



The Autumn Collection

Rare Books, Manuscripts & Original Art

1. BAUM, J.

Victorian Gilt Metal Folding Pocket Sundial with Inset Compass

bipartite dial inset compass to one side, inscribed with Arabic numerals, the gnomon with floral chasing, shield cartouche to centre inscribed and dated 'Patent 1875 Birmingham', preserved in its original fitted case, 6 x 4.5cm, [J. Baum & Co], Birmingham, 1875

£350

A fine example of 19th-century scientific craftsmanship, it demonstrates the Victorian fascination with both science and ornament in portable form.



An Exceptional Finely Engraved Instrument

2. BRASS NOCTURNAL

An unusual brass nocturnal

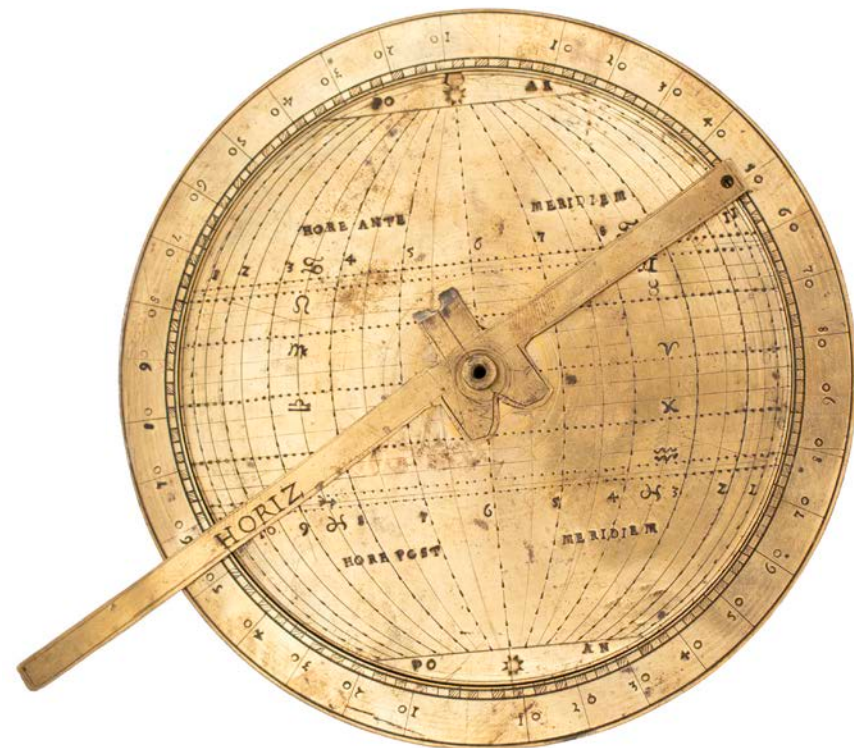
English? [c.1670], 10cm Diameter.

£4,000

Obverse with two concentric volvelles, outer rim stamped with the 24 hour scale of 0-12 twice, a circular calendrical scale with the usual Latin names of the months, each month has the corresponding number of days and astrological sign, central volvelle shows the phases of the moon and the plate is marked with planetary aspects, the reverse with outer ring with stamped degree scale, the centre with a Rojas projection showing zodiac symbols and "HORE ANTE MERIDIEM" and "HORE POST MERIDIEM" index arm (incomplete) marked "HORIZ" and on the reverse where it projects beyond the edge "VRSA MAIOR".

The engraving on this instrument is of a very high quality.

The nocturnal is a navigational instrument that was first invented in the 16th Century. By focusing on the stars, it can estimate the time to within 10-15 minutes. They measure the rotation of the Great Bear and/or the Little Bear around the polar star during the night.



Watercolours From The Golden Age Of Tulipomania

3. CLAESZ II, ANTHONY (Amsterdam circa 1607/08-1649)

A Superb Series of Eight Watercolours of Parrot Tulips

This exquisite series of watercolours of Tulips from the Golden Age of Tulipomania. These superb studies of Tulip watercolours depict the rarer and, therefore, more valuable varieties of tulip, with their variegated, highly striped petals which were especially sought after.

Watercolours on paper, (28 x 12cm), mounted. (circa 1630).

£18,000

These drawings are almost identical to a group of 56 sheets in the same technique which were with Robert Noortman in 1987 (S. Segal, *Tulips by Anthony Claesz*. 56 seventeenth century watercolour drawings by Anthony Claesz. (ca. 1607/08-1649), Maastricht 1987).

Segal attributed the group to Claesz. on the basis of a serious comparison with a drawing on vellum, signed 'A.C. fc.', which is part of an album of flower drawings, mostly by Pieter Holsteyn II, from 1640-1641 in the Lindley Library, Royal Horticultural Society, London (inv. 118; *ibid.*, fig. 1).

Anthony Claesz II, Dutch painter. He was active mainly in Amsterdam, but in 1632 he was documented in England. He was the pupil of Balthasar van der Ast but he was also influenced by Hans Bollongier. His main subjects were still-life, flower and fruit pieces.

He was the teacher of Anthony Claesz. III and Gillis Peeters.







Hound Of Baskervilles In Original Parts

4. CONAN DOYLE, SIR ARTHUR

The Hound of the Baskervilles – The Strand Magazine Original Wrapper Issues.

£12,000

London: George Newnes, August 1901 – April 1902. Numbers 128-136. The Strand Magazine, Original 9 Parts, Complete with all Wrappers and Adverts. With 60 Illustrations by Sidney Paget, by far the most illustrated Sherlock Holmes story.

Comprising:

The Hound of the Baskervilles, Conan Doyle's best known novel follows Holmes and Watson as they investigate the mysterious demise of Sir Charles Baskerville, whose body is found on the desolate Devonshire moors.

One of the most famous crime stories ever written inspired by Bertram Fletcher Robinson (Daily Express correspondent during the Boer War), with whom Doyle struck up a friendship when traveling back on the same ship from Cape Town. On a golfing holiday in 1901 Robinson mentioned the legend of the Black Hound of Hergest associated with the Vaughan family of Hergest Court in Herefordshire. Doyle subsequently relocated his version of the story, with Sherlock Holmes as the main protagonist, to Dartmoor in Devon, Robinson's native county.

Doyle wrote to his mother on 2 April 1901: "Robinson and I are exploring the moor over our Sherlock Holmes book. I think it will work out splendidly... Holmes is at his very best, and it is a highly dramatic idea".



The First Appearance Of The Adventures And Memoirs Of Sherlock Holmes

5. CONAN DOYLE, SIR ARTHUR

The Original Strand Magazine First Edition Issues of The Adventures of Sherlock Holmes and The Memoirs of Sherlock Holmes.

London, 1891 – 1893, 4to, The Original Twenty-Four Paper Parts all with Original Strand Paper Wrappers, Complete and in Excellent Condition, Housed in Two Uniform Quarter Blue Morocco Cases. A Scarce Survival.

£20,000

COMPRISING:

The Adventures of Sherlock Holmes

1891 July; Vol. 2, No. 7 - A Scandal in Bohemia

1891 August; Vol. 2, No. 8 - The Red-Headed League

1891 September; Vol. 2, No. 9 - A Case of Identity

1891 October; Vol. 2, No. 10 - The Boscombe Valley Mystery

1891 November; Vol. 2, No. 11 - The Five Orange Pips

1891 December; Vol. 2, No. 12 - The Man with the Twisted Lip

1892 January; Vol. 3, No. 13 - The Adventure of the Blue Carbuncle

1892 February; Vol. 3, No. 14 - The Adventure of the Speckled Band

1892 March; Vol. 3, No. 15 - The Adventure of the Engineer's Thumb

1892 April; Vol. 3, No. 16 - The Adventure of the Noble Bachelor

1892 May; Vol. 3, No. 17 - The Adventure of the Beryl Coronet

1892 June; Vol. 3, No. 18 - The Adventure of the Copper Beeches

The Memoirs of Sherlock Holmes

1892 December; Vol. 4, No. 24 - The Adventure of Silver Blaze

1893 February; Vol. 5, No. 26 - The Adventure of the Yellow Face

1893 March; Vol. 5, No. 27 - The Adventure of the Stockbroker's Clerk

1893 April; Vol. 5, No. 28 - The Adventure of the Gloria Scott

1893 May; Vol. 5, No. 29 - The Adventure of the Musgrave Ritual

1893 June; Vol. 5, No. 30 - The Adventure of the Reigate Squire

1893 July; Vol. 6, No. 31 - The Adventure of the Crooked Man

1893 August; Vol. 6, No. 32 - The Adventure of the Resident Patient

1893 Sept; Vol. 6, No. 33 - The Adventure of the Greek Interpreter

1893 October; Vol. 6, No. 34 - The Adventure of the Naval Treaty 1/2

1893 Nov; Vol. 6, No. 35 - The Adventure of the Naval Treaty 2/2

1893 December; Vol. 6, No. 36 - The Adventure of the Final Problem



*James Fenimore Cooper's Extremely Rare Work One Of
Only A Few Copies Published*

6. COOPER, JAMES FENIMORE

The Water Witch or the Skimmer of the Seas.

Dresden: For Walther, Before 18th September 1830, Three volumes bound in one: 12mo (177 x 110 mm), half title to volume 2 only, Contemporary half black calf over marbled boards, Cloth slip-case.

£7,500

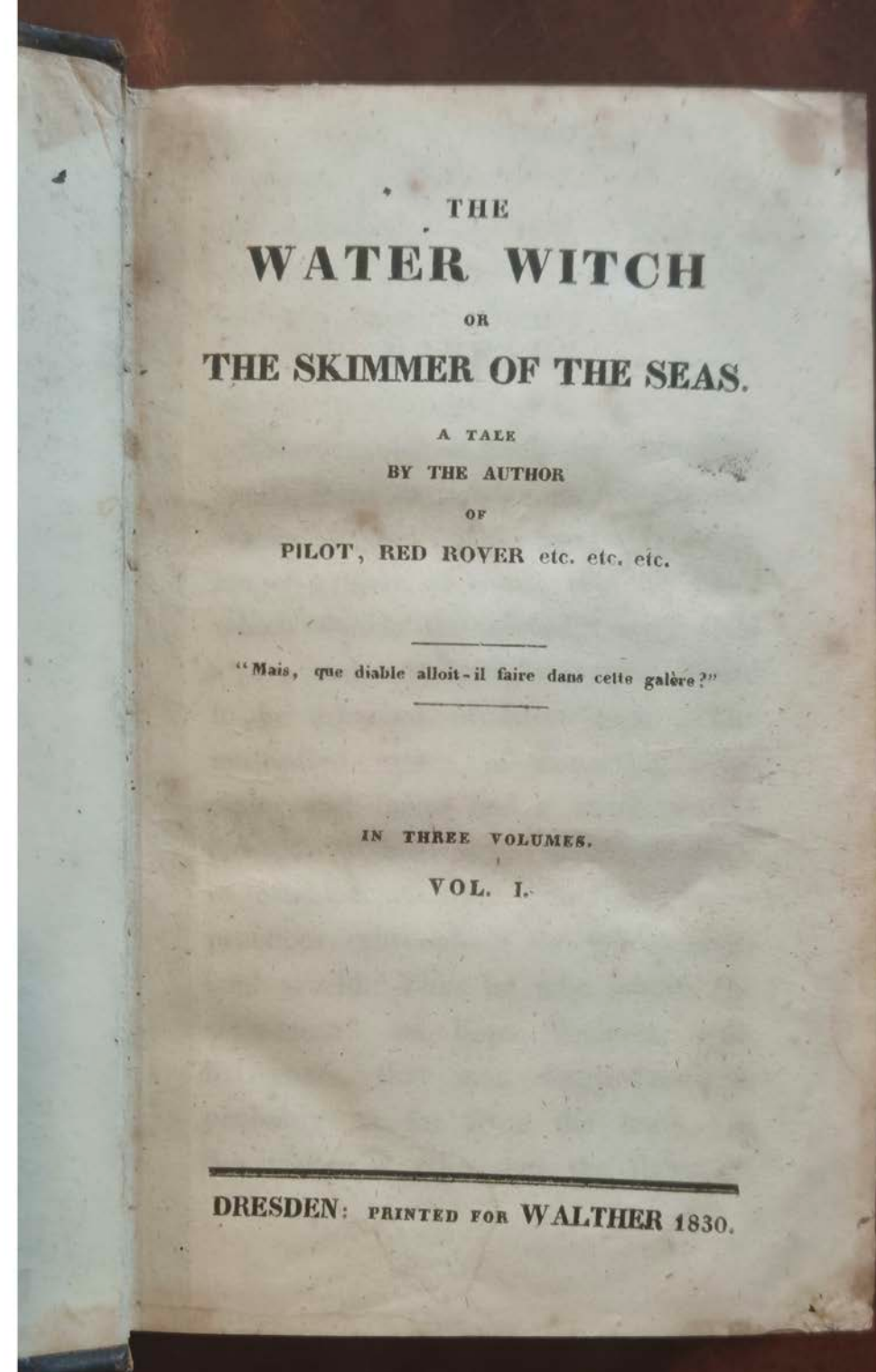
First Edition – One of Perhaps 10 Copies Only. This true first edition is extremely rare.

The first edition of The Water-Witch was printed by C. C. Meinhold and Sons in Dresden for the German bookseller who styled himself Walthersche Hofbuchhandlung and then distributed to Cooper's translators and other publishers. A draft of Cooper's agreement with Walther exists (Dartmouth College Library), dated 26 May 1830, although only signed by Cooper: "The said J. Fenimore Cooper is to receive eight copies of each sheet as it is printed, with the right to send the said sheets to his correspondents or Publishers in those Countries where he may have arrangements to that effect, and he is to receive two complete copies of the work when finished.

The novel was later published in London on 14 October and in Philadelphia on 11 December 1830.

Cooper's Pirate Romance—forbidden by the Pope! Cooper and his family moved to Europe in 1826, where he continued to write his characteristic American tales. This sea story set in Old New York was composed mostly in Italy and first published in this very small edition in Dresden. Cooper had attempted to have it printed in Rome, but the text—telling the story of the abduction of the vivacious Alida de Barbérie by potentially supernatural pirates led by the mysterious Master Seadrift (who is actually a woman in disguise)—was deemed "wholly unfit" by the Papal censors.

Spiller and Blackburn, p.62; BAL 3845



Inspiration For Shakespeare's Hamlet

7. LAVATER, LUDWIG

Of Ghostes and Spirites Walking by Nyght...

FIRST ENGLISH EDITION, [16], 220pp., pages 31, 194-195 and 198-199 respectively misnumbered 13, 198-199 and 194-195, extra illustrated with portrait frontispiece of author, woodcut title boarder, initials and tailpiece, minor repair to the corner of the first 19 leaves not affecting text, later half calf over marbled boards, speckled edges, 4to (185 x 135mm), London, Printed by Henry Benneyman for Richard Watkyns, 1572.

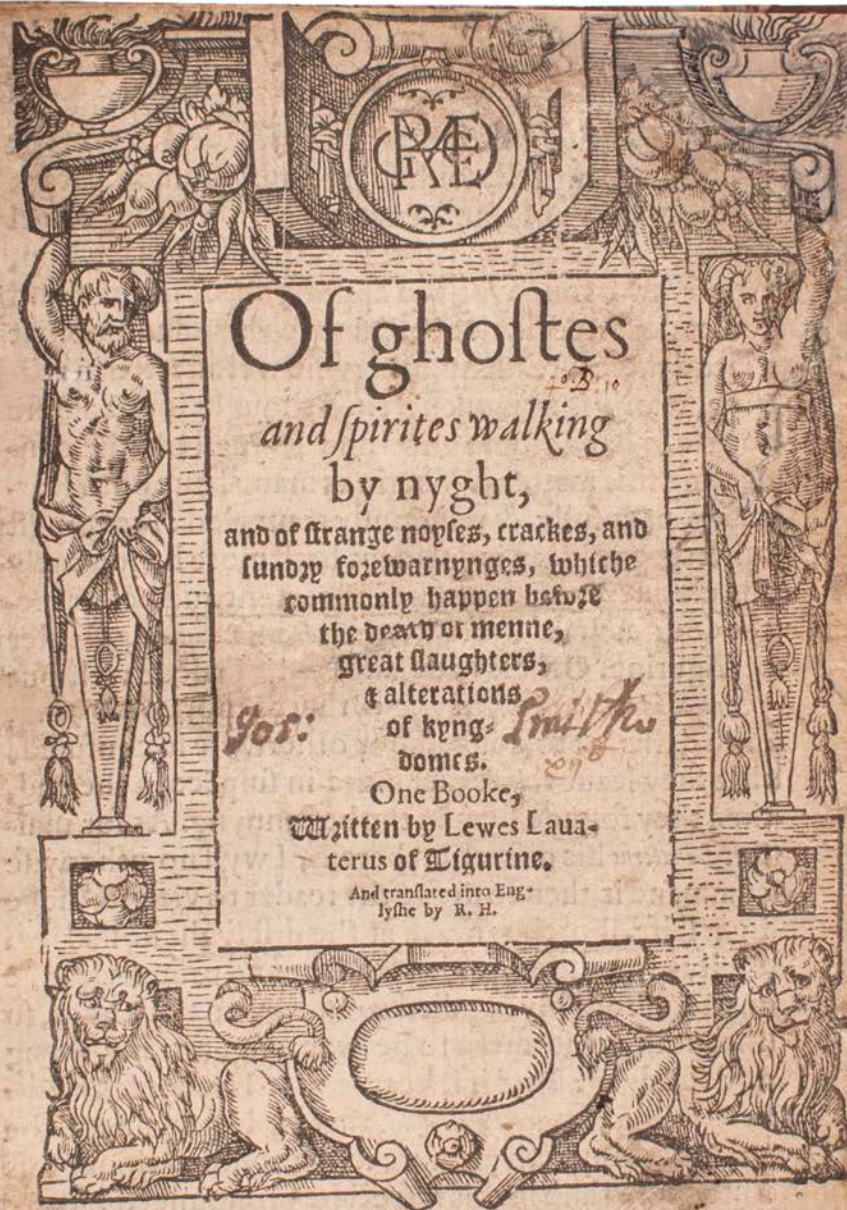
£40,000

"If it be not a vayne persuasion proceeding through weaknesses of the senses through feare, or some such like cause, or if it be not decyte of men, or some naturall thing... it is either a good or evill Angell, or some other forewarning sent by God."

One of the most important demonological works of the Reformation era, and credited as a source for Shakespear's Hamlet.

The Reformation caused a complex cultural and psychological shift, as the Thirty-Nine Articles of 1563 marked the doctrine of Purgatory as a superstition which was 'repugnant to the world of God'. Given that spiritual visitants could therefore only come from heaven or hell, Protestant ghost-seers were left in the position of having to rule out ghosts of the departed as an explanation. Yet ghosts did not just disappear among Protestants in the absence of a theological place for them. Pre-Reformation pamphlets, sermons and other documents discussing the revenant dead continued to circulate and their stories were told in various settings. Despite not being central to the main theological and ecclesiastical disputes of the Reformation, it did bring forward some key questions that had previously been soothed by the acceptance of familial ghosts; what humans might face after death, and to what extent the natural and supernatural interacted in this world? As such, the preparation of a protestant text which assessed the theological, pastoral, and personal foundations for ideas about the return of the sanctified and unsanctified dead was a pastoral necessity. It was in the context of the refutation of the doctrine of purgatory that reformers began to apply tentative forms of investigation to cases of ghost-seeing, usually with a view to exposing apparitions as the sinister doings of priests and monks. Given that ghost-seeing in sixteenth-century England,





Printed at London by Henry Benneyman
for Richard VVatkyns, 1572.

or at least the cases considered most worthy of note and dissemination, were explained as the intervention of malevolent spirits, it was inevitable that the issue would become interlinked with demonology and witchcraft.

In 1569, Swiss theologian, Ludwig Lavater (1527-1586) wrote *Of Ghostes and Spirites...* in order to revise common beliefs about apparitions of demons and human spirits in the post-Reformation world. Lavater expresses here what came to be the dominant view in Protestant theology: what people call ghosts are actually demons or angels. The afflicted may be unable to tell if the apparition is angelic or demonic, but those are the only two options. Although Lavater accepted the existence of ghosts, he dismissed many supposedly supernatural apparitions as the hallucinations of women, like both Johann Weyer and Reginald Scot. As such, Lavater has been seen as providing a clear intellectual and pastoral program for his readers, one that was much more difficult in a pre-Reformation or Catholic Reform world where room for ambiguity remained even in some of the most influential theological texts.

The original edition was first published in the Netherlands in German, but it was soon translated into French, English and Italian and reprinted frequently well into the eighteenth century. It quickly became one of the early modern period's most popular works on demonology and ghosts. Although written from a distinctly Reformed perspective, Lutheran, Catholic, and Dissenter authors also cited it - and not just to challenge it.

Lavater's *Of Ghostes and Spirites...* likely had influence on Shakespeare's portrayal of the ghost of Hamlet. Lavater says ghosts that are good will confront men in a terrifying way but later will comfort them. In Shakespeare's Hamlet, during the ghost's first appearance to the men on guard at night, he frightens them with fear and curiosity. They clamour about the image of the mysterious ghost to Hamlet and bring him outside the castle during the middle of the night. While Hamlet at first was dubious, he was put to ease to see his father again. Though Hamlet ultimately decides to verify the truth of his father's murder without taking the ghost completely at his word, the question of the apparition's origin and purpose still haunt the play. Is Hamlet haunted by a demon or by the tormented spirit of his father? Lavater would certainly argue for the former - and his views would go on to influence the likes of Spencer, Milton, and Elizabeth Barrett Browning.

This work is a great rarity with only four copies of the first English Edition for sale since 1921. Over 100 years. The USTC locates fifteen copies in institutions, with three copies held by the Folger.

[ESTC S108369.]

A Major Influence On Charles Darwin

8. LYELL, CHARLES

Principles of Geology, Being an Attempt to Explain the Former Changes of the Earth's Surface, by Reference to Causes Now in Operation.

3 vol., vol 1 & 2 Second Edition, Vol. 3 FIRST EDITION, hand coloured frontispieces, 8 engraved plates (2 folding), numerous wood engraved text illustrations, contemporary diced calf, spines gilt, London, John Murray, 1832-1833-1833

£2,500

Charles Lyell's *Principles of Geology* (1830-1833) has been described as "perhaps the most important scientific textbook ever written" (Gould 2000a) and was a major influence on Charles Darwin during the voyage of the Beagle.

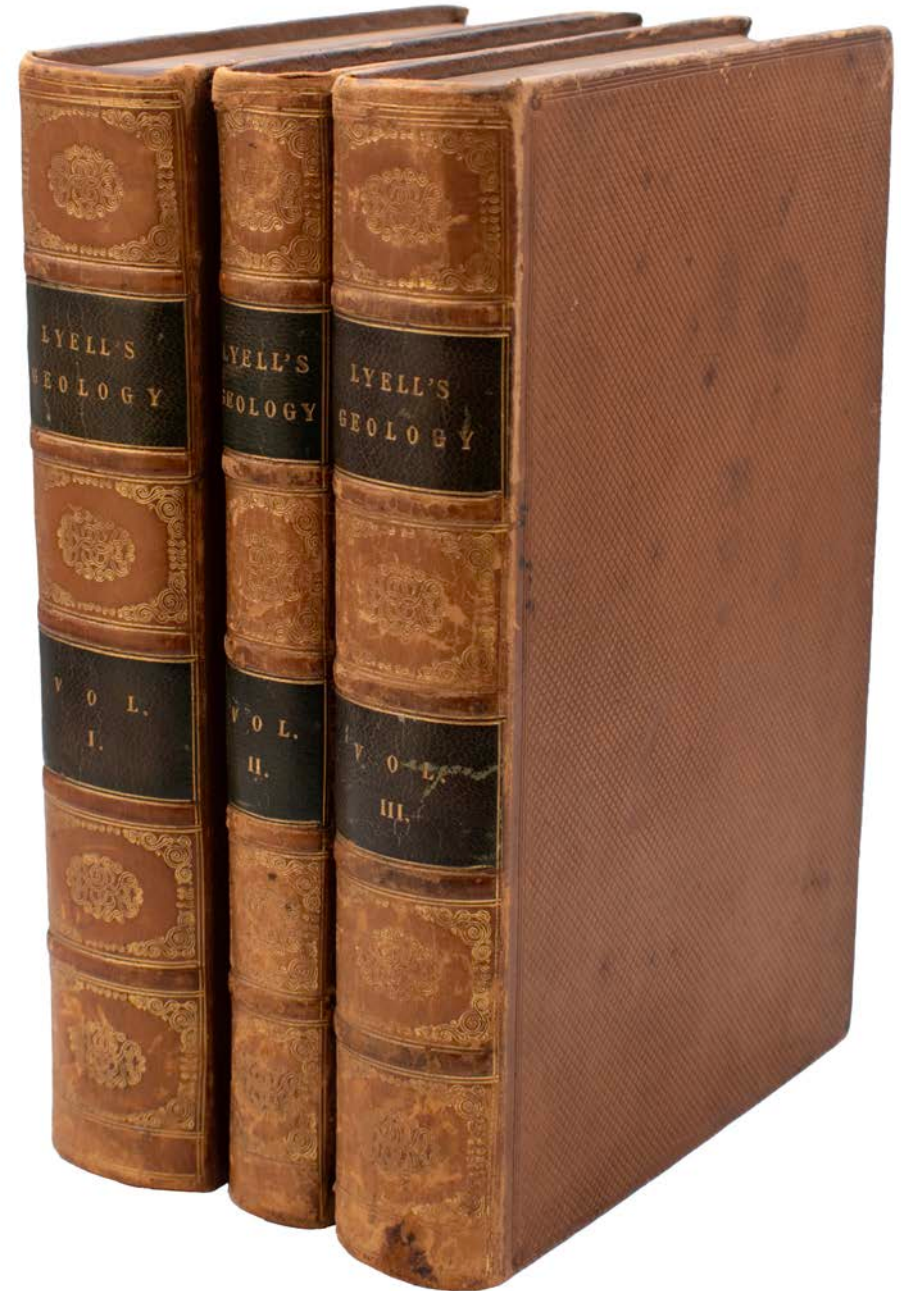
Lyell was a Scottish geologist largely responsible for the general acceptance of the view that all features of the Earth's surface are produced by physical, chemical, and biological processes through long periods of geological time. The concept was called uniformitarianism (initially set forth by James Hutton). Lyell's achievements laid the foundations for evolutionary biology as well as for an understanding of the Earth's development.

The central argument in *Principles* was that "the present is the key to the past": that geological remains from the distant past could, and should, be explained by reference to geological processes now in operation and thus directly observable.

In 1830 Lyell was already carving out a reputation as an experienced writer and knew exactly for whom his book was intended. He not only wanted to revolutionise geology; he wanted to be considered as the gentleman expert uniquely qualified by his heroic fieldwork to explain his science to the intelligentsia. Publication of the *Principles of Geology* placed him among the recognised leaders of his field, compelling him to devote more time to scientific affairs. During these years he gained the friendship of men like Darwin and the astronomer Sir John Herschel.

The first edition of Lyell's book appeared at a critical stage in Darwin's early career and played a major role in the emergence of his geological and biological theorising. Darwin adopted Lyell's new terms and referred to the *Principles* throughout the voyage. In his later career Darwin continued to cite Lyell in his

notebooks, publications and correspondence and the second (1845) edition of his *Journal of researches* is dedicated to Lyell and the *Principles*. The book is notable for being one of the first to use the term "evolution" in the context of biological speciation.



Kelmscott Press

9. MORRIS, WILLIAM.

The Earthly Paradise. By William Morris.

The Kelmscott Press, Upper Mall, Hammersmith, 1896. 8 volumes, One of 225 copies on paper, of a total edition of 231 (6 on vellum).

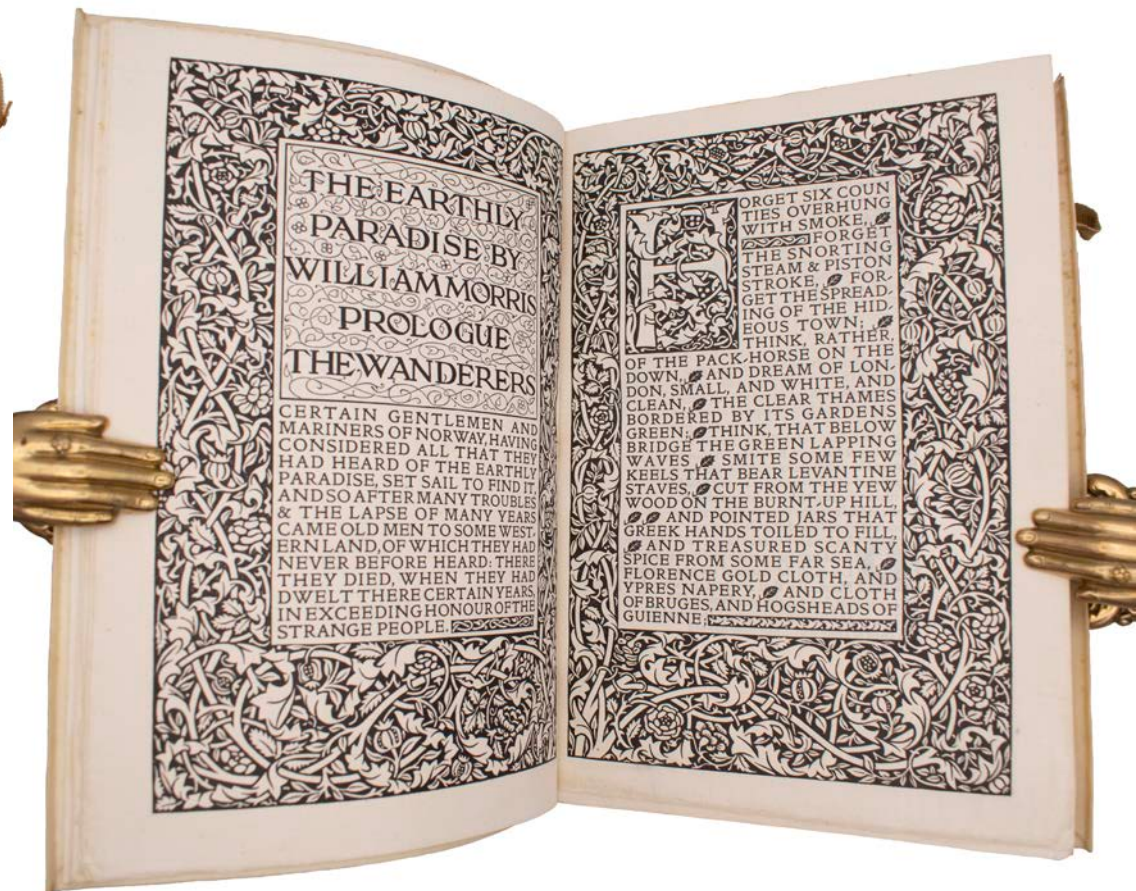
£19,000

1: 23.9 x 16.9 x 2.6 cm; pp. [8] + 200. Vol. 2: 23.9 x 16.7 x 1.9 cm; pp. [8] + 124. Vol. 3: 23.8 x 16.8 x 2.4 cm; pp. [8] + 172. Vol. 4: 23.7 x 17 x 1.9 cm; pp. [8] + 140. Vol. 5: 23.5 x 17.1 x 3.1 cm; pp. [8] + 248. Vol. 6: 23.9 x 17 x 2.8 cm; pp. [8] + 220. Vol. 7: 23.8 x 17 x 2.8 cm; pp. [8] + 204. Vol. 8: 23.9 x 16.9 x 2.5 cm; pp. [8] + 188. Golden type on Batchelor hand-made paper with Apple watermark. Four full-page woodcut borders in Vols. 2, 6, and 8, six in Vol. 1, and eight in Vols. 3, 4, 5, and 7; three-quarter woodcut borders and numerous woodcut initials; shoulder-titles, speakers' names, and some lines in red. Original full limp vellum; title gilt on spine. Ties Complete.

The Earthly Paradise by William Morris is an epic poem. It is a lengthy collection of retellings of various myths and legends from Greece and Scandinavia. It was begun in 1868 and several later volumes followed until 1870. *The Earthly Paradise* was generally well received by reviewers: according to one study it "established Morris's reputation as one of the foremost poets of his day"

Peterson A41.





ALFRED DE MUSSET

LA MOUCHE

ILLUSTRÉE DE TRENTE COMPOSITIONS

PAR

AD. LALAUZE

PRÉFACE PAR PHILIPPE GILLE



PARIS

LIBRAIRIE DES AMATEURS

A. FERROUD, LIBRAIRE-ÉDITEUR

127, BOULEVARD SAINT-GERMAIN, 127

1892

King Edward's Christmas Present To His Lover

10. MUSSET, ALFRED DE.

La Mouche. Illustrée de Trente Compositions par Ad. Lalauze. Préface par Philippe Gille.

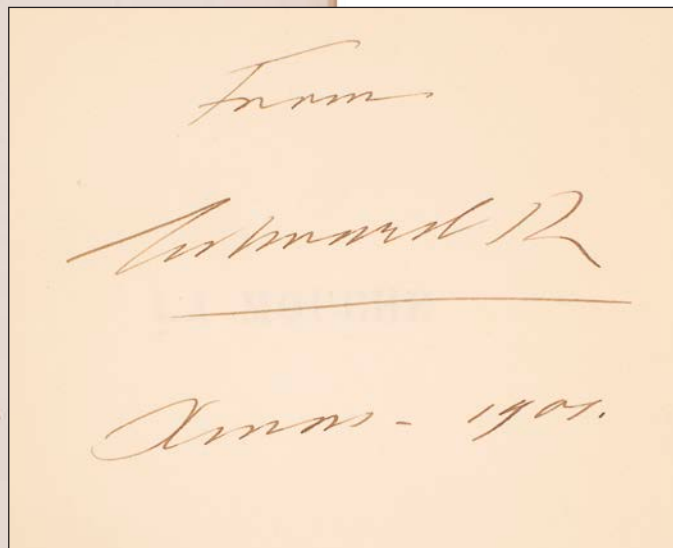
Paris: A. Ferroud, 1892. First edition thus, no. 336 of 500 copies, presentation from King Edward vii, 8vo, pp. [iv], xvi, 84, [2] + frontispiece. 28 hand-coloured engravings within the pagination (including head- and tail-pieces), of which 7 are full-page. **Contemporary red morocco by the Guild of Women Binders**, boards bordered with an elaborate frame of stylised tulips gilt with green inlays also gilt, spine with a vertical pattern from similar tools, vellum flyleaves with small gilt hearts to corners, red and green morocco doublures with further gilt tulip patterns including yellow inlays, hinges repaired. Inscribed 'From Edward R, Xmas 1901' on front binder's blank, calling card printed 'Wishing you a Happy Xmas' additionally signed 'From Edward R' loosely inserted.

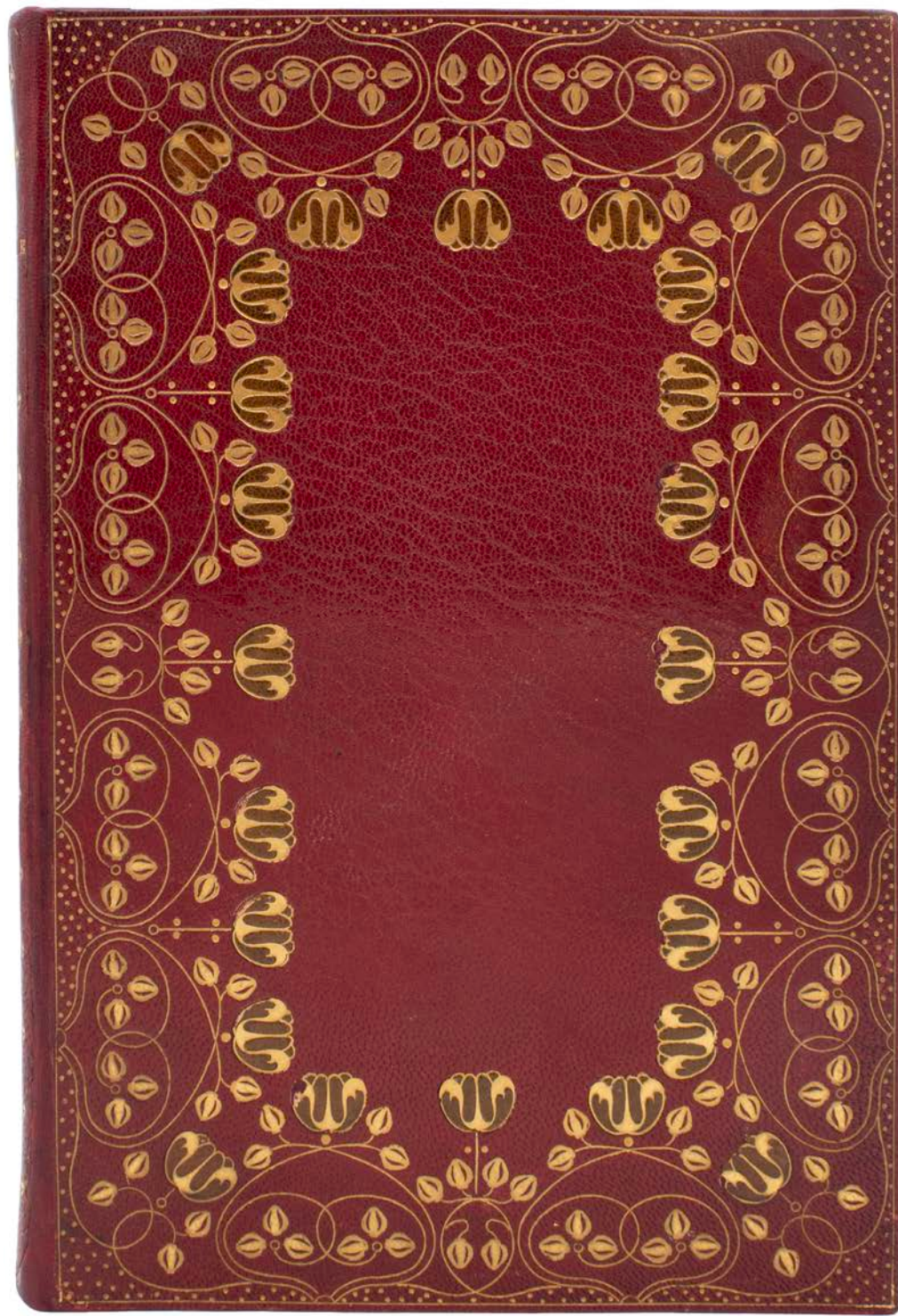
£4,500

A fine Christmas present, with distinctly romantic elements, from King Edward vii in the first year of his reign. Though not indicated in the volume, the recipient was the singer Mabel Batten (1856-1916), thought to have been one of the king's lovers - the gilt hearts incorporated into the flyleaves and doublures (but not the outside of the binding) gives credence to this.

Batten, daughter of the Judge Advocate General of North-West India, met Bertie initially in Agra during his 1875 tour of the Indian subcontinent; she was still a teenager and staying with Lord and Lady Strachey, having just married Lady Strachey's brother. They spent much time together there, but she failed to keep an appointment to further their acquaintance in Allahabad later in the tour. Upon her return to England some years later Bertie resumed correspondence with her (various invitations to meet survive), though it is not recorded if they resumed anything more than that.

Certainly this gift suggests affection of some form, though a Mosher Press edition of Michelangelo's sonnets is recorded in a very similar binding, with a Christmas inscription from Edward to Pamela Lytton dated 1903 - that one is in brown morocco, and not known if it contains the same hidden hearts, having been given the year after its recipient's marriage to Lord Lytton.





Original Trial Watercolour For The Mansions of England

11. NASH, JOSEPH

Original Watercolour Sword-Fencing on the Terrace at Bramshill House, Hampshire, 1873. with The Mansions of England....

A Highly Accomplished Original (probably) Trial Watercolour by Joseph Nash for 'The Mansions of England in the Olden Time. Heightened with white bodycolour, signed and dated lower right, 330 x 480 mm, gilt mount, period gilt frame, glazed, with label of J.P. Ballard, Reading Fine Art Gallery, 21 Cross Street, Reading to verso.

£3,500

With

The Mansions of England in the Olden Time (that includes in volume one a version of the watercolour), 4 volumes, published by Henry Sotheran & Co. 1869-72, additional decorative titles to each volume and 100 lithographic plates, later endpapers, publisher's red & gilt decorative cloth, folio.

This view can be found in volume one of the accompanying four-volume set. Interestingly, this very attractive and accomplished Watercolour is probably a trial by Joseph Nash that was changed for a watercolour of the gentler game of bowls.

Nash was born in Great Marlow in Buckinghamshire, the oldest son of the Reverend Okey Nash who owned Manor House School in Croydon which Joseph went on to attend. He later studied with the artist and architect Augustus Charles Pugin, with whom he travelled to France to assist and prepare architectural drawings for a book entitled Paris and its Environs, published in 1830.

Having mastered the art of lithography, Nash utilised it in the production of several excellent publications: Architecture of the Middle Ages appeared in 1838, and his four-volume masterpiece, Mansions of England in the Olden Time over a 10-year period from 1839, which involved Nash's travelling all over the country drawing house interiors and exteriors. He concentrated on the architectural aspects of the buildings, which, using the example of Joseph Strutt, he brought to life with the inclusion of groups of people. The volumes were very popular, with the lithographs circulated widely by newspapers, architects and other artists. The book was so effective it was claimed in Parliament that it was causing an increasing number of people to visit historical buildings.





Kelmscott Press

12. RUSKIN, JOHN.

The Nature of Gothic. A Chapter of the Stones of Venice. By John Ruskin.

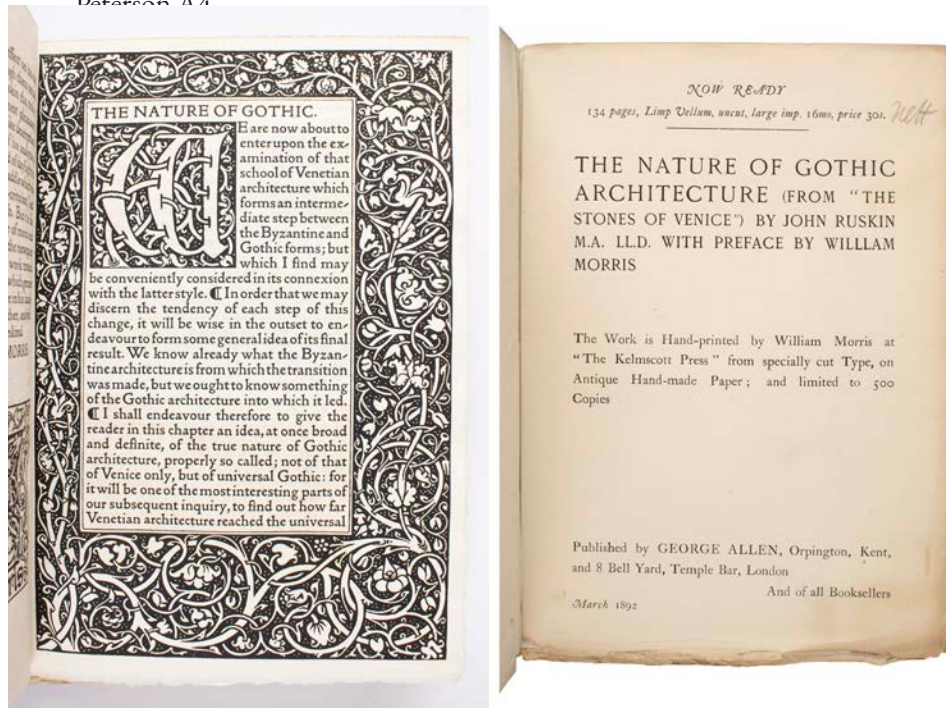
The Kelmscott Press, Upper Mall, Hammersmith, 1892.

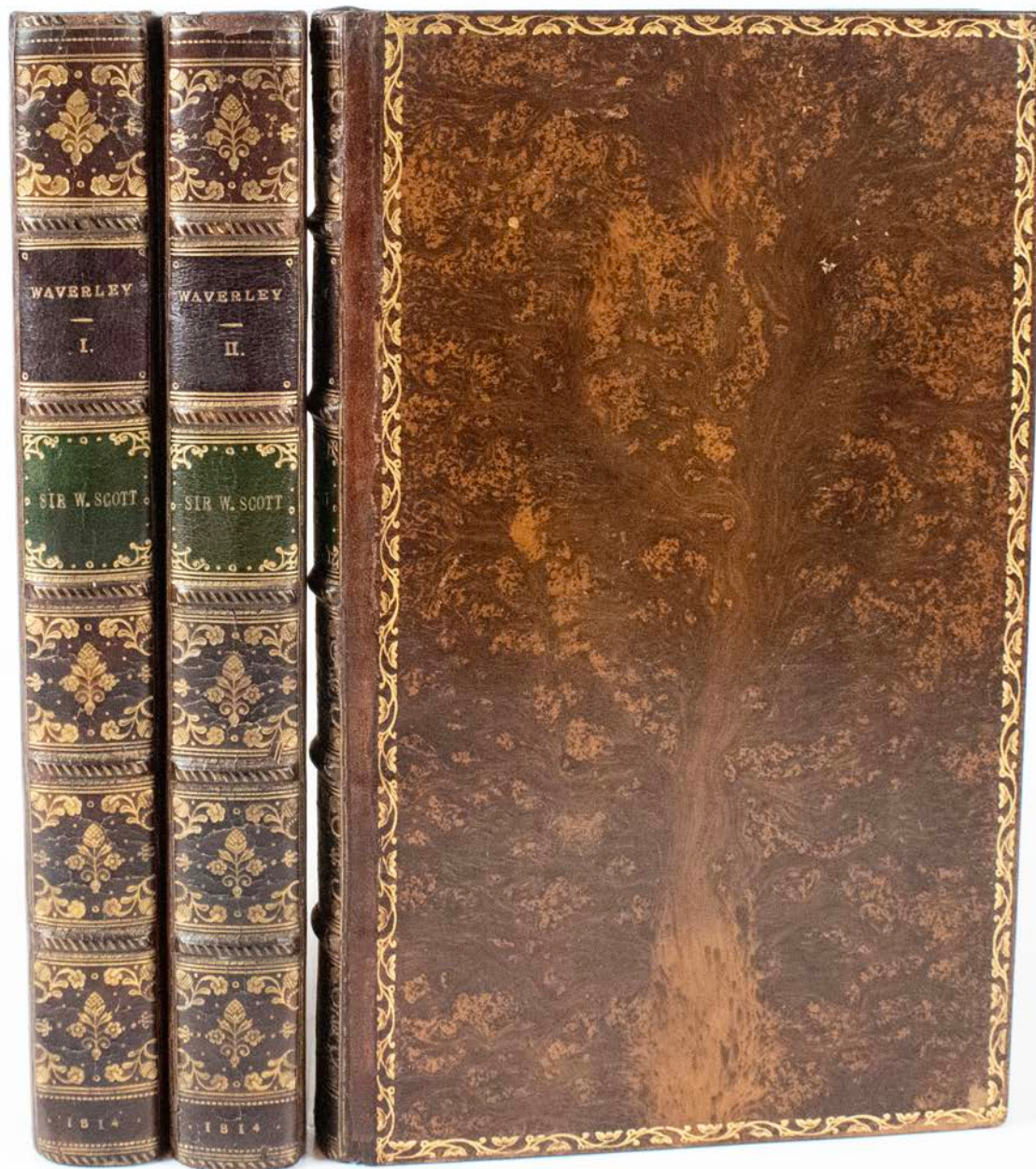
One of 500 copies on paper (no vellum copies). 20.8 x 14.8 x 2.3 cm; pp. (4) + v + 128. Golden type on Batchelor hand-made paper. One full page woodcut border, and numerous woodcut initials. Original full stiff vellum; title gilt on spine. Ties Complete. With the Single-leaf Flyer advertising the book's publication loosely inserted.

£3,750

The Nature of Gothic...A chapter from 'The Stones of Venice'...Morris, who wrote the preface praising the book, had been greatly inspired by Ruskin whose writings influenced the Arts and Crafts movement by encouraging the revival of Gothic art and architecture.

Detached A 4





A Remarkably Fine Set with an A.S.L. Bound In

13. SCOTT, WALTER

Waverly; Or, 'Tis sixty Years Since

3 vol., FIRST EDITION, one of 1000 copies only, half titles present, a.l.s. in Scott's hand and Scott's clipped signature bound in front of vol. 1, an original playbill for the 1832 Covent Garden stage production of Waverley; another playbill of the same vintage and a holograph addressed envelope bound into the end of vol 1., occasional light spotting, occasional offsetting, contemporary tree calf, boards ruled in gilt with floriated design, spine gilt, labels in red and green morocco, rebacked original spine laid on, marbled endpapers, ex libris Andrew J. Kirkpatrick with bookplates in each vol., a.e.g., 12mo, Edinburgh, James Ballantyne and Co., 1814

£3,500

The autograph letter to a B. Calvert is bound into the first volume. There are three horizontal fold lines, and it is signed "your humble servant, Walter Scott", dated "Edin. Sunday October 1829". The letter is written in Scott's small fluid handwriting that is notoriously difficult to read and has previously seen Scott labelled a "sloppy writer".

Regarded as one of the first historical novels, Waverly follows an English gentleman who is commissioned into the Scottish Regiment shortly before the Jacobite rising of 1745. This was Walter Scott's first foray into prose and he chose to publish it anonymously. It was an open secret that he was "the author of Waverley", and he admitted this at a public dinner in 1827.

The novel was well received by contemporary critics, and well-liked by those who purchased novels in the early 19th century.

Overall, an extremely attractive and remarkably fine set.

Todd & Bowden 77Aa.

Lii

I am sorry you should have
lost much on my interest which is
really of a very humble kind I have no
accept to them who naturally feel to pursue
the disposal of military decorations and
should not like to see it for the purpose
of as many figures which would certainly
be refused I am Sir

your humble servant

Walter Scott

Edinb. Tuesday
Oct. 1829

I mentioned that I would be glad to be
of service to you but the opportunity
of doing so is likely to be rare

FIRST NIGHT OF THE
NEW SCOTCH DRAMA,
AND
MR SHERIDAN KNOWLES' MASQUE

Theatre Royal, Covent-Garden.

This present MONDAY, October 22, 1832,
Will be produced a NEW PLAY, (in Five Acts) founded on

Sir Walter Scott's
First celebrated Novel called

WAVERLEY

With new Scenery, Dresses, and Decorations.

The Music composed, selected, and arranged by Mr. A. LEE and Mr. G. STANSBURY.

The Scenery painted by Messrs. GRIEVE, T. GRIEVE, and W. GRIEVE.

The Decorations by Mr. W. BRADWELL.

The Dresses by Mr. HEAD & Mrs. BALDING.

Prince Charles Edward Stuart.

(From the Theatre Royal, Haymarket—his first appearance.)

Fergus M'Ivor

Captain Edward Waverley,

Baron Bradwardine,

Major Melville,

Bailie M'Vebble,

Laird of Balmawhapple,

Laird of Killancure,

Evan Dan M'Combich,

(From the Theatre Royal, Haymarket—his first appearance on this Stage.)

Callum Beg,
Gilfillan,

Mr. MITCHELL,
Mr. PAYNE,

Mr. VINING,

Mr. WARDE,

Mr. ABBOTT,

Mr. BARTLEY.

Mr. EGERTON,

Mr. MEADOWS,

Mr. STANSBURY,

Mr. F. MATTHEWS,

Mr. HAINES,

Mucklewrath,

Mr. EVANS,

Scotch Officer,

Mr. J. COOPER,

Mr. Arthur

A Charming Collection Of 52 Manuscript Maps

14. WOODTHORPE, SARAH

"England and Wales Dissected" A Set of 52 hand drawn cards

52 manuscript cards, inscribed "Sarah Woodthorpe 11th Decbr. 1819", each card depicts a county on one side and the reverse in script are listed "Natural Productions", "Manufactures" and "Eminent Men", preserved in a slipcase, 125 x 75mm, 11th December 1819.

£2,500

A charming collection of 52 manuscript maps of the counties of England and

Wales. Each map is hand coloured and labelled with the important towns, cities and rivers within the county as well as the neighbouring counties, or seas if the county is on the coast. This set was a teaching aid or parlour game where players had to identify the county by its features listed under the different headings "Natural Productions", "Manufactures" and "Eminent Men". Including a folding map by Carrington Bowles of & Westminster, 1790, original engraved slipcase.

Sarah Woodthorpe was likely the daughter of the engraver Vincent Woodthorpe (1764-1822). He engraved numerous maps for Laurie & Whittle, views and natural history subjects for Barrington's New South Wales and others.

A very scarce and unrecorded collection





*Worsley's Important Catalogue Of His Collection Of
Antiquities From The Levant*

15. WORSLEY, RICHARD

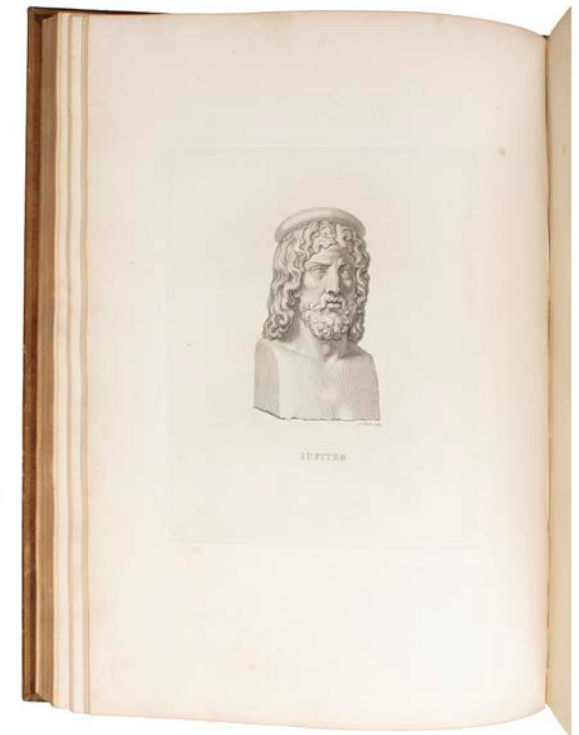
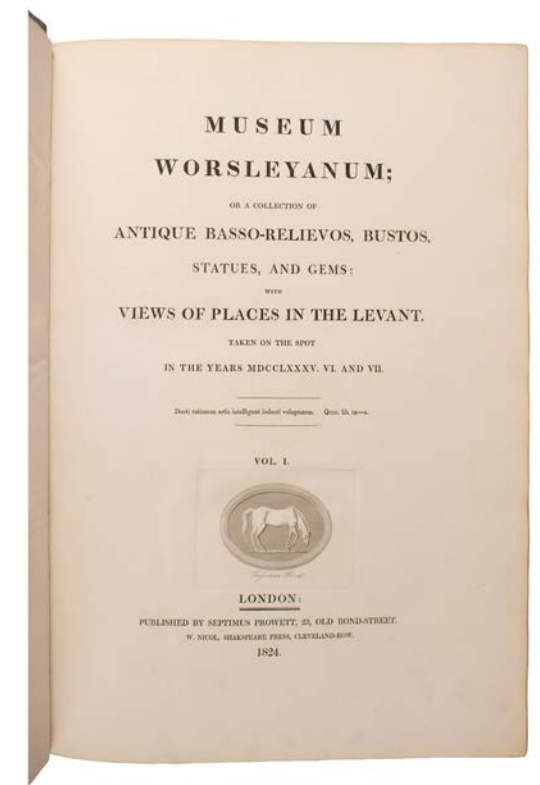
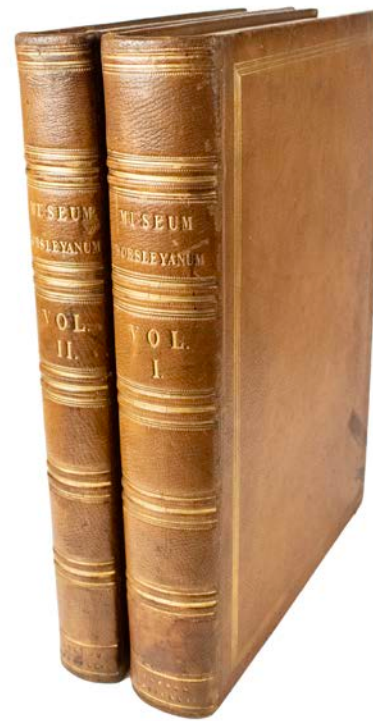
Museum Worsleyanum . Or a Collection Antique Basso-Relievos, Bustos, Statues and Gems; with views of places in the Levant taken on the spot.

London, Shakespeare Press and S. Prowett, 1824, 2 vols, Folio (380 x 280 mm), Contemporary Levant Morocco, gilt borders with triple-fillets on covers, aeg, with 2 engraved frontispieces, vignettes and 150 engraved plates, 1 double page and folding and 11 double-page, Second edition, printed in only 250 copies.

£3,000

Magnificent catalogue of antique sculpture and gems, including views of the Parthenon and other Greek temples, the Pyramids and Hagia Sophia in Constantinople. Sir Richard Worsley (1751-1805) was a politician and art collector who travelled widely in Greece and Asia Minor in 1785-87 and was later British Resident at Venice 1794-97. He was the first British traveller to transport works of art from Greece back to England, where he displayed his collection of antiquities at his house Appuldurcombe in the Isle of Wight.

"Having wintered in Rome, [Worsley] left the city in February 1785 for an extensive journey in the Levant, accompanied by Willey Reveley as his draughtsman. He reached Athens in May 1785, then travelled extensively in the Greek interior, going on to Rhodes, Cairo, and Constantinople. In 1786 he made an excursion to Sigeum and Troy, and also visited the Crimea. He returned to Rome in 1787, and went home during 1788. During his travels Worsley made a remarkable collection of statues, reliefs, and gems, which he arranged at his house at Appuldurcombe. It included the most important collection of Greek marbles yet seen in England. In 1798 he issued the first part (dated 1794) of the 'Museum Worsleianum', a sumptuous illustrated description of his collection. The cost of part one, exclusive of binding, was a staggering £2,887 4s. Part two came out in 1802... It indicates a sensitive, informed man of taste, as much interested in the history and provenance of a work as in its aesthetic qualities" (ODNB).



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