Altea Gallery

Catalogue No 2
Summer 2015

Altea maps

Item 35

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Item 1

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Introduction

Recently we acquired an incomplete 1571 edition of Abraham Ortelius's *Theatrum Orbis Terrarum*, bound at the back of the atlas were six extra maps, three of which we did not know existed and three in early states we had never encountered before.

Of the maps three are signed by Franz Hogenberg (famed as the engraver of most of the maps in the *Theatrum* and the *Civitates Orbis Terrarum*, the atlas of town plans that he produced with Georg Braun); two more we can safely assume he engraved but did not sign; and the final map is a pre-atlas issue of Gerard de Jode's two-sheet map of the Danube.

As all the maps are contemporary with the atlas we assume they were added at the time of first purchase. To collect such a suite of separate-issue maps would suggest the original owner had close ties to either Hogenberg or Ortelius. Frustratingly there was no clue to the provenance of the atlas: the binding was standard, there was no bookplate or ownership inscription or indeed any manuscript at all.

Having such a selection of incredible rarities was the inspiration for the first part of this, our second catalogue. The first section contains items which justify the map-seller's challenge: 'Find another one'.

The only known example of the 1660 printing of this wall map

1. ARNOLDI, Arnoldo di.

Descrittione Vniversale della Terra con l'vso del Navigare, Nvovam.e Accrescivta An. 1660. *Sienna: Pietro Petrucci, 1660. Ten sheets conjoined, total 1035 x 1850mm. Laid on linen, some minor restoration, as usual on these multi-sheet wall maps.*

Arnoldo di Arnoldi was the leading cartographic engraver working in Italy at the start of the seventeenth century. Despite his importance, little is known of his biography. Although working under an Italian name, he described himself as 'Arnold Scherpensiel Belga' (from the Low Countries). He may have been brought to Bologna in 1595 to engrave maps for Giovanni Antonio Magini's national atlas, the Italia ..., latterly working with his brother Jacobo. However, in 1600 he left his employment with Magini and moved to Siena, entering the employment of Matteo Florimi, seemingly induced to break his contract by the promise of higher wages, while his brother chose to remain with Magini. In 1602, Jacobo left Magini to join his brother in Rome, only to find that Arnoldo had died in the interim. Jacobo returned to Bologna, with a third brother, Nicolo, to work for Magini again, but when he fell ill, in early 1603, the brothers returned to Holland. Nicolo went on to become an important mapmaker in his own right, under the name Nicolaas van Geelkercken.

While working for Florimi Arnoldo produced an important sequence of maps and city plans, the majority on a folio format, although very few are actually signed by him. His most important single cartographic production is this outstanding ten-sheet wall-map of the world, first published in 1600, and subsequently reprinted in 1610, the 1640s, 1660 (this state) and 1669.

Cartographically the map is inspired by Petrus Plancius' planispheric map of the world from 1592; Plancius was Official Mapmaker to the Dutch East India Company and through that post had access to the most up-to-date cartographic materials assembled by the Dutch, and their rivals, in the great voyages of discovery and trade of the period. Shirley describes the Plancius map as 'a landmark in cartographic production [while] its influence on successive cartographers was very widespread'.

Unfortunately, only a single example of Plancius' map survives today, and that in poor condition, but it inspired this Italian derivative by Arnoldi, that disseminated that world view through Italy, cut off from the great overseas voyages by her geographical position, for the next seventy years.

Arnoldi's map is also "very rare" (Shirley) being, the first printing recorded by him in only a single example. No example of the 1610 printing can be located. The 1641 printing is known in one example, the 1660 now only by this example, and the 1669 printing in perhaps two or three examples.

This 1660 example, joined in wall-map form, is in a quite remarkable state of preservation considering its age and the fragility of paper, capturing Arnoldi's masterful creation as it was intended to be seen (and displayed) in the great houses and offices of Italy.

SHIRLEY: 227, plate 182, 1640 state Illustrated, classed RR, 'very rare'.

Ref: **14469**

See Front Fold-Out

A striking wall map of classical Rome

2 DUPERAC, Etienne.

Urbis Romae Sciographia ex Antiquis Monumentis Accuratiss Delineata Descrizione

Rome: G.G. De Rossi, c. 1690. Printed in 8 sheets and conjoined; total 1060 x 1570mm. Laid on linen.

A monumental Lafreri-type plan of Rome, oriented with north to the top left, taking the form of a bird's-eye view, with the buildings shown in profile. It was compiled from a detailed archaeological survey by Pirro Ligorio (c.1510-83), a scholar of the ancient monuments in Rome, using his illustrations for the reconstructions of the buildings. Inside the city, each building is delineated, with the majority named. These include the Colosseum, the Pantheon, the Baths of Diocletian and the Circus Maximus. Outside the city the country estates are marked, such as the Gardens of Domitian, funerary monuments such as the mausoleums of Hadrian and Augustus, and the circuses of Nero and Hadrian.

The plan was engraved by the Parisian engraver and publisher Étienne Dupérac (c.1525-1604), who used the more Italian name of Stephanus during his period working in Rome (1669-1582). During this time Dupérac worked for various Roman publishers, including Lafreri, Vaccari, Faleti and P.P. Palumbo. The dedication, to Charles IX of France, explains that the map was the fruit of fifteen years of study of the ruins and monuments of ancient Rome and of related literary texts. It also gives a detailed account of the discovery of the sarcophagus of Severiana in the church of SS. Cosmas and Damian in 1562.

First published by Vaccaro in 1574, there are no known examples of the first state. Huelsen records only one known example bearing the name of Francesco Villamena (c.1565 - 1624) in the British Museum, with a Rome address, therefore post-1590. Giovanni Giacomo de Rossi (1621-1691) must have acquired the plates from the Villamena estate, publishing the plan from 1660. Examples exist with extra engravings of scenes of life in ancient Rome and a key to 159 monuments pasted underneath.

BM: 1947,0319.12.1-8; FRUTAZ, Plans of Rome, pp. 67-68, pl. XXII; HUELSEN pp. 28, nr. 57.

Ref: **11645**

See full image overleaf

Item 2

Frans Hogenberg (1538-90)

Item 3 (detail)

At the forefront of the explosion of map publishing in Western Europe in the second half of the sixteenth century were three friends: Gerard Mercator, Abraham Ortelius & Frans Hogenberg. Whereas Mercator is recognised for his scientific skills (for example the projection of the world that still bears his name) and Ortelius for his compilation of various maps into the first modern atlas (the *Theatrum Orbis Terrarum*), Hogenberg's skills were as an artisan, an engraver who could be trusted to transfer the maps onto copper with efficiency and flair. Whereas Mercator and Ortelius have been the subjects of biographies and carto-bibliographies, little has been published about this prolific engraver.

Born in Mechelen c.1538, Frans is believed to be the son of Nicholas Hogenberg, an engraver in the service of the Archduchess Margaret of Parma. After his father died young (c.1540), Frans and his brother Remy learned engraving in the workshop of their stepfather Hendrik Terbruggen. As Protestants under Catholic overlords the brothers felt compelled to go into exile, spending time in Cologne and London, where Remy established himself in the circle of Matthew Parker, the Archbishop of Canterbury. Remy engraved portraits of the archbishop and others, a genealogy of English monarchs (1574) and nine maps for the first county atlas of England, by Christopher Saxton, 1579. Frans engraved portraits of London courtiers for the *Bishops' Bible* of 1568.

Item 4 (detail)

Frans Hogenberg's interests were not primarily cartographic, judging by his early output. However he appears to have been drawn in because of his friendship with Mercator and Ortelius. They had known each other since at least 1560, when the three had toured France, leaving their names on the 'druidic' stone at Poitiers. Ortelius seems to have commissioned Hogenberg to work on the *Theatrum* sometime in the mid-1560s, while the engraver was still wandering around Europe. In the introduction to the first edition of 1570, Ortelius wrote of his debt to 'to the artful hands of Frans Hogenberg, by whose untiring diligence nearly all these plates were engraved'. These maps are his earliest cartographic output, but the plates belonged to Ortelius. It was only with the completion of the atlas that Hogenberg opened his own studio, in Cologne in 1570, probably paid for with the money he earned from Ortelius

Already Hogenberg was working on a sister publication to the *Theatrum*, the *Civitates Orbis Terrarum*, a series of town plans produced in collaboration with Georg Braun, published in six volumes from 1572 to 1617. Again he is believed to have engraved the majority of the plates for the first four volumes, dying soon after the fourth volume was published.

The *Theatrum* and *Civitates* account for almost all Frans Hogenberg's cartographic output. His studio specialised in more pictorial work, for example: *Geschichtsblätter,* broadsheets dealing with contemporary political events; a portrait of Gerard Mercator (1574), used as a frontispiece to Mercator's atlas from 1585; 32 illustrations of Raphael's *History of Cupid and Psyche* (1575); the family tree of Heinrich Rantzau, the Danish governor of Holstein (1586); and a series on the Funeral Procession of Frederick II of Denmark (1588) and his *Res Gestæ* (1589).

Item 47 (detail)

After Frans' death in 1590 his wife Agnes continued the business, publishing the fifth volume of the *Civitates* in 1598. Her son Abraham Hogenberg (c.1585-c.1653, probably named for Ortelius) took over c.1610.

Hogenberg's non-atlas maps seem to number no more than a dozen, none of which seem to have been printed in any great quantity. He continued to engrave maps for Ortelius that were not part of the *Theatrum* œuvre *(*for example a two-sheet map of the Roman Empire after Ortelius in 1571, later reduced for the *Parergon*), and Ortelius is known to have bought the Mansfeld plate (item 6) from Hogenberg for use in the *Theatrum* in 1573. Whether he was engraving the maps intending Ortelius to buy them or whether he was publishing them himself is lost to time.

Item 3 (detail)

A rare map of Russia, known through only a handful of examples

3. WIED, Anton.

AnthoniusWied candido lectori S. Moscovia quae & Alba Russia non contenta Europae Sarmatiae parte... Franciscus Hogenb: ex vero sculpsit 1570.

Cologne: Frans Hogenberg, 1570. Original colour. 345 x 480mm.

A map of Moscovy after AntonWied, orientated with north to the left, engraved by Frans Hogenberg in 1570. His source was a six-sheet by AntonWeid (Oberwesel c.1500 - 1558 Gdansk) and Ivan Lyatsky, compiled in 1542 and published 1555, possibly engraved by Mercator bit now lost. Munster also published a basic woodcut map from Wied's manuscript, 1544.

Wied's 'Moscovia' covers a much smaller area than Jenkinson's 'Russiae', with Wiborg in the west, the White Sea in the north, the Black Sea in the South and going no further east than the Urals and Caspian Sea, whereas the latter marks Bohara, Sarmarkand and Tashkent. Some of Wied's geography is distorted: for example Kiev is marked by the text cartouche bottom right, far to the west of the Black Sea and not connected to it by the Dnieper. The vignette scenes are smaller, as there are fewer gaps to fill. Both maps have a vignette of the Slavic goddess Zlatá Baba, although Wied names her in Cyrillic script, an uncommon usage in this period. Other vignettes include Tartar tents, bear-hunting and an illustration of a wolverine ('Rossomaka'). Offshore is a bizarre winged dragon-fish.

The style of this map is consistent with the style of Hogenberg's work for Ortelius. Karrow suggests it was engraved for the 'Theatrum', but either Ortelius preferred the map by Jenkinson or the plate was not finished in time for the first edition. As Hogenberg also engraved the Jenkinson map, it is more likely that it was chosen because it included areas of Central Asia not on other maps in the atlas.

In 1889 Nordenskiöld wrote that only two examples of Hogenberg's map were known; one in the British Museum, the other belonging to Dr Michow of Hamburg. It is probable that Nordenskiöld purchased Michow's, as there is now an example in his collection in the National Library of Finland. In 1993 Karrow listed three more institutional examples, in Germany and Switzerland.

NORDENSKIÖLD: Facsimile-Atlas (1889-1973), p.114b; KARROW: Mapmakers of the Sixteenth Century and Their Maps, 81/1.3.

Ref: **14905**

Item 3 (detail)

Item 3

A separate-issue map of the Rhine engraved by Frans Hogenberg

4. VOPEL, Caspar.

Recens et Germana Bicornis ac widi Rheni omnium Germaniae amnium celeberrimi descriptio, additis fluminib, electorum provinciis ducat. comita, oppi, et castris præcipius, magna cum diligentia ac sumtib, collecta, autore Francisco Hogenbergo. *Cologne: Frans Hogenberg, 1570. Original colour. 210 x 510mm.*

A map of the Rhine, engraved by Frans Hogenberg after Caspar Vopel (c.1511-61), a mathematics professor and scientific instrument maker of Cologne. Oriented with north to the right, it has text panels in Latin and German above and below the map. Packed with detail, the map has no room for superfluous decoration, so there is only a compass rose in the Markermeer and a ship in the North Sea.

Vogel's woodcut map of the Rhine, published in 1555, was printed across five sheets, totalling 1.5 metres wide. Hogenberg's reduction, in which he substitutes his name for Vopel's as author,

was engraved 'presumably for use in Ortelius's Theatrum Orbis Terrarum' (Karrow). However it seems to have been rejected, possibly because its narrowness did not match the standardisation of format that Ortelius was trying to achieve. Karrow writes that the map was first published after Hogenberg's death, in Bernard Moller's book on the Rhine (published in Cologne by Peter Hack, 1596), printed on two sheets. As this example was found alongside other maps of the period we believe it was printed contemporaneously with its engraving.

KARROW: Mapmakers of the Sixteenth Century and Their Maps, 79/8.6.

Ref: **14907**

The second known example of the Ortelius map of Brittenburg

5. ORTELIUS, Abraham.
Ruinarum Arcis Britannicae apud Batavos Typus. *Antwerp, c.1568. 590 x 435mm. Narrow margins top and bottom due to the size of the plate.*

In 1520 a violent storm uncovered the remains of a Roman fort in the sands off Katwijk aan Zee in Holland. As ancient Britons were believed to have occupied the site later, it was given the name Brittenburg Castle (Arx Britannica in Latin). Twice more in the next half-century the fort was uncovered, in 1552 and 1562. During the last event Abraham Ortelius, the famed cartographer and amateur antiquarian, visited the site and sketched a map before the tide covered the fort over again. He drew the outline of the walls, a square of 240 paces, and illustrated people excavating around them, stealing building stone and looking for artefacts, some of which are illustrated under the map; at the top of the map is Katwijk, with boat-builders at work on the shore; and to the right is the sea, threatening to envelope the site again. This inevitably happened, and with coastal changes, Brittenburg is now believed to be half-a-mile out into the North Sea, unreachable for modern archaeologists.

Brittenburg has now been identified with Lugdunum (a name incorrectly associated with Leiden), on the northern frontier of the Roman Empire, as a fort marked on the Peutinger Table. Because of the square shape it is believed to be a lighthouse, perhaps even the one built by Caligula to celebrate his 'victory' over the sea god Neptune, as reported by Suetonius. The site seems to have been abandoned after AD 270, the date of the latest coin found there.

Ortelius had the map engraved in 1566, the date on the central strapwork cartouche. It is likely to have been engraved by Frans Hogenberg, who was already engraving the plates for the first edition of the *Theatrum Orbis Terrarum.*

Despite being an influential map (copied by Guicciardini, C.J. Visscher & Blaeu), the only other extant example we can find is held in the British Library.

KARROW: Mapmakers of the Sixteenth Century and Their Maps, 1/5, the BL the only quoted location; VAN DEN BROECKE: Ortelius Atlas maps, p.21, the BL the only quoted location.

Ref: **14906**
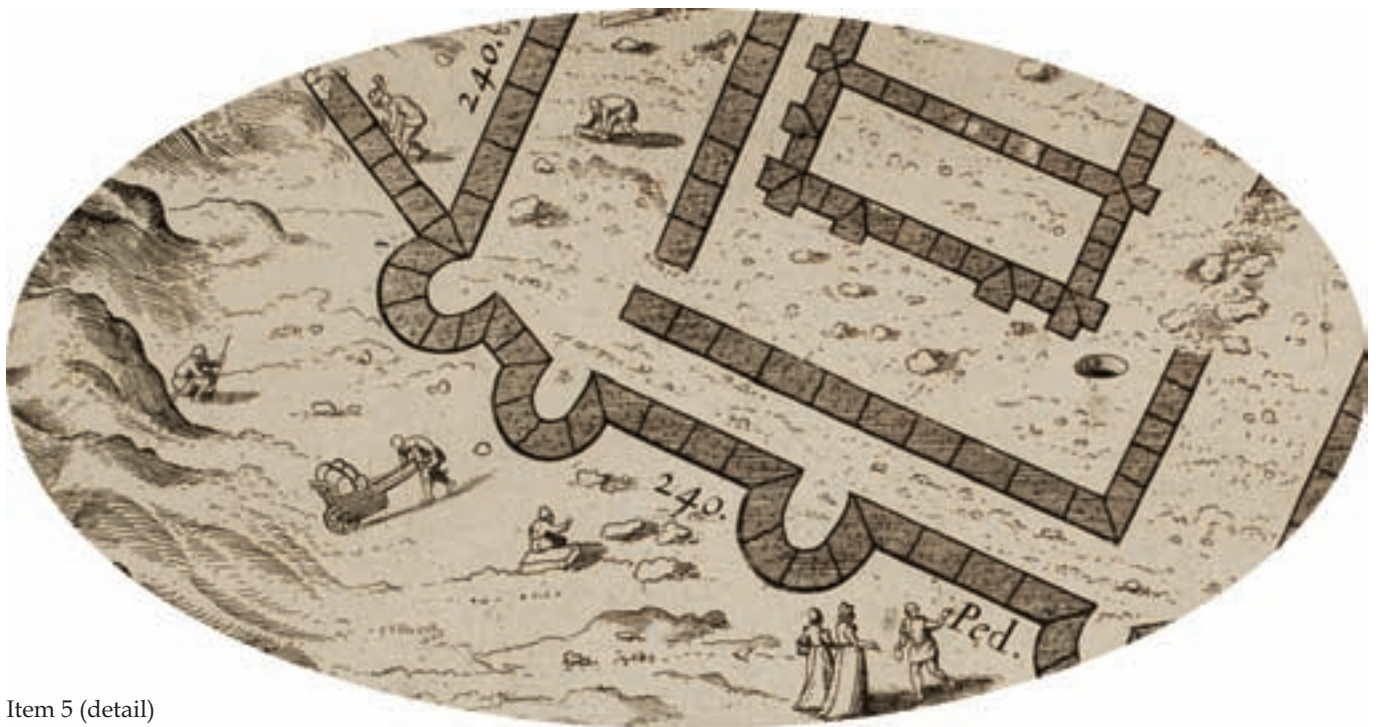
Item 5 (detail)

A plan of ancient Rome issued prior to its inclusion in the 'Civitates'

6. LIGORIO, Pirro.

Urbis Romae Situs cum ils quae adhuc Conspiciuntur Veter. Monumēt Reliquiis Pyrrho Ligorio Neap. Invent. Romae M.D.LXX. *Cologne: Frans Hogenberg, 1570. 390 x 525mm. Centre fold restored, bottom left margin reinstated.*

A plan of ancient Rome, compiled from a detailed archaeological survey by Pirro Ligorio (c.1510-83), a scholar of the ancient monuments. It shows the city at its apogee, with buildings like the Colosseum, the Theatre of Marcellus, the Circus Maximus and the Baths of Diocletian shown in profile.

At first glance it looks like the map engraved by Frans Hogenberg for the 'Civitates Orbis Terrarum' atlas of town plans. It is the same plate but, not only does it lack the figures in Roman costume lower right, but also the plate is larger, with the cardinal points written in Latin on each edge. A possible reason for the trimming of the plate is that the orientation given is 45º out, with north to the top left not left, so the cardinals were excised.

Karrow lists one example, in the University Library at Rostock, but his knowledge is vague, taking the location from Walter Ruge. The size is incorrect and he quotes Bagrow as writing that the trimming has the purpose of 'eliminating the names of the countries of the World'; and ends his description 'Apparently Bagrow had seen the 1570 edition, but it was unknown to Huelsen, Scaccia Scarafoni, and Frutaz'.

KARROW: Mapmakers of the Sixteenth Century and Their Maps, 51/1.2?, apparently giving the size of the cut-down plate, 51/3.

Ref: **14944**

Item 6 (detail)

A map of Mansfeld issued prior to its inclusion in the 'Theatrum'

7. STELLA, Tilemann.

Mansfeldiae, Saxoniae Totius, Nobilissimae, Nova et Exacta Chorographica Descriptio. 1570. Franc: Hogenb: ex vero sculpsit. *Cologne: Frans Hogenberg, 1570. 370 x 430mm.*

A detailed map of Mansfeld, engraved by Hogenberg after a map drawn by Stella in 1561, previously unpublished. The date of 1570 in tiny letters in the title cartouche.

Tilemann Stella (or Stoltz, c.1524-89) was a surveyor and civil engineer in the service of the Duke of Mecklenburg, producing a number of maps of the Duchy and other parts of Germany. However it is for his maps of Palestine that he is most remembered, as both De Jode and Ortelius copied them for their atlases. Karrow writes that he started this map of Mansfeld in 1557, completing it on a later visit to Chateau Mansfeld in 1561. Hogenberg's engraving came to Ortelius's attention in 1573, when he listed it in his *Catalogue*. He bought the plate from Hogenberg, re-engraved the title and scale and published it in the *Additamentum* to the *Theatrum* the same year. The alteration of the plate suggests that Ortelius had no input on the original design.

KARROW: Mapmakers of the Sixteenth Century and Their Maps, 72/7.1.

Ref: **14908**

Item 6

Item 7
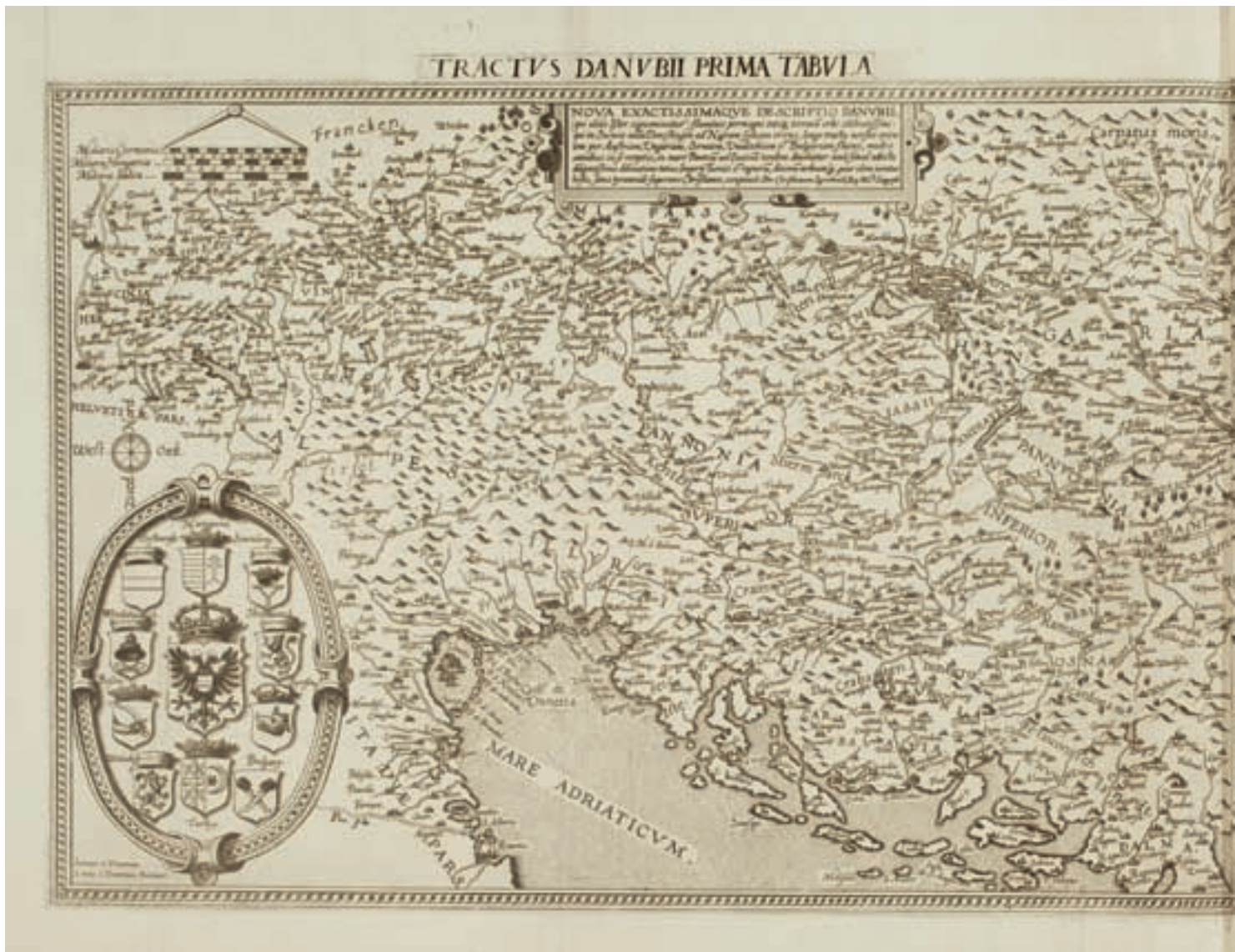
A Pre-Atlas issue of De Jode's two-sheet map of the Danube

8. DE JODE, Gerard.

Tractus Danubii Prima Tabula. Tractus Danubii Seconda Tabula. Nova Exactissimaque Descriptio Danubi... (qui alias Ister cognominatur) fluminis permagni totoque terrarum orbe celebratissimi... per Christianum Sgrothonū ma.tl Geogrph. *Antwerp, c.1570. Two sheets conjoined, total 340 x 970mm, plus two separately-printed titles above top platemark, 10mm high.*

A two-sheet map of the Danube after Christian s'Grooten, engraved by brothers Jan & Lucas van Doeticum c.1570, showing Strassbourg, Basel, Venice and Ravenna in the west to Constantinople in the east. Bottom left is a cartouche filled with the arms of the various countries around the Hapsburg double-headed eagle.

This example has the two sur-titles used in the first edition, but has no text on the reverse, marking it as a separate-issue. As the other maps in the suite date from the early 1570s we believe this map was printed before the atlas was published.

De Jode's atlas, the 'Speculum Orbis Terrarum', was not issued until early 1579 (the usually ascribed date of 1578 comes from the dedication and epistle). In February the Chancery of Brabant gave De Jode a licence to print 'books and maps of diverse lands and provinces'. The delay in this permission was apparently caused by interference by Ortelius, who wanted De Jode to wait until Ortelius's 10-year privilege for the 'Theatrum' expired in 1579.

By then it was too late for De Jode to compete with Ortelius. His 'Speculum' sold poorly, as did the second, expanded edition of 1593, published by Gerard's widow and sons. After 1600 the plates were bought by Jan Baptiste Vrients, who also acquired the Ortelius rights. De Jode's maps were never printed again. Thus all editions of the De Jode maps are scarce.

KARROW: Mapmakers of the Sixteenth Century and Their Maps, 70/17.

Ref: **14943**

A very rare Lafreri-type map of Africa

9 RUGHESI, Fausto.

Africa.

Rome: Rughesi, c.1597. Two sheets conjoined as issued, total 530 x 700mm. Trimmed to neat line probably as issued.

A fine map of Africa, decorated with an ornate title cartouche and numerous ships and sea-monsters. Peculiarly, the dedication to the Duke of Mantua and his armorial in the top corners have been masked by placing oval paper patches on the copper plate, leaving two unprinted areas. It is known from correspondence between Annibale Chiepo and Rughesi, that the Duke failed to pay the second half of his promised commission to Rughesi, causing the publisher to remove the references to the duke.

The only cartographic work of Fausto Rughesi, a Tuscan architect working in Rome, was a set of maps of the world and four continents, all originally dedicated to Vincenzo Gonzaga, Duke of Mantua (1562-1612). Gonzaga employed Giovanni Antonio Magini as tutor to his sons and has Magini's Atlas of Italy dedicated to him.
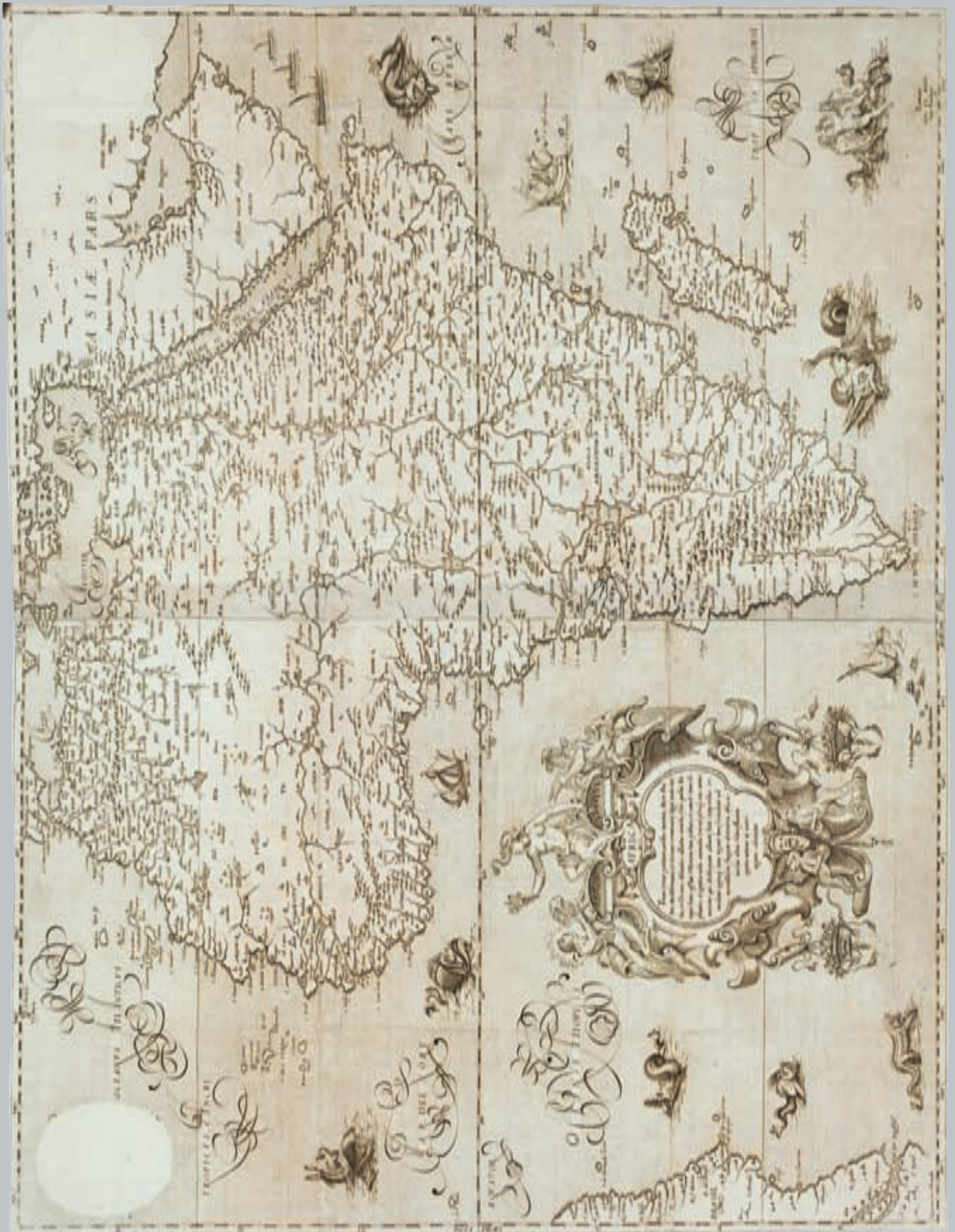
Even individually, Rughesi's maps are extremely rare: Betz and Burden could find only two examples each of the Africa and America respectively, and neither mention the two blanked-out areas.

BETZ: 36, 'exceedingly beautiful, finely-engraved map of Africa... All of his maps are exceedingly rare'; See SHIRLEY 206 & BURDEN 108.

Ref: **13085**

Item 9 (detail)

Item 9

Rare carte-à-figures map of Germany in fine colour

10 CLOPPENBURG, Evertszoon.

Germaniæ Nova et Accurata Descriptio.

Amsterdam, 1625. Original colour. 455 x 560mm. Small tear at bottom right corner repaired.

A rare panelled map of Germany, engraved and published by Cloppenburg, also encompassing Switzerland, Austria and Bohemia.

The upper panel features equestrian portraits of the Holy Roman Emperor and the seven Electors. The side borders have costume vignettes of a noble couple, city dwellers and rustics, with prospects of (left) Prague, Speyer, Nuremberg and Basel, (right) Cologne, Vienna, Regensburg and Ulm, with a further ten prospects with accompanying armorials in the lower border, making eighteen in total. The bottom panel has prospects of Frankfurt, Augsburg, Mentz, Leipzig, Strassburg, Lubeck, Heidelburg, Brunswick, Trier and Hamburg. Underneath each prospect is a block of four city crests, although several along the bottom row are blank.

A later state was issued by Frederick de Wit circa 1665.

Schilder: Monumenta Cartographica Neerlandica, IV, Map 37.4, noting two institutional locations and a single private location, the Stopp Collection.

Ref: **15354**

The first carte-à-figure map of Italy

11 BLAEU, Willem Janszoon.

Italiæ, Sardiniæ, Corsicæ, et confinium Regionum nova Tabula, effigies præcipuarum Urbiū et habituum inibi simul complectens.

Amsterdam: Cornelis Danckerts, c.1640. 420 x 570mm. Narrow left margin, small repaired tear, binding folds reinforced on verso.

A very scarce separate-issue map of Italy, decorated with a long prospect of Rome and medallion prospects of Venice, Genova, Naples and Florence, eight costumes and a sea battle between a galleon and galley in the Tyrrenian Sea.

Originally published in 1606, there is a second state of 1620; this third state and a fourth state issued by Justus Danckerts in 1661.

See BORRI 89 for the first issue; he gives the map 95/100 for rarity and states it was never reissued, so he was unaware of this state. Schilder lists only 10 known examples.

Ref: **15244**

Item 10

Item 11

Actual size

The earliest obtainable view of New York City

12 BLAEU, Johannes.

Nieuw Amsterdam op t Eylant Manhattans.

Amsterdam, c.1650. Etching, printed border 75 x 310mm. Corner of left bottom margin repaired, not affecting printed area.

A rare and important early prospect of 'New Amsterdam', only the second view to be published and now the earliest available to the collector. It shows the Dutch colony at a time of crisis, when the Board of Nine sent a petition to the council of the Dutch West India Company complaining about conditions and mismanagement of the colony's affairs by the Director-General Peter Stuyvesant.

Blaeu published this view not in one of his grand atlases but as a loose print, printed anonymously to accompany a political pamphlet, 'Vertoogh van Nieu-Neder-Land', which drew public attention to the plight of the New Amsterdam colonists under Stuyvesant. The colonists had sent Adriaen van der Donck to Amsterdam in 1649 to petition the Council with a written 'Remonstrance of the Commonality of New Netherland', asking for Stuyvesant to be recalled. It included this view of New Amsterdam to show the conditions in the small settlement, with only ten points worthy of inclusion in the key. These include the fort, windmill, flagpole (to guide ships to port), church, Company's Warehouse and, to emphasise the brutality of life there, the prison and gibbet complete with hanging body. The unlisted wooden 'crane' in the centre is a fire-basket signal pole for signalling at night.

The 'Remonstrance' also included a map of the region showing how the colony was in danger of being overwhelmed by the English and calling for more aid. Van der Donck's map was copied and published by Jan

Jansson (as 'Nova Belgii...', 1650); it and Blaeu's view were both originally issued anonymously because of the political implications of supporting a near-revolt in the colonies. Despite the support of the two publishers the 'Remonstrance' was ignored: Stuyvesant remained Director General until 1664, with a regime noted for its religious intolerance. In August that year the colony was taken by the English with only 450 men.

A feature of Blaeu's etching is that it lacks a plate mark, having been one of several views printed from one printing plate and cut into separate sheets for issue. It soon became the standard view of New Amsterdam: shortly afterwards Nicolaes Visscher published a corrected version of Jansson's map and added the prospect in the bottom right corner and as he was the first publisher to admit to his work the 'New Amsterdam' became known as the Visscher view.

In 1991 a pen, ink and watercolour sketch was uncovered in the Albertina Collection of the Austrian National Gallery, which is believed to be the prototype

DE KONING: From Van der Donck to Visscher (Mercator's World Vol 5, no 4, 2000).

Ref: **15516**

Item 12 (detail)

A scarce broadsheet guide to a forthcoming solar eclipse in Philadelphia

13 POULSON, John.

Approaching Solar Eclipse. The lovers of Astronomical Science will perhaps be highly gratified with the opportunity which may on Monday be afforded them, of beholding this interesting phenomenon....

Philadelphia: printed by John Poulson, n.d., but 1806. Letterpress broadsheet with wood-engraved diagram and border. Sheet 535 x 220mm. Repair to split in fold repaired with loss of a line of text; a few other letters mis-inked.

Broadsheet with a wood engraved diagram of the phases of the solar eclipse due on June 16, 1806, as seen from Philadelphia.

The text starts: ' The Lovers of Astronomical Science will perhaps be highly gratified with the opportunity which may on Monday be afforded them, of beholding this interesting phenomenon'.

Ref: **11962**
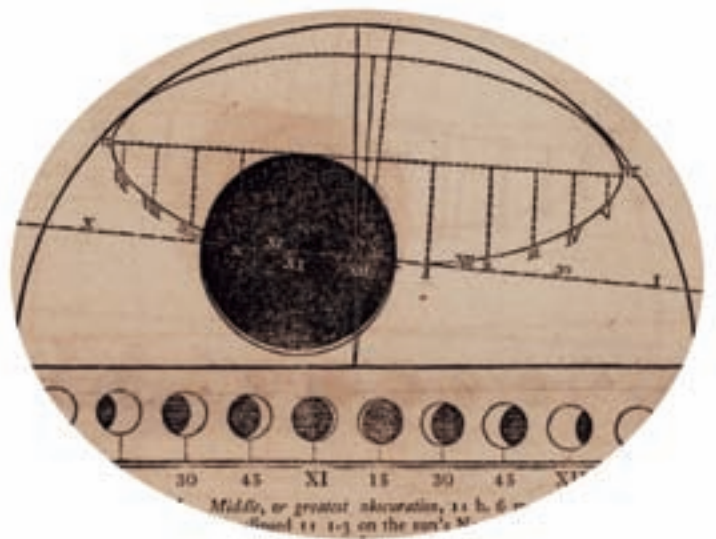
Item 13 (detail)

Scarce four-sheet map of the Community of Madrid

14 LEONARDO, Juan Francisco.

Toletum, Hispanici Orbis Urbs...

Madrid, 1687. Four sheets conjoined, total 790 x 1080mm.

Detailed map of the environs of Madrid, with sixteen inset vignette views: Madrid; Talavera; Alcaraz; Huescar; Orán; Ventosilla: sitio de Recreation de la Dignidad; El Alcazar; Toledo; Alcala; Ciudad Real; Cazorla; Puente del Arzobispo; Guadalajara; La Santa Iglesia; Puente de Alcántara.

Ref: **11652**

Item 14

A rare broadsheet map of the persecution of the Waldensians

15 NOLIN, Jean Baptiste.

Les Vallées de Piedmont Habitees par les Vaudois ou Barbets dressees sur les Memoires de Valarius Crassus et de Jean Leger Ministre des Valois et sur plusiers Relations Nouvelles.

Paris, Jean Baptiste Nolin, 1690. Original colour. 305 x 255mm, set in letterpress, total printed area 430 x 590mm. Bottom left corner made up, with slight loss of letterpress. A few small tears repaired.

Map of the valleys of Piedmont derived from works by Valerius Crassus (1640) and Jean Leger (1669) surrounded by a letterpress description. It was published at a time when the armies of France and Savoy were pushing through the area, again attempting to exterminate the Calvinist Vaudois (Waldensians), following the revocation of the Edict of Nantes by Louis XIV in 1685.

Nolin, of course, is following the pro-French line: the map is dedicated to Nicolas Catinat (1637-1712), the general in charge of the campaign; and his letterpress ends with his hope that the gains made by Louis would mean the end of the heresy in the valleys. Fortunately for the Vadois, Duke Victor Amadeus of Savoy had to drop his support for Louis' policy when he sided with Protestant England & Holland in the Nine Years' War.

Ref: **11445**

An important map of the waterways of the Austrian Empire

16 MAIRE, François Joseph.

Carte Hydrographique des Etats de la Maison d'Austrich en deça du Rhin.

Vienna, c.1786. Six sheets, dissected and laid on linen in two sections, total 840 x 1110mm, folded into marbled slipcase.

A wall map centred on Vienna, extending out to Coblenz, Dresden, Krakow, Belgrade, Venice and Basel, highlighting the canals built to connect the Danube with these places and, more importantly, Northern Europe via the Rhine. The title cartouche, which stretches across the bottom of both sections, features an allegorical figure of the Danube and a sailing barge on a canal with a lock and tunnel illustrated.

These interconnecting waterways were important to Austria because of the stranglehold the Ottoman Empire had on the mouth of the Danube. With the onset of the industrial revolution there were many goods that could not be transported by road economically.

The map was engraved by Johann Ernst Mansfeld (1739-96) and first published by Mollo in 1786.

Ref: **15002**

Item 16 (detail)

A very rare two-sheet prospect of Shrewsbury

17 COLE, Benjamin.

A Prospect of ye Ancient & Beautifull Town of Shrewsbury Taken from Higgins Barn near Coleham.

London: Philip Overton; Shropshire: Thomas Gittins; & Oxford: Benjamin Cole, c.1710. Two sheets conjoined, total 445 x 1135mm.

A fine prospect of Shrewsbury with an 18-point key of buildings, decorated with the arms of 22 local guilds and the arms of Richard Newport, 2nd Earl of Bradford (1644-1723, Earl from 1708), to whom the map is dedicated. Of interest are the men angling from coracles on the Severn River.

The prospect was engraved by Benjamin Cole (1667-1729), an engraver and publisher based in Oxford, best known for engraving the maps for Wells' 'Antient and Present Geography'. However he is often confused with his son, also Benjamin (1695-1766), an instrument maker in London; and another Benjamin Cole, (c.1697-1783), the best known of the three, a prolific engraver also in London. The association with Philip Overton (f. 1707-1745) would point at the first Benjamin: Overton's first work dates from c.1707 and he had moved from St Dunstan's by 1710, when the second Benjamin would only have been 15 years old. Thomas Gittins was admitted to his freedom as a bookseller June 12, 1696.

Ref: **14540**

Item 17 (detail)

An impressive 18th century wall map of Switzerland on four sheets

18 SCHEUCHZER, Johann Jakob.

Nova Helvetiae Tabula Geographica, Illustrissimis et Potentissimis Cantonibus et Rebuspublicis Reformatæ Religionis Tigurinae, Bernensi, Glaronensi, Basiliensi, Scaphusianae, Abbatis Cellanae.

Zurich, 1712. Original outline colour. Four sheets conjoined, total 1150 x 1520mm.

One of the first large-scale maps of Switzerland, on a scale of 1/290,000, compiled by Johann Jakob Scheuchzer (1672-1733), a scholar who wrote about the history, geology, paleontology and natural history of Switzerland. He travelled through central and eastern Switzerland between 1702 and 1704, using his observations on this map, and improving the accuracy of the eastern section. It remained the best map of the country for the next century.

As well as the allegorical title and list of ancient placenames there are illustrations of Scheuchzer's observations, including a waterfall with a corona caused by the spray, a glacier and a ravine as well as mining machinery and peat-cutting. However he also depicts a 'Dragon of Lucerne', which is a blow to his modern credibility as a scientist. These illustrations were by Johann Melchior Füssli (1677-1736), who also illustrated Scheuchzer's 'Helvetiae historia naturalis'). The engravers were Johann Heinrich Huber (1677-1712) and Emanuel Schalk, who probably took over after Huber's death.

Ref: **15621**

Item 18 (detail)

A rare silk campaign map of the Russo-Austrian-Turkish War (1735-9)

19 COVENS & MORTIER.

Theatrum Belli ad Borysthenem Tyram & Danubium Fluvios gesti A.o MDCCXXVIII.

St Petersburg: Imperial Academy of Science & Amsterdam: Covens & Mortier, c.1738. 550 x 670mm. Splits to folds reinforced on verso.

A rare printing on silk of this uncommon, separately issued map of Moldavia and Ukraine, extending from Hungary to the Crimea. It was published by the Russian Royal Academy of Science for the Russo-Austrian-Turkish War (1735-9). The Russians had two main objectives: stopping the raids of the Crimean Tatars into the Ukraine and, more importantly, gaining access to the Black Sea. The war started well, with armies under Field Marshal Burkhard Christoph von Munnich & General Peter Lacy (born in Ireland) capturing a number of important fortresses, including Azov, Perekop & Karasubazar. However, the defeat of Austria and the threat of both plague and war with Sweden forced the Russians to the negotiating table, where they gave up its claims to Crimea and Moldavia in the Treaty of Nis.

Printing a map on silk made it much easier to carry, so it is likely that it was issued for officers in the Russian army to keep in their pockets. The silk could take more punishment than paper, being folded more easily and not weakened when wet. However not being stored within protective boards in a rich man's library make them less likely to survive. Thus examples of silk maps of this age are extremely rare.

Ref: **11718**

Yusuf Khan and the 'First Indian War of Independence'

20 MARCHAND, Le Chevalier.

Plan des Attaques de la Ville de Maduré, Dédié à son A.S. Monseigneur le Prince de Condé, Par son très humble et très Obéissant Serviteur le Ch.er Marchand.

Paris, c.1770. 340 x 600mm.

A scarce plan of the two sieges of Madurai, in 1763 and 1764, with detailed observations on the British batteries attempting to breach the walls, compiled by a French officer, the Chevalier Marchand, who commanded European troops supporting Yusuf Khan.

The sieges were attempts by the East India Company to subdue Muhammed Yusuf Khan (1725-64), a Company employee who had gone rogue, creating his own power base in Madurai in Tamil Nadu.

Yusuf Khan had joined the company in 1752 and showed such skill escorting convoys to Trichinopoly that two years later he was made Commander-in-Chief of the Company's sepoys and was presented with a gold medal which described him as 'a brave soldier, a skilful officer, and a faithful servant'. In 1759 he helped beat off the French assault on Madras (part of the Seven Years' War), before being sent to Madurai to take over the fort to use as a base for tax collecting.

By 1762 the Company was getting alarmed that Yusuf Khan was creating his own power base at Madurai, strengthening the defences, buying arms and maintaining an army of 6,000 sepoys. When the Company ordered him back to Madras he raised French flags over his forts and invited a French force under Chevalier Marchand to Madurai.

The first siege was not a success for the East India Company: the monsoon rains caused floods that prevented the batteries being deployed effectively, so the British withdrew. Yusuf Khan was so pleased with Marchand that he gave him a written promise for a 50,000 rupee reward.

By the time the British returned the following year the Seven Years' War was over, so France was at peace with Britain; however Marchand chose to remain with Yusuf Khan. The second defence did not go so well and eventually Marchand sent a letter to the besiegers saying he had taken Yusuf Khan prisoner and wanted to surrender. The gates were opened and Yusuf Khan was handed over to the Arcot Nawab to be hanged. Thus ended what has been called India's first war of independence.

Marchand was held prisoner by the British until 1765, when he was allowed to return to Paris, where he was decorated for his service. He published first this plan, then in 1771 his account 'Précis Historique des deux sieges de Ia ville de Madure dans L'Inde'. Despite this publicity his first name is unknown, even to the biographer of Yusuf Khan, S.C. Hill.

S.C. Hill: Yusuf Khan: 'The Rebel Commandant', 1914.

Ref: **15498**

A scarce wall map of South America

21 DE LA CRUZ CANO Y OLMEDILLA, Juan.

Mapa Geográfico de America Meridional.

Madrid, 1775. Coloured. 1700 x 1450mm. Laid on linen.

A very detailed and attractive map of South America, showing the entire continent with cities and towns marked. At the top right and left are insets of the port of Callao in Peru and La Angostura in Guyana. The whole map is surmounted by the Lion of León and the Castle of Castille and the Hapsburg double-headed eagle appears at the top right with garlands of ribbons to which are attached the coats of arms of the ruling families of the Spanish Colonies. Around the top of this map are depicted naturalistic swags of local flora, amongst which can be seen cacao pods, tomatoes and passion flowers.

The title is contained in a decorative classical cartouche, shaped like an obelisk and is flanked by personifications of Faith, Pomona (abundance) and America astride an alligator.

Ref: **7596**

The 'first topographic map of the Venetian Lagoon'

22 FURLANETTO, Lodovico

Laguna Veneta.

Venice, Furlanetto, 1780. Three sheets conjoined, total 730 by 1360mm.

A dramatic map of the environs of Venice, mapping the lagoon that gives the city its unique setting. Two tromp l'oeil scrolls hold an upside-down plan of Venice and an explanation of the map, and an allegorical cartouche holds the dedication to the 'Signori Riformatori dello Studio di Padoa' (Gentleman Reformers of the Study of Padova).

MORETTO: Venice, 185, 'first topographic map of the Venetian Lagoon drawn according to modern principles'.

Ref: **11617**

Item 22 (detail)

A scarce set of city views presented as a contemporary board-mounted booklet

23 BOWLES, Carington.

Book 9: Twelve Views of Cities. Douze Vües de Villes.

London: Carington Bowles, c.1780. Original colour. Twelve etchings, each sheet 180 x 280mm, each laid on card, stitched with canvas trim. Binding cord replaced.

Twelve numbered European city views, titled in English and French, including London, Venice, Valletta, Gdansk and Constantinople. It was 'Book 9' of 31 sets of prints published by Carington Bowles between 1771-85, which his catalogue of 1784 described as 'Various sets, or books, of beautiful and entertaining prints, on half sheets of fine demy paper; containing 12 prints in each. Price 3s. plain, or 8s. each book, finely coloured'. The set is:

1. A View of Rotterdam and the River Muese, with variety of shipping. Vüe de Rotterdam et de la Meuse, avec divers vaisseaux. [&] 2. A General View of the City of Amsterdam, from

the Tye. Vüe Generale de la Ville d'Amsterdam, du Cote du Tye. [&] 3. A General View of the City of Madrid, the Capital of Kingdom of Spain. Vüe Generale de Madrid Ville Capitale du Roicaume d'Espagne. [&] 4. A General View of the City of Constantinople. Vüe Generale de la Ville de Constantinople. [&] 5. A General View of the City of Paris, taken from an Eminence in the Village of Chaillot. Vüe Generale de la Ville de Paris, de la hauteur du Village du Chaillot. [&] 6. A General View of the City of Venice. Vüe Generale de la Ville de Venice. [&] 7. A General View of the City and Fortification of Malta. Vüe Generale de la Ville et des Fortification de Malte. [&] 8. A General View of the City of Naples. Vüe Generale de la Ville de Naples . 9. A General View of the City of Lisbon. Vüe Generale de la Ville de Lisbon. [&] 10. A General View of the City of Dantzick. Vüe Generale de la Ville de Dantzick. [&] 11. A General View of the City of Florence, from the Convent of Capuchins at Montuge. Vüe Generale de la Ville de Florence, du Convent des Capucins à Montugi. [&] 12. A General View of the City of London, taken from the Bowling Green at Islington. Vüe Generale de la Ville de Londres, du Boulin Grin à Islington.

On the reverse is an ink ownership inscription: 'Capt.n Harrison 11th Royal Veterans'. The Royal Veteran Battallions were founded in 1802, primarily as a 'Home Guard' during the Napoleonic Wars. The 11th Battalion, raised in 1807, were stationed on Guernsey, Winchelsea, Bexhill and the Isle of Man. However in 1812: three companies were sent to garrison Anholt, a Danish island captured by the British in 1809 in order to restore the important lighthouse turned off by the Danes to hinder British convoys. The 11th was disbanded in June 1815, a matter of days after the Battle of Waterloo.

Ref: **14995**

Napoleon Bonaparte's ambitions in the East

24 CHANLAIRE, Pierre Gregoire & MENTELLE, Edme.

Carte du Théâtre de la Guerre en Orient.

Paris: Chanlaire & Mentelle, 1798-9. Original outline colour. Dissected and laid on linen in two sections, 880 x 940mm & 660 x 940mm.

A two-sheet wall map showing from Prussia, Turkey, Egypt and Abyssinia in the west, and the Aral Sea in Kazakhstan, Persia, Arabia and Somalia in the east. Two inset maps show the routes from Siré to Gondar and from Gondar to the sources of the Nile. According to the inscription the map is based on that of 'the late J.B. Laborde' (Jean-Benjamin de Laborde? 1734-94, a traveller and musician), with amendments; however we have been unable to trace a map of the region by him.

The vast map was published to satisfy French interest when their seemingly-unstoppable General Bonaparte turned his attention to the conquest of Egypt in 1798. Already Napoleon had captured Malta en route to Egypt; and the oval title vignette shows him overseeing the burial of the French dead under Pompey's Pillar after the capture of the important port city of Alexandria (July 1798).

After the defeat of the Mameluk army at the Battle of the Pyramids it was Napoleon's intention to subdue the rest of the Ottoman Empire before moving to threaten the British interests in India. However as the political situation in Paris was deteriorating, Napoleon decided to leave his army in Egypt in 1799, returning to France to become First Consul. His army was less fortunate, surrendering to the British at Alexandria in 1801.

This map is very scarce: the French citizens' interest in maps of the Orient evaporated as quickly as Napoleon's.

Ref: **15123**

Item 24 (detail)

Item 24

A folding travel set of sea charts owned by one of Napoleon's Generals

25 Dépôt de la Marine.

Carte des Côtes d'Angleterre.

Paris, Dépôt des Cartes et Plans de la Marine, c.1798. 17 charts, dissected and laid down on ochre linen as issued, average size 600 x 950mm, in two original red morocco gilt boxes. Each chart with a manuscript title tab (written by Reille?) and the baron's name stamped in ink.

A fine collection of maps of the coastline of the British Isles, dissected and laid down onto linen first individually, issued between 1757 and 1798 but the present collection is certainly a special commission from the Dépôt de la Marine, as each chart bears the bookplate of Baron Honoré-Charles-Michel-Joseph Reille.

Reille (1775-1860) was an extremely important figure in Napoleon Bonaparte's army: he was Commander of the Army of Portugal at Vitoria during the Peninsula War, and commanded the II Corp (25,000 men) at Waterloo. He was later made a Maréchal of France and is buried in Pére Lachaise cemetery in Paris in the tomb of his father-in-law, Maréchal Messéna.

The date of this collection coincides with the peak of Napoleon's determination to invade Great Britain, the only power standing between France and total European domination. However, having massed 180,000 troops at Boulogne in order to invade, the British victory at Cape St Vincent in 1797 proved to Napoleon that his navy was not strong enough for the attempt.

Ref: **10323**

Item 25 (detail)

A scarce playing-card atlas of England & Wales

26 ALLEN, Joseph.

Allen's English Atlas, being a set of County Maps on Cards, shewing the whole of the Turnpike Roads, Great Rivers, Navigable Canals &c. adapted for the Instruction of Youth, in English Geography.

Somers Town, London: Joseph Allen & Robert Rowe, 1811. 42 playing card maps (of 43), in original hand colour, with original box with title & rules on front, contents on back. Lacking Cornwall map.

A rare first edition of this pack of playing card maps, each 93 x 63mm, with foliate borders containing the title of each map. According to the box label the game is played by taking tricks by playing a county adjoining the card on the deck. The England & Wales map is included as an aid, with a different coloured back.

In this first edition each card has the publishers inscription 'Pub. by J. Allen, 3 Hampden Str. Sommers's Town 1811' under the title at top, and 'Also by R. Rowe, No. 19 Bedford Str. Bedford Row London' in the bottom border. In the second edition, later the same year, Rowe's inscription had been replaced by a panel of topographical information; apparently the partnership of Allen & Rowe had been dissolved. The maps next appeared in J. Thomson's 'New English Atlas' in 1823, and finally in Orlando Hodgson's 'The Pocket tourist & English atlas, being a new and complete set of county maps', 1827, by which time the maps were hardly 'new'. Surprisingly it was Hodson's edition that was the most familiar to the map world: it was not until 1985 that London map and playing card dealer Yasha Beresiner discovered this playing-card format and recognised the connection.

MAP COLLECTOR: 30, p.40-1; KING: Miniature Antique Maps, p192 + Addenda.

Ref: **14971**

Rare map of New Zealand showing the theatre of the Maori Wars

27 WYLD, James.

The North Island of New Zealand embracing the Country Round Auckland, Wellington & New Plymouth.

London: Wyld, c.1863. Lithographic map with hand colour. 545 x 385mm.

A rare broadsheet map of New Zealand, apparently showing the Second Taranaki War, also known as the Waikato War. It led to the New Zealand Settlements Act of 1863, which seized some 3 million acres of Maori land for settlers.

The two inset maps are one of the world on Mercator's Projection to show the positions of Britain and New Zealand, and a sketch map of New Zealand.

Ref: **12343**

Item 27 (detail)

Early 19th century manuscript town plan of Valletta

28 COOK, Samuel Edward.

A Plan of the Fortress of Valette, Malta, Including the Whole of the Outworks &c. Taken by Sam.l Edw.d Cook.

Malta, c.1804. Pen & ink and watercolour on wove paper watermarked 'Edmead & Pine 1804', edged in green silk. 590 x 820mm.

A detailed plan of Valletta drawn by a British naval officer during the Napoleonic Wars.

Samuel Edward Cook (1787-1856) joined the navy in 1802 and was posted in Valletta (then the Royal Navy's main base in the Mediterranean) before being sent to the West Indies in 1805. In 1824

he was promoted to commander at the request of the king of Portugal. Leaving active service he travelled to Spain, publishing two books, 'Sketches in Spain during the years 1829-1832' and 'Spain and the Spaniards', published 1844. His skill as an artist is evident in this plan. He served as High Sheriff of Northumberland in 1854, two years before his death.

Ref: **11897**

A scarce cyanotype map of the environs of Shanghai

29 WATERS, Thomas James.

Plan of the Country Around Shanghai Compiled from the best Authorities with numerous additions from Actual Survey by T.J. Waters C.E., F.R.G.S.

Shanghai, c.1890. Cyanotype (blueprint). Sheet 880 x 960mm. Tear in left edge repaired with white paper, old folds.

A cyanotype map of the environs of Shanghai, with names written in English and Chinese characters. It was created by laying the original map over a sheet of paper soaked in a ferro-gallate solution that makes it light-sensitive. After about a minute in bright sunlight the ferro-gallate would turn blue but the areas shielded by the original printing would stay white. Such prints were ephemeral, used by architects and builders before being discarded, so surviving examples are rare.

The original was compiled by Thomas Waters (1842-98), a civil engineer who worked for Jardine Matheson in Hong Kong, working on the Royal in 1864 before moving to Japan, where he was at the forefront of the new westernisation. He helped build the Imperial Japanese Mint in Osaka in 1868, designed the headquarters of the Imperial Japanese Army and rebuilt the Ginza district after a fire in 1872. He worked in Shanghai in the early 1880s before travelling to New Zealand's South Island to work in mining. He then joined his brothers in Colorado working silver and gold mines.

Because of the nature of cyanotypes we do not recommend framing this item.

VIVERS: 'An Irish Engineer: the Extraordinary Achievements of Thomas J Waters...'

Ref: **15619**

A world map with the plan for Ernest Shackleton's last Antarctic Expedition

30 CARRINGTON, Robert Christopher.

Chart of the World. Oceanographical and Sub-Antarctic Expedition.

London: The Admiralty Office, 1921. Sheet 755 x 1230mm, printed in black and red, laid on canvas.

A large map of the World on Mercator's Projection, compiled and drawn by Carrington, first published 1874. This example updated to 1921 and overprinted with the intended route of the Shackleton-Rowett Expedition (1921-2). The route of the expedition and its plans for each of its stopping points are marked in red.

Despite health problems caused by his attempts on the South Pole Ernest Shackleton was desperate for more adventure. Financed by John Quiller Rowett, he bought a converted Norwegian sealer which he renamed 'Quest' and announced an expedition with various objectives, including finding 'lost' Pacific and Antarctic islands, a circumnavigation of the Antarctic continent and looking for a suitable whaling base.

Setting sail from St Katherine's Dock on 17th September 1921, 'Quest' was soon proved to be inadequate, being too small and prone to breakdowns. Engine problems delayed the expedition in Lisbon, Madeira and the Cape Verde Islands. Instead of visiting Tristan da Cunha and Cape Town, 'Quest' turned to Rio de Janeiro, arriving on 22nd November. After an engine overhaul the expedition left for South Georgia, arriving on the 4th January, 1922. The following day Shackleton died of a heart attack, aged 47.

Leaving the body to be buried on the island, 'Quest' set sail for the South Sandwich Islands, then visiting Elephant Island in the South Shetlands before returning to South Georgia then a meandering route home via several Atlantic Islands.

Because the expedition's intended route was abandoned so quickly this chart is an uncommon record of what Shackleton's biographer Margery Fisher called a plan "far too comprehensive for one small body of men to tackle within two years". We have been unable to trace another example with this overprinting.

Ref: **15469**
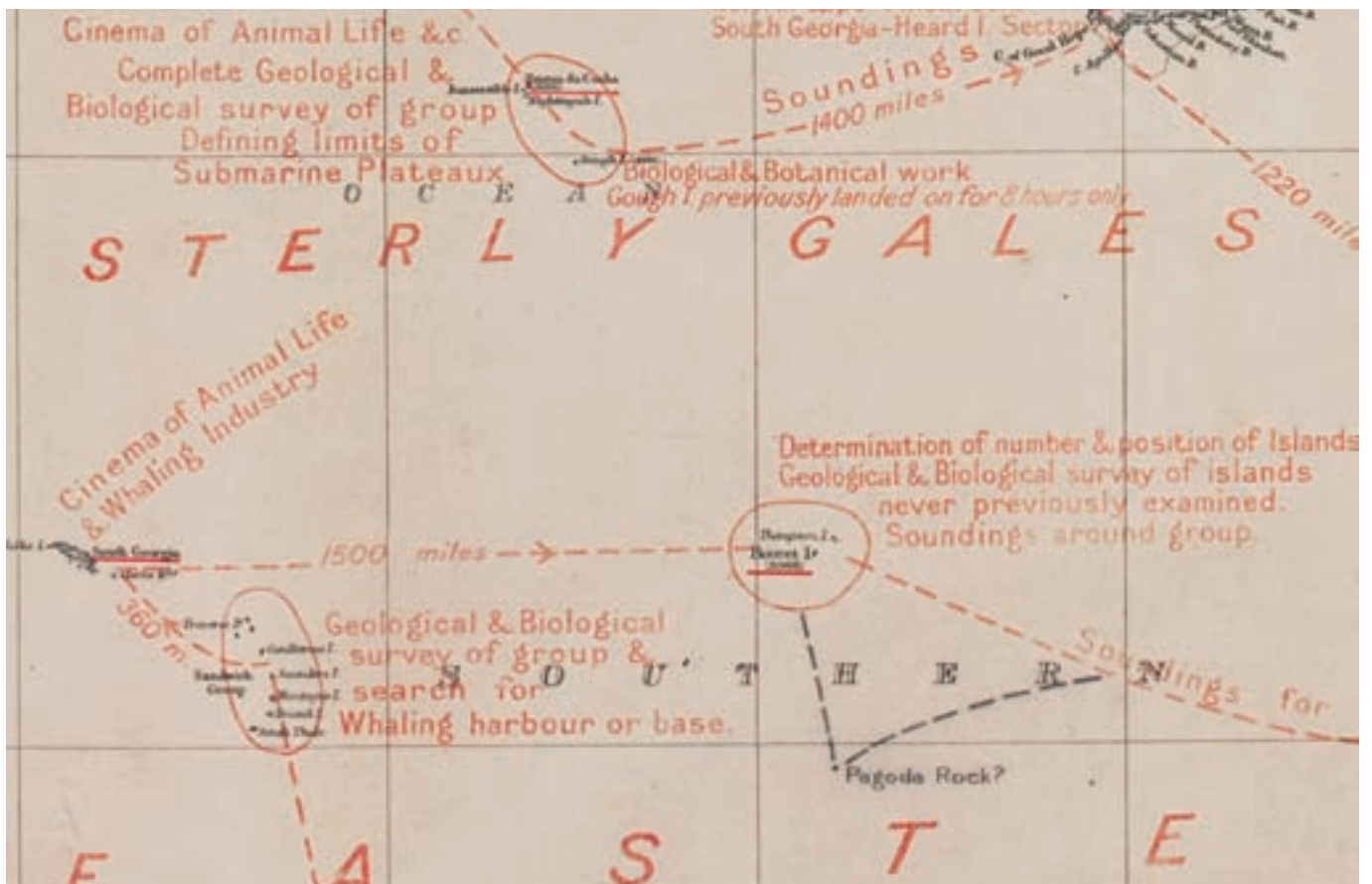
Item 30 (detail)

CHART OF THE WORLD

Item 30

DIFFERENT PERSPECTIVES

The next section contains maps with intent other than purely geographic, featuring propaganda, satire and distortion. The highlight is the first edition of Charles Booth's pioneering sociological survey of London (Item 42) containing the famous 'Poverty Map'.

A Bohemian edition of Lufft's 'Daniel's Dream' world map with fantastical creatures

31 LUFFT, Hans.

[World map illustrating Daniel's Dream.]

Prague: Jiri Melantrich, c.1549, Czech text edition. Woodcut 115 x 160mm, with extra woodcut borders and letterpress text underneath. Repaired tear entering text at bottom.

A most unusual world map, designed to illustrate a commentary on Daniel's apocalyptic dream from the Old Testament. The authors, Justus Jonas and Philipp Melanchthon (with help from their friend Martin Luther), saw the map as an allegory for the victory of the Christian world over Ottoman Empire, and were using as propaganda for a holy war.

The map depicts the three continents of the old world, their names the only writing on the map. Of more importance are the four fabulous beasts representing empires, as described in Chapter Seven of the Book of Daniel: a lion with eagle's wings (Babylon or Assyria); a bear (Persia); a leopard with four wings and four heads (the Macedon of Alexander); and a goat with iron teeth and ten horns, including one small horn on which is a human head (Western Roman Empire with the small horn representing the Ottomans). Also in Asia is an army, mounted on horses, wearing turbans and carrying lances, representing the threat of the Turkish army.

Originally published in Wittenburg by Lufft in 1530, this example comes from a second version, believed to have been cut by either Melchior Schwarzenberg or Moritz Schreiber (the monogram 'MS' is on other blocks), also in use from 1530. Ernst Gallner (www.daniels-dream-map.com) lists four editions of a Czech bible with this state of the block by the same publisher: 1549, 1558, 1561 & 1566.

See SHIRLEY 65a, this version not illustrated; www.daniels-dream-map.com, version 2, state 1.

Ref: **13741**

Fantasy map of Europe as a Queen from Bunting's Itinerarium

32 BÜNTING, Heinrich.

Europa Prima Pars Terræ in Forma Virginis.

Magdeburg, 1581-, German edition. Woodcut, printed area 300 x 370mm.

The famous fantasy map depicting Europe as a queen, with Iberia her head and crown; Denmark her right arm; Italy her left arm with Sicily an orb in her hand; Greece, the Balkans and Russia her skirts; and Bohemia a medallion on a chain around her neck.

The map appears in Bünting's Itinerarium, in which the author, a theologian, rewrote the Bible as a travel book. with other fantasy maps including the World as a cloverleaf and Asia as Pegasus, the winged horse of Perseus.

Ref: **14248**

17th century depiction of Bohemia in the shape of a rose

33 VETTER, Christoph.

Bohemiæ Rosa Omnibus saculis cruenta...

Augsburg, 1677. 390 x 270mm.

A rare and beautiful map of Bohemia depicted as a rose. Prague is located at the centre, with Vienna, the main seat of the Hapsburg Dynasty, at the root. Outside the petals of the Bohemian provinces are leaves representing Moravia, Silesia, Meissen, Bavaria and Austria. Above the map is the motto of Leopold I, Holy Roman Emperor as well as King of Bohemia, 'Lustitia et Pietate' (Justice and Piety).

The map was drawn by Christoph Vetter and engraved by Wolfgang Kilian for Bohuslav Balbin's work of national history and geography 'Epitome Historica Rerum Bohemicarum'. The rose was a particularly important symbol for Southern Bohemia because the two most powerful local families used it: the Rozmberk's was red, the lords of Hradec black.

Ref: **15620**

Pair of celestial charts with the constellations depicted with Christian iconography

34 CELLARIUS, Andreas.

Coeli Stellati Christiani Haemisphaerium Posterius. [&] Coeli Stellati Christiani Haemisphaerium Prius.

Amsterdam, Schenk & Valk, 1708. Original colour with additions, including gold highlights. Pair, each 440 x 515mm.

A beautiful pair of celestial charts of the constellations, depicting them not in the traditional Greco-Roman figures but in Christian imagery as envisaged by Julius Schiller in 1627 in an attempt to make the iconography of the stars more relevant to his day. Thus the Zodiac is represented by the Twelve Apostles and Pegasus has become Gabriel. All the figures are shown face on, because Schiller thought it would be an indignity to have them show their backsides. His changes did not catch on, causing him often to be ridiculed, but when they were published his charts were the most accurate available.

These charts was engraved by Jan van Loon and published in the 'Atlas Coelestis; seu Harmonia Macrocosmica', the only celestial atlas to be produced in the Netherlands before the nineteenth century. It was a compilation of maps of the Ptolemaic universe and the more modern theories of Copernicus and Brahe, and remains the finest and most highly decorative celestial atlas ever produced. It was originally published by Jan Jansson in 1660: this chart comes from Schenk & Valk's reissue.

KOEMAN: Cel 3.

Ref: **13536**

A trompe l'œil map of Italy from the Peutinger Table

35 RICHARD DE SAINT NON, Jean-Claude.

Fragment de la Carte Theodosienne, publiée à Venise en 1591 par Marc Velser, & connue sous le nom Carte de Peutinger, seul & unique monument des Anciens en ce genre, & dont l'Original, ou au moins la Copie la plus authentique qui existe, est conservée dans la Bibliotheque Imperiale à Vienne, à laquelle elle sut donnée par le Prince Eugene.

Paris, c.1785. Faint original outline colour. 420 x 600mm.

A map of the Italian roads south of Rome, presented as a trompe-l'œil scroll, heavily distorted, to allow detail. It is a copy of part of the so-called 'Peutinger Table', a map of the roads of the Roman Empire, one of the few surviving examples of Roman mapping, albeit from this single medieval manuscript copy.

The original manuscript was drawn on a parchment scroll 34cm high by 675cm by a monk in Kolmar in the 13th century. The map he was copying was probably based on the one commissioned by Marcus Vipsanius Agrippa (c.64-12 BC). Pompeii is marked despite being obliterated in 79 AD. The map became known as the 'Peutinger Table' after Konrad Peutinger, the man who brought it to the world's attention in the early 16th century.

In 1598 Ortelius requested manuscript copies of Peutinger's map from Peutinger's relative Mark Welser, which he had engraved. However Ortelius' death meant that engraved versions only appeared in his Parergon atlas from 1624.

The family sold the manuscript in 1714, eventually coming to Prince Eugene of Savoy, from whose estate it was purchsed by the Habsburg Imperial Court Library, where it is still stored. It is fortunate that Ortelius had copied it. The manuscript had suffered degradation at the hands of the less-than-scholarly owners in the following years and now is not nearly as legible as it was in Ortelius' time.

This version was published in Richard de Saint Non's 'Voyage Pittoresque ou description des Royaumes de Naples et de Sicile'.

Ref: **15617**

von Humboldt's 'Geography of Plants'

36 HUMBOLDT, Alexander von.

Géographie des Plants Équinoxiales. Tableau physique des Andes et Pays Voisins Dressé d'après des Observations & des Measurements prises Sur les Lieux depuis le 10.e degré de latitude boreale, jusqu'au 10.e de latitude australe en 1799, 1800, 1801, 1802 et 1803. Par Alexandre de Humboldt et Aimé Bonpland.

Paris, 1805. Coloured engraving. Printed area 510 x 820mm. Repairs in wide margins.

A diagramatic map of Chimborazo and Cotopaxi, the two volcanos in Equador visited by the Prussian explorer and naturalist Alexander von Humboldt (1769-1859). On it are marked the names of plants found at different altitudes, with tables of additional information related to those altitudes.

von Humboldt's expedition climbed Chimborazo to 19,286 feet, the highest recorded climb at that time.

Ref: **15627**

An early scheme for the Channel Tunnel

37 GAILDRAU, Charles.

Projet d'un Pont-Tube Sous-Marin (Railway International) entre La France et L'Angleterre, Présenté à Sa Majesté l'Empereur Napoléon III et à Son Excellence Monsieur le Ministre des Travaux Publics.

Paris: Becquet, c.1869. Chromolithograph. Printed area 370 x 490mm.

An Illustration of an early proposal for the Channel Tunnel, a submerged tube anchored to the floor of the English Channel. The length of the tube is shown, with a steam locomotive entering the tunnel bottom left and the distant English coast just visible. Nine ventilation towers, topped with warning lights, are regularly spaced along the length. Bottom right is a circular inset map of the route, from Cap Griz-Nez to Dover.

This was the brainchild of Jules-Jacques Rabinel, who patented this plan (No. 84616) on 1 May 1869. He considered it cheaper and safer to build than the mined tunnels suggested by Aimé Thomé de Gamond and others. He presented his plans to Napoleon III, who was an enthusiastic supporter of the link, but others expressed concern that in bad fog a ship could crash into one of the vents, causing the tube to flood.

After Napoleon III was deposed in 1870, the political will for such a scheme was lacking, especially on the British side. On hearing of one plan the Prime Minister Lord Palmerston is reputed to have described it as a scheme to 'shorten a distance which we find already too short!'. It was not until 1994 that the Channel Tunnel was completed.

Ref: **15292**

The famous Hadol caricature map of Europe with English text

38 HADOL, Paul.

A New Map Designed for 1870. Carte drôlatique d'Europe pour 1870 dressée par Hadol.

Paris, 1870. Wood engraving, printed in colours. Printed area 340 x 380mm.

A separate-issue satirical map of Europe, printed in France but with an English letterpress surtitle and text added for the English market. It satirises the political situation by caricaturing the countries with figures, with an explanation in English and French underneath: England is a crone (with Ireland a snarling dog on a lead) angry at being ignored by the rest of Europe; France and Prussia square up, preparing for the war that started in July that year; Prussia has one hand on the Netherlands and kneels on Austria's chest; Denmark has artificial legs, having lost Holstein also to Prussia; however, as in all the variants of this caricature over 50 years, Russia is the bogeyman ('croquemitaine' in the French text). Oddly the reference to Russia is dropped in the English version.

Ref: **14336**

Caricature map of Europe at the outbreak of the First World War

39 JOHNSON, RIDDLE & CO.

Hark! Hark! The Dogs Do Bark!. With Note By Walter Emanuel.

London: G.W. Bacon & Co., 1914. Coloured chromolithograph. Sheet 555 x 750mm.

'The Dogs of War are loose in Europe, and a nice noise they are making! It was started by a Dachshund that is thought to have gone mad...'.

The Great War depicted 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.

Walter Emanuel wrote several childrens' 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.

Ref: **15593**

A fine manuscript 'Serio-Comic' map of First World War Europe

40 GONELLS, R.

1915. Carte d'Europe.

Paris, 1915. Ink and watercolour on cartridge paper. 430 x 560mm.

A professional-quality satirical map depicting the countries of Europe during the second year of the First World War. At the centre is a figure representing Germany, wearing a pickelhaube (spiked helmet) and a Kaiser-Bill moustache, sword in one hand and poison-gas canister in the other. Underneath is a decrepid old man on crutches waving a wooden sword, a sad indictment of the fomer glories of the Austro-Hungarian empire. Germany's third ally, the Ottoman Empire, is shown with legs amputated above the knee, with only stilts in their place. Bulgaria sharpens his sword. Surrounding Germany are its opponents: both England and Russia are turning their big guns on Germany, while French, Serbian and Italian soldiers advance with bayonets fixed.

Cartographical accuracy is ignored in this satire, with the countries only rough shapes. However it should be noted that Scotland is an island, Serbia is east of Austria and there is no Bosphorus separating Europe and Asia.

We assumed that this caricature was drawn for publication: however we have been unable to trace any printed version. The artist was serious when he wrote 'Reproduction interdite' in the bottom corner.

Ref: **15045**

A British WWI propaganda poster for Italian readers

41 Anonymous.

Il Calamaro o' 'Pesce Diavolo' Prussiano.

London: printed by H. & C. Graham for the War Office, 1916. Lithograph Sheet 385 x 560mm.

A very scarce propaganda map, with the twin octopi of Prussia and the Austro-Hungarian Empire spreading their tentacles across central Europe. It was printed in London for dissemination in Italy: although Italy had joined the Entente powers against Germany and Austria in May 1915, public opinion was still divided. Not only did the Socialist parties oppose the war, but also the Italian government had existing diplomatic grievances with both Britain and France.

This map updates Frederick Rose's famous 'Octopus Map' of 1877, with the Russia being replaced as the cephalopod. The text box top right quotes German Chancellor Theobald von Bethmann-Hollweg, 'We do not threaten small nations', while the map demarks the areas annexed by Prussia and Austria from the Partitions of Poland (1772-1795) & Schleswig-Holstein (1864) to Belgium (1914) and Serbia & Montenegro (1915).

According to the Imperial War Museum the map was also published in Swedish (with no effect on Sweden's policy of neutrality) and English. Hopefully the proof-readers of the other versions were more careful: 'Calamaro' is Italian for squid, not octopus.

As we sourced this map from Italy it seems that this example was actually circulated at the time.

IMPERIAL WAR MUSEUM: IWM PST 13542.

Ref: **14447**

The famous sociological survey of London

42 BOOTH, Charles.

Life and Labour of the People in London. First Series. [&] Second Series. [&] Third Series. [&] Final Volume.

London: McMillan & Co., 1902. First edition of the complete work. 17 vols & map case, original parchment-papered boards, gilt-decorated spines, partially unopened; Series 1 with map case with five coloured folding Poverty maps, illustrated in text with graphs & tables; Series 2 illustrated in text with graphs & tables; Series 3 with 20 coloured folding maps (lettered A-U, although 'I' was not used) and sketch maps in text; 'Final Volume' with coloured folding map in rear pocket.

A fine set of the three series that made up Booth's socio-economic survey of London, including his famous Poverty map which colour-coded streets according to the degree of wealth of the inhabitants, ranging from black ('Lowest class'), through shades of blue and purple ('Poor', 'Mixed', 'Fairly Comfortable'), to red ('Well to do') and yellow ('Wealthy').

Booth (1840-1916), owner of the Booth Shipping Line, acted in response to an 1886 Pall Mall Gazette article that claimed that 25% of Londoners lived in poverty. Booth regarded this figure as wildly exaggerated, so recruited a team of volunteer researchers (including his cousin Beatrix Potter) to compile an analysis of social conditions based on field visits and interviews with local police, clergy and employers. The First Series of 'Life and Labour' (1889), covering the East End, showed that 35% lived in poverty. The Second Series (1891), covering the rest of the city, showed that no less than 30 per cent of the city's total population could be classed as poor. The Third Series (1902) covered Religious Influences. The 'Final Volume' (also 1902) contained notes on social influences and Conclusions, with a map marking places of worship, public elementary schools and public houses.

Ref: **15615**

The First Issue of the iconic map of the London Underground

Item 43

43 BECK, Henry C.

Map of London's Underground Railways. A new design for an old map.

London: The Underground Group, 1933. Colour-printed map, 155 x 255mm, folded twice as issued.

The first version of the diagrammatic map of London's tube network, which, despite being eighty years old, would be instantly recognisable to any commuter today.

Beck's revolutionary new 'electrical circuit' design dispensed with scale, bearing and surface landmarks other than the Thames, making the stations equidistant and limiting the curves to either 45 or 90°.

Beck submitted two proposals to the Publicity manager before his idea was accepted, and was paid only 10 guineas (today £380) for the artwork of this card, and 5 guineas more for the poster. The Publicity Manager knew he was taking a chance with public opinion: the cover text continues 'We should welcome your comments'. However, his gamble paid off and Beck's innovation has been in use ever since. Although there are new lines and different colours the only significant design change on the map is the use of rings rather than diamonds for interchanges.

GARLAND: Mr Beck's Underground Map.

Ref: **15460**

A scarce 1935 'Quad' poster map of the Underground by H.C. Beck

44 BECK, Henry C.

London Transport Underground.

London: Waterlow & Sons, 1935. Colour lithographic map. Sheet 660 x 855mm.

A very fine example of an early Beck poster map, issued two years after the first edition of 1933. It includes two features imposed on Beck by the Board of London Transport: thicker lines in Central London, large enough to put the line names within them; and outsized white diamonds for the central interchanges, all with the word 'Station' added. Beck was not happy with these impositions, particularly as the font needed to fit 'Tottenham Court Road Station' into its diamond was smaller than for the lesser stations. By 1937 the lines were the same thickness throughout the system and 'Station' had been dropped. Only 1,000 copies were printed of this edition.

GARLAND: Mr Beck's Underground Map, 20, full-page illus.

Ref: **14978**

Item 44

The famous 'Wonderground' map of London

45 MACDONALD GILL, Leslie.

The Wonderground Map of London Town. The Heart of Britain's Empire Here is Spread Out for Your View. It Shows You Many Stations & Bus Routes Not A Few. You Have Not the Time to Admire it all? Why Not Take a Map Home to Pin on your Wall!

London: Westminster Press, c.1928. Colour lithograph. Sheet 750 x 940mm. With original colour-illustrated packet, battered.

A caricature map of central London, west to Hammersmith, north to Camden Town, east to St Katherine's Dock and south to Clapham, draws its inspiration from Lewis Carroll's 'Alice in Wonderland. It shows London filled with elevations of underground stations and other important buildings, bizarre vignettes and references and puns. For example: the Serpentine River hosts a Chinese dragon; a man hangs from Tyburn Tree; and next to Regents Park Zoo are three verses of William Blake's 'The Tyger'. An armorial depicting a tunnel, surmounted with a white rabbit, with a Latin motto translating as 'Enter or exit with little delay', strengthens the Wonderland comparison.

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 originally drew this map as an advertising poster for London Electric Underground Railway Company in 1914. Such was its success that a commercial version was issued the following year, available to the general public. This updated version appears to date from c.1927, when Greyhound racing started at Wembley Stadium: a greyhound is shown racing along the Harrow Road. Down Street Underground Station is shown, before its closure in 1932.

Ref: **15670**

A comic map of Europe at the start of the Second World War

46 SOARES, A.

Mapa Humoristico Da Europa. Guerra-1939.

Lisboa: Livraria Franco, 1939. Colour lithograph. Image 460 x 640mm.

A 'serio-comic' map of Europe, a genre made famous by Frederick W. Rose in the 1870s, here revisited for the Second World War. In this Portuguese version the countries of Europe are represented by exotic animals starting to tear each other apart. The German tiger has drawn blood with each of his four paws, from the Polish rhinoceros, Czech lynx, Austrian camel and French lion. The poor rhino also has the claws of the Russian polar bear in its rump. Elsewhere the Britain is a leopard, Norway & Sweden are giraffes, Italy & Romania are snakes, Yugoslavia is a kangaroo (with a joey in its pouch), Greece a tortoise and Turkey a crocodile.

Ref: **15429**

Item 46 (detail)

LONDON

Not surprisingly, maps and prospects of London are among our best subjects. In this section we list some of our exceptional items, from the earliest available plan of the city to the large, superbly detailed maps of the 19th century, detailing the explosive growth of Britain's metropolis.

The earliest available printed map of London

47 BRAUN, Georg & HOGENBERG, Frans.

Londinum Feracissimi Angliae Regni Metropolis.

Köln: c.1574, German edition. Original Colour.
330 x 490mm.

The earliest town plan of London to survive, a 'map-view' with the major buildings shown in profile, and no consideration for perspective. It was published in the 'Civitates Orbis Terrarum', the first series of printed town plans, inspired by the success of the 'Theatrum', the atlas compiled by Abraham Ortelius. This example is from the second state of the plate, issued two years after the first, with the spelling 'West Muster' and the addition of the Royal Exchange.

It is believed that the plan was engraved by Frans Hogenberg, and copied from a 15-or-20-sheet printed map, probably commissioned by the merchants of the Hanseatic League, who had significant commercial interests in England. For over two centuries they had enjoyed tax and customs concessions in the trade of wool and finished cloth, allowing them to control that trade in Colchester and other cloth-making centres. Their base in the City was the Steelyard (derived from 'Stalhof'), named 'Stiliyards' by the side of the Thames on this map and described in the text panel lower right. They purchased the building in 1475; part of the deal was their obligation to maintain Bishopsgate, the gate through the city walls that led to their interests in East Anglia. The rump cities of the Hanseatic League sold the building in 1853 and it is now the site of Cannon Street Station.

The map must have been drawn fifteen years or so before publication: in the centre is the Norman St. Paul's Cathedral, with the spire that was hit by lighting and destroyed in 1561 and not replaced before the Great Fire of London destroyed the building in 1666.

HOWGEGO: 2 (2).

Ref: **15636**

An Elizabethan map of London

48 BELLEFOREST, François de.

La Ville de Londres. Londinium Feracissimi Angliae Regni Metropolis.

Paris, 1575. Woodcut, image size 320 x 490mm.

Belleforest's work, the 'Cosmographie Universelle' was a French version of Munster's Cosmography, although he copied this map from Braun & Hogenberg's map of 1572 (including the spelling of 'The Towre'). Munster did not produce a London map until 1598, when he also copied the Braun and Hogenberg.

The view of London pre-dates 1561, as the steeple of St Paul's Cathedral is shown despite being destroyed that year. South of the river can be seen the Bull and Bear-baiting rings in the Liberty of the Clink.

HOWGEGO: 3 & p.11; BAYNTON-WILLIAMS: Investing in Maps, p.113, 'rarer than the Braun and Hogenberg'.

Ref: **11041**

Contemporary map of the Great Fire of London of 1666

49 DOORNICK, Marcus Willemsz.

Platte Grondt der Verbrande Stadt London.

Frankfurt: Wilhelm Serling, 1666. 300 x 545mm.

A scarce plan of the Great Fire of London, a German copy of the map published in Amsterdam by Doornick The main map shows London and Westmnster with the extent of the destruction depicted. Insets include a prospect of the City in flames, 'Londons Brandt' and Hooke's plan for rebuilding the city on a grid. Top right are the Royal Arms and those of the City of London.

The plan was issued with a letterpress key listing the buildings destroyed, not present here.

HOWGEGO: 17; BM 1880,1113.1172.

Ref: **15376**

A pirate edition of Morden & Lea's map of London

50 MORDEN, Robert & LEA, Philip.

This Actuall Survey of London, Westminster & Southwark Is humbly dedicated to ye L.d Mayor & Court of Aldermen.

Amsterdam: Jean Covens & Cornelis Mortier, c.1740. Two sheets conjoined, total 595 x 975mm.

A Dutch copy of Morden & Lea's map, first published in 1690, extending from Hyde Park clockwise to Marylebone, Islington, Hackney, Stepney, Limehouse, Southwark and Lambeth, with many of the important buildings and monuments shown as elevations.

The map has been updated with the developments around Grosvenor Square and Cavendish Square, and Westminster Bridge, approved 1736 and opened 1750, is shown. Wren's St Paul's Cathedral is shown realistically, whearas the original only had an artist's impression. However still on the west end of St James's Park is 'Arlington House', which now forms only the southern wing of Buckingham Palace.

Under the map are extensive numbered tables corresponding with numbers on the map and detailing Public Offices, Wards, Halls and Companies, Markets, Inns of Court & Chancery, Prisons, Palaces, Public Buildings, Hospitals and Parishes, unupdated.

HOWGEGO: 42, described as state iv of v, but a completely different plate.

Ref: **15281**

The Bucks' monumental five-sheet prospect of London

51 BUCK, Samuel & Nathaniel.

[Untitled prospect of London and Westminster.]

London: S. & N. Buck: c.1749. Coloured. Five plates, each c.320 x 820mm.

An incredibly-detailed prospect of London and Westminster from the Thames, showing from Millbank in the west to the Tower of London, with an 140-point key underneath.

The first sheet, Millbank to the Treasury sketched from 'Mr Sheve's Sugar House, opposite to York House', shows the finishing touches being made to Westminster Bridge, with stonemasons at work in the bottom left corner. On the Thames in front of Millback is a ferry carrying a coach and horses, the 'Horseferry' that became obsolete when the bridge opened the following year. Westminster Abbey boasts the two towers added 1734.

The second sheet, the Treasury to Somerset House from 'Mr Watson's Summer House, opposite to Somerset House', shows one of the rare surviving pieces of riverside history, York Stairs. The Italianate watergate, built c.1626, remains in place but is now separated from the river by 150 yards of the Thames Embankment.

The third plate, Somerset House to Bridewell from 'Mr Everard's Summer-House, opposite to St Bride'sChurch', depicts the City Barge and ceremonial barge of the East India Company. East of Whitefriars Stairs, unsurprisingly unnamed, is 'Whitefriars Laystall', a huge heap of human dung collected from the ward of Farringdon Without, awaiting removal on less ostentatious barges.

Plate four, the Fleet to St Michael's Bassingshaw from the 'West part of the Leads of St Mary Overy's Church in Southwark', is dominated by the dome of Wren's St Paul's Cathedral. The 'Fleet Ditch' is still open, twenty years before it disappeared under Blackfriars Bridge.

The final plate, Old Street Church to Limehouse, also from St Mary Overy, details London Bridge, less than a decade before an Act of Parliament ordered the removal of the buildings that strangled it. In the far right is the Tower of London.

HYDE: A Prospect of Britain, Plates 40-44.

Ref: **15245**

A very fine prospect of London from Greenwich

VUE DE LA VILLE DE LONDRES

52 WEBER.

Vue de la Ville de Londres.

Paris: Weber & Rauland, c.1800. Aquatint printed in colours and hand-finished. 580 x 780mm.

A beautiful view looking down from Observatory Hill in Greenwich Park, past The Queen's House and Greenwich Hospital and the empty Isle of Dogs to London. In the foreground is a passenger coach cresting the hill and heading for Blackheath, and, to emphasise the rurality of the scene, a shepherd resting with his sheep and cows.

Ref: **13892**

Nash's original planned layout of Regent Street

53 FADEN, William.

Plan of a Street Proposed from Charing Cross to Portland Place Designed by J. Nash Esq.r. Published With permission of the Commissioners of his Majesty's Woods, Forests & Land Revenue.

London, 1814. Original colour. 430 x 330mm.

A plan showing John Nash's original layout of Regent Street, published before it had even been given a name. The existing roads include Harley Street, Cavendish Square, Hanover Square, Golden Square, St James's Square & Pall Mall. and St Martin-in-the-Fields church.

Regent Street was originally designed to link the Prince Regent's home in Carlton House (and his stables at the Royal Mews, now the site of the National Gallery in Trafalgar Square) with his new 'Regents Park' via Portland Place. The route is marked in yellow over the top of the existing streets, with Crown property in blue. It was completed in 1824 and conforms to the plan closely, other than the lack of the northern arc of the Regent's Circus, which was never built, and the redevelopement of Trafalagar Square.

Ref: **15162**

PLAN
OF A Street Proposed FROM
CHARING CROSS TO PORTLAND PLACE
DESIGNED BY J. NASH ESQ.

Published
With permission of the Commissioners of his
Majesty's Woods Forests & Land Revenue

By W. Faden, Geographer to his Majesty & to H.R.H. the Prince Regent.

CHARING CROSS, MAY 4th 1814

N. The Parts coloured Blue denote the Crown Property.

A rare handkerchief map of the Environs of London

54 FAIRBURN, John.

The Travelling Handkerchief. Fairburn's Map of the Country Twelve Miles Round London.

London: Fairburn, 1831. Engraved map printed on calico. 590 x 540mm.

A handkerchief map of the environs of London, printed on calico as an alternative to paper . The map is circular, and reaches Teddington in the south west, clockwise to Norwood, Harrow on the Hill, Chipping Barnet, Dagenham, Purley and Kingston. It is decorated by vignette views of Chelsea and Greenwich Hospitals in the bottom corners, and the part of the title is on a banner held aloft in an eagle's beak.

HOWGEGO: 216 (3).

Ref: **13642**

First edition of Greenwood's map of London

Item 55 (detail)

55 GREENWOOD, C. & J.

Map of London from Actual Survey Made in the Years 1824, 1825 & 1826...

London, Greenwood, Pringle & Co, 1827. Coloured steel engraving. Six sheets conjoined, total 1260 x 1860mm.

The First Edition of this incredibly detailed map of London, on a scale of 8 inches to a mile. The extents are Kentish Town in the north, clockwise to the River Lea, Greenwich, and Kensington. Under the map is a dedication to George IV, a key and inset views of Westminster Abbey and St Paul's Cathedral. In later editions the dedication was moved to the title, with this florid script replaced by further mapping.

Brothers Christopher & John Greenwood spent three years on their new survey of London, capturing Thomas Cubitt's plans for the development of Belgravia, outlines of new roads in Bayswater, the completion of the Grand Surrey Canal (1826) and Regent's Park the year before completion (1828). The plan was then engraved by James and Josiah Neele.

HOWGEGO: 309.   ILLUSTRATED OVERLEAF

Ref: **15588**

Item 55 (detail)
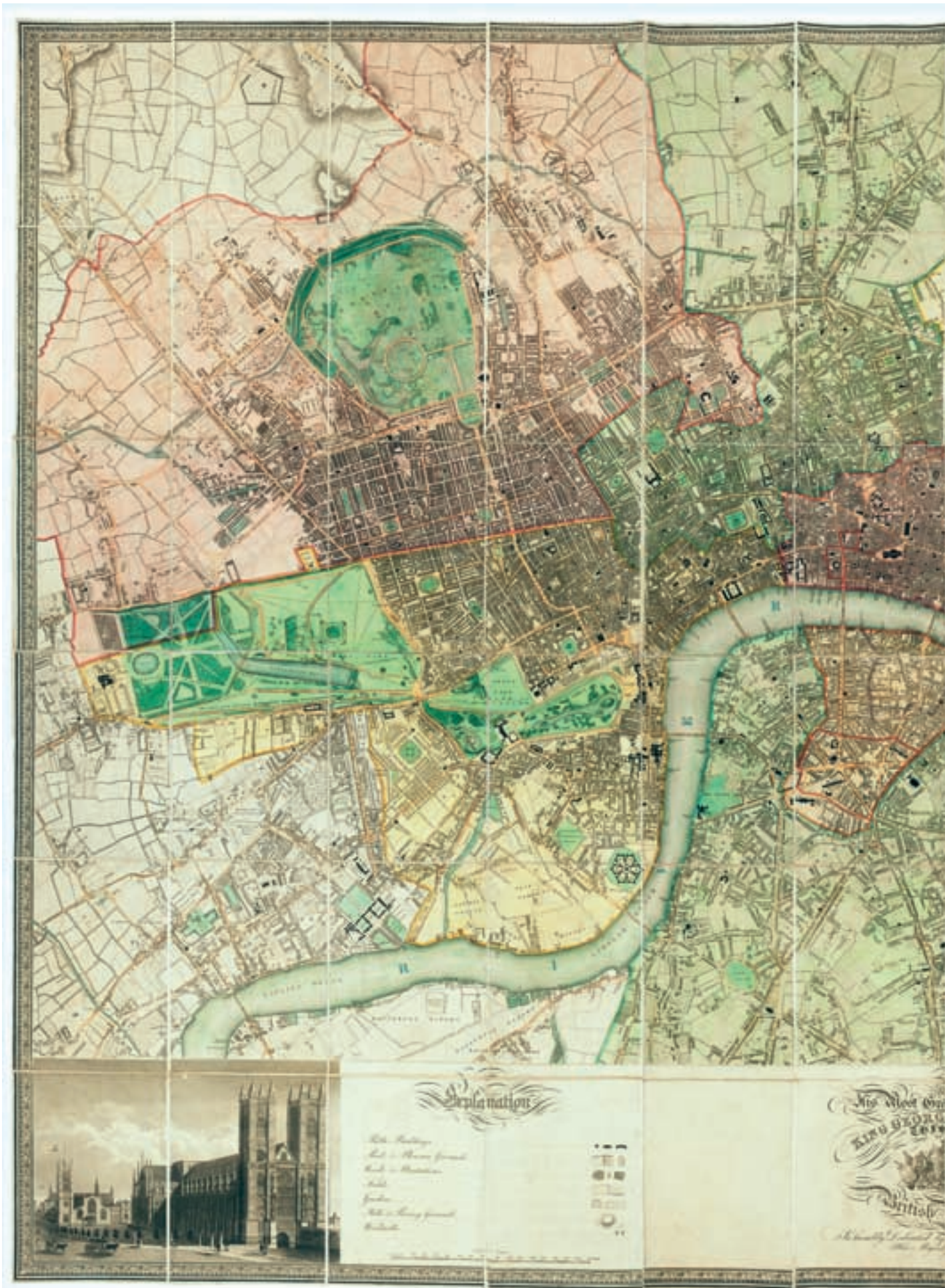
Item 55

CITY PROSPECTS BY FRIEDRICH BERNHARD WERNER

Friedrich Bernard Werner (1690-1776) supplied a number of drawings for a series of two-sheet city prospects issued by Augsburg publisher Jeremias Wolff and later by Wolff's son-in-law Johann Friedrich Probst. He did not visit all the cities he illustrated, relying on existing engravings (for example John Kip's London), but by standardising the format he created the largest series of city prospects

56 London.

Augsburg, Johann Friedrich Probst, c.1730. Coloured.Two sheets conjoined, total 370 x 1140mm.

Stretching from Somerset House east to the Tower, it has a seventy-point key in English repeated in German and Latin. Above the map is the title on a banner and the Royal Arms and the City Crest.

In 1711 an act was passed calling for the creation of fifty new churches to replace those lost in the Great Fire: nearly forty churches are named here. Also shown is the Monument to the Fire built by Wren 1671-77, for many years the highest isolated column in the world at 202 feet, with a staircase of 345 steps.

On the Thames are examples of the various boats using the river, with London Bridge dividing the river craft from the ocean-going vessels. The Bridge itself is resplendent with houses; however it is not clear whether the view represents the bridge burnt down in 1725 or its replacement. The houses were finally cleared in 1756.

A rare item.

Ref: **9354**

57 Meyland.

Augsburg, Heirs of Jeremias Wolff (i.e. Probst), c.1725. Coloured. Two sheets conjoined, total 355 x 1005mm.

A fine prospect of the city with a 63-point key.

Ref: **9758**

58 Paris.

Augsburg, Heirs of Jeremias Wolff (i.e. Probst), c.1730. Coloured. Two sheets conjoined, total 345 x 1010mm.

With a 50-point key underneath identifying important sites and buildings.

Ref: **14470**

59 Constantinopolis.

Augsburg: Probst, c.1745. Original colour. Two sheets conjoined, total 430 x 1100mm.

With a 26-point key in Latin & German key to the most prominent buildings of the city. Contemporay colour is rare with these prints.

Ref: **15058**

Item 56

Item 57

Item 58

Item 59

First Edition of the Nuremberg Chronicle, with a preserved panel from the original publisher's binding, and manuscript note in Schedel's own hand


60 SCHEDEL, D. Hartmann.

Liber chronicarum...

Nuremberg: Anton Koberger, for Sebald Schreyer and Sebastian Kammermeister, 12th July 1493. FIRST EDITION. Imperial folio (449 x 309mm), 19th century full blind stamped morocco, gilt, gauffred edges & green watered silk doublures, with an inlaid panel of stamped brown stained pigskin from the original publisher's binding designed by Wohlgemut or Pleydenwurff; 326 leaves (of 328, without the final two blank leaves), foliated (20), I-CCLXVI, (6) CCLXVII-CCXCIX, (1). (with 55/6 blank, following the unfoliated Sarmatian supplement, ff. CCLVIIII- CCLXI blank except for printed headlines.) Types: 9:165G (headlines and headings), 15:110bG (text), 64 lines and headline, table and parts of text double column. 1809 woodcut illustrations printed from 646 blocks by Michael Wohlgemut, Wilhelm Pleydenwurff and workshop. The illustrations include 29 double page town views, 8 full page cuts and double page maps of the World and Europe by Hieronymus Münzer after Nicholas Khrypffs.

The Liber Chronicarum, or Nuremberg Chronicle, was the most extensively illustrated printed book of the fifteenth century, 646 woodcuts were used to illustrate the Chronicle, but many were used more than once, so there are a total of 1,809 illustrations. It was published the year that Columbus returned to Europe after discovering America, and the woodcuts were done by Michael Wohlgemut and his stepson Wilhelm Pleydenwurff, both of whom are mentioned, very unusually, in the colophon of the work. The young Albrecht Dürer, the publisher Kolberger's godson, was apprenticed to Wolgemut from 1486-1489 and some of the plates, particularly that of the Last Judgement, have been tentatively ascribed to him. The text consists of a year-by-year account of notable events in world history from the creation down to the year of publication. It is a mixture of fact and fantasy, recording events like the invention of printing, but also repeating stories from Herodotus. Even the world map is decorated with strange beings from the far reaches, including a cyclops and a four-eyed man.   The panel from the original publisher's pigskin binding, designed for the 'Liber Chronicarum' and appearing on a number of recorded copies, depicts the tree of Jesse, the root of which issues from the sleeping Jesse and contains in its branches the genealogy of Christ. In addition mounted on the xylographic title is a clipped inscription in red ink in a later fifteenth century hand, stating 'the venerable Fr Georg Pinkheimer, prior of the Carthusians at Nuremberg, gave this book to Hartmann Schedel, doctor of medicine, on the Ides of August 1496'. Schedel was an enthusiastic book collector with a large library and the inscription appears to match his hand, however, it is clear that the inscription is taken from another book as it is unlikely that Pinkheimer would have given Schedel a copy of his own book. Hartmann Schedel, a Nuremberg doctor, humanist and author of the present work, ensured its lasting importance due to the attention to and inclusion of contemporary events. Therefore he included the invention of printing, Wycliffe's heresy, and explorations in Africa and the Atlantic. The publication of this book was an enormous undertaking, requiring five years of planning and a year and a half of printing. This process is well documented due to the survival of two maquette copies, the original contract between Kolberger and his partners (Sebald Schreyer and Sebastian Kammermeister), the contract between Kolberger and the artists and other archival material in the Nuremberg Stadtbibliothek.
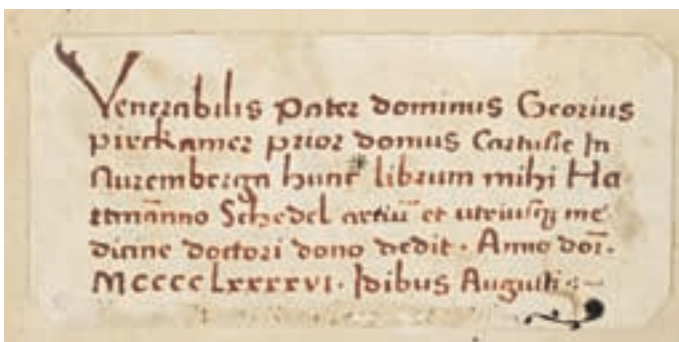
Provenance: Dr John Bellingham Inglis; by descent to Dr C. Inglis with his bookplate to front pastedown; sold at auction in London, 11th June 1900; George Dunn of Wooley Hall with his bookplate; Cornelius J. Hauck.

Ref: **4609**

Early edition of Munster's Geographia

61 MUNSTER, Sebastian.

Geographia Universalis, Vetus et Nova, Complectens Claudiii Ptolemaei Alexandrini Enarrationis Libros VIII.

Basle, Henri Petri, 1545, Latin text edition. Folio, contemporary limp vellum, lacking ties; title & pp, (x) (index) + (xxxiv)(Liber I) + 195, 54 double-page maps with woodblock and text on recto.

The third Latin edition of Munster's' version of Ptolemy's Geography, first published five years before. It contains 27 Ptolemaic maps and 26 modern maps, 12 of which were new blocks; however. with three maps dropped and three replaced, there are only six more than the previous edition. Among the new maps are Scandinavia after Olaus Magnus and Bohemia, which Nordenskiöld describes as the 'first map on which the different religious and political conditions of a country are denoted'. The map of America is in its second state, with only the map number in the title altered.

NORDENSKIOLD COLLECTION: II, 213; BURDEN: 12.

Ref: **13956**

Rare Lifetime Edition of Mercator's atlas

62 MERCATOR, Gerard.

Galliae tabule geographicæ. [&] Belgii Inferioris Geographicæ tabule. [&] Germaniae tabule geographicæ. [&] Italiae, Sclavoniæ, et Græciæ tabule geographice...

Duisburg Clivorumn, 1585 (parts I-III) & 1589 (part IV). Folio, 17th century blind-decorated calf; Part I: pp. (x)(of 12)+(8)(index), engraved title and 16 maps; Part II: pp. (iv)+(4)(index), engraved title and 9 map; Part III: pp. (iv)+(blank)+(8)(index), engraved title and 26 maps; Part IV: pp. (ii)+(11)(index), engraved title, portrait of Mercator and 22 maps, plus Rumold Mercator's maps of the World and Europe. A total of 4 titles, 75 maps and one portrait, all in fine original colour.

A fine example of the First Issue of the first four parts of Gerard Mercator's atlas, all that was published during the lifetime. The first three parts were first issued in 1585 as ''Tabulæ Geographicæ'', containing: 'Galliae tabule geographicæ' (France), 'Belgii Inferioris Geographicæ tabule' (Low Countries), and 'Germaniae tabule geographicæ' (Germany); the fourth part, 'Italiæ, Sclavoniæ et Græciæ' (Italy, Balkans and Greece) was published four years later, as this example. The fifth and final part, 'Atlantis Pars Altera', was delayed by a stroke that ended Mercator's productivity in 1589, not appearing until 1595, a year after the great cartographer's death.

There are two extra maps appearing in this edition (as called for) attributed to Mercator's son, Rumold: the World (first issue in an atlas) and Europe (a pre-atlas issue without text on the back).

KOEMAN'S ATLANTES NEERLANDICI: 1:001 +002

Ref: **15413**

The scarce English edition of Goos's 'Zeespiegel'

63 GOOS, Pieter.

The Lighting Colomne or Sea-Mirrour, Containing the Sea-Coasts of the Northern, Eastern and Western Navigation... Gathered out of the experience and practice of divers Pilots and Lovers of the Famous Art of Navigation.

Amsterdam, 1662. Two parts in one; folio, recent blind-stamped calf by Sangorski and Sutcliffe; pp. (xl)+115 & 108; engr. title, 60 engr. charts on 59 double-page sheets; 3 engr. maps, an engr. view and two volvelles in text, many woodcut text illustrations.

A sailing guide to the north and western coasts of Europe, with charts covering from Archangel in the White Sea in Russia, north to Jan Mayen Island and Svalbard, the west coast of Ireland and south to the Canary Islands.

Also included in this sea atlas is the text: 'A Short Instruction in the Art of Navigation', with illustrations of instruments, constellations, etc.

Ref: **13454**

The story of the Spanish Armada from the House of Lords tapestries

64 PINE, John.

The Tapestry Hangings of the House of Lords: Representing the several Engagements Between the English and Spanish Fleets. In the ever memorable Year MDLXXXVIII...

London, John Pine, 1739. Later full calf gilt, marbled edges; engr. title, dedication, pp. (ii) (list of subscribers) + 24, engr. map, 10 maritime views, 10 charts printed in pairs, the views and charts printed in blue within black separately-printed decorative borders.

A superb commemoration of the Spanish Armada of 1588. The book contains ten sea battle views drawn by Clement Lemprière after tapestries hanging in the House of Lords; and ten charts of the progress of the skirmishes drawn by Hubert-François Gravelot after Robert Adams, all engraved by John Pine.

In 1591 Lord Howard of Effingham commissioned the Dutch marine painter Hendrik Cornelisz Vroom to design ten scenes of the Spanish Armada to be made into tapestry wall-hangings by François Spierinck of Delft. In 1616 the tapestries were bought by James I, who had them hung in the House of Lords, where they remained through Revolution and Restoration, only to be destroyed when the Houses of Parliament burnt down in 1834. This left Pine's book as the only record, so it is lucky that Pine worried that ''Time, or Accident, or moths may deface these valuable shadows'.

The charts were copied from those of Robert Adam, engraved by Augustine Ryther and published in 1588. The text is an historical account of the Armada, a description of the plates and an explanation of the medals and other ornaments.

MCC: 4.

Ref: **14002**

An incunable world map decorated with bizarre creatures

65 SCHEDEL, D. Hartmann.

[World.]

Nuremberg, Anton Koberger, 1493, Latin text edition. Coloured. Woodcut, printed area 370 x 520mm.

A fine example of the famous world map from the 'Nuremberg Chronicle', published a matter of months after Columbus' return to Spain after his first voyage to the New World, so including nothing of his discoveries. Instead, 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 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.

Ref: **14563**

A fine example of Fries' Modern World Map

66 WÄLDSEEMÜLLER, Martin.

Tabu Nova Orbis.

Lyons: Melchior & Gaspar Treschel, 1535, Woodcut, printed area 315 x 450mm.

Fries reduction of Wäldseemüller's modern world map. Originally intended not for a Ptolemy edition but for a new 'Chronica mundi' being written by Wäldseemüller, his death c.1520 caused the project to be shelved, so the woodcuts were used to publish a smaller sized and so cheaper edition of the 'Geography'.

As it is a comparison with the Ptolemaic world map it only shows the the very edges of the Americas. Of interest are Greenland as a peninsular extending from Russia, the five enthroned kings of Russia, Egypt, Ethiopia, Taprobana and Mursuli, and an elephant off the coast of Greenland, added by Fries as decoration.

The Lyons edition of the 'Geograpia' is rare since it was ordered to be burnt by Calvin, due to alleged heresy contained within.

SHIRLEY: World 49, 'one of the earliest world maps available to the collector'.

Ref: **15514**

A double-hemisphere wall map with side panels

67 NOLIN, Jean Baptiste.

Le Globe Terrestre Represente en Deux Plans-Hemispheres Dressé Sur la Projection de M.r de la Hyre de l'Academie Royale des Sciences...

Paris, Crepy, 1767. Coloured. 1190 x 1500mm.

A four-sheet map of the world, presented as a pair of hemispheres held aloft by allegorical figures of the Four Seasons. The added borders containing vignette scenes from the Old Testament, including the expulsion of Adam and Eve from Paradise, Cain and Abel, Noah's Ark and the Ten Commandments. According to a small text the decorations were drawn and engraved by Bocquet from Nolin's ideas.

The map, published only a couple of years before Captain Cook's first voyage, still shows only a partial outline of New Zealand and an unbroken Australian coastline joining Tasmania to New Guinea. In North America the 'Strait of Anian' forms a North West Passage from Hudson's Bay, and the St Lawrence River continues west from Lake Superior.

SHIRLEY: World 605, 'one of the finest Large-scale world maps to be produced'.

Ref: **15148**

Item 67 (detail)

A superb set of World & four continents from the 'Atlas Major'

68 BLAEU, Johannes.

Nova et Accuratissima Totius Terrarum Orbis Tabula; Americæ nova Tabula; Asia noviter delineata; Africæ nova descriptio; Europa recens descripta.

Amsterdam, 1662. Original colour. Five plates, each c.410 x 540mm.

A fine set of five maps from the most expensive book published in the 17th century. An eleven-volume atlas containing 593 hand-coloured maps. For this edition Johannes Blaeu replaced the world map engraved by his father in 1606 and used in Blaeu atlases since 1630 with a new double hemisphere map, the only Blaeu atlas map to show California as an island. The highly decorative borders have two cartographers and allegorical figures of the known planets along the top and the Four Seasons underneath. Shirley writes that 'the engraving and layout and elegance of decoration are of the highest standard. The map is invariably printed on thick paper of quality and often superbly hand coloured.' Each of the continents has lateral borders of native dress and nine city prospects along the top.

KOEMAN: Bl 56; SHIRLEY: World 255; BURDEN: 189; WALTER: 25; NORWICH: 32; BORRI: 126.

Ref: **10075**

Item 68

A monumental wall map of the Pacific and America

69 CHÂTELAIN, Henri Abraham.

Carte très curieuse de la Mer du Sud, contenant des Remarques Nouvelles et très utiles non seulement sur des Ports et Îles de cette Mer, mais aussy sur les principaux Pays de l'Amerique tant Septentrionale que Méridionale en a été faite.

Amsterdam, 1719. Four sheets conjoined, total 830 x 1410mm.

A large map of the western hemisphere, centred on the Americas but showing the coasts of Western Europe & Africa on the right, China & Japan on the left, with the partial outlines of Australia & New Zealand. California is shown as an island, but the north of the island has lighter shading to suggest doubt, as has the western half of the Terra del Fuego. Jesso and Companies Land are also shown above Japan, but two large vignettes of beavers cover the gap between Asia and America. Other vignettes include portraits of the most important explorers; plans of Panama, Acapulco, Mexico City & Havana; depictions of mining, panning for gold, sugar milling, a cod fishery and human sacrifice.

The map was included in Chatelain's seven-volume 'Atlas Historique', published between 1705 and 1720. This encyclopedic work was devoted to the history and genealogy of the continents, with a text, written by Nicolas Gueudeville, on topics including geography, cosmography, topography, heraldry, and ethnography.

GOSS: Mapping of North America 52, 'a veritable pictorial encyclopaedia of the western hemisphere'.

Ref: **13640**

Item 69 (detail)

Item 69

Rare map of the Seven Years' War in North America
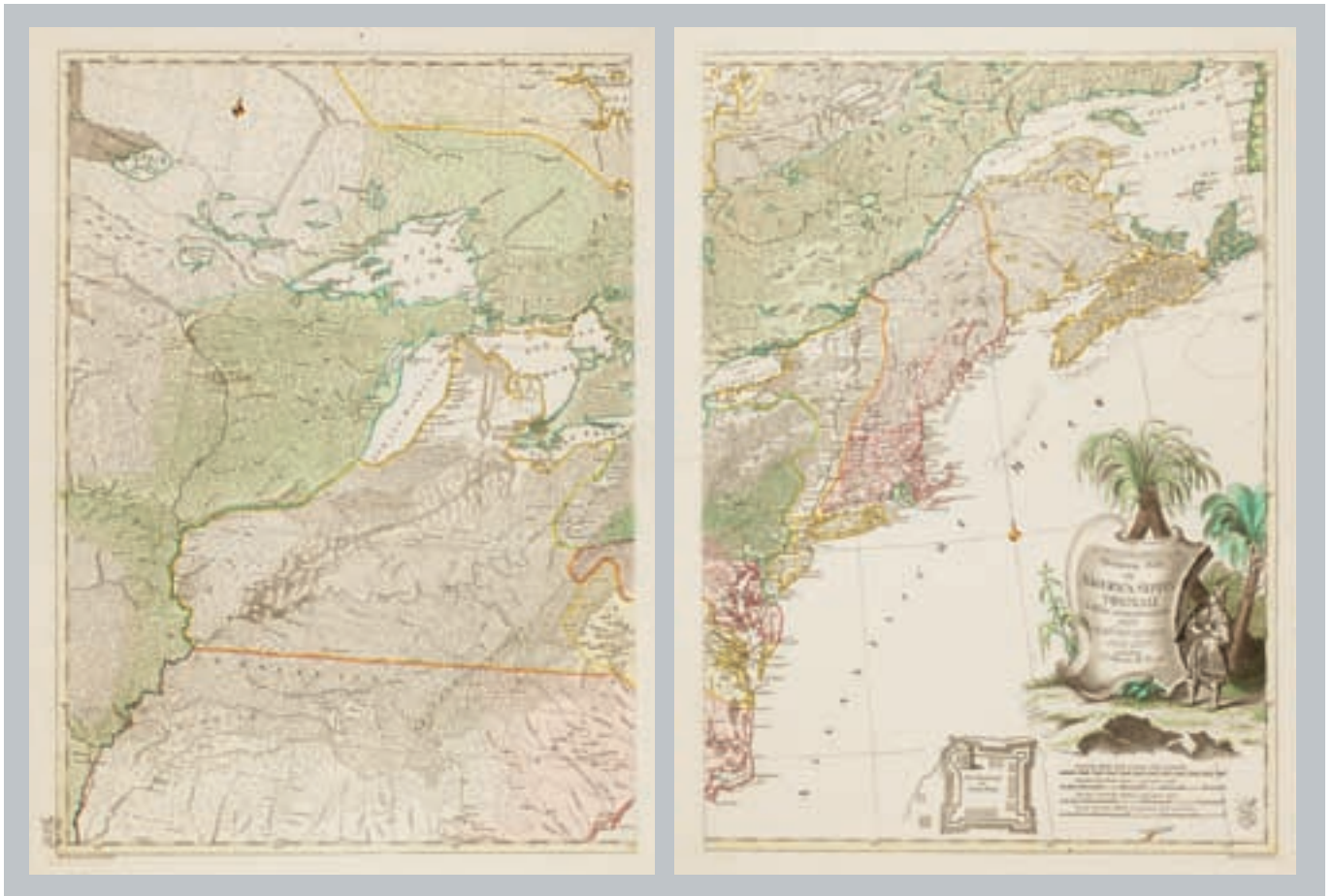
70 RHODE, Johann Christoph.

Theatrum belli in America septentrionali. II. foliis comprehensium...

Berlin, 1755-c.1761. Original colour. Two sheets, each 570 x 410mm.

A map of the North American theatre of the Seven Year's War (known in American as the French & Indian War), 1754-63. It shows from the southern coast of Hudson's Bay to Cape Fear, east to the Mississippi. This second state has an inset plan of Fort Frederick, which the British captured in 1759 and renamed Crown Point, added next to the title, derived from Le Rouge. Engraved by F.G. Berger, it is likely that the map was a separate issue, as no atlas has been found with it included. The cartography of the Great Lakes comes from D'Anville's map of North America (1746), but advances to the mapping of the Ohio valley means that Rhode had other sources, although apparently not the Mitchell map. As a German publication it maintains a neutrality that neither the British nor French maps of the period possess.

Johann Christoph Rhode (1713-86) was a protegé of Leonhard Euler: the pair worked together under the auspices of the Prussian Academy of Sciences.

BROWN: Early Maps of the Ohio Valley, 23; 'one of the earliest attempts to indicate the topography of the Ohio Valley... The use of fine shading and hachures to indicate relief is unusual for the period'.

Ref: **11866**

The Fries version of Wäldseemüller's 'Admiral's map' of the Americas

71 WÄLDSEEMÜLLER, Martin.

[Oceani Occidentalis Seu Terre Nove Tabula.]

Strassburg: Johannes Grüninger, 1525. Woodcut, printed area 285 x 430mm.

The second issue of the Fries reduction of Wäldseemüller's famous map, the first printed atlas map devoted to the Americas and said to have been compiled with the assistance of Columbus himself.

Originally intended not for a Ptolemy edition but for a new 'Chronica mundi' being written by Wäldseemüller, his death c.1520 caused the project to be shelved, so the woodcuts were used to publish a smaller sized and so cheaper edition of the 'Geography'. The title, as above is on the reverse within ornate woodcut columns.

The map shows the eastern coasts of America and the western coast of Europe & Africa 55° North to 35° South, with a rudimentary 'Florida', Cuba, Hispaniola and Jamaica. In his version, Fries added a Spanish flag over Cuba and a vignette scene in South America depicting cannibals and an opossum, both reported by Vespucci.

It was Wäldseemüller's world map of 1507 that first called the New World America after Vespucci, whom he incorrectly believed to have discovered it. Here he tried to correct his mistake: a Latin text above 'Terra Nova' reads 'This land and the adjacent islands were discovered by Christopher Columbus on the mandate of the King of Castile'.

On the reverse is a woodcut portrait of Columbus and an extensive text within ornate woodcut borders.

BURDEN: 4.

Ref: **15225**

An English two-sheet sea chart of New England

72 SOUTHACK, Cyprian.

A Correct Map of the Coast of New England 1731.

London: W. & J. Mount and T. Page, 1748. Two sheets conjoined, total 470 x 1080mm.

A reduced version of Southack's incredibly rare eight-sheet chart of New England. It shows from Sandy Hook to the southern tip of Cape Breton, with an inset detail of Boston Harbour.

Cyprian Southack (1662-1745) emigrated to Boston in 1686, where he acted as a privateer during King William's War (1688-97), before being appointed commander of the 'Province Galley', the only ship of the Colony of Massachusetts Bay's navy. After the war he continued producing charts of British territory in America, as far north as Newfoundland,

This chart was published in 'The English Pilot. The Fourth Book Describing The West India Navigation... Also, a New Description of Newfoundland, New-England, New-York, East and West New Jersey, Dellevar-Bay, Virginia, Maryland, and Carolina'. This was the first sea atlas of America containing charts only from English sources. Such was the importance of this map that Mount and Page had a new plate copied for the 1775 edition.

See SHIRLEY: Maps in the Atlases of the British Library, M.M&P-5c for an edition of the following year.

Ref: **15466**

Early English chart of the environs of Chesapeake Bay

73 THORNTON, John.

Virginia, Maryland, Pennsilvania, East & West New Jersey.

London: W. & J. Mount and T. Page, 1748. Two sheets conjoined, total 510 x 800mm.

A large chart of the coasts around Chesapeake Bay, orientated with north to the right, showing from Staten Island south to Cape Henry, marking Philadelphia and Baltimore. It was drawn by John Thornton after the chart by Augustine Herman, with additions from other sources.

Herman (c,1621-1686), a Bohemian cartographer, worked for Cecil Calvert (1605-75), 2nd Baron Baltimore, the first Proprietor of the Province of Maryland. As a reward he was allowed to establish a plantation, 'Bohemian Manor', now Chesapeake City, Maryland, shown on this chart.

Thorton's chart was first published in the 1689 edition of 'The English Pilot. The Fourth Book Describing The West India Navigation... Also, a New Description of Newfoundland, New-England, New-York, East and West New Jersey, Dellevar-Bay, Virginia, Maryland, and Carolina'. This was the first sea atlas of America containing charts only from English sources.

See SHIRLEY: Maps in the Atlases of the British Library, M.M&P-5c for an edition of the following year.

Ref: **15467**

A magnificient wall map of the West Indies showing the War of Jenkin's Ear

74 OTTENS, Reinier & Joshua.

Grand Theatre de la Guerre en Amerique Suivant les Plus Novelles observations des Espagnols, Anglois, Francois & Hollandois.

Amsterdam: Ottens, c.1741. Original colour. Six sheets conjoined, total 850 x 1590mm.

A monumental map of the West Indies published to illustrate the War of Jenkins' Ear (1739-1742), which broke out because of Spanish attempts to hamper British trade with Spain's colonies in the Americas. The eight inset maps shown St. Augustine, Havana, 'la Ville Espagnole de S. Domingue'; Porto Bello, Carthagena, Curaçao, Acapulco & Vera-Cruz.

The war gained its name from an incident of eight years earlier: in 1731 Robert Jenkins was returning home from Jamaica in his brig the 'Rebecca' when the Spanish coastguard stopped him on suspicion of smuggling. Jenkins was tied to a mast and had one of his ears cut off by the Spanish captain, who handed it back instructing him to tell King George II that the 'same will happen to him if caught doing the same'. Trade rivalry continued and, at the end of the decade, Britain was concerned that Spain would withdraw the 'asiento' (permission for the British to sell slaves in Spanish America). In a Parliamentary debate about the possible loss of this lucrative trade, Jenkins waved his ear at the MPs and gave the pro-war faction a cause that the general public could understand.

Ref: **13926**

Item 74

An uncommon 19th century Spanish sea chart of St Thomas

75 LAWRANCE, George Bell.

Plano del Puerto del S.Thomas. Levantado en 1851, por el Teniente de Navio de la Marina Real Inglesa G.B. Lawrance.

Madrid: Direccion de Hidrografia, 1863. Tinted lithograph, with touches of original colour. 650 x 960mm. With the blindstamp of the Direccion de Hidrografia.

A Spanish edition of Lawrance's detailed chart of the approaches to Charlotte Amalie, the port of St Thomas in the Virgin Islands. The lighthouses are marked with colour.

Lawrance spent a decade in the West Indies mapping for the Admiralty. Among his output was a general chart of the Virgin Islands, the Island of Tortola and the route from St Domingo to Dominica.

At the time of publication the U.S. government was considering buying the Danish Virgin Islands for $7.5 million, but failed to get popular support. In 1917, justifying the purchase as defence against German attacks in the West Indies, the U.S. bought the Islands for $25 million in gold.

Ref: **11834**

Item 75 (detail)

An important two-sheet chart of the southern Red Sea in fine colour

76 ELWON, T., PINCHING, H. N.; MORESBY, R., CARLESS, T. G.

A Chart of the Red Sea, from Jiddah, to the Straits of Bab-el-Mandeb, Surveyed in the Years 1830, 31, 32, & 33, By Capt.n T. Elwon & Lieu.t H. N. Pinching, and completed in 1833 and 34 by Com.der R. Moresby, Indian Navy. T.G. Carless Lieu.t and Draughts.n I.N.

London: John Walker, August 1st 1836. Original colour. Two sheets, dissected and laid on linen (as issued), each sheet 1000 x 640mm.

An incredibly detailed chart of the Red Sea south of Jeddah, surveyed by officers of 'Her Majesty's Indian Navy' (created in 1830 from the East India Company's Marine), with the purpose of making the new 'Overland Route' (via Suez) to India safer.

Two brigs, the 'Benares' under Elwon and 'Palinurus' under Moresby, performed this trigonometical survey of the Red Sea. It was hard and dangerous work: Moresby wrote of 'This heated funnel of reef-bound sea' and reported that the Benares caught on reefs 42 times in the first two years. Both Elwon and Moresby were frequently ill, and Pinching, Elwon's assistant surveyor, died of smallpox in 1833 off Aden. Elwon was then transferred to the Persian Gulf, leaving Moresby to complete the Red Sea Survey.

The astounding accuracy of the charts played a huge part in making the Red Sea a modern trade route, making the building of the Suez Canal twenty-five years later a far more viable proposition. They came to the attention of the explorer Sir Richard Burton, who praised them in his 'First Footsteps in East Africa' (1856): 'The beautiful maps of the Red Sea, drafted by the late Commodore Carless, then a lieutenant, will ever remain permanent monuments of Indian Naval Science, and the daring of its officers and men'.

Ref: **14491**

Item 76 (detail)

The first map of China printed in Europe

77 WÄLDSEEMÜLLER, Martin.

[Tabula Superioris Indiae & Tartariae maioris.]

Vienne: Gaspar Trechsel, 1541. Woodcut, trapezoid, printed area (at most) 290 x 460mm.

A very important map of China. It is the first 'modern' map of the area, covering China, Tibet, Tartary and Japan, published in an edition of Ptolemy's 'Geographia'. Unlike most of the maps printed in this edition of Ptolemy's 'Geographia' this map was not a deduction of a map from the Wäldseemüller editions of 1513-1520, but a new map prepared for a new 'Chronica mundi' being written by Wäldseemüller. He expanded the Ptolemaic map by adding information on Tartary and Japan gleaned from the accounts of Marco Polo. Japan is a large island called Zipangri, a name derived from the Chinese 'Land of the Rising Sun', which Polo learned about from the Chinese. The first recorded European visit to Japan was the year after publication, the landing of the Portuguese Alvarado in Okinawa, 1542.

The title, as above, is on the reverse, with a descriptive text in Latin.

MAPFORUM ISSUE 8; WALTER 'Japan, A Cartographic Vision', No.3.

Ref: **13620**

Item 77 (detail)

The first survey of Hong Kong

78 BELCHER, Sir Edward.

Hong Kong. Surveyed by Capt.n Sir Edward Belcher, in H.M.S. Sulphur 1841.

London: Hydrographic Office of the Admiralty, May 1st 1843-1857. 625 x 930mm.

A very important chart of Hong Kong. Taken from the survey by Sir Edward Belcher in 1841 (the year before the island was ceded to Britain) and first published 1843, this example shows corrections to 1857. On the south side of the island both Aberdeen and Stanley are marked, while Kowloon is little more than a fort.

This remained the best chart of Hong Kong for many years and was re-issued until at least 1960, heavily revised. Early examples of these charts remain rare as they were issued for practical use and were discarded when updated versions became available.

Captain Edward Belcher produced charts of all over the world for the Navy and also wrote accounts of his voyage around the world and an expedition to the Arctic. He ended his career in the navy as an Admiral.

Ref: **15192**
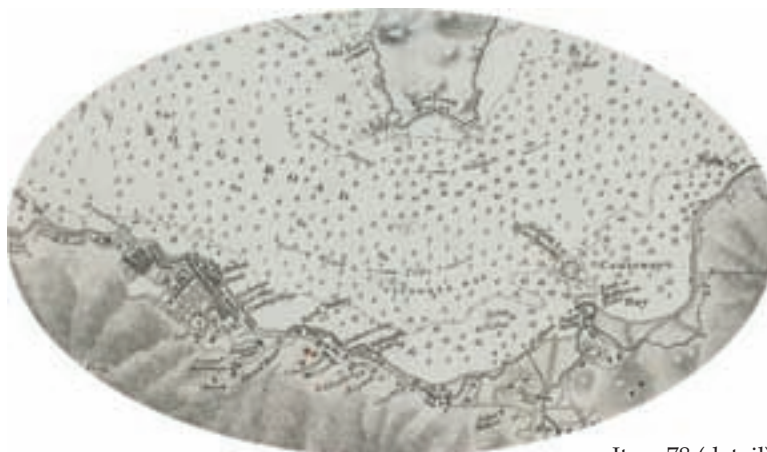
Item 78 (detail)

A pair of monumental panoramas of the Bosphorus

79 SCHRANZ, Joseph.

Panorama du Bosphore, du Serail Bournou jusqu'au Mont Geant, pris de Idjadie Kiosk en Asie. [&] Panorama du Bosphore depuis l'entree de la Mer Noire jusqu'au Village de Kandilli, pris de Mont Geant en Asie.

Paris: J. Missiriè, c.1855. Pair of tinted lithographs, each four sheets conjoined, each totalling 440 x 2240mm.

Two fine elevated panoramas detailing both shorelines of the Bosphorus from the Black Sea to the Sea of Mamara,

including Istanbul. Orginally published by Schranz and Missiriè, these examples have 'Publie par J. Missiriè' stamped on the edge of each sheet.

Joseph Schranz (1803-66), an Austrian artist, spent some time out in Turkey. He painted the Anglo-French Fleet at anchor in the Bosphorus in 1854, as they paused on the way to the Crimean War.

Ref: **14757**

Abel Tasman's discoveries in Australasia
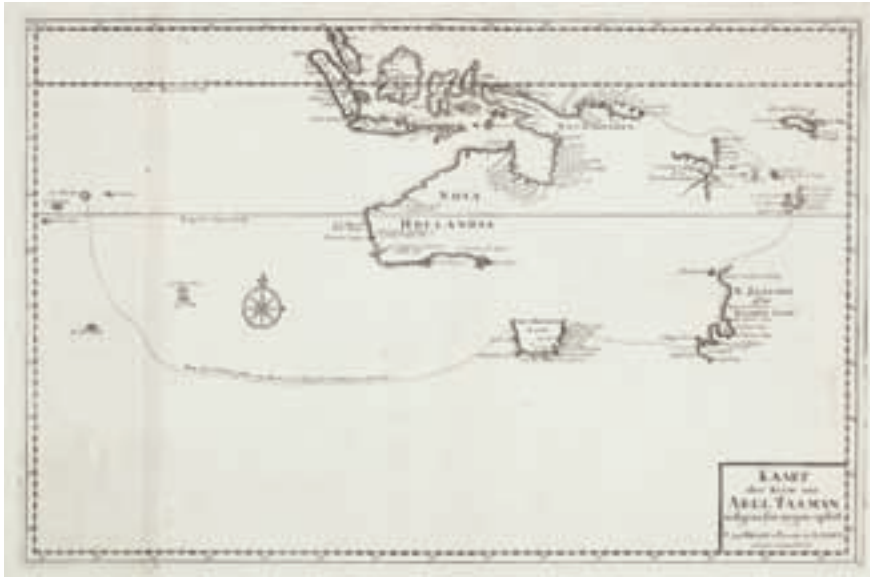
80 VALENTYN, François.

Kaart der Reyse van Abel Tasman volgens syn eygen opstel.

Dordrecht : Joannes van Braam & Amsterdam: Gerard Onder de Linden, 1724-6. Two sheets conjoined, total 315 x 475mm.

An early map of Australasia, marking the route of Abel Tasman's voyage from Mauritius to Batavia in 1642, on which he discovered Tasmania and New Zealand and proved that Australia was not part of the Great Southern Continent. Despite not showing the route, the map also shows the discoveries in northern Australia made on Tasman's second voyage, 1644. It was published in Valentyn's 'Oud en Nieuw Oost-Indien', a history of the Dutch East India Company (VOC), which contained the first accurate account of Tasman's voyages. The outlines of the coastlines of Australia and New Zealand shown here were only superceded by the charts of James Cook in 1770.

François Valentyn or Valentjn (1666-1727), a Calvinist minister in the employ of the VOC, spent many years in Amboina and Batavia. On his return to Europe he was given access to the Company's private archves to write his history, allowing him to publish previously secret information.

Ref: **14172**

The first large-scale map of Australia by an Englishman

81 BOWEN, Emanuel.

A Complete Map of the Southern Continent. Survey'd by Capt. Abel Tasman & depicted by Order of the East India Company in Holland in the Stadt House in Amsterdam.

London, 1744. Coloured. 380 x 490mm.

The first printed map of Australia by an Englishman, although copied from Thevenot, published in the second edition of John Harris' 'Complete Collection of Voyages and Travels'. Bowen has added the Tropic of Capricorn and two texts: the upper block emphasises that no assumptions have been made, so white space abounds between New Guinea and Carpentaria, and between the mainland, Tasmania and New Zealand; the lower text starts 'It is impossible to conceive a Country that promises fairer from its situation, than this of Terra Australia; no longer incognita, as this map demonstrates...'

CLANCY: map 6.25, illus; PERRY: p.60, plate 69.

Ref: **15427**

A scarce 16th century map of Africa

82 DE JODE, Cornelis.

Africae Vera Forma, et Situs.

Antwerp, 1593, Latin text edition. Coloured. 320 x 445mm.

A new map of Africa engraved for the 'Speculum Orbis Terrae', an enlarged edition of Gerard de Jode's 'Speculum Orbis Terrarum', published two years after his death by his widow and son. The roundel on the right contains the text 'Formis hæredum Gerardi de Iode'.

This was to be the only edition of this map: after the death of Cornelis De Jode in 1600 the printing plates were bought by Vrients, later the owner of the Ortelius plates, but he never used them.

KOEMAN: Jod 2.

Ref: **14058**

An early English Slavers' chart

83 THORNTON, John.

A General Chart from England to Cape Bona Esperanca with the Coast of Brasile.

London, Samuel Thornton, c. 1711. 530 x 435mm.

A sea chart showing the Atlantic coasts of Europe, Africa and South America, the triangular route of the English slave trade, dedicated to the Royal African Company whose armorial adorns the title cartouche.

Originally governed by James Stuart, Duke of York (later James II), the company's charter of 1660 gave it a monopoly over English trade with West Africa, which originally was intended for the gold from the fields up the Gambia River (source of the name 'guinea' for a gold coin). The company soon turned to slaving, transporting slaves from Africa to Brazil, exchanging them for produce from the plantations. The company often branded their slaves with 'DY' for 'Duke of York'.

Published in Thornton's 'English Pilot The Third Book'.

Ref: **9734**

A rare 16th century miniature map of Britain

84 FERRETTI, Francesco.

Ragionevol' Forma et Vera Postura del' Isola di Ingiliterra.

Ancona: F. Salvioni, 1579-80. 130 x 85mm.

Map of the British Isles, based on George Lily but with few names, within a circle and with north to the right, omitting Ireland completely.

It was engraved by Michel'Angelo Marrelli for 'Diporti Notterni Dialloghi...', a small military manual that contained 28 maps of islands. The author, Francesco Ferreti (1523-93), was a Knight of the Order of St Stephen, which was founded by Cosimo I de' Medici to help fight the Ottomans and pirates of the Mediterranean and had participated at the great Battle of Lepanto less than a decade earlier. Dedicated to Francesco de'Medici, Cosimo's son and successor as Grand Duke of Tuscany, the manual's maps are of the Mediterranean islands most at risk, with this map of Britain being the only exception.

SHIRLEY: 124, plate 54.

Ref: **15500**

A classic 16th century Dutch map of the British Isles

85 ORTELIUS, Abraham.

Angliae, Scotiae, et Hiberniae, Sive Britannicar: Insularum Descriptio.

Antwerp: Plantin, 1598, Dutch edition. Original colour. 345 x 500mm.

A classic collector's map of the British Isles, published in the 'Theatrum Orbis Terrarum', regarded as the first modern atlas. The map was oriented with north to the right so that the map fitted the sheet of paper, as it predates the convention of north to the top. The colouring of this example is particularly good.

SHIRLEY: British Isles 1477-1650, 86 - 'more sophisticated and ebullient style of engraving'; VAN DEN BROECKE: 16, third state of three.

Ref: **14334**

Waghenaer's distinctive sea chart of Cornwall

86 WAGHENAER, Lucas Janzoon.

Zee Caerte van Engelants Eÿndt, Alsoe hem tselfde Landt verthoont beginnede van Sorlinges tot Plÿmondt.

Antwerp: Cornelis Claes, French edition, 1590 or 1600. Coloured. 320 x 530mm, plus letterpress.

One of the most famous sea charts of Cornwall, renowned for the decorative cartouches, galleons & sea-battles, and seamonsters, engraved by Baptist and Johannes van Doetichum.

Waghenaer's sea-atlas, the 'Spieghel der Zeevaerdt', was the first of its kind: it is believed than many of the charts were his own, based on his experiences as a pilot. Koeman (IV, p.469) writes: 'Thanks to the unparalleled skill of the engravers, Baptist and Johannes van Doetichum, the original ms. charts by Waghenaer were transformed into the most beautiful maps of the period.'

KOEMAN: IV, p.267.

Ref: **11916**

Item 86 (detail)

A spectacular sea chart of the English Channel

A true panorama of Edinburgh taken from Calton Hill

88 SCHENCK, Emil Ernst Friedrich Theodor.

Edinburgh and the Surrounding Country as seen from the Calton Hill (356 feet above sea level). The Names of the Principal Churches, Monuments, Offices &c are marked directly underneath. The Hills with their heights above the Sea level and their distances from Edin.r Towns &c and their distances &c.

Edinburgh: W. Macgill, c.1845. Original colour. Lithograph on six sheets conjoined, total 285 x 2300mm, mounted on silk-edged linen as issued.

A true panorama (i.e. the full 360° view) looking down on Edinburgh and its environs from the Calton Hill. On the hill are numerous figures admiring the view, the Burns Monument and the Dugald Stewart Monument; neither the

87 HEATHER, William.

To the Right Honorable the Master, Wardens and Elder Brethren of The Trinity House, This Chart of the English Channel Is most Humbly dedicated by their Obedient Servant, William Heather.

London, Heather, 1801. Three sheets conjoined, total 800 x 1930mm.

A very fine and detailed sea chart of the English Channel with insets of Portsmouth, Dartmouth, Falmouth, Plymouth, Downs and Margate and the Owers Light (a lightvessel off Selsey Bill, Sussex, managed by Trinity House since 1748). As well as num erous depth soundings the composition of the sea beds are given, a useful guide to location in poor visibility.

Heather specialised in supplying charts to the merchant trade, operating from the Navigation Warehouse at 157 Leadenhall Street, at 'The Sign of the Little Midshipman', a ship's figurehead suspended outside. The premises were immortalised by Charles Dickens's 1846 novel 'Dombey and Son' as the shop kept by Sol Gils: the 'Little Midshipman' was illustrated in the book.

Ref: **13672**

Item 87 (detail)

National Monument or Nelson Monument are included, probably because they would have blocked the view. In the city Holyrood Palace, Princes Street and the Castle are marked, and in the distance Arthur's Seat, Black Hill, Lomond and Leith are depicted.

Schenck, a German engraver and lithographer who settled in Scotland in 1840, was awarded the gold medal of the Royal Scottish Society of Arts for his role in the development of lithography in Scotland.

ABBEY: Life, 549.

Ref: **14124**

A superb bird's-eye view of Paris

89 TESTARD, Jacques Alphonse.

Aspect Général de Paris, Prise à vol d'oiseau de l'entrée des Champs-Elysées.

Paris: Fatout, c.1850. Steel aquatint and etching, with original colouring. 640 x 910mm.

A spectacular and elegant view looking down on Paris from above the Champs-Élysées, with the Place de la Concorde in the foreground, then the Tuileries Gardens and the Louvre Palace. The detail is superb, both in the streets and on the Seine.

Ref: **13190**

A spectacular prospect of Zurich in fine colour

90 BURRI, Johann Ulrich.

[Zurich prise depuis la Weid, Côté du Nord.]

Zurich: H.F. Leuthold, 1847. Aquatint with fine original gouache colour. 425 x 660mm.

A fine panorama of Zurich etched in aquatint by Johann Hürlimann (1793-1850) after Burri (1802-70). It is coloured with high-quality gouache paint, with the borders washed in sepia to imitate the presentation of a watercolour. The view is from Weid, to the north of Zurich, with Lake Zurich and snow-covered mountains in the distance. To the left is the new viaduct carrying trains from Winterthur.

Ref: **14098**

Wall map of Moscow under Napoleon's short occupation

91 CHANLAIRE, Pierre Gregoire & PICQUET, Charles.

Plan de la Ville et des Faubourgs de Moscou, indiquant, d'Après les renseignemens fornis par les Officers attachés à l'Etat Major général Imperial de la Grande Armée, les parties de cette Ville, que les Russes ont incendiées lors de l'entrée de S.M. L'Empereur Napoléon, Le 14 Septembre 1812.

Paris: Chanlaire & Picquet, c.1812. Coloured. Four sheets conjoined, total 970 x 830mm.

A very large and detailed plan of Moscow in 1812, when the city was under the control of the French army, showing the results of the fire that destroyed a large proportion of the city as the French arrived. Whether the Russians or the French were responsible is unclear. Although the Russian Count Rostopchin had given orders for the Kremlin and major public buildings to be either blown up or set on fire, the Kremlin escaped the firestorm. The campfires of the French soldiers desperate to keep warm in the Russian winter is the other likely cause. Either way, the city was rendered useless to the French and, less than a month after arriving, Napoleon left the city to begin the disastrous Great Retreat.

Ref: **13084**

A fine 16th century map of Denmark in wonderful original colour

92 JORDAN, Mark.

Danorum Marca, vel Cimbricum, aut Daniae Regnum..

Cologne: Braun & Hogenberg, c.1588. Fine original colour. 390 x 470mm.

One of the most decorative maps of Denmark, taken from Jordan's map of Denmark of 1585, which includes Schleswig and Holstein. The dedication is to Heinrich, Graf von Rantzau (1526-98), Governor of Holstein, historian and patron of Jordan and Tycho Brahe. He was a regular correspondent with both Gerard Mercator and Braun & Hogenberg: it is this link that accounts for this map being the only country map in Braun & Hogenberg's 'Civitates Orbis Terrarum', the first series of printed townplans. The cartouches, galleons, sea-monsters and allegorical figures make this a classic collector's map.

Ref: **13609**

The Knights Hospitallers in Valletta

93 RABEL.

Valletta citta Nova di Malta.

Paris: Jean Baudoin, c.1629. 395 x 555mm.

A scarce plan of Valletta, engraved by Isaac Briot after Rabel for Anne de Nabarat's French translation of Giacamo Bosio's 'History of the Sacred Religion and Illustrious Militia of St John of Jerusalem'.

Ref: **15137**

A contemporary map of the Battle of Lepanto in 1571

94 CAMOCIO, Giovanni Francesco.

Il vero ordine delle due pòtente Armate Christiana, et Turcha nel modo si appresentorno alla loro Battaglia fatta sotto li. 7. Ottobrio 1571. al Colfo di Lepãto : che poi ne segui la Christiana Vittoria como per due altre simile Figure il sito del luogho et di eßa Battaglia si dimostrera.

Venice: Ferrando and/or Donato Bertelli, c.1575. Sheet 250 x 185mm.

A plan of the fleets of the Holy League and the Ottoman Empire at the start of the Battle of Lepanto, on the 7th October 1571. The Christian victory was significant, as it prevented the Ottoman advance towards Rome and Western Europe. It was also the last major sea battle fought between only galleys.

This map was published in Camocio's 'Isole famose, porti fortezze e terre marittime sottoposte alla Ser.ma Sig.ria di Venezia', a description of the places claimed as subject to the Republic of Venice. A later state, with plate number (38).

ZACKARAKIS: 800.

Ref: **14681**

Iberia, with a rarely-seen extra sheet

95 DANCKERTS, Justus.

Accuratissima Totius Regni Hispaniæ Tabula... Theatre de la Guerre en Espagne et en Portugal...

Amsterdam, c. 1705. Original colour. 500 x 855mm.

Justus Danckerts is one of the lesser known publishers active in Amsterdam in the last decade of the 18th century. His atlases are appreciably scarcer than those of his leading rivals, the Visschers and De Wit. This is his atlas map of Iberia with an additional half sheet extension leaf with the second title and dedication to King Charles III, the Habsburg pretender to the throne of Spain. This finely engraved sheet depicts the Spanish army embarking on ships with the king and his retinue in the foreground. This extension leaf prepared during the war of the Spanish Succesion is apparently very rare.

Ref: **7603**

Rare map of the Danube on three sheets

96 FER, Nicolas de.

Le Cours du Danube Depuis et des Riviéres qui s'y Déchargent ou se trouvent les Froniéres des Empires d'Allemagne et de Turquie...

Paris, 1688. Coloured. Map on three sheets conjoined, total 660 x 1320mm.

A monumental map of the course of the Danube, decorated with a title cartouche featuring medallion portraits of the rulers of the countries. Around the sides are prospects of towns in the region. This separate-issue map was published during the war between the Royal Roman Empire and the Ottomans, in which the Danuube was a major frontier.

Ref: **12016**

Item 96 (details)

Item 96

A fine celestial map with strong original colour

97 LUCHTENBURGH, Andreas van.

Nieuwe Hemels Spiegel waer door den Hemel, Aerde, en Zee dadelik kan afgementen werden. Noyt gesien en dal op alle Polus hooghten seer noodig voor Stierlieden.

Amsterdam: Cornelis Danckerts, c.1700. Original colour. 590 x 525mm.

A clestial hemisphere, centred on the Polar star and showing the constellations south to 40º S, with the orbits of the planets marked. In the borders are four wind heads, and in the top corners are diagrams of the Copernican Solar System and the Earth's orbit around the sun. The title is on a banner held aloft by putti.

This plate was originally published by Jacob Robyn c.1688; this re-engraved version has a dedication to Frederick III, Elector of Brandenburg, who became Frederick I of Prussia in 1701.

WARNER: p.166.

Ref: **15626**
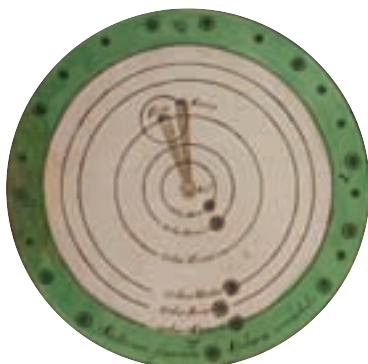
Item 97 (details)

Nieuwe Hemels Spiegel waer door den hemel, aerde en Zee dadelik kan afgemeten werden Noyt gesien en dat op alle Polus hooghten Seer noodig voor Zeeslieden Alles door Mr. A. van Luchtenburgh

A set of twelve 17th century Zodiac signs

98 BAYER, Johann.

[The Twelve Signs of the Zodiac.]

Ulm, 1641. Coloured with watercolour and gouache, stars highlighted in gold. Twelve plates, each 285 x 380mm.

The twelve signs of the Zodiac, engraved by Alexander Mair for Bayer's 'Uranometria', a star atlas that shaped the way the heavens would be perceived for more than two centuries. Each constellation is fleshed out into the classical figures recognisable today.

Johann Bayer (1572-1625), an Augsburg lawyer, was an amateur astronomer in the years just prior to the invention of the telescope. His most important innovation was a new system of identifying stars by Greek and Roman letters, known today as the Bayer designation. His 'Uranometria' ('Measuring the Sky'), first published 1603, was the first celestial atlas to contain a chart of the stars in the Southern Hemisphere.

WARNER: Bayer 1.

Ref: **14271**

A complete set of instructive celestial cards

99 LEIGH, Samuel.

Urania's Mirror, or a View of the Heavens.

London: Samuel Leigh, c.1830. Original box with printed title label laid on; complete set of 32 engraved plates laid on card, as issued, backed with original tissue. Original colour. Each card 140 x 200mm.

Designed by 'a young Lady,' to make the study of astronomy 'familiar and amusing', the 32 cards show constellations visible in the night skies of Britain, with easily identifiable classical embodiments. The cards are pricked through with holes of different sizes so that the amateur astronomer can hold them up to a light and get an immediate impression of the apparent magnitude of each star in the constellation.

Ref: **15539**

An unusual folding paper globe

100 KAISER, Josef Franz.

[Untitled globe with draw-string construction.]

Gratz, c.1840. Six gores with original outline colour, each 170 x 65mm.

An educational folding globe, with draw-strings to pull the sphere into shape. The dates of discoveries in some of the far-flung parts of the world are given, the latest 1840, for the 'Antarctic Contin' under Australasia. Interestingly, the globe has been stiffened by having sheet music by Vincenzo Bellini pasted inside.

Ref: **15451**

Item 100

Item 67

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