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Neatline Antique Maps was founded in 2016 by a group of archaeologists looking to escape from academia and find a new way to connect with the past. While based in San Francisco, Neatline does not have a retail storefront, and at any given time team members may be found in Italy, Portugal, or Denmark.

Answers to the most common questions

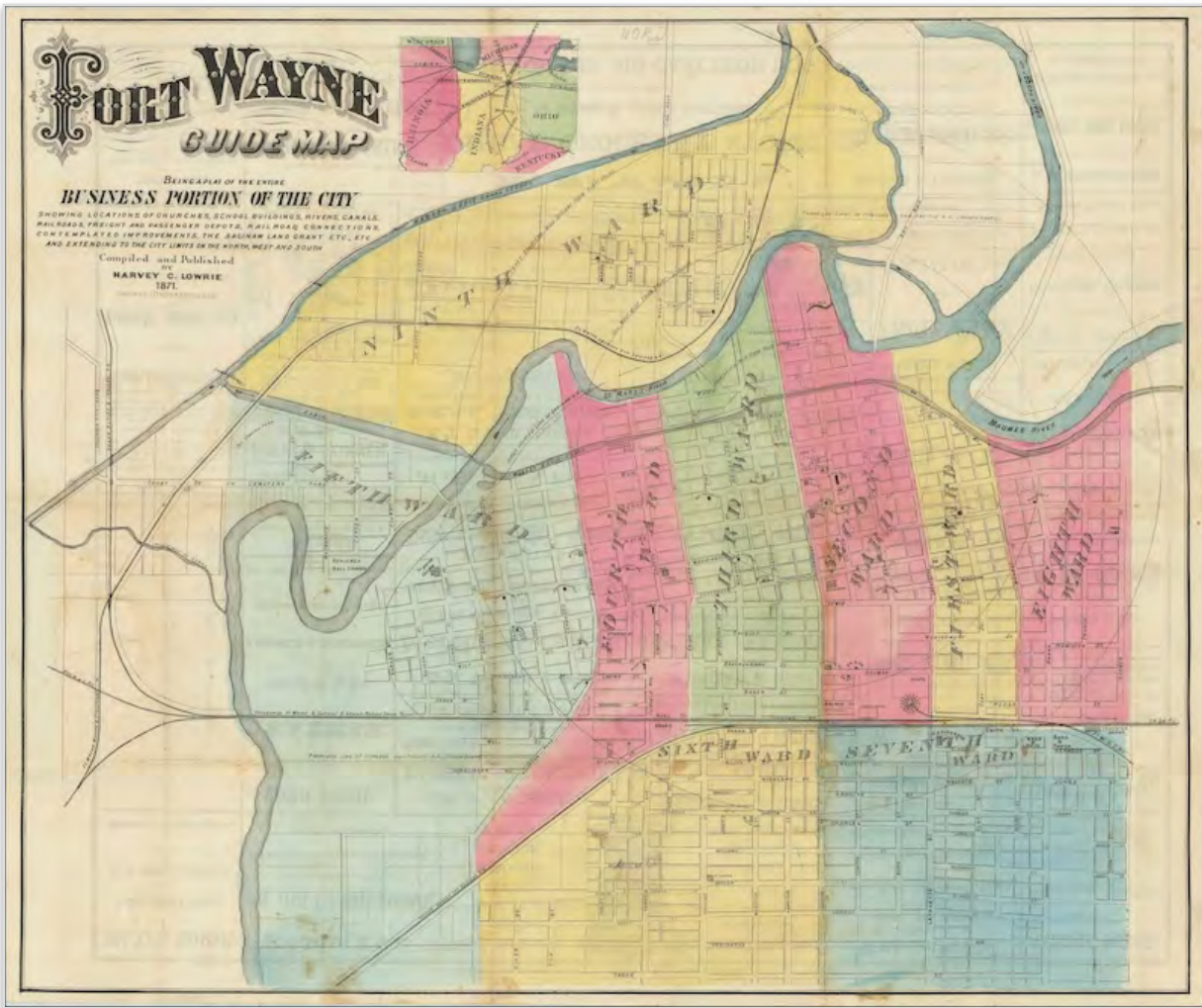
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- As former academics ourselves, we especially enjoy working with institutions, and have made more institutional connections in 2023.
- For educators who are interested in incorporating maps and cartography into their teaching, or who wish to learn more about how maps can be integrated as great educational tools, please feel free to reach out to us. We are always open to new and inspiring collaborations.
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Michael Jennings, Cecilia Malaguti, Kristoffer Damgaard

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1. The earliest recorded printed map to locate the site of the world's first professional baseball game.



\$12,500

[Fort Wayne Guide Map.](#)

Cartographer(s): Harvey C. Lowrie

Date: 1871

Place: Chicago

Dimensions: 21.25 x 18 inches

Condition Rating: VG

SKU: NL-02276

With an extremely rare depiction of the Kekionga Ball Grounds — the birthplace of professional baseball in America.

Harvey C. Lowrie's *Fort Wayne Guide Map* of 1871 offers a comprehensive and detailed representation of Fort Wayne, Indiana, at a critical juncture in its history. Created during a period of rapid urbanization and industrial growth, the map captures the intricate layout of the city, showcasing not only its streets and neighborhoods but also key civic institutions, transportation routes, and significant landmarks.

Most importantly, this map has a unique place in sports history. It is one of the few surviving documents to pinpoint the location of the Kekionga Ball Grounds, immortalizing the site of the first professional baseball league game, the same year this map was published. No photographs or sketches of the ballpark have survived, and this map is the only known printed document that clearly references the ballpark's boundaries, giving it a special place in the study of early baseball history.

The boundaries of the grounds, located on the west side of the map on the north side of the St. Mary's River, bounded by Mechanics Street, west of the St. Marys River, are not well known, other than as shown on this map. The area may have included additional property leased by the team, though no surviving documentation clarifies whether specific lots were part of the legal description.

Creation of the Map: Context and Purpose

The map was compiled and published by Harvey C. Lowrie and printed by the Chicago Lithographing Company in 1871.

Lowrie's motivation for creating the map would have been multifaceted. Fort Wayne was a burgeoning city at the crossroads of major transportation routes, and there was a demand for accurate, up-to-date maps for planning, business, and urban management purposes. Additionally, the map served as a commercial venture; such maps were often printed with advertising on the reverse. Lowrie's map is no exception, containing numerous advertisements for local businesses.

The map contains many historical curiosities. It depicts the location of the old Fort Wayne site, various public schools, early businesses, and recreational spaces like the Old Skating Park. It features several prominent railroads, which were vital to the city's economic growth. These include the Grand Rapids & Indiana Railroad, the Fort Wayne, Jackson & Saginaw Railroad, and the Pittsburg, Fort Wayne & Chicago Railroad.

These railroads and proposed and abandoned lines highlight Fort Wayne's importance as a transportation hub in the Midwest during the late 19th century. Other notable details include the Wabash & Erie Canal,

the canal feeder, and a basin between the fifth and ninth wards, reflecting the city's connection to water-based trade before railroads took center stage.

The First Professional Baseball Game

Fort Wayne holds a special place in the history of American sports, specifically baseball, as the location of the first-ever professional baseball game. On May 4, 1871, the Fort Wayne Kekiongas faced the Cleveland Forest Citys in what is widely regarded as the inaugural game of professional baseball under the newly established National Association of Professional Base Ball Players. The Kekiongas won the game 2-0, with pitcher Bobby Mathews throwing a shutout.

The game occurred at the Kekionga Ball Grounds, a modest facility on the west side of the St. Mary's River. According to Lowrie's map, the ballpark was bounded by what is now Huron Street and was situated just north of the city's fairgrounds. The site of the game is of immense historical importance, as it marks the formal beginning of professional baseball. This sport would grow to become deeply woven into the American cultural fabric.

The ballpark, constructed in 1870 on the grounds of Camp Allen — a former Union Army camp — was a simple affair. It included a covered grandstand known as the *Grand Dutchess*, which provided seating for spectators, particularly women and their male companions. Unfortunately, the grandstand was destroyed by fire later in 1871, and the Kekionga Ball Grounds hosted only eight more professional games before the team disbanded.

Despite its brief use, the Kekionga Ball Grounds' association with the first professional baseball game gives it an enduring legacy. By marking the location of this early baseball site, Lowrie's map constitutes an essential historical document not only for those interested in Fort Wayne's history and development but also for baseball enthusiasts tracing the sport's origins.

Census

Lowrie's map is very rare, and no examples have been identified by the OCLC or on the open market.

An article by Bill Griggs and Jim Nitz on the website of the *Society For American Baseball Research* discusses the importance of Lowrie's map in some detail: <https://sabr.org/bioproj/park/kekionga-ball-grounds-fort-wayne/>

Harvey C. Lowrie was an American mapmaker and civil engineer active in the mid-19th century. He is best known for his cartographic work on the Midwest, particularly his 1871 *Fort Wayne Guide Map*. While little is documented about his early life, Lowrie's contributions to urban cartography became significant during rapid urbanization in the United States. His work focused on creating accurate and functional maps for emerging cities, which are crucial for infrastructure planning and development. His work continues to be referenced by historians and collectors for its accuracy and attention to detail.

Condition Description

Folding map w/ booklet. Minor discoloration/staining along one fold.

2. The tragedy that created modern Chicago; a superb example.

\$9,500

[The Great Fire at Chicago. Octr. 8th 1871.](#)

Cartographer(s): Nathaniel Currier & James Ives

Date: 1871

Place: New York

Dimensions: 71.5 x 52.25 cm (28.5 x 20.5 in.)

Condition Rating: VG+

SKU: NL-01941



A dramatic Currier & Ives hand-colored lithograph depicting Chicago during the Great Fire of 1871, which destroyed much of the city.

The lithograph provides a spectacular view of the burning city as seen from Lake Michigan, with the mouth of the Chicago River at center. We see countless people scrambling for safety along the entire waterfront, underlining the extent of the human catastrophe. The calamity was so great that it changed

the face of Chicago, which is why even those familiar with the city today will have a hard time recognizing many of the features that Currier & Ives included in their dazzling rendition.

Immediately to the right of the river, we see a tall lighthouse on what was then known as Light House Pier. This was demolished as part of the city's post-fire refurbishment and was replaced in 1916 by the famous Navy Pier as part of Daniel Burnham's master plan for Chicago. Beyond the section of the lakefront dominated by Navy Pier, we find integral parts of the city's original infrastructure, including the water- and gasworks. While the fierce conflagration has reached all the way to the waterfront in this part of the city, we note the presence of a small beach in the northernmost part of the image. This must constitute either Ohio Street Beach or Oak Street Beach, beyond which we already find the iconic Lake Shore Drive.

Looking up river, we note the presence of several bridges. In the late 19th century, Chicago featured four bridges across the river. The most proximate to our vantage point and the oldest and most famous is the Rush Street Bridge, which was Chicago's first modern bridge. It was finished in 1857 and was constructed as a swing bridge that could pivot on a central pier in the river to allow taller ships to pass.

On the south or left side of the river, we see Chicago's large and famous train Station, known as the Great Central Passenger Depot, at the end of what today is Printer's Row. Adjoining the depot out towards the river were two mammoth elevators that were considered technological marvels of the age. We find other iconic buildings from Chicago's early days along the waterfront, including the central Court House and Michigan Avenue Hotel. The lake is crammed with vessels, presumably either escaping the fire or engaging in that very human trait of catastrophe voyeurism. One ship at far right has itself caught fire.



The Great Chicago Fire of 1871

The Great Fire of 1871 was one of the most significant events in Chicago's history. The fire is often blamed on Mrs. O'Leary's cow knocking over a lantern. Still, historians generally discount this explanation and agree with the earliest reports by the city itself that the cause for the start of the fire could not be determined. Regardless, the ultimate cause of the fire was arid weather combined with the use of wood as the city's overwhelming material for building construction, along with the ready supply of other flammable materials like hay and tar (including on the roofs of wooden buildings).

The dry and windy conditions carried the fire quickly through the city on the night of October 8. Beginning in the southwestern part of the city, the wind carried the fire quickly towards the northeast, straight into the densest part of the city. More than 3 square miles of the city were destroyed, some 300 people were killed (initial reports maintained a higher figure), and 100,000 were left homeless.

In the aftermath of the fire, General Philip Sheridan, of Civil War fame, was tasked with maintaining order in the city, which helped to organize early relief and reconstruction efforts. The city was rebuilt along the lines that would carry it into the 20th century and beyond; the fire effectively led to the birth of modern Chicago. Afterward, Chicago and other cities refocused efforts on preventing and fighting fires with basic building codes and professional fire departments. Chicago's reconstruction was crowned with hosting the 1893 World's Columbian Exposition.

Census

This view was published by Nathaniel Currier and James Merritt Ives in New York in 1871. It is rare, being held only by the [Library of Congress](#), the [Metropolitan Museum of Art](#), and the [National Museum of American History](#) (Smithsonian).

A similar example sold at Christie's for \$11,250 in December 2016 (Fine Printed Books and Manuscripts, including Americana).

Currier and Ives was a highly successful American printmaking firm that operated from 1834 to 1907. The company was named after its founders, Nathaniel Currier and James Merritt Ives. They specialized in producing lithographic prints that depicted a wide range of subjects, including landscapes, historical events, portraits, and genre scenes.

Nathaniel Currier, born in 1813, started his career as a lithographer in the 1830s, creating images of current events and scenes of everyday life. He formed a partnership with James Merritt Ives, a bookkeeper, in 1857. Ives had a keen business sense and contributed greatly to the success of the firm. Together, they established Currier & Ives, with Currier as the primary artist and Ives managing the business operations.

Currier & Ives became renowned for their high-quality lithographs, which were affordable and accessible to a wide audience. The company employed a team of talented artists who produced the original artwork, which was then transferred onto lithographic stones for mass production.

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3. One of the oldest maps of Persia and Mesopotamia, the Cradle of Civilizations.

\$16,500

[Tabula Quinta de Asia.](#)

Cartographer(s): Francesco di Niccolo Berlinghieri, Niccolò Tedesco

Date: ca. 1503

Place: Florence

Dimensions: 50 x 33 cm (19.75 x 13 in)

Condition Rating: VG

SKU: NL-02006



This is Francesco Berlinghieri's *Tabula Quinta de Asia*, one of the rarest and most desirable early maps of Persia and Mesopotamia, where some of history's first great civilizations arose, including some of the earliest agriculture, urbanism, and writing. It comes from Berlinghieri's ground-breaking Ptolemaic atlas, *Septe Giornate della Geographia*, an innovative and exceptional volume first published in 1482.

In modern terms, most of the area shown on the map corresponds to the contemporary nation-states of Iraq and Iran (with parts of Kuwait, Azerbaijan, and Armenia also showing). This region has a richly varied topography, in which spheres of political and cultural influence are defined by natural boundaries formed by mountain ranges, rivers, or the sea.

The most notable feature on the map is the Zagros Mountains (*Choathra Mote*). Just as this massive range separates the modern nation-states of Iraq and Iran, it once separated the ancient Mesopotamian cultures from their Persian counterparts. In Berlinghieri's map, the Zagros Mountains are shown linking up with the Taurus Mountains of southern Anatolia (*Niphate Mote*), in effect walling off Mesopotamia to the left side of the map.

Mesopotamia

The other notable feature on the map is its many sizable rivers. 'Mesopotamia' means 'between the two rivers,' referring to the floodplain between the great Euphrates (*Eufrate Fl.*) and Tigris (*Tigri Fl.*). The designation is not indigenous to the region but a later Greek name given to this area by geographers such as Strabo and Ptolemy. It was along this valley that some of the first civilizations developed.

Berlinghieri depicts the rivers of Mesopotamia with thick dark lines flowing south from the Taurus Mountains and into the Persian Gulf. Their actual course is somewhat different than what is represented here, but there is a degree of logic to the zig-zagging flows. Ever since the first civilizations developed here, manipulating river flow has been crucial for irrigation. This technology allowed agriculture to be harnessed to control food production. Generating surplus in food production was the essential pre-requisite that allowed humankind to develop all its other decisive attributes – from social hierarchies to empires.

Within Mesopotamia, we note the regional toponyms of Assyria in the north and Babylonia in the south. Among the significant centers noted in this region, we find most along the banks of the rivers. We see the great western capital of the Persian Sassanid dynasty at Ctesiphon on the Tigris River, and slightly further downstream – at the confluence of the Euphrates and Tigris – is the ancient capital of Babylon (marked but not labeled), which in the 9th century CE was transformed by the Abbasids to become the Iraqi capital of Baghdad. Even though Baghdad lies on the banks of the Tigris, it is correct that its location is where the two river flows are closest to each other.

Ancient Iran

Moving east across the Zagros Mountains, Susa is one of the first famous place names to note. This was the capital of the Elamites, the greatest enemy to Mesopotamian kingdoms for millennia. Persian geography was generally not well-known to Europeans in Antiquity or during the Renaissance when this map was produced. A few key sources defined the region for both Ptolemy and Berlinghieri. While Ptolemy drew on ancient texts such as Xenophon's *Anabasis* and the accounts of Alexander the Great, Berlinghieri also consulted the travels of Marco Polo.

The map's geography of Persia is an excellent window into how this ancient region was understood in late 15th-century Europe. Territories are labeled according to ancient Persian dynasties, such as Media and Parthia. The Elbrus Mountains near the Caspian Sea have been moved inland, pushing the Central Iranian Plateau (*Parthia*) to the east. At the eastern edge of the map, Persia is delineated by another mountain range marked *Masdorano Mo.*, which essentially denotes the Khorasan and Sistan Mountains and thus border with Afghanistan and Central Asia.

Berlinghieri's map also includes two unusual illustrated place names:

1. The Gates of the Zagros (*Porta di Zagro*), a label found in the easternmost reaches of the Zagros Mountains and enhanced with a simple vignette of a double gate. This represents the most critical pass across the mountains, known and fought over since the Bronze Age. It is one of the significant passes across the Zagros (i.e. the Tang-e Meyran).
2. Slightly to the northwest of the gates and in the region labeled *Media* is a small depiction of a flower. Below it, we find the name *Martiana Palube*. Despite our best efforts, we have yet to determine the nature of this place name or the meaning of its rendition. It is one of many toponyms from 15th-century Ptolemaic atlases we can no longer identify.



Berlinghieri: A Unique Tradition of Cartography

The cartography of Francesco di Niccolò Berlinghieri is viewed as a distinct tradition within the framework of Ptolemaic mapmaking. Most scholars agree that Berlinghieri used sources different from his contemporaries to delineate the world's land masses. The configuration of the Mediterranean, in particular, appears to have drawn on alternative sources. A common explanation is that Berlinghieri, as a Florentine, had access to far older and more accurate portolan charts and possibly even sources from within the Islamic world. Unfortunately, confirming what those alternative sources might have been remains speculative.

An important distinction between his Ptolemaic atlas and other 15th-century versions was Berlinghieri's deliberate use of the *archaic homeotheric* or *equidistant cylindrical projection*, which is attributed to Ptolemy's predecessor and primary source of geographic information: Marinus of Tyre (c.100 CE). As far as we know, Ptolemy never actually made maps himself, so we do not know which projection he favored.

Nevertheless, by the time the first Ptolemaic Geographies were going into print, most mapmakers had shifted to the new trapezoidal projection attributed to German cartographer Donnus Nicolaus (c.1420-1490).

Cartographic scholar Peter Meurer points out that all known Ptolemaic Geographies from the 15th century were built directly on the manuscripts of Donnus Nicolaus but that Nicolaus himself used different projections over time. While the new trapezoidal projection, known as the "*Donis-projection*," was used in the Rome Ptolemy and the influential maps of Henricus Martellus, the Ulm edition returned to an *equidistant cylindrical projection* to present the new and updated understanding of Scandinavia based on the work of Danish cartographer Claudius Clavus.

Berlinghieri's *Septe Giornate* is the only 15th-century atlas to use multiple projections depending on what parts of the world were presented. The creative process behind the *Septe Giornate* thus differed from that of contemporary Geographies.

States of the map

For a long time, most scholars agreed that much, if not all, of the *Septe giornate* was completed by 1479, including the maps, which were interpreted as having been printed in a single large batch and then subsequently bound and published in 1482 (Skelton 1966; Campbell 1987). A significant number of extra sheets were left over from the original printing. After Berlinghieri died in 1501, these were purchased and bound into a new edition with a new title page issued around 1503-1504.

A new and comprehensive study by Peerlings and Laurentius (2023) has nevertheless managed to identify subtle distinctions in many of Berlingheiri's maps, denoting that there were amendments made and that different states thus exist.

For *Tabula Quinta de Asia*, Peerlings and Laurentius identify two distinct states (2023: 1884-185), which can be distinguished by over-printing one letter in a single regional toponym. Located on the left side of the map, near the centerfold and just above the central meridian, we find the regional toponym: SAGARTII or SAGAREII. SAGARTII indicates the first state, and SAGAREII (with the 'E' overprinted) marks the second state. The current example is the second state.

Census

There are several listings of Berlinghieri's *Septe Giornate* in the OCLC, including at the Universities of Oxford, Manchester, and Yale, as well as with the New York Public Library, the LIBRIS library in Stockholm, and the Morgan Library and Museum in New York (no. 644313849). For the *Tabula Quinta de Asia*, the OCLC has only two listings, one at the Bayerische Staatsbibliothek in Munich (no. 164796934) and one at Middlebury College in Vermont (no. 227145483).

Francesco di Niccolo Berlinghieri (1440–1501) was a 15th-century Italian scholar, humanist, and a keen student of Classical Greek learning. He was one of the first Italians to print a text based on Ptolemy's *Geographia*, which he supplemented with his other great passion: poetry.

Niccolò Tedesco (a.k.a. Nicolaus Laurentii; Niccolò di Lorenzo) was a German printer who lived in Florence during the late 15th century. He most likely learned the basics of printing in his native Wrocław. Tedesco was among the first Italian printers to use copper plate engravings, and he was behind a number of important works from the Italian Renaissance.

Having moved from what is today Poland to Florence, Tedesco first worked in a nunnery of the Dominican Order, where the sisters served as compositors and printers. Among Tedesco's most famous works, we find Cristoforo Landino's commentary to Dante Alighieri's *Divine Comedy* (first printed in 1472) and the *Septe Giornate della Geographia di Francesco Berlinghieri*, which was among the first printed atlases based on Ptolemy.

Condition Description

Very good. Minor wear and age.

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4. A rare and stunning 15th-century rendition of Greater Egypt, in full color and heightened in gold.

\$9,500

[Tabula Tertia Di Libya.](#)

Cartographer(s): Francesco di Niccolo Berlinghieri, Niccolò Tedesco

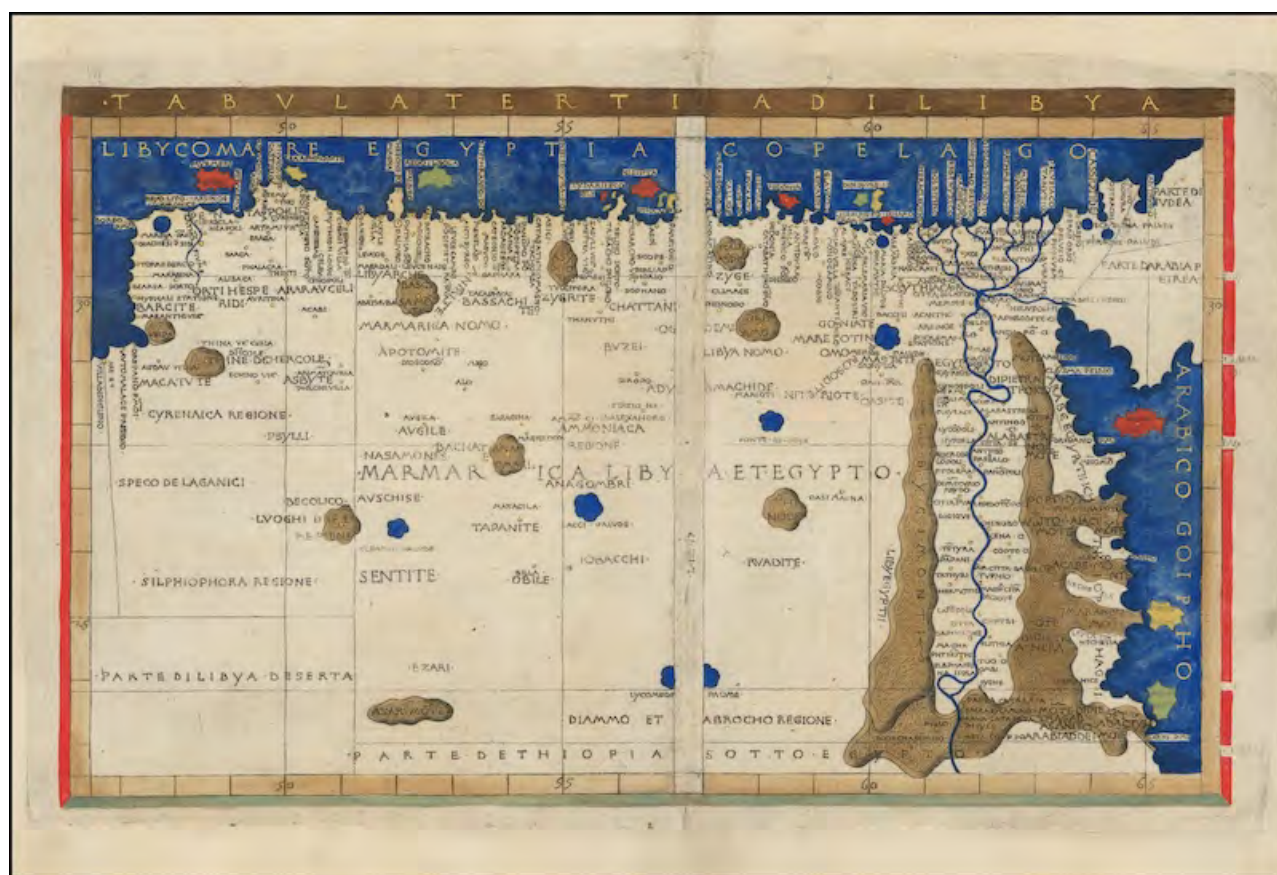
Date: ca. 1482

Place: Florence

Dimensions: 19 x 11 inches

Condition Rating: VG

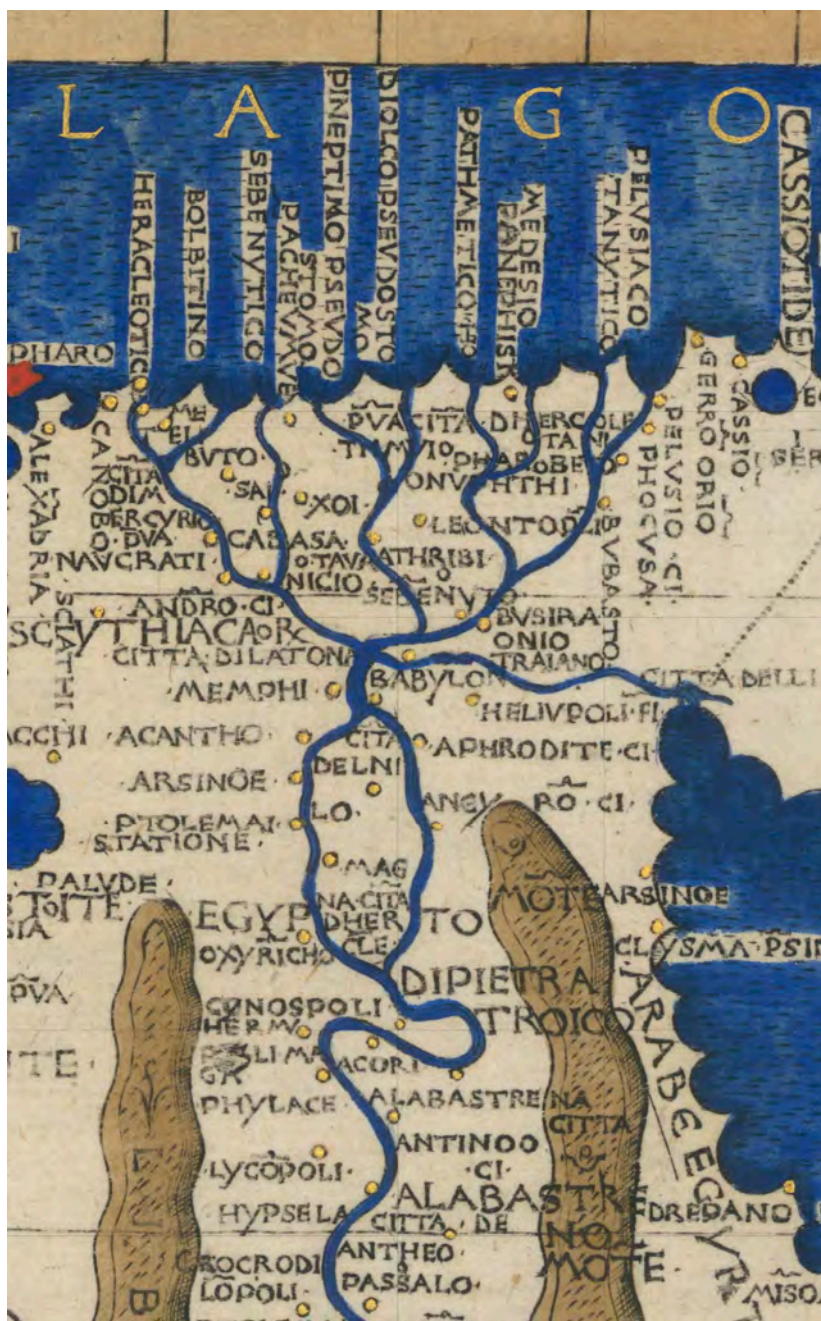
SKU: NL-02274



This is Francesco Berlinghieri's *Tabula Tertia di Libya*, a rare and early map of Northeast Africa in stunning full color. It is the third of four Africa maps issued in the extraordinary '*Septe Giornate della Geographia*' published in Florence in 1482. This remarkable proto-atlas was produced when the geographic worldview was still squarely Ptolemaic, and printed maps were an entirely new concept. Even though Berlinghieri follows Ptolemaic tradition - arranging the 31 unsigned maps of his work into a world map, thirteen European maps, four Africa maps, and thirteen Asia maps - many things about the *Septe Giornate* set it apart from its few contemporary peers.

The subject matter of this map is the eastern third of North Africa, corresponding more or less to modern-day Egypt and most of modern-day Libya. In scope, the map stretches from the Gulf of Sidra in the west to the Red Sea and Sinai in the east. The map aligns with two other Libya plates maps from Berlinghieri's atlas, which depict the remaining stretch from Tunisia to the Atlantic. Dividing North Africa into these three spheres was anchored in Ptolemaic tradition, and we see roughly the same division in both the Rome (1478) and Ulm (1482) editions of the *Geographia*.

Berlinghieri drew on a range of unknown sources that he combined with Ptolemy. This means that the place names on his maps can be challenging to identify in many cases. The third Libya plate is different in that we have such a strong understanding of the Classical geography of Egypt. Among the recognizable toponyms, we note the ancient Roman port of Berenice, located on the Red Sea (*Arabico Golpho*), about 825 km south of Suez and 260 km east of Aswan (lower right corner of the map). Other well-known place names are some ancient cities found along the Nile. Here too, Berlinghieri drew very directly from the Alexandria-based geographer so that Cairo is noted as *Babylon* and Aswan as *Elephanta Isola*.



Census

Until recently, most scholars agreed that much, if not all, of the *Septe giornate* had been completed by 1479 (Skelton 1966; Campbell 1987). This included the maps, which were thought to have been printed in a single large batch and subsequently bound. A significant number of extra sheets were left over from the original printing. After Berlinghieri died in 1501, these were purchased and bound into a new edition with a new title page issued around 1503-1504. The majority of known intact copies of the *Septe Giornate* appear to be from this later edition, but for a long time, this was considered of little consequence when dealing with the loose map sheets due to the single batch printing. In 2023, a very comprehensive study was published by Peerlings and Laurentius. They identified subtle variations in most of Berlinghieri's maps, thus demonstrating that amendments were indeed made to the plates and that states of each map exist.

This example of *Tabula Tertia di Libya* is the 2nd state of two. It can be identified as such by the toponyms NAVSTATHMO and ARCHILLA, located along the Mediterranean coastline, just left of the middle fold, and to the right of the island APHRODITE. In the original first state, these place names are spelled exactly that way. In the second state, the plate was amended so that NAVSTATHMO becomes NAVASTATHINO, whereas ARCHILLA is overprinted and thus no longer legible (Peerlings & Laurentius 2023: 181).

Berlinghieri's *Septe Giornate* is listed in the OCLC in several locations, including the Universities of Oxford, Manchester, and Yale, the New York Public Library, the LIBRIS library in Stockholm, and the Morgan Library and Museum, also in New York (no. 644313849). However, the OCLC has only a single listing for the *TABULA TERTIA DI LIBYA* (no. 164796838), but the Bayerische Staatsbibliothek in Munich holds it.

Francesco di Niccolo Berlinghieri (1440–1501) was a 15th-century Italian scholar, humanist, and a keen student of Classical Greek learning. He was one of the first Italians to print a text based on Ptolemy's *Geographia*, which he supplemented with his other great passion: poetry.

Niccolò Tedesco (a.k.a. Nicolaus Laurentii; Niccolò di Lorenzo) was a German printer who lived in Florence during the late 15th century. He most likely learned the basics of printing in his native Wroclaw. Tedesco was among the first Italian printers to use copper plate engravings, and he was behind a number of important works from the Italian Renaissance.



5. The first Spanish Map of the Philippines and Spice Islands.

\$6,500

[Descripcion De Las Indias Del Poniente.](#)

Cartographer(s): Antonio de Herrera y Tordesillas

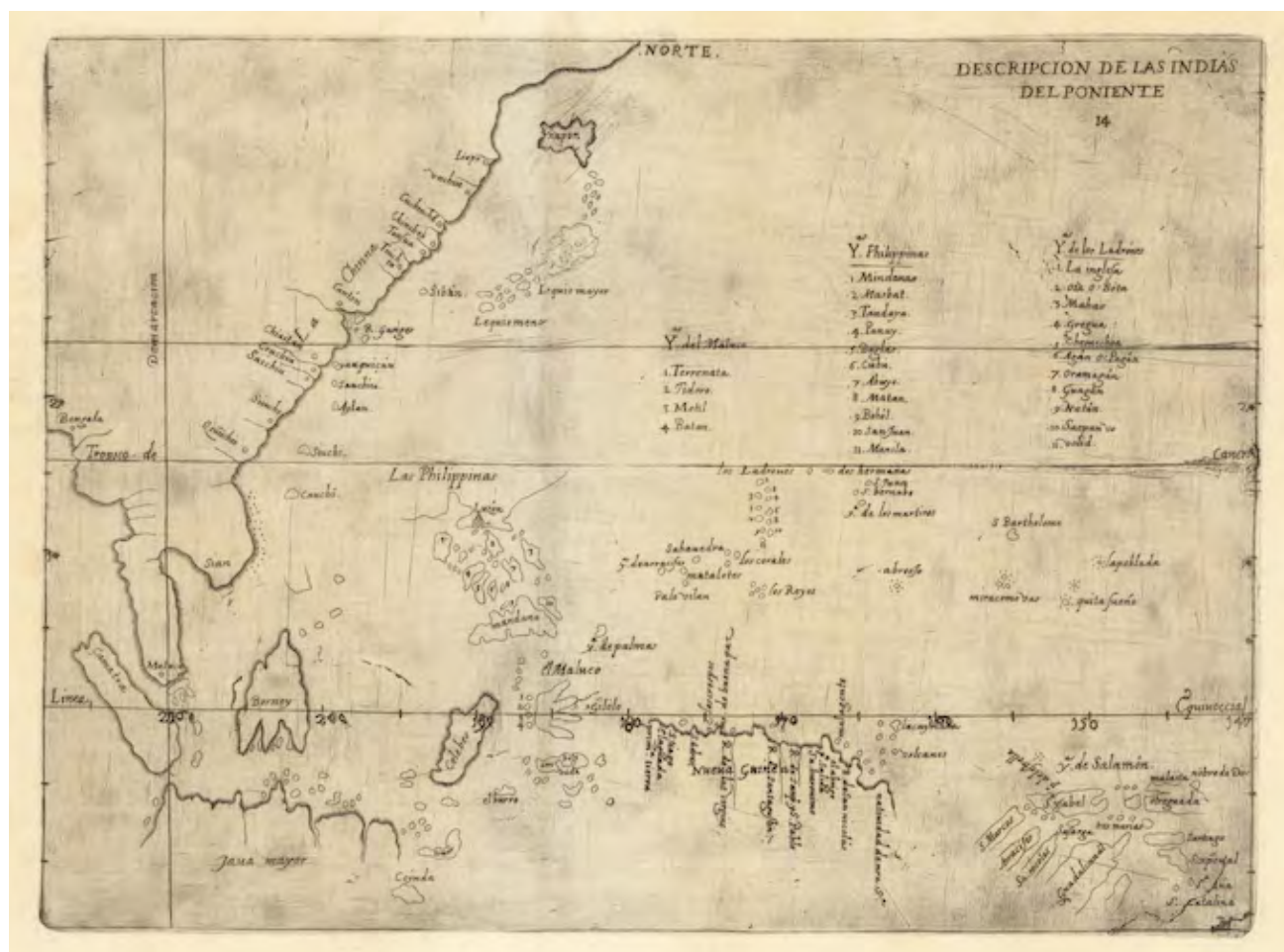
Date: 1601

Place: Madrid

Dimensions: 11 x 8 inches

Condition Rating: VG+

SKU: NL-02265



The first printed map of Southeast Asia to explicitly delineate the Line of Demarcation defined in the Treaty of Zaragoza (1529).

An early example of persuasive cartography, shifting the division of the world dramatically in Spain's favor.

Antonio de Herrera y Tordesillas' rare *Descripcion De Las Indias Del Poniente* (1601) is the first printed Spanish map of Southeast Asia and a consequential political document. Herrera, the royal historian to the King of Spain, created the map as part of a historical work on Spanish colonies in the Americas and East Asia. In scope, the map covers China, Japan, the Philippines, Thailand, Malaysia, Sumatra, Java, the Spice Islands, and parts of New Guinea and the Solomon Islands.

Persuasive Cartography and Competition between Empires

Herrera's map is an early example of cartographic propaganda. While earlier maps and charts, as well as the logs and records of Spanish captains crossing the Pacific, played a part in this map's composition, one of the aspects that makes Herrera's map so intriguing is its use of the manuscript charts of fellow Spaniard Juan López de Velasco (compiled circa 1575-1580). Following Velasco, Herrera explicitly delineates the 1529 Treaty of Zaragoza for the first time on a printed map.

The Treaty of Zaragoza essentially renegotiated the famous 1494 Treaty of Tordesillas. Ferdinand Magellan's discoveries in the early 1520s made this renegotiation necessary. Each treaty established a *Line of Demarcation*, the geographical dividing line that defined whether new land came under the aegis of Portugal or Spain.

On Herrera's map, this line descends through Central Asia and divides the Malay Peninsula. This positioning, which implies a Spanish territorial claim on the entire Cathay coast (China) and the Philippines and Spice Islands of Indonesia, was dramatically skewed in Spain's favor and entirely out of sync with the agreement reached in Zaragoza.

Herrera stakes an obvious claim to Southeast Asia, but is careful not to divulge any compromising details. Both Portugal and Spain maintained strict policies of secrecy regarding their discoveries and colonial establishments, which is reflected in the lack of concrete detail. Despite its clandestine nature, the map remains a crucial document of the era due to its portrayal of Spain's territorial ambitions in the region, and in particular, Herrera's treatment of the *Ladrones* (Mariana Islands) and the Philippines, which Ferdinand Magellan claimed for Spain in 1521. These archipelagos have been drawn as clusters of islands, most numbered, referencing a key in the upper right corner. The key lists each of the islands by name, cementing that all the individual islands had been visited and thus claimed by Spanish fleets.

The Treaties of Tordesillas and Zaragoza

The *Treaty of Tordesillas* (1494) was a landmark agreement between Spain and Portugal to divide newly discovered lands outside Europe. The treaty established a *Line of Demarcation* approximately 370 leagues (about 2,200 kilometers) west of the Cape Verde Islands. Lands to the west of this line were granted to Spain, while lands to the east fell under the aegis of Portugal. This effectively gave Spain rights to most of the Americas and Portugal rights to Africa, India, and eventually parts of Brazil. Although the treaty initially focussed on the Atlantic and the Americas, it would also have far-reaching implications for other regions, particularly Southeast Asia.

As global exploration expanded, Portugal exploited its rights to territories east of the Tordesillas line, establishing strategic trading posts and factories in places like Goa, Malacca, and Macau. These early colonial ventures were essentially made possible by the Treaty's terms, but a lack of geographical knowledge soon meant that tensions between Spain and Portugal rose again. The instigating event came in 1521 when Ferdinand Magellan reached the Philippines after crossing the Pacific and claimed the islands for Spain.

Technically, Southeast Asia belonged to the Portuguese sphere, and Spain's entry onto the scene prompted renewed conflict. The issue was mainly about controlling the lucrative trade with the Moluccas

or Spice Islands. Spain and Portugal renegotiated their territorial claims in the *Treaty of Zaragoza* (1529) to resolve the dispute. This treaty established a new *Line of Demarcation* in the eastern hemisphere, drawn at 297.5 leagues (about 1,763 kilometers) east of the Moluccas. Under the Treaty of Zaragoza, Portugal won more permanent control of the Moluccas and much of Southeast Asia. For its part, Spain was compensated with 350,000 ducats and was allowed to retain the Philippines and all of its American colonies.

The new demarcation line ensured that Portugal would dominate the East Indies for most of the 16th century, while Spain focused on expanding its influence in the Pacific. Herrera's map speaks directly to these complex political negotiations that saw Spain and Portugal divide the world in the 16th century.

Antonio de Herrera y Tordesillas (1549–1626) was a prominent Spanish historian and chronicler best known for his comprehensive works on the history of Spain's overseas empire. Born in Cuéllar, Spain, Herrera studied humanities and entered royal service, eventually becoming the official historian to King Philip II and later to King Philip III. In this capacity, he had access to a wealth of official documents and records, allowing him to compile detailed histories of Spain's global conquests. His most famous work, *Historia general de los hechos de los Castellanos en las Islas y Tierra Firme del Mar Océano*, is a monumental account of Spanish exploration and colonization in the Americas, stretching from the time of Columbus to the late 16th century.

Herrera was also responsible for producing important maps, such as his 1601 map of Southeast Asia, *Descripcion De Las Indias Del Poniente*, which revitalized Spain's territorial claims in Asia. His works are considered critical sources for understanding the Spanish Empire, as they cover the Americas, the Philippines, and other parts of Asia. While criticized for favoring Spain, Herrera's histories remain invaluable for their detail and scope. His works were widely read and translated during his lifetime, cementing his legacy as one of Spain's foremost chroniclers of empire.



\$2,800

SKU: NL-02266



This is Antonio de Herrera y Tordesillas' rare map of Spanish Americas entitled *Descripcion De Las Yndias Del Norte*. Herrera was the royal historian to both Phillip II and Phillip III of Spain. He created the map as part of a historical work on Spain's early colonies in the Americas and East Asia, entitled *Descripcion de las Indias Occidentales*, which in turn was published as part of his massive *Historia General* (Madrid, 1601). In scope, the map covers what today constitutes the Southern United States, Mexico, Central America, and the Caribbean.

Like other seminal maps from this work, Herrera compiled this particular map based on the manuscript charts of Spain's first official cosmographer and imperial chronicler, Juan López de Velasco, between 1575 and 1580.

A map of secrets

The early Spanish mapping of the Americas was integral to Spain's efforts to control and manage its rapidly growing colonial empire during the 16th century. Following the voyages of Christopher Columbus, Spain rapidly expanded its territories in the New World, acquiring immense land and resources. The Spanish Crown placed great importance on cartography to assert dominion over these territories and facilitate their administration. This task fell primarily to the *Casa de la Contratación* (House of Trade) in Seville, responsible for producing maps and navigation charts and collecting geographic information from explorers and colonial officials. Cartographers like Juan López de Velasco, who served as the chief cosmographer, played a crucial role in compiling this information and creating accurate depictions of the Americas.

At first glance, Herrera's map may appear simplistic in style and content. The Caribbean, well-known to the Spaniards at this stage, is strangely void of details, providing only a thin, almost sketch-like outline of the major islands (e.g. Cuba, Hispaniola, San Juan, and Jamaica). The austere lack of detail is repeated in the American interior, virtually void of elaboration. This lack of topographic and toponymic detail was deliberate and sprang from Spain's well-established policy of secrecy regarding questions of navigation or New World geography.

One of the defining characteristics of Spain's cartographic policy during this period was its strict policy of secrecy regarding maps and geographic data. As Spain established itself as the dominant colonial power in the Americas, controlling maritime routes, trade winds, and the precise locations of its colonies became matters of national security. The Spanish Crown imposed harsh regulations to prevent this sensitive information from falling into the hands of rival European powers, particularly Portugal, France, and England, which were also vying for global influence. Spain considered its maps state secrets, and unauthorized access or reproduction of these documents was punishable by severe penalties, including death.

This policy of secrecy manifested itself cartographically in several ways. First, access to official maps was restricted to a small group of royal officials, navigators, and high-ranking colonial administrators. Publicly available maps often contained deliberate inaccuracies or omissions, particularly in areas like the Caribbean, where foreign powers might attempt to encroach on Spanish territories. Additionally, maps produced within Spain's colonial system, such as the *Padrón Real*, a master map that was constantly updated, were kept under lock and key at the *Casa de la Contratación*. The *Padrón Real* was considered the most accurate representation of the known world at the time, and only select navigators were granted access to it before embarking on voyages to the New World.

The Spanish policy of cartographic secrecy delayed the diffusion of accurate geographic knowledge about the Americas to the broader European public. Spain sought to safeguard its economic interests and political supremacy by withholding precise details about colonial territories. Figures like Juan López de Velasco played an instrumental role in shaping and enforcing this policy. Through his work as a cosmographer, Velasco helped systematize the collection of geographic data, producing maps vital to the

Spanish Empire's internal functioning but inaccessible to foreign competitors. This strategy allowed Spain to maintain a significant geopolitical advantage in the early stages of European exploration and colonization of the Americas.

Place names on the map make it clear which areas interest the Spanish Crown. In addition to several Caribbean islands, the Yucatan and Florida peninsulas and the region of Venezuela in South America are labeled. Four city icons identify the principal seats of Spanish administration in the region: *Guatemala*, *Nueva España*, *Nueva Galizia*, and *Española*. Cutting through the entire composition, we find the Tropic of Cancer.

Census

The current map was one of 14 maps originally published in Antonio de Herrera y Tordesillas' *Descripcion de las Indias Occidentales*, a part of his *Historia General* (Madrid 1601/1622). Examples of Herrera's book are held by several prominent institutional libraries - particularly throughout Spain (OCLC 11420884). The British Library holds an example of the 1601 edition of the map as a loose sheet (OCLC 500608919). depicting the Americas in Herrera's seminal work. Other maps from the volume include *Descripcion de las Yndias Ocidentales*, the earliest printed Spanish map to represent the complete continents of North and South America, and *Descripcion de las Indias del Poniente*, the First Spanish Map of Southeast Asia (including China, the Philippines, and the Spice Islands).

In 1622, Dutch publisher Michael Colijn of Amsterdam issued a pirated copy of this and the other maps of the volume. The British Library (OCLC 751453922) and Yale University (OCLC 1050159401) hold an example of the current map in its pirated form. Even though the Colijn edition is pirated, without the colophon of the publication, it can be hard to tell the 1601 and 1622 maps apart.

The map also exists in a 1726 reprinted edition. However, this later state is easily identifiable from its use of the toponym Florida in two different locations. While the 1726 state is more than a century later than the original publication, this edition was unknown to Burden at the time of printing of Volume I of his *Mapping of North America*. Consequently, Burden notes the map for the first time in his *Addenda and Corrigenda* to Volume II of his magus opus.

Antonio de Herrera y Tordesillas (1549–1626) was a prominent Spanish historian and chronicler best known for his comprehensive works on the history of Spain's overseas empire. Born in Cuéllar, Spain, Herrera studied humanities and entered royal service, eventually becoming the official historian to King Philip II and later to King Philip III. In this capacity, he had access to a wealth of official documents and records, allowing him to compile detailed histories of Spain's global conquests. His most famous work, *Historia general de los hechos de los Castellanos en las Islas y Tierra Firme del Mar Océano*, is a monumental account of Spanish exploration and colonization in the Americas, stretching from the time of Columbus to the late 16th century.

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7. The best 17th-century map of the Eastern Caribbean and Greater Antilles.

\$7,000

[Carta particolare dell'Isola Ispaniola è S. Gioni. nel'India occidentale. con l'Isola Intorno.](#)

Cartographer(s): Sir Robert Dudley

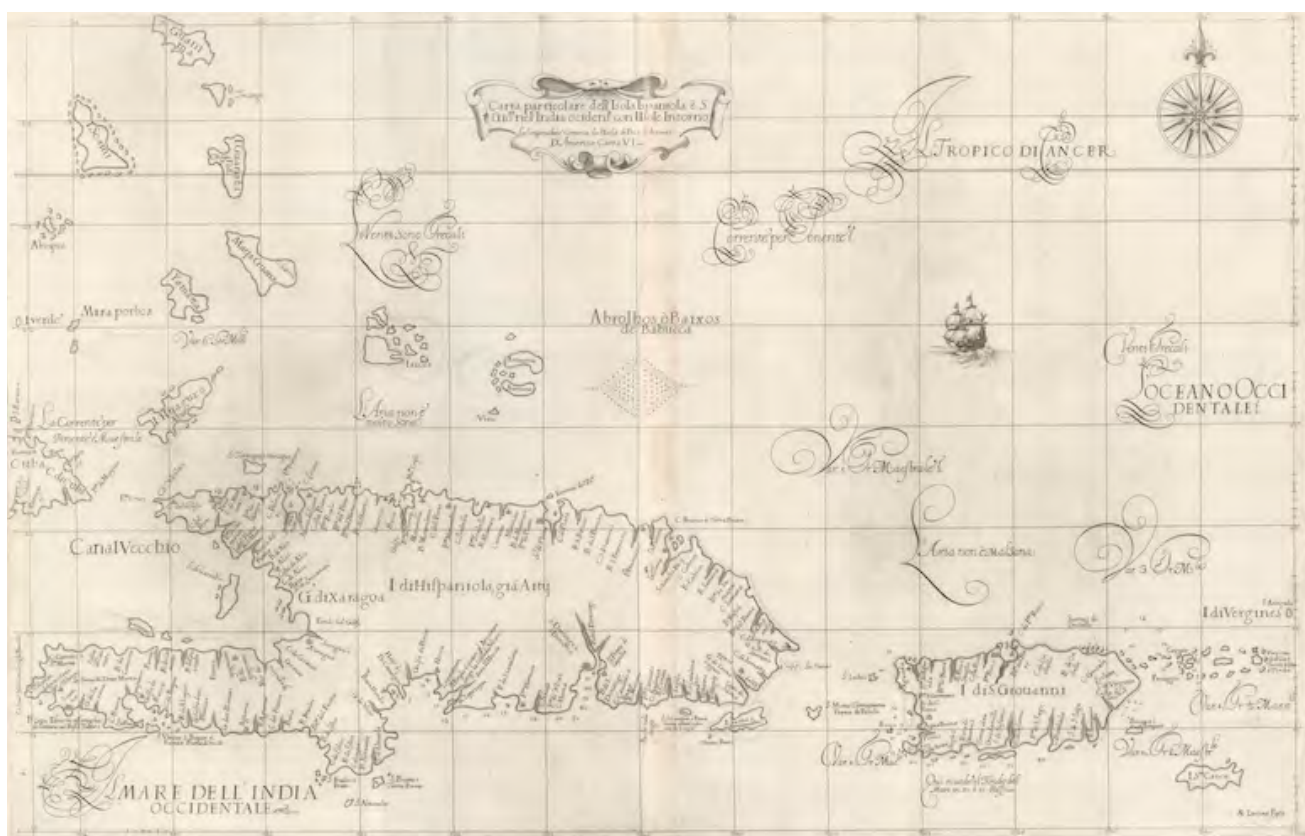
Date: 1647

Place: Florence

Dimensions: 79 x 51 cm (31 x 20 in)

Condition Rating: VG

SKU: NL-02269



One of Dudley's most important navigational charts — based on his expedition to the region.

This is the first edition of Sir Robert Dudley's rare 1647 nautical map of the eastern Greater Antilles. It is history's first usable printed nautical chart of Hispaniola and Puerto Rico, but its coverage also extends across the Virgin Islands, the Turks and Caicos, St. Croix, and the southern Bahamas. There are many reasons why this particular chart is considered among Dudley's most important, chief among them the fact that he led an expedition to this part of the New World in the late 16th century and, therefore, had first-hand knowledge of the region.

A mix of sources

Robert Dudley is the most iconic maritime cartographer of the mid-17th century. His atlas, *Dell'Arcano del Mare* (1645-47), was a magnificent six-volume masterpiece that independently advanced the standards for nautical cartography. This particular map stands out for its exceptional geographic detail, especially concerning the coastlines of Hispaniola and Puerto Rico. *Dell'Arcano del Mare* was the first atlas to consistently include hydrographic information directly on the maps, and we find critical hydrographic data, such as the annotation of water depths, stable anchorages, tides, and currents, especially along the southern coast of Hispaniola. This information was of immense value to navigators.

One of the things that sets Dudley apart from other 17th-century mapmakers is the fact that he drew only obliquely on the work of his predecessors. Using extant maps as baselines for new creations was common practice in European cartography during the 16th and 17th centuries. Dudley's departure from this approach and the ensuing creation of his own unique style are crucial in understanding his importance for the field.

In the process of compiling his maps, Dudley made extensive use of empirical observation and data. In some instances, such as the case here, these datasets hinged on his experiences, notes, and records. On other occasions, he drew on Italian or English archives or his sizable personal archive of accounts, measurements, and maps from other mariners and explorers (including Sirs Francis Drake, Walter Raleigh, and Thomas Cavendish). For this particular chart, Dudley's personal experience is seen in carefully including hydrographical details along the coasts and local toponymy. Thus, we note that the Bahamian island of San Salvador has been labeled *Guanahani*, the Indigenous Lucayan name for the island.

An Italian Atlas

While Dudley was an illegitimate part of an English Noble family, the *Dell'Arcano del Mare* was written entirely in Italian, including all the annotations on the maps. Dudley lived in Florence for much of his life and compiled the atlas here. This allowed him to draw on different sources than many of his contemporaries and distinguished Dudley's work from the Caribbean's predominantly Spanish, Portuguese, and Dutch maps at the time. His choice of language underlined this distinction.

Aesthetical Minimalism

Dudley's map is notable for its departure from the aesthetic norms of 17th-century mapmaking. Gone are most of the ornamental flurries and figurative vignettes that characterized charts of the day. Instead, Dudley achieves his particular elegance by using scientific accuracy to formulate a new and more minimalist approach to cartographic artistry. Even though Antonio Francesco Lucini's masterful baroque engraving of Dudley's charts includes elaborate title cartouches, fine calligraphy, and an occasional decorative vignette, the maps retain the crispness that comes with the visual de-cluttering. This stringent aesthetic was typical of Dudley's approach, which sought to merge utility and beauty.

Privately Published

The *Dell'Arcano del Mare* was the first privately published nautical atlas. At the time, not being a state-sponsored work was rather unusual. Especially in the New World, most maps from this period were commissioned by governments or compiled by state-sponsored cartographers.

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A Scientific Approach

In conclusion, one might say that what truly made Dudley's maps stand out was his insistence on approximating a scientific approach. His methodology was not only systematic but also reflected a deep interest in mathematics, astronomy, and navigation. This integration of the latest scientific knowledge caused the maps of the *Dell'Arcano del Mare* to exhibit a uniformity in mapping that had never been accomplished before, pushing the boundaries of efficient navigation and accurate mapping to new levels.

Census

The current map was completed by Sir Robert Dudley in manuscript form around 1636. Antonio Francesco Lucini engraved it in 1646-47 for publication in volume II of Dudley's groundbreaking atlas, *Dell'Arcano del Mare*.

This is the first edition of the map, issued in a copy of the original 1647 atlas. A second edition of the atlas, which included this map, was issued in 1661. The maps from this second edition are distinguished by additional numerical coding immediately below the title cartouches. The lack of these numbers confirms that this is the first state of the map.

Sir Robert Dudley (1574-1649) was an English polymath specializing in navigation, shipbuilding, and cartography. We hold him to be one of the most interesting and important cartographic thinkers in the 17th century, and a bold and daring man to boot. He was seemingly the illegitimate son of Robert Dudley, the Earl of Leicester; a somewhat dubious character who has become famous for being Queen Elizabeth I's boy-toy. We say 'seemingly illegitimate' because much of Dudley's later life was spent trying to gain the Crown's recognition as his father's formal heir.

Condition Description

Very good. Minor wormholes along the centerfold filled on verso. Centerfold wear.



8. With *Franklinia* and the colony of New Iberia (*Morgania*)!

\$6,500

[The United States of North America: with the British Territories and Those of Spain.](#)

Cartographer(s): William Faden

Date: 1809

Place: London

Dimensions: 63.5 x 53 cm (25 x 21 in)

Condition Rating: VG

SKU: NL-02263



Faden's 1808 map of the United States offers a detailed depiction of the fledgling nation during a time of complex political challenges. These challenges included disputes over state vs. federal sovereignty, land rights, relations with American Indian nations, domestic and foreign land speculation, and frontier expansion. Notably, the map features the short-lived proto-state of Franklinia and the colony of New Iberia.

Scope

The map's coverage extends across the United States shortly after the 1803 Louisiana Purchase, stretching from Galveston Bay and Lake Winnipeg in the west to the Eastern Seaboard and from James Bay and Labrador in the north to Florida and the Bahamas in the south. It reflects a time of opportunity, where ambitious individuals sought to establish settlements and trade empires along the loosely regulated frontiers. Among the notable land schemes and settlements represented are the Ohio Company, the Illinois Company, Colonel Simms Donation Lands, the Seven Ranges, and troop reservations for North Carolina and Virginia soldiers. Additionally, the map provides detailed documentation of the ongoing conflicts with various American Indian Nations throughout the region.

The proposed state of Franklinia

Franklinia was located in what is now eastern Tennessee. North Carolina offered it to the U.S. Congress as partial payment for its Revolutionary War debt. Franklinia was expected to become the 14th state, with its capital in Jonesborough, leading to the establishment of a provisional government in 1785. However, the government of Franklinia ran parallel to North Carolina's, with neither recognizing the other's legitimacy. Franklinia was unique because it resulted from a "cession" by North Carolina and a "secession" when North Carolina withdrew its offer after Congress failed to act.

Arthur Campbell and John Sevier spearheaded the creation of Franklinia, hoping to gain Benjamin Franklin's support by naming the state after him. Unfortunately, Franklin was in Europe at the time and could not support the new state. Without sufficient congressional backing, Franklinia could not secure the required two-thirds vote under the Articles of Confederation to achieve statehood. After a series of conflicts, Franklinia was absorbed into the new state of Tennessee, which achieved statehood in 1796.

Native American Sovereignty

Faden's map highlights the political and territorial claims of American Indian nations. Borders, drawn in purple, represent the boundaries agreed upon in a series of treaties between Britain, the United States, and various American Indian nations from 1765 to 1798, collectively known as the "Convention of 1798." Among the treaties referenced are the 1798 First Treaty of Tellico with the Cherokee, the 1798 Convention Between New York and the Oneida Indians, the 1798 Cherokee Treaty, and a 1765 British treaty with the Florida Creek. Faden expresses a form of "cartographic advocacy" for American Indian rights, suggesting that lands not settled by Europeans should belong to the indigenous peoples.

However, this advocacy likely reflects not British sympathy but anti-American sentiment following the Louisiana Purchase. While Britain supported the weakening of French influence in America, some British policymakers viewed U.S. expansion as a threat to British colonies in North America. This view contributed to the tensions leading to the War of 1812. The purple boundaries on the map represent what many British viewed as the rightful western limit of U.S. expansion despite the map showing settlements as far west as the Mississippi River.

Faden's Maps of the United States

Faden's series of maps of the United States is regarded as a comprehensive record of the early years of the American Republic, chronicling its struggles and expansion. The series, consisting of 14 maps with various editions and updates, began in 1777, shortly after the American Revolutionary War began. The maps were continuously updated throughout the war and in the post-war years, with the series extending until 1843 under the ownership of James Wyld. This body of work captures one of the most dynamic periods in American history.

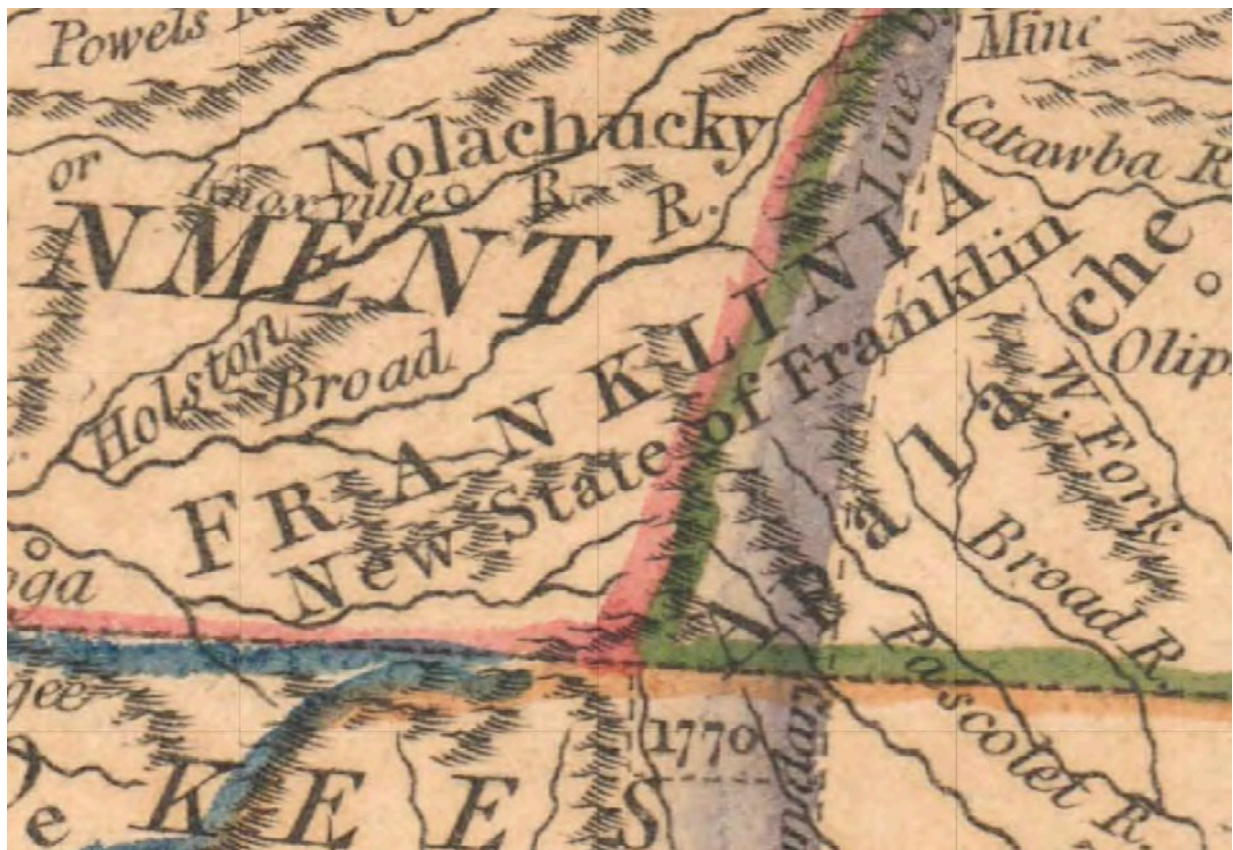
The Stevens and Tree cartobibliography identifies the map under discussion as the third state of the 1793 variant. It is notable for including Franklinia and Morgania (or New Iberia) and for designating the new "Tennessee Government" and the nascent "Washington, or the Federal City."

Census

This map was published by William Faden in 1809 and is cataloged by Stevens and Tree as the 7th edition and third state of the 1793 edition. While well-represented in institutional collections, examples of this map are rare on the market.

Condition Description

Good. Dissected and laid down on original linen. Some verso reinforcement to old linen. Slight foxing and even overall toning.



9. Railroads and Recovery: A map to propel the Missouri Land Boom.

\$950

[Free Missouri. The Missouri Land Company. Capital Stock \\$500,000.](#)

Cartographer(s): Leopold Gast

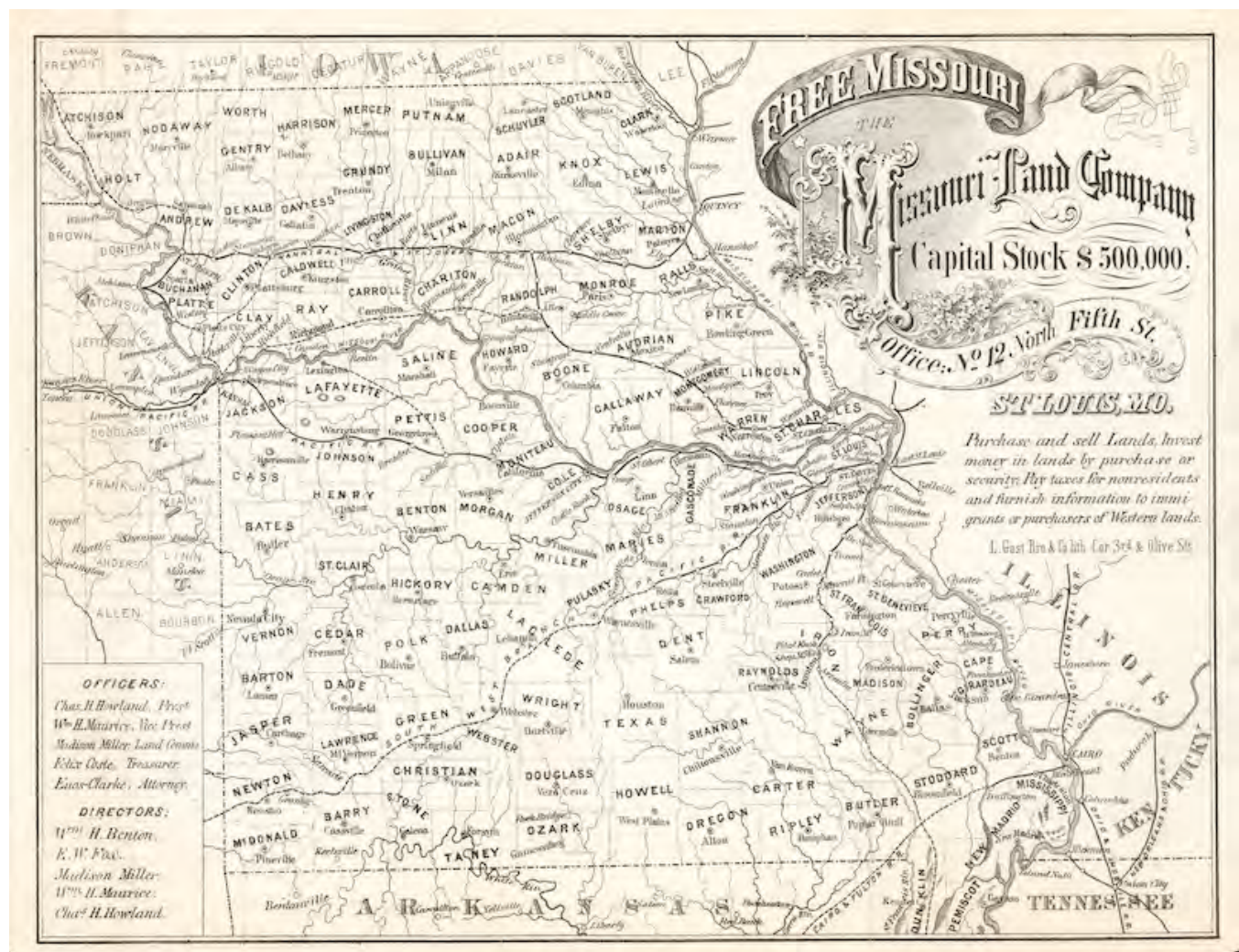
Date: 1865

Place: St. Louis

Dimensions: 27 x 21 cm (10.75 x 8.25 in)

Condition Rating: VG

SKU: NL-02271



This promotional map of Missouri was created by the Leopold Gast & Brother Lithograph Co. for the Missouri Land Company shortly after Missouri's emancipation in 1865.

The map was designed to promote immigration and settlement in the state, which is why infrastructure and land development opportunities are highlighted. It prominently features the Union Pacific Railroad and the Hannibal and St. Joseph Railroad, which opened in 1860 and constituted the first railroad to cross Missouri. Sections of the Pacific Railroad's Southwest Branch and the Cairo and Fulton Railroad are shown as dashed lines, indicating that they are under construction.

In the lower-left corner is a list of the Missouri Land Company's officers and Board of Directors. The Missouri Land Company was founded by Senator Charles H. Howland and others in 1865 with the express purpose of promoting settlement here. Notably, the state is presented as "*Free Missouri*," underlining to potential northern settlers that slavery had been abolished. This lets us tentatively date the map to 1865, Missouri's emancipation. The emphasis suggests a promotional push to capitalize on the state's post-war freedom and recovery, encouraging economic growth and population expansion after the turmoil of the Civil War.

Context is Everything

Missouri became a slave state in 1820 under the *Missouri Compromise*, balancing its entry with Maine as a free state. Unlike the Deep South, Missouri's small-scale farms focused on crops like tobacco, hemp, and corn. Missouri's climate was ill-suited for large plantations, so most slaveholders owned fewer than ten slaves. This small-scale slavery often meant that slave owners worked alongside their slaves, although the institution remained just as harsh.

During the 1840s and 50s, Missouri's policy was continuously challenged by abolitionist migrants from the north and Europe. By 1854, the pressure resulted in *The Kansas-Nebraska Act*, which did not include a direct vote by Kansas on slavery but did allow for "popular sovereignty," meaning the settlers of Kansas (and Nebraska) would decide whether to allow slavery through voting when they applied for statehood. This repealed the Missouri Compromise of 1820, which had previously prohibited slavery in those territories. With the outbreak of the Civil War, most Missourians voted to stay in the Union. By 1865, the Missouri State Constitutional Convention officially emancipated the state's slaves, marking the end of slavery in Missouri.

Census

Due to its promotional nature, most copies of this map have perished over time, making this surviving example in its current condition a rare find. The OCLC does not list any examples of this map in institutional collections. An example of this map was offered as part of a lot by Hindman in 2022, but other than this, we have not been able to find parallels on the open market.

Leopold Gast was a prominent 19th-century mapmaker and lithographer based in St. Louis, Missouri. Born in Germany in 1810, he emigrated to the United States in the mid-19th century, settling in St. Louis, where he established Leopold Gast & Brother Lithograph Co. in 1852. His company became one of the most successful lithography firms in the Midwest, producing a wide range of printed materials, including maps, advertisements, and promotional materials. Gast was known for his detailed and precise map work, which was crucial for Missouri's land development and the expansion of railroads during the post-Civil War era.

Gast's company played a crucial role in documenting the transformation of the American frontier, particularly in Missouri, as railroads and land speculators sought to attract settlers. One notable project was the 1865 promotional map of Missouri, created for the Missouri Land Company. His lithographic firm was well-regarded for producing high-quality, visually appealing maps widely used by businesses and the government. Gast's work remains a vital historical resource, reflecting Missouri's economic and infrastructural changes and the broader Midwest during the 19th century.

10. [First State] Gonneville Land and Terre de Perroquets: Du Val's early map of Australia and the southern Indian Ocean.

\$4,800

[*Terres Australes par P. Du Val.*](#)

Cartographer(s): Pierre du Val

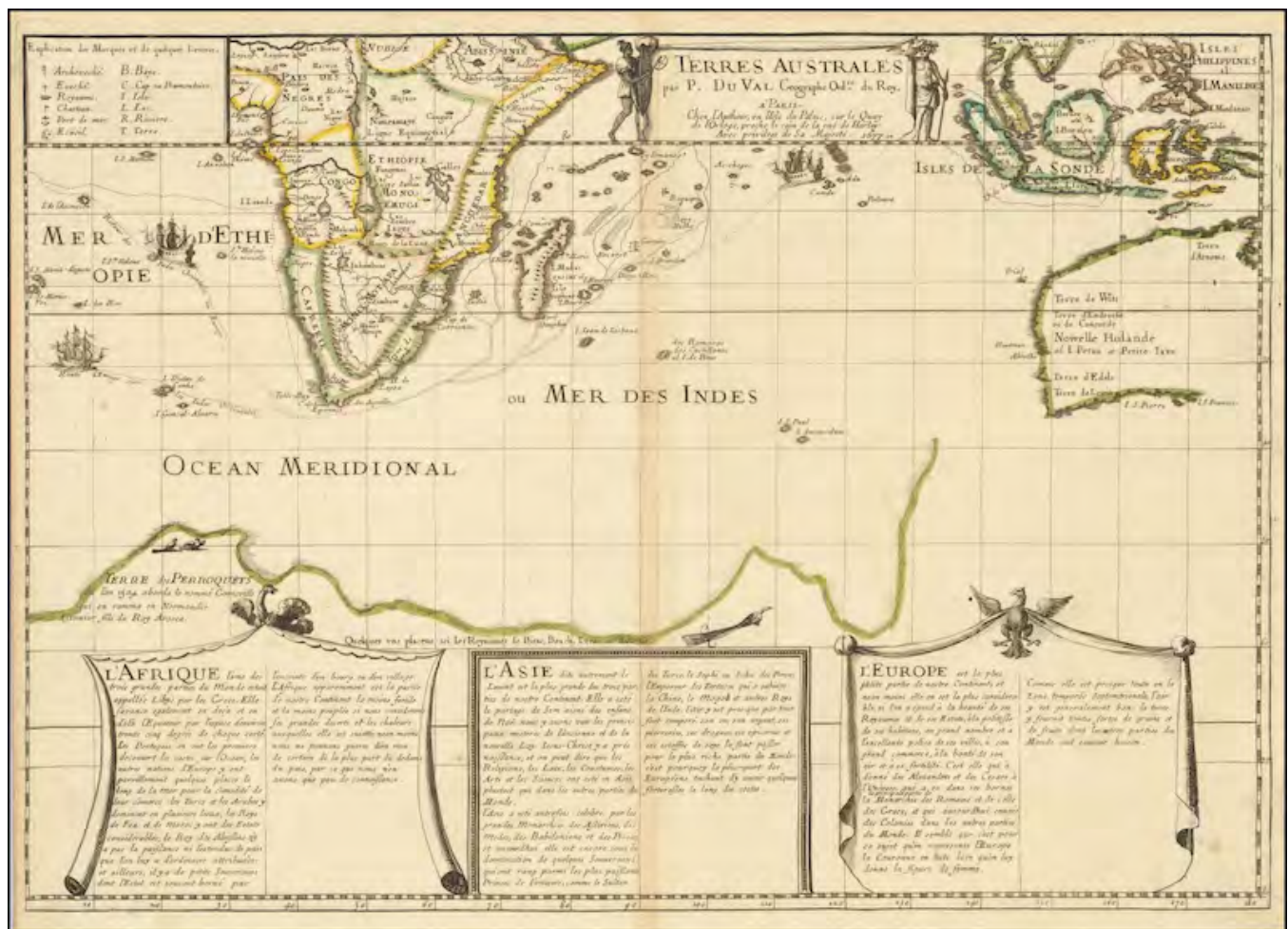
Date: 1677

Place: Paris

Dimensions: 22.5 x 16 inches

Condition Rating: VG

SKU: NL-02267



This is a rare first state of Pierre Du Val's *Terres Australes*, a seminal work in early French cartography that captures the known and speculative geography of the southern Indian Ocean and New Holland (Australia).

The map's appeal lies in its combination of fact and legend, reflecting both the European exploration of the Indian Ocean and the enduring mystery of Terra Australis. Notably, this is only the second printed map to reference the mythical land supposedly discovered by the French explorer Gonneville in 1504. The map features the northern coast of *Terra Australis*, here dubbed the Land of Parrots, alongside detailed depictions of the most recent Dutch discoveries.

De Gonneville and the Great Southern Continent

Du Val's *Terres Australes* depicts the southern Indian Ocean and the surrounding territories, emphasizing trade routes from Europe to the East Indies. Small ships traverse the routes connecting Africa, India, and Southeast Asia, but these regions occupy only the top third of the chart. The remaining two-thirds of the map is dedicated to the vast expanse of the southern Indian Ocean and a hypothetical southern continent. The northern coast of this southern landmass spans across the map and contains several exciting labels, the most notable of which is *Terre de Perroquets* or Land of Parrots. This toponym also appears on earlier maps by Gerard Mercator, but below it, we find a reference to the supposed discoveries of Jean Binot Paulmier de Gonneville.

De Gonneville was a French explorer who set sail in 1503 for the East Indies, following sea routes pioneered by the Portuguese. However, due to navigational challenges, he ended up in what he described as a "southern land" after being blown off course. Before returning to France, Gonneville stayed there for six months, engaging with the local population. On his return, he brought a young man named Essomericq, who was said to be the son of a local chief. The exact location of this land has long been debated, with early speculation suggesting Australia. However, modern historians believe Gonneville most likely reached Brazil.

His story was recounted in a 1644 pamphlet by Abbé de Paulmier, who saw it as a means to advocate a French expedition to the Southern Continent. If de Gonneville had genuinely landed in Australia, this meant that France could lay claim to these lands, and it is likely this potential claim that motivated the royal French cartographer to include it so prominently on his map.

East of the Parrot toponym and mentioning of Gonneville, we find a list of several legendary kingdoms that potentially could be located here. All of these place names were drawn from Marco Polo's travel accounts (*i.e.* Psitac, Beach, Lucac, and Maletur), and we shall find further evidence of how large Polo still loomed in the minds of European cartographers.

The early mapping of Australia

Part of what makes Du Val's map so enticing is that he merges older cartographic legends with the latest discoveries to provide one of the era's most detailed maps of Australia. Thus, new Dutch place names (e.g., Terre d'Arneims, Terre de Wits, and Terre d'Endracht) are placed alongside toponyms that seemingly make no sense.

Terre de Wits was a short-lived Dutch place named on the West Coast, and it probably refers to the Dutch statesman Jan de Witt, who served as the *Grand Pensionary of Holland* between 1653 and 1672. It may also have adapted a local name for Wittecarra Gully near Kalbarri. *Terre d'Endracht* is less mysterious and refers to the ship of Dutch explorer Dirk Hartog, who in 1616 became the first European to leave evidence of landing on the continent's western coast. Alongside these new Dutch toponyms, Du Val also uses *Petite Jave* (Java Minor) for Western Australia. Like the mythical kingdoms listed on the southern continent, this cartographic mix-up reflects Du Val and others' continued reliance on Marco Polo's accounts for these distant lands.

In the interior of the southern continent, Du Val adds descriptive text boxes about Europe, Asia, and

Africa, each marked with symbolic birds: an eagle for Europe, a peacock for Asia, and an ostrich for Africa. The texts contrast the physical and cultural features of the known world, with Europe presented as the most advanced civilization.



Census & Rarity

Pierre Du Val's *Terre Australe* map was produced in three states: 1677, 1679, and 1684, with the present example being the first state from 1677.

The map is part of Du Val's work, *Carte Universelle Du Monde Vulgairement Dite La Mappemonde*, a rare world map that consists of four sheets. This complete version is a rarity, with only a few examples surfacing in dealer catalogs over the past three decades and only two OCLC listings (Bayerische Staatsbibliothek and Birmingham Public Library: no 158659245).

Pierre Du Val (1619–1683) was a prominent French geographer and mapmaker during the 17th century. Born in Abbeville, he was the son-in-law of the famous French cartographer Nicolas Sanson, often regarded as the founder of modern French cartography. Under Sanson's tutelage, Du Val gained access to extensive geographical knowledge and advanced cartographic techniques, allowing him to develop his reputation in the field. His early work drew heavily from Sanson's methods, but Du Val quickly distinguished himself through his meticulous attention to detail and the aesthetic quality of his maps.

Condition Description

Slight discoloration along centerfold, else very good.

11. A monumental Navy Records Society chromolithograph of the 1628 Battle of Solebay.

\$3,000

[The Battells One the 28th of May 1672.](#)

Cartographer(s): Navy Records Society

Date: 1901

Place: London

Dimensions: 310 x 37 cm (122 x 14.75 in)

Condition Rating: VG

SKU: NL-02268



This is a 1901 chromolithograph depicting the 1672 Battle of Solebay during the Third Anglo-Dutch War. It was issued by the Navy Records Society, based on the work of Willem van de Velde the Elder, a notable Dutch marine painter. It shows the intense naval battle with detailed illustrations of ships, cannon fire, and key moments, including the damage to the Earl of Sandwich's ship.

.....

The Battle of Solebay occurred on May 28, 1672, off the coast of Suffolk, England, during the Third Anglo-Dutch War. It was a naval conflict between the English and French fleets allied against the Dutch Republic. The battle began when the Dutch fleet, led by Admiral Michiel de Ruyter, launched a surprise attack on the English and French ships anchored at Solebay. Despite heavy losses on both sides, the battle ended inconclusively, with no clear victor, but it prevented the English and French fleets from blockading the Dutch coast.



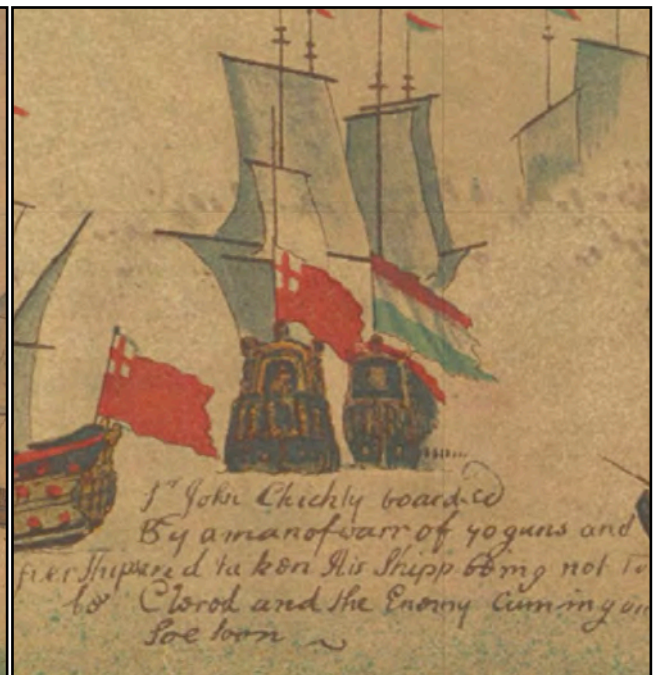
Willem van de Velde the Elder (1611–1693) was a renowned Dutch marine painter known for his detailed and accurate depictions of naval battles and ships. He was one of the most influential maritime artists of the 17th century, capturing naval warfare with remarkable precision and realism. Van de Velde often worked alongside his son, Willem van de Velde the Younger, who was also a prominent marine artist. They were employed by the Dutch navy and later by the English court to document naval engagements, making significant contributions to marine art history.

Census

This piece is not cataloged in OCLC. We know of only two instances that it has appeared on the private market, both at auction. It is co-owned with Geographicus Antique Maps.

Condition Description

Good. Chromolithograph. Mounted on fresh linen. Chipping, creasing, and cracking.



12. With a land bridge connecting Africa and Asia, a massive Sri Lanka, the Mountains of the Moon, and more!

\$1,500

[La Seconde Table Generale Selon Ptol.](#)

Cartographer(s): Sebastian Münster

Date: (1540) 1568

Place: Basel

Dimensions: 34 x 26 cm (13.25 x 10.25 in)

Condition Rating: VG

SKU: NL-02272



This excellent world map was created by Sebastian Münster, one of the most essential decisive mapmakers and thinkers of the mid-16th century. The map depicts the world as understood by the 2nd-century Roman geographer Ptolemy and was meant as a cartographic juxtaposition of the “old” or classical worldview against the revolutionary new insights achieved in Münster’s lifetime. It was first published in 1540 in an early edition of Münster’s *Cosmographia* and was since included in every edition of both the *Cosmographia* and the *Geographia* until Münster’s death. Neatline’s example of this evocative and essential map comes from a 1568 French edition of the *Cosmographia*.

The map is a fascinating glimpse into how the world’s geography was perceived from Antiquity to the Middle Ages. Only with the Renaissance and momentous discoveries of the 15th and 16th centuries was this understanding finally revised. As such, it is, in essence, a retrospective map created at a time of great upheaval and change.

The source

Münster based this map on Claudius Ptolemy, a Roman geographer and astronomer whose geographical works were rediscovered in the 14th century. The map details the *Oikumene*, or the known and inhabited world, as it was understood at the height of the Roman Empire. In scope, this means coverage from the Atlantic frontier to Southeast Asia, or at least an early concept of it, and from the Arctic north to the Tropic of Capricorn in the south.

The map uses a conic projection, which was relatively common then. It is faithful to the original tripartite of the world into three great continents. In the upper left corner, we find a quite recognizable Europe. Below this, Münster depicts an enormous African landmass. While most of it remained palpably unknown at this stage, we do note the presence of at least two great rivers in Africa – the Nile and the Niger – as well as the depiction of the mythical *Montes Lunae*, or Mountains of the Moon, from which the ancients believed the might the Nile sprang. These mountains are depicted at the bottom of the map but are, in this case, unlabelled. Despite being largely unknown, Münster incorporates the knowledge conveyed in Ptolemy onto this map. Thus, we find long-forgotten place names like Meroë. Other labels, such as *Arabia Felix*, reflect the active trading that was going on in these regions in Roman times. Asia is by far the largest of the three continents, and despite being largely unknown to Europeans at the time, it is also filled with fragments of information from the ancients. Thus, we see an enormous Sri Lanka (*Taprobane*) and a virtually non-existent Indian Subcontinent. This disproportional depiction is again due to Rome’s close mercantile contact with this island. Other geographical features typical of the Ptolemaic worldview include the rectangular Persian Gulf or the conflation of India and the Malay Peninsula. The most important feature is, nevertheless, the fact that the Indian Ocean has been depicted as a closed sea, bounded to the south by a massive unknown continent and unreachable by any other means than through Africa or the Orient.

While Münster deliberately tried to convey ancient geography in this map, he included many features that were unknown to Ptolemy. The most evident example is the enormous Scandinavian landmass extending into the unknown polar region. During the 15th century, Scandinavia was one of the European regions that enjoyed greater cartographic interest following the pioneering mapping efforts of Claudius Clavus and Olaus Magnus.

Why the retrospective?

Münster’s decision to include this ancient map in his otherwise modern *Cosmographia* speaks to Ptolemy’s enduring legacy and the influence the rediscovery of his work had on the geographical understanding of Renaissance Europe. In essence, Ptolemy’s geography consisted of numerous coordinates and associated place names – many mythological or without contemporary meaning. There is no evidence that Ptolemy ever created a visualization or map himself. Instead, this idea developed

due to rediscovering this authority in an age of expanding globally. In this sense, Ptolemy laid the foundations for mapmaking, but he never appears to have made any maps himself. The fact that his rediscovery occurred about the same time the printing press was developed changed geography for good.

Sebastian Münster was Late Renaissance polymath and a very forward-looking scholar. His ambition was to map the known world, and that was a concept that was constantly changing and expanding. This ambition is reflected in his *Cosmographia*, which featured updated maps of Asia and Africa and the first complete rendition of the American continents in a printed map. The presence of a Ptolemaic world map was not only about juxtaposing the old with the new but was also meant as a tribute to the father of modern geography. It gave readers an essential visual reference for understanding how rapidly geographical knowledge expanded in the 16th century.

Census

This map was first published in Münster's 1540 edition of the *Geographia* and was subsequently included in all subsequent editions of both that work and Münster's *Cosmographia* until 1578. From 1588, new and posthumous editions of the *Cosmographia* were published by Sebastian Henricus Petri. These were given a new complement of woodcut maps based on the more up-to-date geography of Abraham Ortelius.

All editions of the *Geographia* were printed in Latin, whereas the *Cosmographia* was printed in Latin, German, French, and Italian editions. The present example conforms typographically with the 1568 French edition of the *Cosmographia*.

Sebastian Münster (1488-1552) was a cosmographer and professor of Hebrew who taught at Tübingen, Heidelberg, and Basel. He settled in Basel in 1529 and died there, of the plague, in 1552. Münster was a networking specialist and stood at the center of a large network of scholars from whom he obtained geographic descriptions, maps, and directions.

As a young man, Münster joined the Franciscan order, in which he became a priest. He studied geography at Tübingen, graduating in 1518. Shortly thereafter, he moved to Basel for the first time, where he published a Hebrew grammar, one of the first books in Hebrew published in Germany. In 1521, Münster moved to Heidelberg, where he continued to publish Hebrew texts and the first German books in Aramaic. After converting to Protestantism in 1529, he took over the chair of Hebrew at Basel, where he published his main Hebrew work, a two-volume Old Testament with a Latin translation.

Münster published his first known map, a map of Germany, in 1525. Three years later, he released a treatise on sundials. But it would not be until 1540 that he published his first cartographic tour de force: the *Geographia universalis vetus et nova*, an updated edition of Ptolemy's Geography. In addition to the Ptolemaic maps, Münster added 21 modern maps. Among Münster's innovations was the inclusion of map for each continent, a concept that would influence Abraham Ortelius and other early atlas makers in the decades to come. The *Geographia* was reprinted in 1542, 1545, and 1552.

Condition Description

Very good. Light marginal soiling and some scuffing to centerfold.

13. A scarce 1930s Santa Barbara promotional booklet with two maps and an aerial photo fold-out.

\$975

[Buenavista. Santa Barbara, California.](#)

Cartographer(s): Louis G. Dreyfus, Wallace Clay Penfield

Date: ca. 1930

Place: Santa Barbara, CA

Dimensions: 11 x 13 inches

Condition Rating: VG+

SKU: NL-02270



This is one of the most distinctive real estate booklets we have ever encountered. It was published around 1930 and promotes the proposed development of Buenavista in Santa Barbara, California. Buenavista is adjacent to Montecito, uphill from today's Birnam Wood Golf Club.

The booklet contains thirty-two pages, including two maps and one fold-out aerial photograph. In both the aerial photograph and the charming color view on the booklet's cover, we get a sense of Santa Barbara's bucolic, pre-development natural landscape.

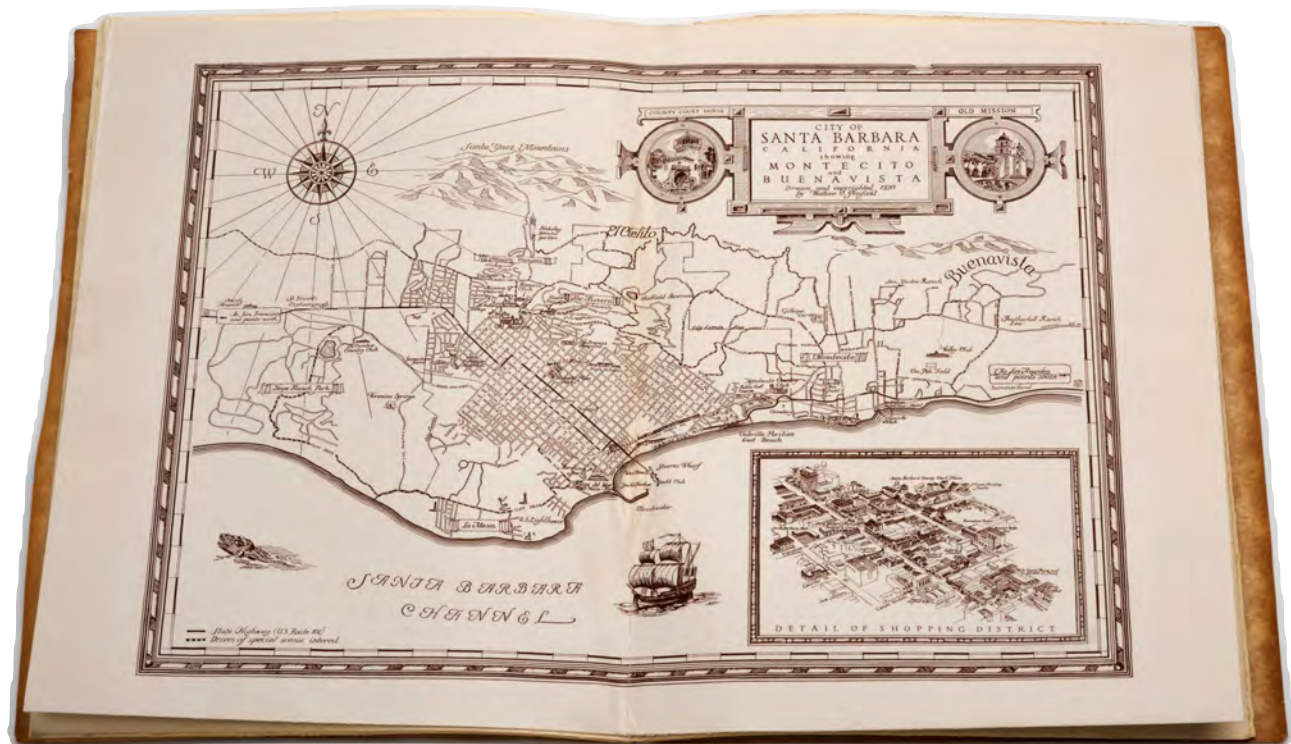
One of the maps is *City of Santa Barbara, California, showing Montecito and Hope Ranch Park*, by Wallace Penfield. It depicts Santa Barbara in the style of an iconic early map, the Mercator-Hondius 17th-century map of Virginia. It features now-lost places like the Featherhill Ranch Zoo and the Cox Polo Field.

Census and rarity

This booklet was published by Owner's Agents and Louis G. Dreyfus of Santa Barbara. It is a rare find, with no records on the private market and only three institutional holdings listed on OCLC (#82215427 & #725930707): California State Library, University of California, Santa Barbara, and Westmont College. The booklet is undated, but one of the maps is dated 1930.

Louis G. Dreyfus was a prominent real estate developer in Santa Barbara during the late 19th and early 20th centuries.

Wallace Clay Penfield (1904-1975) was a notable mapmaker and surveyor in Santa Barbara who played a significant role in local development during the mid-20th century.



14. An unusual set of late-19th-century photographic lithographs of Venice.

\$2,000



[\[Venice Lithographs\]](#)

Cartographer(s): Carlo Naya

Date: ca. 1890

Place: Venice

Dimensions: Each piece: 36 x 26 cm (14 x 10.25 in)

Condition Rating: VG

SKU: NL-02277

This collection comprises 11 lithographs from circa 1890 that beautifully depict the timeless allure of Venice, Italy. These lithographs are based on the original photographs of Carlo Naya, an esteemed Italian photographer who was celebrated for his captivating images of Venetian life and architecture. Each lithograph translates Naya's photography into a medium widely appreciated during the late 19th century, allowing a broader audience to experience the splendor of Venice.

Venice in the Late 19th Century

During the late 19th century, Venice underwent significant transformations. Having been part of the Austrian Empire since the fall of the Venetian Republic in 1797, the city was annexed to the Kingdom of Italy in 1866 following the Austro-Prussian War and the subsequent Treaty of Vienna. This period marked Venice's integration into a unified Italy, bringing modernization efforts and a renewed national identity.

Despite these changes, Venice remained a city steeped in history and tradition. Its unique network of canals, historic architecture, and rich cultural heritage continued to attract artists, writers, and tourists worldwide. The city was a hub of artistic innovation and preservation, balancing the influx of modern influences with a deep respect for its storied past.

The advent of photography and its reproduction through lithography played a crucial role in disseminating images of Venice's beauty to a global audience. Artists like Carlo Naya captured the city's essence, providing visual documentation celebrating its heritage and showcasing its relevance in a rapidly changing world.

The 11 lithographs in this collection highlight some of Venice's most significant landmarks, each imbued with historical and cultural importance:

1. **The Rialto Bridge:** The oldest of the four bridges spanning the Grand Canal, it has been a vital commercial hub since its construction. It symbolizes Venice's economic vitality and architectural ingenuity.
2. **View of the Grand Canal with the Doge's Palace and St. Mark's Campanile:** This vista captures the heart of Venice's political and religious power. The Doge's Palace served as the Doge's residence and seat of government, while St. Mark's Campanile, the city's tallest structure, offered both a watchtower and a symbol of civic pride.
3. **St. Mark's Basilica:** An architectural masterpiece of Italo-Byzantine design, the basilica is adorned with opulent mosaics and domes. It reflects Venice's historical wealth and connections with Eastern and Western cultures.

4. **The Courtyard of the Doge's Palace:** This intimate view showcases the palace's Gothic architecture and the grandeur of the Venetian Republic's former seat of power.
5. **The Façade of the Doge's Palace:** The ornate exterior embodies the pinnacle of Venetian Gothic style, featuring intricate stonework and symbolic representations of justice and power.
6. **The Entrance to the Arsenal:** Once Europe's largest industrial complex, the Arsenal was the heart of Venice's naval might. Its imposing gateway signifies the city's maritime dominance during the Middle Ages and Renaissance.
7. **The Bridge of Sighs (Ponte dei Sospiri):** This enclosed bridge, which connects the Doge's Palace to the New Prison, is steeped in legend. It is said that prisoners would sigh at their final view of beautiful Venice before incarceration.
8. **St. Mark's Square (Piazza San Marco):** Known as "the drawing room of Europe," the square is the social, religious, and political center of Venice. Historic buildings surround it, and it is a focal point for public events.
9. **The Marciana Library:** Housing an extensive collection of classical manuscripts and texts, the library is a testament to Venice's commitment to scholarship and the humanities.
10. **St. Mark's Clocktower:** This Renaissance clock tower features an elaborate astronomical clock that displays the time, moon phases, and zodiac signs, reflecting the city's blend of science and art.
11. **Panorama from the Campanile toward Santa Maria della Salute:** This panorama offers a sweeping view of the majestic Baroque church, built as a votive offering after the plague of 1630. It captures the resilience and faith of the Venetian people.

Publication History and Census

These lithographs were created and published c. 1890. We have not found any other cataloged examples.

Carlo Naya (1816–1882) was a distinguished Italian photographer who played a pivotal role in documenting the visual history of Venice during a period of significant change. Born in Tronzano Vercellese, Italy, Naya initially pursued a career in law, studying at the University of Pisa. However, his passion for art and emerging technologies led him to the field of photography, a new and exciting medium at the time.

Naya traveled extensively across Europe and the Middle East, honing his photographic skills and developing a keen eye for architectural and cultural subjects. In the 1850s, he settled in Venice and established a photography studio that quickly gained renown for its high-quality images.

After Naya's death in 1882, his widow continued operating the studio, ensuring his legacy endured.

Condition Description

Very good. Light scuffing to some images. Some soiling to a few of the lithographs. All mounted on cardstock like photographs. Foxing to cardstock.

15. A masterfully composed 1939 color panorama of San Francisco and its newly built bridges.

\$1,200

[Site of Golden Gate-International Exposition: "A pageant of the Pacific"](#)

Cartographer(s): Elbridge Ayer (E. A.) Burbank, Wobblers, Inc.

Date: 1939

Place: San Francisco

Dimensions: 84.5 x 33 cm (33 x 13 in)

Condition Rating: VG+

SKU: NL-01505



It should come as no surprise that this excellent bird's-eye-view was originally based on a painting. The sweeping composition features a 3-dimensionality and creative balance born of a painter's eye, and results in a unique presentation of a well-known theme: the completion of San Francisco's two famous bridges and the 1939 Golden Gate International Exposition.

The painter was none other than the famous Elbridge Ayer (E. A.) Burbank. Burbank was most famous for his portraits of Native American figures – he was the only artist to paint Geronimo from life – and his depictions of Native American culture. Burbank eventually ended up in San Francisco, where he began a business relationship as an illustrator for Wobblers, Inc., the firm which published this view. Burbank died in 1949 after being struck and severely injured by a cable car.

Our panorama is taken from an aerial point in the middle of San Francisco Bay roughly between Mission Bay and Alameda. It is the age of progress; planes fill the sky and ships hum along the waters of the Bay. The viewer sees parts of San Francisco, Marin County (including Mt. Tamalpais), Richmond, and Albany, Berkeley and Oakland in the East Bay. Treasure Island, the site of the Golden Gate International Exposition, sits in the center of the panorama. This World's Fair opened from February 18, 1939, through October 29, 1939, and from May 25, 1940, through September 29, 1940. Its theme was "Pageant of the Pacific," and it showcased the goods of nations bordering the Pacific Ocean. The theme was physically symbolized by "The Tower of the Sun;" by an 80-foot statue of Pacifica, goddess of the Pacific ocean; and by architect Mark Daniels' Chinese village. The Exposition in part celebrated San Francisco's two

newly built bridges: the San Francisco Oakland Bay Bridge completed in 1936 and the Golden Gate Bridge in 1937.

And yet, despite the centrality of Treasure Island, the attention of the audience is immediately drawn to the city of San Francisco, which occupies the foreground at the left side of the image. The end of the 1930s and beginning of the 1940s was a time of great celebration in San Francisco. The completion of the Golden Gate and Bay Bridges meant that Marin and the East Bay – once rural summer communities – were now just a commute away. As we get a sense from this view, it was a time of great optimism, being before the attack on Pearl Harbor would shock America and bring her into World War II.

Overall then, this well-designed and attractive panorama captures a fascinating and specific point in the history of San Francisco and environs. OCLC/WorldCat lists only one copy, at the California Historical Society.

Elbridge Ayer (E. A.) Burbank (August 10, 1858 – April 21, 1949) was an American artist who sketched and painted more than 1200 portraits of Native Americans from 125 tribes. He studied art in Chicago and in his 30s traveled to Munich, Germany for additional studies with notable German artists. He is believed to be the only person to paint the war chief Geronimo from life.

Wobbers, Inc. (also Wobber Bros.) was a San Francisco-based publishing firm especially active in the interwar period.



16. Excellent old color example of Willem Blaeu's seminal map of Asia — one of the 17th century's most influential depictions of this cartographically complicated continent.

\$2,900

[Asia Noviter Delineata.](#)

Cartographer(s): Willem Blaeu

Date: ca. 1630

Place: Amsterdam

Dimensions: 59 x 50 cm (23.2 x 19.5 in)

Condition Rating: VG

SKU: NL-01007



One the great decorative charts from the Golden Age of Dutch exploration and mapmaking.

Willem Janszoon Blaeu's stylized map of Asia is a true product of the early 17th century; an age in which our understanding of the world's geography grew on an almost daily basis. In addition to depicting a highly contested and commercially important region of the world, the map also continues the overall trend of replacing the rigid and schematic world view of Ptolemaic geographers with a more modern, observation-based cartography.

The 16th century was an age of exploration. Asia had been known to Europeans for centuries, in part due to the incredible reports from Marco Polo, but it was not until 1498, when Vasco da Gama reached India by rounding the Cape of Good Hope, that the maritime route to Asia was opened to the Portuguese. This changed European activity in the Indian Ocean dramatically and also helped shift power within Europe itself. Over the course of the 16th century, numerous expeditions were sent into the Indian Ocean with a combined mission of exploration and trade. Nevertheless, by the time Blaeu was compiling this incredible chart things had shifted again, and the Dutch increasingly dominated these waters. Blaeu's map was drawn directly into this context, so that it not only sought to provide a more accurate and up-to-date depiction of Asian geography, but also presented Asia as the playground for Dutch merchants.

The latter was not an erroneous claim. The Dutch were extremely competent traders aided by a very liberal economic policy back home, and the Dutch trading houses made vast fortunes via the Asian trade during these years. The spice trade especially became lucrative and saw the Dutch establish themselves as overlords throughout most of the Indonesian Archipelago. This also meant that while Blaeu may have put as much effort into other continental maps ([hyperlink to Africa](#)), to the Dutch, Asia was indubitably the most important region for them to control. This priority is reflected in the composition of the map: Blaeu's chart was simply the most comprehensive and detailed of the continent to date.

Fabulous cartes-à-figures and city views bring the map to life

As with Blaeu's other continental maps from the early to mid- 17th century, the Asia map is framed by a series of important vignettes. Along the flanks of the map we find ten images depicting various peoples of Asia. These were primarily the people that Europeans either traded with or had heard about, and it was thus a means of embedding 17th century maps with a degree of ethnographic knowledge as well. Moving from the top left we find Syrians, Arabians, Armenian Persians, Balagatans (southwest coast of Indian Subcontinent), Sumatrans, Javanese, Moluccans and Bandans, Chinese, Moscovites, and Tartars. The selection consists both of peoples specifically pertinent to Dutch mercantile and colonial efforts (e.g. Chinese, Arabian, and especially Indonesian peoples), as well as more generally known groups such as the Tartars or Syrians.

A second bar of nine vignettes runs along the top of the map and completes its visual framing. These are urban vistas of the major cities of Asia (at least as the Dutch saw it) and include, from left to right, Candy, Calcutta, Goa, Damascus, Jerusalem, Hormusz, Bantam, Aden, and Macao. While a few of these places may have been included for purely symbolic or religious reasons (i.e. Damascus and Jerusalem), the majority of the vistas constitute direct references to coastal emporia and major hubs of European trade. We are in other words not in doubt about where European interests lie at this stage.

Blaeu's influences and innovations

Asia had been mapped for centuries when Blaeu published this map, but these early charts were based almost exclusively on the 2nd century accounts of Claudius Ptolemy and were thus riddled with error and myth. As Europeans broke into the Indian Ocean, it soon became clear that the Ptolemaic understanding was unreliable. Core elements in maps of Asia dating to the 15th and early 16th century — such as the

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extensive Malay Peninsula known as the 'Dragon's Tail' — were gradually amended or removed as cartographers replaced Antiquity's sources with new and verifiable observations.

Holding the position of Chief Hydrographer to the powerful Dutch East India Company (VOC), Blaeu was in an ideal position to propel the revisionist approach. The VOC archives were perhaps the most world's most comprehensive collection of records and maps pertaining to Asia at the time. The Portuguese had previously dominated these waters, but by the time Blaeu was working, the Dutch had only managed to break their monopoly, but also usurp many of their navigational insights and documents. Blaeu was therefore uniquely capable of setting entirely new standards for the mapping of Asia.

Blaeu's map has a number of extremely interesting cartographic features that have helped set this map apart from its contemporaries. Some of these are highly characteristic for the period in question, and drawing attention to them is really all about highlighting the elements that one might term archetypal for the age of exploration. These include decorative elements such as the ships and sea monsters dominating the maritime space, as well as more informative imagery on land, for example the depiction of the Great Wall of China or the sporadic fauna shown (*i.e.* an elephant in near Lake Chismay – the mythical source of the Ganges, a domesticated camel in China, and a slightly faded lion in the northeast corner of Africa). Yet in our opinion, the attributes that really matter on this map are the actual geographic depictions. Note for example the extensive plotting of islands in the southern Indian Ocean. These reflect an overwhelming number of exploratory expeditions in the wake of Da Gama and demonstrate just how keenly aware certain European powers were of the commercial opportunities that lay in understanding and controlling the route there.

Korea as an island and other inaccuracies

Other important cartographic elements to note include the fact that Korea has been depicted as an island. Virtually nothing was known about this region when Blaeu was compiling his map. A Jesuit friar had visited Korea as part of a Japanese invasion in 1592, but his accounts provided very little information, other than the fact that he found the region bitterly cold. Other Jesuits wrote about Korea even earlier, stressing that while it had been interpreted by some as an island, it was in fact a peninsula (Father Luis Frois, 1578). Marco Polo was the first European to mention Korea, naming it *Cauli*, but providing very little relevant information for mapmakers. By the 16th century, cartographers like Ortelius, Mercator, and Münster would often avoid dealing with the issue by omitting Korea altogether.

The first European cartographers to depict Korea were the Dutch, and the very first seems to have been Peter Plancius. In his 1594 map of East Asia, he depicts Korea as an elongated peninsula barely attached to the Chinese mainland. This understanding was copied in Richard Hakluyt's *Principal Navigations*. A year later, in 1595, the seminal *Itinerario* by Jan Huygens van Linschoten was published. Linschoten had served the Portuguese Vice-roy in Goa for years and had personally sailed on many of the regions he depicts in his maps. For Korea, he nevertheless relied on a map by Arnold Floris van Langgren, who depicted Korea as sizable, round island. The same year, Ortelius went out on a limb by relying on a manuscript map by Luis Teixeira, who also depicted Korea as an island. This confusion about the true nature of Korea continued throughout the 17th century, and from this map we see that Blaeu preferred the Linschoten/Teixeira model over the Plancius/Langgren model.

Other and perhaps more surprising inaccuracies are found within the Indonesian Peninsula, in particular along the eastern side of Borneo. Unlike Korea, this was an area that was heavily sailed upon by the Dutch. The Dutch East India Company was established back in 1602 and by the 1620s they controlled much of the trade with Java, Sumatra, and the so-called Spice Islands. The VOC had spearheaded several colonial settlements in this region, leading a permanent Dutch presence here. Even so, Dutch interests were quite focussed on specific clusters of islands, leaving them largely ignorant of regions immediately adjacent to these.

A final note should be made on the presence of a sliver of North America (*America Pars*) in the upper right corner of the map, and the labelling of the strait separating it from Asia. This is essentially a depiction of the Northwest Passage prior to any verifiable expeditions into this region. As a cartographic concept, the term “Fretium Anian”, or the Strait of Anian, dates back to at least 1562, where it appears on a map issued by Giacomo Gastaldi. Within a few years, it begins to figure on maps by other famous cartographers such as Ortelius, Zaltieri, and Mercator. The concept’s popularity in cartographic circles can probably be traced back to the late 16th century, when a Greek navigator, Ioánnis Phokás, supposedly was sent north from New Spain (twice no less) in 1592. His goal was to find and map this mythical Strait of Anian. Following the American coastline for more than twenty days, he finally reached the northern cusp of the continent. His story was eventually published in Samuel Purchas’ travel collection of 1625, cementing the term (though not the credibility of the report). For the next hundred years or so, the Anian concept and term is applied to maps in a plethora of different ways – including as a name for Alaska itself. It was not until the Second Kamchatka Expedition under Vitus Bering (1733-43) that the strait was actually surveyed and mapped.

Census and publication

Neatline’s copy is the second state of Blaeu’s Asia map. The first state included the author’s name as *Guil. Janssonio*, whereas in the second state it was changed to *Guiljelmo Blaeuw*. The second state was originally published in the 1620s as a separate sheet, but in 1630 Blaeu included it in his first world atlas, the *Atlantis Appendix*. Years later, his son Joan Blaeu reprinted it in his famous *Atlas Maior*. Consequently, this map was produced in sufficient copies to figure in many institutional collections.

Willem Janszoon Blaeu (1571-1638) was one of the most important Dutch geographers and mapmakers of the 17th century. He was born the son of a herring merchant but traded fishmongering for studies in mathematics and astronomy. Blaeu’s first important breakthrough was winning an apprenticeship with the famous Danish astronomer Tycho Brahe. Working at Brahe’s Uranienborg observatory on the island of Hven, Blaeu learned various disciplines and technical skills. These included mathematics, astronomy, instrument-making, and more esoteric disciplines such as alchemy. Returning to his native Holland, Blaeu established a publishing business in Amsterdam. He sold instruments and globes, printed maps, and his own editions of some of the great philosophical works of contemporary intellectuals like Descartes and Hugo Grotius. Achieving notoriety as a cartographic pioneer, Blaeu was appointed Chief Hydrographer to the powerful Dutch East India Company, a position he held until he died in 1638.

Condition Description

Original color. some discoloration, minor wear along fold line; edges darker

References

References: Van der Krogt 2, 8000:2; Schilder 6, 21:2; Yeo (Asia), 24.

17. De l'Isle's paradigm-setting chart of the Gulf of Mexico, the first accurate plotting of the full course of the Mississippi River.

\$1,800

[Carte Du Mexique et de la Floride des Terres Angloises et des Isles Antilles du Cours et des Environs de la Riviere Mississippi.](#)

Cartographer(s): Guillaume De l'Isle

Date: 1708

Place: Paris

Dimensions: 65 x 48 cm (25.5 x 19 in)

Condition Rating: VG+

SKU: NL-01473



Unique access to the reports of French explorers and Jesuit missionaries allowed Guillaume de l'Isle to compile more accurate and detailed maps of North America than those of his contemporaries. Nowhere is this better exemplified than in the present chart of Mexico and Florida, which constituted a landmark in the French mapping of North America.

Produced in the earliest years of the 18th century, it became one of those maps that not only propelled its maker to fame and fortune but which prompted a comprehensive revision in the cartography of the West. When Guillaume de l'Isle became the royal cartographer for King Louis XIV in 1718, he had already been in the mapmaking business for decades. He joined the French Academy of Sciences in 1702 and would begin to produce maps of such extraordinary quality during the following years, eventually leading to his appointment to the French court. As such, De l'Isle became inheritor to the country's cartographic reigns – a role that had been difficult to fill since the death of Nicolas Sanson some fifty years earlier.

De l'Isle produced this map during this formative period of his career and more than a decade before his elevation to royal circles. It nevertheless became so immensely popular that it was reprinted in no less than five different states and continuously issued up to 1783. **Our example is the rare third state, issued in 1708.** The respective states are relatively easy to identify because each contains distinct elements not included in the other states. The third state is identifiable by the *Quai de Horloge* address for De l'Isle's workshop and the inclusion of the engraver's name (Simoneau) below the title cartouche. State 1 includes De l'Isle's first address on *Rue Des Canettes*; State 2 features the later *Quai de Horloge* address, along with the imprint of Louis Renard; State 4 bears the name Philippe Buache and the date 1745; and State 5, issued after the Declaration of Independence and the establishment of the United States includes a new title, and is dated 1783.

This particular map became so seminally important because of its originality and the sources that De l'Isle used to compile it. In addition to being a fascinating view of continental America during Europe's colonial endeavors, it was the most up-to-date rendition of Nouvelle France available, particularly regarding the Great Lakes. It also significantly improved the depiction of English settlements along the East Coast. But De l'Isle's most significant contribution to understanding North America's geography was nevertheless his inclusion of new and essential data on the Mid- and Southwest.

The highlight in this regard was **his accurate plotting of the full course of the Mississippi River**, a cartographic feat not seen on a printed map before. But we are also provided with new insights into the distribution of Indian tribes and the mapping of early trails in the Southwest. In East Texas, New Mexico, and the Rio Grande Valley, the map plots local Indian villages in hitherto unseen detail.

De l'Isle's ability to draw this refreshing view of the continent was based on his access to unique and vital sources. Some of the most important in that regard were the reports of Pierre Le Moyne d'Iberville and his younger brother Jean-Baptiste Le Moyne de Bienville. Both had been born in Montreal as sons of a French administrator. While Bienville became the administrator of Nouvelle France and later Governor of Louisiana, the elder brother, d'Iberville, explored the south and established the French Territory of Louisiana in the first place. Both men maintained close contacts with the Spanish Missions that were gradually being established throughout the southwest as a means of cementing Spanish control of the region.

In addition to the records and reports from the highly active brothers, De l'Isle also had access to the foundational reports from Sieur de La Salle's famous explorations of the Great Lakes, the Mississippi River valley, and the Gulf of Mexico and Mississippi Delta. Even though La Salle's final expedition to the Gulf was marked by tragedy and misfortune (including the murder of La Salle himself at the hands of one of his own men), the survivors of his expeditions managed to get many of the important records back to France. Other sources for the compilation of this map came from French Jesuit missionaries, who interacted with their Spanish counterparts along the frontier and illegally copied their records for the French King.

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The result of De l'Isle's access to these incredible contemporaneous sources meant that **he could produce a whole series of American maps, which revolutionized Europe's geographical understanding** of this still largely unexplored continent. The first to be issued was a large overview map entitled *L'Amerique Septentrionale*, published in 1700. Over the subsequent years, the larger overview was followed up by more focused regional maps, including our chart of Mexico and Florida, a new map of Canada and the Great Lakes (*Carte du Canada ou de la Nouvelle France*) in 1703; and a completely new map of the Mississippi Valley and Gulf coast in 1708 (*Carte de la Louisiane et du Cours du Mississipi*).

Ultimately, this is one of the most important and influential maps of the American Southwest to be issued in the early 18th century. Even today, experts consider the map a milestone in European cartography, with Professor William Patterson Cumming characterizing it as "*profoundly influential*" and California cartographic historian Carl Irving Wheat calling it a "*towering landmark along the path of Western cartographic development*."

Context is Everything

The third state of De l'Isle's iconic map appeared in 1708, during the War of the Spanish Succession (1701-1714). This was a period of intense conflict and strife between the colonial overlords that now dominated North America. While the war erupted over who would inherit the Spanish throne, it was just as much a proxy war over control of the continent. The French Navy repeatedly tried to dislodge British control of the East Coast, attempting, among other things, to seize the critical port of Charleston in 1706 but failing. Further attempts to capture British-controlled areas were more successful but were usually followed by losses elsewhere. Neither party had the resources to oust the other.

When a peace treaty was finally signed in the Dutch city of Utrecht in 1713, recent French losses in Europe forced Louis XIV to cede most of the annexed territories back to the British (including the sugar-producing island of St. Christopher and peninsular Nova Scotia). The loss of these territories to the British soon prompted France to double its efforts to control the Americas. In 1718, New Orleans was founded as the new administrative capital of the enormous French Territory of Louisiana, and two years later, a new garrison and fort were established on the eastern tip of Nova Scotia – an unmistakable rebuke of the Treaty of Utrecht. In planning these strategic responses to the Utrecht peace, the French would have relied heavily on the details and exactitude of de l'Isle's innovative cartography.

States of the Map

- 1703 – De l'Isle's first address on Rue Des Canette
- 1703 circa – Address changed to Quai de l'Horologe a la Couronned de Diamans. A Renard/Amsterdam address is added as a second map seller
- 1708 circa – Address shortened to Quai de l'Horologe and Renard's imprint removed.
- 1745 – Ph. Buache imprinted added in the bottom margin
- 1783 – Title changed to *Carte du Mexique et des Etats Unis* . . .

Guillaume de l'Isle (1675-1726) was a French cartographer who was a key figure in the transition toward a more scientifically grounded cartography.

Condition Description

Clean and bright with nice old color. Faint discoloration along centerfold, not affecting the image.

18. De l'Isle's seminal rendition of Canada in the desirable Post-Revolution state!

\$1,200

[Carte du Canada qui comprend la partie septentrionale des Etats Unis d'Amérique.](#)

Cartographer(s): Guillaume De l'Isle, Philippe Buache, The Dezauche Family

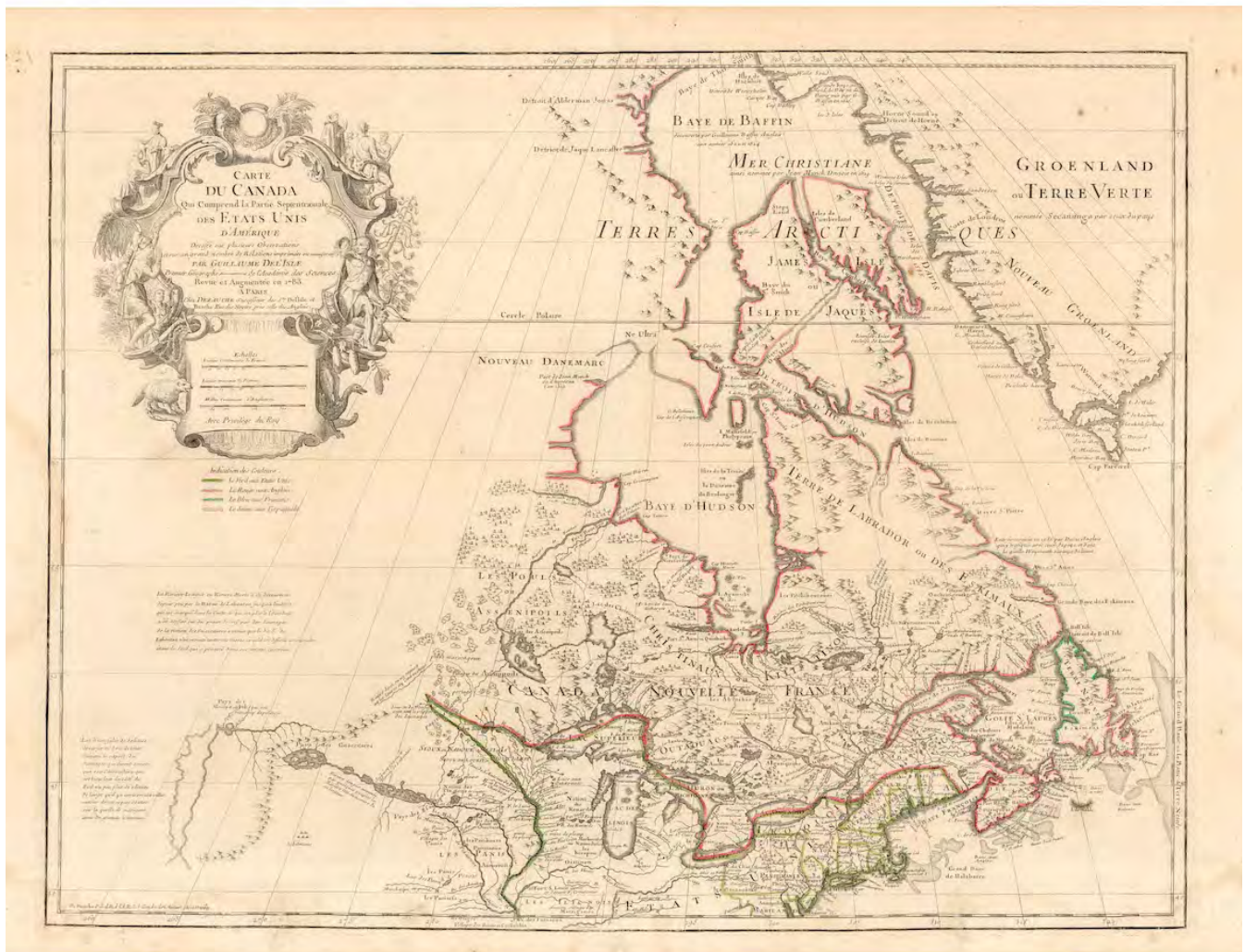
Date: 1783

Place: Paris

Dimensions: 77 x 54 cm (30 x 21 in)

Condition Rating: VG

SKU: NL-01067



De l'Isle's essential depiction of French interests in Canada as they related to the newly formed United States, including new information on the Rocky Mountains and other discoveries in the West.

This exceptional and scarce state of Guillaume De L'Isle's seminal map of western Canada showcases not only French interests in the region but new insights into the Great Lakes and the Upper Midwest regions, as well as some of the first tantalizing indications of the Rocky Mountains somewhere out west. As with most maps, it is a deeply political document, but the map is also of great historical significance as it denotes the border region with the newly formed United States of America. In fact, it is the first formal state of this map in which the *Etats Unis* (United States) are mentioned in the title. It is a masterpiece of French cartography and one of the most significant and influential maps of the region to be created in the late 18th Century.

Neatline's example of this map is considered the second Dezauche printing of De L'Isle's groundbreaking map and is, as mentioned, the first state to include the name of the United States in the title. Moreover, it is one of the earliest instances of the words *Etats Unis* appearing on a printed map. It is worth noting, however, that there are two different editions of the 1783-*Etats Unis* map, with the second and later editions featuring modifications made by Dezauche following the French Revolution in 1789. These changes include the removal of the crown and the royal fleur d'lis from the cartouche, as well as the reference to the king in the title. This change was no doubt made to accommodate a heated and dangerous political climate, although the mapmaker's own royal privilege – *avec privilege du Roy* at the bottom of the cartouche – was maintained.

In addition to its unique political and historical background, the map is of considerable cartographic significance for various regions in North America – in particular, the Great Lakes and the Rocky Mountains. De L'Isle had studied the work of Jesuit Missionaries like Franquelin and Jolliet during his time at the French Maritime Ministry (1700-03), and his meticulous research is evident in the detailed and accurate depiction of the Great Lakes. The map not only positions the lakes correctly relative to Hudson's Bay but also provides a far more realistic portrayal of the Avalon Peninsula compared to earlier maps. De L'Isle demonstrates the same remarkable level of accuracy in depicting the geography of the James and Hudson Bay littorals, which included the elaborate river systems that fed into them.

Another notable feature of this map is its inclusion of one of the earliest references to the Rocky Mountains (referred to here as the *Riviere Longue*), based on Baron de Lahontan's accounts. Lahontan was a member of the French Marine Corps sent to New France in 1683, where he explored the Wisconsin, Minnesota, and upper Mississippi Valley regions extensively. He learned several indigenous languages and became skilled in wilderness survival. Lahontan's explorations took him to Fort St. Joseph near present-day Port Huron, where he commanded the fort for a time. He also ventured into the upper Mississippi Valley, allegedly discovering the *Riviere Longue* referred to on De L'Isle's map. Lahontan's travels included various adventures, such as a successful attack on English frigates in the Gulf of St. Lawrence, before he eventually deserted the French military and returned to Europe. His popular account, *Nouveaux voyages dans l'Amérique septentrionale* (1703), recounted his travels and retold indigenous reports to substantiate the idea of a great river flowing into high mountains, beyond which lay a vast body of salt water. Lahontan's accounts were so convincing that many scholars and intellectuals in France accepted the notion of such a waterway, which in turn led major mapmakers to incorporate it as a feature on their maps.

While Des l'Isle is not about excluding Lahontan's river and mountains, he reveals his skepticism by including a note regarding these features: "...unless the Seigneur de Lahonton has invented all of these things, which is difficult to resolve, he being the only one who has penetrated this vast land." While Lahontan's Long River may have proved a fantasy, the reference to the Rocky Mountains by De L'Isle is believed to be the first serious depiction of this enormous range on a printed map. Beyond the mountains, De l'Isle, like Lahontan, alludes to a large body of salt water to the west. This could be an early reference to the Great Salt Lake or even a tantalizing hint of the Pacific.

The OCLC lists a number of institutional holdings, including the Bibliotheque nationale de France (no. 494209931), Universitätsbibliothek Bern (no. 956307091), Bayerische Staatsbibliothek (no.165878258), and the Library of Congress (no. 5408225).

19. Bertelli's view of the Venetian siege of Ottoman Soppoto in 1570.

\$850

Fortezza di Soppoto [Albania].

Cartographer(s): Donato Bertelli

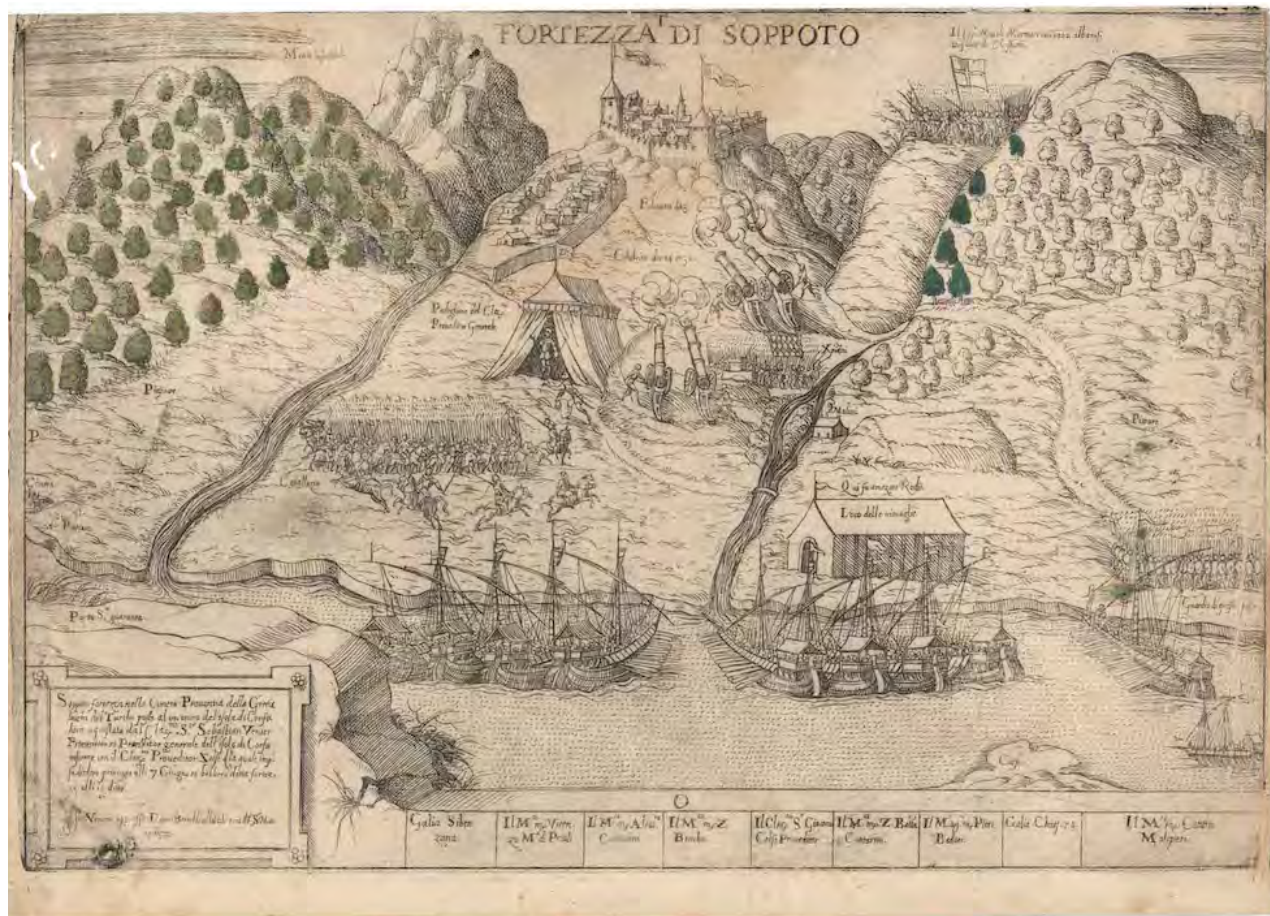
Date: 1570

Place: Venice

Dimensions: 27 x 19.5 cm (10.7 x 7.7 in)

Condition Rating: VG

SKU: NL-01333



This fascinating Lafreri-school engraving depicts the Venetian assault on the Ottoman stronghold of Soppoto in Albania, which took place in early June 1570. The attack was led by Sebastiano Venier, who would later become the Doge of Venice. It was a crucial event that occurred just before the onset of the Fourth Ottoman-Venetian War, which saw the Ottoman armies invade the island of Cyprus (June 27th, 1570).

Soppoto was a fortress located in the Albanian town of Borsh on the Albanian coast, just north of the island of Corfu. In 1570, Sebastiano Venier held the position of Procurator of Corfu, while Soppoto and the rest of Albania had been under Turkish control since 1478. A military confrontation was inevitable.

The engraving shows the Venetian fleet in the foreground while troops besiege the fortress using powerful artillery (including 14lb and 20lb culverin cannons and two 3lb falconetti cannons). Italian cavalry line up for an attack in the field between the Venetian fleet and the fortress. And on the crest of the hill to the right of the fortress, Captain Manoli Marmori joins the Christian forces at the head of a thousand Albanians.

Donato Bertelli (active 1558-1592) was a Late Renaissance printer, publisher, and mapmaker. Operating under the banner of San Marco in Venice, Bertelli was one of the more prominent members of the 'Lafreri School' of cartography working out of Rome and Venice during the 16th Century.

Condition Description

Some wear and two visible worm holes.



20. Charles F. Hall's Second Expedition to the Arctic with an extraordinary family provenance.

\$850

[Narrative of the Second Arctic Expedition made by Charles F. Hall: His Voyage to Repulse Bay, Sledge Journeys to the Straights of Fury and Hecla and to King William's Land, and Residence Among the Eskimos During the Years 1864-'69.](#)

Cartographer(s): Charles Francis Hall

Date: 1879

Place: Washington, D.C.

Dimensions: 26.5 x 19.5 cm (10.5 x 7.75 in)

Condition Rating: VG

SKU: NL-01695



Charles Francis Hall's voyages to the Arctic are the stuff of legend, and his ultimate fate was tragic. In this narrative of the second expedition, readers venture on a journey across the icy sheets of the Arctic seas in search of Frobisher's mines and evidence of survivors from the lost Franklin Expedition.

This first edition of Charles F. Hall's second expedition to the North Pole is a treasure to all those interested in the history of Arctic exploration. This impressive, weighty volume tells the story of a nearly three-year American expedition to the Arctic in the latter half of the 19th century. The book is brimming with illustrations, maps, and photographic portraits – including a large folding map showing an azimuthal projection of the entire polar region. The rugged binding of finely woven brown cloth is adorned with vibrant gold stamping (of the title on the spine and a dramatic frozen landscape on the front board). Neatline's example is a clean and tightly bound copy, with firm hinges ensuring durability. The heliotype portrait of Charles Hall, protected by a tissue guard, is the first thing that meets the reader, while additional engraved portraits of John Franklin, Henry Grinnell, and Eskimo Joe (also behind tissue guards) add personal elements to this captivating tome.

Within the pages of this book unfolds an enthralling account that transports readers to the grandeur and harshness of the Arctic and conveys a story that surpasses the bounds of most people's imagination. Charles Francis Hall, an American Arctic explorer, takes center stage. Known for his fateful leadership of the American-sponsored *Polaris* expedition – an audacious attempt to be the first to reach the North Pole – Hall's personal story is shrouded in mystery and suspicion regarding his untimely demise.

This book also recounts elements of Hall's first expedition (1860-63), a pivotal moment in his Arctic endeavors. On this voyage, Hall secured passage on the whaler *George Henry*, a vessel associated with the salvage of Edward Belcher's exploration ship, the *HMS Resolute*. Hall's journey took him as far as Baffin Island, where the *George Henry* was compelled to winter. During the stay, local Inuit people shared tales of surviving relics from Martin Frobisher's mining venture on Baffin Island. Intrigued by the stories, Hall traveled there to witness these remnants firsthand, benefiting from the invaluable guidance of his newly found Inuit companions, Ebierbing ("Joe") and Tookoolito ("Hannah"). Hall also discovered what he interpreted as evidence that members of Franklin's lost expedition might still be alive.

Upon returning to New York, Hall collaborated with Harper Brothers to publish his expedition account, titled "Arctic Researches and Life Among the Esquimaux." Edited by the British mariner and writer William Parker Snow, who shared Hall's obsession with the fate of Franklin, the book divulged Hall's remarkable experiences. Tensions nevertheless arose between the two men, primarily due to Parker Snow's slow editing process and his later claim that Hall had used his ideas for the search for Franklin without proper acknowledgment.

Hall's third and final expedition – the infamous *Polaris expedition* – was plagued by insubordination, incompetence, and poor leadership. Upon returning to the ship from an exploratory sleigh journey, Hall fell gravely ill and accused crew members of poisoning him. Eventually, this accusation led to the exhumation and autopsy of Hall's body in 1968, startlingly revealing significant amounts of arsenic in his system from the last two weeks of his life.

Census & provenance

While the published narrative of C.F. Hall's second expedition grows scarcer over time, it remains a relatively common volume on the open market. Neatline's example of this Arctic adventure is nevertheless noteworthy in that it enjoys an extraordinary provenance from the prominent Kane family of Pennsylvania. The book is inscribed by **John Kitzing Kane Jr.** (1833-1886), whose signature and an 1881 date feature prominently on the title page. He was a medical doctor and the fourth son of **John Kitzing Kane** (1795-1858), an American lawyer who served as the 21st Attorney General of Pennsylvania (1845-1846) and subsequently as a United States district judge on the District Court for

East Pennsylvania (1846-1858).

John Kitzing Kane Jr.'s brother was the famous **Elisha Kent Kane**, a medical officer who joined the First Grinnell Expedition (1850-51), which sought to discover the fate of Sir John Franklin's expedition and possibly rescue any survivors. Elisha Kent Kane was credited with discovering an encampment and gravesite from Franklin's lost expedition on Beechey Island, and he would later lead the Second Grinnell Expedition (1853-55), which had the same goals and ambitions. Despite not discovering the fate of Franklin and his crew, Elisha's explorations went further North than any previous expeditions had, paving the way for future Arctic exploration.

In May of 1858, Elisha Kane and his crew were forced to abandon their ship to the ice and marched for 83 days to Upernavik in Greenland with only one casualty. John K. Kane Jr. accompanied the relief expedition commanded by H. J. Harstene, sent to the Arctic to search for Kane and his crew.

John K. Kane Jr. died in 1886 at only 52, officially from a bad case of erysipelas. When he died, this book passed to his daughter, **Florence Bayard Kane** (1868-1943), who also inscribed the title page with her name. Florence was something of a bon-vivant. From the Kane family archive, we know she traveled extensively, including a visit to Sicily in 1908, during which time she witnessed the eruption of Etna. The Italian government later honored her with a medal for her efforts to treat the wounded from this catastrophe. In her professional life, Florence Beard Kane also worked as a librarian and processor of rare manuscripts.

Charles Francis Hall (c. 1821 – November 8, 1871) was a renowned American Arctic explorer who investigated Inuit accounts of the Franklin Expedition and led the *Polaris expedition* to reach the North Pole. In his first expedition (1860-63), Hall discovered relics from Martin Frobisher's venture and possible evidence of survivors of Franklin's fateful expedition to find the Northwest Passage. A second expedition (1864-69) uncovered actual artifacts from the Franklin expedition but left Hall disillusioned with the Inuit for abandoning the crew. Hall shot and killed Patrick Coleman during the second voyage, claiming it was in self-defense. Other whalers among the crew subsequently deserted the expedition.

On his third voyage (1871-1873), known as *The Polaris Expedition*, Hall faced internal strife and insubordination. Combined with his poor leadership skills, this caused massive disarray on the team, and the *Polaris* was eventually abandoned to the ice. After returning from an exploratory journey, Hall fell ill and accused crew members, particularly Emil Bessels, of poisoning him. Investigations initially attributed Hall's death to apoplexy, but arsenic poisoning was established from his remains almost a century after his death. It is still unproven whether the arsenic resulted from self-treatment or murder by Bessels (or possibly a combination). However, affectionate letters to sculptor Vinnie Ream suggest Bessels despised Hall and had ample motive to eliminate him.

Condition Description

First edition, x [2], xi-1, 644 pp. Illustrated with two steel-engraved portrait plates, heliotype plates from photographs, wood engravings in text, 13 maps, some folding including a large folding linen-backed map in rear pocket. Bound in original green cloth stamped in gilt on the spine. Boldly signed on the title page and again on the front pastedown by John K. Kane (dated 1881), Elisha Kane Kent's younger brother.

Frontispiece portrait foxed and pages lightly toned (per usual), else a fine, sturdy copy with an important provenance.

21. Gorgeous 1588 Ortelius map of the western hemisphere naming California.

\$4,000

[*Americae Sive Novi Orbis, Nova Descriptio.*](#)

Cartographer(s): Abraham Ortelius

Date: 1588

Place: Antwerp

Dimensions: 35.5 x 38.5 cm (14 x 15.2 in)

Condition Rating: VG+

SKU: NL-00019



The third of the plates that Ortelius used for maps of the American continent, the first two appearing in 1570 and 1579, respectively, the present one easily identifiable by the absence of the bulge in the west coast of South America, as well as the many additional ships in the oceans. This is the only one of the three plates with Ortelius's imprint, in which he states he is the author.

This state is first map to apply the name California to a region, lying along what is now Baja California. On the first state as well as this one, the tip of Baja California is labeled *C. California*.

In comparing this state to earlier ones, Burden remarks that "at first glance not much appears to have been altered, but close inspection reveals a great deal. The Solomon Islands are here shown for the first time since they were discovered in 1568 by Alvaro de Mendaña. On the west coast of North America some new nomenclature appears, R. de los estrechos, C. Mendocino, and California. The most important introductions on the east coast are the Indian name WINGANDEKOA, and just to the north an inlet. They both originate from the unsuccessful English attempts at colonising the Outer Banks of present day North Carolina. It has been suggested that the inlet could be the first depiction of Chesapeake Bay on a printed map..."

An original plate crack is visible in the upper right hand corner.

In separate cartouche: *Ulterius Septentrionem versus sue regiones incognitæ adhuc sunt., Cum Privilegio decennali Ab. Ortelius delineab. et excudeb. 1587.*

The verso of this map is blank, which is not common. Ortelius preferred to place text on the back of his maps, but this was not important to all buyers, who could visit the Plantin publishing workshop and have the map pulled immediately as desired.

Abraham Ortelius (1527-1598) was born in Antwerp to Flemish parents in 1527. After studying Greek, Latin, and mathematics, he and his sister set up shop as book dealers and a 'painter of maps.' In his heart, Ortelius was, nevertheless, first and foremost a historian. He believed geography was the 'eye of history,' which explains why he collected maps and historical documents with such passion. Ortelius traveled widely in pursuit of his interests, building contacts with mapmakers and literati all over the European continent.

Ortelius reached a turning point in his career in 1564 with the publication of a World Map in eight sheets, of which only a single copy survives. In 1570, he published a comprehensive collection of maps titled *Theatrum orbis terrarum* (Theatre of the World). The *Theatrum* is conventionally considered the first modern-style atlas. It was compiled by collecting maps and charts from colleagues across the continent, which Ortelius then had engraved in a uniform size and style. The engraver for most of the maps in *Theatrum* was none other than the famous Frans Hogenberg, who also served as the main engraver for the 16th-century urban atlas *Civitates Orbis Terrarum*, published with Georg Braun in 1572.

Condition Description

Left margin reinforced with paper on verso.

References

Broecke, Marcel Van den. *Ortelius Atlas Maps: an illustrated guide*. 2011, Ort11.

Burden, Philip D. *The Mapping of North America a List of Printed Maps, 1511-1670*. Rickmansworth: Raleigh Publications, 1996, 88.

