a bloom to smell, her companion beside her. A man rolling a barrel in the background is watched by a European gentleman from a doorway.
On paper watermarked 1809, a re-issue of the original plate by Thomas Palser (1803 - 1843; fl). After Agostino Brunias (1730 - 1796). Born and trained in Rome, he spent much of his career from 1764 onwards in the Caribbean working for British patrons.
Ref: 8841

Facsimilies of original Chinese drawings found in the House of Kwan the Commander in Chief of the Anunghoy Batteries, Bocca Tigris China, after their capture by the English Feb.y 26.th 1841 and representing the Batteries and expected attack by the English.
[n.d., c.1850.] Set of three lithographs. Sheet 225 x 330mm. Trimmed to image, one with small split into image, a few spots. Title on labels on reverse of each plate. Extremely rare and scarce item. £650
A Chinese view of the batteries at Anung-Hoy (Lady's Shoe) at the 'tiger gate' on the approach to Canton.
Ref: 8293

The Approach of the Emperor of China to his Tent in Tartary, to receive the British Ambassador.
W. Alexander del.t. J. Fittler sculp. London Published April 12, 1796, by G. Nicol.
Engraving. 360 x 500mm. £280
From Sir George Staunton's 'An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China', describing the expedition of Lord Macartney (1737 - 1806) as the first British ambassador to China.
Ref: 8306

Singapore, from the Esplanade.
Coloured lithograph. 257 x 354mm. Few spots. With JANE ZAGEL £490

Ref: 8197

941. **[Panoramic View at Moulmein, Burma.]**

[M. Carthew.] [1853.]

Pencil and watercolour on two conjoined sheets, 250 x 700mm. 9¾ x 27½". £680

An impressive view at Mawlamyine or Mawlamyaying (formerly Moulmein), the third largest city of Burma (Myanmar). It is the main trading centre and seaport in south-eastern Burma. By a British officer stationed in Burma, Lt. Colonel M. Carthew.

Ref: 9004

942. **General View of Calcutta, from the Entrance to the Water Gate of Fort William.**


Tinted lithograph, printed area 330 x 540mm. £450

Sir Charles D'Oyly, Bart (1781-1845), an amateur artist who had books on Indian customs, field sports and ornithology published, including this book, 'Calcutta and its environs' (posthumously published). He was employed by the East India Company: assistant to the registrar of the court of appeal at Calcutta in 1798; keeper of the records in the governor-general's office in 1803; collector of Dacca in 1808; collector of government customs and town duties at Calcutta in 1818; opium agent at Behar in 1821, commercial resident at Patna 1831; and finally senior member of the board of customs, salt, and opium, and of the marine board in 1833. He had to leave Bengal for health reasons in 1837.

Ref: 8442

943. **Town and Port of Calcutta.**


Tinted lithograph, printed area 360 x 550mm. £480

Sir Charles D'Oyly, Bart (1781-1845), an amateur artist who had books on Indian customs, field sports and ornithology published, including this book, 'Calcutta and its environs' (posthumously published). He was employed by the East India Company: assistant to the registrar of the court of appeal at Calcutta in 1798; keeper of the records in the governor-general's office in 1803; collector of Dacca in 1808; collector of government customs and town duties at Calcutta in 1818; opium agent at Behar in 1821, commercial resident at Patna 1831; and finally senior member of the board of customs, salt, and opium, and of the marine board in 1833. He had to leave Bengal for health reasons in 1837.

Ref: 8441

944. **Menagerie at Baruckpore. Entrance to Baruckpore Park.**


Tinted lithographs on one sheet, total printed area 480 x 300mm. £290

Sir Charles D'Oyly, Bart (1781-1845), an amateur artist who had books on Indian customs, field sports and ornithology published, including this book, 'Calcutta and its environs' (posthumously published). He was employed by the East India Company: assistant to the registrar of the court of appeal at Calcutta in 1798; keeper of the records in the governor-general's office in 1803; collector of Dacca in 1808; collector of government customs and town duties at Calcutta in 1818; opium agent at Behar in 1821, commercial resident at Patna 1831; and finally senior member of the board of customs, salt, and opium, and of the marine board in 1833. He had to leave Bengal for health reasons in 1837.

Ref: 8440

945. **Garden Reach.**


Tinted lithograph, printed area 320 x 440mm. £480

Sir Charles D'Oyly, Bart (1781-1845), an amateur artist who had books on Indian customs, field sports and ornithology published, including this book, 'Calcutta and its environs' (posthumously published). He was employed by the East India Company: assistant to the registrar of the court of appeal at Calcutta in 1798; keeper of the records in the governor-general's office in 1803; collector of Dacca in 1808; collector of government customs and town duties at Calcutta in 1818; opium agent at Behar in 1821, commercial resident at Patna 1831; and finally senior member of the board of customs, salt, and opium, and of the marine board in 1833. He had to leave Bengal for health reasons in 1837.

Ref: 8441

946. **A View of St. John’s Cathedral.**


Coloured aquatint. 475 x 345mm. Some damage to edges of extremely large margins. £380
From a series of views showing Calcutta life in the early 19th century, Views of Calcutta, by James Baillie Fraser (1783-1856). Fraser, an amateur artist, banker and merchant was based in Calcutta from 1813 to 1820. His famous series of views of Calcutta record the topography of this metropolis during the most dynamic period of its history. He was influenced by other artists working in Calcutta including George Chinnery and William Havell. The publication of these views was begun by Rodwell and Martin in 1824, publishers of his Views in the Himalaya Mountains in 1820, but completed and extended by Smith, Elder by 1826. *Abbey: 494.*

Ref: 8213

947. **The Port of Canton in China.** Published June 1st. 1810, by Sherwood, Neely & Jones, Paternoster Row. Copper engraving. 140 x 222mm. 5 1/2" x 8 1/4". Cut to plate. £45

Early view of Canton now called Guangzhou. Ref: 8756

948. **Chief Executioner and Assistant, of His Majesty the Late Shah. [&] Mahomed Naid Shurreef. A Celebrated Kuzzilbach Chief of Caubul, and his Pekhhdmut, or Head Attendant.** 14. 15. [inscribed top right-hand corner of each image.]


Coloured lithograph. 368 x 521mm. 14½" x 20½". £320

These lithographs are plates 14 & 15 of Lt. James Rattray's 'Scenery, Inhabitants, & Costumes, of Afghanistan from Drawings made on the Spot'. Rattray was part of a combined force known as the Army of the Indus. He helped man the rear-guard during the army's march from Kabul to Peshawar. The wild mountain scenery of Afghanistan suddenly surrounded them on entering the Khyber Pass from Jamrud. Their mission was to take the fortress of Ali Masjid, popularly known as the Key of the Pass, which dominated the road and was garrisoned by Dost Mohammed's troops. *Abbey: Travel 513.*

Ref: 8959

949. **Der Kaysers Hoff zu Pecking in China. Le Cour imperiale chinois a Peckin.**

Gravé par Francois Xav. Habermann. Se vend a Augsbourg au Negoce comun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale at avec Defense ni d'en faire ni de vendre les Copies. [n.d., c.1770.]

Coloured engraving. 305 x 410mm, 12 x 16". Narrow margins, laid on card. £260

A vue d'optique of the main street of Canton, after Jan Nieuhoff, who travelled to China in 1656 as part of the Dutch embassy to Beijing. Ref: 9279

950. **Old and New Factories, Canton, China 1847.**


Tinted lithographs. Printed areas 270 x 400mm, 10½ x 15¼". Some spotting. Uncut sheet. £950

A very rare view of Canton. Little is known about West: only three printed views were found by Chater or the National Library of Australia. *Chater Collection, Section VI-27. Not listed in Abbey. See ref. 9146 and 9196 for others in set.*

Ref: 9195

951. **Die Haupt Strasse nebst einen chinesischen Triumphbogen in Canton (oder besser Quantung.) La Ruë capital avec un Arc triumphale chinoise a Canton, (ou meilleurs Quantun.)**

Gravé par Francois Xav. Habermann. Se vend a Augsburg au Negoce comun de l'Academie Imperiale d'Empire des Arts libereaux avec Privilege de Sa Majesté Imperiale at avec Defense ni d'en faire ni de vendre les Copies. [n.d., c.1770.]

Coloured engraving. 305 x 410mm, 12 x 16". Narrow margins, laid on card. £260

A vue d'optique of the main street of Canton, after Jan Nieuhoff, who travelled to China in 1656 as part of the Dutch embassy to Beijing. Ref: 9278

952. **Victoria, from a point about two miles to the Westward, 1847.**


Tinted lithographs. Printed areas 270 x 400mm, 10½ x 15¼". Uncut sheet. Some spotting. A fine view of Hong Kong. £950

A very rare view of Hong Kong. Little is known about West: only three printed views were found by Chater or the National Library of Australia. *Chater Collection, Section VIII-35, illustrated in colour. Not listed in Abbey. See ref. 9195 and 9196 for others in set.*

Ref: 9146

A vue d'optique of the centre of Beijing, after Jan Nieuhoff, who travelled to China in 1656 as part of the Dutch embassy to Beijing. Ref: 9279
953. **Macao, 1847.**
Tinted lithographs. Printed areas 270 x 400mm, 10½ x 15¾". Some spotting. Uncut sheet £950
A very rare view of Macao, the Portuguese colony in China. Little is known about West: only three printed views were found by Chater or the National Library of Australia.
*Chater Collection, Section VII-42, illustrated in colour.*
Not listed in Abbey. See ref. 9146 and 9195 for others in set.
Ref: 9196

954. **Vuë de la Rue des Marchants Chinoises a Nankin.**
Gravé par F.X.Habermann apres Neuhoff. Se vend a Augsburg au Negoce comun de l'Academie Imperiale d'Empire des Arts liberaux avec Privilege de Sa Majesté Imperiale at avec Defense ni d'en faire ni de vendre les Copies. [n.d., c.1770.]
Coloured engraving. 330 x 425mm, 13 x 16¾". Tear in margin, laid on album paper. £360
A vue d'optique of a shopping street in Nanjing, after Jan Nieuhoff, who travelled to China in 1656 as part of the Dutch embassy to Beijing.
Ref: 9274

955. **[Chinese Imperial Procession.]**
I.T. 96/72. [n.d., c.1860.]
Lithograph. Sheet 495 x 700mm, 19½ x 27½". Trimmed to image, laid on canvas, some damage. £480
A rare view of an emperor's entourage of soldiers and musicians.
Ref: 9284

956. **Chinese Barges of the Embassy preparing to pass under a Bridge.**
W.Alexander del.t. W.Byrne sculp.t. London Published April 12, 1796, by G.Nicol.
Engraving. 340 x 480mm. Watermark J. Whatman 1794 £280
From Sir Geoge Staunton's 'An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China', describing the expedition of Lord Macartney (1737 - 1806) as the first British ambassador to China.
Ref: 8303

957. **Fortress of Alimusjid, and the Khybur Pass. 13 [inscribed top right-hand corner.]**
Coloured lithograph. 406 x 526mm. 16" x 20¾". £350
This lithograph is plate 13 of Lt. James Rattray's 'Scenery, Inhabitants, & Costumes, of Afghanistan from Drawings made on the Spot'. Rattray was part of a combined force known as the Army of the Indus. He helped man the rear-guard during the army's march from Kabul to Peshawar. The wild mountain scenery of Afghanistan suddenly surrounded them on entering the Khyber Pass from Jamrud. Their mission was to take the fortress of Ali Masjid, popularly known as the Key of the Pass, which dominated the road and was garrisoned by Dost Mohammed's troops.
*Abbey: Travel 513.*
Ref: 8958

958. **View, looking over George Town, to the Queda Coast.**
Coloured aquatint. 180 x 240mm, 7 x 9½”. £130
From James Wathen's 'Voyage to Madras and China'.
Ref: 8944

959. **[The Great Wall of China.]**
Sands Sculpt. [n.d., c.1843.]
Steel engraving, 230 x 295mm. Very scarce proof before all letters. Uncut sheet. £150
Wealthy Chinese in sedan chairs are carried along the Great Wall.
Ref: 8386

960. **The Great Wall of China. La Grande Maraille de la Chine. Die grosse Mauer in China.**
Steel engraving, 160 x 200mm. £30
Wealthy Chinese in Sedan chairs are carried along the Great Wall.
Ref: 8385

961. **View of the Great Wall of China, called Van-Lee-Tching, or Wall of Ten Thousand Lee taken near the Pass of Cou-Pe-Koo.**
Drawn by W.Alexander from a sketch by H.W.Parish. Medland sculp. London Published April 12, 1796, by G.Nicol.
Engraving. 370 x 505mm. Watermark J. Whatman 1794 £380
From Sir Geoge Staunton's 'An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China', describing the expedition of Lord
962. **The Return From Hog-Hunting. Le Retour De La Chasse Au Sanglier.**
Hand coloured etching and aquatint, 375 x 485mm. £420
Plate to Edward Orme's 'Oriental Field Sports' folio, totalling 41 plates.
Numbered 'No VII'. A very fine 1st edition impression with full margins, on Whatman paper watermarked 1804 Collectors mark.
_Abbey Travel_: 427, 12.
Ref: 9247

963. **Set of twelve views of Hong Kong in 1846.** [View of Hong Kong and the Harbour looking West from Murray's Battery. 29th November 1846. [&] View of Victoria. looking west from the Garden of The Honorable John Walter Hulme, C'Chief Justice, Hong Kong. 30th August 1846. [&] View on the Queen's Road looking east from the Canton Bazaar. 20th August 1846. [&] View of Spring Gardens. 20th August 1846. [&] View of Lyndhurst Terrace, Wellington Street and Cochrane Street, looking west from the Roman Catholic Chapel. 20th August 1846 [&] The Officer's Quarters looking towards Victoria. 28th Sept.r 1846. [&] Aberdeen Street, looking North. 28th September 1846. View of Jardine Mathison's, looking North West from Causeway Bay. 28th September 1846. [&] The Residence of Lieu.t Governor the Hon.ble Major-General D'Auguian. 28th September 1846. [&] View of Wyndham Street, from the Post Office. 29th November 1846. [&] View of Sai-Wau looking East. 29th November 1846. M.Bruce Arch.t. Del. On Stone by A.Maclure. Maclure, Macdonald & Macgregor Lith. London. [n.d., c.1847.]
Set of twelve tinted lithographs (complete), Printed areas c.280 x 350mm, 11 x 13¼", large paper, uncut. Some spotting and marginal tears. £9500
An extremely rare set (the third we have seen in 30 years) showing the British colony of Hong Kong when it had been established for less than five years. Murdoch Bruce (1815-c.1848) was a civil servant, as architect and engineer, during the development of the colony.
_Not listed in Abbey or Chater._
Ref: 9133

964. **Macassar (Iles Celèbes) Familles Chinoises jouant au Tchonka. Voyage autour du Monde et naufrages célèbres.**
[n.d., c.1840.]
Coloured etching, 160 x 245mm. 6¼ x 9¾". Slight foxing and paper wearing towards edges. £65
A scene from Makassar, now the largest city in Indonesia's Sulawesi island. The game played is a variant of Congkak, in which the objective is to capture more 'seeds' (playing pieces) than one's opponent.
Ref: 8774

965. **Church of St Lazarus near Macoa.**
Coloured aquatint. 180 x 240mm, 7 x 9½". £120
From James Wathen's 'Voyage to Madras and China'.
Ref: 8946

966. **Macoa, with the Church of St Antonio, from Camoen's Garden.**
Coloured aquatint. 180 x 240mm, 7 x 9½". £120
From James Wathen's 'Voyage to Madras and China'.
Ref: 8943

967. **Mallacca, with the Hope at Anchor in the Roads.**
Coloured aquatint. 180 x 240mm, 7 x 9½". £130
From James Wathen's 'Voyage to Madras and China'.
Ref: 8942

968. **Ancient Gateway, looking to the Water, at Malacca.**
Coloured aquatint. 180 x 240mm, 7 x 9½". £60
From James Wathen's 'Voyage to Madras and China'.
Ref: 8945
969. **Old ruin at Masulipatam [inscribed in ink below].**

J L Matheson(?) [signed in pencil lower right.] [n.d., c.1850.]

Watercolour, sheet 210 x 260mm. 8¼ x 10¼". £95

Masulipatam in southern India was the first British trading settlement (1611) on the Bay of Bengal. From 1686 to 1759 the city was held by the French and Dutch, until it was finally ceded to the British, who captured the city and fort from the French in 1759. The ruined fort is still a point of interest.

Ref: 8983

970. **Porcelain Tower, Nanking. Tour de Porcelaine à Nanking. Porcelain Thurm, Nankin.**


Engraving, 170 x 195mm. Some foxing around image. £20

A procession of people passing the tower in Nanking (Nanjing).

Ref: 8387

971. **[Porcelain Tower, Nanking.]**

[n.d., c.1843].

Engraving, 230 x 295mm. Very fine matching pair of colour prints. Some foxing around image. £120

A procession of people passing the tower in Nanking (Nanjing).

Ref: 8388

972. **View of a Pai-Loo, improperly called a Triumphal Arch, and of a Chinese Fortress.**

W. Alexander del.t. J. Chapman sculp.t. London Published April 12, 1796, by G. Nicol.

Engraving. 380 x 510mm. Watermark J. Whatman 1794. £240

Underneath the arch criminals are being punished.

From Sir Geoge Staunton's 'An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China', describing the expedition of Lord Macartney (1737 - 1806) as the first British ambassador to China.

Ref: 8304

973. **Sulochenum Moodliar's Bridge Across The Tambreepoorny River At Palamcottah.**


Lithograph, sheet 180 x 260mm. 7 x 10¼". Trimmed, glued at corners to scrap sheet. Vertical centre crease. £160

A column of British troops marching over a bridge at Palamcottah, now Palayamkottai, in south India.

Ref: 8982

974. **View of Lake Pao-Yng where it is separated from the Grand Canal by an embankment of Earth.**

W. Alexander del. W.m & Eliz. Ellis sculp.t. London Published April 12, 1796, by G. Nicol.

Engraving. 360 x 510mm. Watermark J. Whatman 1794 £280

From Sir Geoge Staunton's 'An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China', describing the expedition of Lord Macartney (1737 - 1806) as the first British ambassador to China. The British Embassy having the masts to their vessel replaced, watched by the locals. The expedition noted the Chinese using pelicans to catch fish on the lake.

Ref: 8302

975. **[The Ruins of Mandoo] (1) View of the modern Village of Mandoo, and of the ancient Mosque, the 'Jumah Musjid.'; (2) Front View of the ruined Mosque the 'Jumah Musjid'; (3) The 'Jahaz Mahal', or 'Water Palace'; (4) The Palace of Sultan Baz Bahadoor, and Pavilion of Roop Muttee, his Queen.; (5) The marble Mausoleum of the Sultan, Hoossain Shah Ghuree.; (6) The Delhi Gate.**

Lieu.t Claudius Harris del. Day & Son, Lith.rs to the Queen London, Published March 15.th 1859 by Day & Son, Lithographers to The Queen, Gate St., Lincoln's Inn Fields.

Six Colour tinted lithographs, each 260 x 365mm. 10¼ x 14½". £950

Complete set of six plates from 'The Ruins of Mandoo, the ancient Mahomedan Capital of Malwh, in Central India. By J. Guiand of Nice, from the original sketches of Captain Claudius Harris, 8th Madras Light Cavalry. With Descriptive and Historical Notices, and an Appendix.’ 159 copies were subscribed.

Abbey 490.

Ref: 9148

976. **[Gorabunda. Island of Salsette.]**

[n.d., c.1825.]

Watercolour, 110 x 180mm. 4¼ x 7". Glued to scrap sheet at corners. £150

A competently executed drawing on Salsette, an island on India's west coast. The metropolis of Mumbai (formerly Bombay) and the city of Thane lie on this
island, making it now the 14th most populous island in the world.

Ascribed by an unknown collector below to Reginald Heber (1783 - 1826), bishop of Calcutta. He completed the erection and full establishment of Bishop's College, Calcutta.

Ref: 8980

977. **Siamesische Familie auf dem Wasser.**

Book. Chromolithograph, 180 x 275mm. 7 x 10¼".
Laid on card. Publication details on reverse. £230
A Thai family on a raft, with a parasol. After Eduard Hildebrandt (1818-68).

Ref: 9777

978. **Port de Sincapour.**

Coloured aquatint. 290 x 380mm, 11½ x 15".
An view of the warehouse at the port of Singapore.
Published in "Voyage autour du monde par les mers de l'Inde et de la Chine de la corvette de sa Majeste La Favorite."

Ref: 9336

979. **View of the Tower of the Thundering Winds on the borders of the Lake See-Hoo, taken from the Vale of Tombs.**
London Published April 12, 1796, by G.Nicol.
Engraving. 360 x 490mm. Watermark J. Whatman 1794

£280
From Sir Geoge Staunton's 'An Authentic Account of an Embassy from the King of Great Britain to the Emperor of China', describing the expedition of Lord Macartney (1737 - 1806) as the first British ambassador to China. Staunton believed the Tower dated to the time of Confucius, and observed that it made the buildings nearby makes the houses nearby 'look like so many Lilliputian villages'.

Ref: 8305

980. **A View in Pulo Condore.**

Soft ground etching with aquatint. 305 x 430mm. Very slight spotting.
Côn Son Island (Poulo Condore in Malay), off the coast of southern Vietnam, visited by Captain Cook on his Third Voyage. John Webber served as official artist aboard HMS Resolution: in 1787 he undertook to publish twenty of his views now included in the Official Account of 1784. It is likely that Webber's death in 1793 accounts for the lack of explanatory text. Sometimes these plates are found bound in with the Official Account.

Forbes: Hawaiian National Bibliography, 140.2. Abbey 595, but earlier from the very scarce 1st Issue.
Ref: 8345

981. **A Prospect of Aix Chappelle from the German Side. Humbly Dedicated to the R.t Hon.ble ye Earl of Sandwich, First Minister to his Britannic Majesty at the late Congress.**

Drawn on the Spot, by his Ex.ell most Obe.t Hum. Serv.t Jo.s Winder. According to Act of Parliament 1748.
Engraving. 200 x 325mm, 8 x 13".

£140
A scarce prospect of Aachen, known by the English as Aix-la-Chapelle. This print was published to commemorate the Congress of Aix-la-Chapelle (1748), which brought the War of the Austrian Succession to an end.

Ref: 8557

982. **Veduta di Porzione degli avanzi dell'Ambularco del piano terra nel Colloseo.**
Rossini Dis & Inc. Roma 1820.
Engraving. 464 x 393mm.
This plate shows a view of the Colosseum with the Floor of the arena uncovered so one can see the wild beasts cells and the storage and places for the 'props' machinery. Note to the extreme right the detail shown in the previous plate.

Ref: 5088

983. **Veduta dell' Interno dell'Araco du Giano.**
Rossini Dis & Inc. Roma 1820.
Engraving. 475 x 375mm.

£220
The arch here frames a view of S.Georgio in Velabro a pleasant little church of early but uncertain date.

Ref: 5124

984. **Prospect von dem Platz in Spa worauf die mineralische Brunnen Pouhon befindlich. Vuë de la Place de Spa et de la Fontaine minerale du Pouhon.**

Bergmüller Sculpit. Se vend à Augsburg au Negoce commun de l'Academie Imperiale d'Empire des Arts liberaux avec Privilege de Sa Majesté Imperiale at avec Defense ni d'en faire ni de vendre les Copies. [n.d., c.1770.]
985. **Prospectus Ecclesiae Cathedraulis et Loci ad Stationes mutandas destinati Berolini Vista de la Yglesia Cathedral, y de la Parada a Berlin.**

[Raimondini. n.d., c.1760.]

Coloured engraving, 320 x 430mm. 12½ x 17". Staining in corners. £280

A view d'optique of a procession beginning outside Berlin cathedral. Vues d’optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d’optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: 9120

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986. **Prospectus Armamentarii Regii Versus Arcem Principis Regis Haereditarii Berolini Vista de l'Arsenal Real hazia el Palacio del Principe Hereditario a Berlin**

[Raimondini. n.d., c.1760.]

Engraving, 320 x 430mm. 12½ x 17". Creasing and stains. £240

A view d'optique of the Royal Artillery in Berlin. Vues d’optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d’optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: 9139

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987. **Invalidorum Militum Hospitium Regium Berolini Hospital Real por los Soldados invalidos a Berlin.**

[Raimondini. n.d., c. 1760.]

Coloured engraving, 325 x 430mm. 12¾ x 17”. Stains; central vertical crease.; hole on lower right. £180

A vue d'optique of the Royal hospital for injured soldiers in Berlin. Vues d’optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d’optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: 9122

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988. **Prospectus Domus Regiae Concentibus Musicus Berolini Consecratae Versus Ecclesiam Chatolicam S. Heduigi Vista de la Casa Real de l'Opera hazia la Yglesia Catolica de S. Heduvige a Berlin**

[Raimondini. n.d., c.1760.]

Coloured Engraving, 325 x 430mm. 12¼ x 17". Creasing in top right and centre, stains top left and bottom right; hole on right. £280

A vue d'optique of the Royal Opera House in Berlin. Vues d’optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d’optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: 9125

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989. **Prospectus Domus Regiae Concentibus Musicus Berolini Consecratae e Regione Palatii Regii. Vista de la Casa Real de l'Opera, hazia el Palacio Real a Berlin.**

[Raimondini. n.d., c.1760.]

Engraving, 320 x 430mm. 12½ x 17". Creasing and stains. £240

A view d'optique of the Royal Opera House in Berlin. Vues d’optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d’optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: 9144

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990. **Prospectus Arci Regiae Versus Locum ad Stationes Mutandas Destinatum Berolini Vista del Palacio Real cerca de la Parada a Berlin**

[Raimondini. n.d., c.1760.]

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Engraving, 320 x 430mm. 12½ x 17". Staining in corners; foxing at top £240

A view d'optique of the Royal Palace in Berlin. Vues d'optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d’optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: 9141

991.  Der Marktplatz zu Bremen mit dem Schuttig.

The market place at Bremen, is a port city situated along the river Weser, in northwestern Germany. Ref: 9103

992.  The Seige of Copenhagen. Respectfully dedicated by Boydell & Co. to Lord Cathcart, Admiral Gambier, the Officers, Soldiers and Seamen employed in this undertaking, This View represents the Castles of Cronborg and Elsinborg, the entrance into the Sound, with the British Fleet & Transports. Drawn by Captain Cockburn of the Royal Artillary. Engraved by R.Pollard & J.C.Stadler. Pub.d Nov.r 1807, by Boydell & Co., No.90 Cheapside, London. Coloured aquatint. 440 x 550mm, 17¼ x 21½". Very scarce. £650

From a series of views about the 'Second Battle of Copenhagen', (16 August - 5 September 1807), a preemptive attack on Copenhagen by the British to seize the Danish fleet and stop the Danish from barring British access to the Baltic under pressure from Napoleon.

Crookshank: Section 36, no.22, "A fine and very rare set of aquatints; the only others known to the author are in the British Museum".

Ref: 8568

993.  Cosack.
Published & Sold Jan.y 1. 1807, by Edw.d Orme, 59 Bond Street, London. Coloured engraving, 320 x 240mm.12½ x 9¾". Creases in corners; paper discoloration £140

A cossack riding a horse. Ref: 8787

994.  Famille Russe Attaquee Par Des Loups.

Dramatic image showing a pack of wolves attacking a terrified mother and two children in horse-drawn sleigh. One horse in the background of this wintry composition has fallen and is about to be engulfed by the ravenous pack. Ref: 8516

995.  Vue de Flesk Castle et des Lacs de Killarney.
Par F.k Dandiran de Paris. Imp. Lith. de Roger, r. Richer 7 Lithograph, 295 x 395mm. 11½ x 15½". £160

Flesk Castle, with the river Flesk running beside. Ref: 9268

et gravées par J. Rigaud en 1738. avec Privilege du Roy. Chez l'auteur rüe St. Jacques vis à vis Le Plessy. Copper Engraving. 228 x 458mm. 9" x 18". Some staining. £160

The Palace of Fontainebleau, is one of the largest French royal châteaux. The palace introduced to France the Italian Mannerist style in interior decoration and in gardens, and transformed them in the translation. The French Mannerist style of interior decoration of the 16th century is known as the "Fontainebleau style": it combined sculpture, metalwork, painting, stucco and woodwork, and outdoors introduced the patterned garden parterre. Ref: 8634

Engraving, 320 x 430mm. 12¼ x 17". Staining on left and top right. £220

A view d'optique of the Collège des Quatres Nations (now the Institut de France) in Paris. Vues d’optique
are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d’optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: 9123


Lithograph, 110 x 285mm. 4¼ x 11¼". Foxing around image and in upper half. £140
A view of Geneva, with several landmarks labelled.
Ref: 8724


Lithograph in sepia, image 90 x 285mm. 3½ x 11¼".
Some foxing, outside image. £160
Attractive view in Geneva, Switzerland.
Ref: 9105

1000. Geneve Et Le Mont Blanc Vus de Morillon.

Lithograph in sepia, image 90 x 285mm. 3½ x 11¼".
Some foxing. £140
Attractive view of Geneva and Mont Blanc beyond.
Ref: 9106

1001. Prospectus Ponti Gibraltariæ. 75.e Vue d'Optique Représentant Le Port de Gibraltar.

A Paris chez Daumont rue St Martin. [n.d., c.1780.]
Coloured engraving. 285 x 400mm, 11½ x 15¼".
Trimmed to plate. £260
A view of Gibraltar from the port of Algeciras. Because the print was designed to be looked at through an optical viewer called a zograscope the image is reversed.
Ref: 9280


[Raimondini. n.d., c.1760.]
Engraving, 320 x 430mm. 12½ x 17". Creasing. £220
A view d'optique of the Hague. Vues d’optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d’optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.
Ref: 9142


Copper engraving. 406 x 540mm. 16" x 21¼". Very fine. £420
The King's palace. Probably imaginary.
Ref: 8701


Colour aquatint. Sheet 272 x 432mm. 10¾" x 17", Fine impression. £260
This plate comes from "The Little Sea Torch or True Guide for Coasting Pilots".
Ref: 8513

1005. Pont de la Guillotière. Album Lyonnais.

Embossed stamp: "Société des Amis des Arts de Lyon.". Lithograph. Sheet 437 x 546mm. 17¼" x 21½".
From 'Album lyonnais. Vues pittoresques de Lyon et de ses environs, publiées par la Société des Amis des Arts de Lyon, dessinées et lithographiées par MM. Champin, J. Coignet, Dauzats, Desjardins, Hostein, Villeneuve et Cie'.
Collection Bibliothèque municipale de Lyon, Boîte Album lyonnais n° 16.
1006. Veue et Perspective de Salon de Menagerie de Versailles, que l'on voit icy par derriere au milieu de Sept Cours remplies d'Oiseaux rares et d'autres animaux de divers Pays éloignés.
[Antoine Aveline] [n.d. 1720] à Paris chés Daumont
Copper engraving. Cut to plate and laid on paper. 343 x 508mm. 13½" x 20".
£270
A perspective view of the Menagerie at Versailles.
Ref: 8699

1007. A Perspective View of the City of Naples.
London. Printed for Rob.t Sayer, Map and Print Seller, at No 53 in Fleet Street.
Coloured engraving. 265 x 400mm. 10½ x 15¾". Laid on board, mount stuck down, surfave rubbed. £280
A vue d'Optique, designed to be viewed through an optical viewer, so the image is transposed. Thus Vesuvius is on the left.
Ref: 9091

1008. Panorama de Naples.
[French, n.d., c.1800.]
Engraving. 315 x 430mm. 12½ x 17". Creased. £350
A rare key sheet for a panoramic painting of Naples, shown as a disc, with Vesuvius on the horizon.
Ref: 9050

1009. Plan of the Position of the Allied Squadrons and Turkish Fleet, In the Action of the 20th Oct.r 1827. at Navarino.
From a Sketch by an Officer of the Dartmouth.
J.C. del from the Original Sketch. London, Printed & Published by Engelman, Graf, Cointet & Co., Dean St, Soho, Nov.r 20, 1827.
Coloured lithograph. Very scarce. Printed areas 245 x 340mm. £360
Greek Interest.
Ref: 8438

Etching with aquatint. 275 x 640mm. Trimmed to plate on left, well outside image. £280
After the Treaty of Amiens was signed on March 25, 1802, in which Britain recognised the French Republic, Paris became a magnet for English tourists and artists, including J.M.W. Turner and Girtin. Girtin executed a beautiful series of twenty drawings of Paris for the Earl of Essex, which were published by his brother. He also turned two of the views into painted scenes for Covent Garden Theatre. He died in November that year.
War resumed on 18 May 1803 and on 22 May Napoleon suddenly ordered the imprisonment of all British males between the ages of eighteen and sixty in France, trapping many traveling civilians. It was not until the abdication of Napoleon in 1814 that the last of these imprisoned British civilians were allowed to return home.
Ref: 8217

1011. View of the Louvre & Bridge of the Theilleries taken from Pont Neuf.
Etching with aquatint. 250 x 520mm. £360
After the Treaty of Amiens was signed on March 25, 1802, in which Britain recognised the French Republic, Paris became a magnet for English tourists and artists, including J.M.W. Turner and Girtin. Girtin executed a beautiful series of twenty drawings of Paris for the Earl of Essex, which were published by his brother. He also turned two of the views into painted scenes for Covent Garden Theatre. He died in November that year.
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Ref: 8218

Hand coloured engraving. 324 x 431mm. 12¾" x 17". Laid on board. £180
A view from the Seine looking towards the Pont Neuf and the Grand Palais.
Ref: 8702
[n.d. c.1720]
Hand-coloured engraving. Cut and laid on board. Sheet 349 x 482mm. 13¾ x 19". Some creasing through the sky. £220

The Pont Notre-Dame bridge is notable for being the "most ancient" in Paris. The bridge once was lined with structures, including approximately sixty houses. The weight of these buildings caused the Pont Notre-Dame to collapse in the late 15th century, however the structure is known for its repeated rebuildings.
Ref: 8703

Engraving. 270 x 410mm. Trimmed to plate on three sides, a few small creases and spots. £380
Four of the important buildings of Pisa, including the famous 'Leaning Tower'.
Ref: 8295

1015. [Prague.]
[n.d., c.1835.]
Coloured engraving. 195 x 620mm. Framed in maple. Trimmed to image. £420
The capital city of the Czech Republic, from across the Vltava river.
Ref: 8823

1016. Views of the villa at Pratolino. Plate III
S.D.Bella in image.
Etching 253 x 380mm. Watermark in paper trimmed to plate with false margin. £220
Plate 3 from a set of six 'Views of the Villa of Pratolino' Etched by Stephano Della Bella in 1650-56. The villa at centre, flanked by four obelisks, and with a great double staircase leading up to the villa, under which there is a statue within a grotto; in foreground an open space with several men and dogs, and trees on either side and behind. c.1653.

De Vesme/Massar:840 ii.
Ref: 9037

1017. To John Crawford Esqr. Colonel to His Majesty's Third Regt. of Foot, Majr. Genl. on the Expedition against Belleisle, His Majesty's Governor of that Island:
Hand-coloured engraving. Plate 368 x 521mm. 14½" x 21½". Pen mark in the margin. £380
A view of the Port and Town of Sauzon, is a French commune on Belle Île, off the coast of Brittany. Belle Île was held by English troops from 1761 to 1763 when the French got it in exchange for Nova Scotia.
Ref: 8967

1018. [St Raphael.]
Fred. A. Farrell [signed in pencil] [n.d. c.1930]
Etching. 216 x 311mm. 8½" x 12¼". b.1882. Scotland. Official Artist with the 51st Highlanders 1914-1918. £230

1019. Encien Magistrat Suisse.
de Jean Weigel A Paris chez Duflos rue St. Victor. A.D.P.R [n.d. c.1787]
Engraving with hand colour, with gold leaf border. 274 x 166mm. £90
Extremely fine hand colour.
Ref: 8689

1020. Valley of the Tiber, Assisi.
Albany E. Howarth.
Etching, 370 x 275mm. 14½ x 10¾". £140
A View of the Tiber Valley at Assisi. Albany E. Howarth (1872-1936), a watercolourist who also produced many etchings in editions of 150.
Ref: 8738

1021. Traineau Russe ['Russian Sleigh'].
Ph. Ledieu 1835 [signed and dated in plate lower left.]
Aquatint, 680 x 865mm. 26½ x 34". Light spotting. Water stain encroaching on lower left corner of image. £550
Dramatic image showing a pack of wolves attacking a
horse-drawn sleigh in a wintry Russian landscape. The
male passenger shoots one of the wolves with his
pistol.
Ref: 8521

1022. Ponte del Paradiso. 29 July 1920[?]
Watercolour. Sheet 350 x 245mm, 13¼ x 9½". £160
A gothic arch of Istrian stone above the entrance to
Culle del Paradiso, at the end of the Ponte del Paradiso,
Venice. The frieze depicts the Virgin Mary with a
figure kneeling at her feet, flanked by the Foscari coat
of arms.
Ref: 9286

1023. Veduta dei Magnifica Sepolcri degli
Scaligeri Signori di Verona. Alla Nobil
Donna Contessa Camilla Grimani nata
Nobil Marioni Bennassuti D.r Giuseppe
umilia e dedica.
C.Bissol dis. A.Biasiole inc. Verona dalla Calcografia
Bennassuti. [n.d., c.1826.]
Aquatint. 330 x 370mm. Tear in sky, edges knocked.
£180
The tombs of the Scaligeri family (rulers of Verona
from 1226 to 1404, after which Venice took over),
regarded as one of the most outstanding examples of
Gothic art
Ref: 8297

1024. Externo dell'anfiteatro detto l'Arena
di Verona.
[n.d., c.1750.]
Engraving. 250 x 380mm. Tears in margin. £230
The Verona Arena, one of the best preserved Roman
amphitheatres. Built AD 30 it was capable of holding
30,000 spectators. Although partially destroyed by an
earthquake in 1117, it was revived as a theatre during
the Renaissance and in the 20th opera stars like Maria
Callas performed there, as well as rock bands like The
Who. The acoustics are still so good that many live
performances are recorded there.
Ref: 8298

de la Ville et du Chateau de Versailles du
côté des Jardins. [Numbers 1 - 40;
outlining specific locations within the
place grounds.]
Aveline fecit et excudit C.P.R. [n.d. 1720]
Copper Engraving. Some tears in the margin and little
wormholes. £360
A broad perspective view of the Palace, Gardens and
town of Versailles.
Ref: 8697

1026. Templum S. Petri Versus Domum
Custodiarum Viennae. La Yglesia de S.
Pedro hazia la Guarda de Vienna.
[Raimondini. n.d., c.1760.]
Coloured engraving, 315 x 425mm. 12½ x 16½".
Stains top and bottom; trimmed at bottom. £240
A view d'optique of Peterskirche (St. Peter's Church) in
Vienna. Vues d’optique are hand-colored etchings and
engravings intended to be viewed through a convex
lens. The devices, known variously as zograscopes,
optiques, optical machines and peepshows, were an
optical entertainment of the late 18th and early 19th
centuries. Vues d’optiques were rendered in high-key
color and dramatic linear perspective, which enhanced
the illusion of three-dimensionality when viewed
through the lens.
Ref: 9117

1027. Prospectus Primarii Telonii Caesarei
Prope Turrim Rubram Vienae
Prospetiva de l'Aduana Imper. Cabe de la
Torre Colorada de Viena
[Raimondini. n.d., c.1760.]
Engraving, 320 x 430mm. 12½ x 17". Vertical
creasing. £280
A view d'optique of the custom house in Vienna. Vues
do’optique are hand-colored etchings and engravings
intended to be viewed through a convex lens. The
devices, known variously as zograscopes, optiques,
optical machines and peepshows, were an optical
entertainment of the late 18th and early 19th centuries.
Vues d’optiques were rendered in high-key color and
dramatic linear perspective, which enhanced the
illusion of three-dimensionality when viewed through
the lens.
Ref: 9134

1028. Platea, et Templum Scotorum
Vienae. La Plaza, y la Iglesia de los
Escoceses a Viena
[Raimondini. n.d., c.1760.]
Engraving, 320 x 430mm. 12½ x 17". Staining bottom
left and right; some foxing at top; creasing. £220
A view d'optique of the plaza and Schottenkirsche
(Scottish church) in Vienna. Vues d’optique are hand-
colored etchings and engravings intended to be viewed
through a convex lens. The devices, known variously
as zograscopes, optiques, optical machines and
peepshows, were an optical entertainment of the late
18th and early 19th centuries. Vues d’optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: 9137

Coloured engraving, 315 x 435mm. 12¼ x 17¾”. Published by Probst. Vertical crease in centre, trimmed inside plate at top; stains top right. £220
A view d'optique of the Wilhelmsbad spa in Germany. Vues d’optique are hand-colored etchings and engravings intended to be viewed through a convex lens. The devices, known variously as zograscopes, optiques, optical machines and peepshows, were an optical entertainment of the late 18th and early 19th centuries. Vues d’optiques were rendered in high-key color and dramatic linear perspective, which enhanced the illusion of three-dimensionality when viewed through the lens.

Ref: 9114

1030. Convict Tramway.
Tinted lithograph, 110 x 180mm. 4¼ x 7¼”. £130
A scene in Tasmania, where convicts seem to be employed in pushing passengers in carriages along rail tracks.
Ref: 9119

The Illustrated London News August 31, 1861. Wood engraving, sheet 285 x 400mm. 11¼ x 15¾”. £95
Sydney, Australia, a view across Darling Harbour with Glebe and the University in the distance. For The Illustrated London News 1861. The Illustrated London News was a magazine founded by Herbert Ingram and his friend Mark Lemon, the editor of Punch. With Lemon as chief adviser, the first edition of the Illustrated London News appeared on 14 May 1842. The magazine was published weekly until 1971, when it became a monthly. From 1989, it was bi-monthly, then quarterly. The magazine is no longer published.

Page numbered '218’ upper left.
Ref: 9118

1032. Sydney. From Botanic Gardens.
[n.d., c.1860.]
Pencil sketch. 150 x 250mm, 6 x 9¾”. £420
A view of Sydney from the Botanic Gardens, looking towards Cremorne.
Ref: 9332

Port Jackson, Sydney.
["South Headland" dated "March 12 - 42." on verso.]
Three watercolours on card, each c.140 x 220mm, 5⅛ x 8¾”. £1850
Three detailed views around Sydney Harbour, executed the year the municipal council of Sydney was incorporated and the town was declared the first city in Australia. Points of interest include the lighthouse on the South Headland, the houses around Port Jackson belonging to Mr Berry & Captain Browne, and the Landing Place at Billy Blues.
Ref: 9331

1034. [The Reception of the Rev. J. Williams, at Tanna, in the South Seas, the day before he was massacred.]
[pub. 1841.]
Baxter print, 220 x 325mm. 8½ x 12¾”. Trimmed to image; slight loss of paper bottom right; foxing towards top. £190
John Williams [1796 – 1839], missionary active in the South Pacific. One of several prints published by Baxter George Baxter (1804 - 1867) is regarded as the 'Inventor' of colour printing. The Baxter process, which he patented in 1835, involved an initial metal keyplate and up to 20 wood or metal blocks to apply each individual colour. Baxter had published quite a few prints of Williams including his massacre on the island of Erromanga a few days after landing.
Ref: 9066