SUMMER 1988 Volume 8 ISSUE No.2 [CN33]

IM@S JOURNAL



DECORATIVE CARTOGRAPHIC TITLE-PAGES EXHIBITION: CATALOGUE

IMCoS List of Officers

Council Members

Dr Helen Wallis OBE: President
Rodney Shirley: Past President
Tony Campbell, London; Montserrat Galera, Barcelona;
Dr J.B.Harley, Milwaukee, Wisconsin; Dr Mireille Pastoureau, Paris;
Dr Günter Schilder, Utrecht

Executive Officers

International Chairman:	Malcolm R. Young, 9 Lower Grosvenor Place, London, SW1 0EN
International Secretary:	Themis Strongilos, 19 Rigillis St., Gr 106 74, Athens, Greece
Executive Chairman:	Tony Burgess, Weston House, Eltham Green, London, SE9 5LE
Directors:	Kjartan Gunnarsson Themis Strongilos Janet Green
Vice Chairman:	Alan Bartlett, St Raphael, 2B Fontmell Park, Ashford, Middlesex, TW15 2NW
Secretary & Treasurer:	Harry Pearce, 29 Mount Ephraim Road, Streatham, London, SW16 1NQ Tel: 01 769 5041 [Answer-phone service]
Membership Secretary:	Mrs C. Batchelor, Pikes, The Ridgway, Oxshott, Leatherhead, Surrey KT22 0LG
Publicity Officer and Editorial Liaison:	Yasha Beresiner, 1A Camden Walk, Islington Green, London, N1 8DY Tel: (H) 01-349 2207 (W) 01-354 2599 Telex 896462 Inform G
Executive Officers:	Terry Kay, 31 Hill Side Crescent, Harrow, Middlesex, HA2 0QU Stuart Jackson, Heather Cottage, Cross Lane, Holcombe, Bury, Lancs, BL8 4LY Roderick Barron, 18 Mecklenburgh Square, London, WC1N 2AD

Appointed Officers

Advertising Manager	Warwick Leadlay, Gallery, 5 Nelson Road, Greenwich, London, SE10 9JB
Librarian:	Tony Burgess, Weston House, Eltham Green, London, SE9 5LE
Photographer and Slide Registrar:	David Webb, Manor Farm, Atworth, Melksham, Wiltshire, SN12 8HZ

Representatives

America Central:	Paul F. Glynn, Casa El Carmen, 3a Avenida Norte No.8, Antigua, Guatemala
America South:	Dr Lorenzo Güller Frers, Paseo Colon 315 1063 Buenos Aires, Argentina.
Australia:	David G.L. Worland, 33 Wolseley Road, Point Piper, N.S.W. 2027
Belgium:	Itshak Sperling, 137 Voskenslaan, B 9000 Gent, Belgium.
Canada:	Edward H. Dahl, Cartographic and Architectural Archives Division, National Archives of Canada, Ottawa, Canada, K1A ON3
Cyprus:	Andreas J. Hadjipaschalis, P.O. Box 4506, Nicosia.
Finland:	Jan Strang, Antikki-Kirja, Kalevankatu 25, SF-00100 Helsinki.
France:	(Resident in London) Jacques Reutemann, 108 Iverna Court, London, W8 6TX
Germany:	Prof. Dr. D. Novak, Adenauerallee 23, D-5300 Bonn 1, Federal Republic of Germany.
Greece:	Themis Strongilos, 19 Rigilis Street, GR 106 74, Athens.
Iceland:	Kjartan Gunnarsson, Lyfjabudin Idunn, Laugavegi 40 (a), Reykjavik.
Israel:	Eva Wajntraub, 4 Brenner Street, Jerusalem.
Italy:	J.D. Maranelli, Apex S.N.C., 20123 Milano, Via G.B. Vico 42
Japan:	Kazumasa Yamashita, 10-7 2-Chome, Sendagaya, Shibuya-ku, Tokyo.
Netherlands:	Werner Löwenhardt, De Lairessestr. 40/1, P.B. 1071, Amsterdam.
New Zealand:	Neil McKinnon, P.O. Box 847, Timaru.
Portugal:	J.C. Silva, Travessa de Queimada 28, Lisbon 2.
Scotland:	Bill Waugh, 15 Greyfriars Garden, St Andrews, Fife, KY16 9DE
South Africa:	Oscar Norwich, 46 Garden Road, Orchard 2192, Johannesburg.
Spain:	Jaime Armero, General Pardinas 69 Madrid 6.

Continued on page [31]

Journal of the International Map Collectors' Society

SUMMER 1988 Volume 8 ISSUE No.2 [CN33]

CONTENTS

From the Editor 3

Maps and Bookplates 4

Society for Hellenic Cartography 6

Mapping the North American Plains 6

How Do You Know That It's Really Old? . 7

Maps on Display at the Library of Congress 8

An Exhibition of Decorative Cartographic Title Pages ..... [1]

From the Chairman's Desk ..... [11]

Catalogue of Exhibits ..... [12]

Exhibitors' Table Plan ..... [32]

Alphabetic List of Exhibitors ..... [33]

Note: The Catalogue of the Exhibition, together with the list of Exhibitors and Table Plan is arranged as a separate section in the centre of this issue, with page numbers running from Page [1] to Page [44]. Other pages are numbered as usual.

From the Editor

As is usual at this time of the year, the **Journal** has many more pages, and contains the Catalogue of the current Exhibition. That is, of course, the Exhibition of Cartographic Title-Pages, to be seen at the Forum Hotel, Cromwell Road, in the Ashburn Room of that building. The Exhibition opens at 11 a.m. and closes at 5 p.m.

This issue, we hope, has appeared at its scheduled time, and it is planned that future issues will continue to appear at the correct date. Naturally, this has meant bunching three issues into a short timespace, so that there has been barely a month between each the last three.

Now we must wait until September for the Autumn issue, which is planned to appear in the early weeks of that month. We have had a good response to our plea for further contributions to the **Journal**, but all such material gets used up at an alarming rate, so we must continue to request contributions for our forthcoming issues.

We have repeated the insert order form/prospectus for the Sixth Annual International Symposium to be heldin Yugoslavia later this year, since the organisers - and indeed, everyone else - is anxious that everyone who can will take part in this event.

GEORGE BEAL

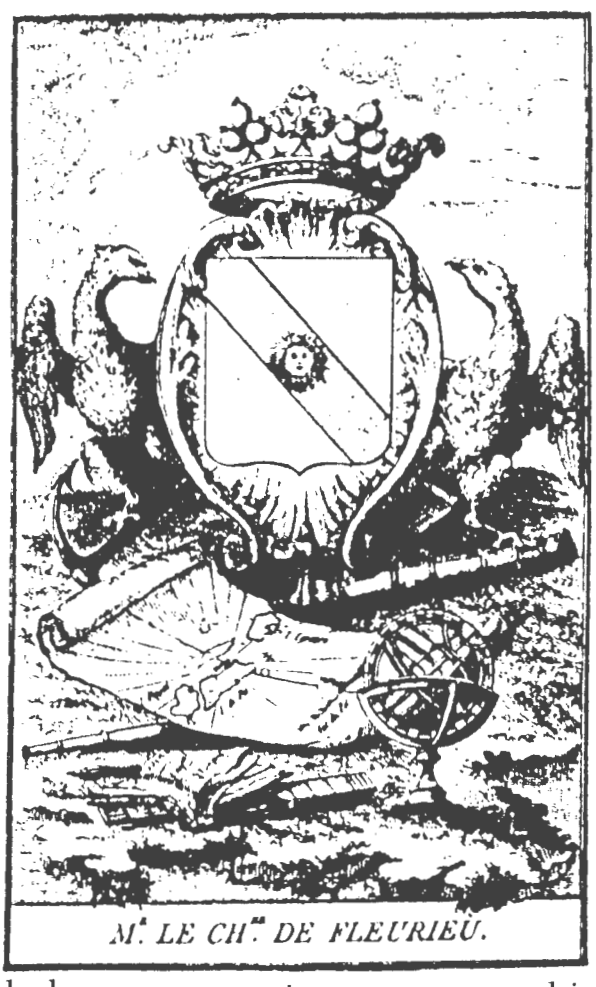
Copy and other material for our next issue (in the Autumn) should be submitted by 23rd July, 1988. To facilitate the gathering of material, all items for editorial use should be sent to the Editorial Liaison Officer, Yasha Beresiner, InterCol, 1A Camden Walk, Islington Green, London, N1 8DY.

Maps and Bookplates

by Peter Allpress

AS A map-collector turned largely to bookplate collecting, I have naturally looked out for bookplates which include maps or geographical features. I have not come across many, but there are two with maps worth describing. The most interesting in my collection is that of the Chevalier de Fleurieu (Charles-Pierre Claret, Comte de Fleurieu), a celebrated French navigator who was born in Lyon in 1728 and died in Paris in 1810.

As a French naval officer, he made a long cruise in 1768 about the Azores to test the worth of some new marine chronometers. His bookplate, while armorial in the style of the period, also



includes a map and some geographical representations of the Azores Islands. The map shows the Islands of Pic, Fayal and Terceira and a view of the Island of Pic.

After his voyage, the Chevalier published his findings in Paris in 1773 in a two-volume work entitled *Voyage fait, par order du Roy, en 1768-69, pour éprouver en mer les Horloges Marines inventées par M. Berthou*. The Chevalier seems to have managed to ride the turbulence of the French Revolution, for, after having been minister of the marine and colonies and tutor of the Dauphin under Louis XVI, he later held several appointments under Napoleon I.

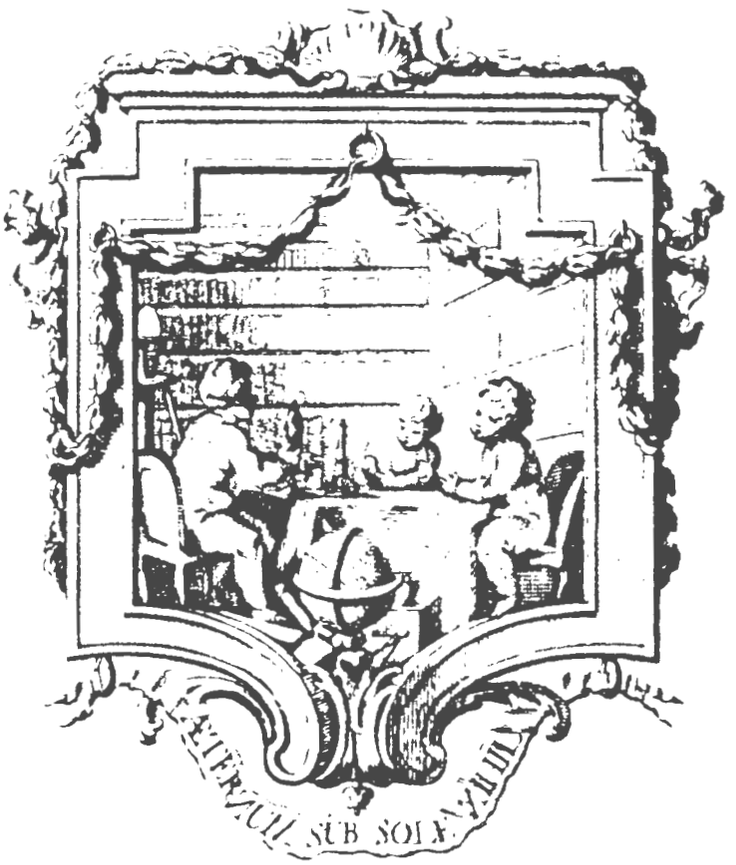
In this connection, Mr Egerton Castle, writing on this bookplate in the *Ex Libris Journal* of July, 1892, states that he found a copy in a book of travels, where it was



carefully concealed by being pasted over with the lining paper. It was a common practice among the aristocracy in the early days of the Revolution to conceal their rank by hiding their armorial bookplates, or by having a new one printed describing themselves as *citoyen*.

A more recent bookplate showing a map is that dated 1897 designed by Ludwig W.R. Wenckebach (1860-1937) for P. Fenterer van Vlissingen. This shows a map of the town of Vlissingen in 1600. I am unable to identify the author of this map, but no doubt it is familiar to collectors of Dutch maps of the period.

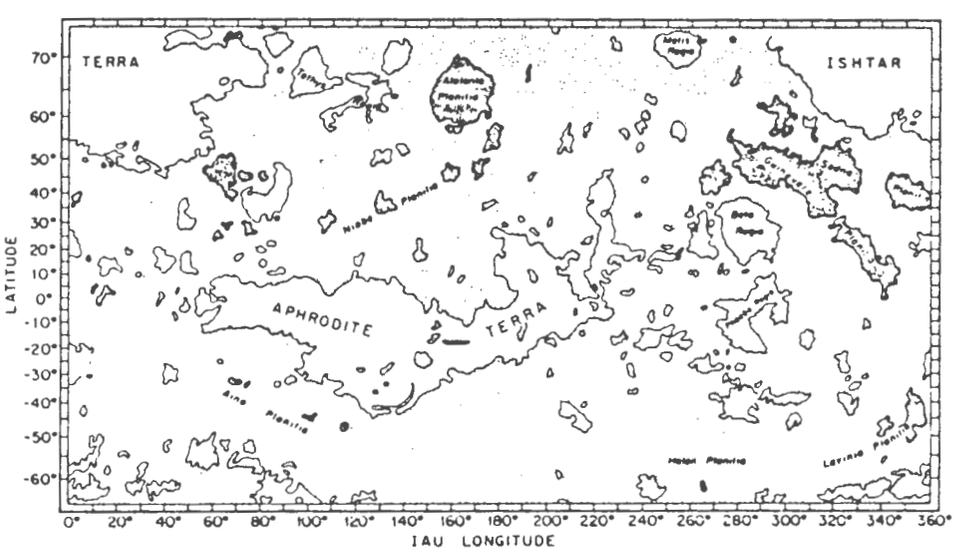
While maps are not common on bookplates, globes and astronomical instruments are sometimes to be found, quite often in the present of armorini. Perhaps the most charming of these is an anonymous plate for the Antwerp printer and art collector, François-Jean-Joseph Mols (1722-1790). This was engraved by the French artist Augustin Saint-Aubin (1726-1812) after a cul-de-lampe by Gravelot and shows chubby amorini studying in a gallery, half library and half picture-gallery, with a globe in the foreground.



There is a series of English Chippendale style bookplates which, while primarily armorial, show, among the decoration at the sides, some amorini examining globes and others brandishing surveying instruments of the time. Astronomical instruments sometimes occur on bookplates, either as crests or charges upon the armorial bearings of the owners, but this is another subject, which might be considered in a further article.

WHERE IS THIS?





We illustrate a map, which we invite members to identify. It's a real place, and not imaginary. The map was first printed in 1988. Send your answers to Yasha Beresiner, marked MYSTERY MAP, and we'll print the names of the first five people to identify the area correctly.

SOCIETY FOR HELLENIC CARTOGRAPHY

We are pleased to announce the formation of our Society, which had its first General Meeting on 16th February, 1988. Officers elected to the seven-member Executive Committee are: Prof. Anna Avramea, *president*; Mr Dimitri Tsitouras, *vice-president*; Mr Themis Strongilos, *general secretary*; Mrs Peggy Moschona, *secretary-treasurer*; Mr Eustathios Finopoulos, *committee member*; Mr Takis Papoutsanis, *committee member*; Mr George Ivantsos, *committee member*.

We are also pleased to announce that the Society for Hellenic Cartography will organise and host the 7th IMCoS International Symposium under our aegis on 6th - 8th October, 1989. The Symposium theme will be 'The Cartography of the Shores and Islands of Greece'. This three-day event will comprise presentations on the science, history, technology and art of cartography, carto-bibliography and map collecting, numerous map exhibitions, and probably a map fair. We wish to have speakers from the UK and beg you to make the necessary contacts accordingly.

We are more than sure that the International Map Collectors' Society will publicise this event through its **Journal**, and that the 7th IMCoS International Symposium will have the largest possible attendance from IMCoS members worldwide.

Prof. ANNA AVRAMEA; THEMIS STRONGILOS

Malcolm Young comments: We are very pleased to hear from Anna Avramea and Themis Strongilos of Athens that the Society for Hellenic Cartography has been formed. We wish the Society every success, and look forward to our International Symposium taking place in Greece 6th - 8th October, 1989. Professor O.A.W. Dilke has kindly offered to give one of the talks at the Symposium in Athens.

MAPPING THE NORTH AMERICAN PLAINS

Mapping the North American Plains: Essays in the History of Cartography. Edited by Frederick C. Luebke, Frances W. Kaye and Gary E. Moulton. University of Oklahoma Press, 252pp., 101 illus., notes, index. $39.50 hardback.

The history of North America's most extensive region, the Great Plains, which extends from South Texas to the prairie provinces of Canada, is the subject of a new book from the University of Oklahoma Press. The book features 11 essays; 101 maps are reproduced, several of which have never been published before, dating from the early 17th century to the 20th century.

The essays are written by internationally recognised specialists in their fields. Luebke is professor of history and director of the Center for Great Plains Studies at the University of Nebraska; Kaye is associate professor of English and editor of *Great Plains Quarterly*, and Moulton is associate professor of history and editor of *The Papers of Chief John Ross*, also published by the University of Oklahoma Press.



But How Do You Know That It's Really Old?

Some tips on how to tell a reproduction from a genuinely old map

by Dee Longenbaugh

MOST Americans have never touched a map which is over a hundred years old. I'm happy to say that this situation is changing, as the growing numbers of U.S. map societies attest, but still I'm asked 'But how do you know it's really old?' far too often. Unless it's a perception of my state of knowledge, I would guess all too many dealers suffer that question.

The simplest, and most accurate response is, of course, by the way the map looks, the way it feels, and other data impossible to quantify. I tried on request last summer, and wound up figuratively walking in tight little circles mumbling to myself.

However, there are a few things that will lend themselves to being put down on paper. First, it must be remembered, paper was expensive and scarce until the last hundred and fifty years or so. It was cherished for its own sake; note now the Aslake map was used as a binding for an estate rentals book in 1483. Although in this case, the map was on parchment rather than paper, the same principle of never discarding applied to paper, as the recently discovered Mozart manuscripts reinforce. In the case of the music, it was used as padding on the spine of a book being bound two hundred years ago. The origin of the expression 'reading between the lines' goes back to the old habit people had of writing a letter, then turning the page upside down and literally filling in between the first lines.

One of the reasons paper was expensive was because, perforce, it was handmade from linen rags until 1800. Linen is one of the most durable materials known; think of the Egyptian mummy wrappings or the old blueback charts. Given half a chance, old paper will last for ever.

Given these two facts, protection and durability, it's safe to assume that there are literally thousands of old maps still around. Many of these, later copies of unimportant maps, are still quite inexpensive.

The only maps, therefore, worth forging, are the extremely important ones. The University of California at Davis has a wonderful machine for detecting counterfeits, should the owner or buyer want to spend the money. In the case of the Vinland map, perhaps, but the ordinary person needn't worry.

Another puzzle for the novice collector is the colour, often fresh and vivid, although hundreds of years old. One factor is the use of original dyes and mordants, or colour fixatives. Green came from copper, red from cochineal, etc. These pigments are far longer-lasting than modern aniline dyes, and it should be borne in mind that most maps have been stored folded and away from the light. Remember, maps were printed for the rich, not for the ordinary person. And the rich had nice stone or brick houses that didn't burn easily; they also had libraries for storing atlases and single maps properly.

In other words, old maps are another indication of our sacrifice of quality for quantity in the modern world.

The style of engraving is another clue to the age of a map, from the early simple woodcut to the highly embellished maps

of the early 19th century. Different colours came and went in popularity; various publishers had their favourite colours, such as de Jode's Venetian Red. Of course, a magnifying glass will instantly distinguish the tiny dots of modern machine colouring from the hand coloured. The terms, by the way, are 'contemporary', meaning coloured at the time, and 'modern', meaning perhaps last Tuesday.

The plate mark is another indicator of genuine age. Its presence means that it was not printed on a modern lithographic machine, which wouldn't impress the paper. However, it should be said that the absence, in itself, of a plate mark does not automatically mean that you're looking at a modern reproduction. Plate marks are often faint or even non-existent.

Inspecting the verso, or turning the map over, is another way of checking for authenticity. As the majority of maps are from atlases, there is often printing on the back. I can't imagine a modern reproducer bothering with text on the verso. Holding the map up to a strong light is standard practice. Not only can it thus be checked for repairs and general condition; the watermark, if present, can be easily seen. Watermarks are a field in themselves, so I'll just say that there are many of them, and, with diligence, it's possible to trace the date and place of manufacture of the paper, via its watermark.

All this turning and touching, inspecting and checking is time-consuming. It's also a good part of the enjoyment of a map; once behind glass and on the wall, it loses its immediacy.

A last tip: most reproductions are done with no illicit purpose in mind. Check all the printing closely; if it reads 'Lithographed for our subscribers, January, 1897', and it purports to be an Ortelius, do be suspicious.

Overall, the simplest way to avoid forgeries is to deal with a reputable dealer, but there's always the thought of the flea market or church jumble sale treasure. If nothing else, you won't even have to think of asking 'But how do you know it's really old?'

MAPS ON DISPLAY AT LIBRARY OF CONGRESS

NOW on display at the US Library of Congress is a selection of 65 maps chosen from the many different kinds that come into the Library every year.

Included is an 1806 map of the rapids of the Ohio River drawn by Jared Brooks, a 1709 Dutch map of Africa, a map of Irish family names, and a relief map of the surface of the earth based on satellite imagery. Also to be seen is a hand-made three-dimensional profile of a New Hampshire farm, a computer projection of the Rocky Mountains, and an aerial photo-mosaic of the City of Paris.

During the past year some 110,000 cartographic items were reviewed by the Geography and Map Division of the Library of Congress, and more than 65,000 of these were added to the collections.

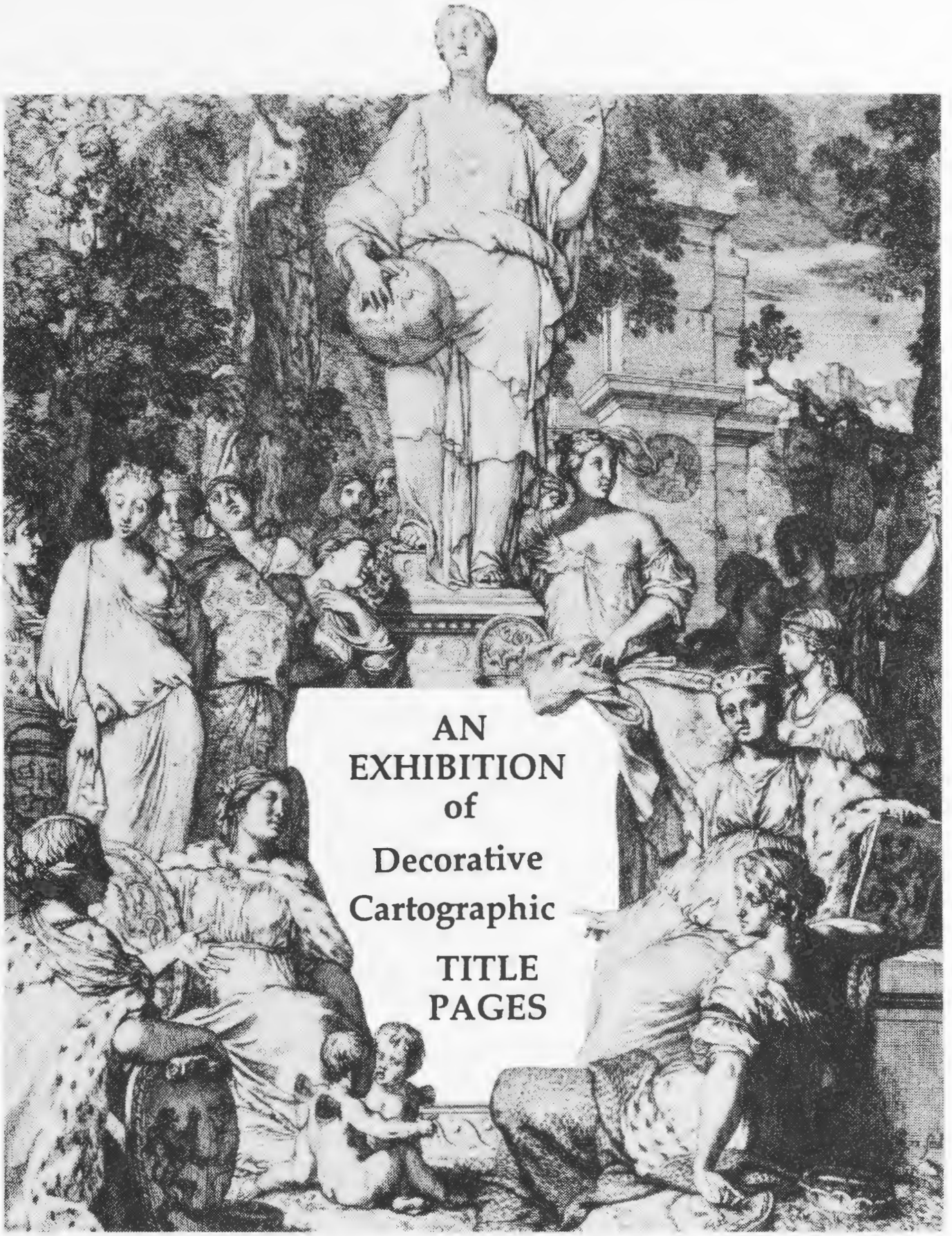
The exhibit is on view on the 'B' level of the James Madison Memorial Building of the Library of Congress from 8.30 a.m. to 5.30 p.m. from Monday to Friday inclusive.

Committee Meetings, 1988

Held at the Farmers' Club,
3 Whitehall Court,
London, SW1A 2EL
in the Oak Room

Tuesday, 14th June
Wednesday, 13th July
Wednesday, 14th September

Overseas representatives are welcomed to these meetings if they are in London. Meetings are held from 5.30 p.m. to 7.30 p.m.



AN EXHIBITION of Decorative Cartographic TITLE PAGES

Organised by
THE INTERNATIONAL MAP COLLECTORS' SOCIETY
London, 1988
The Ashburn Room, Forum Hotel, Cromwell Road, London
Sunday 19th July, 11 a.m. - 5 p.m.

AN EXHIBITION OF DECORATIVE CARTOGRAPHIC TITLE-PAGES

INTRODUCTION

This exhibition brings together a remarkably varied collection of cartographic title-pages, all lent by collectors and dealer members of IMCoS. The items range from the early sixteenth century to the 1860s, and demonstrate the inventiveness, imagery and talents of their creative designers and engravers.

The terms 'title-page' and 'frontispiece' are used interchangeably to refer to the preliminary sheet or sheets at the beginning of a cartographic work announcing its title and contents. These are usually atlases, but they may also be books of geography, topography, exploration or travel. Purely typographical title-pages, with a few exceptions, are not part of the exhibition, which is built around the theme of this year's IMCoS meeting: **'Cartography and the Arts'**.

One way of displaying so many title-pages is to group them according to different styles or formats (architectural, allegorical, pictorial, etc.). However, it has seemed more sensible to present exhibits broadly in chronological progression, and this sequence has been adhered to in the catalogue listing that follows this introduction.

Visitors moving round today's exhibition are likely to look at title-pages from several viewpoints. For some, they will be a reminder – perhaps even a sad memorial – of a once complete atlas or book containing maps. This is indeed so, but it substantiates the continuing need to preserve and bring forward for public appreciation the outstanding works of art that many title-pages and frontispieces represent.

Secondly, title-pages invite a much deeper appraisal in terms of their content and meaning. Not all of us are equipped with the apparatus of classical scholarship, a wide knowledge of art history, and a perceptive understanding of the intricacies of allegories, images and emblems. But it is worth while letting the imagination roam and to try to decipher the messages which many title-pages impart, often closely linked to the content of the works they precede.

Thirdly, there is the sheer pleasure related to the technical excellence of their composition and the decorative accomplishments of their engravers. Very often, artists of superior skill were employed to create a new and imaginative title-page, embodying themes and meanings (sometimes in hidden or elusive form) within a striking pictorial composition. Where their identity is known, each catalogue entry gives the names of the designer and engraver. Some

Continued on page [10]

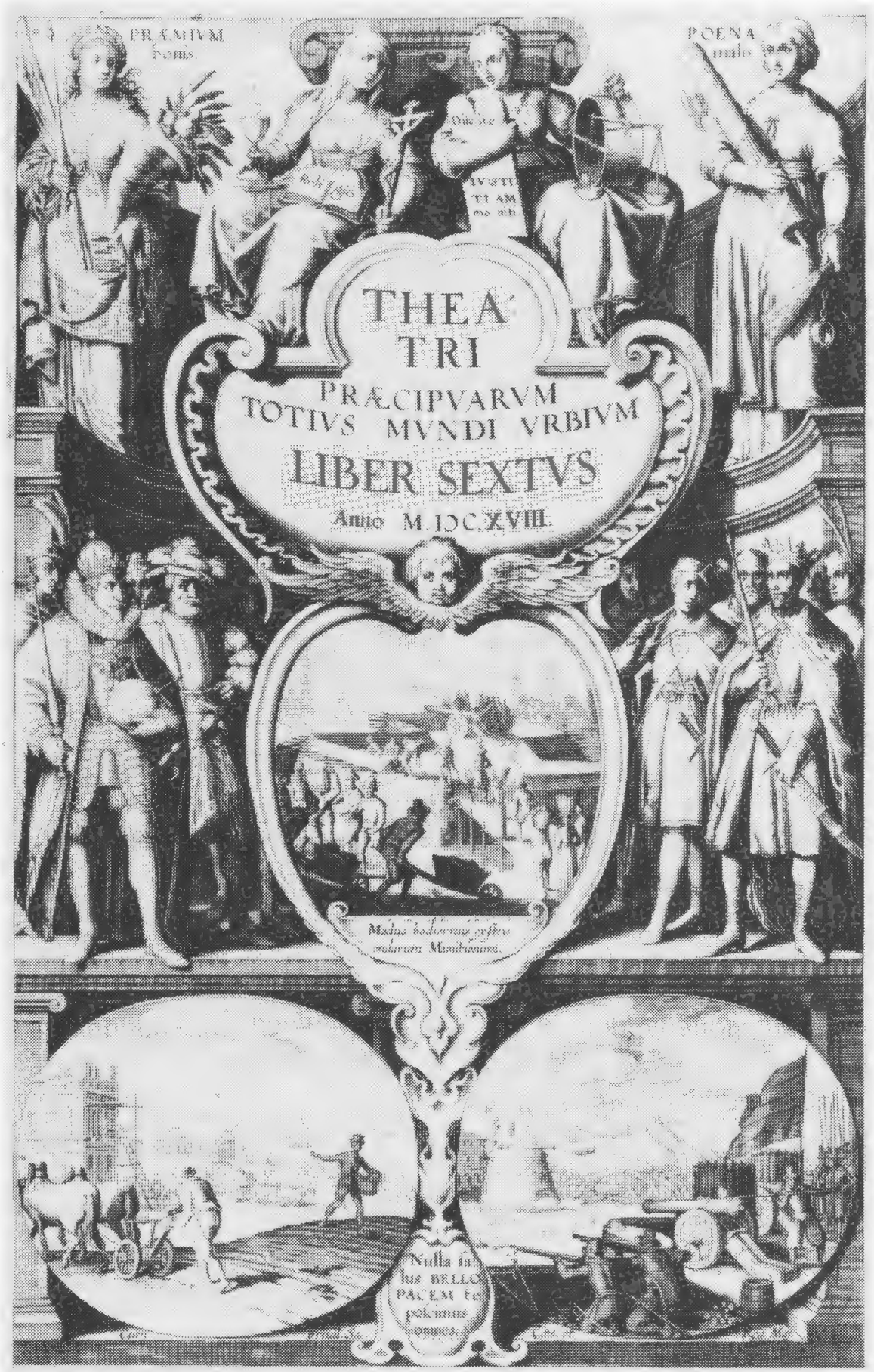


Plate 1. Braun and Hogenberg, *Civitates Orbis Terrarum*, volume VI, 1618. Exhibit 20.



Plate 2. Camden, *Britannia*, 1607 (or later). Exhibit 48.



Plate 3. Heylin, *Cosmographie*, 1670. Exhibit 80 (1657).

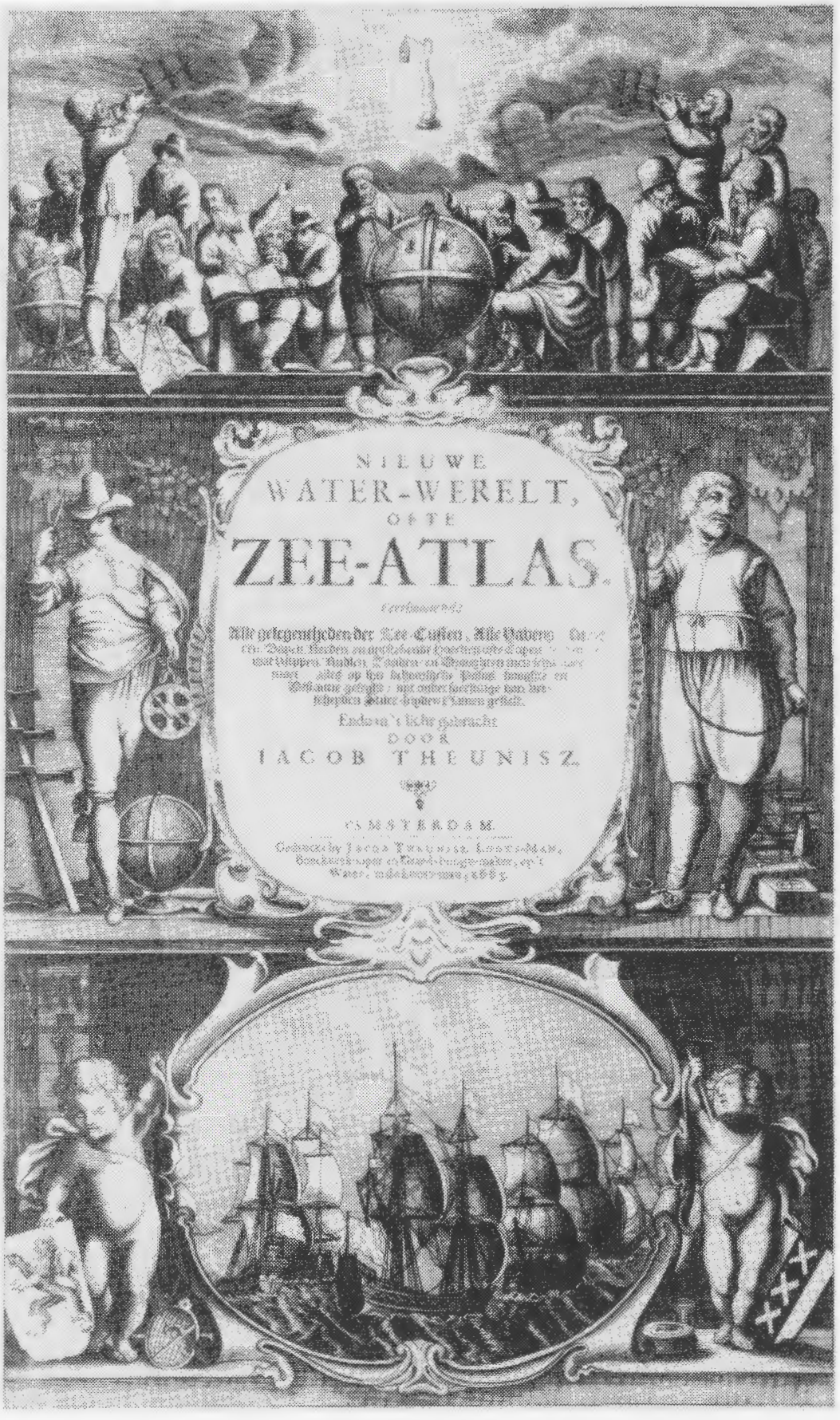


Plate 4. Theunisz., *Zee-Atlas*, 1665. Exhibit 84.

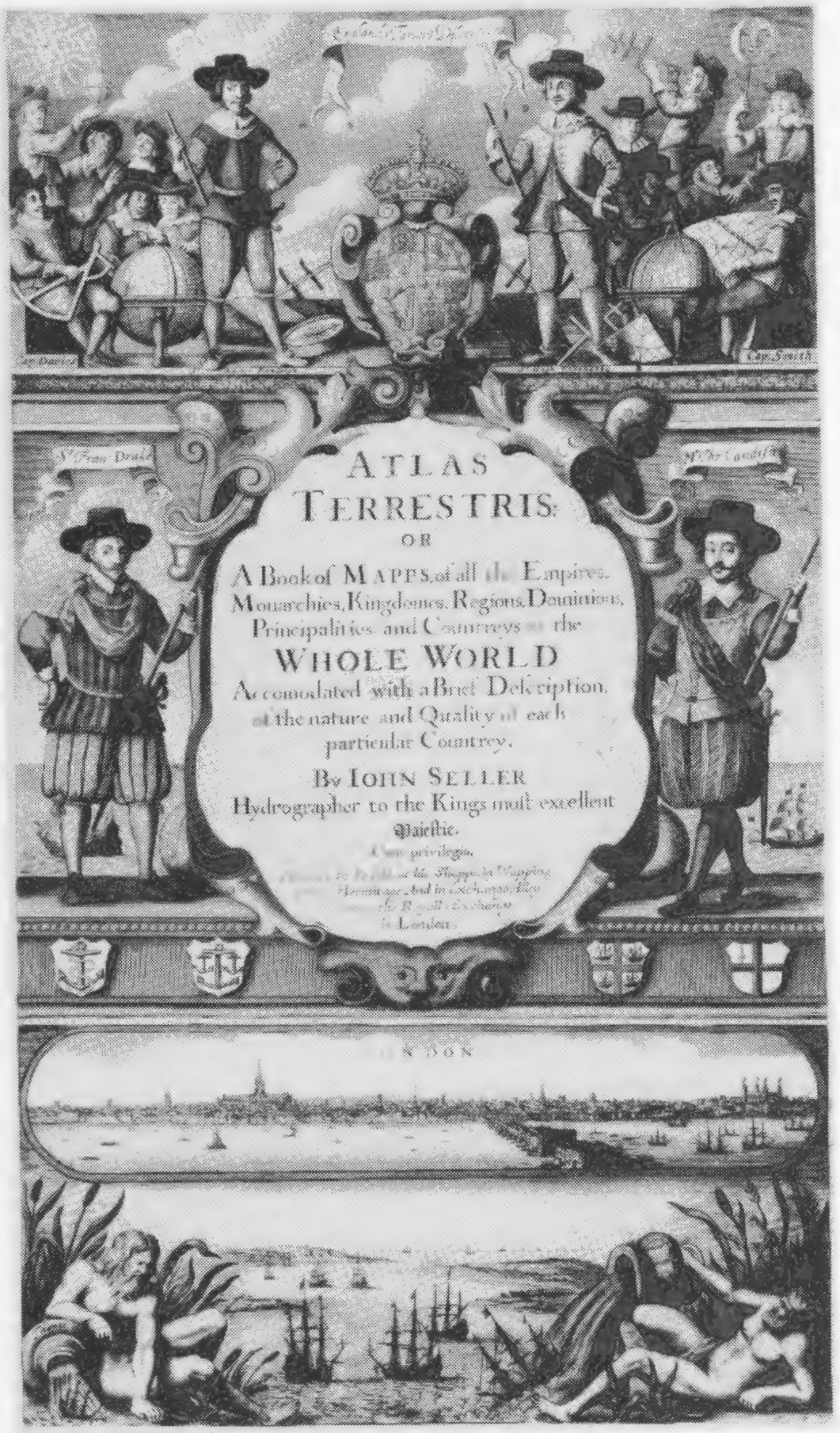


Plate 5. Seller, *Atlas Terrestris*, 1675. Exhibit 91.



Plate 6. Seutter, *Atlas Novus*, 1730 (or later). Exhibit 134.



Plate 7. Dufour, *Atlas de Géographie*, c.1860. Exhibit 202.

Continued from page [2]

names will be familiar to map collectors, but many others will be much less well-known because very little research has so far been devoted to their output.

It is invidious to try and select the 'crème de la crème' from the wide range on display. My personal choices would include Saxton's frontispiece with the enthroned portrait of Queen Elizabeth I (Nos. 21 and 22), the two outstanding engravings by Romeyn de Hooghe (Nos. 120 and 122), Jan van Vianen's grand *Neptune François* (No. 119), the Visscher-Lairesse *Atlas Minor* (Nos. 103 and 104), Ortelius' *Theatrum* with the first figurative representation of America (No. 9), Drayton's *Poly-Olbion* engraved by Hole (No. 49), and Levasseur's *Atlas National* of the 1850s, (No. 198).

There will inevitably be complaints that I have missed out what others consider to be their finest frontispieces, and I am quite sure that a matching list of also-rans could easily be compiled.

As title-pages were usually among the first pages in an atlas, they tended to receive the greatest wear and tear. Margins are thus more likely to be frayed, the surface soiled, and ownership annotations are frequently inscribed. I myself consider that condition is an overrated criterion and (within reason) do not object to indications of thumbing and other signs of use by previous owners. Whether title-pages are better coloured or uncoloured is, as in the case of maps, a matter of viewpoint.

Within the golden era of map production – from the 1570s to the early 1700s – many title-pages were often brilliantly coloured, usually enhancing their attractiveness and only occasionally obscuring the fineness of the engraving. From about 1730 onwards, contemporary colouring was the exception, until advances in printing methods in the 1830s began to allow the application of colour again through lithographic techniques.

Compared to maps or quality engravings of the period, many title-pages are still underpriced. No map collector should pass by an opportunity to acquire the title-page or frontispiece that is connected with the maps in his or her possession. In this exhibition, some of the items are priced for sale, and may be purchased from the vendors named, or by enquiry at the IMCoS desk. Those by (or from the works of) Speed and Camden have direct and historical British connections, and for collectors with a more limited purse, some of the eighteenth and nineteenth century pieces are excellent value for money.

Relatively little has been written about title-pages; still less about their cartographic connections. Two recent sources for further reading are *The Comely Frontispiece* by Margery Corbett and R.W. Lightbown (1969), and a two-part article by the present writer 'The Decorative Cartographic Title-Page' in *The Map Collector*, December 1987 and March 1988.

RODNEY W. SHIRLEY

ACKNOWLEDGEMENTS

Thanks are due to all those who have contributed towards the successful staging of this exhibition. Including the items listedindividually for sale in the catalogue, title-pages have been kindly lent from the collections of the follow-

ing IMCoS members: Alan Bartlett, Yasha Beresiner, Raymond Eddy, John Goss, Werner Löwenhardt, Steven Luck, Paul Nicholas, Raymond O'Shea, Simon Pointer, Jonathan Potter, Rodney Shirley and David Webb.

The IMCoS Committee also wish to thank Raymond Eddy and David Webb for arranging and hanging exhibits, Rodney Shirley for selecting the exhibits and writing the introduction and catalogue entries, and the volunteer attendants for their assistance on the day of opening.

The photographs of title-pages in the introduction are by courtesy of Tooley-Adams Ltd., with the exception of Plate 7, which was supplied by David Webb.

From the Chairman's Desk

First a welcome to our members and their guests from overseas. I do hope you enjoy your stay in London.

Our Map Weekend commences on Friday evening, 17th June, 5.30-8.30 p.m., with a reception at Jonathan Potter's new premises in Grosvenor Street, W.1. I would like to thank Jonathan Potter for kindly inviting to his Gallery the delegates attending the Symposium and the exhibitors at the Map Fair.

On Saturday, 18th June, we travel to the Bodleian Library, Oxford, where Dr Charles Mould and Ms Betty Fathers, Head of the Map Room, have arranged a special Exhibition for our members. We thank the curators of the Library, and both Dr Mould and Ms Betty Fathers for making this event possible.

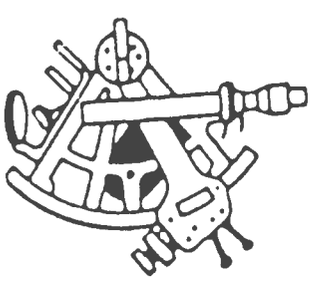
We do hope that many of you will be coming to our Annual Dinner on Saturday evening 18th June at the Imperial College at the Imperial College. This is an informal and enjoyable affair. We are privileged to have as our Guest of Honour Mr H.A.G. Lewis OBE, consultant to the well known *Times Atlas of the World*.

The theme of this year's Symposium is 'Cartography and the Decorative Arts'. Rodney Shirley, our Past President has kindly arranged a special Exhibition of over 200 interesting atlas title pages: these will be displayed on the Sunday, 19th June (10.30 a.m. to 6 p.m.) in the Ashburn Room, adjacent to the 1st floor London Suite at the Forum Hotel, where the Map Fair is usually held. I would like to thank Rodney for giving up so much of his time for our enjoyment.

Finally, I would particularly like to thank the Committee and the very many other members of the Society who control our affairs and make events like this weekend possible.

I hope you will enjoy our efforts.

MALCOLM R. YOUNG



THE OBSERVATORY

RARE & COMMON

BOOKS, MAPS, PRINTS

from ALASKA and CANADA

Major Credit Cards Welcome

Shop (907) 747-3033 • Home (907) 747-3457

202 KATLIAN STREET, SITKA, AK 99835

EXHIBITION OF CARTOGRAPHIC TITLE-PAGES AND FRONTISPIECES

Where title-pages are marked for sale, interested purchasers should verify details of the item's source and condition with the vendor, through whom all financial arrangements should be made.

1. [CLAUDIUS PTOLEMY] Strassburg, 1513. An early example of multi-colour printing for Waldseemüller's edition of Prolemy's *Geographia;* a technique adopted for the map of Lotharingia in the same work. The top section of the frontispiece shows the three Fates, while below are the three Graces. (Lent by a member of IMCoS).

2. BENEDETTO BORDONE Venice, 1528 [1534]. Another example of early two-colour printing, with a graceful arabesque border to the title. (Lent by a member of IMCoS).

3. [CLAUDIUS PTOLEMY] Vienne, 1541. According to a colophon (not of the title-page), the printer of this edition of Ptolemy's *Geographia* was Gaspar Treschel. The line of print below his elaborate emblem or device on the title-page indicates that the atlas was for sale in *Lugduni* (Lyons), the main town just north of Vienne. (Lent by a member of IMCoS).

4. SEBASTIAN MÜNSTER Basle, 1550. Münster's *Cosmographie* was a popular book of history, geography and travel, which remained in print for nearly eighty years. The lower compartment of the title-page shows some of the mysteries of the world – part fact and part fable – that Münster promises to unfold in his work. Sometimes a lugubrious portrait of Münster is printed on the reverse of the title-page. (Lent by a member of IMCoS).

5. [CLAUDIUS PTOLEMY] Venice, 1561. Ruscelli's Italian translation of Ptolemy's *Geographia* was printed by Vincenzo Valgrisi, whose emblem was a snake wound round a Tau-cross, held at the base by two hands emerging from the clouds. (Lent by a member of IMCoS).

6. [STRABO] Basle, 1570. Strabo's *Geography* was a widely-read classical text, in this edition illustrated with Münster's maps. The title-page has the *impresa* of the printer Henricipetri. (Lent by a member of IMCoS).

7. TOMMASO PORCACCHI Venice, 1572. The classical architectural frontispiece devised by Lafreri of Rome in the early 1570s was copied in many forms. Porcacchi's *L'Isole*, or atlas of islands throughout the world, was one such

imitator. (Jonathan Potter, £50).

8. GIOVANNI BOTERO Brescia, 1598. Another derivative after Lafreri was Botero's *Relationi* Here, the main figures represent War and Peace. (Lent by a member of IMCoS).

9. ABRAHAM ORTELIUS Antwerp, 1570 [1584]. The symbolic meaning of the title-page to Ortelius' *Theatrum Orbis Terrarum*, the first standardised atlas, is explained in the preface to his work. Catholic Europe at the top presides over the continents of Asia (left-hand bejewelled figure), Africa (negress to right), America (reclining Amazonian huntress at the bottom) and Magellanica (truncated head on a fiery plinth). Contemporary colour. (Lent by a member of IMCoS).

10. Ditto, showing the elaborate Spanish coat of arms appearing on the reverse of the title-page of later editions. (Lent by a member of IMCoS).

11. Ditto, 1603. (R.W. Shirley, £70; includes the coat of arms on the reverse as shown in No.10 above).

12. Ditto, from a late (1624) edition of Ortelius' *Parergon*. (Jonathan Potter, £70).

13. GERARD DE JODE Antwerp, 1578. The imaginative title-page to De Jode's *Speculum Orbis Terrarum*, with hieroglyphically inscribed pyramids hinting of mysteries and the occult. Contemporary colour. (Lent by a member of IMCoS).

14. GEORG BRAUN and FRANS HOGENBERG Cologne, 1572. The *Civitates Orbis Terrarum*, the great collection of town plans and views projected by Georg Braun, was eventually published in six parts between 1572 and 1618. The title-pages to the first four parts were engraved by Braun's partner, Frans Hogenberg, with Volume I suggesting the primaeval origins of the city state. Most editions had Latin text, but the example shown (in contemporary colour) has a French title pasted over. (Lent by a member of IMCoS).

15. Ditto, 1575. Volume II shows the old Roman household figures of Lares and Penares, linking the growth of cities to the classical era. (Lent by a member of IMCoS).

16. Ditto, 1581. The more sophisticated title-page to Volume III allegorises the benefits of a rich and prosperous city, with figures representing Peace, Concord, Abundance and Security. Underpinning these achievements are the obligations of Duty and Obedience, presided over by the figure of Justice with her sword and scales. Contemporary colour. (Lent by a member of IMCoS).

17. JAN JANSSON Amsterdam, 1657. This exhibit shows how Braun and

Hogenberg's Volume III title-page (No.16) was amended when the plates came into the hands of Jan Jansson in the 1650s and were re-issued. (Lent by a member of IMCoS).

18. GEORG BRAUN and FRANS HOGENBERG Cologne, 1588. In Volume IV, female figures representing noble virtues adorn a simple platformed plinth and throne, on which is seated Honour, *honores* being the highest offices of the Roman state. (Lent by a member of IMCoS).

19. Ditto, 1598. Frans Hogenberg died in about 1590, and volumes V and VI were probably engraved by his relation Abraham, who eventually owned the plates and published the final part in 1617. Volume V's title-page displays figures representing the four continents. Seated in the foreground are merchants and travellers from the distant lands. Contemporary colour. (Lent by a member of IMCoS).

20. Ditto, 1618. In the final Volume VI, two groups of contemporary rulers confront each other as if defending their territorial rights. The lower vignettes contrast the blessings of peace – settled agriculture and trade – with the destruction of war. There were fewer editions of Volumes V and VI and hence their title-pages are less commonly found. (Lent by a member of IMCoS). **Plate 1**.

21. CHRISTOPHER SAXTON London, 1579. One of the rarest, and arguably the finest, of all atlas frontispieces. Queen Elizabeth is shown imperiously enthroned under a grand arch and canopy, flanked by the figures of Geography and Astronomy. It is uncertain whether the engraving should be attributed to Remigius Hogenberg or Augustine Ryther. The first example displayed is the earliest state presenting the Queen's dress with a jewelled front and hem, and with a pronounced fold line across her knees. Contemporary colour. (Lent by a member of IMCoS).

22. Ditto. Also exhibited is the second state without the front jewels and with a more flowing arrangement of Queen Elizabeth's robe. (Lent by a member of IMCoS).

23. LODOVICO GUICCIARDINI Antwerp, 1582. Guicciardini, an Italian merchant in Antwerp, published the first detailed description of the Netherlands in 1567. There were many later editions, and this typographical title-page of 1582 displays the emblem of the famous printing house of Plantin. (Lent by a member of IMCoS).

24. Ditto. The frontispiece to the same work, the *Description de touts les Pais-Bas*. (Lent by a member of IMCoS).

25. Ditto. The 1609 edition has a frontispiece which is markedly superior in its quality of engraving. (Lent by a member of IMCoS).

26. THEODOR DE BRY Frankfurt, 1593. De Bry, through his publication of the accounts of explorers' voyages, brought their exploits and discoveries to a wider public. His vivid frontispieces depict the fauna, flora and peoples of parts of the world hitherto scarcely known to Europeans. The first of several exhibits has gruesomely realistic scenes of cannibalism. (Lent by a member of IMCoS).

27. Ditto, 1598. A Portuguese sailor and an African ruler stand in contrasting costumes in this account of Pisafetta's voyages. (Lent by a member of IMCoS).

28. Ditto, 1599. The largest and finest of the world map title-pages in the De Bry collections. Based on the famous Drake Broadside map, it shows the hemispheres similarly divided and marks the route of his circumnavigation. Drake's portrait appears at the top, and his vessel, the *Golden Hinde*, below. (Lent by a member of IMCoS).

29. Ditto, 1599 [1613]. This title-page from De Bry's *Orientalischen* shows the track of the circumnavigation of the world by Thomas Cavendish, 1586-88. (Lent by a member of IMCoS).

30. Ditto, 1601 [1619]. Olivier van Noort's circumnavigation between 1598 and 1601 is celebrated by means of two natives of the Americas flanking a portrait of Van Noort, with two small hemispheres. (Lent by a member of IMCoS).

31. Ditto, 1601. Birds, beasts and flowers from the Far East are derived from those described in Linschoten's travels. (Lent by a member of IMCoS).

32. CORNELIS CLAESZ, Amsterdam, 1604. A title-page from another account of Linschoten's voyages, with vignettes of ships and town views. (Lent by a member of IMCoS).

33. GERARD MERCATOR, Amsterdam, 1619. First produced in Duisburg in 1585, the title-page to Mercator's great *Atlas* incorporates as a central figure the mythological Atlas, wise king of Atlantis. In later editions published by Hondius (as shown) he is flanked by figures representing the six main regions of the world. (Contemporary colour) (Lent by a member of IMCoS).

34. Ditto, 1595 (or later). For the sectional parts of his Atlas, Mercator devised purely decorative title-pages, in the form of Mannerist strapwork cartouches. The first, *Belgii Inferior*, is in contemporary colour. (Lent by a member of IMCoS).

35. Ditto, *Italiae*. (Lent by a member of IMCoS).

36. Ditto, *Galliae*. Contemporary colour. (Lent by a member of IMCoS).

37. BARENT LANGENES Amsterdam, 1598 [1604?]. A neat miniature world map, engraved and signed by Hondius, was used by Langenes for his *Caert-Thresoor* in 1598. This printing – date unestablished – is from a title-page by the publisher Cornelis Claesz. (Lent by a member of IMCoS).

38. WILLIAM ROGERS London, 1598. Rogers' title-page, with a world map, was engraved for the English translation of Linschoten's travels under the title *The Navigation of the Portingales* [Portuguese] into the East Indies. (Lent by a member of IMCoS).

39. MICHAEL COIGNET Antwerp, 1601. Numerous editions of Ortelius' maps in reduced-size format were published from 1574 onwards, setting a vogue for miniature atlases which was followed by later cartographers. The title-page from Michael Coignet's *Epitome* of 1601 displays the portraits of famous cartographers from Strabo to Ortelius. (Lent by a member of IMCoS).

40. PETRUS BERTIUS Amsterdam, 1606. As well as named figures representing the four continents, Bertius' title-page also shows cartographers' portraits. (Lent by a member of IMCoS).

41. Ditto, n.d. Continental figures with their symbolic animals are displayed in different guises. (Lent by a member of IMCoS).

42. JOHN BULL London, 1626. On the title-page from Bill's short-lived miniature atlas of county maps are the figures of Euclid and Ptolemy. (Lent by a member of IMCoS).

43. JOHN SPEED London, 1627. An anonymous engraver prepared the somewhat gauche title-page to Speed's miniature atlas, with maps based on those by Keere, published by George Humble in 1627. (Lent by a member of IMCoS).

44. Ditto; the second plate here dated 1676. (The Map House, £25).

45. RUTGER HERMANNIDES Amsterdam, 1661. A much more accomplished miniature title-page is that from Hermannides's *Britannia Magna*. There is a portrait of Charles II and a miniscule view of pre-Fire London. The engraver was J. v. Huysen. (Lent by a member of IMCoS).

46. GERARD MERCATOR-JODOCUS HONDIUS Amsterdam, 1607. The title-page from the pocket-size Mercator-Hondius *Atlas Minor* shows Atlas supporting the globe on his shoulders. It was engraved by Jodocus Hondius himself. (Lent by a member of IMCoS).

47. HENRI SAUZET Amsterdam, 1737. A late version of the Mercator-Hondius-Cloppenberg *Atlas Minor* title-page. (Lent by a member of IMCoS).

48. WILLIAM CAMDEN London, 1607 (or later). One of the most attractive of all frontispieces is that engraved by William Hole for the sixth edition of Camden's *Britannia*, the first with county maps. Figures of Ceres and Nepture flank a map of Britain, with an imaginative vignette of Stonehenge at the bottom. (InterCol, £50). **Plate 2.**

49. MICHAEL DRAYTON London, 1612 [1613]. William Hole also engraved the frontispiece to Drayton's *Poly-Olbion*. This is an even more accomplished piece in its firmness of line, allegorical detail, and overall artistic balance. (Lent by a member of IMCoS).

50. JOHN SPEED London, 1611 [1616]. The title-page to Speed's well-known county atlas, the *Theatre of the Empire of Great Britaine* is a masterpiece of Jacobean engraving, reflecting the historical antecedents of the British realm. Although the Dutch engraver Jodocus Hondius signed many of the maps in Speed's atlas, it is not certain that he prepared the main title-page, which is more finely-executed than many of the maps. The Englishman Renold Elstrack, who was working for Speed at the time, has been suggested as a possible author and the composition is consistent with his style. (R.W. Shirley, £60).

51. Ditto, the uncommon (Latin) 1621 edition in contemporary colour. (Lent by a member of IMCoS).

52. Ditto, 1676. For the 1676 edition of Speed's *Theatre* published by Basset and Chiswell, a new title-page was engraved by Richard White. (Lent by a member of IMCoS).

53. Ditto, 1676. A bold heraldic page forms part of the preliminaries to Speed's atlas; here showing the coat of arms of Charles II who was on the throne at the time of the 1676 edition. (Lent by a member of IMCoS).

54. Cornelius Wytfliet Douai, 1611. Figures representing the four continents support the elaborate arch which forms the title-page to Wytfliet's *Histoire Universelle Des Indes*. (Lent by a member of IMCoS).

55. WALTER RAYLEIGH London, 1614. The title-page to Rayleigh's *History of the World* is a complex allegorical one, only to be unravelled by interpretive reading of the verses by Ben Jonson in the work's preliminary text. The plate is signed by Renold Elstrack. (Lent by a member of IMCoS).

56. PIETER VAN DEN KEERE Amsterdam, 1617 [1622]. The outstanding atlas

frontispiece to Keere's *Germania Inferior* was engraved by the author himself, with his signature appearing in its Latinised form, Petrus Kaerius. Against a massive heraldic arch, pairs of figures provide a naturalistic contrast. At the bottom, Keere's emblem of a skull and sundial signifies the vanity and ephemerality of life. (Lent by a member of IMCoS).

57. HENRICUS HONDIUS AND JAN JANSSON Amsterdam, 1633 [1636]. This new title-page, used for only a few atlas editions, heralded the complete reshaping of the old Mercator atlas by Hondius and Jansson. Images of cartography and of the peoples of the world are grouped as if on a theatrical stage, hung wth heraldic emblems. The example exhibited is from the 1636 English edition, where Jan Jansson's name appears as 'John Johnson'. (R.W. Shirley, £110).

58. JAN JANSSON Amsterdam, 1646. The next six exhibits are a selection of title-pages from the sectional parts of the atlases produced by the rival Amsterdam houses of Blaeu and Jansson. Successive editions in different languages were produced from the late 1630s onwards, typically with typographical labels pasted over the central title frame. Whilst the framework is usually architectural, the fresh combination of figures and heraldic features makes each design pleasing and well-balanced. Where there is contemporary colour, this enhances the quality of the engraving. The first exhibit is the main title-page to Jansson's *Novus Atlas*, engraved by Daniel van Bremden. Contemporary colour. (Jonathan Potter, £150).

59. Ditto, 1647. France, Switzerland and the Low Countries. Contemporary colour. (Lent by a member of IMCoS).

60. Ditto, n.d. Germany. This plate, with its imposing bevy of rules, was later used by Moses Pitt (see No.98). Contemporary colour. (Jonathan Potter, £120).

61. Ditto, 1646. Great Britain. Compare Jansson's title-page with the similar title-page used by Blaeu for his atlas of British maps, No.67. Contemporary colour. (Lent by a member of IMCoS).

62. Ditto, n.d. The frontispiece from Jansson's *Orbis Antiquus*, with the figures of Ptolemy and Marinus. Contemporary colour. (Lent by a member of IMCoS).

63. Ditto 1650. Although nominally the frontispiece to Jansson's Maritime Atlas (and headed *Orbem Maritimum*), many of the maps are of the ancient world. Hence the classical and Biblical flavour of the design. (Lent by a member of IMCoS).

64. WILLEM and JOAN BLAEU 1635. The highly decorative allegorical title-page from the first volume of the Blaues' *Theatrum*. Contemporary colour. (Lent by a member of IMCoS).

65. JOAN BLAEU 1650. Spain and the Americas. The four figures represent parts of the New World, with the Spanish coat of arms at the head. (Tooley-Adams, £70).

66. Ditto, n.d. France, in contemporary colour. (R.W. Shirley, £70).

67. JOAN BLAEU 1645. From Blaeu's atlas of British maps; for comparison with the title-page to Jansson's British atlas, No.61. Contemporary colour. (Tooley-Adams, £85).

68. Ditto, 1654. Blaeu produced a separate volume for his maps of Scotland. Contemporary colour. (Lent by a member of IMCoS).

69. Ditto, 1662. A new pictorial form of frontispiece, produced for Blaeu's twelve-volume *Atlas Maior* of 1662. The design was copied from a painting by Rubens, now in the Louvre. Contemporary colour. (Lent by a member of IMCoS).

70. Ditto, 1662 [c.1700]. Also from the *Atlas Maior*, the sectional frontispiece for Africa which was later used by Pierre Mortier. Contemporary colour. (Lent by a member of IMCoS).

71. PHILIPP CLUVER Brunswick, 1640. Cluver's *Introductio In Universam Geographiam* was a popular text book throughout the seventeenth century. The title-page from the 1640 edition shows Cluver himself at work. (Lent by a member of IMCoS).

72. Ditto, Amsterdam, 1661 [1686]. A miniature example, showing surveyors in the field. (R.W. Shirley, £10).

73. Ditto, Amsterdam, 1661 [1697]. Another example, with a medallion portrait of Cluver. (Baynton-Williams, £25).

74. Ditto, Wolfenbuttel, 1694. A less finely engraved example, signed by Herman Mosting. (Lent by a member of IMCoS).

75. Ditto, Amsterdam, 1729. A typographical title-page, with an intricate vignette by Rademaker and G. van Gouwen. (Lent by a member of IMCoS).

76. PHILIPPE BRIET Paris, 1649. Briet, a Jesuit priest, uses the figure of Mercury with his caduceus and winged sandals to link the geographies of the ancient and modern worlds. Engraved by Gabriel la Dame. (Lent by a member of IMCoS).

77. PIERRE D'AVITY Paris, 1637. On one side of a large globe on a grotesque

mount, a group of French courtiers seem bemused at the inhabitants of far-away lands opposite. Note the Tetragrammaton, the all-seeing presence of the Almighty at the top of the picture. (R.W. Shirley, £45).

78. MATTHAUS MERIAN Frankfurt, 1638 (or later). From Merian's *Nieuwe Archontologia Cosmica*, based on D'Avity's writings. The four continents are shown in homage to Europe. Designed by Joachim Sandravt. (Lent by a member of IMCoS).

79. Ditto, c.1654. From *Topographia Westphaliae*, one of the volumes of topographical views engraved by Merian covering his native Germany. (R.W. Shirley, £25).

80. PETER HEYLYN London 1651 [1657]. An elaborate compartmentalised title-page shows figures real and allegorical from the four continents described by Heylyn. Engraved by Robert Vaughan. (Lent by a member of IMCoS). **Plate 3**.

81. JOHANNES MEYER and CASPAR DANCKWERTH 1652. Because of ducal disapprobation, relatively few copies of Meyer and Danckwerth's atlas of Schleswig-Holstein were printed. The ornamental design of the title-page is unusual, although the placing of the regional figures is reminiscent of Speed's *Theatre*. (Lent by a member of IMCoS).

82. GIOVANNI BAPTISTA NICCOLOSI Rome, 1660. Hercules features prominently in the title-page to Niccolosi's atlas *Dell' Hercule e Studio Geografico*. (Waterloo Fine Arts, £65).

83. JACOB AERTZ. COLOM Amsterdam, 1652. The rare title-page from Colom's sea atlas, the *Fierighe Colom*, showing navigators busilyplotting the routes of their voyages. (Lent by a member of IMCoS).

84. JACOB THEUNISZ. Amsterdam, 1665. The nautical title-page to the *Zee-Atlas* of Theunisz., otherwise known as Lootsman. (Lent by a member of IMCoS). **Plate 4**.

85. PIETER GOOS Amsterdam, 1668. Another sea-atlas title-page, with scenes of celestial navigation and a spirited vignette of a naval engagement below the instrument-hung title frame. (Jonathan Potter, £75)

86. HENDRIK DONCKER Amsterdam, 1673. Doncker's *Zee-Atlas* title-page was copied by the unknown engraver of item 94, the Willdey-Saxton Atlas. (Lent by a member of IMCoS).

87. JACOB ROBYN Amsterdam, 1683. Engraved by Peter Schenk and G. van Houten, Robyn's *Zee Atlas* title-page shows Atlas towering over merchants

concluding their pre-boarding transactions. (Lent by a member of IMCoS).

88. JAN van KEULEN Amsterdam, 1689. One of several grand title-pages to the parts of van Keulen's maritime atlas, the 'New Great Sea Torch'. The engraver was the Dutch artist Jan Luyken. (Lent by a member of IMCoS).

89. Ditto, n.d. Another fanciful design, probably also by Jan Luyken. Contemporary colour. (Jonathan Potter, £150).

90. Ditto, 1716. Note the novel turbo-jet form of aerial navigation in the upper part of this frontispiece! Designed by Jan Luyken and engraved by Aernout Naghtegael. Contemporary colour. (Lent by a member of IMCoS).

91. JOHN SELLER London, 1675. From Seller's *Atlas Terrestris*. One of the most accomplished English title-pages by an anonymous engraver, with a view of London at the bottom. Contemporary colour. (Lent by a member of IMCoS). **Plate 5**.

92. JOHN SELLER London, 1678. Another Seller title-page which uses a less elaborate architectural arch, surmounted by a globe and by portraits of the two British circumnavigators Drake and Cavendish. (Lent by a member of IMCoS).

93. GREENVILLE COLLINS London, c.1700 (or later). The title-page from Collins' *Great Britain's Coasting Pylot*. This is the second plate, the first being dated 1693. In neither instance is the engraver known. (Tooley-Adams, £56).

94. GEORGE WILLDEY London, c.1720. Willdey took over the title-page used by Lea thirty years before, in about 1690, for a reprint of Saxton's maps which had first appeared in 1579. Somewhat unusually, the design of the title-page is based on an earlier maritime atlas by Doncker (item 86). With naval scenes which are not really appropriate to land maps. (Lent by a member of IMCoS).

95. JOHN OGILBY LONDON, 1675. The Bohemian etcher Wenceslaus Hollar, resident in England, prepared the vivid frontispiece to Ogilby's road book, *Britannia*. The stages of practical surveying in the field are accurately portrayed and one of three putti holds aloft in the sky a section from one of Ogilby's novel strip road maps. (Lent by a member of IMCoS).

96. DAVID LOGGAN Oxford, 1675. The goddess Minerva, patroness of learning and the arts, is seated in front of a view of Oxford. It seems probable that David Loggan, who drew and engraved the accompanying plans of the Oxford colleges, was also responsible for the title-page. (Lent by a member of IMCoS).

97. MOSES PITT Oxford, 1680. The typographical title-page to Moses Pitt's

English Atlas. Pitt's conception of a new multi-volume national atlas was over-ambitious for his resources and in spite of much borrowed material, he was forced into bankruptcy. (Lent by a member of IMCoS).

98. Ditto 1681. Originally one of Jansson's title-pages (see No.60), this now forms the frontispiece to the second volume of Pitt's *English Atlas*, containing maps of Germany. (Lent by a member of IMCoS).

99. [HOLY BIBLE] London, 1708. A panorama of pre-Fire London is at the bottom of this frontispiece, below figures of Moses and Aaron. (Lent by a member of IMCoS).

100. HERMAN MOLL London, 1702 (or later). In an early example of imperialism, the title-page to Moll's *Complete System of Geography* shows Queen Anne as Britannia, dispensing supremacy and justice over the peoples of other lands. Drawn by B. Lens and engraved by J. Sturt. (Lent by a member of IMCoS).

101. Ditto 1727 (or later). Another title-page by Moll in the form of a rococo cartouche. Within the frame are pictures of the instruments of surveying and navigation, and the tools of agriculture, husbandry and fishing. (The Map House, £25).

102. ANDREAS CELLARIUS Amsterdam, 1660 [1700]. From the *Atlas Coelestis* with astronomical maps of the heavens, reissued by Valck and Schenk. Engraved by F.H. van Hoven. Contemporary colour. (Lent by a member of IMCoS).

103. NICOLAES VISSCHER Amsterdam, 1683. An unusual brown-ink print of the frontispiece to Visscher's *Atlas Minor*. The drawing and engraving are by the important Dutch artist Gerard de Lairesse. (Lent by a member of IMCoS).

104. Ditto, in full contemporary colouring. (Lent by a member of IMCoS).

105. Ditto, 1684. Again engraved by Gerard de Lairesse, this title-page for Visscher's *Germania Inferior* is one of the most attractive of the time. The seventeen provinces are naturalistically matched by the same number of maidens in the composition. Part contemporary colour. (R.W. Shirley, £120).

106. FREDERICK DE WIT Amsterdam, c.1675. De Wit's striking frontispiece shows Atlas standing at the pole of the world supporting the Heavens. Contemporary colour. (Lent by a member of IMCoS).

107. GERARD VALCK Amsterdam, c.1706. Atlas is the central figure in this complex allegorical frontispiece. Contemporary colour. (Lent by a member of IMCoS).



1988 Calendar

- Chevalier de Beaulieu's contribution to the Catalan war "Guerra dels Segadors" (1640-1652)
- Only 1 000 numbered copies
- Twelve 44 × 54 cm separable engravings representing XVIIth c. views and plans of Catalan cities
- Trilingual edition (Catalan, Spanish, English)
- For further information:

ICC
Institut Cartogràfic de Catalunya
Negociat de Distribució i Vendes
Balmes, 209
08006 Barcelona (Spain)
tel: (93) 218 87 58
telex: 98471 ICCB E
telefax: (93) 218 89 59

Generalitat de Catalunya
Departament de Política Territorial
i Obres Públiques
Institut Cartogràfic de Catalunya

International Map Collectors' Society

SIXTH ANNUAL INTERNATIONAL SYMPOSIUM, 1988

Zagreb - Dubrovnik

FRIDAY, 30th SEPTEMBER – TUESDAY, 4th OCTOBER

[Extended stay 30th September – 7th October inclusive]

YUGOSLAVIAN ACCOMMODATION AND REGISTRATION:

Frano Falkoni
Head of Congress Dept.,
Generalturist,
Praska Ulica 5,
41000 Zagreb,
Yugoslavia.

Arrangements for Acccommodation/Registration are being handled by THE GENERALTURIST Agency in Zagreb. Please see separate form. We expect to stay in Zagreb on Friday and Saturday nights, travelling to Dubrovnik on Sunday Flight JU 876 at 18.00 hrs. Our programme resumes later that evening at 20.30!

This is the only suitable flight that day, and we must therefore make early bookings. Those members making their own arrangements, please note! It is essential that members confirm their intentions early, to enable us to reserve seats on this vital internal flight.

Since the Dubrovnik programme does not end until 18.30 hrs Monday, those *not* extending their stay will travel home the following morning (Tuesday). For those who would like to extend their stay a few days, we are arranging a return flight on Thursday and Friday, 6th/7th October, depending on the Agents' advice. The travel costs are **inclusive** of holiday insurance. Those wishing for more detail on insurance, please indicate, and this will be supplied.

Minimum Stay: Friday, 30th September to Tuesday, 4th October 1988.
Flight costs: £175 (inclusive of insurance)
London/Zagreb – Zagreb/Dubrovnik/Zagreb – Zagreb/London.
Travel Deposit £60 – **payable not later than 19th June 1988.**
Extended Stay: Friday, 30th September to Friday, 7th October 1988.
Flight costs £176.50 (inclusive of insurance).
London/Zagreb – Zagreb/Dubrovnik/Zagreb – Zagreb/London.
Travel Deposit £61.50 – **payable not later than 19th June 1988.**

Tony Burgess and Warwick Leadlay.

ZAGREB – DUBROVNIK SYMPOSIUM

Travel Booking Form

NAME(S) [block capitals, please] .....

.....

.....

ADDRESS.....

.....

.....

TELEPHONE No. .....

Minimum Stay:
Friday, 30th September to Tuesday 4th October, 1988
Travel costs Deposit enclosed:

No.(s) ..... @ £60 per head = Total Deposit: £.....

Extended Stay:
Friday 30th September to Thursday/Friday 7th October, 1988
Travel costs Deposit enclosed:

No.(s) ..... @ £61.50 per head = Total Deposit: £.....

Cheques made out to IMCoS, please.

Signature .....

Please return to: IMCoS, c/o Warwick Leadlay Gallery,
5, Nelson Road, Greenwich, London, SE10 9JB



SPAIN

Maps, Prints, Documents.

FRAME

General Pardiñas, 69

Telephone: (91) 4113362

Madrid - 28006

108. PIETER VAN DER AA Amsterdam, 1713. A huge Atlas looms over the figures of Neptune, Father Time, History and Geography in the vivid frontispiece to Van der Aa's *Nouveau Theâtre du Monde*. Drawn and engraved by F. Bleiswick. (Lent by a member of IMCoS).

109. LOUIS RENARD Amsterdam, 1715. Another depiction of Atlas is in the frontispiece to Renard's *Atlas de la Navigation*. Here he supports the whole world, shown in an unusual north polar projection. (Lent by a member of IMCoS).

110. DAVID MORTIER London, 1714 [1715]. From the *Atlas Anglois*, wth Jansson's county maps revised under the imprint of Schenk and Valck. (Inter-Col, £35).

111. REINIER & JOSUA OTTENS Amsterdam, c.1725 (or later). The Ottens' *Atlas* title-page, drawn by L. Webbers aand engraved by J. van Mannikhuysen, was one which had been used earlier by Moses Pitt. Contemporary colour. (Lent by a member of IMCoS).

112. GIOVANNI DE ROSSI Rome, 1674 [1692]. In Rossi's *Mercurio Geografico*, aerial Mercury guides the figures of Geography and her offspring surveyor. (Lent by a member of IMCoS).

113. VINCENZO CORONELLI Venice, 1690 [1696]. A deep perspective architectural title-page from the *Atlante Veneto*. Note the insignium of Coronelli's geographical society, the *Argonauti*. (Lent by a member of IMCoS).

114. PIERRE DU VAL Paris, 1679. The less sophisticated architectural title-page to Du Val's *Cartes des Geographie* is enlivened by figures whose significance has not been unravelled. Outline contemporary colouring. (Lent by a member of IMCoS).

115. HUBERT-ALEXIS JAILLOT Paris, 1692. The grand title-page to Jaillot's *Atlas Nouveau*, in the form of a triumphal arch. Contemporary colouring. (Jonathan Potter, £120).

116. Ditto, the contrasting *Table des Cartes* from the same work. Contemporary colouring. (Jonathan Potter, £100).

117. Ditto, 1696. The Dutch artist Romeyn de Hooghe engraved the brilliant allegorical frontispiece to Jaillot's later *Atlas Novus*. The example exhibited is a later re-issue by Pierre Mortier. Contemporary colouring. (Lent by a member of IMCoS).

118. Ditto, 1695. Another flowing pictorial composition is that designed and

engraved by Simon Simonneau for Jaillot's *Atlas François*. This particular title-page remained in use for nearly 100 years. It is almost invariably uncoloured. (Lent by a member of IMCoS).

119. [FRENCH NEPTUNE] Amsterdam, 1693. The frontispiece to the original Paris edition was signed by P. le Pautre. In the same year exact copies of the whole work were published from Amsterdam, the Dutch frontispiece being distinguished by the signature of Jan van Vianen. Contemporary colouring. (Lent by a member of IMCoS).

120. ROMEYN DE HOOGHE-PIERRE MORTIER Amsterdam, 1693. One of the most brilliant and striking frontispieces is that for the *Atlas Maritime*, engraved by the artist Romeyn de Hooghe. It is dedicated to William of England, whose coat of arms appears at the top. Contemporary colouring. (Lent by a member of IMCoS).

121. Ditto, the typographical title-page. (Lent by a member of IMCoS).

122. Ditto, c.1700. Another allegorical title-page of the highest quality by Romeyn de Hooghe. Exact copies of Jaillot's *Atlas François* and *Atlas Nouveau* were published in Holland by Pierre Mortier. (Lent by a member of IMCoS).

123. NICOLAS DE FER Paris, 1693. De Fer's *Forces de L'Europe* with plans of fortifications throughout Europe appeared between 1690 and 1695. The brilliant martial title-page was drawn and engraved by P. Schoonebeck. (Lent by a member of IMCoS).

124. Ditto, Paris, 1700. All the harbour activities of fitting out ships, caulking them, and taking on board supplies are part of the frontispiece to De Fer's *Atlas Curieux*. (Lent by a member of IMCoS).

125. JACQUES PEETERS Antwerp, 1692. A small but finely engraved frontispiece for Peeters's *L'Atlas en Abrégé*, signed by Harrewyn. (Lent by a member of IMCoS).

126. SAMUEL PUFENDORF Utrecht, 1703. From Pufendorf's *L'Histoire*, drawn by G. Hoet and engraved by A. de Blois. (Lent by a member of IMCoS).

127. M. ROBBE The Hague, 1705. Another small but less sophisticated title-page from Robbe's *Geographie*, first published in 1678. (Lent by a member of IMCoS).

128. PIETER VAN DER AA Leiden, 1727. The symbolic title-page to *Les Delices de la Grand Bretagne et de l'Irlande* by James Beeverell. Note the panorama of London in the background. The title-page, and the many views in the work, were engraved by J. Goeree. (Lent by a member of IMCoS).

129. FRANÇOIS HALMA Amsterdam, 1700. The medallion portrait in the title-page to Halma's *Description de L'Univers*, with maps based on Sanson, is that of the young Elector of Brandenburg. Drawn by J. Goeree and engraved by J. van Vianen. (Lent by a member of IMCoS).

130. PIETER VAN DER AA Leiden, 1714. The title-page from Van der Aa's *Nouvel Atlas*. Contemporary colouring. (Lent by a member of IMCoS).

131. GABRIEL BODENEHR Ulm, 1692. The signed title-page to Bodenehr's *Orbis Terrae*, illustrating the motto *Sic defenditur, sic regitur*. (Lent by a member of IMCoS).

132. JOHANN BAPTIST HOMANN Nuremberg, 1707 (or later). There were two frontispiece plates to Homann's *Atlas Novus*. The first was by Caspar Luyken, and the second one (here displayed) was engraved by Michael Rossler. Contemporary colour. (Lent by a member of IMCoS).

133. GEORG MATTHÄUS SEUTTER Nuremberg, 1720 (or later). Seutter's title-page plate, as with Homann's, is engraved in bold Germanic style. The second plate is exhibited, which is unsigned. The first plate was engraved by Carolus Remshard. Contemporary colour. (Lent by a member of IMCoS).

134. Ditto, 1730 (or later). Seutter's highly complex and crowded allegorical title-page for his *Atlas Novus* was designed by Jacob Christof Weyerman and engraved by Martin Gottfrid Grophius. Contemporary colour. (Lent by a member of IMCoS). **Plate 6**.

135. Ditto, c.1744. The title-page to Seutter's *Atlas Minor*, in its detail and imagery, follows the larger title-page described in the entry above. The same two artists, Weyerman and Grophius, signed the plate. Contemporary colour. (Lent by a member of IMCoS).

136. TOBIAS CONRAD LOTTER Augsberg, c.1760. The small title-page from the *Atlas Geographicus Portatilis*, engraved in exquisite detail by Tobias Lobeck. The designer was G. Eichler. (Jonathan Potter, £25 the pair).

137. Ditto, the frontispiece from the same work. (Jonathan Potter, £25 the pair).

138. GEORG MATTHÄUS SEUTTER Nuremberg, 1762. In spite of the title of this tall and classical frontispiece – *Atlas Homannianus* – the maps are by Seutter. The designer was J.J. Preisler and the engraved Andreas Hoffer. (Lent by a member of IMCoS).

139. Ditto, the typographical title-page, with an engraving of the world by Sebastian Dorn on a north polar projection. (Lent by a member of IMCoS).

140. JOHANN GEORG SCHREIBERN Leipzig, c.1730. The title-page to Schreibern's *Atlas Selectus*. Contemporary colour. (Lent by a member of IMCoS).

141. JOHANN BAPTIST HOMANN Nuremberg, 1719. The piece shows geography being taught to a young child, and the title *Atlas Methodicus* signifies that the atlas was for the instruction of children. The medallion portrait is probably that of the celebrated geographer Hübner. Contemporary colour. (Lent by a member of IMCoS).

142. J. DAVID KÖHLER Nuremberg, c.1720. The title-page to Köhler's *Descriptio Orbis Antiqui* was published by Christopher Weigel. The figure of Atlas is shown in Roman garb. (Lent by a member of IMCoS).

143. ZACHARIAS CHÂTELAIN Amsterdam, 1719. Another historical atlas title-page, from the *Atlas Historique* with the publisher's *impresa* signed by B. Picart. (The Map House, £10).

144. Ditto, 1721 [1739]. The frontispiece to volume I from the same work is full of symbolism and classical references. The artist was again B. Picart. (Lent by a member of IMCoS).

145. Ditto, the title-page to Part IV of Châtelain's work. This part, with northern and Scandinavian allusions, was designed by J. Goeree, drawn by F. Schynvoet and engraved by P. Sluyter. (Lent by a member of IMCoS).

146. JOHN LEWIS London, 1736. Frontispiece, portrait and typographical title-page from Lewis' *History and Antiquities of...Tenet*. The folding map of Thanet from the same work is also shown. (Lent by a member of IMCoS).

147. GIAMBATTISTA ALBRIZZI Venice, 1740. The Italianate architectural title-page to Albrizzi's *Atlante Novissimo*, with maps based on those by Delisle. (Jonathan Potter, £45).

148. LE Sr LE ROUGE Paris, 1742. A reversion to the decorative cartouche-type title-page for Le Rouge's *Cartes Nouvelles*. (Lent by a member of IMCoS).

149. LE Sr LE ROUGE Paris, 1748. The title-page from Le Rouge's pocket-size *Atlas Nouveau Portatif*. (Lent by a member of IMCoS).

150. GILLES ROBERT DE VAUGONDY Paris, 1748. Another pocket-size atlas title-page, from Robert's *Atlas Portatif Universel et Militaire*. In the example shown engraved by Maison-neuve, the royal fleurs-de-lys have been erased by the hand of a later republican owner. (Lent by a member of IMCoS).

151. GILLES ROBERT DE VAUGONDY Paris, 1747. The *Atlas Universel* by the

De Vaugondy's (father and son) was prefaced by a grand pictorial title-page, later copied for the Venetian atlas of Santini in 1776. The engraver was Charles Baquoy. (Tooley-Adams, £65).

152. JACQUES NICOLAS BELLIN Paris, 1756. A flowing pictorial title-page, from Bellin's *L'Hydrographie Françoise*, with a medallion portrait of Louis XV. (Lent by a member of IMCoS).

153. JEAN-BAPTISTE NICOLAS DENIS D'APRÈS DE MANNEVILLETTE Paris, 1745 [1775]. A grand pictorial composition from the *Neptune Oriental*. After a painting by Boucher and engraved by J.B. Tilliard. (Lent by a member of IMCoS).

154. GILLES ROBERT DE VAUGONDY Paris, 1762. Written for the instruction of the young, the *Nouvel Atlas Portatif* has an attractive rococo-type title-page. There were at least three successive plates, as the atlas was popular and frequently reprinted. (Lent by a member of IMCoS).

155. THOMAS OSBORNE London, 1748. From the pocket-size atlas of county maps, *Geographia Magna Britanniae*, designed and engraved by S. Wale. (Inter-Col, £30).

156. THOMAS KITCHIN and THOMAS JEFFERYS London, 1749 (or later). An Arcadian title-page to the *Small English Atlas*. The significance of the two figures, one holding a goose and the other with wings sprouting from her head and presenting an atlas to Britannia, is unclear. (Lent by a member of IMCoS).

157. GEORGE BICKHAM London, c.1754. An intricate title-page, from Bickham's British county map atlas. (Lent by a member of IMCoS).

158. Ditto, the frontispiece *Britannia* from the same work. According to the signatures, the designer was Gravelot and the engraver Bickham himself. (Lent by a member of IMCoS).

159. [SPANISH ATLAS] 1758. An uncommon Spanish text atlas title-page, engraved by L. Bennet. (Lent by a member of IMCoS).

160. The next ten exhibits are samples of English frontispieces from books of geography, exploration or travel dating from the mid and late eighteenth century. In the first, Commodore Anson presents George II with an account of his voyage round the world (1740-44). Drawn by S. Wale and engraved by C. Grignion. (R.W. Shirley, £6).

161. Ditto; the benefits of Commerce are laid at the feet of Britain, mistress of the world. Again, drawn and engraved by Wale and Grignion. (Lent by a member of IMCoS).

162. Ditto; from Salmon's *Universal Traveller*, 1752. Designed by H. Gravelot and engraved by C. Grignion. (Baynton-Williams, £12; with preliminary leaves).

163. Ditto; the Goddess Vesta instructs the figure of Geography. Drawn by Gwyn and engraved Hall. (Lent by a member of IMCoS).

164. Ditto; Europe rules over the other continents. Drawn by Wale and engraved by Burder. (R.W. Shirley, £10).

165. Ditto; Europe instructs the other countries in the Arts, Sciences and Geography. Drawn by Corbould and engraved by Grignion. (Lent by a member of IMCoS).

166. Ditto; a more emblematic title-page extolling the latest discoveries. From Millar's *New and Universal System of Geography*, drawn and engraved by Pollard. (Baynton-Williams, £5; slightly trimmed by the binder at the top).

167. Ditto; Britannia recommends that her subjects tour their own country before visiting foreign parts. (Lent by a member of IMCoS).

168. Ditto; the exploits of famous circumnavigators being pointed out to a somewhat unruly group of youngsters. From Moore's *Voyages & Travels*. Drawn by Dodd and engraved by Pollard. (Lent by a member of IMCoS).

169. Ditto. The meaning of this 'superbly elegant frontispiece' from Walpoole's *New and Complete British Traveller*, 1784, is explained by text below. Drawn by Hamilton and engraved by Thornton. (Lent by a member of IMCoS).

170. Ditto; extolling the virtues of Captain Cook, and, with the Royal flag and instruments of navigation at the top, reminding us how new British discoveries lead to trade, settlement and colonisation throughout the world. Designed by H. Bamberg, engraved by J. Neagle and ornamented by W. Grainger. (Lent by a member of IMCoS).

171. Ditto; with Telford's new Iron Bridge prominent in the centre. From Dalton's *New English Traveller*, 1794. Drawn by Ryley and engraved by Scott. (Lent by a member of IMCoS).

172. ANTONIO ZATTA Venice, 1779. The large frontispiece from Zatta's *Atlante Novissimo*, designed by P.A. Novelli and engraved by G. Zuliani. Note the latest astronomical instruments. (Lent by a member of IMCoS).

173. Ditto, 1784. A sectional title-page from the same *Atlante Novissimo*, also by Novelli and Zuliani. (The Map House, £25).

174. F.J.J. von REILLY Vienna, 1789. A late emblematic title-page, from Reilly's *Schauplatz der Fünf Theile der Welt*. (Lent by a member of IMCoS).

175. VINCENTE TORFINO de SAN MIGUEL Madrid, 1789. A fine large title-page from the *Atlas Maritimo de España*. Designed by D. Rafael Menga and engraved by D. Manuel Salvador Carmona. (Lent by a member of IMCoS).

176. JOHN BLAIR London, 1768. A combination of varying and distinctive type-faces, and a finely-engraved vignette, characterises many title-pages of the later eighteenth and early nineteenth centuries. The title-page from Blair's *Chronology and History of the World*, with maps by Kitchin, was designed by Eissen and engraved by Ravenat. (Waterloo Fine Arts, £30).

177. Ditto, the coat of arms of Her Royal Highness Augusta, Dowager Princess of Wales. (Waterloo Fine Arts, £10).

178. MOSTYN JOHN ARMSTRONG London, 1794. Laurie and Whittle published Armstrong's *Scotch Atlas*. The plates were engraved by H. Ashby, who may also have been responsible for the evocative vignette on the title-page. (Lent by a member of IMCoS).

179. JEAN FRANÇOIS de la PEROUSE London, 1798. The title-page from the English account of La Perouse's ill-fated voyage to the Pacific in 1786-88. Drawn by J.M. Moreau and engraved by Heath. (Lent by a member of IMCoS).

180. LAURIE and WHITTLE London, 1806. A rural landscape scene from the *English Atlas*. (Lent by a member of IMCoS).

181. JOHN THOMAS SMITH London, 1810. A boldly designed heraldic title-page for Smith's *Antient Topography of London*, probably with contemporary colouring. (Lent by a member of IMCoS).

182. THOMAS KELLY London, 1814. From Kelly's *System of Geography*. (Lent by a member of IMCoS).

183. AARON ARROWSMITH London, 1817. From Arrowsmith's *New General Atlas*. Sidney Hall inscribed the lettering. (Baynton-Williams, £5).

184. THOMAS MOULE London, 1830 (or later). Moule's popular *English Counties* was issued in parts from 1830 to 1836. The frontispieces to earlier parts show William IV on the throne. (Lent by a member of IMCoS).

185. Ditto, after 1836. William IV has been replaced by rather a gauche rendering of Queen Victoria. (Lent by a member of IMCoS).

186. Ditto, after 1842, and retitled *Barclay's Universal English Dictionary*. The

redrawn figure of Queen Victoria now presents an attractive and regal likeness. (Lent by a member of IMCoS).

187. WILLIAM DARTON London, 1820. As well as elegant typographical script, the title-page to Darton's *Union Atlas* has an interesting vignette at the bottom depicting William Fenn's treaty with the Indians. (Lent by a member of IMCoS).

188. JOHN HOWARD HINTON 1830. Published in London and in American cities, the title-page to Hinton's *History and Topography of the United States* has a vignette of New York Battery. Engraved by Fenner Sears. (Lent by a member of IMCoS).

189. DAVID LIZARS Edinburgh, London and Dublin, c.1830. One of the frontispiece covers to the *Edinburgh Geographical and Historical Atlas*, sold in monthly part sets. (The Map House, £5).

190. JOHN DOWER London, 1831. A 'classic' title-page from the 1830s. Dower's *New General Atlas* was published by Henry Teasdale, with two engravers signing the title-page: J. Dower and S. Davenport. (Jonathan Potter, £30).

191. SAMUEL LEWIS London, 1837 [1846]. From Lewis' *Counties of Ireland*, with an idealised vignette drawn by George Cruikshank and engraved by Joseph Goodyear. (Lent by a member of IMCoS).

192. GILBERT London, 1841? The frontispiece to Gilbert's *Modern Atlas of the Earth* is designed almost as a visual travelogue. (Lent by a member of IMCoS).

193. EDWARD LEAR London, 1841. Colour lithography was used for topographical views before its general adoption for maps. Lear himself drew and printed this title-page from his *Views in Rome and its Environs*. (Lent by a member of IMCoS).

194. REUBEN RAMBLE London, c.1845. From Reuben Ramble's *Travels*, an instructional county atlas for children; one of the first British atlases to be printed in colour by lithography. (Lent by a member of IMCoS).

195. WILLIAM TOMBLESON London, 1846. From *Tombleson's Panoramic Map of the Thames and Medway*. (Lent by a member of IMCoS).

196. MONTGOMERY MARTIN London, c.1850. The maps from this work, the *Illustrated Atlas*, are better known under the name of the publisher, John Tallis. The steel-engraved title-page bears the name of two engravers, H. Warren and J. Rogers, as well as noting that the maps were drawn and engraved by J. Rapkin. (Lent by a member of IMCoS).

197. Ditto, c.1850. A similarly styled title-page signed by Warren and Rogers, relating to the British Colonies. (Baynton-Williams, £6).

198. VICTOR LEVASSEUR Paris, 1852 [1856]. The title-page from Levasseur's *Atlas National* is a romantic combination of historical and contemporary scenes with a wealth of fascinating detail. (Waterloo Fine Arts, £20).

199. COWPERTHWAIT, DESILVER & BUTLER Philadelphia, 1854. From the *New Universal Atlas*, with a large chromolithographed vignette of Columbus' first landing in the New World; drawn by J. Wissler and printed by P.S. Duval. (Waterloo Fine Arts, £18).

200. JOSEPH HUTCHINS COLTON New York, 1855. A large, bold frontispiece showing the bemusement of Indians at the encroaching white civilisation over their lands. Drawn by C.E. Doepler and engraved by C. Wise. (Waterloo Fine Arts, £20).

201. ARCHIBALD FULLARTON London, 1860. The title-page to the *Royal Illustrated Atlas*, signed by W.B. Scott and W. Holl. (Waterloo Fine Arts, £10).

202. A.H.DUFOUR Paris, c.1860. A title-page study in social contrasts – the natives of Asia and Africa; the civilised peoples of Europe (a Frenchman pre-eminent); and the savages of America and Oceana. (Lent by a member of IMCoS). **Plate 7**.

Representatives

Continued from page 2

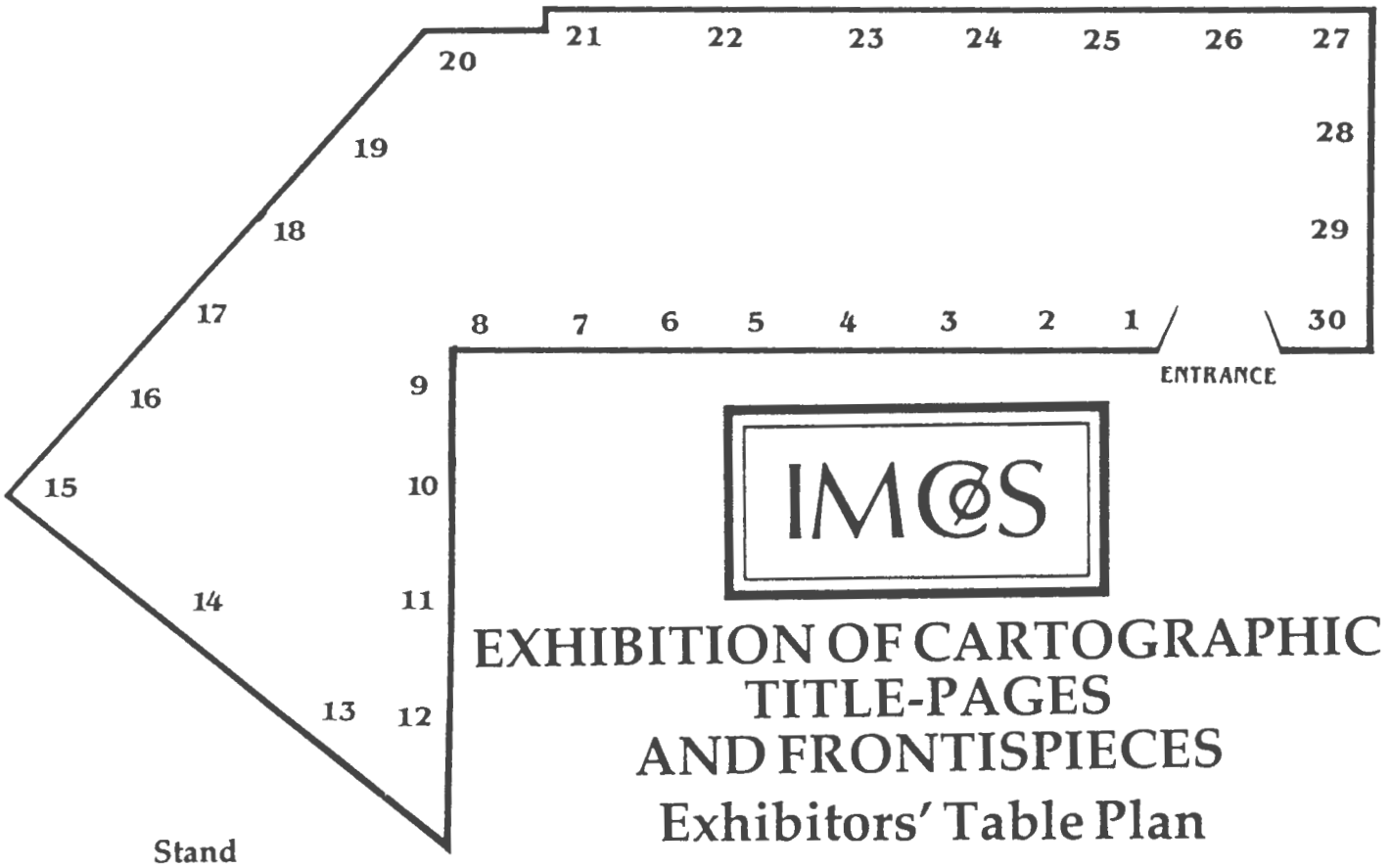
Sweden:	Mr Gunnar Skoog, Lundavagen 142, Box 6, S-201 21 Malmö.
Thailand:	Dr Dawn F. Rooney, P.O. Box 11, 1238 Bangkok.
Turkey:	F. Muhtar Katircioglu, 14 Karanfil Araligi, Levent - Istanbul.
United Kingdom:	(N.W.) Alan Hulme, 54 Lower Bridge Street, Chester (N.E.) Jim Wallwork, Aldersyde, 64 Claypath, Durham, DH1 1QT
U.S.A. (Central)	Kenneth Nebenzahl, 333 North Michigan Ave., Chicago, Illinois 60601
(East)	Ralph E. Ehrenburg, Geography and Map Division, The Library of Congress, Washington, D.C. 20540.

Classified

Oldfield Antique Maps & Prints. We specialise in British maps 1600-1850. Also early Ordnance Survey maps. Send for free list of your area. We are also keen buyers. 34 Northam Road, Southampton SO2 0PA. Tel: (0703) 38916.

England County Map specialist. Lists sent. *Mrs D.M. GREEN*, 7 Tower Grove, Weybridge, Surrey. Tel: 0932 241105.

Antiquarian Maps and Prints c.1550 to 1890. Write or phone for our latest catalogue. Postaprint, Taidswood, Iver Heath, Bucks. SL0 0PQ, U.K. (Phone Denham - 0895 833720).



IM@S

EXHIBITION OF CARTOGRAPHIC TITLE-PAGES AND FRONTISPIECES

Exhibitors' Table Plan

Stand No.	Name of Exhibitor
1.	InterCol
2.	David Bannister
3.	Leycester Map Galleries
4.	Map Collector Publications
5.	Waterloo Fine Arts
6.	Postaprint
7.	Jo Ann and Richard Casten
8.	Avril Noble
9.	Cartographica Neerlandica
10.	Brendan Moss
11.	F.A. Loose
12.	Leonora Weaver
13.	Nicolas
14.	Mrs D.M. Green
15.	Paulus Swaen
16.	Ivan Deverall
17.	Jonathan Potter Ltd.
18.	Martayan Lan
19.	Susanna Fisher
20.	Edna Whiteson
21.	J.A.L. Franks
22.	Jenny Wagstaff
23.	Richard Arkway
24.	Gotz-R. Schmidt
25.	Garwood & Voigt
26.	Paul Orssich
27.	Tooley Adams & Co.
28.	Clive Burden
29.	Alfieri
30.	Orbis Terrarum

ALPHABETICAL LIST OF EXHIBITORS

Name & Stand No.		Address & Telephone No.	Speciality
Alfieri	29	Spey Lodge, Newick Lane, Mayfield, East Sussex, TN20 6RQ Tel: (0435) 872589 or (0342) 315813 (day)	Specialises in Maps, Charts, Plans and Views of Europe. Permanent display at 31a High Street, East Grinstead, Sussex (20 mins. Gatwick). Exhibits at Bonnington Hotel Map Fairs.
Richard B. Arkway	23	538 Madison Avenue, New York, NY 10022 Tel: (212) 751 8135	Atlases and Fine Maps.
David Bannister	2	26 Kings Road, Cheltenham, Glos. GL52 6BG Tel: (0242) 514287	Unusual Maps from the 15th -19th Century. Especially of the World, America and Asia.
Clive A. Burden	28	46 Talbot Road, Rickmansworth, Herts, WD3 1HE Tel: (0923 772387)	Antique Maps, Topographical Prints, VanityFair, and Natural History Prints.
Cartographica Neerlandica	9	Marcel P.R. van den Broecke, Lester Pearsonweg 6, 3731 CD De Bilt Netherlands, Tel: (030) 762396	Specialising in maps of Ortelius and de Jode, the earliest cartographers who produced regular atlases.
Jo Ann & Richard Casten Ltd.	7	101 W.81st Street, New York, NY 10024. Tel: (212) 496 5483	Antique Maps, Atlases 1475-1750; specialities America, World, Holy Land.
Ivan Deverall	16	Duval House, The Glen, Cambridge Way, Uckfield, Sussex. Tel: (0825) 2474	Professional colouring of maps and prints, also map catalogues issued. Send s.a.e.
Susanna Fisher	19	Spencer, Upham, Southampton, SO3 1JD Tel: (048) 96 291	Specialist in Navigational charts of all ports of the world. Regular catalogues.
J.A.L. Franks Ltd.	21	7 New Oxford Street, London, WC1A 1BA Tel: (01) 405 0274	Early maps of all parts of the World from 16th-19th Century over a wide price range.

ALPHABETICAL LIST OF EXHIBITORS

Name & Stand No.		Address & Telephone No.	Speciality
Garwood & Voigt	25	15 Devonshire Buildings, Bath, BA2 4SP Tel: (0225) 24074	Suppliers of Maps, Decorative Prints and Engravings.
Mrs D.M. Green	14	7 Tower Grove, Weybridge, Surrey, KT13 9LX Tel: (0932) 241105	Wide range of British County maps, road maps and town plans. Postal or by appointment. Lists sent. Searches for collectors' special requirements.
InterCol London Yasha Beresiner	1	1A Camden Walk, Islington, London, N1 8DY Tel: (01) 354 2599	World maps with emphasis on cartographic playing cards and British county maps. Also dealers in old playing-cards and currencies of the world.
Leycester Map Galleries Ltd.	3	Well House, Arnesby, Leicester, LE8 3WL Tel: (0533) 478462	Antique maps of all parts of the world.
F.A. Loose	11	Papestr. 3, NL 2513 AV Den Haag, Netherlands. Tel: (31) 70 460404	Antique maps of all parts of the world.
Map Collector Publications Ltd.	4	48 High Street, Tring, Herts, HP23 5BH Tel: (044) 282 4977	'The Map Collector' is a quarterly journal for all collectors and lovers of early maps. We also publish and sell books on the history of cartography.
Martayan Lan	18	10 W. 66th Street, New York, NY 10023. Tel: (212) 595 1776	Specialising in maps of the world and the Americas.
Brendan M. Moss	10	5637 Wallace Street, Vancouver, B.C. Canada V6N 2A1. Tel:(604) 261 7108 (Ev.) 662 8171 (Day)	Antique map and print dealer specialising in Pacific North West/Canadian; also Ireland and America (especially West Coast). Also world wide stock.
Nicolas	13	57 Fallow Court Ave., London, N12 0BE Tel: (01) 445 9835	Antiquarian Books, Maps, Prints, etc. Specialising in the Mediterranean countries. Business by appointment.

ALPHABETICAL LIST OF EXHIBITORS

Name & Stand No.		Address & Telephone No.	Speciality
Avril Noble	8	2 Southampton Street, Strand, London WC2E 7HA Tel: (01) 240 1970	Fine maps and engravings 16th-19th century, covering all parts of the world.
Orbis Terrarum	30	3, Parkvedras Terrace, Truro, Cornwall TR1 3DF	Maps and prints of Africa, Asia and Australia.
Paul Orssich	26	Poplars Farm, Crouch Lane, Winkfield, Windsor, Berks SL4 4TL Tel: (0344) 884 269	General Maps. All parts.
Postaprint	6	Taidswood, Iver Heath, Bucks SL0 0PQ Tel: (0895) 833720	Antiquarian maps and prints c.1550-1890. U.K., foreign. General interest subjects. Trade catalogue available on request.
Jonathan Potter Ltd.	17	21 Grosvenor Street, London, W1X 9FE Tel. (01) 491 3520	We buy and sell Fine, Decorative and Rare maps of all parts of Britain and the World.
Gotz-R.Schmidt	24	Antiquariat, Nernstr. 16, 2800 Bremen 33, West Germany Tel: (0421) 256242	Atlases, maps, decorative prints, topographical books.
Paulus Swaen Old Maps & Prints	15	Hofstraat 19 5664 HS Geldrop Netherlands. Tel: (40) 853571	Fine and rare maps, prints and atlases of all parts of the world.
Tooley, Adams & Co., Ltd.	27	83 Marylebone High St. London, W1M 4AL Tel: (01) 486 9052 935 5855	Very large stock of Antiquarian maps, atlases, and reference books (many out of print). Open Mon.-Fri. 9 a.m. - 5 p.m.
Mrs Jenny Wagstaff	22	'Little Gables', Stoke Close, Cobham, Surrey, KT11 3AE Tel: (0932) 62511	High quality antique maps and engravings of world-wide interest, with special emphasis on America.
Waterloo Fine Arts Ltd.	5	40 Bloomsbury Way, London, W.C.1. Tel: (01) 405 9662 (shop) (0734) 713745 (home)	Specialists in West Indies, all foreign maps.

ALPHABETICAL LIST OF EXHIBITORS

Name & Stand No.		Address & Telephone No.	Speciality
Leonora Weaver	12	6 Aylestone Drive, Aylestone Hill, Hereford, HR1 1HT Tel: (0432) 267816	Hand colouring of maps and prints. Agent for Brobury Gallery, Herefordshire.
Edna Whiteson Ltd.	20	66 Belmont Avenue, Cockfosters, Herts EN4 9LA Tel: (01) 449 8860	Maps and Prints from early 1600s to mid 1800s. We cover all aspects of the trade.



The title-page of *Globus Mundi*, Argentorati 1509



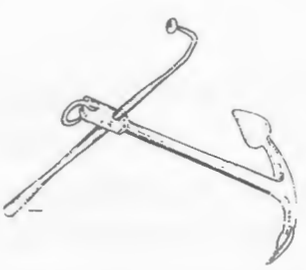
IMAGO MUNDI

first published in 1935 by Leo Bagrow, is an international English-language journal for the publication of studies of early maps, the history of cartography, & for the exchange of information.

It is the annual yearbook for the International Society for the History of Cartography.

For subscription details and the supply of back numbers apply to the Secretary/Treasurer, G.R.P. Lawrence, Geography Department, King's College, Strand, London WC2R 2LS

CHARTS



Susanna Fisher

Spencer, Upham, Southampton SO3 1JD, England.
Tel: (048 96) 291

Jonathan Potter

Jonathan Potter
buys and sells
fine, rare, decorative
and interesting Antique Maps



TELEPHONE 01-491 3520

21 GROSVENOR STREET · MAYFAIR · LONDON W1X 9FE

WE WANT TO BUY

FINE ILLUSTRATED BOOKS pre 1920
BOOKS WITH COLOURPLATES pre 1920
TRAVELBOOKS pre 1900
GERMAN & SWISS VIEW BOOKS pre 1900
EARLY ATLASES pre 1860

= Collections of Antiquarian Books bought =

GARWOOD & VOIGT

15 Devonshire Buildings, Bath BA2 4SP
Telephone (0225) 24074

Reiss & Auvermann

ZUM TALBLICK 2 ● D-6246 GLASHÜTTEN 1 ● WEST GERMANY

RARE ATLASES AND MAPS
ILLUSTRATED BOOKS

TWO AUCTION SALES
PER ANNUM

Please write for our detailed catalogues Offers are welcome

For

PROFESSIONAL COLOURING

of

MAPS and PRINTS

Ivan R. Deverall

DUVAL HOUSE,

THE GLEN, CAMBRIDGE WAY,

UCKFIELD, SUSSEX,

ENGLAND

TEL: 0825 2474

MAP CATALOGUE AVAILABLE ON REQUEST

Subscribe to

THE MAP COLLECTOR



The world's leading journal for lovers of early maps

- **Articles**
- **News**
- **Book Reviews**
- **Auction Reports**
- **Advertisements**

Published quarterly.
For details write to: –
Map Collector Publications (1982) Ltd., 48 High Street, Tring, Hertfordshire HP23 5BH, England. Telephone: Tring (044 282) 4977

RICHARD B. ARKWAY, INC.

Specialists in Early & Rare Maps, Atlases, Globes & Related Books

538 Madison Ave.
(between 54th & 55th Sts.)
New York, NY 10022/U.S.A.

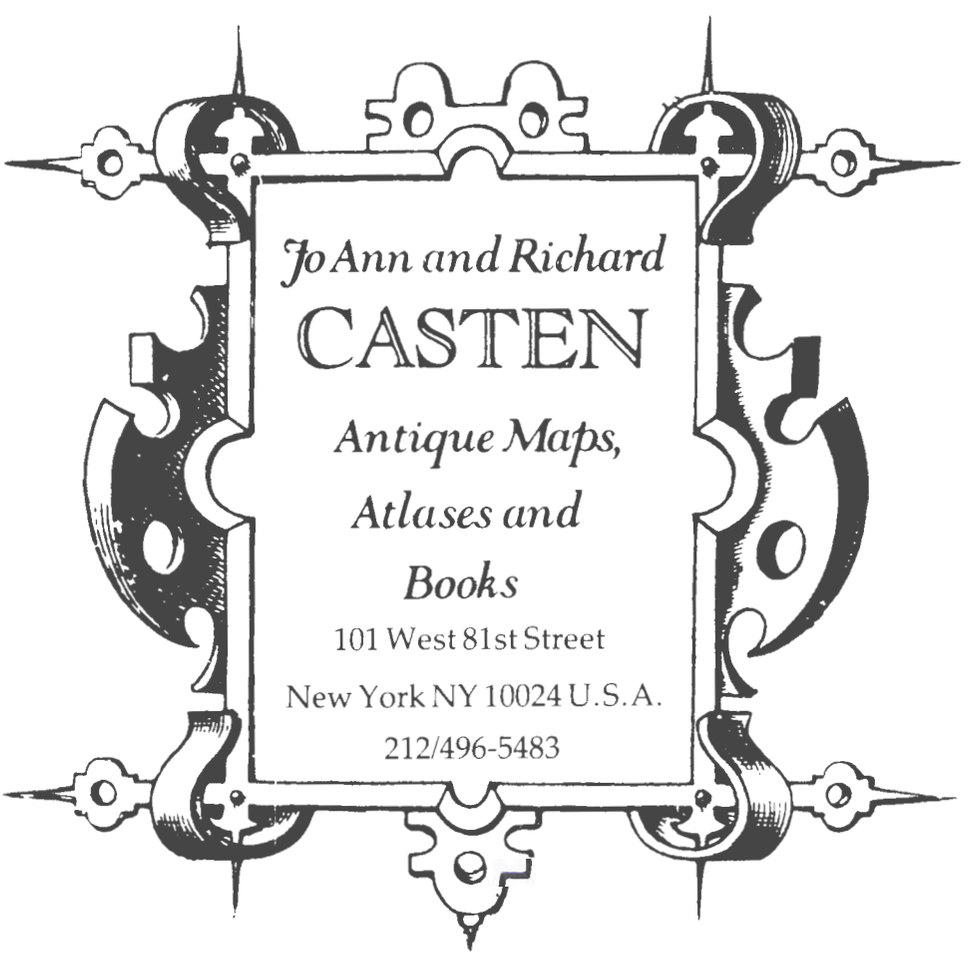
Call or write for free catalogue. (212) 751-8135 or (800) 453-0045

The Witch Ball

Antiquarian Print & Map Shop

48 MEETING HOUSE LANE,
BRIGHTON, BN1 1HB
SUSSEX, ENGLAND
Telephone: (0273) 26618

Specialists in Marine, Sporting and Topographical Engravings,
Caricatures and Maps



PAULUS SWAEN
OLD MAPS & PRINTS

Fine and rare maps, prints and atlases of all parts of the world.

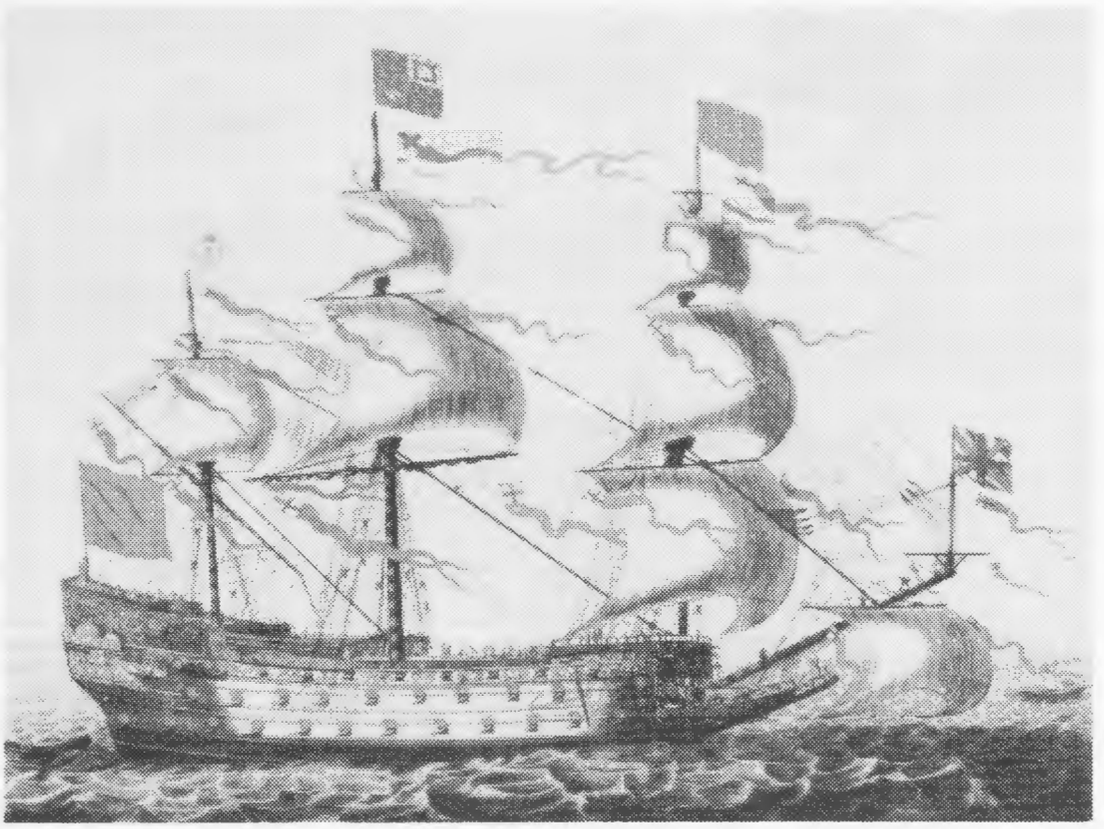
Send for our latest illustrated catalogue.

Hofstraat 19 - 5664 HS GELDROP
The Netherlands
Tel. (040) - 85 35 71



O'SHEA GALLERY

Specialist Dealers in 15th to 19th Century Maps;
Topographical, Decorative, Natural History,
Sporting and Marine Prints;
Rare Atlases and Illustrated Books;
Framing and Restoration.



Pierre Mortier's 'Vaisseau Royal d'Angleterre'

To celebrate the 400th anniversary of the Spanish Armada, the O'Shea Gallery is launching an exhibition of maps, prints and charts illustrating the use of heraldry, flags, emblems and insignia as a form of patronage, identification and decorative embellishment

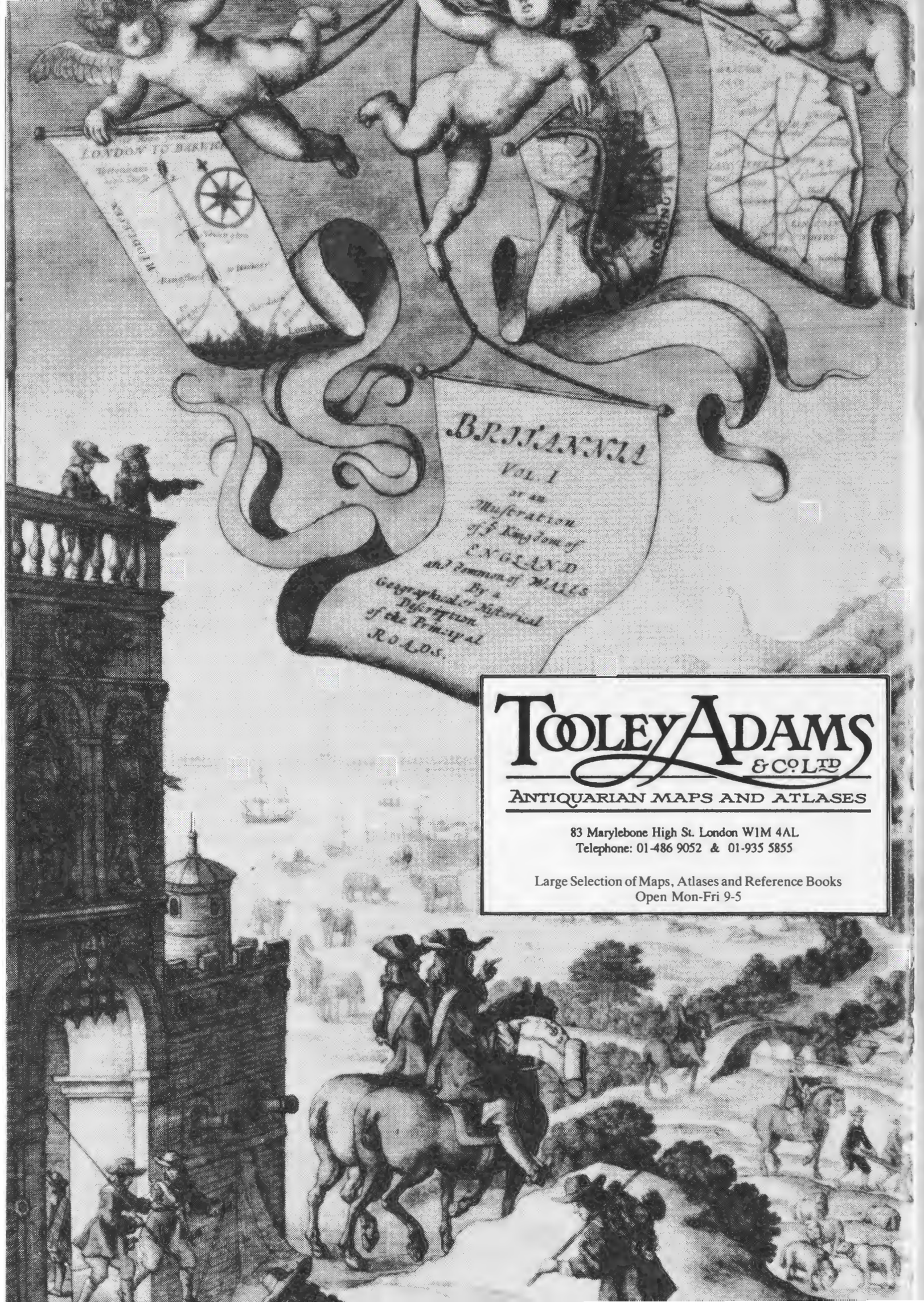
HERALDRY, NAVAL AND NOBLE 1588–1788

The Exhibition runs from 23rd May - 1st August 1988

Illustrated Catalogue available.

Monday – Friday 9.30 – 6.00 pm
Saturday 9.30 – 1.00 pm

89 Lower Sloane Street
Belgravia, London SW1W 8DA. Tel: 01 730 0081



TOOLEY ADAMS & Co LTD

ANTIQUARIAN MAPS AND ATLASES

83 Marylebone High St. London W1M 4AL
Telephone: 01-486 9052 & 01-935 5855

Large Selection of Maps, Atlases and Reference Books
Open Mon-Fri 9-5

Authentic Antique Maps
XVIth-XIXth Century

LEYCESTER MAP GALLERIES LIMITED

● Worldwide Postal Business
WELL HOUSE, ARNESBY, LEICESTER LE8 3WJ.
(Tel: 0533 478462)

● Monthly Exhibitor
BONNINGTON HOTEL
Map and Print Fairs

"Me thinkes it would well please any man to look upon a Geographical map, to behold as it were, all the remote Provinces, Townes, Cities of the world"

from: Anatomy of Melancholy — Robert Burton 1621

Enquiries welcome from all over the world.
Special discounts for postal collectors and the trade.

LEONORA WEAVER

specialist in
HAND COLOURING
and RESTORATION
of maps and prints

REFERENCES AVAILABLE
half-price offer
for new clients

6, Aylestone Drive
Aylestone Hill
HEREFORD HR1 1HT

0432-267816

ANTIQUARIAN MAPS

THE AMERICAS
and other parts of the World
Illustrated Catalogue
offering 800 Maps & Prints
$3.00 Airmail

TABULAE NOVAE TERRAE

Capt. Kit S. Kapp

Box 64·Osprey
Florida 34229·U.S.A.

WARWICK LEADLAY

MAPS GALLERY PRINTS



ANTIQUARIAN MAPS, PRINTS, ATLASES
AND ILLUSTRATED BOOKS BOUGHT & SOLD

EXPERT COLOURING,
MOUNTING AND FRAMING

CATALOGUES ISSUED

OPEN 7 DAYS A WEEK

5 NELSON ROAD,
GREENWICH, SE10 9JB
01-858 0317

Bookdealer

the trade weekly for books wanted and for sale

Bookdealer is the leading weekly magazine for the British second-hand and antiquarian book trade. The annual post-free subscription is £30. A specimen copy and rate-card will be sent on request.

Every issue of **Bookdealer** contains approximately 10,000 titles. Wanted for Sale, Editorial, Classified, and an Author and County Index of Books Wanted

☆

Published by Werner Shaw Limited

26 CHARING CROSS ROAD (SUITE 34)
LONDON WC2H 0HY
Telephone: 01-240 5890 and 5991

Edna Whiteson Ltd

66 BELMONT AVE.,
COCKFOSTERS, HERTS. EN4 9LA
(Tel. 01-449 8860)

DEALING IN MAPS & PRINTS FROM EARLY 1600's TO MID-1800's : COVERING ALL COUNTRIES & SUBJECTS

Also Large Stock at:

DOLPHIN ARCADE
157 PORTOBELLO ROAD, W2
(Saturdays only – 9 a.m.-2.30 p.m.)

The Carson Clark Gallery

For fine quality antique maps and charts of all parts of the world.

In fact everything for the collector of Discovery, Travel & Topography.

Stock includes items published between 1500-1900.

Confidential consultations on valuation whether buying or selling.

Specialist advice on investment. Call at our lovely Gallery in the heart of Historic Edinburgh or write to:

A Carson Clark FRGS
SCOTIA MAPS-MAPSELLERS
173 Canongate
The Royal Mile
Edinburgh EH8 8BN
Tel: 031-556-4710

Catalogues issued on request

J.A.L.FRANKS LTD.,

7, New Oxford St.,
London WC1A 1BA
Tel 01-405-0274

Worldwide maps from the Sixteenth to the Nineteenth Centuries.
Lists published;
enquiries welcomed.

Michael & Verna Cox
139 Norwich Road
Wymondham
Norfolk NR18 0SJ

Telephone: 0953-605948

A large selection of Antique Maps & Prints - mostly 18th. Century.

We specialize in East Anglian items.

Regular exhibitor at the monthly Bonnington Map Fair.



Mrs. D. M. Green

BRITISH COUNTY MAP SPECIALIST

LARGE STOCKS – WIDE RANGE

Postal or By Appointment

7 Tower Grove,
Weybridge,
Surrey KT13 9LX.

Tel: 0932 241105

Rare Maps of all parts of the World

David Bannister F.R.G.S.
26 Kings Road
Cheltenham
England GL52 6BG

Telephone [0242] 514287

We are interested
in purchasing old

MAPS & VIEWS
of
JERUSALEM &
THE HOLY LAND

Please send offers to:

THE COLLECTOR
P.O.B. 4075,
Chopin St. Post Office
Jerusalem 91040
ISRAEL
Tel:(02) 533-890

Paul F. Glynn

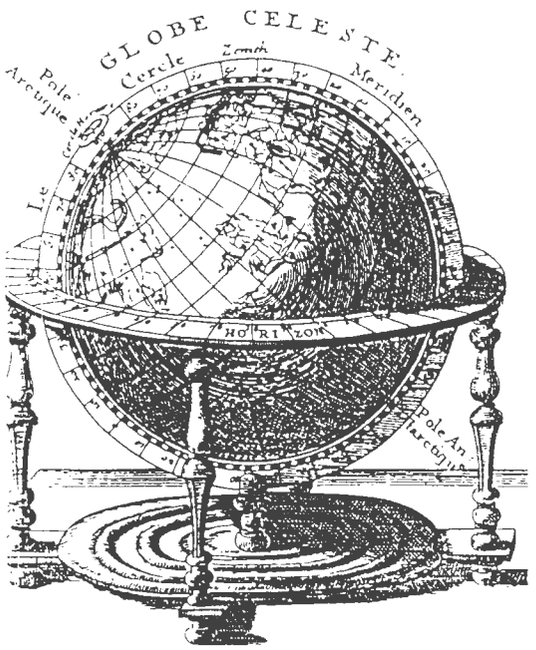
IMCoS Rep. for
CENTRAL AMERICA

permanently wants
CENTRAL AMERICA
maps, prints and books

CASA EL CARMEN

3a Avenida Norte No. 8
Antigua 03001
Guatemala, C.A.

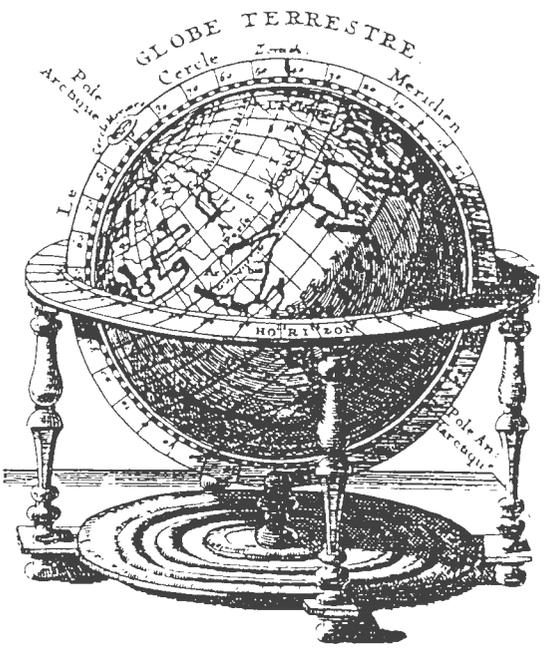




IMCoS

1988

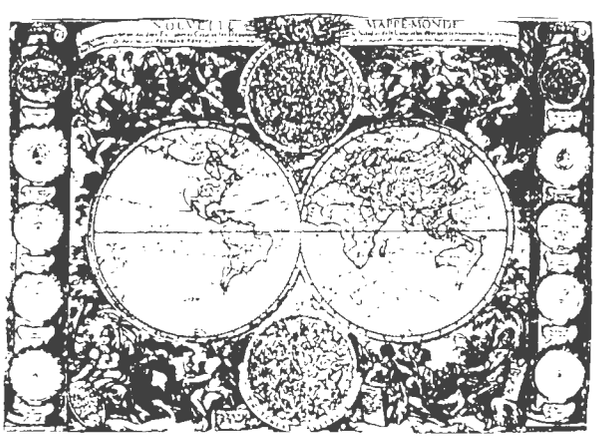
8TH



INTERNATIONAL MAP COLLECTORS SOCIETY

SYMPOSIUM

CARTOGRAPHY AND THE DECORATIVE ARTS
at the Bodleian Library, Oxford.
Saturday June 18th. 12.15 to 3.15pm



ANTIQUARIAN MAP FAIR & EXHIBITION

Sunday 19th June 10.30 am to 6.00 pm

FOR FURTHER DETAILS CONTACT
Harry Pearce, Hon Secretary IMCos, 29 Mount Ephraim Road
Streatham, London SW16 1NQ. Tel 01-769-5041

The Only Monthly ANTIQUE MAP & PRINT FAIR In the World

at The Bonnington Hotel
Southampton Row
London WC1B 4BH

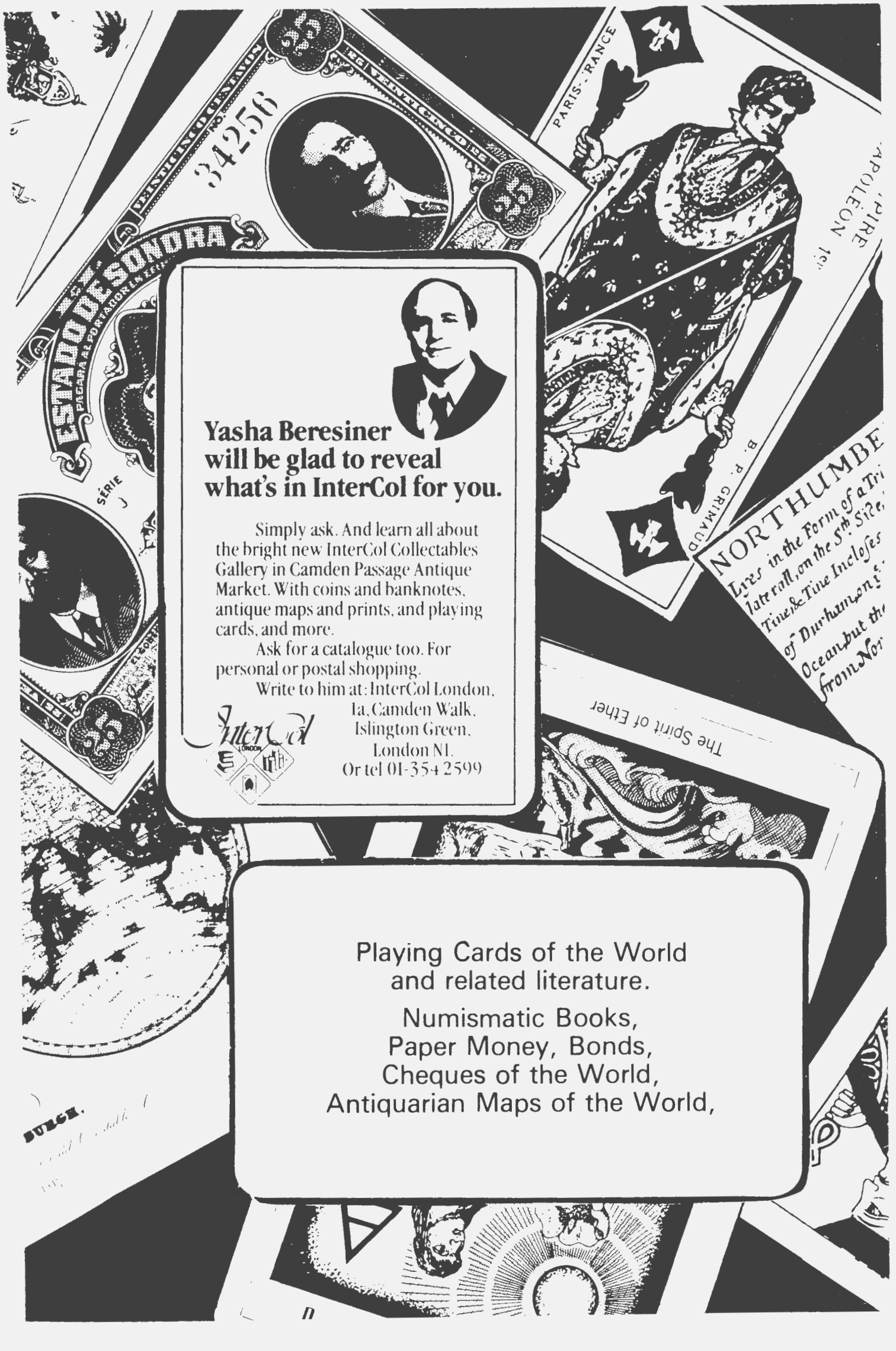
Dates for 1988.

June 20 & 21, July 11, August 15
September 11 & 12, October 10
November 14, December 12.

9.30am. - 7.00pm.
(September 11, 2.00-7.00)

Admission Free

AMPF, 26 Kings Road, Cheltenham GL52 6BG
Tel. (0242)514287



Yasha Beresiner will be glad to reveal what's in InterCol for you.

Simply ask. And learn all about the bright new InterCol Collectables Gallery in Camden Passage Antique Market. With coins and banknotes, antique maps and prints, and playing cards, and more.

Ask for a catalogue too. For personal or postal shopping.

Write to him at: InterCol London, 1a, Camden Walk, Islington Green, London N1. Or tel 01-354 2599

InterCol LONDON

Playing Cards of the World
and related literature.

Numismatic Books,
Paper Money, Bonds,
Cheques of the World,
Antiquarian Maps of the World,

Paesi nouamente ritrouati per

la Nauigatione di Spagna in Calicut. Et da Albertutio Vesputio Fiorentino intitulato Mondo Novo: Nouamente Impressa.



Printed by Abbey Press, Abingdon, Oxon.