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M is for Mapmaker

DANIEL
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M is for Mapmaker - An Aa to Zatta of Cartographic Ephemera

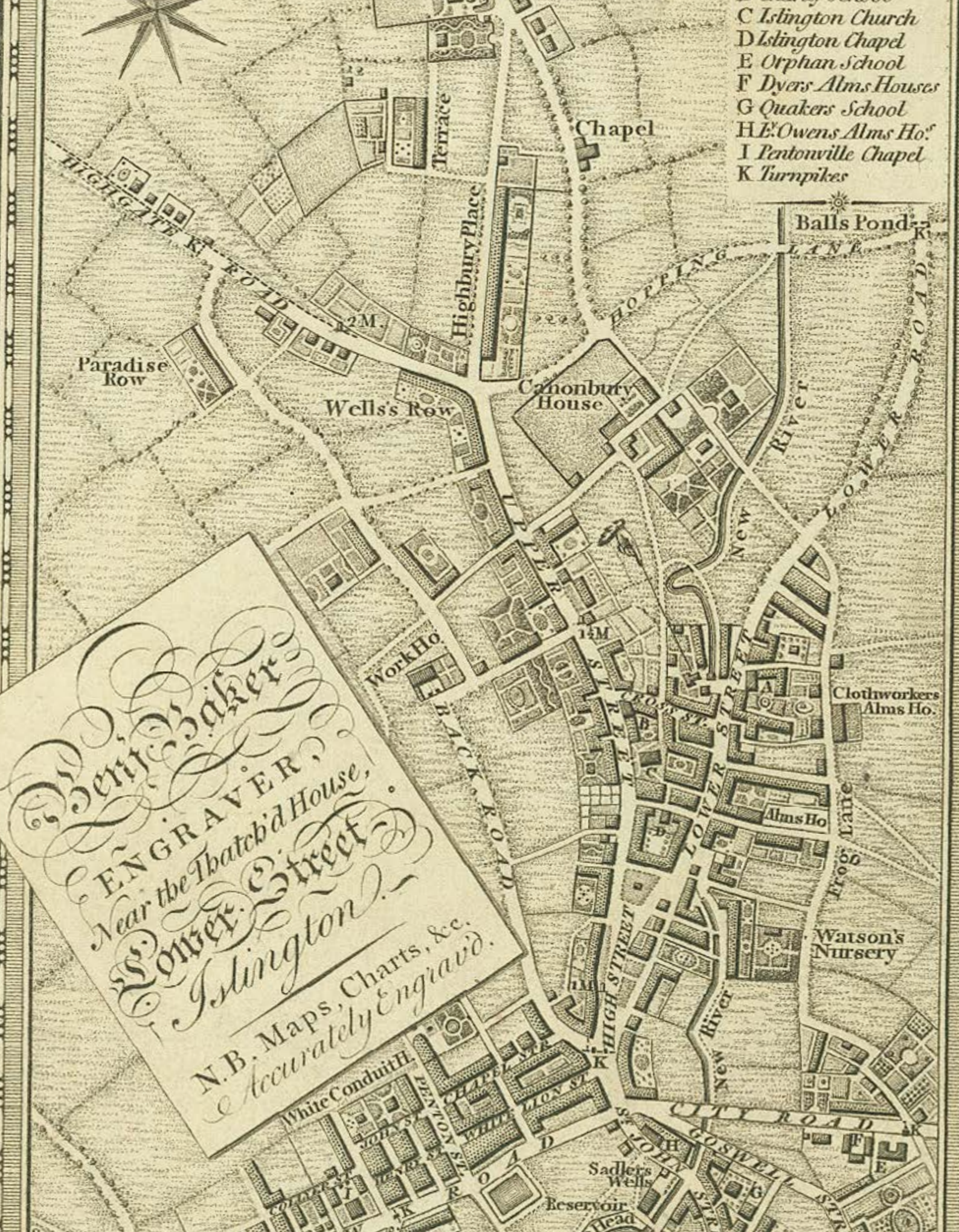
The territory of mapmaking, though well-trodden, has never been easy to traverse. There is a whole world of relationships, scholarship, exploration and controversy that often gets eclipsed by the maps it has produced.

Ten years in the making, this collection of cartographic ephemera - including advertisements, catalogues, manuscript correspondence, portraits, price lists, and trade cards - physically illustrates the struggles, exchanges and efforts of some of the leading figures of the map trade over the past five centuries.

Such is the ingenuity and beauty of antique maps and globes that we are often disposed to think of them as pieces of art, rather than goods for sale and tools for use. Trade cards, advertisements, price-lists and catalogues, however, remind us that these pieces were (and are!) part and parcel of a very real industry. A price list for Blaeu's globes (item 20), the catalogue of Louis-Charles Desnos (item 62), and a letter from Abraham Bradley seeking support for his new map of the United States (item 23), are evidence of the day-to-day business transactions that enabled some of the most important pieces of cartography. Likewise, images of traders such as the Meissen mapseller (item 156) and Nicholson's engraved print (item 108) reflect the everyday duties of those in the trade.

These door-to-door peddlers were soon replaced by mapsellers who established their own shops, although their inevitable bankruptcies (items 3 and 147) demonstrate that this form of trade was just as unreliable as their peripatetic predecessors. Cartographic pieces were also sold at auction, where entire libraries of maps, globes and atlases appeared for sale (item 30), as captured by Dunthorne's charming watercolour scene (item 157). The collection also contains an advertisement for Adams's Sea Quadrant (item 3) which may include the earliest examples of lot tags from the auction house that would later become Sotheby's.

- C Islington Church
- D Islington Chapel
- E Orphan School
- F Dyers Alms Houses
- G Quakers School
- H E. Owens Alms Ho.
- I Pentonville Chapel
- K Turnpikes



In addition to catalogues, cartobibliographies such as those of Jean Baptiste Bourguignon d'Anville (item 12), Jean-Claude Dezauche (item 50), and Simon Paulli (item 117) have long been an essential means of tracing and connecting cartographic developments. Dezauche's is considered an important milestone in the genre, listing almost five hundred individual maps and globes, while Paulli's, which contains descriptions of maps by the likes of Ptolemy, Ortelius, Goos and Sanson, is in fact the very first example of such a document.

Cartographic ephemera also shed light on the networks (often family trees!) of relationships that made up the map trade. A handwritten letter from Georg Braun and Abraham Ortelius (item 27) points to conflict, respect, and affection between the two great mapmakers, while another letter from Ortelius to his nephew (item 113), with its references to Camden's *Britannia*, further reinforces the interwoven nature of the industry. Such materials are also invaluable in highlighting the cartographic contributions of those who history has largely ignored, including female printmakers Elizabeth Bakewell and Colette Hondius (items 11 and 102), and Daniel Halsey, one of the earliest African-American navigational instrument-makers in Massachusetts (item 68).

From the royal (item 85) to the treasonous (item 6), the following curiosities all reflect, or have played a role in, the production of some of the finest pieces of cartography in existence. We hope, therefore, that you will forgive us this extravagant naval-gazing exercise, and appreciate our putting a little flesh on the bones of some of the *dramatis personae* of the history of cartography.

Wrapped in a map

1 AA, Pieter van der

Catalogue des livres des cartes géographiques, des villes tant en plan qu'en profil, et autres estampes ou tailles douces qui se trouvent.

Publication

Leiden, Pieter vander Aa, [c1710].

Description

Octavo. 21 leaves, engraved wrappers.

Collation: [P5-P8], Q8-S2.

Dimensions

160 by 110mm (6.25 by 4.25 inches).

References

We are unable to trace any institutional examples of the present work.

£4,000

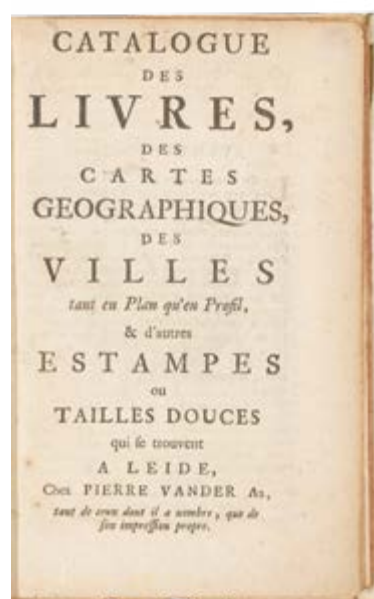
Bound in part of an eighteenth-century map of the Baltic, the present catalogue dates from about 1710, and lists the principle works offered and published by van der Aa. An advertisement at the beginning proudly proclaims the recent acquisition of many maps and plans from the heirs of Frederick de Wit, the prominent Amsterdam publisher whose widow, Maria, had sold their inventory at auction in 1710.

The first third of the catalogue lists the books published by van der Aa, with title, price and number of volumes. The next third is his map inventory, which he divides into wall maps on several sheets, and atlas maps on: double folio (double feuille), folio (une feuille), quarto (feuille median), common paper (papier commun), and half common papier (demi feuille commune). This is followed by an extensive list of town plans, profiles, and views, portraits of illustrious people, architecture, other prints, and the French edition of the Blaeu's 'Grande Atlas' in twelve volumes. On the final page Aa writes:

“Pour ne pas laisser cette place vide, j'ajoute ici un petit indice de quelques beaux livres, qu'on trouve aussi dans la meme boutique”

“[So as not to leave this place empty, I add here a small index of some beautiful books, which we also find in the same shop].”

Pieter van der Aa (1659-1733) was a Dutch publisher and printer. He entered the booksellers guild in Leiden in 1677, and started his first business there in 1683. By 1694 he was made printer to Leiden University, and by 1715, he was appointed the official printer to the town. He was best known for his cartographic work, but also produced a range of pirated copies of foreign bestsellers. He had a distinctive and elegant style, and his works were highly sought after. In spite of the plagiaries, van der Aa sustained beneficial working relationships with foreign booksellers like Thomas Bennet in England, who helped him sell stock. He produced a series of atlases and collections of voyages composed of plates acquired from other cartographers. His career culminated with the publication of his illustrated atlas of the world, the 'Galerie Agreeable du Monde', the largest book of prints ever published. The 'Galerie' did not just cover geography, but also included more than three thousand plates of native peoples, architecture and historical events from around the world, and was issued in an astonishing 66 parts. Most of the plates were by other contemporary publishers, to which van der Aa added his signature broad decorative borders. A complete copy of the 'Galerie' cost the equivalent of a master craftsman's annual salary.





Van der Aa catalogue

2 AA, Pieter van der

*Catalogue des livres des cartes
geographiques, des villes
chateaux &c. de l'univers, tant
en plan qu'en profil; publiés
en France, en Allemagne, en
Angleterre & ailleurs, qui se
trovent tout nouvellement.*

Publication

Leiden, Pieter vander Aa, [1715].

Description

Octavo. 41pp., tear to title-page skilfully
repaired; modern half calf, red buckram.
Collation: 4S9, 4T4, 4V7, 4X4.

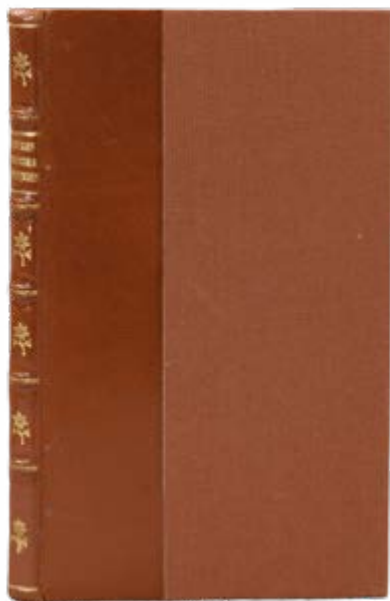
Dimensions

160 by 950mm (6.25 by 37.5 inches).

£2,500

The catalogue dates from around 1715, and lists the principle works offered and published by Aa. It is nearly twice as the size of his earlier catalogue (see item 1). As with the previous catalogue, an advertisement at the beginning proudly proclaims the recent acquisition of many maps and plans from the heirs of Frederick de Wit, whose widow Maria sold their inventory at auction in 1710.

The first forty pages of the catalogue list the books published by Aa, with title, author and number of volumes. Included in the list are Mortier's 'Neptune Francois', and Sanson's 'Description de l'universe'. The final eight pages list his inventory of maps, which he divides into wall maps on several sheets, and atlas maps on: double folio (double feuille), folio (une feuille), quarto (feuille median), and ancient geography. This is followed by a list of town plans and views.



CATALOGUE
DE
LIVRES,
DE
CARTES
GEOGRAPHIQUES,
DES
VILLES,

CHATEAUX &c. de l'UNIVERS,
tant en Plan qu'en Profil;

Publiés en
FRANCE, en ALLEMAGNE, en
ANGLETERRE & ailleurs,
qui se trouvent tout nouvellement
A LEIDE,
Chez PIERRE VANDER AA,
*Marchand en Livres, en Cartes Geographiques
& autres Tailles Douces,*
demeurant a present dans l'Academie.

Le dit Libraire avertit qu'il donnera de tems en tems les
Catalogues des Livres & Tailles Douces qu'il vient
d'imprimer ou de recevoir.

At the sign of Tycho Brahe's Head

3 [ADAMS, Dudley]

[All Sorts of Optical, mathematical & Philosophical Instruments, Constructed on the best & most approved principles, and in the most modern manner,...]

Publication

[London, 60 Fleet Street], 1796 [but earlier].

Description

Engraved trade card; text cartouche excised.

Dimensions

265 by 240mm (10.5 by 9.5 inches).

References

BM Heal 501.1; see 'British Map Engravers', Worms & Baynton-Williams, pg3.

£1,000

The trade card shows representations of various scientific instruments surrounded by an ornate border, itself partly composed of instruments, with portrait of Tycho Brahe (1546-1601), Danish nobleman known for his accurate and comprehensive astronomical and planetary observations. Adams set up at 60 Fleet Street after ousting his sister-in-law Hannah. He was a poor businessman, however, and the Adams instrument business, founded in 1734, ended in his bankruptcy.

British Museum cataloguing for the trade card suggests that owing to the style of the print it was probably engraved long before 1796, and that the text advertising Adams's business may have been changed from a previous one.



Advertisement for Adams's Sea Quadrant - perhaps the earliest example of a lot tag from Sotheby's

4 ADAMS, George

*New Sea Quadrant. Invented,
Made & Sold by Geo. Adams.
Mathematical Instrument
Maker to his Majesty's Office of
Ordnance... At the above said
place are Also made and sold
Hadley's, Smith's, and Davis's
Quadrants.*

Publication

London, At Tycho Brahe's Head Fleet Street,
Published, September 30th, 1748.

Description

Engraved broadside.

Dimensions

355 by 215mm (14 by 8.5 inches).

£7,000

This advertisement was issued separately, and bound in with exceedingly rare work 'The description and use of a new sea quadrant'. OCLC records three institutional examples of the work: St Andrews University Library; The British Library; and The University of Edinburgh. The work last appeared on the market in 1951.

On the verso of the print are three paste-down slips bearing the numbers "No 159", "5103", and "4830", together with a further slip with the letterpress text "Baker and Leigh" and the letters "c.o.b." in manuscript iron gall ink. It is likely that these represent lot numbers from an auction, presumably "Baker and Leigh - C[lose] o[f] B[usiness]".

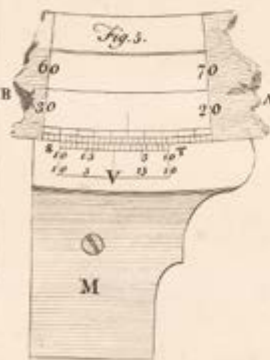
Samuel Baker (d1778) was a bookseller. He founded his business in 1744, and took his friend, George Leigh, into partnership in 1767 (Baker & Leigh). Baker died in 1778 and his nephew, one John Sotheby, inherited his share of the firm. The partnership was dissolved in 1804, and the remaining inventory, presumably including the present print, sold at auction before reforming under John's son, Samuel Sotheby. The rest, as they say, is history! It is worth noting that when Sotheby's claim that they have been in business since 1778, they are technically incorrect - they have really only been carrying on since 1804. The present advertisement may, therefore, be one of the earliest, if not the earliest, recorded example of a lot tag from the auction house that would become Sotheby's.





A NEW SEA QUADRANT.

Invented, Made & Sold by
GEO. ADAMS,
Mathematical Instrument Maker;
to his Majesty's Office of Ordnance,
At Tycho Brahe's Head, Fleet Street
L O N D O N.



At the above said place are Also MADE and SOLD. Hadley's, Smith's and Davis's Quadrants. Telescopes either Refracting or Reflecting. Azimuth-Compasses. Cases of Drawing Instruments. and all other Sorts of MATHEMATICAL, PHILOSOPHICAL and OPTICAL Instruments.

*Published September
the 30 1748.*

Trade card for the Adams family

5 ADAMS Jnr, George; Dudley ADAMS; and [? George ADAMS Snr]

George Adams, Mathematical Instrument-Maker to his Majesty, ... Makes and Sells all Sorts of the most curious Mathematical, Philosophical, and Optical Instruments, in Silver, Brass, Ivory or Wood, with the Utmost Accuracy and Exactness, according to the latest and best Discoveries of the modern Mathematicians.

Publication

London, at Tycho Brahe's Head, No 60. in Fleet-Street, [c1775 or earlier].

Description

Printed letterpress broadside with engraved vignette of Tycho Brahe, manuscript bill in ink on verso.

Dimensions

216 by 273mm (8.5 by 10.75 inches).

References

BM Banks 105.1

£10,000

The Adams family were the pre-eminent British instrument makers of their day. The broadside lists instruments for use in astronomy, surveying, drawing, and navigation. In the centre is a vignette of the Adams shop sign, a portrait of Tycho Brahe. Brahe (1546-1601) was a Danish astronomer, pioneer in the field of scientific instruments and observation, and eccentric. After losing his nose in a duel while a student at the University of Rostock, he returned determined to be a scientist, and made important observations of Cassiopeia. Frederick II of Denmark granted him an estate in Hven to set up an observatory, where he compiled a star catalogue, observed the comet of 1577, and elaborated his own theory of the structure of the universe, a compromise between Ptolemaic and Copernican views where the other planets orbited the sun, but the sun orbited the earth.

Of particular interest is the writing to the verso, where a bill has been made out to a "Mr Kennedy". It comprises no less than four pairs of spectacles, a pair of 12 inch globes, a box and pair of covers (possibly for the globes), and a book, totalling 8 pounds and 15 shillings. It is signed "Geo. Adams", presumably George Adams jnr, as it is dated June 17th 1775. It is possible that the card was printed while George Adams snr was still alive, and it was used as a bill as a means of getting rid of outdated stock.

George Adams (c1704-1773) was a leading British instrument maker. Apprenticed in 1718, he set up his business in 1735 and began making scientific instruments for the East India Company from as early as 1735. He also supplied mathematical instruments to the Royal Ordnance from 1748 to 1753, and was later instrument maker to the Prince of Wales and King George III. He also supplied the instruments for Captain Cook to observe the transit of Venus in 1769. After his death, his sons George (1750-1795) and Dudley continued the business. George jnr inherited his father's position as royal instrument maker, and also wrote widely on scientific topics.

GEORGE ADAMS,
MATHEMATICAL INSTRUMENT-MAKER TO HIS MAJESTY,

At TYCHO BRAHE'S HEAD, N^o 60. in FLEET-STREET, LONDON,

MAKES and SELLS all Sorts of the most curious MATHEMATICAL, PHILOSOPHICAL, and OPTICAL INSTRUMENTS, in Silver, Brass, Ivory, or Wood, with the utmost Accuracy and Exactness, according to the latest and best Discoveries of the modern MATHEMATICIANS.

NEW GLOBES, elegantly mounted and neatly coloured, of Eighteen, Twelve, Six, and Three Inches Diameter. The Apparatus is new and instructive, which, together with the great Improvement on the Globes, are designed to illustrate, in the most easy and natural Manner, the various Phenomena of the Earth and Heavens, the Alteration of the Seasons, and to show the Correspondence of the Two Spheres, &c. &c.

A TREATISE describing their Construction and Use. The 3d Edition. Price six Shillings bound.

HALEY'S QUADRANT and SEXTANT, with the latest Improvements, in the most exact Method, with Glasses whose Planes are truly parallel.

AZIMUTH and STEERING COMPASSES, invented by Dr. GUNTHER KEIGHT, F.R.S. approved of, and used by his Majesty's Royal Navy.

LARGE ASTRONOMICAL QUADRANTS, TRANSIT, EQUAL ALTITUDE, and EQUATORIAL INSTRUMENTS, for observing the Transits of the Sun and Stars over the Meridian, &c.

SUN DIALS HORIZONTAL, for Pedestals in any Latitude; with Variety of PORTABLE ones, either UNIVERSAL, or for several different Latitudes, with new Improvements.

Choice of curious Cases of DRAWING INSTRUMENTS, in Silver, Brass, &c. containing a Sector, Scales, Proportionable, and other Compasses; Drawing-Pens, a Protractor, Parallel Rules, &c.

NEW ACHROMATIC TELESCOPES, with a compound Object Glass, approved by all the Curious in Optics; with all other Sorts of REFRACTING TELESCOPES; NIGHT TELESCOPES, &c.

N. B. Gentlemen may have any Model or Instrument made in Metal or Wood, with Expedition and Accuracy, and carefully packed up to be sent to any Part of the World.



The New Variable Microscope; New Pocket Dime; Mr. Ellis's AQUATIC Dime; SOLAR Dime; MAGNIFYING GLASSES, &c. REFLECTING TELESCOPES, of the latest Improvement. MICROMETERS of the newest Construction, elegantly fitted to Refracting or Reflecting Telescopes. ORRERIES and PLANETARIUMS, greatly improved. PANTOGRAPHERS, for reducing and copying Drawings and Pictures of any Size, in the most exact Manner.

Instruments proper for GUNNERY, FORTIFICATION, &c.

Instruments for taking the true Perspective of any Landscape, Building, Gardens, &c.

AIR-PUMPS, or Engines, either for exhausting or condensing the Air, and this by turning one Clock only, with all their Apparatuses; whereby the Properties of that most useful Fluid are discovered and demonstrated by undeniable Experiments; HYDROSTATICAL BALANCES, nicely adjusted for determining the specific Gravity of Fluids and Solids, &c.

CURIOUS BAROMETERS, Diagonal, Wheel, Standard, or Portable, with or without Thermometers. THERMOMETERS, made by Experiment.

THEODOLITES, of the latest Construction; WATER LEVELS, which may be adjusted at one Station; MEASURING WHEELS; Pocket and Coach WAY WIRES, for measuring the Way, &c.

SPECTACLES ground on Brass Tools, in the Manner approved of by the Royal Society, set in Variety of convenient Frames; ALSO READING GLASSES of all Sorts, set in Silver or other Metal, to turn into Cases of various Kinds.

PRISMS, for demonstrating the Theory of Light and Colours.

THE CAMERA OBSCURA for drawing in Perspective, in which all external Objects are represented in their proper Colours and exact Proportions.

CONCAVE, CONVEX, and CYLINDRICAL MIRRORS, OPERA GLASSES, SPECTACLES of the true FRENCH Green Glass, MAGIC LANTERNS, &c. ZOORASCOPES, for viewing Perspective Prints.

An Auction-goer

6 AUBERT, Gabriel

Habitue des vents publique. The attendant at a public auctions.

Publication

[Paris, Maison Aubert, 1829-1841].

Description

Lithograph with original hand colour.

Dimensions

275 by 220mm (10.75 by 8.75 inches).

£500

Caricature of a Parisian auction attendee. A gentleman who would not look out of place in the modern day Hôtel Drouot.

La Maison Aubert was a French publisher of prints, specialising in satires. Founded in 1829 by Charles Philipon and his brother-in-law Gabriel Aubert. The pair had premises in the Magasin des Caricatures in the Passage Véro-Dodat (1829), which moved to the Place de la Bourse in 1841. They opened a second shop in the Galerie Colbert in 1835; about the same time they established their own lithographic printing press. Gabriel Aubert died 1847, although his widow continued to run the business up until 1850.



Don't sleep just now, sleep!

Don't sleep just now, sleep!

Habitue des ventes publiques | The attendant at public auctions

Petrus Apianus

7 [BRY, Johann Theodor de] Petrus Apianus

Binuitzius Astrologus.

Publication

[Frankfurt, Johann Theodor de Bry, c1600].

Description

Engraved portrait.

Dimensions

140 by 111mm (5.5 by 4.25 inches).

References

BM Bb,13.207

£250

Portrait of Petrus Apianus (1495-1552), mathematician, astronomer, and cartographer to The Holy Roman Emperor Charles V. His 'Astronomicum Caesarum' (1540) is rightly seen as the most beautiful scientific work published in the sixteenth century. Beautifully illustrated and filled with intricate volvelles, or Apian wheels, the book could be used to calculate everything from eclipses to the hour of a baby's conception.

The portrait was made by Johann Theodor de Bry, son of the engraver, goldsmith, publisher and editor, Theodor de Bry, who took over his father's printing house in Frankfurt in 1598, and continued producing portraits and other engravings until his death in 1623. Both father and son worked extensively on portraits of illustrious figures, both contemporary and historic, and it appears that the son added Apianus to their collection around the turn of the seventeenth century.

The engraving was later found in Jean-Jacques Boissard's 'Bibliothecae chalcographicae', a portrait gallery of initially one hundred, and later 438, engravings and biographies of humanists, scientists and reformers, published in 1650. The engraving shows a bust of the cartographer in three-quarter perspective, wearing a flat cap and embroidered collar. His portrait is framed by an oval border reading "Petrus Apianus Binuitzius Astrologus", surrounded by illustrations of wasps, butterflies, flowers, strawberries and branches of laurel. Along the lower edge a cartouche reads: "Quod coelos panis, radio quod sindera pingis germanus merito diceris Archimedes" ('Since you expand the heavens, since you show the stars with your spoke, you are deservedly called the brother of Archimedes').



Petrus Apianus

8 KILIAN, W[olfgang Philipp]

*Petrus Apianus Leisnicensis Divi.
Imp. Caroli V. Mathematicus et
Comes Palat. Caes. Equestri. dig-
nit. et in Academia Ingol. Stadiana
Mathes. Profess. Publ.*

Publication

[Augsburg, Wolfgang Philipp Kilian, 1728].

Description

Engraved portrait.

Dimensions

160 by 117mm (6.25 by 4.5 inches).

References

Welcome, 84.

£250

Based on Philips Galle's portrait of Petrus Apianus from 1572, the present portrait of the cartographer was made by German printmaker Wolfgang Philipp Kilian and published in 1728. It shows the original image of Apianus wearing robes and holding an orb, but Kilian has also added a device in the upper right-hand corner and Latin text beneath the image listing his many accomplishments.



Aaron Arrowsmith

9 DEAN, T.; [after] H.W. PICKERSGILL

Aaron Arrowsmith Ætat. 72. Obiit.
1828.

Publication

London, A. & S. Arrowsmith, No. 10 Soho
Square, Jan. 4th 1825.

Description

Stipple engraved portrait.

Dimensions

335 by 255mm (13.25 by 10 inches).

References

BM 1850,1014.179

£500

The founder of the Arrowsmith dynasty of cartographers, Aaron Arrowsmith (1750-1823) founded his firm in London in the 1780s. Arrowsmith became the foremost cartographer of his time, specialising in large-scale or multi-sheet maps; these set a new standard, as Arrowsmith was assiduous in analysing and verifying his sources, discarding not only the fictional but also the uncertain, going to printed and manuscript sources for his information, and engraved in a clear and highly legible style. On his death, Arrowsmith was succeeded by his sons Aaron (1802-1854) and Samuel (1805-1839) who worked as partners from 1823 to 1832.

In addition to the many maps Aaron and Samuel published, they also produced some prints including this portrait. Showing Arrowsmith seated and holding a pair of compasses, the engraving was made by Thomas Anthony Dean and based on a portrait of the cartographer by Henry William Pickersgill, a member of the Royal Academy. The plate was used as a frontispiece in the 1825 edition of Arrowsmith's 'Outlines of the World'.

Trade card with a miniature map of Georgian Islington

10 BAKER, Benjamin

Benj. Baker Engraver... N.B. Maps, Charts, & c. Accurately Engrav'd.

Publication

Islington, Near the Thatch'd House, Lower Street, [c1798-1800].

Description

Engraved trade card.

Dimensions

115 by 75mm (4.5 by 3 inches).

References

BM Banks 59.7, for earlier trade card

£2,000

Benjamin Baker's (1766-1841) trade card includes a detailed miniature map of Islington, where he had premises from at least 1791-1800. A key to the upper right lists schools, religious houses, alms houses, and a turnpike road.

Baker became a prolific producer of engraved maps from the late eighteenth century onwards, including for William Faden. As a map engraver and publisher, he resided first at 32 High Street, Islington from 1791-1793 and then in Lower Street, Islington from 1798-1800. In 1804, he became principal engraver to the Ordnance Survey and he and his firm were regarded as "the best topographical engravers in Europe" (Seymour). There he worked with his three sons: Benjamin Richard (1792-1876), one of the initial surveyors who did the Survey of Ireland from 1824-1845; Alfred (1797-1878); and George (1804-1876).

From a long line of instrument-makers, including his grandfather Edward (1705-1779) and his uncle Benjamin (1737-1821), the young Benjamin was initially apprenticed to watchmaker, Thomas Beresford, in 1782, but soon switched allegiance to map-engraver William Palmer. His great grandmother was the daughter of Benjamin Cole (1667-1729), an engraver and bookbinder of Oxford. She was also the younger sister of Benjamin Cole (1695-1766), mathematical instrument-maker of Fleet Street, London. His elder sister, Mary, married John Newton of the globe-making family; and his eldest brother, Edward (1757-before 1836), became a mathematical-instrument-maker of New Street, Fetter Lane.



Trade card for lady map and print seller

11 BAKEWELL, Elizabeth

Map & printseller. Sells all sorts of maps and prints for exportation. Glass, paintings & pictures in oyl for chimney pieces, and makes all sorts of frames in the neatest manner. Stair cases and rooms neatly fitted up with Indian pictures & all sorts of liquid collours for surveyors.

Publication

London, against the end of Birch Lane in Cornhill, [c1749].

Description

Engraved trade card, discoloured.

Dimensions

59 by 69mm (2.25 by 2.75 inches).

References

BM Heal,100.11; Howegogo 110, 111, 115.

£1,500

Elizabeth Bakewell (fl1749-1770s) was a print seller and publisher who continued in business after her husband, Thomas Bakewell, died. She worked alongside Henry Parker, Thomas's former assistant.

Bakewell's trade card is identical to that of her late husband, Thomas, with the exception of the change in name. The top section of the trade card highlights a number of different types of prints and maps on offer, which are presented as if they are pasted to a wall, including a 'Map of the World', partially obscured by portrait prints and another map that appear to be tacked on top of it. This may very well be the world map Thomas produced in partnership with Timothy Jordan, which was advertised in the 'Daily Courant' on 3 July 1729. Also visible is John Harris's view of Blenheim entitled "East Front of Blenheim House" from around 1700 that was printed by Thomas.

Bakewell was involved with the printing of numerous maps, including Thomas Kitchin's 'A Map of the Thirty Miles Round London' (1758), and she printed 'The City Guide or a Pocket Plan of London, Westminster and Southwark' in c1760 with Parker.

The trade card appears on the reverse of a frame displaying a reverse glass mirror picture. The Winterthur Museum has a pair of reverse glass prints in their collection depicting King George III and Queen Charlotte which includes the inscription "E. BAKEWELL & H. PARKER, Map & Printsellers,/ opposite Birch Lane in Cornhill, LONDON" at the bottom of each print, and the frame for George III's print includes a trade card for Bakewell and Parker on the reverse (1954.0048.001 B, C).



The first bibliography of D'Anville's works

- 12 **BARBIE DU BOCAGE, Jean-Denis;
DE MANNE, Louis-Charles-
Joseph**

*Notice des ouvrages de M.
D'Anville,... Precedee de son Eloge.*

Publication
Paris, 1802.

Description
Quarto. 120 pp; original wrappers, uncut.

Dimensions
210 by 140mm (8.25 by 5.5 inches).

References
BNF, département Philosophie, histoire,
sciences de l'homme, 8-LN27-490.

£2,500

The first attempt at a comprehensive bibliography of D'Anville's production of maps and books.

Jean Baptiste Bourguignon d'Anville (1697-1782) was arguably the greatest French cartographer of the eighteenth century. Geographer to the kings of France, he was the author of more than two hundred maps and plans. His maps of China, drawn at the request of the Jesuits for Father du Halde's history, after the reports of their missionaries, would be the most accurate depictions of the Empire until well into the nineteenth century. According to the preface of this work, Bougainville, in his journey across the Pacific, found D'Anville's charts the most accurate of any he could find.

This cartobibliography was compiled by Jean-Denis Barbié du Bocage (1760-1825), and Louis-Charles-Joseph de Manne (1773-1832).

Bocage was the only student that d'Anville took on during his lifetime. In 1792, he was briefly put in charge of the geographical department of the King's Library (that would later become the Bibliothèque Nationale), before being driven out by the Terror. He later held various geographical posts in the French administration, became Dean of the Sorbonne, and was one of the founding members of the 'Société de géographie'.

De Manne who knew d'Anville well in his early years, inherited all the great cartographer's manuscripts, maps and engravings following his death in 1782. Although De Manne would become the first employee of the newly formed Bibliothèque Nationale, and would go on to become the head of the department of print books in 1820, one of his great enduring passions was the work of d'Anville. The first edition of his bibliography, was published in 1802. De Manne would continue to edit and revise his work on d'Anville up until his death in 1832. A second edition, in two volumes, was published posthumously in 1834.



NOTICE
DES OUVRAGES
DE

M. D'ANVILLE,

Premier Géographe du Roi, Membre de l'Académie des Inscriptions et Belles-Lettres, et de l'Académie des Sciences de Paris, de celle des Sciences de Saint-Petersbourg, de la Société des Antiquaires de Londres, et Secrétaire ordinaire de M. le Duc d'Orléans;

PRÉCÉDÉE
DE SON ÉLOGE.

A PARIS,

Chez { FUCHS, Libraire, rue des Mathurins;
 { DEMANNE, à la Bibliothèque Nationale.

DE L'IMPRIMERIE DE DELANCE.

AN X. (1802.)

18,

Jean-Denis Barbié du Bocage

13 BARBIE DU BOCAGE, Jean-Denis [Conrad WESTERMAYER]

*Jean Denys Barbié du
Bocage Geograph des Franz.
Ministeriums der auswärtigen
Angelegenheiten.*

Publication
[Weimar Friedrich Justin Bertuch, 1803].

Description
Stipple-engraved portrait.

Dimensions
140 by 90mm (5.5 by 3.5 inches).

£200

In 1798, German astronomer Franz Xaver von Zach partnered with influential publisher Friedrich Justin Bertuch to launch the very first astronomical-geographical journal, the 'Allgemeine geographische Ephemeriden' (AGE). Despite disputes between Zach, who had in mind a purely scientific journal, and Bertuch, who wanted to produce an educational magazine for the enthusiast, the AGE continued to appear under a variety of names until 1831.

In 1803, the twelfth volume of 'Allgemeine Geographische Ephemeriden' featured a portrait of Jean-Denis Barbié du Bocage (1760-1825), the only student taken on by the important French geographer Jean-Baptiste Bourguignon d'Anville. With this promising training, Barbié du Bocage went on to enter government in a cartographical capacity, taking charge of the geographical department of the Bibliothèque du roi, and providing maps for new publications. During the turbulent years that spanned the end of the eighteenth century and beginning of the nineteenth, Barbié du Bocage continued in a similar capacity under France's various governments. In 1814, Louis XVIII made him a Knight of the Royal Order of the Legion of Honour, and the following year he was appointed dean of the Sorbonne. Later, he helped found the Geographical Society, where he specialised in maps of antiquity.

Westermayer's portrait of Barbié du Bocage shows him in a simple jacket and white cravat, set in an oval frame and accompanied by a caption explaining his positions.



Caspar Barlaeus

14 VINKELES, Reinier; [after] J[acobus]

Casparus Barlaeus.

Publication

[Amsterdam, Johannes Allart], 1786.

Description

Engraved portrait.

Dimensions

150 by 90mm (6 by 3.5 inches).

£250

Caspar Barlaeus (1584-1648) was a Dutch physician and Professor of Logic at the University of Leiden, who was, however, best known for his poetry and work with the most prominent Dutch map publishers of the day. In 1622, he wrote a eulogy to accompany a portrait of Willem Jansz Blaeu and in the same year translated Antonio de Herrera's Description of the West Indies; in 1627 he provided the text for Jodocus Hondius' miniature atlas of Italy; and in 1647 he wrote an account of Dutch colonial empire in Brazil, containing numerous important maps and plates of the region.

In the late eighteenth century, Barlaeus's portrait was drawn by Jacob Buys and engraved by Reinier Vinkeles based on an earlier image from 1625 that had been drawn by David Bailly and engraved by Willem Jacobsz Delft. It shows Barlaeus in three-quarter perspective wearing a huge ruff and his academic gown and it appeared in a 28-volume Dutch dictionary edited by Jacobus Kok from 1780 to 1799.



Nicolas-Thomas Baudin

- 15 WESTERMAYER, C[onrad]; [after]
[?Joseph] JAUFFRET

*N. Baudin Schifs-Capitain Haupt
Commandeur der neuesten Franz
Ento-eckungs Reise in die Südsee.*

Publication
[Weimar, Friedrich Justin Bertuch], 1801.

Description
Stipple-engraved portrait.

Dimensions
140 by 90mm (5.5 by 3.5 inches).

References
See Kivell & Spence: Pg. 24 - not in

£300

Nicolas-Thomas Baudin (1754-1803) was a French explorer, cartographer, naturalist and hydrographer, best known for his expedition to map the coast of Australia, then New Holland, which he undertook from 1800 to 1803. While moored at the British base in Sydney for supplies, he prepared a report for Napoleon on a potential French attack on the colony, and later named the coastline from Wilson's Promontory to Cape Leewin, 'Terre Napoleon'. Baudin died of tuberculosis at Mauritius in 1803, aged only 49.

Baudin's portrait featured in Volume VII of 'Allgemeine Geographische Ephemeriden' published in 1801. The magazine's engraver, Conrad Westermayer, based the portrait on an earlier image of Baudin made the previous year by painter Joseph Jauffret. The portrait, which shows Baudin in a formal coat with embroidered collar, is accompanied by a caption in German briefly is explaining his rank and naming his most important voyage.



Petrus Bertius

16 [SWAENBURG, Willem van; after]

*Petrus Bertius Collegii Illustr
Ordinum Regens.*

Publication

[Leiden, Jacobum Marci & Justum à
Colster, c1614].

Description

Engraved portrait.

Dimensions

142 by 102mm (5.5 by 4 inches).

References

BM Bb,15.1079

£200

Portrait of Petrus Bertius (1565-1629), Flemish polymath whose range of abilities spanned the fields of mathematics, history, theology, philosophy, geography and cartography. Bertius had travelled extensively through Europe before moving to Amsterdam to escape religious persecution, where he published many of his works, the most important being his edition of Ptolemy's 'Geographia'. The 'Tabularum Geographicarum', with engravings by well-known cartographical figures such as Jodocus Hondius and Pieter van den Keere, to both of whom Bertius was related by marriage, was so influential that in 1618, he was appointed Official Cosmographer to Louis XIII. Bertius's atlas even came to rival Mercator's 'Atlas Minor' in its popularity and commercial success.

During the early years of the seventeenth century, Bertius's portrait was engraved by Willem van Swaenburg as part of a series of thirty-four portraits of Leiden professors, published by Andries Clouck in the same city in 1609. Bertius had studied at the University of Leiden as a young man, and held teaching positions there from 1593 until the late-1610s. As in every portrait in the series, Bertius is represented as a bust in an oval with a title below giving his name and position. In addition, a Latin phrase within the frame identified Bertius as "unum expetii a domino" ('one of those chosen by God'). Swaenburg's portraits were reused multiple times over the following decades, with all except one copied in reverse for a biographical work entitled 'Alma Academia Leidensis' first published in 1614.



Trade card for the creator of the Royal Observatory's eight-foot telescope

17 BIRD, John

*John Bird Mathematical
Instrument Maker.*

Publication

London, at the Sea Quadrant, near the
new-Exchange Buildings in the Strand,
[from 1748].

Description

Engraved trade card.

Dimensions

150 by 95mm (6 by 3.75 inches).

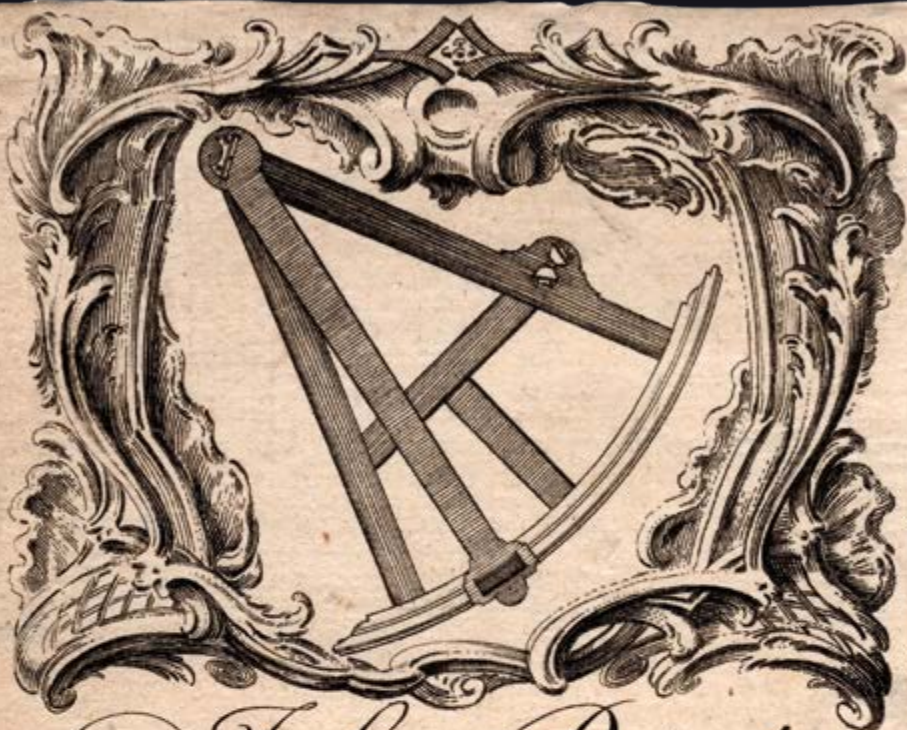
References

BM Heal 105.10

£1,600

John Bird (1709-1776), eminent mathematical instrument-maker, was known throughout Europe in his lifetime for the accuracy of his instruments, and is allegedly the gentleman responsible for recommending that John Dixon, of the Mason-Dixon Line, be the person sent to St. Helena to make observations of the transit of Venus, and so launching Dixon's international career.

From about 1746, Bird supplied the Royal Observatory with a brass mural quadrant of eight-foot radius and a transit instrument of eight-foot focal length. With these instruments James Bradley, the Astronomer Royal, made a series of observations of the sun, moon, planets, and fixed stars, which was carried on by others after his death. When, in 1776 the Greenwich observations for 1765 to 1774 were published, Bird's instruments were still in use and their accuracy so exact that "the place of any heavenly body may be always found by them within ten seconds of a degree, both in Longitude and Latitude, and generally much nearer" (Nevil Maskelyne).



John Bird

Mathematical

Instrument Maker,

at the *Sea Quadrant*, near the

new Exchange Buildings

in the Strand, LONDON.

Nicholas Bion

18 LARMESSIN [Nicolas de]

Nicolas Bion Ingenieur du Roy pour les Instrumens de Mathematique. Mor a Paris en 1753. Agé de 78 Ans. Admouet ille oculis distantia Sidera nostris, Ingenio potior fabraene exactior Artis? Ouid. Eastor. Par des secours nouveaux, sa main et son Genie Nous ont developé tes lecons d'Uranie, Nous mesurent la Terre, et les Mers, et les Cieux; Les Astres par son Art s'approchent denos yeux. M Roy.

Publication

[Paris], De Larmessin graveur du Roy [c1760].

Description

Engraving.

Dimensions

215 by 158mm (8.5 by 6.25 inches).

References

Wellcome 305.

£700

Nicholas Bion (1652-1733) was a French instrument maker, map publisher and author, who was active at the quai de l'Horloge a l'enseigne du Soleil, Paris. His most notable work was the 'Traité de la construction et des principaux usages des instrumens de mathématique' (1709), perhaps the most important book on the use of scientific instruments of the eighteenth century; it was published in English in 1723 as 'The Construction and Principal Uses of Mathematical Instruments'. His expertise won him the position of engineer to the King, for whom he produced a range of instruments. Bion's success was made evident in his will, which left an estate worth an estimated 66,000 livres.

Some time after his death, Bion's portrait was engraved by Nicolas de Larmessin, a French printmaker who specialised in portraits. The engraving shows Bion seated besides one of his globes, set within an oval frame atop a plinth. On the plinth two lines of Latin are attributed to Ovid, although probably paraphrased: "Admouet ille oculis distantia Sidera nostis, Ingenio potior, fabraene exactior Artis?" ('He himself brings the distant Stars to our eyes, a genius most powerful, an artist most exact'). There follow four lines of French lauding Bion's contributions to astronomy.



Johann Elert Bode

19 [ANONYMOUS]

*Joh. Elert Bode. Geb. zu Hamburg
d. 19 Jan 1747.*

Publication

[Weimar, Friedrich Justin Bertuch, 1807].

Description

Stipple-engraved portrait.

Dimensions

140 by 90mm (5.5 by 3.5 inches).

References

Wellcome 338.

£300

Volume XXIII of the 'Allgemeine Geographische Ephemeriden', published in 1807, contained a portrait of German astronomer Johann Elert Bode (1747 - 1826). As director of the Berlin Observatory, Bode named Uranus after it was determined to be a planet in 1783. His star atlas of 1801, which he named the 'Uranographia', was the largest to date and contained the positions of more than 17,000 stars. In fact, it was one of the last scientific astronomic atlases to depict the traditional figures for constellations.

His portrait in the AGE shows Bode wearing a formal coat and cravat. His profile positioning was probably intended to hide the obvious damage done in his youth to his right eye by a disease. Beneath the portrait, set in an oval, his name and date of death are given.



Previously unrecorded price list for Blaeu's globes

20 BLAEU, Johannes

Alle de Globen en Spheren van wijlen Joan Blaeu, die van wegen zijn Erfgenamen te bekomen zijn.

Publication

[Amsterdam], by Albert Magnus, op de Nieuwendijk, in den Atlas, [1674-1689].

Description

Letterpress broadside.

Dimensions

197 by 118mm (7.75 by 4.75 inches).

£20,000

A previously unrecorded price list for terrestrial globes (i.e. "Globen"), and celestial globes (i.e. "Spheren") from the estate of Joannes Blaeu, offered for sale by Albert Magnus, in the "Nieuwendijk, in den Atlas".

The globes and spheres are offered singly, and in pairs, by diameter in duim (roughly equivalent to one inch): 26, 14, 13 ½, 10 ½, 9, 6, and 4 dium; coloured and uncoloured. This list suggests a more comprehensive output of Blaeu globes than is known to be the case. A comparison with the catalogue of the Blaeu inventory 'Catalogue des atlas, theatre des citez globes, spheres, & cartes geographiques & marines, mis en lumiere' (1670-1671), known in only one example, at the Plantin-Moretus Museum in Antwerp, reveals that the 14, 10 ½, and 6 dium globes are actually by Colom, Kaerius, Hondius and Metius.

For believers in a geocentric, as well as followers of a heliocentric celestial system, Blaeu did make both Ptolemaic and Copernican celestial globes: the Ptolemaic offered singly in 26, 13 ½, 9, 6, and 5 dium, and the Copernican celestial globe in two versions - general, and his piece-de-resistance, the 'Sphaera Copernici particularis', which came with clockwork gears, designed as a planetarium. Instructions on how to operate the sphere were available in Willem Jansz Blaeu's 'Tweevoudig Onderwijs van de Hemelsche en Aerdsche Globen' (1634).

Albert Magnus, one of the finest Dutch book binders as well as a publisher and book dealer, acquired parts of the surviving stock at the Blaeu estate auctions in 1674 and 1677, and resold the inventory in subsequent years. This price list must have been issued between 1674, the year of the first auction and 1689, the death of Magnus. Magnus advertised the sale of Blaeu globes in the 'Oprechte Haarlemse Courant' number 19, 1678, and it is possible that this price list was printed to accompany that.

However, it is known that in 1682 Jan Jansz. van Ceulen (not to be mistaken for his namesake, the publisher of sea charts) purchased all the remaining copper plates and tools for globe making from the heirs of Johannes Blaeu, that had survived the devastating fire at the Blaeu workshop in 1672. When van Ceulen died in 1689 an inventory of his stock was created, which bears a strong resemblance to the Blaeu catalogue of 1670-71, and the current list. Magnus seems to have acted as an appraiser for the van Ceulen estate and an auction was held in the autumn of the same year, prior to Magnus's death shortly thereafter. The map seller and atlas publisher Johannes de Ram bought the globe 'factory' including the copper plates. Interestingly, in about 1690 he published an undated price list, also known in only one example, at the Bibliothèque Mazarine, Paris. It too is very similar to the Blaeu catalogue of 1670-71 and the current list.

Magnus was clearly an important figure in the post-Johannes Blaeu globe trade, even though he may never have owned the copper plates himself. As no major archives of the great Amsterdam map and globe makers of the seventeenth century have survived, the current price list, a rare ephemeral survival from the Dutch golden age, is of significant importance.

A L L E D E G L O B E N e n S P H E R E N

van wijlen JOAN BLAEV,

die van wegen zijn Erfgenamen te bekomen zijn by *Albert Magnus*, op de Nieuwendijk, in den Atlas.

G L O B E N.

G lobi van 26 duym in diametro van Blaeu, t'paer fl	150
— dito van $17\frac{1}{2}$ duym in diametro - - - fl	50
— dito van 14 duym - - - - - fl	28
— dito fijn afgeſet - - - - - fl	32
— dito van $13\frac{1}{2}$ duym diameter, van Blaeu fl	28
— dito fijn afgeſet - - - - - fl	32
— dito van $10\frac{1}{2}$ duym diameter - - - fl	16
— dito fijn afgeſet - - - - - fl	20
— dito van 9 duym diameter, van Blaeu - fl	14
— dito fijn afgeſet - - - - - fl	16
— dito van 6 duym diameter, van Blaeu - fl	8
— dito fijn afgeſet - - - - - fl	10
— dito van 4 duym diameter, van Blaeu - fl	5
— dito fijn afgeſet - - - - - fl	6

S P H E R E N.

S phæra Ptolomæi a 26 duym diameter - fl	70	
— dito a $13\frac{1}{2}$ duym diameter - - - fl	18	
— dito a 9 duym diameter - - - - - fl	9	
— dito a 6 duym diameter - - - - - fl	5	10
— dito a 5 duym diameter - - - - - fl	4	10
Copernici Sphæra Generalis - - - - - fl	25	
— Sphæra particularis - - - - - fl	30	
De Sphæra Copernici particularis, is behalven de bovenstaende nieuwelijcks met radewerck gein- venteert, om 't werck geheel volmaect te kan- nen sien, waer van d'eene met radewerck komt te kosten - - - - - fl		
		60
De ander met radewerck gaet van self continueerlijk, en wijst met een de uren aen, kost - - - fl		
		360
Een breeder beschrijving van de twee laetste Spheren kan men vinden in het Tweevoudig Onderwijs van 't gebruyk der Globen en Spheren, beschre- ven door W. Blaeu.		

Rare prospectus for Blaeu's Italian atlas

21 BLAEU, Johannes

Nouveau theatre D'Italie, ou description exacte de ses villes, palais, eglises, &c. Tome premier. Contenant la Lombardie, sçavoir La Republique de Gennes, les Duchés de Milan, Parme, Moene & Mantoue, les Republiques de Venise, de Lucques, & le Grand Duché de Toscane.

Publication

The Hague, Rutgert Alberts, 1724.

Description

Folio. Letterpress title-page in red and black with printer's device, four leaves of black text with one woodcut initial, contemporary manuscript signature, two contemporary ink stains to verso, minor nicks to edges, unbound.

Dimensions

412 by 261mm (16.25 by 10.25 inches).

£12,000

The French prospectus for Rutgert Alberts's 1724 editions of Blaeu's Italian atlas, to be published in French, Latin and Dutch.

By the time the Blaeu company had published its famous 'Atlas Maior' in all eleven volumes in 1662, plans were well underway for a second multi-volume atlas showing the cities, towns and monuments of Italy. Entitled the 'Theatrum civitatum et admirandorum Italiae', the work would exploit the phenomenon of the Grand Tour - the ceremonial journey throughout central Europe taken by young men of the upper classes - by offering a glimpse into the country's most appealing sights and locations.

Having travelled extensively through Italy as a young man himself, Blaeu was equipped with reliable sources that could provide the information he required to compile the atlas, and in 1660, he sent his son to consolidate these connections.

The original plan was to publish two five-volume parts, the first dedicated to the Italian cities, and the second to Rome's monuments. During his lifetime, however, Blaeu managed to publish only three volumes, mainly focused on Rome, Naples and Sicily, but fifteen years after his death, his heirs added two further volumes dedicated to the towns of Savoy and Piedmont. In 1704 and 1705, the Amsterdam publisher Pieter Mortier expanded the atlas with additional maps, as well as reprinting Blaeu's own, for which he had obtained the original copper plates. Mortier's atlas was available in Latin and French, as well as Dutch, and was formed of four volumes: Lombardy, The Vatican State, Naples and Sicily, Monuments of Rome

Four hundred copper plates were used for the atlas, and these were eventually bought by Rutgert Christoffel Alberts, a bookseller in The Hague. In 1724 and 1725, Alberts published an almost identical edition, supplemented with the town atlas of Savoy and Piedmont compiled by Blaeu's heirs. The present prospectus invites readers to subscribe to this edition between 27 March to 15 May 1724, explaining that its four volumes would contain a total of two hundred and seventy-five double-page plates, most copies printed on standard paper, at the cost of 50 guilders, but one hundred and ten examples would be on superior paper, for 10 guilders more.

Alberts offers a detailed breakdown of a payment scheme, which involves depositing an initial instalment in advance, and settling the final bill upon receipt of the last volume. A short excerpt from the 'Description of Venice' is designed to further entice his audience, and finally on the last page, the reader is directed to a wide selection of booksellers, from London to Venice. A name, perhaps "G A van der Leeuw", is written by hand in large script along the fore-edge margin of the title page, suggesting that the publisher had specific clients in mind for his atlas.

The prospectus is extremely rare. There appears to be only one other copy, located at the Bibliothèque Mazarine in Paris. It is therefore an invaluable source of information, not only about the 'Theatrum civitatum et admirandorum Italiae', but also about the eighteenth century international book trade in general.

NOUVEAU THEATRE
D'ITALIE,
O U
DESCRIPTION
EXACTE
DE SES VILLES, PALAIS, EGLISES, &c.
TOME PREMIER.
CONTENANT

L A
L O M B A R D I E,
S C A V O I R

La Republique de Gennes, les Duchés de Milan, Parme, Modene,
& Mantouë, les Republiques de Venise, de Lucques, & le
Grand Duché de Toscane.

Sur les Dessins de feu **MONSIEUR JEAN BLAEU**, Echevin & Senateur de la
Ville d'Amsterdam, si celebre par les Grands-Atlas & Theatres des Villes
qu'il a donnés au public.

Le tout sur les plans tirés sur les Lieux, & avec les Planches qu'il en a fait graver de son
vivant, & dont plusieurs ont été faites à Rome, pour être plus exactes.

A quoi on a ajouté plusieurs Villes, Ports, Eglises, & autres Edifices,
sur des Originaux de Rome, &c.

Le tout mis en ordre,



A L A H A Y E,
Chez **RUTGERT ALBERTS.**
M D C C X X I V.

NB. Le Papier sur lequel cet Ouvrage paraitra sera presque deux fois la grandeur de celui-ci,
& p^{er} p^{er} 55 lignes de plus par rame.

Trade card title page

22 BOWLES, John

A catalogue of maps, prints, copy-books, &c. From off copper-plates, printed for John Bowles ...Where Merchant, Gentlemen, City and Country Shop-keepers, and chapmen may be furnished with the newest and best Variety at the lowest Prices.

Publication

London, at the black-horse in Cornhill, [c1733].

Description

Engraved title-page.

Dimensions

215 by 139mm (8.5 by 5.5 inches).

References

Worms, Baynton-Williams, 'British Map Engravers', (London Rare Book Society, 2011) .

£1,200

This engraved title-page prefaced the catalogues of John Bowles from 1731 until 1753.

Bowles hailed from one of London's leading publishing families, who produced and sold prints, books and maps from their shop in the City throughout the eighteenth century. Under his father, the founder of the firm, most of their pieces were printed from existing plates which they purchased from others. When John Bowles inherited the company, however, they began to publish more and more original material, including maps detailing the latest discoveries in North America, Spanish sieges of Gibraltar and updated maps of London. He produced regular catalogues of his stock, and this engraving was designed as an apt title page for these.

Engraved by John Clark in 1731, it takes the forms of a trompe-l'oeil of prints typical of the Bowles' inventory. These include a classical landscape, a map of England and a maritime scene. This last image was taken from Thomas Baston's 'His tenet Imperium Pegali Britannia Magna', a series of prints made in 1721 showing the ships of his Majesties Royal Navy. In 1753, Bowles began to work with his son, Carington, and from this year onward, the catalogues bear the name "Bowles and Son". This title-page is featured in the earlier catalogues, sometimes with the place of publication listed as "Mercer's-Hall in Cheapside".

Original engraved catalogues are now a rare find; we have been unable to trace any other example offered for sale in the available records.

To
Mr John Bowles
Print-Seller
London

A
CATALOGUE
OF

Maps, Prints, Copy-Books, &c.

From off

COPPER-PLATES,

Printed for

JOHN BOWLES,

At the

BLACK-HORSE in
Cornhill, LONDON.

Where Merchants, Gentlemen, City
and Country Shop-keepers, and
Chapmen, may be furnished with
the newest and best VARIETY, at
the lowest Prices.



A Georgian Print Shop

23 SMITH, John

Raphael Spectators at a Print-Shop in St. Paul's Church Yard.

Publication

London, Printed for Carington Bowles, at his Map and Print Warehouse, No.69 St. Pauls Church Yard, Published as the Act Directs, [1774].

Description

Mezzotint, numbered "300" in the print; pale waterstain.

Dimensions

360 by 260mm (14.25 by 10.25 inches).

References

BM 1935,0522.1.16

£1,500

A satirical depiction of Carington Bowles's own shop in St Paul's Church Yard. All the prints in the window are likely to be his publications. An extravagantly dressed woman catches a fashionable man by the arm as she points with her fan at a mezzotint droll in a print-shop window; a small dog looks up at her; an old gentleman with a stick standing on the right, stares at the prints and is surprised by a man with a warrant for his arrest.

The date, June 25 1774, which has been obscured in the print here, appears on another impression.



SPECTATORS at a PRINT-SHOP in ST. PAUL'S CHURCH YARD.

Printed for Curzon's Books, at his Map & Print Warehouse, N° 59 in St. Paul's Church Yard, London. Published as the Art directs.

Tycho Brahe

24 [GHEYN, Jacque de; after]

*Tycho Brahe Geb. zu Kundstorp in
Schonen d.13 Aprl. 1546. Gestorb.
zu Prag d.24.Oct.1601.*

Publication

[Weimar, Friedrich Justin Bertuch, c1810].

Description

Stipple-engraved portrait.

Dimensions

120 by 84mm (4.75 by 3.25 inches).

£160

Based on a sixteenth century engraving by Jacques de Gheyn II, this portrait of Tycho Brahe (1546-1601), renowned Danish astronomer, who laid the foundation for the later invention of the telescope, was published in the German geographical journal, 'Allgemeine geographische Ephemeriden'.

Most of the original details of de Gheyn's engraving are retained, including the high collar and the chain of the Order of the Elephant, but an elaborate feathered beret has also been added. Brahe's famous false nose, which was rumoured to be made of gold, is also prominent. The portrait, which had originally shown Brahe's whole upper body, is cut to just a bust, beneath which his name and dates of birth and death are given, in German. Interestingly, a larger version of this portrait was published by Jacob van Meurs, who was active from 1650 onwards.



Tycho Brahe

25 [GHEYN, Jacque de; after]

*Tycho Brahe Astronomie Ne a
Knud-Strup....*

Publication
[Paris, 1777].

Description
Stipple-engraved portrait.

Dimensions
155 by 113mm (6 by 4.5 inches).

£200

Another portrait of Tycho Brahe from volume V of "L'Europe illustre" by Dreux du Radier published in Paris in 1777, made by an anonymous engraver after the Odieuvre workshop from the engraving made between 1595 and 1596 by Jacques de Gheyn II (1565-1629).



“I have made out a map...” (Bradley) - distributing the first postal map of the United States to local agents

26 BRADLEY, Abraham

*[Autograph letter to Ezekiel
Williams Jr.]*

Publication

Philadelphia, April 22, 1797.

Description

Single leaf, manuscript letter in pen and
ink on recto, address to recto.

Dimensions

320 by 200mm (12.5 by 7.75 inches).

References

P-Maps p874; Ristow p70-1; Schwartz
& Ehrenberg p222; Smith Ohio p154;
Shaw & Shoe 5900 Karpinski 1; Karrow
1-1392 (1804); Wheat & Brun 130, State V;
McCorkle p38-9.

£2,000

Autograph letter signed “Abraham Bradley” to Connecticut Postmaster Ezekiel Williams Jr., in Hartford, sending him an example of the first printing of his important map ‘A Map of the United States. Exhibiting Post Roads & Distances...’, 1796, and wondering if he would could take a few more for resale, at a healthy commission of 12 1/5 percent:

“I have made out a map which M. Burrall has franked; I will retain it a few days for an opportunity by private hand; as there is danger it may be injured if conveyed in the mail, particularly at this rainy season; if I cannot send it by a passenger I will put it in the mail. As it might be difficult to find any person in Hartford who could put the sheets together & finish it properly ??? for a reasonable price, I have sent the map entire, which I beg you will accept without charge.

Would it be agreeable to you to take a dozen or two of the maps for sale on the usual commission of 12 1/2 per cent? I suppose that you have some persons pretty constantly in your office, so that it might not give you much trouble”.

Abraham Bradley’s map of the United States is a landmark in the both the history of cartography and American postal history, and one of only four wall maps of the United States to have been published in America before 1800. First issued in 1796, it went through two major revisions in 1804 and 1819, and was still being issued over thirty years after the first printing.

The map hung on the walls of most of the major American Post Offices, “providing a graphical depiction of the first standardized mail routes and schedules available to Americans and likely the only large format representation of the United States available to most of its citizens. It can truly be called the United State’s first wall map” (Taliaferro).

Benjamin Franklin had become the first Postmaster General of the United States by act of the Second Continental Congress on July 26, 1776, the same act which created the United States Post Offices. During the years immediately following the American Revolution, a central postal service was operative, but its routes and times were still not standardized. It was left to local carriers and contractors to establish schedules.

In 1790, Postmaster General Samuel Osgood complained that every stage coach operator and mail contractor maintained its own schedule for the days and hours of departures and arrivals, without regard to the needs of the US Government. A “regular system of days and hours of departure has never been established further southward than Alexandria.” Osgood’s concerns resulted in the passage of the Post Office Act of 1792. The Act became the catalyst for the creation of a regular schedule for the entirety of the postal road system.

1 Philadelphia April 21 1797

Dear sir

Yours of the 18th instant was duly received. I immediately called at the Auditors office for the purpose of having your loan Office certificate entered according to your request: but it ~~seems~~ it could not be received, being barred by the Act of Limitation. An act was passed the last session entitled "An Act extending the time for receiving on loan the domestic debt of the United States:" this act however contains the following proviso—"that nothing herein contained shall be construed to extend to any evidence of publick debt, which may be barred by any act of limitation." All evidences of public debt which were not registered & renewed conformably with the 10 Sect. 24 Chap. 1st of Congress are now dead & cannot be registered or loaned until revived by a new act of Congress. I therefore now return you enclosed the certificate. I am sorry that I have not been able to render you service.

I have made out a map which Mr. Burrell has framed; I will retain it a few days for an opportunity by private hand; as there is danger it may be injured if conveyed in the mail, particularly at this rainy season; if I cannot send it by a passenger I will put it in the mail. As it might be difficult to find any person in Hartford who could put the sheets together & finish it properly ~~for~~ for a reasonable price, I have sent the map entire, which I beg you will accept without charge.

Would it be agreeable to you to take a dozen or two of the maps for sale on the usual commission of 12^{1/2} per cent? I suppose that you have some person pretty constantly in your office, so that it might not give you much trouble.

I am sir respectfully
your obedient servant
Abraham Bradley

Ezekiel Williams jun. Esq.

Abraham Bradley, Jr., (1767-1838) was born in Connecticut. He studied law and later relocated to Pennsylvania, where he first settled in Wilkes-Barre and later Philadelphia. He briefly practiced as a lawyer, before he was hired as a clerk in the General Post Office by Postmaster General Timothy Pickering in 1791. Bradley quickly made his name as the office's authority on postal routes and schedules and with the passage of the 1792 Act, it became his duty to devise many of the standardized routes. As part of the process of establishing and standardizing routes, Bradley prepared a map of the United States to illustrate the newly established system. By 1796, the map was complete, as was Bradley's elaborate chart of the newly standardized postal route time schedule, which was pasted down on the first complete edition of Bradley's map.

In 1796 Bradley published his first 'Map of the United States, Exhibiting the Post-Roads, the Situations, Connections, and Distances of the Post-Offices'. At that time, barely 15 years after the end of the War of Independence, most citizens of the fledgling United States still had no real conception of the magnitude of their young nation. This colorful map showed people a consolidated country, with national borders. They no longer lived among a scattered collection of states, but in a united land.

Ezekiel Williams Jr. (1765-1843), a Yale graduate, served as Postmaster of Connecticut until 1803, was a nautical insurance underwriter, and son of s who had served as a captain in the Continental Army, and during the Revolutionary War, had served as a member of the Committee of the Pay Table and Deputy Commissary General of Prisoners in Connecticut. He was the sheriff of Hartford County from 1767 to 1789. The family papers are held at Trinity College.



Mr. Madley
22. 2. 797

Sturges C.

Postmaster

Exhibit William and Mary



To Abraham Ortelius, “the most brilliant and best of good friends”

27 BRAUN, G[eorg]

[Autograph letter to Ortelius].

Publication

Cologne, 22 January 1595.

Description

Single leaf, folding to make four pages, manuscript letter in ink on two, integral address leaf; mounted onto a guard, paper strengthened at outer margin.

Dimensions

318 by 215mm (12.5 by 8.5 inches).

Provenance

1. Left by Ortelius's nephew, Jacob Cole, to the Dutch Church in London.
2. Sotheby's, 'The highly important correspondence of Abraham Ortelius', 14 February 1955, lot 41
3. Sotheby's, 18 June 1968, lot 350.

£30,000

Autograph letter written in Latin and signed, “G. Braun” to “the most brilliant and best of good friends”, Abraham Ortelius, discussing their friendship, and Braun’s ‘Civitates orbis terrarum’ and Ortelius’s ‘Theatrum’.

Braun begins the letter by explaining that he “recently got the map of Catania, Sicily, sent from our Hogenberg. It is most pleasing to me and I value it uniquely, because I always used to admire it at your’s, and still now admire it, and know that the memory is still strong”. He goes on to express concern, however, about the dedication on the map:

“Thus the map attained my greatest admiration, and yet it almost stunned me that it said: To Georg Braun, although he is very much an enemy to me, although I am a friend to him against his will. Shocking and mysterious words, which I can’t imagine you saying. How am I an enemy, and indeed ‘very much an enemy’, to you? By what deed or word or command, then? Thus I ask you, my dear one, Ortelius, should I think nothing of this? Or is it because the lover suspects everything? But again I ask this most sincerely, what the cause of your mistrust is, lest you are reluctant to explain. For I very much [want] to know how the inner thoughts of your conscience might render me less guilty. And so, since I am aware of no hostility, much less any hostility on my part, tell me. The proof of our collaboration is a glory and comfort to me. I really and truly love you, and...I see that, although you held a bad opinion about me, filled with false suspicion, however you have not stopped loving me. Truly, your brilliance has been praised by all, and it often expertly outshines me. And I will always defend it, with my brotherly respect”.

After such ardent declarations of affection, Braun once again lavishes praise on the map of Catania, and says that “it will ornament my fifth Theatrum, and work on the principle of the Italians, who combine the Theatrum orbis and the cities in one neat series, so that they appear to be one continuous work. And placing the cities with the individual regions, they produce two volumes. Thus after Sicily, Trepani and Palermo, Catania will follow in the correct order. See, what attempt at imperfection will separate those things which the world and its undertakings have joined together?”. He continues with some advice about one of Ortelius’ maps in particular: “You are not unaware that the city of Antwerp, on the fifth map, a most majestic map, must undoubtedly be seen shown over two pages. I also wish to add an accurate explanation, worthy of such a city. And so, with your approval, I now determine that, as a first description, its origins and name should be explained, since it follows the way of uniting the separate parts, you see”. After another bout of flattery, Braun signs off his letter: “And so and so, farewell my brilliant Abraham, and if, through foolishness, I have been the cause of any offence, about which I know nothing, I appeal to your kindness, forgive me. And don’t you stop your Braun, you who has always so far been yours, from continuing to be...With love and respect and loyalty in every office, G. Braun”. The letter does not end, however, without a casual reminder that “if any genius fails you regarding Antwerp, turned this great material over to me, and I will add my style and put it back in order”.

Ecce quæ mundus et eadem studia coniungunt, quis imperfectionis
zelus separabit?

Non ignoras, Amicispiam vram, in quanta totius, fœmina magis augm. & la,
deobus nimirum fœlij & conspiciendam exhibere. Preterea, accuratam
quæque, et tanta vrbis dignam, enarrationem subiungi. Itaque cum
in prima descriptione, de origine, et nomine, quædam sint explicata,
statueram nunc, salvo iudicio tuo, eum ordinem servare quem &
admixta cætera intelliges. Ad quod quidem institutum nostrum,
si patriæ, et nobis ingenium aliquod idoneum, apud vos excitabis,
officium. Preteris patriæ & nobis longe gratissimum, omnique
studio ac fide semper promerendum. Digneris etiam, quæ,
operum à te editorum catalogum nobis communicare. Nam & si
suo loco, mihi commemorandus erit,

Etiam atque etiam, mi charis. Abrasame vale, Et si ego, ullam
offensæ causam, de qua mihi tamen non constat, ~~scilicet~~ per impruden-
tiam aliquam dedij, quæ, pro bonitate tua, ignosce. Et is erga
Brasium tuum, qui hæc teneis semper fuisti, præmanere non
desinas.

Deus nos omnes in utroque huius valeto con-
servet. Ex Musacchi m^o Mariano xxij Id. 1595.

Cariss. D. Vrac

¶ Vel, si tale aliquod ingenium vobis Amicispiæ decuit, statutus ad me
tantum materia, ego, addendo stylium, iam in ordinem
relegam.

Omni. officiis per amorem & studiose
G. Braun Decaz

Quae quia mundus et eadem studia coniungunt, quis imperfectionis
zelus separabit?

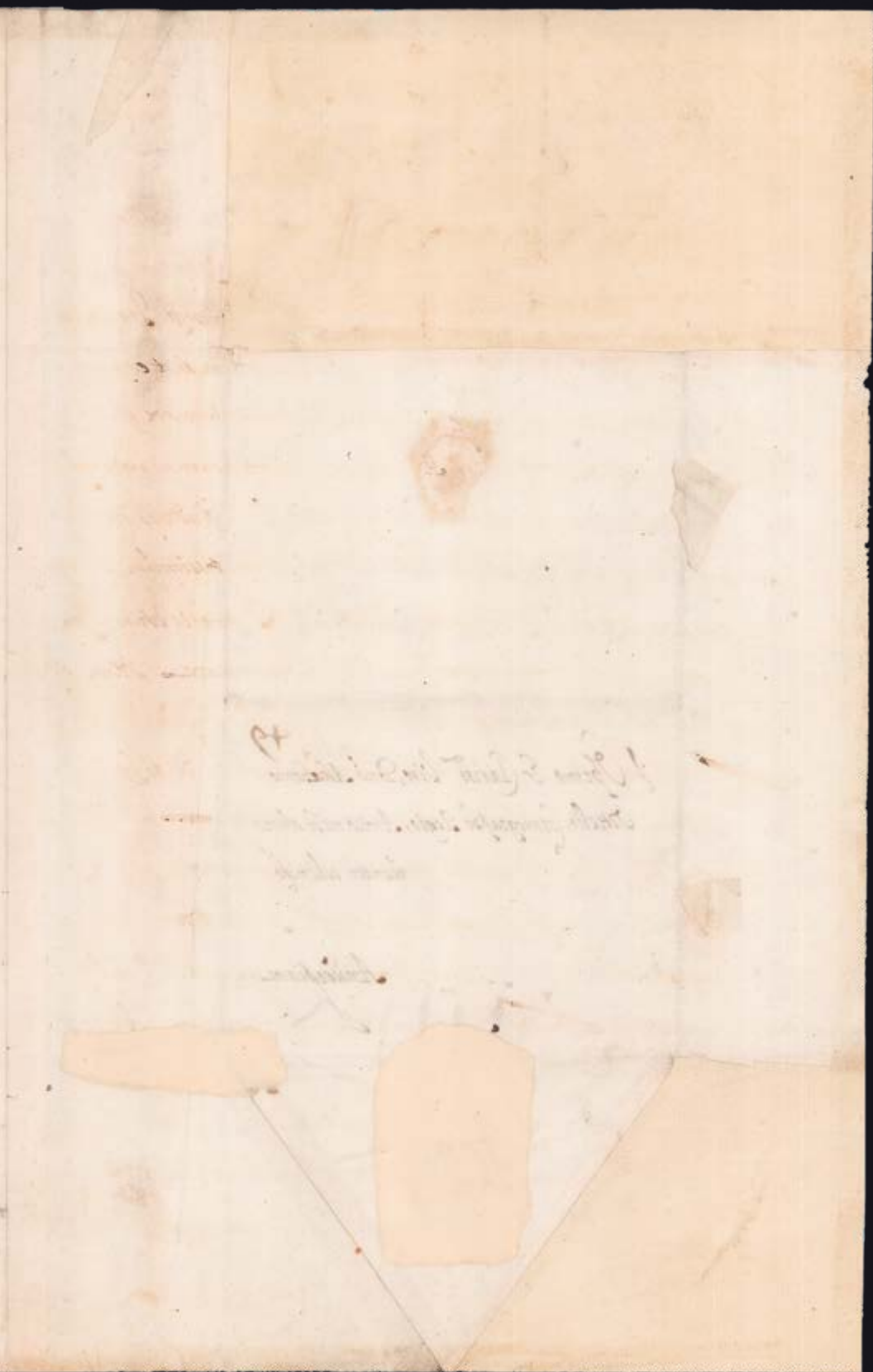
Non ignores, Amice tuam vram, in quodam tomo, forma magis aug. & la,
liberis nimirum folijs & conspicuendam exhibere. Ceterum, accuratam
graeque, et tanta vobis dignam, enarrationem subiungit. Itaque, cum
in prima descriptione, de origine, et nomine, quadam sint explicata,
statueram nunc, salvo iudicio tuo, cum ordinem servare quoniam
ad iuncta seceda intelliges. Ad quod quidem institutum nostrum,
si patriae, et nobis ingenium aliquod idoneum, aspicere excitabis,
officium. Ceteris patriae & nobis longe gratissimum, omnique
studio ac fide semper promerendum. Dignere etiam, quare
operum a te editorum catalogum nobis communicare. Nam & hic
suo loco mihi commemorandus erit.

Etiam atque etiam mi charis. Abrudame vale. Si si ego, istam
offensae causam, de qua mihi tamen non constat, sed per ingruen-
tiam aliquam dedi, quare pro bonitate tua, ignores. Et is erga
Braunium tuum, qui sed semper fuisti, per amorem non
desinas. Deus tuas omnes in utroque bene valere con-
servet. Ex Alupacis h. n.º Mariano xxij. Id. 1595.

Lariz. D. Grad

¶ Vel, si tale aliquod ingenium vobis Amice tuae decet, utatur ad me
tamquam materia. Ego addenti stylum, tam in officio
collegam.

Amici officij per amorem & studio
adhibet
J. Braun. Decaj



Offering “All Sorts of Instruments for Sea and Land”

28 BROWNE, John

John Browne Compass Maker and Ship Chandler.

Publication

London, No. 5 Stoney Lane, near Pickle Herring Stairs, Southwark [before 1750].

Description

Engraved trade card.

Dimensions

120 by 125mm (4.75 by 5 inches).

References

See BM Heal for a later, c1750, trade card for Browne.

An early trade card for John Browne, who subsequently moved to “near Wapping Old Stairs” where he sold “all Sorts of Instruments for Sea or Land, As Compasses, Glasses, Lathorns, & Colours. Likewise Books for Navigation & Sea Charts, Also Guns, Gunpowder, Shot, and all Sorts of Ship Chandlery and Turnery Wares”.

£1,500



John Bronne

Compass Maker and Ship Chandler

N^o 5. Stoney Lane, near Pickle Herring Stairs, Southwark,

LONDON.

Theodor de Bry

29 BRY, Theodor de

Theodorus de Bry Leodensis

Publication

[Nuremberg, Haeredes Johann Daniel Tauberi, 1725].

Description

Engraved portrait, some minor spotting.

Dimensions

298 by 183mm (11.75 by 7.25 inches).

£160

An early self-portrait by goldsmith and engraver, Theodor de Bry (1528–1598). In Antwerp, where as a Calvinist he was welcome, De Bry became a member of the goldsmith's guild alongside members including Gerard de Jode and Philips Galle. After making these useful contacts, he began to turn his attentions to engraving and printmaking. In this capacity, he travelled to England and later to Frankfurt, where he produced his own collections of travel accounts, including the important 'Petits Voyages, or India Orientalis', and 'Grands Voyages or India Occidentalis'. His work was continued by his sons Johann Theodor and Johann Israel, as well as his son-in-law Matthäus Merian the Elder. In addition to geographical and cartographical work, de Bry also engraved numerous portraits of influential figures, including himself!

In 1597, at the age of 69, de Bry engraved a self-portrait, a genre which remained relatively rare at the time. The engraving shows his upper body, one hand holding a pair of compasses and the other a skull, set in an oval frame containing his name and the year. The present example of de Bry's portrait has been copied in part from the original, cutting out his arms and presenting only a bust. It has an architectural frame and Latin text below the image describing de Bry as a bookseller and engraver of Frankfurt. It also notes that the portrait is from the collection of Friedrich Roth-Scholtz, a German bookseller, editor and publisher, in whose "Icones Virorum" (1725) the engraved plate was included.



William Camden

30 [BRY, Johann Theodor de]

Gulielmus Camdenus Historicus Britannus.

Publication
[Frankfurt, Ammonius, c1650].

Description
Engraved portrait.

Dimensions
135 by 106mm (5.25 by 4.25 inches).

£160

William Camden (1551-1623) was an English schoolteacher, historian, author, topographer, herald, and antiquarian. Despite holding the position of Head Master at Westminster School from 1597, it was for his hobby that he became celebrated: Camden travelled all over England, collecting historical and antiquarian information and eventually assembled his findings into a book, 'Britannia sive florentissimorum Regnorum, Angliae, Scotiae, Hiberniae chorographica descriptio' (1586). Later editions of Camden's 'Britannia' contained the earliest series of county maps readily available to a collector. The work proved hugely popular, was translated into numerous European languages, and solidified Camden's status as a historian.

Camden's portrait was engraved by Johann Theodor de Bry at some point during the first two decades of the seventeenth century, and like many of de Bry's engravings, was later included in Boissard's 'Bibliotheca Chalcographica' (1650). The half-length portrait shows Camden in three-quarter perspective, wearing a tall ruff and a skull-cap, and holding a book. This image is set within an oval frame reading "Gulielmus Camdenus Historicus Britannicus", which is surrounded by various native flora and fauna including roses and beetles. A cartouche beneath the portrait contains the sentence: "Dum laus Britannis sarta mansura est, manet aeterna Camdeni Britannia in libris" ('While praise for the Britons remains good, let the eternal Camden's Britannia remain among books').



A hydrographer's library

31 BUACHE, Jean

Nicolas Catalogue des livres imprimés et manuscrits, cartes géographiques et estampes composant la bibliothèque et le cabinet de feu M. Jean-Nicolas Buache...

Publication

Paris, Chez J. S. Merlin, 1826.

Description

Quarto. 58pp; later blue speckled paper over boards, label to spine.

Dimensions

205 by 120mm (8 by 4.75 inches).

£850

Auction catalogue of the library of Jean-Nicolas Buache (1741-1825), hydrographer and geographer, and nephew of the cartographic publisher Philippe Buache.

The extensive sale consisted of nearly seven hundred lots, and took place between Wednesday 5th to Friday 13th July, 1826. Buache's library ranged from religious works and jurisprudence to military history and fiction, although it's principal focus was on hydrography and cartography, as one would expect.

The library includes all the most important geographic and maritime works published during Buache's lifetime, such as Manneville's 'Neptune Oriental', Herbert's 'Directory to the East Indies', Arrowsmith's chart of the Pacific Ocean, Cook's Voyages, and Jeffery's 'North American Pilot', to name but a few. Interestingly the library also included, Robert Dudley's 'Dell' arcano del mare', an incomplete Thevenot 'Relations de divers voyage' (nice to know things never change), a 1574 edition of Ortelius's 'Theatrum', Popple's map of North America, Turgot's plan of Paris, Rocque's 16-sheet plan of London, and a celestial atlas, and world map on eight sheets, by Ferdinand Verviest (lot. 262), which the catalogue states was printed and published in China. The last three lots contain extensive manuscript correspondence by Delisle, Jaillot, and Buache's uncle Philippe.



NR. 39381

CATALOGUE DES LIVRES

IMPRIMÉS ET MANUSCRITS,

CARTES GÉOGRAPHIQUES ET ESTAMPES,

COMPOSANT LA BIBLIOTHÈQUE ET LE CABINET

DE FEU M. JEAN-NICOLAS BUACHE,

Chevalier de la Légion-d'Honneur, Membre de l'Institut et du Bureau
des Longitudes, et Hydrographe en chef du Dépôt des Cartes et Plans
de la Marine;

DONT LA VENTE SE FERA

LE MERCREDI 5 JUILLET 1826, ET JOURS SUIVANS,

Six heures de relevée,

EN SA MAISON, RUE GUÉNÉGAUD, N°. 18.

Les Adjudications auront lieu par le ministère de M°. DERBANNE,
Commissaire-Priseur, rue Montmartre, n°. 139.



SE DISTRIBUE A PARIS

Chez J.-S. MERLIN, Libraire, quai des Augustins, n°. 7.

1826.

Carey's catalogue

32 CAREY, Mathew

Catalogue of Books, Pamphlets, Maps, and Prints published by Mathew Carey, 118, Market Street, Philadelphia.

Publication

[Philadelphia], Printed by Wrigley and Berriman, No. 149, Chesnut Street., 1795.

Description

24 pages, disbound.

Dimensions

170 by 100mm (6.75 by 4 inches).

£2,500

Apparently, the first catalogue issued by Mathew Carey (1760-1839) after his decision to sell his own printworks in 1794, in order to concentrate his energies on his increasingly numerous publishing ventures. It is a deceptively inconspicuous pamphlet, yet lists and describes in some detail seventy-six individual books, plus a large selection of "Elegant Fancy Prints", maps and pamphlets. A thoroughly modern bookseller, between 1785 and 1821, Carey published an estimated eleven hundred titles. He founded a book distribution network which made use of travelling book agents, armed with catalogues like these, to reach remote settlements, initially in Pennsylvania, but eventually extending to all parts of the United States and South America. In 1801 Carey hosted what was essentially the first trade fair for the booksellers of America.

Significantly, the catalogue lists the "FIRST AMERICAN EDITION, corrected, improved, and greatly Enlarged" of Guthrie's 'A New System of Modern Geography', accompanied by twenty-one new maps, by Carey. This is the forerunner to Carey's 'American Atlas' which was issued separately later in 1795, and is often described as the first folio atlas published in America. Also offered, are the latest editions of Carey's best-sellers: the 'Columbian Magazine', 'The American Museum', his edition of the Douay Bible, and Susanna Rowson's 'Charlotte Temple'.

Principal works listed include:

1. 'The United States Register, for 1795', including "Abstract of goods, wares and merchandize, exported from the United States, from the 1st of October, 1790, to 30th September, 1791'
6. 'An Impartial History of the French Revolution; From its Commencement to the Execution of the Queen...'
8. 'Journal Durant un sejour en France Depuis le commencement d'Aout jusqu'a la mi Decembre... La mort du Roi de France'
14. 'Rights of Woman. By Mrs. Wolstonecraft'
23. 'Letters from an American Farmer,... by Hector St. John, a Farmer of Pennsylvania'
25. 'The Constitutions of the Several United States, According to the latest amendments – with the Declaration of Independence; the Federal Constitution, and the Amendments made thereto'
28. 'Short Account of the Malignant Fever, lately prevalent in Philadelphia, with a statement of the proceedings that took place on the subject, in different parts of the United States. To which are added,... a list of the dead in Philadelphia, from August to te middle of December, 1793'
34. 'Complete Atlas for the Present War. Containing Maps of the United Provinces, of the Netherlands,... and the West-Indies'
37. 'A View of the United States of America, in a series of Papers, written at various times between the years 1788 and 1794, by Tench Coxe, of Philadelphia,...'
38. 'A New System of Modern Geography,...by William Guthrie', accompanied by twenty-one new maps, by Carey, for this American edition.
69. 'Observations on Dr. Rush's Enquiry into the Origin of the Late Epidemic Fever in Philadelphia'.
70. 'Maps'. Listing 45 individual maps of the world and states of America.

CATALOGUE
OF
BOOKS, PAMPHLETS,
MAPS, AND PRINTS,
PUBLISHED BY
MATHEW CAREY,
118, Market Street,
PHILADELPHIA.

PRINTED BY WRIGLEY AND BERRIMAN,
N^o. 149, Chestnut Street.

M.DCC.XCV.

Jean Dominique Cassini

33 DUPUIS, N.; after BAUBRUN

Jean Dominique Cassini De l'Acad.e Royale des Sciences Ne à Perinaldo dans la Comté de Nice, le 8 juin 1625 Mort à Paris, le 14 Septembre 1712.

Publication

[Paris, À Paris du Odieuvre M.d. d'Estampes, quai de l'Ecole, vis-à-vis ka Samarit.e. à la belle Image CPR, Eighteenth century].

Description

Engraved portrait.

Dimensions

150 by 110mm (6 by 4.25 inches).

References

Oxford History of Science Museum, 13626

£300

Engraved by N. Dupuis, after painting by Baubrun, issue without imprint.

Giovanni Domenico Cassini (1625-1712) an Italian mathematician and astronomer, who, on taking up French citizenship, changed his name to Jean-Dominique. He discovered four of the moons and the Cassini Division in the rings of Saturn in 1675. In cartography he was the first to make successful measurements of longitude by the method suggested by Galileo, using eclipses of the satellites of Jupiter as a clock, a method used to measure France accurately for the first time. On hearing that France was considerably smaller than expected, Louis XIV joked that Cassini had taken more of his kingdom from him than he had won in all his wars.



Jean Dominique Cassini

- 34 WESTERMAYER, C[onrad]; [after]
[Jean Henri] CLESS

*Jean. Domin. Cassini. geb. zu
Perinaldo bey Nizza, den 8 Jun.
1625 gest. zu Paris d. 14 Sept.
1712.*

Publication

[Weimar, Friedrich Justin Bertuch, c1808].

Description

Stipple-engraved portrait, trimmed within
plate mark on right.

Dimensions

140 by 90mm (5.5 by 3.5 inches).

£300

An 1808 issue of the 'Allgemeine geographische Ephemeriden', the geographical journal published by Zach and Bertuch, contained a portrait of Cassini engraved by German draughtsman Westermayer after a portrait by French artist Jean Henri Cless. The astronomer is shown in three-quarter view wearing robes and a long dark wig.



Jean Dominique Cassini II

35 WESTERMAYER, C[onrad] [after]
CLESS, [Jean Henri]

*Jean. Domin. Cassini. Geb.
d. 30 June 1748 auf dem
Observatorium zu Paris.*

Publication
[Weimar, Friedrich Justin Bertuch, c1808].

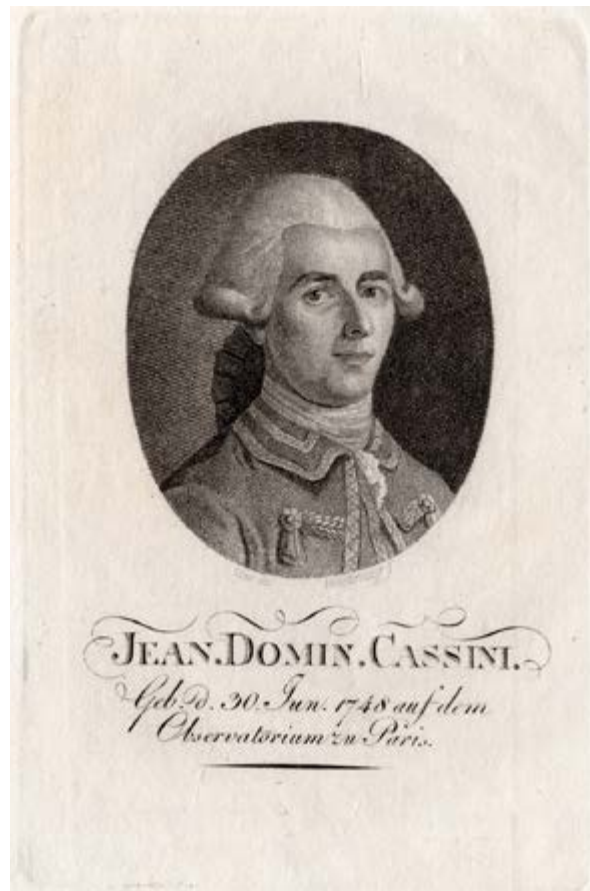
Description
Stipple-engraved portrait.

Dimensions
140 by 90mm (5.5 by 3.5 inches).

£300

Jean-Dominique Cassini (1748–1845) was the last in the line of prominent French astronomers originating with his Italian great-grandfather, who Frenchified his name to Jean-Dominique when he became a French citizen. Born at the Paris Observatory, Cassini was raised to be an astronomer. In 1770, Cassini published an account of a voyage to America that he had undertaken 1768 in order to test Pierre Le Roy's watches at sea. In 1783, he made a proposal to the Royal Society for a trigonometric survey connecting the observatories of Paris and Greenwich for the purpose of better determining the latitude and longitude of the latter. His proposal was accepted, and the results of the subsequent Anglo-French Survey were published in 1791. As well as fulfilling his inherited role as director of the observatory, Cassini also completed his father's map of France, which served as the basis for the 'Atlas National' (1791), showing France in departments. Hostilities from the National Assembly led to Cassini's resignation in 1794 before a seven-month stint in prison, from which he luckily escaped with his head.

Cassini appeared alongside some of his forebears in an issue of Zach and Bertuch's 'Allgemeine geographische Ephemeriden' in 1808, with his portrait similar engraved by Westermayer after Cless. Showing Cassini sporting a short powdered wig with ponytail, and smartly dressed with a lace cravat, the engraving also notes his date and place of birth.



Cesar-Francois Cassini

- 36 WESTERMAYER, C[onrad]; [after]
[Jean Henri] CLESS

César-François Cassini de Thury
Erster Herausgeber des grossen
Atlas von Frankreich. geb. zu Paris
d. 17 Junij 1714, gest. d. 4 Sept.
1784.

Publication
[Weimar, Friedrich Justin Bertuch, c1808].

Description
Stipple-engraved portrait.

Dimensions
140 by 90mm (5.5 by 3.5 inches).

£300

César-François Cassini de Thury (1714-1784) came from and continued a line of astronomers, with his grandfather, father and son all studying and observing the movements and positions of celestial bodies. In 1744, he began the construction of a huge topographical map of France, one of the landmarks in the history of French cartography, which was posthumously published in 180 sheets by his son.

Cassini appeared in an issue of the 'Allgemeine geographische Ephemeriden', the geographical journal published by Zach and Bertuch, in 1808. His portrait was engraved by German draughtsman Westermayer after a portrait by French artist Jean Henri Cless. Cassini's bust is shown in three-quarter perspective; he is wearing a powdered wig and voluminous robes. Beneath the oval containing the image German text identifies him as "Erster Herausgeber des grossen Atlas von Frankreich" ('First editor of the great atlas of France').



Charles Marie de la Condamine

37 WESTERMAYER, C[onrad]

*Charles Marie de la Condamine.
Geböhr. zu Paris d.28 Jan 1701.
Gestorb daselbst.*

Publication

[Weimar, Friedrich Justin Bertuch, c1805].

Description

Stipple-engraved portrait.

Dimensions

140 by 90mm (5.5 by 3.5 inches).

£300

Along with his friend Voltaire, Charles Marie de la Condamine (1701-1774) exploited a loophole in the state lottery as a young man, winning a small fortune. It may have been this venture that funded his travels in the following years. He visited Constantinople, Ecuador, Panama, and Peru, in part with the French Geodesic Mission to make measurements of the equator. Upon his return to Europe, Condamine published numerous written works, which included the first descriptions of the curare arrow poison and of the correct use of quinine to fight malaria.

Condamine also prepared the first map of the Amazon region based on astro-geodetic observations, and made notable contributions to the great 'Encyclopédie' published between 1751 and 1772. The portrait in Zach and Bettrich's geographical journal was based on an earlier engraving by P. Choffard, and shows Condamine in profile wearing a peruke, suit and lace cravat, accompanied by his name and date of death written below.



CHARLES MARIE DE LA
CONDAMINE.

*Geb. zu Paris d. 28. Jan. 1701.
Gestorb. daselbst.*

Vincenzo Coronelli

38 CORONELLI, Vincenzo

*Min. Con. Comsmografo della
Serenis Republica di Venetia.*

Publication
[Venice, c1692].

Description
Engraved portrait.

Dimensions
325 by 215mm. (12.75 by 8.5 inches).

£1,000

Vincenzo Coronelli (1650–1718) became a celebrated Italian cartographer and globe maker, but started as a novice in the Franciscan Order at thirteen. Thirty-five years later he became the Father General of the Order, as he appears in this portrait, but was removed from office three years later by the Pope, after complaints from fellow clerics.

An early commission for two globes for the Duke of Parma brought him to the attention of the Cardinal d'Estrées, who summoned him to Paris to create two huge globes for Louis XIV. They each had a diameter of fifteen feet, and were built with trapdoors so they could be worked on from the inside. He was made royal cartographer to Louis XIV in 1681 as a result, and worked in Paris for two years. He collaborated with Jean Baptiste Nolin, who went on to become the French publisher for all of Coronelli's work. On his return to Venice, Coronelli was made cosmographer to the Republic, and granted a stipend of 400 florins a year. Coronelli founded the world's oldest surviving geographical society, the Accademia degli Argonauti, named for Jason and the Argonauts, the adventurers who set out to find the golden fleece; their symbol was the globe surmounted by a ship in full sail.

The present portrait was included at the beginning of his 'Corso geografico universale, o sia la terra divisa nelle sue parti e subdistinta ne' suoi gran regni', first published in 1692. It shows Coronelli in a hooded robe, using a pair of compasses and a globe. His image is set within a trompe l'oeil, with three winged putti in the foreground surrounded by books, documents and cartographic instruments.



Vincenzo Coronelli

39 CORONELLI, Vincenzo

*P. Magister vincentius Coronelli
venetus Minister Generalis
totius Seraphici Ordinis Min.
Conu LXVIII post S. Franciscum,
Serenissimaeq. Republicae
Cosmography*

Publication
[Naples, 1706]

Description
Engraved [?self-]portrait, torn with minor
loss affecting the text

Dimensions
140 by 120mm (5.5 by 4.75 inches).

£150

Published in Coronelli's twenty-volume 'Teatro della guerra, diviso in XXXXVIII parti : in cui sono esattamente delineati, e compendiosamente descritti fin l'anno M.DCC'.

Vincenzo Coronelli (1650–1718) became a celebrated Italian cartographer and globe maker, but started as a novice in the Franciscan Order at thirteen. Thirty-five years later he became the Father General of the Order, as he appears in this portrait, but was removed from office three years later by the Pope, after complaints from fellow clerics.

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Philipp Clüver

40 WESTERMAYER, C[onrad]; [after Willem Jacobsz. DELFF]

Philipp Cluver. Geboren zu Danzig.

Publication

[Weimar, Friedrich Justin Bertuch, 1804].

Description

Stipple-engraved portrait.

Dimensions

127 by 82mm (5 by 3.25 inches).

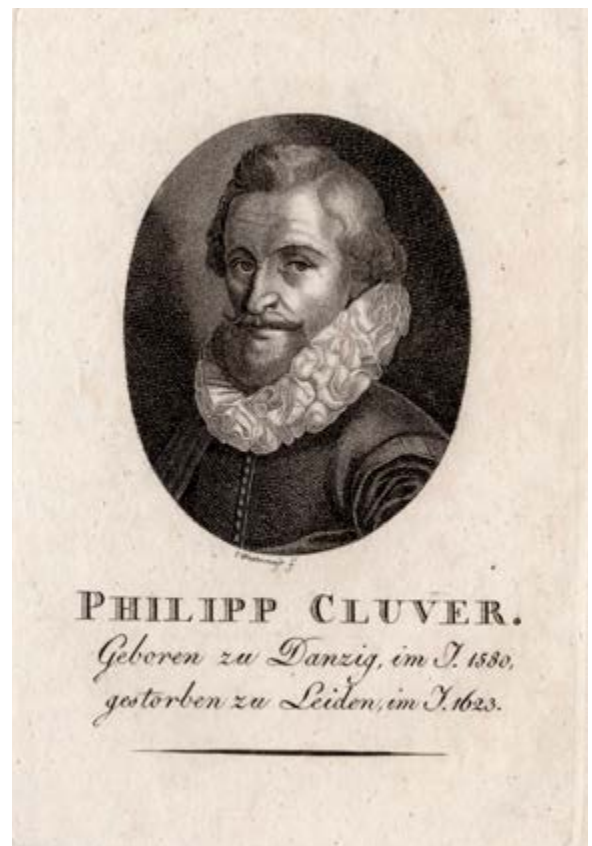
References

W. 631 - not in.

£300

Philipp Clüver (1580-1622) was a German geographer and historian, who prepared three Classical atlases throughout his career, focusing on Italy, Sicily and Germany, respectively. His magnum opus, however, was the 'Introductionis in Universam Geographiam' which ran into numerous editions across the following century. It first appeared in the 1624, with over 45 reprints in the subsequent hundred years. The work constituted the first comprehensive modern geography, and soon became a standard geographical textbook. Clüver was also a prolific writer on mathematical and theological subjects.

Clüver's portrait was included in the 'Allgemeine Geographische Ephemeriden' of 1804, engraved for the magazine by Conrad Westermayer. He is shown in a jacket and ruff, but without the large peruke that typically featured in portraits of men from his time. It appears to be after Willem Jacobsz. Delff, who executed Clüver's portrait in 1620.



Trade card for nautical engraver

41 COLLEY, Thomas

T. Colley, Engraver.

Publication

London, No. 23 St. Mary's Axe, [before 1780].

Description

Etched and engraved trade card.

Dimensions

60 by 80mm (2.25 by 3.25 inches).

References

See BM J. 2.37, and BM 1868,0808.4846

£380

This trade card features a very large anchor, supported, presumably, by the figure of “Hope”. Nearly one hundred years later, 23 St. Mary’s Axe was still associated with nautical printing, as this is where the ‘Marine Engineering News’, offering “Advertising Medium for the Shipbuilding and Engineering Trades”, was published.

It is likely that the “T. Colley” advertising his skills in this card was Thomas Graham Colley, who often signed himself in this way. He was the engraver of a number of satirical political prints of the 1780s, a “prolific etcher and publisher of his own works. Presumably the Thomas Colley who married Mattina Darly [daughter of caricaturists Matthew and Mary Darly, and engraver of similar cartoons] on 11 October 1778. Full name given by 1781 plate of the death of Major Peirson. Many of his plates jointly sold with E. Hedges” (BM). Other, later addresses associated with Colley are: Clare Market, London (1780); 288 Strand or Strand, London (1780–1); 257 High Holborn or High Holborn, London (1781); Rolls Buildings, Fetter Lane, or Acorn Court, Rolls Buildings, London (1782–3); 3 Union St, Portsmouth (1793).



Nicolaus Copernicus

42 MONCORNET, [Balthasar]

*Domnus Nicolas Copernicus,
Sacerdos, Canonicus Regularis,
Astronomorum Koryphaeus. Ex
Authentico Prototypo Erasmi
Reinholdi, Copernic Trutinat
Terra, Lunae que Labores,
Sidereas Monstrat Pausas,
Abstrusaque Pandit. Faciebat.
I., Mittannour. Chamahista
Moncornet Excudit.*

Publication
[Paris], Moncornet, 1699 [but before 1668].

Dimensions
150 by 115mm (6 by 4.5 inches).

£200

Nicolaus Copernicus (1473-1543) was a true Renaissance polymath, who studied at some of Europe's great universities and contributed lasting theories and laws to various fields, most notably astronomy. 'De revolutionibus orbium coelestium', which was published shortly before his death, constitutes a landmark in the history of science with his argument for a heliocentric model of the solar system.

As a mathematician, astronomer, physician, Classicist, translator, diplomat and economist, Copernicus was naturally a celebrated figure among his contemporaries and in posterity, and his image therefore appears often in engraved form. The present portrait claims to be based on an image made of him while he was alive and owned by his friend, the German astronomer Erasmus Reinhold. If so, Reinhold and Copernicus cannot have been very close since the image actually shows the likeness of Johann Stoeffler, another contemporary polymath. Depicted with his torso in a profile, the words "spes mea in Deo Jesu" ('my faith is in Lord Jesus') appear to float from the subject's mouth. Outside of the oval frame are diagrams of a heliocentric system, candles arranged in a triangle, and the bishop's cross. The Latin inscription declares some of Copernicus' achievements and asserts the claim that Moncornet made the engraving after an authentic portrait.



Nicolaus Copernicus

- 43 C.B.; [after Anne Claude Philippe, Comte de CAYLUS]; [after Jacob van MEURS]

Nicolas Copernic

Publication

Paris, chez Odièvre, [1755-1765].

Dimensions

160 by 110mm (6.25 by 4.25 inches).

£200

In the mid-seventeenth century, Jacob van Meurs had published a portrait of Nicolaus Copernicus holding a scientific instrument and wearing a fur-trimmed coat. This image was later copied by the antiquarian Anne Claude Philippe, Comte de Caylus, and engraved by a C.B., to be published by the Parisian firm Odièvre. This later print varies little from van Meurs's, except that the lettered oval frame has been replaced by a caption beneath the portrait.



An innovative globe

44 COVENS, Cornelius

Handleiding tot de kennis en het gebruik der hemel- en aard-globen.

Publication

Amsterdam, Mortier, Covens and son, 1802.

Description

Octavo. 8 printed tables and 14 folding engraved plates; contemporary half calf, speckled paper boards, gilt.

Dimensions

227 by 137mm (9 by 5.5 inches).

References

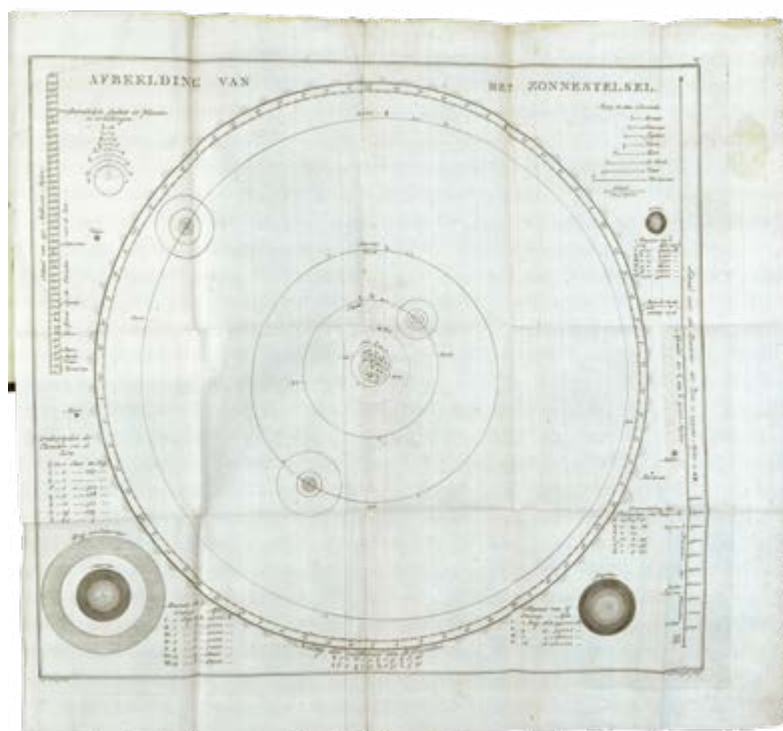
XXIV, 415, 20, [16] pp. Elly Dekker & Marco van Egmond, "Het 'ongewone' globepaar van Cornelis Covens ...", in: *Caert-Tresoor*, 22/1 (2003), pp. 1-13, with illustr. of the "unusual" globes by Covens in the Koninklijk Huisarchief.

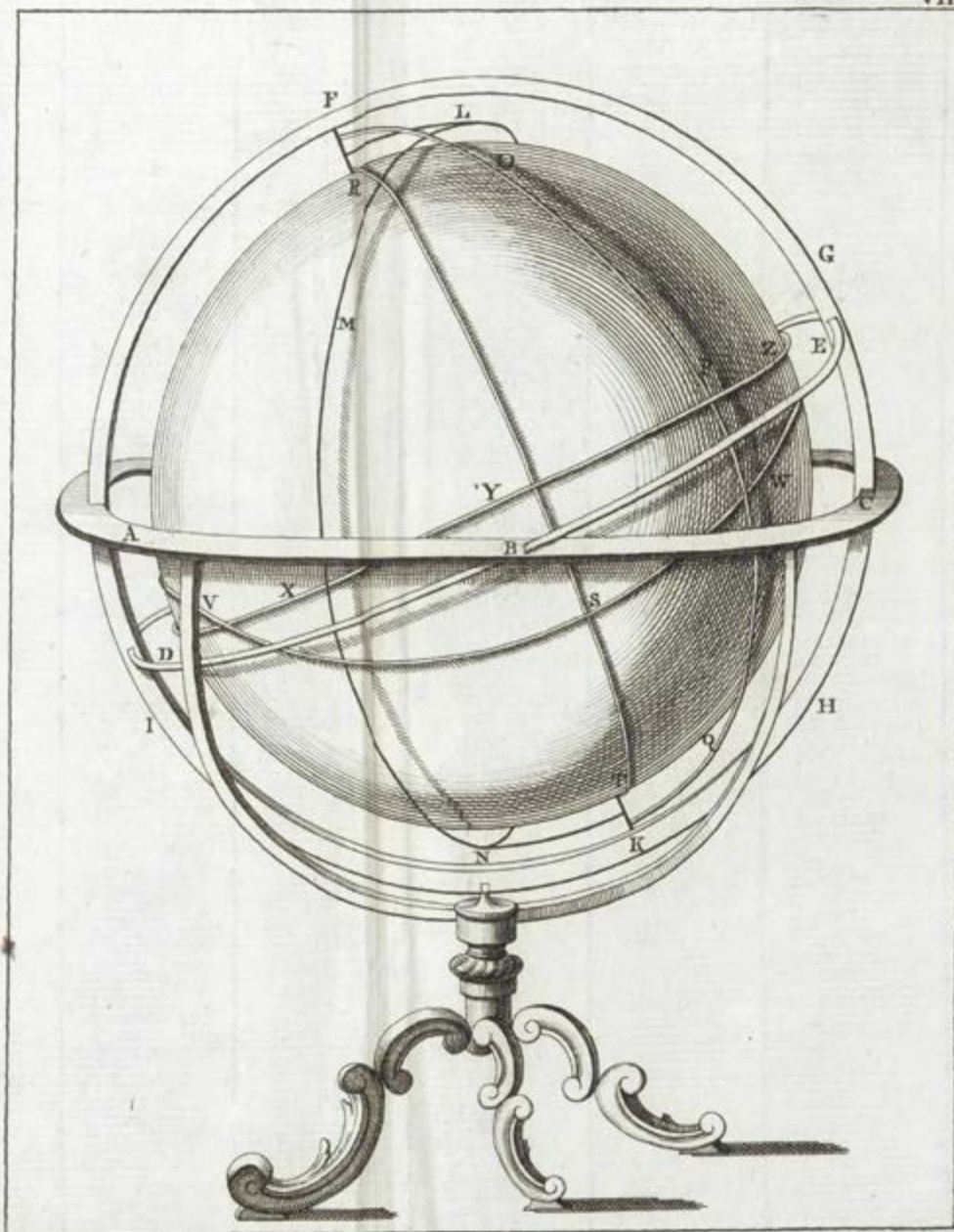
£3,000

First and only edition of this manual for the construction and use of an innovative type of terrestrial globe by Cornelis Covens (1764-1825), a member of the well-known Amsterdam Covens family of publishers, mapmakers and cartographers.

In 1802 the Amsterdam mapmaker Cornelis Covens (1764-1825) had published a 12-inch terrestrial globe with a new construction. By means of a complex mounting with numerous brass rings, Covens designed this Copernican globe - inspired by one brought out by the English instrument maker George Adams senior (1704-1772) - to show the real movement of the earth and other related phenomena. Initially Covens didn't intend to make a new construction for his celestial globe, because in his opinion the common celestial globe sufficiently shows the apparent movement of the sky. The Leiden professor Jacob de Gelder (1765-1848), however, didn't agree with him. According to De Gelder, the ideal celestial globe was one that could be adjusted to an arbitrary "epoch". He therefore advised Covens to make a "new" celestial globe as well. Shortly afterwards Covens indeed designed a new globe, which served as the counterpart of his new terrestrial globe. Covens's new globes got an enthusiastic scholarly reception. Because the mounting included many brass rings, however, the globes were very expensive compared to common globes. Consequently, Covens's "unusual" globes proved a commercial disaster.

Each of the folding plates is illustrated with several schematic figures of terrestrial and celestial globes, astronomical diagrams, planetary motion, and directions on mounting the globes.





D'Anville's maps of China

45 D'ANVILLE, [Jean Baptiste Bourguignon]

Memoire de M. D'Anville, Premier Geographe du Roi, Des Academies Royales des Belles-Lettres, & des Sciences. Sur La Chine. [WITH:] Considerations générales, sur l'étude et les connaissances que demande la composition des ouvrages de géographie.

Publication

A Pe-Kin, et se trouvé a Paris, for the Author; Lambert, 1776 and 1777.

Description

Octavo (205 by 120mm), two works bound in one volume, title, [2]-47pp, light spotting [AND] title, [2]-111pp., light spotting, marbled edges, pink silk marker, contemporary polished calf gilt, spine with three black morocco labels, lettered in gilt. Collation: A-C8; A-G8.

Dimensions

205 by 120mm (8 by 4.75 inches).

References

Cordier, Sinica 187; Lust 154; Lowendahl 585.

£4,500

First editions of two works by the great French cartographer d'Anville, who was engaged by the Jesuits to produce three maps based on the findings of the Jesuit missionaries to China, for inclusion in Pierre Du Halde's 'Description géographique... de l'Empire de la Chine et de la Tartarie Chinoise' (1735). These were subsequently revised for the 'Nouvel atlas de la Chine' (1737). In the 'Mémoire' he provided a comprehensive explanation for his methodology in preparing the maps, the sources he had chosen to draw from and an overview of earlier expeditions undertaken to China and Tibet.



MÉMOIRE

DE

M. D'ANVILLE,

Premier Géographe du Roi,

*Des Académies Royales des Belles-Lettres,
& des Sciences.*

SUR LA CHINE.



A PE-KIN,

Et se trouve à PARIS

Chez l'AUTEUR, aux Galeries du Louvre,
rue de l'Ortie.

M DCC LXXVI.

Lavishly lithographed prospectus from the house of Day & Haghe

46 **DAY, William; Louis HAGHE; and John HARWOOD**

Twelve Miles Round London. Just Pub.d on a single Card Price 6d by J. Harwood 26 Fenchurch St. of whom may be had Local Bijoux for Manchester, Birmingham, Liverpool, Bristol, Cambridge, &c. &c. &c. &c.

Publication

London, Day & Haghe, Litho.grs to the Queen, 26 Fenchurch St, 1846.

Description

Lithographed prospectus and almanac, printed in colour.

Dimensions

275 by 365mm (10.75 by 14.25 inches).

£600

Prospectus for John Harwood, the map is lithographed by John Lane, but the whole created by well-known lithographers, Day & Haghe, who most famously produced the plates for George Catlin's 'North American Indian Portfolio', 1844, and David Roberts's 'The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia', 1842-1849.

John Harwood (1798-1855) had set himself up in Fenchurch Street by 1822 (see BM Heal 111.71 for his earliest trade card). From 1730, he was joined in business by Frederick Harwood, who may have been a cousin. However, by 1843 the company was dissolved and John was once again trading on his own. Since Day and Haghe were neighbours it is not surprising that he should have chosen them to print this lavish production.

The "Bijoux" that are listed in the almanac, seem to all be saints days and religious holidays. It is accompanied by a calendar of "Solar Eclipses".



Game mapseller

47 DARTON, William [Junior]

William Darton, Wholesale Bookseller,... Maps, Charts & Plans of every description. Extensive collections of Books for the Use of Children & Young People, and Works of Merit as soon as Published. School-Books in every branch of Education and Books in all Languages. Arts, Sciences, and Polite Literature, either in Plain or Elegant Bindings.

Publication

London, 58, Holborn Hill, London [c1820].

Description

Engraving.

Dimensions

123 by 80mm (4.75 by 3.25 inches).

£300

William Darton (1781-1854) was an engraver, mapseller, bookseller, publisher and printseller, active in London at the beginning of the nineteenth century. Apprenticed to his father William Darton, in 1795, he branched out with his brother Thomas Darton in 1804, and set up on his own on in 1810. As well as maps of London and the English counties, he specialised in the publication of educational children's games including jigsaws.

WILLIAM DARTON
Wholesale Bookseller.
58, HOLBORN HILL,
LONDON.

MAPS, CHARTS & PLANS

of every description.

Extensive collections of Books for the
Use of Children & Young People.

AND WORKS OF MERIT AS SOON AS

Published.

School-Books
in every branch of Education
Books in all Languages.

ARTS, SCIENCES, AND POLITE LITERATURE,

either in Plain or Elegant

BINDINGS.

William Darton

48 DARTON, William [Junior]

[William Darton's Shop in Holborn]

Publication

London, 58, Holborn Hill, where may be had
Maps and Prints Wholesale, 1822.

Description

Engraving, with original hand-colour.

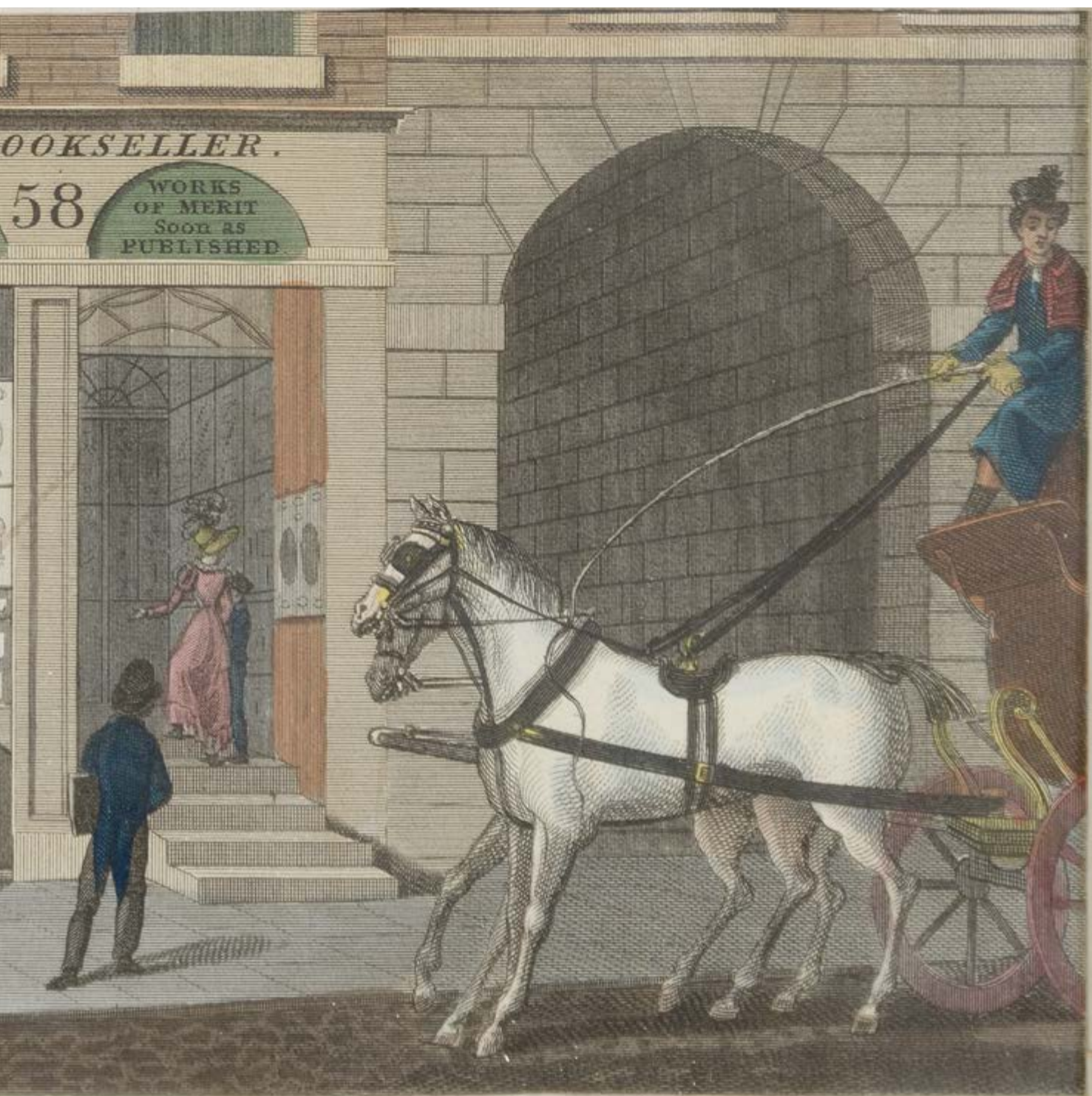
Dimensions

123 by 80mm (4.75 by 3.25 inches).

£2,000

A depiction of Wiliam Darton Junior's shop in Holborn.





orn Hill, 1822: where may be had MAPS and PRINTS Wholesale.

Nicolas de Fer

49 [ANONYMOUS]

Nicolas de Fer Geographie de sa Majeste Catholique et de Monseigneur le Dauphin.

Publication

[Paris, I.F. Benard, 1743].

Description

Engraved portrait.

Dimensions

252 by 184mm (10 by 7.25 inches).

£400

Portrait of Nicolas de Fer (1646–1720), who was apprenticed to Parisian engraver Louis Spirinx, and made his first map at 23. In 1687, his father's printing firm was passed on to Nicolas, who rapidly expanded the cartographical side of the business. Perhaps de Fer's greatest work, 'L'Atlas curieux' was published from 1700 until 1705, at which point it spanned four volumes and contained one hundred and thirteen maps and views, many of which focused on the regions and monuments of France. The entire work can be considered a celebration of the French empire under the reign of King Louis XIV, from whom de Fer received a royal privilege in 1703. During de Fer's period as official geographer to the King, de Fer continued to produce a great number of impressive maps which eventually won him the even more prestigious post of official geographer to the Pope, to which he was appointed in 1720.

The portrait served as the frontispiece of 'Les frontieres de France et des Pais Bas', an atlas by de Fer published by I.F. Benard in 1743. It shows de Fer in a high powdered peruke and elaborately flowing robes, holding a pen in his left hand. In the oval frame around him, his name and official roles are identified, while the plinth below reads: "A servir le Public j'ay employé mes jours En habile Geographe j'ay parcouru la terre. Et si par mes travaux j'ay pu le satisfaire Qu'il demande pour moy le Celeste séjour". Flanking the plinth are all manner of geographical and astronomical equipment.



Nicolas de Fer

- 50 WESTERMAYER, C[onrad]; [after Jaques-François BENARD]

Nicholas Defer. Königl. Franz. Geograph. Gebuhr 1646. Gestorb. 1720.

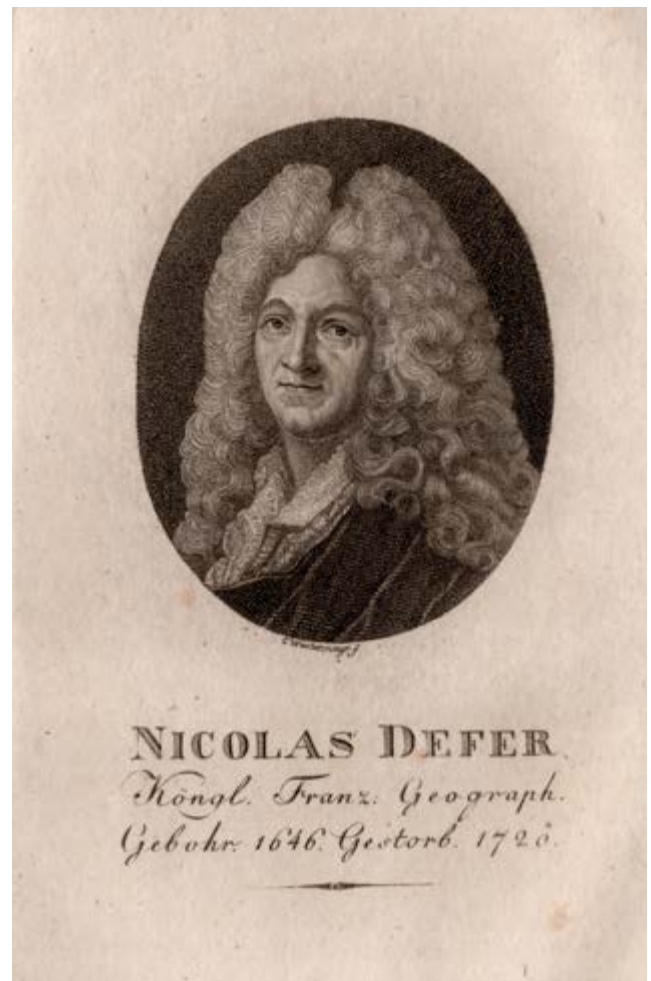
Publication
[Weimar, Friedrich Justin Bertuch, 1803].

Description
Stipple-engraved portrait.

Dimensions
140 by 90mm (5.5 by 3.5 inches).

£300

De Fer's portrait, engraved by Conrad Westermayer after Jaques-François Bénard, appeared in Volume 12 of 'Allgemeine Geographische Ephemeriden', published in 1803. It shows the bust of de Fer wearing a huge powdered wig and lace collar, and is captioned with his name, role, and dates of birth and death.



Claude de L'Isle

51 [ANONYMOUS]

*Claude De L'Isle Königl.
Historiograph u. Geograph. Geb.
zu Vancouleur d. 5 Nov. 1644. gest.
d. 2 May 1720.*

Publication
[Weimar, Friedrich Justin Bertuch, 1802].

Description
Stippled portrait.

Dimensions
187 by 107mm (7.25 by 4.25 inches).

£300

Claude de L'Isle (1644 -1720) was the founder of one of the most influential cartographical families of eighteenth century in France. The most famous of his four sons was Guillaume, among the most notable geographers of the day. Claude was also a historian, and wrote a universal history in seven volumes, a history of the monarchy of Siam, and a genealogy of all royalty since the beginning of time.

Issue X of 'Allgemeine Geographische Ephemeriden', published in 1802, contained a portrait of De l'Isle dressed in robes, a cravat, and a large wig. The oval frame in which the image is presented is accompanied by a caption in German stating his position, and dates of birth and death.



Jean-Baptiste-Nicolas-Denis d'Après de Manneville

52 [ANONYMOUS]

J.B.N.D. d'Après de Manneville.
Geb: zu Havre de Grace d.12 Feb
1707. Gestorb d.1 Mrt 1780.

Publication

[Weimar, Friedrich Justin Bertuch, c1808].

Description

Stipple-engraved portrait.

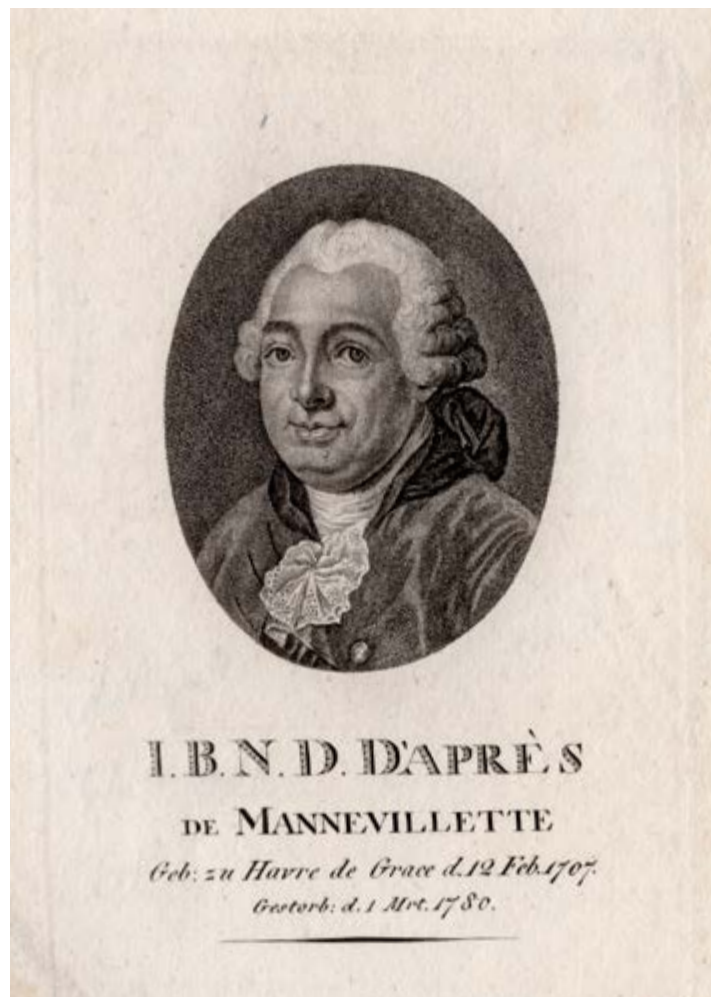
Dimensions

140 by 90mm (5.5 by 3.5 inches).

£200

One of the first French hydrographers, Jean-Baptiste-Nicolas-Denis d'Après de Manneville (1707-1780), published his atlas, 'Le Neptune Oriental', in Paris in 1745 with the support of the Academie des Sciences. He had gained the information for many of the charts and maps during the voyages he had undertaken as a captain for the Compagnie des Indes. In 1772, helped by his friend Alexander Dalrymple, the Scottish geographer who became the first Hydrographer of the British Admiralty, he published a much-enlarged new edition.

D'Après de Manneville's portrait, based on an earlier image by printmaker Charles-Emmanuel Patas, was reengraved for the 'Allgemeine Geographische Ephemeriden'. It shows the hydrographer wearing a powdered wig, a coat, cravat, and, most uncharacteristically for eighteenth century portraits, a smile.



Catalogue of Louis-Charles Desnos

53 DESNOS, [Louis-Charles]

Catalogue des ouvrages, tant anciens que modernes, du fonds du Sr. Desnos, Ingenieur-Geographe pour les Globes & Spheres.

Publication

Paris, [Louis-Charles] Desnos, Rue Saint Jacques, a l'Enseigne. Du Globe & de la Sphere, 1765.

Description

Quarto. 16pp; marbled paper backstrip.

Dimensions

270 by 211mm (10.75 by 8.25 inches).

£1,000

Largely thanks to the influence of Nicolas Sanson, the eighteenth century saw the centre of European cartography transfer from Amsterdam to Paris. Another important contributor to this significant shift, however, was Louis Charles Desnos, a map-publisher and instrument-maker who, despite living and working in Paris, was appointed as Royal Globemaker to Charles VII, King of Denmark. In addition to his royal globes, Desnos commissioned and sold maps, atlases, prints, screens, writing materials, and books. He acquired inventory from the Jaillot family and Nicolas de Fer, and worked extensively with other cartographers, particularly with Giovanni Rizzi-Zannoni, Claude Buy de Mornas, and Louis Brion de la Tour; sometimes fairly, sometimes in a rather underhand way.

There is no doubt that Desnos was a sharp businessman, with an eye for opportunity. As early as 1750, Desnos announced plans to publish a fifteen-map historical geography of France illustrated with maps by Antonio Rizzi-Zannoni, which did not come to fruition, even though he seems to have later claimed that it had. If that had been true, then it would have been the earliest such atlas of France. In 1761, Desnos entered into a contract with Claude Buy de Mornas, to produce an 'Atlas méthodique et élémentaire de Géographie et d'Histoire' (1761). Desnos's investment in the 'Atlas...' was three times the amount of Mornas's. However, when Mornas was slow to provide the promised text for the work, Desnos pursued him for damages against having jeopardized the success of the venture and Desnos's investment.

For his next big venture, Desnos decided to cut a few corners, and in 1763, the shoe was on the other foot, when Jean Lattre pursued Desnos for allegedly plagiarizing his 'Atlas maritime des Cotes de France' (1762), reissuing it with maps by Rizzi-Zannoni. Desnos, at this point, was unphased by controversy, and compounded insult with injury by printing a version of Mme. Lattre's map, 'Carte Helio-Seleno-Geographique...' (1762), showing the visibility of a solar eclipse, due to occur on April 1, 1764, from different places in Europe. The Gendarmerie was summoned and seized an example of the Lattres' map on Desnos's premises. Desnos blamed Rizzi-Zannoni for everything, which was easy because Rizzi-Zannoni had in fact worked for and been paid for map designs by Lattre, without ever completing them. On the assumption that all publicity is good publicity, perhaps, Desnos used the controversy to advertise his version of the map, claiming in the 'Journal de Trevoux', that Lattre's accusations were defamatory, and offering his version of the map at less than half Lattre's price.

CATALOGUE
DES
OUVRAGES,
TANT ANCIENS QUE MODERNES,
DU FONDS DU S^r DESNOS,

Ingénieur-Géographe pour les Globes & Spheres.

CONSISTANT en Plans & Cartes de toute grandeur; Plans de PARIS, &c.
EN différents ATLAS, Méthodiques, Elémentaires, Historiques, Géographi-
ques, servant à toutes les Histoires de France, &c.

RECUEIL d'Assortimens universels & complets de toutes sortes de Cartes,
tant générales que particulières, d'Astronomie, Géographie, Hydrographie,
Chorographie & Topographie, des meilleurs Auteurs.

GLOBES CÉLESTES & Terrestres, Spheres de Copernic & de Ptolémée,
de toutes grandeurs, proportionnés aux Cabinets & Bibliothèques, &
artistement montés; lesquels se vendent aussi en feuilles pour ceux qui
desirent les monter eux-mêmes ou les faire monter à leur goût. Planispheres
Célestes pour connoître l'état du Ciel. Instrumens de Mathématiques; Ecris
garnis de toute façon, travaillés avec soin, portés à toute la perfection dont
ils sont susceptibles, & généralement tout ce qui concerne le Génie.

Le Sieur DESNOS procurera aux Amateurs qui s'adresseront à lui, non-seulement
la connoissance de tout ce qui paroît de nouveau en ce genre de Sciences,
mais encore la facilité de l'acquisition, par un prix modique.



A PARIS,

Rue Saint Jacques, à l'Enseigne du Globe & de la Sphere.

M. DCC. LXV.

Nevertheless, Desnos went some way to learning his lesson, and subsequent atlases acknowledged as well as capitalized on the success of others,... and were advertised as being useful for understanding well-known, best-selling histories. Desnos's catalogue for 1765, lists three newly compiled historical atlases of France: 'Atlas historique et géographique de la France ancienne et moderne', after Messrs. Velly and Villaret, and 'Tableau analytique...', both prepared by Rizzi-Zannoni; 'Atlas historique, géographique et chronologique de la France ancienne et moderne', to complement Henault's work, 'Abrege de l'histoire de France'; and another atlas to accompany Daniel and Mezerai's history of France.

The sixteen-page catalogue lists each title separately, with items including maps, atlases and globes, all in their first editions, and all priced. A notice on the title page reassures potential customers that "Mr Desnos will provide Amateurs who turn to him, not only with knowledge of all that appears new in the subject of Sciences, but also with the ease of acquisition, at a low price".

Johann Gabriel Doppelmayr

54 WESTERMAYER, C[onrad]

Johann Gabriel Doppelmayr. Geb. zu Nürnberg 1671. Gest. deselbst den 1. December 1750.

Publication

[Weimar, Friedrich Justin Bertuch, 1808].

Description

Stipple-engraved portrait.

Dimensions

140 by 90mm (5.5 by 3.5 inches).

£250

Among the many portraits engraved for Zach and Bertuch's 'Allgemeine Geographische Ephemeriden' during the early nineteenth century was one of German mathematician, astronomer and cartographer, Johann Gabriel Doppelmayr (1677-1750). Doppelmayr's 'Atlas Coelestis' was published by his close friend Johannes Baptist Homann in 1742; it contained thirty plates, twenty of which depicted astronomical themes and systems, including those of Copernicus and Tycho Brahe. His astronomical contributions resulted in both a lunar crater and a minor planet being named after him. Depicting Doppelmayr in academic robes and a voluminous peruke, the portrait may have been based on an earlier engraving published in Nuremberg in 1727.



JOH. GABR. DOPPELMAIER.

*Geb. zu Nürnberg 1671. Gest. daselbst
den. 1. December. 1750.*

“Improve the Moment” (motto of the Mechanic Library Society)

55 DOOLITTLE, Amos

Mechanic Library New-Haven

Publication

[New Haven, CT], Doolittle del et Sculpt,
[c1800].

Description

Engraved bookplate, trimmed to within the
plate mark, not affecting the image.

Dimensions

97 by 90mm (3.75 by 3.5 inches).

£2,000

One of two known bookplates designed by Doolittle for the Mechanic Library Society in New-Haven. The image was also printed as a woodcut in advertisements for the Society. It features a gently ironic vignette of two quite buff, and yet winged cherubs, beating out metal across a large anvil. Their faces are well-defined, and may therefore be actual portraits of well-known “mechanics” (or more appropriately “mechanicals”), who were in this case natural philosophers and amateur scientists, rather than manual labourers.

The Society was preceded by the New Haven Young Men’s Institute, which changed its name to the Mechanic Library Society in 1793, when it described itself as: “a public library in the city of New Haven”, although it was for the use of subscribers only. In 1801, it published its ‘Constitution and bye-laws... with a catalogue of books’, suggesting that this bookplate was prepared in advance of that.

A native of Cheshire Connecticut, where he lived his entire life, Amos Doolittle (1754-1832) was apprenticed as a young man to silversmith Eliakim Hitchcock, also of Cheshire. He is best known as an early American engraver of maps: those in Jedidiah Morse’s ‘Geography Made Easy’ (1784), the first American geography, are his earliest. However, they were preceded by a famous series of engravings of ‘The Battles of Lexington and Concord’, New Haven, December 1775. Doolittle participated in the fight, but the engravings are after drawings by Ralph Earle. They remain the only pictorial record, by a contemporary American, of these important revolutionary battles.

Doolittle became a versatile engraver, and in addition to maps he created political cartoons, invitations, bank notes, labels, music, bookplates, diplomas, certificates, tickets, Masonic aprons and ephemera, charts, book and magazine illustrations, religious and moralizing prints, portraits, and historic scenes; and was also known as a printer and publisher, a “jeweler, a calico printer, and an engraver of clock faces” (Steinway).

Rare. Only two institutional examples known: at Colonial Williamsburg, and Yale; the Virginia Museum Fine Arts holds an example of the earlier bookplate.

Provenance

Inscribed with the numbers “725” (presumably the catalogue reference number for the original Mechanic Library book) and “447”.



Sir Francis Drake

56 [?HARDING, Edward]

[Sir Francis Drake]

Publication

[London, ?Edward Harding, early 19th century].

Description

Engraved portrait.

Dimensions

140 by 128mm (5.5 by 5 inches).

£200

Sir Francis Drake (c1540-1596) was an English explorer, sea captain, privateer, and politician. Drake is best known for his circumnavigation of the world in a single expedition: leaving England on the 13th December 1577 with five ships, Drake returned almost three years later, his voyage having directly challenged Spain's hegemony of the New World, at the same time that England was confronting her power over Europe. Drake also famously helped defeat the Armada in 1588.

Possibly engraved by Edward Harding, a printmaker, bookseller and librarian to Queen Charlotte, the present portrait shows a bust portrait of Drake wearing an intricately embroidered coat. The image is set within a decorative oval frame, beneath which is small vignette of the English fleet singing the King of Spain's beard, that is, attacking Cadiz.



Pierre Duval

57 [LANGLOIS, Jean]

Petrus du Val Abbavillaeus.

Publication

[Paris, Jean Langlois, c1700].

Description

Etched and engraved portrait.

Dimensions

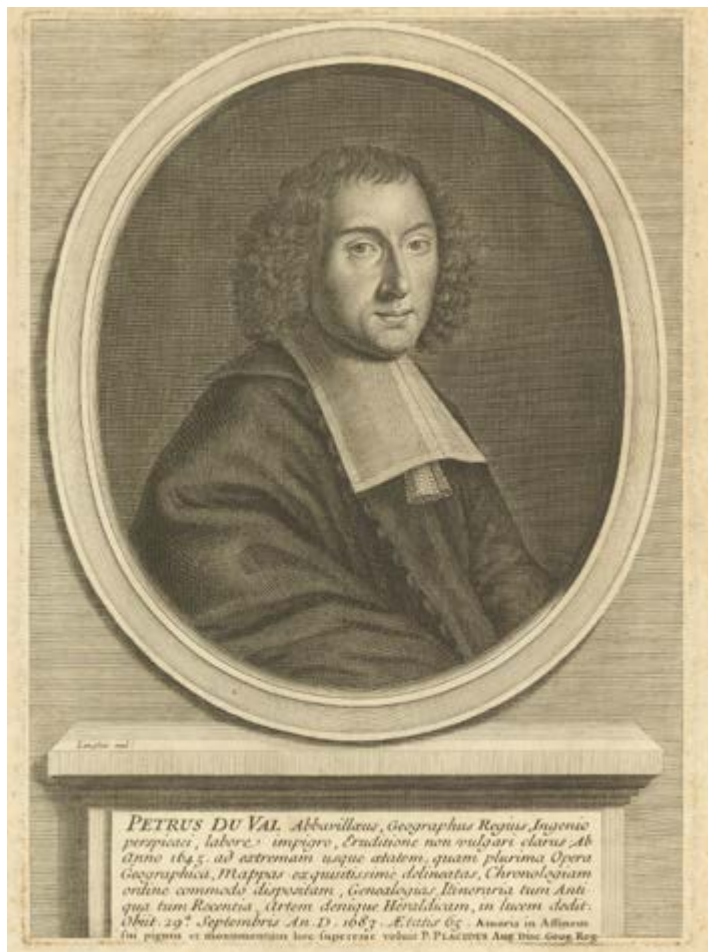
281 by 203mm (11 by 8 inches).

References

BM 1834,0804.31

£250

Answering the summons of King Louis XIV, Pierre Duval (1618-1683) moved from his hometown of Abbeville to work as a geographer, cartographer and publisher in Paris, where he was later appointed Geographe Ordinaire du Roy. In this role, Duval was continuing a family legacy, as his uncle and mentor was 'the father of French cartography', Nicholas Sanson. In 1654, Duval began producing his own cartographic works, including atlases of the ancient world, a Mediterranean pilot and a folio world atlas. After Duval's death, French engraver Jean Langlois engraved his portrait, showing the cartographer in black robes, framed in an oval and set atop a plinth, on which a biography is given in Latin.



A book auction by the 'Colchester Hogarth'

58 [DUNTHORNE, James junior]

[*A Book Auction*].

Publication

[London or Colchester, c1787].

Description

Original watercolour drawing, pencil, pen and black ink and watercolour wash on paper.

Dimensions

360 by 540mm (14.25 by 21.25 inches).

References

W. G. Benham, 'The Dunthornes of Colchester', *Essex Review*, 10, 1901, pp. 27-35; Shani D'Cruze, 'A Pleasing Prospect: Society and Culture in Eighteenth-century Colchester', 2008.

£ 35,000

A group lot of the beau-monde are on view in this superb depiction of a typical book auction held in the rooms of, in all probability, Sotheby's, or Leigh & Sotheby as it was then: last quarter eighteenth-century.

The room is dominated by a great bookcase, from which books are being hand-picked by a young porter up a ladder. The potential bidders are, as usual, is fashionably dressed and caught in a variety of poses, such as greeting each other and conversing, eyeing the bidder in the back of the room, checking the catalogue, and perusing one of the recent purchases, as the seated lady in the middle is doing. The smiling auctioneer is about to knock down his gavel, and the scribe below intent in recording the sale.

The drawing was exhibited at the Royal Academy in 1787 and was marked as 'for sale'. It is the work of James Dunthorne junior (c1758-1794), an artist from Colchester, his father also a painter mostly of portraiture and miniature works, who worked as a mapmaker and surveyor on the side. Dunthorne junior ran a print shop on Colchester High Street, and exhibited fourteen works at the Royal Academy between 1783 and 1792, with the exception of four years (1785, 1786, 1788, 1789). His favoured themes were mostly genre and domestic subjects, and a number of his drawings were engraved by the artist and caricaturist Thomas Rowlandson, thus showing that Dunthorne junior had some reputation as an artist (Benham). Some of his works include 'Private Card Party', showing a fashionable party of Colchester elite, 'Morning Concert', 'Skating', 'A bath shop', and 'The Pieman'. The lack of works recorded after 1792 and the darker nature of part of his oeuvre, such as 'Ague & Fever' and 'The Hypochondriac', suggest that Dunthorne junior's health was poor in the early 1790s. A benefit concert was held in his honour on 30 July 1793 and his drawings, prints, music etc. were sold on 16 August 1794. He eventually passed away 'after a long affliction' on 12 October of the same year. Dubbed the 'Colchester Hogarth', his legacy has allowed historians to catch a glimpse of society in a secondary Georgian town.

A number of engravings based on drawings by James Dunthorne junior are held in institutions world-wide. We are unaware of any other of his drawings offered for sale.

Exhibited:

London, Royal Academy, 1787, no. 532.







Albrecht Dürer

59 MONCORNET, [Balthasar]

*Albert Durer Alleman, Peintre,
Sculpteur, et Graveur tres-
excellent.*

Publication

[Paris, Balthasar Moncornet, 1634-1670].

Description

Engraved portrait.

Dimensions

160 by 120mm (6.25 by 4.75 inches).

£200

Albrecht Dürer (1471–1528) was born in Nuremberg, and started his career as a goldsmith apprenticed to his father. He then moved to the workshop of the painter Michael Wolgemut, who also made woodcuts. He was an apprentice at the workshop when they produced the woodcut maps for the 'Liber chronicarum', known as the Nuremberg Chronicle, in 1493: a world map and a map of Europe. Excelling in painting and engraving, Dürer became the court artist to the Holy Roman Emperors Maximilian I and Charles V.

Although perhaps best known today for his paintings and prints, Dürer's interests were many and varied. He created the first printed European star charts, collaborating with Johannes Stabius and Conrad Heinfogel, and also collaborated with the former on a map of the known world in 1515, the first to show the earth as a sphere, and one of the first to use a stereographic projection to do so. It is inspired both by Ptolemaeus' 'Geographia', and also by the 1492 'Erdapfel' globe by Martin Behaim.

In addition to his famous self-portraits, Dürer's visage is also recorded by a portrait engraved by French artist Balthasar Moncornet. Moncornet produced a great number of portraits showing eminent figures of the seventeenth century. It is not clear what image Moncornet used as basis for his portrait, or whether indeed he used one at all, as his Dürer looks rather different from the contemporary depictions of the artist, although he retains the characteristic long dark waved hair. Dürer is shown wearing a fur-trimmed coat and cap. His image is set within an oval frame, beneath which French text identifies him as "Albert Durer, German, most excellent painter, sculpture and engraver".



ALBERT DVRER, *Alleman, Peintre, Sculpteur, et*
Graueur tres-excellent.

B. Moncornet excudit

The Laird U. Park example of Lewis Evans's treasonous defense of his controversial 1755 map, printed by Benjamin Franklin

60 EVANS, Lewis

Geographical, Historical, Political, Philosophical and Mechanical essays. Number II. Containing a Letter Representing, the Impropriety of sending Forces to Virginia: The Importance of taking Fort Frontenac; And that the Preservation of Oswego was owing to General Shirle's Proceeding thither. And containing Objections to those Parts of Evans's General Map and Analysis, which relate to the French Title to the Country, on the North-West Side of St. Laurence River, between Fort Frontenac and Montreal, &c. Published in the New-York Mercury, ...with an Answer...

Publication

Philadelphia, Printed for the Author; and Sold by him in Arch-Street: And at New-York by G. Noel, Bookseller near Count's Market. 1756.

Description

Quarto, 42 pages and 1 page advertisement leaf, last leaves a bit frayed with some spotting, old folds; modern plain wrappers, preserved in brown morocco backed cloth chemise. Collation: [A]2, B-L2

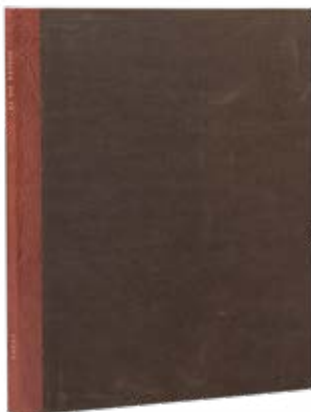
Dimensions

270 by 190mm (10.75 by 7.5 inches).

References

Evans 7652; Howes E-227; Miller 633; Streeter sale 1012.

£45,000



The publication of Lewis Evans's (c1700-1756) 'Map of the Middle British Colonies' in 1755, and accompanying 'Geographical, Historical, Political, Philosophical and Mechanical Essays'. The former caused quite a political ruckus, in spite of its significant cartographical achievements, and usefulness to the British forces waging the French and Indian war: "... to publish a Map, and assert in print, in the most positive Terms, that the King of France has an undoubted Title to the very lands, for the reigning of which, his Majesty is now in Arms and to found that Title upon a solemn Treaty, and yet suppress the Publication of the Article relating to it; is a Piece of Conduct, for which, I confess myself at a Loss to Account" ("a Gentleman in New York", page 4).

The Gentleman's objections, which were originally published in the 'New York Mercury', outlined "the claims of Governor Shirley and his associates that Evans had been playing the game of the French in the delineation of the French boundaries in his famous Map of the Middle Colonies and that vigorous action towards Canada would cause the French to withdraw from the Ohio country. Various other charges were made against Evans and Governor Pownall, to whom Evans had dedicated the map" (Streeter).

The letter and Evans's repost are published here in the second 'Geographical, Historical, Political, Philosophical and Mechanical Essays. Number II', a rare pamphlet, printed by Benjamin Franklin. However, in this essay, Evans goes further and suggests that the Colonial authorities' actions in allowing the French to establish themselves in that region, were treasonable. As a result, the governor of Pennsylvania managed to get Evans jailed in New York City in the spring of 1756. He was released on 8 June on a writ of habeas corpus because he was ill, but he died three days later in New York City.

The last leaf is an advertisement for Evans's map: "The Price of the colour'd Maps on superfine Writing Paper, Two Pieces of Eight, and of the plain Ones, on Printing Paper, One Piece of Eight each".

Rare. One of only 4 examples to be offered at auction since the Streeter sale in 1967.

Provenance

1. B. Boodley, early inscription on the title-page; and "Lewis Evans's Controversy w'th Gov.r Sir William Shirley. 1756" on the last page.
2. Laird U. Park, his sale Sotheby's 29th November 2000, lot 88.

6750 -

255222 93

*Geographical, Historical,
Political, Philosophical and Mechanical*

E S S A Y S.

NUMBER II. CONTAINING,

A

B. Goodley

L E T T E R

Representing, the Impropriety of sending Forces to Virginia :

The Importance of taking Fort Frontenac ;

*And that the Preservation of Oswego was owing to General Shirley's
Proceeding thither.*

*And containing Objections to those Parts of Evans's General Map and
Analysis, which relate to the French Title to the Country, on the
North-West Side of St. Laurence River, between Fort Frontenac
and Montreal. &c.*

Published in the New-York Mercury, No. 178, Jan. 5. 1756.

WITH AN

A N S W E R.

To so much thereof as concerns the Public ;

And the several Articles set in a just Light.

BY LEWIS EVANS.

P H I L A D E L P H I A :

Printed for the AUTHOR ; and Sold by him in Arch-Street :
And at NEW-YORK by G. NOEL, *Bookseller* near Counts's Market.
MDCCLVI.

John Flamsteed

61 VIRTUE, Geo[rge]; after T[homas] GIBSON

*Johannes Flamsteedius
Derbiensis Astronomiae Professor
Regius Anno Aetatis 74 Obijt
Decem: 31 1719.*

Publication
[London, George Vertue, c1721].

Description
Engraved portrait.

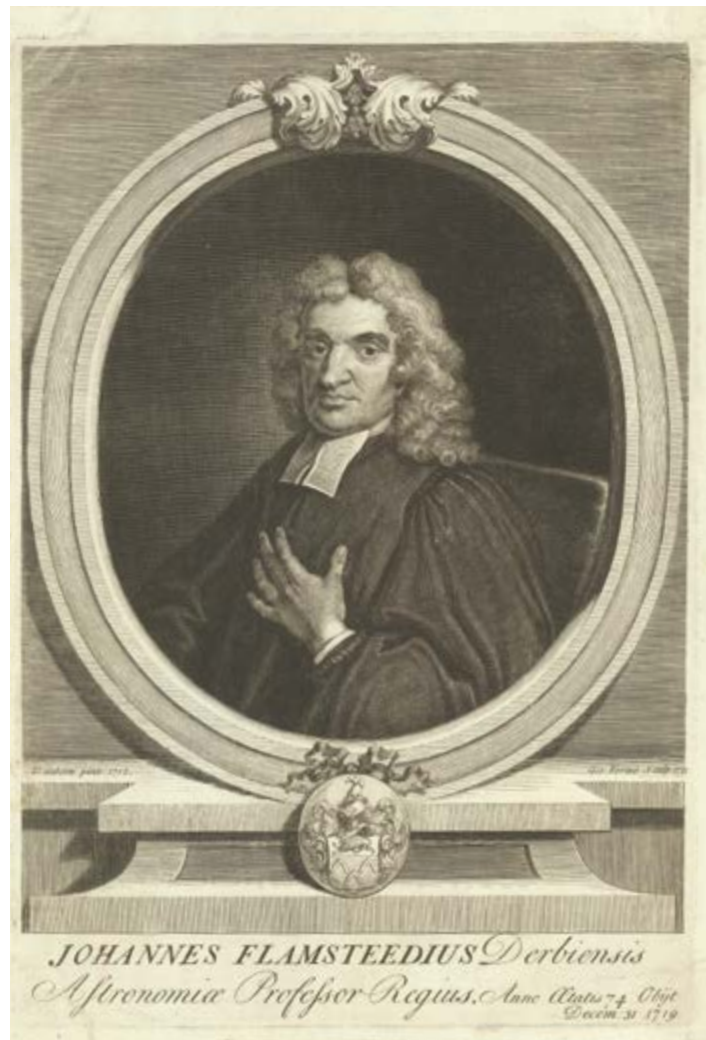
Dimensions
328 by 224mm (13 by 8.75 inches).

References
Wellcome: 988-1; BM 1958,1006.2725

£300

John Flamsteed (1646 - 1719) was best-known for compiling a 3,000-star catalogue, 'Catalogus Britannicus', and a star atlas entitled 'Atlas Coelestis', both published posthumously. Upon being made the first Royal Astronomer in 1675 by Charles II, Flamsteed was charged with "rectifying the Tables of the motions of the Heavens, and the places of the fixed stars, so as to find out the so much desired Longitude of places for Perfecteing the Art of Navigation". Although the longitude problem would not be solved for another sixty years, Flamsteed's works were a great contribution to seventeenth century astronomy.

The present half-length portrait shows Flamsteed sitting with one hand at his breast in a sign of sincerity and honour, dressed in an academic gown with bands at his neck, and wearing a peruke. It was published as an engraving in 1721 by George Vertue, one of London's most successful publishers who issued over 20,000 prints over the course of his career. It is drawn after a 1712 painting by Vertue's master, the portraitist Thomas Gibson.



Gemma Frisius

62 [GALLE, Philips, after; after Maarten van KEEMSKERCK]

Gemma Frisius, Doccomiensis, Medicus et Mathematicus. Ut simulat solem radiantis gemma pyropi, Sic Gemmam artificii picta tabella manu: Haec vultum dedit, ipse animi monumenta perennis; Ne quid in exstincto non superesse putes. Vita excessit Louany VIII. Kal., Iun. MCLV, Aet XLVII.

Publication
[c1690].

Description
Engraved portrait.

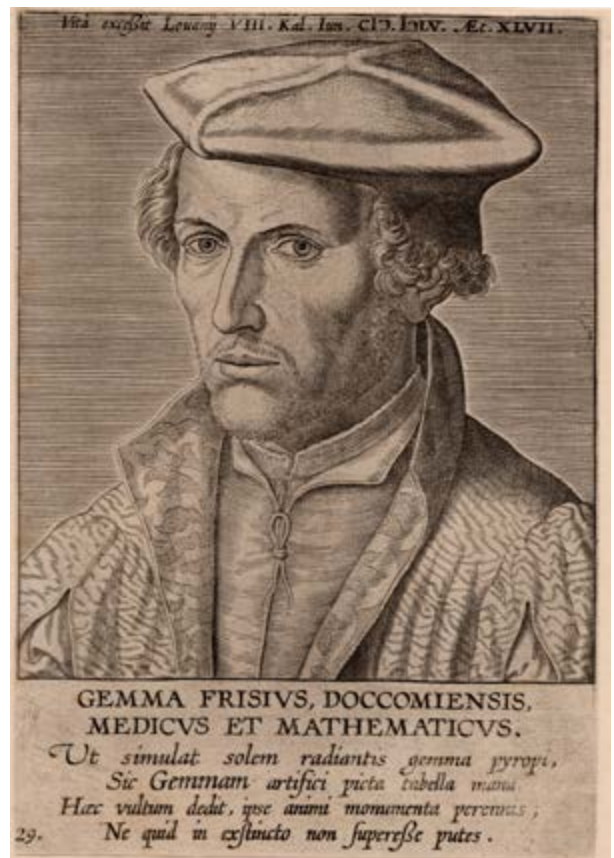
Dimensions
172 by 122mm (6.75 by 4.75 inches).

References
W: 1098.

£400

Gemma Frisius (1508-1555) was a Dutch physician, mathematician, cartographer, philosopher and instrument maker, creating important globes and improving the mathematical instruments of his day. In Louvain, he tutored none other than Gerard Mercator, who executed the engraving for some of his globes. Alongside this star student and Abraham Ortelius, Frisius came to be considered one of the founders of the Netherlandish school of cartography.

Frisius's portrait was painted by Maarten van Heemskerck in the mid-sixteenth century, and later published as an engraving by Philips Galle. It shows the cartographer wearing a broad flat-cap and embroidered jacket. The present example is from the end of the following century, around 1690, and has a different set of Latin verses beneath the portrait: "Ut simulat solem radiantis gemma pyropi, Sic Gemmam artificii picta tabella manu: Haec vultum dedit, ipse animi monumenta perennis; Ne quid in exstincto non superesse putes" ('Just as a gem of glowing garnet imitates the sun, So too this tablet painted by the artist's hand imitates a Gem; This tablet leaves us his visage, he himself left monuments to his eternal soul; Lest you think that nothing survives after death').



James Ferguson

63 [ANONYMOUS]

James Ferguson F.R.S.

Publication
[London, late eighteenth century]

Description
Engraved portrait

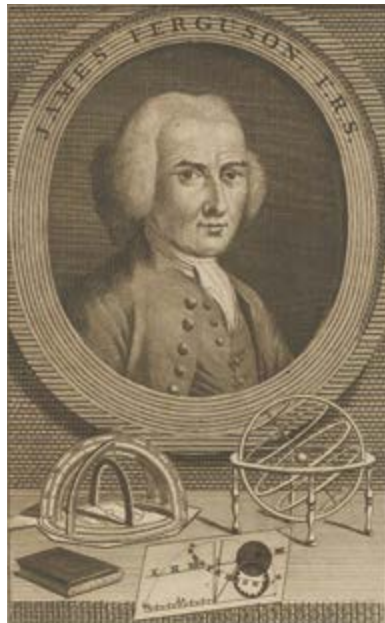
Dimensions
160 by 100mm (6.25 by 4 inches).

References
BM 1958,1006.2722; Burgess, 'Portraits of doctors & scientists in the Wellcome Institute', London 1973, no. 965.9; Wellcome 2891i

£300

James Ferguson (1710–1776), was a dreamer and star gazer from an early age. With a rural upbringing, it was natural that Ferguson should become a shepherd. While watching over the flocks at night, he studied the stars, “and during the day made models of mills and spinning wheels. Aged about fourteen, he worked for a local farmer, James Glashan, who encouraged his interest in the stars. Ferguson charted the stars' apparent positions by holding a taut thread at arm's length and moving beads along until they obscured particular stars, and then laid the thread on paper and marked their positions. He learned that the world was round, and his employer showed him a map and gave him the time and implements to copy it. A local gentleman, Thomas Grant, was impressed, and offered Ferguson a position in his household where he could be taught by Alexander Cantley, the butler, a self-taught polymath. Unfortunately Cantley left, and Ferguson returned home. There he made a globe, the first he had ever seen, from a description in a book given to him by Cantley. Thereafter he followed various employments, educating himself wherever possible. He constructed his first clock out of wood, and made a watch using whalebone as the spring...” (Rothman).

London called, as it often does, and Ferguson found employment as a limner (or painter of miniature portraits), while he continued to dream of celestial mechanics. As he mused, he concluded that the “moon's path is always concave to the sun. He devised a machine, which he called the ‘trajectorium lunare’, to show this, and demonstrated it to the Royal Society on 26 April 1744. He used his demonstration models at his advertised lectures at his lodgings, and his scientific reputation grew...” (Rothman). Eventually in 1757, Ferguson sold his business to Benjamin Martin and returned to writing and lecturing, and incorporated the various current astronomical events into his lectures. In 1761 George III granted him an annual pension of £50.



Simon Grynaeus

64 H[ONDIUS], H[endrik]

Simon Grynæus.

Publication

[The Hague, ex officina Bucoldi Cornelii Nieulandii, 1602].

Description

Engraved portrait.

Dimensions

170 by 120mm (6.75 by 4.75 inches).

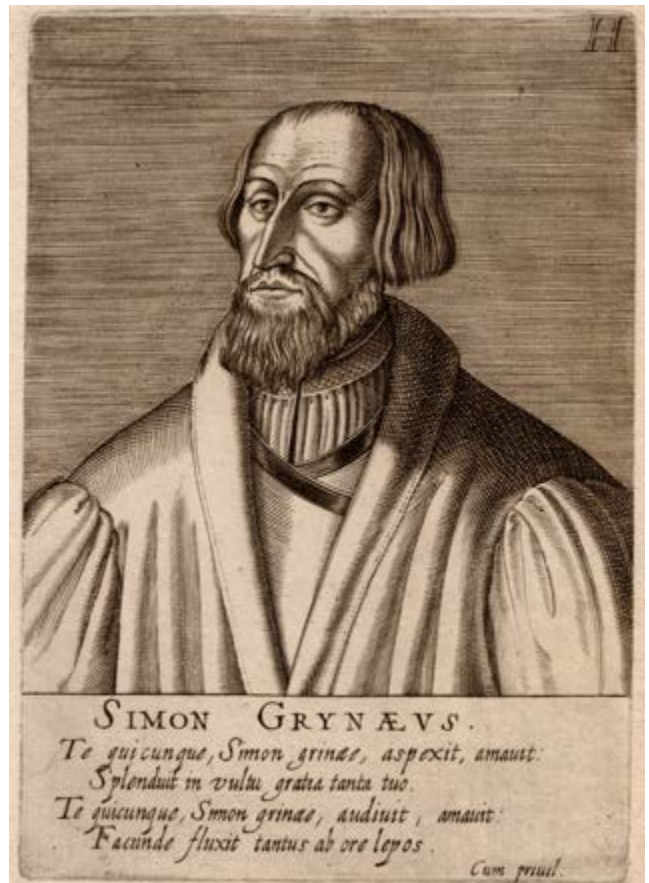
References

Kivell & Spence: pg.168 - not in

£400

The son of a peasant, Simon Grynaeus (1493-1541) managed to work his way up the social ladder thanks to his intelligence, which won him a place at the University of Vienna, where he distinguished himself as a Classicist. He later taught in Hungary, Germany and Switzerland, and travelled to England with a letter of commendation from Erasmus, which granted him access to all the greatest libraries. In 1532 he published the first general history of travels, the 'Novus orbis regionum ac insularum veteribus incognitarum' with Johann Huttich. It contained a world map by Münster with decorations attributed to Holbein.

This portrait appeared in Jacob Verheiden's 'Praestantium Theologorum Effigies' (1602), a collection of portraits of some of the most important theological figures, and like the majority, was made by Hendrik Hondius I. It shows the upper half of Grynaeus wearing simple layered garments, and is accompanied by four lines of Latin verse praising his achievements: "Te quicumque, Simon Grinaee, aspexit, amavit: / Splenduit in vultu grata tanta tuo. / Te quicumque, Simon Grinaee, audivit, amavit: / Facundo fluxit tantus ab ore lepos" ('Whoever saw you, Simon Grynaeus, loved you: such grace shone in your face. Whoever heard you, Simon Grynaeus, loved you: such wit flowed from your eloquent mouth').



Trade card advertising the stock of the map and printseller Peter Griffin

65 GRIFFIN, Peter; and LE CLERC.

Peter Griffin,.. from the late - Overtons.

Publication

[London], Sold by Peter Griffin Map & Printseller at the three Crowns & Dial next the Globe Tavern Fleet Street, 1747.

Description

Engraved trade card.

Dimensions

195 by 165mm (7.75 by 6.5 inches).

References

BM Heal 100.32

£1,500

Griffin's trade card includes a long and detailed list of his various wares: "All lots of Maps both Foreign & English - Fine French. Italian, Dutch and English Prints; Mezotinto heads, & Historys Black, or Painted on Glass; fitteth up Gents halls, or Large Rooms with Maps or Prints on Rolers, neatly put into frames & Glasses any of ye above Goods. N.B. where Merchants, or Sea Commanders, Country or Town Chapmen may be supplied with Quanteties of the above Goods, at the most reasonable Rates for Exporation &c". Below this is a trompe l'oeil of prints, satires, maps, and a title-page from Matthias Lock's 'A Book of Ornaments', published in 1747.

Griffin's imprint appears again below a image of a dial and three crowns, and gives notice that he used to work for the late Mary and Philip Overton - "from the late Overtons". Griffin had been apprenticed to Philip Overton sometime in the late 1730s. Although there is scant information regarding his life, it may be reasonably argued that he left the employment of the Overtons soon after the death of Philip, setting up business on the same street in 1747. Unfortunately, the new venture did not last long with the Peter passing away in 1749. The business was briefly continued by his wife Elizabeth, whose imprint appears on some satire prints dating from 1750.

Engraved by "Le Clerc", who engraved a number of other trade cards.

Sold by Peter Griffins Map & Print-seller at the three Crowns & Dial next the Globe Tavern Fleet Street

*(All sorts of Maps both Foreign & English, — Fine French, Italian, Dutch, and English Prints;
Met-o-tinto Beads, & Historys Black, or painted on Glass; fitteth up Gent's Halls, or Large
Rooms wth Maps or Prints on Rollers, neatly puts into Frames & Glasses any of y^e above Goods.
N.B. Where Merchants, or Sea Commanders, Country or Town Chapmen may be supplied wth Quantities
of the above Goods, at the most reasonable Rates, for Exportation &c.)*

*Peter Griffins,
Map & Print-seller,
At the
Dial and three Crowns,
next the Globe Tavern
Fleet-Street;
from the late
OVERTONS.*

Edmond Halley

66 KNELLER, Godfrey

Dr Halley.

Publication

[London, J. Hinton at the King's Arms in Newgate Street, c1750-1770].

Description

Engraved portrait; text excised.

Dimensions

155 by 100mm (6 by 4 inches).

References

BM K,67.205; Wellcome (no ref number).

£150

Edmond Halley (1656-1742) is one of the great scientists of any nation, famed as an astronomer and geographer of enormous influence, most importantly on the theories of Isaac Newton. Halley was also a celebrated mapmaker, bringing his scientific training to bear in producing a new generation of maps incorporating the newest scientific data.

Published by John Hinton for his 'Universal Magazine' (1747-1814) after a portrait by Sir Godfrey Kneller (1646-1723). Kneller was originally from Lübeck, trained in Amsterdam, possibly under Rembrandt, but settled in London 1676. He was appointed Principal Painter to William III and Mary in 1688, knighted in 1692, made baronet in 1715, and appointed Governor of the first Academy in England in 1711.



Edmond Halley

67 John Faber II; after Thomas MURRAY

*Edmundus Halleius Astronomus
Regius et Geometricae Professor
Savilianus.*

Publication

[London], Sold by Faber in Fountain Court
near ye Fountain Taverne in the Strand 1722.

Description

Mezzotint portrait.

Dimensions

355 by 260mm (14 by 10.25 inches).

References

BM 1885.0509.1538; Burgess, 'Portraits
of doctors & scientists in the Wellcome
Institute', 1973, no. 1280.1; Wellcome
Library no. 3948i.

£750

The portrait was published by John Faber II (c1684-1756) after a portrait by Thomas Murray (1663-1735). Faber II was the son of John Faber I, born in Amsterdam, he emigrated to England in about 1698. He attended the academy in St. Martin's Lane, and became the leading mezzotint engraver of his day: engraving two series after Godfrey Kneller - twelve Hampton Court Beauties (1727) and forty-seven portraits of members of the Kit-Cat Club (1735). He also completed forty-two mezzotints after portraits of Thomas Hudson and fifteen after Allan Ramsay; and made mezzotints after Philip Mercier's paintings.



One of the earliest African-American navigational instrument-makers (and brothel keepers) in Massachusetts

68 HALSEY, Daniel; McCLARY, John; and John THOMPSON

Warrant "ag.st John McClary & Daniel Halsey"

Publication
Boston, 16th January, 1777.

Description
Folding broadside, letterpress and manuscript.

Dimensions
310 by 190mm (12.25 by 7.5 inches).

References
Dayton & Salinger Robert 'Love's Warnings: Searching for Strangers in Colonial Boston', 2014

£3,000

Daniel Halsey, described in this document as a mathematical instrument-maker and keeper of a disorderly and immoral house in Boston, appears elsewhere in documents as a "free" African American. He was possibly a descendent of, or more probably, took the name on his freedom of, the family of Joseph Halsey [fl 1702], also of Boston, and one of a surprisingly small number of Massachusetts craftsmen working before the end of the eighteenth century, who produced nautical scientific instruments. Records are not complete, but it is more than likely that Daniel Halsey is the earliest known African-American navigational instrument-maker. Halsey is recorded as renting a house on Fore Street in the North End of Boston, and he occasionally "took in white lodgers" (Dayton & Salinger).

In January of 1777, Halsey was called as a material witness in the case of the assault and robbery of one of his lodgers, Esther Lahee, and this warrant, or summons, was issued for his arraignment before the next court of sessions on the 28th.

The letterpress form used to record the details of the warrant, is one that had been in use for many years, since all references to "His Majesty" have been scored through. Massachusetts declared independence on the 4th of July 1776.

'WHEREAS the Grand Inquest for the Body of the County of "Suffolk" have upon their Oaths presented, That

"John McClary of Boston aforesaid Labourer on the seventh day of January inst at Boston with John Thompson of said Boston [?] Cordivainer did with force & arms enter the Dwelling house of Ester [sic] Lahee & did assault and Strike the said Ester & Stole from her her Pocket Case with three Bills of Public Credit in it the property of said Esther all of the Value of Thirteen Shillings against the Peace etc.

Witness Esther Lahee – Elisabeth McCorr also Daniel Halsey of said Boston Mathematical Instrument Maker – who for the space of nine months past has held & kept a very disorderly house & entertained & suffered to resort to his said House many persons of bad fame lewed [sic] & immoral behavior, selling Liquor to those person without Licence, Contrary to Law & to the Peace etc.

Witness Clement Collins, Daniel Bridge William Cunningham"
THESE are therefore [in His Majesty's Name] "in the name of the Government & People of this State", to Will and Require you to Attach the Body's" of the said "John McClary & Daniel Halsey" if "they" may be found in your Precinct, and "them" carry before One or more [of his Majesty's] Justices of the Peace in said Count of "Suffolk" in order to be there secured, to make Answer to said Presentments, at the "----" Court of General Sessions to be holden at "Boston" in and for said County of "Suffolk" on "Tuesday" the "28th" Day of "January instant at ten o'Clock before noon".

Suffolk To the Sheriff of the County of *Suffolk* his
Under-Sheriff or Deputy, or to any of the Constables
of the Town of *Boston* Greeting.

WHEREAS the Grand Inquest for the Body of the County of
Suffolk have upon their Oaths presented, That

John McGlary of *Boston* aforesaid Labourer in the
seventh day of January inst at *Boston* with *John*
Thompson of said *Boston* Continginer did with force
arms enter the Dwelling house of *Ester Lakee* & did
assault and strike the said *Ester* & stole from her her
Pocket Case with three Bills of Public Credit in it
the property of said *Ester* all of the Value of Thirteen
shillings against the Peace &c.

Witness *Ester Lakee* — *Elizabeth McGor*

also *Daniel Halsby* of said *Boston* Mathematical
Instrument maker who for the space of nine months
past has held & kept a very disorderly house & entertained
& suffered to resort to his said House many persons of bad
fame lewd & immoral behavior, selling Liquor to those
persons without Licence, Contrary to Law & to the Peace
&c.

Witness *Clement Collins*, *Daniel Priddy*, *William Cunningham*

in the Name of the Government & People of this State

THESE are therefore in His Majesty's Name to Will and Require you to
Attach the Body of the said *John McGlary* & *Daniel Halsby*

if they may be found in your Precinct,
and then carry before One or more of His Majesty's Justices of the Peace in
said County of *Suffolk* in order to be there secured, to make Answer to
said Presentments, at the Court of General Sessions to be holden at
Boston in and for said County of *Suffolk* on Tuesday the
28th — Day of January instant at ten o'clock
before noon

You are also alike required to Summon the Persons named as Witnesses to the
respective Presentments to appear at the same Time, to give Evidence on His
Majesty's Behalf. Hereof fail not, and make Return of your Doings therein unto
the said Court. Dated at *Boston* the 16th Day of January
in the Year of his Majesty's Reign. Annoque Domini, 1777.

Ezekiel Price Cler

“You are also alike required to Summon the Persons named as Witnesses to the respective Presentments to appear at the same Time, to give Evidence [on His Majesty’s Behalf]. Hereof fail not, and make Return of your Doings therein unto the said Court. Dated at “Boston” the “16th” Day of “January” [in the Year ____ of his Majesty’s Reign]. Annoque Domini 17”77”: Ezek.l Price Cler[ic].”

The Bedford Whaling Museum lists only three navigational instrument makers in Massachusetts from the late 1770s in their archives: Josiah Muller, Joseph Halsey and John Dupee. Silvio A. Bedini, who made a considerable study of the ‘Early American Scientific Instruments and Their Makers’, in his book of 1964, points out that the earliest manufactures in the colony were based in and around Philadelphia, which is the case with clockmakers David and Benjamin Rittenhouse and the Chandlee family.

Provenance

Docketed on verso: “Suffolk SS. By witness of this receipt I have the Body of the witness’s named Daniel Halsey before the Hon.ble Court to answer to the witness’s complaint and [?]summynd the Witness. John Wells, Constable”.

IN THE SHIRE OF THE COUNTY OF
Dorset
Greeting
WHEREAS the Court for the County of
Dorset have upon their Oath returned, that

By Virtue of their Receipt have
the Body of the Within named Daniel Wells
before the Hon. Court to answer to the within
Complaint bearing the Within named
John Wells Constable

Warrant of John
Mellor to Daniel
Wells

112. 113

Trade card for maker of Philosophical Instruments

69 HEATH, Thomas; and Tycho WING

Heath and Wing ... Make and Sell all Sorts of Mathematical and Philosophical Instruments. Accurately finished according to the best Improvements of y.e most eminent Professors: Also The best Black lead Pencils and Books of the Use of Instruments.

Publication

London, Exeter Exchange in the Strand, [c1742 and c1751].

Description

2 trade cards, engraved by F.S. Miller.

Dimensions

(each) 85 by 120mm (3.25 by 4.75 inches).

References

BM 1787 D 2.2547.

£2,800

Thomas Heath's (c1714–1757) first business operated from about 1721 from his address “At the Hercules” or “Hercules & Globe”. In about 1742, he entered into business with Tycho Wing. Wing (1696–1750) was the son of astronomer, astrologer, and land surveyor, Vincent Wing (1619–1668). After his father's death Wing continued to publish his father's almanac, which he undoubtedly sold though “Heath and Wing”. He was also a surveyor (latterly with his own son Vincent), and taught mathematics, surveying, and navigation.

The later trade card reflects the purchase of the business, presumably shortly after Wing's death, by T. Newman.



HEATH and WING
near Exeter Exchange in the Strand,
L O N D O N:
Make and Sell all Sorts of
Mathematical and Philosophical
Instruments
Accurately finished according to the best
Improvements of y^e most eminent Professors:
ALSO
The best Black lead Pencils and
Books of the Use of Instruments.

J. A. Muller del. & Sculp.



T. NEWMAN, Successor
TO
HEATH and WING
in Exeter Exchange in the Strand,
L O N D O N:
Make and Sell all Sorts of
Mathematical and Philosophical
Instruments
Accurately finished according to the best
Improvements of y^e most eminent Professors:
ALSO
The best Black lead Pencils and
Books of the Use of Instruments.

J. A. Muller del. & Sculp.

Joris Hoefnagel

70 BANNERMAN, A[lexander]; [after
Henrik HONDIUS I]; [after Jan
SADELER]

Hoefnagle.

Publication

[London, A. Murray, 1765].

Description

Engraved portrait.

Dimensions

190 by 140mm (7.5 by 5.5 inches).

£300

The son of a diamond dealer, Joris Hoefnagel (1542-1601) received a thorough education in the arts in his early years, and as a young man trained as an artist in Antwerp. During the following decades he travelled around Europe meeting many notable figures including Abraham Ortelius, with whom he travelled through Germany and Italy. Hoefnagel was a very versatile artist and is recognised as one of the last great manuscript illuminators. He also made a major contribution to the development of topographical drawing, with his drawings serving as models for the later works of Ortelius, Hogenberg and Braun.

Hoefnagel's portrait, a bust in three-quarter perspective, was engraved by Jan Sadeler, of the eminent family of Flemish engravers, in 1592. In 1610, Hendrik Hondius I expanded Sadeler's portrait to show Hoefnagel's entire upper-body, his right hand on his hip and his left holding a cameo. Hondius's portrait was copied in reverse by Scottish engraver Alexander Bannerman during the mid-eighteenth century for Horace Walpole's 'Anecdotes of Painters', a multi-volume based on the extensive notes of the successful publisher, George Vertue.



A. Bannerman Sculp.

HOEFNAGLE. —

Herbert's trade card from his London Bridge address

71 HERBERT, William

*William Herbert Map & Printseller,
... Where may be had, a great
Variety of Maps & Prints neatly
framed & Glazed for Exportation.*

Publication

[London], At the Golden Globe, under y.e
Piazzas, on London Bridge, [1749-1758].

Description

Engraved trade card.

Dimensions

45 by 85mm (1.75 by 3.25 inches).

References

BM 1862,1011.598 for a much more
elaborate trade card

£500

After seven years with the East India Company in the subcontinent, and a few false starts on his return (as hosier, dyer, and glass painter), William Herbert (1718-1795) finally settled on being a seller and publisher of prints, maps, and charts in one of the new houses on London Bridge in 1749. He launched his business with the publication of some drawings that he had acquired during his time abroad.

As London Bridge was notorious for burning (and falling) down, Herbert had the bright idea of a floating fire-engine, which suggestion was taken up by the Royal Exchange Assurance company. Nonetheless, the bridge burnt in 1758, and Herbert was forced to move to Leadenall Street, where he published the opportunistic, 'A chronological and historical account from the first building a bridge across the River Thames, from London to Southwark, till the late conflagration of the temporary bridge' (1758).

For the next twenty years Herbert conducted a successful and lucrative business, which he eventually sold to Henry Gregory for 1000 guineas in 1776. He then retired to concentrate on his library, which he had evidently been collecting since his return from India in 1745, when he had a bookplate engraved by John June.

"His livery company and East India Company connections, and the print and chart dealing, brought him into the centre of a bibliophilic and bibliographical coterie. Surviving correspondence shows that after 1760 he increasingly mixed business with pleasure, book hunting for friends who were also customers or fellow dealers, borrowing books, and, after 1774, offering hospitality at Cheshunt to other learned gentlemen with whom he corresponded. He was given free access to libraries which included that of the king, George III, and the great public collections at Oxford, Cambridge, and Lambeth,... [He gained] entrance to the Stationers' Company, dined in their hall and through the good offices of his friend, the bookseller Lockyer Davis, was permitted not only to see, but to borrow, the three earliest volumes of their jealously guarded entry books and apprentice registers which he meticulously copied out. His transcriptions, which are now in the muniment room at Stationers' Hall, provided key material for his revision of Ames's *Typographical Antiquities*, which transformed it into the first history of the sixteenth-century English book trade and a major, even seminal work on English book provenance" (Robin Meyers for DNB online).

William Herbert
MAP & PRINTSELLER,
At the Golden Globe, under y^e Piazzas, on
LONDON BRIDGE.

*Where may be had, great Variety of Maps & Prints
neatly framed & Glazed for Exportation.*

Johann Baptist Homann

72 WINTER, Jo[hann] Wilhelm;
[after] Joannes KEENCKEL

*Ionnes Baptista Homann.
SAC. CAES. REGq CATH. MAJ.
Geographus, nec non Regiae
Scientiarum. Societatis
Berolinensis Membrum.*

Publication

[Nuremberg, Jo[hann] Wilhelm Winter,
c1716-1724].

Description

Engraved portrait.

Dimensions

270 by 370mm (10.75 by 14.5 inches).

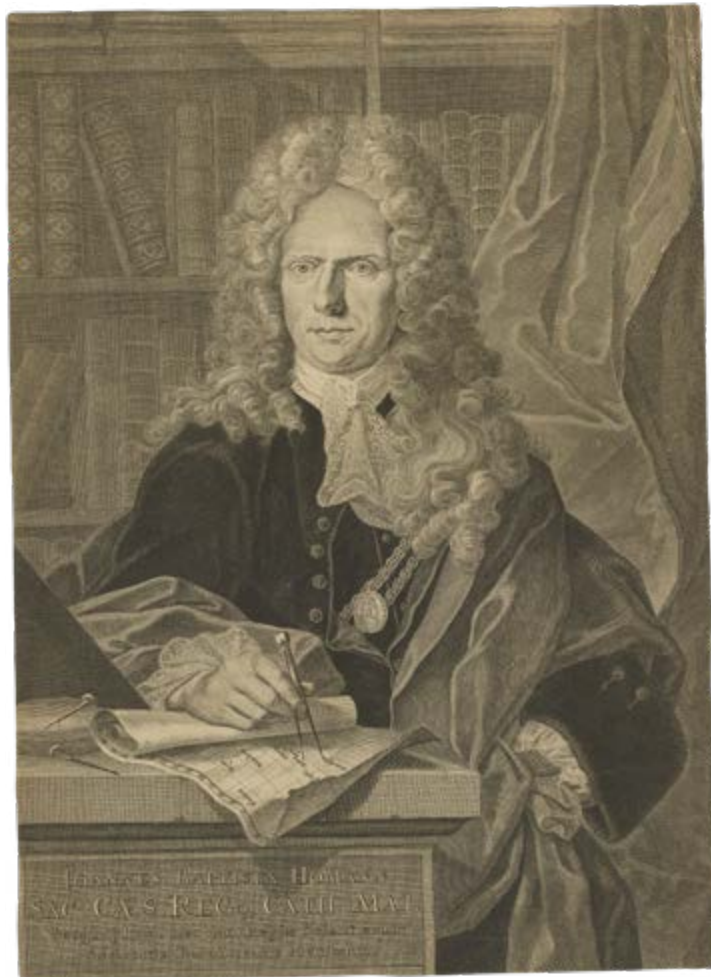
References

BM Bb,2.182.

£800

Johann Baptiste Homann (1664-1724) was a German map publisher who founded a firm in Nuremberg in 1702, after studying in Vienna. In 1715, he was appointed to the prestigious position of imperial cartographer to the Holy Roman Emperor, Charles VI, and in the same year also became a member of the Royal Academy of Sciences in Berlin. Having published hundreds of individual maps, Homann's first atlas appeared in 1707, and in 1716 he published the 'Grosser Atlas uber die ganze Welt', which would come to be known as his masterpiece. After his death, the firm was taken over by his sons, who continued to produce cartographical materials.

This portrait shows Homann seated at a desk in front of a large bookcase, wearing elaborate robes and a great powdered wig. He is using a pair of compasses to plot a chart unfurled on the surface in front of him. The engraving was probably made between 1716 and 1724, by German printmaker Johann Wilhelm Winter, and was based on a painting by Johann Kenckel, executed while Homann was still alive.



Johann Baptist Homann

- 73 WESTERMAYER, C[onrad] [after]
KENCKEL, [Johann]

*Ioh. Bapt. Homann. Gebuhr. zu
Nieder Kamalch d. 20ten März
1663. Gestorb. Zu Nürnberg d. 1ten
Julü 1724.*

Publication
[Weimar, Friedrich Justin Bertuch, 1801].

Description
Stipple-engraved portrait.

Dimensions
132 by 89mm (5.25 by 3.5 inches).

£300

Another portrait of Johann Baptist Homann appeared in volume VIII of the 'Allgemeine Geographische Ephemeriden' published in 1801. The engraving was executed in the magazine's signature style, with the portrait in an oval and the subject's name and significant dates given below, and like many others was made by Conrad Westermayer. It was based on a painting of Homann made by Johann Kenckel while the publisher was alive, and shows him wearing a formal coat and cravat, along with a large powdered wig.



Hendrik Hondius

74 BOUTTATS, Frederik

Henricus Hondius.

Publication

[Antwerp, Jan Meyssens 1649].

Description

Engraved portrait.

Dimensions

165 by 115mm (6.5 by 4.5 inches).

References

Hollstein 30; BM Heal, Portraits.141.

£200

In 1649, Flemish painter and engraver Frederik Bouttats the elder engraved a portrait of Hendrik Hondius I (1573-1650), a relation of the famous cartographic family and an engraver of his own prints, as well as a very successful publisher. For many years, he was the only publisher of prints in The Hague, employing a staff of professionals to engrave and print much of his output. Over the course of a career lasting more than five decades, Hondius published and sold more than one thousand engravings and etchings of portraits, biblical scenes, landscapes, maps, broadsheets and book illustrations. Many of the prints were political in nature: celebrating the supremacy of the new Dutch Republic and its leaders; or maps depicting Dutch military campaigns, with descriptions of troop movements. Extensive records of Hondius's business survive, and show that many prints could be purchased in editions that were coloured or uncoloured, illuminated with gilt and silver, and even printed on silk. Bouttats's portrait of Hondius included in Jan Meyssens's 'Image de divers hommes' (1649).



Johann Hubner

75 KENCKEL, Johann

*Johannes Hubnerus olim
Gymnasii Martisburgensis nunc
Collegii Iohannei Hamburgensis
Rector.*

Publication
Nuremberg, Johann Kenckel, [c1710].

Description
Mezzotint portrait.

Dimensions
327 by 216mm (12.75 by 8.5 inches).

References
BM Bb.6.11.

£150

Johann Hubner (1668-1731) was a German teacher and scholar who popularized the study of geography in schools with his 'Questions and Answers to Geography' (1694). His most successful work, however, was his children's Bible 'Biblische Historien' (1714) which was designed for use in the classroom; it went through 270 editions and was translated into 15 European languages during the subsequent decades.

This portrait by mezzotinter Johann Kenckel shows Huber wearing a huge powdered wig, a cravat and his academic gown, which spills over the stone oval frame. Latin words within the frame identify his name and positions, while further text beneath the image consists of four lines of Latin verse penned by Johann Baptist Homann:

"Hubneri faciem bene sculptam plaudite Musae / Vester in hac multis dignus Apollo placet. / Miratur tantum felix Hamburga Magistrum, Deq. Scholis meritum Teutona terra Virum" ('May the Muses approve of Hubner's well-drawn visage; in this, may your fitting Apollo please many. Fortunate Hamburg is enthralled by such a teacher, as is the land of Germany, at a man worthy of his disciples').



Alexander von Humboldt

76 COOK, C[onrad]; [after] Emma
GAGGIOTTI RICHARDS

Humboldt.

Publication

Glasgow, Edinburgh, London, & New York,
William Mackenzie, [1854].

Description

Engraved portrait.

Dimensions

275 by 185mm (10.75 by 7.25 inches).

References

Wellcome 4401i; BM 1901.1022.1354.

£250

Friedrich Wilhelm Heinrich Alexander von Humboldt (14 September 1769 – 6 May 1859) was a German polymath who made numerous important contributions to different fields. He studied under a series of excellent tutors as a child, later at the universities of Frankfurt and Göttingen, and then during his extensive travels across Europe, North and South America, and Russia. Humboldt's work laid the foundation for the field of biogeography, for modern geomagnetic and meteorological monitoring, for the theory of continental drift, and finally for the concept of human-induced climate change.

The present portrait, which shows Humboldt seated against a plain dark background wearing a double-breasted coat with chivalric star, was engraved by Conrad Cook after Emma Gaggiotti-Richards and published by William Mackenzie during the mid-nineteenth century. Gaggiotti-Richards was an Italian painter, musician and singer born in Rome in 1825, who moved to England after marrying an English journalist, where her work found favour with no other than Queen Victoria and Prince Albert.17790

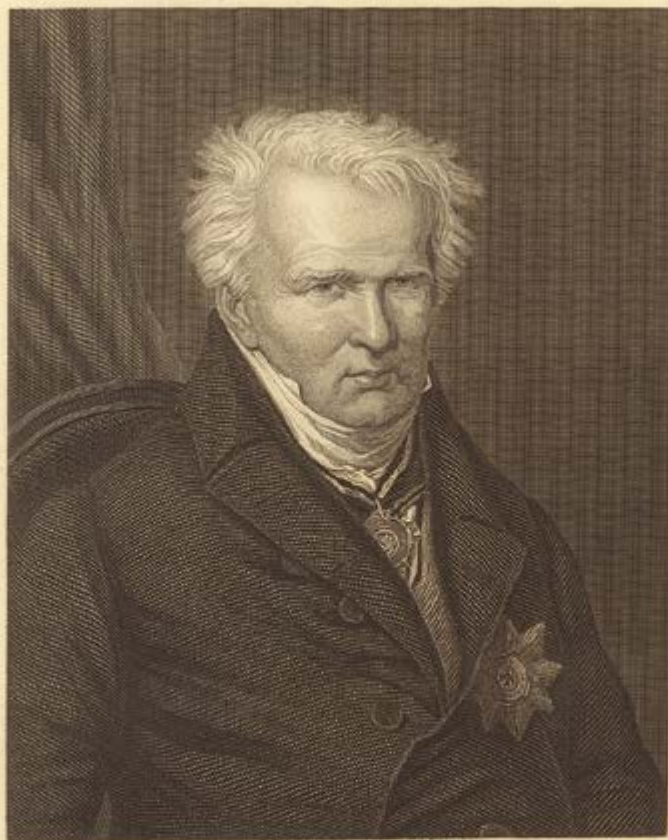


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WILLIAM BRADY, JR., 618 MADISON AVENUE, NEW YORK.

“Maps... framed for parlours”

77 HULTON, R[obert]

Maps and Prints sold and Fram'd for Parlors Staircases and Closets at Reasonable Rates. Merchants or Other Dealers in Towne or Country May be Furnished Whole Sale or Retaile at ye Lowest Prices. Paintings, Prints & Indian Pictures Carfully Cleaned Mended and Lined. Carved and Gilt Frames. Ebony Frames with gilt edges. Black Pear Tree Frames With gilt edges for Paintings & Prints made after the newest Fashion. The Following Particulars Made & Sold Very Cheap.

Publication

London, by Rt. Hulton, at corner of Pallmall facing ye Haymarkett St James's [c1740].

Description

Engraved trade card.

Dimensions

260 by 175mm (10.25 by 7 inches).

£2,000

A trade card advertising the services provided to customers and the trade by the printseller and picture restorer Robert Hulton (fl 1700-1740), whose shop was situated on the corner of Pall Mall facing the Haymarket.

The work is an example of a so called medley print where multiple images appear to be randomly scattered across the surface of the paper as though they were being viewed upon a table. This form of trompe-l'oeil print was popular in England during the eighteenth century, as an eye-catching means of advertising your services and wares. Hulton is known to have used it more than once (an example with a portrait of the artist Abraham Bloemaert, at it's centre, is housed in the Library of Congress).

*Paintings Prints & Indian Pictures
Carefully Cleaned Mended and Lined.*



*The Following Particulars
Made & Sold Very Cheap
by R. Hulton at the Corner
of Pallmall facing St. James's Haymarket
at St. James's London.*



MAPS and PRINTS Sold

*And Framed For Parlors Staircases
And Closets at Reasonable Rates*

MERCHANTS or Other

*Dealers in Towne or Country May be
Furnished Whole Sale or Retail at
Lowest Prices*

*Carved and Gilt Frames, Ebony Frames with Gilt Edges, Black Pear-tree Frames
With Gilt Edges for Paintings & Prints Made After the Newest Fashions*

Joseph Huddart's Certificate of Admittance to Trinity House, the Lighthouse Authority

78 HUDDART, Joseph; Charles WILDBORE; and Hector ROSE

The Master, Wardens and Assistants of the Guild, Fraternity or Brotherhood of the most Glorious and Undivided Trinity...

Publication

Kent, Saint Clement in the Parish of Deptford-Strond, June 3rd, 1790.

Description

Letterpress and ink on vellum.

Dimensions

405 by 335mm (16 by 13.25 inches).

£3,500

Joseph Huddart (1741-1816) was a British hydrographer who, in 1778, had carried out important surveys of India and Sumatra, and from 1788 would survey the Hebrides. In 1790 he was admitted to Trinity House, at the age of 49, as a 'Younger Brother', then an 'Elder Brother' (a member of the ruling council) the following year, and become a member of the Royal Society. At Trinity House he took charge of the of enquiries regarding lighthouses and charts, and supervised and directed the construction of the Hurst Point Lighthouse. In 1801 Huddart published his most famous work, 'The Oriental Navigator, or New directions for sailing to and from the East Indies'. Huddart's other great commercial success came in the form of a set of improvements he made to the design and manufacture of rope, increasing its strength by modifying the distribution of fibres, and applying the principles of steam power to automate production.

The Corporation of Trinity House of Deptford Strond, or Trinity House was set up by Henry VIII in 1514, and as John Whormby, a Clerk to the Corporation, wrote in 1746, their general business was:

"to improve the art and science of mariners; to examine into the qualifications, and regulate the conduct of those who take upon them the charge of conducting ships; to preserve good order, and (when desired) to compose differences in marine affairs, and, in general, to consult the conservation, good estate, wholesome government, maintenance and increase of navigation and sea-faring men; and to relieve decayed seamen and their relatives."

Provenance

The certificate is signed by Charles Wildbore Secretary, and Hector Rose Deputy Master.



THE Master, Wardens and Assistants of the Guild, Fraternity or Brotherhood of the most Glorious and Undivided TRINITY, and of Saint CLEMENT in the Parish of Deptford-Strand, in the County of KENT, hereby Certify whom it may Concern, That *Capt. Joseph Audemert* of *St. Pauls Church Yard* Mariner, was duly admitted and sworn a *Younger Brother* of the said CORPORATION, on the *25th of June 1796* and is thereby intitled to all the Liberties, Franchises and Privileges which the Members of the said CORPORATION enjoy by Prescription, or by Virtue of any Royal Charters or Grants from the KINGS or QUEENS of this Realm, or otherwise. In Witness whereof the said Master, Wardens and Assistants have caused their Common Seal to be hereunto affixed, this *25th of June 1796* and in the *25th* Year of the Reign of our Sovereign Lord King *George the Third* of Great-Britain, and so forth.

By Command of the Corporation.

Master of the Trinity-House

Capt. Joseph Audemert

NOTE, Among other Liberties, Franchises and Privileges which the Members of the said Corporation are intitled to, There is a Clause in the Charter granted them by His Majesty King JAMES the Sixth, in the Second Year of His Reign, since confirmed by the Charters granted them by King CHARLES the Second, in the Twelfth Year of His Reign, and by King JAMES the Second, in the First Year of His Reign, and each of them, in these Words, viz.

AND forasmuch as the said Master, Wardens, Assistants, and their Deputies, being oftentimes in themselves, their Servants, Apprentices and Ships, to be charged and employed at one Hour's Warning, in our Service at the Sea, in and for the good and necessary Defence of our Realm and Kingdoms, cannot give their due Attendance therein, with such Diligence as their Duty was and is to do, by reason that they be many Times compelled to bear Armour, or to contribute to the Charge thereof for Land Service; as also to serve upon Inquests and Juries, at Assizes, Sessions, Court-Leets, Court-Barons, before the Coroner, and in other Courts, Commissions and Places of Jurisdiction, to the great Vacation and Burthen of the said Corporation, and to the Peril of the said Service at the Sea, Will and Grant by these Presents, for Us, our Heirs, and Successors, that they and every of them, and all and every other Brother and Ministers of the same, being Mariners and Sea-faring Men; and their, and every of their Servants and Apprentices that now be, or at any Time or Times hereafter shall be, their Successors, and the Successors of every of them, from Time to Time, and at all Times from henceforth, shall be discharged and exempted of and from the bearing or finding of any Armour, to or for any Land Service, at or upon any General Muster, or other View to be taken of Armour in any the Counties or Places where they, or any of them, are employed, or set forth to or for Land Service, other than as Mariners and Seamen in Sea Services; And also that they, and every of them, shall be in like-manner discharged and exempted from being summoned and put in Assizes, Juries, Inquests, Inquisitions, Attaints, and other Recognizances, taken or summoned within the said Counties or Places, or any of them, unless that they the said Master, Wardens, and Assistants, and other Seamen and Mariners aforesaid, be thereto compelled or compellable by reason of their Tenures; or unless it be for our Service at every Admiral's Sessions, which they, and every of them, shall be always tied and bound to attend upon their Peril, being thereto lawfully summoned as heretofore. And moreover, that they, and every of them, shall be likewise exempted and discharged from being otherwise taxed to, for, or with any manner of Land Service whatsoever, other than as is aforesaid, or to be contributory to the same. And that if at any Time or Times hereafter, the said Master, Wardens, and Assistants, or any of them, or any other Brother, Officer, Minister, or Member of the said Corporation, for or to be contributory to the same, or summoned, or put in Assizes, Juries, Inquests, Inquisitions, or other Recognizances (other than as aforesaid) taken or summoned within the said Counties, Jurisdictions, or Places where they, or any of them, shall remain or abide, other than as in regard of their said Tenures, or for our Services, at or in the Admiral's Sessions or Sessions, as aforesaid; that then the same Appointment or Summons, and also the said Taxation to be utterly void, and of no Effect, any Order, Custom, Law, or Usage to the contrary before this Time had or used in any of the said Counties, Jurisdictions, or Places notwithstanding; Provided always, That if the Lords and others of the Privy Council, of Us, our Heirs, and Successors, or any Six or more of them, (whereof the Lord Admiral of England for the Time being, to be always one) by any Warrant or Warrants signed with the Hand of them, or any Six or more of them, (whereof the Lord Admiral of England for the Time being, to be one) shall, at any Time or Times, Will and Command the said Master, Wardens, and Assistants to perform, execute, or do the said Land Services, or to be contributory to the Charge of any Armour, Munition, or any other Thing appertaining to such Land Service, that then, and in such Thing, as shall be commanded and enjoined unto them, or any of them, in and by the same, any Thing before in these Presents to the contrary thereof notwithstanding.

AND in the GRANT of BALLASTAGE, made to the said Corporation, by His Majesty King CHARLES the Second, in the 17th Year of His Reign, There is a Clause in the Words following, viz.

AND to the end the said Service herein may be the better performed, and that neither the said Master, Wardens, and Assistants of TRINITY-HOUSE aforesaid, and their Successors, Deputies, Servants, or Assigns, or any of them, may be hindered or letted in the managing of the said Work of Ballasting of Ships, and Cleansing of the said River as aforesaid. Our further Will and Pleasure is, and We do hereby for Us, our Heirs and Successors, strictly Charge, Will, Require and Command all and every our Officers and Ministers whomsoever, and all Others to whom it shall and may appertain, that they, and every of them, do forbear to Arrest, Press, or take for the Service of Us, our Heirs or Successors, or personally to serve in any Office or Place, Military or Civil, any Person or Persons, being Members of the said Corporation; or any other Officers, Factors, Workmen or Servants, or any the Bots, Lighters, or other Vessels of the said Master, Wardens, and Assistants, or their Successors, Deputies or Assigns, or any of them, employed, or to be employed in and about the said Ballasting of Ships, and the said Work of Cleansing the said River as aforesaid, except We, our Heirs and Successors, or the Lords and others of our or their Privy Council, for the Time being, shall be first acquainted therewith, and his and their Licence shall be had and obtained in that Behalf.

Joseph Huddart

79 STOW, James; [after] John
HOPPNER

*Capt.n Joseph Huddart, F.R.S.
From a Piacture in the Possession
of Charles Turner, Esq.r.*

Publication

London, Laurie & Whittle, Fleet Street and
Charles Turner, of Limehouse, 2nd Nov. 1802.

Description

Stipple-engraved portrait on india paper.

Dimensions

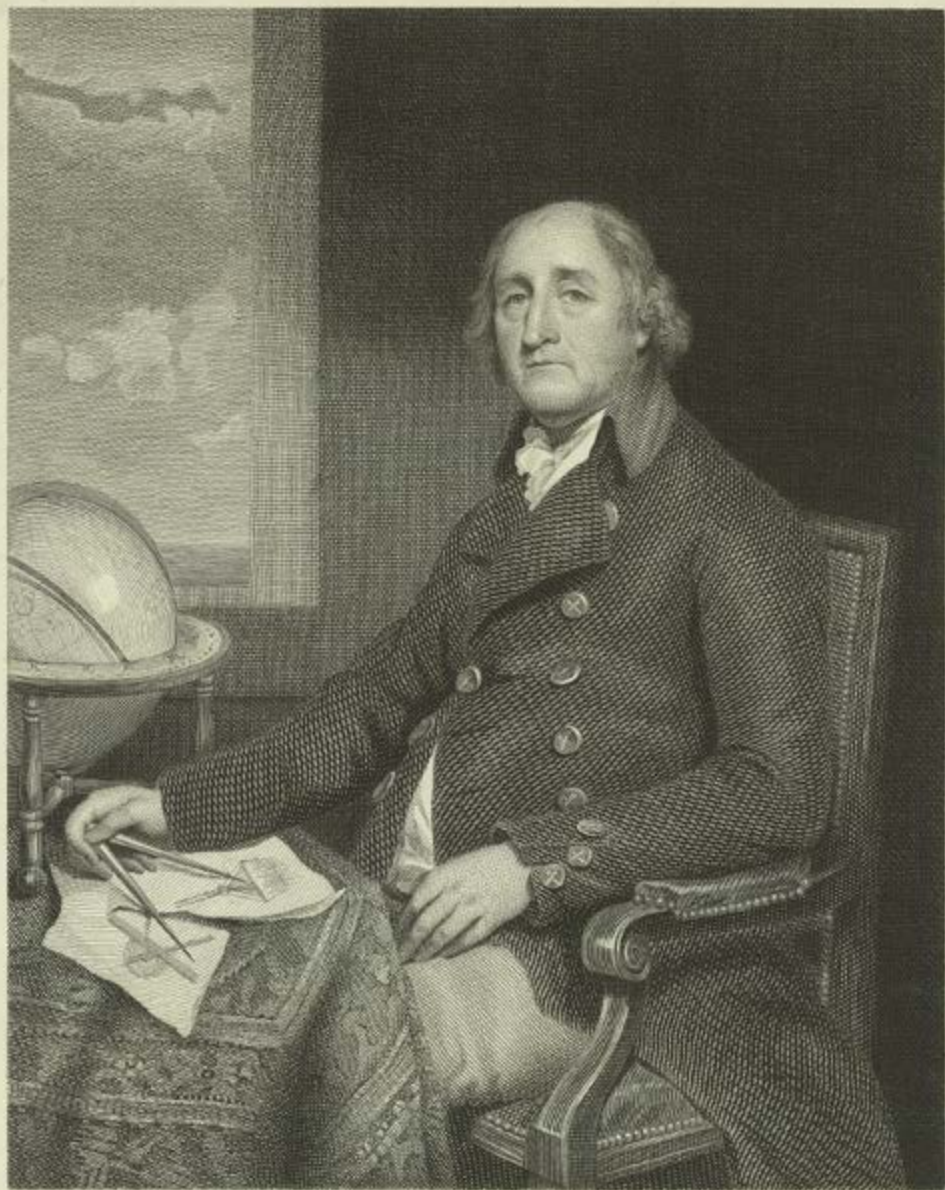
290 by 230mm (11.5 by 9 inches).

References

Wellcome: 1459-1; BM 1918,1125.1

£500

Huddart's portrait was painted by John Hoppner, portrait painter to the Prince of Wales, and was later replicated in a print published by Laurie and Whittle in 1802. Engraved by James Stow, it shows Huddart seated at a desk, using a pair of compasses. There is also a globe on the table and through the window behind him the open sea is visible.



Printed by John Pappas, 5-7 N. A.

Reviewed by: *James, J. W.*

Alexis Hubert Jaillot

80 VERMEULEN, [Cornelis]; [after]
CULIN

*Alexius Hubertus Jaillot,
Regis Christianissimi Geographus
Ordinariarius, 1698.*

Publication
[Paris] [Cornelis] Vermeulen Sculpsit. 1698.

Description
Engraved portrait, trimmed to plate mark.

Dimensions
365 by 300mm (14.25 by 11.75 inches).

References
BNF FRBNF40612775; see BM O,6.171.

£1,200

In 1657, Alexis-Hubert Jaillot (1632-1712) travelled to Paris with his brother in response to Louis XIV's summons to the country's artists and scientists to settle in the capital, hoping to make it the centre of European art and learning. Having initially made a living as a sculptor, Jaillot turned to cartography after marrying the daughter of mapmaker Nicholas Berey. At the beginning of the 1670s, he formed a partnership with the sons and heirs of Nicholas Sanson, who had been the most important French cartographer to date; Jaillot set about re-engraving and enlarging many of Sanson's plates, a number of which had never been published.

From 1681 onwards, he compiled and published these in his 'Atlas Nouveau' which proved hugely successful, running to numerous editions and translations through the remainder of the sixteenth and the seventeenth centuries. Jaillot's work contributed to the development of European cartography as it moved away from the flamboyant Dutch school towards the more scientific approach of the French. That is not to say that his maps were not decorative, however, as in fact they were characterised by elaborate cartouches, ornamental scale-bars and extensive titles, always paired with detailed geographical information.

Jaillot had been painted by the French artist known only as Culin, at the end of the seventeenth century; Culin's portrait was soon copied by printmaker Cornelis Vermeulen, who sold the engraving at his premises on the Rue des Noyers, Paris. The engraving shows Jaillot in half-length, dressed in ornately billowing garments and standing nonchalantly with one arm resting on pedestal. In his left hand he holds a pair of compasses, and in his right a large book; through the window behind him a natural landscape is visible. Beneath the image there is a Latin caption describing Jaillot as the "Official Geographer to our Most Christian King", and providing a date of 1698.



ALEXIUS HUBERTUS JAILLOT, Regis Christianissimi Geographus Ordinarius, 1608

Trade card of Thomas Jefferys map and printseller

81 JEFFERYS, Thomas; and Anthony WALKER

*Thomas Jefferys Engraver
- Geographer to His Royal
Highness the Prince of Wales,
... Sells a great Variety of Prints,
English and Foreign by the most
Celebrated Masters And all Sorts
of Maps and Globes.*

Publication

[London, at ye Corner of St Martins Lane
Near Charing Cross, c1750].

Description

Engraved trade card.

Dimensions

255 by 180mm (10 by 7 inches).

References

BM Heal 82.13; Baynton-Williams &
Worms, p.689 & p.347.

£2,000

Jefferys's trade card is finely engraved by Anthony Walker (1726-1765), "a draughtsman of remarkable skill with a real sense of decorative design" (Hammelmann). Before producing the present engraving Walker had engraved the title for Jefferys's 'The Small English Atlas', of 1749. Walker surrounds the trade card with classical imagery. A large curtain is draped over a balustrade, revealing the engraved text. The text is presented by two female figures in classical dress, one holds a burin and paper, whilst the other, shown seated rests her left arm on a globe, in her left hand is a pair of compasses and in her right she holds a quadrant. Various scientific and artistic tools cascade down the right hand side of the engraving. On the ground is a waywiser, theodolite, a compass, and numerous print folios, atlases, and maps. Some of the folios and atlases bear names including, Senex, Halley, Moll, and Hogarth.

Thomas Jefferys (1719-1771) was one of the most prolific map and printsellers working in London during the eighteenth century. He produced some of the most important maps of the Americas. He set up shop in Red Lyon Street, Clerkenwell, in 1747, moving to St. Martin's Lane, Charing Cross, in 1750, and he would later go into business with William Faden. In 1746, Jefferys was appointed Geographer to Frederick, Prince of Wales, and in 1757, Geographer to George, Prince of Wales, later George III.



Nautical instrument maker's shop sign

82 [KINROSS, J.]

[Shop Sign].

Publication

[New England, twentieth century].

Description

Heavily polychromed pine in the form of an over-sized octant, inscribed on the 'T' bar: J. Kinross[s], [Plymo]uth.

Dimensions

1397 by 1118mm (55 by 44 inches).

References

Bedini, 'Early American Scientific Instruments and Their Makers', 1964.

£2,500

Given the long nautical history of Massachusetts, a surprisingly small number of the Massachusetts craftsmen working before the end of the eighteenth century produced nautical scientific instruments. The Bedford Whaling Museum lists only three in their archives; Josiah Muller, Joseph Halsey and John Dupee. Silvio A. Bedini, who made a considerable study of the 'Early American Scientific Instruments and Their Makers', in his book of 1964, points out that the earliest manufactures in the colony were based in and around Philadelphia, which is the case with clockmakers David and Benjamin Rittenhouse and the Chandlee family. By the mid-nineteenth century, it is a different story, and instrument makers in Massachusetts have multiplied four-fold, with the firm of Edmund Samuel Ritchie continuing to trade well into the twentieth century.

We can find no mention of a J. Kinross, as instrument maker, in the archives at Bedford, nor the Peabody Museum. However, Bedini notes that nearly all of the surviving examples of wooden surveying compasses come from makers in New England, particularly from Boston and Plymouth.



Johannes Kepler

83 [ANONYMOUS]

*Iohannes Keplerus Astronomus.
S. Caes. Maiest: Et Ordd:
Austriæ Mathematicus Ecce
Mathematicus Keplerum Caesaris
olim Eximium, facis cuius in aere
micat.*

Publication
[Germany, Seventeenth century].

Description
Engraved portrait.

Dimensions
140 by 100mm (5.5 by 4 inches).

References
BM 1984,0331.23.

£200

Johannes Kepler (1571-1630) established three laws of planetary motion after observing the elliptical orbit of Mars. He first published his theories on two laws in 'Astronomia nova' (1609) after spending nearly ten years as Tycho Brahe's assistant in Prague; and concluded with a third in 'Harmonice mundi' (1619).

Recognising something close to the theory of gravity, Kepler proposed that the sun controlled the planets by magnetic force, and published his "Rudolphine Tables" of planetary motion in 1627, which remained in use into the eighteenth century.



Adam Johann Ritter von Krusenstern

84 LEHMANN, F.

Ad. Ioh. von Krusenstern. Des Russ. St. Georgen-St-Wladimir-u: St Annen-ingleichen des Preuss. grossen rothen Adler-Ordens-Ritter.

Publication

[Weimar, Friedrich Justin Bertuch, c1810].

Description

Stipple-engraved portrait.

Dimensions

140 by 89mm (5.5 by 3.5 inches).

References

Kivell & Spence: pg.168 - not in.

£350

Admiral Adam Johann Ritter von Krusenstern (1770-1846) led the first Russian circumnavigation of the globe from 1803 to 1806. The aims of the expedition included the development of the fur trade with Russian America, the establishment of trade with China and Japan, and the facilitation of trade in South America. Upon his return to Russia, he penned an account of the expedition, "Journey around the World in the Years 1803, 1804, 1805, and 1806 at the Command of his Imperial Majesty Alexander I in the Ships Nadezhda and Neva", which was published in St. Petersburg in 1810. The work included several detailed maps he had made during the voyage.

Around the same time as his account was published, Krusenstern's portrait was included in the German geographical magazine, 'Allgemeine Geographische Ephemeriden'. Engraved by F. Lehmann, it shows the bust of Krusenstern in three-quarter perspective, dressed in military uniform and displaying his awards and medals.



With the Arms of the Sun King

85 LA HIRE, Philippe de

Description et explication des globes qui sont places dans les Pavillons du Chateau de Marly.

Publication

Paris, De l'Imprimerie de L.V. Thiboust, 1704.

Description

Octavo. Contemporary speckled calf, gilt.

£10,000

In 1678 the Cardinal d'Estrées commissioned Vincenzo Coronelli to make an enormous pair of globes as an unparalleled gift for Louis XIV: the celestial globe depicts the constellations as they would have been on the evening of Louis XIV's birth. This monumental pair - a terrestrial and a celestial globe - was constructed in Paris between 1681 and 1683, eventually measuring four metres in diameter, supported on bronze stands. To this day these globes remain unequalled in both beauty and technical prowess.

The giant globes were originally intended for display at the equally opulent Palace of Versailles, but they were transferred to the King's Marly "retreat" in 1703. Completely hidden in a thick forested valley, Marly took more than five years to complete. Louis XIV first visited in November 1683, but only stayed there for the first time in 1686. In the centre of the grounds was a large pavilion for the King, surrounded by twelve smaller pavilions for guests, like the planets circling the sun. Next to the Royal pavilion were four service pavilions, and in 1688, baths for the guests were added, and in 1703 two further pavilions on either side of the central pool were refurbished to house Coronelli's magnificent globes. There they stayed until they were moved to the Royal Library in 1722, where a room of globes was installed in 1731. Afterwards, they were displayed in the Grand Palais, but are now on permanent display in the Bibliothèque nationale de France.

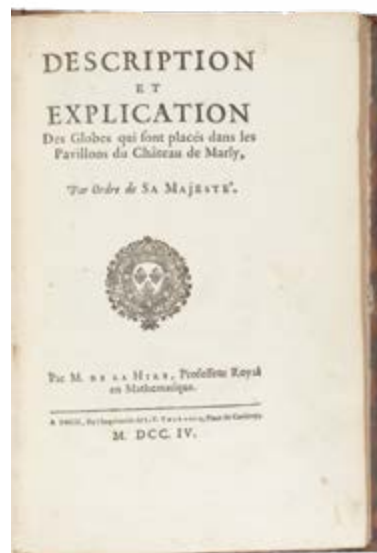
Once installed at Marly, two permanent curators were appointed to care for the globes: Robert Crosnier for the celestial; and François Lelarge for the terrestrial. Lelarge transcribed the inscriptions and described the figures which ornamented the terrestrial globe. Philippe de la Hire (1640-1719), the Astronomer of Paris, was commanded by the King to write the current treatise on the use of the globes. A large paper example, bound in red morocco, also emblazoned with the Royal arms, and described as being printed for the Sun King's "own use", was offered by Sotheby's in 1859, as part of the 'Choicer portion of the magnificent library, formed by M. Guglielmo Libri'. It is likely that Louis had a number of examples of the book bound for presentation, including this one.

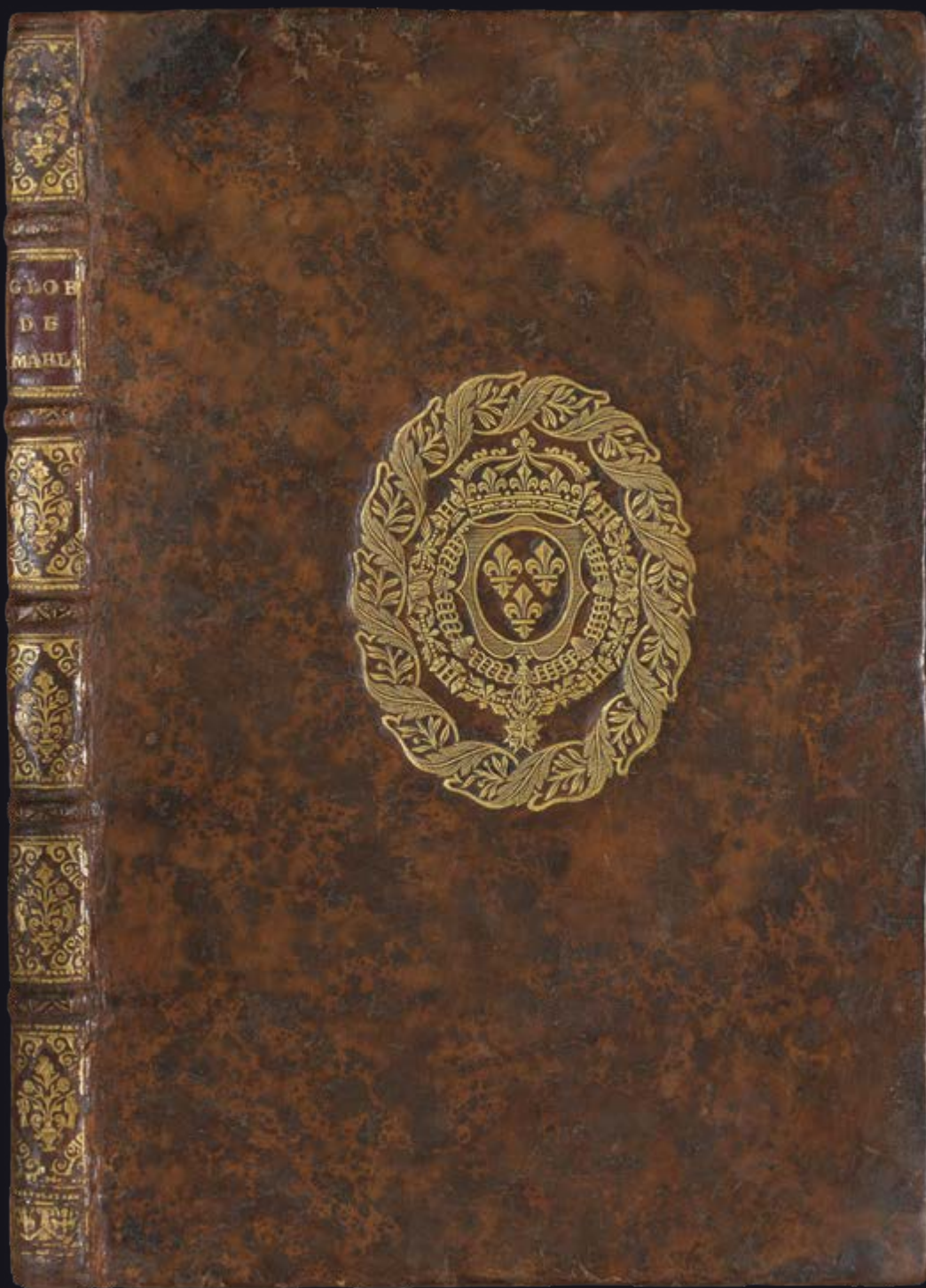
La Hire was the son of Laurent de la Hire, a renowned painter and engraver. An early interest in geometry led to surveying work, particularly with Jean Picard on his map of France, and diverting the Eure to the grounds of Versailles. His earliest major work was 'Nouvelle method de Geometrie pour les sections de superficie coniques et cylindriques qui ont pour base des cercles ou des paraboles, des ellipses ou des hyperboles' (1673), but he published numerous treatises on various scientific subjects, and became a member of the Academie Royale des Sciences in 1678.

Rare. Only one other example offered in available records; the Macclesfield copy, Sotheby's 2005

Provenance

1. With the supra-libros of the Sun King, Louis XIV of France (1638-1715), on each cover;
2. Armorial bookplate of a Viscomte on front paste-down.





Wolfgang Lazius

86 [BRY, Theodor de]

*Wolfgangus Lazius Historic
Caesare.*

Publication

[Frankfurt, Ammonius, 1650].

Description

Engraved portrait.

Dimensions

147 by 110mm (5.75 by 4.25 inches).

References

BM O.6.188.

£300

Born in Vienna, Lazius (1514-1565) became a professor of medicine at the University of Vienna at 27 years of age. He is best known, however, for his work on cartography and history, which he authored while in the position of official historian to Emperor Ferdinand I. This position gave Lazius access to documents in libraries, monasteries and private collections across Europe, some of which he was rumoured to have stolen. His most important work was the 'Typi chorographici provinciarum Austriae', which resembles a historical atlas but which was clearly intended as a celebration of Habsburg rule. His maps of Austria, Hungary, Tirol and Istria were included among those adapted by Ortelius for his 'Theatrum Orbis Terrarum'.

Multiple portraits of Lazius were made during the sixteenth century, the most famous being Giuseppe Arcimboldo's 'The Librarian', an early example of abstract art in which his figure is composed of books. In 1598, Johann Theodor de Bry reengraved a portrait of Lazius originally produced by Philips Galle in 1567. It shows the seated cartographer in a ruff and gown, holding a furled document in his left hand. De Bry added ornate framework above Lazius, and Latin text giving his dates of birth and death, and outlining his role as the royal academic. The present example was included in Jean Jacques Boissard's 'Bibliotheca Chalcographica' in 1650.



Index to Rouge's Mitchell Map

87 LE ROUGE, George Louis

Catalogue des noms de villes, village, rivières, provinces, nations, &c. Contents dans la carte de l'Amérique septentrionale de Mitchel.

Publication

Paris, Le Rouge, 1777.

Description

Quarto, title, advertisement, 36pp; original marbled paper wrappers, rubbed. Collation: A-D4, E2.

Dimensions

220 by 150mm (8.75 by 6 inches).

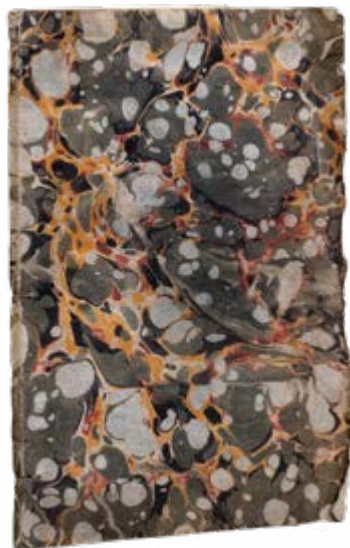
£10,000

Rare index to accompany Le Rouge's copy of Mitchell's seminal map of America.

Mitchell's map is widely regarded as the most important map in American history. Prepared on the eve of the Seven Years' War (or French and Indian War), it was the second large format map of North America printed by the British (the first being Henry Popple's map of 1733), and included the most up to date information of the region: "the result of a uniquely successful solicitation of information from the colonies" (Edney). Over the following two hundred years, it would play a significant role in the resolution of every significant dispute involving the northern border of the then British Colonies and in the definition of the borders of the new United States of America, at the Treaty of Paris.

Le Rouge published his edition of the map in 1777, just two years into the War of Independence. Le Rouge faithfully copies Mitchell's original, however to the border, he has added numbers and letters to the x and y axis in order to aid location. The catalogue here, provides a list of all the place names on the map together with their grid reference. An advert on the verso of the title page gives instruction in how to use the grid references.

The catalogue is extremely rare with only one other known institutional example: Bibliothèque nationale de France.



CATALOGUE

DES NOMS DE VILLES,
VILLAGES, RIVIERES, PROVINCES,
NATIONS, &c.

Contenus dans la Carte
DE L'AMÉRIQUE SEPTENTRIONALE
DE MITCHEL.



A PARIS,

Chez le Sieur LE ROUGE, Ingénieur Géographe
du Roi, rue des Grands Augustins.

1777.

Trade card for Letts's 'Diary', recording the arrival and departure of ships into the Port of London

88 LETTS, John

*John Letts Jun.r Bookseller,
& Publisher,... Late Asperne.
Stamps.*

Publication
[London], No. 32, Cornhill, [from 1820].

Description
Engraved trade card.

Dimensions
90 by 65mm (3.5 by 2.5 inches).

References
BM Heal 17.92

£400

John Letts (1772-1851), the founding father of the Letts of London, and the eponymous diary, seems to have taken on the premises of James Asperne (1757-1820), bookseller and publisher of the 'The European Magazine' upon his death.

Letts had served an apprenticeship as a bookbinder, before setting up in business as a stationer in the City of London in 1796. From the Royal Exchange his clientele included "merchants and traders in the City. One of the chief requirements of the latter, apart from the regular recording of financial transactions, was a need to know about the movements of ships to and from the Port of London. This they obtained from a diary in which prominence was given to the working week, with a cash ruling through the diary section and tide tables in the opening pages.

Letts sensed that there could be a market for more general diaries of this type, but ones that were future-dated, so that the diary owner could plan ahead and not simply record the events of the day. His first such diary was issued in 1812 as a deliberately commercial product. Unlike existing diaries, it simply printed the dates of a six-day working week, Monday to Saturday, with no information other than the public holidays as they fell. The publication was branded by a printed label on the front cover 'Diary. 1812. Sold by John Letts Stationer. Royal Exchange'. There was soon a public demand for more informative contents, and by the early 1820s Letts was publishing a range of diaries in different sizes and formats, incorporating in their pages governmental, legal, commercial, and astronomical information, as what was essentially a combination of a detailed almanac and a day-to-day dated notebook" (Adrian Room for DNB).



JOHN LETTS JUNR.
(Bookseller)
& PUBLISHER,
No. 32,
CORNHILL.
(LATE)
ASPERNE.
(Stamps.)

Precipitous prospectus for Lewis and Clark's monumental work, ...seven years before it was finally published

89 LEWIS, Meriwether; and William CLARK

Prospectus of Lewis and Clark's Tour to the Pacific Ocean, through the Interior of the Continent of North America. Performed by order of the government of the united states, during the years 1804, 1805, 1806. [in] 'The Democratic Press.'

Publication

Philadelphia, Published (Daily) by John Binns, Church Alley, near Third Street, August 10, 1807.

Description

Broadsheet, folded to make 4 pages printed in columns on all sides, a few short tears, with some minor loss.

Dimensions

535 by 342mm. (21 by 13.5 inches).

References

'Literature of the Lewis and Clark Exhibition', page 227 (July 7 printing).

£2,500

Subscriptions for the official publication of the "definitive account of the most important exploration of the North American continent" (Wagner-Camp), are here fatefully solicited by C. and A. Conrad and Co at 80 Chestnut Street in Philadelphia. However, a number of factors, including the time-consuming efforts to collate all the information gathered by the expedition, the death of Lewis in 1809, and the eventual, possibly inevitable, bankruptcy of the Conrad & Co., delayed publication until 1814, a full ten years after Lewis and Clark had set off from St Louis.

But, on August the 10th, 1807, everyone was still very optimistic, and the prospectus gives account of the future, and very grand, publication in great detail:

"This work will be prepared by Captain Meriwether Lewis, and will be divided into two parts, the whole comprised in three volumes octavo, the first containing at least seven hundred pages, the second and third from four to five hundred pages each, printed on good paper and a fair Pica type. The several volumes in succession will be put to press at as early a period as the avocation of the author will permit him to prepare them for publication".

The first part would contain a narrative of the voyage, while the second would contain remarks on the geography, fur trade and would be "embellished with twenty plates illustrative of the dress and general appearance of such Indian nations as differ materially from each other". The second part, to be contained in the third volume, was to contain the scientific research.

The iconic map: "Embracing all their late discoveries, and that part of the continent, heretofore the least known. This Map will be compiled from the best maps now extant, as well published as in manuscript". Dimensions of five feet eight inches by three feet ten inches are proposed, considerably larger than the map printed with the first edition.



Jan Huyghen van Linschoten

90 [BRY, Theodor de]

*Soufrir por parvenir. Ioannis
Hugonis a Linschoten
Haerlemensis Æta 35 A° 1598.*

Publication

[Frankfurt, Theodore de Bry, 1599].

Description

Engraved portrait, with letterpress text,
minor tears to margin.

Dimensions

140 by 100mm (5.5 by 4 inches).

£550

Portrait of Jan Huyghen van Linschoten (1563-1611), a Dutch traveller and writer, whose 'Itinerario', a collection of information gathered while working with the Portuguese in Goa, broke their monopoly on the trade routes to the Far East. His suggestion of approaching the East Indies from the south of Sumatra through the Sunda Strait allowed the British and Dutch East India Companies to reach the Spice Islands without Portuguese intervention, much to their displeasure. Linschoten also travelled with Willem Barentsz into the Arctic Circle, again publishing an account.

In 1599, printer and publisher Theodor de Bry produced his own collections of travel accounts, the 'Petits Voyages, or India Orientalis', which eventually ran to eight volumes and included Linschoten's 'Itinerario'.

Linschoten's portrait, engraved by de Bry can be found among its pages. The cartographer's bust is set within an oval frame surrounded by ornamental flora and fauna. In a cartouche at the bottom are two lines of flawed Latin: "Eoum nobis heic dat Lynscotius Orbem, / Lynscotum, artificii sculpsit tabella manu".



Jan Huyghen van Linschoten

91 [BRY, Theodor de]

*Soufrir por parvenir. Ioannis
Hugonis a Linschoten
Haerlemensis Æta 35 A^o 1598.*

Publication

[Frankfurt, William Fitzer, 1627].

Description

Engraved portrait.

Dimensions

140 by 100mm (5.5 by 4 inches).

£350

Theodor de Bry's 1599 portrait of Jan Huyghen van Linschoten was later included in Boissard 'Bibliotheca sive Thesaurus virtutis', a portrait gallery of hundreds of reformers and scholars.



Jan Huyghen van Linschoten

92 [BRY, Theodor de; *after*]

*v.J. Hugo v. Linchoten geb. zu
Harlem im J. 1563.*

Publication

[Weimar, Friedrich Justin Bertuch, c1808].

Description

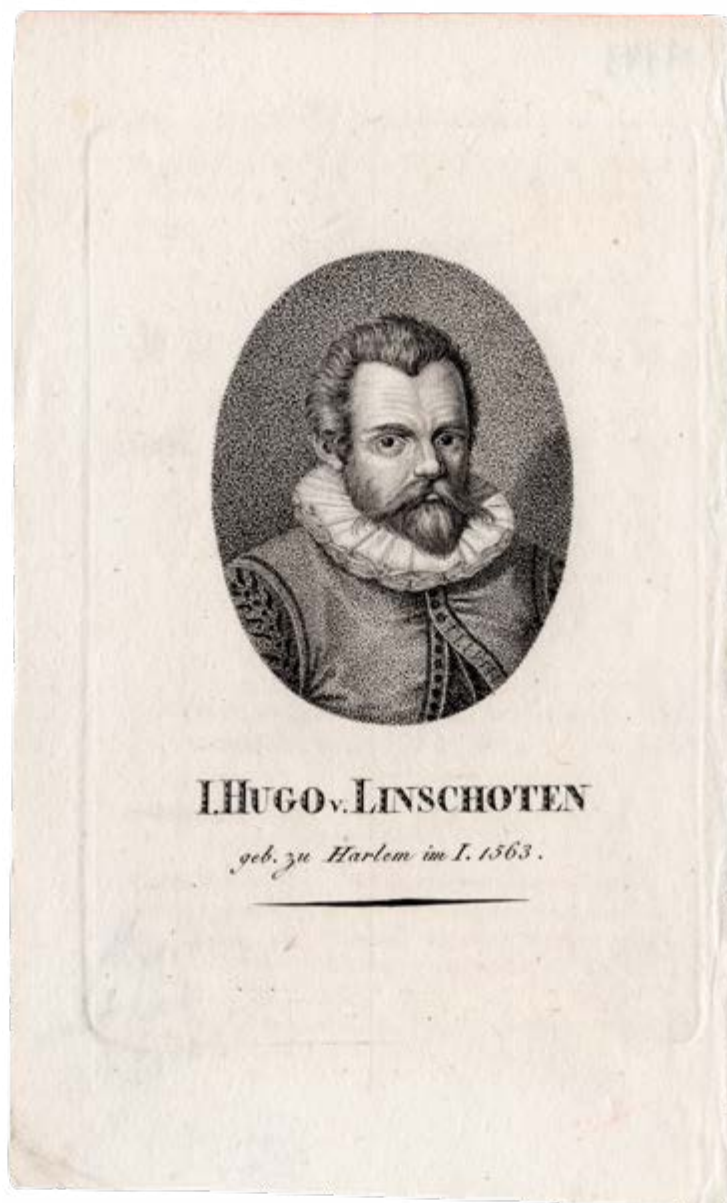
Stippled portrait.

Dimensions

145 by 100mm (5.75 by 4 inches).

£200

Linschoten's portrait in 'Allgemeine Geographische Ephemeriden' is a truncated version of the portrait made of the cartographer in 1599 by Theodor de Bry. It is set in an oval and simply accompanied by his date of birth, as he was still alive at the time of the magazine's publication.



Giovanni Antonio Magini

93 DAVID, Jerome

Io. Antonius Maginus Pat. Mathemat. In Bonon. Gymn. Profess. All' ill.mo Sign.r e padrone mio collendiss.mo il sign.r Ferdinando Riario senatore di Bologna, nobile Venetiano, marchese di Castiglione di Valle d'Orcia e cameriero della chiave d'oro della Maesta Cesarea Ferdinando Secondo Imperatore.

Publication

[Bologna, David Jerome, c1632].

Description

Engraved portrait, short tears to margins, slight foxing, text faded at bottom.

Dimensions

305 by 205mm (12 by 8 inches).

£600

Paduan astronomer, astrologer and cartographer Giovanni Antonio Magini (1555-1617) was so well respected within the field of mathematics that in 1588 he was chosen for the chair at the University of Bologna over Galileo Galilei. While also serving as official astrologer to the court of the Duke of Mantua, Vincenzo I, he devised his own planetary theory and developed extremely accurate trigonometric tables which were applied to the geometry of spheres. Vincenzo was also the patron of Magini's greatest cartographical project, 'Atlante geografico d'Italia', an atlas that he intended to include a map of every Italian region accompanied by historical notes. The work proved costly and was not completed until after his death, whereupon his son published it in 1620. Interestingly, Magini had not undertaken any of the mapping himself.

Magini's portrait was engraved by Jerome David, who was active in Paris during the early decades of the seventeenth century and then in Bologna and other parts of Italy until his death in Rome around 1670. Similar portraits, all showing the bust of the cartographer within an oval frame, appeared in books or collections around the same time, but it is not clear in which work the present plate was included. Beneath the image a caption in Italian highlights Magini's most notable achievements, works and roles.



Book supplier to the King of Italy

94 MAGGI, Giovanni Battista

Catalogo di alcune fra le migliori e piu' recenti carte geografiche e Topografiche.

Publication

Turin and Florence, [c1862].

Description

Octavo pamphlet, 21pp., index, 1 blank.

Dimensions

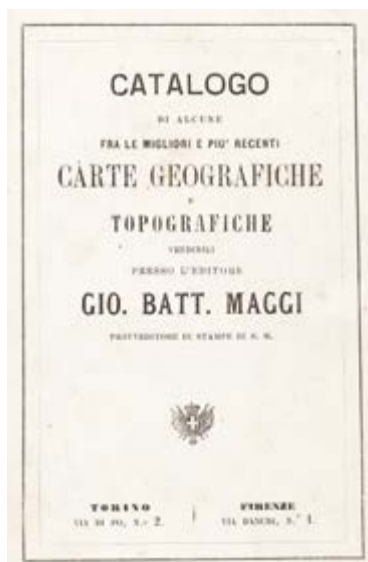
214 by 156mm. (8.5 by 6.25 inches).

£1,200

Unrecorded edition of one of the very rare stock lists of Giovanni Battista Maggi, an Italian publisher and trader of maps, who later became a famous photographer.

He was the official supplier of books and maps to his majesty Victor Emanuel II of Italy, as indicated on the title-page: "provveditore di stampe di s[ua] m[aesta]".

The catalogue contains a large number of maps of countries from all over the world, with a large selection of maps of Italy, but also notable selections of Germany, Asia, America and France. Apparently only a few of the maps were published by Maggi himself. One of the maps of Italy by Sagansan bears the date 1862, so the present inventory was probably issued around the same time, as is confirmed by several other maps, such as Andriveau Goujon's 'Carte physique et politique de l'Europe', which was published in 1860. At least two other equally scarce editions of Maggi's stock lists are known, one of eleven pages and one of four, but the dates of publication are unclear.



CATALOGO GENERALE

GLOBI E SFERE

Edizione RICHETTI del Real Corpo di Stato Maggiore
ed approvati dal Consiglio Superiore di Pubblica
Istruzione, con decreto del 1° giugno 1855:

Nuova Edizione (montati in circoli di metallo)

Globo Terrestre del diametro di centim. 30	. . .	L. 40. »
» Celeste » » »	. . .	» 40. »
Sfera ossia Sistema Planetario	» » . . .	» 50. »
Globo Terrestre	» 18 . . .	» 25. »
» Celeste	» » . . .	» 25. »
Sfera	» » . . .	» 32. »
Globo Terrestre del diametro di centim. 18 montato con piede senza circoli, ad uso degli Scolari	. . .	» 8. »
Globo Celeste	» » . . .	» 8. »
Carta in rilievo dell' Italia	. . . . .	L. 16. »

ATLANTI

Atlante elementare di Geografia moderna ad uso dei Ginnasii e delle Scuole Tecniche, Normali e Magi- strali, del Cav. Prof. SCHIAPARELLI	. . . . .	L. 3. 00
Atlante elementare di Geografia antica id. id. id.	. . . »	2. 50
Atlante Geografico ad uso degli Scolari		
» del 1° anno Tecnico	. . . . .	» 1. 50
» 2° » »	. . . . .	» 3. »
» 3° » »	. . . . .	» 2. 70
» 1° anno d'Umanità	. . . . .	» 2. 10
» 2° » »	. . . . .	» 2. 10
» 1° » di Filosofia	. . . . .	» 2. 50
» per le Scuole femminili adottato dalla R. Opera della Provvidenza ecc.	. . . . .	» 4. »
Atlante universale di Geografia antica e moderna ridotto sui migliori documenti astronomici, e dietro le scoperte dei più recenti Viaggiatori, da MAGGI e CASSELLA, sotto la direzione del Cavaliere Professore SCHIAPARELLI, approvato ad uso delle Scuole civili e militari dello Stato e premiato all'Esposizione di Torino:		
Edizione economica in 54 carte, legato	. . . . .	» 12. »

Conrad Malth-Brun

95 JENSEN, Harald [after]
FOURNIER

Malthe Conrad Bruun.

Publication

[Denmark], Harald Jensen, [c1870].

Description

Lithograph portrait.

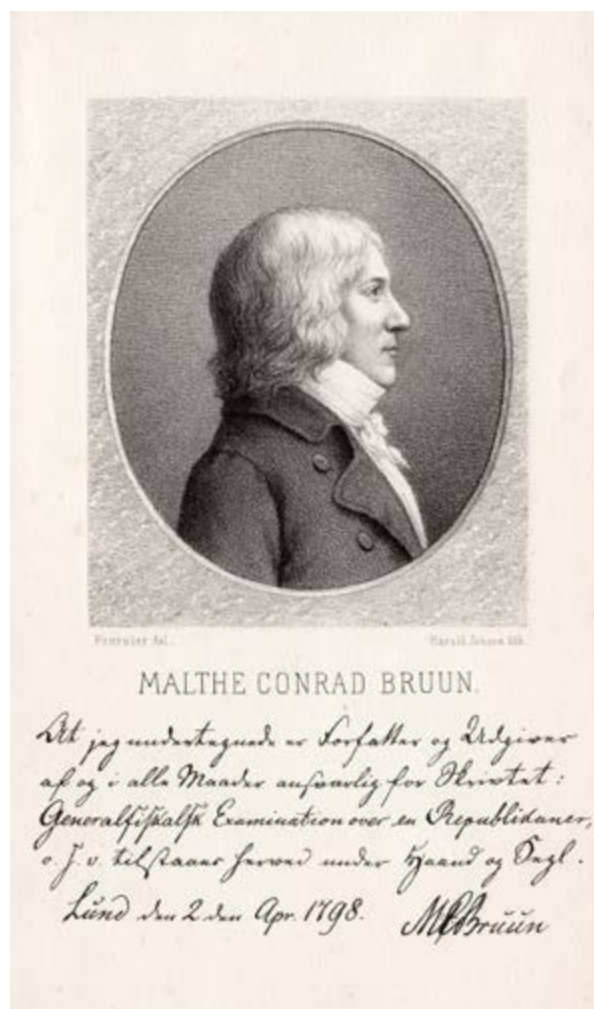
Dimensions

180 by 107mm (7 by 4.25 inches).

£150

Conrad Malth-Brun (1755-1826) was a Danish-French geographer, cartographer, journalist and map publisher. In 1800 he wrote a geographical treatise, 'Geographie mathématique, physique et politique de toutes les parties du monde', alongside his partner, Professor Edme Mentelle. He also served as the first general secretary of the Société de Géographie, and encouraged the use of recent reports and voyage accounts as the basis for solid geographical and cartographical research. Interestingly, Malth-Brun was also the first person to suggest importing camels into Australia, and the originator of the term Oceania for the continent.

This portrait was made by lithographer Harald Jensen, probably around 1870, and is based on an earlier engraving of the cartographer by a Fournier, probably Pierre-Simon rather than the more famous David. It shows Malth-Brun in profile, wearing a jacket and high white collar; his long hair appears to be his own, rather than an example of the fashionable perukes.



Benjamin Martin

96 MARTIN, Benjamin; R. PAGE

[Benjamin Martin].

Publication

London, J. Adlard, 1815.

Description

Stipple-engraved portrait, with some offsetting.

Dimensions

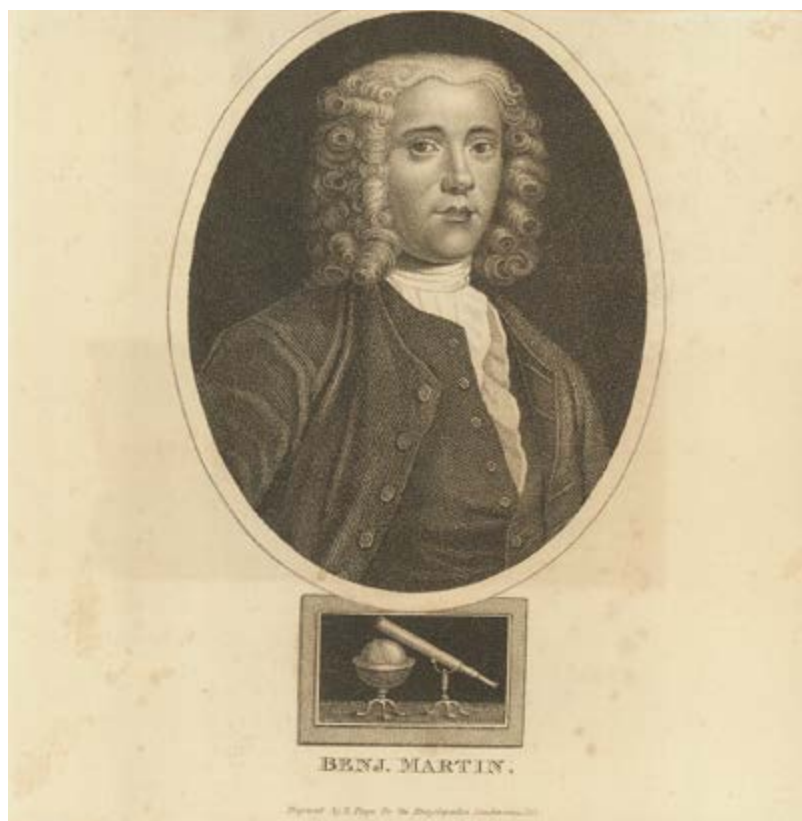
265 by 200mm (10.5 by 7.75 inches).

£150

Published between 1801 and 1828 in twenty-four volumes, three of which were of copperplate engravings, the 'Encyclopedia Londinensis, or, Universal dictionary of arts, sciences, and literature' was the work of English bookseller, printer and editor John Wilkes. Alongside articles on history, geography and nature, the encyclopedia also contained a great deal of information about important English figures; included in thirteenth volume, published in 1815, was a portrait of and article on Benjamin Martin (1705-1782).

After establishing his own school as a young man, Martin started to write books on natural philosophy aimed at a general audience, thus setting into motion a prolific career during which he published works on natural philosophy, theology, mathematics, language and geography. By 1738, Martin's central interest had become optics, for which he produced wooden and cardboard microscopes. In 1756 he began trading as an optician in London, also producing and selling scientific instruments and globes at his premises by 'The Hadleys Quadrant and Visual Glasses'.

An engraved likeness "from an Original Portrait" was found in the 'Gentleman's Magazine' of 1785, showing Martin in a wig, cravat, waistcoat and jacket (but no glasses!) in three-quarter perspective. It is the same portrait that appears in Wilkes' encyclopedia, reengraved by Robert Page, with an additional illustration of his shop sign beneath the oval frame.



Peter Martyr d'Anghiera

97 H[ONDIUS, Hendrik]

*Petrus Martyr, Tuscia te pepulit,
Germania et Anglia fouit, Martyr,
quem extinctum, nunc tegit
Helvetia. Discere quae si vera
volent, re et nomine dicent, Hic
fideus Christi (credite) Martur
?erat.*

Publication

[The Hague, Hendrik Hondius, c1599].

Description

Engraved portrait with Latin letterpress
to verso.

Dimensions

171 by 120mm (6.75 by 4.75 inches).

£500

Despite being an Italian by birth, the historian, chaplain, teacher and diplomat Peter Martyr d'Anghiera (1457-1526) spent the majority of his life in Spain writing accounts of the many voyages undertaken to the New World. His most famous work was the 'Decades', published from 1511 to 1530, which charted early European exploration of the Central and South America. His 'De Orbe Novo' of 1530 described the first contacts of Europeans and Native Americans, and he is also credited with the publication of the very first printed map devoted solely to the Americas, which appeared in his 'Legatio Baylonica' of 1511.

Martyr d'Anghiera's portrait, engraved by Hendrik Hondius I, was published in Jacob Verheiden's 'Praestantium aliquot theologorum ... effigies', a series of fifty-one portraits of notable scholars. The collection was first published in 1599 by the Hondius firm and re-published between 1602 and 1604 by Nieulandt and Janssen. Martyr d'Anghiera is shown in a flat cap and embroidered gown, in three-quarter view. Beneath the image there are four lines of Latin verse: "Tuscia te pepulit, Germania et Anglia fouit, / Martyr, quem extinctum, nunc tegit Helvetia. / Discere quae si vera volent, re et nomine dicent, / Hic fideus Christi (credite) Martur ?erat" ("Tuscany produced you, Martyr, Germany and England fostered you, You whom Helvetia now keeps safe in your death. If they want to speak the truth, let them say that in deed and name, You were indeed a true witness of Christ").



Dr Nevil Maskelyne

98 [ANONYMOUS]

Dr Maskelyne F.R.S. Astronomer Royal.

Publication
London, J. Asperne, 1804.

Description
Stripple-engraved portrait.

Dimensions
170 by 120mm (6.75 by 4.75 inches).

£200

Nevil Maskelyne (1732-1811) was a fellow of Trinity College Cambridge, a Fellow of the Royal Society, a member of the American Philosophical Society, and the fifth British Astronomer Royal. In this role he presided over the Longitude reward and became the first person to scientifically measure the Earth's mass. In 1804, Maskelyne's portrait was featured in the *European Magazine*, a monthly publication that ran from 1782 until 1826, which had been established by John Sewell but at this time run by James Asperne. The portrait shows Maskelyne in a curled and powdered peruke, sitting by a window through which an observatory is visible.



The Meissen Mapseller

99 [MEISSEN]

[Porcelain figure of a mapseller]

Publication

[Meissen, Meissen, twentieth century].

Description

Painted porcelain, with Meissen logo of crossed swords on base.

Dimensions

(height) 180mm .

£2,000

The popularity of Chinese and Japanese porcelain, which began to be imported into Europe by the Dutch East India Company during the seventeenth century, encouraged many attempts to recreate the material within the continent. Most of the early attempts failed, but in 1706, Ehrenfried Walther von Tschirnhaus began conducting experiments using kaolin, a key component of true porcelain. After Tschirnhaus's sudden death, his work was continued by Johann Friedrich Böttger, who had previously been held in custody by King Augustus II of Poland after he made the false claim that he could produce gold from worthless materials. Although his alchemical aspirations came to nothing, Böttger did refine the porcelain-making method invented by Tschirnhaus and in 1707, Augustus established the Royal Porcelain Factory at Meissen, where production started the following year.

The company's initial products were imitations of popular oriental designs but they soon expanded to include European animals, landscapes and flowers. By closely guarding the ingredients and method that went into its hard-paste porcelain, Meissen long maintained a monopoly over the industry. After one of their craftsmen sold the secret recipe, however, new porcelain businesses cropped up across Europe. As a result, Meissen introduced its logo of two crossed swords, typically painted in blue, to protect and verify its products; the signature is believed to be one of the earliest trademarks in existence.

Johann Joachim Kändler, became chief modeller for the Meissen company in 1733, and remained in the post for the following four decades. Kändler produced Rococo figurines of people and animals, which went on to become highly influence throughout Europe. The human figures mainly consisted of courtiers, shepherds, allegorical personifications, and characters from commedia dell'arte or wearing exotic costumes. In the 1740s and 1750s, however, Meissen began to produce some more realistic figurines, including a series of miners and a set based on a print series by Edmé Bouchardon.

Edmé Bouchardon was a French sculptor responsible for several neoclassical statues in the gardens of the Palace of Versailles, as well as the equestrian statue of Louis XV in the Place de la Concorde. In addition, he was a painter and draftsman, producing a celebrated series of engravings of working-class Parisians. These included the 'Criers of Paris', a series of romanticised images showing various street-vendors such as a trinket-seller, a flower girl and a map-seller. Kändler followed Bouchardon's engravings very closely when producing his three-dimensional versions in porcelain.

The present example shows the map-seller, taking a step forward on a mound base applied with flowers, foliage and a tree-stump. In his right hand he holds an unfurled map showing eastern Germany, while in his left is another scrolled map. On his back, he carries a trunk and a black package, and he is wearing a wide-brimmed hat, brown coat, yellow floral waistcoat, brown breeches and black buckled shoes. Other examples of this figurine are painted in different colours, and display different maps on the unfurled sheet in his hand. It is a later version of the mapseller figurine produced by the Meissen company in the twentieth century, and shows no significant differences from the original.



Tobias Mayer

100 WESTERMAYER, C[onrad]; [after]
KALTENHOFER, [Joel Paul]

*Tobias Mayer. Geboren zu
Marbach im Wirtembergl. d. 17
Febr. 1723. Gestorben zu Gottinen
d. 20. Febr. 1762.*

Publication
[Weimar, Friedrich Justin Bertuch, 1799].

Description
Stipple-engraved portrait.

Dimensions
175 by 100mm (7 by 4 inches).

£200

German astronomer Tobias Mayer (1723-62) produced a chart of the full moon published in 1775 which remained unsurpassed for half a century. His contribution to lunar studies, with new methods for calculating eclipses and determining longitude by lunar distances, led a crater on the moon to be named after him. He also worked on other celestial bodies, including studying the motion of eighty stars, and investigating the dynamic relationship between Jupiter, Mars and Earth.

An early volume of 'Allgemeine Geographische Ephemeriden' published in 1799 contained a portrait of the astronomer, engraved by Westermayer after Joel Paul Kaltenhofer, Mayer's personal friend and the only artist who had made a portrait of him during his lifetime, which he executed in pastels. The engraving shows the bust of Mayer, wearing coat, lace cravat and a curled and powdered wig. A caption in German below identifies the sitter, his position, and his place and dates of birth and death.



TOBIAS MAYER

Geboren zu Marbach im Württemberg d. 17. Febr. 1723. Gestorben zu Göttingen d. 20. Febr. 1762.

Gerard Mercator

101 [HOGENBERG, Franz; after]

[Gerard Mercator].

Publication

[Duisburg, ?1595].

Description

Engraved portrait; trimmed to image, and laid down onto a larger leaf.

Dimensions

168 by 130mm (6.5 by 5 inches).

£300

Gerard Mercator (1512-1594) was the most influential cartographer of the sixteenth century, publishing his famous world map in 1569, and the printing the first atlas to be so named. Born in Rupelmonde in East Flanders in 1512, he studied in Louvain under Gemma Frisius, a Dutch astronomer and mathematician, and began his career as a cartographer in that city. The excellence of his early work eventually won him the patronage of Charles V. In order to escape religious persecution, however, he fled to Duisburg in 1552, where he continued to produce maps, globes and instruments.

During his later career he devoted himself to the preparation of his three-volume collection of maps to which, for the first time, the word "atlas" was applied. The word was chosen, he wrote, "to honor the Titan, Atlas, King of Mauritania, a learned philosopher, mathematician, and astronomer". His first atlas, however, appeared in 1578, an edition of Ptolemy's 'Geographia' containing twenty-eight maps engraved by Mercator, as well as his world map on a Ptolemaic projection, entitled 'Universalis Tabula'.

In 1576, Flemish printmaker Franz Hogenberg produced a half-length of Mercator, wearing a flat cap and holding a compass and a globe, on which America, Peru and the magnetic pole are labelled. This served as frontispiece to Mercator's 'Italiae Sclavoniae, et Graeciae tabulae geographicae', published in 1589. The present example lacks the decorative border and plinth found on the original, and appears to have been produced around twenty years later.



Gerard Mercator

102 VINKELES, Rein; [after] J[an]
BUYS

Gerardus Mercator.

Publication

[Amsterdam, Isaak Tirion c1790].

Description

Engraved portrait.
CF 17835..? FOR BIO?

Dimensions

155 by 88mm (6 by 3.5 inches).

£150

In 1749 Dutch publisher Jan Wagenaar produced the first volume of his 'Vaderlandsche historie', a descriptive catalogue of the thousand most important texts in the Dutch canon. Such was its popularity that the 'Vaderlandsche historie' was continued after Wagenaar's death in 1773, and by 1810 had reached 73 volumes. The early volumes contained numerous engraved plates made by Jacobus Houbraken; those that appeared in the later were often drawn by Jacob Buys and engraved by the artist Reiner Vinkeles. The portrait of Mercator that accompanied the entry on his 'Cosmography' shows the cartographer in three-quarter perspective wearing a large flat cap and a voluminous shirt. His bust, in an oval frame, is captioned with his name.



The celebrated double-portrait of Gerard Mercator and Jodocus Hondius

103 **MERCATOR, Gerardus; and
Henricus HONDIUS**

*Gerardus Mercator natus
Rupelmundae...Jodocus Hondius
natus in Pago Flandriae Dicto
Wackene...*

Publication

[Amsterdam, 1613-1630].

Description

Double-page hand-coloured engraving
with Latin text to verso.

Dimensions

385 by 445mm (15.25 by 17.5 inches).

£2,000

This double portrait shows two of the sixteenth century's great cartographers, Gerard Mercator and Jodocus Hondius.

Mercator is best-known for having introduced a new cartographic projection, exhibited on his 1569 world map, which is still in use today on nautical charts. In his final years, he worked on an atlas, which his family posthumously published in 1595 under the title of 'Atlas Sive Cosmographicae Meditationes de Fabrica Mundi et Fabricati Figura'. This was not met with great enthusiasm by the public, and Mercator's family found themselves in such financial difficulty that they were forced to his library and the copper plates from which the maps in the atlas had been printed. These were purchased by Hondius, whose subsequent work helped to re-establish Mercator's reputation. Hondius included a further 36 maps in his edition of the atlas, among which were the vital additions of Spain and Portugal. Many of these new maps were Hondius' own creations, although he gave full credit to Mercator and listed himself only as publisher. Hondius died at the early age of 48, and his publishing work was taken over by his widow and sons, all of whom were also skilled engravers.

It first appears as the frontispiece in the 1613 edition of the 'Atlas sive Cosmographicae Meditationes', which continued to be published by Hondius' family until 1641. It was engraved by his widow, Colette, as a tribute to her late-husband, and shows him sitting alongside Mercator as his equal, even though the two never met. The men, poised over a pair of globes and consulting reference books, are surrounded by the tools of their trade. A large wall map of Europe is hung behind them, suspended from the elaborate cartouche in which they are pictured. It is surmounted by globes, scrolls, cross-staffs and a grand golden armillary sphere, recreating a style often employed in their own work. Colette herself died shortly after completing this engraving, but the image continued to be reissued for many decades and is often considered one of the finest illustrations of the early cartographers.



GERARDUS MERCATOR NATUS
RUFELMUNDA III NON MARTII ANNO
CDLXXII VIXIT ANN. LXXXII. M. VIII. D.
XXVI. DENATUS IV NON. DECEMBRIS
ANNO CDLXXCIV.

WILHELMUS BLAEU NATUS IN
PAGO FLANDRIAE, DICTO WACKENE XVI
KALEND. NOVEMBRIS ANNO CDLXXIII.
VIXIT ANN. XLVII. M. VII. D. XXXIX. DENAT.
US XIV KAL. MARTII ANNO CDLXXCII.

Benedictus Arias Montanus

104 BOULONNOIS, E[sme] de; [after Philips GALLE]

Benedictus Arias Montanus.

Publication

[Brussels, c1682].

Description

Engraved portrait.

Dimensions

190 by 135mm (7.5 by 5.25 inches).

References

BM 1872,1012.355

£400

In 1569, ascetic priest and scholar Benito Arias Montano (1527-98) was commissioned by Philip II of Spain to edit a new edition of the Polyglot Bible, which would be published in 1572 by eminent humanist and publisher, Christophe Plantin. Following the publication of the 'Biblia sacra hebraice chaldaice, graece et latine', Montano was denounced as a heretic by a fellow Spanish scholar, who claimed that he has shown disproportionate sympathy towards Judaism by inserting Aramaic paraphrases into the work. After several journeys to Rome, where he met with Pope Gregory XIII, Montano was acquitted of any wrongdoing and returned to Spain where he lived the rest of his life in worship, study, teaching and writing. His works contained a number of original maps relating to biblical studies, including the world, the Holy Land and Jerusalem.

In 1682, Montano's portrait appeared in Isaac Bullard's 'Academie des sciences et des arts, contenant les vies, & les eloges historiques des hommes illustres', a collection of short biographies of notable men of learning, illustrated by their portraits. Showing the priest in three-quarter perspective wearing a fur-trimmed coat and collar, the image was engraved by Esme de Boulonnois, like many of those in Bullard's work. It appears to have been based on a portrait of Montano engraved the previous century by Philips Galle.



Balthasar Moretus

105 LARMESSIN, Nicolas de; [after]
Peter Paul RUBENS

Baltasar Moretus.

Publication
[Brussels, François Foppens I 1682].

Description
Engraved portrait.

Dimensions
185 by 135mm (7.25 by 5.25 inches).

References
BM 1872,1012.357

£450

Balthasar Moretus (1574-1641) became head of the Officina Plantiniana of Antwerp in 1610. This firm of printers, established by his grandfather Christophe Plantin in 1555, continued publishing until 1866, after which it became a museum owned by the City of Antwerp. Their most famous publication was Ortelius's 'Theatrum Orbis Terrarum', which was published by the firm from 1570 to 1624.

Peter Paul Rubens worked for the Officina Plantiniana during Moretus's period at its head, producing designs for engraving; he was also commissioned to paint portraits for publication. This engraving is in fact based on an oil painting made by Rubens during the 1610s, which hangs in the Plantin-Moretus Museum to this day. It shows Moretus dressed in a large cloak and collar, looking into the distance with his hand on a stack of tomes.

It was engraved by Nicolas de Larmessin for Bullard's 'Académie des Sciences et Arts'.



Joseph Moxon

106 [HOVE, Frederick Hendrick van;
after]

*Joseph Moxon Born at Wakefield
August. 8. Anno 1627.*

Publication

[London, W. Hawes, 1699].

Description

Engraved portrait.

Dimensions

174 by 122mm (6.75 by 4.75 inches).

References

Welcome 7068i; BM Heal, Portraits.221.

£200

The son of an English printer, Joseph Moxon's (1627-1691) formative years were greatly influenced by a visit taken with his father to the Low Countries to witness Bible production first-hand. This was undoubtedly an experience that led Joseph and his brother James to become printers themselves, initially specialising in mathematical and scientific texts. After visiting Amsterdam as an adult to further study printing, Moxon returned to England with Blaeu's recently published handbook of globes, which he translated into English as 'A tutor to astronomy and geography' (1659). Later that year he published an original manual, creatively entitled 'A tutor to astronomie and geographie', which was specially designed for an English market rather than Dutch, and became Moxon's most popular work relating to globes.

The frontispiece to the 1699 edition of the work, shows a bust of Moxon in three-quarter perspective, wearing robes, a large square collar and a long wig. The portrait is set within an oval frame captioned with the subject's name and date of birth. An unfurled scroll inside the frame contains further information about his trade in Latin. The first edition of the engraving had been produced in 1686, and was by Frederick Hendrik Van Hove, a Dutch engraver who lived in London from around 1660 to 1692. No changes have been made to the current issue.



Joseph Moxon.
*Born at Wakefeild August 8.
Anno 1627.*

Sebastian Münster

107 H[ONDIUS, Hendrik]

*Sebastianus Munsterus
Cosmographus nostri felix
Germanus.*

Publication

[The Hague, ex officina Bucoldi Cornelii
Nieulandii, 1602].

Description

Engraved portrait.

Dimensions

170 by 123mm (6.75 by 4.75 inches).

References

BM 1874,0613.1793.

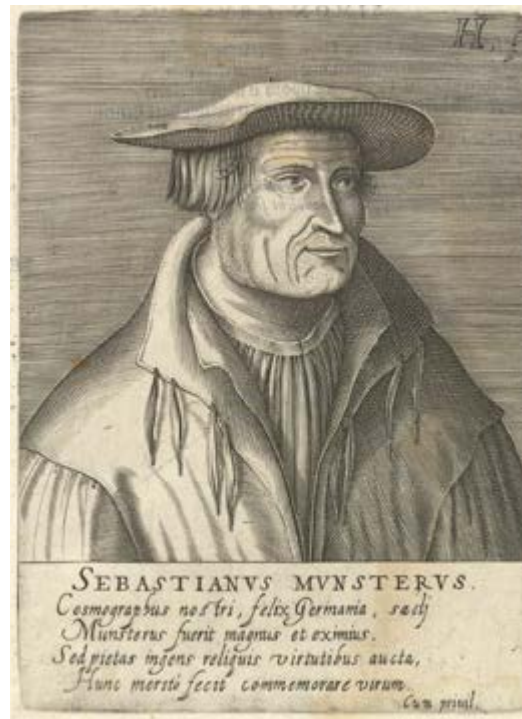
£300

Sebastian Münster (1488 - 1552) became a Franciscan friar in 1506, studying in Tübingen and teaching in Basel and Heidelberg before leaving the order and moving permanently to Basel in 1529, where he took up the chair in Hebrew. Famous in his own age as a Hebraist, he composed a Hebrew grammar and a thesaurus of Hebrew, Latin and Greek synonyms which were used widely by sixteenth-century humanists. Whilst in Basel, Münster also indulged in his other great love: that of cartography.

The love affair had begun some years earlier in Tübingen, while under the tutelage of Johann Stöffler: Münster's notebook from this period contains some forty-three manuscript maps, most of which were based upon others' work. Münster would publish his first original map in a printed broadsheet of 1525.

Throughout the next decade he produced several important works that would cement his reputation as one of the leading cartographers of his day, and in 1544, Münster produced his magnum opus, the 'Cosmographia'. The work would prove to be so popular that forty editions in five different languages were published between 1544 and 1628, with the number of maps expanding from twenty-six to two hundred and sixty-two by 1628.

This portrait is from Jacob Verheiden's 'Praestantium Theologorum Effigies' (1602), a collection of portraits of some of the most important theological figures, the majority of which were made by Hendrik Hondius I. The portrait had originally been included in a series of important men published in 1599, and appears to have been based on an earlier woodcut portrait published by Henricus Petrus in 1550.



Sebastian Münster

108 HAID, Johann

Jakob Sebastianus Munsterus
Prof. Ebr. L. in Acad. Basil nat
1489. den.d.23 Maji 1552.

Publication

[Augsburg, Johann Jakob Haid, 1747].

Description

Mezzotint portrait.

Dimensions

220 by 148mm (8.75 by 5.75 inches).

£200

German printmaker Johann Jakob Haid produced a portrait of Sebastian Münster to serve as Plate 33 in Anton Brucker's 'Ehren-tempel der Deutschen Gelehrsamkeit' (1747), a series of portrait of fifteenth century German scholars. The portrait shows the cartographer wearing a doublet and beret, and holding in his left hand a small book. The image is set in an oval, beneath which the subject's name, position and dates of birth and death are given. The portrait appears to be drawn after an earlier example found in Thevet's 'Vrais portraits et vies des hommes illustres' (1584).



Maps!

109 [NICHOLSON, John]; John Kirby BALDREY; [after] Philip REINAGLE

Maps! Any thing wanted to-day Sir?

Publication

London, I. K. Bradley, July 4th, 1791.

Description

Engraved print.

Dimensions

300 by 200mm (11.75 by 7.75 inches).

£2,000

The print is based on an oil painting by Philip Reinagle, of the map and bookseller John Nicholson. Nicholson is depicted carrying a pile of books knocking at the door of a regular customer.

John Nicholson (1730-1796) began as a bookseller in Cambridge with a street stall. He married the daughter of Robert Watts who operated the first circulating library in Cambridge. Nicholson succeeded to Watts's business & developed, specializing in lending out undergraduate textbooks as well as lighter reading. He inherited from Watts the nickname 'Maps', after his familiar call.

John Norden

110 GRAVES, R[obert]

Mr John Norden Surveyor to James 1st 1614.

Publication

[London, Robert Graves, early nineteenth century].

Description

Engraved portrait.

Dimensions

130 by 60mm (5 by 2.25 inches).

£150

John Norden (c1547-1625) was a peripatetic cartographer and antiquary whose most significant work was his 'Speculum Britanniae'. The first volume of this chorography of Britain was published in 1593, beginning with a description of Middlesex. In his lifetime the only other county descriptions to be published were those of Essex, Surrey, Sussex, Hampshire, Wight, Guernsey and Jersey. The maps of London and Westminster in the 'Speculum' form the best representations of the metropolis under the Tudors. From 1600, Norden worked as a surveyor of crown lands, and his final publication was 'England, an intended guide for English travellers'.

This portrait, showing Norden in a coat, collar and cap, was engraved by Robert Graves. Graves was active in London throughout the nineteenth century, being elected associate engraver of the Royal Academy in 1836. He specialised in portraits and vignettes, with his final plate being a portrait of Charles Dickens.





Price 2:6.

MAPS!

Anything wanted to-day Sir?

fungar vice Bibliothecam, quae alios scientes reddere valebit, ipsa exors sciendi.

Designed, Engraved & Publ^d July 4. 1791. by L.K. Baldrey

LONDON.

A trade card to inspire Dickens

111 NORIE, J[ohn] W[illiam]

I.W. Nories & Co (Sucessors to the late Wm. Heather) Chart and Map Sellers to the Admiralty & the Honble. East India Compy ... Sextants, quadrants, telescopes & all kinds of nautical instruments, stationary &c. Wholesale & Retail. Instruments cleaned & repaired.

Publication

London, at the Navigation Warehouse and Naval Academy, 157 Leadenhall Street, [1824-1840].

Description

Engraved trade card, mounted on card.

Dimensions

150 by 680mm (6 by 26.75 inches).

References

Kemp, 'Some Notes on the Ward of Aldgate and Its Ancient & Modern History', (Eden Fisher, 1904); Worms, Baynton-Williams, 'British Map Engravers', (London Rare Book Society, 2011); Robinson, 'The artistic trade cards of the nautical instrument makers', (The Mariner's Mirror, 1911).

£500

John Norie (1772-1843) was a London-based hydrographer, chartmaker, writer, publisher and merchant. He took over the Navigation Warehouse and Naval Academy in Leadenhall Street in 1813, having previously compiled and published 'A New and Complete Epitome of Practical Navigation'. This volume was dedicated to the Court of Directors at the East India Company, an act of flattery that paid off when he became an official chartseller to the Company in 1824. Alongside a great number of maps and charts, Norie sold a wide range of nautical instruments, including "sextants, quadrants [and] telescopes", as stated on his trade card. Worms notes that globes were also available at the Navigation Warehouse, as well as sets of nautical tables, and that Norie operated from an additional property at 70 Cornhill from 1829. Furthermore, the 1834 electoral registers show that, besides these shops, he also had property by Regent's Park, and in Edinburgh. The present trade card was in circulation from the beginning of Norie's contract with the East India Company until his retirement in 1840.

In the era before reliable street numbers or any widespread advertising media, the trade card had been a crucial means of publicising the name and location of one's business. Even after the development of more sophisticated systems, they continued to be a popular way of communicating with potential customers, and most merchants or shop-owners of the eighteenth century had some form of trading card. The map and navigation industry was no exception, and Robinson notes that 'in the case of nautical instrument makers, [the cards] were fixed in the boxes containing quadrants, compasses or other articles sold by the firm'. He goes on to explain that the same design 'frequently appeared as a bill-head on invoices, delivery notes, and similar documents' and that 'in those days, every merchant's shop had its distinctive sign, and this was naturally a prominent feature in the trade card'. Although Robinson uses Norie as a direct example of this iconography, there is no distinctive sign or symbol to be found on the present card, perhaps suggesting that he may have had another in circulation.

The specific sign Robinson assigns to Norie is that of the 'Little Midshipman', which is also referenced by Kemp and Worms. This small figure had adorned the doorway of 157 Leadenhall Street throughout Norie's occupancy, and was immortalised by Charles Dickens in his 1846 novel, 'Dombey & Son'. The work centres around the eponymous shipping firm, and features a nautical instrument maker, Mr Solomon Hills, who operates 'under the sign of the Little Midshipman'. In his characteristic style, Dickens satirises Norie's Navigation Warehouse, describing its sign as one of the 'little timber midshipmen in obsolete naval uniforms, eternally employed outside the shopdoors of nautical instrument-makers in taking observations of the hackney coaches'.

Although commonplace at the time, the nature of Norie's trade card meant that it was frequently handled, and therefore often damaged or lost, making the present example a rare survival.

6

I. W. NORIE & C^o

(Successors to the late

W^m HEATHER)

Chart and Map Sellers

to the ADMIRALTY & the HON^{BLE} EAST INDIA COMP^y

at the

**NAVIGATION
AND NAVAL**

157,

**WAREHOUSE
ACADEMY**

LEADENHALL STREET, LONDON.

*Sextants, Quadrants, Telescopes & all kinds of Nautical
Instruments, Stationary &c. Wholesale & Retail.*

Instruments cleaned & repaired.

John Ogilby

112 LAMBERT, P.; [after] P[eter] LELY

Iohannes Ogilvius.

Publication

[London, Pierre Lombart, 1654].

Description

Engraved portrait.

Dimensions

325 by 240mm (12.75 by 9.5 inches).

References

NPG: D5387; BM P,6.104.

£500

John Ogilby (1600-1676) is one of the most interesting of all British mapmakers. The multi-talented scotsman worked as a dancer from an early age to pay off his father's debts until his career ended with injury. He was next active as a theatre owner but his theatre and all his possessions were destroyed in riots, and then a literary publisher whose stock was destroyed in the Great Fire of London. Surviving these adversities, Ogilby went on to become Cosmographer to King Charles II.

After the Fire of 1666, Ogilby became a 'sworn viewer' of the lands within the City of London's property, and undertook a survey of the capital, petitioning the Corporation of the City of London for financial assistance to fund the project. The project was much delayed, but eventually two of the greatest seventeenth century surveys of London were produced. While working on these, Ogilby also conceived an ambitious idea for an atlas that never came to fruition. Instead his crowning achievement was his 'Britannia, Volume the First: or, an Illustration of the Kingdom of England and Dominion of Wales' (1675,) the first published road-book of any country in western Europe.

Ogilby's portrait was made by the Dutch-English painter Sir Peter Lely, and engraved by Pierre Lombart, a French engraver who worked in London during the seventeenth century. It shows the bust of Ogilby in three-quarter perspective, wearing robes and a long dark wig. The portrait is set within a octagonal frame and captioned with a Latinised version of Ogilby's name, surmounted by the family coat of arms.



IOHANNES OGILVIUS

Abraham Ortelius

113 [GALLE, Phillips]

*Spectandum dedit Ortelius
mortalib orbem Orbi spectandum
Galleus Ortelium.*

Publication
[Antwerp, 1592].

Description
Engraving, tear to lower margin not
affecting image.

Dimensions
325 by 215mm (12.75 by 8.5 inches).

£1,000

Frontispiece portrait to Ortelius's 'Theatrum Orbis Terrarum'.

Abraham Ortelius (1527-1598) took an active interest in cartography from an early age, beginning his career as an illuminator of maps in 1547, at the age of twenty. This involved purchasing single maps from booksellers and colouring them for re-sale; Ortelius travelled extensively in his search for new material and was a well-known face at the Frankfurt bookfairs. Thus he built up an unrivalled network of contacts and connections, which included many of the leading historians, scientists, and cartographers of the day. These acquaintances proved invaluable in the compilation and completion of his 'Theatrum orbis Terrarum'.

The portrait shows a bust of Ortelius in profile, wearing a fine, fur-trimmed coat. His image is set within an oval framed surrounded by a range of decorative designs. Beneath the portrait a cartouch contains a Latin sentence reading "Spectandum dedit Ortelius mortalib. orbem, Orbi Spectandum Galleus Ortelium" ('Ortelius allowed mortals to see the world, Galle allows world to see Ortelius'). Indeed, the engraver of the portrait was Philips Galle, who published the first miniature version of Ortelius' 'Theatrum Orbis Terrarum' in 1577, under the title 'Epitome Theatri Orteliani', in which Ortelius' portrait was included.



Abraham Ortelius

114 BOULONNOIS, Edme de; [after
Peter Paul RUBENS]

*Abrahamus Ortelius
Cosmographus Regius.*

Publication
[Brussels, 1682].

Description
Engraving with letterpress text below.

Dimensions
197 by 130mm (7.75 by 5 inches).

£300

Abraham Ortelius was referenced and lauded in numerous works both during and after his lifetime. Among these was Isaac Bullard's 'Academie des sciences et des arts, contenant les vies, & les eloges historiques des hommes illustres', a collection of short biographies of notable men of learning, illustrated by their portraits. The entry dedicated to the life and career of Ortelius was accompanied by an engraved version of his portrait by Peter Paul Rubens, painted in 1633. The plate was made by Edme de Boulonnois, a Parisian engraver active during the mid-seventeenth century. It shows the cartographer in profile, wearing a fur cape, and is captioned with "Abrahamus. Ortelius. Cosmographus Regius".

First published in 1570, the work is generally considered the first atlas in the modern sense of the word, every map being uniform in size and style. With its comprehensive scope, the 'Theatrum' was a huge step forward compared with the contemporary Lafreri atlases, compilations of various maps by different cartographers, bound up to order. Even though it was the most expensive work published at the time, it proved an instant success with four versions of the first edition printed in 1570 alone. The work would go on to be published for 42 years, with some 31 editions in several languages.



Ortelius writes to his “most brilliant and dearest nephew”

115 ORTELIUS, Abra[ham]

[Autograph letter to his nephew].

Publication

Antwerp, 4 January 1595.

Description

Single leaf, manuscript letter in pen and ink on recto, address panel on verso; mounted onto a guard to left margin; small loss to left margin likely from seal tear, two areas of old restoration to verso at right margin and in address panel.

Dimensions

313 by 213mm (12.25 by 8.5 inches).

References

J.H. Hessels, *Ecclesiae Londino-Batavae Archivum*, Cambridge University Press, 1887.

£50,000

Autograph letter signed, “Abrah. Ortelius” to his “most brilliant and dearest nephew” Jacob Cole in Latin, concerning his magnum opus.

Ortelius begins his missive with commiserations for the death of his nephew’s wife and encourages him “to bear this grief with a calm mind”. After issuing some general praise for his sister, Ortelius goes on to discuss Jacob’s opinion on two of the age’s most important cartographical works: Camden’s ‘Brittania’ and his own ‘Theatrum Orbis Terrarum’, which he refers to simply as “my Theatre”. Jacob appears to have sent his uncle a copy of the former, as Ortelius exhorts him to “write about the example of Camden’s Britannia you sent as well. I have heard nothing about it as of yet; I must see how it is formed. May the author receive my most respectful greetings, I pray. After one month or another, he will receive from me an example of the fifth supplement to my own Theatrum. And you [will receive] the Theatrum itself, revised and expanded with seventeen maps. You desire such a thing from me at a cost: you will not have it. Not at a cost, but as a gift”.

By the time this letter was written in 1595, the ‘Theatrum Orbis Terrarum’ had already been in circulation for twenty-five years, but it was constantly being expanded with additional maps and parts, as well as translated into a total of seven languages. Ortelius suggests an ongoing debate with his nephew concerning the colouring of his work. Unlike the cartographer himself, Jacob, like most purchasers, preferred the ‘Theatrum’ painted: “But you advocate illustration with colour. I, speaking plainly, prefer it without those colours. Because, in general, not only is it not made better by those colours, but [it is made] worse, in my experience. It is possible that I am mistaken in this case, as I state openly before you. But you choose whether you prefer it bare or painted...If it comes painted...in past or future editions, it will be more or less 46 florins.’ Ortelius signs off his letter with affection to Jacob, but a rather scathing dismissal to Jacob’s brother, sending ‘greetings to my nephew Emanuel. I am not writing to him because I know of nothing between us worth writing.”

It is surprising that in 1595 Ortelius claims to have no knowledge of Camden’s ‘Brittania’, which was first published nine years earlier. It is possible, and perhaps likely, that Ortelius is referring to the new edition brought out in 1594. Similarly, it is interesting, given that Ortelius himself had also dabbled in map illumination, that he disdains the use of paint on his own work, perhaps believing that it obscured the cartographical detail.

Provenance:

1. Presented by Cole to the Dutch Church in London.
2. Sotheby’s, ‘The highly important correspondence of Abraham Ortelius’, 14 February 1955, lot 30.
3. Sotheby’s, 18 June 1968, lot 339.

22. S. P. Nepos candidissime celsissime, tecum doles, quia doles, non enim
mihi doloris causa, alia. quid enim contra naturam? animo preter opi-
nionem? Hoc enim antea tibi (nam concurrebat non) insensibilem. nonne
aut, tu tu dices, aut istam sua debet homo dolorem causaturum,
aliquando. ^{Id est} fœderum eque animo. quod tibi vides, speroque.
Nomen pariter, cum Lucilla agentia accepit; hanc à te, cui
gratias ago, illi à seruis voluntibus, cuius manibus bene precor,
faveat. Pecuniarum partem à Lemensio acceptarum distribu-
it pro sua voluntate soror in egenos. distribuita reliquam. Et tunc vides
me à te expectare librum Hispanicorum, per Farelum. Scribis
quoque de missis à te cœsari Britannicæ Comiti. de quo nihil
hactenus mandavi, ubi hreat, videndum. Antor quæso salvet à
me officiosissime. Post mensum enim aut alterum habet à me
cœsar Quinti Addamentum ad meum Theatrum. et in Theatrum
ipsorum, recogitum, et auctum septemdecim tabulis. Tale tu à me
petere cupis, non habebis, nisi precor. at dono. Vix enim est quod animo
tibi hoc destinarem tacitus. Ego enim iam diu hoc, (quod tu)
tu me absque eo non Theatris; at omni auctori tui causa. cuius labor
vobis inopie sua carere, multis mirandi loco futurum viderem.
Sed potius illustrationem coloribus, ego, ingenio dico, alibi illis malim.
quia forte his non tantum, ^{non} minus reddere, at prius meo iudicio, quod
falli hoc in argumento (te recte ut puto) vix possibile. Tu tamen eliges
an parum an parum malueris. Pishum eius amici tui nomine
percontare. hinc parum sive parum salute editionis, si parum
compensare velit; erit plus, minusque ^{non} fœderum sive florum non-
tatum. Gellij Augustus hic prius venale. Silesi dendi quing-
floris. Litteras tuas ad Monachum hodie curavi.
His vale, amicissime nepes, et salute optato vestrum Emmanuel. Illis non
scribo, quia nihil novi apud nos fuit dignum. Convocati sunt Ordines Brunelli
forte, ut solent, ager de danda pecunia.
Antioch. 4. Ian. 1595. Flor. Ortolus, tuus.

An extravagant broadsheet advertisement for Overton's edition of Loggan

116 OVERTON, Henry; and HOOLE, John; after LOGGAN, David

Oxonia Illustrata, or Views of the Bodleian Library, the Theatre, Publick Schools, Colleges, Halls, and other Publick Buildings of the University of Oxford, with an account of their Foundations and Endowments and a succinct description of the Buildings

Publication

London, Printed and Sold by H. Overton and J. Hoole at the White Horse without Newgate, London, where may be had any of the Colleges of Oxford or Cambridge, each of them printed on a Sheet of Royal Paper & neatly graved by D. Loggan [c1710].

Description

Engraving, printed on two joined sheets.

Dimensions

590 by 975mm (23.25 by 38.5 inches).

£5,000

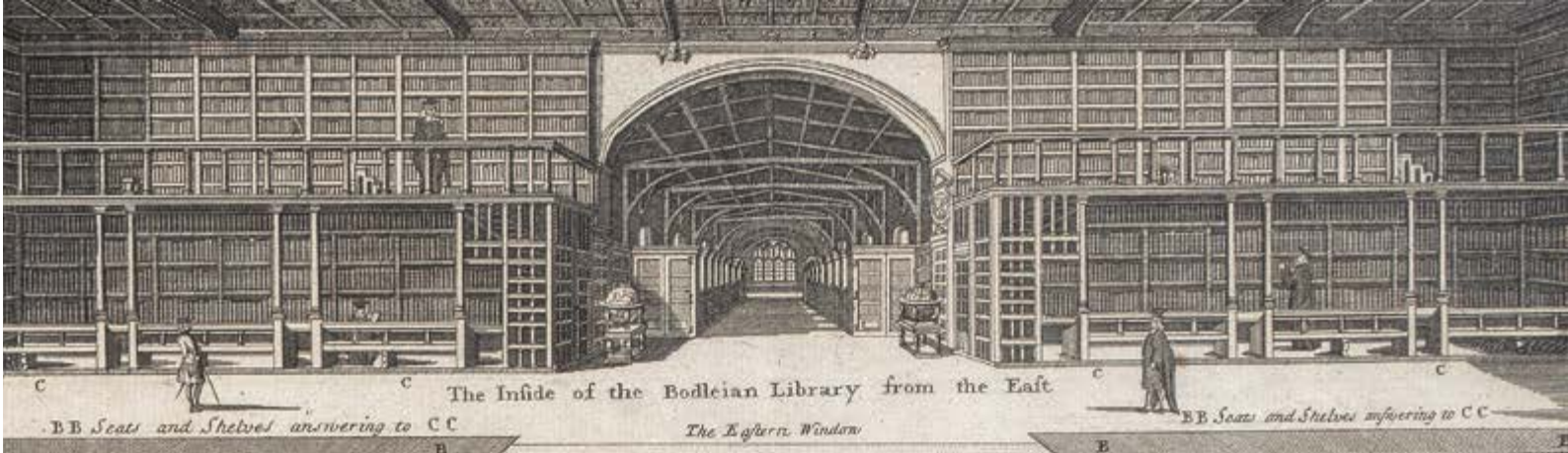
A very large, rare, and separately published advertisement for Overton's issue of David Loggan's celebrated 'Oxonia Illustrata', the plates for which were acquired by Overton, or his father John, at some point during the decade following Loggan's death in 1692. A partner, showing Loggan's Cambridge views, was likely printed at the same time, though the exact date of publication for both is unknown, and it is unclear whether the pair were intended to advertise Overton's reprints of 'Oxonia Illustrata' and 'Cantabrigia Illustrata' in 1705 and 1715 respectively, or simply that he was intending to issue restrikes of individual plates on large sheets according to customer demand.

Although very closely modelled on Loggan's aerial plans of the colleges and public buildings, these are actually miniature re-engravings, likely by Overton himself, and printed over two sheets. Each of the available plates is shown in reduced scale on the advert, with Loggan's prospect of Oxford from the Abingdon Road flanked by his east and west views of Duke Humphrey's Library at top. Along the bottom, University costumes are shown in two lines. The remaining views are gridded with relevant explanatory text below each.

'Oxonia Illustrata' was the first illustrated book on Oxford and one of the major works of the seventeenth century. The book, published in 1675, was the product of several years of devoted and conscientious effort in which Loggan was assisted by his pupil Robert White. 'Oxonia Illustrata' was intended as a companion work to 'Historia Antiquitates Universitatis Oxoniensis' by Anthony Wood, with whom Loggan had become acquainted some years earlier.

David Loggan (1635-1692), artist and engraver, was born in Danzig. He may have learnt the art of engraving from Simon van den Passe in Denmark and from Hendrik Hondius in the Netherlands. Loggan followed Hondius's sons to England in about 1653 and by 1665 he was residing at Nuffield, near Oxford, and had made the acquaintance of Anthony Wood. On 30 March 1669 he was appointed Engraver to the University of Oxford, with an annual salary of twenty shillings. He married a daughter of Robert Jordan, Esq., of Kencote Hall in Oxfordshire, in 1671 and in 1672 they had a son, John Loggan, who later graduated from Trinity College. The marriage probably produced another son, William Loggan, about whom little is known except that he was responsible for a satirical print of Father Peters and the Jesuits, published in 1681. David Loggan took up residence in Holywell in about 1671, prior to matriculating at the University. In 1675 he was naturalised as an Englishman.

Henry Overton (1676-1751) was a British engraver, publisher, mapmaker, and printseller. The son of the mapseller John Overton, and brother of Philip Overton, Henry inherited his father's stock and business in 1707, later forming a partnership with John Hoole (fl1710-1737). His earlier maps were largely based on acquired plates engraved by Sutton Nicholls, John Speed, and Blaeu. In addition to his own works, he also published revised editions of Speed's Atlas, as well as David Loggan's views of the colleges and public buildings of the Universities of Oxford and Cambridge.



The Inside of the Bodleian Library from the East

BB Seats and Shelves answering to CC

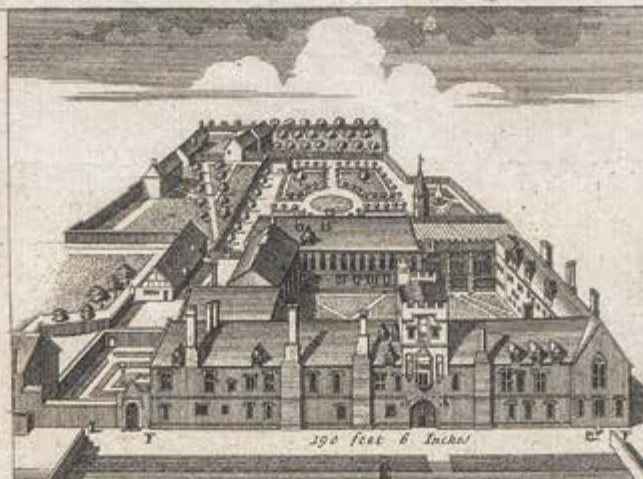
The Eastern Window

BB Seats and Shelves answering to CC

...in the future state and preservation of this Library, at his own charge raised a Gallery over the Publick School, to the intent it might be furnished with Books which the other part of it he made an agreement with the Stationers Company that they should give a Copy to Book they should henceforward print, and by his will left a Considerable Estate to the University for Salaries to the Officers belonging to the Library, for keeping the Fabrick in Repair, and for buying new Books. He dyed January 1612 after he had made fit Statutes for the Government of this Library, which has since been considerably increased many Thousand of Books, so that it is now much larger than any Library belonging to any University.



...ording to some Authors, was founded by K. Alfred A.D. 878, of a more ancient date, & rather than K. Alfred the Great of it. The late Famous Dr. John Ratcliff was several years Master of this Foundation, at his Death left 6000 £. to build or erect a Library & 1000 £. a year for other Publick uses. This College has a Master 12 Fellows 10 Scholars, 2 Exhibitioners &c. are the Visitors.



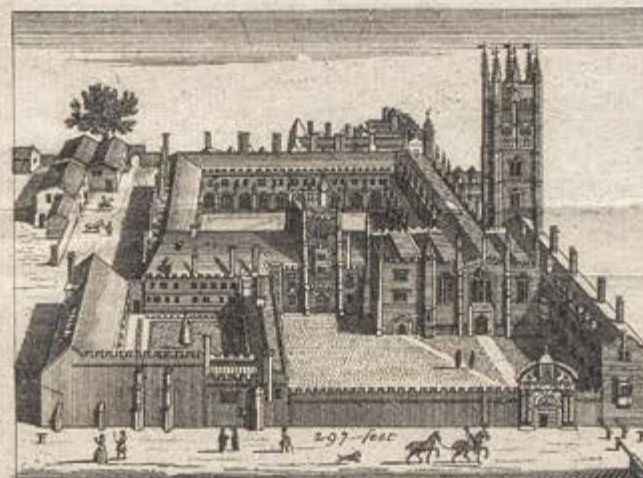
Baial College was begun to be Erected by John Babil Father to the King of Scots A.D. 1263 and after his Death completed and endowed according to his direction by his Widow Dargavilla. It consists of a large Quadrangle, on the North side of which is the Chapel and the Library furnished with a noble Collection of Books. The Visitor is chosen by the College which has a Master 12 Fellows &c.



Merton College has for its Founder Walter Merton, planted this Society at Malden in Surrey A.D. 1264. From Malden he removed to Oxford in 1267. The Chapel which is also the Parish Church is a splendid Building: the inner Quadrangle is very Beautiful. It has a Warden, 20 Fellows, 14 Portionists &c. and is famous for its Library and a delightful garden. The Visitor is the Bishop of Exeter.



...ounded in 1237 by Henry Chicheley A.B. of Canterbury there were offered up for 200 Souls that perished in the French Invasion Henry the 5th. Col. Will. Coderington left this College 4000 £. to buy more Books, and 6000 £. to be a warden, 40 Fellows 2 Chaplains, 3 Clerks, and an august solemn Chapel.



Magdalen College was erected in 1458 by Wm. Waynflete Bp. of Winchester. Its conveniences of all kinds are such, & the endowments so large that it may justly be accounted one of the most noble Foundations in Christendom. Its Buildings, Situation, the delights of the Walks and Groves adjacent thereto make it very noted. It has 40 Fellows, 2 Schooling, 50 Demies, an Usher, 5 Publick Readers, 4 Chaplains, 8 Clerks, 20 Quarters, an Organist &c. The Bp. of Winchester is Visitor.



Brazen Nose College takes its name from Brazen Nose, stood on this spot. It was founded A.D. 1509 by Wm. Smith of Coventry but afterwards of Lincoln and W. Sutton B. 1519. It has 33 Exhibitioners &c. It consists of a handsome Quadrangle which are the Chapel & Library, and under them a wide very compactly and elegantly Built. The Visitor is the Bishop of Exeter.



OXONIA ILLUSTRATA or VIEWS of the BODLEIAN LIBRARY The THEATRE PUBLICUM With an account of their Foundations and



The interior of the Bodleian Library from the West
E.E. East and West end of the Library



The Prospect of OXFORD from the River



The front of the Theatre Publicum. The large and elegant piece of architecture was erected by J. Vanbrugh Esq. in the year 1714. It is situated in the middle of the city, and is the most magnificent building of the kind in England.



The North Entrance of the Theatre. This is the principal entrance, and is the most magnificent of the kind in England. It was erected by J. Vanbrugh Esq. in the year 1714.



A view of the street leading to the Theatre Publicum. The street is very wide and is the most magnificent of the kind in England.



A view of the interior of the Theatre Publicum. The Theatre is very large and is the most magnificent of the kind in England.



A view of the interior of the Theatre Publicum. The Theatre is very large and is the most magnificent of the kind in England.



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A view of the interior of the Theatre Publicum. The Theatre is very large and is the most magnificent of the kind in England.



The Academic Hierarchy of the Bodleian Library

SCHOOLS, COLLEGES, HALLS, and other PUBLIC BUILDINGS of the UNIVERSITY of OXFORD

Endowments and a succinct description of the Buildings.



The South near Abington Road.



The inside of the Bodleian Library.



The inside of the Bodleian Library.



The inside of the Bodleian Library.



The inside of the Bodleian Library.



The inside of the Bodleian Library from the East.



The inside of the Bodleian Library.



The inside of the Bodleian Library.



The inside of the Bodleian Library.



The inside of the Bodleian Library.



The inside of the Bodleian Library.



The inside of the Bodleian Library.



The inside of the Bodleian Library.



The inside of the Bodleian Library.



The inside of the Bodleian Library.



The inside of the Bodleian Library.



The inside of the Bodleian Library.



The inside of the Bodleian Library.



The inside of the Bodleian Library.

The inside of the Bodleian Library.

The inside of the Bodleian Library.

First and only edition of the first cartobibliography

117 PAULLI, Simon

Orbis terraqueus in tabulis geographicis et hydrographicis descriptus.

Publication

Strassburg, in Officina Libraria Editoris, 1670.

Description

Octavo. Title-page printed in red and black with woodcut vignette, contents leaf printed in red and black; contemporary vellum backed, marbled paper boards, the title in manuscript on the front cover.

Dimensions

175 by 100mm (7 by 4 inches).

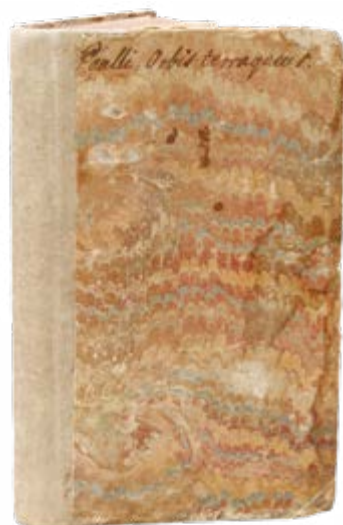
References

Sabin 59224.

£6,000

Paulli's is the first cartobibliography, and he has touchingly dedicated his work to Blaeu, Jansson and Visscher. The book includes descriptions of maps of the world, continents, and the countries of Europe by these cartographers, as well as Ptolemy, Ortelius, Goos, van Loon, Sanson, and others; from geographies, pilots and maritime atlases.

From page 113, Paulli lists nearly sixty maps of the Americas, beginning with Ortelius; and one map of the Antarctic, by Jansson.



ORBIS
TERRAQUEUS
IN
TABULIS
GEOGRAPHICIS
ET
HYDROGRAPHICIS
DESCRIPTUS,

à
SIMONE PAULLI
Bibliopola Argentinenſi.



ARGENTORATI,
In Officina Libraria Editoris.

M. DC. LXX.

Pocock's Premises

118 POCOCK, Alfred

Lithography, Engraving and Printing, Drawings of Every Description, Elevations, Plans, Maps, Bill-heads and Circulars, Drawn, Copied, Written & taken off by Alfred Pocock, Broad Street, Wine Street, Bristol.

Publication
[Bristol, c1860].

Description
Lithograph, printed recto and verso, trimmed.

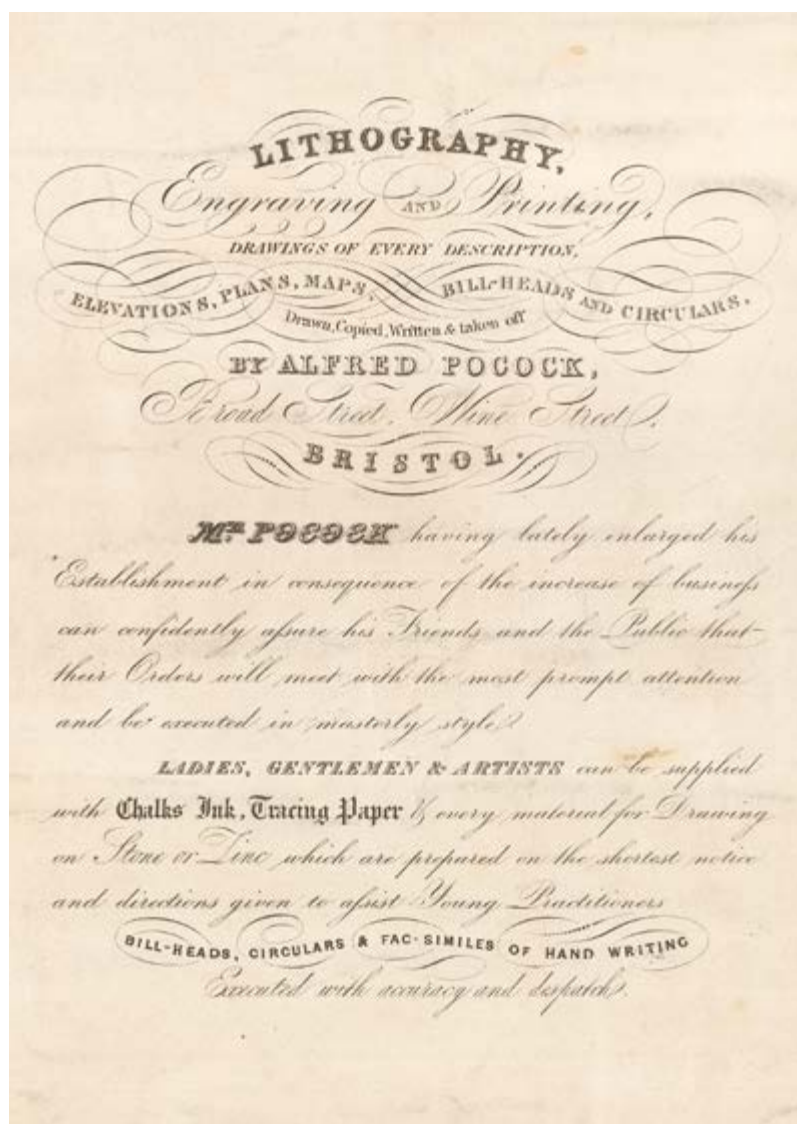
Dimensions
300 by 208mm (11.75 by 8.25 inches).

References
A. Baynton-Williams & Laurence Worms, 'British Map Engravers'.

£850

Advertisement for Alfred Pocock's Bristol print shop, consisting of a view of his premises, with a printed text on the reverse. In this text Pocock explains his reasons for "having lately enlarged his Establishment" and describes the lithographic services provided. Pocock also supplied materials for practising lithographers and in addition offers "directions given to assist Young Practitioners".

Alfred Pocock (1814-97) was known for his local views and views of Australia. He was also a keen cricketer, who apart from being a founder member of the club which became Gloucestershire CCC, gave W.G. Grace his first coaching.



Cook's first cartographer

119 PEPYS, Richard; and James LARKEN

*Bought of Richard Pepys
Surgeons Instrument Maker
and Cutler... – NB. All sorts of
Instruments carefully Ground and
Set.*

Publication

London, at the Crown and Scepter, in
Bishopsgate Street, near the South Sea
House, [c1761].

Description

Engraved letterhead.

Dimensions

135 by 205mm (5.25 by 8 inches).

£950

Signed receipt for “12 Best Razors” to Mr. Hollis, and dated March 10th 176[?]. The letterhead was engraved for Pepys by James Larken (1732-1774), who was responsible for a number of trade cards and letterheads of the period (see BM Heal collection) but is now best remembered as the engraver of two of the earliest charts by Captain James Cook, accompanied by his sailing directions, and at his expense: ‘A Chart of the Straights of Bellisle with part of the coast of Newfoundland and Labradore from actual surveys Taken by Order of Commodore Palliser Governor of Newfoundland, Labradore, &c by James Cook Surveyor 1766’; and ‘A Chart, of Part of the South Coast, of Newfoundland, including the Islands of St. Peters and Miquelon, from an actual survey Taken by order of Commodore Palliser... by James Cook, Surveyor... 1766’.

Larken had been taken on as an apprentice by James Mynde on February 7th, 1749 for £35 and made Freeman of the Stationers Company on September 5th, 1758. He would later engrave charts for Mount and Page’s, 1764 work, ‘A Compleat set of new charts... of the Coast of Portugal and the Mediterranean Sea’.

Richard Pepys was a distant cousin of Samuel Pepys, and grandfather of William Haseldine Pepys. Both his son, William (d1805), and initially at least, his grandson, succeeded him in his business. Its location near South Sea House is interesting, as it was once the place of business of The Governor and Company of Merchants of Great Britain trading to the South Seas and other parts of America, at the centre of the South Sea Bubble. It burnt down in 1826.



Konrad Peutinger

120 KILIAN, Wolf[gang]

*Conradus Peutinger Decimus
Quintus Reipub. Augustanae.
Duumvir. XVIII.*

Publication

[Augsburg, Wolfgang Kilian, c1660].

Description

Engraved portrait.

Dimensions

190 by 131mm (7.5 by 5.25 inches).

£200

Born in Augsburg 1465, Konrad Peutinger (1465-1547) acquired all the accolades of the Renaissance man, studying at the prestigious Italian universities of Padua and Bologna, holding several official positions in his native country, serving as counsellor to both Emperor Maximilian I and then Charles V, and publishing numerous written works of his own. Peutinger was passionate about all areas of antiquity, and these interests resulted in the eponymous 'Tabula Peutingeriana', a thirteenth century map depicting the Roman Empire's extensive network of roads, which stretched from the British Isles to India. The ancient map had been discovered in 1494 by Konrad Celtes, who handed it over to Peutinger for publication.

Around 1660, Wolfgang Kilian, a member of the notable German family of engravers, produced a portrait of Peutinger, which is quite remarkable in that it bears no resemblance to any of the earlier images of the antiquarian, who is typically depicted as a rather fat man with chin-length hair and no beard, rather than the refined bearded gentleman shown by Kilian. However, there is no doubt that it is the same Peutinger meant, as he is described in the oval frame that surrounds his image as a "Reipub. Augustanae Duumvir" in reference to his position as a senior official of the government of Augsburg (Augusta Vindelicorum). Each corner of the frame is ornamented with a crests surrounded by decorative motifs, with Peutinger's own crest in the lower centre.



John Pine

121 [MCARDELL, Jame]; [after]
[William HOGARTH]

M.R. Pine.

Publication

London, Geo. Pulley at Rembrandt's head,
the corner of Bride Court, Fleet Street.
[c1760].

Description

Mezzotint portrait, with faint crease.

Dimensions

355 by 255mm (14 by 10 inches).

References

BM 1902,1011.3368; see CS: MacArdell 143.

£600

John Pine (1690-1756) was a printseller, publisher, engraver and close friend of William Hogarth, with whom he worked to encourage Parliament to pass a law securing copyrights for artists, and who painted him several times. Pine is best known for his book illustrating the Spanish Armada tapestries once hung in the House of Lords, for helping prepare the first map of the colony of Georgia, and for his publication of Rocque's 24-sheet map of London.

Shortly after Pine's death, one of Hogarth's portraits of his friend was replicated by James McArdell, an Irish mezzotinter active in London during the mid-eighteenth century. The portrait, set within an oval frame, shows Pine wearing a large flat cap, a fur-trimmed coat and, remarkably, an earring. Although nothing is known about his direct heritage, biographical sketches frequently refer to Pine as black or of African ancestry, as this portrait certainly seems to attest.



Petrus Plancius

122 DELFF, Willem Jacobsz; [after Michiel van MIEREVELT]

Petrus Plancius theologus et mathematicus insignis S.S. ministerio functus primum clam sub cruce in Flandria locis variis, post publice Bruxellis An. VI. postremum Amstelr.An.XXXVII.

Publication

Delft, Willem Jacobsz. Delff, 1623.

Description

Engraved portrait.

Dimensions

235 by 135mm (9.25 by 5.25 inches).

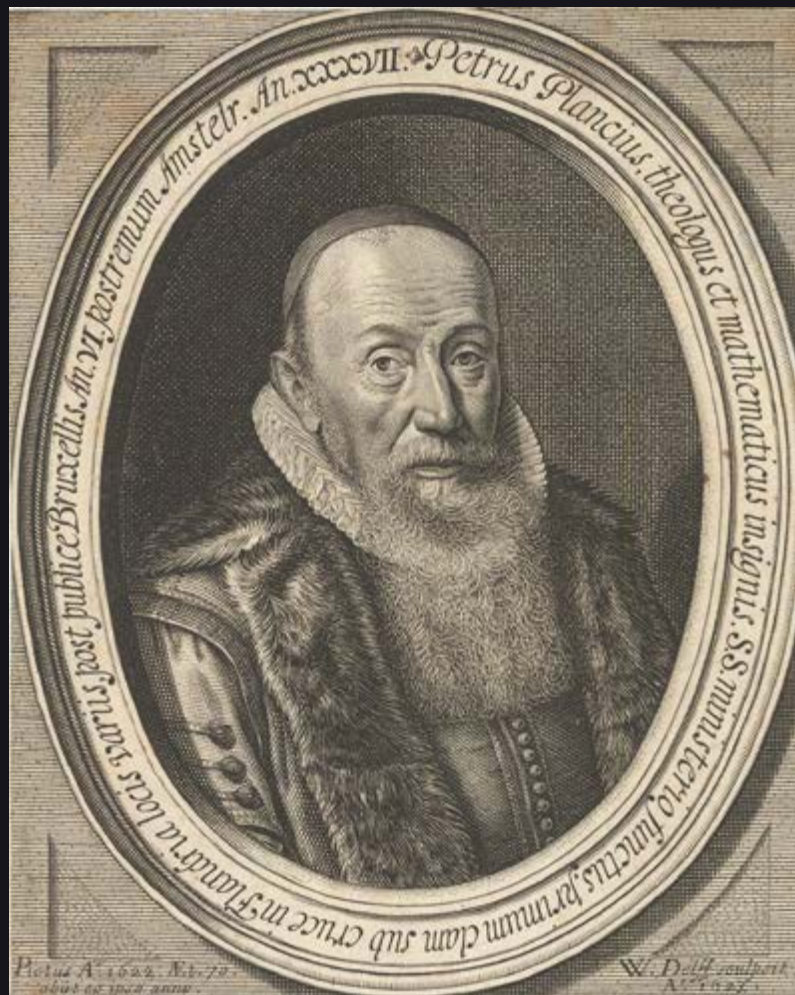
References

BM O,5.21.

£250

As a Protestant minister, Flemish theologian Petrus Plancius (1552-1622) was forced to flee Brussels in 1585, when the city fell into the hands of Spain. Plancius settled in Amsterdam, where he began a cartographical career that would see him become one of the foundational figures in the Dutch Golden Age of cartography. Studying Portuguese charts and forming friendships with the city's leading publishers and travellers, including the explorer Henry Hudson, who would travel to the New World several times in the early seventeenth century, Plancius expanded his knowledge of navigation, geography and mapmaking. Over one hundred of his maps and charts were drawn for the Dutch East India Company, which Plancius helped to found and of which he was the first hydrographer.

This portrait, showing the bald and bearded Plancius wearing a fur-trimmed coat, was made by Willem Jacobsz Delff in 1623. Delff engraved many portraits painted his fellow resident of Delft, Michiel van Mierevelt, during the first half of the seventeenth century. Beneath the portrait six lines of Latin verse read: "Te maris et terrae scriptorem, Plance, vagique / Aeris, admirans ora Batava videt. / Coelestisque viae doctorem voce jusque / Exemplis, summa cum ratione probat. / Undis et terris coeloque Batavia foelix / Monstratas a te si scit inire vias" ('Plancius, you scribe of the sea and land, and wanderer of the sky, the Netherlands look on your portrait with admiration. With the greatest reasoning, you show yourself a master of the heavenly path, in your speech as well as your actions. The fortunate Netherlands knows how to travels the paths set out by you, through wave and land and sky'). There is also a dedication explaining that this engraving was sent to Placius by Antonius Fayus, a pastor and professor in Geneva.



*Te maris et tereæ scriptoecm, PLANCE, eragique
 Aeris, dominant ora Batava videt.
 Coelestisque evas doctorum vocis p̄is que
 Exemplis, summâ cum ratione probat.
 Ondis et tereis coeloque Batavia faelix
 Mons Pratus à te si scit inire vias.*

*Genève ad Petrum Plancium vicum mittebat
 Antonius Fayus Ecclesiae Genevensis Pastor
 et S.S. Theologiae ibidem Professor.*

Claudius Ptolemaeus

123 DESROTHERS, E.

*Claude Ptolomée Célèbre
Mathématicien et astronome,
vivoit dans le ne. Siecle du tems
de Mare Aurele Antonin.*

Publication

Paris, Chez E. Desrothers, [nineteenth century].

Description

Engraved portrait.

Dimensions

150 by 110mm (6 by 4.25 inches).

£150

Claudius Ptolemaeus, or Ptolemy was a second century AD Greco-Roman scholar, most famous for the three works he produced on astronomy, geography and astrology. Almost nothing is known of Ptolemy's life save that he lived in Alexandria, and was a Roman citizen. His first book, the 'Almagest' was an astronomical text based on a theory of a geocentric universe. He wrote his most famous work, the 'Geographia' (c150 AD), using an atlas by Marinus of Tyre as the foundation, and adding information from Roman, Persian and Babylonian sources. Intended as a supplement to the 'Almagest', it became a synthesis of classical geographical knowledge from the millennium; Ptolemy collated and compared every text he could lay hands on. Although the 'Geographia' gives instructions for the construction of maps, it is unclear whether the original manuscript versions of the text contained any. The first modern printed edition with maps was not published until 1477 in Bologna.

In 1598, Ptolemy's portrait, obviously improvised, was engraved by Theodore de Bry as part of his portrait gallery of notable figures. De Bry's Ptolemy has a notably large nose and square beard, and is wearing a flat cap. The same portrait was later replicated by a Parisian engraving firm, as in the present example, which shows Ptolemy set within an oval frame atop a plinth on which he is identified and the following lines of text are given: "Le fameux ecrivain qu'a bon droit l'on renome, / Geographe, grand Astronome, / Guide son lecteur curieux, / Et sur la Terre et dans les Cieux".



Catalogue of maps and atlases published by the Spanish Admiralty

124 REAL DIRECCION DE TRABAJOS HIDROGRAFICOS

Catálogo de las cartas, planos, vistas, estampas y libros pertenecientes a la Real Direccion de Trabajos Hidrograficos de Madrid.

Publication

Madrid, Real Direccion de Trabajos Hidrograficos, 1815-1857.

Description

Sammelband: parts 9-26 in one volume. Octavo, lacking map from part 13; marbled paper wrappers.

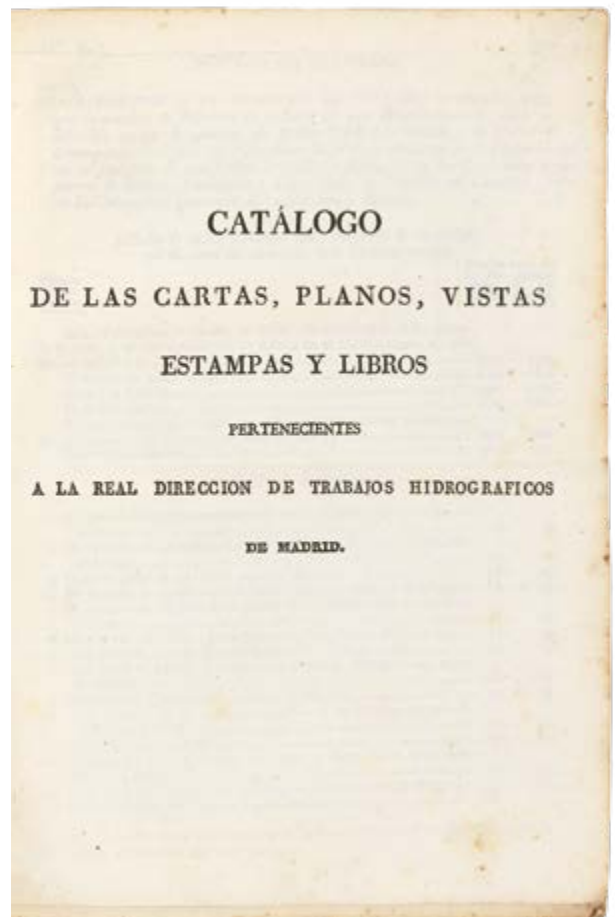
Dimensions

205 by 145mm (8 by 5.75 inches).

£12,000

The Real Direccion de Trabajos Hidrograficos was an important Spanish nautical institution, created in 1797 to compile, keep and publish, the sheer volume of information brought back from Spanish voyages of exploration in the last decades of the eighteenth century.

The separate issues of the catalogue that compose this volume, list the charts drawn and supervised by the Real Direccion de Trabajos Hidrograficos, and note the estimated prices of the maps, as offered for sale in Spain, as well as in the Spanish overseas colonies: the prices in the colonies are consistently calculated as half of that in Spain.



Adriaan Reland

125 BERNEAERTS, B[althasar]

*Hadrianus Relandus. Enthea
Pierio redimiri tempora serto...*

Publication

[Amsterdam, Balthasar Bernaerts,
c1720-1740].

Description

Engraved portrait.

Dimensions

140 by 85mm (5.5 by 3.25 inches).

£200

Despite never leaving his native Netherlands, seventeenth century scholar, cartographer and philologist Adriaan Reland (1676 – 1718) had a great impact on the European understanding of Middle Eastern and Asian linguistics and cartography. Fluent not only in a number of modern European languages, Reland also knew Arabic, Hebrew and other Semitic dialects, and studied Persian to further his research into the connection between Eastern mythology and the Old Testament.

After years of compiling and studying Arabic texts, Reland published 'De religione Mohammedica libri duo' in 1705, which came to be considered the first rigorous survey of Islamic beliefs and practices. It soon became a reference book across Europe, with translations in Dutch, English, German, French and Spanish; its popularity was matched by its criticism, however, and the book was placed on the Index Librorum Prohibitorum. Reland is also especially famous for his map of Japan, which is almost entirely based on Japanese sources, despite the fact that when it was published in 1715 Europeans were not even allowed to set foot in Japan.

This portrait was engraved by Balthasar Bernaerts, who was active in Amsterdam between 1720-1740, after an anonymous artist. It shows Reland in a tall powdered wig wearing his academic robes. The portrait is set in an oval frame atop a plinth, on which there is a Latin inscription: "Enthea Pierio redimiri tempora serto, / Formarique novis dignus imaginibus; / Hac meus impressae RELANDUS imagine chartae / In toto cuivis orbe videndus erit: / Nomen Erythraeis quod Eoa per antra lapillis / Non ingrata notent numina Naiades" ('Let his graceful temples be crowned by the Pierian wreath, worthy to be formed into new images; Through this image with its written poem, my Reland, will be visible to anyone in the whole world: Let the charming Naiad nymphs know his name, throughout the eastern caves of Erythraean rock').



Major James Rennell

126 WESTERMAYER, C[onrad]; [after] SCOTT

James Rennel.

Publication

[Weimar, Friedrich Justin Bertuch, c1808].

Description

Stipple-engraved portrait, short tear in margin, trimmed to neatline on the left.

Dimensions

140 by 90mm (5.5 by 3.5 inches).

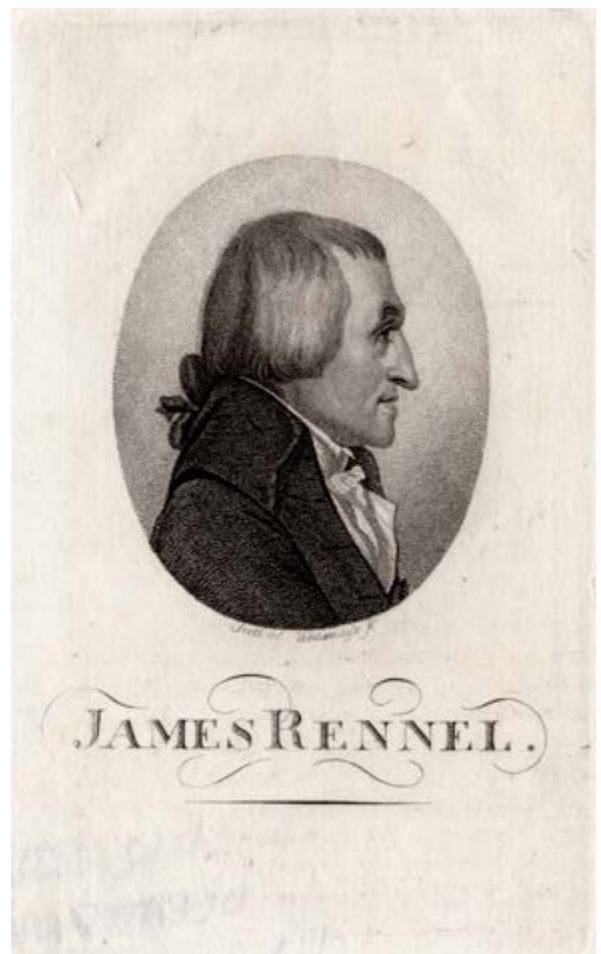
References

Kivell & Spence: pg. 264 not in.

£300

Major James Rennell (1742-1830) is regarded as the Father of Indian Cartography, for his survey of Bengal for the East India Company, and of Oceanography, for his various studies of ocean currents. He was also one of the founders of the Royal Geographical Society, and helped generate the myth of the 'Mountains of Kong', by compiling a map for Mungo Park's account of the first expedition to the Niger River.

Based on a drawing of Rennell by Scott from 1799, Rennell's portrait that appeared in the German geographical magazine, 'Allgemeine Geographische Ephemeriden', showing the cartographer in profile, wearing a jacket, cravat, and wig.



Index to John Rocque's 24 sheet plan of London

127 ROCQUE, John

An Alphabetical Index of the Streets, Squares, Lanes, Alleys, &c. contained in the Plan of the Cities of London and Westminster, and Borough of Southwark.

Publication

London, Printed for John Pine, at the Golden Head oppsite Burlington House in Piccadilly; and John Tinney, at the Golden Lyon in Fleet Street, 1747.

Description

Quarto. Modern grey paper boards, title to spine.

Collation: i-xii, pp.46, index, table of contents.

Dimensions

280 by 225mm (11 by 8.75 inches).

References

BLMC Maps * 3480.(331).

£1,500

In the preface to the work Rocque sets out the urgent need for an accurate plan of London, in order to settle once and for all the argument of which was large Paris or London. Rocque goes on to discuss the surveying techniques used, and the encouragement they gained from the Mayor of London in his endeavour. The preface is followed by list of subscribers, an explanation to the index and and a forty-six page list of alleys, banks, barns, barracks, bars, bridges, buildings, buries, and butts; closes, commons, corners, courts, and crosses; lanes; markets, marshes, mewses, mounts, orchards, parks, passages, places, and posterns; rents, roads, rows, sides, and stairs; squares; walks, walls, ways, and wharfs; yards; miscellanies; alm's houses, hospitals, and workhouses; churches, chapels, meeting houses, church yards, and burying grounds; Company and Corporation halls and houses, and Inns of Court; inns; keys; publick and remarkable buildings and places.



AN ALPHABETICAL
INDEX
OF THE
Streets, Squares, Lanes, Alleys, &c.
CONTAINED IN THE
PLAN
Of the CITIES of
LONDON and WESTMINSTER,
AND
Borough of SOUTHWARK,

With the contiguous Buildings;

ENGRAVED BY

JOHN PINE BLUEMANTLE Purfuivant at Arms,
and Chief Engraver of Seals, &c. to His MAJESTY;

From an actual SURVEY made by JOHN ROQUE;

And printed on Twenty-four Sheets of Imperial Paper;

With References for the easy finding the said Places.

L O N D O N :

Printed for JOHN PINE, at the *Golden Head* opposite *Burlington House* in
Piccadilly; and JOHN TINNEY, at the *Golden Lyon* in *Fleet-street*.

M DCC XLVII.

A list of John Rocque's published works, and an index to his plan of Dublin

128 ROCQUE, John

An Index adapted to the plan of the City and suburbs of Dublin, from an actual and exact survey made by J. Rocque, etc. - Le Guide, etc. Eng.

Publication

Dublin, Printed for the Author, and sold at his House opposite the Bagnio-slip on the Batchelor's-walk, and G. Faulkner in Essex-street, 1756.

Description

Octavo. viii, [3], 8-35, [5] pages; red marbled paper wrappers.

Dimensions

220 by 150mm (8.75 by 6 inches).

References

BL Maps.198.c.17.

£1,800

The index to the map is followed by price list of all Rocque's published works, affording an insight into the market for maps and prints in eighteenth century London. The works are as follows:

London (24 sheets, 16 sheets, reductions of both on 2 sheet); Dublin (4 sheet and 1 sheet), and environs of Dublin (1 sheet); Paris and the Country adjacent (7 sheet and 1 sheet); Rome (1 sheet), Shropshire (4 sheets), City of Paris (1 sheet); Bristol (4 sheet and 1 sheet), Exeter (2 sheet); Pontefract, Richmond Garden; Wilton, the Seat of the Earl of Pembroke; Chiswick, the Seat of the late Earl of Burlington; Esher, the Seat of the late Right Hon. Henry Pelham; Kensington Garden; Claremount Plan and Views; The Earl of Lincoln's Garden; Chebucto Harbour and Town of Halifax; Plan of York; Plan of Geneva; Plan of Calais; Map of the Island of Minorca; Plan of the Castle of St Philips; Plan of Toulon; Plan of the City of Lima; British Atlas; Plan of Berlin; St Edmund Bury; Plan of the Camp of Thurles; View of the Citadel of Plymouth; The Quarter-master Maps, or Cromwell's Map of England (6 sheets); View of Greenwich Hospital; Plan of Constantinople; View of Constantinople from the Hellespont; Plan of the Seraglio; View of the Seraglio; London before the Fire, by Holor [sic]; Plan of Nimes; View of Nimes; Plan of Montpelier; Plan of Mentz; Plan of Thionville; Plan of Dunkirk; Plan of Madrass and Fort St George; a set of 15 town views by Silvester; a book of 60 Ornaments by Brunetti; Twelve Heads of Raphael; Twelve Beasts by Oudry; a set of Horses; Four Lanships by Bergham; A New map of France (6 sheets); Berkshire (6 sheets); Middlesex (4 sheets). The catalogue ends with the following: "N.B. Said Rocque imports great variety of Maps, Plans, Views, Sieges, Battles, &c. as soon as published".

Rare. We are only able to trace two institutional examples: Cambridge University Library, and The British Library.



A List of the Works of JOHN ROCQUE,
to be had at his House in the Strand,
London; and also on the Batchelors-
Walk, Dublin.

	l.	s.	d.
H IS large Survey of London in 24 Sheets ———	3	3	0
London and the Environ in 16 Sheets	2	2	0
The two reduced on one Sheet each	0	5	0
The Plan of Dublin in 4 Sheets	1	1	0
Dublin and the Environs in 1 Sheet, on the same Scale as those of London, Pa- ris, and Rome ———	0	12	0
Ditto the City in one Sheet, with the Di- vision of the Parishes ———	0	4	0
Paris and the Country adjacent, on the same Scale as the Environ of London, 7 Sheets ———	1	1	0
Ditto reduced on one Sheet to the same Scale as that of London, by which may be seen the beautiful Situation of those two Rivals, their Extent known, and by how much London exceeds Paris in Acres, Arpans, &c. ———	0	5	0
Rome in 1 Sheet ———	0	2	6
An actual Survey of the County of Salop, 4 Sheets ———	0	12	6
City of Paris in 1 Sheet ———	0	2	6
Bristol in 4 Sheets ———	0	10	6
Ditto in 1 Sheet ———	0	2	6
Exeter in 2 Sheets ———	1	1	0
Pontefract ———	0	10	6
Richmond Garden ———	0	2	6
Wilton, the Seat of the Earl of Pembroke	0	2	6
Chiswick, the Seat of the late Earl of Bur- lington ———	0	5	0
			Esler,

Advertising an unpublished book of rococo ornaments

129 ROCQUE, John and Bartholomew
ROCQUE (engraver)

A Book of Ornaments, Invented & Drawed [sic] by De la Joue.

Publication

St. James's, J: Rocque at the Cannister & Sugar Loaf in Great Windmill Street, 1737.

Description

Engraved trade card.

Dimensions

180 by 130mm (7 by 5 inches).

References

See BM Heal 17, 132 and 133 for Rocque catalogues.

£2,000

Advertisement for an apparently unpublished English collection of Jacques de La Joue the younger's designs for rococo ornaments. Embellished with an elaborate asymmetrical rococo cartouche typical of the genre, engraved by John Rocque's brother Bartholomew, who was better known as a horticulturist and landscape gardener based in Walham Green, Fulham. John Rocque, used many such devices in his maps, and sold at least one other book of ornaments, by Italian artist Gaetano Brunetti, from his premises in London and Dublin.

La Joue (1686-1761) was the son of a master mason, and well known as a designer and painter of decorative ornament and architecture. He was received into the "Académie Royale de Peinture et de Sculpture" on presentation of two imaginary architectural views in 1721 and, with the reestablishment of the Paris Salon, regularly exhibited decorative paintings there between 1737 and 1753. He was influenced by both Antoine Watteau (1684-1721) and François Boucher (1703-1770), collaborating with the latter on a design for fireworks in 1729. La Joue's decorative style epitomized the rococo idiom in France. Although his popularity waned towards the end of his career, his work remained one of the most important sources of rococo imagery and was widely reproduced in engravings" (Francesca Whitlum-Cooper for The Met online, 2010).

Rocque (c1704-1762) was also of French origin, a Huguenot exile, who probably came to London from Geneva in about 1728. Rocque lived in Great Windmill Street, on the edge of the French quarter, in Soho until 1743. After a fire destroyed everything he owned in 1750, he purchased new stock in Paris and re-established his business in the Strand, at the centre of the London map trade. His first publications were elaborate plans of the parks and estates of the monarchy and gentry; these were vanity publications, which survive in small numbers, but they served as a important introduction to wealthy patrons. He followed this with a series of important plans of English cities and towns. As with the estate plans, he was benefiting from the growing wealth in England after the War of the Spanish Succession.

The most important of Rocque's town plans are his pair of London, the first 'An Exact Survey of the Cities of London and Westminster, the Borough of Southwark, with the Country near Ten Miles Round', published on twenty-four sheets in 1746, and 'Plan of the Cities of London and Westminster, and Borough of Southwark', on 16 sheets, published by John Pine and John Tinney in 1746. After his death in 1762, his business was continued by his wife, Mary-Anne.



B. Rocque Sculp.

Trade card title page

130 SAYER, Robert.

A Catalogue of New and Useful Maps Curious & Entertaining Prints, Books of Architecture, Great Variety of Drawing Books on the best Principles from the greatest Masters, Copy Books in all the Branches of Penmanship And the best of each Kind.

Publication

Printed for Robt. Sayer at the Golden Buck near Serjeants Inn, Fleetstreet, London. Where Merchants, Gentlemen, and Shopkeepers & C. May be supplied on the best Terms. [c1748-1766]

Description

Engraved trade card/title page.

Dimensions

170 by 95mm. (6.75 by 3.75 inches).

References

Anthony Griffiths, 'A Checklist of Catalogues of British Print Publishers, c. 1650-1830', *Print Quarterly*, l:1, March 1984, lists the British Museum copy, and illustrates the present plate on p.10.

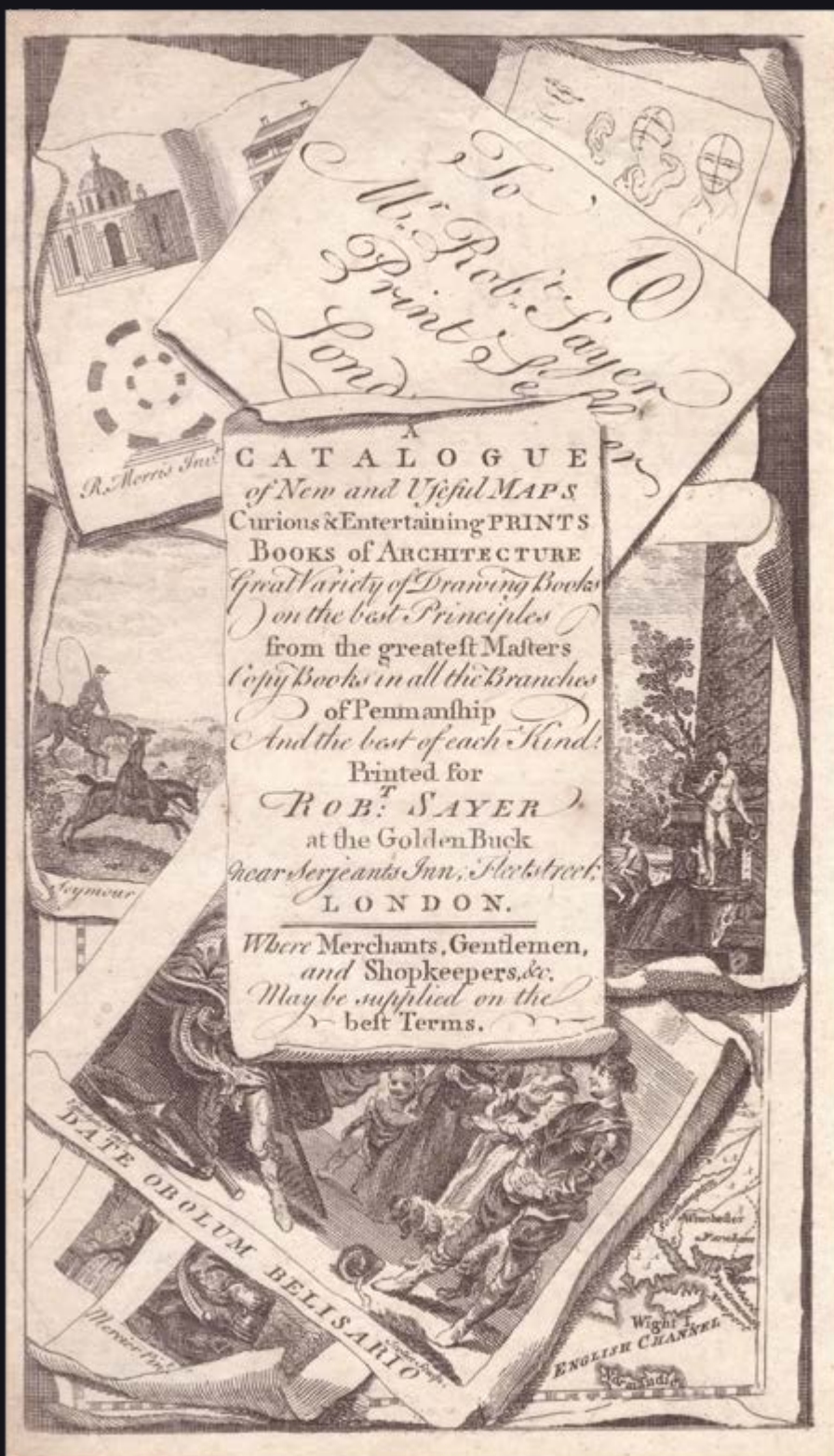
£1,200

Attractive trompe-l'oeil medley print, possibly used as a trade card, for Robert Sayer's publishing and print-selling business, showing a selection of books and prints published by him.

Robert Sayer was a leading London print- and mapseller, mapmaker and publisher, active from 1748 to about 1792. He was apprenticed in the Stationers' Company, belatedly made free by redemption on 6th September 1748. In January 1747, his elder brother James jr. had married Mary Overton, widow of the print- and mapseller and publisher Philip Overton. It seems likely his freedom coincided with his joining Mary Overton; by 20th December 1748, he had taken over the firm and continued to run it until his health broke down in about 1792.

The Overton business was principally in good quality decorative prints, caricatures, portraits and imported prints, with a few maps. To the existing stock, in a few years, Sayer added items acquired from the stock of John Senex, Henry Overton (II) and John Rocque and, with William Herbert, from George Willdey. This gave him a substantial stock to which he added selectively, at first working in partnership with other publishers, notably Thomas Bowles (II) and John Bowles, but also William Herbert. The turning point for Sayer as a map-publisher was in 1768, when he entered into partnership with the established but struggling Thomas Jefferys, to stave off bankruptcy; when the partnership ended, Sayer retained some of Jefferys more valuable materials, particularly relating to the British Colonies in America. When the Revolutionary War broke out, Sayer was well-placed to respond to the upsurge in demand for maps: in quick succession he published 'The American Atlas' (1775), 'The North-American Pilot' (1775), 'The West-India Atlas' (1775) and 'The North-American Pilot for New England, New York, Pensilvania, Maryland, and Virginia; also, the two Carolinas, and Florida' (1776). The Revolutionary War was a time of financial success for Sayer, and he became very wealthy; however, by about 1790 he was suffering from ill-health; in about 1792 he took on Robert Laurie and James Whittle as junior partners and sold them the business, again on favourable terms, with them taking control on 12th May 1794, after Sayer's death.

Robert Sayer was trading at the Golden Buck on Fleet Street from December 1748; in around 1766 the street was numbered, and his imprint thereafter generally reads "No.53 in Fleet Street". The present plate was used as a frontispiece or additional title-page for Sayer's New and enlarged Catalogue for 1766 (as illustrated in Antony Griffiths' Checklist), but may have been originally produced before this date, for an earlier catalogue, as a stand-alone advertisement or as a trade-card. ESTC and WorldCat locate Newberry and Library of Congress only for the 1766 Catalogue (the first Sayer catalogue in either database, though there is a unique volume of catalogues for 1753/1755 at the Rijksmuseum).



To
Mr. Robt. Sayer
Print & Seller
London

A
CATALOGUE
of New and Useful MAPS
Curious & Entertaining PRINTS
BOOKS of ARCHITECTURE
Great Variety of Drawing Books
on the best Principles
from the greatest Masters
Copy Books in all the Branches
of Penmanship
And the best of each Kind.

Printed for
ROB^T. SAYER
at the Golden Buck
near Serjeants Inn, Fleet Street.
LONDON.

Where Merchants, Gentlemen,
and Shopkeepers, &c.
May be supplied on the
best Terms.

DATE OBOLUM BELISARIO

Wight
ENGLISH CHANNEL

Jean Sadeler

131 WAUMANS, Conrad

Jean Sadeler.

Publication

[Antwerp, Jan Meyssens, c1649].

Description

Engraved portrait.

Dimensions

168 by 114mm (6.5 by 4.5 inches).

£150

Jan Sadeler (c1550-1600) was an engraver and publisher who worked in his native Antwerp, and then in Cologne where he received an imperial privilege in 1581. He later served as court engraver in Munich between 1588 and 1595, and finally moved to Venice where he received a papal privilege in 1598. Among his notable contributions was his work for Christophe Plantin, the publisher of Ortelius's 'Theatrum'.

His portrait, in three-quarter perspective, shows Sadeler wearing a ruff and doublet, with a chain and medallion around his neck. In his right hand he is holding a tool and working on an engraving. Beneath the image is French text providing a short biography. The engraving by Conrad Waumans was included in Meyssens' 'Images de divers hommes' in 1649.



Pieter Schenck

132 FEUERLEIN, Johann Peter [after]

*Petrus Schenck, Elberveldensis
magni nominis apud Batavos
sculptor.*

Publication

Amsterdam, Pieter Schenck, [1697 or later].

Description

Mezzotint portrait, trimmed within the plate mark, laid on heavier stock.

Dimensions

255 by 175mm (10 by 7 inches).

References

References

For a portrait of Smids, see ref. 26064.

£500

At the age of fifteen, Peter Schenck (1660–c1718) moved to Amsterdam from his native Germany to learn the art of mezzotint. After completing his training he established himself as an engraver and printer, and produced a vast array of prints, including portraits, prospects and urban views. It was not until the 1690s, however, that Schenck properly entered the field of cartography, acquiring the stock of Jan Janssonius and subsequently printing a wide range of maps by the likes of Janssonius, Visscher, de Wit, Van Keulen, Danckerts, and his mentor, business partner and brother-in-law, Gerard Valk. Together with Valk, Schenck republished Jan Jansson's maps and Andreas Cellarius's celestial atlas, the '*Harmonia Macrocosmica*'.

Set in an oval frame, the present portrait shows Schenck wearing billowing embroidered robes and clutching a furred scroll. Accompanying the portrait are verses praising Schenck by Dutch writer Ludolph Smids. According to the imprint along the lower edge, the image was engraved and printed by Schenck himself from a painting made by Johann Peter Feuerling in 1697.



Johann Jakob Scheuchzer

133 [ANONYMOUS]

*J. J. Scheuchzerus D. der
Arzneykunde und berühmter
Naturforscher geb. 1672 gest.
1733.*

Publication
[Augsburg, Bürglen, 1805].

Description
Engraved portrait.

Dimensions
185 by 144mm (7.25 by 5.75 inches).

£150

Johann Jakob Scheuchzer (1672-1733) published thirty-four original works and numerous articles on the subjects of history, science and travel; his subscribers included some of the most notable names of the day, such as Isaac Newton and Hans Sloane. After extensive journeys throughout his native Switzerland, he published a four sheet map of the country in 1712, the same year that a civil war toppled the Old Swiss Confederacy and ended Catholic hegemony. Until the end of the eighteenth century, Scheuchzer's map was the most accurate cartographical representation of Switzerland in existence. Additionally, Scheuchzer was appointed senior town physician in Zurich in 1733, and for this reason his portrait was included in George Wihelm Zapf's 'Abbildungen berühmter & besonders', a collection of one hundred and eighty portraits of famous physicians.



Johannes Schoner

134 [BRY, Theodor de]

Ioan Schonerus Mathematicus.

Publication

[Frankfurt, Theodore de Bry, 1597].

Description

Engraved portrait.

Dimensions

140 by 110mm (5.5 by 4.25 inches).

References

Wellcome 8428i.

£200

Published in Jean Jacques Boissard's 'Bibliotheca sive Thesaurus virtutis' (1627) was a portrait of Johannes Schöner (1477-1547) by Theodor de Bry, engraved in 1597. Schöner was a German polymaths whose pursuits included astronomy, astrology, mathematics, cartography and the priestgood. He was a pioneer of globe, producing and selling terrestrial and celestial spheres at his workshop in Bamberg. It was with Schöner's encouragement that Nicolaus Copernicus published his 'De revolutionibus'.

De Bry's portrait shows the distinctively bearded Schöner, wearing billowing robes and seated at a desk. On the surface before him is an open book, quill and ink, and unfurled scroll on which his dates of birth and death are given. An ornately decorated arch above the portrait identified the subject by name, while there are a further two lines of Latin below.



Samuel Graf von Schmettau

135 WESTERMAYER, C[onrad]

*Sam. Graf von Schmettau.
Feldmareschal und Ritter des
Schwarzen Adler_Ordens, Geb.
den. 26ten Mrt. 1684. Gestrb. den
18ten Aug. 1751.*

Publication
[Weimar, Friedrich Justin Bertuch, 1803].

Description
Stipple-engraved portrait.

Dimensions
140 by 90mm (5.5 by 3.5 inches).

£300

Samuel Graf von Schmettau (1684-1751) was a Prussian who began his military career by fighting in the battles of Blenheim and Malplaquet, continuing through the Austro-Turkish War of 1716-18, the wars of the Quadruple Alliance ((1718-20), the War of Polish Succession (1733-8), and the Russo-Austrian-Turkish War (1735-9). Retiring from military life at almost sixty years of age, Schmettau became a diplomat and served as a curator of the Academy of Sciences. Schmettau continued actively to educate himself, particularly in the field of cartography; in 1748, he created a four-sheet plan of Berlin widely regarded as the best of its time: 'Plan de la Ville de Berlin'.

Schmettau's portrait, accompanied by his rank, and dates of birth and death written below, was engraved for Issue 11 of 'Allgemeine Geographische Ephemeriden' by Conrad Westermayer, and may have been based on a portrait by Dutch painter Anna Dorothea Therbusch. It shows the veteran in a jacket and sash over what appears to be metal armour; he is wearing a powdered wig, and the image is set within an oval.



Trade card including a portrait of a well-known beggar

136 SEAGO, John

Old Simon. J Seago, Print-Seller.

Publication

London, High Street St. Giles near
Tottenham Court Road, [from 1777].

Description

Etched trade card.

Dimensions

80 by 125mm (3.25 by 5 inches).

References

BM Heal 100.68.

£750

First state of two known. Heal writes that "Old Simon" is "Simon Edy or 'Old Simon' b1709-d1783 was a well known beggar who generally took up his position against one of the gate piers of St. Giles' Churchyard. For full description see Clinch's 'Bloomsbury and St. Giles's: past and present' p35"

John Seago (1777-1809) specialised in selling maps, plans and prints of machines, sports, and monuments. In BM 1852,0214.313, Seago appears as one of a group of twenty-two London printsellers in 1784.



Optical navigational and mapping instruments made and sold

137 SMITH, John

John Smith Servant to his late Majesty, ... Makes and Sells, all Sorts of Telescopes, Microscopes, Spectacles, Thermometers, Barometers, Prospective, Optick and Reading-Glasses, and also all manner of Optical Instruments according to y.e best and latest Improvements.

Publication

London, at the Archimedes in Ludgate Street, [after 1727].

Description

Engraved trade card.

Dimensions

(sheet) 185 by 160mm (7.25 by 6.25 inches); 130 by 110mm (5.25 by 4.25 inches).

References

Bryden and Simms, 'Archimedes as an Advertising Symbol', 1993.

£1,950

John Smith succeeded to the optical instrument business of his better known father-in-law, John Marshall, at his premises in Ludgate Street, in 1723. Marshall had upheld a long-running feud with his neighbour in Ludgate Hill, John Yarwell, as to who invented a new method of grinding lenses in batches. Smith retained his father-in-law's use of the Royal Coat-of-Arms, although not the warrant, and his shop sign. However, he seems to have expanded the business to include a number of navigational and mapping instruments.



JOHN SMITH Servant to his late MAJESTY,
at the
ARCHIMEDES in Ludgate Street LONDON.

Makes and Sells, all sorts of
Telescopes, Microscopes, Spectacles, Ther-
mometers, Barometers, Prospective, Optick
and Reading-Glasses, and also all man-
ner of Optical Instruments according to y^e
best and latest Improvements.

Manuscript inventory for an important Spanish cartographical library

138 DE AGUIRRE, Domingo; and others

[Untitled catalogue of a Cartographical Library.

Publication
[Spain, after 1773].

Description
Folio. 22 leaves, written in a neat clerical hand on 41 (3 blank).

Dimensions
305 by 210mm (12 by 8.25 inches).

£6,000

Manuscript inventory for an enviably extensive and valuable collection of both manuscript and printed maps from the eighteenth century: with the earliest being dated 1662 and the latest 1773.

The inventory, which includes reference numbers, is divided into twenty-four parts, which are predominantly arranged geographically, with sections on world maps, marine charts, Asia, the Americas, Africa, Russia and most of the European states. However, it also contains sections on specific subjects, most notably one comprising thirty-three manuscript maps relating to the Spanish invasion of Portugal by Domingo de Aguirre (d1805) in 1762. De Aguirre was subsequently appointed to survey and help landscape the royal palaces of Aranjuez, Retiro and the new palace in Madrid in the 1770s and 1780s.

The inventory lists, among others, numerous printed and manuscript maps by the Spanish cartographer Tomás López, world maps by Jacques-Nicolas Bellin and Johann Homann, the Fry-Jefferson Map of Virginia, Nicolas de Fer's 1720 map of California as well as several of his charts of various parts of South America, a number of charts by Thomas Jefferys, and J. B. Nollin's 1740 wall map of Asia. It also includes a complete copy of Isaac Brouckner's 'Nouvel Atlas de Marine' (1749) with each of the charts in it listed individually.

The paper on which the inventory is written has the watermark of a tower encased with the name of the Catalan firm, 'Guarro', making it a slight variant of watermarks 501 (1750) and 502 (1770) in O. Valls i Subirá, 'El Papel y sus filigranos en Catalunya' (Amsterdam, 1970), and dating to between 1750 and 1770.

Provenance

With early annotations in a different hand suggesting that the manuscript was used to take an inventory of the collection.

Mapas Generales del Mundo

11 Mapa del Mundo delineado por las observaciones de la Academia Real de las Ciencias dedicado al Sr. Camilo Texeiras, por N. Baillieu 1752

12 Carta General de la Tierra dividida en dos Emisferos segun las ultimas observaciones de los SS Academicos por Longchamps y Janvier Geographes del Rey. Paris año 1759.

13 Mapa Mundo, ó Carta Genl de la Tierra, dividida en dos Emisferos segun las ultimas observaciones de los SS Academicos por Longchamps en Paris año 1761.

14 1.ª Carta de una Carta reducida, que contiene los puntos conocidos del Globo Terrestre dedicada al Conde de Maurepas por N. Bellin Ch. geniero ordinario de Marina año 1718.

15 2.ª Carta General del Globo Terrestre delineada sobre las memorias mas aprobadas, y observaciones mas exactas año 1719.

16 2.ª Carta General del Mundo, ó Descripción del Globo Terrestre, por el Sr. Robert Geographo ordinario del Rey año 1734.

John Speed

139 SAVERY, S[alomon]

Aet. M. Viri Clarissimi Joannis Speed, Farndoniae nati in Comitatu Cestriae; Civis Londinensis, Mercatorum Seissorum Fratris Servi fidelissimi... Corpore suo levat est Julij 28. 1629. D. Georgius Humble.

Publication

[London, George Humble, c1630].

Description

Engraved portrait, with contemporary hand-colour.

Dimensions

410 by 550mm (16.25 by 21.75 inches).

References

Hollstein XXIV.133.

£500

Frontispiece portrait of John Speed (1551-1629) included in his 'Theatre of the Empire of great Britaine' from 1631. John Speed is perhaps the single most famous figure in the early history of the English map trade. His 'Theatre...', first published in 1612, was the first printed atlas of the British Isles. Towards the end of his career, Speed also prepared a world atlas: the 'Prospect of the most Famous Parts of the World' (1627), the first world atlas compiled by an Englishman and published in England, although the maps were engraved in Amsterdam, using Dutch models.

Salomon Savery (1594-1678) was a Dutch artist, engraver, and publisher from Amsterdam, as were his father, Jacob Savery (1565-1603), uncles Roelandt (1576-1639) and Hans I (1564- c1626), brothers Hans II (1589-1654) and Jacob II (1592-after 1561), and his son Jacob Savery III (1617-1666). Salomon was prolific, and created hundreds of prints: Hollstein lists more than two hundred and fifty items by him.



Johannes Stöffler

140 [BRY, Theodor de]

*Joannes Stoflerus Mathematicus.
Perlustrans terras Stoflerus et
astra polorum, coelo animam
justit vivere, corpus humi.*

Publication

[Frankfurt, Johann Ammon, 1650]

Description

Engraved portrait.

Dimensions

135 by 95mm (5.25 by 3.75 inches).

References

BM O,5.171.

£250

Published in Jean Jacques Boissard's (c1528-1598) 'Bibliotheca, chalcographica illustrium virtute atque eruditione in tota Europa', issue without "Tt4" lower right.

Johannes Stöffler (1452-1531), attended the new University of Ingolstadt before moving to the parish of Justingen where his clerical obligations took a back seat to his interests in astronomy, astrology and making astronomical instruments, clocks and celestial globes. However, he is best remembered for predicting two floods, that would inundate the whole world,... he was, perhaps, just a few hundred years off...; and for teaching Philipp Melanchthon and Sebastian Münster.



“Tourists’ Books and Maps, selected from the stock of Edward Stanford”

141 STANFORD, Edward

Catalogue of Maps and Books for Tourists.

Publication

London, Edward Stanford, 55, Charing Cross, S.W., July 1, 1883.

Description

Octavo, 56pp, three fold out maps; printed blue paper wrappers, stabbed and sewn as issued.

Collation: B-D8, E4.

Dimensions

175 by 125mm (7 by 5 inches).

£450

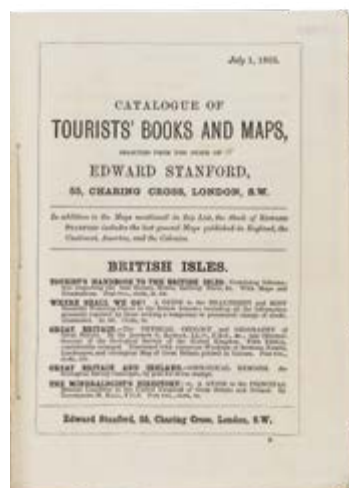
Edward Stanford Sr. (1827-1904) was an English mapmaker and publisher, who built his firm to be the largest, and best, mapmakers and publishers in London by the end of the nineteenth century. He began his career working for Trelawny Saunders, an enterprising mapmaker who supplied a daily weather chart for the Great Exhibition. In 1853, he took over Saunders’s firm and set about expanding its cartographical aspect, becoming a Fellow of the Royal Geographical Society the following year. Then in 1857 he founded “Stanford’s Geographical Establishment”, a business which quickly won great success at a time when colonialism, railways and other contemporary issues raised the demand for high-quality, accessible maps.

In 1882 Edward Stanford Sr. retired and passed on the firm to his son Edward Jr. After taking over many map businesses and their inventory, Stanford was recognized by their appointment as Geographer to the Queen in 1893. By this time he had also become the sole agent for Ordnance Survey Maps in England and Wales, an agent for the Admiralty, the Geological Survey, the India Office, the Society for the Diffusion of Useful Knowledge and the British South Africa Company.

The present work is Stanford’s catalogue from 1883, published just a year after he had taken over the firm from his father. It is advertised specifically as a list of “Tourists’ Books and Maps, selected from the stock of Edward Stanford”. The catalogue is sorted geographically, and the reader is advised that “in addition to the Maps mentioned in this List, the Stock of Edward Stanford includes the best general Maps published in England, the Continent, America, and the Colonies”.

As well as the title and a short description of each item, most are accompanied by a printed price and some include information about postage. A notice on the first leaf informs the potential customer that “when Cash accompanies an Order, any book below the value of Three Shillings and Sixpence is forwarded post paid, and off all books of that price and upwards, a Discount of Two-pence in the Shilling is allowed, and Postage is charged. Maps are not subject to Discount, and Postage is charged”.

The work also includes a loosely inserted order form, and three fold-out index maps, of the Ordnance Survey, Cassini’s map of France, and Dufour’s survey of Switzerland.



July 1, 1883.

CATALOGUE
OF
MAPS AND BOOKS
FOR
TOURISTS.

When Cash accompanies an Order, any book below the value of Three Shillings and Sixpence is forwarded post paid, and off all books of that price and upwards, a Discount of Two-pence in the Shilling is allowed, and Postage is charged.

Maps are not subject to Discount, and Postage is charged.

LONDON:

EDWARD STANFORD, 55, CHARING CROSS, S.W.

AGENT, BY APPOINTMENT,

FOR THE SALE OF THE ORDNANCE AND GEOLOGICAL SURVEY MAPS, MEMOIRS, ETC., THE ADMIRALTY CHARTS AND PILOTS, THE TRIGONOMETRICAL SURVEY MAPS OF INDIA, AND THE PUBLICATIONS OF HER MAJESTY'S STATIONERY OFFICE.

Famiano Strada

142 DISCHLER, A. E. P.

*Famianus Strada. Rom. Soc. Jesu.
Obiit in Coll. Rom. VI. Septemberis
MDC.XLIX. Ætatis LXXVII.*

Publication
[Vienna, c1760].

Description
Engraved portrait, with eighteenth century
watermark.

Dimensions
260 by 165mm (10.25 by 6.5 inches).

£300

Famiano Strada (1572-1649) was a Jesuit priest and historian whose partiality resulted in fierce opposition and criticism from many of his contemporaries. In 1617, Ranuccio I Farnese, Duke of Parma, commissioned Strada to write a history of the ongoing war in the Netherlands, which would later come to be known as the Eighty Years' War. In order to write this history, Strada was given access to the private archives of the House of Farnese, meaning that he could consult a wide range of sources such as letters written by princes, instructions to ambassadors, and notes by spies. 'De Bello Belgico' was often illustrated with the famous 'Leo Belgicus' map. The work consisted of two volumes, with the third having been suppressed by Spanish authorities.

'De Bello Belgico' was translated into several other European languages in the subsequent decades, with the French 'Histoire de la guerre des Païs-Bas' appearing in 1727. The present portrait, made by AE Dischler and published in Vienna during the mid-eighteenth century, was included in later editions of this French translation. It shows the bust of Strada simply dressed in an oval frame set on a plinth, on which his position and date of death are recorded in French.



Charts of the Mediterranean for sale

143 TRABAUD, Jean

*Jean Trabaud Hydrographe...
Cient seul l'Entrepot des Cartes
Marines du Gouv.ment Atlas
hydrographique pour les Oceans
et la Mer Mediterranee de
tous les Auteurs quelconques,
Neptune oriental par Mr. Dapres
de Manevillette, recueil de 152
princepaux Ports et Rades de
la Mediterranee par Mr Alezard
ancien Capitaine marin. Fait et
Vend toute sorte d'Utensiles pour
les Pilotes et Navires.*

Publication

A Marseille, sur le port pres Le Coin de la
placede Vivaux, [after 1781].

Description

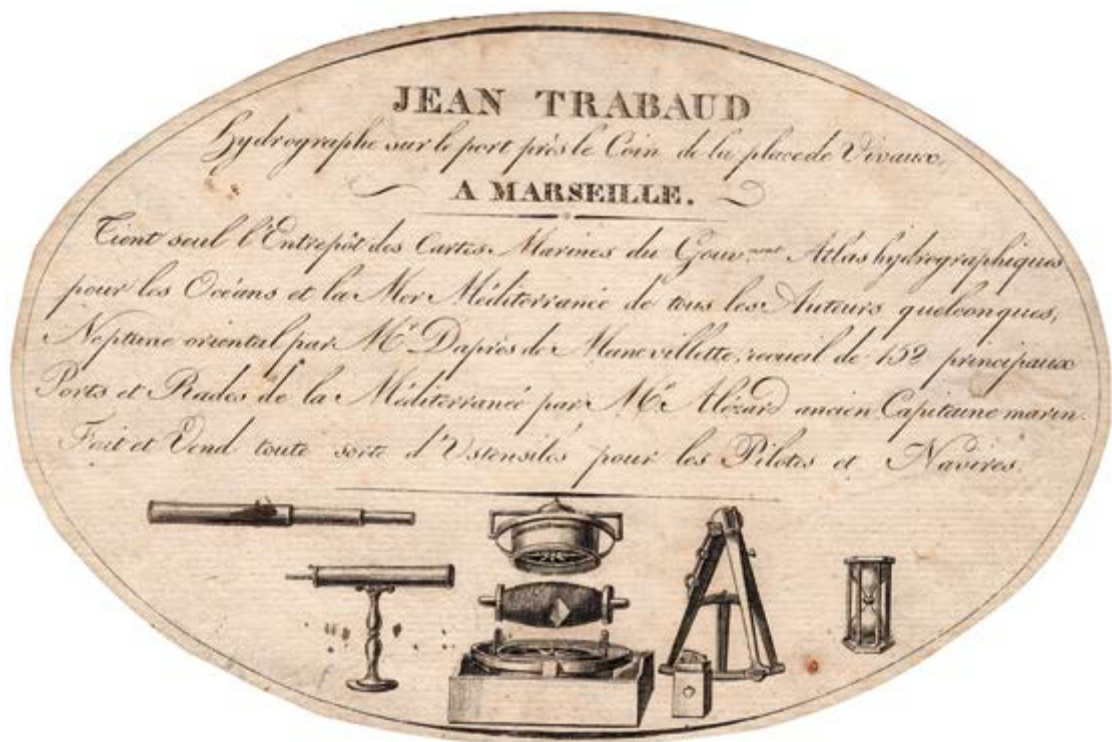
Engraved trade card.

Dimensions

105 by 160mm (4.25 by 6.25 inches).

£650

Illustrated with a variety of nautical instruments, Trabaud's (1731-1818) trade card offers a variety of up-to-date maps and charts of the Mediterranean, official and unofficial, including by the mysterious "Mr. Alezard ancient Capitaine marin".



Antiquarian satire

144 TRENT, S.

Antiquarians.

Publication

London, S. Tent, No.1 New St., Covent
Garden, Sept. 1st, 1786.

Description

Etching with original hand-colour.

£750

The etching depicts two antiquarians, each scrutinising a small object, most likely an ancient coin. The term antiquarian had gained acceptance in the Tudor period, when the likes of William Camden began to study England's ancient objects and monuments. The field of study would continue to grow throughout the seventeenth century, and in 1707 the Society of Antiquaries was founded to promote and encourage the study of antiquities.

The Society and their member's adherence to the study of ancient objects, and interest in arcane and obscure details, at the expense of modern day affairs, often left them open to ridicule, with the likes of Rowlandson and Cruikshank producing several unflattering satires.

Little is known about the publisher of this work, S. Trent, save that he produced several satirical prints, during the 1780s.



ANTIQUARIANS.

Joachim Vadian

145 [BRY, Theodor de]

Joachimus Vadianus Med et poeta.

Publication

[Frankfurt, William Fitzer, 1627].

Description

3 leaves, engraved portrait and 2 leaves of letterpress in Latin.

Dimensions

175 by 110mm (7 by 4.25 inches).

£500

Joachim Vadian, born as Joachim von Watt (1484-1551), was Swiss Humanist and scholar. In 1534 he published his 'Epitome trium terrarum partium, Asiae, Africae et Europae compendiarium locorum descriptionem continens', a rare but influential description of the world, containing a world map which was one of the first to show the complete outline of South America.

Vadian was among the Humanists to feature in Boissard's 'Bibliotheca Chalcographica', a portrait gallery of hundreds of reformers published in 1627. Like most of the portraits in the work, Vadian's was engraved by Johann Theodor de Bry and shows the subject seated at a desk wearing a cap and flowing robes. He is holding a book and on the surface in front of him a piece of parchment declares his date of death in 1551. Beneath this is a Latin epithet.



Francois Valentyn

146 BOONEN, A[rnold]; Gilliam van der GOUWEN; [after] A[rnold] HOUBRAKEN

*Franciscus Valentinus,
Dordracensis, Nuper Verbi Divini
Minister Amboinensis, Aetat :58.*

Publication
[Dordrecht & Amsterdam], J. v. Braam & G. O. Linden, [1724].

Description
Engraved portrait, with etching.

Dimensions
375 by 250mm (14.75 by 9.75 inches).

£500

From 1724 to 1726, Dutch minister François Valentijn (1666-1727) published an eight-volume history of the East India Company entitled 'Oud en Nieuw Oost-Indiën'. As a resident of the East Indies and an employee of the Company, Valentijn had access to its extensive archives and the opportunity of conducting first-hand research. The encyclopedic work contained over one thousand engraved illustrations and numerous maps, which are generally regarded to be far more accurate than his history.

The frontispiece to the first volume of 'Oud en Nieuw Oost-Indiën' was a portrait of Valentijn wearing a powdered wig, set within an oval supported by four allegorical figures representing the four continents, as well as a Muse and an oriental male figure. Beneath the image is extensive Latin text, the title noting that Valentijn had recently become a 'Minister of the Divine word in Indonesia' ("nuper verbi divini minister amboinensis"). Further text beneath this, penned by J. Jensius, further extols the authors virtues.



Visscher family catalogue

147 VISSCHER, Nicolaes

Catalogus Van groote en kleene Land-Kaerten, Steden, Print-Kunst En Boecken.

Publication

Amsterdam, Van Nicolaes Visscher, Op den Dam in de Visscher, [1682].

Description

Duodecimo. 38-pages; contemporary marbled paper wrappers, backstrip torn with loss.

Dimensions

*6 A10, 2A4 (- 2A4, blank?)
150 by 80mm (6 by 3.25 inches).

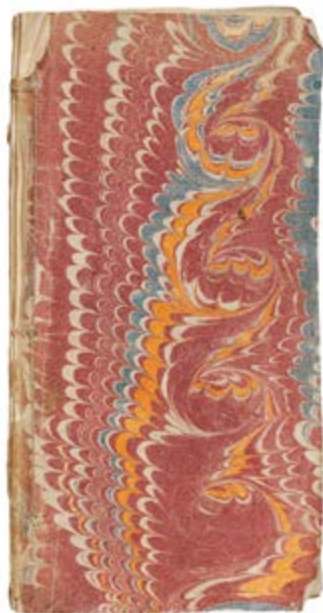
£10,000

A rare example of the Visscher family catalogue, including a list of all the large and small maps, city views, and illustrations, for which they owned the final plates. It opens with the text of the patents awarded to Nicolaes Visscher in 1682 by the States General and the States of Holland.

Claes Jansz Visscher established a printing house in Amsterdam specialising in art and cartography after studying under Jodocus Hondius, and published a well known panorama map of London in 1616. His son, Nicolas (also known as Claes) Visscher (1618–1679), followed in his footsteps and began to produce biblical maps to feed the demands for accessible scripture after the Reformation. He began to issue atlases under the name 'Atlas Minor' in 1664, which appear to have been made to order as their composition varies. He also published a celebrated and much-copied map of the Americas, 'Novissima et Accuratissima Totius Americae Descriptio'.

Nicolas Visscher II (1649–1702) helped expand the business into one of the largest and most successful cartographic houses of its time. Visscher II specialised in military maps, including plans of sieges, although the workshop continued to produce biblical maps and maps of the Netherlands. He continued to issue the 'Atlas Minor'. After his death, his widow Elizabeth Versey continued to run the business, producing several editions of the 'Atlas Maior' and 'Atlas Minor', and an atlas of maps of the War of the Spanish Succession. After Elizabeth died in 1726, the business was bought by Pieter Schenk.

Rare. We have only been able to trace three institutional examples of the work; those of the Bibliothèque nationale de France in Paris, the Royal Library in Copenhagen and the Herzog August Bibliothek in Wolfenbüttel (Germany).



CATALOGUS
Van groote en kleene
AND-KAERTEN,
STEDEN,
PRINT-KUNST
En
BOECKEN.

Van
NICOLAES VISSCHER
van Amsteldam.



t'AMSTELDAM,
Op den Dam, in de Visscher.

Booksellers of York and Scarborough

148 WARD, Cesar; and Richard CHANDLER

Cesar Ward and Rich.d Chandler, Booksellers, ... Sell Variety of Books in all Faculties and Sciences, at their Shop, over-against the Black-Swan in Coney-Street, York, and at the Corner of the Long-Room Street, at Scarbrough; With great Choice of Maps, Prints, Books of Roads; &c. Likewise all Sorts of Stationary Wares. The said Ward and Chandler being supplied at their Shops in York and Scarbrough, from their own Shop at Temple-Barr, the Publick may therefore depend on being serv'd by them, as cheap in both those Places, as in London.

Publication

London, At the Ship, without Temple-Barr, [1737-1744].

Description

Engraved trade card.

Dimensions

110 by 90mm (4.25 by 3.5 inches).

References

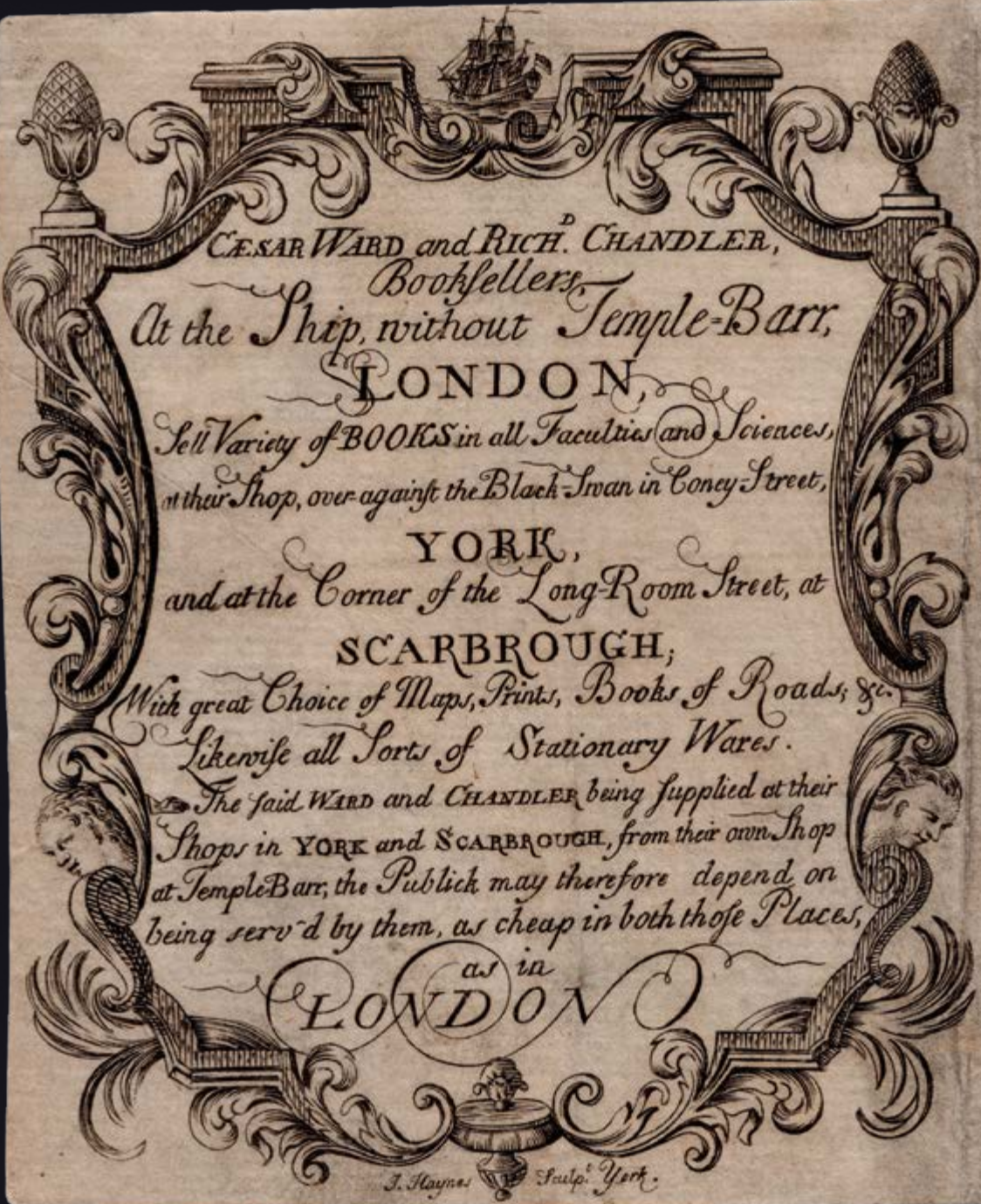
BM Heal 17.168.

£750

Engraved by J. Haynes of York, the cartouche bears two portraits, probably of Ward and Chandler themselves. Chandler (c1713-1744), was the son of Robert Chandler (c1671-1726), periwig maker and freeman of the Barber-Surgeons' Company, of Carey Street, London. "Chandler was apprenticed on 7 November 1727 for a premium of £49 10s. to the bookseller John Hooke whose shop was at the sign of the Fleur de Luce near St Dunstan's Church in the parish of St Dunstan in the West, Fleet Street, London. It may have been about this time that Chandler met Caesar Ward (1710-1759), later his business partner, for Ward was apprenticed at the same time to another bookseller in that parish, Robert Gosling. Hooke died in September 1730 before Chandler could complete his apprenticeship. Chandler was freed by patrimony in the Barber-Surgeons' Company on 3 December 1734 (and must have been at least twenty-one at that date) and was made a liveryman of the company in 1737. However, in May 1732 he announced that he was taking over his former master's business and moving to a location "without Temple Bar".

Four months later Caesar Ward was freed and began business at the sign of the Ship, between the Temple Gates, Fleet Street. Within a year Ward and Chandler were publishing partners and had shops in Scarborough as well as in London; a few years later they added a third shop in Coney Street, York" (C.Y. Ferdinand for DNB).

In 1742, Chandler branched out on his own with an ambitious project to compile and publish 'The History and Proceedings of the House of Commons from the Restoration to the Present Time'. Bankruptcy and tragedy followed, and Chandler committed suicide in 1744.



CÆSAR WARD and RICH^d. CHANDLER,
Booksellers,
At the Ship, without Temple-Bar,
LONDON,

Sell Variety of BOOKS in all Faculties and Sciences,
at their Shop, over-against the Black-Swan in Coney-Street,

YORK,
and at the Corner of the Long-Room Street, at
SCARBROUGH,

With great Choice of Maps, Prints, Books of Roads, &c.
Likewise all Sorts of Stationary Wares.

The said WARD and CHANDLER being supplied at their
Shops in YORK and SCARBROUGH, from their own Shop
at Temple-Bar, the Publick may therefore depend on
being serv'd by them, as cheap in both those Places,

as in
LONDON

Invoice for a Wapping chartseller

149 WATSON, Michael

Bo.t of Mich.l Watson Jun.r
Stationer, Book & Chart Seller.

Publication

London, 340 Wapping, near the Hermitage
Stairs, 21st August, 1845.

Description

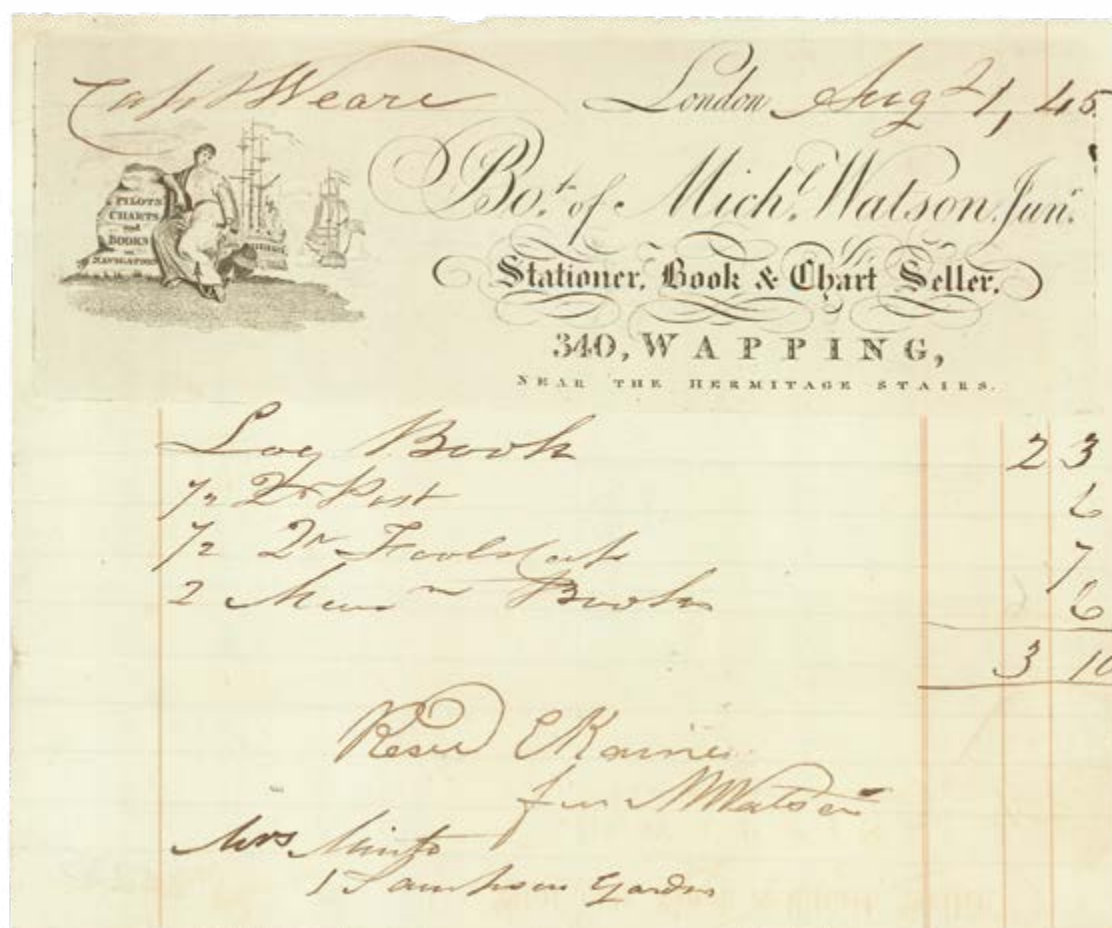
Invoice with engraved header.

Dimensions

160 by 195mm (6.25 by 7.75 inches).

£450

Receipt, signed by E. Kannies for M. Watson, for the supply of a log book and other items to Captain Weare of the barque "Albion". Michael Watson Jun.r, son of Michael Watson, shipowner, of the same address, was the "General and Twopenny Post Receiver" in Wapping from 1805 until after 1849. The handwritten receipt which records a delivery address of 1 Simpson Gardens, to the care of Mrs Minto, has an engraved header including his name, address, and a vignette of "Hope" seated upon an anchor with ships in the background. He offered "Pilots Charts and Books on Navigation".



A Portsmouth bookseller

150 WHITEWOOD, T[homas]

*Drawings, Prints and Pieces
of Needle-work, framed and
glazed in the neatest Manner;
also Maps & Charts completely
fitted up on Cloth and Rollers,
by T. Whitewood, Stationer &
Bookseller, Queen-street, on the
Common, Portsmouth.*

Publication
[c1775].

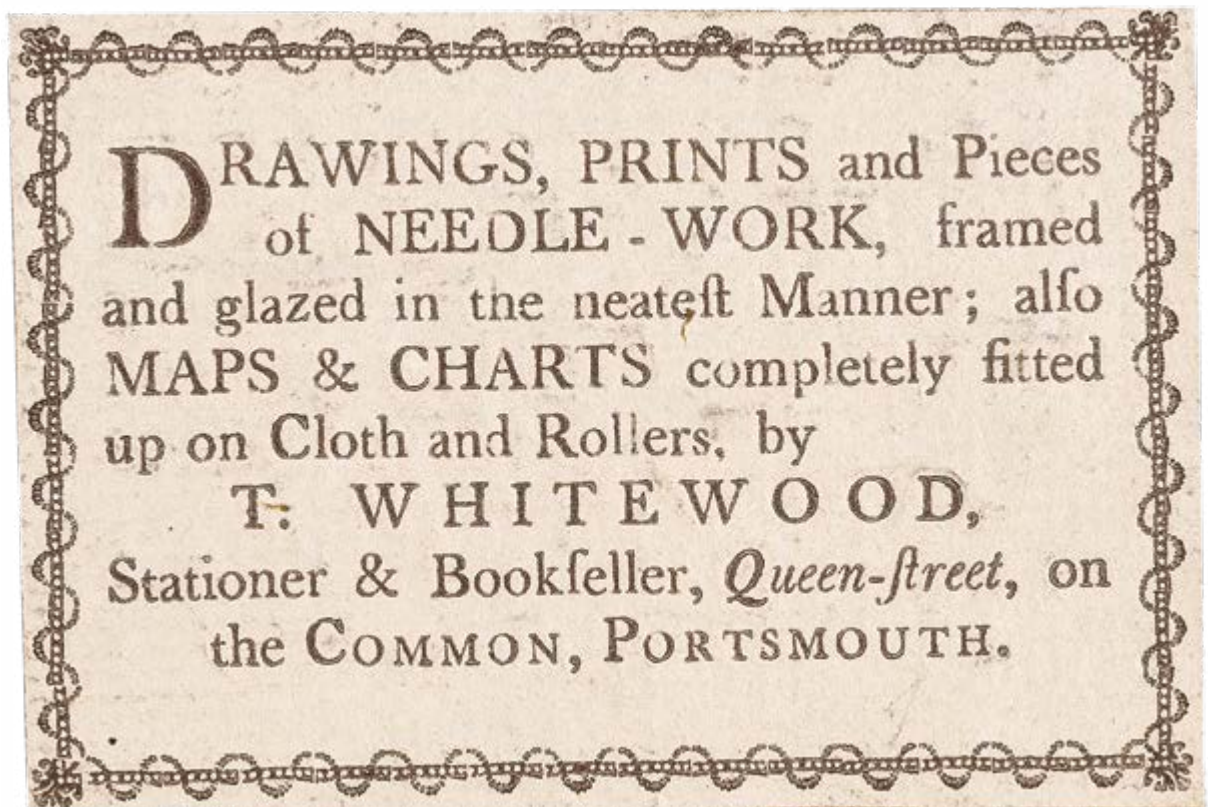
Description
Letterpress label.

Dimensions
45 by 46mm (1.75 by 1.75 inches).

£300

The print label of the Portsmouth book and printseller Thomas Whitewood. Whitewood is known to have traded from the address from the early 1770s to the early 1800s. The business was continued by his son until the 1820s.

The label is pasted to the verso of a mezzotint 'Telemachus at the Court of Sparta' engraved by Thomas Burke after Angelica Kauffman and published by W.W. Ryland in 1773.



Trade card for “Lithographist” to the University of Oxford

151 WHITTOCK, Nathaniel

*Whittock & Goodman
Lithographer's [sic] to the
University of Oxford. Lithographic
Draughtsmen Engravers and
Printers.*

Publication
London, 14 Paternoster Row, [1828-1830].

Description
Lithographed trade card.

Dimensions
262 by 222mm (10.25 by 8.75 inches).

References
Heal 99.178.

£1,250

Nathaniel Whittock (1791-1860), was resident in Oxford from 1824-1828, advertising himself as “Teacher of drawing and perspective, lithographist to the University of Oxford”, a position which he retained while moving his business to London, initially in partnership with Goodman, from the address advertised in this trade card, 14 Paternoster Road. From here he offered “Maps, Plans, and Drawings of every Description, designed & executed with taste & accuracy. MS's and Fac Similes in any Characters Circular Letters, &c &c &c”, and in the border, lower right, is a miniature estate plan.

In 1829, he published 'A Topographical and Historical Description of the University and City of Oxford' in which were displayed several of the urban views and plans for which he gained his artistic reputation. These later came to include his popular aerial views of other English cities such as York, Hull, London, as well as those further afield in Dublin and Melbourne.

In addition to his lithograph prints, Whittock published a large number of books, mainly instruction books on topics such as 'the construction and decoration of the shop fronts of London', 'the most approved methods of imitating oak, mahogany, maple, rose, cedar, coral and every other kind of fancy wood', and simply 'the art of drawing'. His description of Oxford was also joined by other similar works, including 'a new and complete history of the county of York' and 'a picturesque guide through Dublin', as well as 'music titles, ornamental wrappers, maps, plans and drawings, of every description designed and executed with taste and accuracy, also bill-heads, law-forms, and facsimiles in any character', as advertised in a trade circular.

Other addresses associated with Whittock alone, are 24 Garnault Place, Spa Fields (1830-1831); 16 Somers Place East, New Road (1832-1834); 39 Rathbone Place (1848-1860); 34 Richard Street, Islington (1848-1860).



Wyld Thing

152 WYLD, James Junior

Catalogue of Atlases, Maps, Plans, Globes, and Astronomical, Statistical, & Geographical Works.

Publication

London, Published by James Wyld, Geographer to the Queen and Prince Albert, Charing Cross East London, and 2 Royal Exchange, [c1845]

Description

Octavo (175 by 105mm), 48pp., blue paper wrappers.

Dimensions

175 by 105mm (6.88 by 4.13 inches)

£300

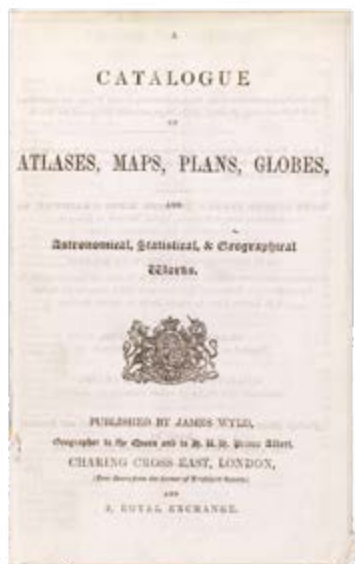
James Wyld Junior (1812-1887) joined his father James senior as partner in the business in the 1836, and succeeded him in business following his father's death the same year, which was said to have been bought on by over work! James proved a successful heir to his workaholic father, and the firm maintained their position as the leading cartographic publisher in England. On his death 1887 the business was taken over by his son James John Cooper, who ran the business for a further seven years, eventually selling up to their great rival Edward Stanford.

The mainstay of the business was the cartographical materials acquired from William Faden, which they issued separately but also as the core of their world atlases. However, James sr. and jr. were diligent in expanding the diversity of maps they published and all their stock of maps by other publishers. They offered a large selection of maps of the British Isles, many related to the rapid expansion of the railway system; their foreign maps include many of the expanding colonies abroad, theatres of war during the Victorian era, battlefields and so on.

Indeed, such was the firm's reputation for responding quickly to the latest geographical discoveries and the needs of their customers that the satirical magazine Punch commented, "Mr. Wyld has just published a Map of the North Pole. His industry certainly goes to the utmost limits. We doubt if there is the smallest scrap of the world left him now to make a map of. He has scoured the whole globe, as clean as a new door-plate, and left the name of 'WYLD' engraved in large letters upon it. He has even used up the Arctic Regions. Go, search the North Pole, and you will find one of Wyld's Maps dangling at the end of it. The force of mapping can surely no further go".

The current catalogue although not dated, was published in around 1840s - the title states that he geographer to Queen Victoria and Prince Albert, and catalogue contains as map of the Republic of Texas (in existence between 1836-1846) - and provides a comprehensive overview of the maps published by Wyld, though he states that his shop contains countless works by other cartographers.

As well as his large atlas consisting of 65 maps, the catalogue contains large folding maps of all parts of the world, plans of major cities, together with an extensive list of battle plans principally focusing on the Napoleonic wars. The list of large scale county maps consists most of maps first published in the eighteenth century by the likes of Rocque and Jefferys. To the rear of the catalogue Wyld advertises jigsaw maps, globes, and sea charts, to furnish "gentleman's yacht ... and captains and merchants supplied for exportation".



The Maps of the World, Europe, Asia, Africa, America, England, Scotland, Ireland, and other countries, are kept ready for inspection, but any Map will be dissected to order.

GLOBES.

WYLD'S TWELVE-INCH GLOBES, containing all the Modern Discoveries, and the Stars calculated on the Celestial Globe to the present year. Black stands, £3. 15s. 6d.; on mahogany stand, £3. 18s. 6d.

Ditto, on mahogany stand, chair high, £6. 6s.

WYLD'S TREATISE on the Use of the GLOBES and the CONSTRUCTION of MAPS. 3s.

TERRESTRIAL and CELESTIAL GLOBES, three and a-half inches in diameter, on stand and frame, 15s.

POCKET GLOBES, 6s. each.

WYLD'S GLOBES.

No. 1.



MAHOGANY COTTAGE, £6.

No. 2.



MAHOGANY CHAIR HIGH, £6. 6s.

No. 3.

12-inch, £3. 15s. 6d.



Black.

No. 4.

£3. 18s. 6d.



Mahogany.

POCKET COMPASS,
applied to the Globes, 7s. 6d.

A Frankfurt publisher

153 WILMANS, Frederic

Catalogue de la Librairie, Estampes et Estampes et autres Articles de fond de Frédéric Wilmans. Libraire, éditeur et marchand d'estampes. Zeil, Lett. D. No. 188.

Publication

Francfort sur Mein, Frederic Wilmans, 1829.

Description

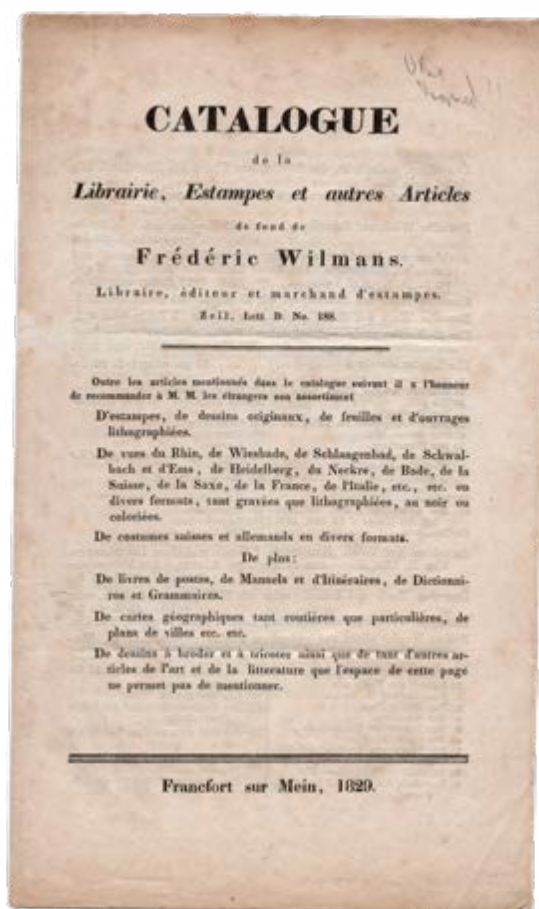
Octavo. 8pp. uncut.

Dimensions

237 by 140mm. (9.25 by 5.5 inches).

£250

Rare trade catalogue by the German publisher and printer Frederic Wilmans (fl 1800-1830), who worked in Bremen and Frankfurt. Although Wilmans's principal output was views and prints for the local German market, such as panoramas of the Rhine, which are listed in great detail in the catalogue, he also published, as the first page of the catalogue states, numerous maps and town plans.



Trade card for Yates family of map engravers

154 YATES, H[enry]

H. Yates, Engraver of Seals in Stone, Steel, and Silver, Copper Plates &c. ... N.B. Plate and Watches Chas'd

Publication

London, Foster Lane opposite Goldsmiths Hall, ... - or at his Shop at the Royal Exchange, [from 1752]

Description

Engraved trade card.

Dimensions

112 by 142mm (4.5 by 5.5 inches).

References

BM Heal 59.188; Worms and Bayton Williams, 'British Map Engravers', 2011.

£700

Although Yates's trade card is not signed, it is probably after a design by Matthias Lock (fl 1740-1769), whose 'A New Drawing Book of Ornaments', was published by "H. Yates" in 1752. The rococo cartouche is adorned with an engravers burin, and a seal stamp.

Probably Henry Yates (died 1762), and father of Henry Yates (1731-1814), "map engraver of Coventry, who took on William Thompson as an apprentice 7 Aug 1788, and was buried at St. Michael Coventry 27 Nov 1814 at the age of eighty-three, is perhaps the most likely candidate. He was presumably the son of the London engraver of the same name, who died in 1762 and to whom the younger Henry Yates had been apprenticed (Goldsmiths) 3 Oct 1744. His son Thomas was apprenticed to him in 1783 and later became a partner" (Worms & Bayton-Williams).



Zatta do nicely

155 ZATTA, Antonio

Catalogus librorum omnium tam veterum, quam recentiorum, qui venales reperiuntur apud Antonium Zatta q.m. JAC. Bibliopolam & Typographum Venetum. Accedit etiam in sine parvus index librorum Gallica lingua conscriptorum.

Publication

Venice, Antonio Zatta, 1780.

Description

Duodecimo. 307pp; original paper wrappers.

Collation: A-M12, N10.

Dimensions

950 by 165mm (37.5 by 6.5 inches).

£1500

Antonio Zatta (1757-1797) was an Italian printer and publisher, active in Venice. He published informative and beautifully engraved works showing new discoveries, the most important of which was the 'Atlante Novissimo', published between 1779 and 1785. It incorporated the latest travel accounts and exploration, and contained the first representation of the new islands explored by Captain Cook in an Italian atlas. Zatta's other significant works include 'Nouve scoperte de' Russi al nord' in 1776, which shows a Chinese colony where Vancouver Island is now located, and 'America Settentrionale' in 1780, which shows two straits which appear to join in the middle to form a Strait of Anian or Northwest Passage.

This catalogue was also published by Zatta in 1780, and lists all his available stock "both old and recent" in alphabetical order. All of the items are accompanied by a printed price and imprint information. The penultimate leaf contains a list of maps for sale. The forty-five maps are each individually priced, his 15-sheet map of France is the most expensive at 22 Lira 10 soldi, with his 12-sheet map of America after Mitchell priced at 18 Lira. Zatta states his intention to publish a further two maps each month, in order to form a world atlas. The endeavour would take a further five years, when in 1785 the 'Atlante Novissimo', was finally published.

CATALOGUS

LIBRORUM OMNIUM

TAM VETERUM, QUAM RECENTIORUM,

Qui Venales Reperiuntur

A P U D

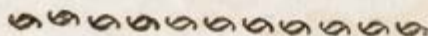
ANTONIUM ZATTA q.^m JAC.

Bibliopolam & Typographum Venetum.

Accedit etiam in fine parvus index librorum
Gallica lingua conscriptorum.



A N N O



M D C C L X X X.

János Zsámboky

156 [BRY, Theodor de]

*Joannes Sambucus Med. et.
Historicus*

Publication
[Frankfurt, Ammonius, c1650].

Description
Engraved portrait.

Dimensions
140 by 100mm (5.5 by 4 inches).

References
Wellcome 2591-3.

£400

János Zsámboky (1531-81), who later Latinised his name to Johannes Sambucus was a Hungarian humanist scholar and physician who, in addition to serving as court physician to Emperor Maximilian II, produced a number of important publications. His maps of Hungary, Transilvania & Illyria were used by Abraham Ortelius, and his book of emblemata was printed in five editions and translated into French and Dutch. Sambucus was also a poet and avid collector, amassing a great number of coins and pieces of art during his lifetime.

His portrait was included among the series published by Jean Jacques Boissard in is 'Bibliotheca Chalcographica' of 1650. The portrait, engraved by Theodor de Bry, was based on a print by Philips Galle from 1572. It shows the bearded scholar wearing a coat and collar, and de Bry has added in additional details not included on the original portrait in the form of an unscrolled parchment bearing Sambucus' date of death, and two lines of Latin: "Excitat et sanos s[c]riptis Sambucus, et a[e]lgros. Restituit medica maximus arte manu." ('In his writings, Sambucus rouses both the healthy and the sick. Through skill, this great man revives with his healing hand').



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