

# The Big, the Beautiful, and the Baroque

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# The Big, the Beautiful, and the Baroque

1	Teixeira - Madrid	£40,000
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# The Big, the Beautiful, and the Baroque





### Introduction

For the 2018 edition of Frieze Masters, we are delighted to dedicate our exhibition to a rarely celebrated art form: the eighteenth century baroque town plan.

The town plans of the eighteenth century reveal developments in urban cartography and reflect a new, planned, shape for the world's great cities. These 'new' cities significantly restructured the historic medieval and Renaissance city centres and greatly expanded the built-up area. 'Baroque' town planning in European cities answered the needs of the grandiosity demanded by the megalomania and triumphalism of the absolutist monarchies of the time, as well as the demographic changes that had to be faced.

The collection comprises massive wall maps of Amsterdam, Berlin, London, Madrid, New York, Paris, Rome, St Petersburg and Venice.

The earliest example of the genre in the exhibition will be Teixeira Albernaz's 1656 survey of Madrid (item 1).

Madrid became the seat of the Spanish royal court in 1561 after Philip II made it his capital. Over the next century it grew rapidly in size and wealth, to become the heart of the sprawling Habsburg empire. Teixeira Albernaz's map is designed to highlight that supremacy.

Amsterdam, which had spent most of the previous hundred years breaking free from the Habsburg empire, is here represented by the States' architect Daniel Stalpaert's (1615-1676) plan of 1662 (item 2). Flanked by the arms of the city and the principal families, the plan was commissioned by the city, under the guidance of a committee that included the famous mapmaker Johannes Blaeu. The plan shows Amsterdam at the height of her powers, with the great Three Canals Project nearing completion.

The most famous of the baroque city plans is the Bretez/Turgot 'Plan de Paris' (item 5). Drawn and surveyed in 1739 by Louis Bretez.

Where France went Russia, enthralled by the country's cultural power, soon followed: published in limited numbers to mark the first jubilee of the city in 1753, and dedicated "to the glory and honour of the Russian Empire" Markhaev's plan of St Petersburg (item 11) was commissioned to commemorate the city's remarkable growth in the 50 years since its foundation by the visionary and energetic Tsar Peter the Great.

Like St Petersburg, Berlin had only been a major European capital from the beginning of the century, when the new suburbs of Dorotheenstadt and Friedrichstadt were joined up with the historic core of Berlin-Kölln in 1709. King Frederick William I of Prussia (1713–40) enlarged the army and made the city a major garrison, its great new squares and avenues serving as urban parade-grounds for a military establishment which, by 1740, comprised almost one quarter of the 90,000 inhabitants. This greatly enlarged city is depicted by Johann Schleuen's plan of 1773 (item 13).

The most famous urban cartographer of the century was John Rocque; a French Huguenot who settled in England, where he published



over 100 maps, plans and road books between 1734 and his death in 1762. His town plans were surveyed by trigonometrical observations from towers and other tall buildings and by checking the results with instrumental measurements of angles and distances taken on the ground. Starting in 1737, he applied his surveying skills to the entire built-up area of London. The map would take nine years to produce, eventually engraved upon 24 sheets of copper and published in 1746 (item 7).

Whilst working on his 24 sheet map, the importance of the surrounding towns and villages became apparent to Rocque, and so he completed a survey of the country ten miles round London, on a scale of 5 1/2 inches to the mile, or one quarter of the scale of the large survey. This was published in 16 sheets, in tandem with the larger map, in 1746 (item 8).

Rocque's earlier career was spent as an estate surveyor and 'dessinateur de jardins'. His prolific output included a 1736 plan of the gardens at Kensington Palace, and large and detailed plan of the Royal Residence at Kew, now Kew Gardens in 1740, both of which are included in the exhibition (items 3 and 6 respectively).

Many of Rocque's wealth patrons would have had completed the "Grand Tour" – the gap year of choice for the young, eighteenth century English aristocrat. Their ultimate destination was Italy, in order to marvel at the Imperial majesty of Rome, here beautifully rendered by Giovanni Nolli, (item 9) one of the greatest eighteenth century plans of any European city; the cradle of the Renaissance, Florence (item 15); or the pearl of the Adriatic, Venice (item 4).

Towards the end of the eighteenth century, the establishment by the Board of Ordnance of the trigonometrical survey in England, and the completion of Cassini's magnificent 'Carte de France', across the Channel, was to have profound significance for the urban mapping of both countries in the next century. Both great works are represented there, by items 17 and 18.

The new responsibility of the Board of Ordnance underlined the close links between cartography and warfare. The years leading up to the American War of Independence witnessed much activity by the surveyors of the British Army. One of these, Lieutenant Bernard Ratzer of the Royal American Regiment of Foot, surveyed the city of New York and its environs in 1766 and 1767 (item 12), issuing a plan and view of the city three years later. In 1776, the 'Ratzer' plan was reissued (item 14) in response to the growing interest in the political events then taking place in the American colonies. The superb and elegant map has justifiably been referred to as: "Perhaps the finest map of an American city and its environs produced in the eighteenth century" (Augustyn).

# The most accurate plan of Madrid published in the Seventeenth century

### TEIXEIRA ALBERNAZ, Pedro

[Plan of Madrid] Topographia de la Villa de Madrid. Mantua carpetanorum sive Matritum urbs regia.

### <u>Publication</u>

Antwerp, Joannis & Jacobi van Veerle, 1656.

#### Description

Engraved plan on 20 sheets, joined and mounted on linen, areas of restorations. A full conservation report is available on request.

### Dimension:

1776 by 2777mm (67 by 106.25 inches)

### Reference

Leo Bagrow and R.A. Skelton (ed.), History of Cartography, (Chicago: Precedent, 1985); David Buisseret, 'Spanish Peninsular Cartography 1500-1700' in David Woodward (ed.), The History of Cartography, Volume 3: Cartography in the European Renaissance (Chicago: University of Chicago Press, 2007); Jesús Escobar, 'Map as Tapestry: Science and Art in Pedro Teixeira's 1656 Representation of Madrid', The Art Bulletin 96 (2014), pp.50-69; Richard L. Kagan, 'Urbs and Civitas in Sixteenth and Seventeenth Century Spain' in David Buisseret (ed.), Envisioning the City: Six Studies in Urban Cartography, (Chicago: University of Chicago Press, 1998).

A rare example of the most detailed survey of Madrid of its time.

Madrid became the seat of the Spanish royal court in 1561 after Philip II made it his capital. Over the next century it grew rapidly in size and wealth, to become the heart of the sprawling Habsburg empire. Teixeira Albernaz's map is designed to highlight that supremacy.

The map shows the old city of Madrid in the centre, with narrow streets. To the north, east and south, the city is built in a more regulated grid pattern, as land was systematically sold off to new arrivals after 1561. The Alcázar, the former Moorish fortress, is visible to the west, repurposed as a Spanish royal palace; the Buen Retiro park and palace extended for Philip IV lies nearby; the Bridge of Segovia, commissioned by Philip II, links the city to Toledo, Cadiz and Seville. The map is highly detailed, down to the people on the streets: Teixeira Albernaz writes in the inscription that he recorded the south façade of the eleven thousand buildings shown so faithfully "that one can count the doors and windows of each". While there are some errors, it does correspond remarkably accurately with surviving portions of contemporary Madrid.

It is highly likely that this map was a royal commission. Teixeira Albernaz was paid 500 escudos by the crown in 1658, a considerable sum, which would cover the production costs of the map (Escobar, p.60). It was certainly dedicated to Philip IV, and the Habsburg arms form the central decorative feature of the map. The elaborate device shows the sun breaking through clouds to shine on the Spanish crown and arms, surrounded by the weapons with which they carved out their empire. It is "monarchocentric", designed to show the city as an expression of Habsburg power (Kagan, p.87). The inscription on the large banderole at the top names the city "Mantua carpetanorum", a reference to sixteenth century histories that claimed Madrid was originally the Roman city called Mantua in the province of Carpentana, rather than its actual Arabic origins as a town founded by Muhammad I, the fifth Emir of Córdoba. It was particularly important for the Spanish empire to emphasise its classical links at a time when its power was faltering. Teixeira Albernaz also exaggerates the size of the royal palaces, particularly the Buen Retiro, to make them seem more impressive.

Pedro Teixeira Albernaz (c1595-1662) was born into a well-known family of Portuguese cartographers. Albernaz moved to Spain in 1610, and by 1620 he was court cosmographer to Philip III, and subsequently to his son Philip IV. He completed a nautical survey of the Spanish coastline with his brother João which was produced as a manuscript atlas, and a survey of Portugal printed in 1662.

Rare. We are only able to trace three institutional examples: the Biblioteca Real, Madrid; the Biblioteca Nacional de España; and the BnF. We are not able to find another example coming up at auction in the past 50 years.







## The Golden Age of the Dutch Republic

### STALPAERT, Daniel

Platte-Grondt van de Oude en Nieuwe Royinge der Stat Amsterdam.

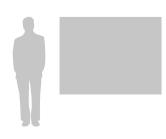
<u>Publication</u> Amsterdam, Johannes Covens and Cornelis Mortier, 1662 [but c1730].

Large engraved wall map on six sheets joined, mounted on linen, edged in blue silk, light wear to old folds.

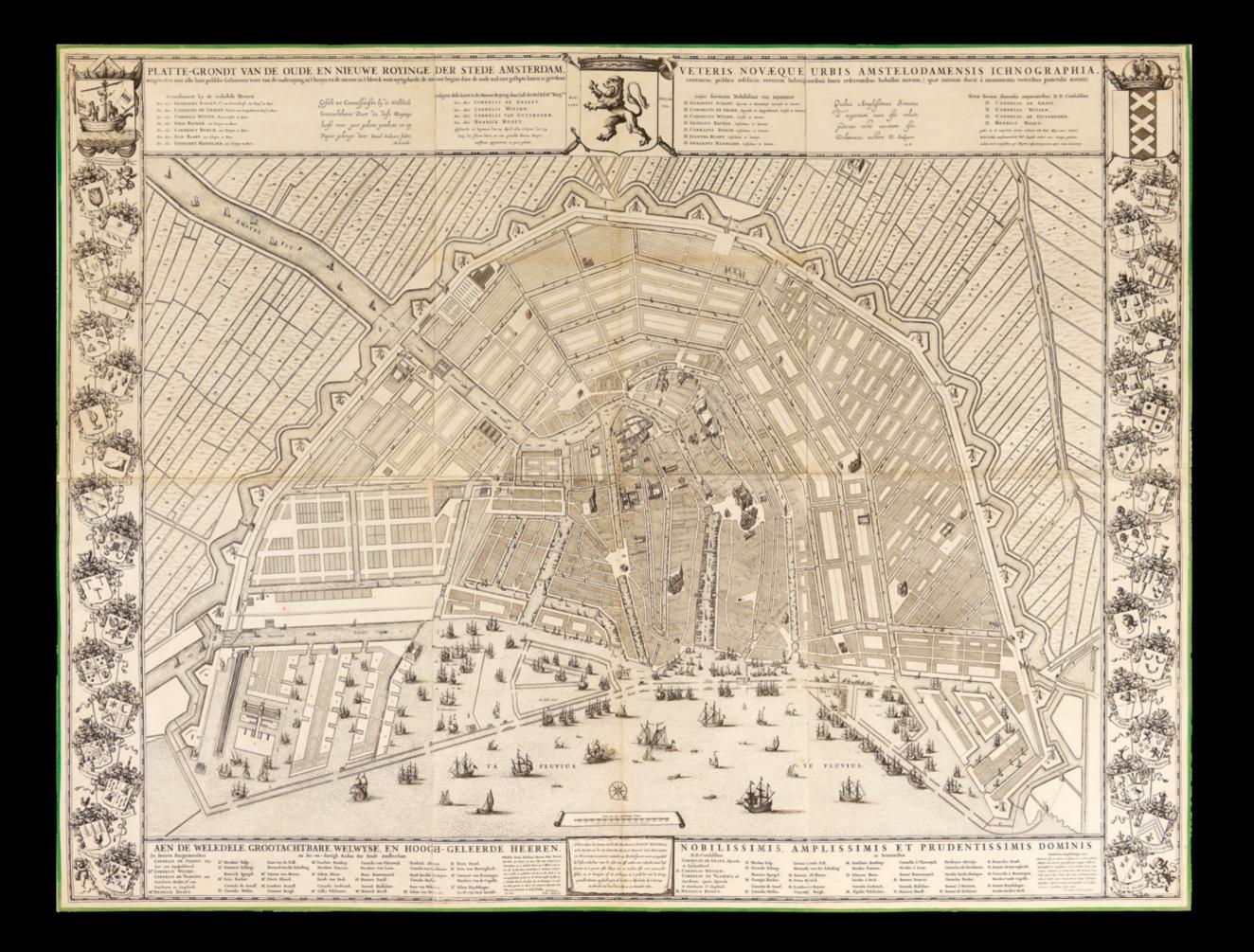
<u>Dimensions</u> 1230 by 1615mm (48.5 by 63.5 inches).

Rare wall map of Amsterdam by the States' architect Daniel Stalpaert (1615-1676), flanked by the arms of the city and the principal families, commissioned by the city, under the guidance of a committee that included Johannes Blaeu, with a list of dedicatees, the city councillors, along the lower border.

The plan shows Amsterdam at the height of her powers, with the great Three Canals Project nearing completion. The Project, which was begun in 1610, was brought about by the rapid growth in the city's population. The population had doubled between 1567 and 1610 to 50,000, and would by 1660 have quadrupled to 200,000. In order to cope with the ballooning population, the city council implemented the construction of three great semicircular canals, the erection of buildings on pilings, sanitary arrangements for each house, a network of drains and sewers, and the construction of merchants' houses with storage facilities on the upper floors and warehouses near the mouth of the Amstel. The council expropriated the land, dug the canals, and laid out lots for sale to private individuals for housing, thus allowing some of the cost of construction to be recouped. At the end of the project Amsterdam had expanded from 450 to 1,800 acres.







## Kensington Gardens

### 3 ROCQUE, John

Plan Generale du Palais & Jardins de Kensington Situe dans le Conté de Middlesex a 2 miles de Londres tres Exactement Levé dessiené & Gravé par Jean Rocque 1736.

### <u>Publication</u>

London, Survey'd Drawn Engrav'd and Publish'd according to Act of Parliament, by John Rocque, 1736.

### Description

Engraved plan, scale bars and key to architectural and natural features, lower left and right.

### <u>Dimensions</u>

523 by 650mm (20.5 by 25.5 inches).

### <u>Reference</u>

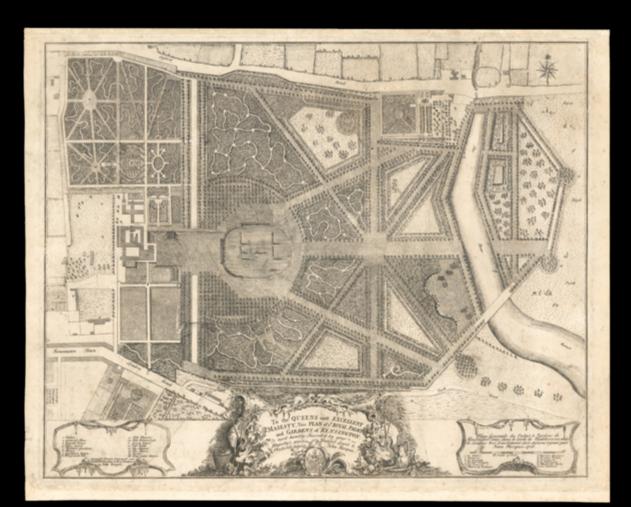
Map Forum, Catalogue of Rocque's Engraved Works, No. 9.

Kensington Palace was originally the suburban residence of Lord Chancellor Flinch, Earl of Nottingham, and it was known as Nottingham House. It was set in a large deer park that Henry VIII used for hunting. In 1689 the house was bought by William III who turned it into Kensington Palace. The building was enlarged from designs by Sir Christopher Wren; the gardens, under instructions of Queen Mary, were landscaped by royal gardeners and were transformed with paths and flower-beds at right angles, in formal Dutch patterns, so as to make William feel at home.

It wasn't until 1727, when Queen Caroline moved into the palace, that the Dutch gardens were replaced by the current Charles Bridgman design, which included the round pond, the Broad Walk and the Temple Lodge, as well as the planting of several thousand trees. The gardens were opened on Saturdays to anyone who was respectably dressed.

Rocque's plan shows the full extent of the work implemented by Queen Caroline on the gardens. It also shows the grand mansions along Kensington Gore and the buildings along the High Street and Church Lane. Rocque, a French Huguenot, emigrated with the rest of his family to London in the 1730s, where he began to ply his trade as a surveyor of gentleman's estates, and with plans of Kensington Gardens, and Hampton Court. He is most famous for his magisterial 1746 survey of the city of London, which took nine years to produce.





### Venice - Queen of the Adriatic

### 4 UGHI, Lodovico

Iconografica Rappresentazione della Inclita Citta di Venezia Consacrata al Reggio Serenissimo Domino Veneto.

### <u>Publication</u>

Venice, Ludovico Furlanetto Sopra el Ponte dé Baretteri, [c1739].

### Description

Large engraved wall map on eight sheets, title to banner at top, 16 views of Venice to left and right borders, text below, joined and mounted on linen, edged in green silk.

### Dimension:

1500 by 2080mm (59 by 82 inches).

### References

Susan Filter, 'Historic Intent: Lodovico Ughi's Topographical Map of Venice; A Large Wall Map as an Historic Document, a Work of Art, and a Material Artifact', 'The Book and Paper Group Annual' 13 (1994); Moretto. 152.

One of the largest maps of Venice ever published, and the first map of the city based upon accurate field surveys. Lodovico Ughi's topographical map is a landmark in the cartographic history of Venice. Successive Venetian mapmakers in general did not significantly alter the appearance of the city: among the exceptions is Ughi's work. Not only is it one of the largest printed plans of Venice, but it also served for centuries as a model for subsequent maps.

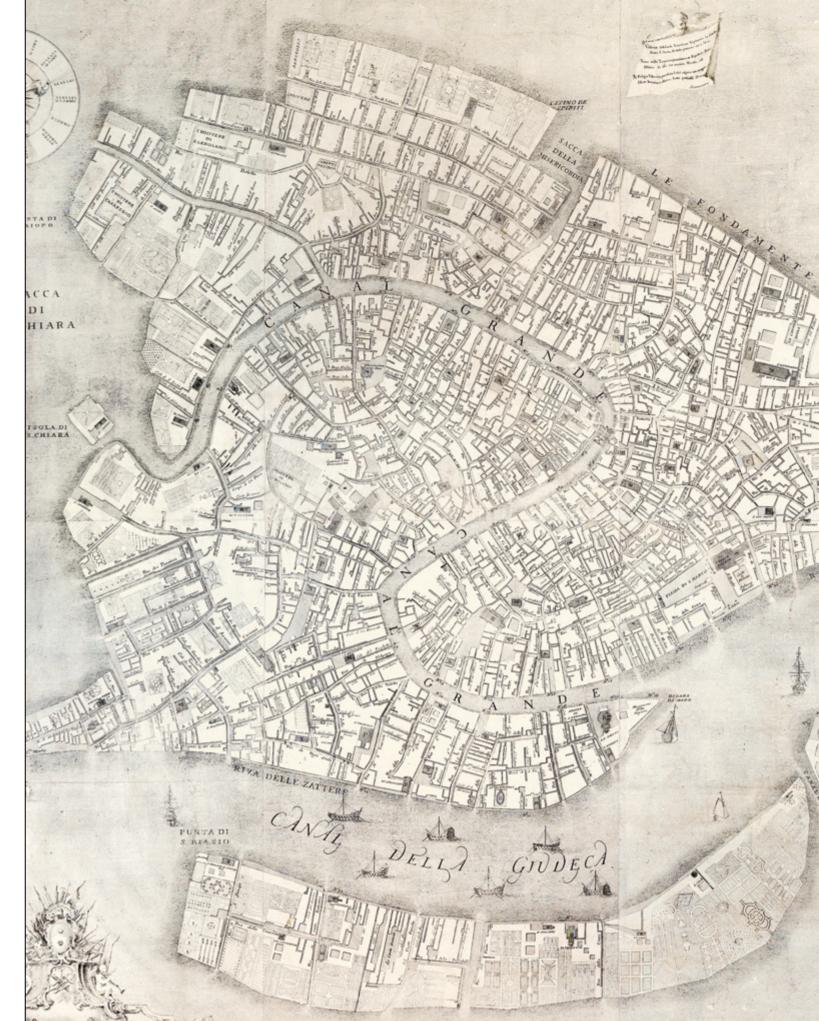
At the sides are 16 views: the Piazza San Marco, the Doge's Palace, the Basilica di San Marco, the Arsenal, the Rialto Bridge, the church of San Giorgio Maggiore, the church of Santissimo Redentore, and the church of Santa Maria della Salute. The views have been tentatively assigned to the Venetian artist and engraver Francesco Zucchi (1692-1764), made after Luca Carlevarij's 'Fabriche e Vedute di Venetia', published in 1703.

To the lower left is the coat of arms of Francesco Morosini, surrounded by putti and military equipment. Francesco Morosini (1619-1694) was the last of the "warrior Doges". He is most famed for his victories over the Ottomans during the Morean War (1684-1699), in which he captured most of the Morea. For this he was awarded the honorary title "Peloponnesiacus", and was the first Venetian citizen to have a bronze bust placed during his own lifetime in the Great Hall.

To the upper left is a personification of Venice with the lion of Saint Mark at her feet, surrounded by marine creatures representing her marriage to the sea and the riches she derives from it. The image is taken from a drawing by the Venetian painter Sebastiano Ricci (1659 - 1734). The cartouche at the bottom right holds a dedication written by Lodovico Ughi Alvise Mocenigo, the Doge in 1729. He calls the city "blessed by the Virgin, divine, Queen of the Adriatic, always envied, a constant sustainer of the Catholic religion, known throughout the world for her justice, feared by her enemies, defended in all times by her sons who have sacrificed their lives". Below the map is a long text panel providing information about Venice.

Examples are held at the Bibliothèque Nationale de France; Houghton Library, Harvard; Zentralbibliothek Zurich (map only); Leiden University Library; and Dresden University Library.







## Turgot's monumental plan of Paris

### [BRETEZ, Louis] and [TURGOT, Michel-Etiennel

[Plan de Paris].

Publication Paris, 1739.

Description

Large engraved wall map on 20 sheets.

<u>Dimensions</u> 2360 by 2400mm (93 by 94.5 inches).

References Boutier 219.

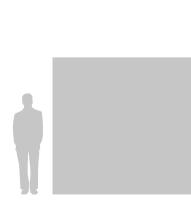
Turgot's fine plan of Paris during the reign of Louis XV.

In 1734 Michel-Étienne Turgot (1690-1751), Mayor of Paris, decided to promote the reputation of Paris to Parisian, provincial and foreign elites by implementing a new plan of the city. He asked Louis Bretez, a member of the Royal Academy of Painting and Sculpture, and professor of perspective, to draw up the plan of Paris and its suburbs.

Louis Bretez began his work in 1734, and was given permission by Turgot to enter all the mansions, houses and gardens in Paris, in order to gain accurate measurements drawings. The endeavour would take two years.

Turgot depicts Paris in isometric projection, a slightly more scientifically rigourous example of the seventeenth century birds-eye view. This was somewhat agianst the grain of cartographic thinking at the time with many cartographers abandoning the visually appealing bird's-eye view, for the scientifically accurate geometric plan.

In 1736, Claude Lucas, engraver of the Royal Academy of Sciences, engraved the 21 copper sheets of the plan. The plan was published in 1739, and the prints were bound in volumes offered to the King, the members of the Academy, and the Municipality. Additional copies were to serve as representations of France to foreigners.







### Rocque's plan of Kew Gardens

### ROCQUE, John

Plan of The House, Gardens, Park & Hermitage of Their Majesties at Richmond; and of their R.H. the Prince of Wales & the Princes Royal at Kew.

Publication London, John Rocque, [c1740].

<u>Description</u>
Engraved plan on two sheets, joined.

<u>Dimensions</u> 570 by 905mm (22.5 by 35.75 inches).

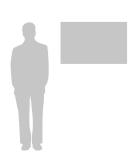
Reference
Map Forum, Catalogue of Rocque's

Engraved Works, No. 2.

Rocque's large and detailed plan of the Royal Residence at Kew, now Kew Gardens.

There has been a garden at Kew since at least the early seventeenth century. However, it was Prince George, with his wife Caroline, who developed a garden and landscape park next to the river. After they came to the throne in 1727 their son Frederick, now Prince of Wales, bought Kew House and began to lease lands to establish an estate that ran parallel to his parents' grounds. These two estates are the basis of Kew today and are the reason why Kew is still known as the "Gardens". Prince Frederick set about transforming his garden to include a large lake, follies, and groves of rare and unusual trees. Frederick died in 1751 and his widow Princess Augusta decided to carry on his ideas. She founded a botanic garden in 1759 on nine acres of land with advice from her gardener William Aiton, her botanical adviser Lord Bute, and architect Sir William Chambers.

This example is the second state of the plan, with the imprint of John Bowles erased, showing the full layout of the grounds. Buildings, formal gardens, and parkland are depicted in great detail. Below is the coats—of-arms of Frederick Prince of Wales, a key listing 72 places highlighted on the plan. Above is a short history of Richmond Palace, together with 12 elevations, and ground plans of the most notable buildings. The engraving of Kew was Rocque's first estate plan, the medium in which he would make his name.





# John Rocque's magnificent plan of early Georgian London

### 7 ROCQUE, John

A Plan of the Cities of London and Westminster and Borough of Southwark...

<u>Publication</u> London, John Pine and John Tinney, 1746.

Description

Engraved map on 24 sheets.

Dimensions

2100 by 4000mm (82.75 by 157.5 inches).

References Howgego 96 (1). It would appear that John Rocque, a French Huguenot, emigrated with the rest of his family to London in the 1730s, where he began to ply his trade as a surveyor of gentleman's estates, and with plans of Kensington Gardens, and Hampton Court. However, in 1737 he applied his surveying skills to a much great task, that of surveying the entire built-up area of London. Begun in March of 1737, upon a scale of 26 inches to one statute mile, the map would take nine years to produce, eventually engraved upon 24 sheets of copper and published in 1746. The plan stretches west to east from Hyde Park to Limehouse and north to south from New River Head to Walworth.

The map was supported by both the Royal Society and the City of London Corporation, and was carried out using the most accurate surveying techniques of his time. In accordance with his aim for accuracy, Rocque has dispensed with the three-quarter or birds-eye views, and gives us instead an elegant plan with rococo flourishes left for the border and the three cartouches that adorn the bottom of the map. The work abounds with information, including public buildings, churches, chapels, almshouses, workhouses, hospitals, lunatic asylums, parks, pleasure gardens, squares, bridges, docks, fields, and lakes.

The work was published by John Pine and John Tinney. John Pine (?1690-1756), who also engraved the work, was generally agreed to be the finest engraver of his day. Apprenticed to the silver engraver John Roy Arnold in 1709, he was a friend of William Hogarth. John Tinney (d.1761) was, like Pine, an engraver, and is now best known as the teacher of other fine English engravers such as John Browne, Anthony Walker, and William Woollett.







# Rocque's plan of the cities of Georgian London and the country ten miles round

### ROCQUE, John

An Exact Survey of the Cities of London and Westminster The Borough of Southwark, with The County near Ten Miles round; Begun in 1741, and finished in 1745, and publish'd in 1746, according to Act of Parliament.

### Publicatio

London, Printed for Robert Sayer, No. 53 in Fleet Street, Carrington Bowles, No. 69 in St. Paul's Church Yard, [1769].

### Description

Large wall map on 16 engraved sheets, each sheet backed on linen.

### Dimensions

1900 by 2600mm (74.75 by 102.25 inches).

References Howgego 94 (8). One of the finest maps of - what is now - Greater London ever produced. It would appear that John Rocque, a French Huguenot, emigrated with the rest of his family to London in the 1730s, where he began to ply his trade as a surveyor of gentleman's estates, and with plans of Kensington Gardens, and Hampton Court. However, in 1737 he applied his surveying skills to a much greater task; that of surveying the entire built-up area of London. Begun in March of 1737, the map would take nine years to produce, eventually being engraved upon 24 sheets of copper and published in 1746. Whilst engaged upon this project Rocque was also working on the present map of the "Country ten miles round London", on a scale of 5 1/2 inches to the mile, or one quarter of the scale of the large survey. The completed map was published in 1746 (see item 7).

The present map bears the imprints of Robert Sayer, and Carrington Bowles. The New Road (Marylebone Road), Blackfriars Bridge, the roads across St. George's Fields and the London Hospital, are shown. A title has been added to the central sheet: "A Plan of London with all the new Streets Lanes, Roads &c. to this present Year, by John Rocque Topographer to his Majesty", in order for it to be sold separately; below the street is engraved: "NB. the intended new Streets is express'd in Yellow. The Proposed New buildings Couloured with......Do".







## Rome - The Eternal City

### 9 NOLLI, Giovanni Battista

[Plan of Rome] Alla Santita di Nostro Signore Papa Benedetto XIV La Nuova Topografia di Roma Ossequiosamente Offerisce e Dedica Umilissimo Servo Giambattista Nolli Comasco.

Publication [Rome, 1748].

<u>Description</u> Engraved plan on 12 sheets.

<u>Dimensions</u> 1680 by 2040mm (66.25 by 80.25 inches).

References Frutaz CLXIXa. The finest of the eighteenth century plans of Rome and the first plan of the city based upon geodetic principles.

With Rocque's plan of London and Bretez' plan of Paris, Nolli's plan ranks as one of the greatest eighteenth century plans of any European city. Rome essentially appears in its Renaissance form, with large areas within the ancient walls still occupied by villas with extensive fields, orchards, and gardens. The Colosseum, for example, still stands in virtually open country. Many important ancient sites, such as the Circus Maximus and the Forum, are shown in an unearthed state. The lower sheets are almost entirely taken up by lavish, finely engraved ornamentation by Stefano Pozzi. In the lower left corner is a montage of classical landmarks, including the Colosseum, Arch of Constantine, the Forum and Trajan's Column, before which are allegorical figures including Romulus and Remus in the form of broken ancient statuary. The lower right corner contains an allegorical representation of the Church seated before Michelangelo's assemblage of buildings on the Capitoline Hill.







### A Prospect of Britain

### 10 BUCK, Nathaniel

[Cities, Sea-ports, and Capital Towns].

### <u>Publication</u>

London: engraved by S. & N. Buck, No. 1 Garden Court, Middle Temple, 1728-1749.

### Description

Oblong folio (315 by 815mm). 24 engraved plates printed on single sheets, occasional light spotting, a few edges slightly frayed with light dust soiling, but not into images, preserved in a modern green cloth box.

One of the largest collections of the Bucks' views to come to the open market, and the images used for Ralph Hyde's book 'A Prospect of Britain: the town panoramas of Samuel and Nathaniel Buck'.

The 80 plates represent the Bucks' second series of town prospects, which they composed alongside their Antiquities, London: 1726-1753. There are three distinct groupings: Nottingham, Ely, Lincoln, Leicester, Stamford, Cambridge, all with a publication date of March 25th 1743; Sheffield, York, Rippon, Scarborough, Berwick upon Tweed, Carlisle, Kingston upon Hull, Leeds, Newcastle upon Tyne, Durham, publication date April 15th 1745; and South West Prospect of Richmond in the County of York, North East Prospect of Richmond in the County of York, Portsmouth and London (on 5 sheets), September 11th 1749. 'After the completion of the antiquities, however, Cambridgeshire, Lincolnshire, Nottinghamshire, and Leicestershire were revisited and their principal towns recorded. Because several towns in the north had been dealt with in the first series [1720-1725], the Bucks left that area of England until last. The set, which was supposed to conclude the project, consisting of London in five sheets plus a sheet for Portsmouth, appeared on 11 September 1749. However, on the same day the brothers issued the finest of all their town prospects - two long views of Richmond, Yorkshire, the town with which they had been so closely associated. These were surely intended as the grand finale. Collectively their engravings constitute a national survey of ruins of the period, and provide us with an indispensable record of what English and Welsh towns looked like before the industrial revolution' (ODNB).









## Makhaev's map of St Petersburg "to the glory and honour of the Russian Empire"

### [MAKHAEV, Mikhail Ivanovich, TRUSKOTT, I.F., SOKOLOV, I. and others]

Plan de la Ville de St. Petersbourg avec ses Principales Vües dessiné & gravé sous la direction de l'Academie Imperiale des Sciences & des Arts. [Title also in Cyrillic: Plan stolichnago goroda Sanktpeterburga: Map of the capital city Saint Petersburg showing the main avenues].

Publication
St Petersburg, Petersburg Academy of Sciences 1753.

Large wall map on nine engraved sheets.

1415 by 2065mm (55.75 by 81.25 inches).

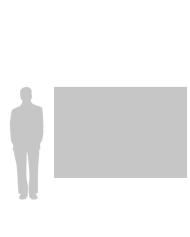
SK 5346 and 5347; cf. Obol'ianinov 2048.

Makhaev's large-scale map of St. Petersburg; one of the masterpieces of Russian engraving art.

Published in limited numbers to mark the first jubilee of the city in 1753, and dedicated "to the glory and honour of the Russian Empire" Markhaev's map was commissioned to commemorate the city's remarkable growth in the 50 years since its foundation.

The map is on a scale of 1:3350 and gives an accurate view of the existing streets, palaces and public buildings of the city, as well as prospective building projects. The decoration includes the Arms of the City, and attributes of the sciences, arts, commerce, and the art of war at the top right. The majority of the design was by Makhaev and so, correctly, his name is usually attributed to the whole work. However, numerous artists contributed to the views and panoramas, and the map itself was prepared at the Geographic Department of the Academy of Sciences and supervised by the junior scientific assistant I.F. Truskott, under the guidance of I. Sokolov, who also engraved the figure of the Empress Elisabeth Petrovna after a portrait by Louis Caravaque.

Only 100 prints were taken and were distributed amongst major library and palace collections in Europe. This small production run, together with the high mortality rate associated with large-scale wall maps, means that the map is now extremely rare.







## Rare first state of the "Ratzen plan" of New York

### 12 RATZER, Bernard

To his Excellency Sir Henry Moore Bart. Captain General and Governour...This plan of the city of New York is most Humbly Inscribed by...Bernd. Ratzen.

### Publication

[London, Thomas Jefferys (?), 1769].

### Description

Engraved map printed on two sheets, joined, a few marginal nicks and tears, some dust-soiling.

### Dimensions

580 by 840mm (22.75 by 33 inches).

### References

Deak, 'Picturing America, 120; Cohen & Augustyn, 'Manhattan in Maps', pps. 73-77; Haskell, 'Manhattan Maps', 319; Stokes, 'Iconography of Manhattan Island', Vol. I, pl. 42; Cumming, 'The Montresor-Ratzer-Sauthier Sequence of Maps of New York City', 'Imago Mundi', 31, pp. 55-65.

The extremely rare first state of one of the most important colonial maps of New York City.

"Made just prior to the Revolution, the Ratzer plan is the most accurate an useful survey of New York then circulating" (Deak).

The map is usually referred to as the "Ratzen Plan" due to the misspelling of the mapmaker's name in the title. It was the work of Bernard Ratzer, British engineer, and was a result of the Stamp Act Riots of 1765. Fearing that the city might soon become a battleground, and needing detailed information about its layout, the British authorities commissioned Ratzer to survey and construct a map of the city.

The manuscript was completed in 1767, and very few examples of this first state were printed in 1769. It lacks a publisher's imprint and date, and was probably prepared primarily for circulation within the British Administration. This must account for its great rarity. Nevertheless, it was advertised for public sale in the New York Gazette, 21 August 1769. Another copy of the first state can be found in the Stokes Collection, New York Public Library. A second state, with the imprint of Thomas Jefferys, Jr. and William Faden, was published in January 1776, at the beginning of the American Revolution. Almost all surviving copies of the map are in the second state.

While this map focuses on the developed part of the city, at the tip of Manhattan Island, Ratzer also prepared an even larger map that shows both the city and its environs. It is usually referred to as the "Ratzer map" (see item 14). This second map was first published in 1770, and republished in 1776. In referring to these two maps, Cohen & Augustyn state that they are perhaps the finest of an American city produced in the eighteenth century. The "geographical precision combined with its highly artistic engraving was unsurpassed in the urban cartography of its day".

The topography and renderings of estates and farmlands on the Ratzen plan are given with such fine detail that it makes clear what a small town New York was before the Revolution. A key beneath the title identifies 31 important sites. The landmarks and property lines are reported with such accuracy that the map is sometimes used to settle title disputes to this day.

Stokes called it quite simply "the most accurate and reliable map which we have of New York at this period", and Cumming praises Ratzer as "an experienced surveyor and fine draftsman".





## The Capital of Prussia

### 13 SCHLEUEN, Johann David

Die Königl. Residenz Berlin.

Publication Berlin, 1773.

### Description

Engraved map, dissected and mounted

<u>Dimensions</u> 812 by 895mm (32 by 35.25 inches).

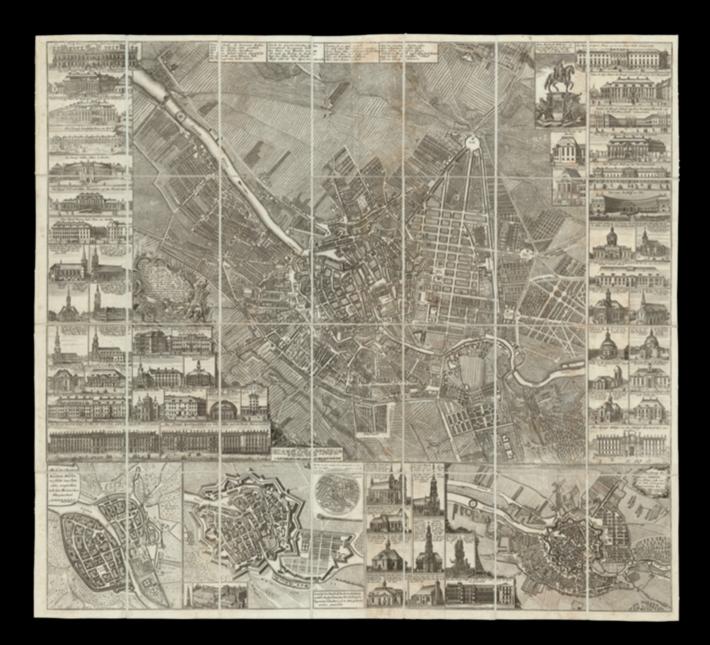
A fine and detailed plan of eighteenth century Berlin.

Berlin was made capital of the Kingdom of Prussia in 1701 and in 1709 the city was merged with the historic town of Cölln and the suburbs of Dorotheenstradt, Friedrichs-werder and Friedrichstadt to form the "Royal Capital and Residence City" of Frederick I. The King enlarged the army and made the city a major garrison, creating new squares and avenues to serve as military parade-grounds. The city had now become a major European capital, fit to compete with the rest.

The plan is based upon Samuel von Schmettau's map of 1748. Schleuen has augmented it with the latest urban developments, shown the demolition of the seventeenth century fortifications, and added the prospects of the city's most important buildings. In the lower half are four inset maps of Berlin through the ages, by Merian, Schultz, Faltz and Dusableau.

Rare. The first edition of the map was published in 1753-54, with a second edition, as present, appearing in 1773. Copac records only one institutional example of the first edition, kept at the British Library.







# "one of the most beautiful, important, and accurate early plans of New York" (Stokes)

### 14 RATZER, Bernard

Plan of the City of New York, in North America surveyed in the Years 1766 & 1767.

### <u>Publication</u>

London, Publishd according to Act of Parliament Jany. 12, 1776: by Jefferys & Faden, Corner of St. Martins Lane, Charing Cross, 1776.

### Description

Large folding engraved map, 3 sheets joined, dissected and laid down on linen in 16 sections.

### Dimensions

1190 by 875mm (46.75 by 34.5 inches).

### References

Cohen and Augustyn 'Manhattan in Maps' pp.73-77; Cumming, 'The Montresor-Ratzer-Sauthier Sequence of Maps of New York City, 1766-76' in 'Imago Mundi' Vol. 31 (1979), pp. 55-65.

"Perhaps the finest map of an American city and its environs produced in the eighteenth century" (Augustyn).

This superb and elegant map takes in the southern end of Manhattan island, as far north as 50th Street today, the marshy New Jersey shores of the Hudson, Kennedy, Bucking and Governors Islands, and parts of present day Brooklyn along the East River. It shows the city of about 25,000 people, surrounded by countryside that includes much of Manhattan and Brooklyn. The view at the bottom, "A South West View of the City of New York, Taken from the Governours Island at \*" is after a watercolor by Captain-Lieutenant Thomas Davis.

The title and list of references appears within a rococo cartouche lower left, the dedication to Sir Henry Moore, the Governor of New York, in another upper left, a scale lower right.

The map is a culmination of Ratzer's surveys of 1766 and 1767. The first map generated by those surveys, his "Ratzen" plan of just the city, was sent back to London and engraved by Thomas Kitchen, Hydrographer to the Duke of York and later the King, and published in 1769, with Ratzer's name misspelled (see item 12). By about 1770 a more extensive plan of the city and its environs was completed and published undated by Kitchin. The present map was published, unchanged, by Jefferys and Faden, and was occasionally included in Faden's 'North American Atlas' of 1777.

Bernard Ratzer served in the British Army in the 60th or American regiment, surveying the east coast of North America during the French and Indian War and later the Revolutionary War. His earliest known map is a manuscript chart of Passamquoddy Bay in Maine in 1756. Various other manuscript plans of forts followed, and he collaborated with Sauthier on his survey of New York, published in 1776. In 1769 Sir Henry Moore gave him the task of surveying the New York - New Jersey border.

Ratzer's map is a significant improvement on his earlier plan: the wharves along the Sound are shown and the streets given names, new buildings and streets on either side of the Bowery are entered, and Ratzer has included careful topographical surveys of the eastern tip of long island adjacent to 'The Sound or East River'. "The Methodist Meeting House, not completed until 1768, is identified, and the scale has been reduced by half – 800 feet to one inch. The enlarged area extends north to approximately present 42nd street, and the New Jersey Shore and Long Island bordering the East River are included. The cultivated fields, roads, buildings, and names of chief property owners are shown in remarkable detail" (Cumming).





### Florence - The Cradle of the Renaissance

### MAGNELLI, Francesco and ZOCCHI, Cosimo

Pianta Della Citta' di Firenze Rilevata Esattamente Nell'Anno 1783.

<u>Publication</u> Florence, [1783-84].

Description

Engraved plan on six sheets joined.

<u>Dimensions</u> 1474 by 1547mm (58 by 61 inches).

References

'Gazzette Toscane' Vol 19, pp. 86, 87.

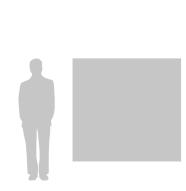
A large and impressive eighteenth century wall map of Florence.

The plan is oriented with north at the bottom; the Boboli Gardens are on the top right and the Fortezza da Basso is in the lower half. The city is encircled by the fourteenth century walls, with many fields, greens and gardens spread on either sides. The city is drawn with precision, each street name is indicated, and the plans of churches and other religious buildings are included. At the corners are cupids holding the symbols of each quarter and scrolls indicating the number of churches, monasteries, oratories, schools and theatres in each.

Below the plan are six vignettes showing the city's main places of interest. These are reductions taken from Giuseppe Zocchi's famous views of the landmarks in Florence and its environs, produced first as drawings and then engraved and published in 1744. Giuseppe Zocchi's highlyprized stock was acquired by his younger brother Cosimo, the engraver of the present plan.

The publication of the plan was advertised in the Gazzetta Toscana of 1784, where the work was praised for its unique precision and for using, for the first time in a plan of the city, the Florentine scale of braccio a panno. It was on sale with a number of booksellers for 25 paoli, a Florentine coin. The plan is dedicated to Leopold II of Hungary, Grand Duke of Tuscany from 1765 to 1790. The Gazzetta reports that the sovereign had accepted the dedication with great pleasure.

Rare, we are able to trace only five institutional examples: the British Library; the BnF; the Biblioteca Nacional de España; the Biblioteca Nazionale in Florence; the Max-Planck Institute in Rome.







### Rare early plan of Mexico City

### 16 LOPEZ, Tomas

Plano Geometrico de la Imperial noble y leal Ciudad de Mexico, Teniendo por extremo la Zanxa y Garitas del Resguardo de la Real Aduana: Sacado de orden del Señor Don Francisco Leandro de Viana Conde de Tepa, Oydor que fue de la Real Audiencia de México, y hoi del Consejo y Cámara de Indias; Por D. Ignacio de Castera, año de 1776. Dale á luz Don Tomas Lopez, Geógrafo de los Dominios de S.M. Madrid año de 1785.

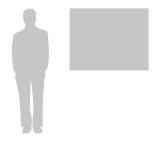
Publication Madrid, 1785.

Engraved map, printed on four sheets, joined

<u>Dimensions</u> 860 by 1100mm (33.75 by 43.25 inches).

### References

Miguel Fernández Félix and Bernardo Esquinca, El Criollo en su Reflejo: Celebración e Identidad (Fomento Cultural Grupo Salinas, 2011); Richard V. Francaviglia, Mapping and Imagination in the Great Basin: A Cartographic History (Reno: University of Nevada Press, 2005) 35; Antonio López Gómez and Carmen Manso Porto Cartografía del siglo XVIII Tomás López en la Real Academia de la Historia, (Madrid: Real Academia de la Historia, 2006); Richard L. Kagan and Fernando Marías, Urban Images of the Hispanic World 1493-1793 (Yale: Yale University Press, 2000), 94-5; David F. Marley, Historic Cities of the Americas: An Illustrated Encyclopedia (California, Colorado and Oxford: ABC-CLIO, 2005).



Tomas Lopez de Vargas Machuca (1731-1802) was a Spanish publisher and the leading cartographer of the age. He studied with Jean-Baptiste Bourguignon d'Anville in Paris before returning to his native Madrid in 1760, where he established the only independent cartographic publishing house in Spain. He began making maps for the Bourbon kings and became Royal Geographer to King Carlos III in 1780. He was even authorised to create a geographic agency for the secretary of state in 1795.

Lopez's map follows the one made by Ignacio de Castera Obiedo v Peralta (1750-1811), a Mexican architect and cartographer. Castera gained the favour of Archbishop Nuñez Haro de Peralta and Viceroy Guemes Pacheco, which allowed him to participate in the construction of important buildings in the City of Mexico. Castera's map, however, appears never to have been published until this reproduction by Lopez. It is cartographically similar to "Plano Ignografico de la Nobilisima Ciudad de Mexico, hecho en el año 1776 por D. Ignacio Castera, Mro. De Arquitectura y Agrimensor de tierras, aguas y minas por S. M. y aumentado en el de 1778", indicating that he made at least two separate maps between 1776 and 1778. Lopez had already published a 1758 map of Mexico City, a plain orthogonal plan of the type created by military engineers. His work was typical of late eighteenth century Spanish attempts to assert control of their empire through cartography. Spain's reluctance at the beginning of the eighteenth century to make public claims on their American territories via maps and sparse settlements "encouraged Spain's European rivals, France and Britain, to engage in real and cartographic 'filibustering' campaigns in the region" (Reinhartz). Although Castera and Lopez's map supposedly presents a detached view, it is still fraught with ideology. Mexico City was a vital part of New Spain: the capital of the viceroyalty, the seat of the bishopric and a trading centre with links to both Asia and Europe. Carlos III, king at the time this map was made, was determined that the reforms he initiated in Spain should be copied throughout the Spanish empire, and that Spanish colonial possessions should reflect European cultural values. Protestant critics dismissed Spain's empire as an "intellectual backwater". This plan counters these claims by displaying it in the style of a European city view: well-planned, geometric, and modern.

It addresses contemporary ideas which equated the physical order of a state with its political efficacy, reflecting the political, social and urban modifications resulting from the reforms carried out by the Bourbon kings in the second half of the eighteenth century. In this sense, it is the first printed map to show "modern" Mexico.

To the lower right of the plan is a key listing districts, monastic houses, convents, non-religious buildings, public buildings, and canals. The plan clearly shows the Alameda Park, the Zócalo (Plaza Mayor), and the Cathedral of the Assumption of Mary. To the lower left is a



note stating that the street names were taken from a manuscript map of the city provided by Don Francisco Xavier Machado y Fiesco.

The plan is dedicated to Don Francisco Leandro de Viana, Count of Tepa (1730-1804). Viana was active in the colonial administration of the Spanish Empire, and made his reputation protecting the interest of natives in the Philippines. He would eventually settle in Mexico after marrying into the Mexican nobility and was appointed alcalde de crimien (criminal judge) and oidor (royal judge) there, two of the highest-ranking judicial positions that could be held in the Spanish empire.

There are copies held in the NYPL, University of Illinois, Harvard, Biblioteca Nacional de España, and the National Library of Scotland.



### "You have cost me more territory than all my enemies!"

### 17 CASSINI de THURY, Cesar Francois

Carte de France dite Carte de Cassini...

Publication Paris, [1678-1815].

### Description

8vo (195 by 112mm). 184 mapsheets (each approximately 565 by 885mm), dissected and mounted on linen, 50mm tear to 3 maps, small (10 by 5mm) hole in sheet 99, 14 maps with some glue residue, 7 with very slight discolouration, one of the two key maps torn at folds, edged in blue silk, housed within 183 contemporary mottled sheepskin cases, gilt.

Collation: 182 mapsheets which, if joined, would comprise an approximately 11 metre square map of France together with two key maps. 3 of the smaller maps have been trimmed and mounted to the neighbouring sheets. Namely: sheet 125 (Cherbourg) is attached to sheet 93 (La Houghue), sheet 160 (Noirmoutiers) is attached to sheet 131 (Nantes), and sheet 182 (Camarat) is on sheet 155 (Toulon).

A complete set of Cassini's landmark map of France. The first scientific survey of France, the first road "atlas" of France, and the map that, in 1682, some 133 years before its completion, caused Louis XIV to lament that it "cost me more territory than all my enemies!".

The great project began in the early 1660s, and would consume four generations of the Cassini family - Jean-Dominique Cassini, or Cassini I (1625-1712); Jacques Cassini, or Cassini II (1677-1756); César-François Cassini, or Cassini III (1714-1784); and Jean-Dominique Cassini or Cassini IV (1748-1845) - for the next 150 years.

The map was the brainchild of Jean-Baptiste Colbert, who was minister of finance from 1665 to 1683 in Louis XIV's reign. He envisaged a detailed map of the whole of the royal estate to improve its management and potential revenue. He turned to the newly formed Académie de Sciences for help, and principally to the services of Jean-Dominique Cassini and the surveyor and astronomer Abbé Jean Picard. The survey was carried out using astronomical observations (courtesy of Cassini) to ascertain the precise longitude and hence the accurate measurement of a baseline. Once an

accurate baseline had been measured, the surveyors began the trigonometrical survey. These intricate interlocking triangles would become the survey's skeleton, which in turn would be fleshed out by the use of more traditional techniques. Picard outlined his method in his work 'Mesure de la terre' of 1671. The project was "the first general map of an entire nation based on geodetic and topographical measurements ... [and] transformed the practice of mapmaking over the next 150 years into a verifiable science" (Brotton).

The first map in the survey, the 'Carte particulière des environs de Paris', was completed by Picard in the late 1660s, and published in 1678 on a scale of 1:86,400 (the standard scale for the whole survey). Picard then turned his attention to surveying the French coast. One of the most startling results of the coastal survey, published in 1684, was that it reduced the overall size of France from 150,000 square kilometres to 120,000 square kilometres. It was this dramatic change that caused the outburst from Louis XIV quoted at the head of this description.



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### References

Jerry Brotton, A History of the World in Twelve Maps (London: Penguin, 2012), pp. 294-336; Christine Marie Petto, When France was King of Cartography (Plymouth, 2007); Mary Sponberg Pedley, The Commerce of Cartography: Making and Marketing Maps in Eighteenth Century France and England (Chicago: University of Chicago Press, 2005), pp.85-6.

Following the publication of the coastal survey, everything was in place for the mapping of the nation to begin. However, Louis' numerous military campaigns had begun to starve the project of funds and, with the death of Cassini in 1712, the project lost its figurehead. Louis himself died three years later. The new king, his great-grandson Louis XV, was only five when he took the throne and the project was put on hold.

It would not be until 1733 that Philibert Orrey, Louis XV's controller general, would order Jacques Cassini (Cassini II), to resume the triangulation of the entire nation. Jacques was joined in his endeavour by his son Cassini de Thury (Cassini III), and, by 1744, the triangulation of the country was complete.

With the framework complete, in 1746 Louis charged Cassini III with fleshing out the survey's bare bones. Cassini calculated that the survey would take 18 years to complete, and consist of 180 maps at a cost of 4,000 livres each. Unfortunately, his estimates were woefully optimistic. By 1754, only two maps had been published, and Cassini received the news that Louis was to end the financing of the survey. This forced him to turn to the private sector, and with Louis' backing he set up the Société de la Carte de France, which consisted of 50 shareholders, each of whom was asked to contribute 1,600 livres annually. This, combined with a public subscription in 1758, and a royal proclamation of 1764, demanding that unsurveyed regions contribute to the survey's costs, kept the project on a secure financial footing. Although Cassini III had secured the map's future, he would not see its completion. In 1784, at the age of 70, he died of smallpox. The completion of the great project was left to his son Jean-Dominique (Cassini IV).

By 1790 all of France had been surveyed, and only 15 maps were left to be published. However, the shareholders would not see any profit from the enterprise. The National Convention nationalized the survey in September 1793, with the regional maps taken out of circulation and the plates confiscated by the Dépôt de la Guerre. This left the project in limbo, and it was not until the intervention of Napoleon Bonaparte in 1804, that the project would finally be resumed. In 1815, the final sheets of Brittany were completed, thus bringing an end to one of the greatest surveys in history. The map would not be superseded until the publication of the military staff map of 1866.



### The Ordnance Survey

18 MUDGE, Lieutenant Colonel (later Major General) William; COLBY, Major Thomas; BAKER, Benjamin and others.

[Ordnance Survey of England and Wales].

### <u>Publication</u>

[London, J. Gardner, 129 Regent Street, 1844].

### Description

90 hand-coloured engraved maps, each dissected and mounted on linen, with numbered vellum tabs, all housed within 15 original dark blue morocco pull-off slipcases, gilt.

### **Dimensions**

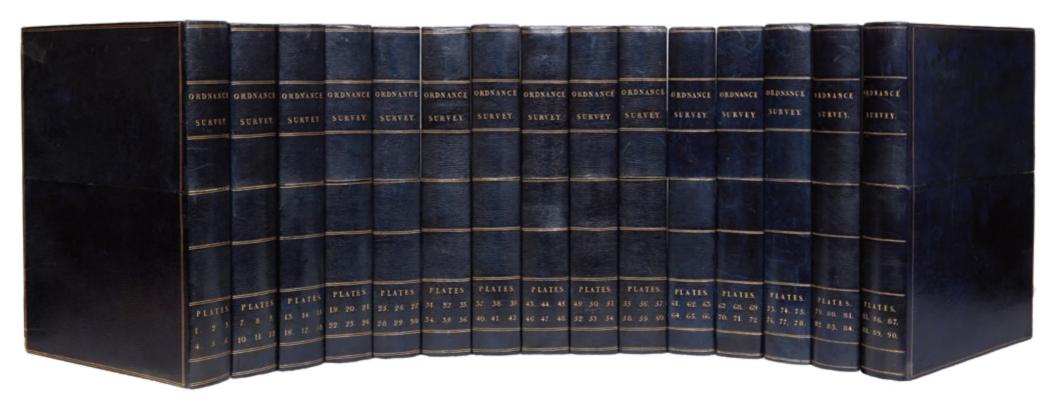
Each sheet approximately 680 by 980 mm (26.75 by 38.5 inches).

### References

Oliver, Dr. Richard, 'A Short History of the Ordnance Survey of Great Britain', The Charles Close Society. The traditional foundation date for the Ordnance Survey has often been taken as the 21st of June 1791, when the Third Duke of Richmond, then Master-General of the Ordnance, authorised the purchase, with state funds, of a giant theodolite for £373.70. However, many writers have looked further back to such projects as the military survey of Scotland, which was executed between 1747-1755, and was the first major land survey carried out by the state. One of its surveyors, William Roy (1726-1790), would go on to make proposals in 1763, 1766, and 1783 for an official survey of Great Britain upon a scale of one inch or one and a quarter inches to the mile, however, the cost was seen to be exorbitant. Even so, Roy was involved in the conception of the Ordnance Survey, when in 1783 the Royal Societies of Paris and London agreed to connect their two great cities by the use of triangulation and so settle the dispute of their relative positions. The English team, headed by Roy, measured a five mile baseline on Hounslow Heath, the start and end of the line of which are commemorated by two upturned cannons. The triangulation, which was completed by 1790, together with the outbreak of war with France in 1793, acted as a catalyst for the surveying of England. Lieutenant Colonel Edward Williams was chosen to direct the works, ably assisted by William Mudge, and Isaac Dolby. They began their work in Kent and by the end of the Napoleonic Wars, in 1815, the majority of southern England had been mapped.

In 1820 Captain Thomas Colby (1784-1852) was put in charge of the survey. It soon became apparent that much of the early surveying work was of insufficient standard. As a result, he ordered the revising of much of the existing survey work, which would take the next 13 years to complete. By 1844, publication of the Old Series, one inch to one mile, was complete for the whole of Britain south of Preston and Hull - the present example. The survey now became mired in what would become known as the "Battle of the Scales". The origin of the debate was borne from the fact that the survey of Ireland, began in the 1820s, was upon a much larger scale of 6 inches to the mile. Many suggested the scale be adopted for northern Britain and Scotland, however, when the larger scale was taken up the progress was painfully slow, and by 1851 only Lancashire and Wigtownshire had been surveyed. This led to a House of Commons Select Committee to suggest the abandonment of the scale; a suggestion that the parsimonious Treasury readily accepted. Even so, this did not settle the matter and the debate would rage on for some years to come.

The present set is the first issue of the first series published before the survey became mired in the "Battle of the Scales".



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