



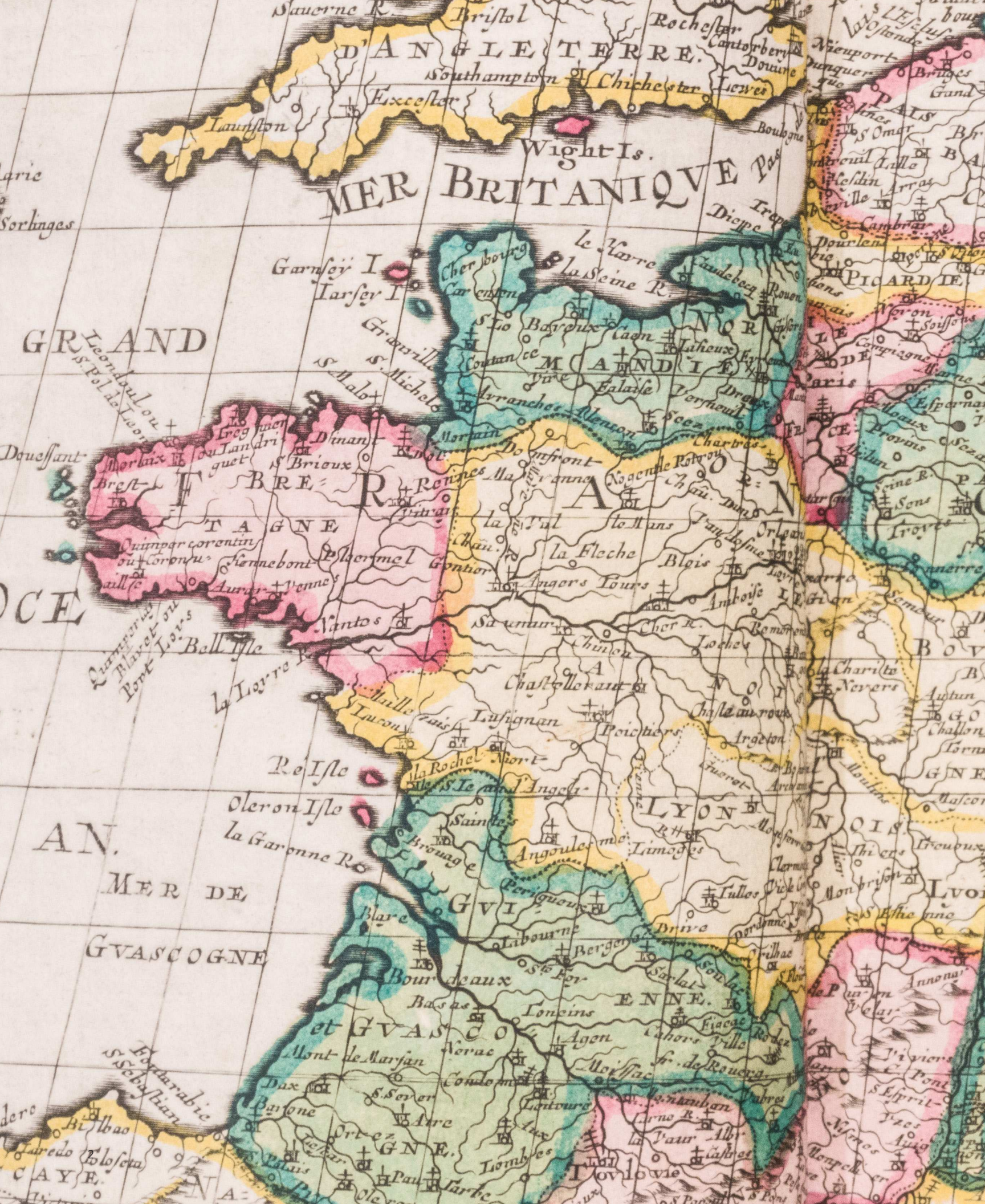
BARRY LAWRENCE RUDERMAN
ANTIQUE MAPS



Catalog List

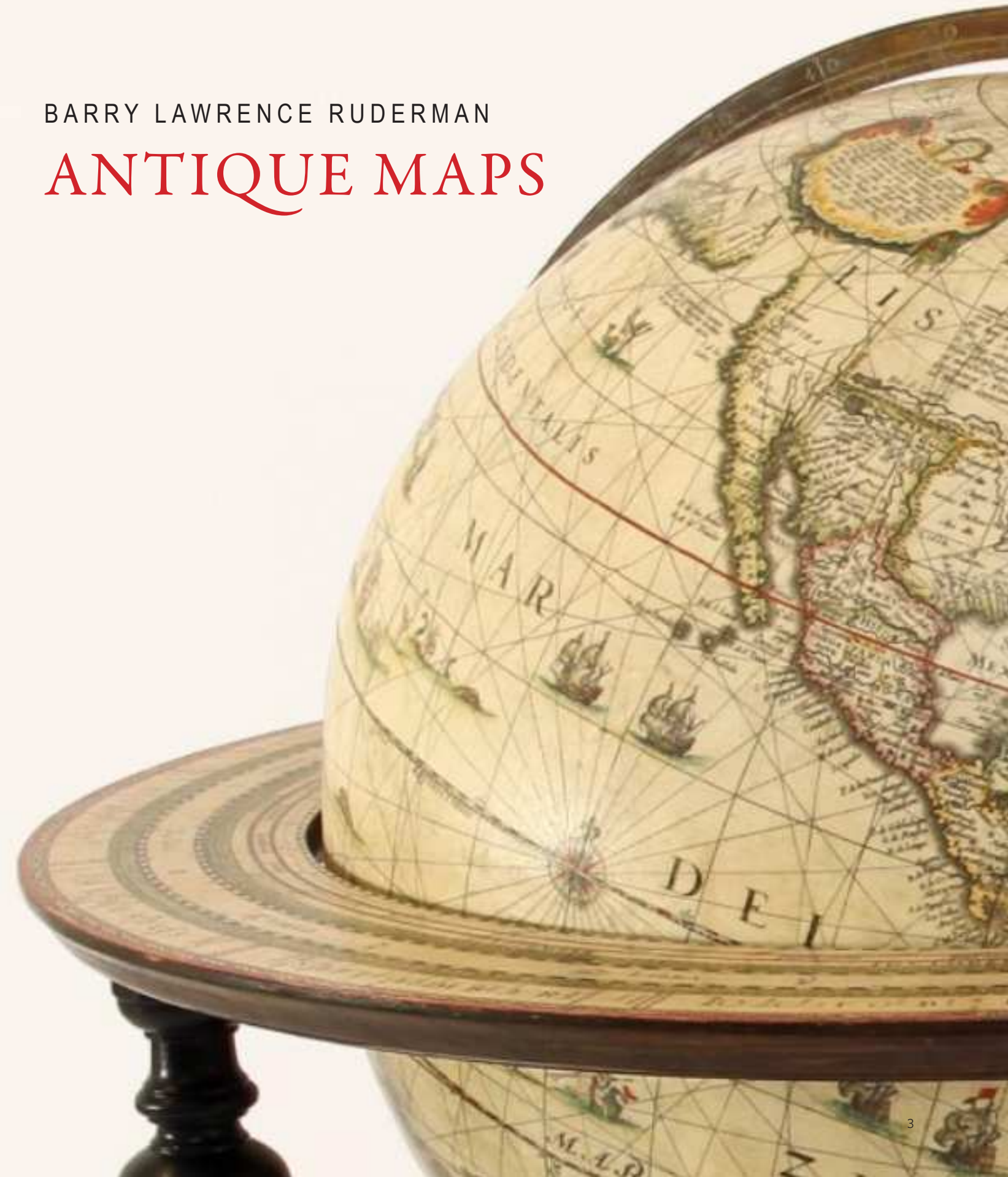
1 . (#76337) - [An Archive of 18th-Century Manuscript Maps of the 5th Arrondissement in Paris]	SOLD
2 . (#65594) - [France] Tertia Europa Tabula	Not Available
3 . (#77258) - [Grand View of Paris] Lutetiae, vulgo, Paris, Urbis Galliarum Primariæ, Non Europæ Solius, Sed Orbis Totius Celeberrimæ Prospectus	\$ 90,000.00
4 . (#72051) - Navigatio ac Itinerarium Iohannis Hugonis Linscotani in Orientalem Sive Lusitanorum Indiam...	Not Available
5 . (#68379) - Partial Eclipse of the Moon	\$ 12,000.00
6 . (#74482) - [Paris] Vue generale des Palais De L'Exposition Universelle De 1878 . . .	\$ 2,200.00
7 . (#72783) - Atlas Pintoresco e Historico de los Estados Unidos Mexicanos por Antonio Garcia Cubas . . . 1897	SOLD
8 . (#64753) - (Modern France) [Tabula Moderna Francie]	\$ 6,200.00
9 . (#64335) - (Separately Published Ortelius Map) Gallia	SOLD
10 . (#74213) - [France] Totius Galliae Exactissima Descriptio . . . M. D. LXVI	SOLD
11 . (#75188) - Galliae Regni Potentis, Nova Descriptio, Auctore Francisco Hogenbergio	SOLD
12 . (#75195) - Les plans et profils de toutes les principales villes et lieux considerables de France : Ensemble les cartes generales de chacune Province: & les particulieres de chaque Gouvernement d'icelles	\$ 3,500.00
13 . (#75441) - Cartes generales des provinces de France et Espagne [bound with] Plans et Profils des Principales Villes du Duché de Lorraine	\$ 5,000.00
14 . (#74829) - Souvenir de L'Exposition Universelle Paris 1889 Esplanade des Invalides Grand-Hotel	\$ 875.00
15 . (#76548) - Exposition Universelle Paris 1900	SOLD
16 . (#76574) - Paris (with Montgolfier's Hot Air Balloon)	SOLD
17 . (#56608) - (Atlas) Cartes marines dressées au depost des cartes et plans de la marine.	SOLD
18 . (#72495) - Geographia Universalis, Vetus et Nova, Complectens Claudii Ptolemaei Alexandrini Enarrationis Libros VIII.	SOLD
19 . (#75326) - Abrege du theatre D'Ortelius, Contenant la description des principales parties & regions du monde, representees en petites cartes, & illustrees de sommaires expositions	SOLD
20 . (#71295) - (Caert-Thresoor) P. Bertii Tabularum Geographicarum Contractarum Libri Quinque, Cum lueulentis Singularum Tabularum explicationibus. Editio Tertia.	SOLD
21 . (#69477) - (World Atlas) L'Europe en Plusieurs Cartes Nouvelles et Exactes [bound with] L'Asie en Plusieurs Cartes Nouvelles et Exactes [and] L'Afrique en Plusieurs Cartes Nouvelles et Exactes [and] L'Amerique en Plusieurs Nouvelles et Exactes	Not Available
22 . (#68884) - Description de tout L'Univers en plusieurs cartes, & en divers traitez de Geographie et d'Histoire ... par Mrs Sanson Pere & Fils.	SOLD
23 . (#61256) - Introduction à la géographie en plusieurs cartes avec leur explication.	SOLD
24 . (#71410) - (World War II - Operation Dragoon) Rade D'Agay Top Secret - Bigot	SOLD
25 . (#68174) - (World War II - The Liberation) Engineers in France Engineers in Belgium Engineers on the German Border	SOLD
26 . (#68380) - The Planet Mars	\$ 16,500.00
27 . (#68390) - The Planet Jupiter	\$ 16,500.00
28 . (#68384) - The Planet Saturn	\$ 16,500.00
29 . (#68382) - Solar Protuberances.	\$ 13,500.00
30 . (#68386) - The November Meteors	\$ 8,500.00

31 . (#75613) - La vera descrittione, di tutta la Francia, & la Spagna, & la Fiandra ... MDLIII	SOLD
32 . (#74214) - [France and Low Countries] Totius galliae descriptio, cum parte Angliae, Germaniae, Flandriae, Brabantiae, Italiae, Romam usque	\$ 8,500.00
33 . (#75555) - Description du pais Blaisois	SOLD
34 . (#61022) - Nova Haec Tabula Galliae . . .	SOLD
35 . (#68100) - [Orbiting The Moon -- Apollo 13 Atlas] Lunar Orbit Scientific Visual Observation Graphics for Apollo Mission 13 April 11, 1970 Launch Date	\$ 3,900.00
36 . (#68101) - [Apollo 14 Atlas, Images of the Fra Mauro Region and Geologic Explanation]	SOLD
37 . (#68099) - [Walking on the Moon -- Apollo 15 Extra Vehicular Activity Atlas] Hadley-Apennine Landing Site Apollo 15 - 1:12,500 and 1:25,000	\$ 1,900.00
38 . (#52293op) - [The First Maps Printed Color] Cartes en Couleur des Lieux Sujets aux tremblements de Terre Dans toutes les parties du Monde Selon le Systeme de l'impulsion Solaire	\$ 17,500.00
39 . (#76991) - Globe de la Lune Dressé sous la direction de Camille Flammarion Par C.M. Gaudibert E. Bertaux Editeur à Paris	SOLD



BARRY LAWRENCE RUDERMAN

ANTIQUE MAPS





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1739 MANUSCRIPT MAPS OF THE QUARTIER LATIN

1 | *L'Ancienne Abbaie de Ste. Genevieve and the 1739 Survey*

Paris / 1739

DIMENSIONS
Various

COLOR
Hand Colored

CONDITION
Good

STOCK NO.
76337

AUTHOR
Pierre Jubert de Basseville

DESCRIPTION

An incomparable archive of watercolor and ink hand-drawn surveys of blocks in the 5th arrondissement of Paris produced in 1739. These surveys preserve the medieval layout of the streets of this area, before the major processes of urban renewal undertaken in the 18th and 19th centuries.

These pieces were produced as part of a “plan-terrier” survey that sought to provide a full accounting of the lands gifted to the Abbey of Ste. Genevieve (the predecessor church to the Pantheon) by King Clovis I, the first true Christian King of France. The verso of some of the maps are signed and dated, which show that the survey was conducted by Pierre Jubert de Basseville, King’s Engineer, at the order of the canon regular of the Abbey. This work was commissioned by Pierre Sutaine, the Abbott of Saint-Genevieve in 1739.

These surveys show stunning detail, mapping every house, garden, building, and street in the area. Some contain even more information: for example, 74511 names every single resident in a block. Many of the other maps included in the collection name major institutions and ascribe numbers to specific areas to denote ownership or property extent.

When overlain, the sheets combine to form a nearly continuous manuscript map covering several dozen blocks between the Seine River and the Square Saint-Médard in the Quartier Latin of the Fifth Arrondissement. Each individual piece varies in scope, with some showing a single block and others showing several. In addition, they vary in refinement, from very detailed finished surveys to rudimentary sketches. The scales used for each sheet vary from approximately 1/400 to 1/700, with a scale bar provided on nearly every sheet.

These maps were created through extremely detailed and precise surveying. In many of the pieces which possess more sketch-like qualities, radial lines and other remnants of the methods used to accurately measure and depict the area are preserved.

The Abbey of St. Genevieve, located at the heart of the Fifth Arrondissement, was founded by Clovis

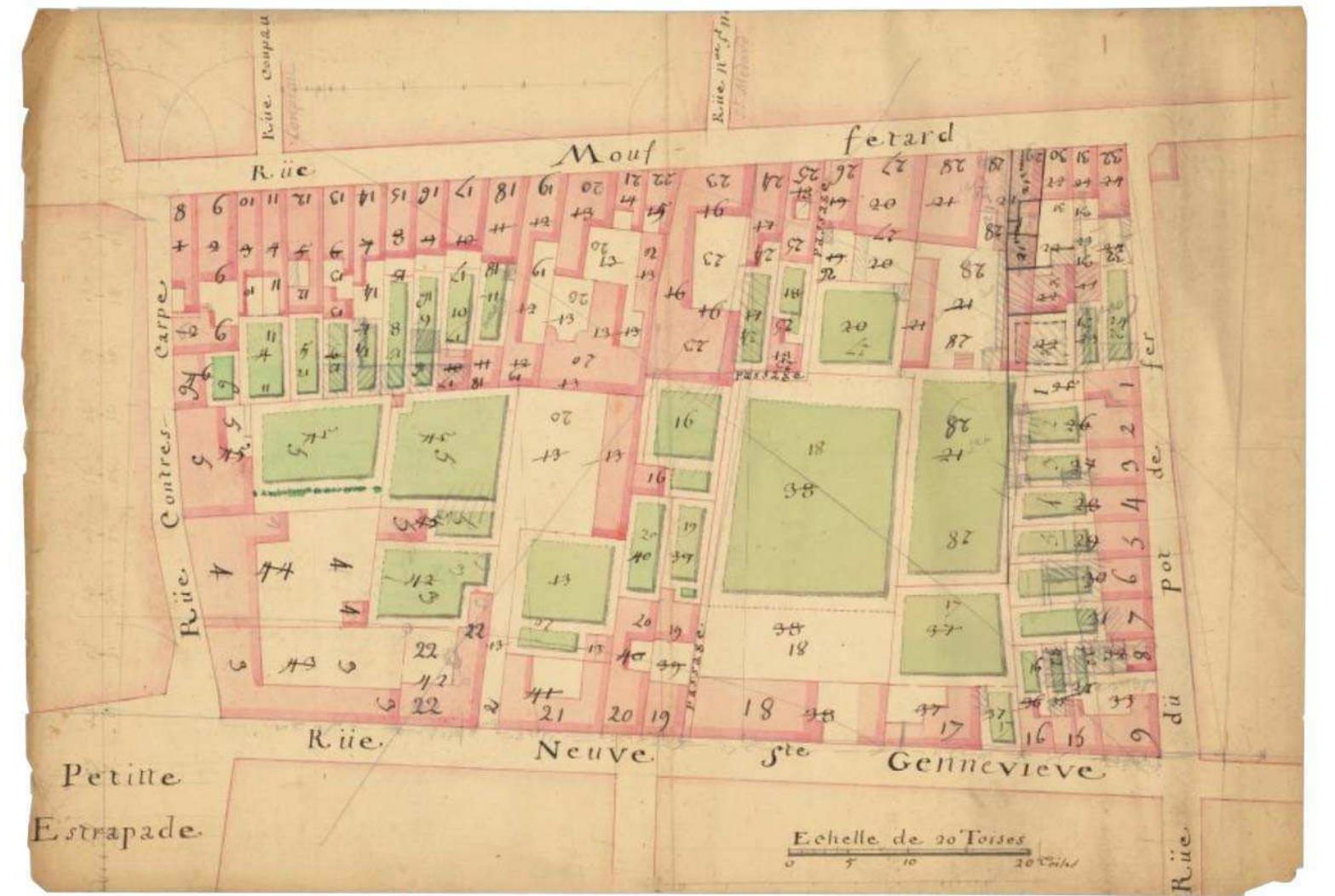
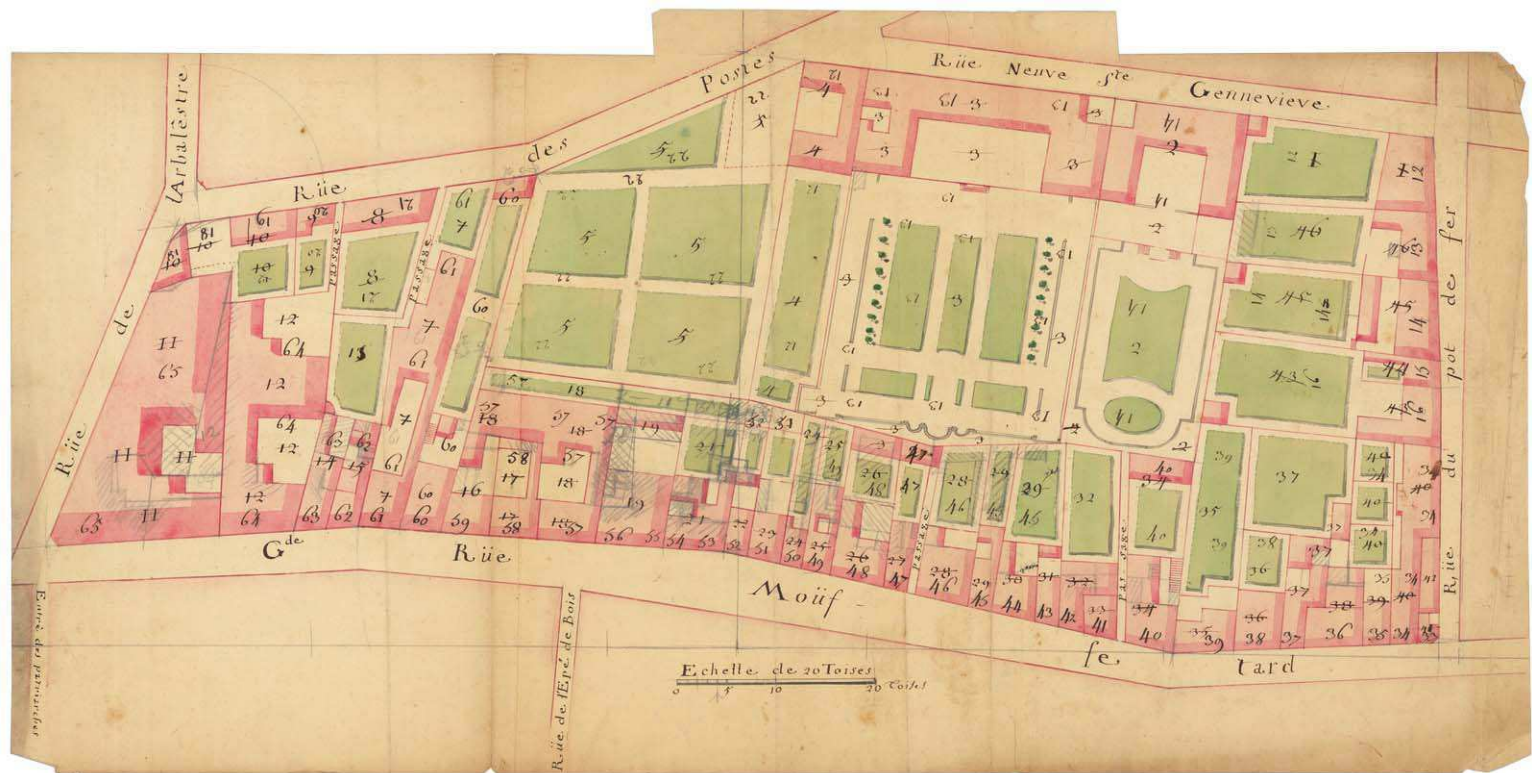
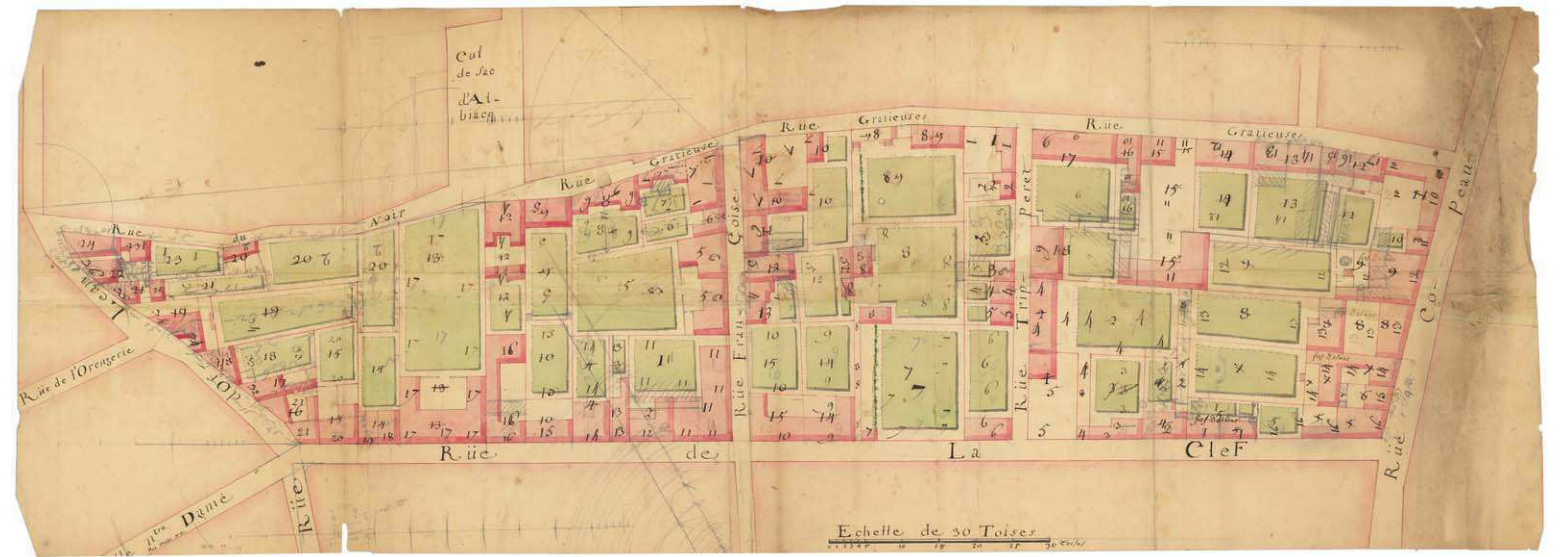
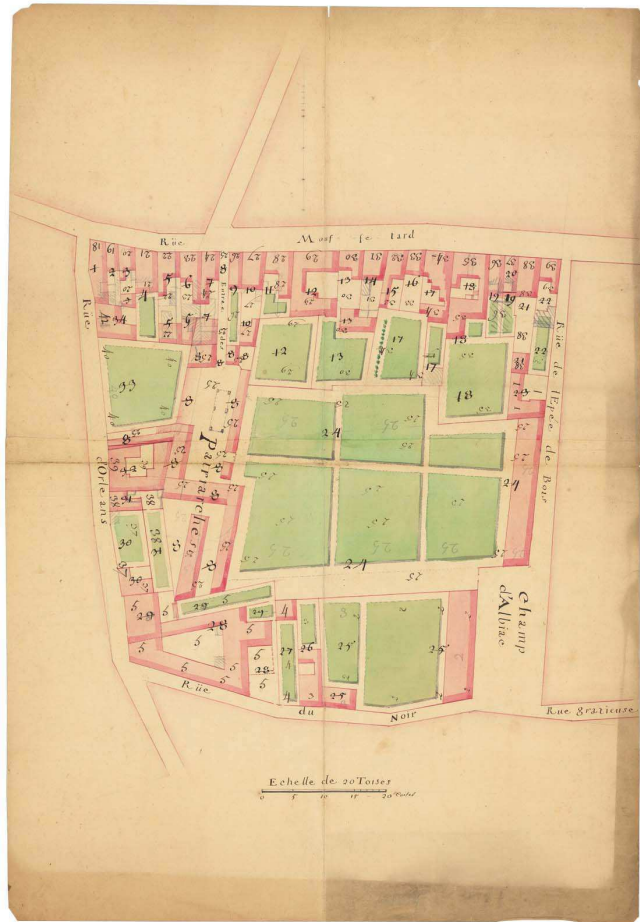
I and Clothilde (the first true King and Queen of France) and originally dedicated to Peter and Paul. Sainte Genevieve, future patron saint of Paris, would be buried under the church in 512, and the church would soon after be rededicated in her honor.

By 1739, the Abbey would undertake an effort to make an extremely detailed survey of the lands they owned, as shown in the present collection. These lands were gifted to the Abbey in its 5th-century founding by Clovis I. We were able to locate another collection related to this survey, a group of 44 manuscript sheets housed in the French National Archives (reference: CP/N/IV/SEINE/4). Additionally, there is a 1905 reproduction of an 18th-century manuscript map showing the completed survey, which appears in a research text by Ernest Coyecque. The only evidence we can find of surveying the abbey is in a 17th century manuscript map, also housed in the French National Archives.

By piecing together these lines of evidence, we understand that this survey likely functioned primarily as an accounting tool for the abbey, particularly at a time when much was changing in the Quartier Latin. The commissioner of the police had recently renamed many of the streets in 1729, ten years prior to the survey, which would have required updates of previous maps in and of itself. Further, the Jardin des Plantes, at the eastern edge of the Abbey’s land, was expanding. Finally, and most importantly, successive kings, starting with Louis XIV, had promised to upgrade and expand the Abbey. These reasons likely necessitated an accounting of the land and wealth pertaining to the abbey.

Less than two decades after the completion of this survey, Louis XV would undertake the task of rebuilding the Abbey’s main church starting in 1755, hiring Jacques-Germain Sufflot to design the building. Having studied architecture in Rome, he would create one of the most famous neoclassical buildings in existence. The building wouldn’t be completed until 1790, in the midst of the Revolution. When finally completed, it would be rechristened the Pantheon and dedicated as a temple to freedom.





FIRST MAP OF FRANCE PRINTED NORTH OF THE ALPS

2 | *Tertia Europa Tabula*

Ulm / 1482

DIMENSIONS
19" x 14"

COLOR
Hand Colored

CONDITION
Good

STOCK NO.
65594

AUTHOR
Claudius Ptolemy/
Lienhart Holle

DESCRIPTION

Based upon the work of the 2nd Century Alexandrian polymath Claudius Ptolemy, this map is perhaps the single most important and decorative map of the region printed in the 15th Century.

The map depicts Roman Gaul, based upon the coordinates and geographical information compiled by Ptolemy. The region is divided into Gallic provinces, including Aquitania, Celtogalatia Belgica, Lugdunensis, and Narbonensis, and bounded by the river Rhine ("Renus flu."), the Alps, and the Pyrenees. A number of islands appear in the Aquitanicum (Biscay Bay) and Mare Britannicum (English Channel), along with the outline of southern England (Albionis insule brittannice pars).

The most important site on the map appears as Templum Veneris on the Mediterranean Coast. This is Portus Veneris (Porte-Vendre) at the base of the Pyrenees, where Ptolemy shows the boundary of Narbonensis at the promontory on which stood the Aphrodisium or Temple of Venus (Templum Veneris), according to the reports of Pliny and Strabo.

The 1482 Ulm edition of Ptolemy's *Geographia* was the first edition printed north of the Alps map and the first to appear in color which was applied by the publisher. The 1482 Ulm edition of the *Geographia* was one of the most important cartographic texts of the early Renaissance and the first edition of the work to be printed outside Italy. The text for this edition was based upon a manuscript translated into Latin by Jacobus Angeli and edited by Nicolaus Germanus that had been brought to Ulm from Rome in 1468. The Ulm Ptolemy was first published in 1482 by Lienhart Holle, the same year as Berlingheri's Florence edition. This example includes the fabulous Lapis Lazuli blue in the oceans, a pigment so expensive that it eventually contributed to the bankruptcy of the publisher.

CONDITION DESCRIPTION

Old color. Restored at left and right margins, with some minor loss of text at the top right corner and minor loss of the top 1 cm of the map, including neatline and gradient numbers across the top.

CLAUDIUS PTOLEMY

Claudius Ptolemy (fl. AD 127-145) was an ancient geographer, astronomer, and mathematician. He is known today through translations and transcriptions of his work, but little is known about his life besides his residence in Alexandria.

Several of his works are still known today, although they have passed through several alterations and languages over the centuries. The *Almagest*, in thirteen books, discusses astronomy. It is in the *Almagest* that Ptolemy postulates his geocentric universe. His geometric ideas are contained in the *Analemma*, and his optical ideas were presented in five books known as the *Optica*.

Perhaps his best-known work is his *Geographia*, in eight books. In 1295, a Greek monk found a copy of *Geographia* in Constantinople; the emperor ordered a copy made and the Greek text began to circulate in eastern Europe. In 1393, a Byzantine diplomat brought a copy of the *Geographia* to Italy, where it was translated into Latin in 1406 and called the *Cosmographia*. The manuscript maps were first recorded in 1415. These manuscripts, of which there are over eighty extant today, are the descendants of Ptolemy's work and a now-lost atlas consisting of a world map and 26 regional maps.

When Ptolemy's work was re-introduced to Western scholarship, it proved radically influential for the understanding and appearance of maps. Ptolemy employs the concept of a graticule, uses latitude and longitude, and orients his maps to the north—concepts we take for granted today. The *Geographia*'s text is concerned with three main issues with regard to geography: the size and shape of the earth; map projection, i.e. how to represent the world's curve proportionally on a plane surface; and the corruption of spatial data as it transfers from source to source. The text also contains instructions as to how to map the world on a globe or a plane surface, complete with the only set of geographic coordinates (8000 toponyms, 6400 with coordinates) to survive from the classical world.





Vnus gradus longit. in hoc
paral. continet milia. 80. 1/2

equinoctiali
maioris horar. decem

Sextidectimus parallelus differens
abequinoctiali hō. 8. 1/2. habens
diem maiorem horar. 16. 1/2.

Quindecimus parallelus per
borichenen differens abequinoctiali
hō. 2. hūs diem maiore horar. 16.

Clima septimum.

12. Paral. per medium pontū
differens abequinoctiali hō. 3. 1/2.
hūs diem maio. hō. 14. et dimidie.

Clima sextum.

13. paral. per byzantium
differens abequinoctiali hō. 3. 1/2.
hūs diem maiorem horar. 14. cum quarta.

RARE SWEEPING VIEW OF PARIS

3 Lutetiae, vulgo, Paris, Urbis Galliarum Primariæ, Non Europæ Solius

Paris / 1669

DIMENSIONS
94.5" x 29.5"

COLOR
Uncolored

CONDITION
VG

STOCK NO.
77258

AUTHOR
Nicolas Berrey /
Alexis-Hubert
Jaillot / Noël
Cochin

DESCRIPTION

This rare sweeping view of Paris showing the city under Louis XIV is the first French-published view of the city to be produced at this scale. This superbly rare bird's-eye view was designed by Noël Cochin and printed by Hubert Jaillot in 1669. The expansive central view, nearly 7 feet wide and 2 feet tall, shows the city in intricate detail as seen from the north. This is one of the earliest obtainable views of Paris to be published on this scale, and one of the grandest views of Paris published during the 17th century.

The view sweeps from the Faubourg and Abbaye de St. Antoine (near the more recent Place de la Nation) in the east to the hills of Montmartre in the north. The exact location Cochin used to sketch the view is not mentioned in the text, but the angle of the buildings suggests somewhere in northeast Paris, in the 20th Arrondissement. A Princeton cataloging suggests the Ménilmontant neighborhood as the location Cochin used. While plausible, there is no textual evidence to support this.

The central view, itself supplied on four sixteen-by-twenty-one-inch sheets of paper, is supplemented by four additional wide-angled views of the city and fourteen additional smaller views in the side and bottom panels of the work. Below the engravings are four sets of text, the first explaining the purpose of the view; the second detailing the history of Paris in French; the third providing the same in Latin; and the fourth acting as an additional index for the central view. Please refer to the text below for specifics regarding the text and additional views.

Boutier only lists two earlier views of Paris produced at a comparable size (one plate created by Van der Keere and one created by Willem Janszoon Blaeu), although each is approximately a foot smaller. These were both published in Amsterdam and reproductions of an earlier and smaller Merian view, which highlights the importance of this present map.

The reign of Louis XIV saw the growing dominance of France on the world stage, as well as many reforms of French society. Louis XIV would only truly come into power after the suppression of the Fronde rebellion, but this would leave him

with a life-long distrust of the Parisian nobility and denizens. Thus, he would change the royal residence from the Palais-Royal first to the more defensible Louvre, and then to Versailles some twenty kilometers from Paris.

Despite the king's distaste for the city, it would flourish due to the actions of Jean-Baptiste Colbert, the Minister of Finances and a gifted student of mercantilism. In a quest to remake Paris in the style of Rome, he would undertake massive construction projects, building Les Invalides just two years after the printing of this work, demolishing the city walls and replacing them with the Grands Boulevards (but only after Louis XIV declared the city secure against attack), and building many additional squares and monuments. This view, and the associated view, were no doubt influenced by the grandiose redesigning of the city.

Boutier lists the map as appearing in three states, of which this is the third. Of the first state, three examples are known to exist. Of the second and third states (in addition to the present example) only one state is known to exist.

RARITY

- First state: three examples, in the Firestone Library (Princeton University), the Getty Research Center (California), and the Bibliothèque National de France.

- Second state: we were only able to locate one example, in the BNF.

- Third state: we were again able to locate only one example, in the BNF.

One further mention of this work exists, in the *Catalogue de Livres et Estampes Relatifs à L'Histoire de la Ville de Paris et de ses Environs*, Provenant de la Bibliothèque de Feu M. Hippolyte Destailleur, which documents the extensive library the famous architect and Rococco revivalist upon his death. This print was also mentioned in Sue Reed's 1998 *French Prints From the Age of the Musketeers*, stating that the print was on loan to an exhibition held in Boston, Ottawa, and Paris from 1998 to 1999 (most likely the BNF first state example).

We find no record of any additional examples having ever been on the market.



LUTETIÆ, vulgo PARIS, URBIS GALLIARUM PRIMARIÆ, NON EUROPÆ SOLIUS, SED ORBIS TOTIUS CELEBERRIMÆ PROSPECTUS N. Beres exc.



LES MEMBRES DE LA SOCIÉTÉ DES ÉCRIVAINS ET FIGURÉS DE LA VILLE DE PARIS.

DESCRIPTION SOMMAIRE DE L'ÉTAT, GÉNÉRAL ET PARTICULIÈRE DES QUARTIERS DE LA VILLE, Cité de Vieux Paris.

DE
L'UTETIÆ PARISIORVM
VBI CIVITATIS ET ACADEMIÆ
SIV UNIVERSITATIS SITUS.

A PARIS,
Chez NICOLAS BÉRES, Libraire de Roy,
rue de la Harpe, vis-à-vis le Collège de Clugny.

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FINIS.

LINSCHOTEN'S ITINERARIUM

4 Navigatio ac Itinerarium Iohannis Hugonis Linscotani in Orientalem Sive Lusitanorum Indiam

Amsterdam / 1614

DIMENSIONS
8" x 12.5"

COLOR
Uncolored

CONDITION
VG

STOCK NO.
72051

AUTHOR
Jan Huygen van
Linschoten

DESCRIPTION

A handsome example of Linschoten's Itinerario, one of the most important travel books of the late 16th and early 17th century, with the much sought-after and very rare Willem Barentsz map of the arctic.

Jan Huyghen van Linschoten (1563-1611) was perhaps the greatest world traveler of his age. His adventures from 1576 to 1592 in Iberia, Africa, and India, became the stuff of legend, and more than any other figure he was responsible for opening the young Dutch Republic to global trade and exploration.

The Itinerario was compiled in the context of the fervent Dutch desire to break the monopoly that the Portuguese had held on East Indies trade throughout the 16th century. The information brought back and disseminated by Linschoten laid the groundwork for the Houtman voyage of 1595-98 and the foundation of the Dutch East India Company (VOC).

The Itinerario contained Linschoten's own account of his travels, along with information about the natural history and ethnography of Asia. The second part contained an overview of the income of the Spanish crown. The third part, the Reysgheschrift, contained translations of Spanish and Portuguese roteiros related to the East Indies and the transit to them.

Linschoten became acquainted with the Amsterdam publisher Cornelis Claesz upon his return from his earlier voyages. Claesz was avidly pursuing and publishing maps and travel accounts that could be of use to Dutch seafarers, and he and Linschoten began a partnership surrounding the Itinerario. On March 14, 1594, Linschoten signed an agreement with Claesz "to print and sell to mutual benefit a certain book on navigation to the East Indies with images pertaining thereto, as described by Jan Huygen, aforementioned." A few months after signing the contract with Claesz, Linschoten accompanied Willem Barentsz on his first voyage to the arctic in search of the Northeast Passage.

RARITY

This edition was apparently unknown to Schilder upon the publication of MCN VII, as he refers to the 1614 Cloppenburg edition as the only from that year, and did not know that the Barentsz appeared in the 1614 edition as well as the 1599.

REFERENCE

Quarto. Contemporary vellum. 2 title vignettes of a sailing ship, engraved coat-of-arms, full-page portrait, 7 engraved folding maps, and 36 (13 double-page, 5 folding) engraved plates or maps. [4] leaves, 124, 45, [3] pages. (Minor patched repair to the verso of the title. Page 43/44 supplied from another copy and expertly restored at the edges. Front flyleaf with top outside corner restored. Lacking back flyleaf. Scattered minor toning. Minor repaired loss to the lower-right border of the Arabian Sea map. In general a VG or better example.)

LIST OF MAPS

- Willem Barentsz. *Delinatio Cartae Trium Navigationum per Batavos, ad Septentrionalem Plagam, Norvegiae, Moscoviae, et Novae Semblae.*
- Petrus Plancius. *Orbis Terrarum Typus De Integro Multis In Locis Emendatus auctore Petro Plancio 1594*

And the following maps by Linschoten among others:

- *Exacta & accurata delinatio cum orarum maritimarum etiam locorum terrestrium que in regionibus China, Cauchinchina, Camboja, sive Champa, Syao, Malacca, Arracan & Pegu*
- *Deliniantur in hac tabula, Orae maritimae Abexiae, freti Mecani: al. Maris Rubri: Arabiae Freti Mecani: al. Maris Rubri: Arabiae, Ormi, Persiae, Supra Sindam usque . . .*
- *Delineatio Orarum Maritimarum, Terrae vulgo Indigetatae Terra do Natal, item Sofalae, Mozambicae, & Melindae . . .*
- *Typus orarum maritimarum Guineae, Manicongo & Angolae ultra Promentorium Bonae spei susq. . .*
- *Delineatio Omnium Orarum Totius Australis Partis Americae, Dictae Peruvianae, a R. de la Plata, Brasiliam, Pariam, & Castellam . . .*



A STUNNING LITHOGRAPH OF A LUNAR ECLIPSE

5 | *Partial Eclipse of the Moon.*

New York / 1882

DIMENSIONS
28.4" x 38.2"

COLOR
Colored

CONDITION
VG+

STOCK NO.
68379

AUTHOR
Etienne Leopold
Trouvelot

DESCRIPTION

This is a beautiful color lithograph of a partial lunar eclipse made by Etienne Trouvelot, relating his observations made in the fall of 1874. The chromolithograph was published as part of Trouvelot's *Astronomical Drawings* set of 15 plates by Charles Scribner's Sons in 1882.

Trouvelot's drawings are known as some of the best images of the sky ever made. Trouvelot's work was very important at the time, as it provided important images of the stars, planets, and phenomena of the sky at a time when popular interest in astronomy was growing, but photography had not yet become advanced enough to capture such dark images. Trouvelot's images are recognized as the last of the great images of the night sky that surpassed the photography of their day.

Lunar eclipses are magnificent phenomena that happen when the moon passes through the shadow of the sun cast by the earth. The lack of direct sunlight means that only refracted light, which undergoes Rayleigh scattering, reaches the moon from the sun. This results in a deep red color, leading to the term blood moon, and they are also known as blue moons or supermoons.

It is interesting that Trouvelot chooses to portray a partial eclipse. On October 25th, a day after this image was sketched, a full eclipse would occur. Perhaps Trouvelot decided that the contrast between the bright and dark parts of the moon would lead to better understanding on the effects of the blood moon, or perhaps his view was obscured on the second night.

Trouvelot describes the work and phenomenon as follows in his *Trouvelot Astronomical Drawings Manual*:

A view of the Moon partially obscured by the Earth's shadow, whose outline gives ocular proof of the earth's rotundity of form. The shadowed part of the Moon's surface is rendered visible by the diffused sun-light refracted upon it from the earth's atmosphere. Its reddish brown color is due to the absorption, by vapors present near the earth's surface, of a considerable part of this dim light. On both the obscured and illuminated tracts the configurations of the Moon's surface

are seen as with the naked eye. The craters appear as distinct patches of lighter color, and the noticeably darker areas are the depressed plains or Maria. The large crater Tycho, at the lower part of the disk, is the most prominent of these objects, with its extensive system of radiating streaks. The largest crater above is Copernicus, at the left of which is Kepler and still above are Aristarchus and Herodotus appearing as if blended in one. Above and at the left of the great crater Tycho, the first dark tract is the Mare Humorum of Plate VI seen in its natural position, with the crater Cassendi at its northern (upper) extremity and Vitello on its southern (lower) border. The advancing border of the shadow appears, as always, noticeably darker than the remainder, an effect probably of contrast. The illuminated segment of the Moon's disk has its usual appearance, the lighter portions being the more elevated mountainous surfaces, and the dark spaces the floors of extensive plains.

ETIENNE LEOPOLD TROUVELOT

Trouvelot (1827-1895) was born in Guyencourt, Aisne, France. During his early years he was apparently involved in politics and had Republican leanings. Following a coup d'état by Louis Napoleon in 1852, he fled or was exiled with his family to the United States, arriving in 1855. They settled in the town of Medford, Massachusetts, where he worked as an artist and nature illustrator. In both 1860 and '70 census, his occupation is listed as lithographer.

His interest in astronomy was apparently aroused in 1870 when he witnessed several auroras. When Joseph Winlock, the director of Harvard College Observatory, saw the quality of his illustrations, he invited Trouvelot onto their staff in 1872. In 1875, he was invited to the U.S. Naval Observatory to use the 26-inch refractor for a year. During the course of his life he produced about 7,000 quality astronomical illustrations. 15 of his most superb pastel illustrations were published by Charles Scribner's Sons in 1881. He was particularly interested in the Sun, and discovered "veiled spots" in 1875. Besides his illustrations, he published about 50 scientific papers.



PARTIAL ECLIPSE of the MOON.

Observed October 24, 1874.

PARIS VIEW BY THE FATHER OF MODERN POSTER ART

6

Vue generale des Palais De L'Exposition Universelle De 1878 . . .

Paris / 1878

DIMENSIONS
27.3" X 20.3"

COLOR
Colored

CONDITION
VG

STOCK NO.
74482

AUTHOR
Fortune Louis
Meaulle / Jules
Chéret

DESCRIPTION

Rare, separately published xylographed and color-lithographed view of the Grand Palais, as it appeared at the time of the third Paris World's Fair, called an Exposition Universelle in 1878.

In this strikingly detailed image, a bird's-eye view allows us to take in the scene: the main palais, center, sits upon the Champ du Mars; at right, across the Seine, is the Trocadero, newly built for this 1878 event. The lithograph was published by and featured in *Le Figaro*, France's oldest national daily newspaper. This was one of the first works of Chéret's new printing plant. Chéret received a silver medal for work at this fair. He would go on to become regarded as the father of modern poster art.

The buildings and the fairgrounds were somewhat unfinished on opening day, as political complications had prevented the French government from paying much attention to the exhibition until six months before it was due to open. However, efforts made in April were prodigious, and by June 1, a month after the formal opening, the exhibition was finally completed.

This exposition was on a far larger scale than any previously held anywhere in the world. It covered over 66 acres, the main building in the Champ de Mars and the hill of Chaillot, occupying 54 acres. The Gare du Champ de Mars was rebuilt with four tracks to receive rail traffic occasioned by the exposition. The Pont d'Iéna linked the two exhibition sites along the central allée. The French exhibits filled one-half of the entire space, with the remaining exhibition space divided among the other nations of the world.

Over 13 million people paid to attend the exposition, making it a financial success. The total number of persons who visited Paris during the time the exhibition was open was 571,792.

JULES CHÉRÉT

Jules Chéret was a French painter and lithographer who became a master of Belle Époque poster art.

He has been called the father of the modern poster. Chéret was a key figure in the history of poster art, producing more than 1,000 posters.

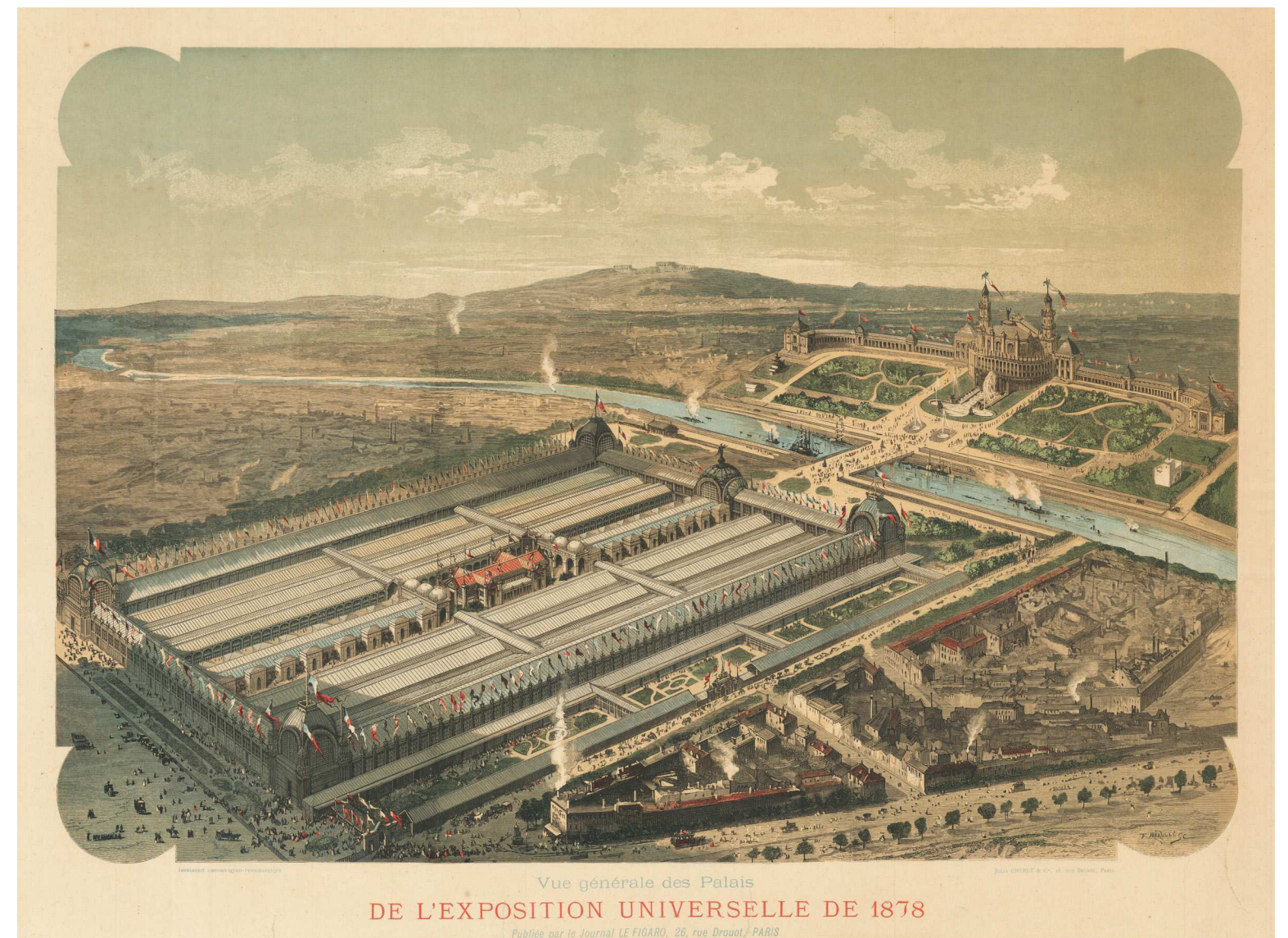
Born in Paris to a poor but creative family of artisans, at age thirteen, he began a three-year apprenticeship with a lithographer and then his interest in painting led him to take an art course at the *École Nationale de Dessin*.

From 1859 to 1866, he was trained in lithography in London, England, where he was strongly influenced by the British approach to poster design and printing. He got his break when perfume manufacturer Eugène Rimmel hired him as a designer. Soon after he started his own lithographic printing firm in Paris, firmly believing that lithography would soon replace his father's letterpress industry as the premier printing technique.

On returning to France, Chéret created vivid poster ads for the cabarets, music halls, and theaters such as the Eldorado, the Olympia, the Folies Bergère, Théâtre de l'Opéra, the Alcazar d'Été and the Moulin Rouge. He created posters and illustrations for the satirical weekly *Le Courrier français*.

As his work became more popular and his large posters displaying modestly free-spirited females found a larger audience, pundits began calling him the "father of the women's liberation." Females had previously been depicted in art as prostitutes or puritans. The women of Chéret's posters, joyous, elegant and lively—'Cherettes', as they were popularly called—were neither. It was freeing for the women of Paris, and heralded a noticeably more open atmosphere in Paris where women were able to engage in formerly taboo activities, such as wearing low-cut bodices and smoking in public. These 'Cherettes' were widely seen and recognised, and a writer of the time said "It is difficult to conceive of Paris without its 'Cherets' (sic)."

He was awarded the *Légion d'honneur* by the French Government in 1890 for his outstanding contributions to the graphic arts.



Vue générale des Palais
DE L'EXPOSITION UNIVERSELLE DE 1878

Publiée par le Journal LE FIGARO, 26, rue Drouot, PARIS

COLORFUL MEXICAN CHROMOLITHOGRAPH PLATE BOOKS

7 *Atlas Pintoresco e Historico de los Estados Unidos Mexicanos por Antonio Garcia Cubas*

Mexico City / 1897

DIMENSIONS
16" x 25"

COLOR
Colored

CONDITION
VG

STOCK NO.
72783

AUTHOR
Antonio Garcia y
Cubas / Debray
Sucesores

DESCRIPTION

Nice example of Antonio Garcia Cubas's *Atlas Pintoresco e Historico*, one of the finest works of Mexican Chromolithography published in the 19th Century.

[The] Atlas pintoresco e historico was a highly polished presentation of the character of the state defined through a variety of statistics graphically presented in beautiful thematic maps.... The imagery on the ethnographic map treated the 'white race' respectfully by contrast to the more intrusive images of indigenous peoples. Again, on the map dedicated to education...a host of portraits-almost entirely of white men-pay homage to Mexico's literate society, while the color scheme of the map itself parallels the color hierarchy of Mexican society by displaying literacy rates from high (in white) to low (in brown)." (Osber Library, Mapping Latin America...).

First published by Debray Sucesores in 1885, the work consists of a series of ethnographical, botanical, natural architectural, political, religious imagery of Mexico, with images of transportation, public institutions, agriculture and geological features. The final four maps show the history of Mexico, the Valley of Mexico and Two additional maps show the Valley of Mexico and Mexico City and its environs.

Each map is bordered by exquisitely rendered vignettes, pertaining to the map's theme.

Rumsey notes: "The maps and illustrations bordering them are superb. Garcia Cubas was the preeminent Mexican cartographer of the 19th century."

There are two editions, 1885 and 1897. The editions are identical, other than the title pages.

RARITY

The 1897 re-issue is scarce on the market, with only 4 examples at auction reported in RBH in the past 40 years.

CONDITION DESCRIPTION

Title page and 13 maps.

REFERENCE

Palau 98736. Phillips, Atlases 2686.

ANTONIO GARCÍA Y CUBAS

Antonio García y Cubas (1832-1912) was a Mexican geographer, historian, writer, and cartographer. An orphan from a young age, Cubas attended the Colegio de San Gregorio and the Colegio de Ingenieros, where he earned a geography degree. In 1856, he became a member of the Sociedad Mexicana de Geografía y Estadística.

Cubas wrote several geographic works, including introductory courses to geography, historical atlases, and maps. He is best known for his *Atlas Geográfico, Estadístico e Histórico de la República Mexicana* (1857), *Carta General de México* (1863), and *Diccionario Geográfico, Histórico y Biográfico de los Estados Unidos Mexicanos en cinco volúmenes, editados entre 1888 y 1891*. He is also praised for his memoir, *El Libro de mis Recuerdos* (1905). Today, the best books published in anthropology and history in Mexico are given the Antonio García Cubas prize.



FIRST MODERN MAP OF FRANCE

8

Tabula Moderna Francie

Rome / 1507

DIMENSIONS
21" x 15.5"

COLOR
Uncolored

CONDITION
Fair

STOCK NO.
64753

AUTHOR
Claudius Ptolemy

DESCRIPTION

Very scarce etched and engraved map of France, published in the 1507 edition of the Rome Ptolemy Atlas.

The map is a marked improvement from the Ptolemy-based map of the earlier editions, adding islands, topography, many more towns, and in general much more accuracy and detail.

Before the publication of this map, the only printed maps of France in circulation were those derived from Ptolemy, whose cartography was by this point, over 1300 years old.

The group of modern maps to which this map belongs represented the first wave of modern cartography overtaking the Ptolemaic tradition that dominated the birth of printed maps.

The new edition of the 1507 Rome Ptolemy adds the following maps to the previous complement:

1. Universalior Cogniti Orbis Tabula. Ex Recentibus Confecta Observationibus
4. Tabula Moderna Prussi Livoni Norvegi Et Gotti Datia
6. Tabula Moderna Hispanie - Hispania
8. Tabula Moderna Francie - Francia
10. Tabula Moderna Polonie Ungarie Boemie Germanie Russie Lithuanie - Germania.
13. Tabula Nova Italia - Ita[[]ia Corsica Insula Sardinia Insula.
26. Tabula Moderna Terrae Sanctae

RARITY

The new maps that were included in the 1507 Ptolemy are necessarily rarer than those that were included in the earlier editions. While we have had the 1478/1490 map of France several times, this is the first time we have had the modern map. Furthermore, this is the first time we have seen any example of the map on the market.

CONDITION DESCRIPTION

Two sheets joined, as issued. Tau cross watermark on each sheet. Shaved at the top with loss of title and some of the printed border. Some professionally-repaired damage at the bottom edge, particularly at the outside corners, as illustrated.



EXCEPTIONAL ORTELIUS RARITY

9 | (Separately Published Ortelius Map) Gallia

Antwerp / ca. 1585

DIMENSIONS
20" X 14"

COLOR
Hand colored

CONDITION
VG+

STOCK NO.
64335

AUTHOR
Abraham Ortelius/
Guillaume Postel

DESCRIPTION

Proof state of this separately-issued map of France, published by Abraham Ortelius and drawn by Guillaume Postel. Van Den Broecke notes that this map was “never regularly included” in any edition of the *Theatrum* and that fewer than only five or six examples are likely to have survived.

The map derives its cartography from Postel’s two-woodblock map of France, which was published in Paris in 1570. It uses the same strapwork cartouche as Mercator’s *Zelandia*, which was first published in 1585. Although it has been said that the cartouche here is a copy of that in the Mercator map, the opposite seems just as likely. The earliest appearance of the map in any Ortelius atlas was in a 1588 S, as noted below.

Van Den Broecke (35) remarks:

“Denucé mentions a 1598D edition (*Plantin Museum*, sign. A760) which contains this map. The copy described and shown by Meurer (p. 219, Figure 55) has no text on verso, and the same applies to my copies and to Stopp’s copy of this map. I noticed a 1588S edition at Reiss Auctions spring 2005 which contained a copy of this map, but with the Spanish text normally given to Ort34. Apparently, it was sold for a limited time as a separate single sheet map. Also, a copy of the 1613 Dutch edition in the University Library of Amsterdam has the standard text usually found on Ort34.”

As pointed out by Gittenberger (personal communication), the cartouche of this map is a close copy of Mercator’s *Zelandia* map. A fairly close copy of this map, but without hatching of the coat of arms, was included in Bouguereau 1594.

RARITY

According to Van Den Broecke, a single copy of the map exists “without the dotted lines indicating province and country borders, most probably a proof state”. The present example of the map also lacks these dotted borders, and so can be considered the second known example of this proof state.

CONDITION DESCRIPTION

Quarto. 16th-century ¼ blind-tooled pigskin over oak boards (expert remboitage; all leaves re-tabbed, clasps lacking). 48 double-page woodcut maps (including 27 ancient maps and 21 modern). aa4, *6, a6, b6, c5, [blank], A-N6, 48 double-page woodcut maps, Aa6, Bb6, Cc8 (i.e., complete). (Few small wormholes especially at the beginning of the book. Small ink stain to the centerfold of the Americas map, otherwise VG+ throughout.) Early ink manuscript on the front and back pastedowns. Ink “A.S.” on the title.

ABRAHAM ORTELIUS

Abraham Ortelius is perhaps the best known and most frequently collected of all sixteenth-century mapmakers. Ortelius started his career as a map colorist. In 1547 he entered the Antwerp guild of St Luke as *afsetter van Karten*. In 1560, while traveling with Gerard Mercator to Trier, Lorraine, and Poitiers, he seems to have been attracted, largely by Mercator’s influence, towards a career as a scientific geographer. From that point forward, he devoted himself to the compilation of his *Theatrum Orbis Terrarum* (*Theatre of the World*), which would become the first modern atlas.

In 1564 he completed his “*mappemonde*”, an eight-sheet map of the world. Ortelius also published a map of Egypt in 1565, a plan of Brittenburg Castle on the coast of the Netherlands, and a map of Asia, prior to 1570.

On May 20, 1570, Ortelius’ *Theatrum Orbis Terrarum* first appeared in an edition of 70 maps. Most of the maps in Ortelius’ *Theatrum* were drawn from the works of a number of other mapmakers from around the world; a list of 87 authors is given by Ortelius himself

In 1578 he laid the basis of a critical treatment of ancient geography with his *Synonymia geographica* (issued by the Plantin press at Antwerp and republished as *Thesaurus geographicus* in 1596). In 1584 he issued his *Nomenclator Ptolemaicus*, a *Parergon* (a series of maps illustrating ancient history, sacred and secular). Late in life, he also aided Welser in his edition of the *Peutinger Table* (1598).



EARLY EDITION OF THE ORONCE FINE MAP OF 1525

10 | *Totius Galliae Exactissima Descriptio . . . M. D. LXVI.*

Venice / 1566

DIMENSIONS
25.3" x 18.3"

COLOR
Uncolored

CONDITION
VG

STOCK NO.
74213

AUTHOR
Paolo Forlani/
Bolognini Zaltieri

DESCRIPTION

This is a rare 2 sheet map of France, first published by Paolo Forlani in Venice in 1566.

Dedicated to Marcus Antonius Radici, Forlani's map is based upon Oronce Fine's monumental 4 sheet map of France, the original of which no longer survives.

First published in 1525, Fine's map is the first attempt to create a modern map of France utilizing a systematic series of observations. Fine's map marked an important departure from earlier maps of France, extending its dominion far beyond the limits of Renaissance France. Based on a Gallia bounded by the Rhine, Alps, and Pyrenees, which greatly exceeded the boundaries of Renaissance France, Fine's map pushes even further, extending northern Italy, including Venice and the Adriatic. The coverage in part reflects the ambitions of the kings of France to claim territory in the Alps and Italy, which were dampened by the 1559 treaty of Cateau-Cambrésis, but not entirely defeated.

As noted in the History of Cartography chapter on early mapping in France:

Historical records indicate that Fine's Nova totius Galliae descriptio was first published in Paris in 1525 by Simon de Colines . . . and that its final edition was published in 1557. . . However, neither of these editions was preserved. The surviving examples . . . are intermediate printings likely issued from the four woodblocks cut for the original edition. Dated 1538, 1546, and 1554, they were published by Jérôme de Gourmont, a member of the famous family of Parisian booksellers and printers that seemed to specialize in map publishing.

The map was presented by its author as a basic mapping of the country; the cartouche, in part, reads: "our chief intention was to reduce all of Gaul in order to meet the demands of several good men, and to establish and revise the latitudes, longitudes, and situation of main places, coasts, rivers, and the most notable mountains, so that this map can be amplified and corrected at pleasure in the future" . . .

RARITY

The map is scarce on the market. We note only a single example at auctions and in dealer catalogs in the past 15 years.

CONDITION DESCRIPTION

Two sheets joined. Minor discoloration along old folds / joins, and one larger spot at the top.

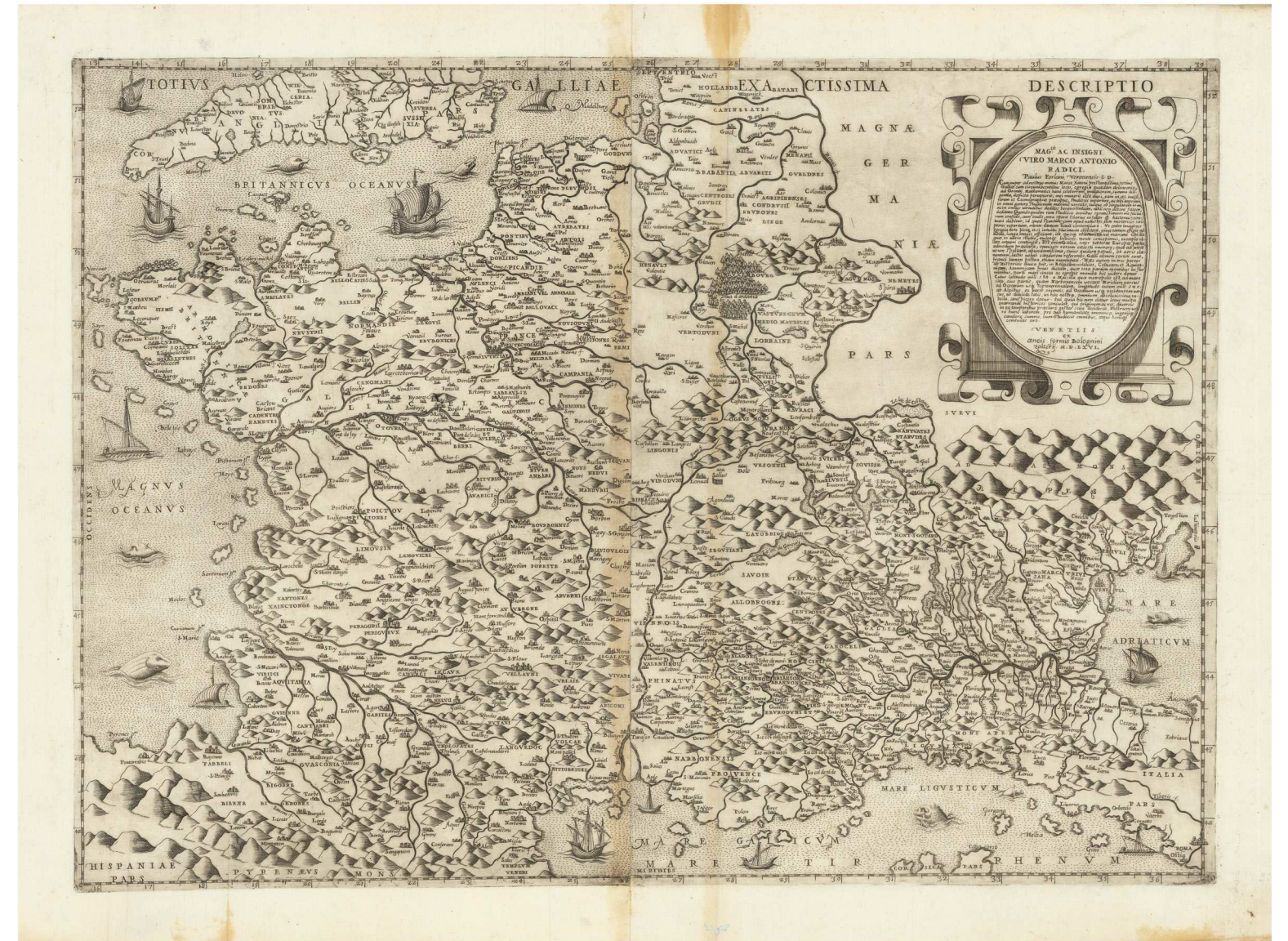
PAOLO FORLANI

Paolo Forlani (fl. ca. 1560-1571) was a prolific map engraver based in Venice. All that is known of his life are his surviving maps and prints, of which there are almost 100 (185 with later states included in the total). He also produced a globe and two town books. It is likely he came from Verona and that he died in Venice in the mid-1570s, possibly of the plague.

THE LAFRERI SCHOOL

The Lafreri School is a commonly used name for a group of mapmakers, engravers, and publishers who worked in Rome and Venice from ca. 1544 to 1585. The makers, who were loosely connected via business partnerships and collaborations, created maps that were then bound into composite atlases; the maps would be chosen based on the buyer or compiler's interests. As the maps were initially published as separate-sheets, the style and size of maps included under the umbrella of the "School" differed widely. These differences can also be seen in the surviving Lafreri atlases, which have maps bound in with varying formats including as folded maps, maps with wide, trimmed, or added margins, smaller maps, etc.

The most famous mapmakers of the School included Giacomo Gastaldi and Paolo Forlani, among others. The School's namesake, Antonio Lafreri, was a map and printseller. His 1572 catalog of his stock, entitled *Indice Delle Tavole Moderne Di Geografia Della Maggior Parte Del Mondo*, has a similar title to many of the composite atlases and thus his name became associated with the entire output of the larger group.



SEPARATELY-PUBLISHED MAP OF FRANCE BY HOGENBERG

11 | *Galliae Regni Potentis, Nova Descriptio, Auctore Francisco Hogenbergio*

n.p. Cologne / 1583

DIMENSIONS
20" x 14"

COLOR
Uncolored

CONDITION
VG+

STOCK NO.
75188

AUTHOR
Frans Hogenberg

DESCRIPTION

Very rare antique engraved map of France by Frans Hogenberg, prepared for separate publication in Cologne in 1583.

The map is an engraved reduction of the four-sheet woodblock map of France (1570) by Guillaume Postel that was itself an improvement on the one (1560) by Jean Jolivet. The latter's wall map of France was issued in several editions from 1560 onwards and was often copied (cf. Van Den Broecke Ort 34). Much work on French cartography had been done between 1560 and 1583, when the present map was made, and there is a substantial improvement here from say, the Ortelius map of France from 1570. Hogenberg probably compiled information from more sources than just Postel, such as Finaeus, de Jode (1578), etc.

This, like much of Hogenberg's work, was either initially conceived as a map for Abraham Ortelius, or as a separate publication to be issued outside of Antwerp. Ortelius evidently had an issue supplanting his first map of France (first issued in 1570), as a possible successor map (Van Den Broecke 35) was not formally included in any atlas, and appears only very rarely. If the same is true of the present map, it may be the case that Ortelius had difficulty obtaining permission to print Postel's map. It was not until 1606, after Ortelius's death, that Vrients would find a map of France to replace the first plate.

REFERENCE

Not in Karrow.

FRANS HOGENBERG

Frans Hogenberg (ca. 1540-ca. 1590) was a Flemish and German engraver and mapmaker who also painted. He was born in Mechelen, south of Antwerp, the son of wood engraver and etcher Nicolas Hogenberg. Together with his father, brother (Remigius), uncle, and cousins, Frans was one member of a prominent artistic family in the Netherlands.

During the 1550s, Frans worked in Antwerp with the famous mapmaker Abraham Ortelius. There, he engraved the maps for Ortelius' groundbreaking first atlas, published in Antwerp in 1570, along with Johannes van Deotecum and Ambrosius and Ferdinand Arsenius. It is suspected he engraved the title page as well. Later, Ortelius supported Hogenberg with information for a different project, the *Civitates orbis terrarum* (edited by Georg Braun, engraved by Hogenberg, published in six volumes, Cologne, 1572-1617). Hogenberg engraved the majority of the work's 546 prospects and views.

It is possible that Frans spent some time in England while fleeing from religious persecution, but he was living and working in Cologne by 1580. That is the city where he died around 1590. In addition to his maps, he is known for his historical allegories and portraits. His brother, Remigius, also went on to some fame as an engraver, and he died around the same time as his brother.



FIRST EDITION OF EARLIEST DETAILED FRENCH POCKET ATLAS

12 | *Les plans et profils de toutes les principales villes et lieux considerables de France*

Paris / 1634

DIMENSIONS
9" x 6"

COLOR
Uncolored

CONDITION
VG+

STOCK NO.
75195

AUTHOR
Christopher
Tassin

DESCRIPTION

A wonderful collection of 171 maps, plans, and views of France, published by Nicolas Tassin under the auspices of Melchior Tavernier. The atlas is the first of its type to focus on France and includes vast amounts of information detailing the country's geography in the 17th century.

The atlas opens with a dedication to King Louis XIII, before providing a detailed description of the cities and regions shown in the atlas. These are fascinating, enumerating not only geographical information but also discussing history and culture. This section provides many insights into how the various regions were viewed in a geopolitical and historical context at the time of publication.

The maps included are well executed and in the Tassin's distinctive style, which can be easily discerned in the unique way trees, mountains, and other natural features are depicted. The views are equally notable, with immense detail portrayed in some examples. Particularly notable is Tassin's view of Paris, taken from the west.

The work is divided according to region. It includes 43 maps of Picardie, 48 maps of Champagne, 23 maps of Lorraine, 26 maps of Bretagne, 25 maps of Normandie, 16 maps of the Ile-de-France, and 15 maps of Brie. Curiously, the work opens with the maps of Brie, but only displays two before returning to the rest at the end. Each section is heralded by one or more decorative cartouche plates.

A companion volume (not present here, nor called for) was published in 1636, focusing on the regions in the south and west of France, which are neglected in the present volume.

CONDITION DESCRIPTION

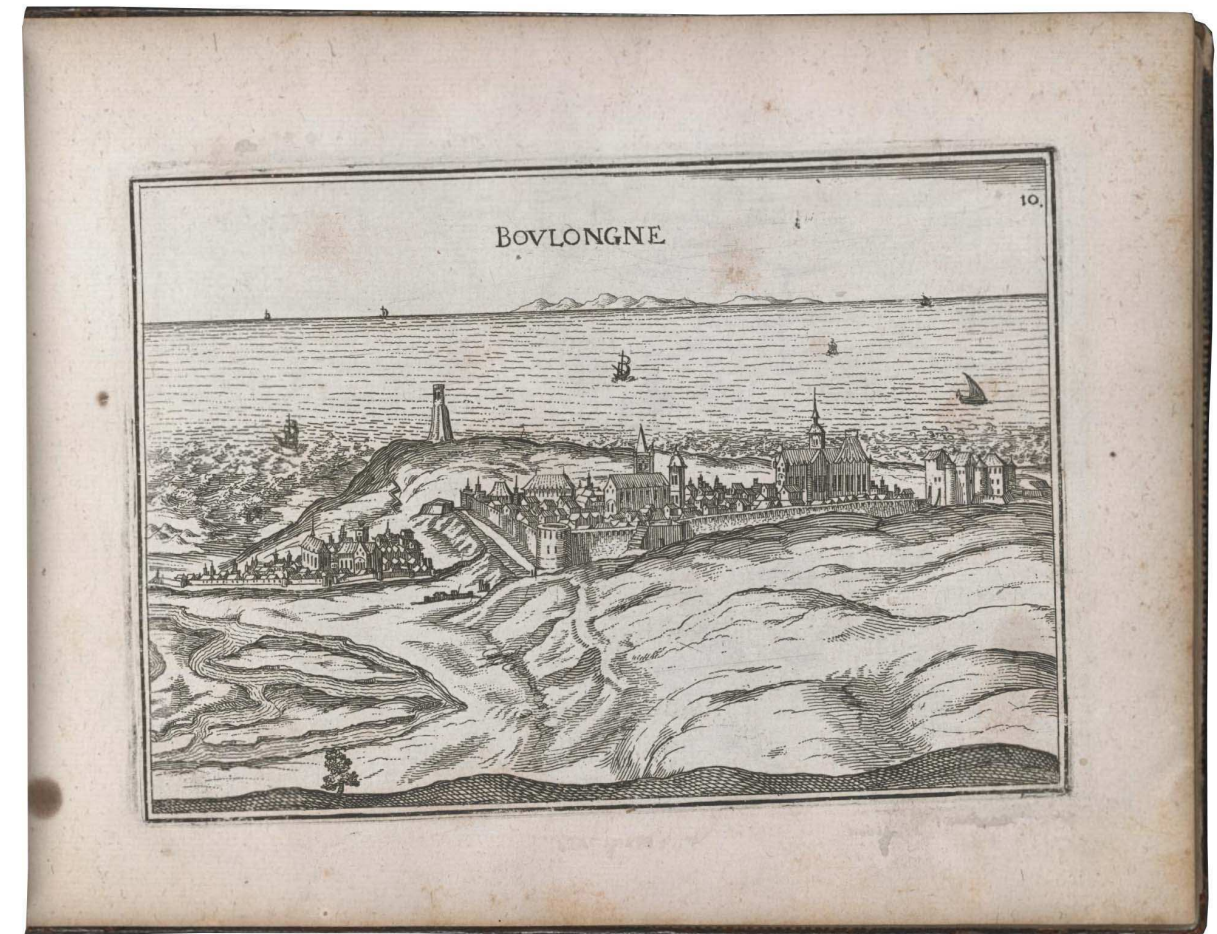
Oblong octavo. Later (19th-century?) full brown morocco, covers with elaborate gilt-tooled frames and borders, (rebacked, utilizing original leather backstrap, and covers repaired near spine). Complete with 171 maps, plans, and views, including 2 folding maps. [2], 1-39, [432] (Brie, 4 plates on 8 sheets; Cartouche; Picardie, 45 plates on 90 sheets; Champagne, 50 Plates on 100 sheets; Lorraine, 25 plates on 50 sheets; Bretagne, 28 plates on 56 sheets; Normandie, 27 plates on 54 sheets; Isle de France, 18 plates on 36 sheets; Brie, 14 plates on 28 sheets) [2]. Title and verso of the last map with ink stamp of "Biblioteca Giovannini".

REFERENCE

Pastoureau, Tassin 7.

NICOLASTASSIN

Nicolas Tassin's early career was in service to the King of France as an engineer. He was subsequently appointed 'royal cartographer' and given the right to publish his discoveries for ten years. Tassin first worked in Dijon before setting up as an engraver in Paris where he issued various collections of small maps and plans of France, Switzerland, Germany and Spain. His first publications date to 1633, while his noted *Les plans et profils de toutes les principales villes et lieux considerables de France* was published a year later. He subsequently updated his early works through the rest of his career, before retiring in 1644 and selling his copperplates to Antoine de Fer.



TASSIN'S ATLAS OF FRANCE AND SPAIN

13

Cartes generales des provinces de France et Espagne . . .

Paris / 1633

DIMENSIONS
8" x 6"

COLOR
Uncolored

CONDITION
VG

STOCK NO.
75441

AUTHOR
Christopher
Tassin

DESCRIPTION

Presented is Tassin's scarce atlas of France and Spain, completed in the year 1633, bound together with his atlas of the French region of Lorraine, the latter of which would appear in his 1634 *Les plans et profils de toutes les principales villes et lieux considerable de France*. This work was published in the year which Tassin started producing his atlases.

Tassin is well regarded as an early French engraver with a distinct style, which can be recognized on his maps by his portrayal of trees, hydrography, and topographic features. Pastoureau says of the engraver that "Tassin is most renown for his small oblong atlases," and that while most of his works cover his native France, his works covering other parts of Europe are uncommon.

The first volume of this atlas appears without the described first map, a *Carte Generale de France*. However, the only other described copy of this volume we were able to locate also lists this plate as not included, thus it is unclear if it was ever bound into the *Cartes Generales des provinces de France et Espagne*.

Both volumes open with copious descriptions of the regions subsequently described. The maps themselves vary widely in scope, with some focusing on entire regions of France and Spain, and others on single, small areas, such as map 29, a full-page map of the Isle de Ré.

In all, this is a well-presented example of this scarce work by Tassin.

CONDITION DESCRIPTION

Oblong octavo. Contemporary or possibly somewhat later full vellum (somewhat worn and stained, lacking ties). [8] A-C D² D blank (1-25). 25. Maps of France and Spain: 67 numbered plates, lacking the described "Carte Generale de France" (Plate 1), with an additional 2 cartouche plates. Lorraine: [8], 23 numbered plates, with an additional 2 cartouche plates. [6]. (Dampstain in upper left and right corners of first half of book. Some manuscript on the first several pages in a 17th-century French hand and 20th-century American hand.) But for the dampstaining VG or VG+. As-is, Good to VG.

REFERENCE

Pastoureau, Tassin 3.



VIEW OF THE UNVEILING OF THE EIFFEL TOWER

14 | Souvenir de L'Exposition Universelle Paris 1889 | Esplanade des Invalides | Grand-Hotel

Paris / 1889

DIMENSIONS
25.5" x 20"

COLOR
Colored

CONDITION
VG+

STOCK NO.
74829

AUTHOR
A. Karl / Gillot

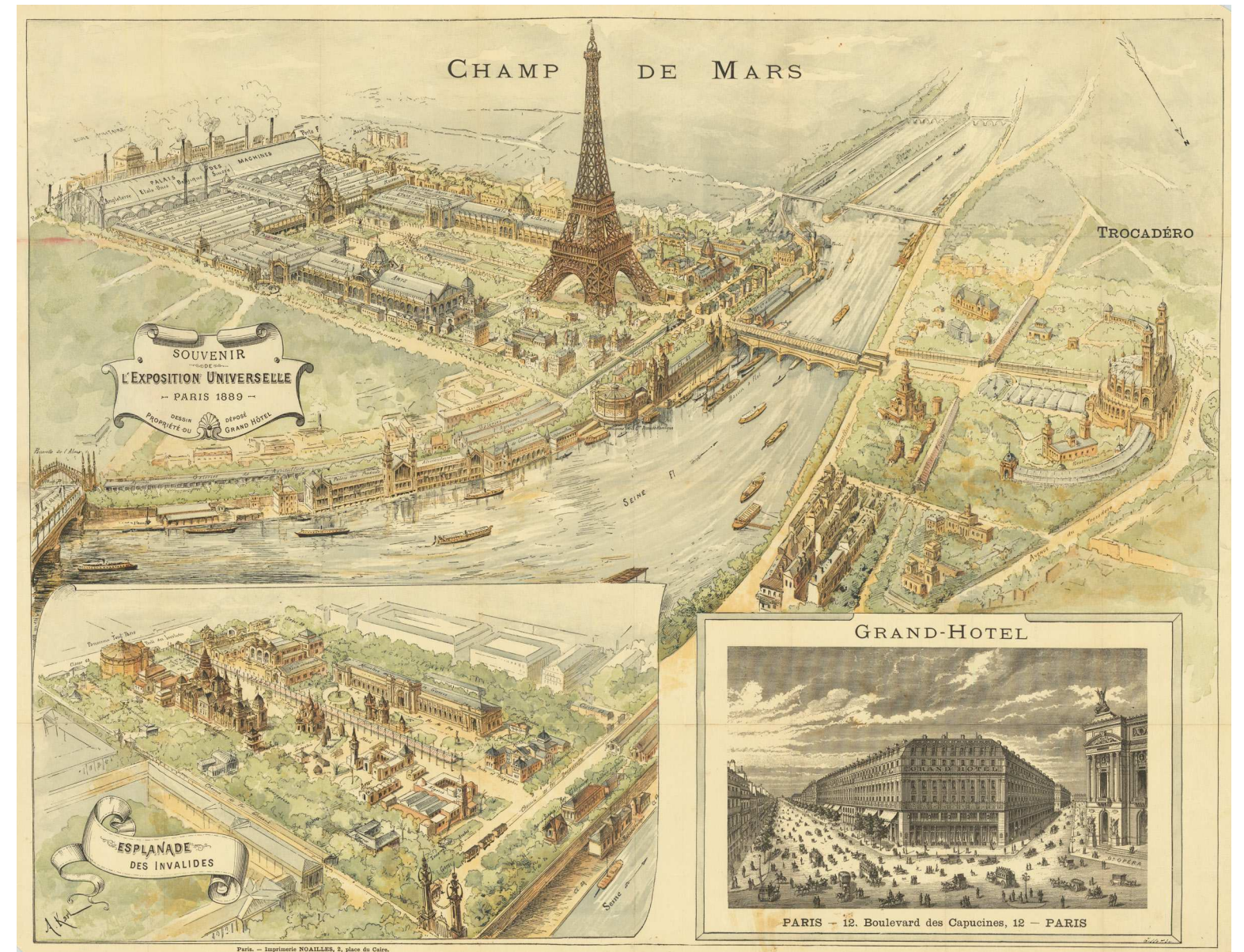
DESCRIPTION

Wonderful color bird's-eye view of the 1889 Exposition Universelle, the great outpouring of Beaux-Arts architecture that also gave birth to the Eiffel Tower.

The view was published by Noailles in Paris, as a promotional for the Grand Hotel on the Boulevard des Capucines.

CONDITION DESCRIPTION

Folding map, with original red cloth covers. Minor stains.



THE 1900 EXPOSITION UNIVERSELLE

15 | *Exposition Universelle Paris 1900*

Paris / 1900

DIMENSIONS
33.75" x 22.5"

COLOR
Colored

CONDITION
VG

STOCK NO.
76548

AUTHOR
GTC

DESCRIPTION

Impressive color-lithographed poster of the grounds of the 1900 Exposition Universelle in Paris, by the poster artist "GTC".

The view overlooks the Seine, the Grand Palais, the exhibition buildings leading to Les Invalides, the Eiffel Tower, and the exhibition buildings constructed around it. Some of the more fantastical buildings constructed for the Exposition are shown, such as the Globe Céleste. At the top are vignettes of the pavilions of foreign countries, the palace of electricity and castle of water, the Grand Palais, and the Porte Monumentale.

In the foreground are world leaders, including William McKinley and monarchs, such as Queen Victoria, and her son (Edward VII, upon her death), Emperor Franz Joseph I of Austria-Hungary, Emperor Nicholas II and Empress Alexandra of Russia, and Menelik II, Emperor of Ethiopia. The titles of the figures are given in the border below them.

The combination of the extravagant Beaux-Arts architecture, rich color printing, and portraits of world leaders mingling happily together gives a sense of Europe before the fall - standing as a stark contrast to the animosity and destruction of World War I that followed a little over a decade later.

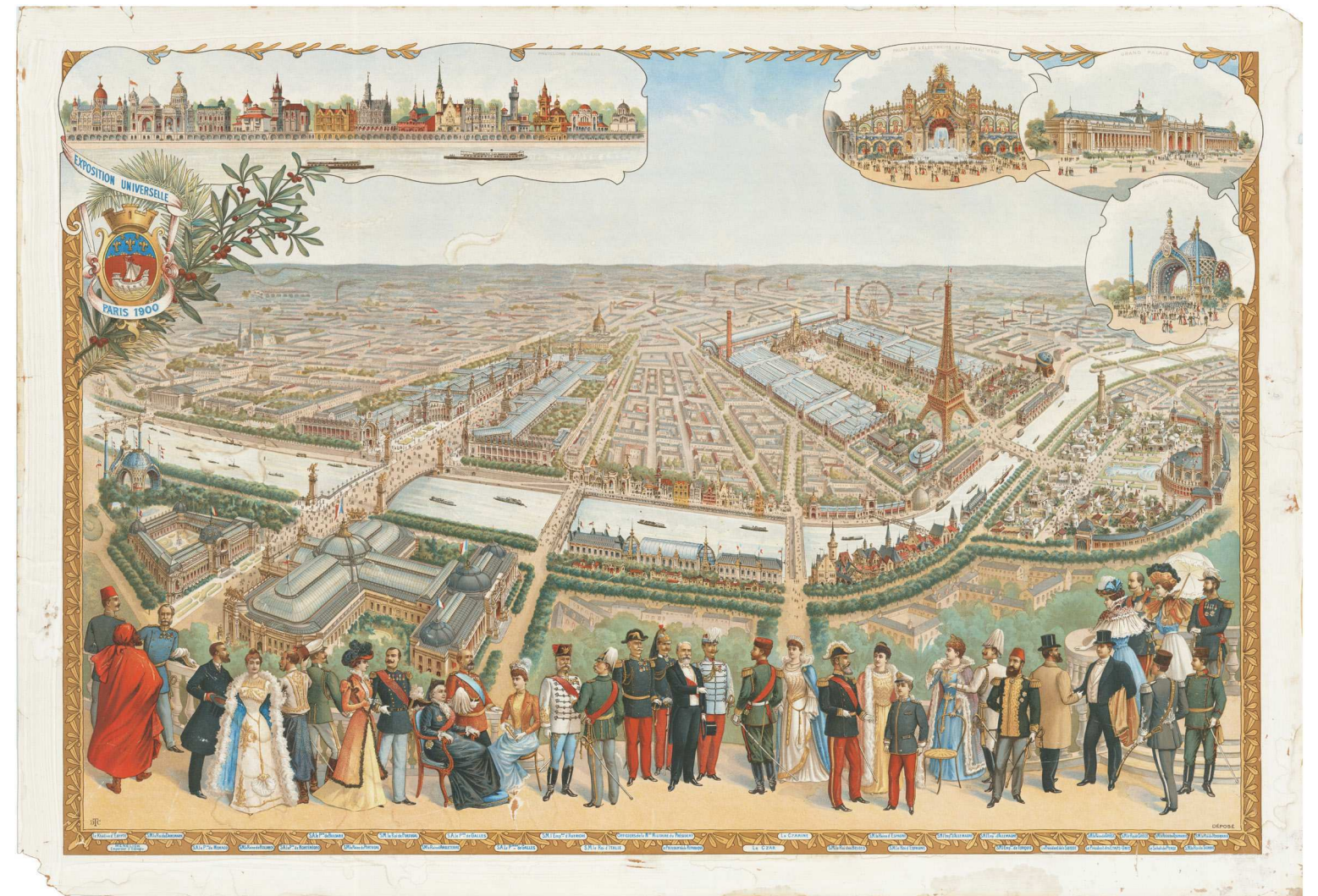
The monogram of the poster's artist "GTC" is in the lower-left corner. We have been unable to trace the artist's full name.

CONDITION DESCRIPTION

Abrasions and minor dampstaining. Printed on "clay stock" paper with some cracking and loss in the blank margins.

RARITY

The poster is evidently extremely rare, this being one of only two we could locate.



16 EARLY DEPICTION OF MONTGOLFIER'S CREATION

Paris (with Montgolfier's Hot Air Balloon)

Paris / ca. 1783
DIMENSIONS
13.25" x 7.25"
COLOR
Uncolored
CONDITION
VG
STOCK NO.
76574
AUTHOR
Anonymous

DESCRIPTION

Rare view of Paris, illustrating 4 different types of early hot air balloons.

The balloon to the right of the title is an early image of the hot air balloon flown by Joseph and Étienne Montgolfier of Ardèche in France, in Versailles in September 1783, the earliest recorded example of manned flight.

The other images of hot air balloons are likely examples of early attempts at manned flight and may be an early Montgolfier prototype (left of the title) and examples of early models by other hot air balloon pioneers.

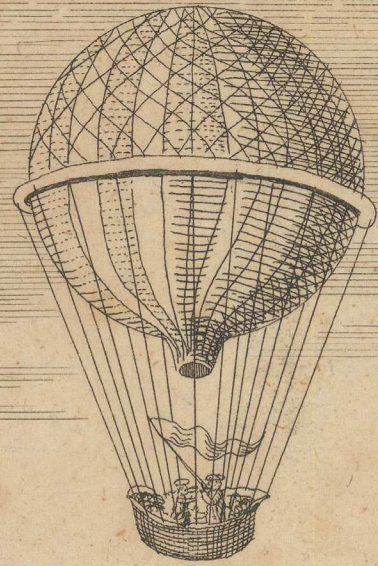
RARITY

The view is apparently unrecorded.

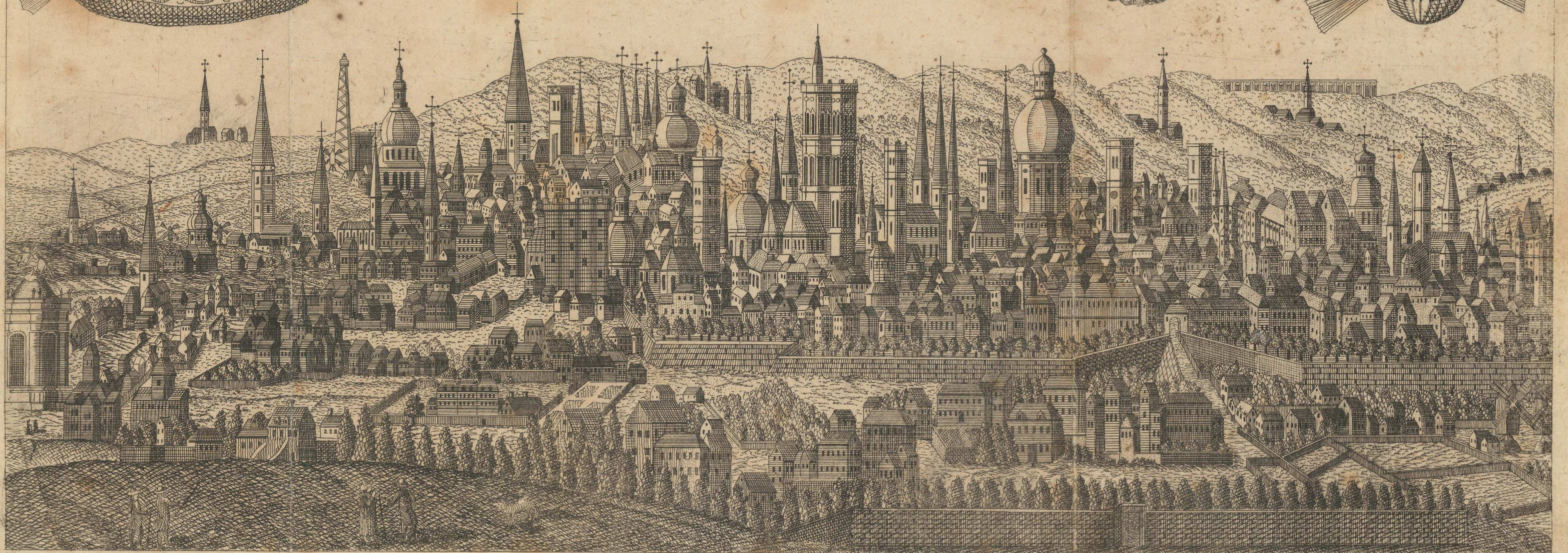
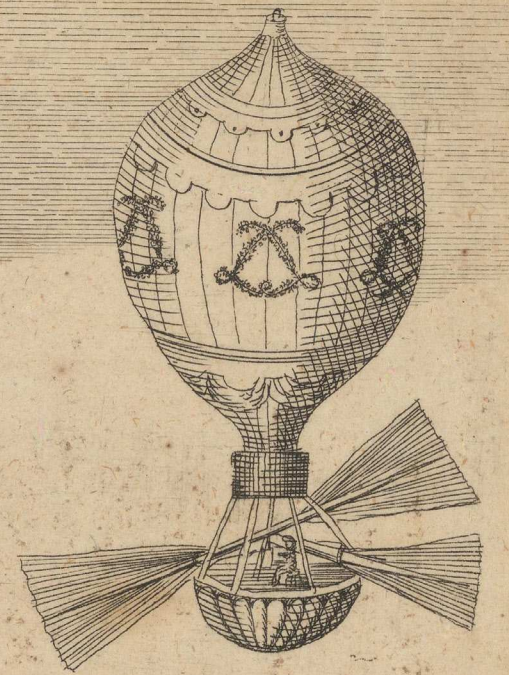
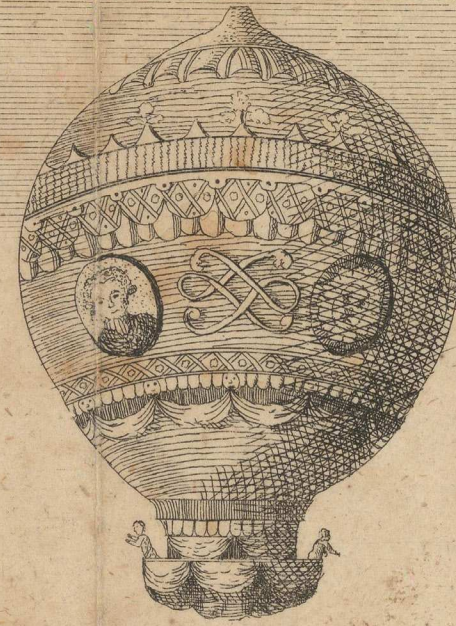
CONDITION DESCRIPTION

Minor foxing.





PARIS.



LE MINISTRE DE LA MARINE'S COPY OF BELLIN'S ATLAS

17 (Atlas) Cartes marines dressées au depost des cartes et plans de la marine.

Paris / ca. 1754

DIMENSIONS
19" x 26"

COLOR
Hand Colored

CONDITION
VG+

STOCK NO.
56608

AUTHOR
Jacques Nicolas Bellin

DESCRIPTION

In folio (637mm x 480 mm). Engraved title + inset manuscript table of contents within engraved border + 22 double-page engraved maps. Contemporary red morocco gilt, double-fillet, and roll-tooled borders, central coat-of-arms of Jean-Baptiste de Machault d'Arnouville on both sides (coat-of-arms on upper cover overlaid with red glazed paper, the other uncovered with some minor darkening along edges, some light rubbing and minor staining).

First edition. Fine collection of charts by Bellin bound in full red morocco for the French Minister of Marine, with his arms on boards. Jacques Nicolas Bellin was royal hydrographer and ingénieur géographe de la marine et du Dépôt des Cartes et Plans, beginning in 1741. The maps are varied in the regions portrayed, including the World, two fine Ocean charts, the Pacific, a remarkable chart of the Philippines, Mexico, Africa, three charts of the Mediterranean, and others.

This copy is bound for Machault d'Arnouville who became Minister of Marine in 1754, after he had lost the support Louis XV and Madame de Pompadour as Controller of Finances. In 1757 he was disgraced and retired, possibly the reason for the overlay of the arms on the binding.

The maps with rhumb lines in black and 8 in bistre, with the coastlines colored by a contemporary hand.

RARITY

Another volume with Bellin maps bound for Machault d'Arnouville sold in the Wardington sale (Sotheby's London, 18 October, 2006, lot 38), with a note "This is probably one of the earliest collections of charts formed by Bellin after he had taken over the Marine Office and reprinted the Neptune François in 1753. The plates are by order of Monseigneur Le Comte de Maurepas, and his successor M. Rouillé, Chevalier Comte de Jouy, who in turn was succeeded by M. de Machault, around 1754, for whom this copy was bound" (Wardington Catalogue)."

PROVENANCE

Jean-Baptiste de Machault d'Arnouville (1701-1794), French statesman, Controller of Finances, Minister of Marine (arms on binding).

CONDITION DESCRIPTION

In folio (637 mm x 480 mm). Engraved title + inset manuscript table of contents within engraved border + 22 double page engraved maps. Contemporary red morocco gilt, double-fillet and roll-tooled borders, central coat-of-arms of Jean-Baptiste de Machault d'Arnouville on both sides (coat-of-arms on upper cover overlaid with red glazed paper, the other uncovered with some minor darkening along edges, some light rubbing and minor staining).

REFERENCE

Jacques-Nicolas Bellin (1703-1772) was among the most important mapmakers of the eighteenth century. In 1721, at age 18, he was appointed hydrographer (chief cartographer) to the French Navy. In August 1741, he became the first Ingénieur de la Marine of the Depot des cartes et plans de la Marine (the French Hydrographic Office) and was named Official Hydrographer of the French King.

During his term as Official Hydrographer, the Depot was the single most active center for the production of sea charts and maps, including a large folio format sea-chart of France, the *Neptune François*. He also produced a number of sea-atlases of the world, e.g., the *Atlas Maritime* and the *Hydrographie Francaise*. These gained fame, distinction, and respect all over Europe and were republished throughout the 18th and even in the succeeding century.

Bellin also came out with smaller format maps such as the 1764 *Petit Atlas Maritime*, containing 580 finely detailed charts. He also contributed many of the maps for Bellin and contributed a number of maps to the 15-volume *Histoire Generale des Voyages* of Antoine François Prévost or simply known *l'Abbe Prevost*.

Bellin set a very high standard of workmanship and accuracy, thus gaining for France a leading role in European cartography and geography. Many of his maps were copied by other mapmakers of Europe.

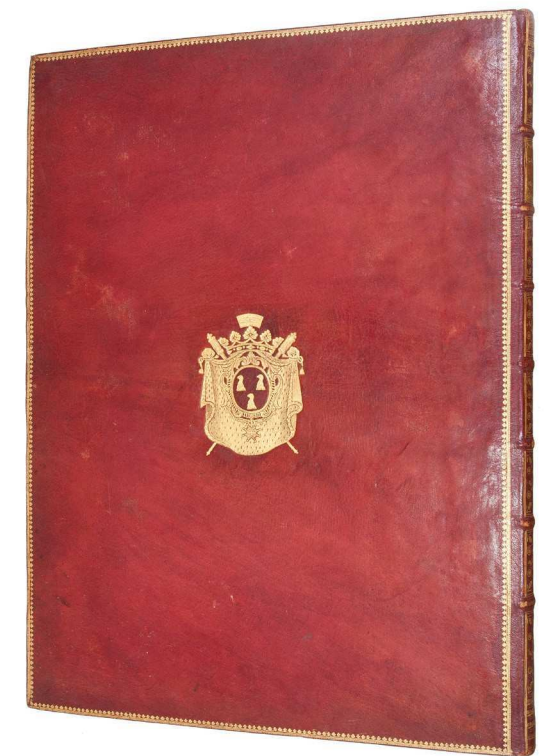




A Paris chez Baquoy rue de Jacques au coin de celle des Mathurins C.P.R.

TABLE DES CARTES

1. Golfe terrestre.
2. Mer du Nord
3. Océan occidental
4. Océan Méridional
5. Océan Oriental
6. Mer du Sud
7. Isles Philippines
8. La Manche
9. Golfe de Gascogne
10. Costes d'Espagne et de Portugal
11. Costes occidentales de l'Afrique
12. Costes occidentales de l'Afrique
13. Côte de Guinée
14. Côte de l'Inde
15. Costes occidentales de l'Afrique
16. Golfe du Malacque
17. Ile de Saint-Domingue
18. Golfe de St. Laurent.



FIRST EDITION OF MÜNSTER'S GEOGRAPHIA

18 | *Geographia Universalis, Complectens Claudii Ptolemaei Alexandrini Enarrationis Libros VIII.*

Basel / 1540

DIMENSIONS
8" x 12.25"

COLOR
Uncolored

CONDITION
VG+

STOCK NO.
72495

AUTHOR
Sebastian Münster

DESCRIPTION

A handsome example of one of the most important and rarest atlases of the 16th century, a true first edition of Sebastian Münster's *Geographia* printed in Basel in 1540.

Münster's 1540 *Geographia* deserves a number of superlatives. First, it established the convention that a world atlas should include world and continental maps. To that end, it was the first atlas to include specific maps of the Americas, Europe, Africa, and Asia. This change was in no small part influenced by the first circumnavigation of the globe by Ferdinand Magellan in 1522. The *Geographia* was the first printed work to render latitude and longitude in their now-standard degree-minute-second form. And it was the book that ushered in a series of "modern"-style world atlases culminating in the 1570 *Theatrum Orbis Terrarum* of Abraham Ortelius.

RARITY

While later editions of the *Geographia* and *Cosmographia* appear on the market with some regularity, the 1540 is a storied rarity. In 2014, an example sold at Sotheby's for the GBP-equivalent of \$78,375.

CONDITION DESCRIPTION

Quarto. 16th-century ¼ blind-tooled pigskin over oak boards (expert reboitage; all leaves re-tabbed, clasps lacking). 48 double-page woodcut maps (including 27 ancient maps and 21 modern). aa4, *6, a6, b6, c5, [blank], A-N6, 48 double-page woodcut maps, Aa6, Bb6, Cc8 (i.e., complete). (Few small wormholes especially at the beginning of the book. Small ink stain to the centerfold of the Americas map, otherwise VG+ throughout.) Early ink manuscript on the front and back pastedowns. Ink "A.S." on the title.

REFERENCE

Adams P-2224; Alden & Landis 540/22; Burden 12 (first state); Burmeister 155; JCB (3) I:127; Nordenskiöld 2:210; Phillips Atlases 365; Sabin 66484; Shirley, British Library T.PTOL-8a; Shirley 77; Ruland, Harold "A Survey of the Double-page Maps in Thirty-Five Editions of the Comographia Universalis 1544-1628 of Sebastian Munster and in his Editions of Ptolemy's Geographia 1540-1552" *Imago Mundi*, Volume 16, (1962).

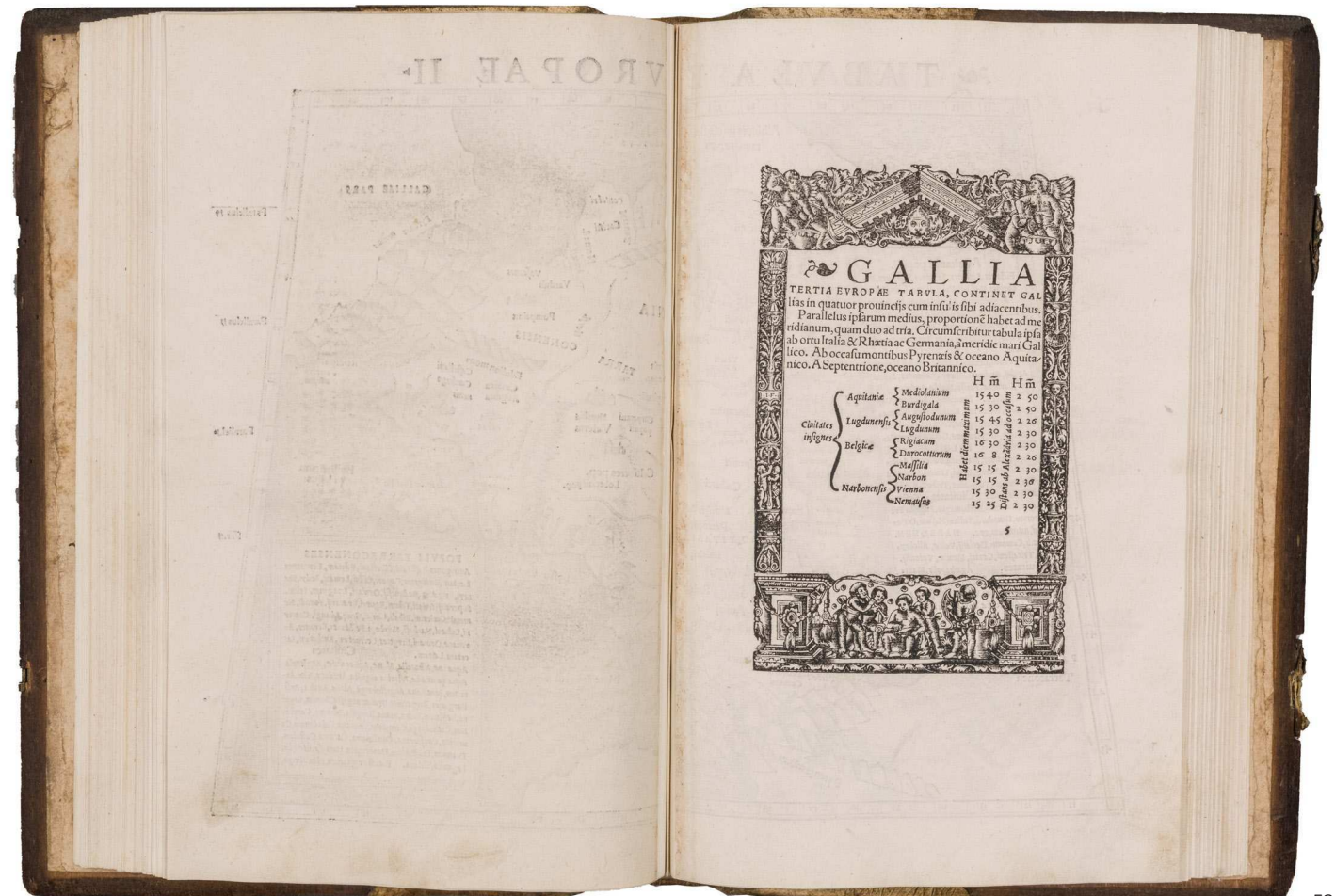
SEBASTIAN MÜNSTER

Sebastian Münster (1488-1552) was a cosmographer and professor of Hebrew who taught at Tübingen, Heidelberg, and Basel. He settled in the latter in 1529 and died there, of plague, in 1552. Münster made himself the center of a large network of scholars from whom he obtained geographic descriptions, maps, and directions.

As a young man, Münster joined the Franciscan order, in which he became a priest. He then studied geography at Tübingen, graduating in 1518. He moved to Basel, where he published a Hebrew grammar, one of the first books in Hebrew published in Germany. In 1521 Münster moved again, to Heidelberg, where he continued to publish Hebrew texts and the first German-produced books in Aramaic. After converting to Protestantism in 1529, he took over the chair of Hebrew at Basel, where he published his main Hebrew work, a two-volume Old Testament with a Latin translation.

One of Münster's innovations was to include one map for each continent, a concept that would influence Ortelius and other early atlas makers. The *Geographia* was reprinted in 1542, 1545, and 1552.

He is best known for his *Cosmographia universalis*, first published in 1544 and released in at least 35 editions by 1628. It was the first German-language description of the world and contained 471 woodcuts and 26 maps over six volumes. The *Cosmographia* was widely used in the sixteenth and seventeenth centuries. The text, woodcuts, and maps all influenced geographical thought for generations.



TYPVS ORBIS VNIVERSALIS



FRENCH-LANGUAGE EXAMPLE OF ORTELIUS' THEATRUM

19 | *Abrege du theatre D'Ortelius, Contenant la description des principales parties*

Antwerp / 1602

DIMENSIONS
11" x 7"

COLOR
Uncolored

CONDITION
VG

STOCK NO.
75326

AUTHOR
Abraham Ortelius
/ Johannes Baptista Vrients

DESCRIPTION

A handsome example of the 1602 French-language miniature Ortelius Theatrum, published by Johan Baptiste Vrients following his acquisition of the text and plates, which had been previously been published by Philippe Galle in 1598.

Vrients became heavily involved in the disposition of the Ortelius estate following the latter's death in 1598. In 1601, he acquired the plates for and evidently some text for the Epitome. He would also take over printing of the folio Theatrum.

Van Der Krogt notes:

*Identical to 332:03 [the Galle 1598 edition] (printed from the same setting). However, the original preliminary section was replaced by an extra gathering "A" with three maps, and many maps were replaced by newly engraved ones. The 1601 French edition mentioned in the first edition of the *Atlantes Neerlandici* (vol. III, p. 77, Ort 59) proved to be a 1601 Latin edition.*

The book includes the newly prepared world map, of which Shirley (231) notes:

*In 1601 the plates for Ortelius' Epitome were acquired for printing by Jan Baptist Vrients, who later took over the larger plates of his Theatrum. The miniature oval world map (Ortelius-Galle (2)) introduced in 1588 was retained and an additional small double-hemispherical world map inserted. Although this has no title the words *Globus Terrestris* or their translation are printed in the margin at the head of the map. Beneath the two hemispheres is a scene showing trees and parkland in the centre of which stands a church.*

It is worth noting that the correction in New Koeman means that the Shirley entry for a French edition of the map from 1601 is now erroneous. The first French-language edition of the map was in this 1602 atlas.

PROVENANCE

Sir William Stirling-Maxwell, 9th Baronet, of Pollock (1818-1878); Private American collection

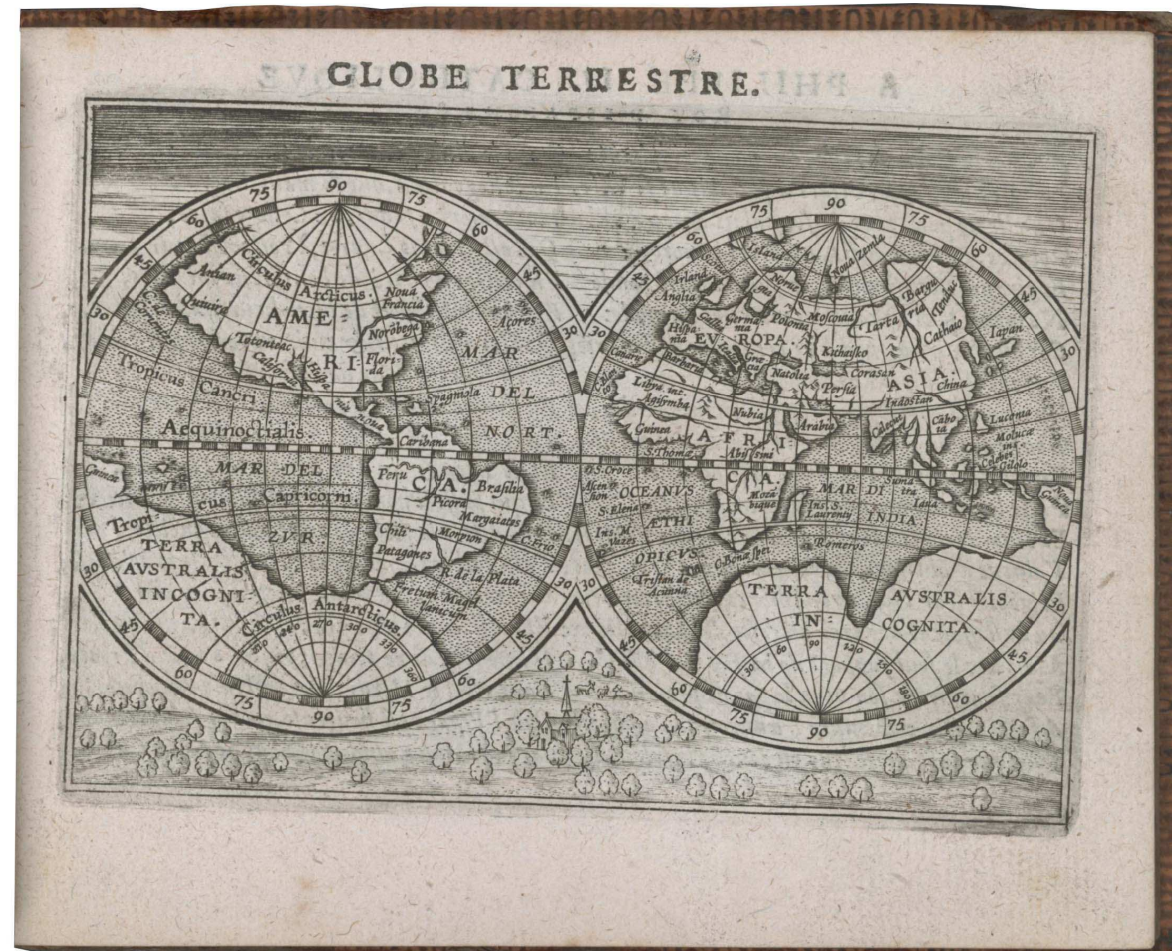
CONDITION DESCRIPTION

Oblong octavo. 19th-century full calf with the arms of Sir William Stirling-Maxwell, 9th Baronet, of Pollock (1818-1878) on the front cover and "WS" in an elaborate tool on the back cover (see University of Toronto, British Armorial Bindings: <https://armorial.library.utoronto.ca/stamp-owners/STI003>). (Rehinged with brown cloth. Some wear at the binding edges. AEG.) Bookplate of William Stirling ("Gang Forward") on front pastedown. 126 maps, 3 unnumbered maps, 118 numbered 1-118, and appendix of 5 unnumbered maps. Signed \$, \$2, \$3, \$4 and \$5. Map with letterpress title in Latin on recto, text on verso (of the preceding map) with letterpress title in French.

ABRAHAM ORTELIUS

Abraham Ortelius is perhaps the best known and most frequently collected of all sixteenth-century mapmakers. Ortelius started his career as a map colorist. In 1547 he entered the Antwerp guild of St Luke as afsetter van Karten. His early career was as a business man, and most of his journeys before 1560, were for commercial purposes. In 1560, while traveling with Gerard Mercator to Trier, Lorraine, and Poitiers, he seems to have been attracted, largely by Mercator's influence, towards a career as a scientific geographer. From that point forward, he devoted himself to the compilation of his *Theatrum Orbis Terrarum* (Theatre of the World), which would become the first modern atlas.

In 1564 he completed his "mappemonde", an eight-sheet map of the world. In 1573, Ortelius published seventeen supplementary maps under the title of *Additamentum Theatri Orbis Terrarum*. In 1575 he was appointed geographer to the king of Spain, Philip II, on the recommendation of Arias Montanus, who vouched for his orthodoxy (his family, as early as 1535, had fallen under suspicion of Protestantism). By the time of his death in 1598, a total of 25 editions were published including editions in Latin, Italian, German, French, and Dutch. Most of the maps in Ortelius' *Theatrum* were drawn from the works of a number of other mapmakers from around the world; a list of 87 authors is given by Ortelius himself



ONE OF THE GREAT DUTCH POCKET ATLASES

20 | P. Bertii Tabularum Geographicarum Contractarum Libri Quinque . . .

Amsterdam / 1606

DIMENSIONS
11" x 7"

COLOR
Uncolored

CONDITION
VG

STOCK NO.
71295

AUTHOR
Petrus Bertius /
Cornelis Claesz /
Barent Langenes

DESCRIPTION

The final lifetime Latin edition of Cornelis Claesz's famous Caert-Thresoor, one of the greatest Dutch pocket atlases ever produced.

This atlas includes an impressively diverse complement of maps: 2 world maps, 1 map of the heavens, 113 maps of Europe, 16 maps of Africa, 27 maps of Asia, 15 maps of America. Of particular note are the separate map of the Philippines, and the map Terra Nova (Canada) after the Plancius of the North Atlantic. The final maps in the atlas are wonderful as well. The third-to-last map is a wonderful pre-Le Maire rendering of the Strait of Magellan following Linschoten's map of South America. The last map atlas "Ins. Vaygats" shows the discoveries of Linschoten's second voyage (1595) in search of the Northeast Passage.

The work is varyingly credited to Barent Langenes and Cornelis Claesz, as both had important roles in its production. The maps themselves were engraved by Van Der Keere and Jodocus Hondius.

Schilder (page 464), notes of the Latin edition:

[F]or the Latin edition, the production again took place in Amsterdam, though this time in collaboration with a publisher in Arnheim, Jan Jansz. For that edition, the scholar Petrus Bertius (1565-1629) made a completely new geographical description of the whole world. Moreover, the maps then served as illustrations, unlike previous editions in which the text was meant to explain the maps.

The Latin Bertius edition was first published in 1600, with a subsequent edition in 1602-3, and the present final edition in 1606. The third edition includes a more extensive treatment of Spain. Interestingly, Claesz had originally asked Paullus Merula to translate the Caert-Thresoor into Latin, and surprisingly, Merula refused.

Koeman (Lan 7) says the image of Baixos de Iudia should be lacking in this edition, though here it is present on page 300. The other two engravings said to be lacking from this edition, of the Escurial and 't Huis de Britten are not present.

CONDITION DESCRIPTION

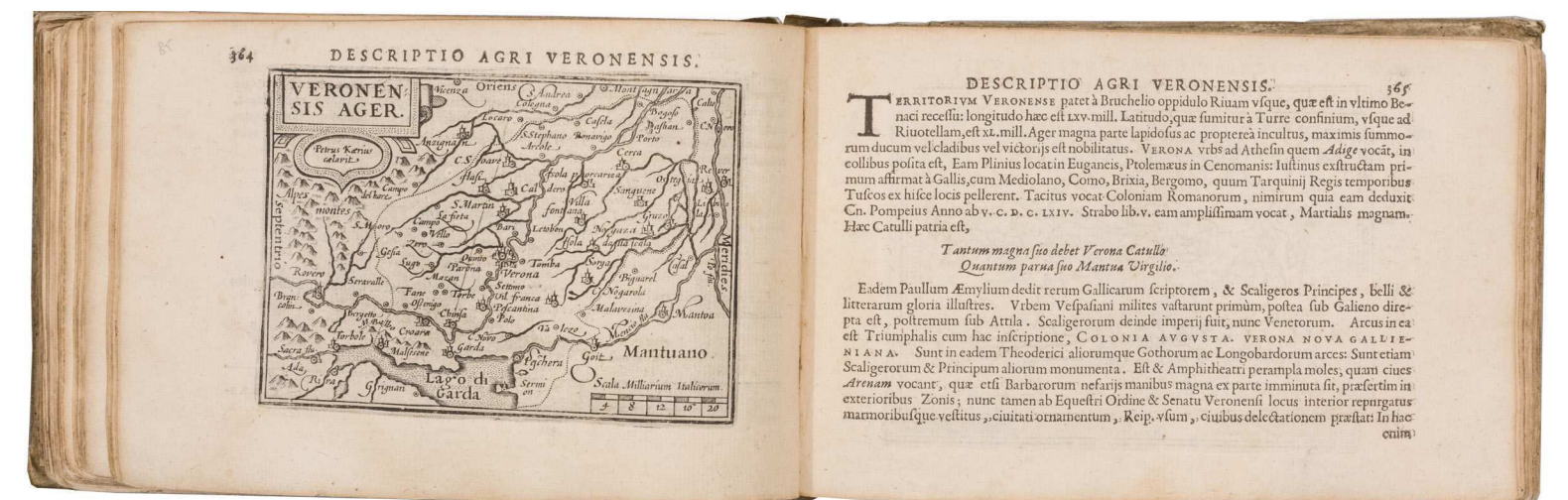
Oblong octavo. Full 17th-century vellum, repurposing a still-older vellum manuscript leaf. Early ink manuscript inscription on front board: "petri bertii Tabula geographicae | ex libris Antonii [??] ranchant presbiteri[?] anno 1700". [16], 679, [9] pages. Engraved title page (allegory of the four continents, with portraits of Solinus, Ptolemaeus, Maffei, Ortelius, Mercator, and Pliny) and complete with 174 full-page engraved maps (The map of Wales is omitted and the map of Valencia inadvertently included in its place, therefore appearing as a duplicate.) Some pages with marginal restorations, small marginal wormholes in a few leaves, a few faint water stains. Upper margin of title page cut. A few annotations. Latin text.

REFERENCE

Koeman/van der Krogt 341:53 ; Sijmons (Atlases ULA) 176; Koeman (Atlantes Neerl.) Lan 7

BARENT LANGENES

Barent Langenes was a Dutch publisher and engraver at the turn of the seventeenth century. He worked in Middleburg, Netherlands. He is best known for his publication of Petrus Bertius' Caert-Thresoor in 1598. This pocket world atlas was small, printed in the vernacular, and was more affordable than folio-sized competitors, allowing more people to own and use atlases. The atlas was a commercial success and was printed twelve times in Dutch, French, Latin, and German editions between 1598 and 1650, although Langenes was most likely only involved in the first two Dutch editions (1598 and 1599).



DUTCH PIRATED EDITION OF SANSON'S FOUR ATLASES

21 | *L'Europe, L'Asie, L'Afrique, L'Amerique en Plusieurs Nouvelles et Exactes*

Paris (Utrecht) / 1683

DIMENSIONS
6.5" x 8.5"

COLOR
Hand Colored

CONDITION
VG+

STOCK NO.
69477

AUTHOR
Nicolas Sanson

DESCRIPTION

A handsome example of the 1683 Dutch pirated edition of Nicholas Sanson's four continental atlases, of Europe, Asia, Africa, and the Americas. These are the books with which Nicholas Sanson started his career as an atlas publisher.

All of the maps in this series have been reengraved by A. de Winter.

This edition was probably published in Utrecht by François Halma who was responsible also for the Utrecht and Amsterdam editions in 1692, 1699, 1700, and 1710. It has also been suggested that Simon Ribbius was the publisher, as he used the plates in another work in 1683.

The fact that the Dutch were producing knockoff Sanson atlases in the latter half of the 17th century speaks to the high regard in which Dutch cartography was held at the time.

CONDITION DESCRIPTION

Four parts in one volume. Octavo. Contemporary full calf, spine in six compartments separated by raised bands, red morocco lettering-piece in the second "GEOGRAPH / PAR / SANSON", other compartments tooled in gilt in a floral design (joints starting but holding, small losses at head and foot of spine). Europe: engraved title (small marginal repaired loss), title, dedicatory leaf, 52, [1] pages of text and maps (11 engraved maps with original outline hand-color). Asia: 102, [2] pages, and 18 engraved maps with original outline hand-color. Africa: 98, [1] pages, and 18 engraved maps with original outline hand-color. America: 82, [1], [1, instruction to binder] pages, 15 engraved maps in original outline hand-color.

REFERENCE

Pastoureau Sanson VIII F (Europe); III F (Asia); IF (Africa); IIF (America).

NICHOLAS SANSON

Nicholas Sanson (1600-1667) is considered the father of French cartography in its golden age from the mid-seventeenth century to the mid-eighteenth. Over the course of his career he produced over 300 maps; they are known for their clean style and extensive research. Sanson was largely responsible for beginning the shift of cartographic production and excellence from Amsterdam to Paris in the later-seventeenth century.

Sanson was born in Abbeville in Picardy. He made his first map at age twenty, a wall map of ancient Gaul. Upon moving to Paris, he gained the attention of Cardinal Richelieu, who made an introduction of Sanson to King Louis XIII. This led to Sanson's tutoring of the king and the granting of the title ingénieur-geographe du roi.

His success can be chalked up to his geographic and research skills, but also to his partnership with Pierre Mariette. Early in his career, Sanson worked primarily with the publisher Melchior Tavernier. Mariette purchased Tavernier's business in 1644. Sanson worked with Mariette until 1657, when the latter died. Mariette's son, also Pierre, helped to publish the *Cartes générales de toutes les parties du monde* (1658), Sanson's atlas and the first French world atlas.



EXQUISITE DUTCH COLOR POCKET ATLAS

22 Description de tout L'Univers en plusieurs cartes . . .

Amsterdam / 1700

DIMENSIONS
7" x 9"

COLOR
Hand Colored

CONDITION
VG+

STOCK NO.
68884

AUTHOR
Guillaume Sanson
/ Francois Halma

DESCRIPTION

A beautiful miniature Halma edition of a Sanson gentleman's pocket atlas in exquisite full contemporary Dutch color.

The volume includes Sanson's pocket atlas, with Bion's useful work on globes. Although this atlas is always listed under Nicolas Sanson, it is essentially Francois Halma's plagiarized pocket version of the Sanson atlas, with the map divided into continent groups. Halma (1653-1722) also reprinted Mercator's Ptolemy and Bonfrere's Geography for the growing French market.

The engraved allegorical title-page has caused some confusion among catalogers in the past, as it includes the date "1760". In all likelihood, this is an inversion of 1706 or some similar error, as Halma was dead by 1722. Neither the coloring nor anything else about the book suggests that it was published after 1720.

PROVENANCE

Baltazar Ciecierski (born 1680), court official of Drohiczyn, in Poland (inscribed on first dedication leaf "Ex bibliotheca M. Balthazaris Ciecierskei [...]"); Jean R. Perrette, famed atlas and travel book collector. His sale, Christie's New York, 2016.

CONDITION DESCRIPTION

Small quarto. Contemporary calf (rebacked, old spine laid down). 6 parts in one volume, including Bion's L'Usage des globes and Luyts' Tables. Double-page letterpress title printed in red and black with engraved vignette, hand-colored initials and headpieces, double-page engraved frontispiece (dated 1760) and 72 (of 74) maps (lacking "Amerique Septentrionale" and "Isles Bermudes"), the Bion with one double-page celestial map and 14 diagrams (10 folding), all in beautiful original hand-color. (Some light browning.)

REFERENCE

See Koeman Hal 1; Phillips, Atlases, 528.

GUILLAUME SANSON

The son of famous French cartographer Nicolas Sanson, Guillaume (1633-1703) carried on his father's work. Like his sire, he was a court geographer to Louis XIV. He often worked in partnership with another prominent cartographer of the time, Hubert Jaillot.



SCARCE TOP SECRET BIGOT-RATED WWII MAP

(World War II - Operation Dragoon) Rade D'Agay Top Secret - Bigot

n.p. /1944

DIMENSIONS
19" x 26"

COLOR
Colored

CONDITION
Good

STOCK NO.
71410

AUTHOR
19th Field Survey
Company

DESCRIPTION

This map and view sheet covers the U.S. invasion of southern France (Operation Dragoon), at Camel Beach, in the vicinity of St. Tropez.

The side of the sheet with views includes four isometric perspectives on the relevant part of southern France, with the most general stretching from Cavalaire Sur Mer to Antheor, including Saint-Tropez. The views get more focused as one moves up the sheet and the view at the top shows a detailed treatment of the defenses around Calangue d'Antheor.

On the other side of the sheet, the map depicts several landing zones and relevant shore defenses, such as gun emplacements, pillboxes, fortifications, etc.

A manuscript "O'Connel" next to one of the landing zones hints at the battle-used nature of the map.

This area was the site of landings for Camel Force and Delta Force during the Allied invasion of southern France, known as Operation Dragoon, on August 15, 1944. Specifically, Rade D'Agay was called Camel Beach and saw the landing of the 36th Infantry Division.

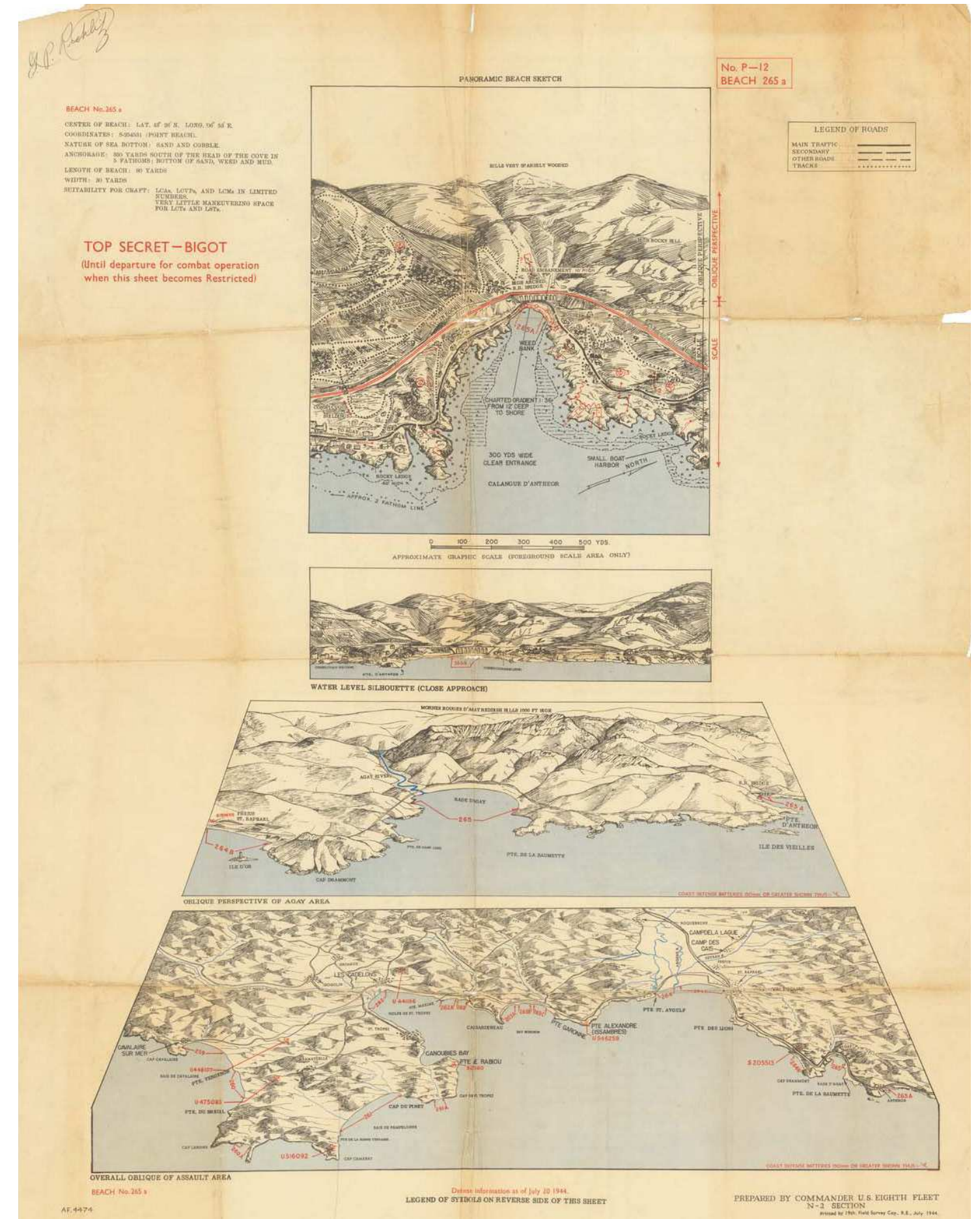
In the eastern sector of Operation Dragoon, Camel Beach saw the heaviest action. This beach was defended by several well-emplaced coastal guns, as well as flak batteries. Through heavy German fire, the Allies attempted to land at the shore. However, at sector Red of the Camel Beach landing zone, the Allies were not able to succeed. A bombing run of 90 Allied B-24 bombers was called in against a German strongpoint here. Even with the assistance of naval fire, the Allies were not able to bring the landing ships close to the shore. They decided to avoid Camel Red and land only at the sectors of Camel Blue and Camel Green, which was successful.

Both the map and the key are rated "BIGOT TOP SECRET". Introduced during the Second World War, BIGOT was the highest-level military security classification, above Top Secret. Some sources suggest that it was an acronym for "British Invasion of German Occupied Territory;" others, that it was a "backronym" for "To Gib," the code stamped on the papers of officers headed to Gibraltar in advance of the 1942 North Africa invasion.

Whatever the origins of the term, extraordinary efforts were made to protect BIGOT-level material. When for example a practice landing ("Operation Tiger") on the Devon coast was ambushed by U-Boats, Eisenhower himself ordered the recovery of the bodies of the ten known victims with BIGOT clearance. This was necessary to prove that they had not been captured alive, as their capture would have compromised the invasion plans and necessitated its cancellation.

CONDITION DESCRIPTION

Wear and some small separations at old folds. Some toning. Printed front and back.



THE 1120TH ENGINEER COMBAT GROUP IN EUROPE

25 | *Engineers in France | Engineers in Belgium | Engineers on the German Border*

n.p. / 1945

DIMENSIONS
21" x 12.5"

COLOR
Hand Colored

CONDITION
VG

STOCK NO.
68174

AUTHOR
Anonymous

DESCRIPTION

This is a truly outstanding work consisting of three booklets, each showcasing the role of the 1120th Engineer Combat Group, attached to the VII Corps, in the liberation of Europe. The three volumes included many lithographed sketches regarding the 1120th's time in France, Belgium, and Germany. This work was presented to Colonel Mason J. Young, whose name is inscribed on the inside front cover of each work.

The front covers of each of these works are hand-decorated. The artistic style is exemplary in each instance. For the French volume, tricolor ribbons write "Engineers" in marvelous, flowing print. The Belgian volume is more rigid and serious, while the German volume chooses a modern style and a harsher print. The same chateau appears on each cover, and its design varies from the elegant to the imposing. This may have been a symbol of the 1120th Engineer Combat Group, or simply a symbol chosen to represent the soldiers' time in Europe.

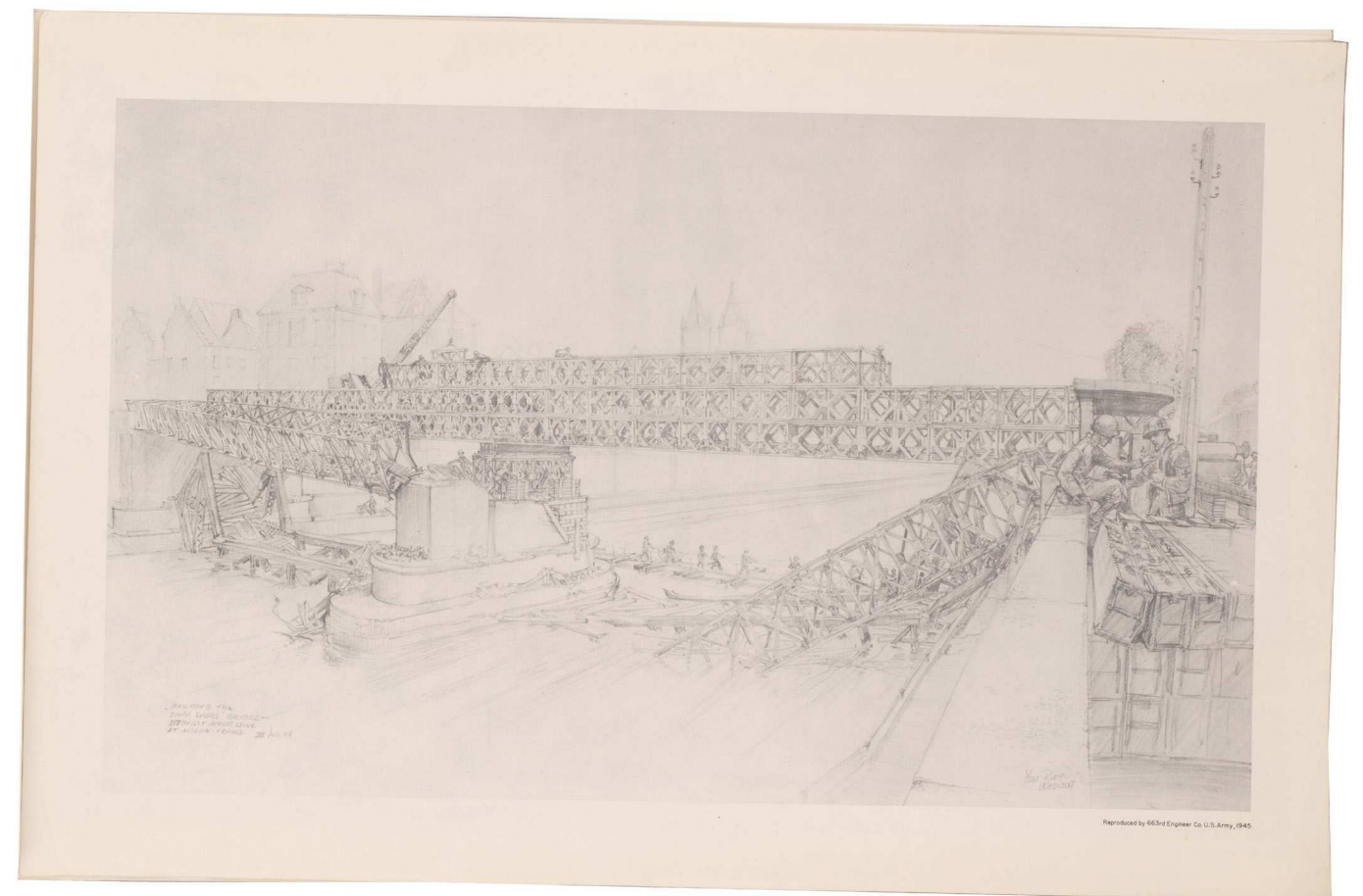
The drawings lithographed are, again, of outstanding quality. These were produced by Staff Sergeant Rudy Wedow in August through February of 1944 and 1945 and lithographed in those years by the 663rd Engineer Corps. It is obvious that a talented engineer's hand drew these; many of the sketches capture aspects of a soldier's work that a photograph could never hope to convey. From a set of sketches showing the destruction of a pillbox, to soldiers sweeping a road for mines, these show parts of the war which often escape notice. One work stands perhaps even above the rest, the depiction of engineers planning for the crossing of the Rhine, in German Border, Sketch 1. The relationships between the four soldiers hard at work can be divined, and their youthful attention to their craft is understood by the viewer.

The text accompanying these works provides additional fascinating information regarding the images. The compiler chose to record the exact location of many of the sketches, as well as the company of engineers involved in many constructions or demolitions. The conditions in which the engineers worked and the progress of the campaign are also recorded.

Mason J. Young, to whom this book was undoubtedly presented, graduated from West Point in with the Class of 1944, part of Cadet Company F2. He served as a commanding officer of the VII Corps of Engineers, a distinguished unit that served at Utah Beach, in the Cherbourg campaign, the assault on Aachen, and numerous other places in France. Young would receive the Bronze Star for Valor after being wounded in France, a medal he would again receive for service in Korea and Vietnam.

CONDITION DESCRIPTION

Volume 1, Number 1 not included. Volume 1, Number 2 includes 8 lithographed sketches. Volume 1, Number 3 includes 8 lithographed sketches. Volume 1, Number 4 includes 12 lithographed sketches. 19 looseleaf lithographed sketches are also included, some of which are also included in the volumes.



New York / 1882

DIMENSIONS
38.2" x 28.4"COLOR
ColoredCONDITION
VGSTOCK NO.
68380AUTHOR
Etienne Leopold
Trouvelot**DESCRIPTION**

Beautiful four-stone color lithograph of the planet Mars, by Etienne Trouvelot, relating his observations during the Great Martian Opposition of 1877, an event that sparked decades of intense study of the planet.

The chromolithograph was published as part of Trouvelot's *Astronomical Drawings* set of 15 plates by Charles Scribner's Sons in 1882.

The lithograph was made from a drawing done by Trouvelot on September 3rd, 1877, at 11:55 PM, during the so-called "Great Opposition" of Mars. That event was extremely important to the early study of Mars because of the unusual proximity of the planet vis-a-vis Earth. This allowed for improved observation of Mars, especially since new, more powerful telescopes (such as the 26-inch refractor at the U.S. Naval Observatory) had gone into operation since the last opposition in 1860.

Trouvelot made his observation two days before Mars was in total perihelic opposition on September 5. At that point, it was only 35 million miles away from earth.

The Opposition of 1877 resulted in two major discoveries and several other important findings. The most important was Asaph Hall's discoveries of Mars's two moons, Phobos and Deimos. Giovanni Virginio Schiaparelli, the Italian astronomer, made a landmark study of the planet during the opposition, which resulted in his discovery of the Martian canali (or channels), which became popularly known as the Martian canals, and led to decades of theories about life on Mars.

Percival Lowell continued the work of studying the Martian channel structures in the 1890s from a private observatory in Flagstaff, Arizona. His drawings of the planet are redolent of Trouvelot's and we can infer an influence.

Nathaniel Green, another artist and amateur astronomer, made observations of Mars from Madeira, using a 13-inch refractor. He drew a fairly detailed map of the surface.

RARITY

Trouvelot's prints were originally intended for the astronomical and scientific community and most of the larger US observatories purchased copies of the portfolio. In 2002, B.G. Corbin undertook a census to determine the number of surviving copies of the complete set of 15 prints and was only able to confirm the existence of 4 complete sets.

Today, the individual prints are even rarer than the complete sets; we find no instances of the present print having been offered separately either by a dealer or at auction.

REFERENCE

DeWayne A. Backhus and Elizabeth K. Fitch: *Nineteenth Century E. L. Trouvelot Astronomical Prints at Emporia State University*, in *Transactions of the Kansas Academy of Science*, Vol. 109, No. 1/2 (Spring, 2006), pp. 11-20.

ETIENNE LEOPOLD TROUVELOT

Trouvelot (1827-1895) was born in Guyencourt, Aisne, France. During his early years he was apparently involved in politics and had Republican leanings. Following a coup d'état by Louis Napoleon in 1852, he fled or was exiled with his family to the United States, arriving in 1855. They settled in the town of Medford, Massachusetts, where he worked as an artist and nature illustrator. In both 1860 and '70 census, his occupation is listed as lithographer.

His interest in astronomy was apparently aroused in 1870 when he witnessed several auroras. When Joseph Winlock, the director of Harvard College Observatory, saw the quality of his illustrations, he invited Trouvelot onto their staff in 1872. In 1875, he was invited to the U.S. Naval Observatory to use the 26-inch refractor for a year. During the course of his life he produced about 7,000 quality astronomical illustrations. 15 of his most superb pastel illustrations were published by Charles Scribner's Sons in 1881. He was particularly interested in the Sun, and discovered "veiled spots" in 1875. Besides his illustrations, he published about 50 scientific papers.



PLATE VII.

Copyright 1881 by Charles Scribner's Sons.

THE PLANET MARS.

Observed September 3, 1877, at 11:55 P.M.

E. L. Trouvelot

THE STORMY PLANET

27 | *The Planet Jupiter*

New York / 1882

DIMENSIONS
38.2" x 28.4"

COLOR
Colored

CONDITION
VG+

STOCK NO.
68390

AUTHOR
Etienne Leopold
Trouvelot

DESCRIPTION

This is a rare chromolithograph of Jupiter from Etienne Leopold Trouvelot's original work depicting celestial bodies, published in 1882.

Trouvelot's portfolio is a work of artistic brilliance far ahead of its time; many of the plates are redolent of the most dramatic and engaging modernist paintings of the following century. In addition to its aesthetic qualities, it is a scientific work of great importance; Trouvelot's magnum opus stands a superlative celestial atlas and one of the most impressive American color plate books ever published.

The plates were lithographed by Armstrong and Company of Boston under Trouvelot's personal supervision. Some of the plates can be directly attributed to the lithographic artist E. Boyd Smith. An estimated 300 sets of the prints were sold as a portfolio for \$125, although in a recent census only four complete sets of plates were found in institutions (see note on rarity). Trouvelot combined to a rare degree the qualities of an excellent observer and the skill of an accomplished artist. Solon Bailey stated: "Trouvelot made beautiful drawings of various other celestial objects, including total eclipses of the Sun, the surface of the moon, planets, comets and nebulae. These drawings show rare artistic ability."

Trouvelot's portrayal of Jupiter is magnificent. Readily visible are the many storm systems on the planet, and the atmosphere of Jupiter is one of the most interesting parts of the planet. High and low-pressure systems, upwelling bands, anticyclonic storms, and much more can be found all over the planet. The Great Red Spot, prominently featured in this work, has been known to exist since at least 1830, if not much earlier. The storm is ten thousand miles across, large enough to encompass all of Eurasia. Still little is known about the storm, or the many other weather systems on the planet, despite the extensive study regarding their nature.

Trouvelot's work was published shortly before the confirmation moons other than the Galilean moons. The four moons that were already known, first described by Galileo, are much larger than the rest. In 1892, E. E. Barnard observed Amalthea. It

is unclear if the dark spots shown and mentioned in Trouvelot's manual could be additional moons.

Trouvelot describes the work and phenomenon as follows in his *Trouvelot Astronomical Drawings Manual*:

This planet is perpetually wrapped in dense clouds which hide its inner globe from view. The drawing shows Jupiter's outer clouded surface with its usual series of alternate light and dark belts, the disk as a whole appearing brighter in the centre than near the limb. The darker gray and black markings indicate in general the lower cloud-levels; that is, partial breaks or rifts in the cloudy envelope, whose prevailing depth apparently exceeds four thousand miles. While the deepest depression in the cloudy envelope is within the limits of the Great Red Spot, the vision may not even here penetrate very deeply. Two of Jupiter's four moons present bright disks near the planet's western limb, and cast their shadows far eastward on the disk, that of the "second satellite" falling upon the Red Spot. On the Red Spot are seen in addition two small black spots, no explanation of which can yet be offered. The broad white ring of clouds bordering the Red Spot appeared in constant motion. The central, or equatorial belt, shows brilliant cloudy masses of both the cumulus and stratus types, and the underlying gray and black cloudy surfaces are pervaded with the pinkish color characteristic of this belt. The dark circular spots on the wide white belt next north showed in their mode of formation striking resemblances to sun-spots. They afterward coalesced into a continuous pink belt. The diffusion of pinkish color over the three northern most dark bands, as here observed, is unusual. About either pole is seen the uniform gray segment or polar cap. The equatorial diameter is noticeably longer than the polar diameter, a consequence of the planet's extraordinary swiftness of rotation. To the same cause may also be due chiefly the distribution of the cloudy belts parallel to the planet's equator, though the analogy of the terrestrial trade-winds fails to explain all the observed phenomena.



PLATE IX.

Copyright 1882 by Charles Scribner's Sons.

THE PLANET JUPITER.

Observed November 1, 1880, at 9 h. 30 m. P.M.

E. L. Trouvelot

THE RINGED PLANET BY THE AUDUBON OF THE SKY

28 *The Planet Saturn*

New York / 1882

DIMENSIONS
28.4" x 38.2"

COLOR
Colored

CONDITION
VG+

STOCK NO.
68384

AUTHOR
Etienne Leopold
Trouvelot

DESCRIPTION

Trouvelot's portrayal of Saturn is stunning. The rings of ice and dust can be clearly and attractively seen. These are visually unique in the solar system (though most of the giant planets have similar structures), of which the origins are still uncertain. Scientists still debate as to whether these are the remnants of a destroyed moon of Saturn or protoplanetary material that never amalgamated. The surface of Saturn itself is smoother and less violent than that of Jupiter, with its storms more temporary and transient in nature.

Saturn was the furthest planet from the sun for which any detail was available to astronomers in the 19th century. Uranus had been visible to the naked eye to the ancients, but mistaken for a fixed object, as had the Galilean discovery of Neptune. Further, these planets possess far fewer features due to their ice giant nature. As such, this portrayal of a planet 850 million miles away was the furthest object which could be portrayed accurately and at a (relatively) small scale.

Trouvelot describes the work and phenomenon as follows in his *Trouvelot Astronomical Drawings Manual*:

Saturn is unique amongst the planets in that its globe is encircled by a series of concentric rings which lie in the plane of its equator, and consist, according to present theories, of vast throngs of minute bodies revolving about the planet, like so many satellites, in closely parallel orbits. The globe of Saturn, like that of Jupiter, is surrounded by cloudy belts parallel to its equator. The broad equatorial belt, of a delicate pinkish tint, is both brighter and more mottled than the narrower yellowish white belts, which alternate with darker belts of ashy gray on both the north and south sides, but are seen here only on the northern side. The disk has an oval shape, owing to the extreme polar compression of the globe.

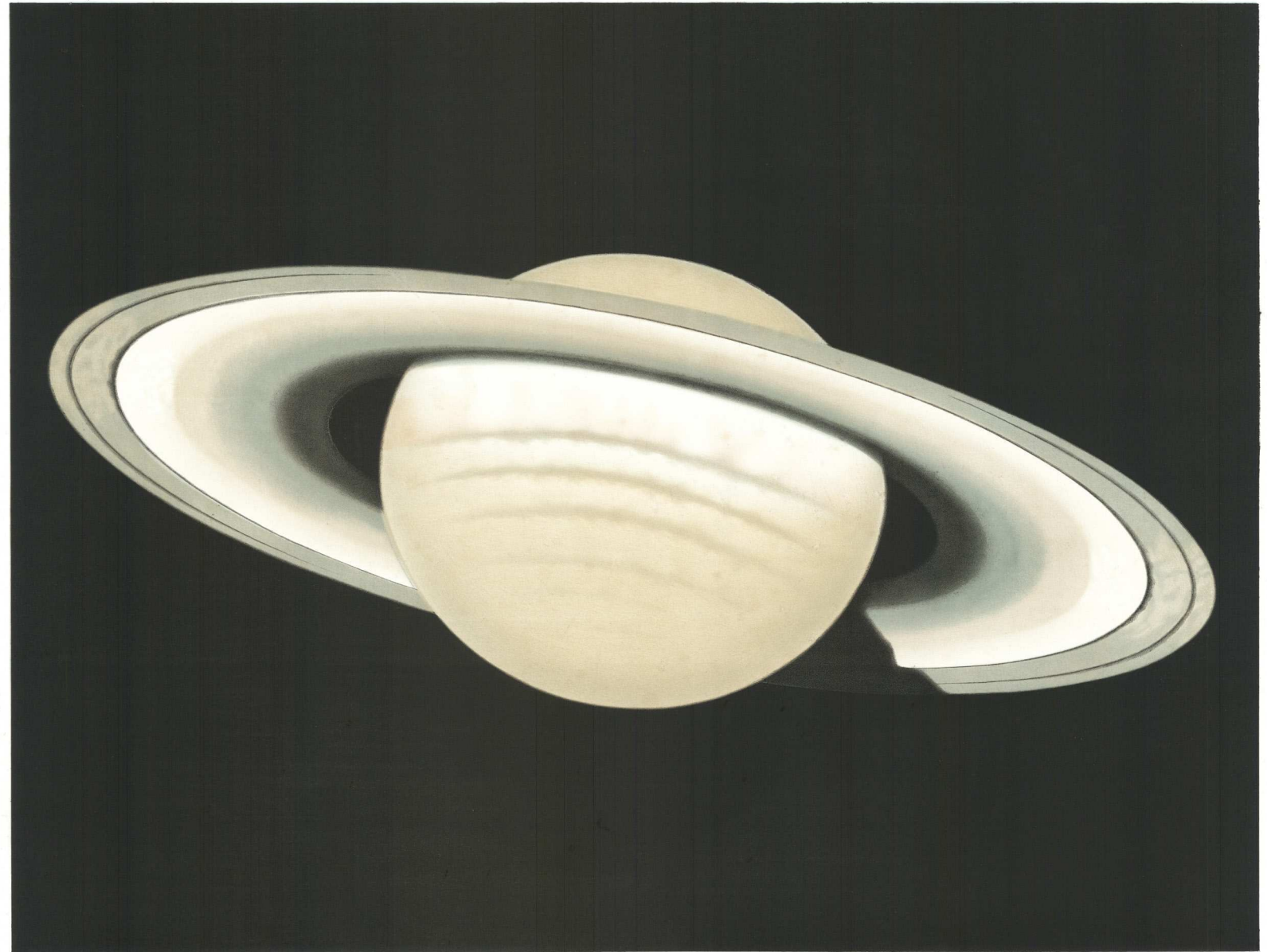


PLATE X.

Copyright 1882 by Charles Scribner's Sons.

THE PLANET SATURN.

Observed on November 30, 1877, at 5h. 30 M.P.M.

E. L. Trouvelot

A SOLAR EJECTION

29 | Solar Protuberances.

New York / 1882

DIMENSIONS
28.4" x 38.2"

COLOR
Colored

CONDITION
VG+

STOCK NO.
68386

AUTHOR
Etienne Leopold
Trouvelot

DESCRIPTION

This is a beautiful color lithograph showing ejections from the outermost layer of the sun, made by Etienne Trouvelot and relating his observations made in the spring of 1873. The chromolithograph was published as part of Trouvelot's *Astronomical Drawings* set of 15 plates by Charles Scribner's Sons in 1882.

Solar prominences are vast structures, hundreds of thousands of miles in length, which are often loop-shaped. These extensions of cooler plasma are still mysterious, and while their properties are somewhat understood, why they form is not. They exist for weeks to months and can produce coronal mass ejections.

Records of observed solar protuberances exist from at least the 12th century, if not earlier. These are most obviously visible during eclipses, and by the 18th century they were studied regularly. The first hypothesis as to their existence was that they were clouds in the lunar atmosphere. Trouvelot apparently did not base his work solely off of an eclipse, with his date of May 5th, 1873 not corresponding to an ecliptical date, though he did make some relevant observations during the May 5th, 1878 lunar eclipse.

Trouvelot provides a useful description of the phenomena shown as follows in his *Trouvelot Astronomical Drawings Manual*:

A view of an upheaval of the chromosphere, or third outlying envelope of the sun, as observed with the...telescope with spectroscope attached.

The black background represents the general darkness of the eye-piece to the spectroscope. The broad red stripe stretching from top to bottom of the Plate is a portion of the red band of the spectrum, magnified about 100 times as compared with the actual spectroscopic view. The upper and lower edges of the cross-section of dusky red correspond with the edges of the slit, opened widely enough to admit a view of the chromospheric crest and of the whole height of the protuberance at once. With a narrower opening of the slit this background would have been nearly black, its reddish cast increasing with the amount of opening and consequent admission of diffused sun-light. Rising above the lower edge of the opening is seen a small outer segment of the chromosphere, which, as a portion of the sun's eastern limb, should be imagined as moving directly towards the beholder. The seams and rifts by which its surface is broken, as well as the distorted forms of the huge protuberances show the chromosphere to be in violent agitation. Some of the most characteristic shapes of the eruptive protuberances are presented, as also cloud-like forms overtopping the rest. In the immediate foreground the bases of two towering columns appear deeply depressed below the general horizon of the segment observed, showing an extraordinary velocity of motion of the whole uplifted mass toward the observer. The highest of these protuberances was 126,000 miles in height at the moment of observation. The triple protuberance at the left with two drooping wings and a tall swaying spire tipped with a very bright flame, shows by its more brilliant color the higher temperature (and possibly compression) to which its gases have been subjected. The irregular black bands behind this protuberance indicate the presence there of less condensed and cooler clouds of the same gases. The dimmer jets of flame rising from the chromosphere are either vanishing protuberances, or, as in the case of the smallest jet shown at the extreme right of the horizon, are the tops of protuberances just coming into view.



PLATE II. Copyright 1882 by Charles Scribner's Sons.
SOLAR PROTUBERANCES.
Observed on May 5, 1873 at 9h.40m. AM.
E. L. Trouvelot

30 | THE LEONIDS

The November Meteors

New York / 1882

DIMENSIONS
28.4" x 38.2"

COLOR
Colored

CONDITION
VG+

STOCK NO.
68382

AUTHOR
Etienne Leopold
Trouvelot

DESCRIPTION

This is a beautiful color lithograph showing a meteor shower, made by Etienne Trouvelot and relating his observations made one night in November of 1868. The chromolithograph was published as part of Trouvelot's *Astronomical Drawings* set of 15 plates by Charles Scribner's Sons in 1882.

"Stars were falling and random, speeding along brief vectors from their origins in night to their destinies in dust and nothingness" -- Cormac McCarthy's *Description of the Leonides*

The present image shows the Leonides, a meteor shower that occurs regularly in November. As the earth crosses the trajectory of the comet Tempel-Tuttle, the debris left behind by the passage of the comet rains down on the earth. The shower draws its name for the constellation Leo, from which it is radiant.

The Leonides are strongest approximately once every 33 years, coinciding with the period of its parent comet. The 1833 shower first drew popular attention to the phenomena and was particularly strong in North America. This event featured often in the literature of the time, Faulkner cites 1833 as "Yr. stars fell" in *Go Down, Moses*. Trouvelot completed his work two years after the large 1866 event and portrayed meteors that fell over the course of five hours.

Trouvelot provides a useful description of the phenomena shown as follows in his *Trouvelot Astronomical Drawings Manual*:

A partially ideal view of the November Meteors, combining forms observed at different times during the night of Nov. 18th, 1868. It is not, however, a fanciful view, since a much larger number of meteors were observed falling at once during the shower of November, 1833, and at other times. The locality of the observation is shown by the Polar Star seen near the centre of the Plate, and Cassiopeia's Chair at the left. The general direction of the paths of the meteors is from the north-east, the radiant point of the shower having been in the constellation Leo, beyond and above Ursa Major. While the orbits of the meteors are, in general, curved regularly and slightly, several are shown with very eccentric paths, among them one which changed its course at a sharp angle. In the upper left-hand corner appear two vanishing trails of the "ring-form," and several others still further transformed into faint luminous patches of cloud. Red, yellow, green, blue and purple tints were observed in the meteors and their trails, as represented in the Plate.

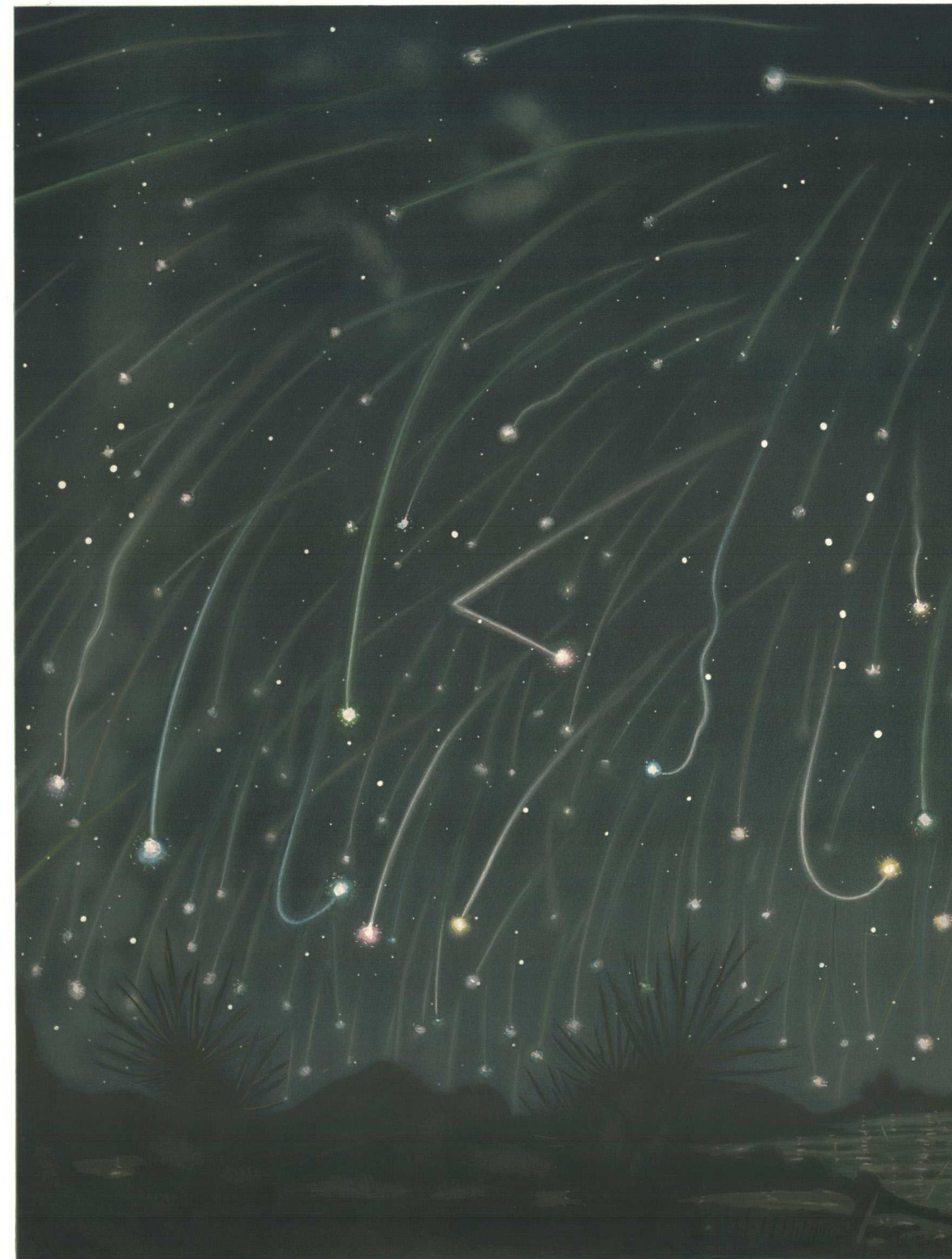


PLATE XII

Copyright 1881 by Charles Scribner's Sons.

THE NOVEMBER METEORS.

As observed between Midnight and 5 o'clock A.M. on the Night of November 13-14, 1866.

E. L. Trouvelot

LAFRERI SCHOOL MAP OF WESTERN EUROPE

31 | *La vera descrizione, di tutta la Francia, & la Spagna, & la Fiandra ... MDLIII . .*

Rome / 1554

DIMENSIONS
18.9" x 14.7"

COLOR
Uncolored

CONDITION
VG

STOCK NO.
75613

AUTHOR
Antonio Lafreri

DESCRIPTION

This is a spectacular Italian-published map of western Europe from 1554. It displays classic hallmarks of the Lafreri School style of engraving, most notable in its hydrographic and topographic representations; this work is attributed to Antonio Lafreri himself.

The detail on the map starts at the Rhine River and encompasses all of France and Spain, as well as some of Italy. Important cities and towns are named throughout, with larger cities depicted pictorially. Additional pictorial elements are included: three ships are shown in the ocean, and the Towers of Hercules loom over the Mediterranean.

The title describes the map as:

The true description of all France, Spain, and Flanders, showing the Cities, Oceans, Rivers, and Ports in each. The other parts which surround them are only placed so as to locate these areas. Each item on the map was diligently made and measured.

This map is an updated version of the map engraved by Enea Vico and published in Rome in 1542. Most prior research, including Bifolco and Ronca, attributes the map to Antonio Lafreri. This is supported by its appearance in the c. 1574 Lafreri catalog, wherein it is listed as “Una Parte d’Europa” [A Part of Europe].

No later states or updated editions of this map are known to exist.

RARITY

According to RBH and OldMaps.com, the map has not appeared on the market in over a decade. An example at sold at Christie’s in 2006 for €2,040.

CONDITION DESCRIPTION

Trimmed close to image. Tear in the upper portion of the map, slightly into image.

REFERENCE

Cartografia e Topografia del XVI Secolo (Bifolco and Ronca, 234)

ANTONIO LAFRERI

Antonio Lafreri (1512-1577) (also known as Antoine Lafréry and Antoine du Pérac Lafréry) was a French mapmaker, engraver, and publisher who worked in Italy. Lafreri was born in Franche-Comté and moved to Rome around 1540. Lafreri sold sheet maps but he also bound maps into books for his clients based on their interests and needs. These are the famous Lafreri atlases, important pre-cursors to the modern atlas. He also published well known works such as the *Speculum Romanae Magnificentiae* (ca. 1575), a collection of engraved views and images of Rome. Lafreri was well-connected to the cartographic networks of the time, collaborating with Giacomo Gastaldi, Battista Agnese, Antonio Salamanca, Donato Bertelli, Paolo Forlani, and others.



LAFRERI SCHOOL MAP OF FRANCE

32 | *Totius galliae descriptio, cum parte Angliae, Germaniae, Flandriae, Brabantiae, Italiae*

Venice / 1563

DIMENSIONS
20" x 15"

COLOR
Uncolored

CONDITION
VG+

STOCK NO.
74214

AUTHOR
Oronce Fine /
Domenico Zenoi

DESCRIPTION

Very rare Lafreri School map of France by Domenico Zenoi, published in Venice in 1561.

The map depicts all of France, Northern Italy, and the Low Countries. Rome is in the far bottom-right corner and Wales is in the upper-left.

The map is based, probably indirectly, on the 1525 Oronce Fine map of France. It is likely that its more direct antecedent was Giovanni Andrea Vavassore's 1536 version of the Fine France. Although the map is reduced in size from those, it has all of the same information condensed into a smaller format. Many toponyms are written in French.

Unlike the copy by Pirro Ligorio, the title here indicates the author of the model map: Oronce Fine.

Per Bifulco & Ronca (2018) there are two states of the map:

1. Imprint: Dominicus Zenoi Venetus Excidebat, MDLXI
2. date changed to: MDLXIII

This is an example of the second state.

CONDITION DESCRIPTION

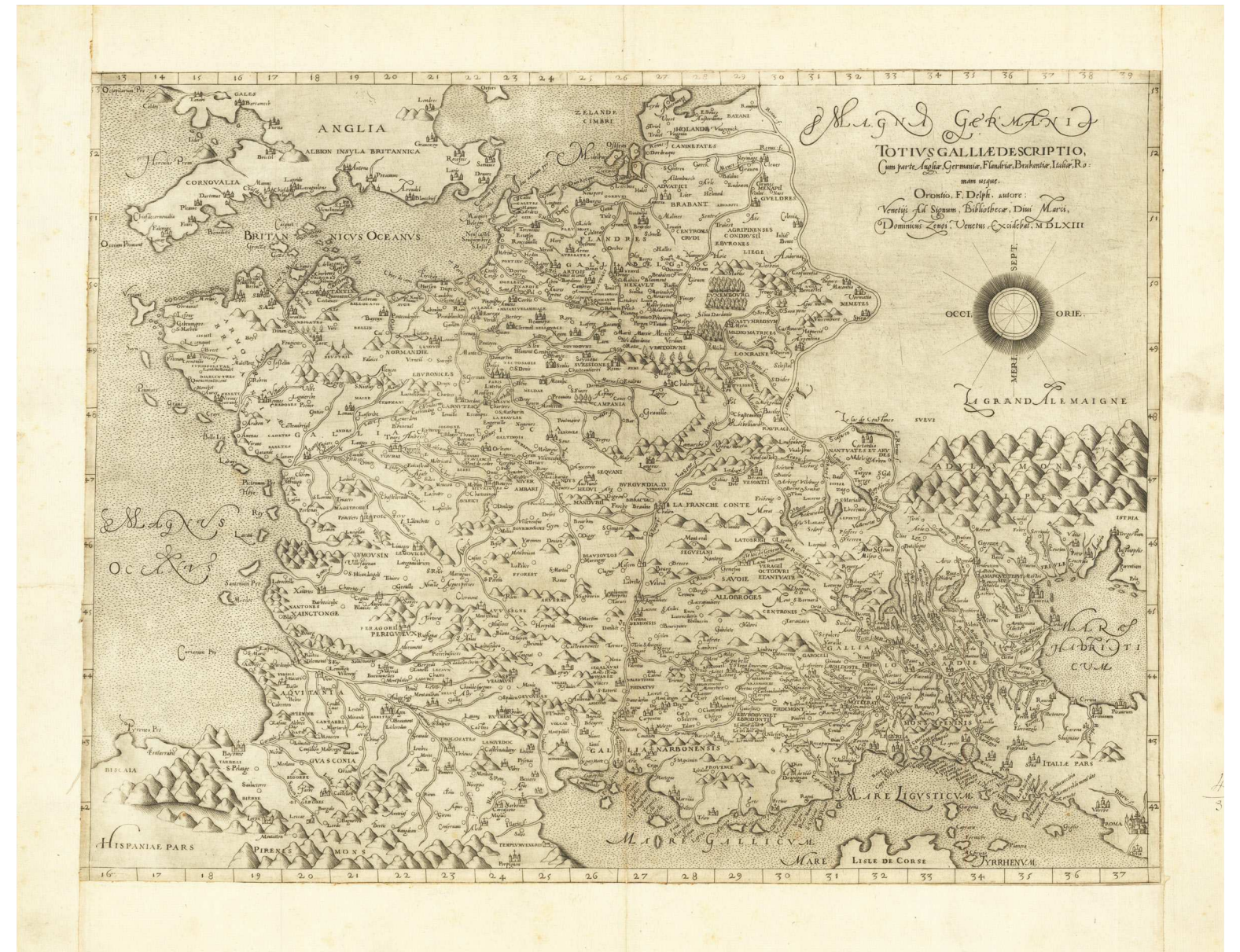
Trimmed to the neatline with margins extended in the typical Lafreri style.

RARITY

Bifulco & Ronca (2018) record the following examples of the second state: Atlante Aragona; Basilea, Universitatbibliothek; Chicago, Newberry Library; Londra, British Library; Modena, Biblioteca Estense; Roma, Biblioteca Apostolica Vaticana; Venezia, Marciana; Venezia, Museo Correr; Vienna, Österreichische Nationalbibliothek; Wrocław, Uniwersytet; and the present example.

REFERENCE

Bifulco & Ronca (2018), 371, state 2 (of 2).



ONE OF THE EARLIEST KNOWN MAPS OF THE PAYS BLAISOIS

33 | Description du pais Blaisois

Tours / 1591

DIMENSIONS
13" x 18"

COLOR
Uncolored

CONDITION
VG+

STOCK NO.
75555

AUTHOR
Gabriel Tavernier
/ Maurice Bouguereau
/ Jean Templois

DESCRIPTION

Rare map of the area around the Amboise River between Tour and Orleans. This work originally appeared in the rare work by Maurice Bouguereau, *Le Theatre Francoys*, which is the first national atlas of France.

Detail on the map is extensive, particularly in the number of towns and cities shown. Forests are shown pictorially. Many rivers and streams are depicted.

Unlike most other maps in *Le Theatre Francoys*, this map is not copied from any previous work, and, instead, it is based on original surveys. This makes it one of the earliest known maps of the region.

In addition to an authorship statement, two Latin text boxes appear on the map. The first reads:

Mathematicorum solertia compertum est, rotoe carpenti revolutionibus numeratis, partem cinguli terrae trecentessimam sexagesimam leucas 25 complecti, id quod hac locorum descriptione Verissimum deprehendimus. Cum enim ex incolarum sermonibus, oppidis singulis & paraeciis interualla constituissemus, et partes tum longitum latitudinis margini attecuissemus initio Blesis sumto, quae partibus 47 32 dissitae sunt ab aequatore reperta est Biturigum civitas in ea latitudine quam artificum tabulae geographicae produnt Similiter & Carnutum Constabit igitur ciculus orbis terre leucis gallicis 9000 dimetiet 2363 7/11 Superficiet 25772743

The second text box reads:

Le Blaisois contient en longitude d'occident en Orient depuis S. Ouin iusques a Brinon 25 lieues en latitude de l'equateur vers le nord depuis Chasteauroux iusques a Rabestan 40 lieues.

LA THEATRE FRANCOYS

This very rare volume is understood to be the first national atlas of France. Published in Tours during the French king's exile from Paris, this work reunites maps of northern and central France.

Many of the maps in the volume are copied from earlier Ortelius and Mercator sources, although some, particularly in the region around Tours, are original maps. These maps would be reused by later authors, including Hondius, Blaeu, and Jansson. All the maps in the text are engraved by Tavernier.

The volume suffered from a lack of spatial completeness, with much of the south of France lacking any coverage. While Bouguereau put a plea for more maps in his introduction, subsequent, more complete editions of this work would not be published until well into the 17th century. The first complete edition would appear in 1642 under the name *Theatre Geographique due Royaume de France*.



VISSCHER'S CARTE-A-FIGURES OF FRANCE

Nova Haec Tabula Galliae . . .

Amsterdam / 1633

DIMENSIONS
22" x 18.5"COLOR
Hand ColoredCONDITION
GoodSTOCK NO.
61022AUTHOR
Nicholaes
Visscher I

DESCRIPTION

Highly decorative map of France, surrounded by vignettes of traditional French dress from the early 17th Century, with city views at the top and bottom.

Decorative and detailed map of France by one of the best Dutch mapmakers of the early 17th Century.

CONTENTS

Margins added. Restoration with some minor facsimile at center of map and along several old folds.



35 | LUNAR ORBIT SCIENTIFIC RECORDINGS MANUAL

Lunar Orbit Scientific Visual Observation Graphics for Apollo Mission

n.p. / 1970

DIMENSIONS
8" x 11"

COLOR
Uncolored

CONDITION
VG

STOCK NO.
68100

AUTHOR
Aeronautical
Chart and Information Center

DESCRIPTION

An extremely rare Apollo 13 visualization guide for astronauts while they were in lunar orbit, detailing the lunar features they would see, and the scientific observations they should record.

The atlas consists of a title page and 21 photographs of the moon [one sheet has two photos, another has none]. The ephemeral nature of the atlas (loose sheets secured with a single staple) probably contributes to the atlas's extreme rarity; we find no copies listed in OCLC nor of any other copies ever having been offered for sale.

The atlas reads like an undergraduate geological field guide. In it, photographs are shown and the astronauts are asked to make specific observations. These observations include: the color of the moon's surface at a different area, the size of blocks ejected from craters, and signs of volcanic activity. On the last sheet, they are even asked to use a sextant to measure the altitude of the Command and Service Module (CSM) over a mare. These observations would all have been of great use to scientists, but they would have been made by scientifically inexperienced astronauts. As such, this atlas was produced to help guide the observations that the astronauts would make while in orbit. One sheet has a different purpose: it is to be used to aid the astronauts while making a TV broadcast during trans-Earth injection so that they do not misidentify any features. It is almost certain that a copy of this atlas would have flown with the Apollo 13 crew.

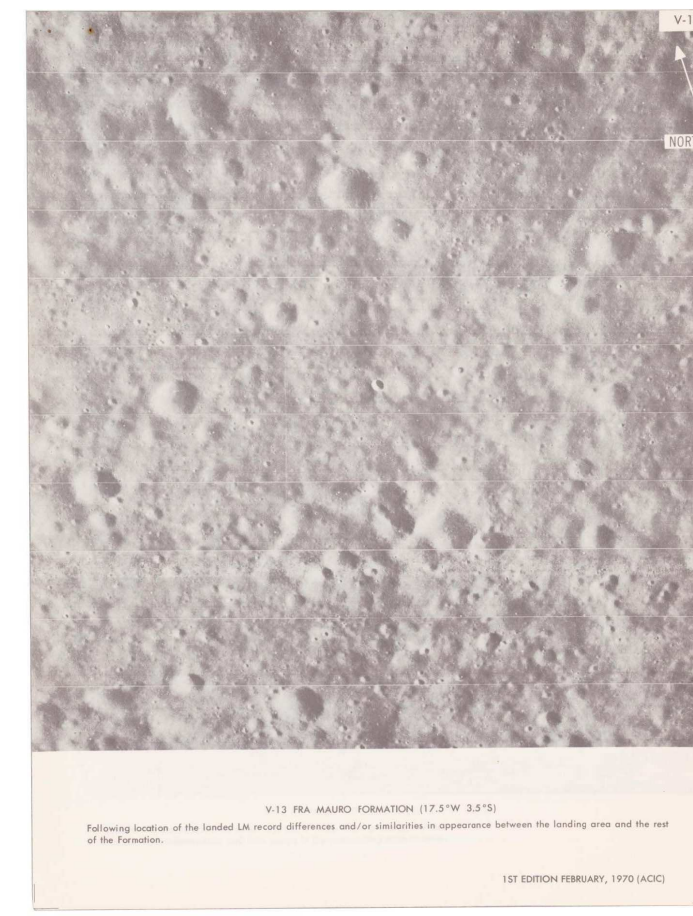
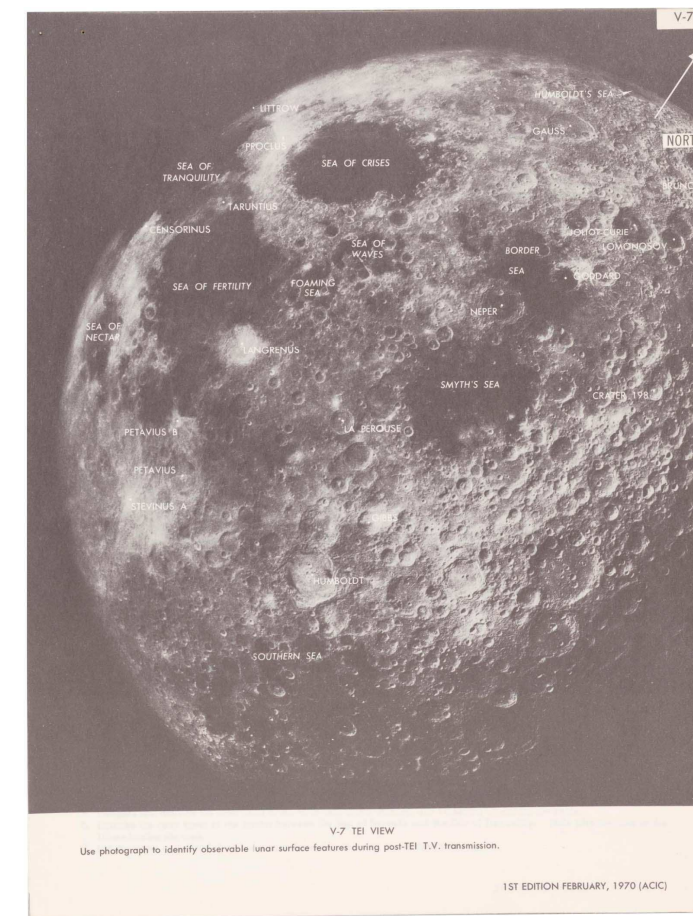
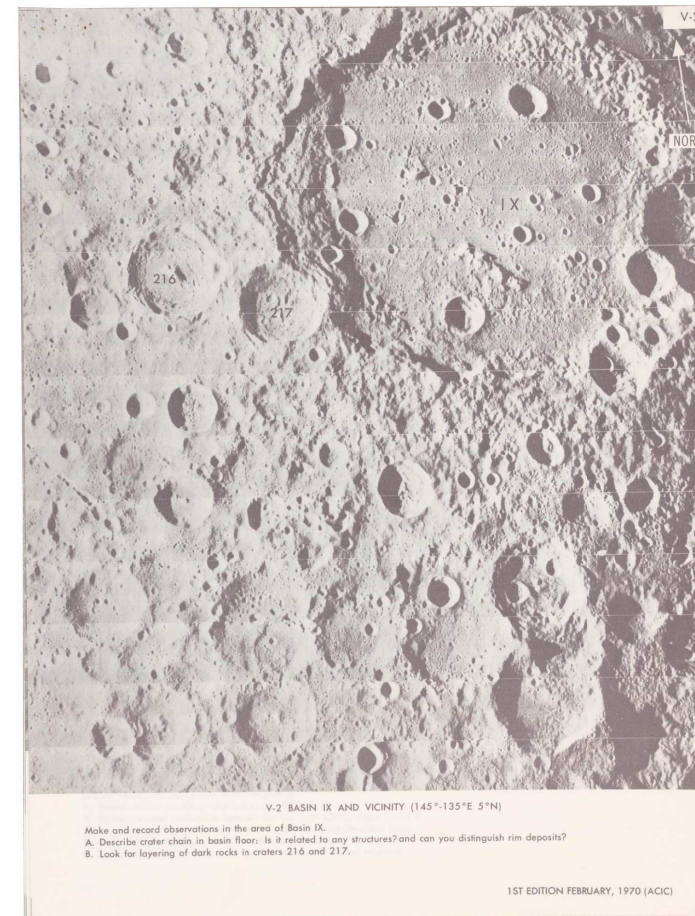
The atlas was prepared for NASA by the Aeronautical Chart and Information Center of the U.S. Air Force.

The Apollo 13 Mission was the most infamous of the Apollo missions, remembered for the epic effort undertaken to save the lives of the three astronauts after a spacecraft malfunction. The mission was led by Jim Lovell, with Jack Swigert and Fred Haise as command and lunar module pilots. This was supposed to be the first lunar mission to focus on scientific achievements, with the astronauts having been given a brief introduction to geology by Caltech scientist Lee Silver and NASA scientist Farouk El-Baz, and extensive instructions as to what they should record once in space.

The mission would go awry on the third day. The astronauts had just done a televised tour of the lunar module before checking their air tanks due to a suspicious pressure reading. One of the oxygen tanks subsequently exploded. This damaged parts of the module and left the astronauts dangerously low on oxygen and battery power, so the astronauts were forced to abandon the moon landing. The subsequent hours were spent trying to figure out what the quickest and safest route home would be, with extensive and difficult calculations needed to solve the issue. The crew moved to the lunar module, which they used as a lifeboat despite the increasing dampness and cold. They would survive there for the next few days, navigating using the stars and landmarks on earth, before landing in the Pacific Ocean. On earth, the crew members and mission control staff became popular heroes, and Apollo 13 still occupies a special place in the global imagination.

CONDITION DESCRIPTION

Original staple removed with some rust residue.



36 RARE APOLLO 14 GUIDE FOR A WALK ON THE MOON

Apollo 14 Atlas, Images of the Fra Mauro Region and Geologic Explanation

n.p./1971
 DIMENSIONS
 8" x 10.5"
 COLOR
 Uncolored
 CONDITION
 VG
 STOCK NO.
 68101
 AUTHOR
 NASA

DESCRIPTION

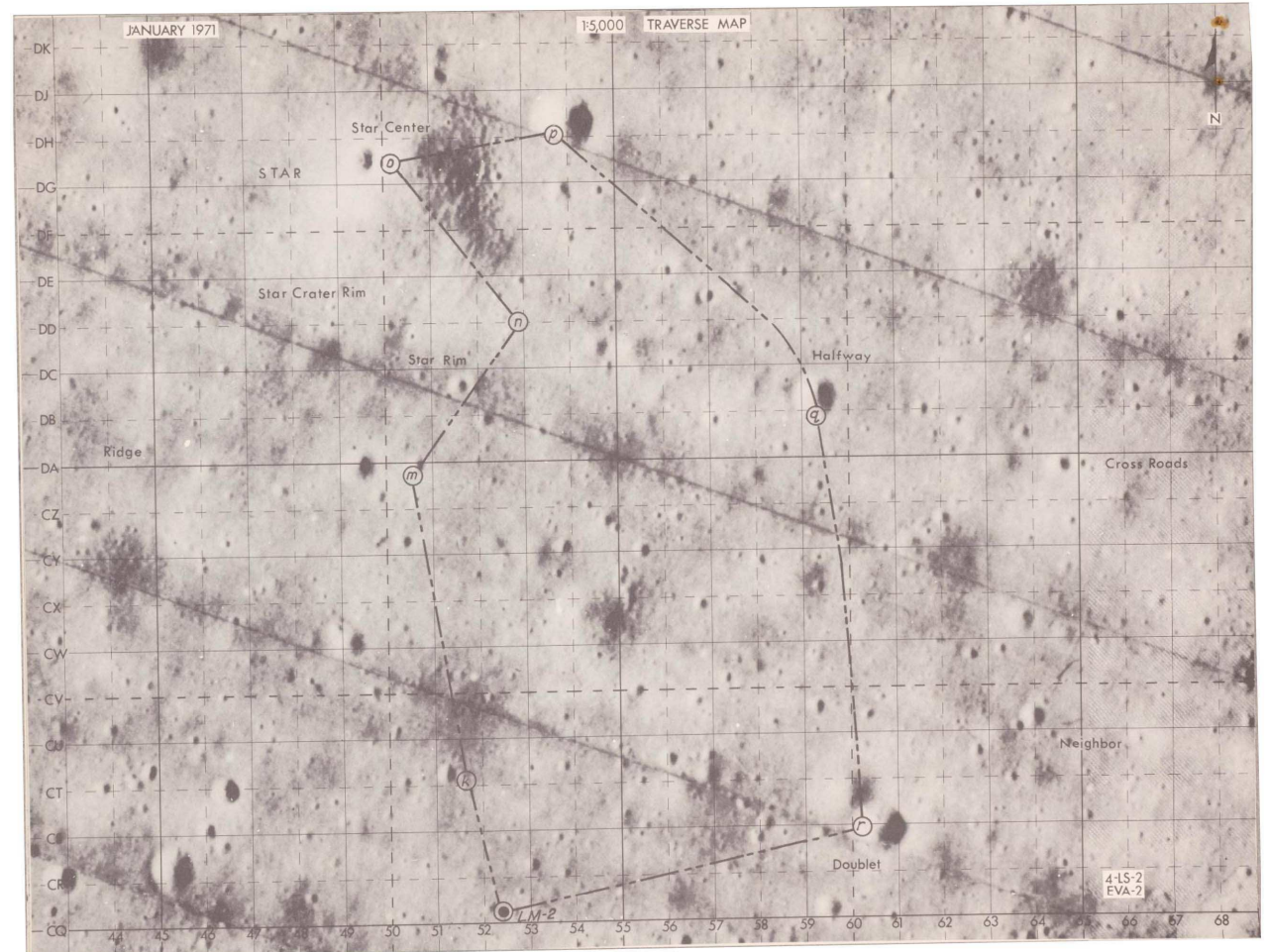
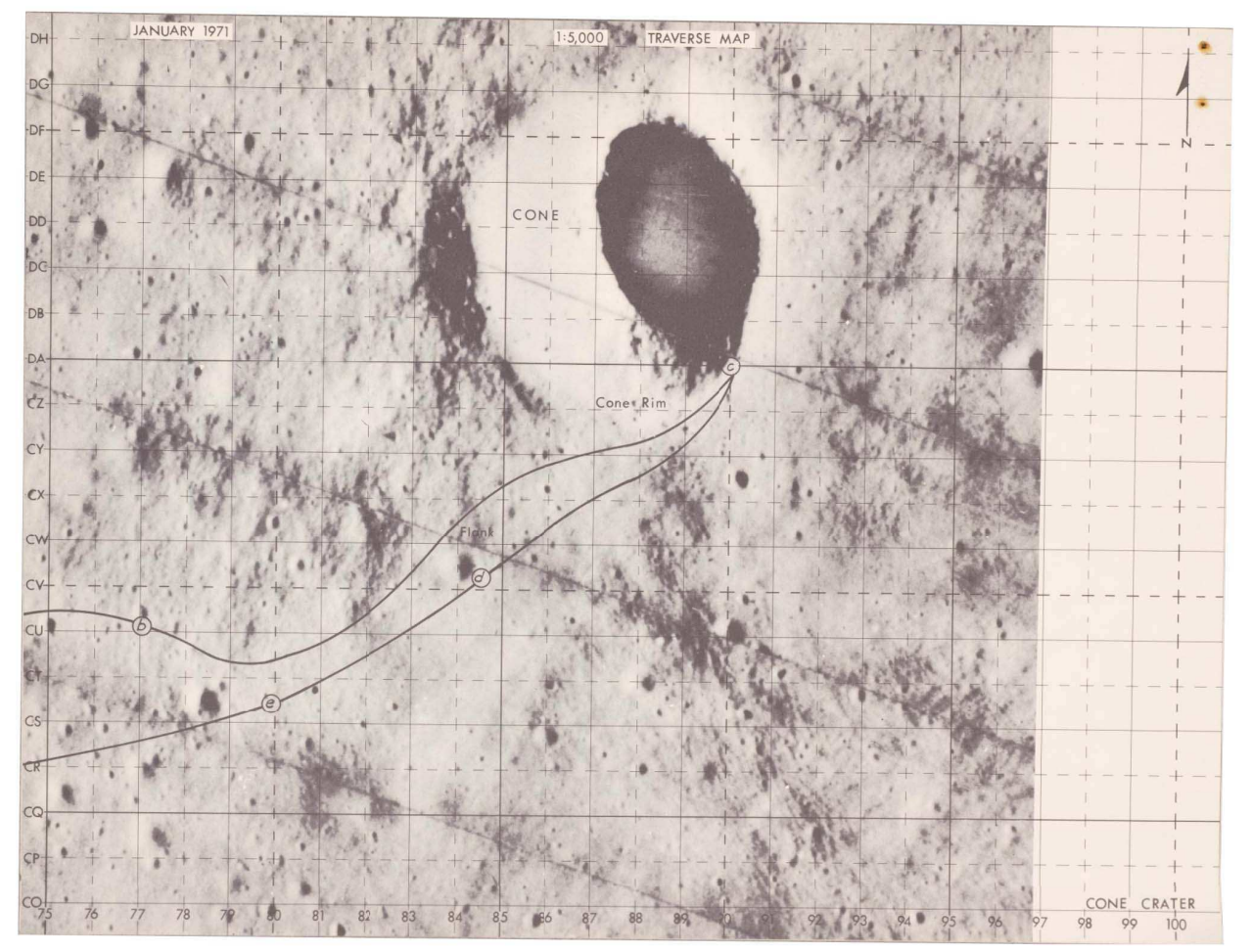
An extremely rare Apollo 14 extravehicular activity [EVA] guide made for astronauts, detailing two EVAs for each of the three possible landing sites (one targeted, two contingency) in the Fra Mauro Highlands. The atlas consists of two geological keys and fifteen photographs of the moon, with geological information and proposed routes overlain. The ephemeral nature of the atlas (loose sheets secured with a single staple) probably contributes to the atlas's extreme rarity; we find no copies listed in OCLC nor of any other copies ever having been offered for sale.

The map outlines the scientific objectives and routes of six different EVAs. The Lunar Module would succeed in landing near the computer targeted landing site [LM-1], and thus the maps for the backup landing sites were not needed. The first EVA for LM-1 documents a short walk no further than a couple of hundred meters from the lunar lander. The astronauts are given information about the exact locations ("Rim intersection of large older 85 m crater and younger 65 m crater") and descriptions of what to collect ("[a] 'football' sized rock"). They are also given a series of general features to note, such as the presence of "solder-like glass blebs." For the second EVA, they are given a much longer route, a nearly mile-long round trip to the Cone Crater. They had an extensive list of tasks to complete but unfortunately were too exhausted to complete the mission and turned back just before the crater rim.

The atlas was prepared for NASA by the USGS Center for Astrogeology.

CONDITION DESCRIPTION

Original staple removed with some rust residue.



APOLLO 15 MOON WALK ATLAS

37

Hadley-Apennine Landing Site Apollo 15

Flagstaff / 1971

DIMENSIONS
8" x 10.5"

COLOR
Uncolored

CONDITION
XX

STOCK NO.
68099

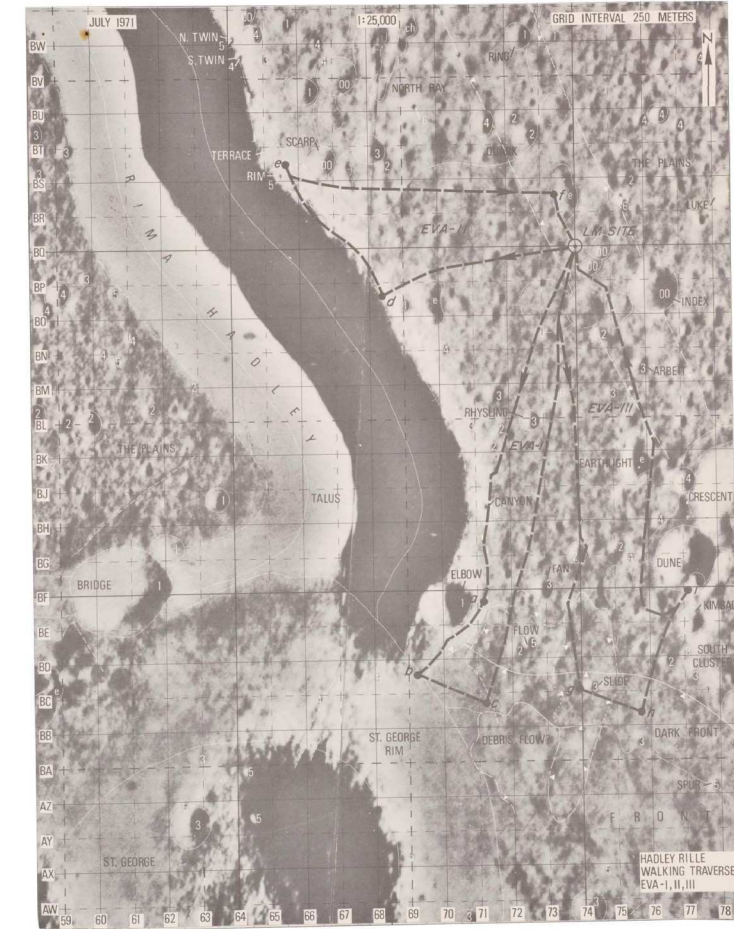
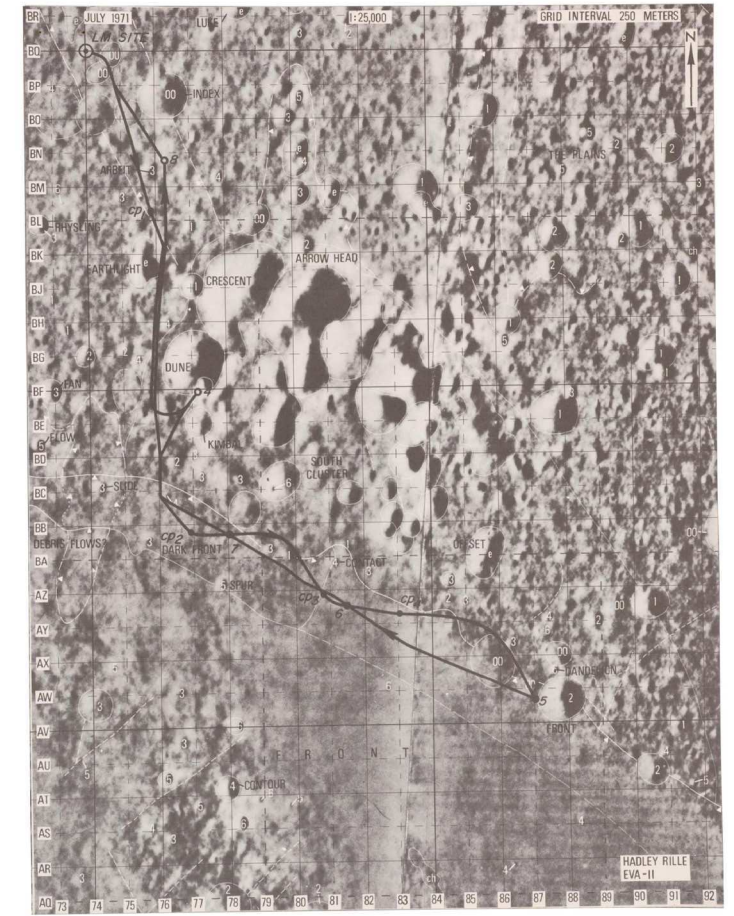
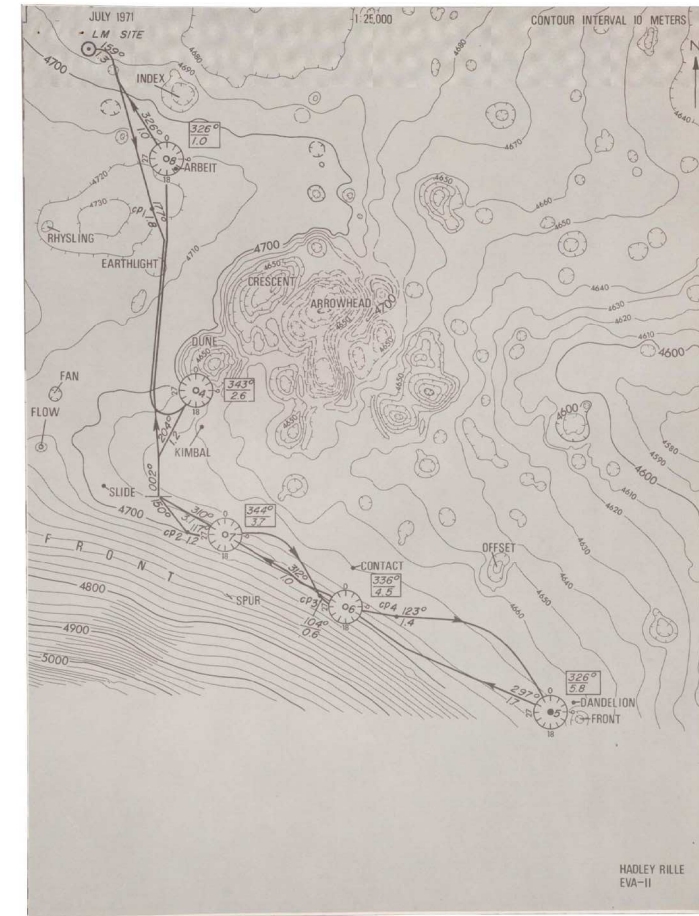
AUTHOR
U.S. Geological Survey, Center for
Astrogeology

DESCRIPTION

An extremely rare Apollo 15 extravehicular activity (EVA) atlas, detailing the projected routes of Apollo 15's three EVAs.

The atlas consists of a key sheet and 24 maps. The ephemeral nature of the atlas (loose sheets secured with a single staple) probably contributes to the atlas's extreme rarity; we find no copies list in OCLC nor any other copies ever having been offered for sale.

A major theme in these images is the geological observations made during the mission. The planned and contingency routes are shown alongside the features that the astronauts described back to the USGS scientists on earth. Not only are geomorphological features described, but also the presence of fans, flows, and a pluton. These maps are made in a stellar geological mapping style despite the limitations of selenological mapping. Observations and routes are shown on both topographic maps and areal images.



A RARE PAMPHLET ON THE SUN AND EARTHQUAKES

Cartes en Couleur des Lieux Sujets aux tremblements de Terre

Paris / 1756

DIMENSIONS
13.5" x 11"
(whole sheet)COLOR
ColoredCONDITION
VGSTOCK NO.
52293AUTHOR
Jean Fabien Gautier
Gautier d'Agoty

DESCRIPTION

Extremely rare separately published pamphlet by Jean Fabien Gautier D'Agoty, containing a complete set of his maps from his *Observations sur l'histoire naturelle* and a short treatise on the relationship between earthquakes and the sun.

The present work is an extract from the 14th, 15th and 16th parts of the *Observations sur l'histoire naturelle* published between November 1755 and March 1756. The translation of the title is *Color Maps of Places Subject to Earthquakes In all parts of the World According to the System of the Solar Impulse*. The text describes a theory that earthquakes are caused by solar impulses, a theory which Gautier D'Agoty had described as early as 1752.

As presented, the work consists of two parts:

Part 1: *La Cause des tremblements de terre du soulèvement des Eaux et de l'affaissement de divers Terrains selon le système de l'impulsion des Rayons du Soleil*. (The cause of the earthquakes of the rising of the waters and the subsidence of various earths according to the system of the impulse of the rays of the sun).

Part 2: 4 maps, which were also issued in *Observations sur l'histoire naturelle* publiée in November 1755, January 1756 and March 1756 (2 maps).

The maps and text illustrate the artists theory of earthquakes, identifying numerous places throughout the world where cities had been destroyed by earthquakes. An overview of Gautier's theory is set forth below.

RARITY

All of Gautier D'Agoty's works are rare on the market, but this particular pamphlet appears to be the rarest, with no auction records located.

The material is drawn from parts 14, 15 and 16 of Gautier D'Agoty's *Observations sur l'histoire naturelle*, which are very rare on the market. While the first 12 parts appear occasionally at auction, the only auction record for a complete set (Parts 1-18) sold at Bonhams in 2013 for 35,000 GBP and there is no other record for an individual or partial set containing the maps appearing at auction.

CONDITION DESCRIPTION

4 maps, title plus 6 pages of text.

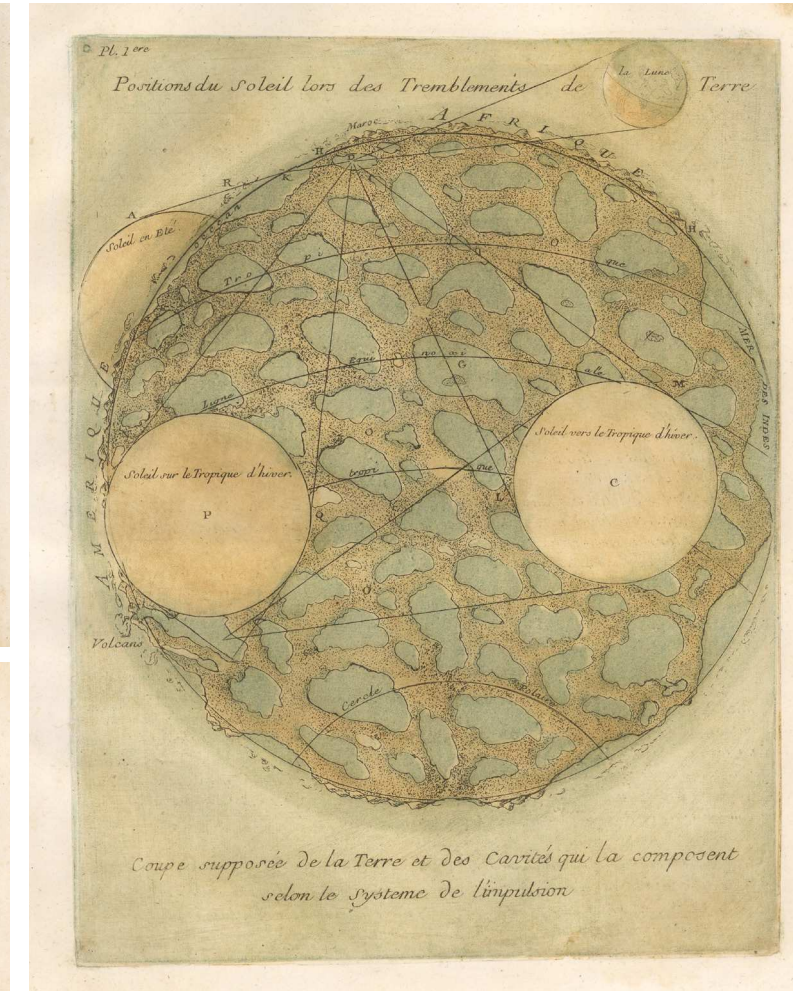
GAUTIER D'AGOTY

Born in Marseilles in 1716, Gautier began his career as a painter, before moving to printmaking, where he became fascinated with the work of Jacob Christoph Le Blon (1677-1741). Gautier offered his theory that colored prints could be created in much the same way as colored patterns were woven into cloth.

Gautier's major breakthrough was the use of his technique to produce full color anatomical illustrations for medical studies. He collaborated with Jacques Francois Duverney, a lecturer in anatomy at the Jardin du Roy.

Gautier's work on anatomy earned him considerable respect, earning him a place in the Dijon Academy of Sciences. In 1752, he published his critique on Sir Isaac Newton's theory of color-*Chroa-génésie*-in which he offered his theory regarding the effects of the sun on the earth and its atmosphere. According to Gautier's theory, the force of its rays generates planetary motion, and it is the source of light and fire, substances with broad significance and many uses according to his system. Modified, they create thunder, lightning, and such geologic phenomena as volcanoes and earthquakes.

In 1749-50 he published his own treatise on color, electricity, and a general theory of the sciences; he also printed his exchanges with scientific societies-notably the Royal Society of London.



RARE LUNAR GLOBE BY CAMILLE FLAMMARION

39 | *Globe de la Lune Dressé sous la direction de Camille Flammarion*

Paris / ca. 1897

DIMENSIONS
6" diam.

COLOR
Uncolored

CONDITION
VG

STOCK NO.
76991

AUTHOR
Nicolas Camille
Flammarion

DESCRIPTION

The globe gores are printed by Casimir M. Gaudibert (1823-1901) and Emile Beraux under the direction of Camille Flammarion, the famous French populariser of science and astronomy during the 19th century and founder, in 1883, of the private observatory of Juvisy-sur-Orge (now a French historical monument).

This globe was produced primarily as a teaching instrument, as evidenced by the small, educational format of the globe. The work collates the named features of the moon, which students of astronomy would have had to learn in order to achieve proficiency in the subject.

A fine and rare 6-inch (15.2cm.) diameter moon globe made up of twelve lithographed gores and two polar calottes. The globe shows numerous craters in grey, the seas and oceans (Mares) of the Moon demarcated by dotted stippling, and a "dark" side of the moon with no geographical features shown. Instead, the unmapped portion of the moon contains a table of the 343 numbered craters with names alongside a table of Principaux Eléments comprising details about the size and orbit of the moon.

Flammarion's 6-inch globe was published in Brussels in 1892 by Louis Niesten, in the present Paris edition in around 1897, and again in 1903 in Berlin by H. Albrecht. This circa 1897 edition was produced by Casimir Gaudibert and Emile Beraux, two amateur astronomers who collaborated closely with Flammarion on several projects. Beraux himself was a prolific manufacturer of globes.

An announcement in the 1893 Bulletin de la Société astronomique de France mentions the creation of the instrument in December of that year.

RARITY

OCLC notes one example found in the BNF. We have located three further examples in the EPFL scientific instrument archives, the London Science Museum, and the University of Toronto Archives.

CONDITION DESCRIPTION

15cm (5 3/4-inch) diameter (1:23,000,000 scale) on a late-19th-century bronze stand, raised on a turned ebonized column and plinth base. The globe gores are printed by C.M. Gaudibert and Emile Beraux.

NICOLAS CAMILLE FLAMMARION

Flammarion was one of the most important French astronomers of the golden age of astronomical observation in the late-19th and early-20th centuries. He was a prolific author and popularizer of astronomical discoveries. He also dabbled in less-empirically-derived pseudosciences and science fiction. Flammarion published the magazine *L'Astronomie* starting in 1882.

Flammarion was part of the intellectual environment that produced Giovanni Schiaparelli and Percival Lowell and shared their interest in the supposed "canals of Mars", which he believed were of an artificial nature. Furthermore, he believed that Mars was home to an advanced civilization that had engaged in advanced hydroengineering to attempt to survive on a dying world. He also believed that the Martians had attempted to communicate with Earth.

Flammarion entertained numerous apocalyptic beliefs, on several occasions believing that Earth would be destroyed, or at least all life killed, by various cosmic phenomena.

Flammarion is also closely associated with the famous wood engraving of a traveler putting his head under the edge of the firmament discovering the marvelous realm of circling clouds, fires, and suns beyond the heavens. This anonymous wood engraving is called the "Flammarion engraving" because it appeared in his 1888 book *L'atmosphère: météorologie populaire* ("The Atmosphere: Popular Meteorology").

