



THE WONDERFUL  
MOO-MOO BIRD

WEST OF  
THE MOON

MAGIC  
CARPET

THE GLASS  
MOUNTAIN

THE EMERALD  
CITY OF OZ

DO NOT WALK  
TOO NEAR  
THE EDGE!

LONG, BROAD AND  
SWIFT GLANCE

BOTTOMLESS  
LAKE

ENCHANTED  
WOODS

HERE THE  
BLACKBIRD  
PICKED OFF  
THE MAID'S NOSE

PETER RABBIT  
LIVES IN  
THIS HOLE

HANSEL AND  
GRETEL FIND THE  
GINGERBREAD HOUSE

HUMPTY  
HAD THAT  
FALL





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“I wisely started with a map...”  
A celebration of fictional cartography

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DANIEL  
CROUCH  
RARE  
BOOKS



## Introduction

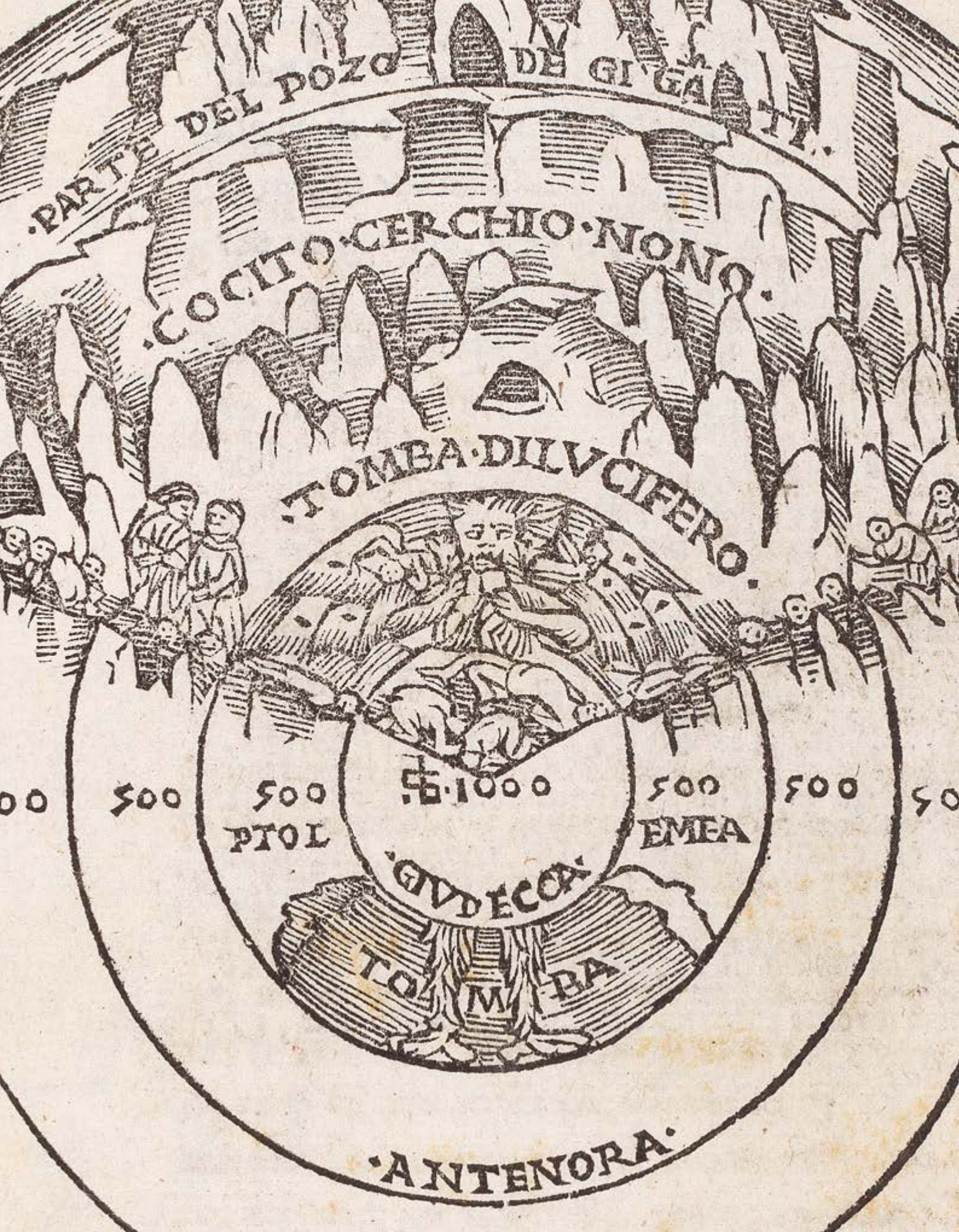
“I wisely started with a map, and made the story fit (generally with meticulous care for distances). The other way about lands one in confusions and impossibilities, and in any case, it is weary work to compose a map from a story” (J.R.R. Tolkien).

Maps tell the truth. All maps lie.

Maps are scientific instruments. They offer proof of truth. They portray measured relationships between objects and ideas. To achieve this, however, maps must reduce, omit, and distort a three-dimensional world onto a flat piece of paper. This is the paradox of cartography: to tell the truth, a map must lie.

At the extremes, cartography is absurd: a map without objects or ideas would be a useless blank piece of paper, such as Lewis Carroll’s ‘Bellman’s Map’ In ‘The Hunting of the Snark’ (see items 15 & 16). A map without reduction, omission or distortion would be a 1:1 scale model of its subject, such as the ridiculous map in Jorge Luis Borges’s 119-word short story ‘On exactitude in science’ (see item 41). But, in the space between these extremes, lies a realm of plausibility. A space where maps render objects and ideas credible. Where symbols and scales become sky hooks on which the reader can suspend their disbelief. It is no surprise, then, that writers of fiction turn to such a tool to tell their tales.

The first example of fictional cartography may be said to be the schematic diagrams found in Dante’s ‘Inferno’ (see item 1) - “the first virtual reality” (according to the BBC’s 2021 series ‘Dante’), but, of course, it is likely that neither Dante nor the mapmaker believed Hell to be anything but real. The earliest literary work to contain an explicitly fictional map corresponding to the text is, therefore, Sir Thomas More’s ‘Utopia’ (see item 2), which, adopts the “birds’-eye view” popular in the sixteenth century cartography of Italian city states, and presents an isometric mapping of Utopia. This form is adapted and exaggerated to illustrate Hobbes’s ‘Leviathan’ (item 5). These are all examples of maps enhancing literature: wholly “made-up” maps. Fictions were also articulated onto otherwise “true” maps. For example, the tall tales of Nicoló Zeno’s ‘Frisland’ made their way onto the otherwise “scientific” cartography of Girolamo Ruscelli (see item 3), not to mention the great cartographers Gerard Mercator and Abraham Ortelius. Indeed, Ortelius, in his great atlas ‘Theatrum Orbis Terrarum’, presents Odysseus’s peregrinations as historic and geographic fact (see item 4), as does none other than British Prime Minister, William Gladstone (see item 13). The origins of the Island of Atlantis can be traced back to the works of Plato, but the island did not appear on a map until it was needed to tidy up the theories of Athanasius





Kircher (see item 6). The most audacious cartographic fiction of all, however, was more toponymic than topographic: Gregor Macgregor's map of Poyaisia (see items 11 & 12) not only conned thousands of investors, but was sufficiently convincing to persuade a boat full of settlers to emigrate to "The Land that never Was".

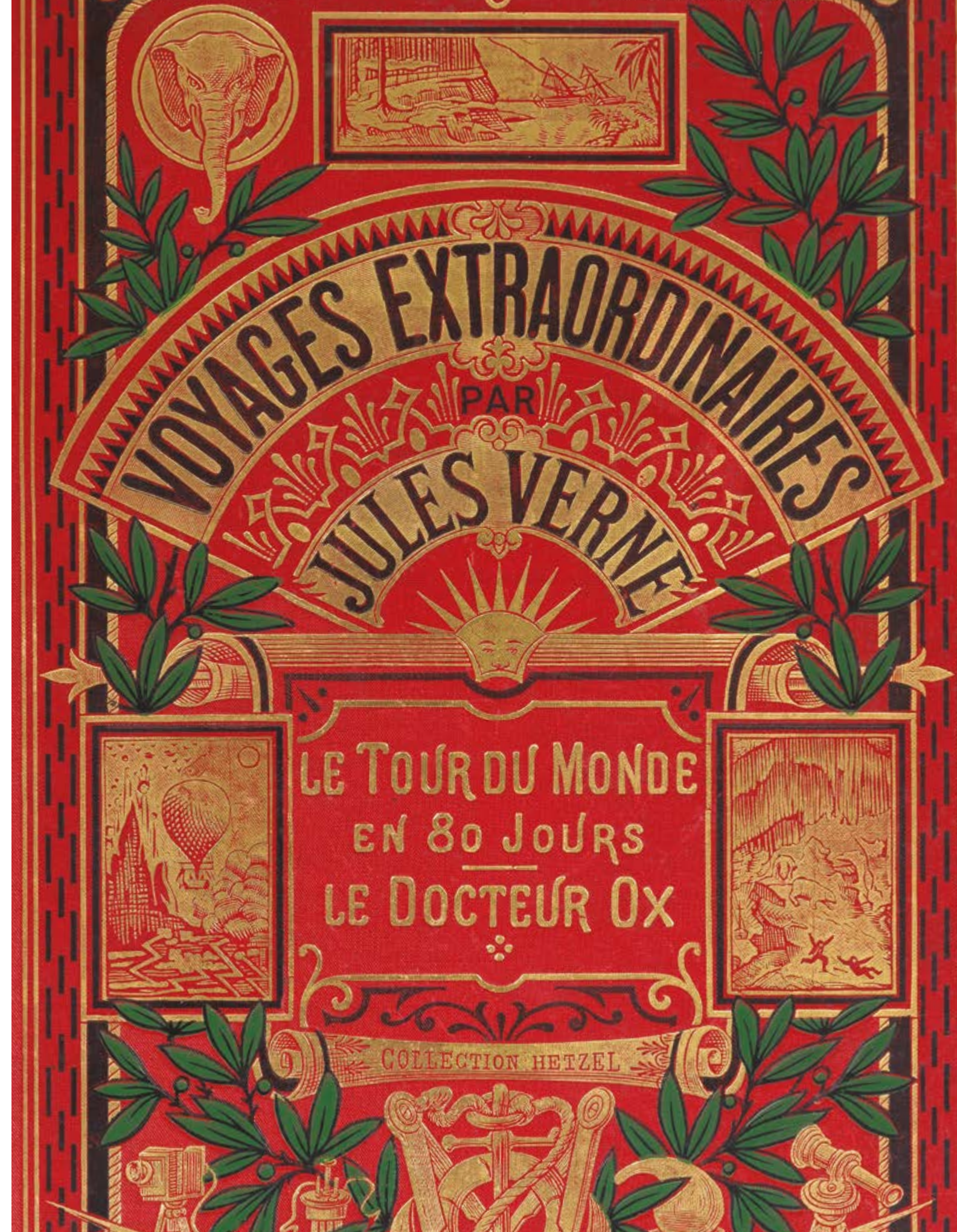
The fictional map is, in fact, as old as the first English novel, with two maps appearing in Daniel Defoe's 'Robinson Crusoe' (see item 7). Not to be outdone, Defoe's contemporary, Jonathan Swift, included five maps in Lemuel Gulliver's 'Travels' (item 8).

Sometimes setting himself as the fictitious "mapmaker" of his works, the master of cartographic fiction is surely Jules Verne. His maps – part mental navigational tool, part rhetorical device – pepper his monumental 'Les Voyages Extraordinaires' – all 65 works of which are illustrated with some 42 maps in 47 volumes in spectacular polychrome cartonnage bindings – are here as item 14. The fictional map, however, reached its apogee with Robert Louis Stevenson's 'Treasure Island' where "The map was the most of the plot" (item 17). Who doesn't want to be a pirate?

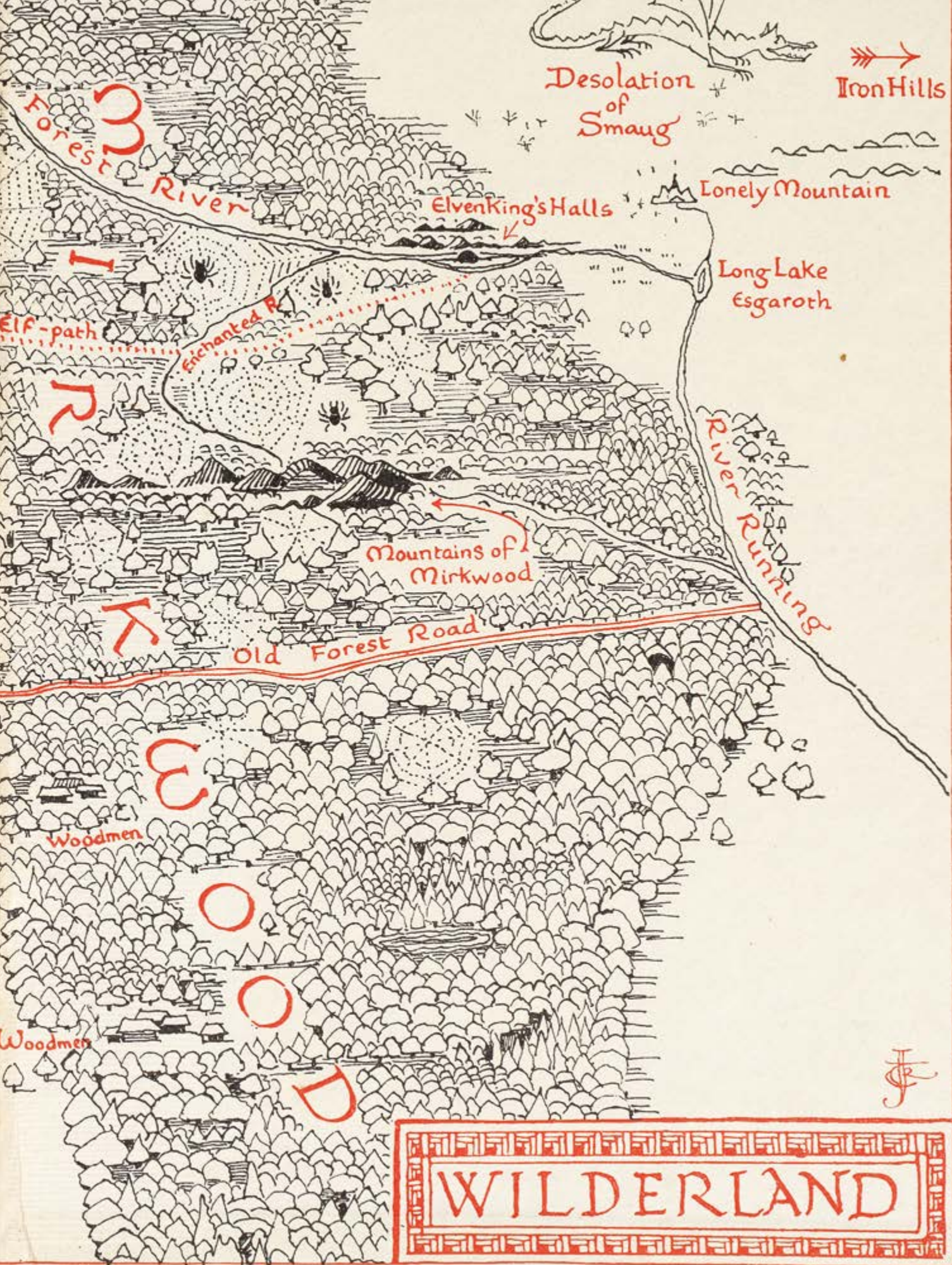
Until the end of the nineteenth century, fictional cartography was restricted to mapping places supposedly on earth: fiction rather than fantasy. This changed with two works:

Edwin Abbott's 1884 novella, 'Flatland' (see items 18 & 19), which only really counts if one considers its title-page to be a map, (which is, if truth be told, a bit of a stretch), and William Morris's 1897 'The Sundering Flood', widely considered to be the earliest example of a fantasy map (item 23).

Once the genie was out of the bottle, however, secondary worlds and minds proliferated, and fictional maps adorned the endpapers of places as far afield as 'Fairyland' (items 27, 30, & 38); 'The Land of Make Believe' (item 33); and 'Oz' (items 28 & 29), while anthropomorphic creatures began to tell their own stories in the worlds of the 'One Hundred Acre Wood' (32); 'Wind in the Willows' (item 35); and 'Watership Down' (items 52 & 53).







The term “world-building” was first used in the ‘Edinburgh Review’ in December 1820, and appeared in Arthur Eddington’s ‘Space Time and Gravitation: An Outline of the General Relativity Theory’ 100 years later, in 1920, to describe the thought processes behind hypothetical worlds with different physical laws. J. R. R. Tolkien (surely the master?) described the goal of worldbuilding as “enchantment”: a state where descriptions of the secondary world can be wholly disconnected from the story and narrative. In his essay ‘On Fairy-Stories’, he contrasts world building with the art of writing a play: “Very little about trees as trees can be got into a play”. Constructed worlds may sometimes shift away from storytelling, narrative, characters and figures, and may explore “trees as trees” or aspects of the world in-and-of-themselves. Tolkien sought to make his constructed world seem real by paying careful attention to framing his world with narrators and different versions of stories; like a “real” mythology.

The early twentieth century spawned many such worlds: Tolkien’s creations are represented here by two editions of ‘The Hobbit’ (items 39 & 40), a first edition ‘The Lord of the Rings’ (item 45), ‘The Silmarillion’ (item 58), and the first unified mapping of Middle Earth by Pauline Baynes (item 50). Fellow “Inkling” C.S. Lewis’s world of the ‘Chronicles of Narnia’ may be the most “complete” fantasy world, and first editions of all seven books are available at item 42, with the Baynes unified poster – matching that of Middle Earth – as item 51. Later, sometimes more nuanced, efforts in worldbuilding include Frank Herbert’s ‘Dune’ (item 48), Ursula Le Guin’s ‘Earthsea’ (item 49), and, of course, ‘The Game of Thrones’ (items 64 & 65). Worlds are constructed for younger readers in the stories of Tove Jansson’s ‘Moomintroll’ (item 44); Reverend Awdry’s ‘Thomas the Tank Engine’ (item 46); and ‘Asterix’ (item 47).

In addition to “bottom up”, worldbuilding and fantastical cartography, fictional worlds also exist concealed side-by-side (or “top down”) within our own “known” world. For example, in Thomas Hardy’s Wessex, place names, such as ‘Christminster’ and ‘Casterbidge’, are arrayed alongside the familiar ‘Bath’ and ‘Bristol’ (see item 22); the ‘Hound of the Baskevilles’ howls on ‘Dartmoor’ (item 24); and Peter Pan’s magic is conducted within ‘Kensington Gardens’ (item 25), all of which deploy cartography to both bring the reader closer to the action, and, with familiarity of location and nomenclature, make the “action” all the more believable.



Most of the worlds depicted within these pages are described in the third person – the all-knowing mapmaker. Later worldbuilders are more playful with their space: Nick Carraway is the ultimate “unreliable narrator” (see item 54); Indiana Jones’s grail quest is seen through the pages of his father’s diary (item 61); we walk the streets (and rooftops) of Oxford with Lyra Belaqua (item 67); and, as first-person characters, we uncover our Dungeonmaster’s plans and schemes (see item 55). In these worlds, the audience unwraps geographical space as they read and look at maps. Ursula Le Guin wrote: “We like to think we live in daylight, but half the world is always dark”. She called fantasy the “language of the night”.

This catalogue and exhibition is something of a daddy/daughter project. Conceived after a tipsy night in a pub, Daniel and his elder daughter, Sophie (who was working in Blackwell’s Fantasy and Sci Fi shop in Oxford during her gap year), decided that all good books start with a map, and so they put together a list - and then a collection – of cool maps in literature. This is the product of that mis-spent evening.

Please click your heels together, walk into the wardrobe, fall down the rabbit hole, and through the looking glass, and join us in a not-at-all serious, but profound, celebration of fictional cartography.





The first survey of Hell!

1 ALIGHIERI, Dante [and]  
MANETTI, Antonio

Commedia di Dante insieme con  
uno dialogo circa el sito et misure  
dello inferno.

Publication  
Firenze, Filippo di Giunta, 20 agosto, 1506.

Description  
Octavo (145 by 85mm), 312pp with 8 large  
or full-page woodcuts, late nineteenth  
century binding by Tommaso Laengner  
(Milan) in full green morocco, lettered in gilt  
to spine, gilt edges.

Collation:  
a6; b-z8; &8; A-F8; G10; H-P8. [303] ll.

References  
de Batines, I, 64-66; Cachey, 453; Gamba,  
386; Langer, [https://library.brown.edu/  
create/poetryofscience/](https://library.brown.edu/create/poetryofscience/); Ortolja-Baird, 44,  
47; Padron, 260-265; Parker, 87-89.

“The first printed maps of Dante’s hell and, as such, the beginning of a venerable tradition” (Cachey).  
The tantalizing details in ‘Dante’s Divine Comedy’ led a number of medieval scholars and artists to seek geographic and cosmographic knowledge from the work. “During the fifteenth century, the Florentine architect and mathematician Antonio Manetti decided that one could gather the information presented in ‘The Inferno’ and extrapolate from it to map out precisely the size, shape and location of Dante’s Hell” (Padron).  
Manetti, in his ‘Commedia’, was one of the earliest to see that cartography offered another way to situate literary landscapes in the natural world: the Literary Map was born! He may also be considered the first person to have measured Hell (!). His calculations were included and, crucially, illustrated, with seven maps as an addendum to this, the Filippo Giunta edition of Dante, edited by Girolamo Benivieni, ‘Dialogo di Antonio Manetti: Cittadino fiorentino circa al sito, forma, & misure del lo inferno di Dante Alighieri poeta eccellentissimo’ ‘Dialogue of Antonio Manetti, Florentine Citizen, Concerning the Site, Form and Measurements of the Inferno of Dante Alighieri, Most Excellent Poet’.

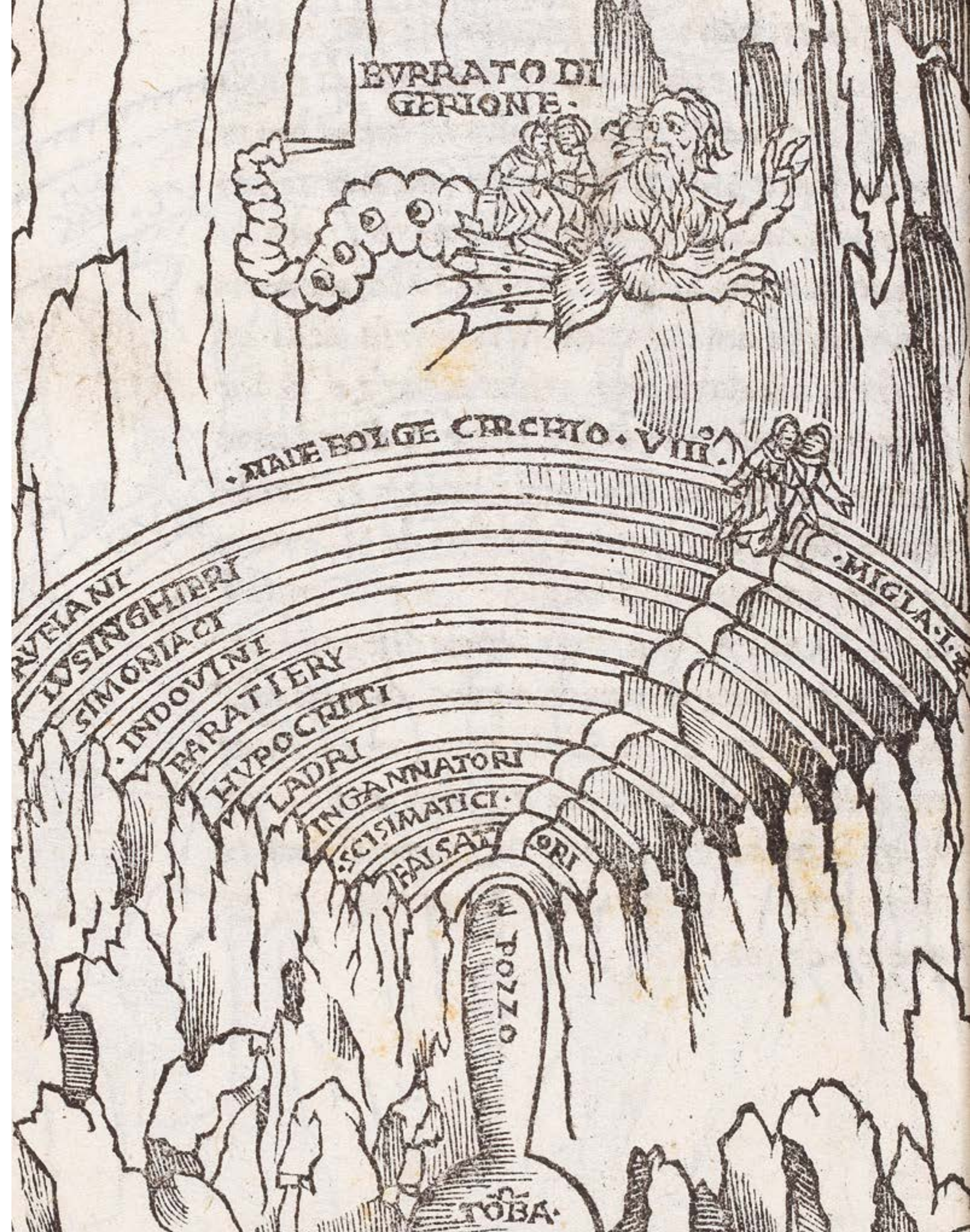
Indeed, as the author of the 1506 edition argues, readers should consult maps and seafaring charts to accurately navigate the poem’s geography. “Comparing maps in editions of Dante... to contemporary maps in print reveals how the Comedy might have been interpreted through cartography and speaks to the dialogue between geography and literature in the [sixteenth] century. Maps also illuminate how cartographical interpretations of the poem began to shore up Dante’s authority in scientific culture” (Langer).





Rarity

We are only aware of three complete examples of this edition appearing at auction in the past 40 years (Minerva Auctions, Rome, 2013; Bonhams, London, 2010 (with 18 leaves supplied from another example); and Christies, Rome, 1997).





The Island of Utopia: Holbein’s Memento More-i!

2 MORE, Sir Thomas [and]  
HOLBEIN, Ambrosius

[Utopia]. De optimo reip. statu,  
deque nova insula Utopia,  
libellus vere aureus.Epigrammata  
darissimi disertissimicus viri  
Thomae Mori, pleraque è Græcis  
versa. Epigrammata. Des. Erasmi  
Roterodami.

Publication  
[Basel: Apud Joannem Frobenium,  
November-December 1518].

Description  
Three parts in one volume, quarto (149  
by 205mm). 163, [1, unnumbered page],  
164, [2, unnumbered pages], [1, colophon,  
dated “Novembri MDXVIII”], [1, title-page  
for “Epigram”], 166-355, [1, colophon,  
dated “Decembri MDXVIII”] pp. Roman and  
Greek types. Twenty-six lines. Woodcut  
Utopian alphabet on b3 recto (designed by  
Petrus Aegidius and later used by Geoffroy  
Tory in the Champfleury). Title within a  
fine woodcut architectural border by Hans  
Holbein on title (repeated on c1), full-page  
woodcut map of Utopia on b2 verso by  
Ambrosius Holbein, half-page woodcut  
head-piece depicting John Clement,  
Raphael Hythlodaye, Thomas More, and  
Pieter Gillis by Ambrosius Holbein opening  
text on d1 recto, woodcut title border to  
More’s epigrams by Urs Graf, woodcut  
title border to Erasmus’s epigrams by  
Hans Holbein, one of three woodcut  
printer’s devices at the end of each part,  
woodcut historiated initials by Urs Graf  
and Ambrosius and Hans Holbein; full  
eighteenth century English tree calf, upper  
cover repaired at hinge, boards tooled in  
gilt, gilt dentelles, marbled endpapers,  
all edges dyed yellow, spine stamped  
and lettered in gilt, some scattered minor  
marginal stains, small marginal paper repair  
to leaf S, not affecting text, a few early, neat  
ink annotations in margin; three previous  
owners’ bookplates on front endpapers.

References  
Adams, M1757; Bishop, 107-112; Fairfax  
Murray, 314; Gibson, 4; PMM, 47 (citing the  
1516 first edition); Smith, <https://blogs.loc.gov/maps/2022/08/mapping-the-land-of-utopia/>.

It has long been noted that the map at the front of Thomas More’s ‘Utopia’ is one of the earliest incarnations of a literary map. It is, however, rarely acknowledged that the map in the third and fourth, 1518, editions of the work is far more sophisticated than that of the first edition: it is both the work of Ambrosius Holbein (elder brother of the more famous Hans); and in hiding the shape of a skull within the overall design reveals a “memento mori”. It is also worthy of note that Ambrosius Holbein’s skull predates his brother’s anamorphic skull in his painting ‘The Ambassadors’ by some 15 years.

The Book

“Utopia’ was published in the great year of Erasmian reform, when the new enlightenment seemed about to carry all before it” (Printing and the Mind of Man).

The first edition of More’s ‘Utopia’ was published in its original Latin text in December 1516 by Thierry Martens of Louvain. More had only completed the manuscript in September, and the publication was overseen by Desiderius Erasmus of Rotterdam, and More’s new friend Peter Gilles, (or Aegidius), Town Clerk of Antwerp. This first edition was illustrated with a sketch map of Utopia attributed to the 22-year old Ambrosius Holbein, and entitled ‘Utopiae isulae figura’. The present work is the second to carry Holbein’s magnificent woodcut, and the fourth edition of Thomas More’s ‘Utopia’.

Utopia

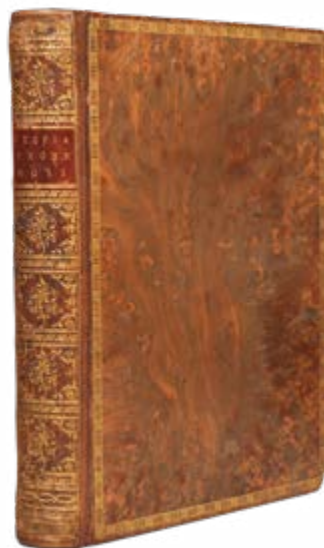
The name ‘Utopia’ appears to have been coined by More, and its etymology comes from the ancient Greek words ou-topos meaning “no place” and eu-topos meaning a “good place” It seems unlikely that the overlapping meanings were lost on More as:

“There was no unemployment on the island or unequal distribution of wealth. The Utopians worked six hour days with two hour lunch breaks!

Most Utopians spent their free time furthering their education by attending public lectures. Utopians did not own private property. They wore plain clothes and gold and jewels were not considered valuable. The Utopians despised war and only engaged in it to defend themselves. There were fifty-four towns in Utopia, all built on the same plan. Shopping centers were located in the center of each town. Utopians took free food from warehouses that were located in the shopping centers” (Smith).







#### Ambrosius Holbein

Ambrosius Holbein (1494/5–1519/26), depending on source, was the gifted elder brother of Hans Holbein (1497–1543, known as ‘the younger’, as their father was also named Hans and an artist), who is the better known of the two in England, where he became Court Painter to Henry VIII in 1536. Hans painted portraits of Erasmus (1523), and of More with his family (1526).

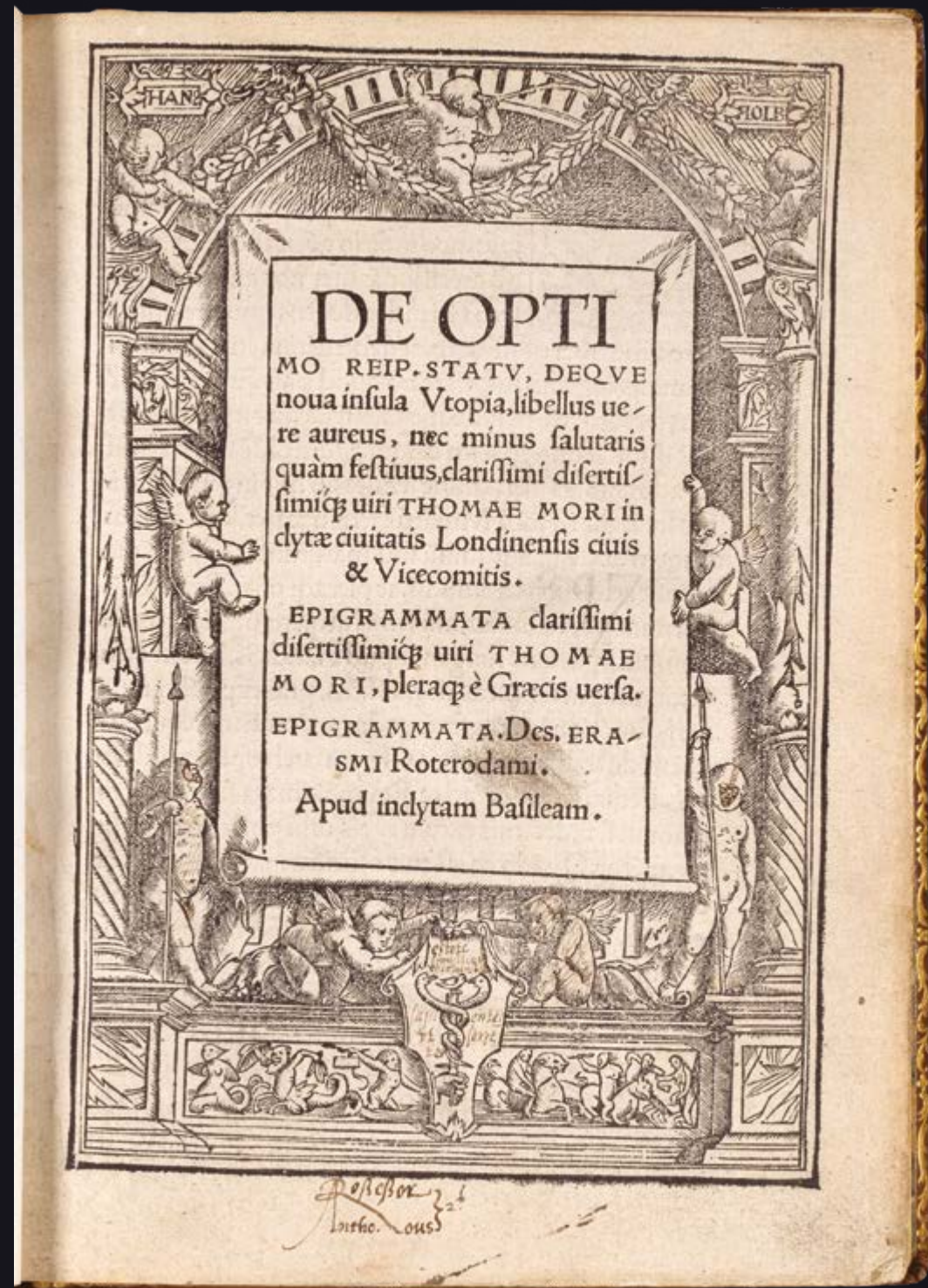
#### The Map

“The map of the 1516 edition is crudely cut, and corresponds only schematically with the text, in scale bearing no relationship to it at all. Ackroyd points out that the island as described in the book has the same dimensions as England, with the number of city states corresponding to the number of counties, plus London, which latter city the main town of the island resembles. These city states are reduced to six in the map. The island’s river, the Anydri, or waterless, has its source in a small waterfall (labelled fons) to the left of the map, and its mouth (ostium) opening into the landlocked harbour to the right. Its course divides the principal city of Amaurotum, (Civitate Amaurotum) which occupies the top centre, though the bridge crossing the river to link the two sections of the city is not drawn, a shame in view of the description in the text which, in the first English translation by Robynson in 1551, describes a structure: ‘... not of pyles or of tymber, but of stonewarke, with gorgious and substanciall archeis...’ The large harbour of the island is protected, as described, by a ‘great rocke’ which has on it a ‘faire and strong towre builded’. Three sea vessels are shown. On the left, partially obscured, one appears to be beached; on the right a small craft is scudding along with a crew member indistinctly shown, and in the foreground a ship is at anchor, its hawser tense against a very strong tidal current. A long pennant carries the enigmatic device: •N O (altered to •N•O•R on the second [1518] map)” (Bishop).

A second, unillustrated, edition of ‘Utopia’ published in 1517, and in March and November, 1518, the third and fourth editions were printed in Basel by Froben. These were published bound together with other works by More and Erasmus in a single large volume, on which both Ambrosius and Hans Holbein collaborated for the illustrations. These new editions contained a new woodcut map of Utopia, this time entitled ‘Utopiae insulae tabula’, and attributed to the younger of the two brothers.

#### The 1518 Edition

“The new map is a mirror image of the first... There is no evidence of pricking through, or similar mechanical transfer, even the ship in the foreground, which at first sight appears nearly identical, in fact differs in





every dimension and is a free copy. The island itself has been transformed, with its visual wit bringing it up to the same standard as the text it accompanies” (Bishop).

In this second map, the anthropomorphic elements, that may or may not have been intentional in the earlier incarnation, are brought to the fore. The “ship of teeth”, which remains unchanged from the 1516 map, is the best key to the image, and it is from here that the viewer begins to determine the shape of the skull. The exposition of this was made brilliantly by Bishop and is worth quoting in full. It was published, curiously, in the ‘British Dental Journal’ in 2005:

“The named figure of Hythlodæus on the left provides the back of the ‘neck’, leading the eye down to the ‘shoulders’. These shoulders, and the lower border of the jaw bone, are provided by a newly added land mass on which the figures are standing, which, as described in the text, had once been physically joined to the island by an isthmus which ‘King Utopus’ divided to create the island of Utopia. A male figure [...] is moved to what appears to be a most odd position to the right, with an unnatural stance, until it is realised that with the dark shadow of the ship’s rudder and heavily outlined clothes he gives shape to the anterior aspect of the mandible of the skull. The third figure, of More himself, contributes both to the spinal column, and the posterior margin of the mandible and its ascending ramus. The single-masted vessel which has been transferred from the first map, and its wake (or bow-wave, the direction of travel is equivocal), now form an essential element in the composition, the craft itself resembling a flick of hair, the emphasised hull outline and dark swell of sea water providing a sweeping line from the shore of the island to Hythlodæus. On the deck of the large ship, the single figure is transformed, becoming an elegant gentleman, facing the viewer and leaning nonchalantly against the forecastle. The mainmast with its rigging defines the nasal cavity of the skull, while the other two masts with their rigging mark the limits of the upper jaw (maxilla). The forecastle and the bowsprit cheat the eye into perceiving the right cheekbone (zygomatic arch). A similar purpose is served on the left cheek by the beached vessel, which is now barely recognisable as a boat, at a casual glance resembling a furled sail, and which doubles up as the left infra-orbital rim. On land, the harbour seen in the 1516 map has gone, and the rock which had guarded the original haven, and the fort on it, have been altered in size, orientation, and optical density, and by the addition of an ‘eyebrow’ hill behind, to form the right eye socket. This trickery by Ambrosius is a reminder of the clever grotesques which were brought to a peak 50 years later for the Hapsburg court by Guiseppe Arcimboldo (1537–93), where fruit, vegetables or weapons are assembled to form a human head. [...] Various rocks and buildings have been turned to face to the left (right from the viewers’ perspective) to give the eye sockets and other skull features. The ribs and

planking of the ship provide the teeth of a grinning death’s head, the lower row of rectangles being not a third row of teeth, but the bony root prominences of the lower incisors and premolars” (Bishop).

#### The Memento More-i

Many scholarly articles, exhibitions, and even whole books, have been dedicated to the art and meaning of memento mori and vanitas (see, for example, Benjamin Bennett-Carpenter’s ‘Memento Mori in Art and Literature’ in ‘Death in Documentaries’; the 2002 exhibition catalogue ‘Memento mori’ by Kunstkammer Georg Laue; or Paul Koudounaris’ ‘Memento Mori: The Dead Among Us’). It is, therefore, tempting to conclude that Holbein’s map holds some deep significance beyond the standard trope of the fragility of life. Indeed, as Bishop states: “Teasing these meanings out at a distance of 500 years is risky, but the sixteenth century viewer might have perceived in the image the meaning that the Humanist Reformation text of the book was a product of man’s mortal mind, rather than the eternal certainty of God, and that is why it is shown originating from within the skull of a man, although this is diverted by the alteration of the second map to include the Christian symbolism which is absent in the 1516 ‘map’. It could equally be argued that as the Reformation took hold, the skull meant that holding such ideas as the book contained was to risk death”. This is not unlikely, as the Catholic Church placed ‘Utopia’ on their list of banned books, and Hans Holbein, who had illustrated an edition of Luther’s Bible in 1520, had had to delay the publication of his Reformation ‘Dance of Death’ series from 1526 until 1538.

However, whilst, like the anamorphic skull in the older Holbein’s ‘The Ambassadors’, the full significance of the map remains something of an enigma, there remains, undoubtedly, a much lighter interpretation: the map is a visual pun based on the name of the author and the Latin for death: “Mors”. As Bishop notes, this joke has lasted well, with Mori meaning both ‘of More’ and ‘of death’: “The coupling of the words memento mori ‘remember death’ is still current in English usage long after Latin has ceased to be the universal language in which More and Erasmus were as comfortable as their own. The exhortation had existed at least since the eleventh century when a German poem of c1050 had the title, but quite when death’s heads received the generic term is uncertain. More himself made a similar pun on his own name when dealing with a man who was indebted to him. The debtor, reminding More that after death he would have little use for the money owed, finished ‘memento morieris’ (remember we will die) to which More replied ‘...you mean memento mori aeris’ — remember More’s money. More and Erasmus much enjoyed this sort of word play, which Erasmus had used in the title of his ‘Encomium moriae’ (In praise of folly) of 1509/10, completed at More’s house at



Bucklersbury on the Thames, and this gives weight to the suggestion that Erasmus might have primed Ambrosius [when commissioning the map]. Even in the second edition without illustrations, there is evidence of the ambiguity in the Latin where the magnificent printer's plate on the last page has the enigmatic title MORI DE R..P ('of More, concerning Rei Publicae?') (Bishop). Indeed, the very name "Utopia", as discussed above, is indicative of More's (and Erasmus') fondness for an in-joke, and, in the final analysis, it may well be that the form of Holbein's map was never intended to be More than a witty Latin jape.

Provenance

1. With contemporary inscription on title "Possessor Antho. Rous 2d"; Lord Dacre, with his bookplate and inscribed by him "This Book formerly Mr Capels given me by the Revd. Mr. Collins of Ledbury his Executor D.". According to Sotheby's, who sold the present example at the George Abrams sale, London 17 November 1989, lot 194 "Possibly Anthony Rous (d1620), friend of Sir Francis Drake and one of his original executors".
2. Albert Ehrman, Broxbourne Library, with bookplate (sold Sotheby's, London 14 December 1977, lot 63).
3. George Abrams, with bookplate (sold Sotheby's, London 17 November 1989, lot 194).





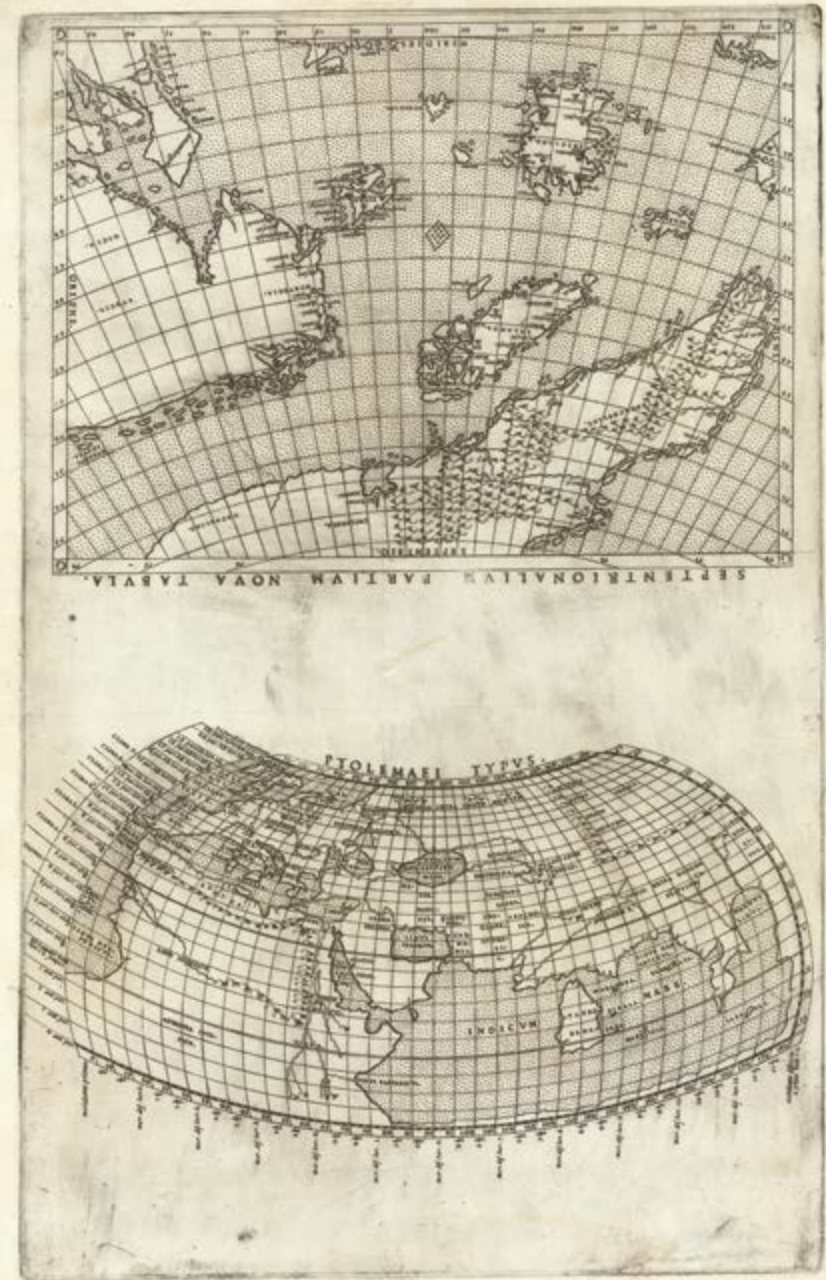




century, English scholar Richard Henry Major declared the Zeno story an “authentic... genuine, and valuable narrative”, while, in 1951, geologist William Herbert Hobbs determined that the Zeno brothers were “honest and quite competent discoverers”. Indeed, as late as 1989, Venetian philologist Giorgio Padoan argued that there was no forgery: Venetians had stepped on the New World before any other Europeans. Proof, if ever it were needed, of the rhetorical power of a map!

#### The Maps

The two maps - Ruscelli's North Atlantic and the Ruscelli edition of Ptolemy's second projection - were published by Girolamo Ruscelli for his 1561 edition of Ptolemy's 'Geografia'. Both maps were printed on a single sheet, but when found, as here, undivided and without text on the verso, it may be inferred that they were an earlier publication and, in all likelihood, printed for inclusion in a Lafreri composite atlas.





The Errors of Ulysses

4 ORTELIUS, Abraham

[Ulyssis Errores] Erythraei sive Rubri Maris Periplus. olim ab Arriano descriptus, nunc vero ab Abrh. Ortelio ex eodem delineatus Cum Imp. Reg. et Cancellariae Brabantiae privilegio decennali 1597.

Publication 1624.

Description Engraved map with fine original colour, Latin text on verso, some offsetting, decomposition of verdigris reinforced with archival paper on verso.

Dimensions 360 by 465mm (14.25 by 18.25 inches).

References van den Broecke, 224; van den Broecke [revised edition], 663; van der Krogt, IIIB, 0500H:31.1A; Meurer, 37P; Zazzera, https://www.laphamsquarterly.org/roundtable/geography-odyssey.

In 1597 “Abraham Ortelius became the first person to draw a map of Odysseus’s travels. Like many Homeric geographers, Ortelius identifies Scheria, home of the Phaeacians, with Corcyra (now known as Corfu) because of a passage from Thucydides’ ‘History of the Peloponnesian War’ claiming the Phaeacians were the previous inhabitants of that island. While widely accepted, this identification of Scheria with Corcyra creates a problem. Homer clearly places Calypso’s island west of Scheria, but there is no island in the Ionian Sea west of Corcyra. Ortelius, following in the footsteps of Pliny, mapped a nonexistent island off southern Italy and called it the home of Calypso. The imaginary island appeared on maps through the mid-nineteenth century, and individuals continued to search for it into the twentieth. (Perhaps it had sunk into the sea?)” (Zazzera).

The Map

The main image shows the northern part of the Indian Ocean. There are three insets: The Mediterranean Sea, showing the “errors of Ulysses”; a circular inset, “Annonis Periplus”, at the top left, representing the Northwest coast of Africa; and a second circular inset of the north pole at the top right. The inset Hyperborei has been added, as Ortelius puts it, “for better beautifying or proportioning of this map” and to remind the reader that despite all their exertions, a passage to the Far East via the North Pole has not yet been found by the English or the Dutch.

The map was first published in 1601. The present example comes from ‘Theatri Orbis Terrarum Parergon’. Antwerpen. Balthasar Moretus, 1624. (Van der Krogt 3, 31:711).





“One of the intellectual giants of European philosophy”

5 HOBBS, Thomas [and] BOSSE, Abraham

*Leviathan, or The Matter, Forme, & Power of a Common-Wealth Ecclesiasticall and Civill.*

Publication  
London: Printed for Andrew Crooke, at the Green Dragon in St. Pauls Church-yard, 1651.

Description  
Folio (276 by 182mm), 1-248, 247-256, 261-396pp., the additional pictorial engraved title by Abraham Bosse (an excellent and strong impression), with manuscript signature in lower blank margin ‘W. Best’ [?] dated 1713, title with woodcut ornament with Head motif (indicating the first issue), folding table, errata list struck through in early ink on verso of A3, several leaves at front of volume with short early marginal notes mentioning Malebranche, occasional ink markings and underlining, short closed tear to lower blank margins of I1, 2S2, upper blank margin of 2T1 tiny rust hole to 2D4 affecting one letter of text, repaired closed tear to lower edge of 3B3 (without loss), further manuscript notes in Latin by the same annotator on rear flyleaf, light toning in the outer margins of a few leaves, nineteenth-century blind-ruled calf, rubbed, red morocco label, decorative ligatures in blind.

References  
DSCBP; Macdonald and Hargreaves, 42; Pforzheimer, 491; PMM, 138; Wing, H2246.

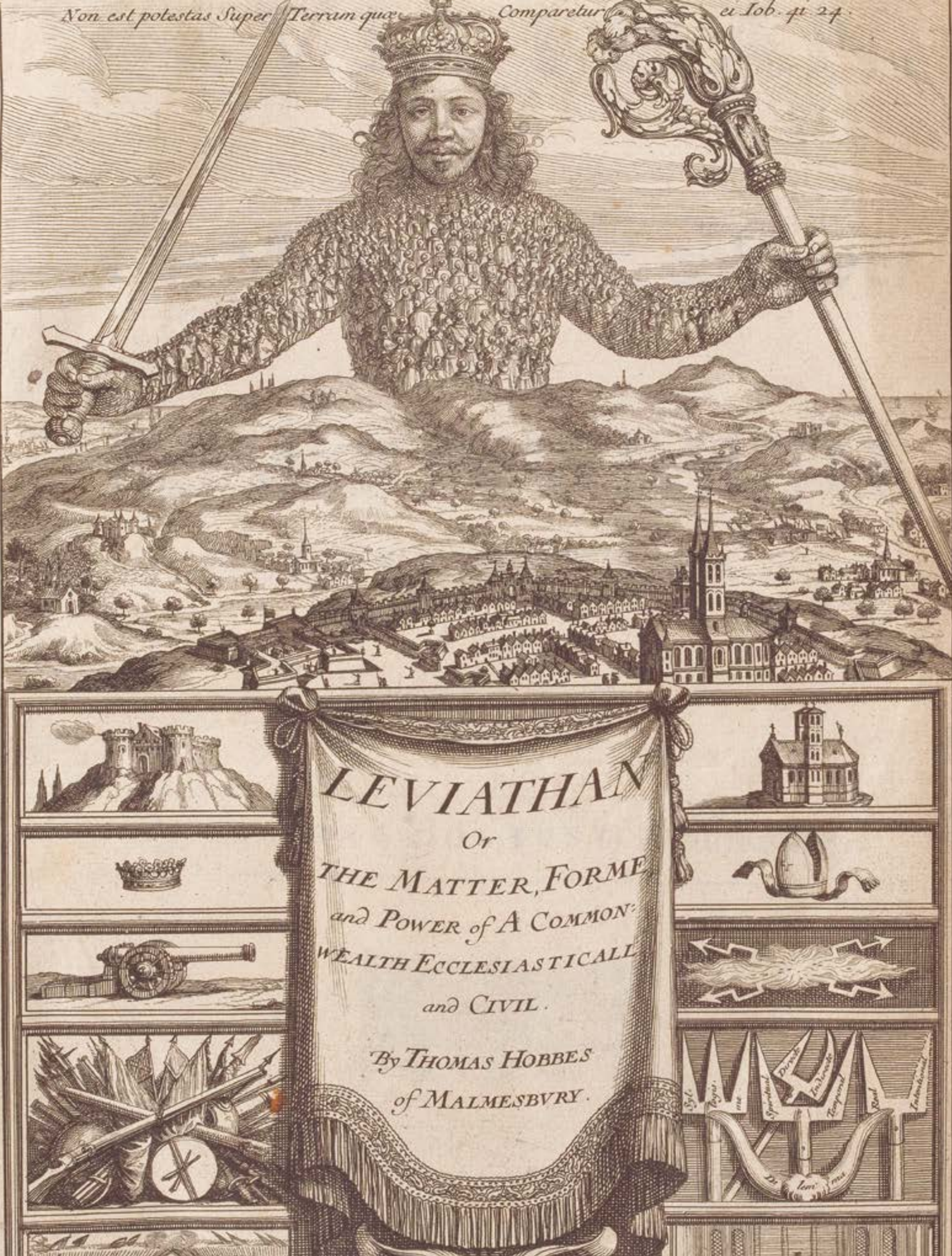


First edition, first issue, of one of the very greatest books on political philosophy ever written.

Whether or not one agrees with Hobbes’s theory of social contract, he is generally considered one of the founders of modern political philosophy. His ‘Leviathan’ (1651) contains one of the most remarkable frontispieces of any seventeenth century book, and much has been written on its significance. Designed by Abraham Bosse (c1604-1676), a French artist, in collaboration with the author, it is a striking representation of Hobbes’s thinking on society and government.

Influenced by the turmoil of the Civil War, Hobbes developed his theory that only a strong and absolute sovereign could sustain peace. For this he appropriates the sea monster of the Old Testament as a unifying sovereign of church and state, towering over a birds’-eye view or “map” of an idealized European city state, replete with church spire, city walls, and town square. The sovereign sea monster wields the symbols of both state and church, the sword and crosier, reflected in the frame below: earthly power on the left, and the powers of the church on the right; castle to church, crown to mitre, cannon to excommunication, weapons to logic, and the battlefield to the religious courts.

The sovereign sea monster’s body and arms are made up of the bodies of hundreds of people, all turning to look at him in allegiance, illustrating Hobbes’s argument that: “A multitude of men, are made one person, when they are by one man, or one person, represented; so that it be done with the consent of every one of that multitude in particular. For it is the unity of the representer, not the unity of the represented, that maketh the person one... And if the representative consist of many men, the voyce of the greater number, must be considered as the voyce of them all” (Leviathan, Part 1, chapter 16).





6 KIRCHER, Athanasius

*Mundus Subterraneus, in XII Libros digestus...*

Publication  
Amsterdam, Joannes Janssonius van  
Wesberge and Elizeus Weyerstraten, 1665.

Description  
Two volumes in one, folio (400 by 230mm),  
vol. I with engraved additional title by Theodor  
Dirck Matham after Joannes Paul Schor,  
engraved vignette on title, portrait of Pope  
Alexander VII and of the author, vol. II with  
engraved title by Anthony Heeres Siourtsma  
after C. van de Passe, 19 engraved plates of  
which 10 are double-page, two double-page  
and folding and 7 full-page, 64 engraved  
illustrations of which one full-page and 2 on  
separate sheets, seven tables, numerous  
woodcut illustrations, some mainly marginal  
spotting and faint staining to bottom margin  
sometime heavier, few small tears to margins  
and occasional browning, contemporary  
dark brown calf, raised bands on spine, with  
title in gold.

Collation:  
I: \*-\*\*\*(6); pp.6-346; [3]  
II: \*(6); pp.1-487; qq(4).

References  
de Backer and Sommervogel, IV, 1060;  
Bellamy, 'The Atlantis Myth', 1948; Caillet,  
5783; Dünhaupt, II, 1006; Ferguson, I, 467  
(calling for 14 plates in vol. I and 7 in vol. II);  
Honeyman, 1823; Hoover, 483; Kopp, I, 230;  
Merrill, 17; Nissen [ZBI], 2196; Sabin, 37967;  
Ward and Carozzi, 1257; Wellcome, III, 395.



The first printed map of Atlantis

Fine example of Kircher's bizarre encyclopaedia of subterranean geography, incorporating the first printed map of Atlantis.

The work is one of the earliest works on speleology, one of the first to propose a fiery volcanic structure for the interior of the earth, and includes theories for weathering, and the water cycle. It also includes discussions of the location of the lost Island of Atlantis, alchemy, the existence of dragons and giants, and the spontaneous generation of animals from inert objects.

The Atlantis Myth

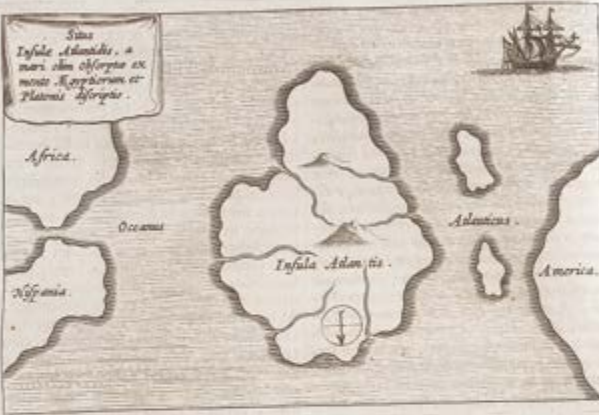
The first accounts of Atlantis appear in Plato's Socratic dialogue in two parts: 'Timaeus and Critias' (360BC).

At the beginning of 'Timaeus', Plato mentions Atlantis for the first time: "Then listen, Socrates, to a tale which, though strange, is certainly true, having been attested by Solon... For these histories tell of a mighty power... This power came forth out of the Atlantic Ocean, for in those days the Atlantic was navigable; and there was an island situated in front of the straits which are by you called the Pillars of Heracles; the island was larger than Libya and Asia put together... Now in this island of Atlantis there was a great and wonderful empire which had rule over the whole island and several others, and over parts of the continent, and, furthermore, the men of Atlantis had subjected the parts of Libya within the columns of Heracles as far as Egypt, and of Europe as far as Tyrrhenia.... But afterwards there occurred violent earthquakes and floods; and in a single day and night of misfortune all your warlike men in a body sank into the earth, and the island of Atlantis in like manner disappeared in the depths of the sea".

In 'Critias', Plato goes into greater detail about Atlantis's geography and wealth: "...they had such an amount of wealth as was never before possessed by kings and potentates, and is not likely ever to be again... For because of the greatness of their empire many things were brought to them from foreign countries, and the island itself provided most of what was required by them for the uses of life. In the first place, they dug out of the earth whatever was to be found there, solid as well as fusile... orichalcum was dug out of the earth in many parts of the island, being more precious in those days than anything except gold. There was an abundance of wood... there were a great number of elephants... there was provision for all other sorts of animals... Also whatever fragrant things there now are in the earth, whether roots, or herbage, or woods, or essences which distill from fruit and flower, grew and thrived in that land; also the fruit.. we call them all by the common name pulse, and the fruits having a hard rind... affording drinks and meats and ointments, and good store of chestnuts and the like... that sacred island... brought forth fair and wondrous and in infinite abundance. With such blessings the earth freely furnished them...".

LIBER SECUNDUS TECHNICUS.

Athlanticam Insulam ingentem omnium  
seculorum memoria extitisse ex precedentiibus patuit; quomodo autem & quando defuerit, tam ignotum est, quam ignota tempora, quibus viguit. Porro si vera sunt, quae Veteres de ea referunt, ejus sane situm aliam non esse dixerim, quam qui Canariis, Aforibus & Flandricis, ceterisque in Oceano Atlantico superstitibus Insulis comprehen-



Sunt nonnulli, qui hanc terrae Contin-  
entem velut ab occasu, Americae con-  
nexam; sed hoc omni fide caret; hoc enim  
pacto Continens ad fretum Herculeum con-  
tinuata plusquam ad 90 graduum fere terre-  
stris circuli longitudinis spaciū continuat-  
set, quod contra naturae intentionem fuit,  
quae terrestres Mundi portiones ita distribuit,  
ut semper Oceano ambiēti sint perviae, tum  
ad fontium, fluviorumque productionem,  
tum ad alia naturae beneficia praestanda, quae  
superfluum innumus; quomodo vero interierit,  
reliat dicendum; & quantum quidem ex-  
perientia magister cognosci potuit, illa dis-  
plici ratione tantum incurere potuit suae  
ruinae exitium; quarum prima est, quae de-  
finitur a terrae motibus, quorum efficiens  
causa, sunt ignium subterraneorum spiritus,  
quibus Atlanticum mare scatet; unde ter-  
raemotibus oppido expositum esse, horum  
temporum Historici scribunt; Montem enim  
Picum in Tesseris Canariarum, tantae alti-  
tudinis esse perhibent, ut à 60 miliaribus,  
Nautis in altissimo Oceano constitutis instar  
columnae appareat; fumum quoque subin-  
do ex vertice emittere, & incendia quan-  
doque evonuisse testantur lapides sulphu-  
rei, qui magna copia hinc in Hispaniam de-  
portantur; trien dierum itinere perveniunt  
ad apicem planitie conspicuum, ex qua  
omnes Canariarum Insulae quantumvis dis-  
tante obtutui sese offerunt; thermis quoque &  
bituminosis fontibus scatet, quae manifesta  
sunt latentis subterranei ignis indicia. In A-  
zoribus Insulis, Mons spectatur, parum cum  
Pico Canariarum altitudinis, ab incolis Pico  
de Fajal de S. Georgis nuncupatus; habet is  
Insulas circumfusas, quarum quae Tercera di-  
citur, & S. Michaelis, olim in pluribus locis  
& rupibus ignem eructasse feruntur, fre-  
quentibusque terramotibus concutuntur,  
qui ante vicennium circiter, universam In-  
sulam ita concusserunt, ut penè rota in abyssum  
ierit. Sed quoniam res digna est, cujus  
hoc loco memoria fiat, eventum rei fideli Pa-  
trum nostrorum relatione, adungere visum  
fuit: 26 die Junii anni 1638. ceperunt sta-  
cio 8 dierum adeo formidabiles terramotus uni-  
versam conqussare Insulam, ut homines ci-  
vitatibus, oppidis, castellis derelictis campos  
aperios fuerint coacti inhabitare, maximè Is-  
ola terra, dicta Vargen, ubi terramotus sevie-  
bant, quam alius in locis, multis effugavit. Hic  
terramotus excipiebat id, quod sequitur pro-  
digium: A Pico (vulgo Pico delle Camerone)  
sex miliaribus distans locus dictus la ferreola,  
quo Cymbis piscatores hujus Insulae sese ad pis-  
candum conferre solebant, praefertim tempore  
africo;

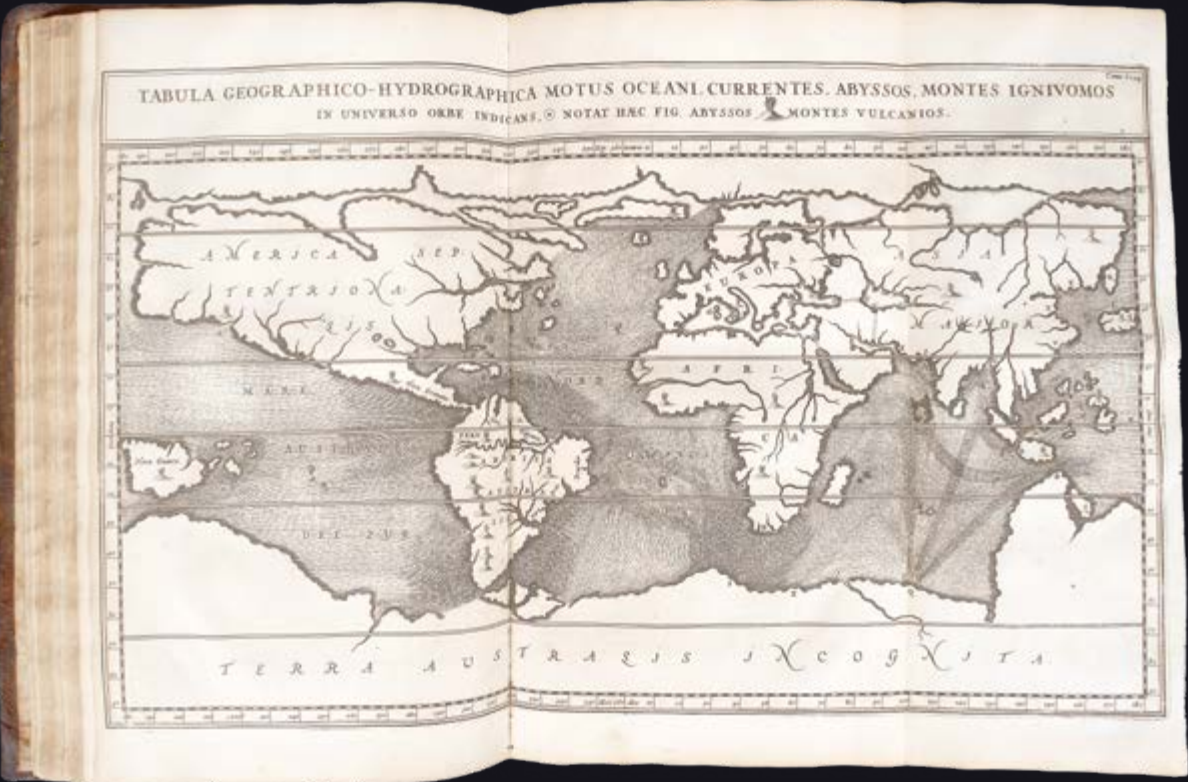


Plato's account was barely disputed in the ancient world. Indeed, Hans Schindler Bellamy uncovered over 100 classical references to Atlantis in his 'The Atlantis Myth'. While discussion of the ill-fated island dropped off after the sixth century, two events in the fifteenth century reignited interest in this enigmatic land. The first was Marsilio Ficino's translation of Plato's work into Latin, and the second was Christopher Columbus's discovery of the New World. Suddenly, the world was far larger than had been previously thought, and the possibility of further lands awaiting discovery was both tantalizing and real.

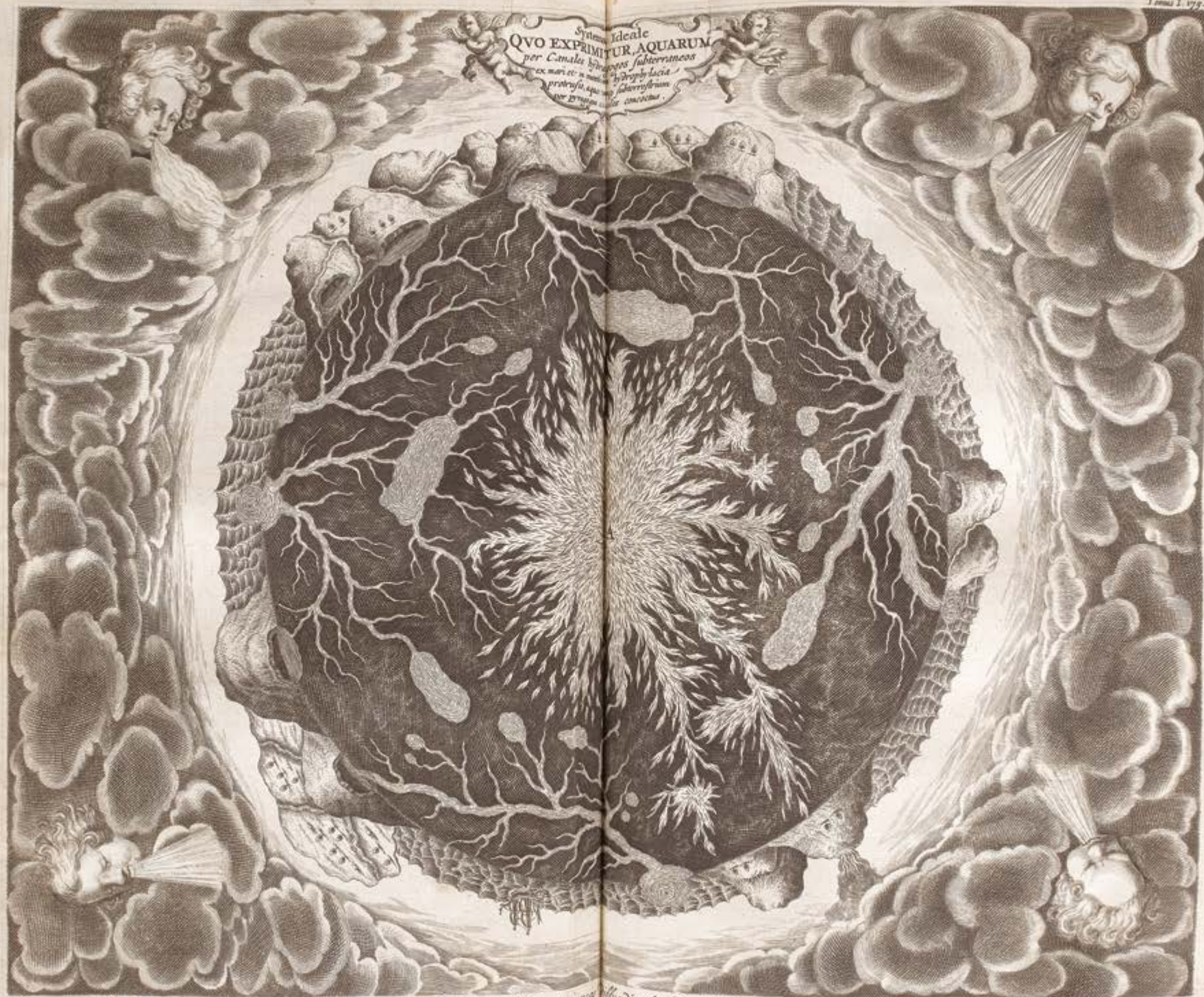
The Mundus Subterraneus

"The basis and impetus for the 'Mundus subterraneus' was Kircher's visit to Sicily in 1637-38, where he witnessed an eruption of Aetna and Stromboli. He prefaced the work with his own narrative of the trip, including his spectacular descent into Vesuvius, ["I thought I beheld the habitation of Hell, wherein there seemed to be nothing besides the horrid phantasms and apparitions of Devils", He heard "horrible bellowings and roarings" and there was "an inexpressible stink"]. Upon his return to Italy. His observations of these volcanoes led him to conclude that the centre of the earth is a massive internal fire for which the volcanoes are mere safety valves. But the work is not solely geological. Kircher continues with fantastic speculations about the interior of the earth, its hidden lakes, its rivers of fire, and its strange inhabitants. Major topics include gravity, the moon, the sun, eclipses, ocean currents, subterranean waters and fires, meteorology, rivers and lakes, hydraulics, minerals and fossils, subterranean giants, beasts and demons, poisons, metallurgy and mining, alchemy, the universal seed and the generation of insects, herbs, astrological medicine, distillation, and fireworks" (Merrill).

Kircher proposed a theory likening the Earth to a living organism, with water flowing in and out. As his biographer, John Edward Fletcher, states "In medieval thought, the Earth had a soul and a body... The sea, with its tides, flowed into the body of the Earth and out again, like water in the gills of a fish". If the Earth had a body, Kircher reasoned, then it needed a skeleton to protect itself, and he figured mountain ranges could serve that purpose. For Earth's skeleton to be complete, certain submerged mountain systems had to be included, and there were spots along many meridians where it made sense to put an island. All that led Kircher to resurrect the myth of Atlantis as proof of his theory. In 1664, Kircher decided to finally put Atlantis on a map.







Ignis centralis A, undiq; et undiq; per peragros canales exhalationes spiri'usq; effundit: hic hydrophylacis impactis, partim in thermas disponit partim in vapores attenuat;  
 qui concavorum antrocorum fornicibus illis, frigore loci condensati in aquas deniq; resoluuntur: hinc rivosq; generant: partim in alias diversorum mineralium succis fectas matrices  
 derivati in metallica corpora coalescunt, aut in novam combustibilis materiae speciem transmutantur: ad ignis nutrimentum destinantur. Vides hic quoq; quomodo Mare ventis et aeris praefusa  
 vel assu motum, aquas per subterraneos cuniculos in altissima montium hydrophylacis jaculetur. Sed Figura te melius docebit omnia, quam ego superioribus verbis non explicarim.  
 Vides quoq; Subterraneum Orbem, in extrema superficie terra mare camporum subsequi, et hoc aere  
 Schema docet. Reliqua exactius ex ipsa operis descriptione et ratiocinio patebunt.



The first English novel

7 DEFOE, Daniel [and] MOLL, Herman

*The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner. 1719 [with] The Farther Adventures of Robinson Crusoe; Being the Second and Last Part of his Life. 1719. [with] Serious Reflections During the Life and Surprising Adventures of Robinson Crusoe. 1720.*

Publication  
London, Printed for W. Taylor, 1719.

Description  
Three volumes, octavo (191 by 115mm), engraved frontispiece and 2 engraved folding maps, thinning in joint to world map, plan of Crusoe’s island neatly restored at folds. Volume I: somewhat foxed from p305 onwards, small rust hole on p363/64 with minimal loss of letter. Volume II: title with ownership inscription of “Hinde”, top corner skilfully restored, p1/2 partly loosened, p177-180 with tear to lower margin. Volume III: somewhat foxed and toned throughout, bound to style in panelled calf gilt and blind tooled.

Collation:  
[4], 364, [4]; [8], 373, [11]; [16], 1-270, 1-84, [2]pp.

Issue:  
Volume I: The title in first state with colon after London, first state of the preface with the catchword “always” on recto of leaf A2 and “aplyly” on verso, second state of Z4r with readings “Pilot” and “Portuguese”, with the slipped type at the end of lines 9-12, four pages of advertisements at rear.

Volume II: first edition, first issue with A4 blank and page 295 incorrectly numbered 215, folding map of the world and 11 pages of advertisements at rear.

Volume III: first edition, first issue with the catchword “The” on page 270, folding engraved plan of Crusoe’s island by Clark and Pine, 2 pages of advertisements at rear.

References  
Furbank and Owens, 201, 204, 210; Grasso, 15-30; Hutchins, 52-71, 97-112, 122-128; Moore, 412, 417; Nguyen, <https://www.journal18.org/5331>; Novak et al, introduction to ‘Serious Reflections During the Life and Surprising Adventures of Robinson Crusoe with his Vision of the Angelick World’, 2022; PMM, 180; Rothschild, 775.

First edition of Defoe’s masterpiece, the ‘Adventures of Robinson Crusoe’, hailed as the first English novel; a work that has transcended frontiers, and has become embedded in the world’s cultural consciousness. Rare first edition with the famed engraved frontispiece portrait of Robinson Crusoe a map of the island by Clark and Pine, and a world map by Herman Moll.

The Book

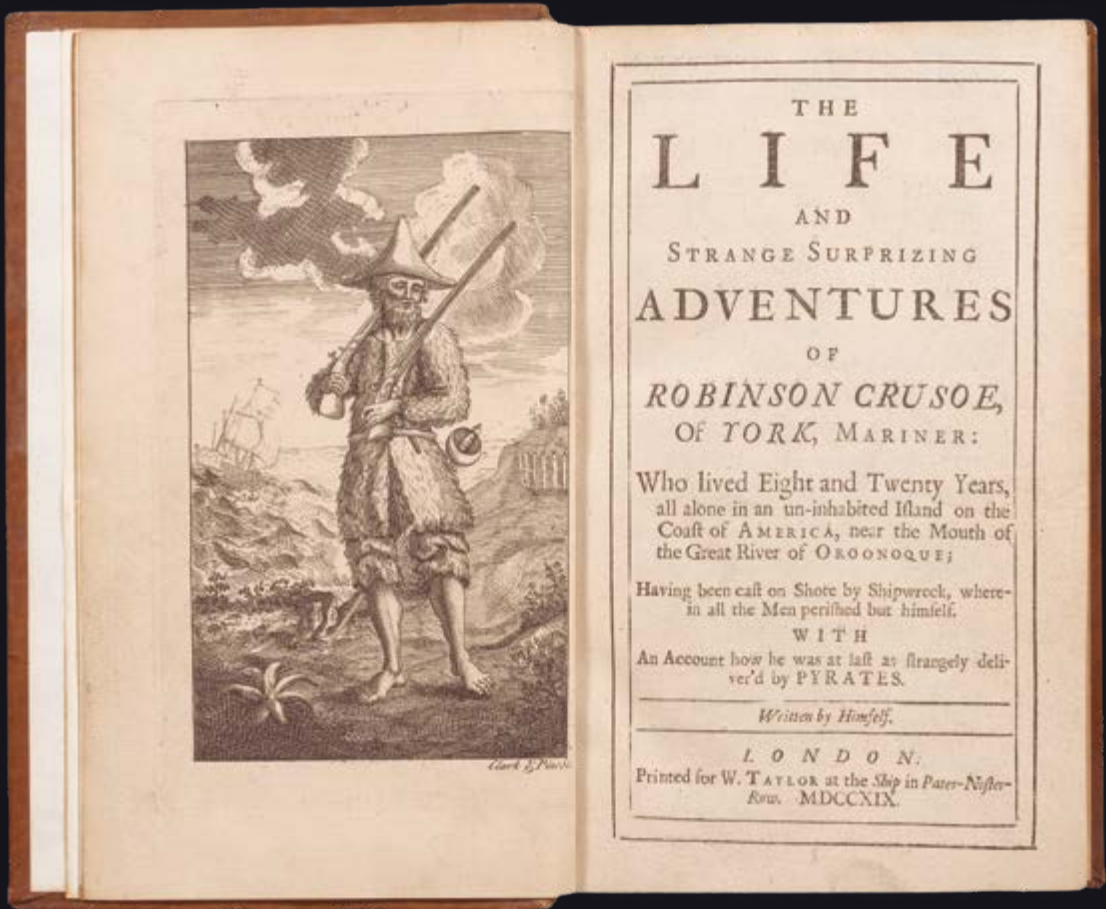
The story is thought to be based on the experiences of Alexander Selkirk, who spent four years on the uninhabited island of Juan Fernandez from 1704 before being rescued by a British Privateer. The adventures of Crusoe and his companion Friday have attained mythical status in the history of Western literature. ‘The Farther Adventures’ appeared four months later, and relates how Crusoe revisited the island with Friday. “The romance of Crusoe’s adventures, the figure of civilized man fending for himself on a desert island, has made an imperishable impression on the mind of man... much of modern science fiction is basically Crusoe’s island changed to a planet” (PMM).

“Robinson Crusoe, that immensely subtle, complex book with its simple plot and a character of compelling reality who appears in one archetypal incident after another. Embedded in world cultural consciousness, Robinson Crusoe has never been out of print. Most people still encounter Crusoe in childhood and never forget him. Only the Bible has been printed in more languages. From the very beginning Defoe’s impact was international, as was the recognition that Robinson Crusoe was a new literary form with revolutionary power to ‘instruct and delight’” (ODNB).

“Defoe’s Robinson Cruse, even more so than Swift’s Gulliver’s Travels, a work on a similar theme, encompasses a dramatic shift in eighteenth century fiction. Though both works now stand on their own as “novels,” a term that was certainly not used in the period (as it was more commonly applied to French romances), each work is a unique amalgam of diary, travelogue, romance, utopian fiction, sermon, satire, and religious/ philosophical treatise. This reflects the ethos of the early eighteenth century, when the old forms were often at a loss to describe the fantastic events that were unfolding around them- events that were more fantastic than the wildest imaginings of fiction. The scope of the world was changing at an ever quickening pace; maps could scarcely keep up with the latest discoveries from around the globe, as once invisible lands began tracing their jagged coastlines” (Grasso).

The Map

Many of those who read ‘Robinson Crusoe’ when it was first published in 1719 may well have been inclined to understand it as a “true” story. Certainly Defoe defended it in these terms in his ‘Serious Reflections during the



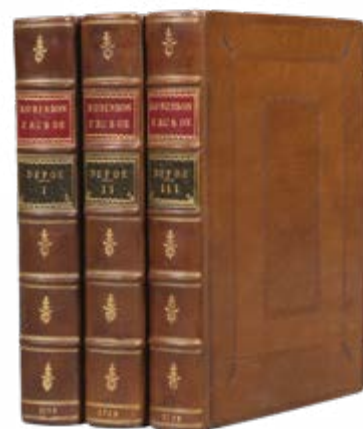


Life and Surprising Adventures of Robinson Crusoe' (1720) and the 'Farther Adventures' includes a map of the world by Herman Moll with Crusoe's journey outlined upon it. This map was almost identical to that published in Woodes Rogers's 'A Cruising Voyage around the World' (1712) which was a major source for information on Alexander Selkirk. Defoe thus implied a direct and true relationship between his own text and that of Rogers, and he also provided accurate and plausible latitude and longitude for maritime waypoints, and even for storms, thus supporting his fiction with the signs of a scientific discourse with which his readers were only just becoming familiar and which, given Newton's recent work, and, in 1715, the announcement of a government prize for a way of accurately determining longitude, must have given the novel an air of "science fiction", or of cutting-edge understanding.

#### The Map of the Island

The map of the island didn't appear until the third book: 'Serious Reflections During the Life and Surprising Adventures of Robinson Crusoe'. The map depicts: "the various adventures experienced by Crusoe during his time on the island as well as the narrative of those left behind on the island as narrated in 'The Farther Adventures'. In the middle is a representation of the bower with the bird sounding out "poor Robin Cruso" in a cartoon bubble. At the bottom, Robinson Crusoe and Friday are shown with the English Captain whose ship will be recaptured and provide the means for leaving the island. The upper right depicts the wicker work house constructed by the English sailors. In the upper part toward the middle is the battle between the settlers and the cannibals after they have set fire to the houses. At the bottom, toward the left, is Friday's rescue of his father, while also on the left are various scenes involving the cannibals feasting around their fire and murdering a victim. The feast scene toward the upper left has various body parts lying about the periphery of the dancers, including a leg, some arms, and a round object that is probably a head. The ladder placed against a hill between the scenes depicting the meeting with the English Captain and Crusoe's bower probably indicates the location of the enclosure where Crusoe had his cave.

"The print is signed, "Clark & Pine sc. 1719," the same John Clark (fl1710–1720) and John Pine (1690–1756) who engraved the frontispiece for 'The Life and Strange Surprising Adventures'. The date of the engraving, as well as the subject matter, opens the possibility that it may originally have been intended for The Farther Adventures either accompanying the map of the globe tracing Crusoe's travels that was used in that volume or as a substitute illustration" (Novak et al).





#### The Author

Daniel Defoe (c1660-1731) was a vocal supporter of freedom of religion and the press. He played an important part in the 'occasional conformity' conflict in England in the late-1690s and early-1700s, publishing pamphlets which led to his arrest for seditious libel. Nevertheless, he went on to have a successful career as a journalist and novelist, in 1704 founding 'The Review', a periodical discussing international and domestic politics. This brought him to the attention of the government, for whom he became a secret agent working for peace with France and towards union with Scotland.

#### The Mapmaker

Herman Moll (c1654-1732) was one of the most important figures in the English map trade in the late seventeenth and early eighteenth centuries. However, very little is known about his background. It seems likely that he came from Germany, possibly Bremen, and was in London by 1678, when he appears as an engraver working on Moses Pitt's 'The English Atlas'. At the time, London was a major centre of mapmaking, given its standing as an important scientific hub and the capital of a growing empire. There, Moll was a part of an elite intellectual circle that included Dampier and Defoe as well as Jonathan Swift, John Locke, Robert Hooke (who was a patron of the Pitt atlas project), the antiquarian William Stuckey, and the privateer Woodes Rogers, among others. They convened at Jonathan's Coffee House, the famed meeting place on Exchange Alley that was also the site of financial speculation and stockbroking for the city's wealthy investors. Moll was not a successful businessman, and his globes and maps frequently included mistakes - a fact that Swift ridiculed at the end of 'Gulliver's Travels' (1726) as his protagonist is thrown dramatically off course: "I arrived in seven hours to the south-east point of New Holland".







Clark & Pinz Sc. 1719.

Serious Reflections  
DURING THE  
**L I F E**  
And Surprising  
ADVENTURES  
OF  
ROBINSON CRUSOE:  
WITH HIS  
**V I S I O N**  
OF THE  
*Angelick* **W O R L D.**

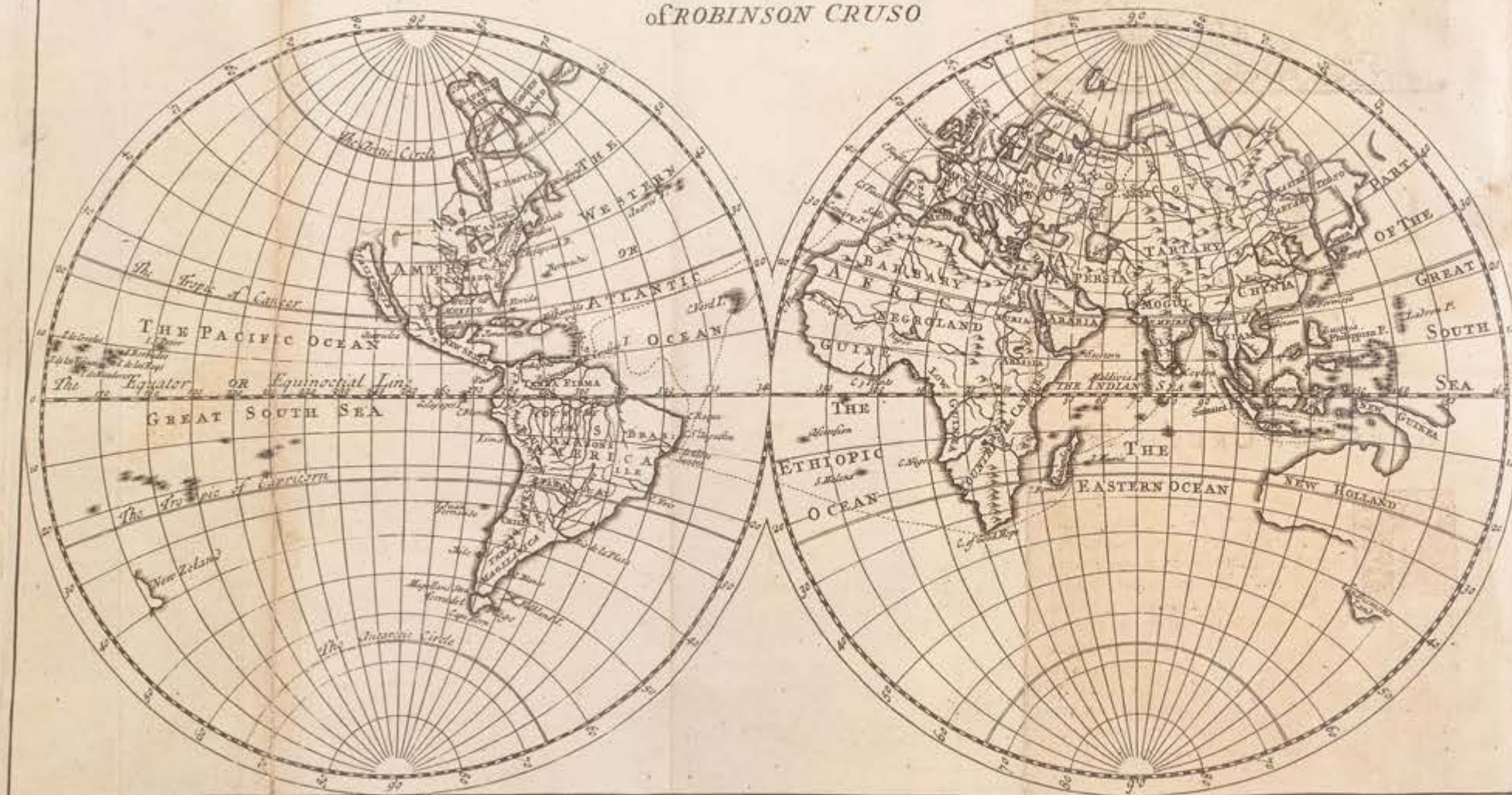
*Written by Himself.*



LONDON: Printed for W. TAYLOR, at the Ship  
and Black-Swan in Pater-noster-Row. 1720.



A MAP of the WORLD, on w<sup>ch</sup> is Delineated the Voyages  
of ROBINSON CRUSO



*And* THE FARTHER  
ADVENTURES  
OF  
ROBINSON CRUSOE;  
Being the Second and Last Part  
OF HIS  
L I F F,  
And of the STRANGE SURPRIZING  
ACCOUNTS of his TRAVELS  
Round three Parts of the Globe.

*Written by Himself.*

To which is added a Map of the World, in which is  
Delineated the Voyages of ROBINSON CRUSOE.



LONDON: Printed for W. TAYLOR at the  
Ship in Pater-Noster-Row. MDCCXIX.



8 SWIFT, Jonathan

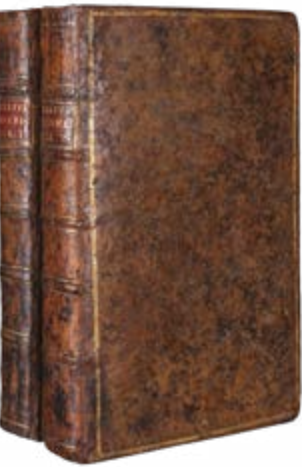
*Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver. First a Surgeon, then a Captain of Several Ships.*

Publication  
London, Benj. Motte, 1726.

Description  
Two volumes, octavo (195 by 121mm). Engraved portrait frontispiece of Gulliver (second state with vertical chain lines as usual), 4 maps and 2 plans, wood-engraved head- and tailpieces and initials, spines rubbed, vol. I spine label repaired, the other expertly supplied to match, some faint staining in vol. I, a few minor marginal marks, contemporary mottled calf, expertly rebaked with spines laid down, red morocco labels, spines with single gilt rules either side of raised bands, covers with double gilt rules, red sprinkled edges.

Collation:  
[xviii], 1-148, [8], 1-164; [8], 1-156, [10], 1-200.

References  
PMM, 185; Rothschild, 2104; Teerink, 289 ("A" edition).



“Our geographers of Europe are in a great error, by supposing nothing but sea between Japan and California”

The true first edition of one of the greatest works of English literature. The ‘Travels’ satirizes human nature, following the voyages of Lemuel Gulliver to the lands of Lilliput, Brobdingnag, Laputa, Balnibarbi, Luggnagg, Glubbudrib, and the country of the Houyhnhnms. “Of all the works of eighteenth-century English literature, it is probably Gulliver’s Travels that is the best-known and most widely read today” (ODNB).

The Book

Both of its time and timeless, it succeeds as a Scriblerian satire, burlesque travelogue, moral fable, anti-novel, adventure in science fiction, a uniquely loved children’s book, and personal psychodrama. The novel left a lasting cultural impact, introducing terms like ‘Lilliputian’ into common language and being adapted into various media. The work remains “absolutely original, unequaled, unexampled”, words which Pope, in a letter to Lord Orrery, applied to all of Swift’s writings.

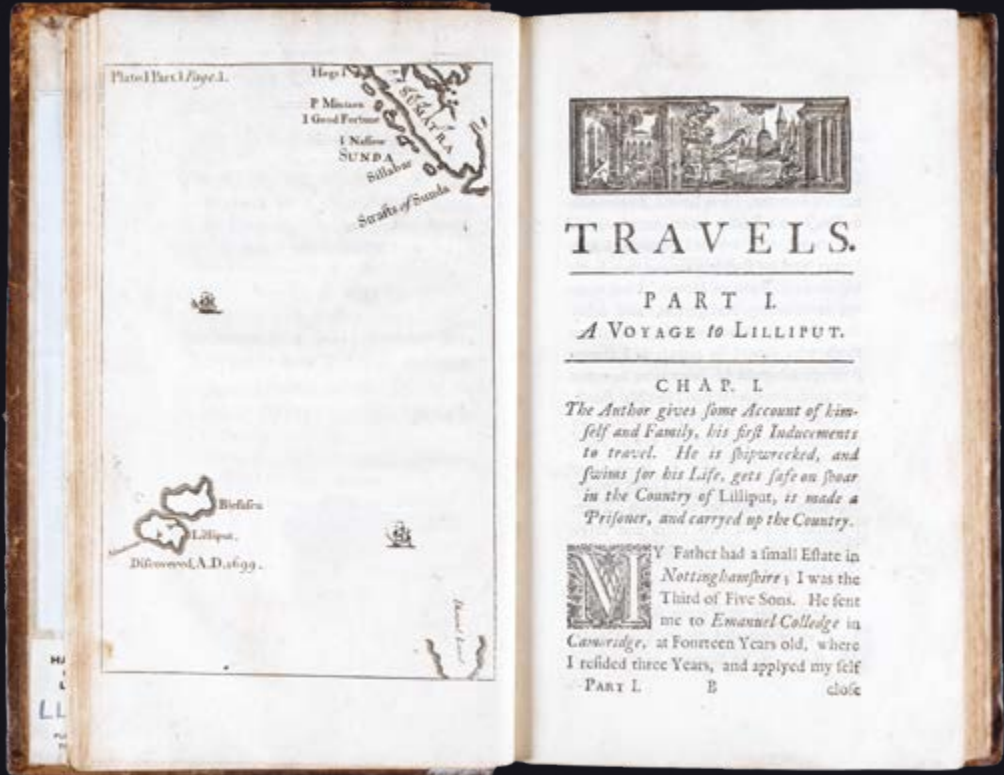
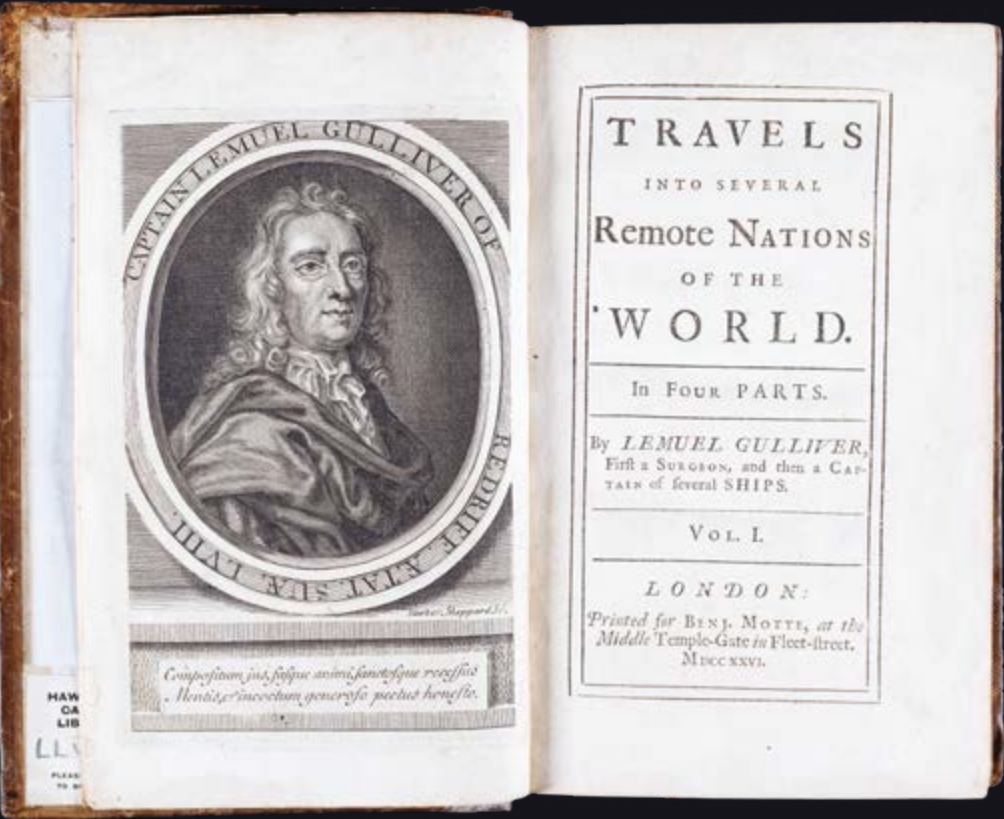
Gulliver’s most famous travels are to Lilliput, where the inhabitants are miniscule, and Brobdingnag, where the inhabitants are gigantic (“Undoubtedly, philosophers are in the right when they tell us that nothing is great or little otherwise than by comparison”).

The Map

Towards the end of his second voyage he visits Japan, the only real country mentioned in the book. “The book includes a small map of Japan, showing the Sea of Korea and Asia to the north as “Parts Unknown”. The island of “Yesso” represents Hokkaidō. “Stats island” and “Companys Land” are the Kuril Islands. The imaginary islands of Balnibarbi, Luggnagg and Glubdrubrib are shown to the right” (Hubbard). In his description he satirizes the actions of the Dutch in the area, which is a reflection of contemporary commercial rivalry between Britain and the Netherlands. He also deals with the persecution of Christians in the country, which some contemporary English commentators suggested was aided by the Dutch. The Emperor of Japan asks him to pass the test of ‘e-fumi’, which required suspected Christians to tread on an image of Jesus or the Virgin Mary; Gulliver declines.

The Author

Jonathan Swift (1667-1745) was born in Dublin, but spent much of his early adult life in England. He was heavily involved in British political life, working closely with members of the Tory government until it fell in 1714. He then returned to Dublin, turning his political attentions to attempting to improve the plight of the people, and arguing for independence from British rule. It was then that he wrote most of his greatest works, including ‘Gulliver’s Travels’ which, though a children’s classic, is also trenchant in its attacks on the social, intellectual, and religious hypocrisies of Swift’s age.





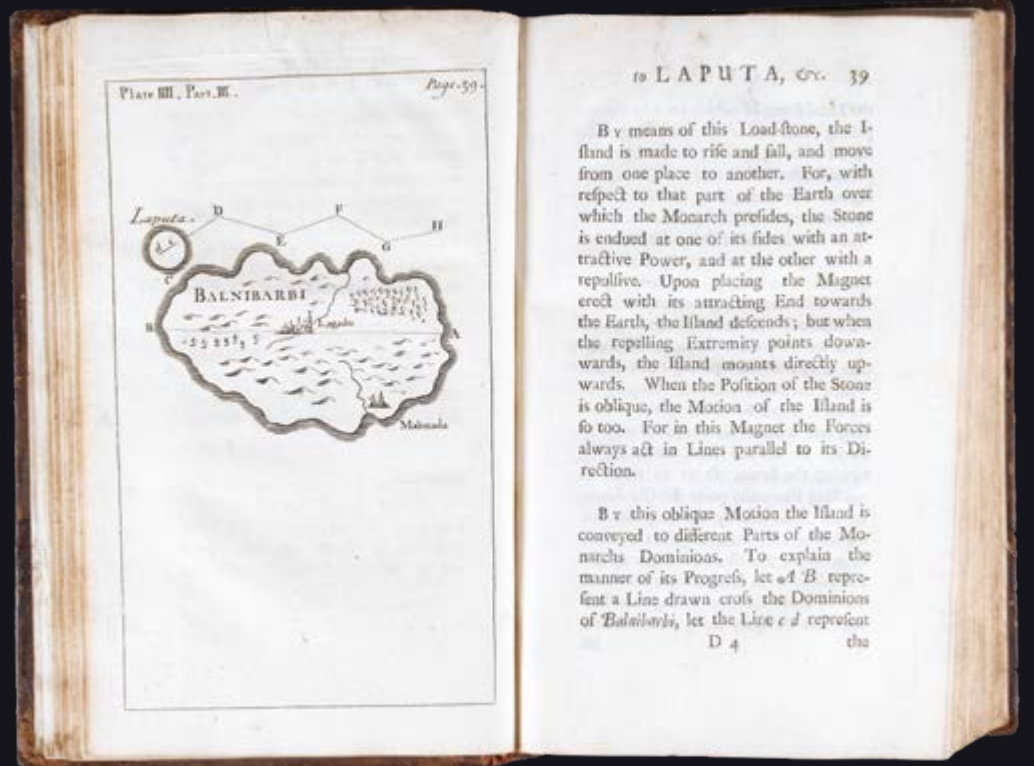
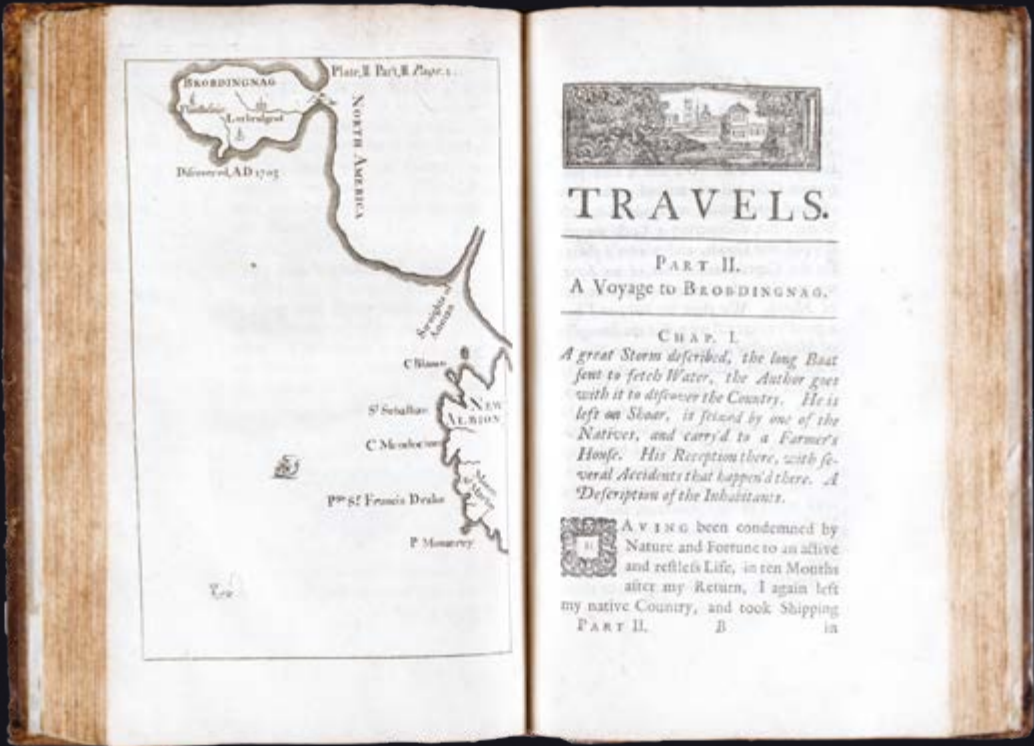
Publication

The present work is an example of the true first edition (Teerink A) of Swift's masterpiece, published on 28 October 1726. Two superficially similar but distinct octavo editions followed in quick succession: the second (designated AA by Teerink) sometime in the middle of November and the third edition (Teerink B) in December. The stated "Second Edition" of the following year was in fact the fourth.

Swift was safely in Ireland at publication date. "The clandestine business of getting into print a pseudonymous and satirically explosive political satire... (known from the start by its more popular title, Gulliver's Travels) was managed chiefly by Pope, with the assistance of John Gay and Erasmus Lewis. For speed, and to counter the risk of piracy, Motte used five printing houses (those of Edward Say, Henry Woodfall, James Bettenham, William Pearson, and, for the greatest share, that of Jane Ilive). The first edition appeared on 28 October 1726 in two octavo volumes at the price of 8s. 6d., but with unauthorized deletions and insertions by Andrew Tooke (the brother of Benjamin Tooke jun.), and sold out within a week. Gay wrote: "From the highest to the lowest it is universally read, from the Cabinet-council to the Nursery"... Swift received from Motte £200 and possibly more from the sales of the book, largely due to Pope's effort at instilling into his friend the principles of 'prudent management'... Gulliver's Travels is the book by which Swift is chiefly remembered" (ODNB).

Provenance

1. F. Stapleton, contemporary ink ownership inscription on pastedown of vol. 2 crossed out and replaced by;
2. E. Stapleton, contemporary ink ownership inscriptions with note on contents leaf in vol. 1 "E. Stapleton her book / Mamy gave me this book" in a juvenile hand;
3. notepaper pasted into vol. 1 with a note by R. H. Hill recording a valuation in 1930 and binding restoration in 1935;
4. Hawarden Castle Library, small library labels.





9 WHISTLER, Rex

*Engravings by Rex Whistler for Jonathan Swift's Gulliver's Travels.*

Publication  
[London, Printed by Harrison and Sons for  
H.M. Fletcher, 1970].

Description  
Folio (356 by 260mm), title-page with engraved vignette by Rex Whistler, 3 illustrations in text (versos blank), 25 engraved plates by Rex Whistler, 12 of them coloured by hand (by Len Pooley), on handmade paper watermarked T.H Saunders, uncut with deckled edges, together with one of the original copper plates used for printing the Cresset Press edition, contained in the original portfolio of half green morocco, paper boards.

With an original copper plate engraved by  
Rex Whistler

One of an edition limited to 25 copies supplied with an original copper printing plate engraved by Rex Whistler. The plate in this example is that for the map of 'The Kingdom of Brobdingnag'.

The Cresset Press edition of 'Gulliver's Travels' illustrated by Rex Whistler was published in 1930 and limited to 195 copies on handmade paper, 25 of which with the copper plate (as here), and ten copies on vellum.





“Forces the bright to laugh, but, at least, elicits a smile from the grumpy”

10 REILLY, Franz Joh[ann] Jos[eph]

*Atlas von der Moralischen Welt in zehn Satyrisch-Allegorischen Landkarten...*

Publication  
Wien, im Reillyschen geographischen Verschleiss-Komtoir, 1802.

Description  
First edition, quarto (226 by 148mm), double-page engraved title with a large allegorical vignette after Joseph Krommer showing Heracles at the crossroads, 10 double-page engraved maps, contemporary half calf, flat spine richly gilt, covers rubbed.

References  
Atlantes Austriaci, I, 115; Dörflinger, 268; cf Goedecke, VI, 557, 7b; cf Hayn-Gotendorf, I, 360 (for Bibliothek der Scherze); Mokre, <https://www.onb.ac.at/mehr/blogs/detail/franz-johann-joseph-von-reilly-atlas-von-der-moralischen-welt>; Reiting, 24-31.

The first separate, and exceedingly rare, edition of this allegorical atlas of German Romanticism. Part satire, part moral lesson, the atlas functions as an illustration of the moral landscape confronting humans, and their possible pathways through it.

The Atlas

In 1801, Franz Johann Joseph von Reilly (1766-1820) published a six-volume work entitled ‘Bibliothek der Scherze mit einem satyrisch-allegorischen Atlasse’ (‘Library of Jokes with a Satirical-Allegorical Atlas’) – an anthology he compiled with around 300 humorous anecdotes and stories. The contents were described in the Wiener Zeitung as follows: “... humorous and witty ideas that [...]surprises the mind in a pleasant way and forces the bright to laugh, but at least elicits a smile from the grumpy”. Part of this anthology consisted of ten allegorical maps with accompanying explanatory texts. These allegorical maps, distributed across the six volumes of the ‘Library of Jokes’, and their explanations, were published separately by Reilly one year after the first publication, in 1802, as an atlas volume in landscape format, as here, with an allegorical title page. The title depicts Heracles at the Crossroads: an ancient Greek parable from Xenophon (Memorabilia 2.1.21–34), where Heracles encounters Kakia and Areté (female personifications of Vice and Virtue) at a fork in the road, and is offered a choice between a pleasant and easy life, or a harsh but glory-filled one. The parable’s conflation of geographical and moral choice prefigures the content of the atlas, and the viewer is reminded of Heracles’s dilemma when viewing the maps – the “moral paths” on the atlas are seldom the easiest routes.

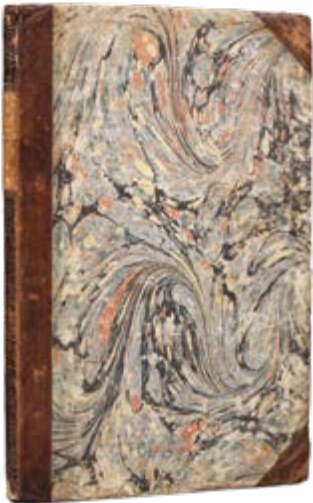
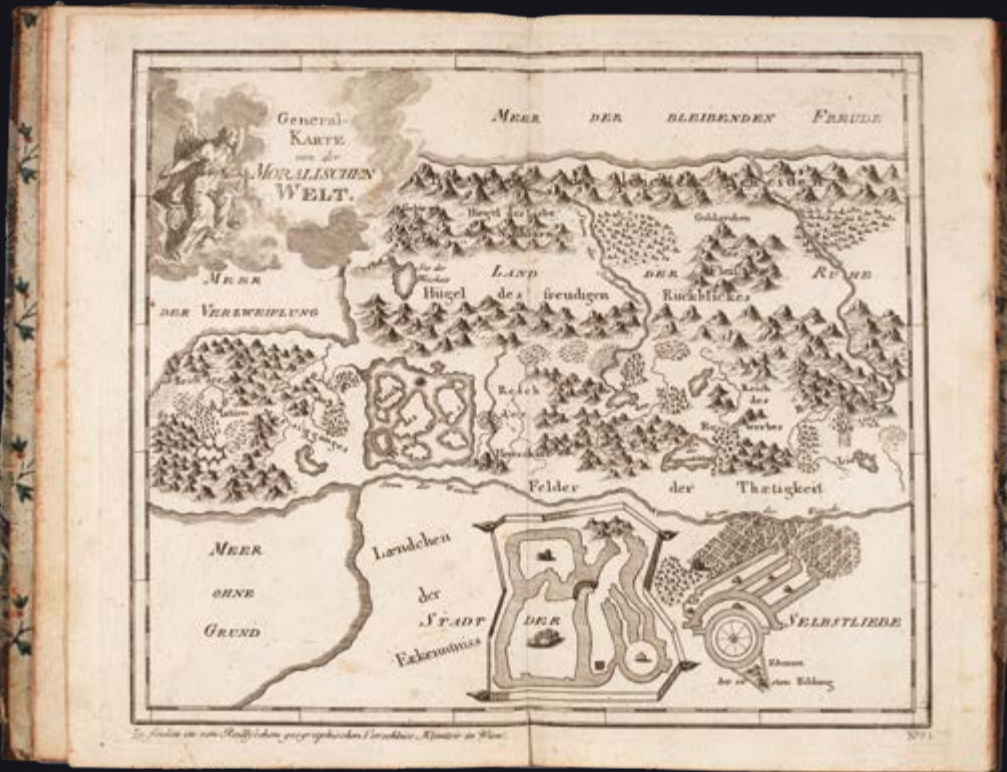
The Map

As with many “regular” geographical atlases, Reilly’s atlas begins with a general map – the map of the “Moralischen Welt”. This is followed by nine detailed maps of the areas shown on the world map. The author writes:

“On these maps, virtues and vices, and good and bad inclinations, together with their consequences, are presented as geographical objects, and each map on its own, as well as all ten taken together, are brought into a kind of system, insofar as the nature of the matter allows”. The general map shows a land surrounded by three seas (Sea of Abiding Joy, Sea of Despair, Sea Without a Bottom), and is populated by familiar symbols of topographical features – mountains, hills, deserts, water, buildings, vegetation, a walled city, a fortress:

“On the future maps the reader will see on an enlarged scale both the capital and the eight kingdoms that make up the moral world, and the following treatises will give him a precise description of them”. Von Reilly directs the reader:

“All the inhabitants of this area see the light of day in the capital, which is called The City of Self-love. They all strive to possess undisturbed



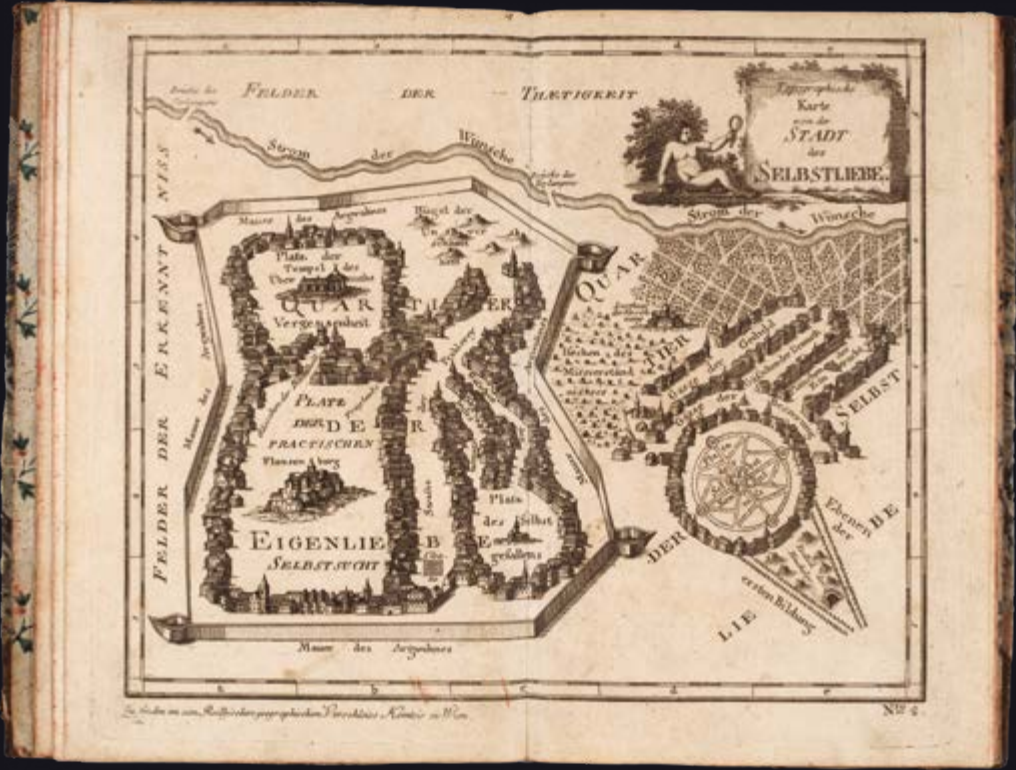


happiness, and this causes them to travel long distances to reach the land of peace, where they quite rightly hope to find this state... All bipedal animals without feathers, of which the divine Plato speaks, spend their lives travelling through the moral world, and all start from the city of self-love... The Land of Tranquility is regarded by every wise man in the moral realm as the goal of his journey..."The reader is thus directed to begin their moral journey in the city, and wend their way via the nine kingdoms to the Land of Tranquility ("Land der Ruhe") with its shores (once one has traversed the "Berge des Leichten Scheiden" - Mountains of Easy Separation) lapped by the Sea of Lasting Joy ("Meer der Bleibenden Freude"). The different routes present different moral choices and obstacles.

The City of Self-love is divided into two parts - the city quarter of "Selbstliebe" (self-love, or amour-propre) and the city quarter of "Eigenliebe" (Narcissism). In the district of Selbstliebe, The Alley of Patience, The Alley of Humility and The Alley of Harmony are home to honest people; here the world is in order, and no court is needed ("... a circumstance that would drive lawyers and speakers to despair"). Next to this area, however, lies the district of "Eigenliebe" with The Square of Self-pleasure, The Alley of Indiscretion, the Street of Boasting, and the Hills of Impudence. The inhabitants of this part of the city are called the Egoists. Fearing that enemies could invade their district, they have surrounded it with a Wall of Suspicion. The two parts of the city differ architecturally - the narrowness of the fortress is contrasted by an open garden city, from which one can, however, get to the first-mentioned city district through the hole in the Ground of Hypocrisy via an underground passage (presumably surfacing via the "Cloacke"!).

The city of self-love is followed by eight maps, which, from the general map, the reader sees represent lands on the other side of the "Strom der Wünsche" (Stream of Desires). They are:

1. The "Reiche der Liebe" - The Kingdom of Love.
2. The "Reiche des Erwerbes" - The Kingdom of Acquisition.
3. The "Reiche der Ehre" - The Kingdom of Honor.
4. The "Reiche der Heerschaft" - The Kingdom of Power (through which runs the "Canal der Gesetze" - the Canal of the Laws).
5. The Reiche der Wissens - The Kingdom of Knowledge (a watery landscape incorporating an archipelago of the "Eiland der geschich" - Island of History; "Reiner insel" - Pure Island; "Dichter Eiland" - Poet's Island; "Rechtler eiland" - Lawyer Island, featuring the "Hügel der Schelsucht" - Hill of Mischievousness; "Habegern" - greed; and "Vorgebirg des missvergragens" - foothills of disgrace... von Reilly was no fan of lawyers!).
6. The "Reiche des Müssiggangs" - The Realm of Idleness.
7. The "Reiche der Speculation" - The Realm of Speculation.





8. The “Lande de Ruhe” - The Land of Tranquility, which, intriguingly, contains the rather excellent-sounding “Goldgruben des Fleis” - Gold Mines of Flesh!

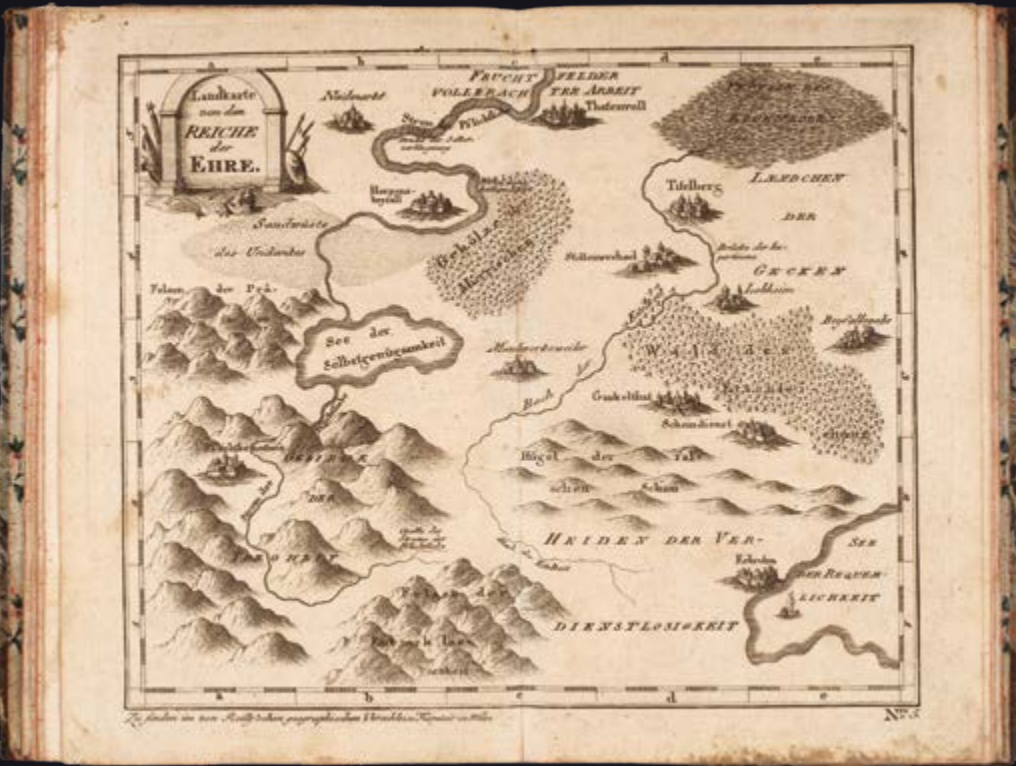
“In each of the five kingdoms above the capital, which does not include the two western ones, there is only one path that leads to the Land of Tranquility”. No path, however, leads to the promised land through the realms of Speculation and Idleness!

The Mapmaker

Franz Johann Joseph von Reilly (1766-1820) was a prolific cartographer and publisher and, producing maps at a rate of one per week for 17 active years, was responsible for the publication of over 800 maps, and atlases, including his monumental ‘Schauplatz der fünf Theile der Welt’ (1789-1806), a school atlas (1791-1792), a diplomatic atlas (1791-1798), an atlas of Silesia (1796), the work ‘General Postal Atlas of the Whole World...’ (1799), a ‘Postal Atlas of Hungary...’ (1802) and a ‘Postal Atlas of Italy and Sicily’ (1803).

Rarity

This “Atlas of the Moral World” is extremely rare. We are aware of three sets of the Bibliothek der Scherze (Tel Aviv University, Szeged University, and a private collection in the US), and only eight complete examples of the atlas (five in Austria, two in Germany, and another in the US).





The birth certificate of Poyais

11 JEFFERYS [Thomas]

A Complete Pilot for the West-Indies...

Publication  
London, Printed for Robert Sayer, No. 53, Fleet Street, [c1792].

Description  
Large folio (540 by 370mm), title, 26 engraved charts (two folding, one single sheet, the rest double-page), contemporary full diced calf, skilfully rebaked, gilt spine in six compartments, gilt text on morocco label.

References  
British Library Map Catalogue, C.11.d.33; Gestetner, 30-35; Sinclair, 'Sir Gregor Macgregor and the Land That Never Was: The Extraordinary Story of the Most Audacious Fraud in History', 2003.

Rare edition of Jefferys's 'West Indian Atlas' featuring the fictitious country of Poyaisia - the subject of an elaborate and audacious fraud by the improbably named Gregor MacGregor.

The Poyaisian Scheme

The Poyaisian Scheme (or Fraud) was the brainchild of the Scottish soldier Gregor MacGregor (1786-1845). He began his life of adventuring in Venezuela and Colombia as a mercenary fighting alongside Simone de Bolivar. In 1820 he visited what is today Honduras, and claimed that, while there, he obtained a grant of eight million acres (12,500 square miles) of fertile land from George Frederick Augustus, King of the Mosquito Indians. Returning to London, Macgregor styled himself as Gregor I, Cacique (highest authority or prince) of the independent state of Poyais. He set about publicising his fictitious state, setting up a land office in London and selling bonds to investors. The scheme began to unravel when, echoing the Darien scheme of the late seventeenth century, a group of around 200 settlers, mostly Scots, sailed to Poyais. Discovering only a barren and inhospitable swampland, they were saved by a British rescue mission. MacGregor fled to Paris in late 1823 only to continue his activities there. After acquittal in a French fraud trial he returned to London in 1827. He would continue to perpetuate the fraud until 1836, when he issued a constitution for the county. He would later emigrate to Venezuela, where he lived out the rest of his life in relative comfort on a military pension from the Venezuelan state. MacGregor's eventful life, and the story of Poyaisia, is eloquently chronicled by David Sinclair in 'Sir Gregor Macgregor and the Land That Never Was: The Extraordinary Story of the Most Audacious Fraud in History'.

The Atlas

First published in 1778, Jefferys's 'West India Atlas' was designed to aid the highly lucrative sugar trade, which by this point accounted for around one-fifth of all imports to Europe, 80 percent of which was supplied by French and British colonies in the West Indies. Unfortunately, Europe's insatiable desire for sugar drove a viler - although no less lucrative - trade: that of the trafficking of slaves from the west coast of Africa to the Caribbean plantations. It is estimated that by the time the atlas was published, some 400,000 enslaved people were at work in the British Caribbean colonies.

Unfortunately, Thomas Jefferys would not live to see the publication of his 'West Indian Atlas', and it was left to Robert Sayer who, in partnership with John Bennett, acquired his materials and published the atlas posthumously under Jefferys's name. The work was evidently a commercial success as there were five subsequent editions under the Sayer and Bennett imprint. In 1794 an expanded and modified version with 61 plates was published





under Sayer's sole imprint. In the same year Laurie & Whittle acquired Sayer's plates, and they published a further version with the same title page, but with their imprint.

The present atlas, is titled 'A Complete Pilot of the West Indies'. This form of the work, containing just the charts, was first issued in 1778, as the 'Neptune Occidental: A Complete Pilot of the West Indies'. In the current work, the title has been reset, bears Sayer's imprint alone, and should be dated to around 1792, just before he was to sell the plates to Laurie and Whittle.

#### The Map

In 1732 a modest British settlement was established on the coast around the Black River (now the Río Sico) by a British colonist named William Pitt (probably a distant relative of the British politician William Pitt the Elder). This settlement was evacuated following the Anglo-Spanish Convention of 1786. On all versions of Jefferys' map, the north eastern coast of Honduras includes the legend "English Settlements". However, in the c1792 'A Complete Pilot for the West-Indies...' only, the index map to the 16 sheet chart of the West Indies, bears the legend "Poyers" on the "Mosquito Shore". In the same atlas, on sheet 10 of the larger scale map, the text "Popyas or Poyais improperly Poyers" is engraved in the same style as tribal names, and the word "Poyers" is written several times. These toponyms appear in an area that is roughly a triangle with its corners at Cape Gracias a Dios, Cape Camarón and the Black River's headwaters - the same area (roughly the size of Wales) claimed by Gregor MacGregor as Poyaisia, named after the natives of the highlands around the Black River's source, the Paya or "Poyer" people (today called the Pech). The inclusion of "Poyais" on the map of Honduras in the present example is acknowledged by Gregor MacGregor as the source for his own manuscript map of his claim to "Poyaisia" - "the land that never was" - and, it may be reasonably inferred, the source, also, for its name.





12 MACGREGOR, Gregor

*A Map of Part of the District of Poyais the Property of H.E. Sir Gregor MacGregor 1820. N.B. This Map is copied on a larger scale from T. Jefferys "Complete Pilot for the West Indies" published in 1792. GMG.*

Publication  
1820.

Description  
Manuscript map, pen and ink, with pencil amendments, small areas of loss to old folds, laid down on paper, signed and dated "Sir Gregor MacGregor, 1820".

Dimensions  
245 by 360mm (9.75 by 14.25 inches).

References  
Lawrie, [http://glendiscovery.com/gregor\\_boach.html](http://glendiscovery.com/gregor_boach.html); Sinclair, 'Sir Gregor Macgregor and the Land That Never Was: The Extraordinary Story of the Most Audacious Fraud in History', 2003.

“The land that never was”

A manuscript map of part of the fictional country of Poyaisia, signed and dated by Gregor MacGregor, self-proclaimed “Cazique of Poyais”, and author of “the Most Audacious Fraud in History” (Sinclair).

The Poyaisian Scheme

For a brief history of the Poyasian Scheme, please see item 11.

The Map

As described on the title cartouche, the map is an enlarged copy, including numerous new toponyms and grants of land, from a portion of the printed map of the region engraved as map 10 from Thomas Jefferys’s ‘Complete Pilot for the West Indies’, published by Robert Sayer in 1792 (see previous item).

The map covers the approximate area between 15 and 16 degrees north, and 67 and 68 degrees west, and extends from the “Sacreligion River” (Rio Chamelecon) in the West, to “Plantain River” in the East, and from the town of “Poyais [sic]” on the “Rio Tinto” in the south to “Cape Camaron” (Barra Ullua) on the Caribbean coast in the north. Numerous rivers are shown, including those named above, and (west to east) the “Pyanow River”, “Rio Secco” (Rio Ulua), “Cape River”, “Vincents Creek”, “Mustee Creek”, “Walkers Creek”, “Black River”, “Skilling River”, and “Black River Lagoon”.

Several land grants are marked on the map, including three long grants on the banks of the Rio Tinto named for “William Pinkston O’Reilly”, “James Reid Esq”, and “John MacGregor Esq of Glengyle”. Dr William Pinkston O’Reilly was the husband of MacGregor’s sister Anne Sempill. John of Glengyle (b1795), 11th Chief of the Glengyle MacGregors, married Gregor’s sister Jane Isabella in 1816. Three pencil amendments note three smaller land grants adjacent to the Black River.

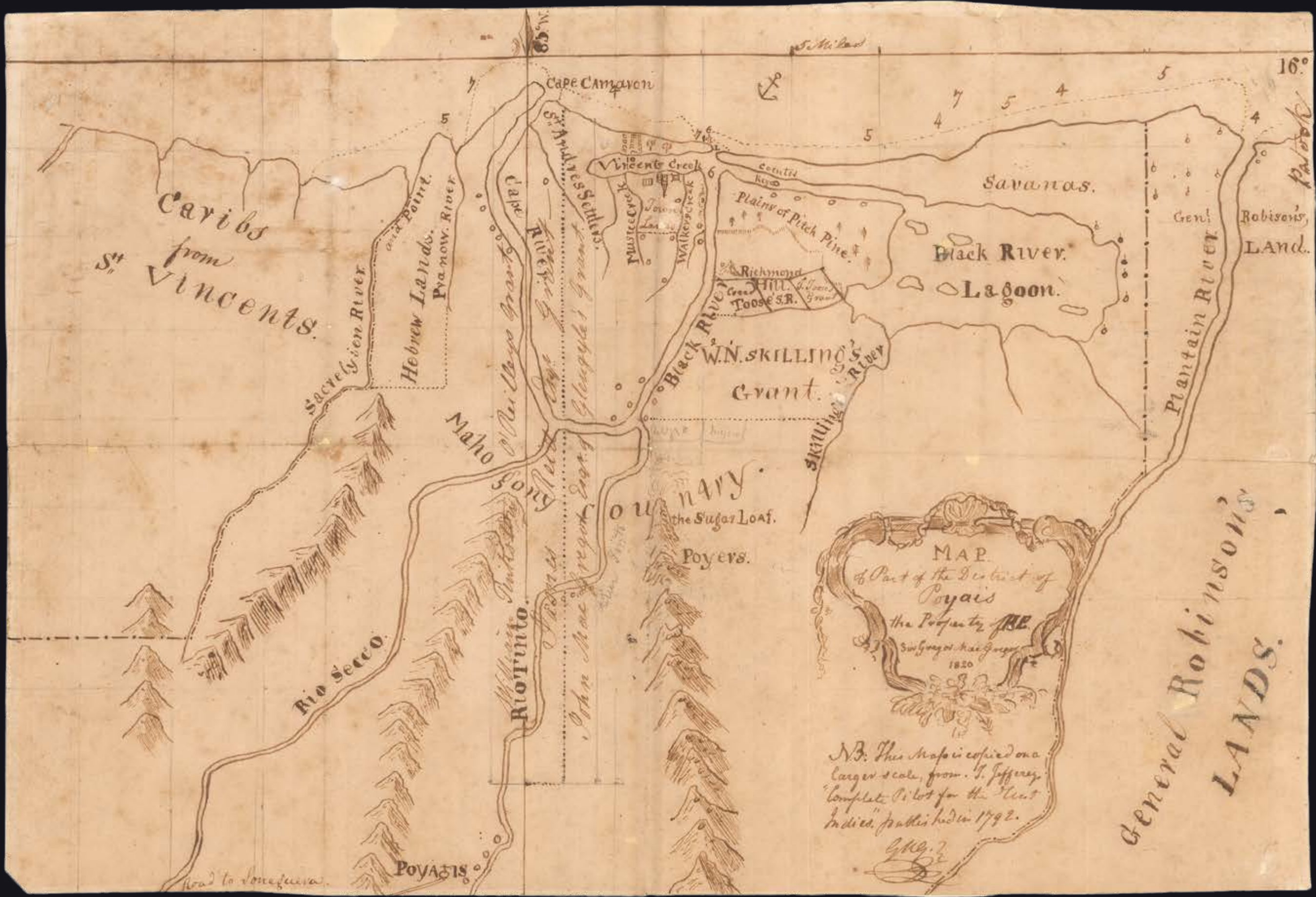
Further land ownership is noted in the names of “J. Toose”, “W.N. Skilling”, and “General Robinson” - a huge swathe on either side of the Plantain River. General Robinson is likely George Augustus Robinson:

“George Augustus Robinson (1791-1866), protector of Aborigines, was born on 22 March 1791 probably in London... Early in 1822 Robinson was considering emigration. His first choice was America, and he seems to have booked his passage to the Poyais settlement... News reached England about June 1823 of the fraudulent nature of that enterprise, and Robinson decided to emigrate to the Australian colonies instead” (Australian Dictionary of National Biography).

It would, therefore, appear plausible that the large amount of land allocated to General Robinson was more a statement of persuasion than fact and perhaps reason for the manuscript’s creation?







Caribs  
from  
St Vincent.

Rio Secco

Rio Tinto

Cape Camaron

Vincent's Creek  
Walker's Creek  
Murre's Creek

Black River  
W.N. SKILLING'S  
Grant.

Black River  
Lagoon.

Savannas.

Plantain River

Robinson's  
LAND.

General Robinson's  
LANDS.

MAP  
of Part of the District of  
Poyais  
the Property of J. B. S.  
1820

NB: This Map is copied on a  
larger scale, from J. Jefferys,  
"Complete Pilot for the West  
Indies," published in 1792.



A Liberal view of Fictional Cartography

13 GLADSTONE, W[illiam] E[wart]

*Studies On Homer And The Homeric Age.*

Publication  
Oxford, Oxford University Press, 1858.

Description  
First edition. Three volumes, octavo (226 by 142mm), folding maps to volumes I and III, volume I partially uncut, titles to all three volumes lightly foxed, upper corner missing to free endpaper at front of volume III, yellow endpapers, tan cloth with central gilt decoration depicting a bust of Homer to covers, spines lettered in gilt, yellow paper advertisement for “Mudie’s Library, 509, 510 & 511 New Oxford Street” pasted to cover of volumes I and II.

Collation:  
xiv, 576; xiv, 533; xviii, 616.

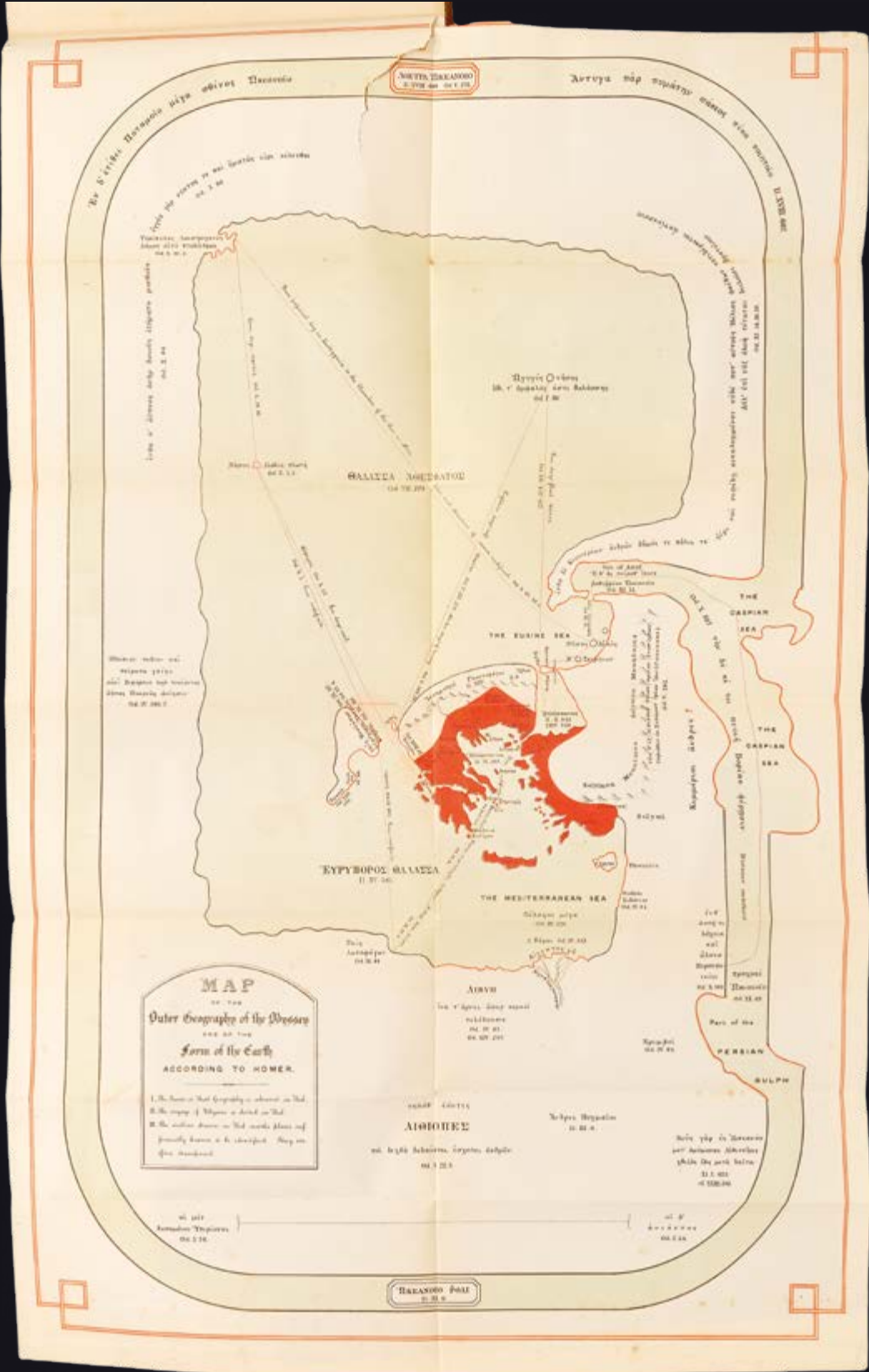
Gladstone saw Homer’s world as a combination of actual and imagined geography. The third volume of his ‘Studies’ includes a ‘Map of the World According to Homer’ where a fictional landscape that includes places both real and imagined surrounds the geography of the Aegean Sea. Writing in 1858, Gladstone seems to side with Eratosthenes when he cautions, “Do not let us engage in the vain attempt to construct the geography of the Odyssey upon the basis of the actual distribution of the earth’s surface. Such a process can lead to no satisfactory result”. But Gladstone still found some value in locating Homer’s geographic and topographic references in the real world whenever possible; in doing so, he explained, we understand the extent and nature of Homer’s worldview. While Homer describes territories that are easily recognizable as Greek isles with geographic accuracy, according to Gladstone, many other recognizable geographic features - the southern coast of Italy, the Caspian Sea, the Persian Gulf - are fragmentary, transposed, or (often) both. Gladstone argues that these locations, described without precise features or travel times, were likely known to Homer only indirectly, so he could rearrange them to suit his whims. Gladstone also identified parts of Homer’s world that could never be found on a map of the Earth: the transcendent (the Underworld), as well as the merely mythical (Odysseus’s journey from the land of the Lotus-eaters to Scheria, inclusive).

The Author

William Ewart Gladstone (1809-1898), British statesman and liberal party politician, served for 12 years as Prime Minister of the United Kingdom and is widely considered one of Britain’s greatest leaders. Throughout his lifetime, Gladstone authored six major works including ‘The State in its ‘Relations with the Church’ (1841), ‘Studies on Homer’ and the ‘Homeric Age’ (1858), ‘On Books and Housing of Them’ (1890), and the ‘Impregnable Rock of the Holy Scripture’ (1890).

Provenance

- 1. Library stamp of John Brymer to title of each volume.





The complete ‘Voyages Extraordinaires’

14 VERNE, Jules

[Complete set of ‘Les Voyages Extraordinaires’].

Publication  
Paris, Collection Hetzel [and] Hachette  
[1905-1919]

Description  
First collected illustrated edition, 65 works in 47 volumes. Octavo (each 282 by 190mm), numerous illustrations throughout, 30 volumes bearing a total of 42 maps, occasional spotting throughout, a few skilfully repaired tears, red cloth over boards with polychrome “A L’Eventail et a un Elephant” cartonnage bindings signed by “Engel”, and illustrated with an elephant’s head at top left, “Voyages Extraordinaires” in the fan, with title in cartouche for all volumes bar ‘L’Invasion de la mar’ (the only work with the title in the fan that was not subsequently issued with title in cartouche - see Jauzac, 41 (p301)), final volume ‘L’Étonnante aventure de la mission Barsac’ published posthumously by Hachette, polychrome spine, gilt, with twin lighthouse motif, all edges gilt.

References  
Harpold, 18-42; Jauzac, 1-47; Pérez, de Vries, and Margot, ‘Jules Verne FAQ’, 2008.

The complete run of the 65 works of ‘Les Voyages Extraordinaires’ in 47 volumes in spectacular polychrome cartonnage bindings, richly gilt.

Jules Gabriel Verne (1828-1905) is a master of fantasy, worldbuilding, and fictional cartography, the most translated science fiction author in the world, and one of the most successful French authors. His collaboration with the publisher Pierre-Jules Hetzel led to the creation of the ‘Voyages Extraordinaires’, a series of bestselling adventure novels that includes ‘Journey to the Centre of the Earth’ (1864), ‘Twenty Thousand Leagues Under the Sea’ (1870), and ‘Around the World in Eighty Days’ (1872).

According to Hetzel, the goal of the ‘Voyages’ was “to outline all the geographical, geological, physical, historical and astronomical knowledge amassed by modern science and to recount, in an entertaining and picturesque format... the history of the universe”.

In an interview late in life, Verne affirmed that Hetzel’s ambitious commission had become the running literary theme of his novel sequence:

“It is my intention to complete, before my working days are done, a series which shall conclude in story form my whole survey of the world’s surface and the heavens; there are still left corners of the world to which my thoughts have not yet penetrated. As you know, I have dealt with the moon, but a great deal remains to be done, and if health and strength permit me, I hope to finish the task”.

However, Verne made clear that his own object was more literary than scientific, saying “I do not in any way pose as a scientist”, and, explaining in another interview:

“My object has been to depict the earth, and not the earth alone, but the universe... And I have tried at the same time to realize a very high ideal of beauty of style. It is said that there can’t be any style in a novel of adventure, but it isn’t true; though I admit it is very much more difficult to write such a novel in a good literary form than the studies of character which are so vogue to-day”.

Publication

The works comprise 62 novels, two collections of short stories (‘Le Docteur Ox’ and ‘Hier et Demain’), and one work of non-fiction (‘Aventures de trois Russes et de trois Anglais’). 54 of the ‘Voyages Extraordinaires’ were originally published between 1867 and 1905, during the author’s lifetime, with eight further novels being published posthumously with additional material from the author’s son, Michel. The first novel to carry the title ‘Voyages Extraordinaires’ was ‘The Adventures of Captain Hatteras’, which was the third of all Verne’s novels, and the last was ‘L’Étonnante Aventure de la Mission Barsac’, which, published in 1919, was entirely the work of Michel.

The ever resourceful and business-minded Hetzel maximized the commercial opportunities of each of the ‘Voyages’ by ensuring that they were published in at least three, and often four, formats: first as ‘édition pré-originale’ (pre-original edition) - serialized in a periodical, usually Hetzel’s own bi-weekly ‘Magasin d’Éducation et de Récréation’ (‘Magazine of Education and Recreation’), founded in 1864; then as unillustrated ‘éditions originales’ in octodecimo; before finally appearing in ‘cartonnages dorés et colorés’ - gilded and coloured bindings, as here, in large octavo with a lavishly decorated cover. These deluxe editions, designed by Jean Engel (1819-1892), one of the founders of industrial bookbinding in France, were designed for the Christmas and New Year’s markets, and include most or all of the illustrations from the serializations, often augmented with additional maps.

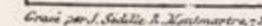
The Maps

Thirty of the novels in the 47-volume octavo editions of the ‘Voyages Extraordinaires’ published by Pierre-Jules Hetzel (from 1863 until his death in 1887) and his son Jules Hetzel (until 1919) include one or more engraved maps; there are 42 such engravings in all.





We are not aware of another uniform collection of all 47 volumes coming up for sale, although a mixed collection was sold at Coutau Bégarie & Associés, 28 March 2023, lot 70 (€45,080), and a collection of 56 works, again in various editions, was sold at Koller Auctions's 23 March 2013, lot 391 (CHF 31,720).





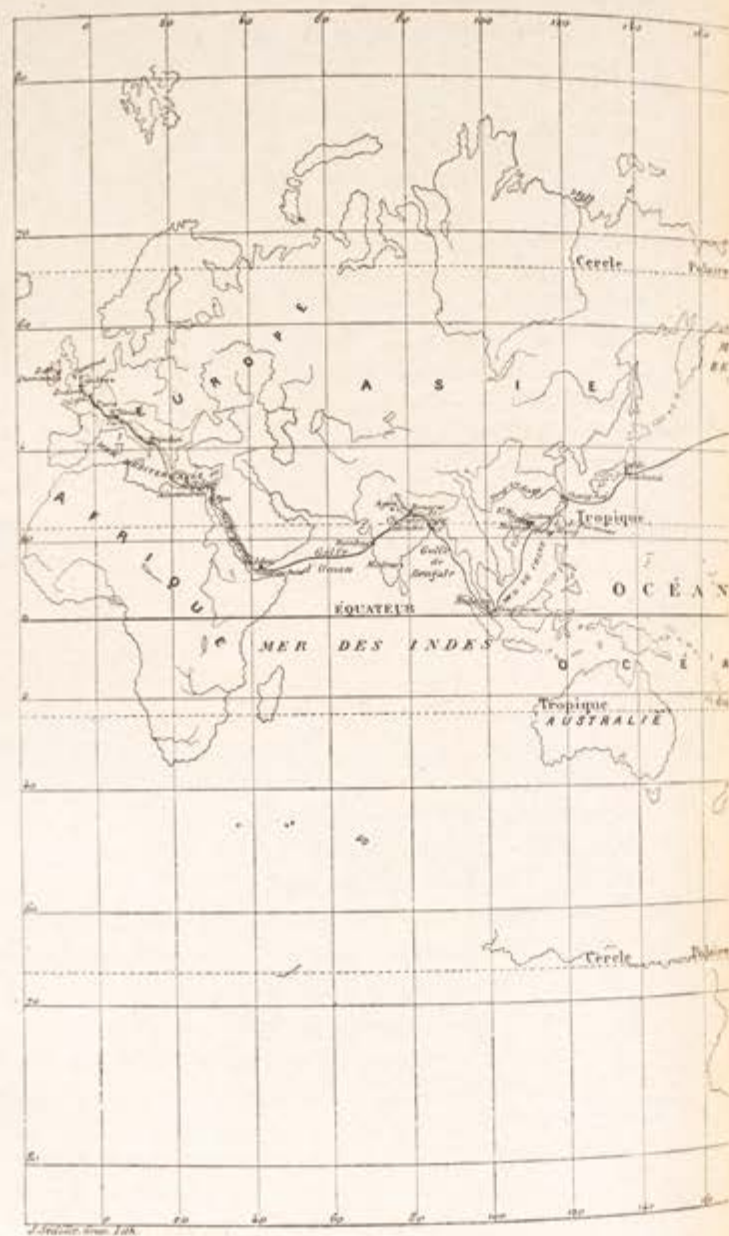




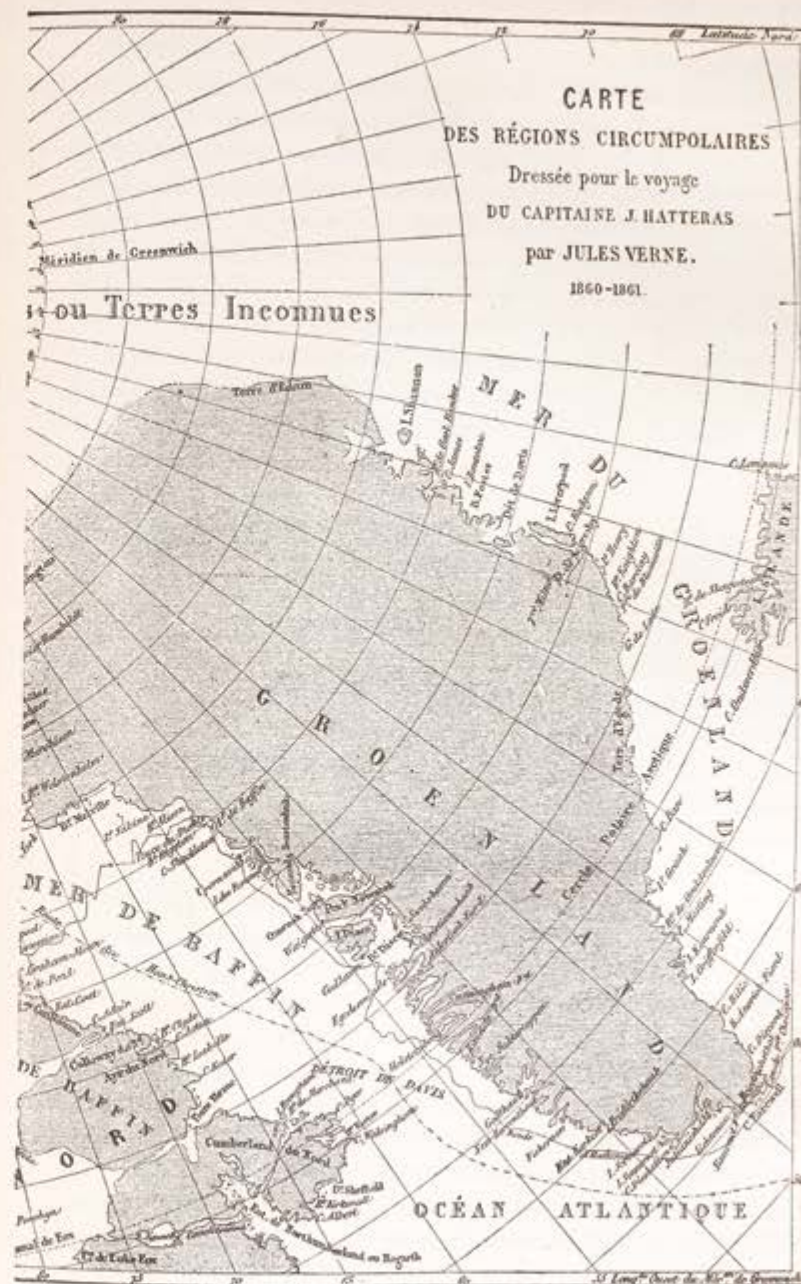
Jules Verne ‘Les Voyages Extraordinaires’  
Contents

Volume	Title #1	Title #2	Title #3	Original year of publication	Volume	Title #1	Title #2	Title #3	Original year of publication
1	Voyages et aventures du capitaine Hatteras			1867	33	Le sphinx des glaces			1897
2	Cinq semaines en ballon	Voyage au centre de la terre		1867	34	Le superbe orénoque			1898
3	Les enfants du capitaine Grant			1868	35	Le testament d'un excentrique			1899
4	Vingt mille lieues sous les mers	NU		1870	36	Seconde patrie			1900
5	De la terre à la Lune	Autour de la Lune		1872	37	Le village aérien	Les histoires de Jean-Marie Cabidoulin		1901
6	Une ville flottante	Les Forceurs De Blocus	Aventures de 3 russes et de 3 anglais	1872	38	Les frères Kip			1902
7	Le pays des fourrures			1873	39	Bourses de voyages			1903
8	Le docteur Ox	Le tour du monde en 80 jours		1874	40	Maitre du monde	Un drame en livonie		1904
9	L'île mystérieuse			1875	41	L'invasion de la mer	Le phare du bout du monde		1905
10	Michel Strogoff			1876	42	Le volcan d'or			1906
11	Les indes noires	Le Chancellor		1877	43	L'agence Thompson			1907
12	Hector Servadac			1877	44	La chasse au météore	Le pilote du Danube		1908
13	Un capitaine de quinze ans			1878	45	Les naufragés du Jonathan			1909
14	Les tribulations d'un chinois en Chine	Les 500 millions de la Begum		1879	46	Le secret de Wilhelm Storitz	Hier et demain		1910
15	La maison à vapeur			1880	47	L'étonnante aventure de la mission Barsac			1919
16	La Jangada			1881					
17	L'école des robinsons	Le rayon vert		1882					
18	Kéraban le tétu			1883					
19	L'étoile du sud	L'archipel en feu		1884					
20	Mathias Sandorf			1885					
21	Robur le conquérant	Un billet de loterie		1886					
22	Nord contre Sud			1887					
23	Deux ans de vacances			1888					
24	Sans dessus dessous	Le chemin de France		1889					
25	Famille sans nom			1889					
26	César Cascabel			1890					
27	Mistress Branican			1891					
28	Claudius Bombarnac	Le chateau des carpathes		1892					
29	P'tit Bonhomme			1893					
30	Mirifiques aventures de maitre Antifer			1894					
31	L'île à hélice			1895					
32	Face au drapeau	Clovis Dardentor		1896					











Presentation copy signed by the author, with an important association

15 [DODGSON, Charles Lutwidge, alias] CARROLL, Lewis

*The Hunting of the Snark: An Agony in Eight Fits.*

Publication  
London, Macmillan and Co, 1876.

Description  
First edition. Duodecimo (182 by 125mm), xi, (3), 83pp, complete with all nine illustrations by Henry Holiday with plain tissue guards (one tissue guard is missing), hinges easing and webbing slightly exposed to the rear hinge, slight crushing at the spine ends and a little light rubbing at the corners, a few minor marks to a handful of pages, full bright gilt illustration on the front and back covers, all edges gilt, coated black end papers (as issued), the 'Burn' bindery ticket is present (as called for) on the rear paste-down.

Issue:  
With 'Baker' not 'Butcher' on p83.

References  
Cohen, 'Lewis Carroll: A Biography', 1995; Mode, <https://digital.library.cornell.edu/catalog/ss:19343175>; Sutherland, 78; Wakeling, 'Lewis Carroll: The Man and His Circle', 2014; Williams, Madan, and Green, 90.

“The Hunting of the Snark describes with infinite humour the impossible voyage of an improbable crew to find an inconceivable creature. It has been called the “Odyssey of the Nonsensical”, “a masterpiece of nonsense” (Williams et al.).

It is also a comic (and deeply serious) logical attack on Realism.

The Book

One of approximately 100 copies in the publisher’s deluxe binding of red cloth, although only 80 copies may have been ready for Carroll to sign at publication.

“Although best known as the author of ‘Alice’s Adventures in Wonderland’ (1865) and ‘Through the Looking Glass’ (1871), Lewis Carroll, was also an avid reader and writer of poetry. He greatly enjoyed the poems of the Victorian writers Alfred, Lord Tennyson, and Christina Rossetti. His own poems were varied, some humorous nonsense, some filled with hidden meanings, and some serious poems about love and life. [Snark] stands out from all the other poems that Carroll wrote. It has inspired parodies, continuations, musical adaptations, and a wide variety of interpretations. Carroll originally intended it as a set of verses to be included in another of his children’s stories, but it grew too long and became a book in its own right” (Wakeling).

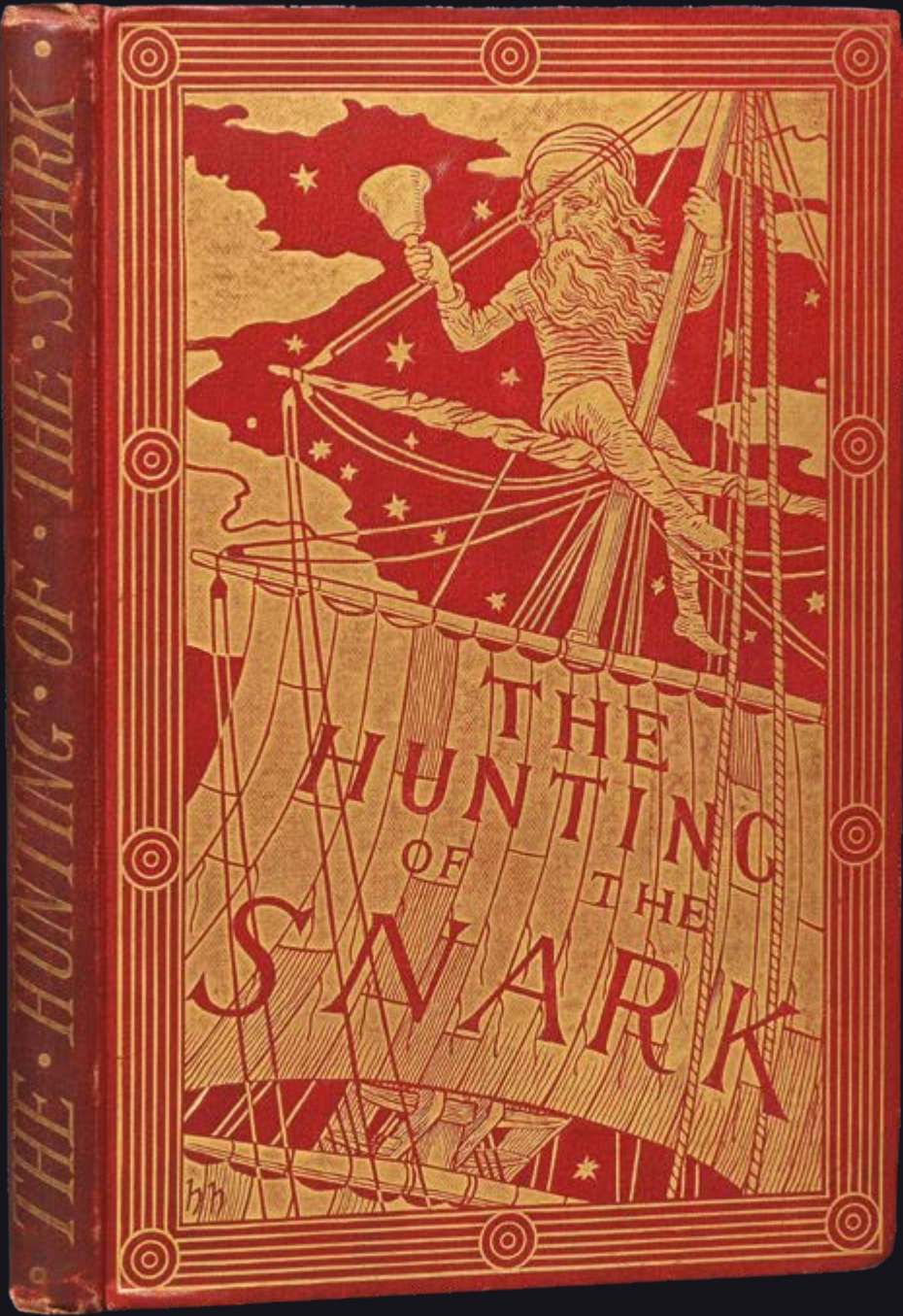
Although typically found in black-blocked buff cloth, Lewis Carroll wrote to his publisher on 21 March 1876 ordering copies of ‘The Hunting of the Snark’ in various colours stamped in gilt, intended as gifts for friends and his family, requesting “100 in red and gold, 20 in dark blue and gold, 20 in white vellum and gold”. Regarding copies inscribed by the author on publication day, Peter Harrington Books “trace at auction since 1975, seven copies in red (including the author’s own retained copy), five copies in blue, and one in green” (Peter Harrington Rare Books).

The Map

The famous ‘Bellman’s Map’ is introduced as follows:

“He had bought a large map representing the sea,  
Without the least vestige of land:  
And the crew were much pleased when they  
found it to be  
A map they could all understand.

“What’s the good of Mercator’s North Poles and Equators,  
Tropics, Zones, and Meridian Lines?”  
So the Bellman would cry: and the crew would reply  
“They are merely conventional signs!”





“Other maps are such shapes, with their islands and capes!  
But we’ve got our brave Captain to thank”  
(So the crew would protest) “that he’s bought us the best -  
A perfect and absolute blank!”

The map, essentially a blank piece of paper, symbolizes the distinction between language and “sense” or meaning. In doing so, Dodgson/Carroll predates Gottlob Frege’s notion of “sense” by 16 years and prefigures the arguments of Russell and Wittgenstein and logical positivism of the early twentieth century.

The Mapmaker

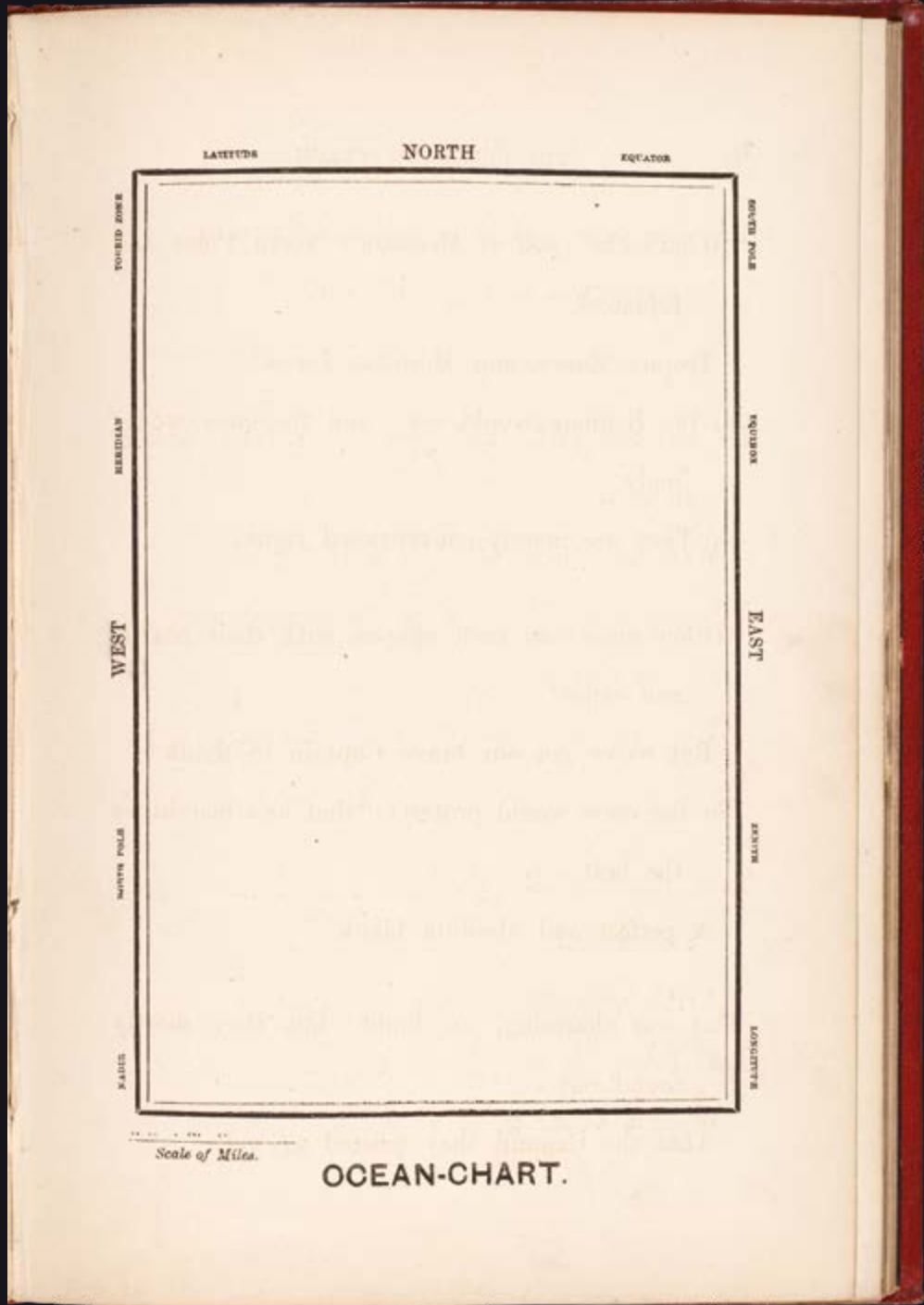
“While the cover page recites that Henry Holiday did “nine illustrations” for this edition, there are in fact ten illustrations if one includes the Bellman’s Map. For this reason, as well as reasons of style, it seems very unlikely that the map was done by Holiday and more likely that it was produced by a typesetter [commissioned by Carroll/Dodgson]. I am indebted for this information to a Snark Hunter from Munich” (P.J. Mode, indebted to Goetz Kluge ([www.snrk.de](http://www.snrk.de)), as are we).

Provenance

1. The book has been inscribed at publication by the author to the half-title: ‘William M. Wilcox, from his affte. Cousin & Godfather, the author, Mar. 29. 1876’. With the personal stamp of ‘W.M. Wilcox’ to the upper half-title page. Wilcox sadly died from tuberculosis later that year.

Biographer Morton N. Cohen connects the creation of ‘The Hunting of the Snark’ with the illness of Carroll’s cousin and godson Charlie Wilcox. On 17 July 1874, Carroll travelled to Guildford, Surrey, to care for him for six weeks, while the young man struggled with tuberculosis. The next day, while taking a walk in the morning after only a few hours of sleep, Carroll thought of the... line: “For the Snark was a Boojum, you see” (Cohen). The phrase was the inspiration for the poem and used as the final line.

A number of Carroll’s relatives including Uncle William Wilcox and many of his Wilcox cousins (Kate, Bessie, Charlie, Leonard, William and George) all died during the period 1868-1876 (Lewis Carroll Society).  
2. From the library of the noted American collector and bibliophile Natalie Knowlton Blair (1887-1951), with her ‘Blairhame’ bookplate to the front pastedown.





A modern day Snark!

16 [DODGSON, Charles Lutwidge, alias] CARROLL, Lewis, BURSTEIN, Mark (introduction), and WALKER, George A. (illustrations and endnote)

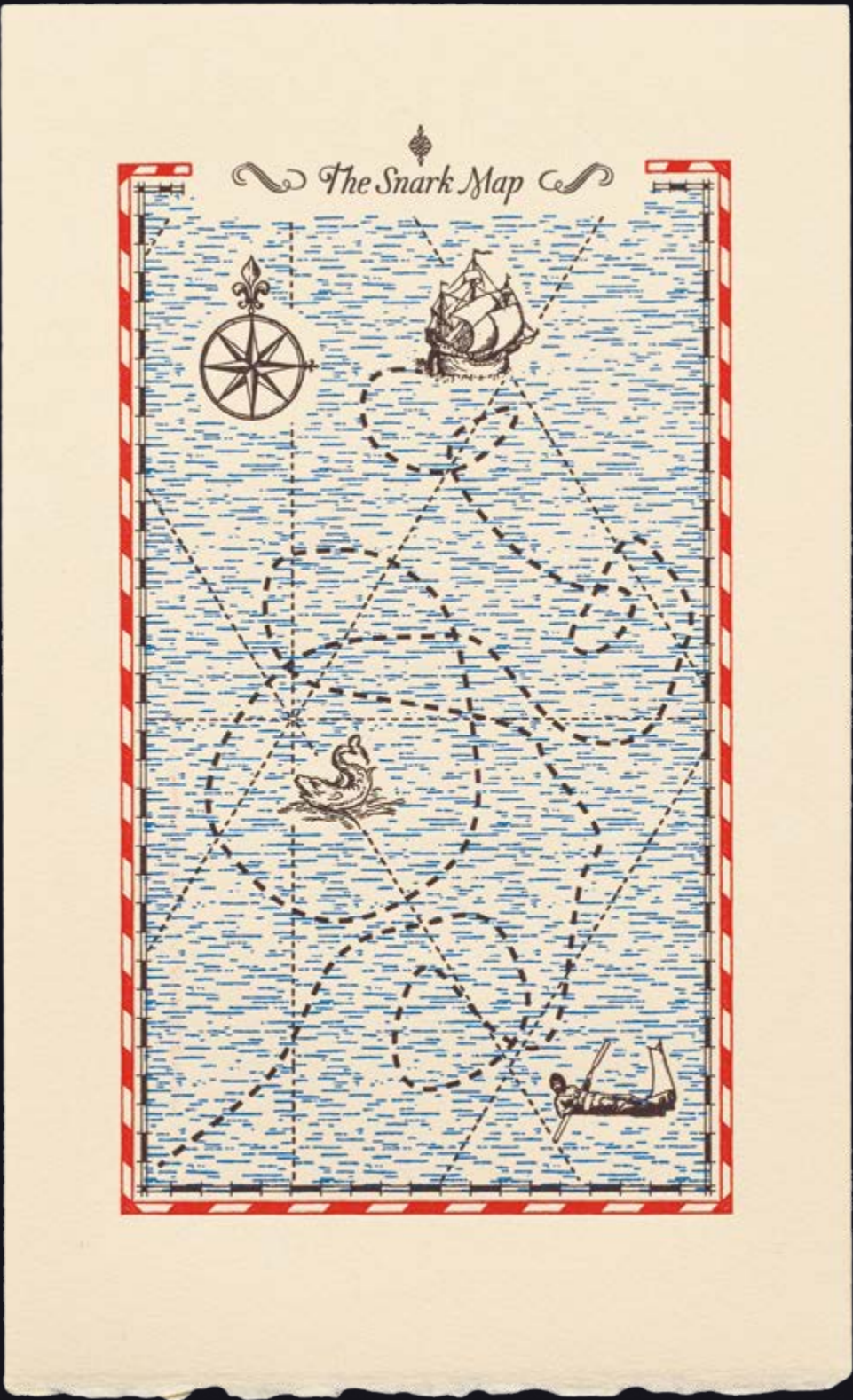
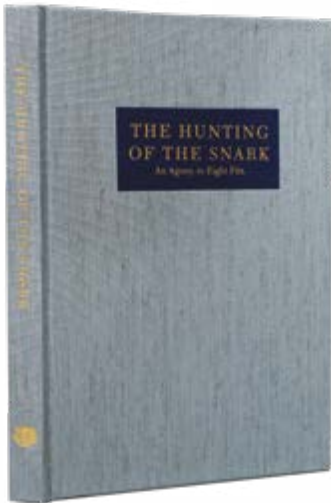
*The Hunting of the Snark: An Agony in Eight Fits.*

Publication  
Toronto, Cheshire Cat Press, 2019.

Description  
Quarto (240 by 165mm), 72pp, embossed “cat” logo to half title, printed in New Caledonia type on Velin BFK Rives paper, with thirteen engravings by Walker and “The Snark Map” (225 by 138mm), printed in three colours with deckled lower edge, in a sleeve affixed to front pastedown, bound in grey textured cloth with leather title label to front cover and gilt title to spine, housed in slipcase covered in same cloth as book with gilt titling to cover and spine.

Number 13 of 42 copies. Signed by Walker, Burstein, and printer Andy Malcolm.

“This is the latest version of ‘The Hunting of the Snark’ to be published by the Cheshire Press. Carroll’s famous nonsense poem has been subject to numerous interpretations over time. In this truly snarky edition, Walker has chosen President Donald Trump and his White House cabinet and advisors for his 21st century lineup of the characters. He writes: “...I think they match up nicely to the crew of the ship. When you read the poem and think of Trump’s cabinet, it’s hard not to see the parallels. The political arena in the USA could be described as nonsense, which is exactly the type of poem [this] is. The plot follows a crew of ten unqualified professionals trying to hunt the Snark with a blank map”. Thus such familiar names as Scaramucci, Sessions, Priebus, Pence, Mnuchin, Bannon, Sanders and Trump himself appear in parts that reflect their real-life attributes and roles” (introduction).





“The map was the most of the plot”

17 STEVENSON, Robert Louis

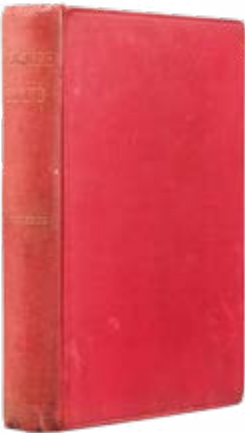
*Treasure Island.*

Publication  
1883.

Description  
First edition, first Printing. Octavo (190 by 122mm), [8], 292 [8], repaired tear to title, map frontispiece with captions printed in red, brown, and blue; with 8 pp. of publisher's advertisements at rear, original red cloth, spine lettered in gilt, black coated endpapers, stamped 'W.H. Smith & Co' in blind, extremities rubbed, spine darkened, front inner hinge cracked [TOGETHER WITH] publisher's receipt of funds from Cassell and Company for "£2.2", dated 23 December 1885 for "the use of my poem entitled 'a song for the road' in 'The Magazine of Art', appearing in part 63", signed "Robert Louis Stevenson".

Issue:  
The present example has the points indicative of earliest issue: the number 2 on page 2 varies in size; "dead man's chest" is not capitalized on page 2, line 6, nor page 7, line 19; the first letter of "vain" is broken in the last line, page 40; the "a" not present in line 6, page 63; the "7" not present in the pagination of page 127; the full stop is not present following "opportunity" in line 20, page 178; and "worst" is misspelled "worse" in line 3, page 197.

References  
Beinecke, 240; Carter, 154; Grolier [Children's 100], 48; Prideaux, 11; Slater, 42; Stevenson, 117-129.



First edition in book form, with all the points of first issue, of Stevenson's classic adventure story of "buccaneers and buried gold", his first great success as a novelist.

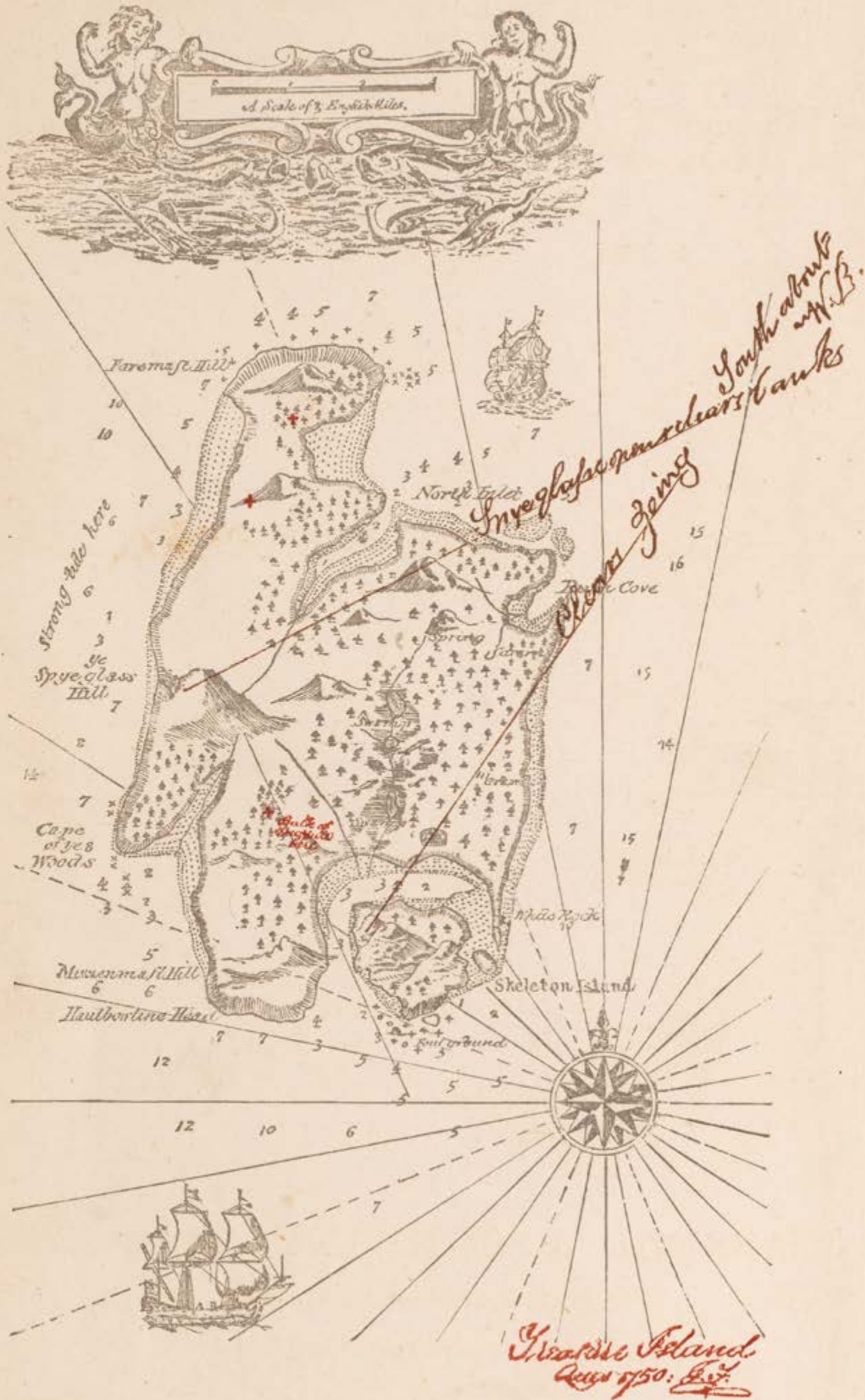
The Book

The original title was 'The Sea Cook', then changed by the publishers into 'The Treasure Island' upon first publication in 'Young Folks' magazine, where the story was serialized from October 1881 to January 1882 under the pseudonym "Captain George North". It was only with the appearance of the book-form edition, however, that Stevenson's pirate tale received serious attention and "was immediately hailed by critics as a classic" (Grolier).

The book was published on 14 November 1883. The first printing comprised 2,000 copies; of these, the first 750 were bound up with the advertisements dated "5G-783" (July 1883), present here. Copies with the July advertisements are known in different cloth colours, including green, red, and blue, with no established priority (see Carter, p. 154).

The Map

'Treasure Island' was inspired by the now-famous treasure map the author had drawn to entertain his young stepson - to whom the book is dedicated - "on a rainy day in the Scottish Highlands" (Grolier). In a later essay, Stevenson remembered: "[the map] was elaborately and (I thought) beautifully coloured; the shape of it took my fancy beyond expression; it contained harbours that pleased me like sonnets; and with the unconsciousness of the predestined, I ticketed my performance "Treasure Island". The map was the most of the plot. I might almost say it was the whole. A few reminiscences of Poe, Defoe, and Washington Irving, a copy of Johnson's *Buccaneers*, the name of the *Dead Man's Chest* from Kingsley's *At Last*, some recollections of canoeing on the high seas, and the map itself, with its infinite, eloquent suggestion, made up the whole of my materials" (Stevenson).









“The baseless fabric of a dream”

19 [ABBOTT, Edwin Abbott, pseud.]  
“A SQUARE”, BRADBURY,  
Raymond [introductory essay],  
HOYEM, Andrew [illustrator]

*Flatland A Romance of Many  
Dimensions.*

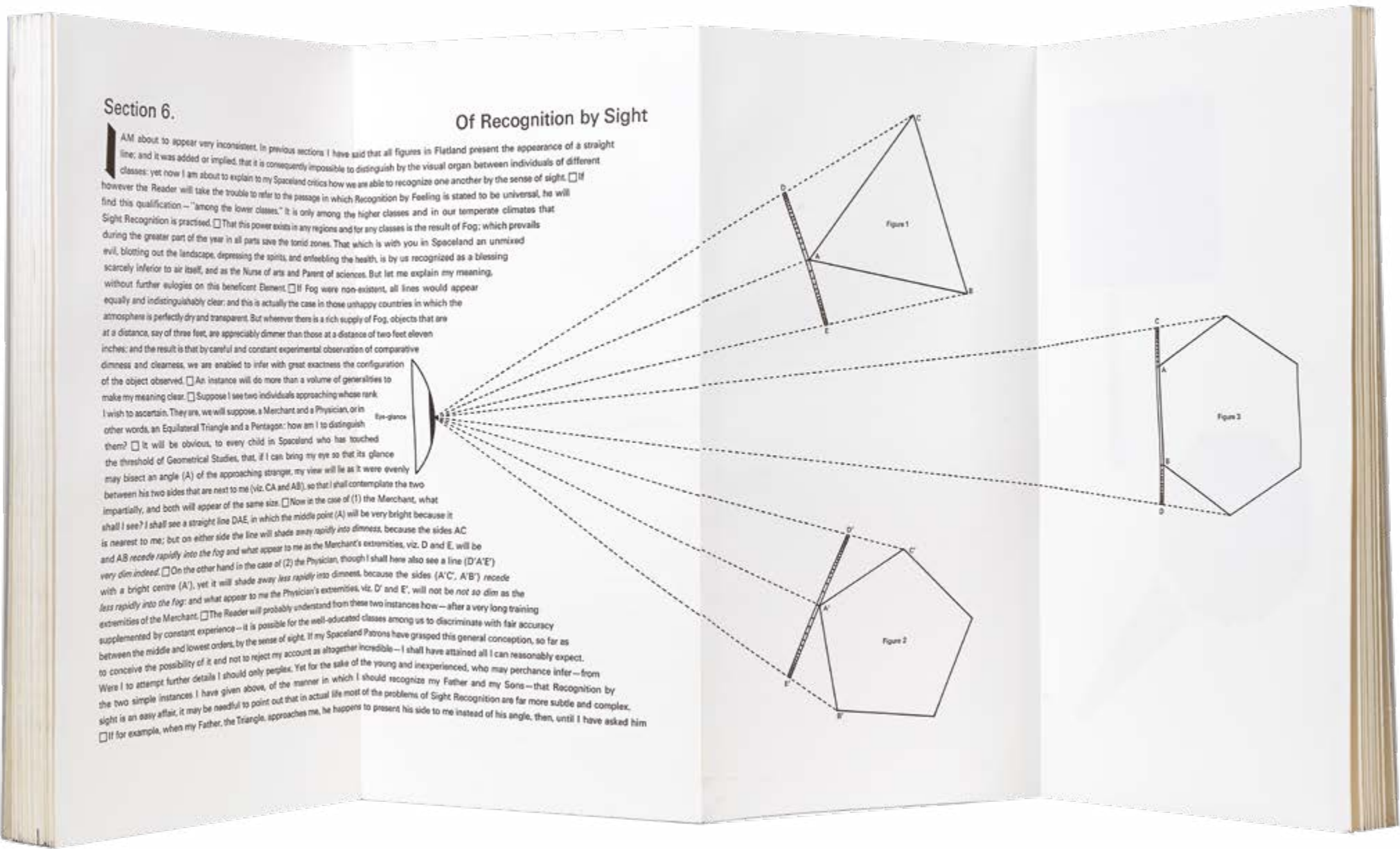
Publication  
San Francisco, Arion Press, 1980.

Description  
First edition. Tall quarto (355 by 178mm),  
unpaginated concertina, numbered “167”  
in a limited edition of 275 copies, illustrated  
with numerous highlighted die cut-outs  
by Andrew Hoyem, aluminium boards,  
contained within hinged aluminium sleeve.

An extraordinary edition of Abbott’s nineteenth century mathematical  
fantasy comprising a 33 foot long two-sided word-for-word reproduction  
of the original text. Bound in concertina form with die cut-outs by Arion  
Press founder Andrew Hoyem, the book has a physical presence quite  
unlike any other. Seldom has content and packaging been so acutely  
matched. The whole is topped off with a tour-de-force of an introduction  
by the legendary science fiction author Ray Bradbury, who concedes that

“...having me introduce Flatland is like asking a blind man to describe  
rainbows”. This sense of wondrous bewilderment greets all who encounter  
Flatland, even its narrator, who, in his final words, borrowing from Prospero,  
worries that:

“...all the substantial realities of Flatland itself, appear no better than  
the offspring of a diseased imagination, or the baseless fabric of a dream”.





20 STEVENSON, Robert Louis

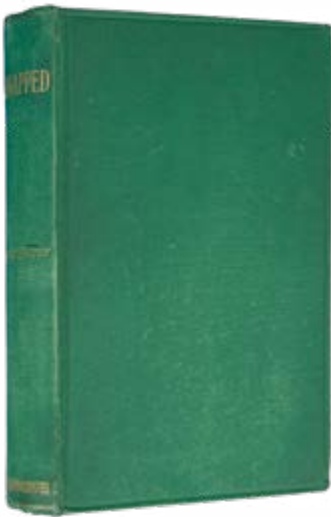
*Kidnapped Being Memoirs of the Adventures of David Balfour in the Year 1751.*

Publication  
1886.

Description  
First edition, first printing. Octavo (185 by 130mm), viii, 311, folding lithograph map frontispiece “Sketch of the Cruise of the Brig Covenant And the probably course of David Balfour’s Wanderings” printed in colours, original green cloth, spine lettered in gilt, a littlen faded, black coated endpapers, slight bump to spine ends.

Issue:  
First Printing with “business”, l. 11, p. 40; “nine o’clock”, l. 1, p. 64; and “Long Islands”, ll. 9-10, p. 101; and with ads dated “5.G. 4.86” and “5.B. 4.86.”

References  
Hahn and others, 323; Haycroft, ‘British Authors of the Nineteenth Century’, 1936; Prideaux, 18; Slater, 20.



“...and the reader would do well to look at a map”

The entire plot of Stevenson’s historical romance hinges on a map:

“And here I must explain; and the reader would do well to look at a map. On the day when the fog fell and we ran down Alan’s boat, we had been running through the Little Minch. At dawn after the battle, we lay becalmed to the east of the Isle of Canna or between that and Isle Eriska in the chain of the Long Island. Now to get from there to the Linnhe Loch, the straight course was through the narrows of the Sound of Mull. But the captain had no chart; he was afraid to trust his brig so deep among the islands; and the wind serving well, he preferred to go by west of Tiree and come up under the southern coast of the great Isle of Mull” (chapter 12, paragraph 2).

An so the novel’s heroes, David Balfour and Alan Breck, are thrown together by a shipwreck brought about for the want of a map. The narrator’s advice to the reader that they “would do well to look at a map” is an instruction for us to explore the Isle of Mull along with the protagonist – to follow the story as both text and geography.

Set in the aftermath of the 1745 Jacobite rebellion, Stevenson’s novel is one of geographical and moral navigation, and Cassell’s frontispiece map makes plain the Scottish Highlands’ place as a character in the story.

“Making skilful use of Scots it brilliantly evokes the atmosphere of Scotland in the period following the 1745 Jacobite rising and explores the differences between lowland and highland mentality in the contrasting characters of David Balfour and Alan Breck” (ODNB).

Henry James described Breck as “the most perfect character in English literature” (quoted in Haycraft, p592).

Robert Louis Stevenson (1850–1894) began work on ‘Kidnapped’ in 1880, and it was serialized in Young Folks magazine from May to July 1886, appearing in book form, as here, later that same year.





## “It Knocks the Globe Theory Clean Out”

21 FERGUSON, Orlando

*Map of the Square and Stationary Earth Four Hundred Passages in the Bible that Condemn the Globe Theory, or the Flying Earth, and None Sustain It. This Map is the Bible Map of the World.*

Publication  
Hot Springs, South Dakota, Louis H. Everts  
& Co. Litho, 1893.

Description  
Double-page lithographed map, with contemporary hand-colour in part, laid down on archival tissue.

Dimensions  
563 by 816mm (22.25 by 32.25 inches).

Orlando Ferguson, self-styled “professor”, “doctor” and bath-house operator, was a proponent of a the “flat-earth” theory. However, his extraordinary map of the world appears to have been projected on a surface very similar to that of a roulette table, complete with spindle, turret, balltrack, and even a ball – disguised as a globular earth hurtling through the cosmos.

For unbelievers, Ferguson has included quotations from “Scripture that condemns the globe theory” beneath the image, AND if you send him just 25c he will send you a “book explaining the square and stationary earth”. This is Ferguson’s ‘The Latest Discoveries in Astronomy: The Globe Theory of the Earth Refuted’ (1891).

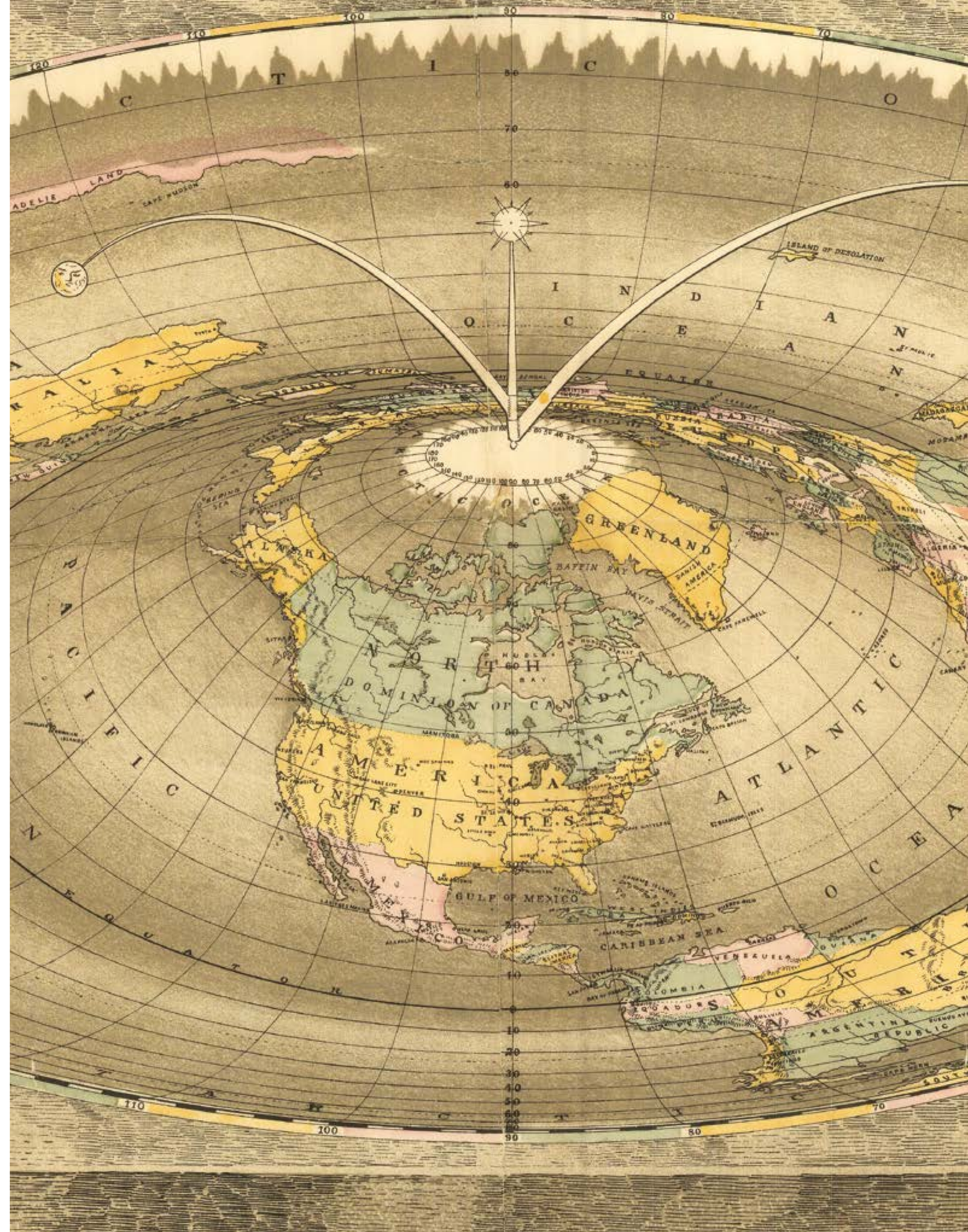
Ferguson was not (is still not?) alone in his thinking, and has borrowed elements from Alexander Gleason, who, on his 'New Standard Map of the World' (1892), also includes Angels at each of the four corners of the globe, referencing 'Revelations' 7:1: "And after these things I saw four angels standing on the four corners of the earth, holding the four winds of the earth, that the wind should not blow on the earth, nor on the sea, nor on any tree".

## The Mapmaker

Orlando Ferguson (1846-1911) was originally from Illinois, but in the early 1880s he moved with his ever increasing family to Dakota Territory, settling in Hot Springs at the foot of the Black Hills, where he built and operated the Catholican Hotel, until it burnt down. This was reborn from the ashes as the Siloam Springs and Sanitarium, a hotel and thermal bath house, and was followed by other bath houses in Wyoming, and San Diego in California.

Ferguson's other works include 'The Square World: Why People Are Being Deceived on Astronomy and Religion' (1897), the monthly 'The Square World' (1895-1896), which garnered him enough celebrity to be lampooned in the press of the day: 'Omaha [Nebraska] World Herald' (May 24th 1891): "I am a wair it takes some nerve and backboon to condem a therry practest by the whole world of ever nation, but nevertheless I am compelled to do it from the fact that I know the globe therry is not true which I can prove it in many wayes..."

Rare: only four institutional examples are known, at the Library of Congress, Boston Public Library-Leventhal Map Center, and Univ. of Wisconsin-Milwaukee; three further in private collections.





# MAP OF THE SQUARE AND STATIONARY EARTH.

BY PROF. ORLANDO FERGUSON,  
HOT SPRINGS, SOUTH DAKOTA.

Four Hundred Passages in the Bible that Condemn the Globe Theory, or the Flying Earth, and None Sustain It.  
This Map is the Bible Map of the World.

COPYRIGHT BY ORLANDO FERGUSON, 1893.



PROF. ORLANDO FERGUSON,  
HOT SPRINGS, S. DAKOTA.

Four Angels standing on the Four  
Corners of the Earth.—Ezek. 1: 1.



Four Angels standing on the Four  
Corners of the Earth.—Ezek. 1: 1.

Four Angels standing on the Four  
Corners of the Earth.—Ezek. 1: 1.



These men are flying on the globe  
at the rate of 65,000 miles per  
hour around the sun, and 1,043  
miles per hour around the center  
of the earth (in their minds).  
Think of that speed!

Four Angels standing on the Four  
Corners of the Earth.—Ezek. 1: 1.



## SCRIPTURE THAT CONDEMNS THE GLOBE THEORY.

And his hands were steady until the going down of the sun.—Ex. 17: 12. And the sun stood still, and the moon stayed.—Joshua 10: 12-13. The world also shall be stable that it be not moved.—Chron. 16: 30. To him that stretched out the earth, and made great lights (not worlds).—Ps. 136: 6-7. The sun shall be darkened in his going forth.—Isaiah 13: 10. The four corners of the earth.—Isaiah 11: 12. The whole earth is at rest.—Isaiah 14: 7. The prophecy concerning the globe theory.—Isaiah: 20th chapter. Woe to the rebellious children, sayeth the Lord, that take counsel, but not of me.—Isaiah 30: 1. So the sun returned ten degrees.—Isaiah 38: 8-9. It is he that sitteth upon the circle of the earth.—Isaiah 40: 22. He that spread forth the earth.—Isaiah 52: 5. That spreadeth abroad the earth by myself.—Isaiah 54: 24. My hand also hath laid the foundation of the earth.—Isaiah 58: 13. Thus sayeth the Lord, which giveth the sun for a light by day, and the moon and stars for a light by night (not worlds).—Jer. 31: 35-36. The sun shall be turned into darkness, and the moon into blood.—Acts 2: 20.

Send 25 Cents to the Author, Prof. Orlando Ferguson, for a book explaining this Square and Stationary Earth. It Knocks the Globe Theory Clean Out. It will Teach You How to Foretell Eclipses. It is Worth Its Weight in Gold.



“I look upon the map that hangs by me, Its shires  
and towns and rivers lined in varnished artistry”  
 (“The Place on a Map”)

22 HARDY, Thomas and MACBETH-  
RAEBURN, Henry (illustrator)

*Jude the Obscure.*

Publication  
[London, Osgood, McIlvaine & Co.], 1896  
[but 1895].

Description  
First edition, first state in book form  
(pagination to all partially blank pages in  
signature A-H), first published as the eighth  
volume in his uniform series of Hardy’s  
Wessex Novels. Octavo (200 by 137mm),  
frontispiece etching of “Christminster” by  
H. Macbeth-Raeburn, with a tissue guard  
bound in. Map of Wessex at the end of the  
book, publisher’s original dark green cloth  
with gilt medallion on cover, spine stamped  
in gilt, and top edge gilt, minor wear at  
corners.

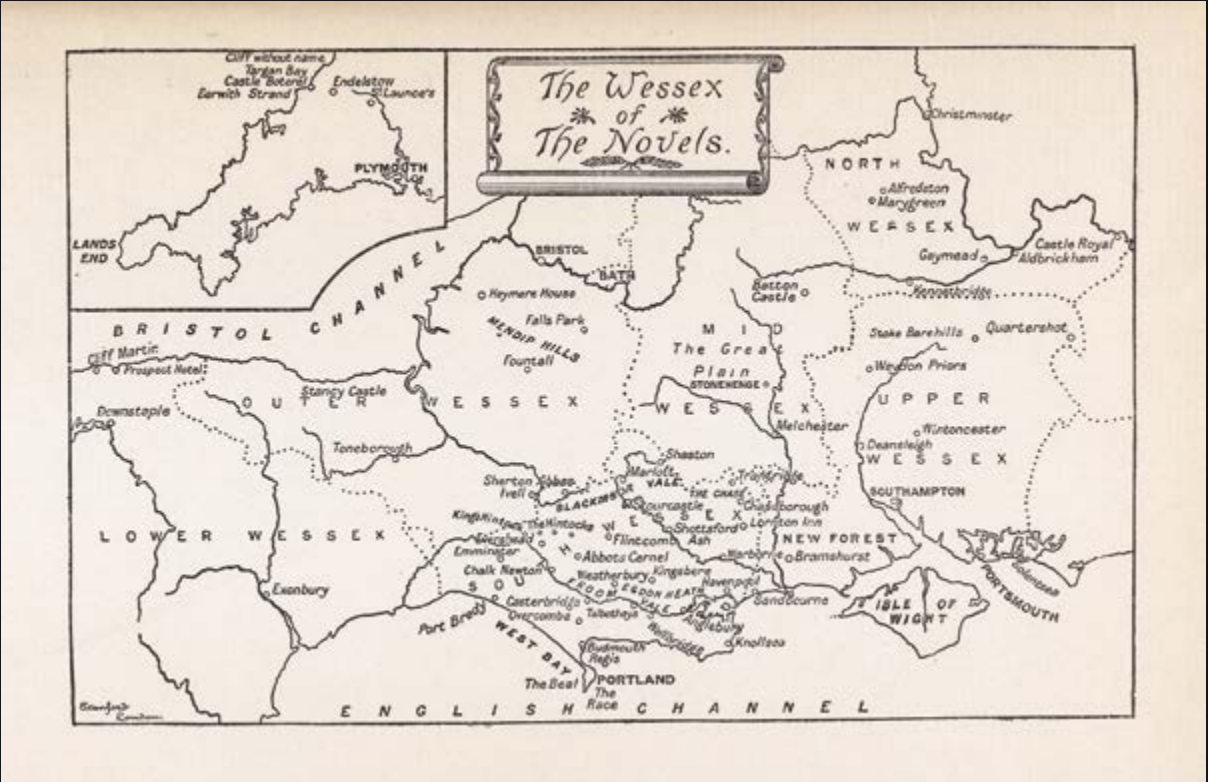
References  
Purdy, 86-91; Rattenbury, ‘The Invention of  
Wessex’, Places Journal, February 2018.

The Map  
Thomas Hardy’s Wessex takes its name from the medieval Anglo-Saxon  
kingdom that existed in the southwest of England prior to the unification  
of the Saxon Heptarchy. Wessex is a particularly interesting fictional  
literary landscape in that the places that appear in the novels are, to a  
large extent, recognizable, but appear with different names to their real  
life equivalents.

For example, Hardy’s home town of Dorchester is called Casterbridge  
in his books, notably in ‘The Mayor of Casterbridge’, and Oxford is called  
“Christminster”. Indeed, the frontispiece to the present work even bears  
a striking resemblance to (but differs from) the view north from Oriel  
Square outside Christ Church College. The map of Wessex, however,  
also includes real world toponyms, such as Bath, Bristol, Portland, and  
the Isle of Wight. The “county” of Wessex, therefore, exists in a kind of  
overlapping and adjacent plane to the real world. In an 1895 preface to  
the 1874 novel ‘Far from the Madding Crowd’ Hardy described Wessex  
as “a merely realistic dream country”.

The actual definition of “Wessex” varied widely throughout Hardy’s  
career: it expanded and contracted as needed and its shape was not definitively  
settled until after he retired from writing novels. The “original” Wessex  
consisted merely of the small area of Dorset in which Hardy grew up, and  
was first “mapped” by Hardy with a small sketch he made while writing  
‘Tess of the d’Ubervilles, the first of the Wessex novels, in 1891. A copy  
of this was published in Harper’s Magazine in 1925, three years before  
Hardy’s death. By the time of ‘Jude the Obscure’, the boundaries had  
extended to include all of Dorset, Wiltshire, Somerset, Devon, Hampshire,  
much of Berkshire, and some of Oxfordshire. What began as a convenient  
fictional device, has outgrown the novels to resurrect the notion of “Wessex”  
for the modern world with a lucrative tourist industry, and even a devolutionist  
Wessex Regionalist political party. It is not clear if this is what Hardy  
intended when he wrote the poem ‘The Place on a Map’:

“This hanging map depicts the coast and place,  
And resuscitates therewith our unexpected troublous case”





#### The Book

'Jude the Obscure' was Hardy's last novel, and is often cited as the most important. It has an iconic status in the history of English literature, forming a bridge linking the Victorian and Modern Eras. Hardy "deliberately [attacked] the existing educational system and marriage laws. The novel's sexual directness fuelled the hostility of its reception in some quarters, and while Hardy affected to laugh off a bishop's claim to have consigned the book to the flames he could not easily remain indifferent to reviews with headings such as 'Jude the Obscene' and 'Hardy the Degenerate'" (ODNB).

The novel originally appeared serialized in Harper's Magazine from December 1894 to November 1895, with the European and American editions published simultaneously in London and New York later the same year, but dated 1896.





“the earliest example of a fantasy map” (Smee)

23 MORRIS, William

*The Sundering Flood.*

Publication  
London, New York, Bombay, Longmans,  
Green & Co., 1898.

Description  
First edition. Quarto, (205 by 140mm), vii,  
373 pp., last and first page uncut, some  
minor foxing but generally a clean copy, red  
cloth boards, with publisher's label to spine,  
rubbed, small crack to front hinge.

References  
Carter, introduction to Morris, 'The  
Sundering Flood', 1973; Smee, 75.

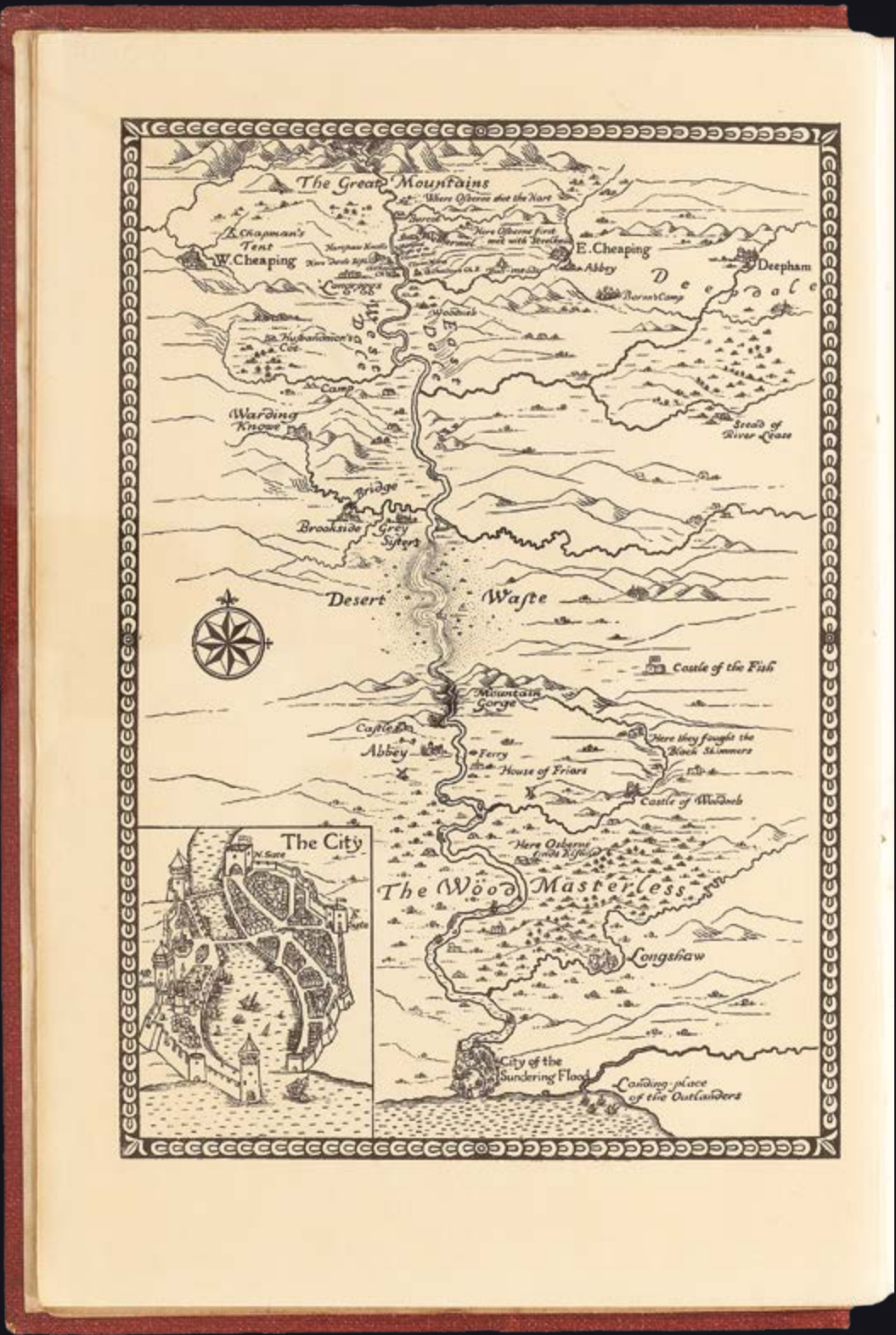
The Book

'The Sundering Flood' is the work of William Morris (1834-1896), designer, printer, poet, social activist, and the man who "invented... the modern fantasy novel as we know it today" (Carter). His last published work, the end of which was dictated from his deathbed, "The Sundering Flood" was edited posthumously by his daughter, May, and published privately by the Kelmscott Press in 1897, the present example being the first publicly-printed edition.

"It is told that there was once a mighty river which ran south into the sea, and at the mouth thereof was a great and rich city..." So begins the tale of Osberne Wulfgrimsson and Elfhild, lovers separated by the 'Sundering Flood'. The novel charts Elfhild's disappearance, after an invasion by the Red Skinners, Osberne's quest to find her, and the adventures that he encounters on the way. Incorporating treason, alliances, battles, romance, shadowy supernatural forces, dwarfs, an ageless mentor, and an enchanted sword ("Boardcleaver"), 'The Sundering Flood' features aspects that will come to characterize the fantasy genre.

The Map

What makes the map special is that it is "the earliest example of a fantasy map, that is, one that depicts a world of fiction that is entirely autonomous from the primary, or 'real' world" (Smee). Extending from "The Great Mountains" in the north, to the "City of the Sundering Flood" in the south, the map includes both topographical details ("Desert Waste" and "Mountain Gorge") and locations pertinent to the action of the story (for example, "Where Osberne shot the Hart", "Here they fought the Black Skimmers", and "Here Osberne finds Elfhild"). Bottom-left is an inset town-plan of "The City".





24 WOLFF, Julian  
*The Sherlockian Atlas.*

Publication  
New York, Magico Magazine, 1984.

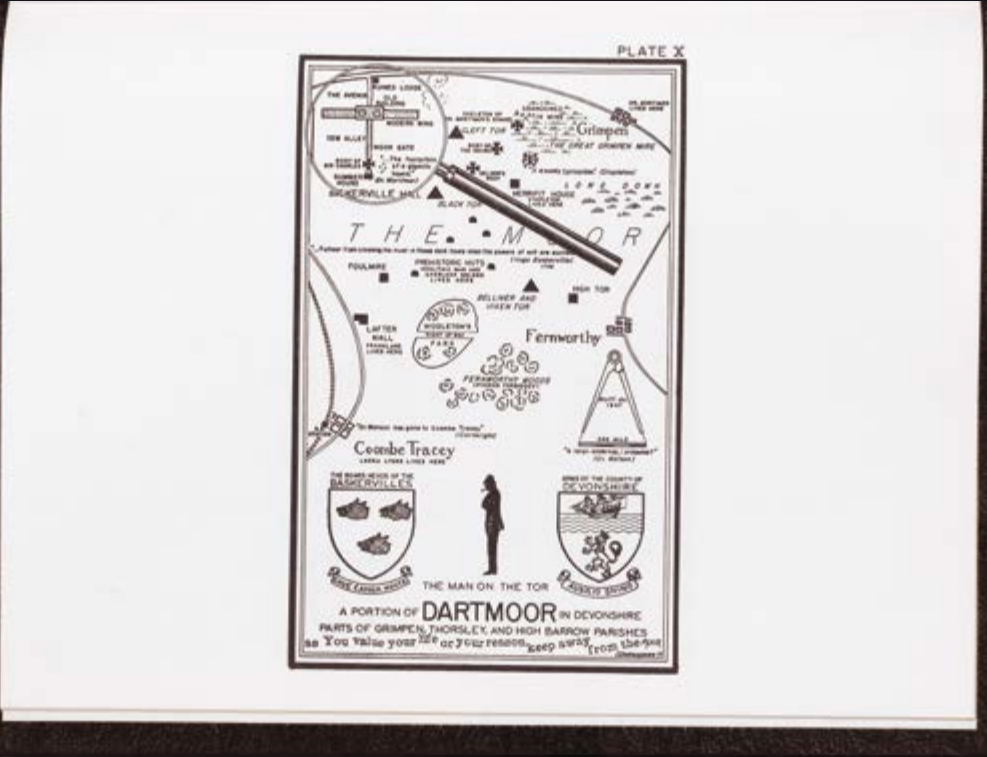
Description  
Second edition. Folio (278 by 210mm), [18] leaves, 13 maps, bookplate of Peter Walker, original black buckram cloth, lettered in blind-stamped silver to upper cover and spine, rubbed.

“Maps were made and charts prepared”  
(‘A Study in Scarlet’)

A collection of 13 maps showing real-world and fictional locations appearing in the ‘Sherlock Holmes’ stories of Arthur Conan Doyle. Republished to celebrate the fiftieth anniversary of the founding of the ‘Baker Street Irregulars’, the first Sherlockian literary society in the world. The maps were originally drawn by Wolff in 1940 to accompany the work ‘Baker Street and Beyond’. This 1940 gazetteer was the first attempt by fans to record the various locations that feature in Doyle’s ‘Sherlock Holmes’ stories, and was written by Edgar Smith, the first editor of ‘The Baker Street Journal’. The maps depict sites from the 56 short stories and four novels that make up what Sherlockians term ‘the Canon’. These include fictional sites, such as King’s Pyland, in italic, alongside real-world places, such as Tavistock, in roman. In doing so, the mapmaker enables the reader to relate the venues in the stories to real places on a map and makes ‘The Sherlockian Atlas’ an important example of fans interacting and expanding upon the worldbuilding of the original author.

- The maps are:
1. London.
  2. England.
  3. Europe.
  4. US Navy chart of Uffa Solomon Islands (‘The singular adventures of the Grice Patersons in the Island of Uffa’ is an untold story which occurred in 1887).
  5. The World Strictly According to Doyle.
  6. The Surrey Side (South London - “Our quest does not appear to take us to very fashionable regions” - ‘The Sign of the Four’).
  7. It is Full of Old Houses (‘Home Counties’).
  8. His Land Bow Window (221B - “We have shared this same room for years” - ‘The Adventure of Charles Augustus Milverton’).
  9. United States - “Hell must be something like that”.
  10. Dartmoor.
  11. Operation Reichenbach.
  12. The curious incident of Sherlock Holmes in Japan (‘Look at this map” - ‘The Adventure of the Priory School’).
  13. The Lost Special/The Apocrypha/The Man with the Watches.

“Maps are just lines and symbols on paper, but if you allow your imagination to have full rein, you will find yourself in new territories, new worlds, ready for adventure” (Hugh Penecost, ‘Introduction’ to the ‘Atlas’).





25 BARRIE, J.M. and RACKHAM, Arthur (illustrator)

*Peter Pan in Kensington Gardens.*

Publication  
London: Hodder & Stoughton, 1906.

Description  
Deluxe edition, number 213 of 500 copies, signed by Rackham on the limitation page, Quarto(280 by 233 mm); engraved map to front free endpaper, 50 colour plates with captioned tissue-guards, tipped-in on thick light brown paper including frontispiece, publisher’s vellum, illustrative gilt block to upper cover, original silk ties, top edge gilt, others untrimmed.

Collation: xii, 125, [1]pp.

References  
Latimore and Haskell, 27; Riall, 74.

“There is almost nothing that has such a keen sense of fun as a fallen leaf” (Peter Pan)

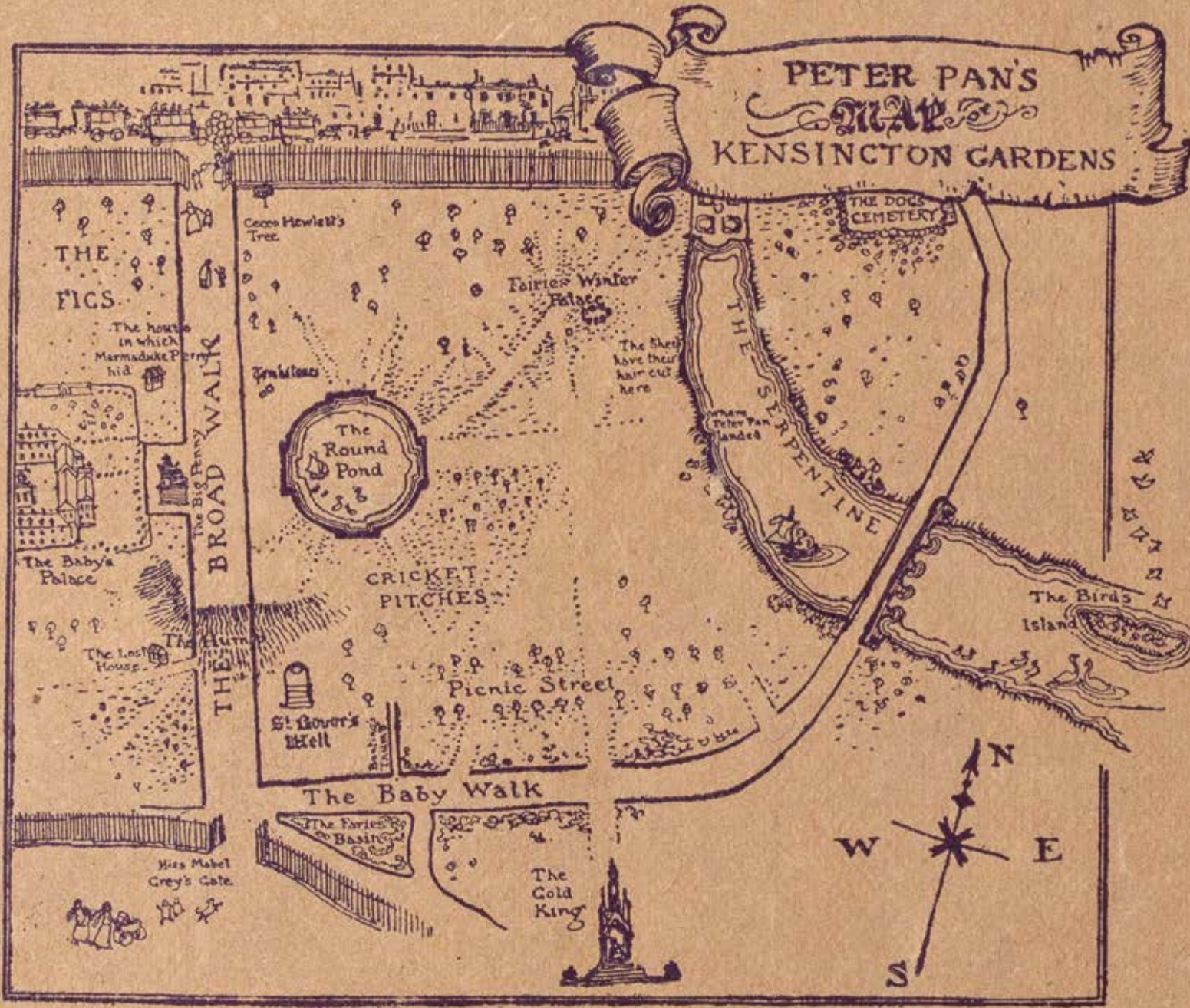
The Book  
‘Peter Pan in Kensington Gardens’ is one of four novels by J.M. Barrie (1860-1937) featuring the character of Peter Pan, the boy who can never grow up. Peter takes his first name “... from Peter Llewelyn Davies, who when still a baby became the subject of stories told by Barrie to [Peter’s older brothers]. According to these stories Peter, like all babies, had once been a bird and could still fly out of his nursery window and back to Kensington Gardens, because his mother had forgotten to weigh him at birth. From these stories came the ‘Peter Pan’ chapters in The Little White Bird [published 1902]” (Carpenter, 177).

The story of Peter and Wendy was then developed for the stage as ‘Peter Pan: or, The Boy who Wouldn’t Grow Up’... first performed at Duke of York’s Theatre, London, on 27 December 1904 in a technically-ambitious production (which many thought was doomed to failure), and ‘Peter Pan’ began its run somewhat uncertainly. After a couple of weeks, however, it gained an admiring juvenile audience that ensured large audiences until it closed on 1 April 1905, and the play “broke all previous theatrical records and proved Barrie’s most enduring success” (ODNB).

The Map  
An iconic representation of the magical world that exists within London’s famous park. Far more austere than his other 50 magical and dream-like illustrations, Rackham’s map, printed in blue on the buff-coloured front free endpaper, is the first thing the reader encounters, and its serious appearance confers both a location and an authority on the work from the start. It is, after all, ‘Peter Pan in Kensington Gardens’, suggesting that it is a text as much about place as it is about character.

“Away he flew, right over the houses to the Gardens.” (Peter Pan).  
Rackham’s map interweaves identifiable places in the real world with fictional spaces from the world of fairies. ‘The Serpentine’ and ‘the Broad Walk’ appear alongside ‘Where Peter Pan landed’ and ‘Fairies Winter Palace’. This place-name division could also be seen to correspond to that between an adult’s and child’s sense of place: ‘St Gover’s Well’, and ‘The Round Pond’, for example, retain their “adult world” names, whereas ‘The Flower Walk’ becomes ‘The Baby Walk’, and ‘The Albert Memorial’ is re-christened ‘The Gold King’.

Arthur Rackham (1867-1939)  
Barrie had admired Rackham’s illustrations for ‘Rip van Winkle’ and had visited the exhibition of the original artworks at the Leicester Galleries, as the author E.V. Lucas reported in a letter to the artist of 29 March 1905: “I have at last been able to get to your exhibition; which I enjoyed immensely. [...] The only thing I quarrel with is the prevalence of “sold” tickets – one on every picture that I liked best. [J.M.] Barrie tells me he

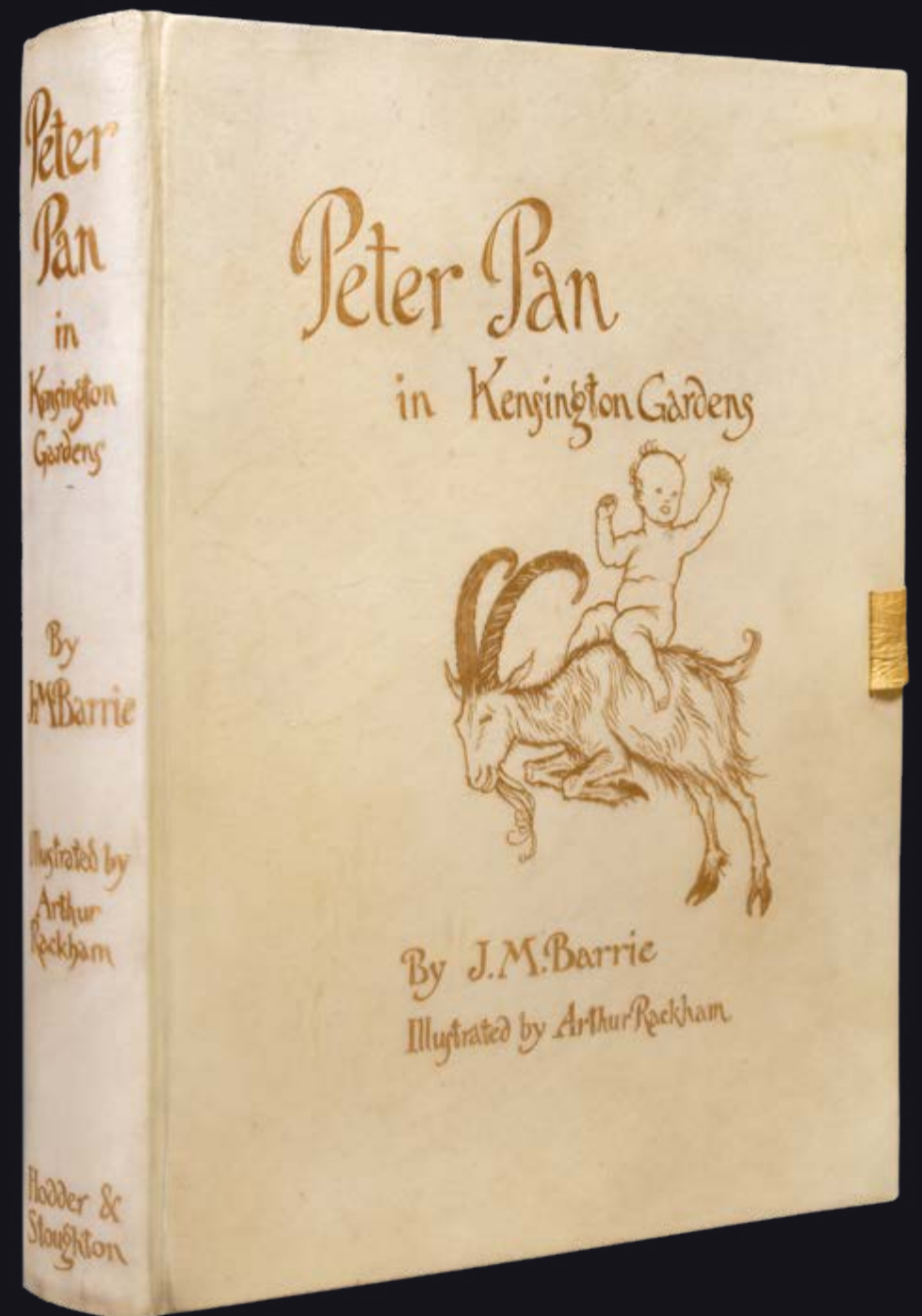




has the same grievance. I am glad to hear that you think of treating Peter Pan in the same vein” (Hudson). Rackham and Barrie discussed the collaboration further, and it was decided to use an extract from ‘The Little White Bird’ for the text, rather than the play: “Rackham could have found no subject more immediately topical, or more fashionably propitious. ‘Peter Pan in Kensington Gardens’, as he re-created it, and as it appeared from Hodder and Stoughton with fifty full-page illustrations in colour [...], became the outstanding Christmas gift-book of 1906 – and maintained its hold for many later Christmases” (Hudson). Barrie was delighted with the finished illustrations, writing to Rackham on 18 December 1906 after the publication of the first edition that, “I think I like best of all the Serpentine with the fairies, and the Peter in his night-gown sitting in the tree. Next I would [sic] the flying Peters, the fairies going to the ball (as in the “tiff” & the fairy on cobweb) – the fairies sewing the leaves with their sense of fun [...] and your treatment of snow. I am always your debtor” (Hudson).

“The 50 color plates were unanimously praised by all who saw them. One critic wrote: “Mr. Rackham seems to have dropped out of some cloud in Mr. Barrie’s fairyland, sent by special providence to make pictures in tune with his whimsical genius” (Dalby).

The book with which the “gift book” genre originated (Eyre) established Rackham’s worldwide reputation and remains “his acknowledged masterpiece... The glimpses he provides of stylized London reality effectively set off the fairy life that exists in unsuspected conjunction with it, and he captures the loveliness of the Gardens themselves with masterly skill” (Ray, 204).





Life on Mars

26 BRUN, Emmy Ingeborg

Mars efter Lowell's Globe 1894-1914.

Publication  
Denmark, 1909.

Description  
Globe, papier mâché with original ink and body hand-colouring, plaster coating, varnished, bronze stem and base.

Dimensions  
Diameter: 210mm (8.25 inches). Overall height: 420mm (16.5 inches).

References  
Basalla, 'Civilized Life in the Universe: Scientists on Intelligent Extraterrestrials', 2006.

A rare and fascinating manuscript globe of Mars made during a period of renewed interest in the red planet and suggestive of the possibility of Martian civilization.

Biography

Emmy Ingeborg Brun (1872-1929) was a Danish writer, socialist and astronomer. She had no formal training - her father did not allow her to go to university - and spent long periods of her life bedridden, but was fascinated by the theories of contemporary astronomers Percival Lowell and Giovanni Schiaparelli, and the political scientist Henry George.

Mars in the Twentieth Century

Improving contemporary scientific observation of Mars was accompanied by a corresponding interest in socio-political thought in the planet as a potential site for socialism or communism. This took the form of fiction, like Alexander Bogdanov's 1908 novel "Red Star", and was also addressed in scientific theories. In 1855 Schiaparelli observed a network of dark lines on the Martian surface. When he published his findings, along with the first detailed modern map of Mars, he named them "canali", and suggested that they were built by a socialist regime, as a planet-wide system suggested a lack of national boundaries (Basalla).

Lowell popularized these theories by publishing three books on the subject, claiming these lines were indeed a canal network and raising the possibility of a Martian civilization, although he opted for a "benevolent oligarchy" (Basalla). Brun was intrigued by these canals, which she saw as evidence of a different, more co-operative form of society. Mars was the potential site for a socialist utopia - and in particular, a potential field for an implementation of Henry George's theories of a land-tax, as proposed in his 1879 work 'Progress and Poverty', in which he argued against a system of profit from renting land or property without contribution.

Brun adapted Lowell's maps into manuscript globes, painting her interpretations on top of existing printed globes. After showing them to experts in the field, she donated them to various astronomical observatories and institutions. She sent one to Lowell himself in 1915, who replied warmly that it was "a capital piece of work", although it was initially arraigned at customs because the officers thought it was a bomb.





## Geography

The globe uses Lowell's territorial observations and Schiaparelli's nomenclature for the features, most of which is no longer used. The North Pole is inscribed "Nix 1909", and the bronze base carries the inscription "Free Land. Free Trade. Free Men", a slogan inspired by the work of the political economist Henry George, and a line from the Lord's Prayer: "Thy will be done on earth as it is in heaven".

We have traced seven institutional examples: the National Maritime Museum, Greenwich; National Museum of Scotland, Edinburgh; Whipple Museum of the History of Science, Cambridge; Museo Specula Vaticana, the Vatican; Museum Observatoire Camille Flammarion, Juvisy-sur-Orge; Ole Rømer Museet, Taastrup; Randy and Yulia Liebermann Lunar and Planetary Exploration Collection. One example appeared at auction at Bonham's New York on 5th December 2012, selling for \$50,000 (Lot 129).





“East of the Sun – West of the Moon – North of Nowhere”

27 SLEIGH, Bernard

*An Anciente Map of Faerie-Land  
This Map was done by mye hande  
& finished on the daye of our  
Ladye MCMIX as a guide to alle  
Children olde & younge, whose  
belief is in the pleasant dreams of  
faerieland.*

Publication  
Plaistow, The Whitwell Press, Lady Day, 1909.

Description  
Colour printed pictorial map, varnished and  
laid down on paste-board

Dimensions  
595 by 450mm (23.5 by 17.75 inches).

References  
Baynton-Williams, 212-213; Bryars and  
Harper, 58-59.

An exceptionally rare precursor to Sleigh’s famous panoramic map of ‘Faerie-land’ (1917), known in only one other example, at the City of Birmingham Public Library. The current example is probably a printer’s proof, annotated, possibly by Sleigh, in the top margin “to be obtained from B. Sleigh 2 Ludgate Hill, Birmingham, 5/2”.

In this first version, of what would eventually become a six-foot panorama, Sleigh’s “Faerie-Land” is shaped a bit like England, is surrounded by the “Sea of Dreams” and the “Enchanted Sea”, and part of a world that is suspended in space beneath “Rainbow Land”, which in turn is the gateway to “Moonland”.

Created to accompany the bedtime stories of his young children (they were seven and three at the time), Sleigh’s fabulous landscape of ‘Faerie-Land’ is the stuff of myth and legend, inspired by Anglo-Saxon chronicles, the tales of King Arthur, the fairy tales of Grimm, Perrault’s ‘Mother Goose’, and ‘Peter Pan’, with a smattering of Norse saga, and a nod to Shakespeare’s ‘A Midsummer Night’s Dream’. It is peopled by “small folk”: elves, pixies, gnomes, faeries. And by altogether much larger and scarier ones: ghosts, worms, witches, and ogres.

Sleigh’s daughter, Barbara Grace de Riemer Sleigh (1906–1982), the author of the famous ‘Carbonel’ series of children’s books, recalled in her memoir, ‘The Smell of Privet’ (1971): “One wet holiday my father drew a ‘Map of Faeryland’ for us. On it were marked the sites of all our best-loved fairy-stories. There is Peter Pan’s House, and the palace of La Belle Dormante and the Bridge of Roc’s Eggs, and such succinct entries as ‘Here be bogles’ and ‘Warlocks live here’. It has fascinated several generations of children”.

The Mapmaker

Bernard Sleigh (1872-1954) was influenced by the work of William Morris and the Arts and Crafts movement. He trained at the Royal Birmingham Society of Artists, and lived and worked in Birmingham for most of his life. He was a prolific illustrator of books of fairy tales, myths and legends, poetry and prose. He taught at the Birmingham School of Art, wrote and illustrated several works on wood-engraving, and created designs for murals and stained-glass windows. However, he is best remembered for his ‘An anciente mappe of Fairyland: newly discovered and set forth’ (1917).





28 BAUM, L. Frank; and NEILL, John R.  
*Tik-Tok of Oz.*

**Publication**  
Chicago, The Reilly & Britton Co., 1914.

**Description**  
Quarto (228 by 173mm). First edition, first issue with 6 titles listed in advertisement on verso of half-title, through The Patchwork Girl of Oz. In "A" binding, with double rules at head and foot of spine. With full-colour frontispiece, and eleven plates inserted throughout. Numerous black and white illustrations in the text, many of which are full-page, coloured map endpapers, original blue cloth, colour pictorial label at front, spine stamped and lettered in dark blue. Some minor rubbing to spine edges and corners. Spine lightly sunned.

**References**  
Greene and Hanff, 52.

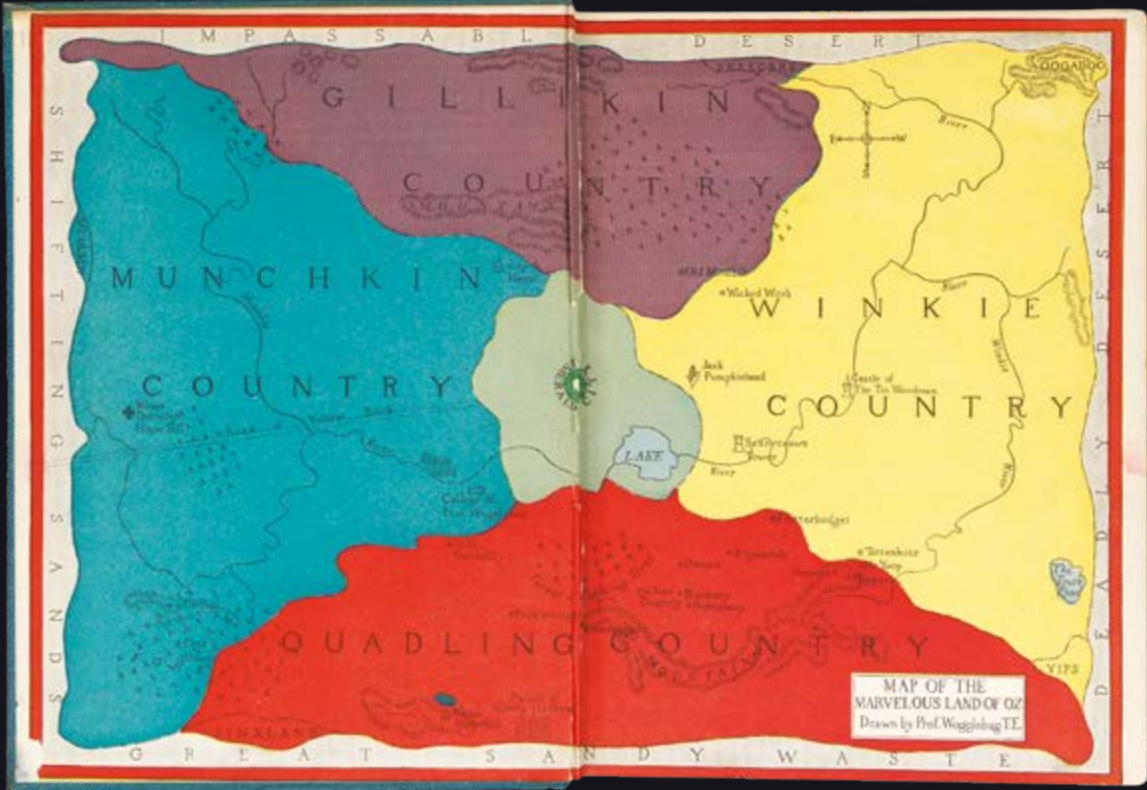
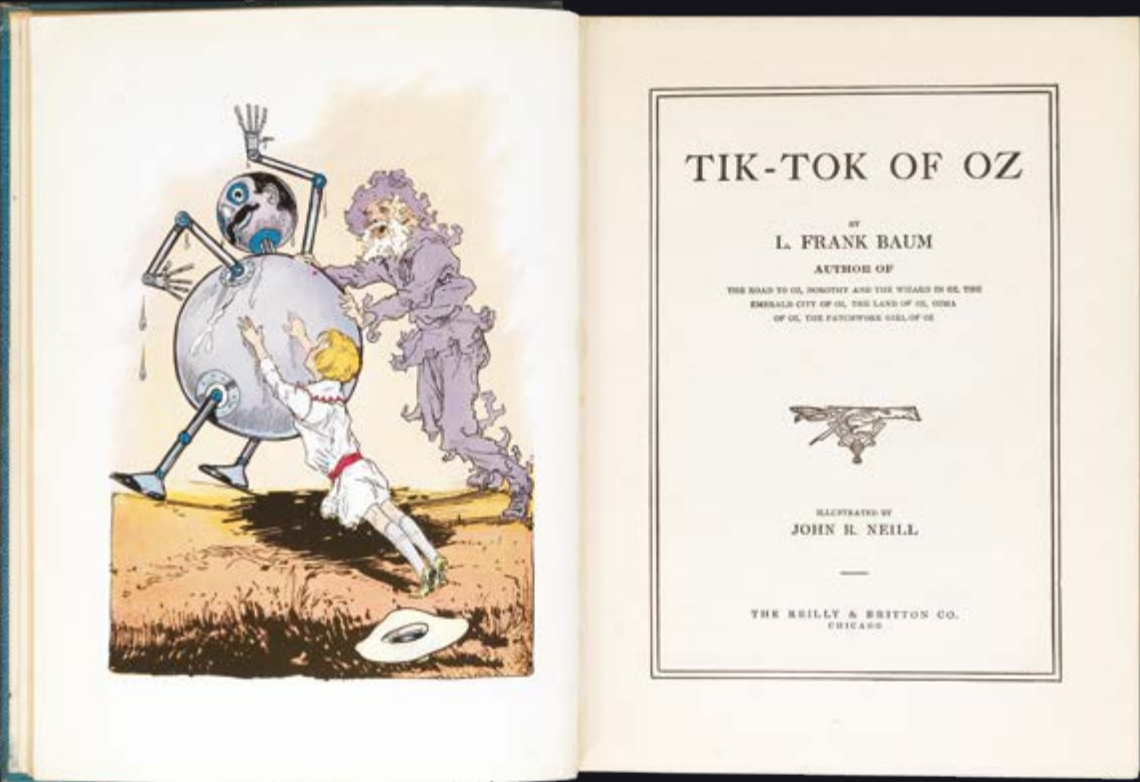
The first printed map of Oz

The first printed map of Oz, published in the eighth Oz book, ‘Tik-Tok of Oz’.

**The Book**  
Over the Rainbow, and many, many miles East of nowhere, lies the Magical Land of Oz, created by author L. Frank Baum for the first of the Oz books ‘The Wonderful Wizard of Oz’. The story of Dorothy Gale, a Kansas farm girl, her pet dog Toto, a brainless Scarecrow, a Tin Woodman in want of a heart, and a Cowardly Lion, and their journey along the Yellow Brick Road has enthralled readers, enchanted viewers and inspired theatre goers every since.

The book was first published in the United States in May 1900 by the George M. Hill Company. In January 1901, the publishing company completed printing the first edition, a total of 10,000 copies, which quickly sold out. It had sold three million copies by the time it entered the public domain in 1956, often using the title ‘The Wizard of Oz’, which is the title of the successful 1902 Broadway musical adaptation, as well as the 1939 live-action film. The phenomenal success of both the novel and the musical, prompted Baum to write 13 additional Oz books which serve as official sequels to the first story. Over a century later, the book is one of the best-known stories in American literature, and the Library of Congress has declared the work to be “America’s greatest and best-loved homegrown fairytale”.

**The Map**  
In the first Oz book, ‘The Wonderful Wizard of Oz’, the author, L. Frank Baum (1856-1919), describes the four separate countries of Oz as occupying the four cardinal directions, with their names and characteristic colours. (The term “Gillikin” is not introduced until the opening chapter of the second Oz book, ‘The Marvelous Land of Oz’). The earliest known map of Oz is one that Baum had made as a magic lantern slide for his Fairylogue and Radio-Plays in 1908. It shows the four countries with their proper colours, located in their proper places - Gillikins up, Quadlings down, Munchkins to the East on the right, Winkies to the West on the left. In the present work, however, matters are somewhat complicated: the book features two maps; ‘Map of the Marvelous Land of Oz Drawn by Prof. Wogglebug T. E.’ on the front endpapers; and a second, smaller scale, ‘Map of the Countries Near to the Land of Oz’, showing Oz in relation to Baum’s other fantasy realms, Ix, Ev, Merryland, and others, on the rear endpapers. Both of these depict ‘Munchkin Country’ to the left (conventionally, the west), and ‘Winkie Country’ on the right (conventionally, the east). However, the maps’ compass roses are “reversed”, with east on the left and west on the right. Thus, although the positions of the Munchkin and Winkie Countries appeared backwards, according to the directional indicator they were not. The map of Oz, therefore, challenges western perceptions of cartography in much the same manner as Matteo Ricci’s 1602 world map!





MAP OF THE COUNTRIES NEAR TO THE LAND OF OZ

KINGDOM OF EV

LAND OF EV

WHEELERS

DOMINIONS OF THE KING

NOME

PHANFASMS

KINGDOM OF DREAMS

WHIMSIES

RIPPLE LAND

GROWLEYWOGS

BOBOLAND

VOE

VEGETABLE KINGDOM

COUNTRY OF THE GARGOYLES

SCODGLERS

MIFKETS

GREAT SAND WASTE

DEADLY DESERT

Where the Nome Kings' tunnel was

Track of The Magic Carpet

Castle

Isle of Pingaree

Pyramid Mt.

Winkie Country

Gillikin Country

Munchkin Country

Quadling Country

Oz

Land of Oz

Land of the Gargoyles

Land of the Winkies

Land of the Munchkins

Land of the Quadlings

Land of the Gillikins

Land of the Evs

Land of the Rinkitinks

Land of the Nome King

Land of the Phanfasms

Land of the Whimsies

Land of the Ripple Land

Land of the Growleywogs

Land of the Boboland

Land of the Voe

Land of the Vegetable Kingdom

Land of the Country of the Gargoyles

Land of the Scodglers

Land of the Mifkets

Land of the Great Sand Waste

Land of the Deadly Desert

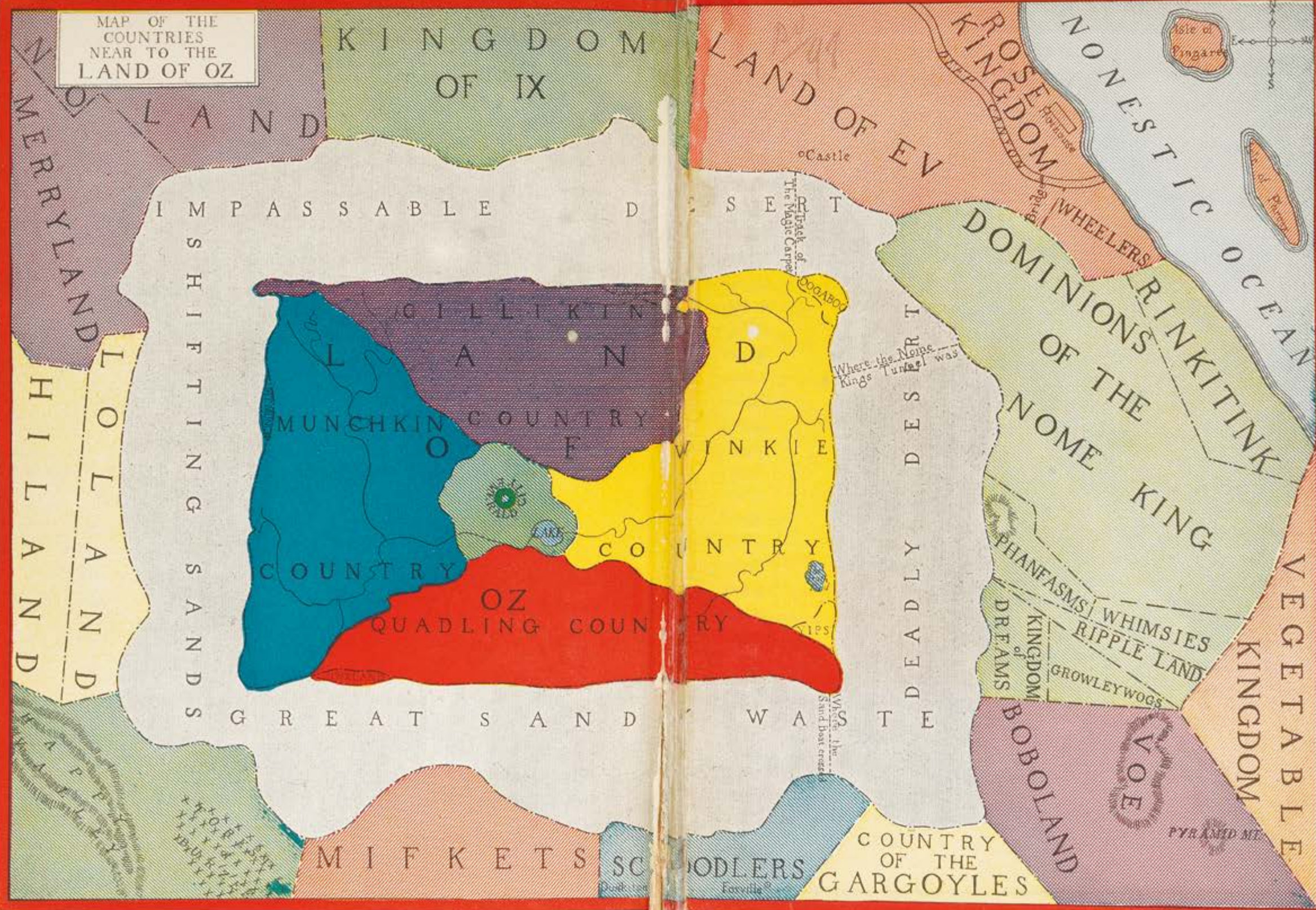
Land of the Where the Nome Kings' tunnel was

Land of the Track of The Magic Carpet

Land of the Castle

Land of the Isle of Pingaree

Land of the Pyramid Mt.





“There’s no place like home”

29 BAUM, Frank L.; and DOPASO, Andrea

[Oz the Great and the Powerful]  
‘The Marvelous Land of Oz drawn  
by Professor Waggkbug’ [sic].

Publication  
2013.

Description  
Digitally printed, unfinished, featuring an incomplete title and renderings in graphite [together with:] an emerald green and gold-colour chiffon pennant [together with:] an emerald green satin flag with a gold-colour embroidered lion, a little glue residue on the flag, as well as corner wear and wrinkling on the map.

Dimensions  
713 by 485mm (28 by 19 inches).

References  
Maxine, [http://hungrytigerpress.blogspot.com/2012/04/map-of-oz-monday-1914-map-of-oz\\_02.html](http://hungrytigerpress.blogspot.com/2012/04/map-of-oz-monday-1914-map-of-oz_02.html).

A Land of Oz map, pennant, and flag from Sam Raimi’s film ‘Oz the Great and Powerful’. The map was drawn by Andrea Dopaso specially for the film. It forms the frontispiece of the Disney Press book ‘The Art of Oz The Great and Powerful’, by Grant Curtis, and is based on the original map in the Oz books by L. Frank Baum.

The Film  
‘Oz the Great and Powerful’ is a 2013 American fantasy adventure film directed by Sam Raimi and written by David Lindsay-Abaire and Mitchell Kapner from a story by Kapner. Based on L. Frank Baum’s early twentieth century Oz books and set 20 years before the events of the original 1900 novel, the film is a spiritual prequel to the 1939 Metro-Goldwyn-Mayer film.

Oz (James Franco) and Glinda (Michelle Williams) viewed this map of Oz as they planned their attack on the wicked sisters Theodora (Mila Kunis) and Evanora (Rachel Weisz) and later raised Emerald City flags and pennants in celebration of their victory.

It is Disney’s third film adaptation of Baum’s books, following ‘Return to Oz’ (1985) and the television film ‘The Muppets Wizard of Oz’ (2005).

The Map  
The map appears with a “normal” compass rose: that is, one in which East is on the right hand side. This contradicts both Baum’s first textual description, and the, later, first printed map of the country (see previous item), where the compass rose has East and West reversed. However, much confusion abounds:

“This reversal of direction continues in a later Oz book. In ‘The Lost Princess of Oz’, Chapter 4, Baum writes that the eastern portion of the Winkie Country “lies nearest to the Emerald City,” which places the Winkie Country west of the capital; yet the accompanying map shows it to the right of the Emerald City. Confusingly, in Chapter 14, the Frogman tells a Winkie woman that the land of the Yips is “on a high mountain at the southeast of your country”. This would seem to be in keeping with the map in that volume, which shows the Yips in the lower right corner (conventionally the southeast, although this map lacks a compass rose). By the orientation described in ‘The Wonderful Wizard of Oz’, the Winkie Country would have no southeast corner.

How could this confusion of East and West have occurred? There are several theories. Baum had already dreamed up a flag of Oz; on a flag, the up and down directions are generally consistent, but the right and left sides reverse depending on how the flag is viewed. A flag on a flagpole is just as visible from its reverse side as its obverse. Alternatively, as Michael Patrick Hearn suggests in ‘The Annotated Wizard of Oz’ [p. 41], Baum may have hastily referred to the magic-lantern slide he had made for the





‘Fairylogue’ and ‘Radio-Plays’, and viewed the slide from the wrong side, which would similarly reverse the right and left sides of the image. Finally, Oz fan and scholar David Maxine argues that Baum intended the directions of Oz to be reversed from those of the normal world, perhaps indicating that in Oz (and other fairy countries) a person facing north would see the sun rise on their left and set on their right.

However, in 1920, publisher Reilly & Lee reprinted this map, but replaced the reversed compass rose with a standard one, with east to the right and west to the left. The result of this confusion is that post-1920 maps of Oz often place the Munchkin Country in the West and the Winkie Country in the East, though this violates the clear details of the first book” (‘Maps of Oz’).













## The inspiration for Heart of Darkness

- 31 CONRAD, Joseph Korzeniowski

*Joseph Conrad's Diary of His  
Journey Up the Valley of the Congo  
in 1890.*

Publication

London, Strangeways, Privately printed,  
January 1926.

Description

First private printing. Octavo (220 by 145mm), 35pp., frontispiece, tissue guard intact, map, text block clean and tight without flaws; deckle edged pages, original green cloth with printed paper spine title, spine lightly sun faded, title very legible, small area of light sun fading to upper board, otherwise cloth clean.

Joseph Conrad's Congo diary kept during 1890, privately printed in 100 copies. The frontispiece is a photograph facsimile, at actual size, of the original first page. The diary includes an introduction and notes by Richard Curle, Conrad's biographer, long time correspondent, and Conrad family intimate, as well as a map by Curle of the route followed by Joseph Conrad on his overland journey in the Belgian Congo, from Matadi to Nselemba, in 1890.

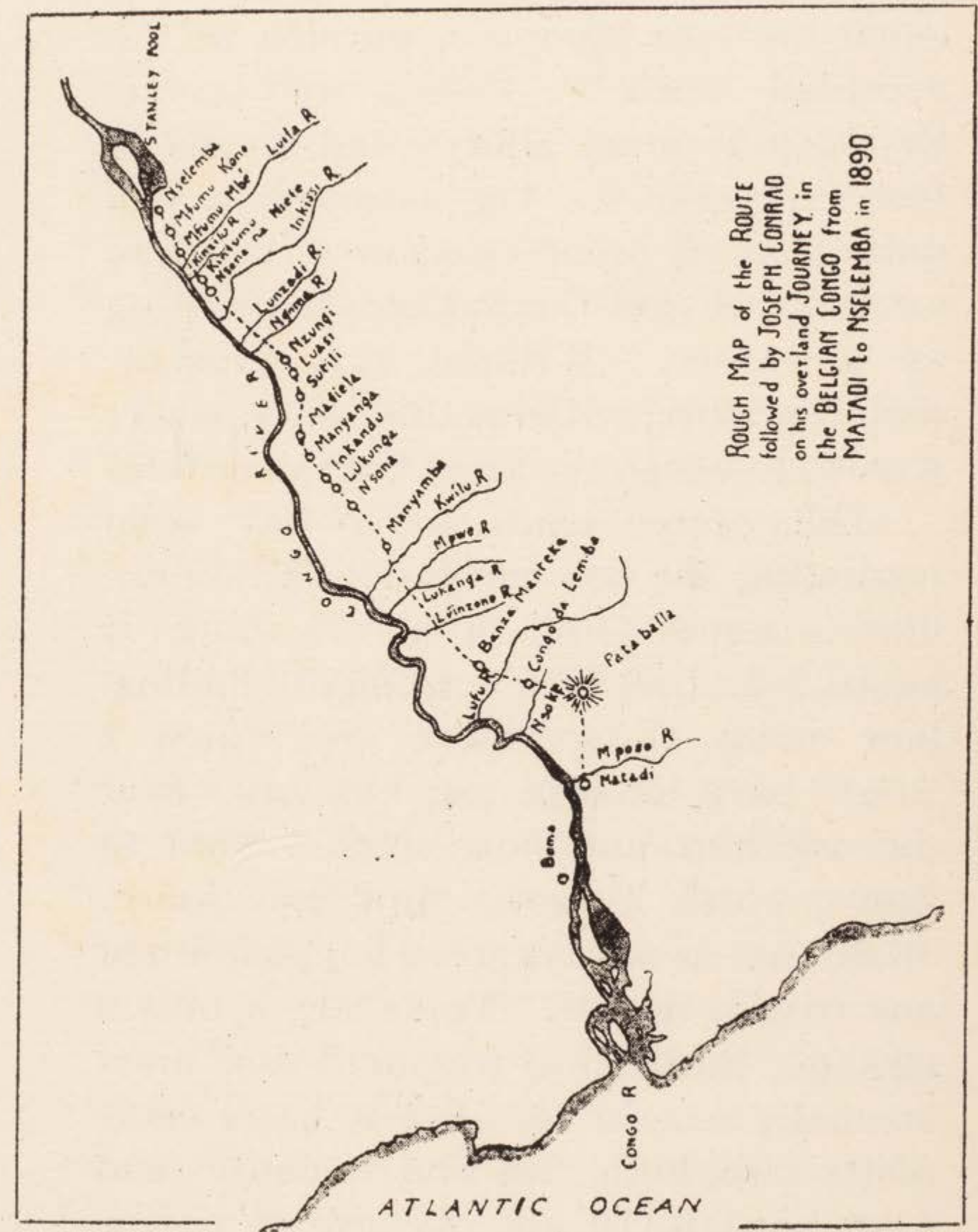
The first part of Robert Hampson's 'Introduction' to his 1995 edition of 'Heart of Darkness' is headed "Books and Maps", and includes extracts from Conrad's Congo diary and Curle's map:

“In his 1912 autobiography, ‘A Personal Record – some reminiscences’ Conrad writes:

“It was in 1868, when nine years old or thereabouts, that while looking at a map of Africa of the time and putting my finger on the blank space then representing the unsolved mystery of that continent, I said to myself with absolute assurance and an amazing audacity which are no longer in my character now: ‘When I grow up I shall go there.’ And of course I thought no more about it till after a quarter of a century or so an opportunity offered to go there... I did go there: there being the region of Stanley Falls which in ‘68 was the blankest of blank spaces on the earth’s figured surface” (PR, p13).

In 'Heart of Darkness' Conrad gives Marlow a similar boyhood experience:

“[...] Now when I was a little chap I had a passion for maps. I would look for hours at South America, or Africa, or Australia, and lose myself in all the glories of exploration. At that time there were many blank spaces on the earth, and when I saw one that looked particularly inviting on a map (but they all look that) I would put my finger on it and say, When I grow up I will go there” (Heart of Darkness 21-22).





“I’m not lost for I know where I am. But however, where I am may be lost”

32 MILNE, Alan Alexander; and SHEPARD, Ernest Howard

*Winnie the Pooh.*

Publication  
London, Methuen, 1926.

Description  
First edition, first impression. Octavo (195 by 125mm), XVI, 158pp, [2], cartographic endpapers, A.A. Milne signature slip laid into the book, usual browning to free endpapers, original green cloth, spines lettered in gilt, front covers with pictorial designs and ruled borders in gilt, final three works with illustrated endpapers, top edges gilt, original dust jacket, a little nicked.

Issue: dust jacket is in the first state, with “117th Thousand” on the rear flap.

References  
Thwaite, ‘A. A. Milne: His Life’, 1990.

The Hundred Acre Wood, home to Winnie-the-Pooh, the most famous bear in English literature, in the series of children’s stories written by A. A. Milne for his son Christopher Robin Milne (1920–1996).

The Book

Pooh is named after Christopher Robin’s stuffed toy, bought at Harrods for his first birthday, and originally known as Edward or Edward Bear. He was renamed “Winnie-the-Pooh” after two real animals: a Canadian black bear named Winnie (after Winnipeg), which was used as a military mascot in World War I, and left to London Zoo during the war. “The Pooh” comes from a swan the young Milne named “Pooh”. The toy also inspired “Teddy Bear” in Milne’s poetry collection ‘When We Were Very Young’ (1924) and his story for the ‘London Evening News’, ‘The Wrong Sort of Bees’, which later provided the opening to the present work. E. H. Shepard illustrated the original Pooh books, using his own son’s teddy ‘Growler’ as the model. The rest of Christopher’s toys – Eeyore, Kanga, Piglet, Roo, and Tigger – were incorporated into the stories, and two more characters – Rabbit and Owl – were created by Milne without real world cuddly inspiration.

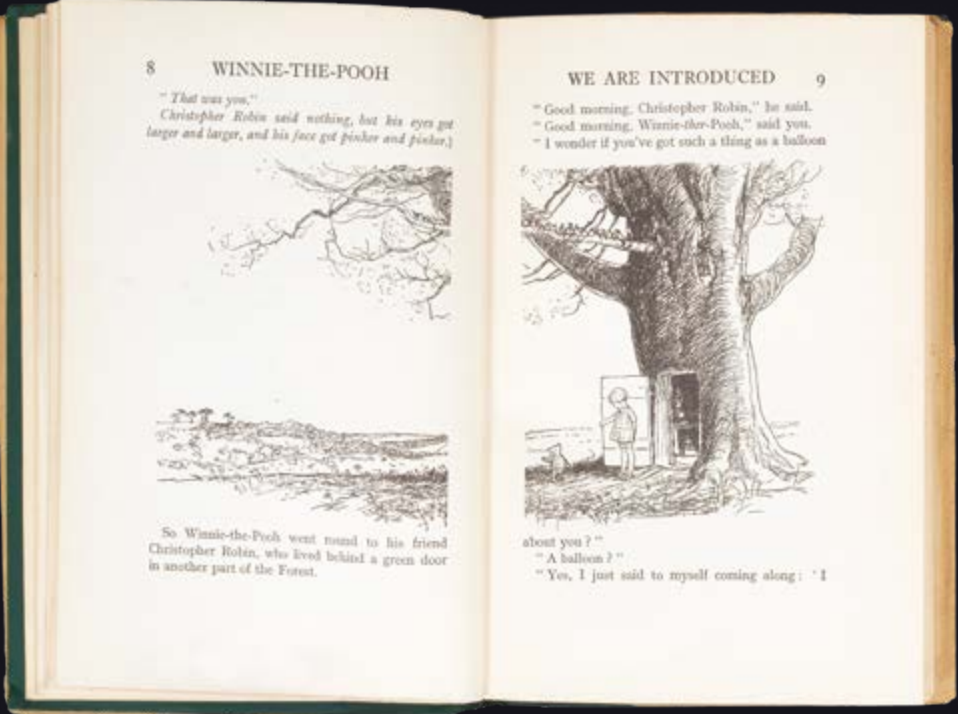
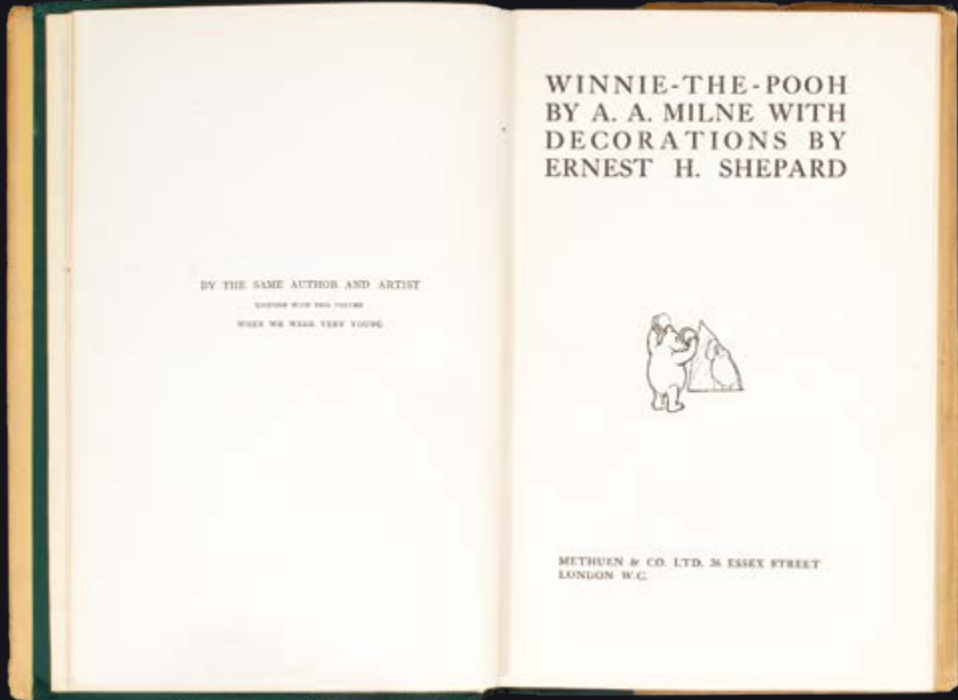
‘Winnie-the-Pooh’ was huge success and was followed by ‘Now We Are Six’ in 1927 and, the final book, ‘The House at Pooh Corner’ in 1928. The ‘Times Literary Supplement’ “congratulated Milne on deciding to avoid ‘the temptation to repeat his successful formula mechanically’”, acknowledging that it was “sad to see the stories end” (Thwaite, p. 336).

The Map

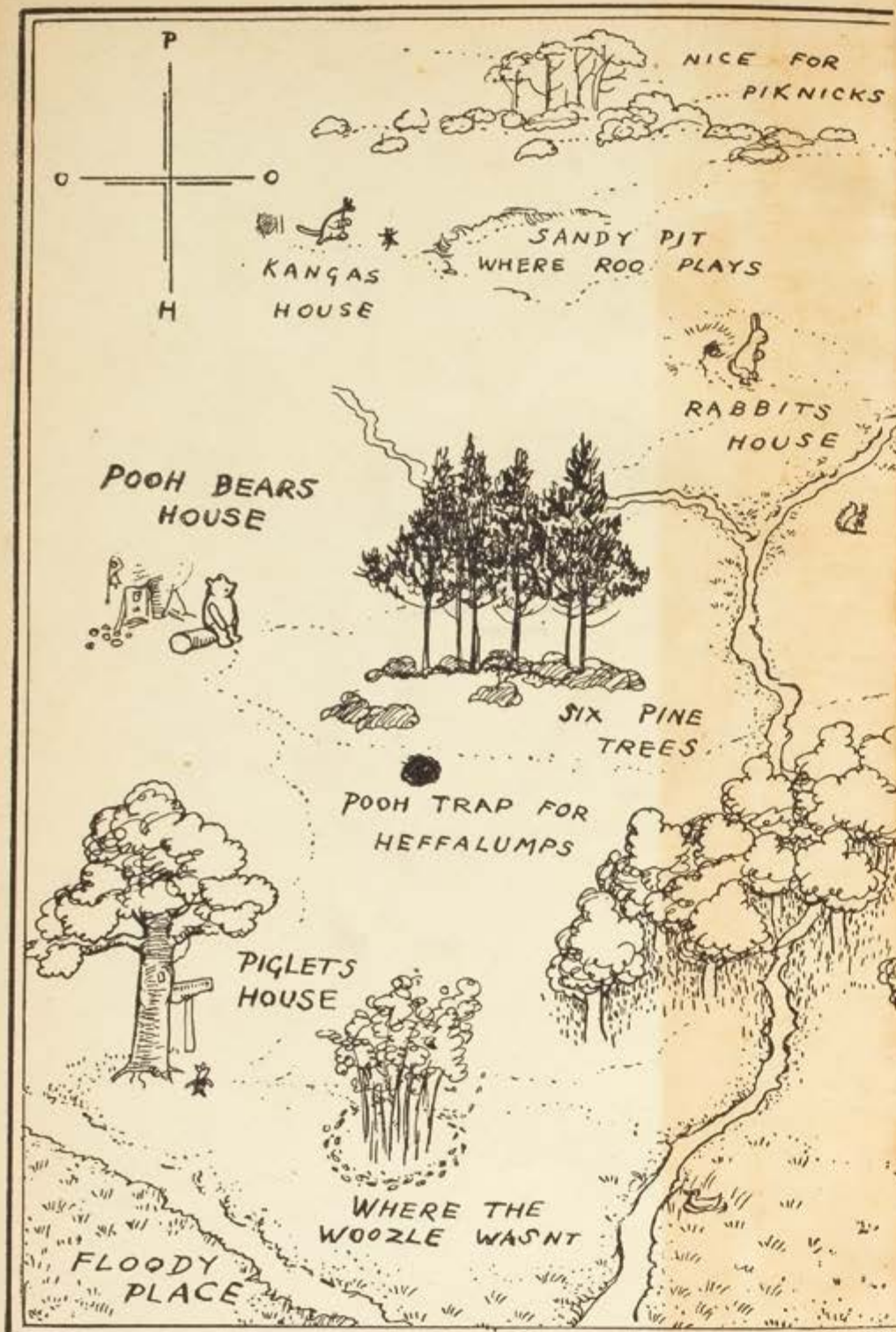
The Hundred Acre Wood is based upon ‘Five Hundred Acre Wood’ in Ashdown Forest near A. A. Milne’s country home at Cotchford Farm, Hartfield in East Sussex. Five Hundred Acre Wood was sold off from the forest in 1678, and now forms part of the Buckhurst Park estate.

The playful image subverts several features one might normally expect to find on a map: the compass rose has the bearings “P-O-O-H” instead of N-E-W-S), there is no sense of scale; the title reads “the Hundred Acre Wood”, but, given the size of the trees and animals depicted, it seems more like three acres (not to mention the fact that Christopher Robin is five times the height of his front door), and the credit is given to the character of Christopher Robin on the map itself, which reads “Drawn by Me and Mr. Shepard Helpd”.

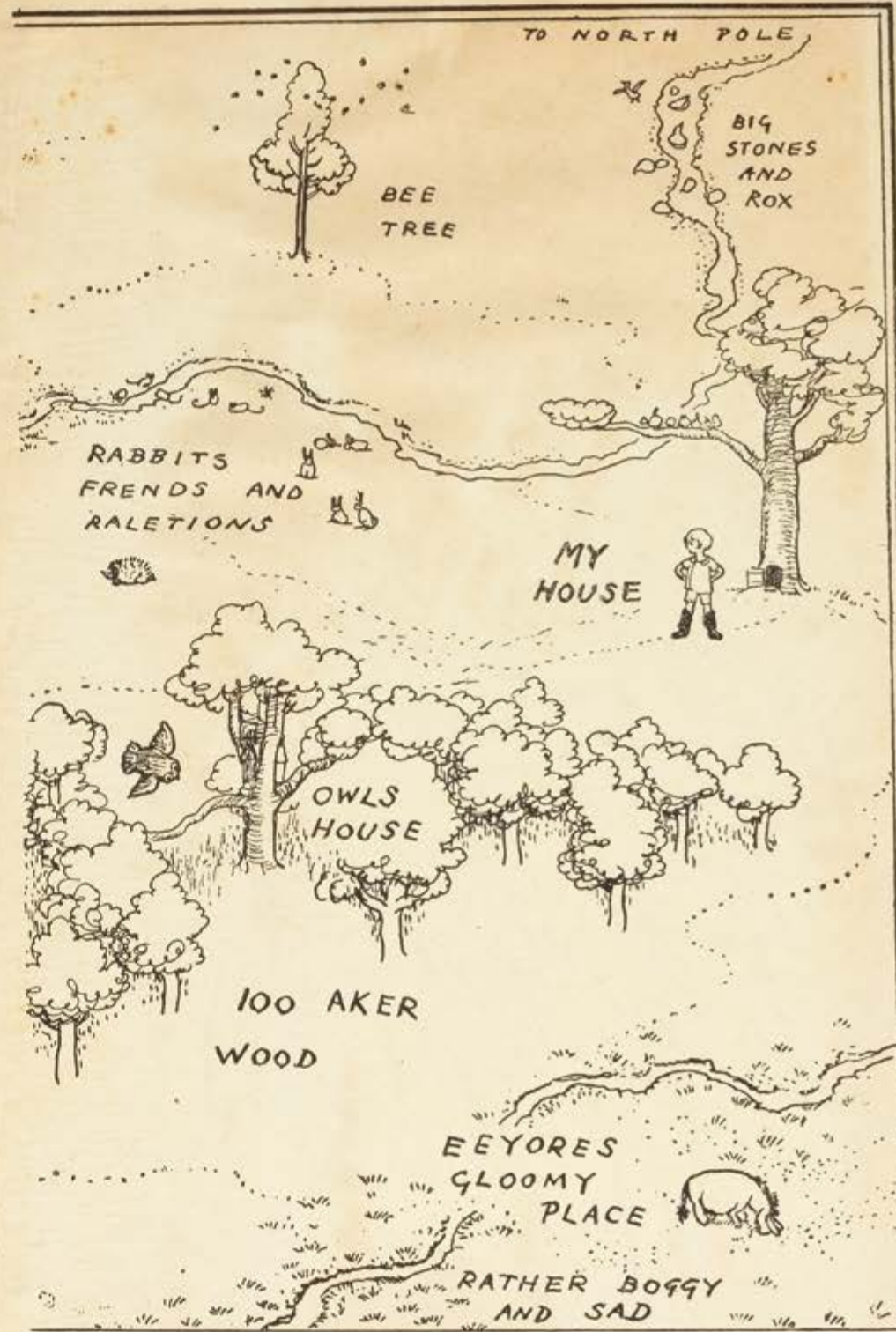
The map is filled with notable landmarks relating to episodes in the stories, including “Pooh Bears House”; “Piglets House”; “Where the Woozle Wasn’t” (a copse of trees surrounded by footprints in the snow); “Kangas House”; “Sandy pit where Roo plays”; “Pooh Trap for Heffalumps”; “Rabbits House”; “Rabbits friends and Raletions [sic]”; “Owls house”; and “Eeyores gloomy place”. Only Tigger appears to be homeless.







DRAWN BY ME



AND MR SHEPARD HELPD



## Once upon a time, in a land far away...

33 HESS, Jaro

*The Land of Make Believe.*

Publication  
Michigan, The Child's Wonderland Co., 1930.

Description  
Colour printed pictorial map.

Dimensions  
630 by 915mm (24.75 by 36 inches).

'The Land of Make Believe', is an iconic piece of American popular culture, which continues to provide inspiration to artists to this day – the album cover of Elf Power's 'When the Red King Comes' (1997), and Matt Groenig's (creator of 'The Simpsons') 'Disenchantment' series.

Presiding over this magic realm of nursery rhymes and folktales from all around the world is the rickety (Dr. Seussian) tree house of "Grandfather Know All", the wise character at the centre of a traditional Czech folktale. To the right is "The Glass Mountain", the setting for a Polish tale, and in the far corner, "The Emerald City of Oz". At the foot of Grandfather Know All's tree, is the castle where "Old King Cole Lives and the Fiddlers Three Occasionally Fiddle", while snaking round the bottom-right is "The Path that Leads to No Place Eventually", and centre-left is an ominous hole with the warning "Do Not Go In Here".

'The Land of Make Believe' provided Hess and his contemporaries a cathartic escape from the hardships of the Great Depression: many of the tales depicted tell of the triumphs of the weak over the strong, and the ultimate success of a long quest. During the Depression, Hess received a WPA commission to create dioramas of Michigan history for the Grand Rapids Public Museum. However, at the outset of WWII, he moved east, and worked in an aircraft factory, before retiring to Grand Rapids in 1950.

Hess claimed that 'The Land of Make Believe' was shown at Chicago's 'Century of World Progress', in 1933, and that he was elected an honorary fellow of the Royal Horticultural Society for his hybridization of delphiniums, but neither is supported by available evidence (although he is recorded as a member of the American Primrose Society). However, Hess did self-publish the map earlier in 1930, and that issue includes the date of printing beneath Hess's signature in the lower-left corner, and his imprint, "Jaro Hess", bottom-centre. A subsequent edition was published in 1958, with the imprint of Charles R. Sligh, and with the figure of "The Wandering Jew", in the bottom-right of the map, renamed "The Wanderer".

### The Mapmaker

Painter, landscape designer, steel-worker, maker of puppet-stages and dioramas, Jaro Hess (1899-1979) pursued a varied career. Born possibly in Prague, possibly in Austria, he undertook a degree in metallurgical engineering, had a brief stint in the French Foreign Legion, and in the Austrian army, before emigrating to the US in 1910. Once in the US, he worked in the Pittsburgh steel mills, then joined his father-in-law's plant nursery, Hardy Plant Farm, which he would later take over.









34 RANSOME, Arthur; and  
SPURRIER, Steven

*Swallows and Amazons.*

Publication  
London, Jonathan Cape, 1930.

Description  
First edition, first impression, one of 2000 copies. Octavo (201 by 137mm). Cartographic endpapers, frontispiece, 'Map of Wild Cat Island', and title-page vignette by Steven Spurrier, original green cloth, lettered in gilt, publisher's device on lower cover, decorated in blind, slight colour variation to cloth, head and foot of spine slightly bumped, endpapers slightly toned, a few small tears at extremities of jacket skilfully repaired.

References  
Hammond, A25(a); Hunt, 'Approaching Arthur Ransome', 1992.

“Better drowned than duffers if not duffers  
won’t drown”

The Book

This is the first instalment in the series that “changed British children’s literature, affected a whole generation of holidays, helped create the national image of the Lake District, and added Arthur Ransome’s name to the select list of classic British children’s authors” (Hunt).

The publisher, Jonathan Cape, commissioned Steven Spurrier for the illustrations, but Ransome disliked his drawings and only Spurrier’s designs for the jacket, endpapers, frontispiece, and title-page vignette were used. Despite these reservations about the illustrations, Ransome was hugely excited about the prospect of the impending publication. In early July 1930, he wrote “I have had a letter from Cape’s, to say that all goes well with binding etc., and that they now feel they can count on publishing *Swallows and Amazons* on July 21. I feel quite childish about it, bursting to see the brute and feel it”. After Ransome successfully illustrated ‘Peter Duck’ (1932), the third book in the series, himself, he decided to do the drawings for the rest of his books, including later editions of those already published.

As noted by Wayne Hammond, “*Swallows and Amazons* sold slowly at first, taking two years to earn its advance of £100, but eventually its sales at home and abroad, and the sales of its sequels, repaid Cape’s investment many times over. The Autumn 1948 number of *Now & Then*, the house journal of Jonathan Cape, announced that the one millionth copy, of the total copies printed of the twelve books in the ‘*Swallows and Amazons*’ series, would soon be on sale”.

The Map

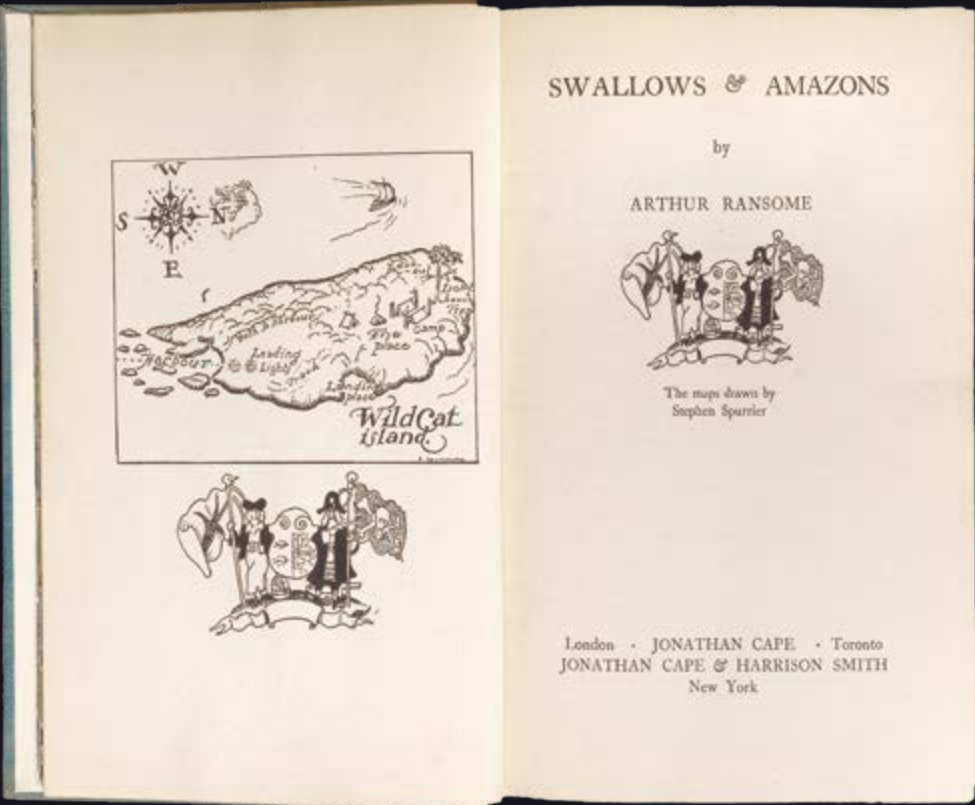
The map is oriented with East at the top so as to make it landscape format for the endpapers. The Lake is a combination of both Lake Windermere and Coniston Water which were both very familiar to Arthur Ransome. The geography of the mountains and fells surrounding the Lake resemble the country around Coniston, while the islands and settlements on and around the Lake more closely resemble Windermere.

At the centre of the map on the Eastern shore lies the town of Rio, in Rio Bay, with other native settlements of “Holly Howe” (home of the Jacksons), “Dixons Farm”, and “Savages” (the charcoal burners’ tent). On the western shore may be found the River Amazon, together with the Blackett family “Boathouse” and “Octopus Lagoon”.

“It is called Wild Cat Island. Uncle Jim called it that, because it belonged to us. That shows you whose island it is” (Nancy).

“It’s Spitzbergen... just for now, but you can see what a splendid place it is when it’s Wild Cat Island” (Titty).

Only two islands are named: “Wild Cat Island” (a.k.a. “Spitzbergen” in the Winter); and “Cormorant Island”.





35 GRAHAME, Kenneth; and  
SHEPARD, Ernest Howard

*The Wind in the Willows.*

Publication  
London, Methuan & Co. Ltd. 1931.

Description  
Large octavo (230 by 180mm). illustrated  
throughout by E.H. Shepard, folding map  
at rear, gentle toning to endpapers, largely  
unopened, original green cloth-backed grey  
boards, white paper label to spine printed  
in black, spare label tipped-in at rear as  
issued, in near fine dust-jacket, very light  
soiling, minor peripheral rubbing, slight  
creases to flaps.

References  
Dalby, 'The Golden Age of Children's Book  
Illustration', 1991; Doyle, Grove, and  
Sherman, 'History of Illustration', 2018;  
Meyer, 'A Treasury of the Great Children's  
Book Illustrators', 1987.

“I love these little people, be kind to them”

The Book

The first appearance of Shepard’s iconic illustrations, signed limited issue, number 170 of 200 large-paper copies signed by both author and artist, whose classic illustrations of anthropomorphized animals render this the most popular version of the book.

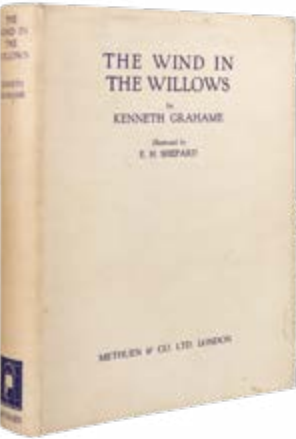
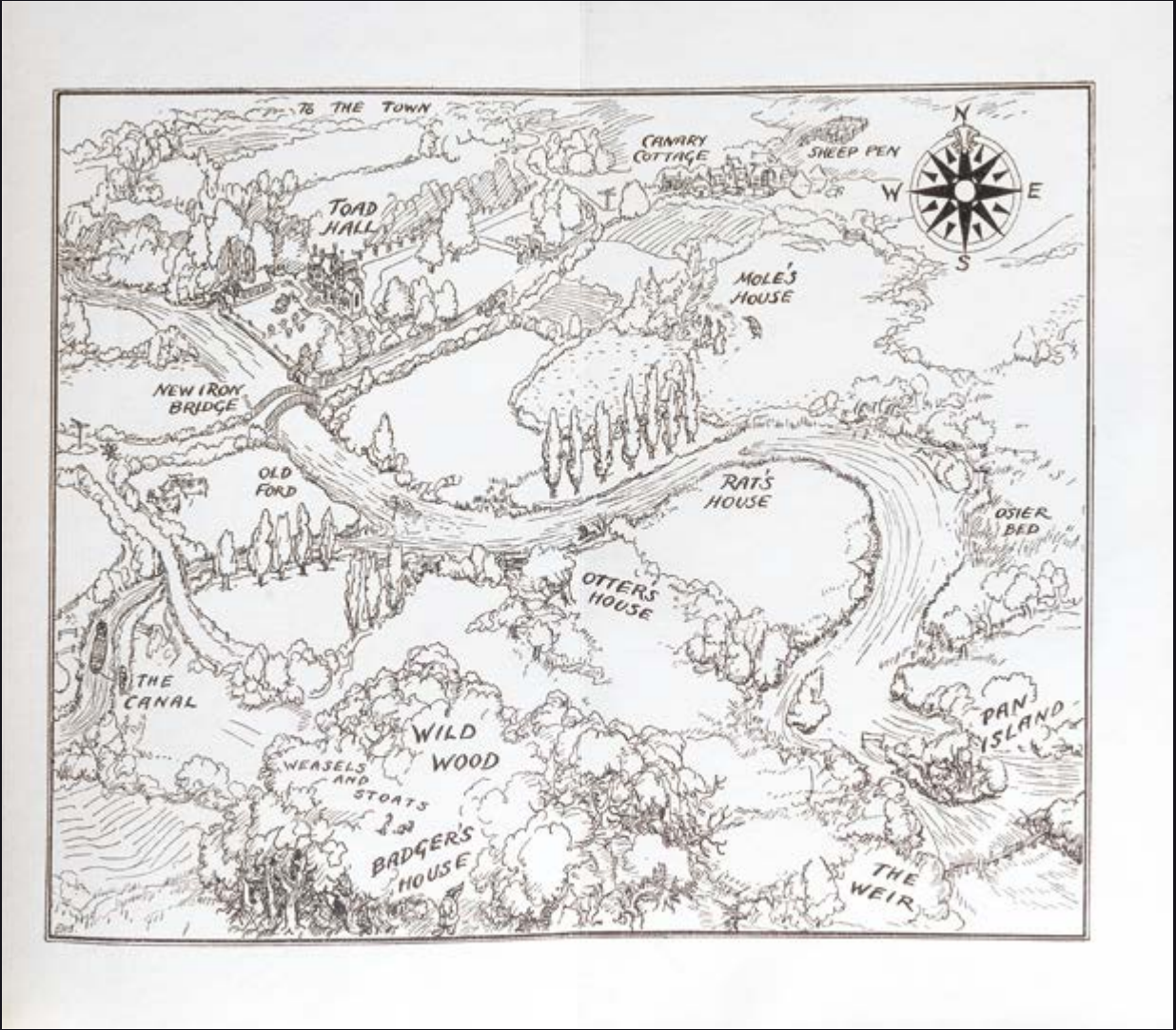
‘Wind in the Willows’ was first published in 1908 with only a frontispiece illustration. Well known for his illustrations of A.A. Milne’s ‘Winnie-the-Pooh’ series, Shepard was asked to illustrate a new edition, following Milne’s popular adaptation of the book for the stage, ‘Toad of Toad Hall’. Before beginning his illustrations, Shepard met with Kenneth Grahame to discuss his plans for the book and take a tour of the forest and river that inspired Grahame’s stories, following which the author remarked: “I love these little people, be kind to them”. The second time Shepard met with Grahame was just before his death when he had the chance to show him some of his line drawings for the book. Though Grahame would never seem them published, he told Shepard “I’m glad you made them real” The illustrations for ‘The Wind in the Willows’ were Shepard’s favourite that he ever drew.

The Map

More bird’s-eye view than map, Shepard’s illustration of the landscape of the book looks northwards, upstream, along the river. The residences of all the main characters appear - “Toad Hall” with Toad in a deckchair in its garden; “Mole’s House” showing Mole conversing with three rabbits; “Rat’s House” and “Otter’s House” with both frolicking in the river; and “Badger’s House” with its owner, alongside an ominous depiction of “Weasels and Stoats” in the “Wild Wood”.

The Mapmaker

After the second world war, Ernest Howard Shepard (1879-1976) was offered a full-time position at ‘Punch’, where he met A.A. Milne. Milne loved his illustrations for the poems he produced for Punch, and commissioned Shepard to illustrate all four ‘Winnie-the-Pooh’ books to great acclaim and phenomenal commercial success. By 1931, Kenneth Grahame invited Shepard to illustrate his children’s classic ‘The Wind in the Willows’. Shepard stated “I was more excited when they offered me that than Pooh”. Shepard died in 1976, the same year as Winnie the Pooh’s 50th Anniversary.





“Just a few ideas that have ceased to be modern”

36 WAUGH, Evelyn

*Black Mischief.*

Publication  
London, Chapman & Hall, 1932.

Description  
First edition, large paper issue. Number 32 of 250 special copies on laid paper signed by the author with additional illustrations by the author. Octavo (222 by 150mm), eight full page illustrations, none of which appear in the trade edition, plus one full page map, original violet buckram with gilt titles to the spine and vignette to the upper cover, spine very lightly faded, in printed brown, crisp dustwrapper, faint crease to the lower cover.

A tale of a mythical African island, Azania, that is both a “satire on European notions of ‘progress’ imitated by an imaginary African nation” (ODNB) and unquestionably and problematically racist.

The Book

‘Black Mischief’ is the author’s third novel, drawing on his experiences in Africa which, as he reported in his travel journal, ‘Ninety Two Days’, offered “experiences vivid enough to demand translation into literary form”.

The books tells of the rise and fall of the newly installed Emperor, Seth, and his ne’er-do-well Oxford contemporary Basil Seal, and their attempts to bring civilization to Azania:

“You know,” he added reflectively, “we’ve got a much easier job now than we should have had fifty years ago. If we’d had to modernise a country then it would have meant constitutional monarchy, bicameral legislature, proportional representation, women’s suffrage, independent judicature, freedom of the press, referendums...”

“What is all that?” asked the Emperor.

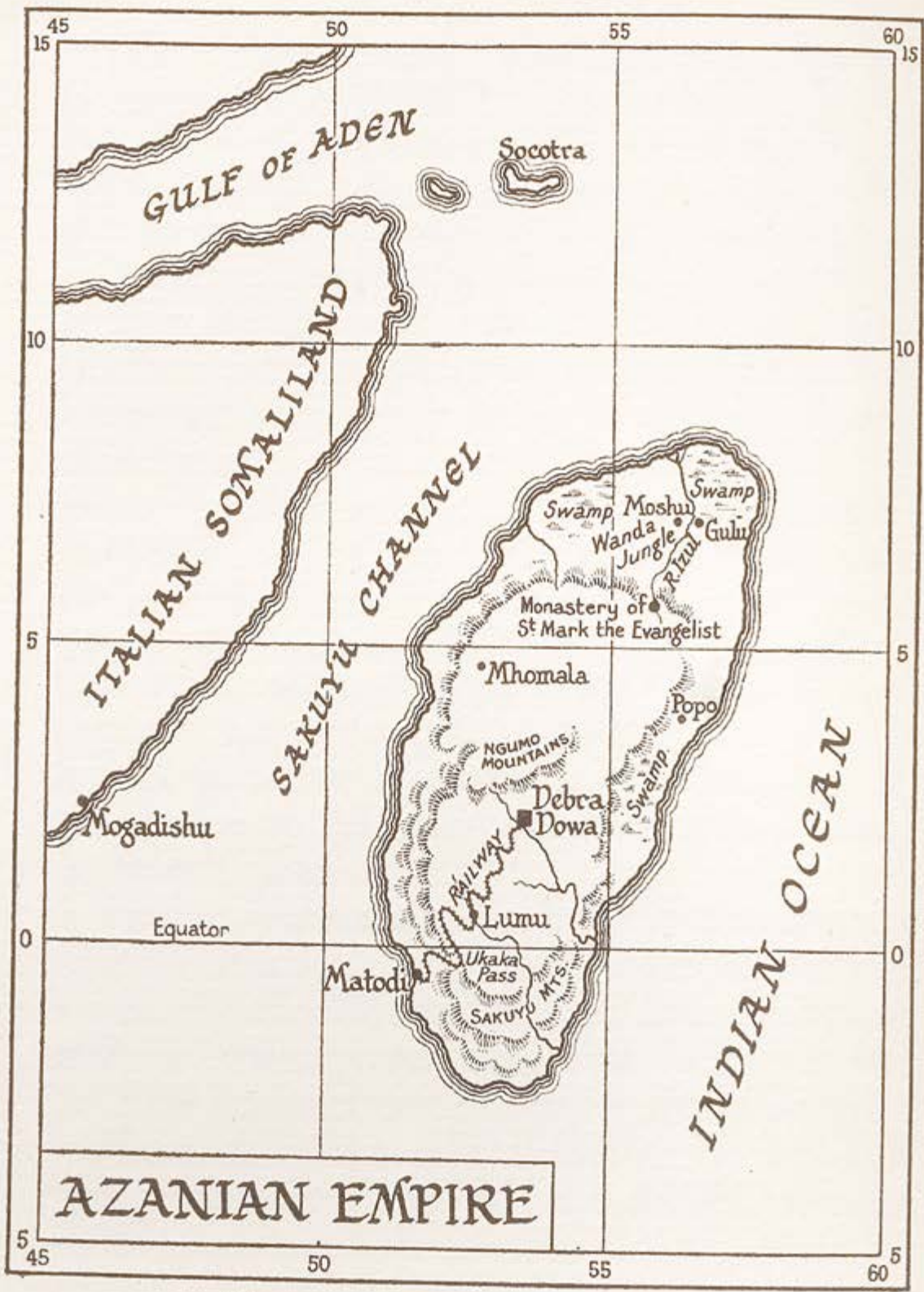
“Just a few ideas that have ceased to be modern.”

Given the instant success of Waugh’s first two novels, the critical response was lukewarm, and the novel became better known for its attack on the Catholic journal, ‘The Tablet’, and the heated response from that organ’s editor, Ernest Oldmeadow, who asserted that it was “a work both disgraceful and scandalous. It abounds in coarse and sometimes disgusting passages, and its climax is disgusting”. Needless to say this did nothing to harm sales.

The Map

The action takes place on an island off the coast of Italian Somaliland in the early years of the twentieth century. The map shows an outline of the island which resembles Madagascar, but its exact dimensions aren’t disclosed. The channel between the island and mainland Africa, and the mountains in the South of the island, are named after the native people, the Sakuyu, herdsmen described as being black, naked and cannibalistic.

In the north of the island is the “Wanda Jungle”, home to farmers called the Wanda who came from the mainland in the distant past. Arab traders had settled along the coast nearest the mainland of Africa and concentrated in the only port, Matodi, which lies on the Equator in the Southwest of the island.





“Tell about the South. What’s it like there?  
What do they do there? Why do they live  
there? Why do they live at all?”

37 FAULKNER, William

*Absalom, Absalom!*

Publication  
New York, Random House, 1936.

Description  
First Editon, first Printing. Octavo  
(202 by 135mm), 384pp, folding map,  
original black cloth stamped in red and gilt,  
in original dust jacket, clipped, a little wear to  
top and corners.

References  
Railton and Rieger, <http://faulkner.iath.virginia.edu>.

Faulkner’s map of the fictional county of Yoknapatawpha, where 12 of his books and 30 of his stories take place.

The Book

“Considered one of Faulkner’s greatest achievements, and a major contributor to his 1949 Nobel Prize, this groundbreaking work delves into the complexities of Southern history, family legacy, and the themes of race, identity, and morality. The novel is set in the deep South, primarily in the fictional Mississippi town of Jefferson, and spans several generations, covering the antebellum era, the American Civil War, and the Reconstruction period” (Railton et al). Faulkner uses stream-of-consciousness writing, and employs a non-linear structure with multiple narrators who recount the story from their own perspectives, memories, and biases.

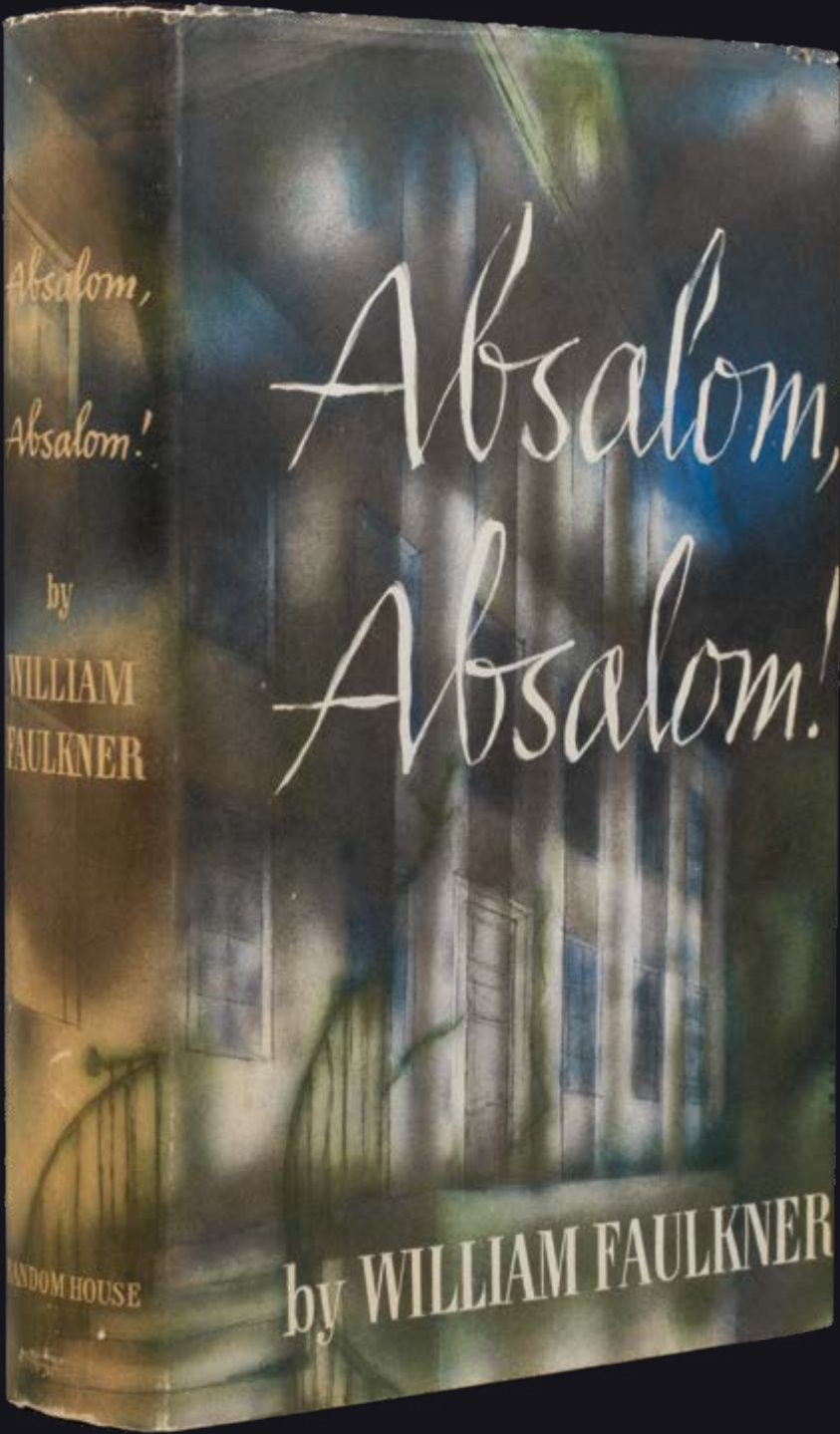
‘Absalom, Absalom!’ leaves the reader considering the complexity of truth and the power of storytelling, as the multiple narrators and their different perspectives create a fragmented and unreliable narrative. More than this, however, the novel deconstructs and challenges the romanticized portrayal of the American South. It exposes the dark underbelly of the region, delving into themes of slavery, racism, violence, and decay. Faulkner portrays the South as a site of historical tragedy and deep-seated flaws, questioning the nostalgia that is often associated with it.

The novel is also home to what was once the longest sentence in published literature (1288 words, if you must know).

The Map

It is well known that Faulkner’s “Yoknapatawpha County” is based on his real life home in Lafayette County, Mississippi, which, like its fictional counterpart, is, broadly speaking, a square with 27 mile long sides.

“Faulkner himself drew at least two different maps of Yoknapatawpha. According to Joseph Blotner’s biography, as Faulkner was finishing ‘Absalom, Absalom!’ in the spring of 1936, Hal Smith, his editor at Random House, became increasingly concerned about the novel’s readability. To address that issue, it was decided that the novel should include three appendices “to clear up ambiguities and provide guideposts” for readers: a “Chronology” of events, a “Genealogy” of the major characters, and a map. It is not known who originated this idea, but its result was to make Faulkner a cartographer. Faulkner himself clearly chose what went on the map, since it barely addresses Smith’s concerns. ‘Absalom’s’ Chronology and Genealogy focus entirely on events and characters in ‘Absalom’, but on the map Faulkner drew, only 5 of the 27 different locations identify places that occur in the novel; the other 22 refer to places that figure in his five earlier Yoknapatawpha novels. The map appears in the first edition of ‘Absalom’ as a two-color foldout at the very end of the book. When readers unfolded

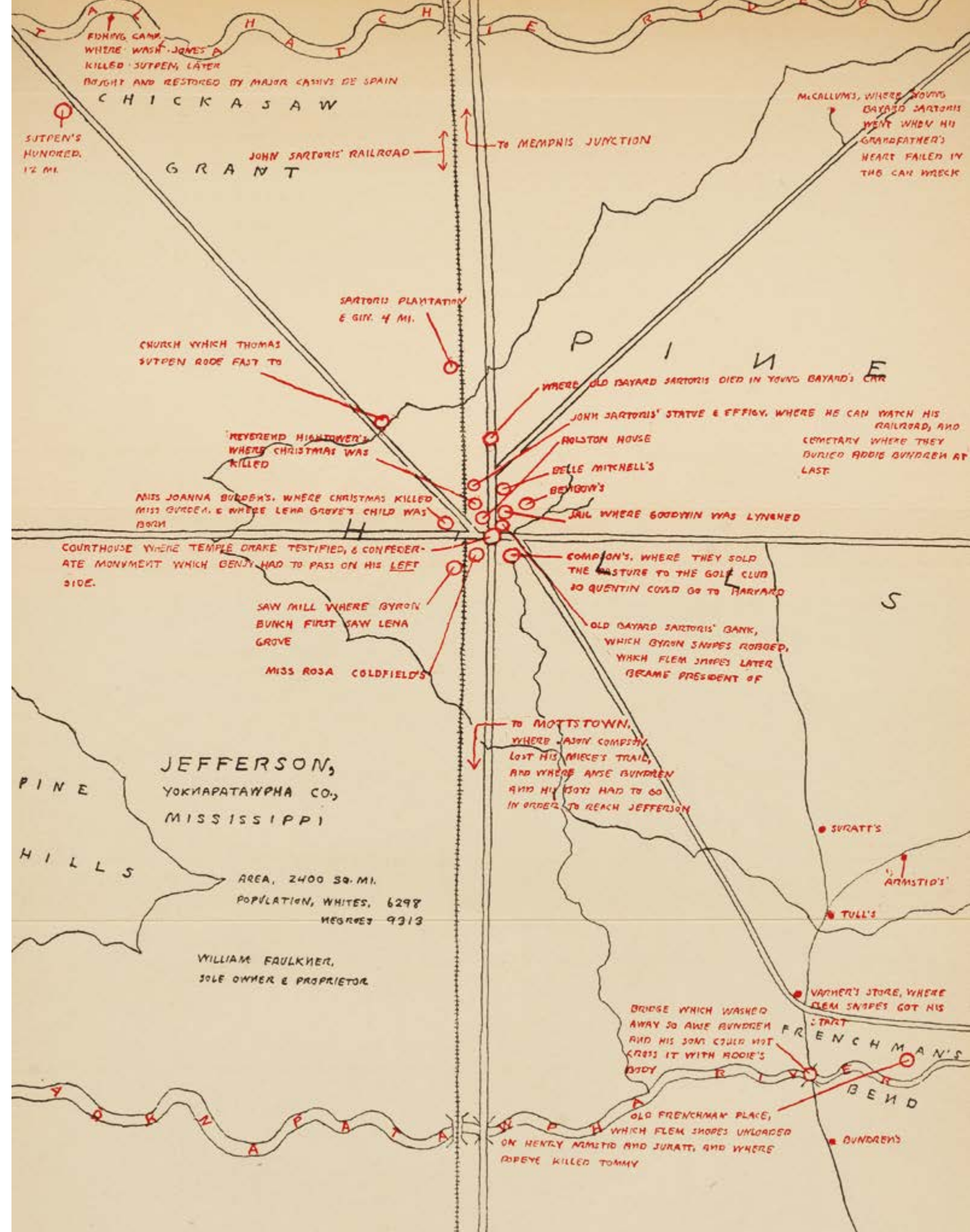




the map (below), their attention was being directed well beyond this one novel, to the larger world that Faulkner had been building for almost a decade...

“...The few critics who have discussed the 1936 map have rightly emphasized how much its significance depends on its aggregate nature. Robert Hamblin, for example, argues that Faulkner chose to include locales and events from those earlier novels in order to “reiterate and extend the tragic view of life and history” depicted in ‘Absalom’: on the map that ends the book, “the landscape of Yoknapatawpha is presented primarily as a setting for grief, villainy, and death.” To Elizabeth Duvert, the cumulative intertextual sweep of that map can be read as “Faulkner’s vision of landscape as spatialized time” (Railton et al.).

The map is undoubtedly a monument in fictional worldbuilding. It may, however, also have had a commercial motivation, as a visual way for him to advertise his earlier novels.





# Fairyland in Chintz

38 SLEIGH, Bernard

[A Map of Fairyland].

**Publication**  
[Ramsbottom, near Manchester, the Rosebank Printworks of Turnbull & Stockdale Ltd, 1937, or later].

**Description**  
Hand-dyed linen, manuscript caption on blank selvedge.

**Dimensions**  
2020 by 1280mm (79.5 by 50.5 inches).

**References**  
Cooper, 88-102; St Onge, <https://blogs.loc.gov/maps/2016/07/imaginary-maps-in-literature-and-beyond-childrens-stories/>.

An original length of Rosebank fabric, featuring a simplified rendition of ‘An Anciente Mappe of Fairyland newly discovered and set forth’ (1917), repeating the ‘Isle of Avalon’, with King Arthur’s Tomb and the mountain-top ‘Temple of the Holy Grail’. This is the final iteration of Sleigh’s iconic map of Fairyland, printed from 1937, and was accompanied by a promotional leaflet a ‘Guide to Fairyland in Chintz’. The fabric was one of many designed by Sleigh, including: ‘Oriental Fantasy’, targeted at the South American market; ‘Pleiades’, which formed part of Turnbull & Stockdale’s display at the 1938 ‘Empire Exhibition’ in Glasgow; a William Morris pattern; ‘Galleons’; ‘Butterflies’; ‘Tropical Fish’; ‘The River’; ‘Kentish Scene’; and ‘Sea Foam’, which the Princesses Elizabeth and Margaret hung at their bedroom windows in Buckingham Palace.

The ‘Fairyland’ fabric was exhibited at several national textile exhibitions which took place under the auspices of the Council for Art & Industry, including at Halifax (1940) and Aberdeen (1941). The fabrics were issued until the privations of WWII halted production at the Rosebank Works in about 1941.





“In a hole in the ground there lived a hobbit”

39 TOLKIEN, John Ronald Reuel

*The Hobbit.*

Publication  
London, Allen & Unwin, September 21, 1937.

Description  
First edition, first impression. Octavo (190 by 135mm), 310 pages, frontispiece and 9 full-page uncoloured illustrations after drawings by Tolkien, cartographic endpapers printed in red, black, and white, light green cloth over boards, imprinted with a stylized Misty Mountains scene in deep blue ink along the top, and a dragon at the bottom, both front and back, dust jacket printed in green, black, dark blue, and white, showing a drawing of stylized mountains with the moon and eagles soaring above, a forest, and a river, dust jacket is slightly discoloured and with some foxing, small tears and tiny losses to top edge and spine, folds with small tears and weakening at outside and spine edges.

References  
Carpenter and Pritchard, 530; Hammond and Anderson, A3a; NYPL [Books of the Century], 199; Shippey, 118.

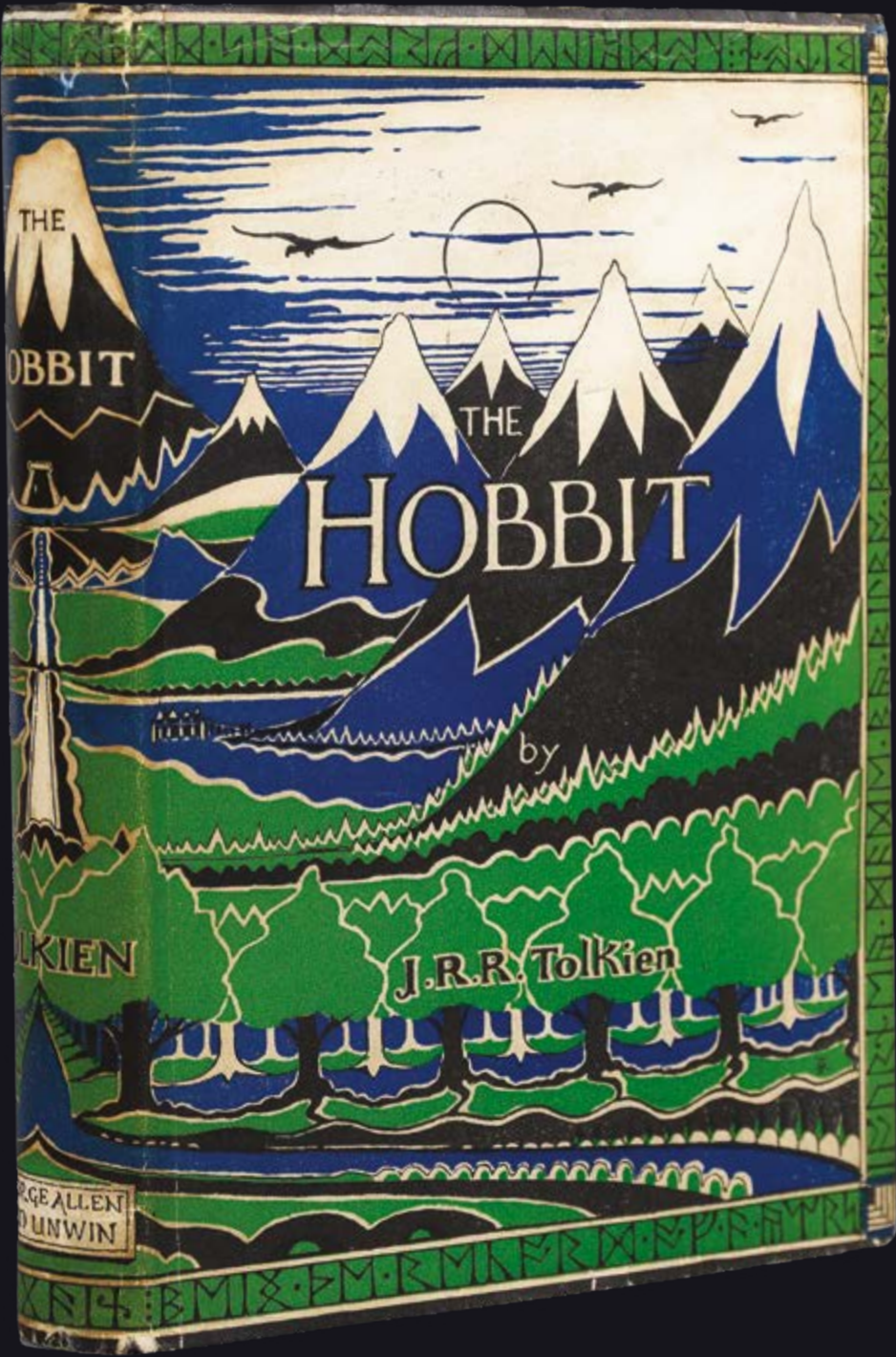
The first impression of the first UK edition, limited to only 1500 copies. The very first printing had no colour illustrations within the book itself, but included ten black and white illustrations along with the two maps, which Tolkien had originally intended to have been five. Published on September 21, 1937, by George Allen & Unwin Ltd, ‘The Hobbit’ had completely sold out by December 15, and has now gone on to sell over 100 million copies.

The Book

“Among the very highest achievements of children’s authors during the twentieth century” (Carpenter & Pritchard).

“In enchanted Middle-earth, a small, comfort-loving Hobbit is awakened from his slumbers by a visitor who tells of lost treasure. Before Bilbo Baggins returns home again, he journeys past wizards and elves, talkative trees and treasure-guarding dragons, all swirling in cosmic battle between good and evil. J.R.R. Tolkien’s fully realized fantasy world won over generations of children, and dazzled adults with its deft interweaving of medieval legend and made-up languages, maps, and creatures. Tolkien legitimized the modern fantasy genre, and provided the 1960’s counterculture with antiwar, back-to-Eden icons” (NYPL).

“In a 1955 letter to W. H. Auden... Tolkien recollects in the late 1920s, when he was Professor of Anglo-Saxon at Pembroke College, he began The Hobbit when he was marking School Certificate papers. On the back of one of the papers, he wrote the words “In a hole in the ground, there lived a hobbit”. He did not go any further than that at the time, although in the following years he drew up Thrór’s map, outlining the geography of the tale” (Tolkien Library).





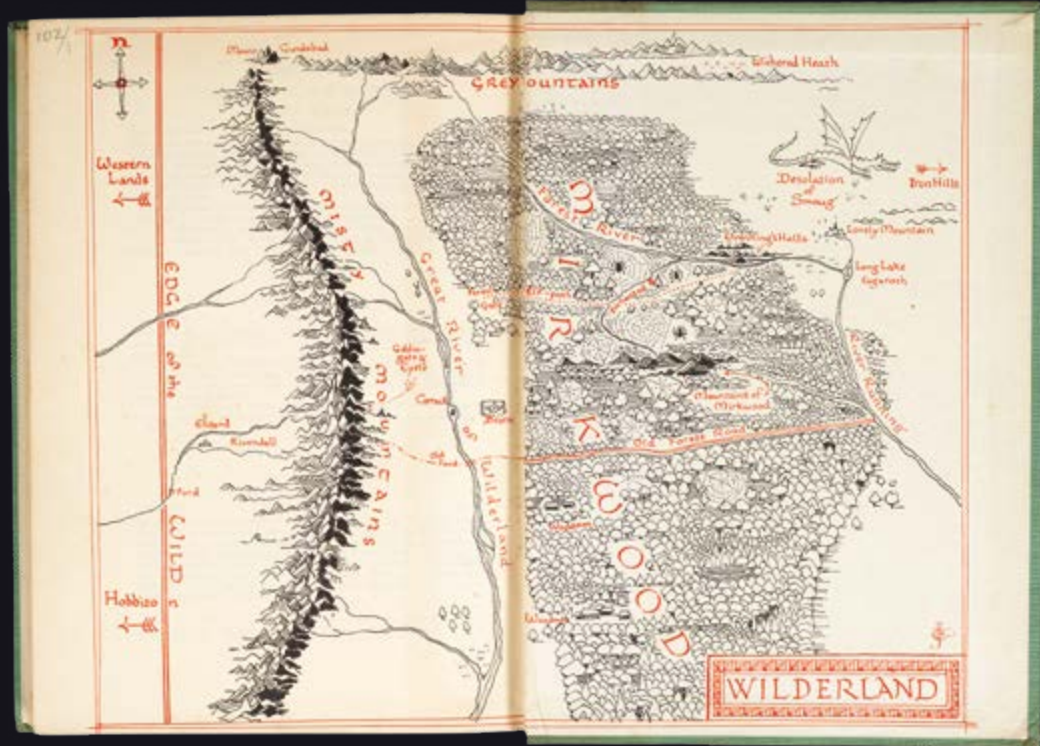
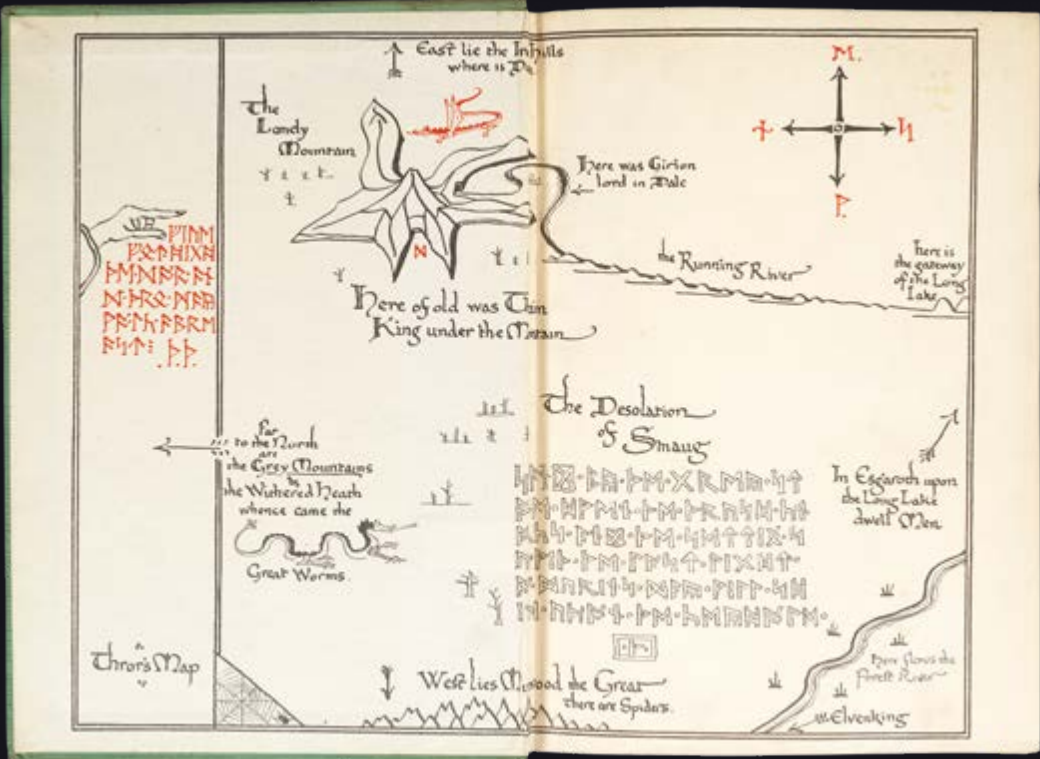
The Maps

‘The Hobbit’ contains two maps at the endpapers of the book: ‘Thror’s Map’ at the front, and ‘Wilderland’ at the back.

Thror’s map, which the book tells us was handed down to Thorin, is orientated with East at the top, and depicts the Lonely Mountain of Erebor, the Running River that flowed from it, and the secret entrance to it, with runic instructions in secret moon letters as to how it might be opened. The runes are written in Anglo-Saxon Futhork.

The second map depicts ‘Wilderland’, from Rivendell in the west to the Lonely Mountain and Smaug the dragon in the east. The Misty Mountains are populated woodmen and their huts, as well as large spiders and their webs. The map is overprinted with placenames in red. “[T]he names and the maps give Middle-earth that air of solidity and extent both in space and time which its successors so conspicuously lack” (Shippey).

Tolkien’s maps were drawn and lettered in manuscript by Tolkien in blue and black ink. The publishers asked for them to be redrawn with sharper lettering, and opted for the more dramatic colour scheme of red and black.



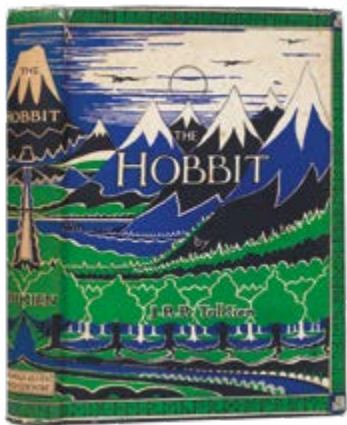


*The Hobbit.*

Publication  
London, Allen & Unwin, 1937.

Description  
First edition, second impression. Octavo (190 by 135mm), 310 pages, frontispiece and 13 full-page illustrations, four in colour, after drawings by Tolkien, cartographic endpapers printed in red, black, and white, light green cloth over boards, imprinted with a stylized Misty Mountains scene in deep blue ink along the top, and a dragon at the bottom, both front and back, dust jacket printed in green, black, dark blue, and white, showing a drawing of stylized mountains with the moon and eagles soaring above, a forest, and a river, dust jacket is slightly discoloured and with some foxing, two small skilfully repaired tears and to top.

References  
Eyre, 67, 134-135; Hammond and Anderson, A3; Shippey, 49.



“The world isn’t in your books and maps,  
it’s out there”

The Book

By December 15 1937, the first printing of ‘The Hobbit’ was sold out and a second impression was quickly prepared.

Originally 2,300 copies were printed as “Second Impression 1937” (although it was actually published in January 1938), but 423 unbound copies were destroyed in 1940 by a fire at the bindery of Key & Whiting caused by German bombing during the Blitz. This means that just 1877 copies – 300 more the first impression – survived to point of sale.

The Maps

The second printing includes four plates now in colour. The line drawing of ‘The Hill: Hobbiton Across the Water’ on page four was replaced by a colour frontispiece of ‘The Hill: Hobbiton Across the Water’. Three other colour plates were added: ‘The Fair Valley of Rivendell’ facing page 59, ‘Bilbo Comes to the Huts of the Raft Elves’, facing page 192, and ‘Conversation with Smaug’, facing page 228. The second impression is the only UK first edition published with four colour and nine monochrome illustrations. The coloured illustrations “had been commissioned for the first American edition, and were in the American publisher’s hands when Allen & Unwin decided to include them in the second impression. The original art was called back for reproduction in Britain, then returned across the Atlantic” (Hammond & Anderson, p15).

“It may have been a surprise to its publishers that a work as sui generis as The Hobbit should have been a popular success, but once it was a success there can have been no surprise in the clamour for a sequel. Tolkien had opened up a new imaginative continent, and the cry now was to see more of it” (Shippey).

Middle Earth: “[is] one of [the twentieth] century’s lasting contributions to that borderland of literature between youth and age. There are few such books: ‘Gulliver’s Travels, The Pilgrim’s Progress, Robinson Crusoe, Don Quixote, Alice in Wonderland, The Wind in the Willows’ what else?: [They are] destined to become this century’s contribution to that select list of books which continue through the ages to be read by children and adults with almost equal pleasure” (Eyre).





The map IS the territory!

41 [BORGES, Jorge Luis], as “J.A. SUAREZ MIRANDA”

*Del rigor en la ciencia [On Exactitude in Science, as reported] Viajes de varones prudentes, Libro IV,Cap. XLV [in:] Revista Los Anales De Buenos Aires.*

Publication  
Buenos Aires, Los Anales De Buenos Aires, 1946-1948.

Description  
23 issues bound in three volumes (#1 January 1946 - #23 December 1948 - a complete set). Quarto (280 by 190mm), original paper covers retained, discoloured, with foxing to some issues, marbled paper-covered on boards gilt title and four raised bands on spine marbled end papers.

Jorge Luis Borges’s (1899-1986) satire of semanticist Alfred Korzybski’s dictum “the map is not the territory”.

The Allegory

The story, apocryphally attributed as a quotation from “Suárez Miranda, ‘Viajes de varones prudentes, Libro IV, Cap. XLV’, Lérida, 1658”, describes an empire where cartography becomes such an exact science that only a map on the same scale as the empire itself will suffice. Later generations come to disregard the map, however, and, as it decays, so does the land and society beneath it. The moral of the story being that the more one ignores the distinction between a real world territory and its representation (or map) the closer one comes to offering no solution at all.

The Magazine

The only magazine edited by Jorge Luis Borges.

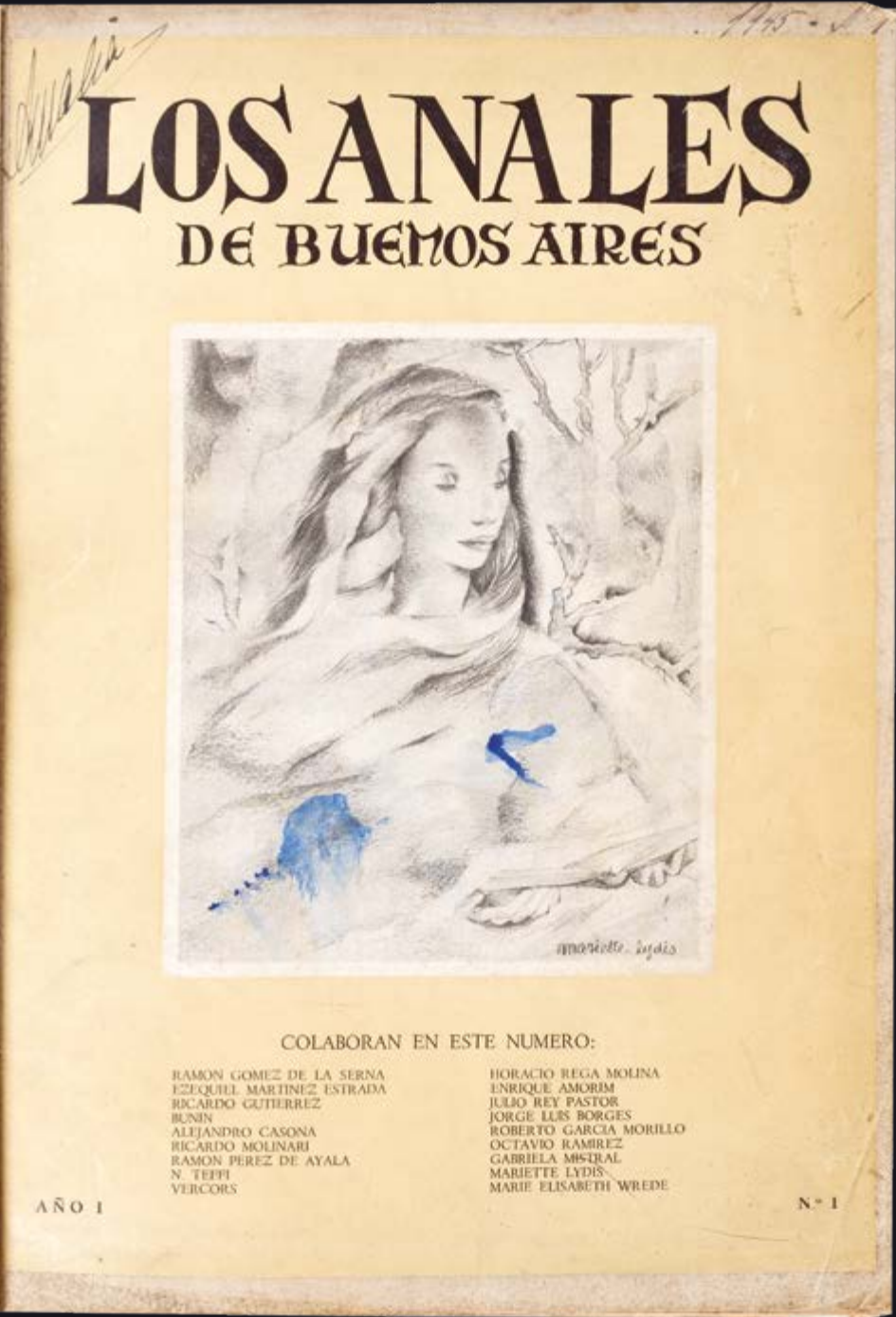
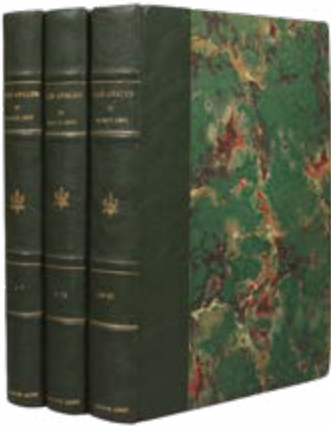
‘Los Anales de Buenos Aires’ was a monthly literary magazine, published by the cultural institution of the same name. 23 issues were printed between January 1946 and the beginning of 1948. Borges is listed as ‘Director’ between #3 and #11, ‘Advisor’ between #12 and #22, and ‘Director’ again for the final issue in 1948.

‘Del rigor en la ciencia’ appears in the ‘Museo’ section, inaugurated in the magazine ‘Destiempo’ (1936-1937) and resurrected from #3 here. The ‘Museo’ section features texts written by Borges in collaboration with Bioy Casares, under the pseudonym Suarez Miranda or, sometimes, B. Lynch Davis. Other contributors to the magazine included Franz Kafka and Pablo Neruda. Museo was abandoned after Borges ceased to be ‘Director’ after #11.

On Exactitude in Science

The text may be translated as:

“...In that Empire, the Art of Cartography attained such Perfection that the map of a single Province occupied the entirety of a City, and the map of the Empire, the entirety of a Province. In time, those Unconscionable Maps no longer satisfied, and the Cartographers Guilds struck a Map of the Empire whose size was that of the Empire, and which coincided point for point with it. The following Generations, who were not so fond of the Study of Cartography as their Forebears had been, saw that vast Map was Useless, and not without some pitilessness was it, that they delivered it up to the inclemencies of sun and winters. In the deserts of the west, still today, there are tattered ruins of that map, inhabited by animals and beggars; in all the Land there is no other relic of the disciplines of geography” (Suarez Miranda, ‘Viajes de varones prudentes’, Libro IV, Cap. XLV, Lerida, 1658).





Influences and legacy

'On Exactitude in Science' elaborates on a concept originally conceived by Lewis Carroll in 'Sylvie and Bruno Concluded':

"What a useful thing a pocket-map is!" I remarked.

"That's another thing we've learned from your Nation," said Mein Herr, "map-making. But we've carried it much further than you. What do you consider the largest map that would be really useful?"

"About six inches to the mile."

"Only six inches!" exclaimed Mein Herr. "We very soon got to six yards to the mile. Then we tried a hundred yards to the mile. And then came the grandest idea of all! We actually made a map of the country, on the scale of a mile to the mile!"

"Have you used it much?" I enquired.

"It has never been spread out, yet," said Mein Herr: "the farmers objected: they said it would cover the whole country, and shut out the sunlight! So we now use the country itself, as its own map, and I assure you it does nearly as well" (Lewis Carroll, 'Sylvie and Bruno Concluded', Chapter XI, London, 1895).

Umberto Eco expanded on the theme, quoting Borges's paragraph as the epigraph for his short story 'On the Impossibility of Drawing a Map of the Empire on a Scale of 1 to 1'. It was collected in Eco's 'How to Travel with a Salmon & Other Essays'.

Provenance

Stamp of Sociedad Argentina de Escritores to some issues.

## LA ANIQUILACIÓN DE LOS OGROS

*La vida de una tribu entera de ogros puede estar concentrada en dos abejas. El secreto, sin embargo, fué revelado por un ogro a una princesa cautiva, que fingía temer que éste no fuera inmortal. Los ogros no morimos, dijo el ogro para tranquilizarla. No somos inmortales, pero nuestra muerte depende de un secreto que ningún ser humano adivinará. Te lo revelaré, para que no sufras. Mira ese estanque: en su mayor profundidad, en el centro, hay un pilar de cristal, en cuya cima, bajo el agua, reposan dos abejas. Si un hombre puede sumergirse en las aguas y volver a la tierra con las abejas y darles libertad, todos los ogros moriremos. ¿Pero quién adivinará este secreto? No te apesadumbres; puedes considerarme inmortal.*

*La princesa reveló el secreto al héroe. Éste libertó las abejas y todos los ogros murieron, cada uno en su palacio.*

*De FOLK TALES OF BENGAL (Londres, 1883), de Lal Behari Day.*

## DEL RIGOR EN LA CIENCIA

*...En aquel Imperio, el Arte de la Cartografía logró tal Perfección que el Mapa de una sola Provincia ocupaba toda una Ciudad, y el Mapa del Imperio, toda una Provincia. Con el tiempo, estos Mapas Desmesurados no satisfacieron y los Colegios de Cartógrafos levantaron un Mapa del Imperio, que tenía el Tamaño del Imperio y coincidía puntualmente con él. Menos Adictas al Estudio de la Cartografía, las Generaciones Siguientes entendieron que ese dilatado Mapa era Inútil y no sin Impiedad lo entregaron a las Inclemencias del Sol y de los Inviernos. En los Desiertos del Oeste perduran despedazadas Ruinas del Mapa, habitadas por Animales y por Mendigos; en todo el País no hay otra reliquia de las Disciplinas Geográficas.*

*Suárez Miranda: VIAJES DE VARONES PRUDENTES, libro cuarto, cap. XIV, Lérida, 1658.*



“But some day you will be old enough to start reading fairy tales again”

42 LEWIS, Clive Staples; and BAYNES, Pauline

*The Chronicles of Narnia.*

Publication  
London, 1950-1956.

Description  
First British Edition. Complete in 7 Volumes. Octavo (199 by 135mm).

‘The Lion, The Witch and the Wardrobe’, Geoffrey Bles, 1950: 173pp. Light discolouration on boards and spine, printed ex libris to front pastedown.

‘Prince Caspian’, 1951: 195pp, some light foxing.

‘The Voyage of the Dawn Treader’, Geoffrey Bles, 1952. 224pp, price label adhered to second blank, dust jacket with light soiling on verso and some edge wear at spine.

‘The Silver Chair’, Geoffrey Bles, 1953: 217pp, front end paper with some discolouration, dust jacket restored with manuscript facsimile of small missing portion of letter “E” of “The” in title.

‘The Horse and His Boy’, Geoffrey Bles, 1954: 199pp, gift inscription to half title, front endpaper with some discolouration.

‘The Magician’s Nephew’, The Bodley Head, 1955. 183pp, gift inscription to front endpaper, dust wrapper price clipped, discolouration to spine and lower cover, closed tear of 20mm to dust jacket.

‘The Last Battle’, The Bodley Head, 1958: 184pp, faint smudge to fore-edge, some discolouration to back of dust jacket.

References  
Christopher, ‘An Introduction to Narnia – Part II: The Geography of the Chronicles’, 1971; Wilson, ‘C.S. Lewis: A Biography’, 1990.

All seven volumes of ‘The Chronicles of Narnia’, all first edition, first printings, in original dust jackets, illustrated by Pauline Baynes.

The Books

“This is the land of Narnia,” said the Faun, “where we are now; all that lies between the lamp-post and the great castle of Cair Paravel on the eastern sea”. A world of talking animals, mythical creatures and magic, Narnia is the setting for one of literature’s most beloved children’s series. Written between 1950 and 1956, C.S. Lewis’ ‘The Chronicles of Narnia’ consist of seven novels telling the age-old tale of good versus evil. While Dufflepuds, Marsh-wiggles, enchanted wardrobes, fantastical castles and Turkish delight add to the charm of the stories, it is the great allegory at its heart that makes ‘The Chronicles of Narnia’ an enduring and profound work of literature. Indeed, the books have remained in continuous print since their publication, with translations into 47 languages and over 120 million copies sold.

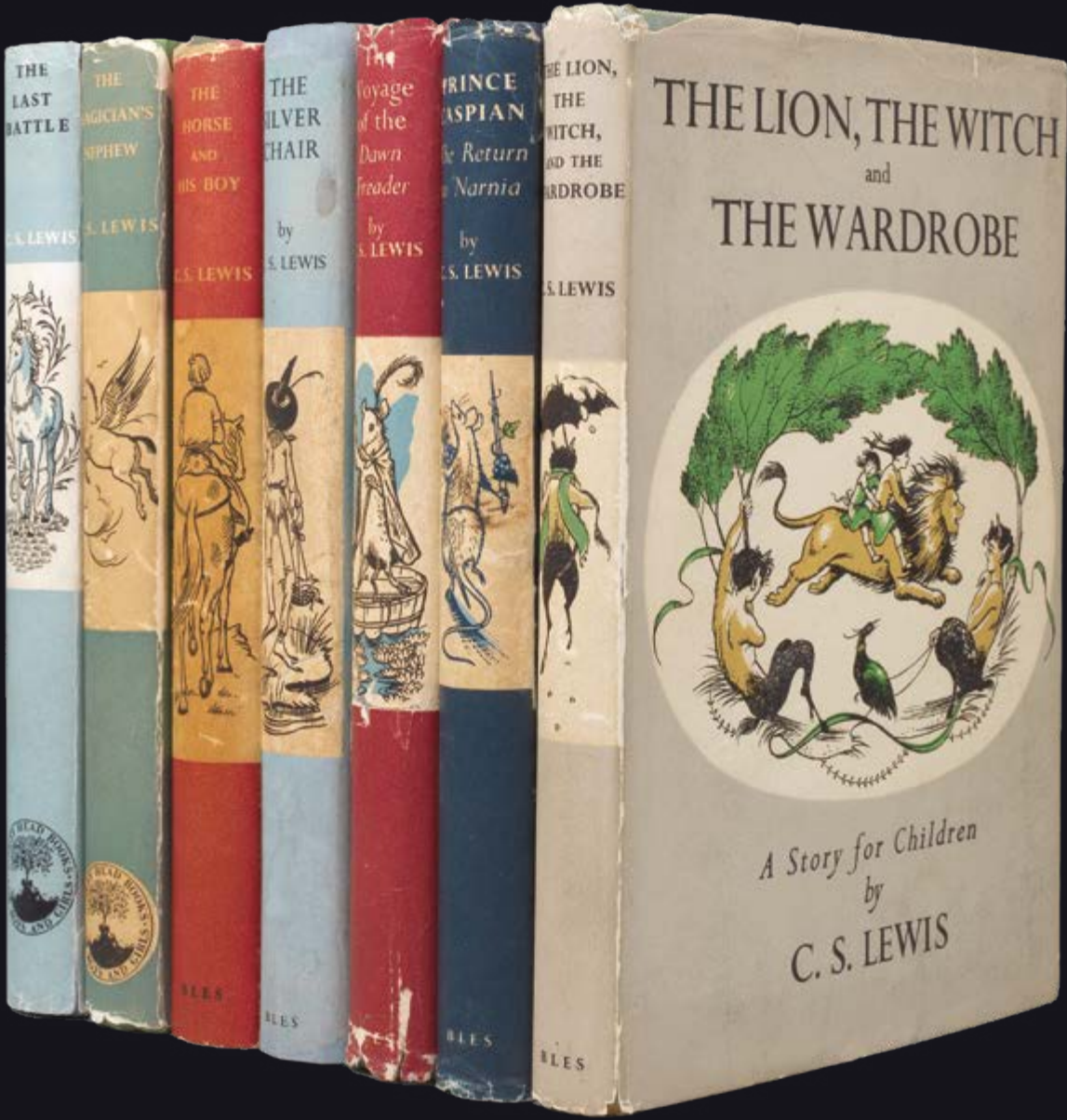
Lewis dedicated the first book to his goddaughter Lucy Barfield and gave her name to the fictional Lucy Pevensie, who, along with her siblings Peter, Susan, and Edmund, figures as a character in the series.

“A whole generation has grown up of people who read the Narnia stories in childhood, and have passed on the secret to their own children in turn. Whatever Lewis’s future reputation as a theologian or literary critic, he is certain of a place among the classic authors of children’s books” (Wilson, p220).

The mapmaker, Pauline Baynes, however, barely profited in this success as she sold her work to Lewis’s publishers for a flat fee of just £100 per book.

Cosmology

Lewis’s Narnia exists in a tri-partite flat world with a heaven and stars occupying the “domed sky” above, and the “Underland” (sometimes “Underworld”), a kind of Hades-like environment, through which characters can wander, and the firey “Bism” below. The sun and moon rise from the “Utter East” and set in the “Utter West”, and the “Last Sea in the east” is bright with a “drinkable light”. There are stars and planets in the sky but in the Narnian world they are people who move accordingly, and some live on the surface.





The Maps

Lewis did not intend for his own illustrations to be published in his books, intending instead that a professional artist would create a more polished interpretation. Pauline Baynes was introduced to Lewis by his fellow Inkling J.R.R. Tolkien, and she redrafted the map for publication in 'Prince Caspian', the second book of the series.

In a letter with further instructions for Baynes, dated 8 January 1951, Lewis described the finished look he was hoping for:

"My idea was that the map should be more like a medieval map than an Ordnance Survey – mountains and castles drawn – perhaps winds blowing at the corners – and a few heraldic-looking ships, whales and dolphins in the sea".

The country of Narnia itself is around 90 miles from East to West and 60 miles from North to South. If it was rectangular, its area would be 5,400 square miles, or about the size of Montenegro. The seven volumes contain four printed maps as endpapers to 'Prince Caspian'; 'The Voyage of the Dawn Treader'; 'The Horse and His Boy'; and 'The Silver Chair'.

'Prince Caspian'

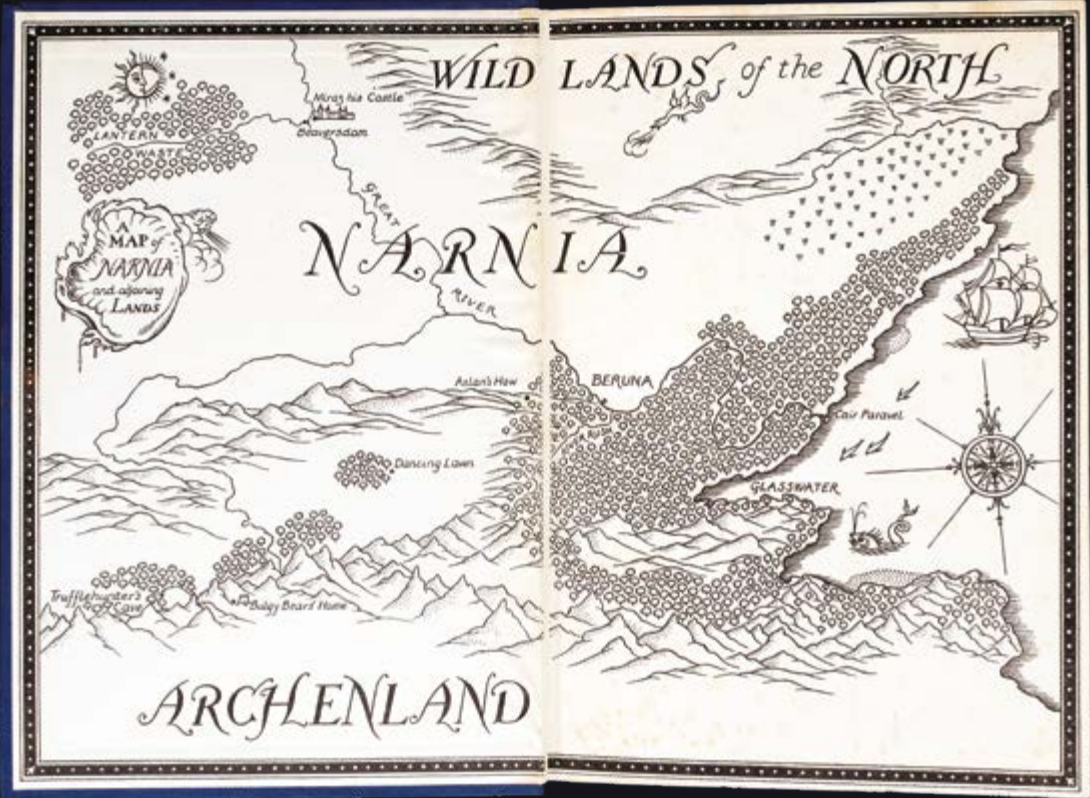
'A Map of Narnia and Adjoining Lands', extending from 'The Wildlands of the North' to 'Archenland' in the South. To the east is 'Glasswater' and 'Cair Paravel' with the sea, populated with a compass rose, sea monster, and ship, beyond. Other toponyms are 'Lantern Waste'; 'Miraz his Castle'; 'Beaverstown'; 'Great River'; 'Beruna'; 'Aslan's How'; 'Dancing Lawn'; 'Bulgy Beard Home'; and 'Trufflehunters Cave'.

The area to the west of Narnia is unmapped, but the reader knows from the text that it includes the country of Telmar, from whence the Telmarines invaded and conquered Narnia.

'The Voyage of the Dawn Treader'

A map of the opposite direction, east, appears, printed in light blue, on the front endpaper of 'The Voyage of the Dawn Treader'. It traces the journey of the Dawn Treader from 'Cair Paravel', at the mouth of the 'Great River', by way of 'Galma', 'Terebinthia', and the 'Seven Isles', to the point at which the three children joined the ship. Also on the map are the 'Lone Islands'.

The map has two names on it which do not appear in the book: 'The Great Eastern Ocean', for the area about and beyond the Lone Islands, and 'The Bight of Calormen', for the waters immediately off the coast of Narnia. "Obviously this latter is the more interesting of the two names, for Pauline Baynes surely had Lewis' authority for giving the title" (Christopher).



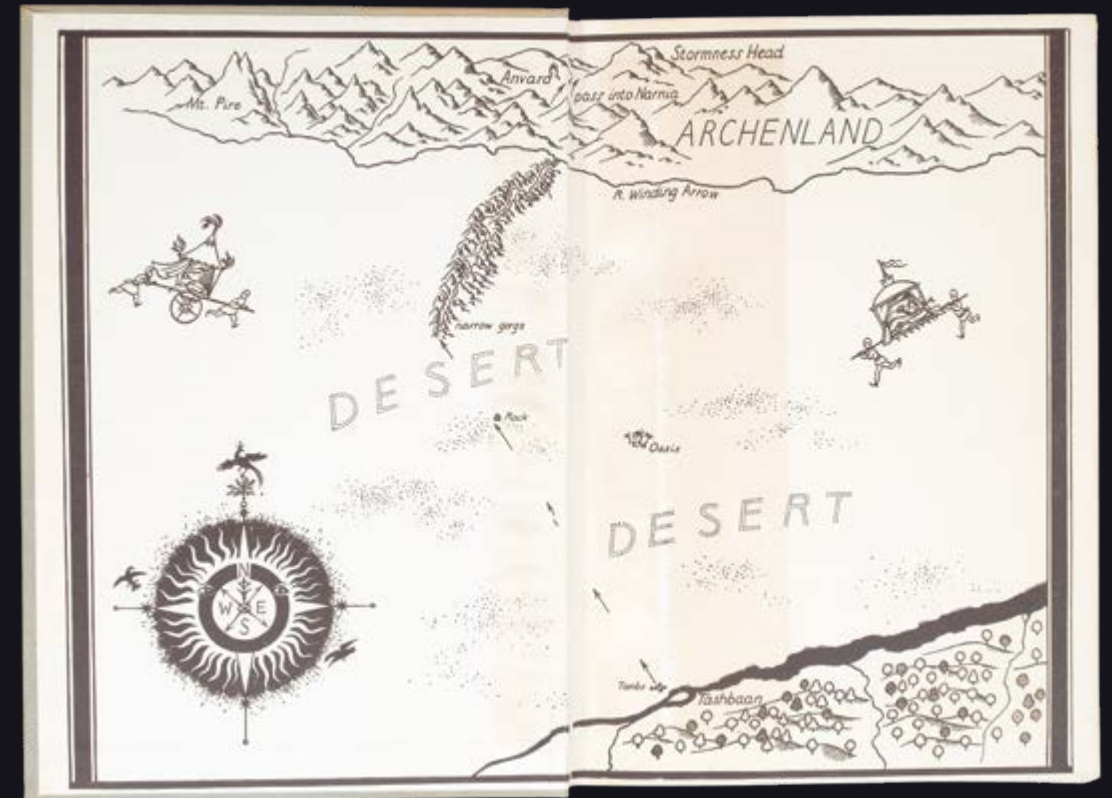


# 'The Horse and His Boy'

The map of the south in 'The Horse and His Boy' mainly shows the desert between 'Archenland' and 'Calormen'. To the south, the city of 'Tashbaan' on its river-island, and on the north, the castle 'Anvard'; 'Mount Pire'; 'Stormness Head'; 'The River Winding Arrow'; and the 'pass into Narnia'; are shown. Archenland, as shown here, seems narrower than it does in either map of 'Prince Caspian' or 'The Voyage of the Dawn Treader'.

# 'The Silver Chair'

The final map, that of the 'Wild Lands of the North', covers the surface adventures of the two children and the Marsh-wiggle. It shows the marshes in the northeast of Narnia (also shown on the map in 'Prince Caspian'), the 'River Shribble', 'Ettinsmoor' (spelled "Ettinsmuir" in 'The Last Battle', p170), the giant bridge across the river at the top of the moors, the mountains further north, and both 'Harfang' and the ruined city just before it.





# The origin of Narnia!

43 GRUNDY, G. B. [editor]

*Murray's Small Classical Atlas.*

Publication  
Oxford, Henry Froud, 1904.

Description  
Folio (362 by 240mm), xxii, and 14 double-  
page lithograph maps, printed in colours,  
ex libris and card pocket, grey cloth,  
re-backed.

References  
Green and Hooper, 306.

“When Walter Hooper asked [C.S. Lewis] where he found the word ‘Narnia’, Lewis showed him ‘Murray’s Small Classical Atlas’, ed. G.B. Grundy (1904), which he acquired when he was reading the classics with Mr William T. Kirkpatrick at Great Bookham [1914–1917]. On plate 8 of the ‘Atlas’ is a map of ancient Italy. Lewis had underscored the name of a little town called Narnia, simply because he liked the sound of it. Narnia – or ‘Narni’ in Italian – is in Umbria, halfway between Rome and Assisi” (Roger Lancelyn Green).

Narni, a small medieval town, is situated at the top of an olive-covered hill. It was already ancient when the Romans defeated it in 299 BC. Its thirteenth-century fortress dominates a deep, narrow gorge of the Nera river which runs below. One of its most important archaeological features is a Romanesque cathedral, which contains the relics of a number of Umbrian saints.

The Atlas

The maps were originally produced by Edward Stanford’s Geographic Establishment, founded in London in 1853.

Contents:

- I. Empires of the Babylonians, Lydians, Medes, and Persians.
- II. The Roman Empire, B.C. 218-A.D.100.
- III. The Roman Empire A.D. 1-300.
- IV. Britannia.
- V. Hispania.
- VI. Gallia.
- VII. Danubian Provinces of the Roman Empire.
- VIII. Italia.
- IX. Egypt. Rome and Latium. Rome in the time of the Emperors.&c.
- X. Graecia.
- XI. Aegean Sea.
- XII. Asia Minor.
- XIII. The Principal Battle Fields in Greek and Roman History.
- XIV. Palestine.





*Finn Family Moomintroll.*

Publication  
Ernest Benn, 1950.

Description  
First edition in English, first printing. Octavo (184 by 125mm) 170pp, folding map, publisher's price label of 7/6d, tape stains to front and back paste-down endpapers, dust jacket with illustration of the Snork Maiden cut out from flap at rear, nicks and tears to dust jacket.

“You aren’t a collector anymore, you’re only an owner, and that isn’t nearly so much fun”

In all, nine books were released in the series, together with five picture books and a comic strip, between 1945 and 1993.

The Book

Moominvalley is the main setting of the Moomin franchise, a fictional place where the Moomin and many of their friends live in the tales by Tove Jansson. The valley is surrounded by mountains and is close to the sea. According to the map from ‘Moominvalley in November’ it is next to the Fillyjonk’s valley. It is implied to be located somewhere on the Finnish coast, although various media depict the valley in different ways.

The Author

Tove Jansson (1914–2001) was born into an artistic family - her father was a sculptor and her mother a graphic designer and illustrator. Jansson herself studied at the University College of Arts, Crafts and Design in Stockholm, the Finnish Academy of Fine Arts, and L’École des Beaux-Arts in Paris. Jansson had a fine understanding of collecting, something to which she gives voice through Moomintroll’s conversation with Hemulen:

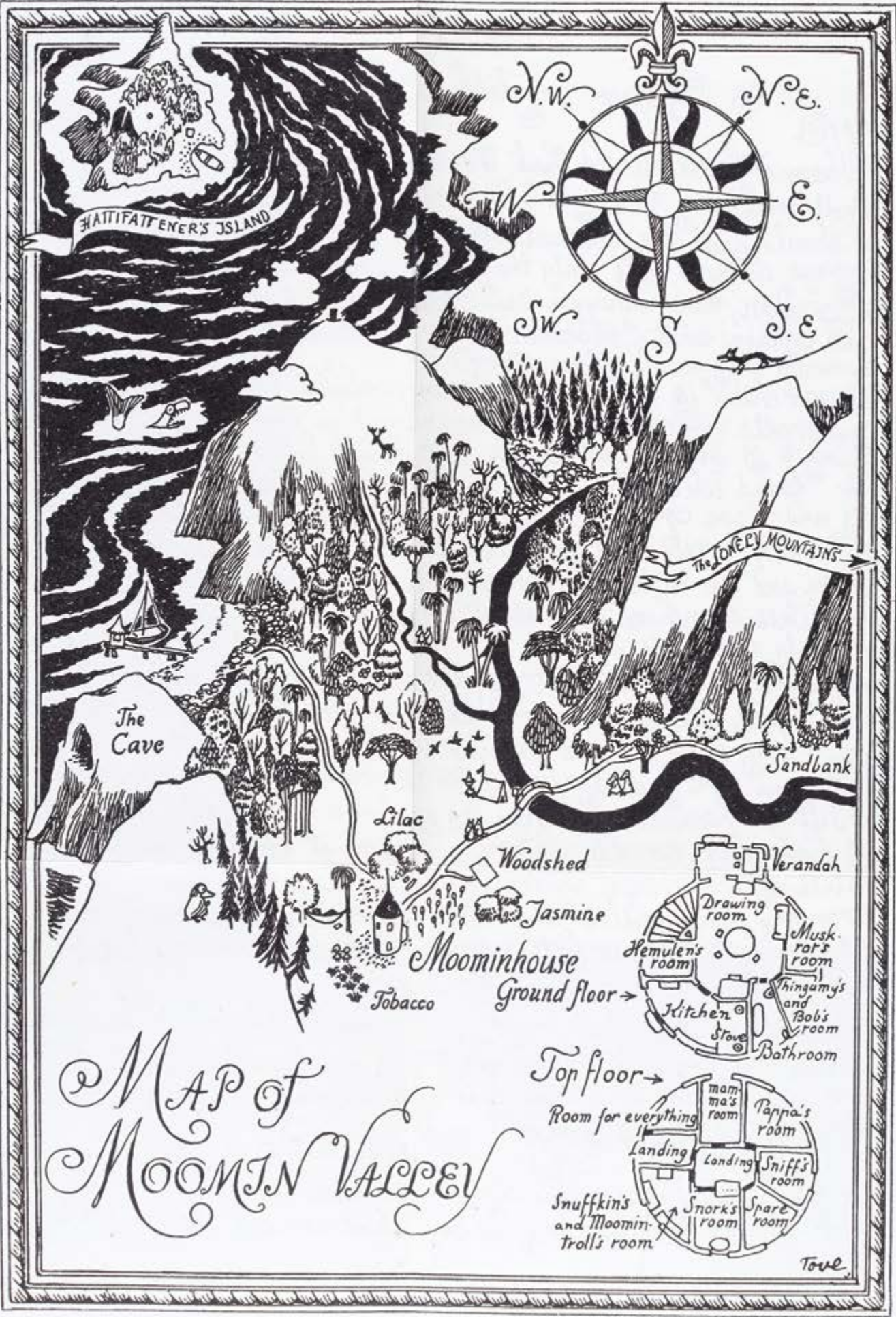
“It’s finished. There isn’t a stamp, or an error that I haven’t collected. Not one. What shall I do now?”

‘I think I’m beginning to understand,’ said Moomintroll slowly. ‘You aren’t a collector anymore, you’re only an owner, and that isn’t nearly so much fun’”.

The Map

Titled ‘Map of Moomin Valley’ and centred on Moomin House, the map incorporates plans of both floors of Moomin House at lower right, an inset view of Hattifattener’s Island at upper left, and a compass rose above a bird’s-eye view of the Misty Mountains.

The map leans heavily on Bernard Sleigh’s ‘Faeryland’, with green slopes, rivers, fruit trees, flowers and a place for calm. Moominvalley was inspired by Ångsmarn, a Jansson family retreat in Sweden. Moominvalley is also a manifestation of Jansson’s escapism; she often fantasized about establishing a colony in Morocco or moving to The Basque Country or Tonga.





“He looked at maps, and wondered what lay beyond their edges: maps made in the Shire showed mostly white spaces beyond its borders.”

45 TOLKIEN, John Ronald Reuel

*The Lord of the Rings [being:] The Fellowship of the Ring; The Two Towers; The Return of the King.*

**Publication**  
London, Allen & Unwin, 1955.

**Description**  
First editions, first printings. Three volumes (228 by 158mm), each volume in original red cloth with gilt titles on the spine in original grey dustwrappers printed in red and black. ‘Return of the King’ in Hammond’s first state with no signature 4 and the text unbroken on p.49. Fold out maps to the rear of each volume, printed in red and black, drawn by Christopher Tolkien.  
A near fine set in very good dustwrappers. Unusually bright and clean with light wear to the spine ends, occasional short closed tears to the joints and a stain at the base of the front panel of ‘The Two Towers’, bleeding through from the cloth, but generally crisp and clean. A little tanning to the spine of the second volume but generally unusually vivid red lettering.

**References**  
Hammond and Anderson, A5a; St Onge, <https://blogs.loc.gov/maps/2016/06/imaginary-maps-in-literature-and-beyond-not-all-those-who-wander-are-lost/>; cf Tolkien [Letters], 177.

First editions, first printings of the most widely read and influential fantasy epic of all time.

The Book

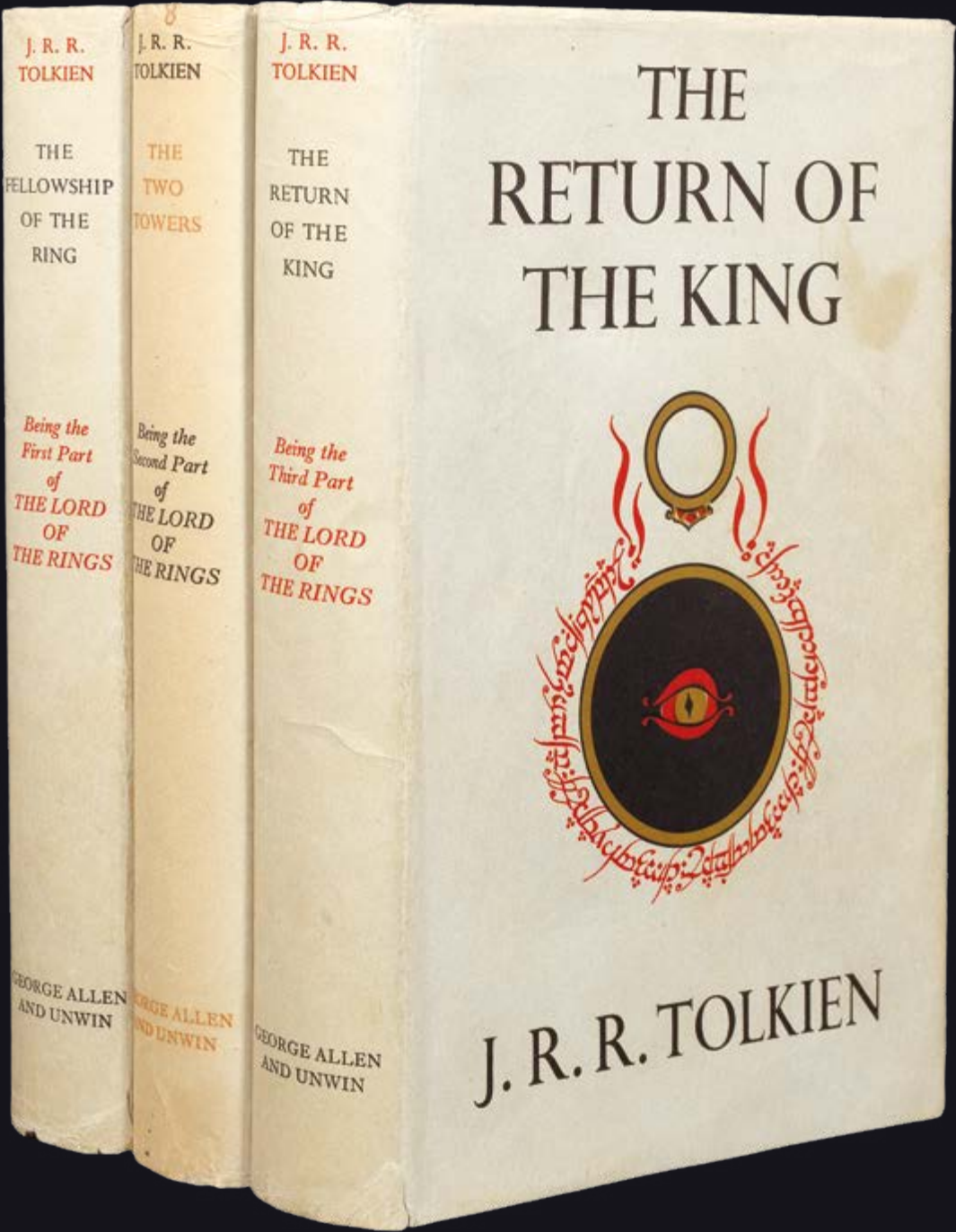
“The Lord of the Rings doesn’t just give us the ur [original, earliest] - text of modern fantasy; it also gives us, in its map of the western part of Middle-earth, the ur-map: the progenitor map from which the modern fantasy map design is descended. All the elements... [of ] the typical modern fantasy map can be found in the maps in The Lord of the Rings: coastlines and rivers, oblique mountains, towns and territories” (Library of Congress). The ‘Lord of the Rings’ trilogy set the framework upon which all subsequent epic - quest fantasy has been built.

Nevertheless, initial reviews were mixed, some thinking the narrative confused by Tolkien’s use of language and detail, others thought it profound. W.H.Auden, a former pupil of Tolkien’s, described it in a review as “a masterpiece”, whilst the NY ‘Herald Tribune’ was perhaps the most prescient, stating that it was “destined to outlast our time”. It quickly found a devoted following, however, and ‘The Lord of the Rings’ currently ranks amongst the highest selling books of any genre and among the most influential fantasy books ever published.

Printing history

‘The Lord of the Rings’, as a whole, was a novel of enormous size, and publishing the work in three volumes was estimated to cost the publisher £1,000. Rayner Unwin, the biggest supporter of the novel at the firm, wrote to his father to tell him that he believed the book to be a work of genius, but it might lose the firm £1,000. Stanley Unwin replied, “If you believe it is a work of genius, then you may lose a thousand pounds”.

It began life to as a sequel ‘The Hobbit’, but grew in scope and volume as Tolkien worked on it in stages between 1937 and 1949, and published as ‘The Fellowship of the Ring’ (29th July,1954, 3,000 copies); ‘The Two Towers’ (11th November, 1954, 3,250 copies); and the ‘Return of the King’, (20th October, 1955, a confident 7,000 copies).





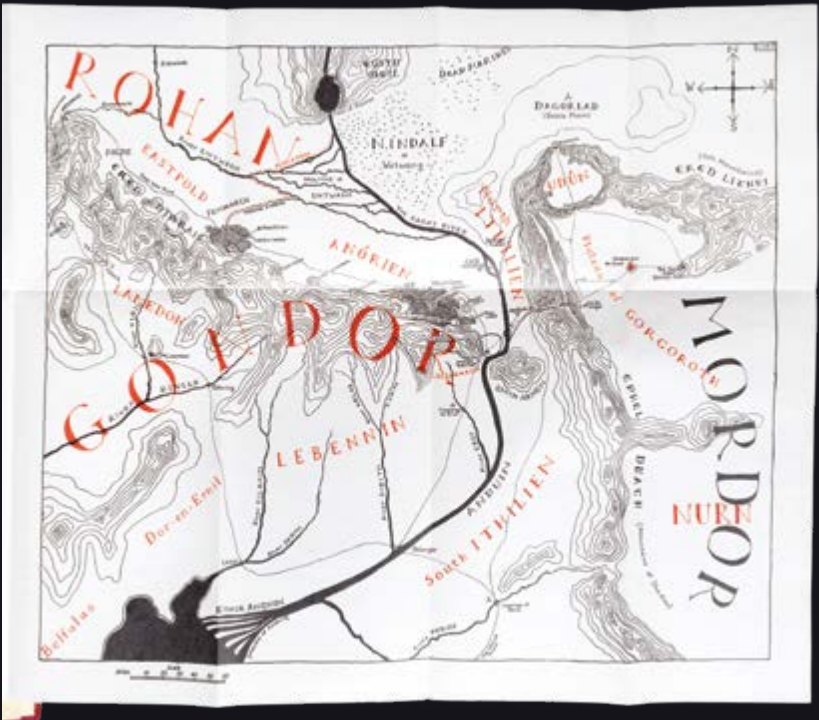
The Maps

“I wisely started with a map, and made the story fit (generally with meticulous care for distances). The other way about lands one in confusions and impossibilities, and in any case it is weary work to compose a map from a story” (Tolkien, ‘Letters’).

The maps published in ‘Lord of the Rings’ were originally created for the author’s own reference while he was writing the series to help him visualize the story. Realizing that these would be valuable to his readers as well, he decided to include a version of these maps in the published books, and enlisted the help of his son, Christopher, to do so.

The first edition of ‘The Lord of the Rings’ contains three maps: a general map of Middle-earth, a map of the Shire, and a detailed map showing Rohan, Gondor, and Mordor.

The toponyms on the maps reveal Tolkien’s interest in ancient languages. For example, “Middle-earth” comes from the Old-English word Middangeard, which became middel-erde in Middle English. In a letter to his publisher, Tolkien translates Middangeard/middel-erde as, “the name for inhabited lands of Men ‘between the seas’”. He goes on to say that he uses this name to indicate that the stories of ‘The Lord of the Rings’ are meant to take place “in a period of the actual Old World of this planet”. Tolkien goes to great pains to trace the linguistic history of his toponyms: Gondor, for example, was originally populated by Númenóreans. These peoples inhabited Middle-earth during the First Age and formed an alliance with the Elves. Because Númenóreans spoke Elvish, generally place names in Gondor are a form of Elvish. One example is Minas Tirith, which means the “tower of the guard” in Elvish.





The Diocese of Sodor and Man

46    AWDRY, Rev., Wilbert; and  
      WARD, Edmund

*The Island of Sodor.*

Publication  
London, Edmund Ward Limited, 1958.

Description  
Lithograph folding map, light creasing along  
fold lines and some faint soiling in the  
margins and where affixed to the covers.

Dimensions  
290 by 550mm (11.5 by 21.75 inches).

The Books

During a visit to the Isle of Man in 1950, the Reverend Wilbert Awdrey noted that while there was a Diocese of Sodor and Man, and there was an Isle of Man, there was no corresponding Isle of Sodor. So, he decided to create one as the setting for his series of Railway books.

Together with his younger brother, George, Awdry constructed Sodor’s complex universe, with a dedicated history, geography, industry and even its own language (“Sudric”), with far more details than would ever be used in ‘The Railway Series’. Inspiration came from various sources. Dryaw was an anagram of Awdry. Elsbridge was named after Wilbert’s parish of Elsworth in Cambridgeshire. Other place-names were Sudric equivalents or near-equivalents of those in the real world, for instance, Skarloey was a rough Sudric equivalent of the Welsh Talyllyn (logh and llyn mean “lake” in Manx and Welsh respectively).

The Map

Sodor, is situated between the Isle of Man and the North West Coast of England, with connections to the mainland, by a strait called the Sudrian Sea (Faarkey-y-Sudragh), four miles (6km) wide. It is usually shown as much larger than the Isle of Man, being roughly diamond-shaped, 62 miles (100 km) wide east to west and 51 miles (82 km) long north to south.

This vibrant topographic map of the island was issued in 1958, as a commercial accompaniment to the ‘Railway Series’, of which Thomas the Tank was its most famous character. Over forty different locations referenced in the series of books and films are numbered and identified in the legend. Roads, railways, and built-up areas are also noted.

Pictorial vignettes in the border show Thomas and his friends, including the ‘Fat Controller’ (he was the Fat Director before the railway was nationalized).





“The year is 50 B.C. Gaul is entirely occupied by the Romans... Well, not entirely!”

47 GOSCINNY, René; and UDERZO, Albert

*Astérix le gaulois.*

Publication  
31 Rue du Louvre, Paris Dargaud S.A., 1961.

Description  
First edition in book form. Folio (290 by 220mm) 46pp, slightly discoloured, stain to imprint, boards, small areas of restoration to spine.

The French graphic novellas about the fight of the eponymous hero, his friend, Obelix, and their village of indomitable Gauls, against the might of Julius Caesar’s Roman Empire is one of the best selling of all time. As of 2024, 40 separate titles have been printed and some 400 million copies sold.

The Book

The story was first published as a serial in the Franco-Belgian magazine ‘Pilote’, founded by René Goscinny and a few other artists. Asterix was written by Goscinny and illustrated by Albert Uderzo until Goscinny’s death in 1977. Uderzo then took over the writing until 2009, when he sold the rights to publishing company Hachette; he died in 2020. The first strip appeared in the promotional issue #0, of ‘Pilote’ on 1 June 1959, and the story was serially published in the magazine from issue #1 (29 October 1959) until issue #38 (14 July 1960). A small head of Asterix first appeared on the cover of #9 (24 December 1959), and a full Asterix cover was used on #21 (17 March 1960). The next story, ‘Asterix and the Golden Sickle’, started in issue #42 (11 August 1960).

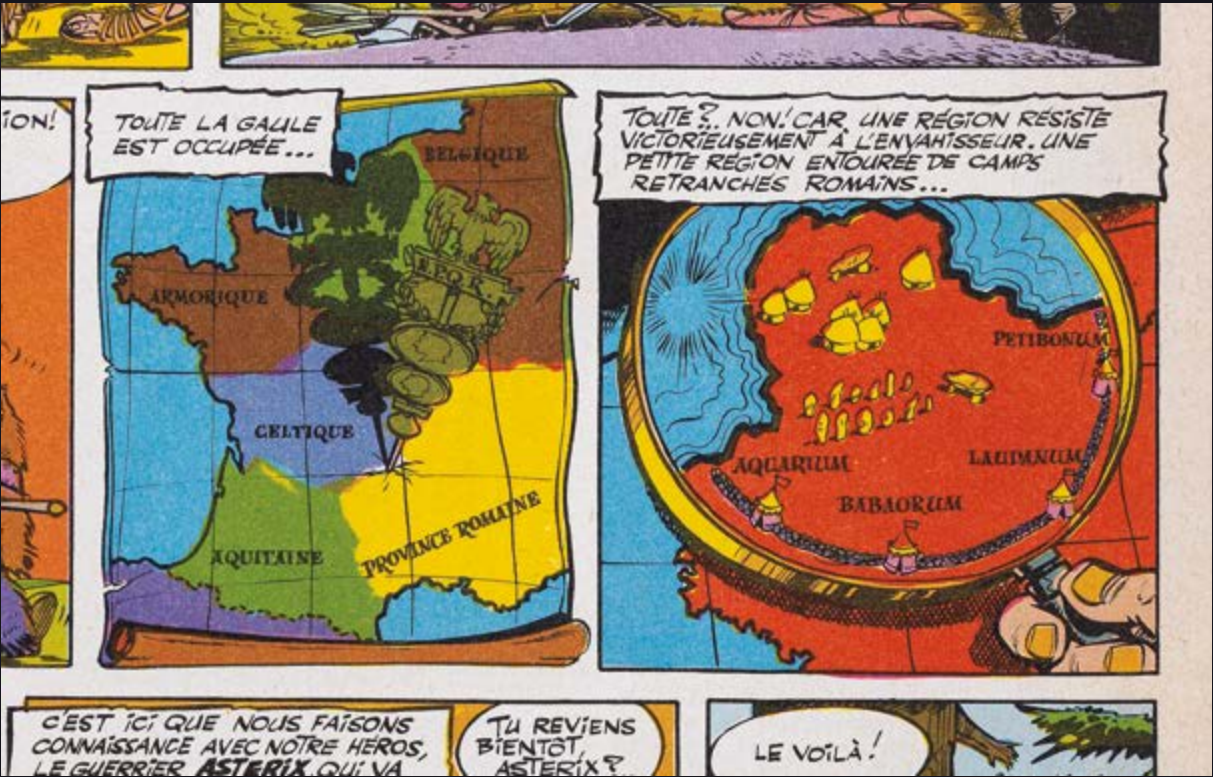
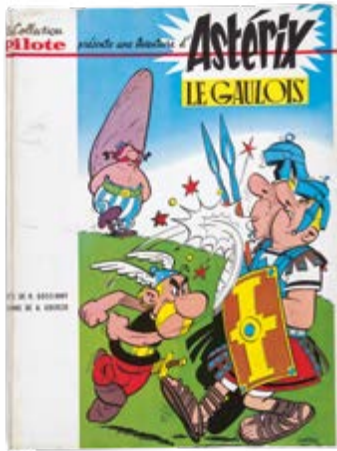
‘Asterix le Gaulois’ was first published in book form, as here, in July 1961 by Dargaud in the so-called “Pilote collection” with a print of 6000 copies. A Dutch translation followed in 1966, and other languages soon after. The English translation by Anthea Bell and Derek Hockridge was first published in 1969 by Brockhampton Press.

In ‘Le Monde’s 100 Books of the Century’, a 1999 poll conducted by the French retailer Fnac, and the Paris newspaper ‘Le Monde’, ‘Asterix the Gaul’ was listed as the twenty-third greatest book of the twentieth century.

The Map

“The year is 50 B.C. Gaul is entirely occupied by the Romans. Well, not entirely! One small village of indomitable Gauls still holds out against the invaders. And life is not easy for the Roman legionaries who garrison the fortified camps of Totorum, Aquarium, Laudanum and Compendium...”

The famous introduction, map, and magnifying glass appears at the head of every Asterix adventure, in all languages. There is, however, a slight variation in the names of the four camps, depending on the tongue: the four camps (castra) which surround Asterix’s village as seen here: Aquarium, Babaorum, Laudanum, and Compendium are altered in the English translation to remove Babaorum (a pun on rum baba) with the better understood ‘Totorum’ (“Tot o’ rum”, geddit?)





“He who controls the spice controls the universe”

48 HERBERT, Frank; and De FONTAINE, Dorothy

*Dune.*

Publication  
Philadelphia/New York, Chilton Books, 1965.

Description  
First edition, first Printing. Octavo ( 235 by 155mm), xxvi, 414pp, signature slip by Frank Herbert laid in, blue cloth, lettered in white on spine, head very slightly bumped, dust jacket with printed map lower cover.

Issue:  
First edition, first issue of DJ with \$5.95 on front flap and four lines of publisher information on back flap. xxvi, 412, [1] pp. With the two-page map of Arrakis.

References  
Currey, 238; Pringle, 48.

The publication history of ‘Dune’ is the stuff of legend.

The Book

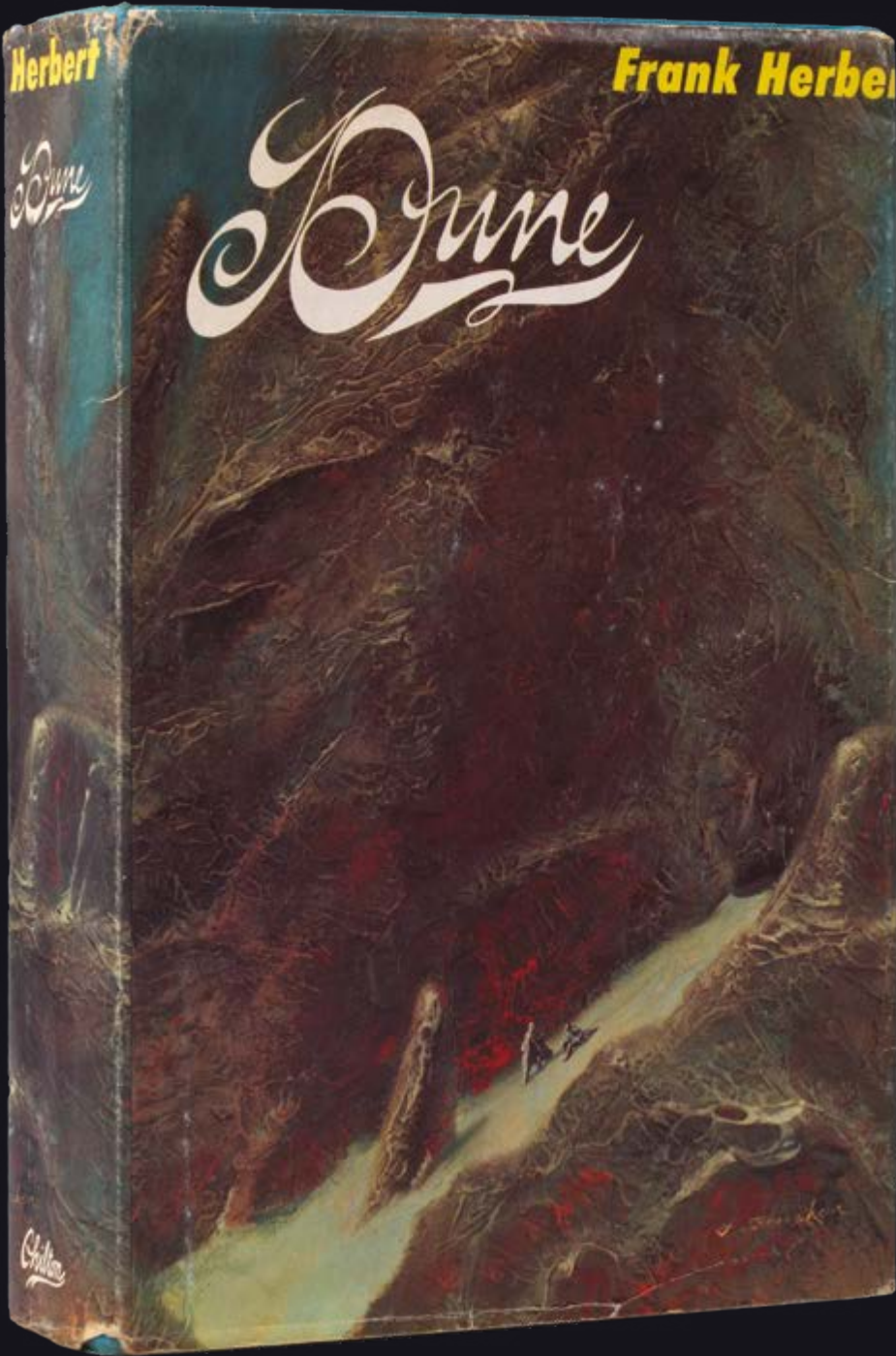
Originally published as in serial form in ‘Analog’ magazine, it was rejected 23 times by established publishers before being picked up by Sterling Lanier at Chilton, a publisher of auto repair manuals, and released at the very high price of \$5.95. The print run was small and about half of the initial run had to be discarded, but it gradually gained critical plaudits, including a letter from Arthur C. Clarke to Lanier that read: “Dune seems to me unique among modern science fiction novels in the depth of its characterization and the extraordinary detail of the world it creates. I know nothing comparable to it in science fiction or fantasy except ‘The Lord of the Rings’”. It tied for the 1966 Hugo Award, and was the inaugural winner of the Nebula Award for Best Novel. It is widely considered the best-selling science fiction book of all time, and is one of the earliest examples of climate fiction, popularizing the term “ecology”.

The Map

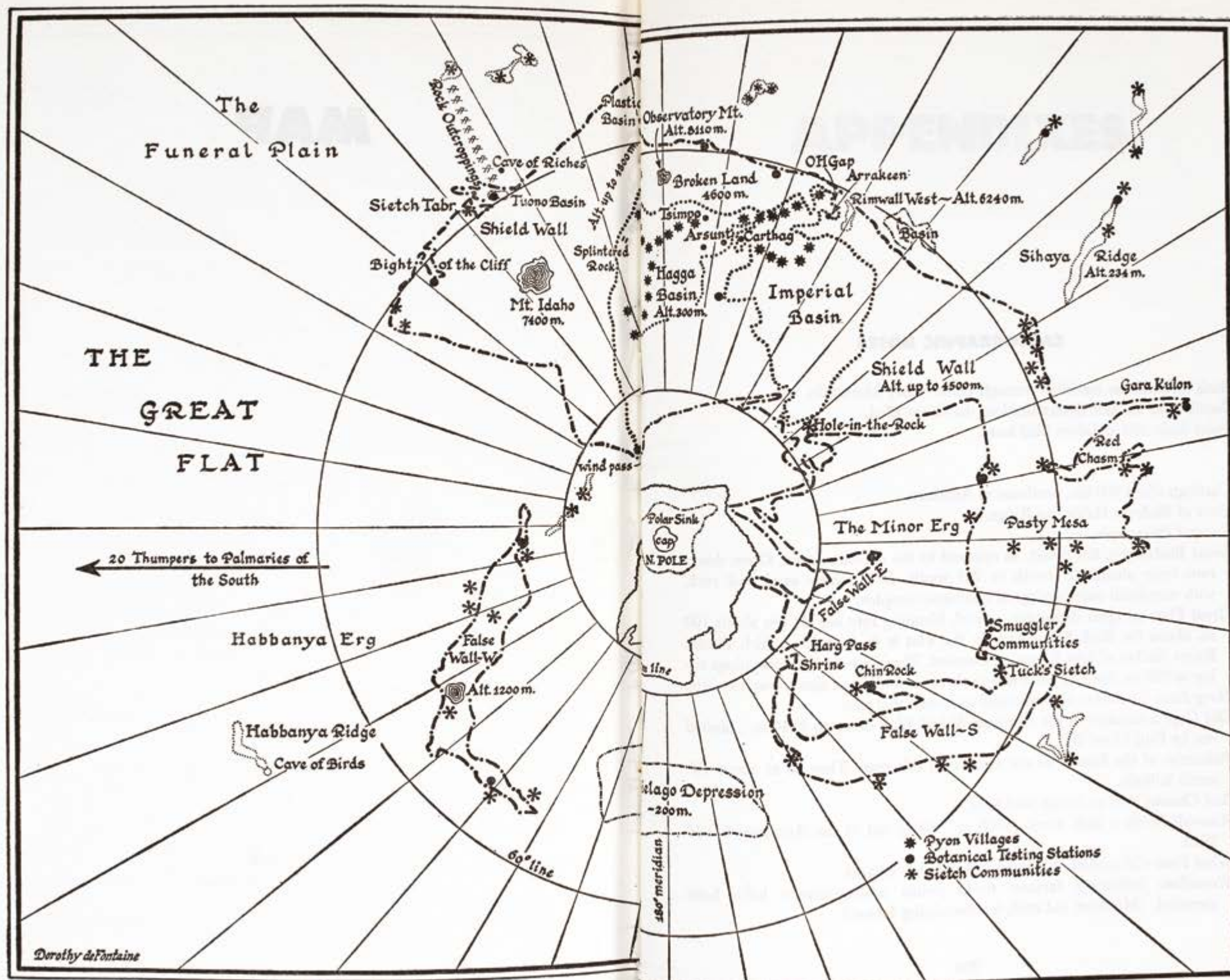
The black and white “polar”, or azimuthal equidistant, projection map by Dorothy de Fontaine, a cartographer from New Canaan, Connecticut, appears on the back cover of the dust jacket in the first edition. Its simplicity belies one of the most sophisticated examples of worldbuilding in science fiction.

The inhospitable surface of Arrakis is almost entirely composed of desert sand dunes, and is ravaged by high temperatures, regular sand storms, and the predations of the iconic sandworms. The northern pole of the planet, however, sits on a large plate of bedrock ringed by mountain ranges - the so-called “Shield Wall” - that both limits the effects of the storms, and is impregnable by the sand worms. The 60 degree latitutde circle on the map, therefore, indicates “The Wormline” - an elevated and mostly rocky surface which the worms cannot cross. The mountains are also home to vast reserves of water that, on an otherwise dry planet, are essential for the survival of the few organisms that make Arrakis their home. Human habitation at the pole was, therefore, more comfortable than elsewhere and this explains both the presence of “Arakeen”, the capital city, visible at the upper right within polar latitudes, and, also, the author’s unusual choice of map projection.

Frank Herbert goes to great lengths to explain not just the geography of his fantasy, but also the cosmology. Dune and its two moons are located at the “the far edge of the Old Imperium in the Canopus System”, and far away from the main populated areas of the universe. It would be of little strategic importance were it not for the fact that it is the original and, for a long time, sole source of the “Spice Melange” - a natural resource vitally important for space travel, and the catalyst for the story.







See next page for cartographic notes.



“The first thing I did was sit down and draw a map. I saw and named Earthsea and all its islands. I knew almost nothing about them, but I knew their names. In the name is the magic”

49 LE GUIN, Ursula K.

*A Wizard of Earthsea.*

Publication  
Berkeley, California, Parnassus Press, 1968.

Description  
First Edition. Octavo (214 by 150mm), 206pp, typed post card signed by Ursula Le Guin and the author Jack Chalker laid into the book, original dust jacket, price clipped.

‘A Wizard of Earthsea’, published in 1968, is one of fantasy’s most famous works, and, along with ‘The Hobbit’, one of several examples in fiction where the map preceded the text.

The Book

The story of a young man who looses a shadow upon the world, and must figure out how to contain it, is set on an archipelago.

‘A Wizard of Earthsea’ was followed by ‘The Tombs of Atuan’, (1970), and ‘The Farthest Shore’ (1972), to make up the original trilogy. The series was then continued with ‘Tehanu’ in 1990, and ‘Tales from Earthsea’ and ‘The Other Wind’, both 2001.

The Map

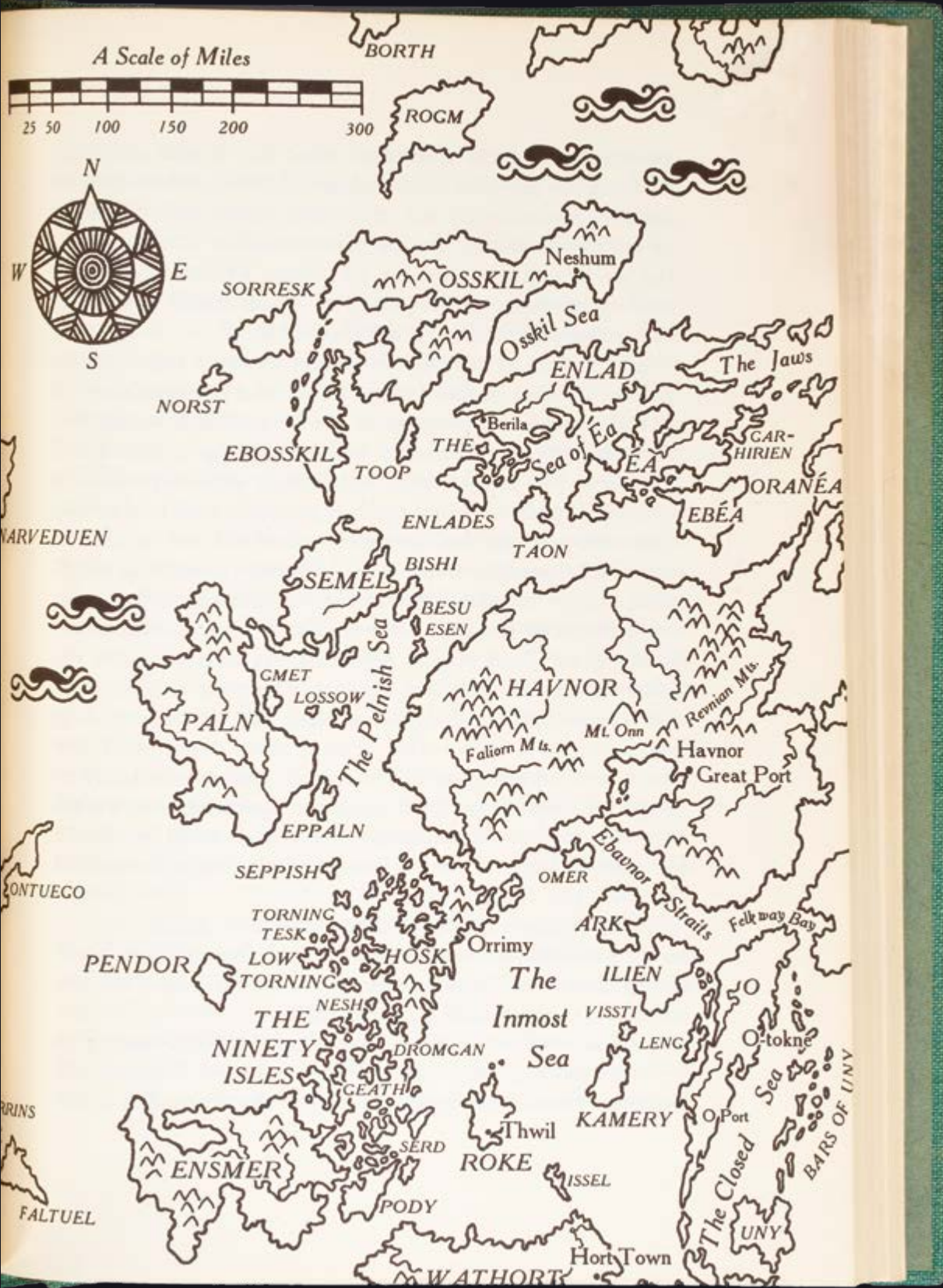
Earthsea is a world of mostly water, with most of the land being composed of many small islands in an archipelago with the largest island, ‘Havnor’, being approximately the size of Great Britain. All of the islands around ‘Havnor’ and ‘Roke’ belong to the ‘Inmost Sea’, where many of the events in the books take place. The climate of Earthsea is described as temperate, and so comparable to the mid latitudes of the northern hemisphere of the Earth, with defined seasons and cold and snowy winters, especially on northern islands like Gont and Osskil. In the southern regions of Earthsea, it is warmer.

It is worthy of note that Le Guin describes most of the inhabitants of Earthsea as having “brown skin”, ranging from “red-brown” in the Archipelago, to darker “black-brown” complexions in the East Reach. The author has, on several occasions, challenged what she described as the general assumption in fantasy that characters should be white.

Beyond the extent of the map lies ‘The Dry Land’; a realm of shadow and dust, of eternal night where the stars are fixed in the sky, and nothing changes and all but the Kargs go to die. The souls who reside there have an empty, dreary existence, and even “lovers pass each other in silence”. Le Guin has stated that the idea of the Dry Land came from the “Greco-Roman idea of Hades’ realm, from certain images in Dante Alighieri’s work”.

The map of Earthsea was the author’s own creation:

“The first thing I did was sit down and draw a map. I saw and named Earthsea and all its islands. I knew almost nothing about them, but I knew their names. In the name is the magic” (Le Guin).









“Then the map was drawn for you, and I am much mistaken if it does not tell you plainly where to go” — ‘The Hobbit’

50 TOLKIEN, John Ronald Reuel; and BAYNES, Pauline

*A map of middle-earth.*

Publication  
[London], George Allen & Unwin Ltd., 1970.

Description  
Lithograph, printed in colours, skilfully repaired tear in the lower centre of map.

Dimensions  
930 by 600mm (36.5 by 23.5 inches).

The Books

Inspired by the Midgard of Norse mythology, J.R.R. Tolkien describes Middle-earth with outstanding richness; its lore extends not only to people and places, but also to languages, histories, religions and wars. From the Shire, “home of well-ordered towns and prosperous farms, tucked away in a corner of the world where folk are decent and peaceful”, to Mordor, “a dying land, but...not yet dead”, it is a world in which men fight alongside Elves and Dwarves, treasure is guarded by fearsome dragons, and ultimate power can be contained within a ring.

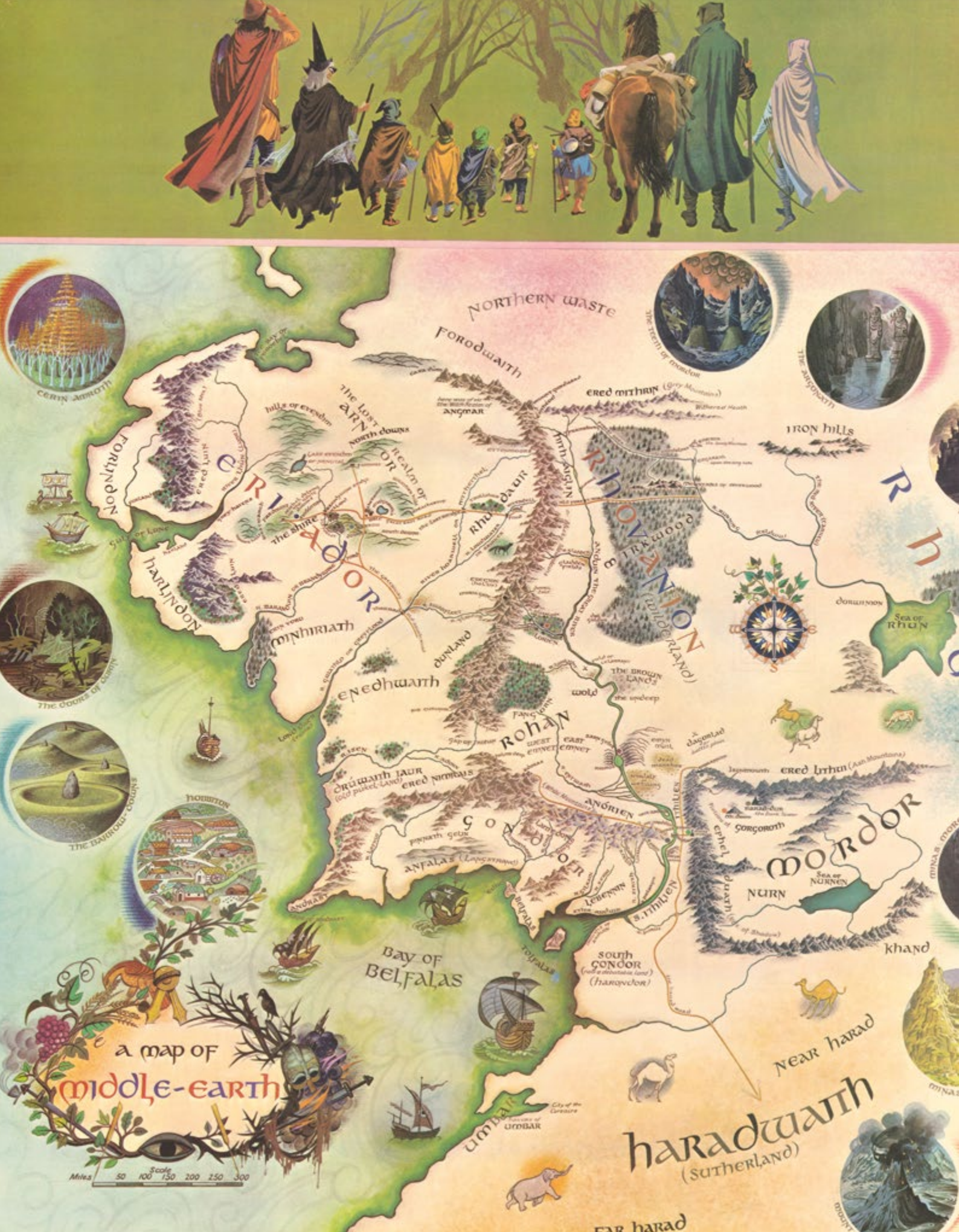
The struggle for power within Middle-earth, and the larger world of Arda, forms both the plot and the deeper message of many of Tolkien’s works, from ‘The Hobbit’ to ‘The Silmarillion’. Much like his friend C.S. Lewis, Tolkien used his works of fantasy as a conduit for profound moral messages about good and evil, friendship and death, and in doing so created a world that continues to appeal to readers of every age.

The Map

The sole artist approved by Tolkien to illustrate his work, Pauline Baynes, created art for many of the author’s books, although she declined the challenge of illustrating the ‘Lord of the Rings’ on the ground of its huge scope. Baynes did, however, paint the present map of Middle-earth in 1969.

In addition to the geography of Middle-earth, with its mountains, rivers, cities and realms including Mordor and Eriador, the map has ten circular inset vignettes showing notable locations from the story, such as “The doors of Durin”, “Hobbiton” and “The Argonath”. On seeing these for the first time upon publication, Tolkien noted that “these pictures agree remarkably with my own vision”.

Along the upper edge of the map, a charming border shows the members of the Fellowship of the Ring setting off on their quest to destroy the One Ring; along the lower edge the novel’s antagonists appear, including Gollum, Shelob and the Nazgul. Baynes considered these elements to make the map too decorative to be included in editions of ‘The Lord of the Rings’, but it has nonetheless become an iconic depiction of Tolkien’s world. Indeed, it helped to make the recognizable majuscule script standard for Middle-earth maps and merchandise.





Through the wardrobe

51 LEWIS, Charles Staples; and  
BAYNES, Pauline

*A Map of Narnia and the  
surrounding countries.*

Publication  
[New York], MacMillan Publishing Co., 1972.

Description  
Lithograph, printed in colours, skilfully  
repaired tear in the upper centre of map.

Dimensions  
762 by 510mm (30 by 20 inches).

The first comprehensive image of Narnia, by the artist who illustrated  
the works of Lewis and Tolkien.

The Books

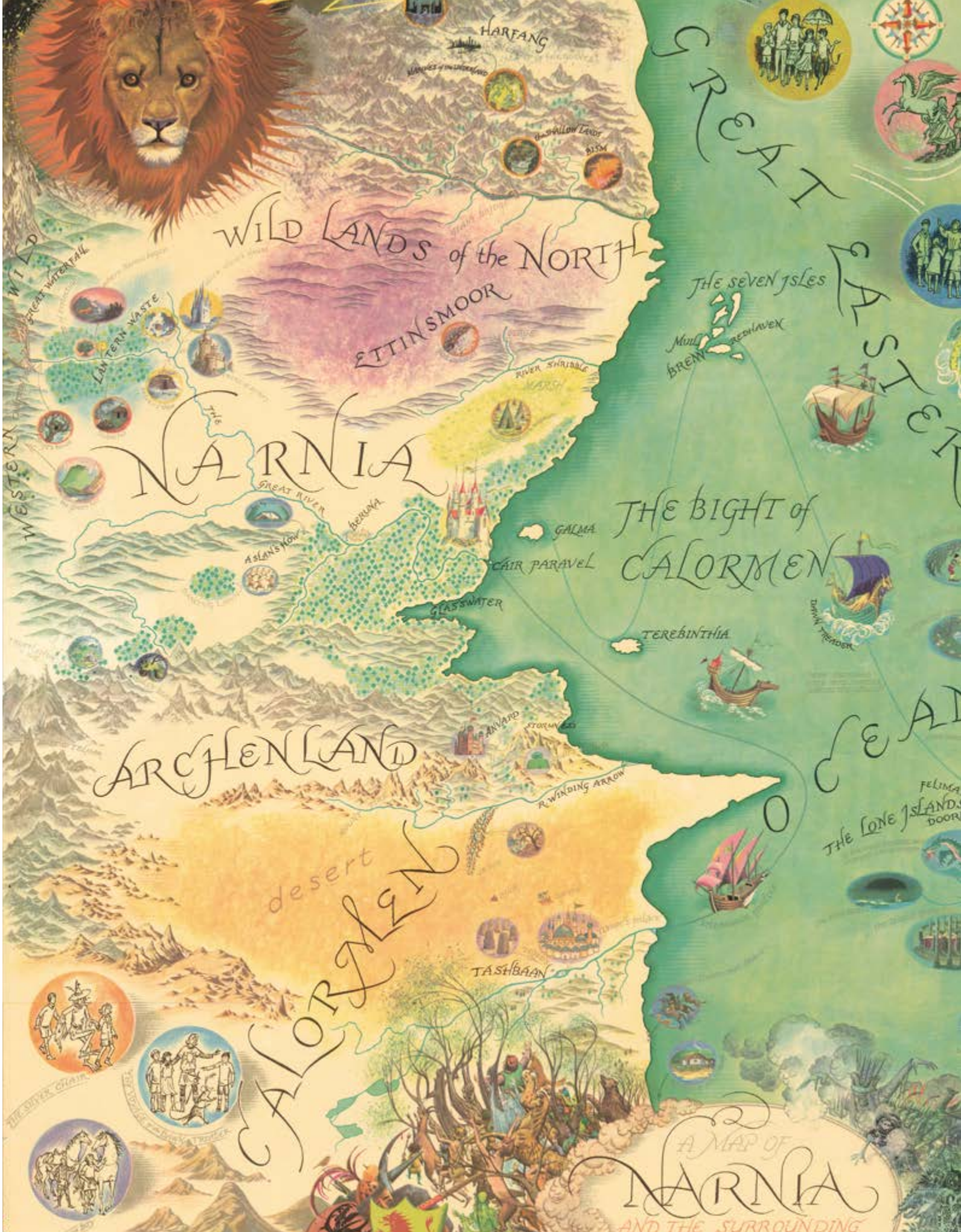
For a description of the ‘Chronicles of Narnia’, please see item 42.

The Map

At Lewis’ request, his novels were illustrated by Pauline Baynes, whose  
drawings he had seen in the lesser-known works of his good friend, J.R.R.  
Tolkien. Baynes’s colourful, whimsical and evocative style is the perfect  
accompaniment to the writings of both authors, appealing to both the  
childish and adult eye. The present map is Baynes’s first attempt to interweave  
the stories and lore of Narnia into a single comprehensive image.

The land of Narnia occupies the left half of the sheet, with its various  
regions labelled, and sites such as Cair Paravel and Beaver’s Dam are  
illustrated in small round cartouches. Mountains, rivers and forests appear,  
with the Lamp Post shining out from the centre of the “Lantern Waste”  
woodland. In the “Great Eastern Ocean”, the voyage of the ‘Dawn Treader’  
is traced by a green line, with other vessels and islands also shown in the  
waters. In the corners of the sheet, each of the seven novels in the series  
is represented with a coloured circle containing a small illustration and  
labelled with its title.

In the upper left-hand corner a striking portrait of the lion Aslan  
is depicted, his mane giving him the appearance of a fiery sun. The surrounding  
stars and lightning-bolt only contribute to this image, reflecting Aslan’s  
allegorical role in the stories. This is further supported by the title cartouche  
in the lower right-hand corner, which is filled with a variety of characters,  
divided between light and darkness, setting up the battle-lines in the  
struggle between good and evil.





“But first they must catch you; digger,  
listener, runner, Prince with the swift warning”

52 ADAMS, Richard; and HEMMETT, Marilyn

*Watership Down.*

Publication  
London, Rex Collings, 1972.

Description  
First Edition. Octavo (215 by 135mm), viii, 414pp, folding map at rear, publisher's brown cloth boards with gilt lettering to the spine, dust jacket in near fine condition with just a couple of small closed tears to the extremities.

Issue: The publisher's printed price of £3.50 net is present to the front flap.

Richard Adams's immigration parable, 'Watership Down', centring on anthropomorphic bunnies and their adventures in north Hampshire.

The Book

“All the world will be your enemy, Prince of a Thousand enemies. And when they catch you, they will kill you. But first they must catch you; digger, listener, runner, Prince with the swift warning. Be cunning, and full of tricks, and your people will never be destroyed”.

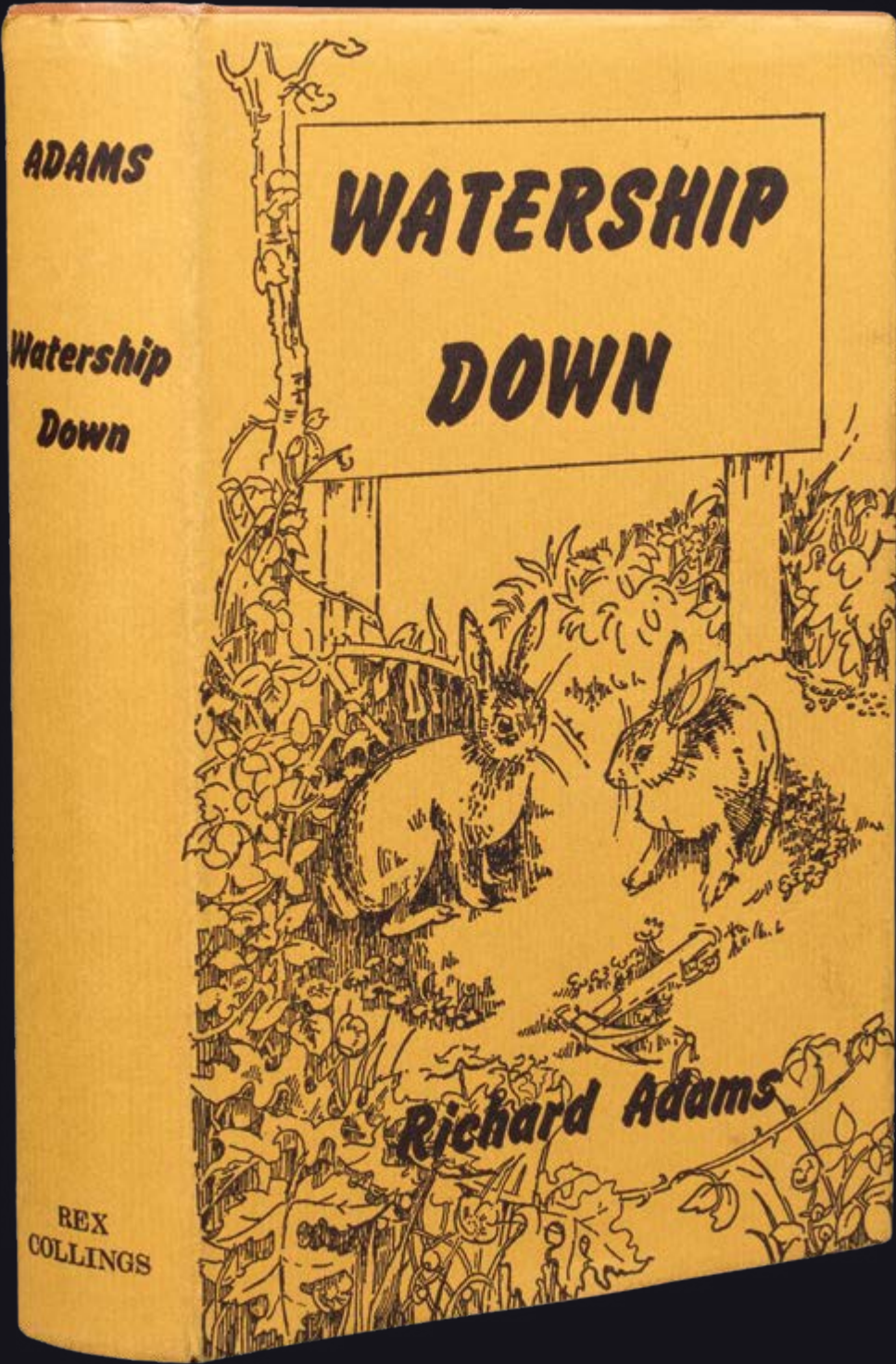
The above prophecy, foretelling the destruction of the warren, leads the rabbits to abandon all and emigrate. Crossing the River Enborne, and seeking a new home, Bigwig, Hazel, Fiver et al's journey is fraught with challenges, including various wild animals, a shotgun, a car, and a military dictatorship.

The story is Richard Adams's debut novel, and began life as stories told to his young daughters Juliet and Rosamund during long car journeys. In his autobiography, 'The Day Gone By', Adams wrote that he based 'Watership Down' and the stories in it on his experiences during Operation Market Garden and the Battle of Arnhem, in 1944.

'Watership Down' was rejected by several publishers before being accepted by Collings. It then went on to win both the Carnegie Medal and Guardian Prize, as well as other book awards. The novel was adapted into an animated feature film in 1978 and, from 1999 to 2001, an animated children's television series.

The Map

The map is by cartographer Marliyn Hemmett, and is orientated with north at the left. It extends east to west to south from Kingsclere to Whitchurch, and north to south from Sandford Park to Overton. It has a familiar 'Ordnance Survey' feel to it, but with added grid lines. The map shows various toponyms from the book, including the ancient Harroway where Efrafa is located at the "crossing point of two bridle paths", Nuthanger Farm, Watership Down and Hampshire's famous River Test chalk stream where the rabbits made their way to safety on a raft.





Bright Eyes!

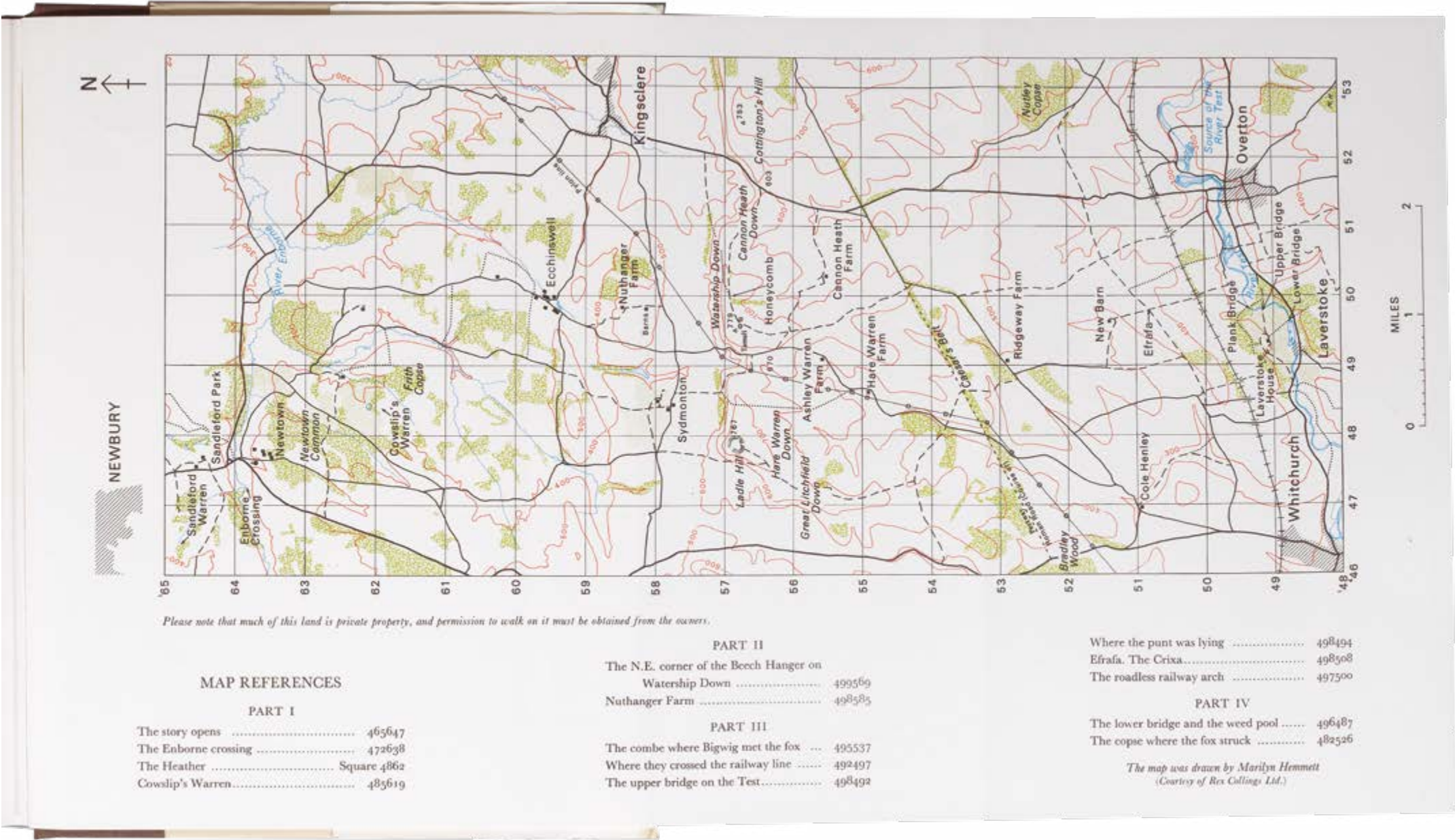
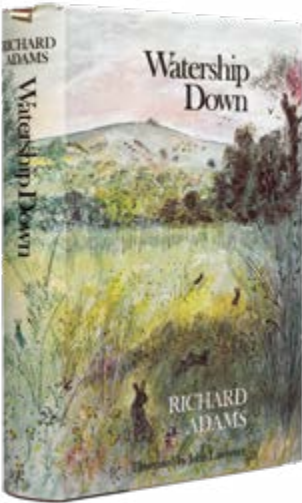
53 ADAMS, Richard; HEMMETT, Marilyn; and LAWRENCE, John

*Watership Down.*

Publication  
Harmondsworth, Penguin Books Ltd and  
Kestrel Books, 1976.

Description  
First illustrated edition, first printing. Quarto  
(232 by 155mm), 550pp, folding map at  
rear, clipped wrapper with a little wear to  
the corners and spine tips, slipcase.

Map reoriented to fold out to the right of the book block for easier reading.  
“Included with this title is an interesting piece of ephemera: a  
four-sided A5 catalogue of an exhibition of drawings and water colours  
by John Lawrence from his illustrations for a Nature Diary. The exhibition  
was held at Sotheran’s from November 14 through December 24, 1985”.



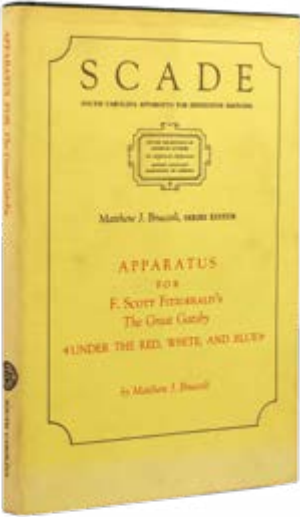


54 FITZGERALD, Francis Scott Key; and BRUCCOLI, Matthew J.

*Apparatus for F. Scott Fitzgerald's The Great Gatsby (Under the Red, White, and Blue).*

**Publication**  
University of South Carolina Press, 1974.

**Description**  
First edition. Octavo (216 by 135mm), xiv140pp, inscribed by the author, cartographic endpapers. Facsimile frontispiece illustrations of Fitzgerald's cablegram to Scribner's in 1925 and F. Cugat's painting for the dust jacket of 'The Great Gatsby' in colour. Additional illustrations throughout, publisher's original green cloth covered boards, spine stamped in gilt, dust jacket, a little sunned at the spine.



“I see now that this has been a story of the West, after all”

The endpapers contain two maps of the geography of ‘The Great Gatsby’. Despite the central role of geographical space as a metaphor for class in F. Scott Fitzgerald’s famous Jazz Age novel, the endpapers here appear to be the earliest printed maps of Gatsby’s world.

The Book

The setting of ‘The Great Gatsby’ is Long Island in the summer of 1922, and the action takes place along a corridor stretching from New York City to the suburbs known as West and East Egg. The Long Island peninsulas of West and East Egg serve as stand-ins for the real life locations of Great Neck and Cow Neck, respectively. Geography is used to define social class throughout the novel: West Egg had people with “new money”, such as Gatsby, while East Egg had people with “old money”, such as Daisy and Tom. The Valley of Ashes is home to George and Myrtle and the working classes.

Throughout the novel, “space” and “place” represent themes and ideas, and the points of the compass come to represent the societal values and mores. In chapter nine, the novel’s narrator, Nick Carraway, concludes:

“I see now that this has been a story of the West, after all—Tom and Gatsby, Daisy and Jordan and I, were all Westerners, and perhaps we possessed some deficiency in common which made us subtly unadaptable to Eastern life”.

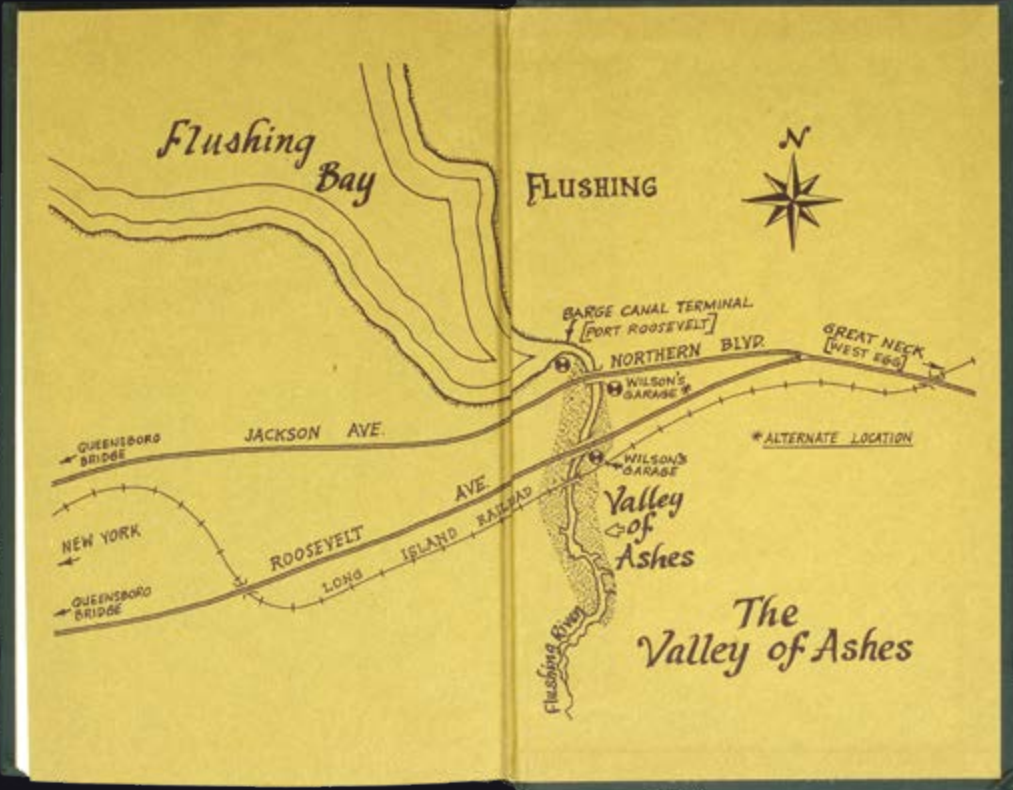
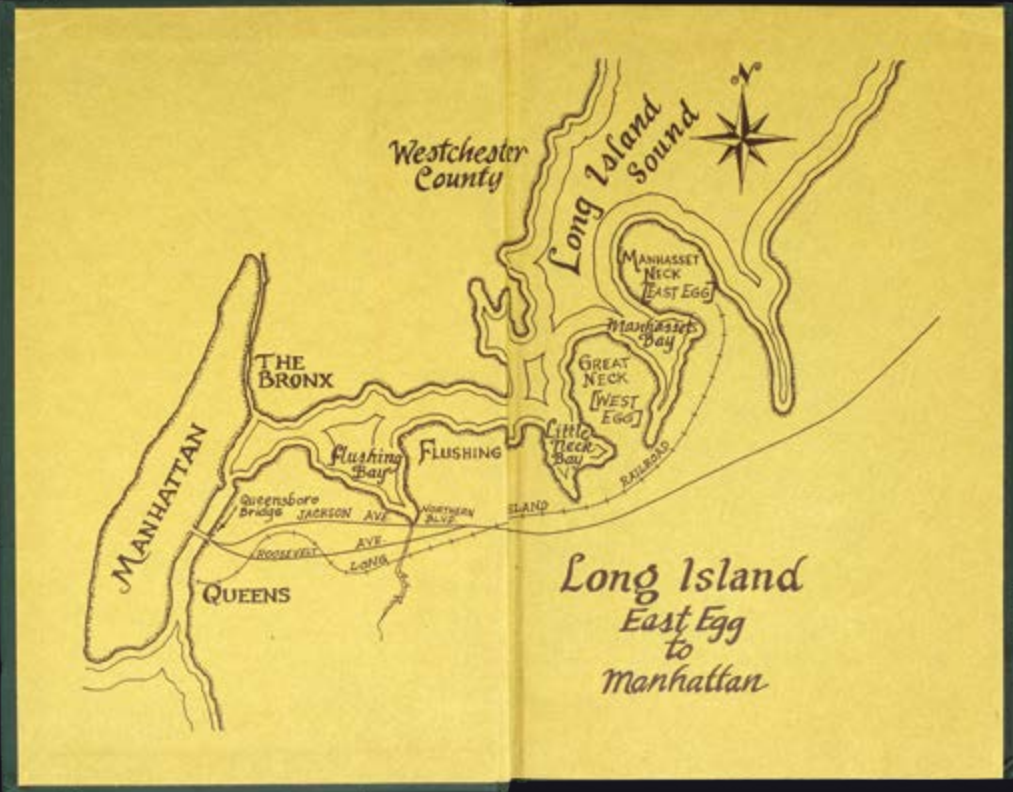
“East” is associated with a decadent New York, and “the bad”, while “West” represents more traditional moral values - “the good”. In this moment, Nick realizes for the first time that, though his story is set on the East Coast, the western character of his acquaintances (“some deficiency in common”) is the source of the story’s tensions. This perspective motivates Nick’s decision to return to Minnesota, as the infeasibility of Nick’s Midwestern values in New York society mirrors the impracticality of Gatsby’s dream.

Bruccoli is the series editor for SCADE (South Carolina Apparatus for Definitive Editions). Books in the series provide bibliographical and textual information for scholars and students.

The Maps

The front endpaper bears a map ‘Long Island East Egg to Manhattan’ extending north to south from Westchester County to the southern tip of Manhattan, and west to east from Manhattan to East Egg.

The larger scale map of ‘The Valley of the Ashes’ occupies the rear endpapers, and shows the area around Flushing, and suggests two possible locations for Wilson’s Garage. The Long Island Railway, and Jackson and Roosevelt Avenues feature on both maps.





Players die frequently

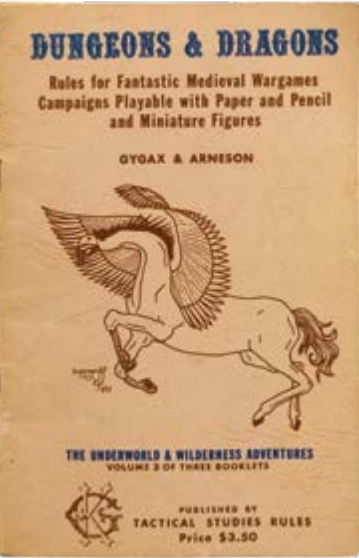
55 GYGAX, Gary and Dave ARNESON

Dungeons & Dragons Rules for Fantastic Medieval Wargames Campaigns Playable with Paper and Pencil and Miniature Figures - Volume 3: The Underworld & Wilderness Adventures.

Publication  
Lake Geneva, Wisconsin Tactical Studies Rules Inc., November 1975.

Description  
First edition, fourth printing. Octavo (210 by 140mm), 36pp, buff wrappers printed in brown and blue, hippogryff motif, stapled.

Issue:  
"Fourth printing November 1975" on inside cover. Price \$3.50 on outside cover. 5,000 copies of this set were printed.



The first printed Dungeons & Dragons map — ultimate worldbuilding adventure!

The Game

The rules for Dungeons & Dragons are 36-pages long, structured, yet open-ended, and while once played indoors with the participants seated around a tabletop, is now more commonly played by Video Tele conferencing (VTC) One player takes on the role of Dungeon Master (DM) while the others each control a single character, representing an individual in a fictional setting. The only items required to play the game are the rulebooks, as here, a character sheet for each player, and a number of polyhedral dice.

Dungeons & Dragons has its origins in a set of medieval miniature rules written by Jeff Perren and expanded by Gary Gygax, and a game called 'Chainmail' devised by Dave Wesely and Dave Arneson, before Arneson and Gygax collaborated on developing 'The Fantasy Game', the game that became Dungeons & Dragons. The name was chosen by Gygax's two-year-old daughter Cindy; upon being presented with a number of choices of possible names, she exclaimed, "Oh Daddy, I like Dungeons & Dragons best!".

The original, Dungeons & Dragons, for which advertisements first appeared in the Spring of 1974, was first published in three volumes: 'Men & Magic'; 'Monsters & Treasure'; 'The Underworld & Wilderness Adventures', presented in a brown wood-grain box, with six reference sheets of tables and charts.

With a production budget of only \$2000 to produce a thousand copies, the result was amateurish. Only \$100 was budgeted for artwork, and it shows. Gygax pressed into service just about anyone who could hold a pencil, including local artist Cookie Corey; Greg Bell, a member of Jeff Perren's gaming group; D&D co-creator Dave Arneson; Gygax's wife's half-sister Keenan Powell; and fellow TSR co-founder Don Kaye. Each artist was paid \$2 for a small piece or \$3 for a larger piece, with an identical amount paid as a royalty every time another thousand copies were printed.

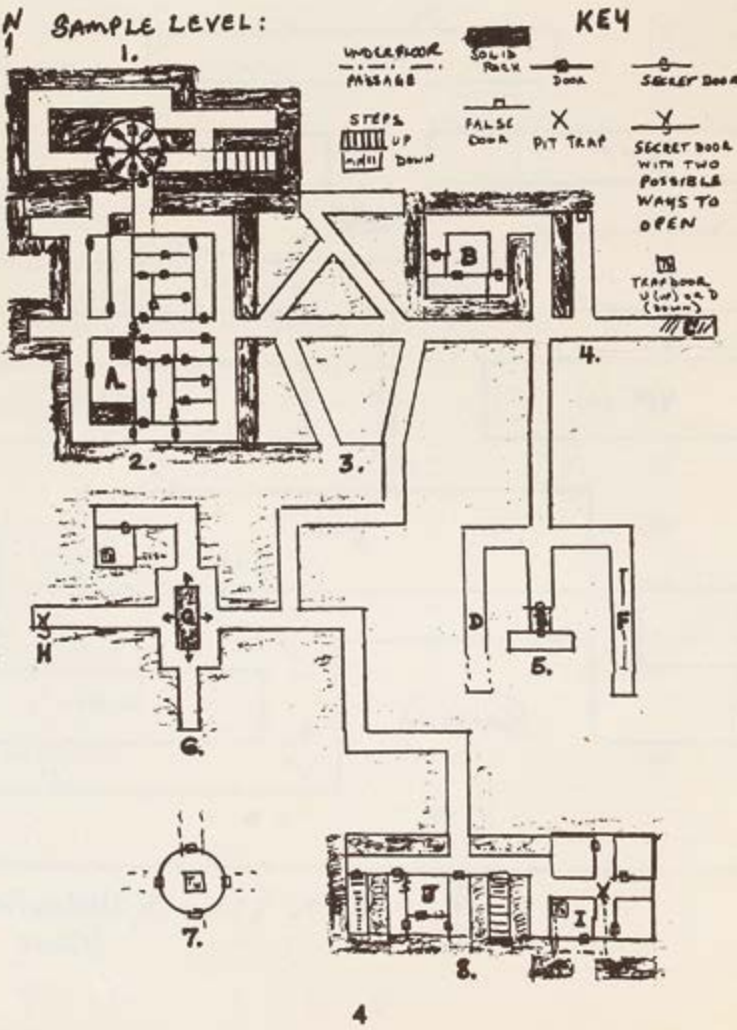
Dungeons & Dragons is obviously heavily influenced by mythology and fantasy novels in general, and Tolkien's work in particular. In fact, the similarity between the worldbuilding of Dungeons & Dragons, and Middle Earth was rather too close for comfort for the Tolkien estate. Early editions of the game include references to "hobbits", "ents" and "balrogs". These were later altered to "halflings", "treants", and "balors".

The Maps

Two "maps" appear in the first edition of the rules. More rudimentary sketches than proper cartography, they are 'Sample Cross Section of Levels' and 'A Sample Level', illustrating how a Dungeon Master might go about constructing their own worldbuilding cartography.

In beginning a dungeon it is advisable to construct at least three levels at once, noting where stairs, trap doors (and chimneys) and slanting passages come out on lower levels, as well as the mouths of chutes and teleportation terminals. In doing the lowest level of such a set it is also necessary to leave space for the various methods of egress to still lower levels. A good dungeon will have no less than a dozen levels down, with offshoot levels in addition, and new levels under construction so that players will never grow tired of it. There is no real limit to the number of levels, nor is there any restriction on their size (other than the size of graph paper available). "Greyhawk Castle", for example, has over a dozen levels in succession downwards, more than that number branching from these, and not less than two new levels under construction at any given time. These levels contain such things as a museum from another age, an underground lake, a series of caverns filled with giant fungi, a bowling alley for 20' high Giants, an arena of evil, crypts, and so on.

A sample level is shown below in order to aid the prospective referee in designing his own game:





“I solemnly swear that I am up to no good”

56 MOONY, WORMTAIL, PADFOOT & PRONGS, Mssrs

*The Marauder’s Map.*

Publication  
Hogwarts, 1974.  
.  
Description  
Parchment. Invisible to Muggles.

Dimensions  
470 by 220mm (18.5 by 8.75 inches),  
folded, opening to 470 by 1830mm (18.5  
by 72 inches) at maximum extent.

An unusual map of Hogwarts, replete with the location of all secret passages, and the location of every person within the school’s grounds.

“[George] took out his wand, touched the parchment lightly, and said, “I solemnly swear that I am up to no good.”

“At once, thin ink lines began to spread like a spider’s web from the point that George’s wand had touched. They joined each other, they criss[-]crossed, they fanned into every corner of the parchment; then words began to blossom across the top, great, curly, green words, that proclaimed: Messrs. Moony, Wormtail, Padfoot, and Prongs Purveyors of Aids to Magical Mischief-Makers are proud to present: The Marauder’s Map” (J.K. Rowling, *The Harry Potter and the Prisoner of Azkaban*).

Mischief managed!

Provenance

1. James Potter
2. George and Fred Weasley
3. Harry Potter
4. Albus Severus Potter
5. Barty Crouch Jnr, thence by descent.





“My name is Inigo Montoya. You killed my father. Prepare to die”

57 GOLDMAN, William

*The Princess Bride.*

Publication  
Ballantine Books, 1977.

Description  
First Paperback Edition. Octavo (175 by 110mm), 284pp, paperback.

### References

Egan, 'William Goldman: The Reluctant Storyteller', 2014.

Map of the world in which William Goldman's tongue-in-cheek "Romantasy", 'The Princess Bride', takes place.

## The Author

William Goldman (1931-1987) was one of the greatest scriptwriters of the twentieth century. Three of his scripts have been voted into the Writers Guild of America Hall-of-Fame's '101 Greatest Screenplays' list: 'Butch Cassidy and the Sundance Kid', and 'All the President's Men' - both of which won him an Oscar, and 'The Princess Bride' which he adapted from his own novel.

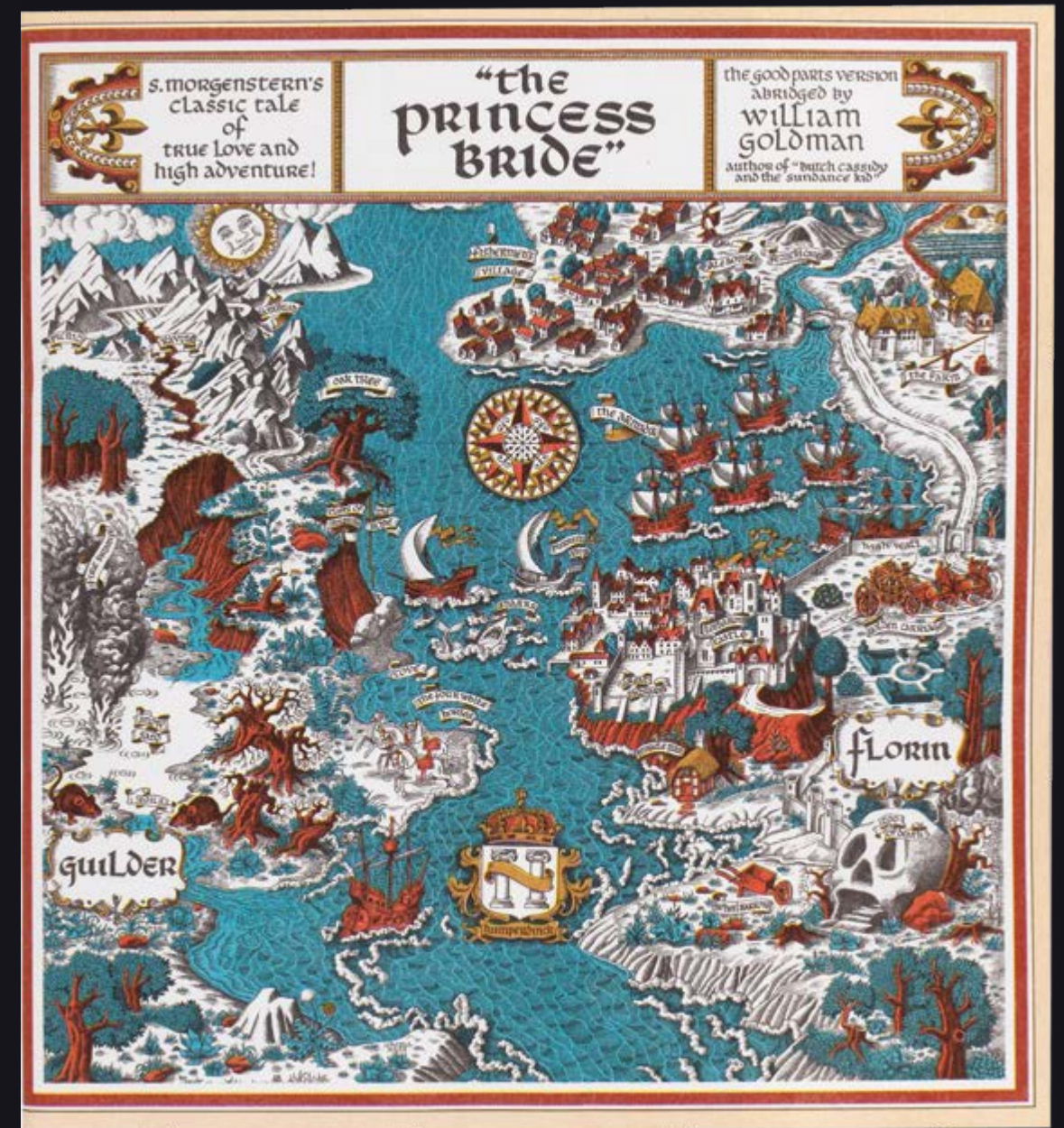
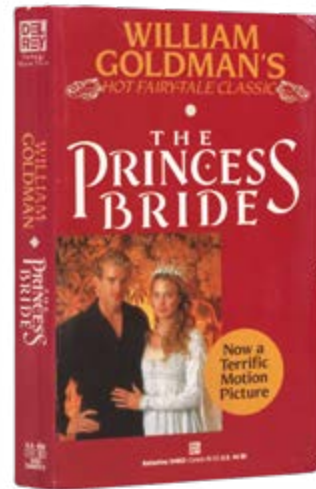
Goldman said of his work: “I [don’t] like my writing. I wrote a movie called ‘Butch Cassidy and the Sundance Kid’ and I wrote a novel called ‘The Princess Bride’ and those are the only two things I’ve ever written, not that I’m proud of, but that I can look at without humiliation” (Egan). He joked that when he died, all the headlines would read “Oscar-winning screenwriter of ‘Butch Cassidy’ dies”. He was partly correct: some notices mentioned ‘The Princess Bride’ too...

In fact, Goldman's phenomenally successful writing career includes many other greats, including: 'The Stepford Wives' (1975), 'A Bridge Too Far' (1977), 'Papillon' (1973 - as an uncredited contributing writer), 'Marathon Man' (1976) and 'Magic' (1978) which were both adapted from his own novels, and 'Heat' (1985).

## The Map

The map is centred on a compass rose and depicts the feuding states of Florin and Guilder, separated by the Sea of Dispair. The Humperdinck coat of arms is prominent in the middle of the map. Other aspects of the tale visible include the ravine, the oak tree and rope, snow sand, four white horses, the fishermen's village, and the zoo of death.

In a nod to Goldman's obituary predictions, the map is entitled 'S. Morgenstern's classic tale of true love and high adventure "The Princess Bride" – the good parts version abridged by William Goldman, author of "Butch Cassidy and the Sundance Kid"'.





58 TOLKIEN, John Ronald Reuel; and TOLKIEN, Christopher

*The Silmarillion.*

Publication  
London, George Allen & Unwin, 1977.

Description  
First edition, first printing. Octavo (222 by 140mm), 366pp, printed by Billings, folding map at rear, publisher's dark blue cloth with gilt titles and decoration to spine, top edge blue, dust jacket.

“they saw a new World made visible before them, and it was globed amid the Void, and it was sustained therein, but was not of it.”

Tolkien’s first book, and also his last. ‘The Silmarillion’ is Middle Earth’s origin story.  
It extends from the beginning of time to the departure of the Elves from Middle Earth. In conception it precedes ‘The Hobbit’, and is the story of the First Age of Middle Earth. It was edited, partly written, and published posthumously by Tolkien’s son Christopher Tolkien in 1977, with the assistance of fantasy fiction writer Guy Gavriel Kay.

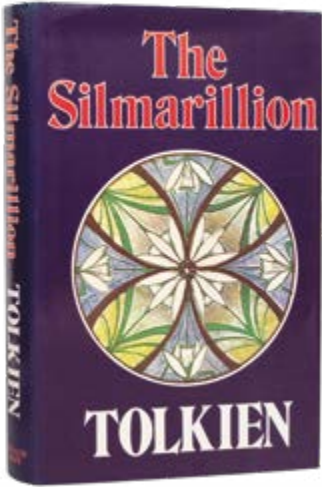
The Book  
‘Quenta Silmarillion’ (‘The History of the Silmarils’) is a series of interconnected tales in 24 books, set in the First Age that narrate the tragic saga of the three forged jewels, the Silmarillion.

The Silmarillion combines five parts:  
1. The Ainulindal. - the creation of Eä, Tolkien’s universe.  
2. The Valaquenta - a description of the Valar and Maiar.  
3. The Quenta Silmarillion - the history of the events before and during the First Age.  
4. The Akallabêth - the history of the Second Age.  
5. Of the Rings of Power and the Third Age.

The book reflects the influence of many sources, including the Finnish epic ‘Kalevala’, Greek mythology in the lost island of Atlantis (as Númenor) and the Olympian gods (in the shape of the Valar).

The Map  
The coloured map folds in to the back of the book, and is by H.E. Riddett after a redrawing by Christopher Tolkien of J.R.R.Tolkien’s ‘Second ‘Silmarillion’ map’.

In the First Age, Beleriand was among the westernmost lands of Middle-earth. Beleriand had a long western shoreline with the Great Sea Belegaer, including the Bay of Balar in its south-west. The Ered Luin (Blue Mountains) formed the eastern border of Beleriand, separating it from Eriador. To the south, Beleriand was bound by the Great Gulf. North of Beleriand were the highland regions of Hithlum, Dorthonion, and Lothlann.





“Books are not made to be believed but to be subjected to inquiry”

59 ECO, Umberto

*Il Nome Della Rosa [The Name of the Rose]*.

Publication  
Milan, Bompiani, September, 1980.

Description  
First edition, first printing. Octavo (205 by 120mm), 504pp, [8 - index], signed by the author, original cloth with dust-jacket.

References  
Contursi, A021a; cf. The Alibi Library, <https://alibilibrary.com/2013/07/19/guide-to-fictional-libraries-9-the-name-of-the-rose-2/>.

A signed first edition of Eco’s debut novel. ‘The Name of the Rose’ has sold over 50 million copies worldwide, and was ranked fourteenth on Le Monde’s ‘100 Books of the Century’ list.

The Book

A seemingly straight-forward medieval murder mystery set in the year 1327, ‘The Name of the Rose’ follows friar William of Baskerville and the narrator, a young Benedictine novice named Adso of Melk, as they seek to investigate a series of murders that have occurred within a monastery. The mystery revolves around the monastery ‘Secretum’ - “one of the greatest libraries in all Christendom”, filled with lost manuscripts from classical authors. The library is kept hidden from all but its librarian because such advanced knowledge, coming from pagan philosophers, is difficult to reconcile with Christianity.

The Map

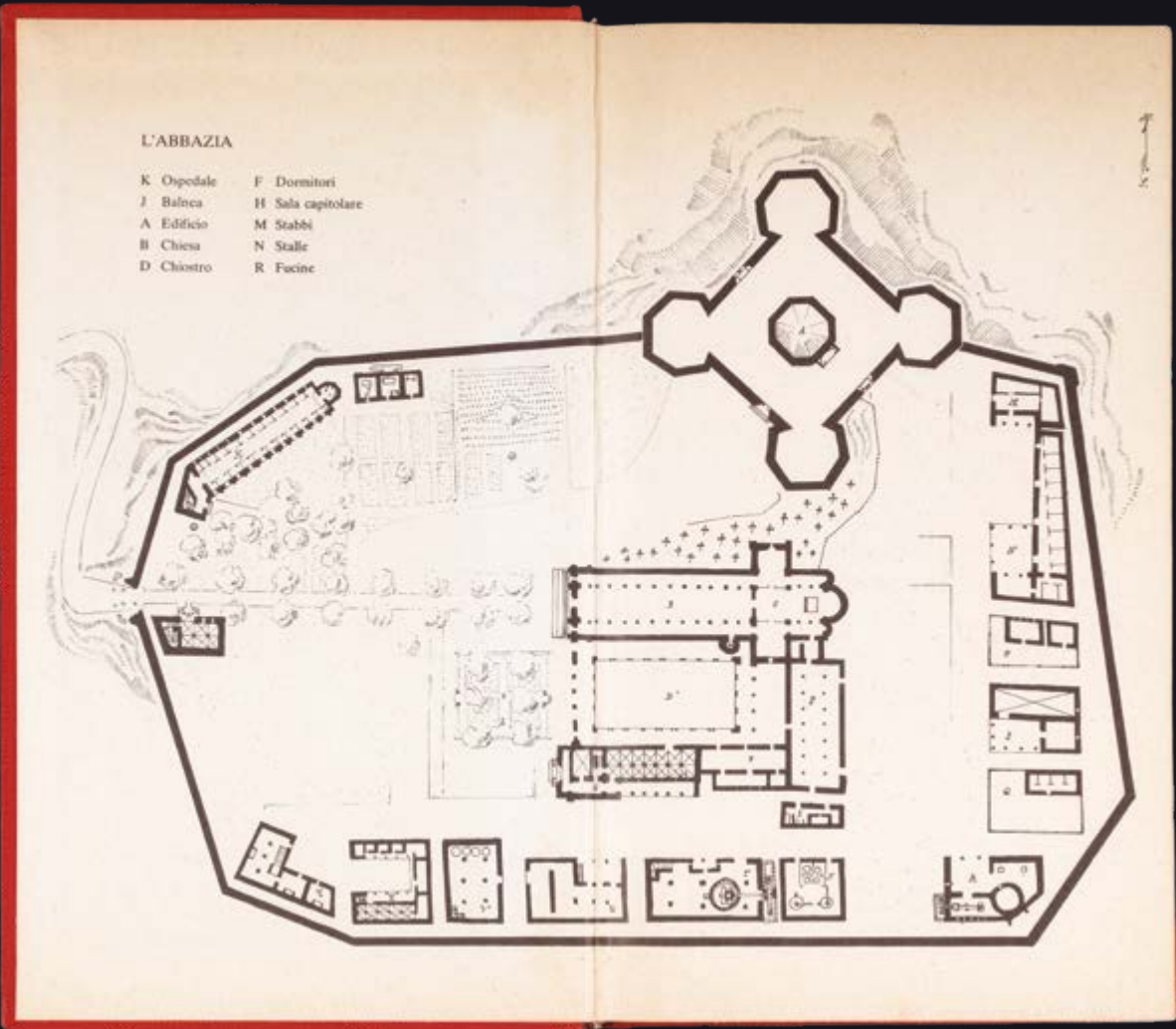
The monastery of the book is based on Sacra di San Michele, a tenth-century monastery perched atop a little rocky mountain in Piedmont, but the plan of Eco’s labyrinthine library derives from a large thirteenth-century maze that once existed on the floor of Reims Cathedral in France.

The library occupies the third floor of the ‘Aedificium’ - the monumental main building of the monastery. The ‘Aedificium’ has four towers at the four cardinal points, and the top floor of each has seven rooms on the outside, surrounding a central room. There are another eight rooms on the outer walls, and 16 rooms in the centre of the maze, giving the library a total of 56 rooms. Each room has a scroll containing a verse from the Book of Revelation. The first letter of the verse is the letter corresponding to that room. The letters of adjacent rooms, read together, give the name of a region (e.g. Hibernia in the West tower), and those rooms contain books from that region.

The library is, therefore, ordered like a world map.

Two rooms have no lettering – the easternmost room, which has an altar, and the central room on the south tower, the so-called finis Africae, which contains the most heavily guarded books, and can only be entered through a secret door. The solution to the mystery lies with a book concealed in this room.

The library’s paradox is that it is both a labyrinth and a map. The visitor can solve the labyrinth by understanding the map that lies within it.





International missions (and martinis)

60 [FLEMING, Ian]

*The Ian Fleming Thriller Map.*

Publication  
[Los Angeles], Aaron Blake Publishers, 1987.

Description  
Lithograph map, printed in colours.

Dimensions  
520 by 690mm (20.5 by 27.25 inches).

A comprehensive record of James Bond’s missions (and martinis) across the world.

The Books  
“What are you going to do with yourself if the globe shrinks, and there are no more corners left?”, James Bond asks himself in ‘Casino Royale’ (1953). A pressing concern indeed for the ever-itinerant 007, whose missions take him across the world, hunting down Britain’s enemies on behalf of Her Majesty’s Government. The first of Ian Fleming’s Bond novels, published from 1953 to 1966, ‘Casino Royale’ takes place mainly in France, but throughout the following 11 books, the spy travels extensively across continents, encountering new dangers on every page.

Informed by Fleming’s own time in the Naval Intelligence Division, the novels tell a fantastical tale of the intrigue, danger and thrill to be found in the global political upheaval of the 1950s and 1960s. The perils of corruption and criminals are offset by Bond’s legendary penchant for pleasure, which have made him one of the most iconic literary figures of all time.

With over 100 million Bond books sold worldwide, and having spawned one of the highest-grossing media franchises of all time, Fleming achieved his aim of writing “the spy story to end all spy stories”.

The Map  
Across Fleming’s 12 Bond novels, 007’s missions leave an international trail crossing five continents and 43 countries. Although the original books were not accompanied by maps, several cartographic records of his adventures have been created by fans and publishers alike, including the present map issued by Aaron Blake Publishers in 1987.

Almost 120 locations visited by Bond are shown, aptly represented by crosshairs and identified below according to the novel in which they appear, sometimes together with details of the people and places that the spy encountered. They span the map from Los Angeles to London, Turkey to Tokyo, with certain spots are connected by lines representing the journey taken between them, on board the Orient Express or Silver Phantom, for example.

Rather than the blue of the ocean, the landmasses of the world are set against a huge Union Jack, representing Bond’s service to Queen and country. Illustrations of an Aston Martin, a soaring missile, and, naturally, scantily-clad women accompany the portrait of Bond that appears on the map, holding his gun in one hand and a martini glass in the other.





“It’s dad’s grail diary. Every clue he followed. Every discovery he made. A complete record of his search for The Holy Grail. This is his whole life”

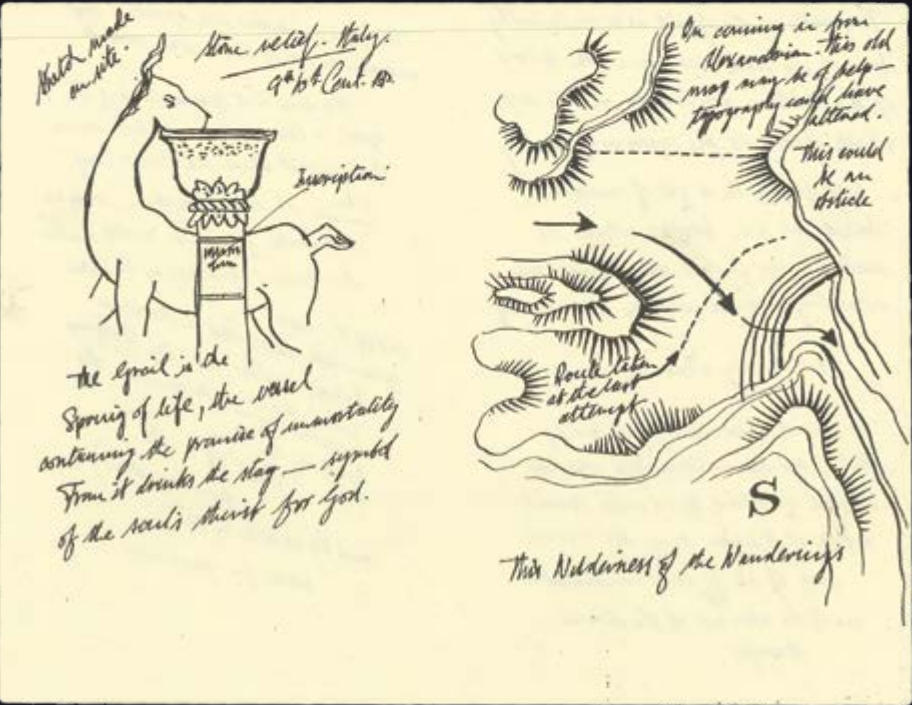
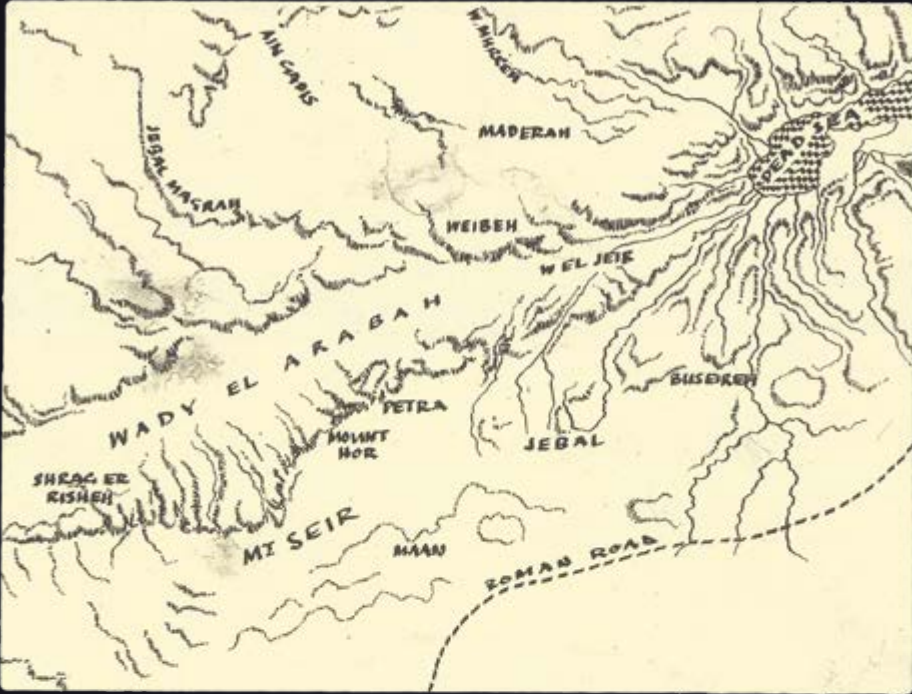
61 [INDIANA JONES AND THE LAST CRUSADE]

[Map to the Holy Grail]. “Wady El Arabah [sic] region” and “coming in from Alexandria” marked “The Wilderness and the Wanderings”.

Publication  
1989.  
Description  
Two sheets, black ink on cream paper.

Dimensions  
(each) 152 by 205mm (6 by 8 inches).

An actual MacGuffin!  
Production-made printed maps for Steven Spielberg’s action adventure sequel ‘Indiana Jones and the Last Crusade’. Indiana Jones (Harrison Ford) used his father’s (Sean Connery) diary to find his father and eventually the Holy Grail itself.  
The third film, 1989’s ‘Indiana Jones and the Last Crusade’, set in 1938, returned to the formula of the original, reintroducing characters such as Sallah and Marcus Brody, a scene from Professor Jones’s classroom (he now teaches at Barnett College), the globe-trotting element of multiple locations, and the return of the infamous Nazi mystics, this time trying to find the Holy Grail. The film’s introduction, set in 1912, provided some backstory to the character, specifically the origin of his fear of snakes, his use of a bullwhip, the scar on his chin, and his hat; the film’s epilogue also reveals that “Indiana” is not Jones’s first name, but a nickname he took from the family dog. The film was a buddy movie of sorts, teaming Indiana with his father, Henry Jones, Sr., often to comical effect. Although Lucas intended to make five Indiana Jones films, ‘Indiana Jones and the Last Crusade’ was the last for over 18 years, as he could not think of a good plot element to drive the next instalment.





The Streets of Ankh-Morpork

62 PRATCHETT, Terry; Stephen BRIGGS; and PLAYER, Stephen

The Streets of Ankh-Morpork.

Publication  
London, Corgi, [1993].

Description  
First Edition. Folding map with 24pp leaves  
text, card wrapper.

Dimensions  
740 by 720mm (29.25 by 28.25 inches).

The first in the series of maps published to illustrate the ‘Discworld’ series.

The Books

As the flat planet’s trade capital, the city-state of Ankh-Morpork plays a prominent role in the stories of Pratchett and Briggs’ ‘Discworld’ series. The city was founded long ago, either by twin brothers raised by a hippopotamus, or from the accumulated dung thrown off an ark constructed to safeguard two of every animal during a massive flood. After a Golden Age, a corrupt monarchy and a civil war, Ankh-Morpork is now governed by an oligarchy of tyrannical Patricians, although the city’s guilds, which include an Assassins’ Guild, Clowns’ Guild and Thieves’ Guild, also hold significant power. The importance of finance is reflected in the anthem of the city-state:

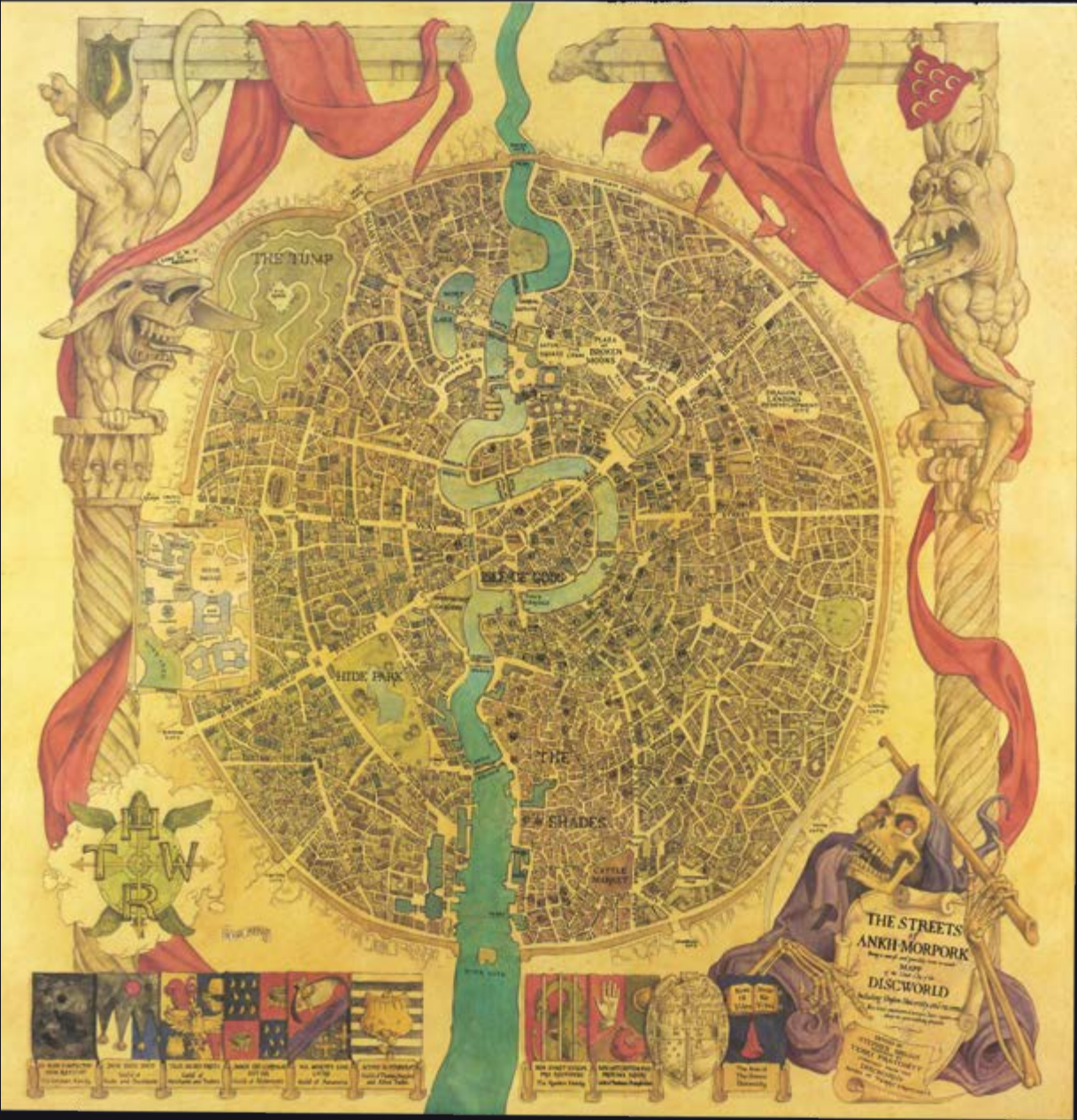
“My thoughts, Ankh-Morpork are of thee  
Let others boast of martial dash  
For we have boldly fought with cash,  
We own all your helmets, we own all your shoes  
We own all your generals - touch us and you’ll lose.  
Morporkia! Morporkia!  
Morporkia owns the day!  
We can rule you wholesale  
Touch us and you’ll pay.”

The Map

Circular in shape, like the planet it inhabits, the city of Ankh-Morpork has at its centre the “Isle of Gods”, where the “Opera House”, “Bear Pit” and a road named “Butts Treat” are found. This isle is connected to the wider city by bridges, of which Ankh-Morpork has a total of 13, including the “Bridge of Size”, spanning the rank waters of the River Ankh, based on the polluted Thames of eighteenth century London. The river is liable to flood, and as a result layers of houses have been built one on top of the other, with those below formed into a network of tunnels by the city’s large dwarf population.

Features of the larger city include the “Plaza of Broken Moons”, “Hide Park”, the immensely long “Short Street”, and of course the “Unseen University”. The UU is expanded in an inset on the left-hand side, which shows its “Main Octangle”, “High Energy Magic Building” and “Unreal Estate”. The circular city-wall has 11 gates, including “water gate”, “limping gate”, and “onion gate”.

Surrounding the city, the map is illustrated with two ridiculous gargoyles, one doing a handstand, and with nine armorial plates of important families and institutions, such as the “Guild of Fools and Foculators”, whose motto of “dico dico dico” means “I say I say I say”. The figure of Death looms over the title plaque, leering and holding his huge scythe.





# The Discworld Mapp

63 PRATCHETT, Terry; Stephen BRIGGS; and PLAYER, Stephen

*The Discworld Mapp The First Trulie Accurate Mapp of the Worle, the Result of intents Research by Our Skilled Teem of Surveyors skillfully Drawn with Greate Skill by Skilled Dwarf Craftsmen.*

Publication  
London, Corgi, 1995.

Description  
First Edition. Folding map with 24pp leaves text, card wrapper, edges are gently turned in.

Dimensions  
735 by 720mm (29 by 28.25 inches).

A first edition of the Discworld map, illustrating Pratchett and Briggs’s absurd and enchanting world.

## The Books

Balanced atop four elephants standing on the back of a giant turtle, the flat planet of Discworld was the setting of 41 novels by Terry Pratchett and Stephen Briggs, published from 1983 until the final posthumous volume appeared in 2015. Filled with absurdly comic characters, such as the useless and cowardly wizard Rincewind, who nonetheless ends up saving Discworld on multiple occasions, Pratchett’s series also features cunning and more subtle satire.

There is police corruption, psychology, or “headology”, practised by witches, and ethnic tension between dwarf and troll populations. These all-too-familiar themes are made increasingly absurd as they occur on Discworld, where the laws of physics are turned inside-out and magic is everywhere. In the 1990s, Pratchett and Briggs produced four maps of their fictional world, two drawn by Stephen Player and two by Paul Kidby; the present map of the planet is the second in the series.

## The Map

The huge turtle, Great A’Tuin, supports the disc planet on which one main land-mass and numerous smaller islands are shown. Different regions of the land are labelled, including the “Agatean Empire”, “Tito Desert”, “Uberwald” and “Klatch”, while geographical features such as rivers, mountains, deserts and lakes are illustrated and named. Notable places from the novels are shown, including “Cori Celesti” the mountainous home of the gods, and the principal ciyy of Ankh-Morpork, the official mottor of which is “Quanti canicula ille in fenestra” (“How Much is That Doggie in the Window”) and the unofficial, “Attack us, and we’ll call in your mortgages”.

In the waters appear a variety of vessels and sea-dwelling creatures, from fish to monsters to mermaids. Around the outer edge of the planet, Discworld’s cardinal directions of “turnwise” (direction of the disc’s rotation) and “widdershins” (against the direction of the disc’s rotation) are written either side of the turtle’s head. In the lower left-hand corner the scale bar is found in a banner accompanied by an owl holding a pair of compasses. Other typical decorative features such as windheads and putti have been adapted: a scrawny old man hovers in the lower right-hand corner, straining to produce a gust of wind from his mouth; rather than plump young boys, winged eyeballs float around Discworld.





“Tell them the North remembers. Tell them winter came for House Frey”

64 MARTIN, George R.R.

*A Song of Ice and Fire.*

**Publication**  
London, Harper Collins 1996-2011.

**Description**  
First Editions, first UK printing of all five books in the series. Octavo (232 by 152mm).

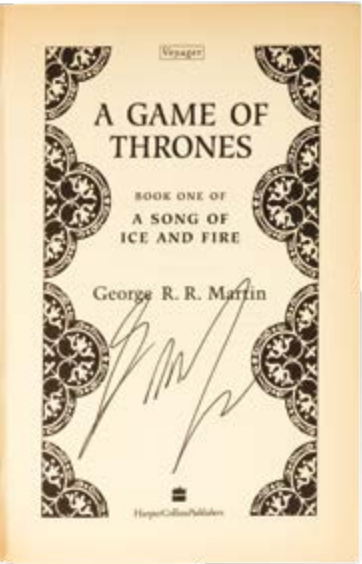
‘A Game of Thrones’, 1996: [6, incorporating 2 maps], 694pp, [2], signed “G.R.R. Martin” on title, white endpapers, red cloth over boards, lettered in gilt on spine, dust jacket.

‘A Clash of Kings’, 199: [10, incorporating 2 maps], 742pp, signed “G.R.R. Martin” on title, white endpapers, blue cloth over boards, lettered in gilt on spine, dust jacket.

‘A Storm of Swords’, 2000: [16, incorporating 4 maps], 974pp, [2], inscribed “to Steve, Keep your sword sharp, G.R.R. Martin, Chicon 2000” on half title, white endpapers, blue cloth over boards, lettered in silver on spine, dust jacket.

‘A Feast for Crows’, 2005: [10, incorporating 3 maps], 754, [20], signed “G.R.R. Martin” on title, black endpapers, red cloth over boards, lettered in gilt on spine, dust jacket.

‘A Dance with Dragons’, 2011: [14, incorporating 3 maps], 1016pp, [10], signed “G.R.R. Martin” on title, grey endpapers, grey cloth over boards, lettered in silver on spine, dust jacket.



The Books

George R. R. Martin’s ‘A Song of Ice and Fire’ series follows the intertwined stories of host of characters, of whom 24 have chapters told from their point of view, as they attempt to navigate (and survive!) the bloodthirsty world of Westeros, Essos and the lands beyond. In the first book, ‘A Game of Thrones’, the Stark household move from their northern home of Winterfell to the southern metropolis of King’s Landing, where they must adapt to its ways and avoid its many perils. Simultaneous plot lines tell of affairs abroad, as the exiled heirs to the Targaryen throne attempt to rally support, and in the far north, where the Night’s Watch guard Westeros from what lies beyond The Wall.

The subsequent books, ‘A Clash of Kings’ and ‘A Storm of Swords’, continue to focus on the political intrigue and bloody conflict of Westeros, but also venture further afield, with Jon Snow travelling into the dangerous northern territories, and Daenerys Targaryen sails westwards to Slaver’s Bay, where she soon establishes power with the help of her three dragons. In the fourth book, ‘A Feast for Crows’, more of Westeros is explored, with characters travelling to the Iron Islands, Dorne, Braavos and The Vale, while in ‘A Dance with Dragons’, the map is extended even further to encompass lands “across the Narrow Sea”. Millions of readers across the globe eagerly await the sixth and seventh books in the series, ‘The Winds of Winter’ and ‘A Dream of Spring’, which are likely to extend the world of ‘A Song of Ice and Fire’ yet further.

The Maps

When Martin began to write ‘A Game of Thrones’ in 1991, he drew a map of Westeros, divided into overlapping North and South sheets, which he eventually gave to his publishers to have prepared for the first edition. The artist James Sinclair was responsible for transforming Martin’s sketches into publishable maps, which finally appeared in print in 1996.

The maps in the first novel have relatively few details, limited to important locations in the story, such as “Winterfell”, “Castle Black”, “Highgarden” and “King’s Landing”. Mountains, woodlands and lakes are represented pictorially and dashed lines form routes between notable cities. The lack of a scale bar, combined with the form of Westeros, which resembles that of the British Isles, led some readers to drastically underestimate the scale of the huge land.

Finding himself with 1400 pages of manuscript, Martin cut short ‘A Game of Thrones’ and moved the rest of his work into a second book, ‘A Clash of Kings’, which in turn had to be split into two works, the third being ‘A Storm of Swords’. Both of these featured new cartographical material: ‘A Clash of Kings’ has the same map of Westeros as ‘A Game of Thrones’ as well as a new map of ‘King’s Landing’ in US editions; ‘A Storm of Swords’ includes two new maps drawn by Martin, one of ‘The Land





Beyond the Wall’ and one of ‘The Lands of the Summer Sea’. While in American editions, these maps were again produced by Sinclair, Harper Collins preferred the hand-drawn style of Richard Geiger for UK editions. Geiger also updated the map of Westeros, adding new details such as inns and bridges. Geiger’s maps immediately became popular, despite several errors, both in spelling and geography.

In the early 2000s, Martin again ran into his usual problem: his next book was growing beyond publishable length, and so he again split it into two: ‘A Feast for Crows’, published in 2005, and ‘A Dance with Dragons’, which appeared in 2011. The split was a geographical one, with ‘A Feast for Crows’ focussing on the characters in King’s Landing, Braavos, Oldtown, Dorne and the Riverlands, and ‘A Dance with Dragons’ in the North and across the Narrow Sea. Naturally, both came with new maps. Sinclair returned to update his map of Westeros with new locations and routes, and made a new map of the Iron Islands and western Westeros. As a result of an administrative error, however, the publishers included the original maps from ‘A Game of Thrones’ rather than the updated version, a mistake that was again corrected later.

The fifth and most recent book in ‘A Song of Ice and Fire’, ‘A Dance with Dragons’ again features new maps - of Valyria, the Free Cities and the lands beyond the Wall - by Jeffrey L. Ward. Ward had also prepared new maps of North and South Westeros, and yet, due to another administrative error, these never made it into the first UK edition.









# The Lands of Ice and Fire

65 MARTIN, George R. R.; and ROBERTS, Jonathan

*The Lands of Ice and Fire: Maps from King's Landing to Across the Narrow Sea.*

Publication  
New York, Bantam Spectra, 2012.

Description  
12 lithograph folding maps, printed in colours, printed card case.

A comprehensive cartographical record of 'The Lands of Ice and Fire'.

### The Books

A recent addition to the canon of high fantasy, George R. R. Martin's 'A Song of Ice and Fire' series is based in a world of bloodshed, intrigue and magic. The fictional continents of Westeros and Essos form the stage for the adventures of a host of characters from whose perspectives the story is told. Their history, politics and conflicts resemble those of Medieval Europe, while the geography of Westeros in particular echoes that of the British Isles.

In addition to its shape, features such as The Wall, built (with the help of magic) to protect the lands to the south from the dangerous and violent beings of the north, and the political and economic capital of King's Landing, where royalty live alongside those in poverty amid the dense urban sprawl, have clear counterparts in Medieval Britain. The Hundred Years' War and the War of the Roses also provided inspiration for Martin's portrayal of an extended and bloody struggle for power.

Across the Narrow Sea, the continent of Essos is also influenced by a blend of real-world cultures and history. The nomadic Dothraki people dominate a vast grassland much like the Central Asian steppe; with its canals, large harbour and the Iron Bank, the Free City of Braavos shares many similarities with Renaissance Venice; the fallen empire of Valyria, once preeminent in warfare and technology, could be compared to a number of fallen historic superpowers.

Martin thus enriches his fantasy world with echoes of reality, although dragons, prophecies and wights make it quite clear that we have entered a new and fantastical universe.





### The Maps

The entire fictional world of 'A Song of Ice and Fire' is presented in the 12 maps in this collection:

1. A complete map of the known world.
2. Westeros, both North and South.
3. The Dothraki Sea and the Red Waste.
4. Qarth and the lands in the Further East.
5. The West, featuring Westeros, the Free Cities and the Summer Isles.
6. Central Essos.
7. King's Landing.
8. Braavos.
9. The lands beyond the Wall.
10. The Free Cities in western Essos.
11. Slaver's Bay and surrounding regions.
12. A travel map showing the routes taken by all the major characters.

The map of Braavos was drawn by George R. R. Martin himself while writing 'A Feast for Crows', in which he intended to include it, but, naturally, he did not have it finished in time!





**KING'S LANDING**

This is a detailed map of King's Landing, the capital city of the Seven Kingdoms. The map shows the city's layout, including the Red Keep on the right, the Great Sept of Light in the center, and the Gates of the Gods on the left. The city is surrounded by a wall with various gates like the Lion Gate, Dragon Gate, and King's Gate. The map is titled "KING'S LANDING" in the top right corner.



# BRAAVOS





66 [DODGSON, Charles Lutwidge, as “Lewis CARROL”; TENNIEL, John; and ISSELL-THOMAS, James B

*Alice’s Celestial Globe Depicting the Red Kings dream as witnessed by Alice, recalled by Lewis Carroll and illustrated using the artwork of John Tenniel. Prepublication proof 1/1 Greaves & Thomas. London.*

Publication  
London, Greaves & Thomas, 2001.

Description  
838mm (33 inch) diameter celestial globe, with the figures of the constellations replaced with illustrations from ‘Alice in Wonderland’ and ‘Alice Through the Looking Glass’, comprising 12 colour printed gores laid to the celestial poles, the equatorial graduated in degrees, hours and minutes, the colures graduated in degrees, the ecliptic graduated in days of the month and of the houses of the Zodiac with twilight zone, the constellations each represented by an appropriate Tenniel illustration from the Alice books, the stars to nine orders of magnitude, with nebulae, and labelled with various numbers and characters according to the astronomer’s catalogue of their source, the star chart on one of the playing cards, with a white-painted wooden pawn chess piece finial, resting at the South Pole on a white and yellow painted teacup, on a short brass arm to the turned and carved white-painted stand in the form of a queen chess piece, the base inscribed “Greaves & Thomas, London”.

Together with BISSELL-THOMAS, James, ‘The Making of Alice’s Celestial Globe’, Richmond, Greaves and Thomas, 2001, 2nd edition, limited to 150 copies, 14pp, stapled, card wrapper.

Dimensions  
838mm (33 inches) diameter, 1980mm (78 inches) high.

“Curiouser and curiouser!”

A unique celestial globe with the figures of the constellations replaced by John Tenniel’s illustrations from the world of ‘Alice in Wonderland’.

The Globe

The globe is an oversize “Prepublication proof 1/1” celestial globe that served as the model for Greaves & Thomas’s 12 inch diameter globe published later the same year.

The underlying cartography is based on the celestial gores of Charles Copley, 1852 (‘Alice’ was published in 1865).

“If I had a world of my own, everything would be nonsense”.  
A celestial globe shows a reversed “outside-in” view of the sky from that witnessed on earth. The term “looking glass” may be used to refer to both a mirror and a telescope, both of which reverse the image of the object being viewed (the former through the vertical axis, the latter through the horizontal). Playing on this theme of reversed images, Bissell-Thomas’s globe takes fictional cartography beyond “worldbuilding” to the stars with a unique view of the cosmos.

The link between the heavens and the characters in Dodgson’s fantasy is never made directly in the books, but the interchangeable nature between “Dream” and “Reality” and “Sense” and “Nonsense” in the books lends itself well to the theme. “One of the central messages running through the Alice books, repeatedly restated, is that all life is but a dream; when one dreams in sleep, all the images and events that appear are created by the self, and in the same way, many curious meanings and analogies may present themselves in life, if only one allows oneself to be aware of them” (Bissell-Thomas).

Greaves & Thomas’s correspondences between the individual characters in the books and the constellation are made clear in the accompanying booklet, which explains, amongst much else, the correspondence between the signs of the zodiac and the characters of Wonderland as follows:

The Zodiac

**Aquarius, who holds a pot, from which water constantly flows** = the Mad Hatter holding his teapot. It appears as though the Mad Hatter’s teapot also never seems to stop flowing: there is always tea to be poured, since the guests repeatedly change seats and start again.  
**Pisces** = Fish footmen. Astrologers associate Pisces as being the messenger, which is exactly the task undertaken by these footmen.  
**Aries** = the sheep from the shop. Strictly speaking a ewe, but Alice can see neither horns nor genitals as they are covered by hat and coat.  
**Taurus** = Mock Turtle. Victorians used veal to make Mock Turtle Soup.





**Gemini** = Tweedledum and Tweedledee. Signs point Alice towards Tweedledee's House and Tweedledum's House, although she never actually sees it. It therefore remains for her an abstract concept like, of course, the "houses" of the Zodiac.

**Cancer** = Crab from Caucus race.

**Leo** = The Lion.

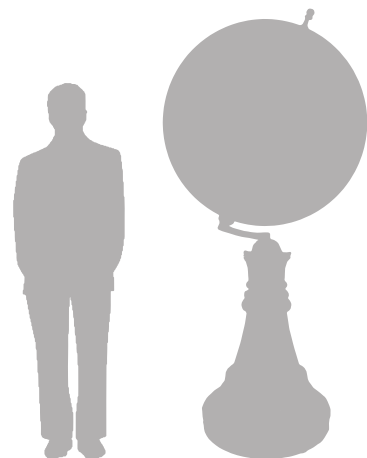
**Virgo (the Virgin)** = Who else but Alice?

**Libra** = The King of Hearts. He is the judge in the court case and so symbolises the scales of justice.

**Scorpio** = The Lobster. The main visual difference between a lobster and a scorpion is the tail, and the scorpion's tail in Alice is conveniently obscured by shoes. Early depictions of Scorpio's region were of a "carapacious" (shelled) monster, i.e. not necessarily a scorpion, which gives further credence to the lobster.

**Sagittarius** = The White Knight. He is inseparable from his horse. On a chessboard, the knight symbolises both horse and rider. A knight has to be trained in all aspects of warfare; archery is one of these skills.

**Capricorn** = The goat in the railway carriage. Traditionally Capricorn has a fish's tail and no feet, and in the carriage one can see neither tail nor feet.





A map of Oxford blurring fantasy and reality

67 PULLMAN, Philip; and John  
Lyra's Oxford.

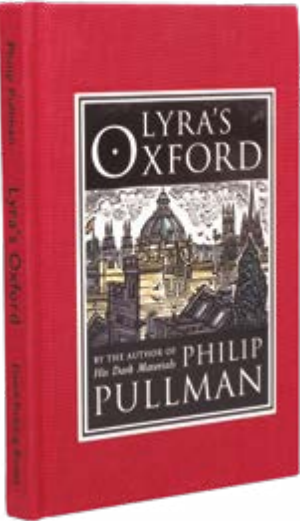
Publication  
Oxford, David Fickling Books, 2003.

Description  
Small quarto (170 by 110mm). A beautiful first edition/first printing in flawless As New condition in the original red cloth binding (issued without dust-jacket), SIGNED by author Philip Pullman directly on the title page; An exciting tale set in the world of Philip Pullman's His Dark Materials saga. This collectible hardcover volume includes the short story by Mr. Pullman, plus a fold-out map of Oxford and various "souvenirs" from the past. Beautifully illustrated throughout with woodcut illustrations by John Lawrence; Woodcuts; 16mo; Signed by Author.

The Book  
Philip Pullman's fantasy trilogy, 'His Dark Materials', follows the adventures of Lyra Belacqua through parallel universes. Her story starts in a fictional Oxford, similar in some respects to our own, but inhabited by witches and alchemists, who travel by Zeppelin and have personal dæmons. Oxford features throughout the trilogy, as well as Pullman's four short subsequent works set in the world of the 'Northern Lights', including the first of these: 'Lyra's Oxford'. The work mainly consists of a short story about Lyra's relationship with the city, but also features fictional advertisements, travel guide and postcard, as well as a map.

The Map  
'Oxford by Train, River and Zeppelin' is a map of Lyra's city that combines elements of an urban plan with charming illustrations of places and animals featured in 'His Dark Materials'. Among these are real sites such as the "Botanic Garden", the "Ashmolean Museum" and "Radcliffe Observatory", as well as fictional businesses such as "The Fell Press" and "Royal Mail Zeppelin Station". In addition to the toponyms, hand-written annotations mark out spots of personal interest to Lyra, including one that states: "Molly Malone leaves here".

In the upper right-hand corner is a key of the colleges of Oxford, some of which share the names of the real colleges, while others, including Jordan College where the trilogy opens, are fictional. In the upper-left is a small inset vignette showing a barge floating down the Oxford Canal. The canal's waters, along with the Thames and "River Isis", are a bright turquoise, as are the college buildings.





“I think I speak for all of us when I say, “Huh?””

68    BEDDOR, Frank

*The Looking Glass Wars.*

Description  
New York, Dial Books, 2006.

Description  
First US edition, first printing, with the number line beginning “1”. Octavo (228 by 150mm), [14, incorporating double-page map], 358pp, [6, incorporating printed chronology], signed and stamped by the author and dated 2006 on front free endpaper, printed boards, spin lettered in gilt, dust jacket.

References  
Mostly Wikipedia to be honest.

‘The Looking Glass Wars’ is a series of three novels by Frank Beddor, heavily “inspired by” (but completely missing the nonsense and logical games - in other words, “the point” - of) Lewis Carroll’s 1865 novel ‘Alice’s Adventures in Wonderland’, and its 1871 sequel, ‘Through the Looking-Glass’. The premise is that the two books written by Lewis Carroll are a distortion of the “true story”. ‘The Looking Glass Wars’ is the first book in the trilogy. It was first released in the United Kingdom in 2004, and released in the United States in 2006. The second book in the trilogy, ‘Seeing Redd’, was released in 2007 and the third book, ‘ArchEnemy’, was released on October 15, 2009. The series includes a spin-off comic book series entitled ‘Hatter M’, which is no better.

The premise of the book is that Lewis Carroll’s 1865 novel ‘Alice in Wonderland’ was fiction, but that the character Alice and the world of Wonderland is real. Carroll’s novel is said to have been inspired by the images, ideas, and names related by Alice to the author, whom she had requested to make a book of her personal history. The book’s prologue tells of Reverend Charles Lutwidge Dodgson showing Alice Liddell (who claims her name to be spelled “Alyss”) his manuscript for ‘Alice’s Adventures Under Ground’. Alyss is shocked by the book’s contents and refuses to speak to Dodgson ever again. We feel much the same way about the author of the present work.

The Map

The map is an unsympathetic reduction of Blaeu’s 1625 ‘Regiones Sub Polo Artico’, with the cartouche and toponyms replaced, and a version of John Tenniel’s ‘Jabberwock’ by Doug Chiang (vice president and executive creative director at Lucasfilm) making an appearance at lower right. That both book and map are sad derivatives of an earlier masterpiece is the reason they appear here. Well, that plus the fact we can show off in doing so.

68a    BLAEU, Johannes

*Regiones Sub Polo Artico.*

Publication  
1645.

Description  
Hand-coloured double-page engraved map.

Dimensions  
546 by 406mm (21.5 by 16 inches).

References  
Burden, 252.1; van der Krogt, 0020:2.2.

Blaeu’s decorative, and intriguingly off-centred, map of the North Polar regions, including Arctic North America, Scandinavia and northern Asia. The map is based on the discoveries of Baffin, Barentsz, Davis, Frobisher, Hall, James, and other, especially James’ 1631-1632 voyage in Hudson’s Bay. As with much Dutch cartography, the map promotes the existence of a north-east passage over that of a north-west. The map was originally published in 1640, but revised in 1645, as here, to include the coat of arms of the dedicatee, Gulielmo Backer.





69 COWELL, Cressida  
*How to Train your Dragon.*

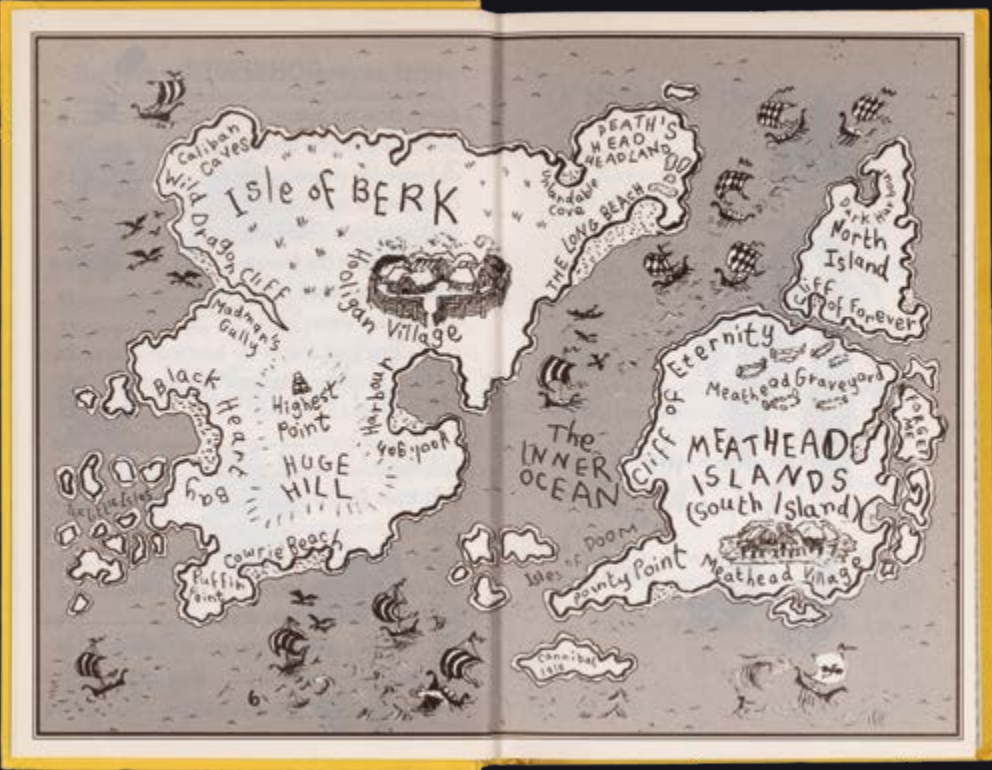
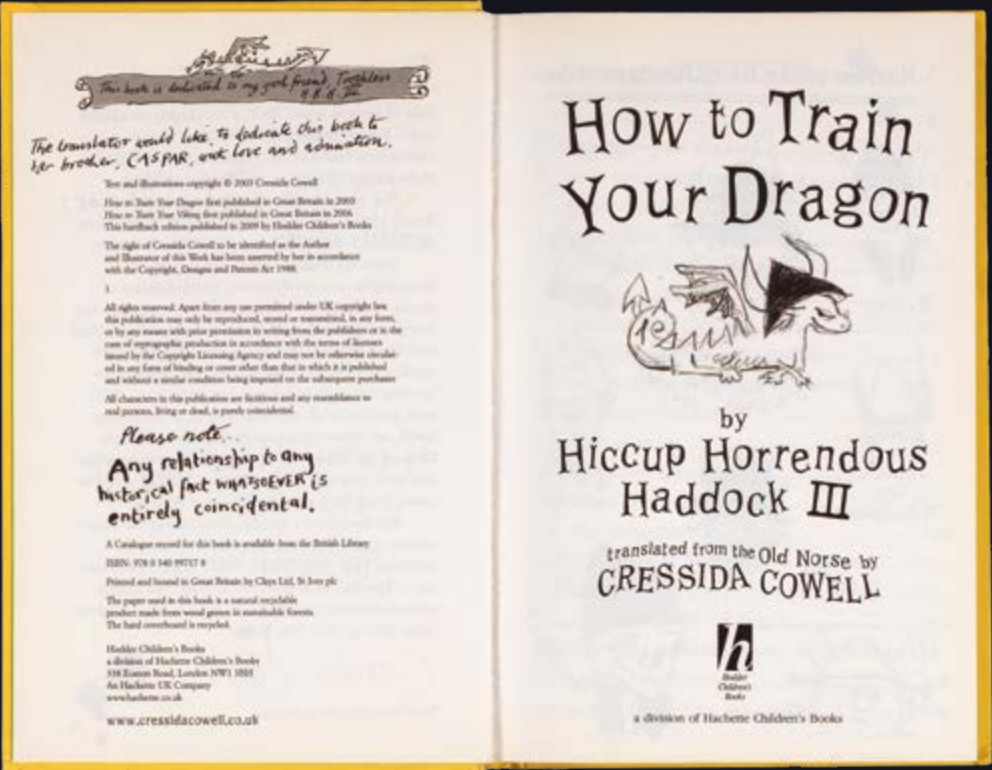
Publication  
London, Published by Hodder Childrens Books, 2009.

Description  
First UK Edition, first printing, with [1] to the copyright page. Hardcover (137 by 206mm), 305pp., illustrated throughout, internally clean, in original dust jacket with small nick to lower right front.

“This is Berk, it’s twelve days north of “Hopelessness” and a few degrees south of “Freezing to Death”. It’s located solidly on the meridian of Misery” (Hiccup Horrendous Haddock III)

Originally published in paperback in 2003, this 2009 edition marks the first of the more desirable hardback editions.

The Map  
The large-scale map of Berk and the Meathead Islands features in the first book in the series. The islands are part of the larger Barbaric Archipelago that is the setting for the majority of the ‘How to Train Your Dragon’ book series, and a map is often included at the beginning of each book. These maps sometimes focus on a particular part of the Archipelago, and, occasionally, on locations further afield such as Lava-Lout Island in ‘How to Twist a Dragon’s Tale’, or the Great West Ocean in ‘How to Ride a Dragon’s Storm’.





“What should you do with your one brief life?...  
There are no answers to being alive. There are only  
strong pieces of advice”

70 RUNDELL, Katherine

*Impossible Creatures.*

Publication  
London, Bloomsbury, 2023.

Description  
First edition, first printing, signed by the author. Octavo (215 by 135mm), colour-printed cartographic endpapers, [24, including bestiary], 326pp, [18], red cloth over boards, spine lettered in gilt, dust jacket.

Waterstone’s Book of the Year Winner 2023.

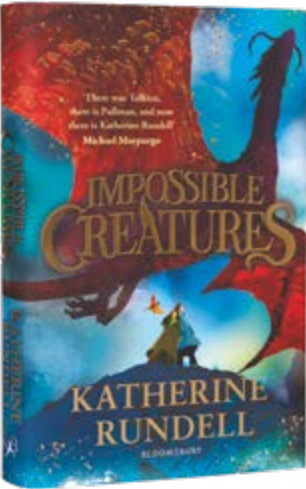
“There was Tolkien, there is Pullman, and now there is Katherine Rundell. Wondrous invention, marvellous writing” (Michael Morpurgo); “A book stuffed full of fantastical, magical delight, and a world of richly imagined wonder” (Cressida Cowell); “The world of this new book is so intriguing and so well put together that I couldn’t resist it. Readers who already know her books will seize this with delight, and new readers will love it and demand all her others at once” (Philip Pullman); “Katherine Rundell is a phenomenon” (Neil Gaiman).

The Book

Like all good fantasy books, ‘Impossible Creatures’ begins with a map, but also a bestiary, including such wonders as the Al-miraj, the Avanc, the Borometz, the Centaur, the Chimaera, the Dragon, the Griffin, the Hippocamp, the Lavellan, the Longma, the Manticore, the Mermaid, and, of course, the Unicorn. The book is set in the Archipelago, a cluster of magical islands where all the creatures of myth still live and breed and thrive in their thousands, and, in the author’s own words, is about “a boy, Christopher, from our world, and about a girl called Mal, who has a flying coat and a a baby Griffin, and is being pursued by a killer. Together the two of them travel across the islands to find what it is that is creating a chaos and how they can turn it back before it’s too late, both for the archipelago and for our world”.

The Map

The map of ‘The Archipelago’ is part Ursula Le Guin’s 1968 ‘Earthsea’, part the Marciana Library in Venice’s 1459 ‘Fra Mauro’ map.





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