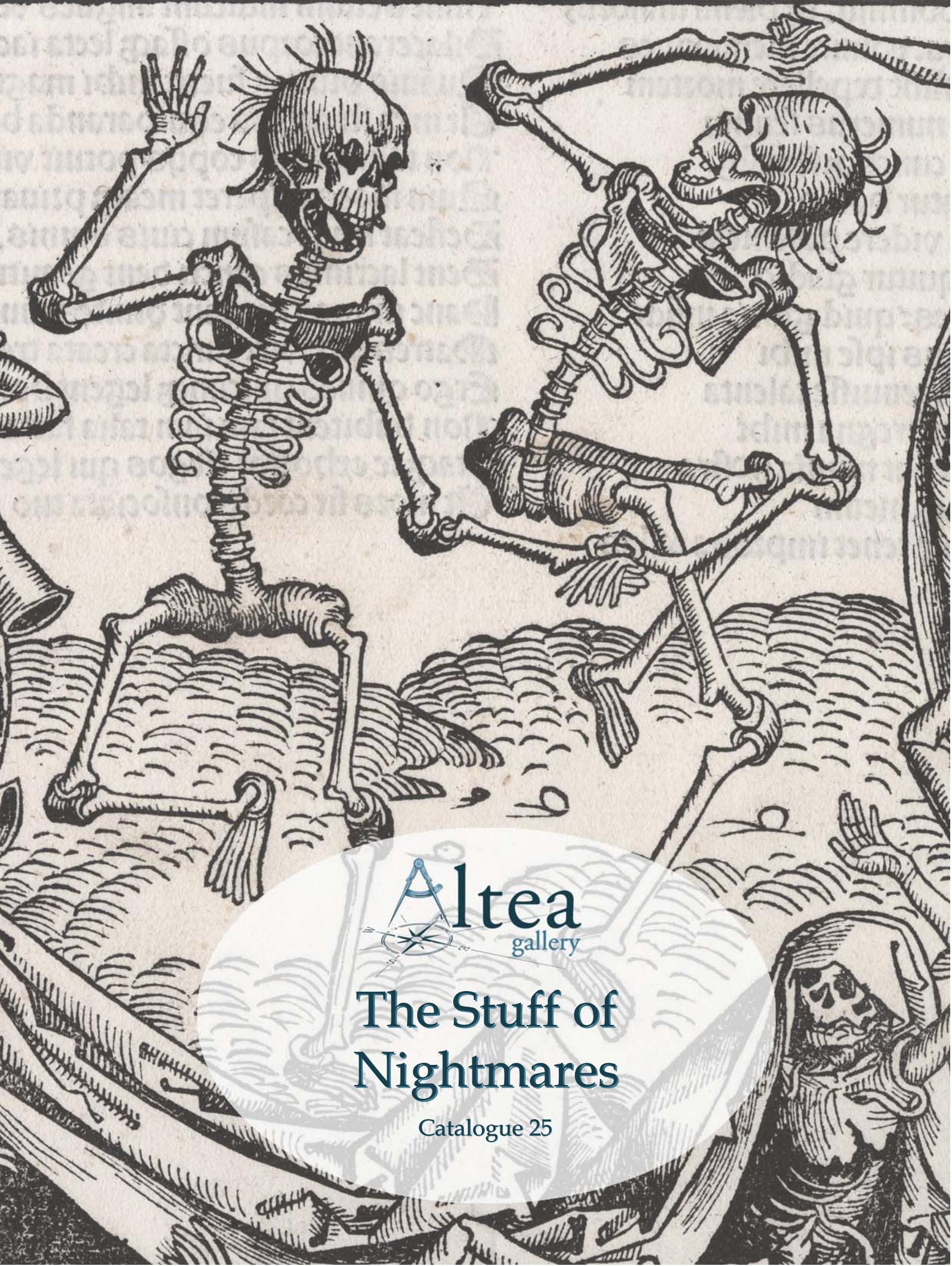


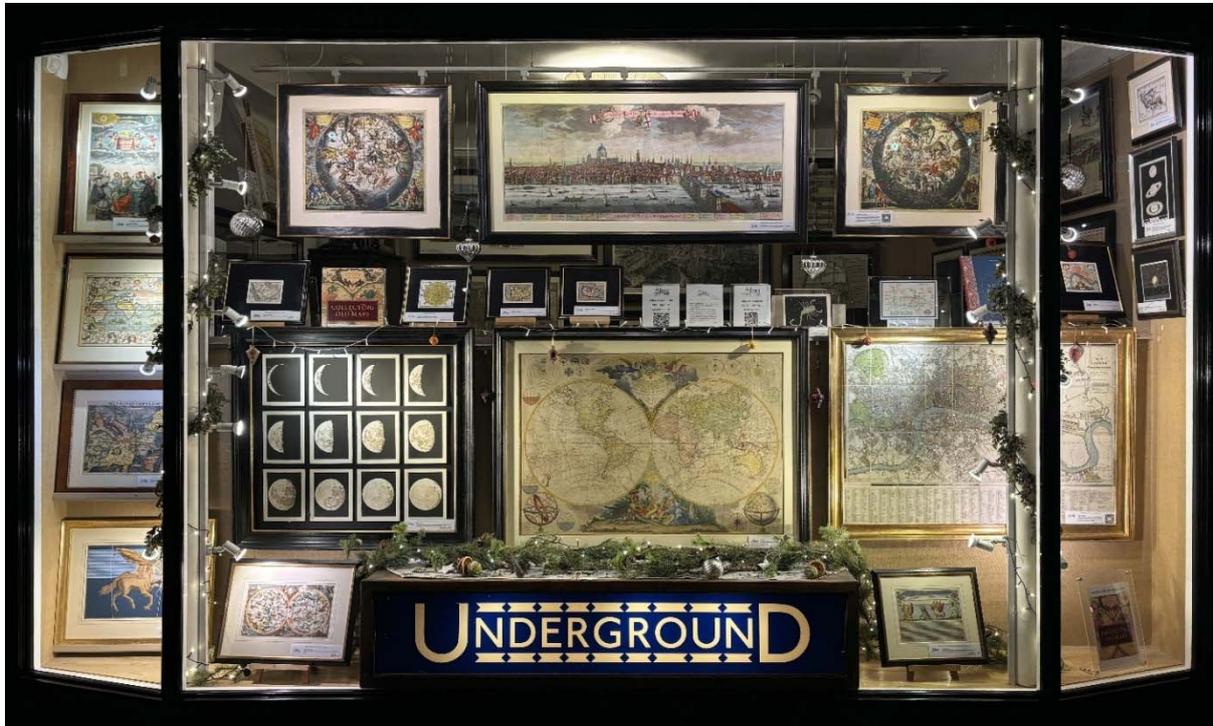
Imago mortis



 **Altea**
gallery

The Stuff of Nightmares

Catalogue 25



Front cover: detail of item 1
Back cover: detail of item 9

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Catalogue Compiled by
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Miles Baynton-Williams

Photography by Louie Fasciolo

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Catalogue 24

"The Stuff of Nightmares"

Chelsea Book Fair 2025

Friday 31st November - Saturday 1st November



Detail item 3.

Dear Customer

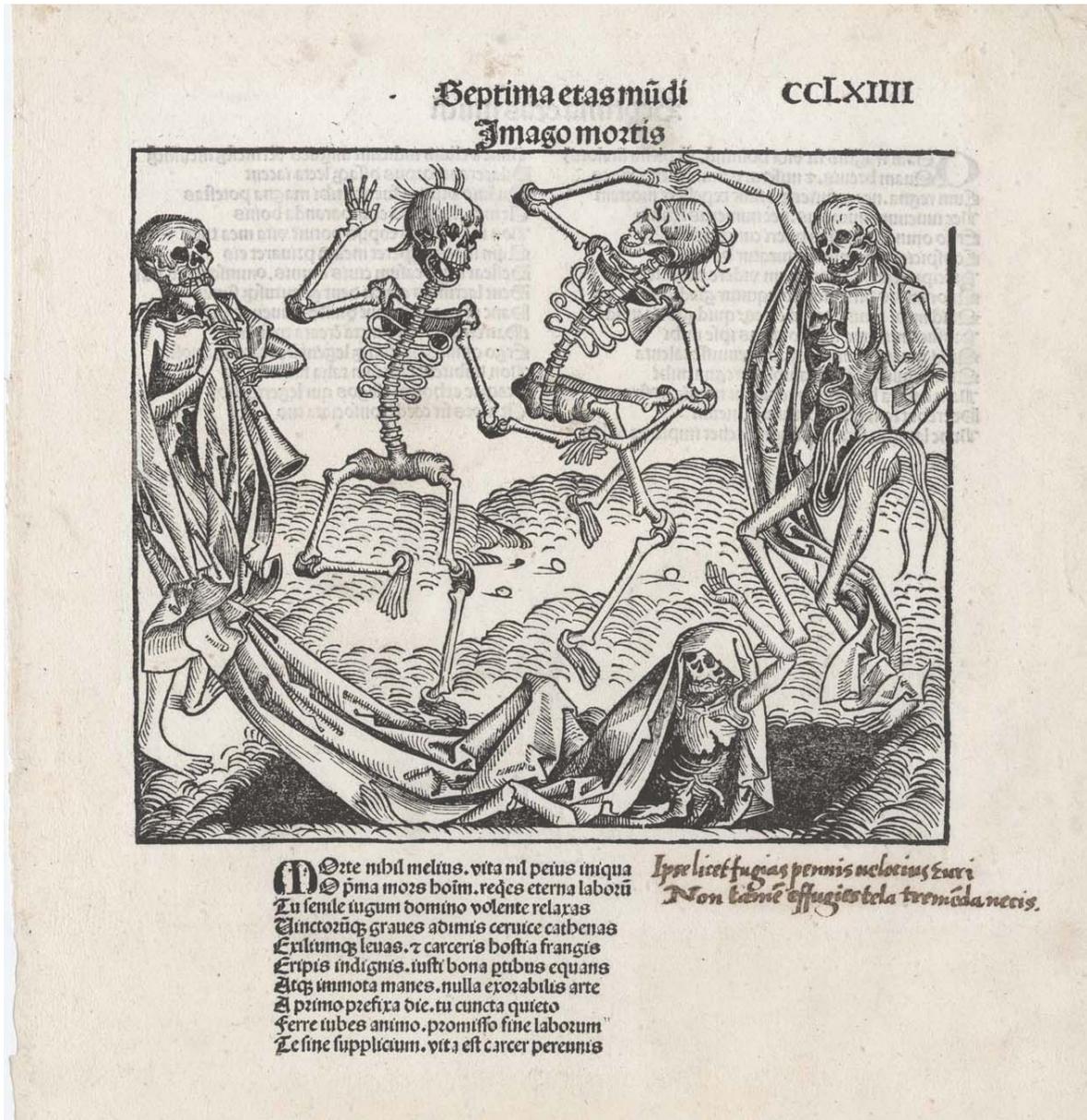
For our return to the ABA Chelsea Book Fair we have compiled a short catalogue beginning with a section celebrating Halloween, continuing with ten diverse interpretations of the world and finally some new acquisitions.

We hope you enjoy our catalogue. Please check our website, www.alteagallery.com, for details of the fair and catalogue availability.

Massimo De Martini

"The Stuff of Nightmares"

The famous woodcut incunabulum of the Dance of Death



1. SCHEDEL, D. Hartmann.

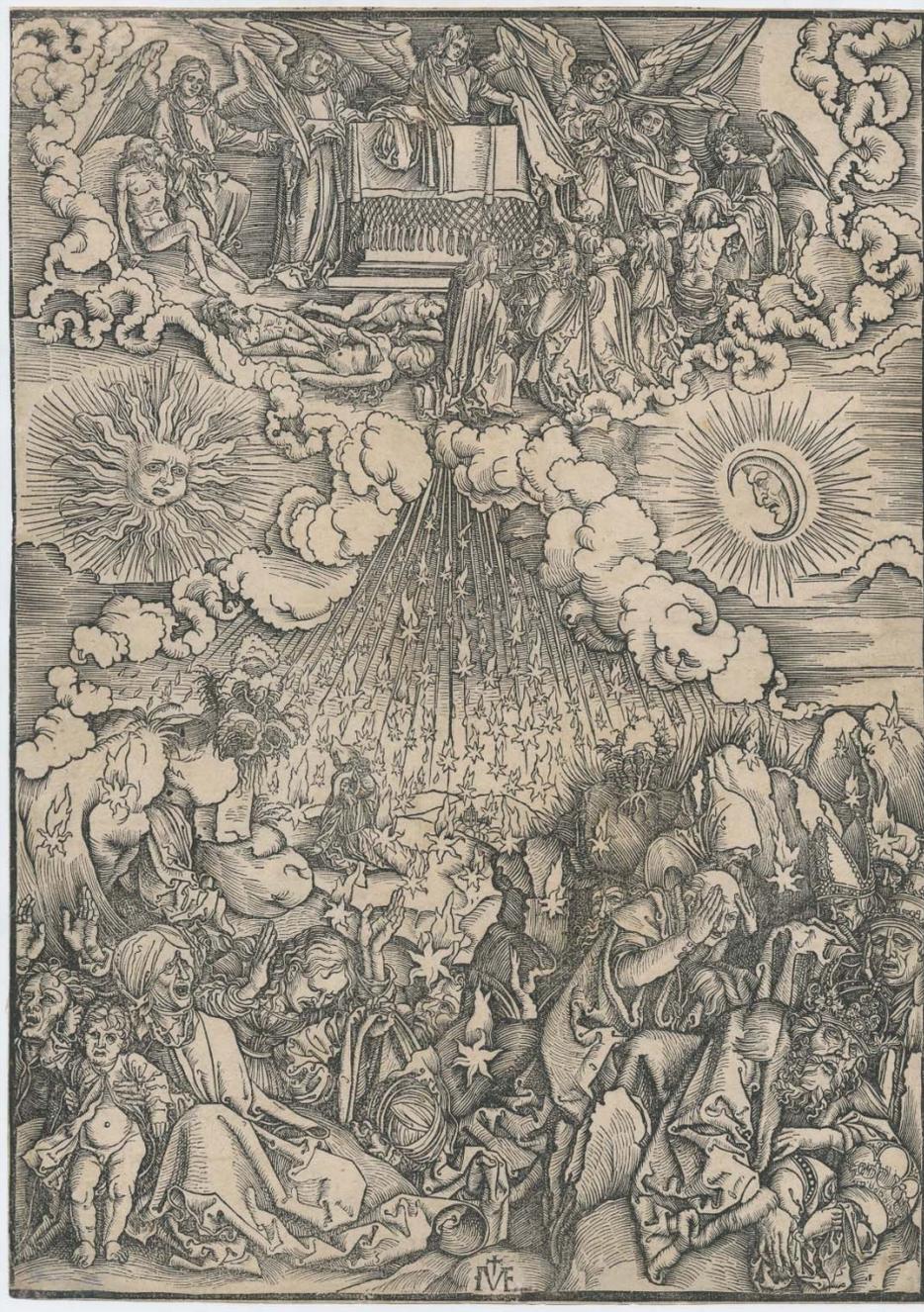
Septima etas mundi. Imago mortis.

Nuremberg: Anton Koberger, 1493, Latin text edition. Woodcut, printed area 190 x 220mm, set in text. Old ink mss. marginalia under the image. £2,500

The famous scene of skeletons dancing on a grave, a medieval allegory reminding people that death comes to everyone, no matter what status they attain in life. The Latin letterpress underneath is an adaptation of Petrarch's homage to death, ending "Without you the life of the suffering is a perennial prison". The marginalia reads "Ipse licet fugias pennis velocius Euri / Non tamen effugies tela tremenda necis", translating as "Though you yourself may flee on wings swifter than the East wind / You will not escape the terrifying darts of death".

The 'Liber Chronicarum' was first published in Latin on 12 July 1493, then a vernacular edition on the 23 December the same year. An estimated 1400-1500 Latin and 700-1000 German books were printed.

Albrecht Dürer's vision of the Apocalypse.



2. GREFF, Hieronymus.

[The opening of the fifth and sixth seals.]

Strassbourg, 1502. Woodcut, sheet 395 x 280mm. Trimmed close to printed border.

£1,400

A very close copy of the sixth woodcut in Albrecht Dürer's series of 15 scenes of the Apocalypse of 1498, famed for his depiction of the Four Horsemen. This block shows the Martyrs' calls for retribution against their persecutors and the unleashing of Divine Vengeance in the form of flaming stars.

The block was cut by Hieronymus Greff of Frankfurt (1460-post 1525): other than the replacement of Dürer's monogram 'AD' with 'IVF' ('Ieronimus von Frankfurt') with a cross, the two blocks need close inspection to be told apart.

British Museum 1902,0617.14 & 1895,0122.548 for Dürer's original.

S/N 25410

An unusual memento mori etched on iron

3. HOPFER, Daniel.

[Death and the Devil Surprise Two Women.]

Nuremberg: David Funcke, c.1700? Etching on iron. Sheet 155 x 227mm. Trimmed into plate on all sides, corners snipped.

£1,100

As two opulently-dressed women vainly admire themselves in a mirror they glimpse Death and the Devil approaching from behind. Death holds a skull and hourglass; the Devil is a contorted creature with two animalistic faces, an imp with a pike in his head.

Daniel Hopfer (1471-1536) was an armourer in Augsburg and adapted his techniques to become the earliest artist to create etched iron printing plates. This allegory of the inevitability of death was etched between 1500 and 1510 and is signed with the initials D.H. and a fir-cone, the emblem of Augsburg. This example was published after David Funcke added a plate number for his 'Operae Hopferianae'.

VICTORIA & ALBERT MUSEUM: acc. 26153.

S/N 26032

A rare enlarged version of Munster's woodcut of sea monsters

4. BELLEFOREST, François de.

Les monstres marins, et terrestres, lesquelz on trouve en beaucoup de lieux es parties septentrionales.

Paris: Nicolas Chesneau & Michel Sonnius, 1575. Woodcut. Printed area 275 x 345mm. Some faint spotting, otherwise a very fine example.

£3,500

A larger copy of the famous woodblock illustration of the monsters found in the northern seas, with abundant tusks, horns and twin-spouts. One vignette shows a galleon trying to outrun one monster by throwing their cargo overboard.

From Belleforest's 'La Cosmographie universelle de tout le monde', which was a French translation of Sebastian Münster's 'Cosmography', although taking the maps and prospects from other sources, including Ortelius and Braun & Hogenberg. As there was only one edition, Belleforest's maps are considerably rarer than Münster's.

S/N 25353



A rare Italian serio-comic map of Europe in 1871

5. MANFREDI, Manfredo.

L'Europa Geografico-Politica Veduta a Volo d'Oca.

Bologna, c.1871. Chromolithograph. Sheet 470 x 670mm. Minor restoration, laid on canvas.

£16,000

An extremely scarce Italian serio-comic map of Europe, with the multitude of figures explained in archaic verse styled on the work of Petrarch (1304-74).

Published in the aftermath of the Franco-Prussian War of 1870, it shows a German gorging himself on the spoils of Alsace and Lorraine; Bismarck wearing the victor's laurel wreath and playing a violin; and Wilhelm I leaning against a cannon marked 'Divine Providence', ruling over the new German Empire. However Austria looks away. Meanwhile, in France, the three-headed Hydra of the Spanish Commune lies dead. In North Africa a French soldier is being spanked by a figure in Arab dress, representing the initially successful revolt in Algeria led by Muhammad al-Muqrani. In Italy the Pope has been knocked from his throne by the unification of Italy.

As usual the map is dominated by Russia, this time depicted as a Cossack with a bloody knife raised high, with poor Poland at his feet, chained to the Cossack, a German wearing a pickelhaube, and a 'Constitution' banner held by the Austrian.

One Englishman sits on a pile of merchandise, gnawing on a bone marked India. A Scot blows paper boats, one marked 'Alabama': this is probably Sir Alexander Cockburn, Lord Chief Justice of England and Wales, who ruled that CSS Alabama, a warship built in Liverpool for the Confederacy during the American Civil War, did not violate Britain's neutrality. He also sat on the post-war tribunal that debated the claims for reparations from Britain for the damage caused in Alabama's two-year campaign, settled in 1871.

BAYNTON-WILLIAMS: Curious Map Book, p.176, 'One of the most unusual and rarest of the satirical European Political maps'.

S/N 23283

An Italian map satirising the British Empire as a serpent

6. GROSSI, Augusto.

Allegoria sull'Impero Inglese. Ombre. Progresso e civiltà rigirano il mondo. Molti credono l'Inghilterra una piccola biscia, e ben ven vediamo che è un serpentone.

Bologna: Il Papagallo, 1878. Chromolithograph. Sheet 410 x 610mm. Tiny hole in map area, repair to top margin.

£3.250

An Italian satirical map showing the globe being turned by a devil of 'Progress' and an angel 'Civilization'. Wrapped around it is a snake with a lion's head, marked 'British Empire in India'. The head, resting on Ireland, has human figures in its mouth; the body crushes others in Gibraltar, Egypt, India, Australia, China, Canada, Cape Colony, Transvaal and Mauritius. Watching from the side lines are men wrapped in shrouds with garlands, including Victor Emmanuel II, politicians Adolphe Thiers & Giuseppe Mazzini and Italian poets Virgil, Dante and Tasso.

'Il Papagallo' was a satirical magazine founded in January 1873 by Augusto Grossi (1835-1919), which specialised in colour-printed caricatures like this one. At its peak circulation reached 50,000, and in 1878 a Parisian version, 'Le Perroquet', and London edition, 'The Parrot', were launched. 'Il Papagallo' closed in 1915, when Grossi was 70 years old.

This example the French text of 'Le Perroquet' on the reverse.

S/N

L'EUROPA GEOGRAFICO-POLITICA

VEDUTA A VOLO D'OCA

ITALIA
Nel tempo in cui regnava il nome di Italia, si ha una storia di più giorni. Il re che la ha data si è occupato di tutto, dalla agricoltura.

FRANCIA
Avendo il proprio re, questo Stato si è occupato di tutto.

GERMANIA
Avendo in sé una potenza, questa terra di terra è stata data. Però non l'ha data, lo stesso, in cui non si è occupato di tutto.

RUSSIA
Questi sono, che la è stata data. La terra è stata data. E si è occupato di tutto. La terra è stata data. E si è occupato di tutto.

ALGERIA
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EGITTO
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GIAPPONE
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INDIA
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CHINA
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AMERICA
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AUSTRALIA
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FRANCIA
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GERMANIA
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ITALIA
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RUSSIA
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ALGERIA
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EGITTO
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GIAPPONE
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INDIA
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CHINA
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AMERICA
In questo tempo, che è stato dato. La terra è stata data. E si è occupato di tutto. La terra è stata data. E si è occupato di tutto.

AUSTRALIA
In questo tempo, che è stato dato. La terra è stata data. E si è occupato di tutto. La terra è stata data. E si è occupato di tutto.

PAPACALLO, N. 50

ALLEGORIA SULL' IMPERO INGLESE

Anno. 17.



OMBRE. Progresso e civiltà rigirano il mondo. Molti credono l'Inghilterra una piccola biscia, e ben vediamo che è un serpente.

An American drug company's humorous calendar

7. CRUSIUS, Louis.

Calendrier Antikamnia 1901.

St Louis: The Antikamnia Chemical Co., 1900. Four leaves tied at top with string as issued. Each sheet 255 x 175mm, with adverts on back. Front sheet slight stained, a few other signs of age.

£1,900

A rare complete calendar issued by an American drug company to sell their wares in France, three featuring skulls-headed figures, the last a skeleton.

The first (January-March) shows a figure at a Turkish bath, wearing a bathrobe, drinking a tonic 'Après Les Fêtes'. The second (April-June), depicts a figure in a checked suit playing a banjo, singing 'Une Vieille Chanson Nègre'. The third (July-September) has a pharmacist holding the cork of a bottle in his teeth as he mixes a prescription, 'Toujours Exact et Selon la Formule'. The last features an anatomy professor and his pupil examining a skeleton of a murder victim. All four caricatures were drawn by Louis Crusius (1862-98), a pharmacist who attracted attention by filling his shop with his own whimsical drawings. In 1890 he earned a medical degree from St. Louis College of Physicians and Surgeons; only four years later he became a professor there, specialising in anatomy, although he still continued with his art. He died on the operating table.

The Antikamnia Chemical Company sold patented medicines and is regarded as an early proponent of junk mail because of their creative marketing across the world. They published calendars by Crusius every year for 1897 to 1901, this being the last. The use of his skull figures were prophetic: one of the main ingredients of its patent medicine, Antikamnia, was an analgesic, Acetanilide, which had toxic side-effects. When the Pure Food and Drug Act of 1906 was passed the company stopped using Acetanilide.

S/N 25958



CALENDRIER ANTIKAMNIA 1901

JANVIER

		1	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

FÉVRIER

						1	2
3	4	5	6	7	8	9	10
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19	20	21	22	23	24	25	26
27	28						

MARS

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27	28	29	30	31			

BAINS TURCS

APRÈS LES FÊTES - UN BON RAFFRAÎCHISSEMENT

1901 CALENDRIER ANTIKAMNIA

AVRIL

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MAI

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JUIN

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30						

UNE VIEILLE CHANSON NÈGRE

CALENDRIER ANTIKAMNIA 1901

JUILLET

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31								

SEPTEMBRE

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TELEPHONE

CRIMIQUES

LIVRAISONS FRANCO À DOMICILE

POUDRE DE SEIDLITZ

TOUJOURS EXACT ET SELON LA FORMULE

CALENDRIER ANTIKAMNIA 1901

NOVEMBRE

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OCTOBRE

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DECEMBRE

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28	29	30	31					

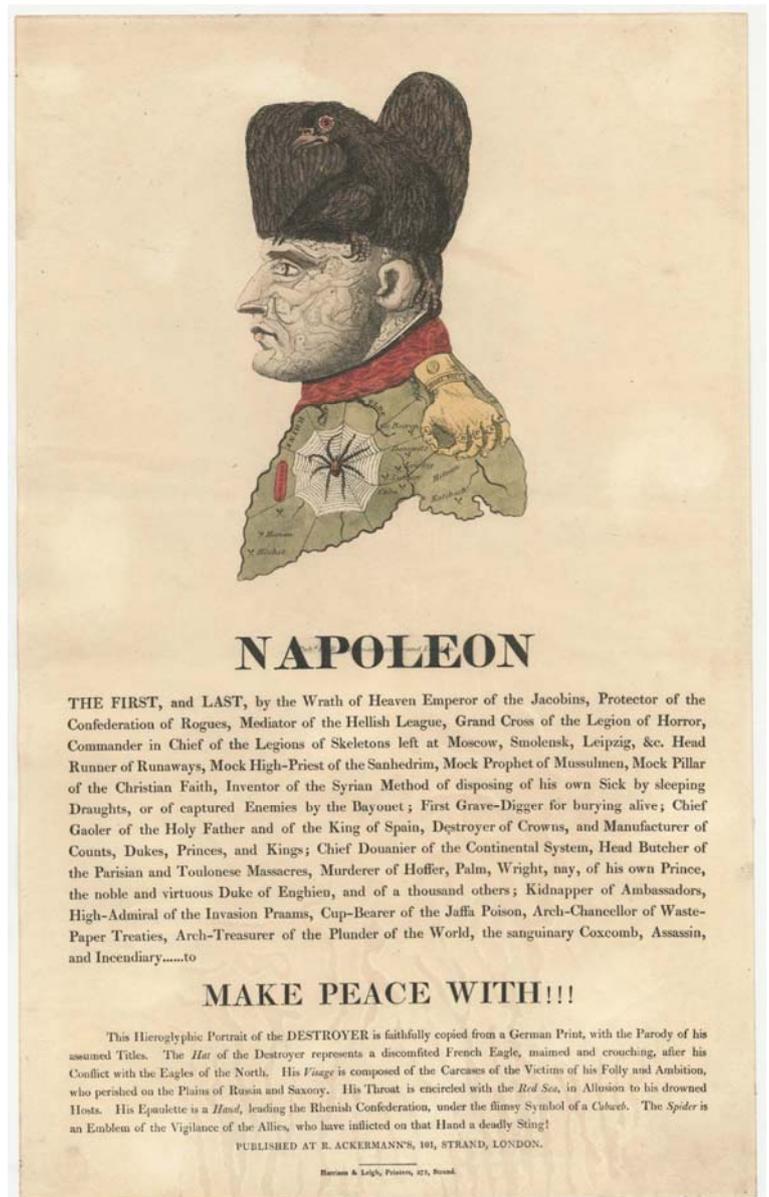
LE PROFESSEUR: CE SUJET, OUTRE D'AVOIR EU LA VEINE JUGULAIRE COUPÉE, A REÇU DEUX BALLES QUI LUI ONT TRAVERSÉ LE CŒUR, EN CONSÉQUENCE DE QUOI IL EST MORT. MAINTENANT, QUE FERIEZ-VOUS EN PAREIL CAS ?

L'ÈLEVE: JE MOURRAIS AUSSI !

The famous 'Hieroglyphic' portrait of Napoleon

8. VOLTZ, Johann Michael.

Napoleon. The First, and Last, by the Wrath of Heaven Emperor of the Jacobins, Protector of the Confederation of Rogues, Mediator of the Hellish League, Grand Cross of the Legion of Horror, Commander in Chief of the Legions of Skeletons left at Moscow, Smolensk, Leipzig, &c., Head Runner of Runaways, Mock High-Priest of the Sanhedrim, Mock Prophet of Mussulmen, Mock Pillar of the Christian Faith, Inventor of the Syrian Method of disposing of his own Sick by sleeping Draughts, or of captured Enemies by the Bayonet; First Grave-Digger for burying alive; Chief Gaoler of the Holy Father and of the King of Spain, Destroyer of Crowns, and Manufacturer of Counts, Dukes, Princes, and Kings; Chief Douanier of the Continental System, Head Butcher of the Parisian and Toulonese Massacres, Murderer of Hoffer, Palm, Wright, nay, of his own Prince the noble and virtuous Duke of Enghien, and of a Thousand others; Kidnapper of Ambassadors, High-Admiral of the Invasion Praams, Cup-bearer of the Jaffa Poison, Arch-Chancellor of Waste-Paper Treaties, Arch-Treasurer of the Plunder of the World, the Sanguinary Coxcomb, Assassin, and Incendiary.....to Make Peace With !!! This Hieroglyphic Portrait of the Destroyer is faithfully copied from a German Print, with the parody of his assumed titles. The Hat of the Destroyer represents a discomfited French Eagle, maimed and crouching, after his Conflict with the Eagles of the North. His Visage is composed of the Carcasses of the Victims of his Folly and Ambition, who perished on the Plains of Russia and Saxony. His Throat is encircled with the Red Sea, in Allusion to his drowned Hosts. His Epaulette is a Hand, leading the Rhenish Confederation, under the flimsy Symbol of a Cobweb. The Spider is an Emblem of the Vigilance of the Allies, who have inflicted on That Hand a deadly Sting!



London: Rudolph Ackermann, 1814. Etching with original hand colour, set in letterpress. Sheet 445 x 275mm. Letterpress printed over engraved publication line. A fine example £980

An important English anti-Napoleon propaganda broadsheet, based on the work of Johann Michael Voltz (1784-1858), featuring a satirical portrait of the French emperor. His hat is the Imperial Eagle; his face is composed of dead bodies; 'His Throat is encircled with the Red Sea, in Allusion to his drowned Hosts'; his epaulette is a grasping hand; and his uniform is a cobweb over the 'Rheinish Confederation'.

This satire was one of the most widespread depictions of Napoleon: according to the British Museum: 'Versions were produced in nine European countries, twenty-three in Germany alone!'

British Museum Satires 12202.

S/N 25109

A Russian propaganda poster demonising Hitler



9. DENISOV, Viktor Nikolaevich.

[Cyrillic title - 'Nowhere to Hide! The fanatic will get his just desserts! All living things hate him! He will receive no mercy!']

Moscow: State Publishing House, 1945. Zincograph, sheet 685 x 525mm. Laid on archival canvas.

£2,500

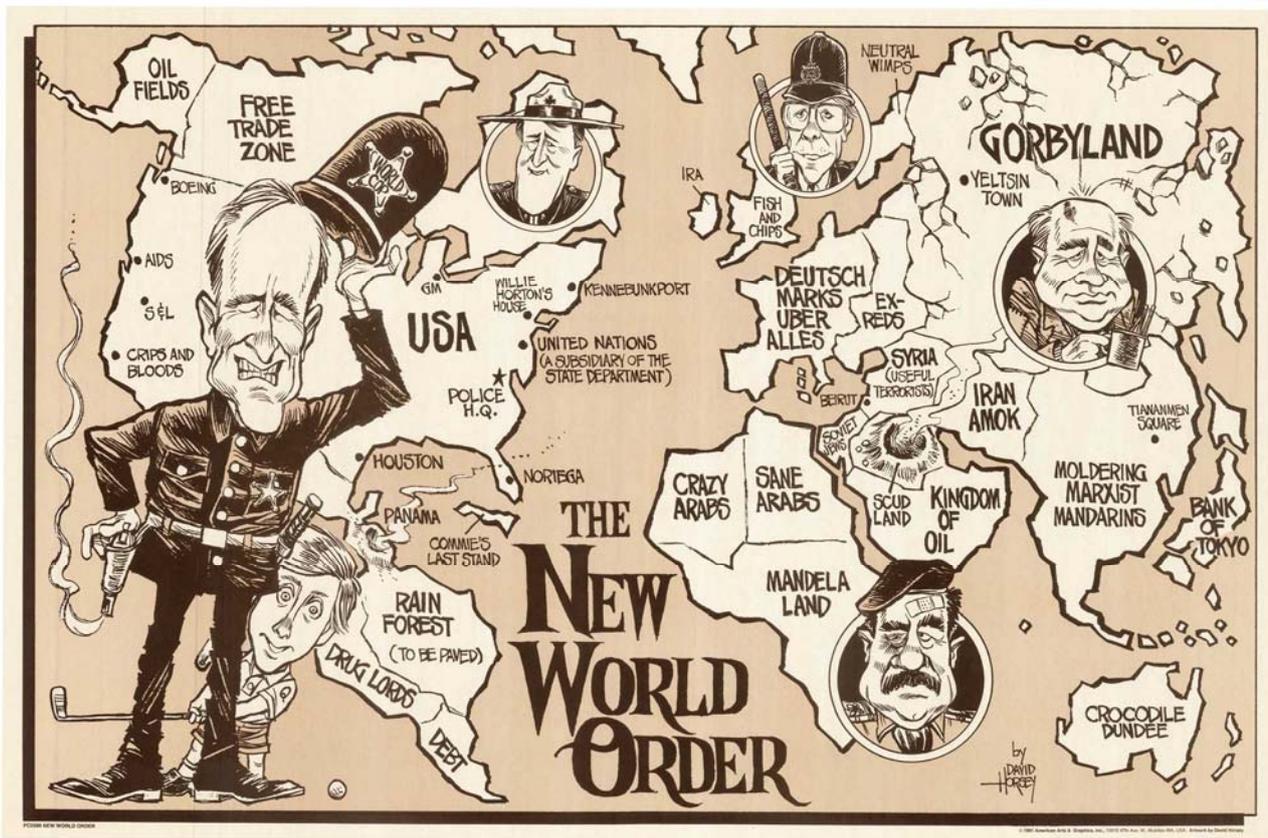
A caricature of Adolf Hitler with unkempt hair, pointed nose and ears, rabid eyes and lolling tongue. His Death's-Head cap is battered, with the swastika and peak broken. A paper titled 'In the Underground' protrudes from his overcoat.

The artist, Viktor Nikolaevich Denisov (1893-1946), was a leading Soviet poster artist, using the pseudonym Viktor Deni. He produced many Bolshevik propaganda posters, before becoming a political cartoonist for 'Pravda' in 1921. When the Second World War began he returned to propaganda posters such as this.

According to the inscription, 75,000 examples were printed by the Litizdat, the printers of 'Pravda' in Leningrad, priced at 1 Rouble, 50 Kopecs.

S/N 23437

A very rare serio-comic map satirising the World of George H.W. Bush



10. HORSEY, David.

The New World Order.

Mulkiteo, Washington: American Arts & Graphics Inc, 1991. Lithographic map, printed in black and brown. Sheet 580 x 885mm. A few small repairs, colour slightly faded. £2,800

A caricature map updating Horsey's famous 'The World According to Ronald Reagan' for the new president, George Bush senior.

Instead of Reagan as a sheriff, Bush is depicted as a grinning policeman in the style of the Keystone Cops, with a helmet with a star marked "world cop", one hand resting on his smoking pistol. Peering from behind his legs is a child-like Dan Quayle, swinging a gold club. Over Russia (or "Gorbyland"), Mikhail Gorbachev has been reduced from a full figure to a roundel portrait, with a fragment of the crumbling Soviet Union striking him on the head. The other portraits are: Canadian Prime Minister Brian Mulroney as a Mountie; British Prime Minister John Major as a 'bobby'; and Saddam Hussain in uniform, with a black eye and a sticking plaster on forehead.

On the map, the landmarks in America include: 'Boeing' for Seattle, 'Aids' for San Francisco, 'Crips and Bloods' for Los Angeles and 'S & L' for the Savings and Loan crisis. Elsewhere: Britain is 'Fish and Chips' and Ireland 'IRA'; Europe is divided between 'Deutschmarks Uber Alles' and 'Ex-Reds'; Syria is 'Useful Terrorists'; Iraq is a smoking crater marked 'Scud Land'; Africa is divided between 'Crazy Arabs', 'Sane Arabs' and 'Mandela Land'; China is marked 'Moldering Marxist Mandarins', with Tiananmen Square, commemorating the democracy demonstrations of two years earlier; Japan is 'Bank of Tokyo' and Australia 'Crocodile Dundee'.

David Horsey (b. 1951) was an editorial cartoonist working for the Seattle Post Intelligencer when he drew this, the second of two world maps focusing on Reagan foreign policy (the first, 1982, shows Brezhnev as his foe). He won the Pulitzer Prize for Editorial Cartooning in 1999 and 2003. He now works for the Los Angeles Times

The Changing World

Ten varied depictions of Earth

One of the earliest world maps available to the collector



11. SCHEDEL, D. Hartmann.

Secunda etas mundi.

Nuremberg: Anton Koberger, 1493, Latin text edition. Woodcut, printed area 370 x 520mm. Hand coloured. Tiny repairs to stitch holes at centre fold, as usual in this map, pair of small wormholes outside the printed area. £15,000

A very fine example of the first edition of this incunable world map from the the 'Nuremberg Chronicle', published a matter of months after Columbus' return to Spain after his first voyage to the New World.

Appropriately for a history of the world, it takes a retrospective view, with the cartography that of Ptolemy, with a land-locked Indian Ocean with the island of Taprobana, but given a biblical theme by depicting the three sons of Noah in the borders.

Down the left are seven vignettes of bizarre mythological creatures, with a further 14 on the reverse, taken from the works of Herodotus, Solinus and Pliny. These include figures with six arms, four eyes or a bird-neck and a centaur. The text describes which parts of the world they inhabit.

SHIRLEY: 19.

S/N 25905

A rare 16th century T-O world map

12. FORESTI, Giacomo.

[Untitled T-O world map.]

Venice: c.1503. Woodcut, 90 x 130mm, set in text, sheet size 280 x 200mm.

£2,200

An early diagrammatic world map from Foresti da Bergamo's 'Novissime Hystoriae', in a decorative border also containing a climate map. The depiction is 'Tripartite' or 'T-O', with the world divided into three by great waterways. Europe is separated from Africa by the Mediterranean and from Asia by the river Don; and Asia and Africa are separated by the Nile.

Foresti was a noted historian in his day: his 'Supplementum Chronicarum' (1491), was plagiarised by Hartmann Schedel, appearing word for word in the more famous 'Nuremberg Chronicle' (1493).

SHIRLEY: p.xx, plate 2.

S/N 25739

De Jode's rare cordiform world map in fine original colour

13. DE JODE, Gerard.

Universi Orbis seu Terreni Globi in Plano Effigies. Cum privilegio.

Antwerp: G. Smits, 1578. Fine original colour. 335 x 520mm. Small repairs at centre fold, small tears entering plate on right repaired, small part of right margin restored with contemporary paper.

£90,000

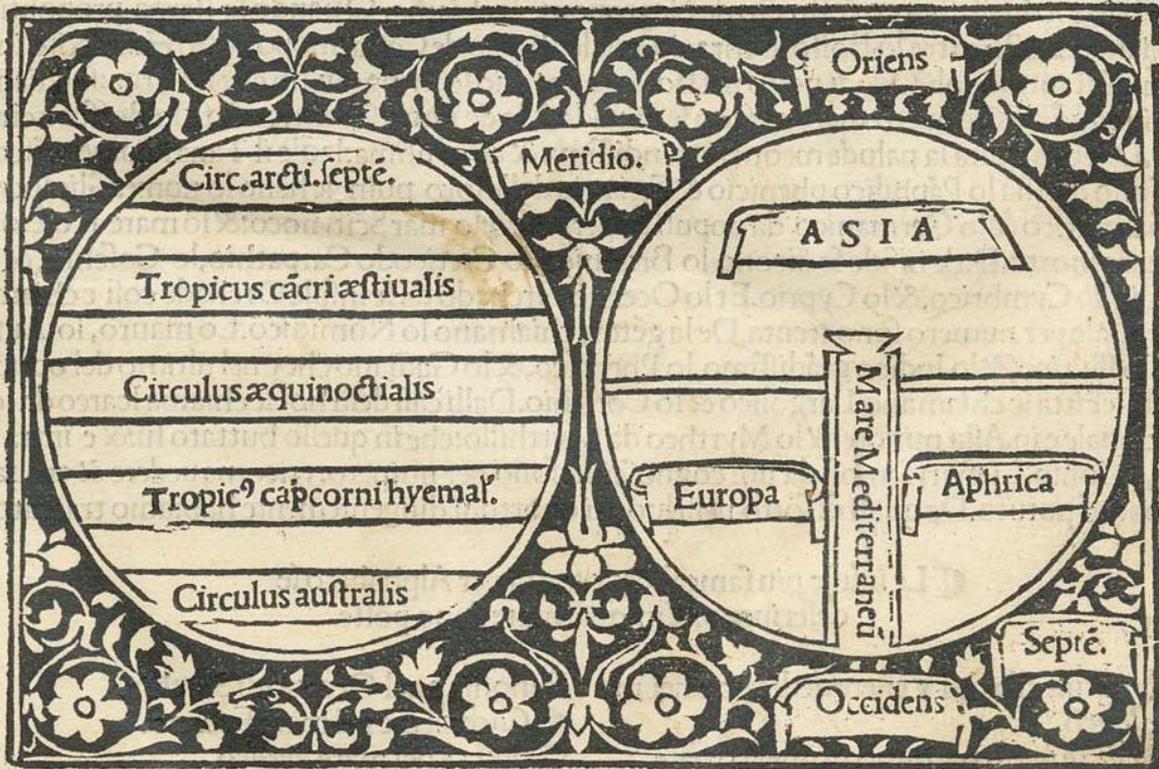
An important and rare map of the world, engraved by brothers Jan and Lucas van Doetecum inspired by Abraham Ortelius's eight-sheet map of 1564. It uses a cordiform (heart-shaped) projection, with wind-heads around the map and terrestrial and celestial spheres in the bottom corners. On the map above North America a 'north-west passage' connects the Atlantic and Pacific Oceans, running outside the Arctic Circle, with Japan at the Pacific end. The Great Southern Continent follows the southern border of the map.

The map was ready for publication in 1571, but De Jode could not get a license to publish his atlas, apparently because of interference by Ortelius, who wanted to protect his own 10-year privilege for the 'Theatrum'. It was only in 1578 that the 'Speculum Orbis Terrarum' was issued, by which time the title of this map had been altered, removing Ortelius's name as the source.

This map only appeared in the first edition of the atlas: the second, expanded edition of 1593, published by Gerard's widow and sons, contained two new world maps, on Mercator's Projection and a polar double-hemisphere. Neither edition of the 'Speculum' sold well, as Ortelius's 'Theatrum' already dominated the market. The second edition was to be the last: after 1600 the plates were bought by Jan Baptiste Vrients, who also acquired the Ortelius rights, to ensure they were never printed again. Thus all editions of the De Jode maps are scarce.

SHIRLEY: 124, state ii of at least five.

S/N 25173



A 16th century woodblock map of the Old World

14. BÜNTING, Heinrich.

Die eigentliche und warhafftige gestalt der Erden und des Meers. Cosmographia Universalis.

Magdeburg, 1581, German text. 310 x 375mm. Repairs to margins.

£1,800

A crude representation of the Old World (but with the tip of South America bottom left corner), from Bunting's 'Itinerarium Sacrae Scriptura...', his re-imagining of the Bible as a travel book.

Although it is more conventional than Bunting's maps of the world as a cloverleaf and Asia as Pegasus, the silhouette of his Europe as a queen can be discerned. Paradoxically the title translates as 'The true shape of the World and the Oceans'.

On the map are marked 'Meroë', the mythical tombs of the Nubian Kings, and the Kingdom of Prester John. There is also a landmass the rough shape of Australia, in roughly the right place: however it is named 'India Meridionalis'.

SHIRLEY: World 143; NORWICH: 18.

S/N 24728

Ortelius's world map from the third plate

15. ORTELIUS, Abraham.

Typus Orbis Terrarum.

Antwerp, 1592 Latin text. Hand colour. 355 x 490mm. Minor repairs at centre fold.

£6,500

An example of the last plate of three that Ortelius used to print his world map, with the date 1587 engraved on the Great Southern Continent. This is an early example, from its first regular appearance in the 'Theatrum Orbis Terrarum'.

While keeping the oval projection of the previous plates, the cloud borders have been replaced with strapwork and roundells, and the second bulge on the west coast of South America has been removed..

VAN DER BROECKE: 3.1; SHIRLEY: 122.

S/N 25771



5711 ag



QVOD EI POTEST VIDERI MAGNVM IN REBVS HVMANIS, CVI AETERNITAS OMNIS, TOTIVSQVE MVNDI NOTA SIT MAGNITVDO. CICERO:

A world map with portraits of the Twelve Caesars in fine colours



16. VISSCHER, Claes Janszoon.

Nova Totius Terrarum Orbis Geographica ac Hydrographica Tabula.

Amsterdam, 1652. Fine original colour. 445 x 560mm. Minor restoration to margin and centre fold.

£15,000

This magnificent planisphere manages to include 30 separate illustrations in its panels. Along the top and bottom are equestrian portraits of the Twelve Caesars of Tacitus. The four corners feature female allegorical figures of the Continents, with Europe as a shepherdess, Asia seated on a camel, Africa on a crocodile and America on an armadillo! The left border has prospects of Rome, Amsterdam, Jerusalem and Tunis, interspersed with illustrations of European, Asian and African dress. The right border is given over completely to America: the prospects of Mexico City, Havana, Pernambuco and Todos os Santos Bay are separated by vignettes of North American natives, South Americans and the giants of the Magellan Strait.

Originally published in 1639, most of the cartography has been copied from Blaeu, although Arctic America has been extended, as has the St Lawrence River. This state has the date 1652, the year of Visscher's death, added.

SHIRLEY: 350.

S/N 17720

A superb map of the world in a single sphere



17. **ROBYN, Jacob.**

Nieuw Aerdsch Pleyn.

Amsterdam: Cornelis Danckerts, 1696-c.1700. Original colour. 600 x 535mm. Trimmed to printed border top and left, top margin replaced, small hole in Asia patched. £9,000

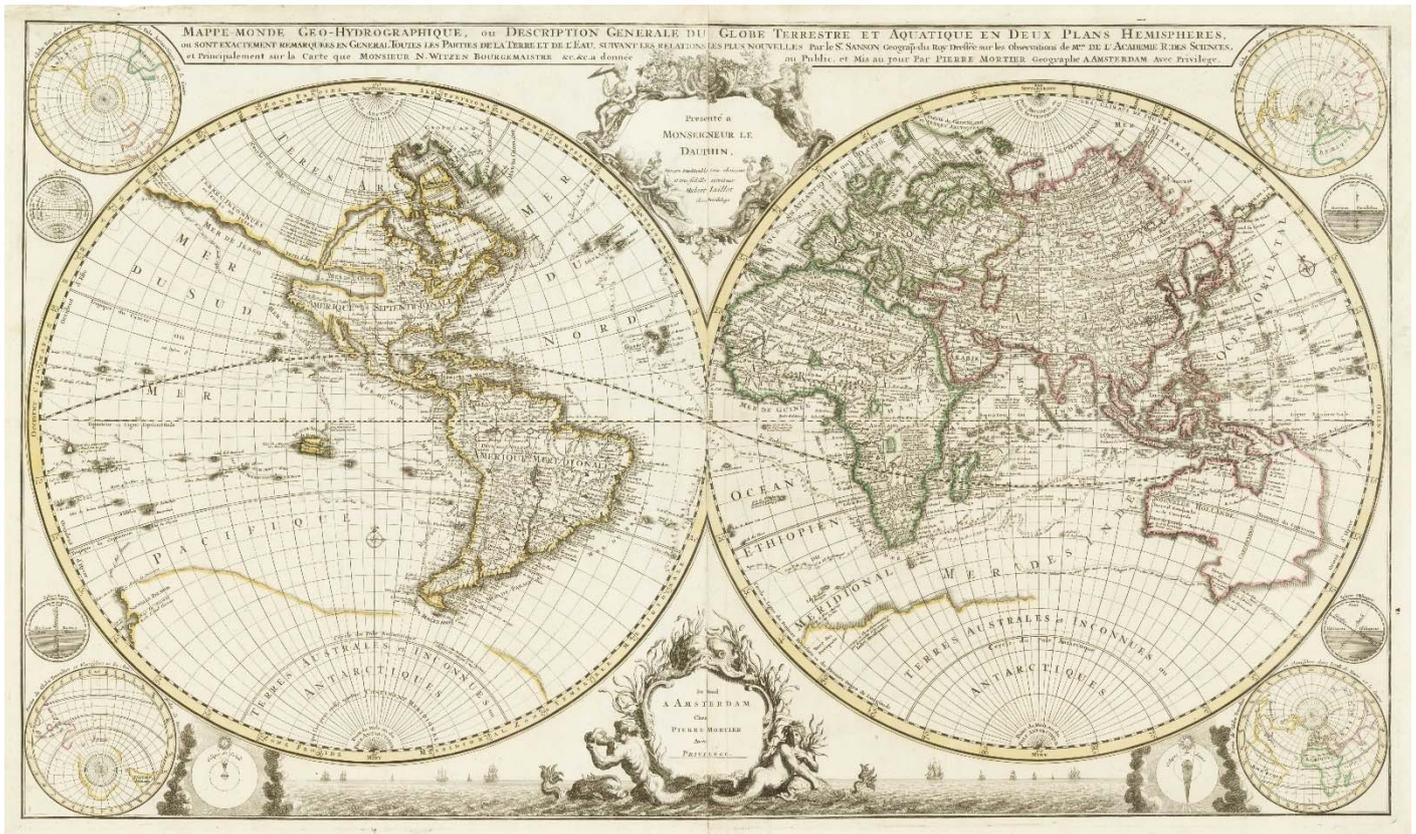
A late-17th century map on an equidistant polar azimuthal projection, shown as a single sphere centred on the North Pole. California is an island; the Great Lakes are open-ended in the west; and the partial coastlines of Australia and New Zealand appear stretched east-west by the unusual projection. The four corners are filled with elaborate scenes with allegorical figures.

The map is a reduction of the four-sheet world map by Jacob Harrewyn, published by Robyn and Henrick Doncker in 1687. This single-sheet version was first published in 1696, with the decorative corners attributed to Harrewyn. This second state has had Robyn's name removed.

SHIRLEY: *World*, 582.

S/N 24874

A two-sheet, double-hemisphere world map full of unusual features



18. MORTIER, Pierre.

Mappe-Monde Geo-Hydrographique, ou Description Generale du Globe Terrestre et Aquatique en Deux Plans Hemispheres [...]

Amsterdam: Pierre Mortier, c.1700. Original outline colour. Two sheets conjoined, total 580 x 980mm.

£15,000

A large and unusual world map published in Mortier's issue of Hubert Jaillot's 'Atlas Nouveau', which contained larger versions of Sanson's maps, redrawn at the request of Sanson's heirs.

Although this map still credits Sanson and Jaillot, there are some significant new features: in North America, above the peninsula of California, the 'Mer de l'Ouest' is shown with a channel connecting it to Hudson Bay, forming a North West Passage; and on Australia, Tasmania is joined to New Guinea by a landmass stretching eastwards to near Vanuatu. Both these features were copied from Jan Baptiste Nolin's four-sheet wall map of 1700 (Shirley 605). Mortier was one of the few publishers to show them on an atlas map.

SHIRLEY: 621.

S/N 24058



A vivid poster map of the GPO's mail routes



19. GILL, Leslie MacDonald.

Mail Steamship Routes.

Portsmouth: General Post Office, 1937. Colour lithograph, 990 x 1230mm. Laid on archival linen.

£6,750

A very fine example of this colourful map of the world, on an azimuthal projection, although Gill has chosen to depict two Antarcticas (one under Australia, the other under South America) rather than stretch the ice out across the bottom of the map. In the top corners are illustrations of a post box, a postal van and the loading of the mail onto a steamship. Under the map are eleven roundel depictions of the development of ocean-going craft, from the time of the Vikings, through the Middle Ages to East Indiamen, Brunel's 'Great Eastern' of 1858 and RMS 'Queen Mary' (now moored at Long Beach). Either side of the title is the new logo of the GPO, also designed by Gill.

Leslie MacDonald Gill (1884-1947, known as Max), younger brother of Eric Gill, specialised in graphic design in the Arts and Crafts style. His most important commission was from the Imperial War Graves Commission, designing the script used on Commission headstones and war memorials, including the 'Thiepval Memorial to the Missing of the Somme'. His 'Wonderground Map of London', originally drawn as an advertising poster for London Electric Underground Railway Company in 1914, was such a success it is credited with saving the 'Underground' advertising campaign.

A late 18th century pocket globe



20. ADAMS, Dudley.

A New Globe of the Earth by Dudley Adams.

London: Adams Dudley, c.1795. 3" (75mm) globe, 12 engraved gores with original hand colour, over a solid wood sphere, varnished, in its original fish-skin case with matching celestial spheres in inner lining, brass hinges and hooks. One hook damaged, otherwise a very fine example.

£17,500

A fine 3" globe in its original 'cricket ball' case, depicting the world in the late 18th century. It shows the route of Captain Cook's three circumnavigations, although Tasmania is still connected to mainland Australia. Hawaii is still marked 'Sandwich I' and 'Owhyhee'. The 'Chinese Wall' is shown.

The globe was originally engraved by James Mynde (1702-1770) and first issued by James Ferguson in 1756. This example was made by Dudley Adams (1762-1830), who had inherited the business from his father George Adams (1709-72). Both men held the position of globemaker to George III.

DEKKER: Globes at Greenwich GLB0051.

S/N 24635

Miscellania

A spectacular panorama of Regent's Park



21. MORRIS, Richard.

Panoramic View round the Regent's Park. From Drawings taken on the Spot, by Richard Morris, Author of Essays on Landscape Gardening.

London: R. Ackermann, 1831. Aquatint on thirteen sheets conjoined, total 105 x 5630mm, with original colour, folded into cloth backed boards with original illustrated title label pasted on front board. A very little wear at folds, otherwise very fine. £8,500

A rolling prospect recording the opulent residences on the perimeter of Regent's Park before the general public were allowed admittance to the park. It shows the original intention of keeping the north undeveloped (preserving the views of Primrose Hill, Hampstead & Highgate), the Nash Terraces and the London Colosseum (at the time housing the largest painting ever created, a 40,000 square-foot panorama of London), with an aviary to the left. Although the Zoological Society of London's gardens (now London Zoo) had already opened, they are not depicted as they lay inside the circuit. In the foreground are little vignettes of life, including an organ-grinder with trained dogs, stilt walkers, a puppet show, laundry carts and William IV and Queen Adelaide in their carriage. The cover illustration shows Portland Place looking north across the park to Hampstead.

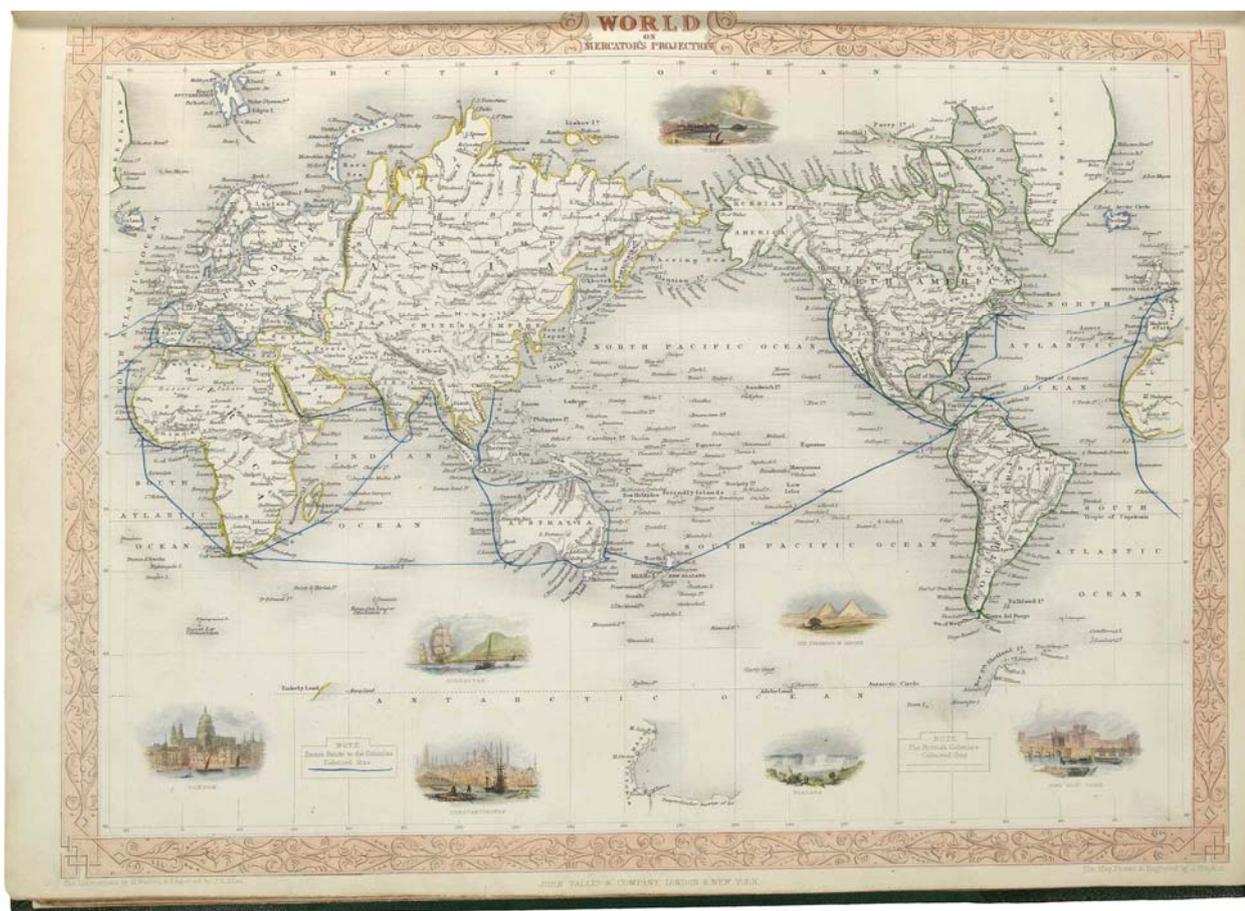
Little is known about Richard Morris other than his professions of plantsman and surveyor. He published: 'The Botanist's Manual', 1824; 'Essays in Landscape Gardening', 1825; and 'Flora Conspicua' in 1826.

ABBEY: Life 524.

S/N 25991



A mid-19th century atlas with Tallis maps



22. MARTIN, Montgomery.

The Illustrated Atlas, and Modern History of the World, Geographical, Political, Commercial & Statistical, Edited by Montgomery Martin, Esq. Author of the "History of the British Colonies," &c. &c.

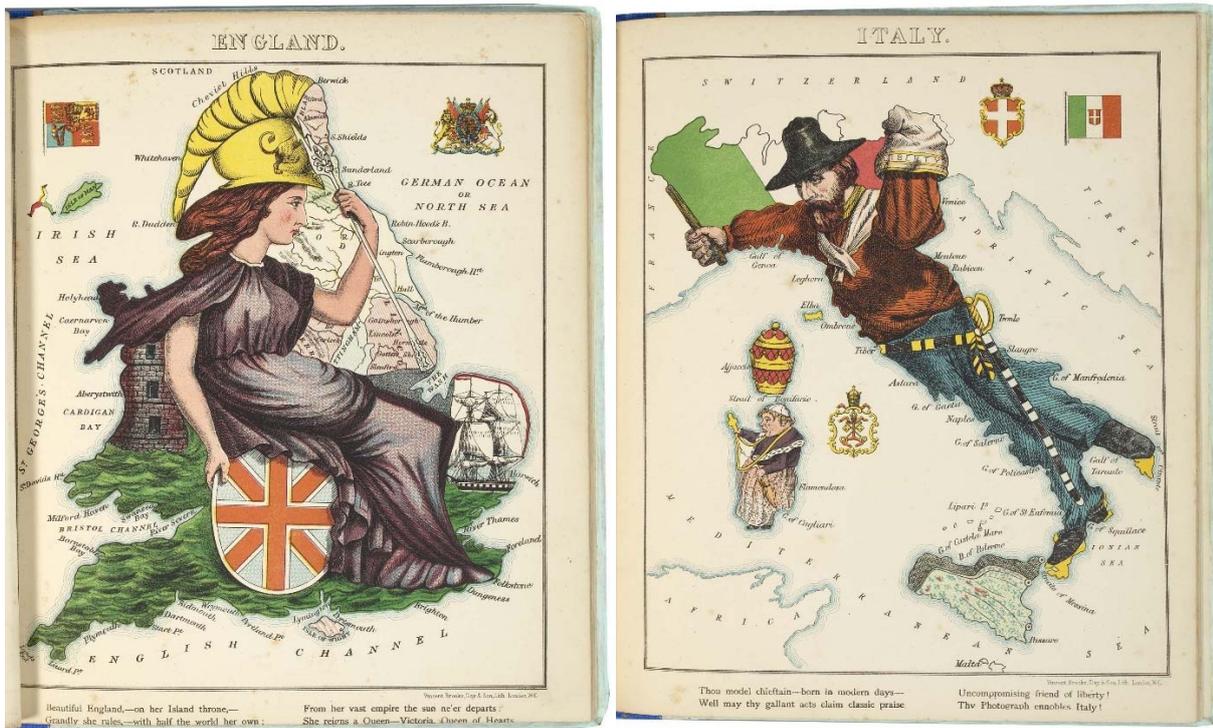
London & New York: J. & F. Tallis, 1851. 4to, rebound in modern green half morocco, a.e.g., with matching slipcase. Steel-engraved frontis., illustrated title, letterpress title, list of plates, pp. iv, 83 steel-engraved plates, with original outline colour with later additions, each with a 2pp. letterpress description. £6,750

A lovely example of an important world atlas, published to coincide with the 1851 Great Exhibition in London, with an illustration of the Crystal Palace in its original position in Hyde Park as the frontispiece. The maps, drawn and engraved on steel plates by John Rapkin, are illustrated with vignettes of each country, which makes this one of the last decorative atlases to be published.

The Tallis maps are renowned for their simple outline colour, done quickly to keep production costs down. This example has been embellished with extra colours on the borders and vignettes, probably when the book was rebound.



A complete set of caricature maps of European countries



23. ALEPH [HARVEY, William].

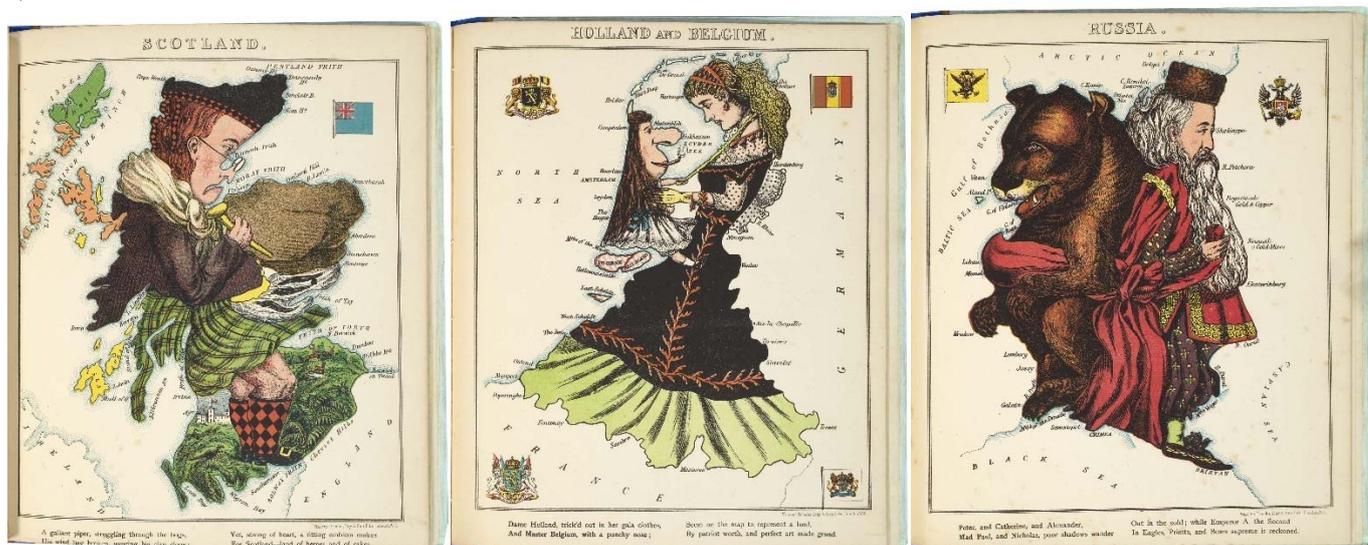
Geographical Fun: Being Humorous Outlines of Various Countries. With Introduction and Descriptive Lines.

London, Hodder & Stoughton, n.d., but 1869. 4to, illustrated boards pp. (vii)+(iv)(ads), 12 chmolithographic maps, as called for. £2,800

A charming atlas of caricature maps of European counties, many referencing the political changes sweeping through continental Europe, with representations of Garibaldi, Bismarck & Tzar Alexander II.

The text and verses on the maps were written by William Harvey (1796-1873), a London doctor and journalist, best-known for his book 'London Scenes and London People', 1863. According to the preface the maps were drawn by a fifteen-year-old girl to amuse her sick brother. She has been identified as Lilian Lancaster (1852-1939), who continued drawing satirical maps for much of her life, many under her married name of Tennant.

S/N 25971



An 18th century political satire with a hot air balloon

24. NIXON, John.

The Aerostatick Stage Balloon. Setts out from Swan with two Necks Lad Lane every Monday Mor.g.

London: William Wells, 1783. Coloured etching. Sheet 370 x 255mm. Trimmed into image on left, replaced with mss. £1,600

A rare political satire, signed 'Hanibal Scratch del', possibly the pseudonym of John Colley Nixon. It shows a hot air balloon tethered to the ground by a tub marked 'vanity' and 'froth', with a man about to cut the ropes. Behind is the skyline of the City of London. Aboard, on three tiers of seats, are various celebrities with dubious reputations.

On the upper tier are three women, all known for their scandalous love-lives: Grace Elliott or Eliot, known as 'Dally the tall'; actor Perdita (Mary Robinson); and Lady Seymour Dorothy Worsley.

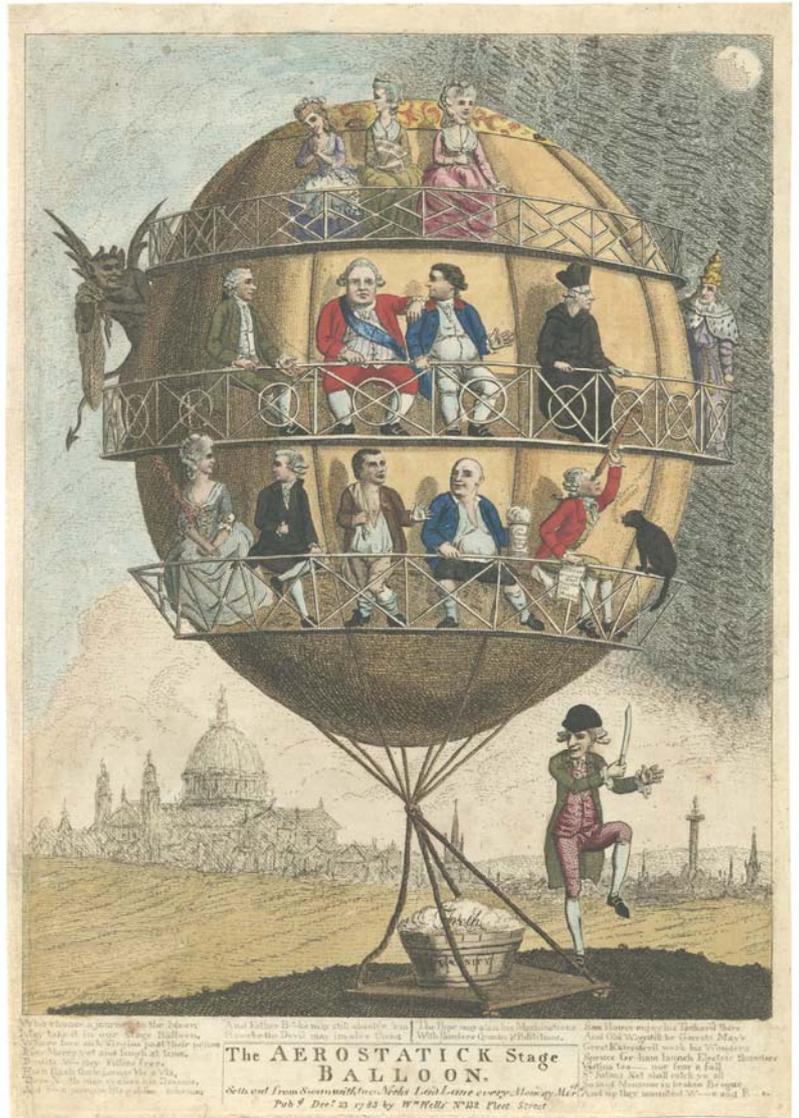
On the middle tier are four ex-ministers: the Duke of Portland, Lord North, Charles James Fox & Edmund Burke (dressed as a Jesuit).

The lowest tier has 'Vestina' and quack doctor James Graham, proponents of the infamous Celestial Bed; Jeffery Dunstan, wig-seller and Mayor of Garratt; publican Sam House; and Prussian conjurer Gustavus Katterfelto, also a quack.

'The Swan with Two Necks' was a major coaching inn in the City of London serving the north, the name being a corruption of the 'two nicks' that marked a bird as belonging to the Vintner's Company. Lad Street was amalgamated into Gresham Street in 1845, although the inn did not close until 1860, killed off by the railways.

BM Satires 6284, with extensive description. Lewis Walpole Library 783.12.23.01+, "'Hanibal Scratch'" might be a pseudonym of John Nixon".

S/N 25840



The most decorative map from Drayton's fantastical 'Poly-Olbion'



25. DRAYTON, Michael.

[Glamorgan; Monmouthshire; Parte of Breknok Shere.]

London, c.1612. Coloured. 255 x 330mm. Tear skilfully repaired, pair of wormholes in lateral margins.

£550

A very decorative map of Glamorgan, Monmouthshire and the Severn Estuary, ignoring political boundaries and instead focusing on natural features, with hills and rivers populated by allegorical figures. Only major towns are marked. Of particular interest is the competition between two orchestras, one under the banner of 'Wales & St David', the other 'St George for England', for control of Lundy, judged by Neptune riding a sea-monster.

Michael Drayton (1563-1631), a prominent poet, is believed to have started work on his 'Poly-Olbion' in 1598. This epic topographical poem, divided into thirty songs written in alexandrine couplets, ran to nearly 15,000 lines of verse. Each song described one, two or three counties, describing their topography, traditions and histories. The First Part was published in 1612, with eighteen maps probably engraved by William Hole (who signed the frontispiece); the second part was published in 1622.

Drayton had been a favourite of Queen Elizabeth's court, but was not so popular with James I. Perhaps to rectify this the 'Poly-Olbion' was dedicated to Henry, Prince of Wales, but Henry died in 1612, the year of publication. The work did not sell well, and it was not until 1622 that Drayton could find a publisher for the second part, which contained ten more maps. Drayton intended to compose a further part to cover Scotland, but no part of this work is known to have survived. Despite these setbacks Drayton was still prominent enough to be buried in Poets' Corner in Westminster Abbey when he died in 1631. It was only posthumously that the Poly-Olbion became a literary classic.

A contemporary map of the Great Fire of London of 1666



26. DOORNICK, Marcus Willemsz.

Platte Grondt der Verbrande Stadt London.

Amsterdam: Doornick, 1666. Contemporary colour. Sheet 500 x 550mm. Some restoration, cracks in paper affecting publication line, trimmed within plate on right, laid on old paper. £11,000

A rare separate-issued plan of the Great Fire of London, published as a broadsheet, with a letterpress account of the fire and a 93-point key of 'Streetes and places burnt down', both in Dutch, French and English below.

The map shows London and Westminster with the extent of the destruction left uncoloured, with numbers linking to the key of buildings destroyed. Underneath is a tromp l'oeil prospect of the burning city at night; and top left is the 'New Model' plan for rebuilding the City.

HOWGEGO: 17 (2).

S/N 25791

A calendar with a satire of the state of the world



27. MANFREDI, **Manfredo**.

Come va il mondo? Calendario per l'anno 1879.

Bologna: Presso Manfredo Manfredi, 1879. Chromolithograph. Sheet 410 x 610mm.

£3.750

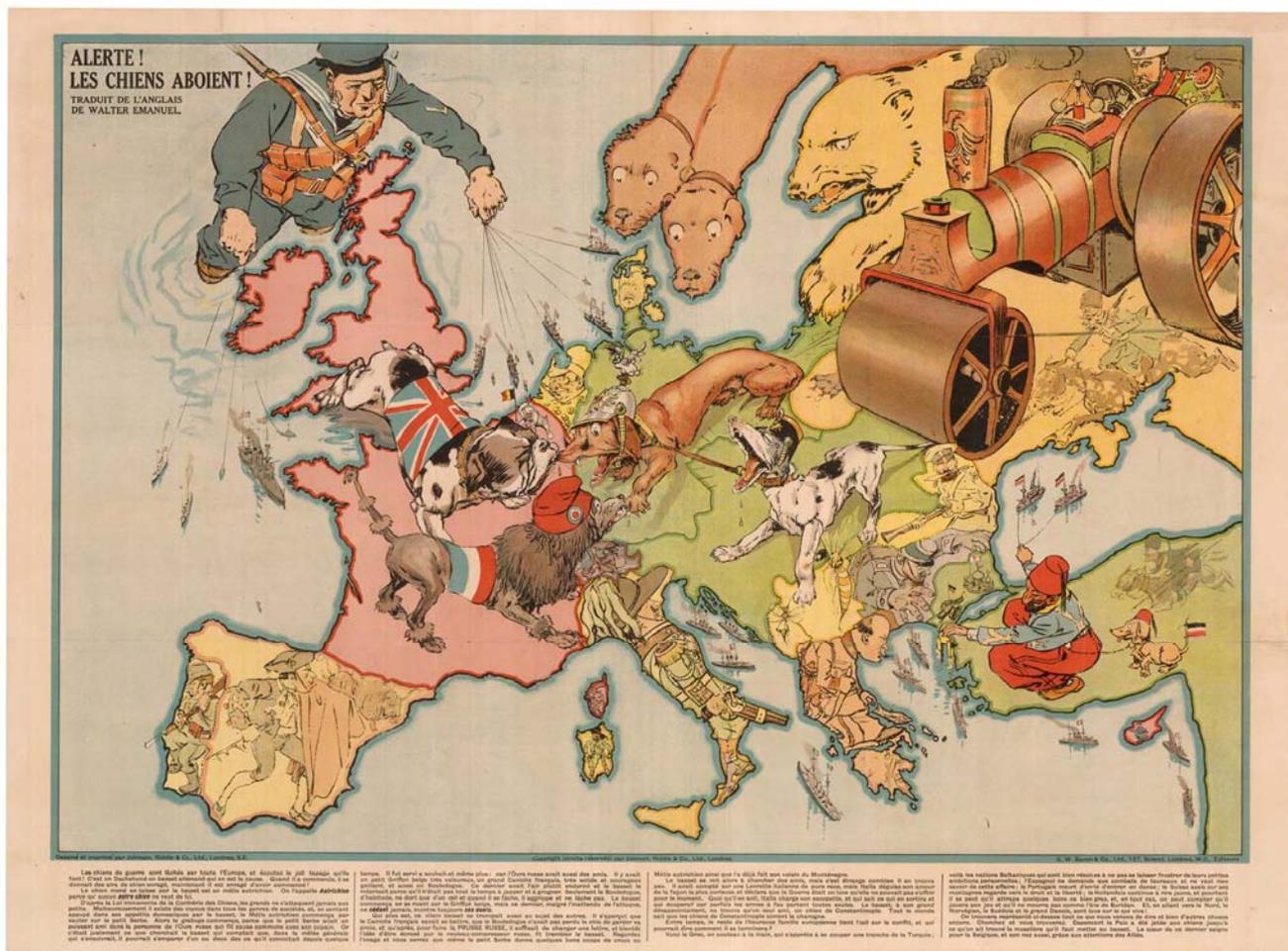
A rare Italian calendar for the year 1879, satirising the state of the world. Five men (a Reactionary, Republican, Monarchist, Baker and Oilman) are attempting to sway the globe by pulling at pitons embedded in it. On top of the globe are a dog with a collar marked 'Economy', a spitting cat 'Industry' and an unnamed frog and spider.

In the centre is a window, opening onto a violent puppet show, with a creditor beating a debtor, a savant attempting to teach science to an ignoramus and a carabinieri with a sword of 'Justice'. The background to the show is a barracks, a mental asylum and a prison.

S/N 25859



The First World War depicted as a dog fight



28. JOHNSON, RIDDLE & CO.

Alerte! Les Chiens Aboient! Traduit de l'Anglais de Walter Emanuel.

London: G.W. Bacon & Co., 1914. Chromolithograph. Sheet 555 x 750mm. Original folds with repairs, laid on archival canvas.

£2,800

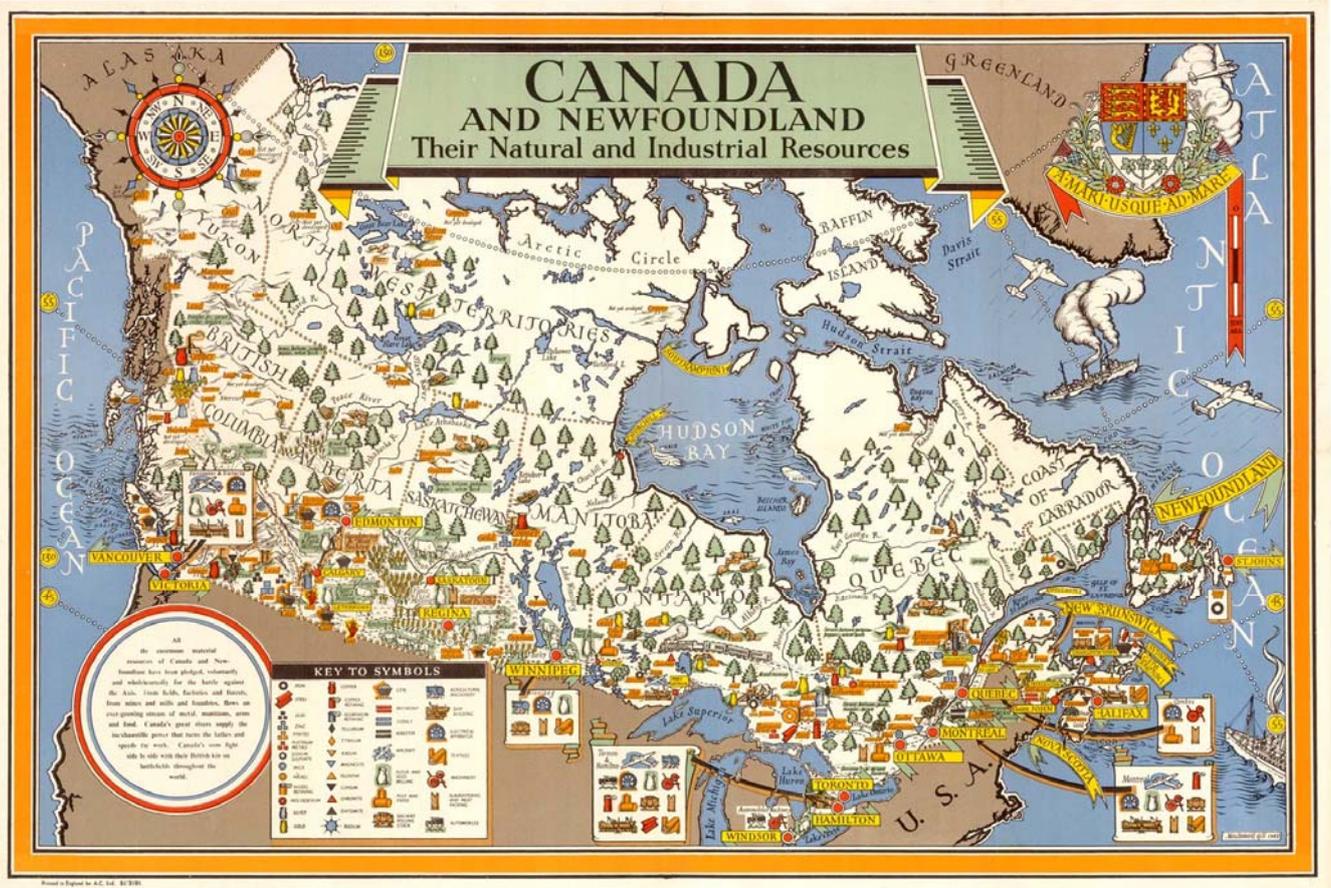
A 'serio-comic' map of Europe, depicting the Great War as a dogfight with the British bulldog, French poodle and Belgian Griffon on one side and the German dachshund and 'Austrian Mongrel' on the other. Elsewhere the canine theme is abandoned: Tsar Nicholas is depicted behind the wheel of a steamroller that is crushing the Austrian's tail. This is a scarce printing in French of the famous "Hark! Hark! The Dogs Do Bark!" satire, designed for publishers by an unknown artist, accompanied by a translation of a text by Walter Emanuel.

Emanuel, a lapsed solicitor, wrote several children's books with canine themes: his 'A Dog Day or The Angel in the House' (1902) and 'Dogs of War' (1906) were illustrated by Cecil Aldin.



See BAYNTON-WILLIAMS: *Curious Map Book*, pp.206-7, for the English version.

A pictorial map of Canada from the Second World War



29. GILL, Leslie MacDonald.

Canada and Newfoundland. Their Natural and Industrial Resources.

London: Printed by Alf Cooke Ltd, 1942. Colour lithographic map. Sheet 500 x 745mm. Small repairs to original folds. £1,250

A propaganda poster map of Canada, showing how the industry and agriculture of the continent was helping the war effort. Little vignettes mark the cattle, sheep, grain and wood regions, and icons note the various types of mining, with a key on the left. The map is decorated with a coat of arms and a large compass rose.

A circular text box reads:

'All the enormous material resources of Canada and Newfoundland have been pledged, voluntarily and wholeheartedly for the battle against the Axis. From fields, factories and forests, from mines and mills and foundries, flows an ever-growing stream of metal, munitions, arms and food. Canada's great rivers supply the inexhaustible power that turns the lathes and speeds the work. Canada's sons fight side by side with their British kin on battlefields throughout the world'.

Leslie MacDonald Gill (1884-1947), younger brother of Eric Gill, specialised in graphic design in the Arts and Crafts style. His most important commission was from the Imperial War Graves Commission, designing the script used on Commission headstones and war memorials, including the 'Thiepval Memorial to the Missing of the Somme'. He produced a number of maps, two of which appeared in the British Museum exhibition 'Magnificent Maps in 2010: 'The Wonderground Map of London' (1914) & 'Tea Revives the World' (1940). This was one of a series of wartime maps of the Commonwealth countries, including Australia and New Zealand.

A unique collection of original artworks for an Air India ad campaign



30. **TREVISAN, Giorgio**

[Air India International, The route of the Magic Carpet.]

Eight gouache and collage on board, seven signed 'Trevisan', one dated '56', three '57', with one preparatory watercolour mounted on the back of a frame. The world map 395mm x 700mm, the other seven artworks 555mm x 295mm, all in matching contemporary frames. A few signs of wear. £11,000

A collection of the original artworks created by Italian artist Giorgio Trevisan for Air-India International's celebrated "Route of the Magic Carpet" campaign, which promoted the airline's rapidly expanding international network in the mid-to-late 1950s. It includes a highly decorative world map (as published as a pocket timetable in the late 1950s, with Air-India's routes overlaid and a legend in the blank cartouche) and seven designs for the airline's monthly timetables.

'The Route of the Magic Carpet' slogan was introduced following India's first international service in 1948, when Tata Airlines evolved into Air-India International. After nationalisation in 1953, the company became India's flagship international carrier, operating Lockheed Super Constellations that symbolised a newly independent nation taking its place on the world stage.

Giorgio Trevisan (1934-1994), trained in Milan and began his career illustrating comics and magazines for European publishers before establishing himself as a leading commercial artist. His collaboration with Air India in the 1950s helped define the airlines' visual identity.

As Trevisan only died last year, it is possible these came from his personal collection.

See David Rumsey Historical Map Collection List No. 16138.002 for published version of the world map.

S/N 26031

