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This geographical game map from 1794 recreates the contemporary tradition of the 'Grand Tour', where wealthy young men were sent around Europe to acquire culture and experience of different countries.

It is suitable for two to three players but up to six can play “if a double set of counters and pyramids are purchased.” Each player takes a pyramid and four counters, which are meant to represent the tourist and their servants. They start at Harwich (No. 1), then spin a totem to see how many cities they can advance. Each subsequent roll is added to the total, so the last city (London) must be landed on with an exact roll to win the game. If for various reasons they miss a turn, they leave a counter (or servant) at the city, and have to retrieve them before they can advance. The game rules and a numbered list of places are in the margins, with a fact about each city named.

John Wallis (1745?-1818) was a British map and book maker, seller and publisher. After his first business Wallis & Stonehouse went bankrupt in 1778, he became well-known for producing games and puzzles for children. His business was based at 16 Ludgate Street, where the game map was published, from 1778-1805. From 1813 he worked in collaboration with his son Edward Wallis (1787-1868), who continued the business after his death in 1818.
This scarce and beautiful instructional game was to be played as a lotto, each player moving around the finely detailed map which is crowded with vignettes of South American life and wildlife. The game aims to teach an English audience about Latin America.

The game starts at Demarara, one of the three colonies that made up British Guiana. The intrepid traveller is welcomed by the local plantation owner. He offers the player a tour of this estate where he employs "about two hundred negroes, who were formerly slaves, but I now pay them a regular wage; and find I am a gainer from the abolition of the old system." He goes on to state the clothing that should be worn: no shoes or stockings are needed as you will find "no burning sands as in Africa" and "rocks are rare". "A hat, a shirt and a pair of light trousers, will be all the clothing you will require". Two native Indians will be the venturer's guide and by the use of their deadly blow-pipes and arrows will provide him with "feathered game, venison, and wild pork, or beef" and defend him from the "treacherous Couguar or more ferocious and powerful Jaguar".

Throughout his journey, the traveller has to content with, and marvel at, many of the natural wonders of the continent, including: the Coulacanara (16) who had just "dined off a stag, the horns of which are sticking out of his mouth"; Vampire Bats (64) that "attack travellers sleeping in the woods at night, and suck their blood, though without causing any pain. The effects have been however much exaggerated, as they have never known to produce death"; and (77) "the Indians bring the monkey they have shot, we will boil and have him for our dinner with some Cassava bread. His flesh is like kid, but the appearance of the dish is not prepossessing, it looks so much like a child".
Rare game map of the world

The player begins the game in England, where all great journeys should begin. The accompanying booklet states that, “London, its capital, is the most extensive seat of commerce in the world”. From London the player travels through Europe, Asia, Africa and the Americas. He finally ends his journey at Raiatea, the largest of the Society Islands: from here, the player can “procure a passage in the first ship he can, and take his departure for his native place”.

As well as information about the various countries of the world, the booklet gives information on indigenous flora and fauna: the vultures are said to be “the most useful animals in South America; there is a penalty of five pounds, if any one is known to kill them, they being found useful in those hot climates, in removing all dead animals and other garbage upon which they feed”; and the ideal requirements for “a good sledge dog” are given in Siberia as “not less than two feet seven inches in height, and near four feet in length. A team of them usually consists of twelve”.

William Sallis (1782-1865) was a bookbinder and producer of table-games and puzzles. Among his other table-games were, a ‘Dioramic game of the overland route to India’ (c.1852); ‘Why, what and because; the road to the temple of knowledge’, (c.1855); and ‘The Pyramid of History’ (c.1850).
Rare game map celebrating Crystal Palace and the Great Exhibition

An educational world map game to celebrate the Great Exhibition.

Henry Smith Evans was a member of the Royal Geographical Society and a noted mapmaker; he is best known for his Map of the World on Mercator’s Projection shewing the British Possessions, with the date of their accession, population, &c., all the existing Steam Navigation, the Overland Route to India, with the proposed extension to Australia, also the route to Australia via Panama…, which was published under a variety of slightly different titles between 1847 and 1852 and possibly later.

The knowledge he acquired in creating this made him ideally placed to produce this map game, lithographed by the highly skilled John Anthony L’Enfant (1825?–1880) and based on a voyage round the world. ‘The Crystal Palace Game’ was almost certainly produced to coincide with the removal to Sydenham of the great ‘Crystal Palace’ originally built for the Great Exhibition. The exhibition is properly called ‘The Great Exhibition of the Works of Industry of All Nations’. The brainchild of Prince Albert, consort of Queen Victoria, the exhibition was held in Hyde Park, in London, between May and October 1851. Ostensibly designed to showcase the innovations of all countries, the exhibition was really intended to highlight the United Kingdom’s pre-eminence as world leader in arts, science and technology and her global dominance. As the motto at bottom centre attests – ‘Britain upon whose empire the sun never sets’.

The track of the players round the game is marked with numbered steps, starting from the Azores (number 1) and continuing round the world, coasting Africa, through Arabia, round India, through the East Indies, along the Pacific rim, back to Australia then round the coast of South America, past Cape Horn and then up round Brazil through the West Indies, along the eastern seaboard of the United States to Newfoundland and from there making the transatlantic crossing to the British Isles.

The index booklet, which would explain the various images, is not present. The large images are all numbered, but the numbers do not tally with the numeration of the map. Without the rules it is impossible to gain a complete understanding of the intricacies of the game, although it may well be that squares 11, a ship threatened by a large sea-monster, and 46 and 58, mariners being killed by hostile natives (58 being Cook) are ‘death’ or at least penalty squares.

Rare, we are only able to trace examples held at the British Library, Yale Centre for British Art, National Library of Australia.
A rare puzzle map of Scotland

Peacock & Co was a well known manufacturer of dissected maps and puzzles, founded by Edward Peacock, a Baptist minister and carpenter. His “Peacock Puzzles” were inspired by the games and maps produced by his previous employer, Edward Wallis. He founded Peacock & Co in 1853, and was succeeded in 1861 by his son, William, who expanded it to become one of the world’s most prolific producers of wooden jigsaws.

The Peacocks used existing maps for their puzzles – the map of Scotland used here was produced by John Gall and Robert Inglis, a team of Scottish map publishers based in Edinburgh.
Skating on the Amstel

A large winter scene from the Amstel dike towards Woasp.

The scene is replete with a wealth of activity on the frozen water, with among other things skaters, carriages, sledges, a cafe on the ice, and most notably a horse-drawn icebreaker. The icebreakers kept the Amstel open by order of the beer brewers to provide for fresh drinking water from the Vecht river.

At bottom left and right descriptions in Dutch and French about the icebreakers. On the far left is the entrance to the ‘Oliphantspad’, to the right the ‘Lokhorst’ and the tavern the ‘Ysbreker’.

The engraver of the work is unknown, however, the piece was sometimes bound into the ‘Theatrum Machinarum …’ by Tieleman van der Horst, which was published by Pieter Schenk in 1739. Tieleman van der Horst was an eighteenth century Dutch civil engineer.
Winter wonderland

The development of metal-bladed skates in the eighteenth century made skating a popular pastime. Hyde Park was already a fashionable gathering place, and when it was cold enough for the water to freeze over the park saw skating, sledding and tobogganing. It was a universally popular diversion; those who did not have their own skates could hire them, as shown by the tent on the right. The blades were attached to the shoe by straps. Women were less likely to skate than men, and the smartly dressed women in the foreground are probably holding back to preserve their clothes.

James Tookey (fl.1785-1805) was a British illustrator active in the nineteenth century. Julius Caesar Ibbetson (1759-1817), despite his promising name, was plagued by a large family and bad luck, losing his wife, eight children, and a post with the British ambassador to China. He specialised in rustic landscapes.
ARROWSMITH, John

Discoveries in the Arctic Sea between Baffin Bay & Melville Island; shewing the coasts explored on the ice, by Capt'n. Ommanney & the officers of the expeditions under the command of Captain H.T. Austin R.N.C.B. and Captain W. Penny; also by the Honble. Hudson's Bay Co's expedition under the command of Rear Admiral Sir John Ross C.B. in search of Sir John Franklin. 1850-51. Drawn from official documents by John Arrowsmith.

Publication
London, John Arrowsmith, 1851.

Description
Engraved map with original hand colour, dissected and mounted on linen, folding into original green cloth slipcase with publisher's label.

Dimensions
465 by 700mm. (18.25 by 27.5 inches).

£6,000.00
Arrowsmith's Polar map

First published by Aaron Arrowsmith in 1818, the current map, by his grandson John, is updated to include the most recent explorations.

On a polar projection, the map includes the north pole and its surrounding continents and countries. Therefore, it visualises the whole arctic region up to 80 degrees north. The region ranging from 80 to 90 degrees north was considered undiscovered at the time of the map's publication, Arrowsmith simply noting the northernmost latitude achieved to date, of 82 degrees, north of Spitzbergen, Norway. The region north of Canada is highlighted in purple, to show the extent of the coastal exploration to 1850.

Several important expeditions are marked including Parry's, and Franklin's voyages. Franklin's last expedition of 1845, to find the Northwest passage, ended in disaster with the disappearance of Franklin and his entire crew. Several expeditions were sent out to find Franklin, such as the Rae-Richardson (1849), McClure's (1850), and the American Grinnell (1850). The Rae-Richardson voyage is marked by a dotted line denoting the extent of the pack ice in 1849. A note above Smith Sound states "Coasts examined by the Expeditions of 1850", this is most like the Inglefield expedition, of 1852, who had been sponsored by Franklin's widow to search for the missing explorer.
The only map of Sri Lanka published by the Lafreri school

A striking map of Sri Lanka attributed to Antonio Lafreri.

The map is typical of the Lafreri School with Venetian galleys on the stippled sea, cities and towns represented as birds-eye views, and hills and trees populating the interior.

Although the map is anonymous, the work has been attributed, by Destombes, to the Rome publisher Antonio Lafreri, who lists a map of Sri Lanka in his catalogue – item no. 75. La Barroni suggests that the map is a copy of an earlier map, published in Venice, however, there is no substantive evidence for this. The map would later be acquired by Claudio Duchetti, and then by Giacomo Gherardi, who advises it in his catalogue in 1598 (No.175 “isola tapproban”). The plate would then be purchased by Giovanni Orlandi, and finally by Hendrik van Schoel.
A map showing Bermuda and other Caribbean islands, after a 1622 map by Richard Norwood. This was the first English printed map of Bermuda and showed the island’s divisions into tribes and shares for the first time. The Bermudas were then called the Somer Islands after Admiral George Somer, an English navigator who was forced to land there in 1609 while on a relief mission to the English colony at Jamestown. His crew lived there for ten months and laid the foundations of the English colony. They eventually built new ships and continued to Jamestown, where they provided vital support to the colonists there. Somers died on Bermuda a year later on his return journey. Richard Norwood was brought to Bermuda by the Somer Islands Company in 1613 in an attempt to adapt a diving bell he had invented for pearl diving. Although this venture failed, he was commissioned to survey the island group. All the land outside of the Company holdings was divided it into eight areas called tribes; these were then subdivided into 25 acre allotments called shares. Individuals were not meant to own more than ten shares in any given tribe.

John Speed (1552-1629) was the outstanding cartographer of his age. His ‘Theatre of Great Britain’, first published in 1611 or 1612, was the first atlas of Great Britain. Speed prepared the maps himself about two years before they were published. This map is from the ‘Prospect of the Most Famous Parts of the World’, produced in collaboration with Speed to accompany the ‘Theatre’ and published in a joint edition by George Humble in 1631. Many of the maps were anglicized versions of works by Dutch makers, who introduced the carte-à-figures style, with borders of figures in local costume and city views.
<table>
<thead>
<tr>
<th><strong>Lesser Antilles</strong></th>
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<td>First large-scale Dutch sea chart of the Lesser Antilles - published in Roggeveen’s exceedingly rare sea pilot ‘Het Brandende Veen’. Roggeveen, born in Delshaven, came to Middleburg, the seat of both the Dutch East and West India Companies, in 1658. He worked for both companies teaching the art of navigation and helped to maintain their collections of hydrographic manuscripts and charts, including Spanish portolans of the West Indies. In the mid-1660s, assisted by his access to these collections, Roggeveen embarked upon compiling a series of large-scale charts of the North American coastline, West Indies, and, later, West Africa. Many of his charts are based upon the earlier large-scale work of Hessel Gerritsz and Joan Vingboons, both cartographers for the Dutch East and West India Companies, but Roggeveen’s work was the first to show the whole coastline of North America and the Caribbean. He called this pilot ‘Het Brandende Veen’ or ‘The Burning Fen’, a pun on his name, as ‘veen’ means ‘fen’, and a heap of burning fen represents a fire on the coast to guide or warn ships. The first edition of the atlas was published in 1675 by Pieter Goos, however, due to the death of Goos in the same year, and that of Roggeveen four years later, a second edition would not be published until 1680, by which time the plates had been acquired by the chart dealer Jacobus Robijn. Robijn went on to republish the second edition in 1689, with a third edition appearing in 1698.</td>
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<th><strong>ROGGEVEEN, Arent</strong></th>
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<tr>
<td>Pascoerte vande Canibes Eylanden van ’t Eylant Granadillos, tot ’t Eylant Anguilla.</td>
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<td><strong>Publication</strong></td>
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<td>Amsterdam, [c.1680].</td>
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<tr>
<td><strong>Description</strong></td>
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<tr>
<td>Double-page engraved chart with fine hand-colour in part and in outline.</td>
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<tr>
<td><strong>Dimensions</strong></td>
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<tr>
<td>430 by 535mm (17 by 21 inches).</td>
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<td><strong>£4,000.00</strong></td>
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Cuba and Jamaica

First large-scale Dutch chart of Cuba and Jamaica - published in Roggeveen’s exceedingly rare sea pilot ‘Het Brandende Veen’.

Publication
Amsterdam, [c.1680].

Description
Double-page engraved chart with fine hand-colour in part and in outline.

Dimensions
430 by 535mm (17 by 21 inches).

£8,000.00
LEA, Philip; FORD, Richard

A New Map of the Island of Barbadoes wherein every Parish, Plantation, Watermill, Windmill and Cattlemill is described with the name of the Present Possessor.

Publication
London, By Philip Lea at ye Atlas & Hercules in ye Poltry over against ye ould Jury and by John Sellers at his shop on the West side of the Royal Exchange, [c. 1682].

Description
Hand-coloured engraved map.

Dimensions
530 by 610mm. (20.75 by 24 inches).

References
Cartography', Map Collector's Circle 39 (1951) 6b.

£6,000.00

The first systematic map of Barbados

This very rare map is the earliest systematic survey of Barbados. Produced from the surveys of Richard Ford during the 1670s it shows the already extensive nature of sugar cultivation throughout the island. The map is oriented with north to the right by a large compass rose. Each of the island’s eleven parishes, as established in 1645, are located and named. Each land plot and plantation (844) is identified with the proprietor’s name and only six small patches of native forest remain uncultivated. The celebrated sugar mills throughout the island are located and shown with icons identified in a key as either windmill, watermill, or cattlemill - all which are employed in the grinding of sugar canes.

The map is embellished with small vignettes of local plants such as the pawpaw tree, Bennawno (banana), Indian corn, sugar cane, pineapple, and Cabage Tree (palm). Bridgetown, Haletown, Speights Town, and Oistins are further detailed in small plan insets. One of the more interesting features of the map is the absence of the island’s fortifications, which were evidently omitted by Ford due to his Quaker sensibilities. The surrounding reefs are indicated by a line of crosses with navigational hazards and bays noted. An elaborate cartouche features the allegorical figure of Britannia with the British coat of arms, Ceres holding a cornucopia, and Neptune with his consort. Contained within the cartouche is a “New Description of the Island of Barbadoes” that provides a description of the island’s history, geography, and commerce. The map is further embellished with ships, sea monsters, and putti. This is the second state, with several alterations, sold by Phillip Lea and John Seller. Stevens and Tree give the date as 1685 on the basis of the imprint they consulted, but this example is undated, putting it slightly earlier.

Tony Campbell, ‘The Printed Maps of Barbados from the earliest times to 1873’, Map Collector’s Circle 21 (1965); Henry Stevens and Tree, ‘Comparative...
Jeffery’s beautiful and detailed chart of Curaçao

This finely detailed chart was first published in Thomas Jefferys’ ‘West India Atlas’ of 1775. The chart is based upon the work of the great Dutch cartographer Gerard van Keulen, and depicts harbours, shoals and banks, Fort Amsterdam, plantations, salt pans, ruined houses, wells, anchorages and vegetation; Relief is shown by hachures, and depths by soundings; to the upper right are four coastal profiles.

The present chart was published in the 1794 edition of the Pilot by Laurie and Whittle.
Map of the Island of Grenada Divided into Parishes

The chart depicts the Caribbean Island of Grenada, which was a British Colony until 1974. It depicts the partition of the land into different estates and names their owners. A note at the bottom of the map states that these figures have been constantly updated and corrected. Furthermore, it names all bays and islands surrounding Grenada and possible anchor spots. An additional map in the top left corner focuses on the harbour of the city St. George. The harbour is circled by four forts which refer to Grenada’s position as an issue between French and English colonial interests.

The date of the map is unsure. The survey this map is based on was carried out in 1801; the notes concerning the ownership of the estates refer to the publication of a accompanying general list between 1806 and 1824. Finally, the edition of the present map shows, based on their outer appearance many similarities to other maps of the West Indies published by Edward Stanford 1860-1890.
Robert Dighton (1752-1814) was well known as a portrait artist and is regarded as one of the most talented social caricaturists of the late 18th and early 19th centuries. As an artist, he was first offered consistent employment by the publisher Carington Bowles (fl.1752-1793). This was the heyday of the so-called ‘droll’ mezzotint and Robert’s output of designs, executed in watercolour and then engraved, was an integral part of his stock. Carington Bowles was among of the most active mapellers of his day in London, which will explain Dighton’s caricature maps in his “Geography Bewitched” series, including Ireland, England and Wales (the present map), and Scotland.

At the beginning of the nineteenth century, he would achieve notoriety when he was found to have stolen valuable prints from the British Museum, which he sold through his shop in Charing Cross. His crime was exposed when a dealer, but the name of Samuel Woodburn, having acquired a Rembrandt etching from Dighton, went to the British Museum to compare it with their copy, whereupon he found the print to be missing. Dighton later confessed that he had befriended a museum official by drawing portraits of him and his daughter during his visits and used this relationship to remove prints from the museum hidden in his portfolio.

“For a quart of ale is a dish for a King”
(William Shakespeare)
Fred Rose’s most famous caricature map

A caricature map of Europe with each country depicted as an angler having various levels of success in hooking colonies: John Bull has a huge catch-bag (Ireland), with Egypt as a crocodile on the end of his line; France is a scuffle for control of the Third Republic between the military and civilian, their rod with an empty hook, with Napoleon’s shade looking on from Corsica; Spain is watching sadly as their former catch (fish marked Cuba, Porto Rico and Philippines) is being dragged away on the lines of an unseen U.S.A.; Belgium has the Congo; the Austro-Hungarians are mourning the assassination of Empress Elisabeth by an anarchist; Turkey has a hook in ‘the Cretan spike fish’, and a stain on his trousers is a skull marked ‘Armenia’; Greece has pricked a finger trying to catch the spike fish by hand; larger than all others is Russia, shown as Nicholas II with an olive branch in one hand and a line stretching to the Far East in the other.

£4,500.00
London printed on silk

The map extends to what we now know as Greater London. It is based upon Rocque's map of 'London and The Country Near ten Miles Round' printed on 16 sheets and published in 1746. Above the plan the title appears in English and French, and states that the map is intended to be used to compare London and Paris "in order to ascertain the difference of the extent of these two rivals". The text goes on to say that London "exceeds Paris by 1427 Acres". Whether this deemed London the winner is unclear, as size is not everything. Below the plan is a dedication to the Duke of Montague, together with allegorical figures and the Duke's coat-of-arms. Rocque also produced a companion map of Paris in order for the gentleman to compare the cities side-by-side.
Eighteenth century map of Paris printed on calico

Rupert Davids (1724-1790) was a calico printer and engraver based in Crayford, Kent. Crayford was an ideal site for a calico printing business: abundant water for fabric bleaching, space, and proximity both to central London - the main market - and the Thames ports of North Kent. The first significant printers in Crayford were Rupert Davids and Sons, established in 1757, whose success gave rise to a number of other printing businesses. The London Gazette of March 28th 1783 notes that "the partnership between Rupert Davids and Sons (William and Charles) of Crayford in the County of Kent, Callico-printers, was this day dissolved by mutual consent"; the following year Rupert is recorded as working in Cheapside. He died on 8th January 1790: The Gentleman's Magazine (Vol 67), in their 'Obituary of Considerable persons', describes him as "an eminent calico-printer" and notes he "Dropped down dead, near the third mile-stone on the Deptford-road".

Cartographic works bearing the Davids imprint are extremely rare: we have only been able to trace a handkerchief titled 'A Scale of Distances of the Principal Cities & Towns in England', dated by 1763; and a reference to the present item in the magazine 'Le Gaulois' of 25 June 1896:

"One of the most interesting gifts was made to the musée Carnavalet by M. Le Vayer, conservator of the museum: an example of "Nouveau plan routier de la ville et des faubourgs de Paris", printed by R. Davids Crayford, in 1768". This example is printed on canvas and appears to be unique in this state."

Copac and Worldcat record no institutional examples. The BNF contains a photographic reproduction of the piece.
Rare map of London printed on cloth.

The plan is printed in red and black. All bridges, railways, public buildings, squares, parks, and borough names are printed in red. To the left and right of the title is a note:

"Below is a List of the chief Sights & Amusements of London and it's Environs, worthy of notice. The Star denotes free admittance. The Figures on the left refer to the map, on the right, the distance in miles from London."

Although the plan is not dated, we can assign a date of around 1855: it depicts both Holloway Prison ('Model Prison'), opened in 1852, and the Metropolitan Cattle Market ('New Cattle Market') opened in 1855. Strangely the plan fails to show King's Cross Station which was opened in 1852.
The high-water mark of the British Empire

Rare map of the British Empire produced for the India and Colonial Exhibition of 1886. The India and Colonial Exhibition was held in South Kensington in London, and was - in the words of the then Prince of Wales “to stimulate commerce and strengthen the bonds of union now existing in every portion of her Majesty’s Empire”. The exhibition was opened by Queen Victoria, and when it closed had received 5.5 million visitors. As well as the various wares produced in the colonies, the organisers reputedly had several dozen Indians imported from Agra jail, to serve as living exhibits; they were described as artisans, although it appears that they were trained in their crafts as part of the British Empire’s long-term project to “reform the criminal castes”.

The British Colonies are named and coloured blue. To the four corners of the map are representations of the British Empire’s most important colonies: Canada; South Africa; India; and Australia. Below centre sits Britannia flanked by cornucopias with the sea, the source of her strength and power in the back-ground.

The year 1886, saw somewhat of a vogue for maps of the British Empire, with not only Walter Cranes seminal work, but also the first edition of Howard Vincent’s map.

Rare OCLC records two institutional examples: the British Library; and the National Library of Australia.
Unusual map of the Isle of Man, printed on cloth, presumably as a souvenir ("A Present From"). The map shows the roads, railways and topographical detail. It is surrounded by views of Kirk Braddan, the Tower of Refuge, the Laxey Wheel and the seafront. The two symbols of the Isle of Man, the Manx cat and the triskelion of three legs joined together, are shown at either end of the island.
AMERICAE SIVE NOVI ORBIS, NOVA DESCRIPTIO.
Sealing the fate of America as the name of the New World

Munster first published his map of the Americas in a 1540 edition of Ptolemy's 'Geographia', and then in his own 'Cosmographia Universalis' of 1544. The present example is in the eighth state, found in the Italian edition, first published in 1558, and then unchanged, from remaining stock, in 1571 and 1575. His depiction of North America was determined by the reports of Giovanni da Verrazano, who explored the eastern seaboard in 1524 in search of a passage to Asia. Because Verrazano mistook the Outer Banks, just off the Carolina coast, to be an isthmus separating the Atlantic Ocean from the China Sea, Münster depicted the mid-Atlantic coast of North America as a narrow isthmus, offsetting the Northeast and creating a huge sea in Canada. The origin of this error is a letter written by Verrazano during his voyage up the East Coast, dated the 8th of July, 1524:

"... where was found an isthmus a mile in width and about 200 long, in which, from the ship, was seen the oriental sea between the west and north. Which is the one, without doubt, which goes about the extremity of India, China and Cathay. We navigated along the said isthmus with the continual hope of finding some strait or true promontory at which the land would end toward the north in order to be able to penetrate to those blessed shores of Cathay..."

In South America, the phrase "Insula Atlātica quam vocant Brasilii & Americam" identifies America as the lost Platonic island/continent of Atlantis. In the Atlantic Ocean, Münster correctly locates a Spanish and a Portuguese standard, reflecting the division of the unknown world in two by the Treaty of Tordesillas (1494). The Yucatan appears as an island, since its recorded European discovery was by sea, not through Central America.

Münster's maps of America, and of the world, are the first to use the term "Pacific Ocean" ("Mare Pacificum"). The large island off the California, "Zipangri", is Japan, still known only from Marco Polo, who had been told about it from his Chinese hosts but who had never been there. The galleon is Magellan's ship "Victoria", and the "Unfortunate Islands" near it are the first islands his crew passed on their Pacific crossing, where despite their desperate situation they were unable to get supplies.

As Thomas Suarez reports, Münster, cosmographer, humanist, theologian and linguist, was famous in his own age as a Hebraist, composing a Hebrew grammar and a list of Hebrew, Latin and Greek synonyms which were used widely by sixteenth-century humanists. A Franciscan friar from around 1506, Münster studied in Tübingen and taught in Basel and Heidelberg before leaving the order and moving to Basel in 1529, where he took up the chair in Hebrew. Whilst in Basel, Münster indulged in his other great love: cartography. The love affair had begun some years earlier in Tübingen, when under the tutelage of Johann Stöffler. Münster's notebook of the time contains some 43 manuscript maps, most of which were based upon others' work, except, that is, for his map of the Rhine from Basle to Neus.

Münster would produce his first map in a printed broadsheet of 1525. The map, which covers Germany, also came with an explanatory text (only extant in the second edition of 1529), which lays out Münster's vision for a new great survey of Germany. He readily conceded that the job was too great for one man and so called upon fellow academics to cooperate and supply detailed maps and text of their respective areas, with Münster working as the great synthesiser. Although the project would never get off the ground, much of its methodology and material would be used, with great success, in his 'Cosmographia'.

Throughout the next decade he produced, and had a hand in, several important works that would cement his reputation as one of the leading cartographers of his day; these included, among others, Johann Honter's celestial charts (1532), his own Mappa Europae (1536), and Aegidius Tschudi's map of Switzerland (1538). In 1540, he published his edition of Ptolemy's 'Geographia', which contained not only new maps of Germany and the Low Countries, but also, for the first time, a set of maps of the four continents.
In 1544, Münster produced his greatest work, the 'Cosmographia'. It was the culmination of a lifetime's study, in which he distilled the geographical information he had gathered over the past 30 years.

Münster organizes the work in a series of periegesis or geographical travels. He begins by describing the area's geography, history, ethnography, flora and fauna, and, famously, strange peoples, fabulous plants, and wondrous events.

The work would prove to be so popular that some 40 editions were published between 1544 and 1628, with the number of maps expanding from 26 in the 1544 to 262 by 1628. Its huge popularity would not only - as Burden states - "seal the fate of America as the name of the New World", but would form the basis of general knowledge of many other parts of the world as well.
Ortelius’ map of the Americas

A fine example of Ortelius’ highly decorative map of the Americas.

Ortelius’ map of the Americas first appeared in his ‘Theatrum’ of 1570, based on Gerard Mercator’s world map of 1569. This is the third and final state, with a corrected shape of South America and the addition of the Solomon Islands as well as additional names, including C.Mendocino, added to the north west coast. Furthermore, this is the only one of the three plates which is signed by Ortelius as responsible for the preparation of the map. Ortelius America ‘was widely sold throughout Europe and had a great influence on the future cartography of the New World’ (Burden).

“All the elements of the modern atlas were brought to publication in Abraham Ortelius’ ‘Theatrum Orbis Terrarum’. This substantial undertaking assembled... the best available maps of the world by the most renowned and up-to-date geographers... each of Ortelius’ maps was engraved specifically for his atlas according to uniform formats” (Shirley).

Ortelius first published his ‘Theatrum...’, arguably the first atlas in the modern sense of the word, in 1570, with 70 seventy copper engravings on fifty-three double-folio pages. A businessman native to Antwerp, Ortelius compiled the best existing maps, re-engraved them on a standardized format, and included them with the text in one volume. But, by 1570, he had been dealing in maps and charts for more than twenty years. The death of Ortelius’ father in 1535, who had been a wealthy merchant, seems to have placed his family in financial difficulties. When Ortelius was as young as 19 he is recorded as having joined the Guild of St. Luke as ‘afsetter’ “or colourist of maps and prints. He seems to have reached a very advanced level of skill in this craft, as some customers continued to insist on buying atlases coloured by him personally at a time when he had already developed into a publisher and cartographer/merchant... Ortelius [also] became a trader in books, prints and maps. Much of this trading had to do with the house of Plantin [subsequently publisher of the ‘Theatrum’]... Soon he was attending the book fair in Frankfurt to buy and sell books, maps and prints for others as well as for himself... He first met Gerard Mercator there in 1554, which marked the state of a life-long professional relationship and personal friendship... “ (van den Broecke page 14).

Through his work Ortelius became quite the cosmopolitan, he travelled extensively to France, Germany, Switzerland, Austria, Hungary, Italy, England and Ireland, and as a result had command of several languages. With the publication of the ‘Theatrum’ came tremendous success and wealth. Giving full credit to the original cartographers, the ‘Theatrum’ was so successful that it was printed three times in 1570 alone. In 1574 Ortelius retained the position of Royal Cosmographer to Phillip II and was given a fine gold necklace, worth 1000 ducats. Between 1570 and 1612 the atlas was published in 42 editions and the 7 languages: Latin, German, Flemish, French, Spanish, English and Italian.

Ortelius and Plantin were lifelong friends, and eventually published five editions of Ortelius’ ‘Theatrum orbis terrarum’ and four of his ‘Addimenta’ (being a supplement to earlier editions for their owners) together. Their first recorded transaction occurred as early as January of 1558, when the young Ortelius, described in the Plantin archive as ‘paintre des cartes’, bought a copy of Virgil from Plantin. Soon Ortelius was colouring maps for Plantin, and when Ortelius began producing his own atlases in 1570, Plantin bought them in large quantities for resale. “Between June 13 and December 31, 1570 Plantin sold no less than 159 copies of the ‘Theatrum’... From 1579 onwards, Plantin is the printer, but not the publisher of the ‘Theatrum’. Ortelius himself finances the printing” (Peter van der Krogt “The ‘Theatrum Orbis Terrarum: The First Atlas’”, in Abraham Ortelius and the First Atlas: Essays Commemorating the Quadricentennial of his Death 1598-1998, page 65).
Although Plantin was the major distributor of the ‘Theatrum’, he was not the only one, and he had his own network of distributors, even an affiliated bookshop in Paris ‘run by his son-in-law Aegidius Beys [who] was an important buyer of Plantin’s productions. This Parisian bookshop also soon became the most important buyer of the ‘Theatrum’” (Ibid page 81). The bookshop closed in 1577 and the stock was sold to the dealer Michel Sonnius, who received the monopoly for the sale of Plantin publications in Paris. It is therefore probably not so surprising to find such distinctive Parisian endpapers in this example of the ‘Theatrum’.

A hiatus occurred in the production of the ‘Theatrum’ when in 1575 Ortelius fled from Antwerp to England, via Paris (1577), Frankfurt (1578), Venice and Rome (1578) to escape the “Spanish Fury”, the sacking of Antwerp by the Spanish in 1576. This in spite of the fact that in 1574 Ortelius retained the position of Royal Cosmographer to Phillip II and was given a fine gold necklace, worth 1000 ducats, as a sign of his office. “In the general uprising of the Netherlands in 1576, both Catholics and Calvinists joined forces. But the ensuing excesses committed by the Calvinist die-hards in the South, drove many Catholics back into the Spanish camp. Thus the ‘reconquista’ of the South began. In this South, Antwerp, since 1577 dominated by the Calvinist party, was the last stronghold to capitulate after a long siege in August 1585. The Eighty Years’ war was to continue until 1648, but from 1585 the Netherlands were cut into two halves: the North dominated by the Calvinists, which became the independent Republic of the United Provinces, and the South, regained by the Spanish sovereigns, where Calvinism was virtually stamped out, no longer by violent means, but by way of propaganda and persuasion. Antwerp, the great Southern Calvinist bulwark in the years 1577 to 1585, became the staunchest pillar of the Southern Catholic Counter-Reformation” (Leon Voet “Abraham Ortelius and his World”, in Abraham Ortelius and the First Atlas: Essays Commemorating the Quadricentennial of his Death 1598-1998, page 27). It was only in 1579 when Ortelius returned to Antwerp, that a new edition of the ‘Theatrum’ was printed. For the first time Plantin was responsible for the printing of the accompanying texts. From this edition onwards, the Plantin Press would continue to see the printing of the texts for virtually all the editions of the atlas until Ortelius’ own death in 1598.
“The first map in an atlas to depict California as an island, and an accurate east coast of North America” (Burden)

For this map Abraham Goos drew “on his engraving of North America in 1624, and the Briggs of 1625, to depict California as an island once more. He was the only Dutch cartographer to do so for some considerable time. There are five fewer place-names in California than the Briggs. He includes a similar faint northwest coastline and Strait of Anian. ‘Brasil’ and ‘Frisland’, remnants from the sixteenth century, make a stubborn appearance in the North Atlantic. The fledgling colonies of Plymouth in New England, and ‘James Citti’ in Virginia, are both recognised. Decorating the whole are three attractive borders. The two sides illustrated the natives of the continent, the left bears those of the north, and the right those of the south. Despite the map’s obvious attention to the English presence in North America, none of the eight towns represented in the third is from that part. This is owing to the lack of any contemporary views to draw on” (Burden).

John Speed is perhaps the most famous single figure in the early history of the English map trade. He was a member of the Merchant Taylors’ Company, made a freeman of the city in September 1580, and later Fellow of the Society of Antiquaries. By training he was probably a rolling-press printer, but by interest he was a historian, and Queen Elizabeth granted him a sinecure in the Customs House, to give him the opportunity to pursue these interests.

His earliest cartographic publications were historical; in 1595, he published a wall map of the Holy Land, ‘Canaan as it was Possessed both in Abraham and Israelites Days’, a two-sheet map of ‘The Invasions of England and Ireland with all their Civil Wars since the Conquest’ (1601) and a wall map of England, Wales and Ireland showing the same information, [1603-1604].

In 1611, he prepared two Bible maps, the larger inserted in folio editions of the great King James Bible, the smaller in octavo printings; Speed also secured a privilege, dated 31st October 1610, to ensure that the map was inserted in every copy of the Bible sold, a lucrative arrangement that the Stationers’ Company eventually felt impelled to buy out from his heirs.

Speed always considered his ‘History of Great Britaine’ (1611) his major work, but his reputation was established by the companion atlas volume, ‘Theatre of the Empire of great Britaine’, published in 1612, the first printed atlas of the British Isles. The earliest map prepared was ‘The County Palatine of Chester’ [1604], but the death of the engraver William Rogers meant that Speed’s publishers had to turn to Jodocus Hondius, an Amsterdam engraver, to prepare the maps.

The atlas was completed in 1612; the maps are notable for the decorative elements included, evidence of Speed’s interest in antiquities, and most have inset town-plans, the first series of printed town-plans of the British Isles, and were issued with descriptive English text printed on the verso. In the hands of different publishers, there were numerous editions to 1676 with text; later printings into the 1770s were issued without text.

Towards the end of his career, Speed also prepared a world atlas: the ‘Prospect of the most Famous Parts of the World’ (1627), the first world atlas compiled by an Englishman and published in England, although the maps were engraved in Amsterdam, using Dutch models. Again, this was printed with English text on the verso, and reprinted thereafter. While early editions are rarer, perhaps the most important edition was the 1676 printing, which added newly prepared English maps of New England, Virginia, the Carolinas, Barbados and Jamaica.

Speed’s publishers also prepared two pocket atlases, colloquially called “miniature Speeds”, reproducing the ‘Theatre’ and ‘Prospect’ on a smaller, less expensive, format. The county atlas, ‘England, Wales, and Ireland: ... their several Counties abridged’, first appeared in 1627, although there is an earlier proof version from about 1620; the ‘A Prospect of the Most Famous Parts of the World’ appeared in 1646; both were reprinted in several editions up to 1675. However, Speed himself probably had little creative contribution to either atlas.
Mitchell’s “Reference & Distance Map” first appeared in 1834 and was published throughout the 1840s. This 1836 edition extends westward to the border of Missouri territory and identifies numerous Indian towns and trading posts. The map includes a large inset titled “A General Map of the United States” which shows considerable detail of Austin’s Colony and what would become the Republic of Texas.

Stanford’s impressive library map of South America.

In the early 1850s, Edward Stanford commissioned the explorer and geographer Alexander Keith Johnston to prepare large wall maps of the continents: Europe; Australasia; Asia; Africa; North America; and South America. The series, entitled “Library Map” was well received by the general public as can be seen by this glowing extract from the ‘Australasian Mail‘ of 1859:

“A bad map exhausts the patience both of the student and the man of business. It is dear at any price, however low. On the other hand, it is a real pleasure to study a good, bold, well-executed map, brought up to the latest date. Mr. Stanford’s new Library Map of Australasia fulfills every requirement. It is quite a work of art. Engraved in the finest style on copper plates, upon the large scale of 64 miles to an inch, which brings the entire size of the Map to 65 inches by 58, it is worthy of a place in any nobleman’s library. It forms the second of a series of large library Maps, delineating the great terrestrial divisions of the globe. The Map of Europe was the first; the Map of Australasia is the second; Asia, Africa, North America, and South America will follow. Instead of giving Australasia as an appendage to the Asiatic continent, the publisher recognizes the great and growing importance of the English colonies, by giving them a special map. He is fully justified in claiming admiration of the work. The “insertion of several new and important surveys and discoveries, never before published together; the introduction of new administrative boundaries; the boldness and perspicacity as well as the precision of the delineation and names; the distinctive colouring; and the comprehensive scope of the Map,” form only a few of its meritorious features. The manner in which Mr. A.K. Johnston has performed his task is deserving of the highest praise.”

The series of maps proved so popular that they would continue to be printed and updated well into the Twentieth Century.

Edward Stanford (1827-1904), began his career in maps at the stationers Trelawney and Saunders, where he was made partner in 1852 at the age of 25. A year later the partnership was dissolved with Stanford taking over the remains of the business. Edward would turn the business into one of the most important cartographic firms of the nineteenth century, its reputation based upon such maps as his Library series. The firm is still in existence today operating from his purpose built shop at 12-14 Long Acre in London.
An amusing map of the United States showing the signature foods produced by each state.

The map was commissioned by the Great Atlantic and Pacific Tea Company for their exhibition at the 1933 Chicago World Fair from Louis Delton Francher. Francher (1884-1944) was a commercial illustrator and poster designer. Trained in Munich, he returned to America and designed some early military recruitment posters, before serving himself in military intelligence during the First World War. He eventually went into advertising.

Each state is populated with depictions of the inhabitants, livestock and produce. The text on the map boasts that America is “the richest and most fertile land in the world”, and emphasised the variety and quantity of food afforded by the country’s size and varied terrain and climate. While American food production had certainly expanded rapidly, the map nevertheless makes no mention of the effect of the Depression and the ‘Dust Bowl’ crisis in the midwest.

Francher’s map was well-received, and thousands of copies were sold with an accompanying booklet during the World Fair.

There is an example of the map in the David Rumsey Collection - although it was a very popular map at the time, it is now reasonably scarce.
Frank Zappa's guide map to Los Angeles' fledgling Freak Scene, listing places for freaks to eat, drink, dance, and shop.

An advertisement for the present map appeared inside the gatefold album cover of early US pressings of 'Freak Out', The Mothers of Invention's 1966 debut studio album. It states that fans interested in procuring a copy of “the special map we have prepared” should send $1.00 to MGM studios in New York City. The ad is addressed to people who are planning on visiting L.A. that summer, and it promises that the map will tell you how to get to certain 'Freak-Out Hotspots,' such as Canter's Deli and Whisky a Go Go, as well as to warn you about places “where the heat has been busting frequently, with tips on safety in police-terror situations.”

Given the map's great rarity, it is apparent that few people actually sent in a dollar for the map. This lack of interest can, in part, be explained by the fact that 'Freak Out' was neither a commercial nor critical success in the US when first released. However, the album soon developed a major and lasting cult following, and it is often cited as one of rock's earliest concept albums and as Zappa's breakthrough as a musician.

The freak scene, begun in California in the mid 1960's and closely associated with the Hippie Movement, was defined by a rejection of mainstream post-war American culture in favour of new and broadly defined forms of liberalism and counterculture. As Zappa writes inside 'Freak Out’s album cover, “On a personal level, Freaking Out is a process whereby an individual casts off out-moded and restricting standards of thinking, dress, and social etiquette in order to express CREATIVELY his relationship to his immediate environment and the social structure as a whole.”' 'Freak out' as an album embodies Zappa's definition of the movement, both as an avant-garde musical experiment, and in it's concept, where each song forms part of a larger satire of the frivolous and media-obsessed mainstream American consumer culture.

Rare. OCLC records no institutional examples.
The first map of Arabia printed in colours

A very fine example of Sylvanus’ map of Arabia printed in his Venetian edition of Ptolemy’s ‘Geographia’.

This is the first illustrated edition of Ptolemy’s work in which an attempt was made to update the information given on the maps, and the only Italian edition of Ptolemy to feature woodcut maps.

It is also one of the earliest examples of two-colour printing in cartography, with the major regional names printed in red, others in black, using inset type. Woodward suggests that the dual-colour printing style is done to mimic contemporary portolan charts, which used black and red to distinguish toponyms of various importance. The text in the book says that it used the maps of navigators to update Ptolemy’s original work, and the influence may also have extended to the aesthetic (Woodward).

Sylvanus had already produced an edition of Ptolemy in Naples in 1490, but this was to be based on different principles. He explains in a preliminary note that Ptolemy’s work must be updated, and adds that as Ptolemy himself used the work of navigators, so will he. Sylvanus was trying to tread a delicate line between critics of Ptolemy’s work and those who appreciated the framework provided by the classical geographer (Dalche).
A map of China by Abraham Ortelius.

It is the earliest printed map to focus on China and the first to illustrate the Great Wall. It was the first western map of China drawn directly from the findings of the Portuguese mapmaker Luis Jorge de Barbuda, or Ludovicus Georgius. Barbuda was a Jesuit, and he made a manuscript map of China from information on the area gathered by the Jesuit mission. Arias Montanus passed this map on to Ortelius.

The map is oriented to the west. Japan is shown on a curved projection, borrowing from Portuguese sources. Wind wagons are shown in the north, a Chinese invention that also became popular in the Low Countries.
This magnificent plan was first published in Braun and Hogenberg’s seminal town book ‘Civitates Orbis Terrarum’, 1572. London is depicted in birds-eye view from the south looking north. Above the plan is the title in Latin flanked by the royal and the City of London’s arms. In the foreground are four figures in traditional Tudor dress, together with two cartouches with text. The text on the left hand side is a paean to London, which is said to be “famed amongst many peoples for its commerce, adorned with houses and churches, distinguished by fortifications, famed for men of all arts and sciences, and lastly for its wealth in all things”; the text to the right deals with the Hanseatic League, which is praised for its global trade and its “tranquility and peace in public affairs”, and names their trading hall in London, known as the Stillard.

Although first published in 1572, the plan is clearly based upon information gathered some years earlier. St Paul’s is shown with its spire, which was destroyed in 1561; the cross in St Botolph’s Churchyard is shown, although it was destroyed in 1559; and York Place, so named in 1557 is given its old name ‘Suffolke Place’. Upon the Thames, the royal barge can be seen, together with numerous ferrymen and sailing vessels. On the south bank of the river is the new district of Southwark, with its theatres, and bull and bear baiting pits. To the left is Westminster - connected to the City by a single road - with Westminster Abbey clearly visible. To the north of Westminster, cows are depicted grazing in open fields.

The view was most definitely derived from a 15-sheet city plan, of which only three plates have survived. The original plan was probably commissioned by the Hanseatic League, at sometime around 1550, hence the praise heaped upon the League in the text on the plan.

The present example is the fourth state of the view, from the 1574 edition, identifiable by the spelling of Westminster as “West Muster”; the addition of “Cum Privilegio” to the upper border of the right hand title cartouche; and the addition of the Royal Exchange.
A very rare fan map.

“Few art forms combine functional, ceremonial and decorative uses as elegantly as the fan. Fewer still can match such diversity with a history stretching back 3000 years. Pictorial records show some of the earliest fans date back to around 3000 BC, and there is evidence that the Greeks, Etruscans and Romans all used fans as cooling and ceremonial devices, while Chinese literary sources associate the fan with ancient mythical and historical characters. The first folding fans were inspired by and copied from prototypes brought into Europe by merchant traders and the religious orders that had set up colonies along the coasts of China and Japan. These early fans were regarded as a status symbol. While their ‘montures’ (i.e. sticks and guards) were made from materials such as ivory, mother-of-pearl, and tortoiseshell, often carved and pierced and ornamented with silver, gold and precious stones, the leaves were painted by craftsmen who gradually amalgamated into guilds such as The Worshipful Company of Fan Makers... The eighteenth century also saw the development of the printed fan: cheaper to manufacture and therefore cheaper to purchase, fans were suddenly available to a much wider audience than had previously been the case” (The Fan Museum).
George Bauerkeller’s rare and strikingly modern embossed plan of London with its Index

This extraordinary embossed plan shows each locality in a different colour and built up areas raised in white, similar to the technique of Braille. Extending from Islington in the north to Kennington in the south and from Kensington High Street in the west to the West India Docks, with an inset of Greenwich at a smaller scale. A unique style of cartography in very good condition.

In an advertisement in the ‘Sporting Magazine Advertiser’ Ackermann announces its publication: ‘... The Buildings are raised, and, with the Railroads, Parks, Squares, &c. appear very prominent. The Parishes are also distinguished in delicate tints, and the entire arrangement is so remarkably conspicuous that, whether for the Visitor or the Office, its utility will be generally acknowledged’ (Howgego).

A table to the upper left of the plan records a population of just over 1.5 million in 1841, with 122,000 residing in the City of London. The number of houses is estimated to be above 197,000; there are over 80 squares and some 10,000 streets.

COPAC records only one institutional copy of this edition held at Oxford; the copy held at the British Library is a later edition.
Gill’s humorous map of London and its underground stations.

“During his lifetime MacDonald Gill’s acclaim rested on artistic endeavours of amazing diversity; one area of particular celebrity involved the pictorial maps he designed for both governmental and private organisations. The first of these maps was commissioned in 1913 as a poster for use in the stations of the privately held Underground Electric Railways Company. The enthusiasm of the public for this poster was such that a smaller version, titled the Wonderground Map of London Town, was published for sale the following year.

On the occasion of Gill’s death in 1947 the Journal of the Royal Institute of British Architects referred to this Wonderground Map as “a cartographical masterpiece.” Its groundbreaking design, with emphasis on visual and verbal whimsy and bold primary colors, awakened a generation of cartographers to the imaginative possibilities of pictorial mapmaking.” (Elizabeth Burden)

The text around the map reads:

“The Heart of Britain’s Empire Here is Spread Out for Your View. It Shows You Many Stations & Bus Routes Not a Few. You Have Not the Time to Admire it All? Why not Take a Map Home to Pin on Your Wall.”
The estates and farms at Golders Green

A manuscript map of Golders Green, extending from Cricklewood to Hampstead Heath, now Golders Hill Park. This remarkable map shows the division Golders Green and the surrounding area during the mid to late eighteenth century. The area was divided into three farms: Cowhouse Farm (green); Hodford Farm (orange); and Golders Green Farm (yellow). Each of the farms fields are meticulously laid out with their name and area, in acres roods, and perches marked. The largest landowners at the time were the Dean of Westminster and the Trustees of Eton College. To the lower right is a table of the total holdings of each farm, Golders Green being by far the largest, with the total land of all three farms amounting to just over 470 acres. Common land is marked with a ‘X’, and amounts to just over six acres. Several buildings are marked on the plan including the Cowhouse Farm, and The Cock and Hoop Ale House. In 1896 the authorities closed the Cock and Hoop when it was discovered that the named licensee, Mr Robinson, had been dead for four years!

Eighteenth century manuscript plans of London boroughs are very rare, especially on such a large scale.
An unusual map of the parish and historical borough of Chelsea. A thick black line denotes the outline of the "Union, Parly. & Met. Boro. Bdy." Chelsea was made a borough in the London Government Act of 1899, which divided the city into 28 metropolitan boroughs and the city of Westminster. Previously, local government had been overseen by the parish of St Luke’s Chelsea, which is also labelled on the map.

There is a key to the different boundaries and a scale bar at the lower edge of the map.

The map has been hand coloured to show different types of buildings and roads. Educational establishments are coloured in dark blue; parks and open ground in green; religious establishments in dark grey; docks and wharves in light grey; places of entertainment (including theatres, cinemas and libraries) in burgundy; and public houses in orange. Main roads are coloured pink, with more minor roads in light blue. A number of buildings are coloured red; these appear to be buildings that have now been demolished (or in the case of those ruled out by waving red lines, were slated for demolition or redevelopment), in order to make the streets wider.

Edward Stanford (1827-1904) was a highly successful publisher, known for his accurate maps of London. He began his career working for Trelawney Saunders, an enterprising mapmaker who supplied a daily weather chart for the Great Exhibition. Stanford started his own business in 1853, was elected a fellow of the Royal Geographical Society the following year and set about expanding the cartographical aspect of the firm.
An unusual collaboration among distinguished art historians and historians of science, this book demonstrates how printmakers of the Northern Renaissance, far from merely illustrating the ideas of others, contributed to scientific investigations of their time. Hans Holbein, for instance, worked with cosmographers and instrument makers on some of the earliest sundial manuals published; Albrecht Dürer produced the first printed maps of the constellations, which astronomers copied for over a century; and Hendrick Goltzius’s depiction of the muscle-bound Hercules served as a study aid for students of anatomy.

Prints and the Pursuit of Knowledge in Early Modern Europe features fascinating reproductions of woodcuts, engravings, and etchings; maps, globe gores, and globes; multilayered anatomical “flap” prints; and paper scientific instruments used for observation and measurement. Among the “do-it-yourself” paper instruments were sundials and astrolabes, and the book incorporates a facsimile of globe gores for the reader to cut out and assemble.

Susan Dackerman is Carl A. Weyerhaeuser Curator of Prints, Harvard Art Museums.
Chet Van Duzer’s ‘The World for a King: Pierre Desceliers Map of 1550’

This lavishly produced new study features a full-scale colour reproduction and commentary on one of the British Library’s greatest treasures, the manuscript world map of 1550 produced by Pierre Desceliers. The map is one of the most important of the ‘DIEPPE SCHOOL’ of cartography that flourished in Normandy from the 1540s to the 1560s. Chet Van Duzer’s fascinating text situates the map in context among Desceliers’ other surviving works; analyses the map’s many illustrations of people, animals and cities; discusses its curious hypothetical southern continent; and includes translations of all the long descriptive texts on the map. The text makes a major contribution to cartographic history and to our understanding of one of the most beautiful maps ever produced.

Following a substantial introduction, the map is reproduced at real size in forty-two sections, each accompanied by detailed explanatory notes, and a reduced-size removable reproduction of the entire map is inserted at the back of the book.

The product of several years’ research, this study follows the author’s best-selling Sea Monsters on Medieval and Renaissance Maps and is sure to appeal to the same wide audience of map-lovers.
Hubbard's cartobibliography of Japan

The Mapping of Japan systematically categorizes and provides an overview of all the European printed maps of Japan published to 1800. The author has undertaken a review of the literature, conducted an exhaustive investigation in major libraries and private collections, analyzed these findings and then compiled information on 125 maps of Japan. The introduction contains information about the mapping to 1800, the typology of Japan by western cartographers, an overview on geographical names on early modern western maps of Japan and a presentation of the major cartographic models developed for this book.
MAP: Exploring the World

300 stunning maps from all periods and from all around the world, exploring and revealing what maps tell us about history and ourselves.

Selected by an international panel of cartographers, academics, map dealers and collectors, the maps represent over 5,000 years of cartographic innovation drawing on a range of cultures and traditions.

Comprehensive in scope, this book features all types of map from navigation and surveys to astronomical maps, satellite and digital maps, as well as works of art inspired by cartography.

Unique curated sequence presents maps in thought-provoking juxtapositions for lively, stimulating reading.

Features some of the most influential mapmakers and institutions in history, including Gerardus Mercator, Abraham Ortelius, Phyllis Pearson, Heinrich Berann, Bill Rankin, Ordnance Survey and Google Earth.

Easy-to-use format, with large reproductions, authoritative texts and key caption information, it is the perfect introduction to the subject.

Also features a comprehensive illustrated timeline of the history of cartography, biographies of leading cartographers and a glossary of cartographic terms.
The Mapmakers’ World

The Mapmakers’ World illuminates the fascinating cultural history of European world maps: what do historical world maps tell us, of our perception of the world, and of places and peoples that are foreign to us? Who were the makers of these early world maps? How were the maps created and for whom were they drawn and printed? For what purposes were they used? What kind of information did they pass on? The answers to these questions open up a fascinating narrative of discovery and cartography relating not only to ideology and political power but also the histories of art and science.

Rigorously researched and informed by latest academic findings, The Mapmakers’ World is beautifully illustrated presenting some 300 maps from the world’s finest museums, libraries and private collections. The book gives us a revealing and captivating perspective on the development of European world maps from the Early Middle Ages up until the modern period, i.e. from the 8th century until the end of the 18th century. The Mapmakers’ World is a major work which ambitiously showcases all of the early European world map traditions: Medieval world maps (T-O maps, mappa mundis, Beatus maps, etc.); Ptolemy’s maps; seafarers’ maps (portolan charts, planispheres and nautical charts), printed world maps and globes from the pre-Renaissance through to the Baroque era. Furthermore, The Mapmakers’ World takes its readers through the history of European global discovery and cartographic research, and also brings to life the exciting times when many of these historical maps were first discovered in the 19th century, after centuries of oblivion. The volume includes dedicated features further exploring 100 of the most important cartographic masterpieces from the period.

The book is written as an exciting, flowing narrative, rather than a catalogue or an encyclopedia, and it takes the reader on the ultimate voyage of discovery.
This book celebrates the art and history of the globe, focusing on the 400 years when the printed globe - as navigational tool, scientific instrument and powerful status symbol - occupied an important place in the history of European exploration. It ranges from the earliest surviving globe to be made in China to the desktop models in Victorian schoolrooms, and from celestial globes of the sixteenth century to charming pocket examples produced as educational toys.

Featuring sixty examples drawn from collections around the world, this major book on the subject uses stunning new photography to pick out the revealing details - ships and sea monsters, navigators' tracks and newly found islands, constellations and astronomical features - that help us to understand why globes were made and how they were used.

Written from the unique perspective of the world's leading conservator of globes, it tells the story of the skill and craftsmanship needed to produce these exceptional and beautifully preserved objects.