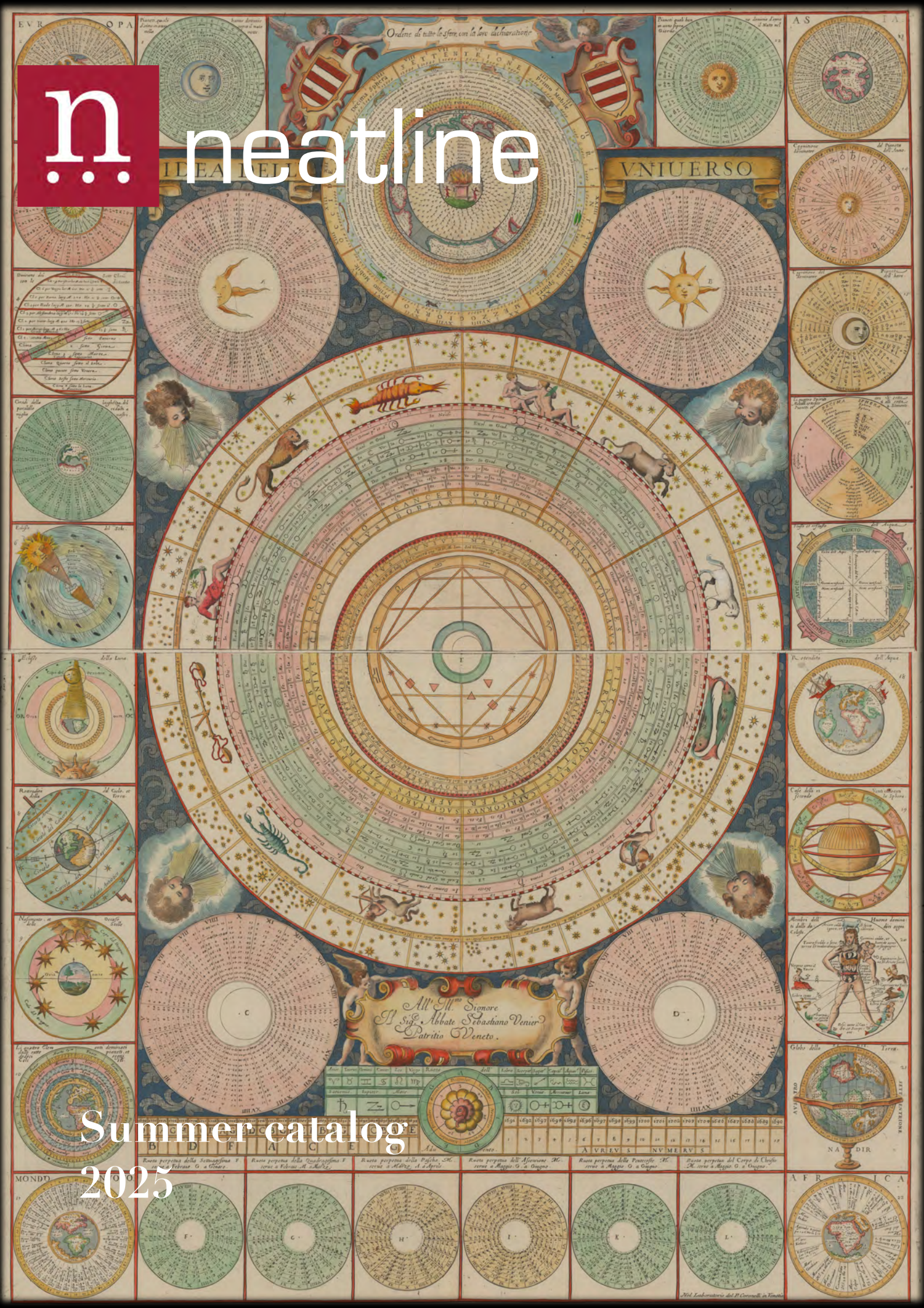

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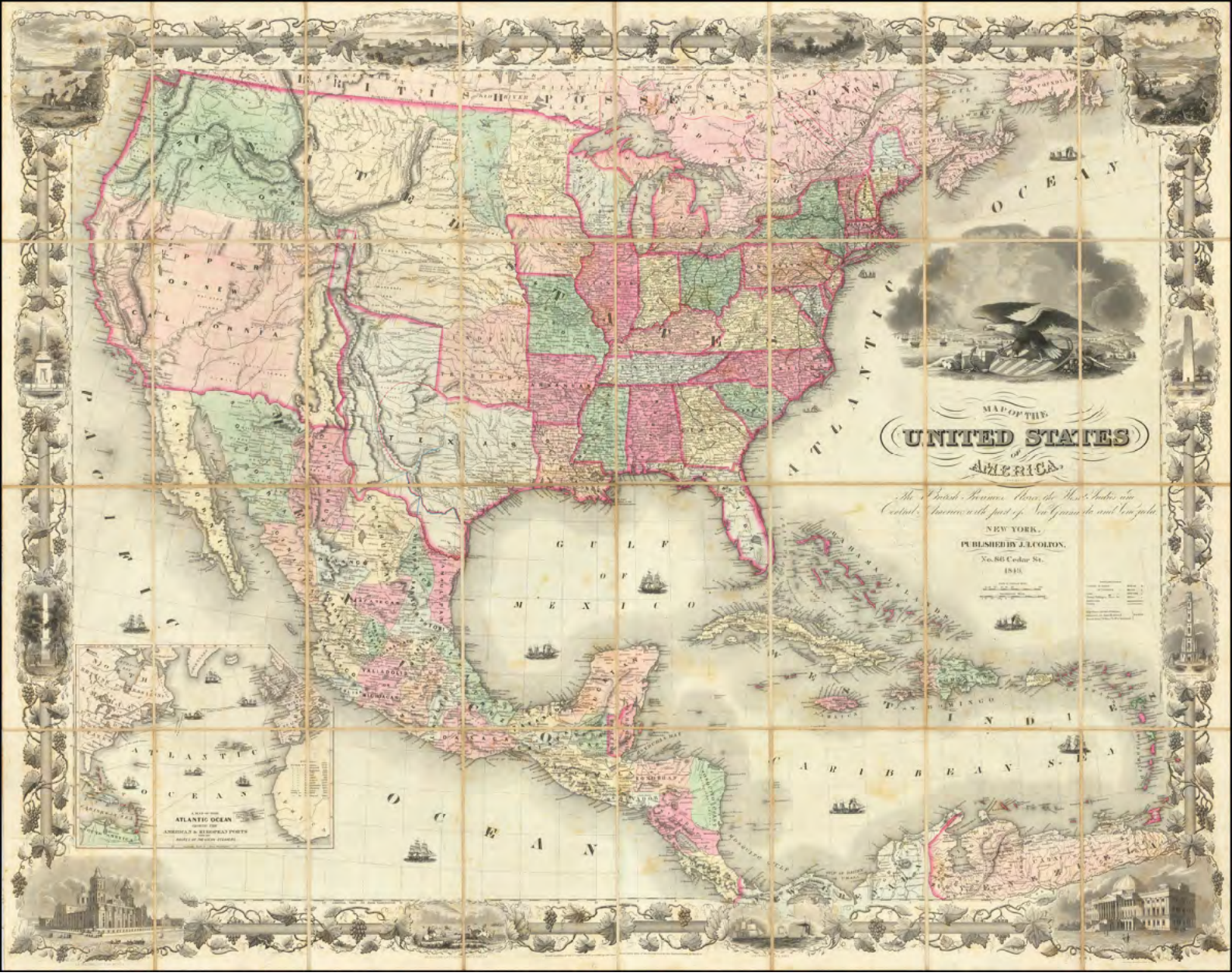


1. First State of Colton's Map of the United States issued following the Discovery of Gold in California.

Title: Map of the United States of America, The British Provinces, Mexico, The West Indies and Central America, with part of New Granada and Venezuela.
Cartographer: The Colton Mapmaking Company
Place/Date: New York, 1849
Dimensions: 40 x 33 inches

$ 8,500

With Texas at its largest extent.

This map is among the earliest printed maps to reference the California Gold Rush, issued just months after the 1848 discovery of gold and shortly after the Treaty of Guadalupe Hidalgo, which ended the Mexican-American War and transferred a vast swath of territory from Mexico to the United States. It offers a snapshot of the United States at a pivotal moment, featuring newly annexed western lands, an oversized Texas (shown at its maximum claimed extent), and a fascinating depiction of the West before the creation of the Utah, New Mexico, Washington, and Kansas Territories.

Texas at Its Maximum Claimed Extent

Texas is depicted with its boldest territorial claims, reflecting the boundaries asserted during its years as an independent republic and carried into early U.S. statehood (1845–1849). Northern "stovepipe" panhandle stretches far into present-day Wyoming and Colorado, an area Texas claimed based on historical precedent.

Western boundary pushes to the Rio Grande, including parts of modern New Mexico, a territory hotly contested between Texas and the federal government. These expansive claims were largely rolled back in the Compromise of 1850, when Texas ceded land to the U.S. in exchange for debt relief.

Significance: Colton's map freezes a short-lived vision of Texas as a near-continental state, underscoring the challenges of early statehood.

The Western United States: Undefined & Expansive

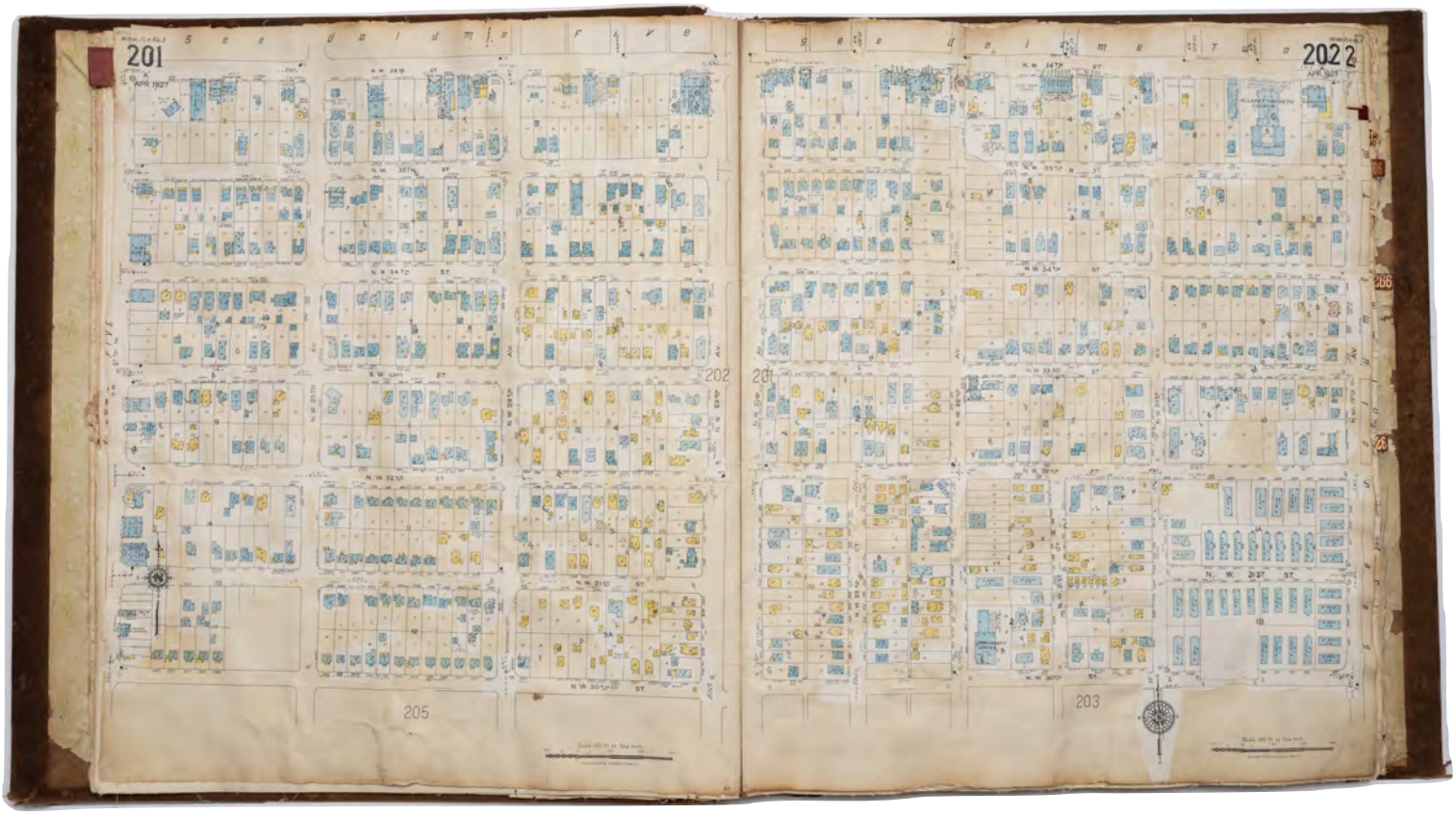
California appears as a single vast entity—still undefined as a state (it would join the Union in 1850), but newly American after the Mexican War. The "Gold Region" is labeled near the Sacramento River, though modestly. Oregon Territory stretches from the Pacific to the Continental Divide, including all of present-day Oregon, Washington, Idaho, and parts of Montana and Wyoming. Nebraska Territory occupies a huge central swath, encompassing the Great Plains but with minimal internal detail. It predates its 1854 formal organization—no sign yet of Utah or New Mexico Territories, which would be organized in 1850. Native American lands and major overland routes (like the Oregon Trail) are marked, but the interior West is largely unmapped, described only in vague geographic strokes.

Summary

Colton's 1849 map presents the United States in the immediate aftermath of war, on the edge of gold fever, and before Congress imposed structure on the new western lands. It captures:

- Texas at its most ambitious—a vision quickly curtailed.
- A California that is American but not yet a state, already drawing attention for its gold.
- A vast western void soon to be filled by settlers, railroads, and legal boundaries.

This map offers a pre-legislative snapshot of U.S. expansion—what the country looked like before federal compromises, surveys, and sectional battles remapped it.



2. Sanborn Fire Insurance Atlas of Miami, Florida – Volume 3: Coconut Grove & Silver Bluff.

Title: Insurance Maps of Miami, Florida Volume Three.
Cartographer: Sanborn Map Company
Place/Date: New York, c. 1924
Dimensions: 60 x 66 cm (23.75 x 26 in)

$ 8,500

Historic Layers of Miami: Rare Sanborn Volume Capturing 30 Years of Change.

A well-preserved and richly detailed volume from the renowned Sanborn fire insurance atlas series, this is Volume 3 of five covering the city of Miami. It was first compiled in 1924 during the feverish Florida Land Boom and brought up to date in 1938, with additional annotations and pasted revisions extending into the late 1950s. It contains 67 block maps and a key map.

This volume focuses on the southern neighborhoods of Miami, including Coconut Grove, Silver Bluff, and surrounding areas. The detailed maps provide block-by-block information, identifying building footprints, construction materials, land use, property lines, and ownership—an extraordinary resource for understanding Miami's urban development across three crucial decades.

Coconut Grove is among the oldest continuously inhabited parts of Miami, with Bahamian and African American communities settling there as early as the 19th century. Known for its distinctive tropical setting and cultural mix, it became part of the City of Miami in 1925. Silver Bluff, located just to the west, emerged as a suburban extension during the

early 20th century, characterized by modest single-family homes and a grid-style planning layout. Both areas evolved rapidly during the interwar years and again in the postwar boom, a transformation thoroughly documented in this atlas.

Sanborn Atlases and Their Use

Sanborn fire insurance maps were published to provide detailed building-level information for underwriters assessing urban fire risk. Used widely by insurance companies, urban planners, and engineers, they were updated by hand and often reflect granular changes in the built environment over time. Each volume includes color-coded keys for

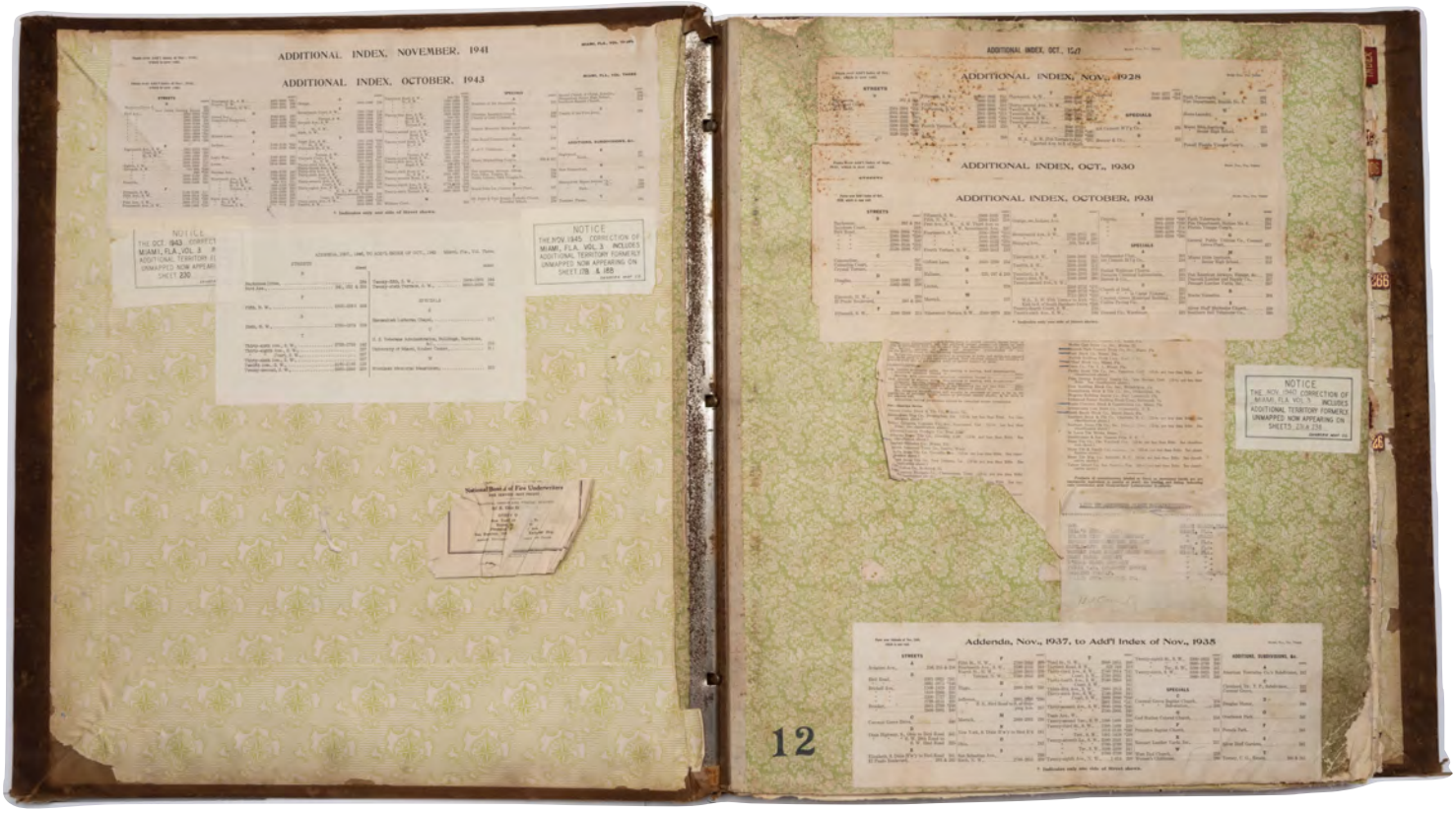
construction types (brick, wood, stone), building height, and use (residential, commercial, industrial), making them vital historical documents of urban form.

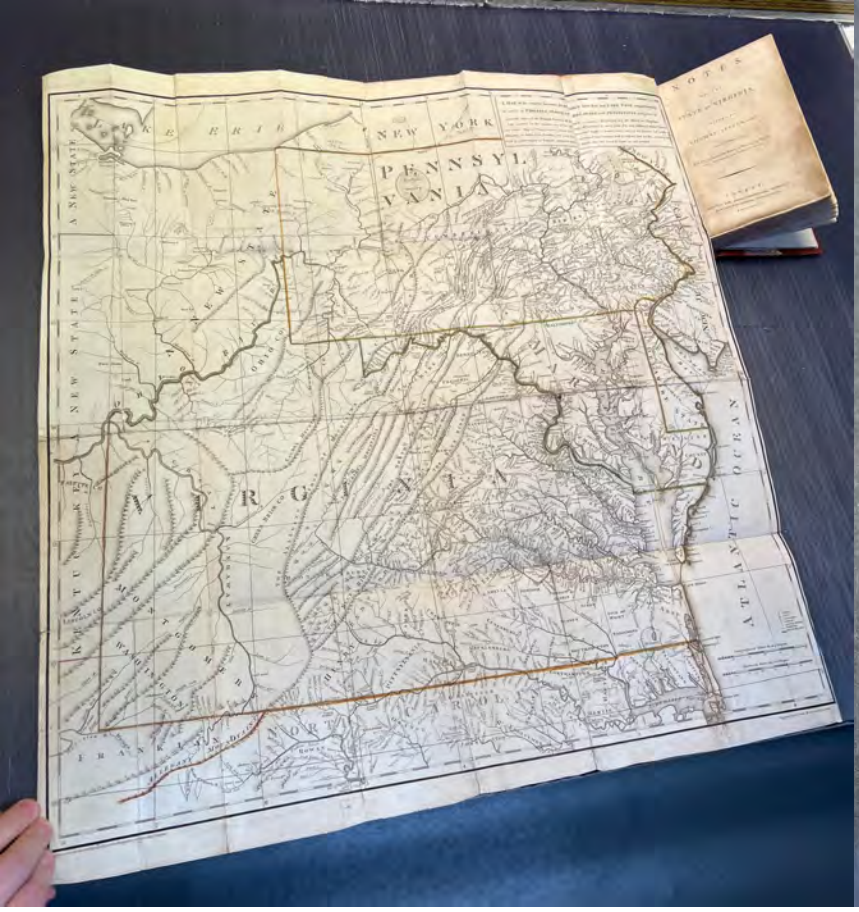
Rarity and Survival

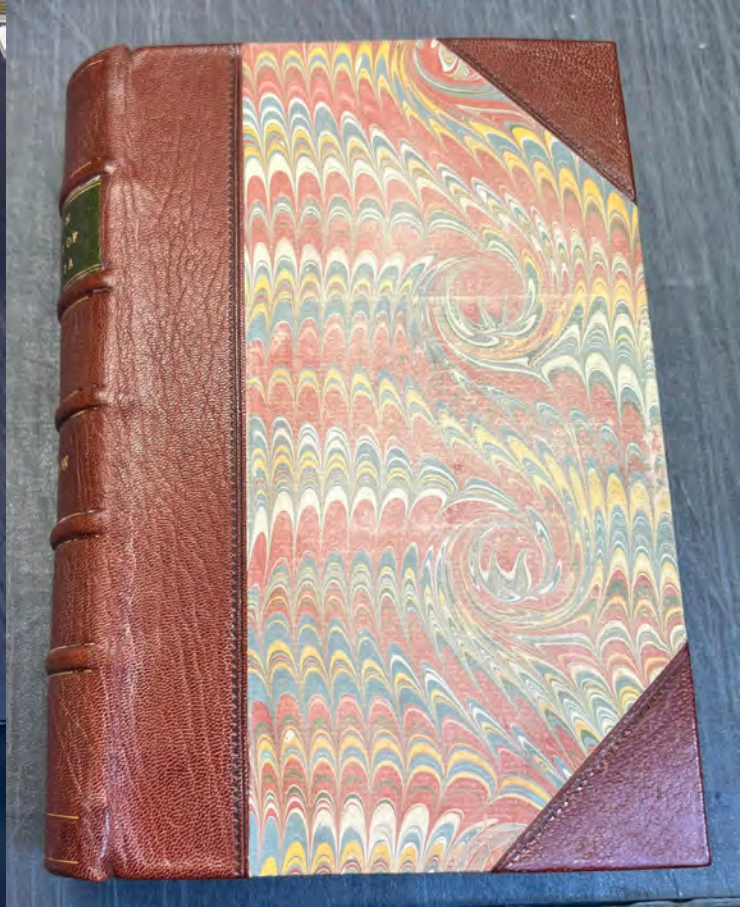
Sanborn atlases were printed in small quantities for commercial use and rarely intended for long-term preservation. Most were discarded or heavily damaged after falling out of use. As a result, complete volumes in strong condition—especially with revisions extending over multiple decades—are increasingly scarce. The Library of Congress and a handful of academic institutions preserve selected editions, but field copies like this one with original pasted revisions offer a rare glimpse into the day-to-day updating practices and local property histories of mid-century Miami.

Significance

This volume stands out for its unusually good condition and the density of updates, which make it an invaluable source for scholars of urban history, architecture, African American and Caribbean heritage in South Florida, and the layered geography of 20th-century American cities. It also holds strong appeal for collectors of fire insurance maps, Miami ephemera, and pre- and postwar city planning documents.







3. The only map attributed to Thomas Jefferson and the origin of Frankland!

Title: Notes on the State of Virginia..
Cartographers: John Stockdale, Joshua Fry, Samuel John Neele, and Thomas Jefferson
Place/Date: London, 1787
Dimensions: 23 x 23 inches (map size)

SOLD

Scarce First English Edition of Thomas Jefferson's Notes on Virginia, with a curious map of the contemporary American frontier.

A landmark map of the early American Republic, this is Thomas Jefferson's map of Virginia and surrounding states and territories. It is most famous for the presence of the ephemeral state of Frankland / Franklin, which appeared in the 1787 first English edition of Notes on the State of Virginia.

Covering from Lake Erie to North Carolina, the map covers Pennsylvania, Virginia, Maryland, and portions of other states, as well as most of the western frontier of the newly established United States of America. Waterways and mountains are noted in remarkable detail, including in the far-flung portions of the frontier, which also include Native American groups and settlements, trading posts, towns, mineral resources, forts, and other features.

Kentucky (spelled 'Kentuckey') is interestingly displayed as if a separate state here, though it in fact was still a part of Virginia at the time. The royal decree establishing Virginia did not delineate a western boundary, an ambiguity that was the impetus for the

Fry-Jefferson map (discussed below), but which also allowed Virginia to make expansive territorial claims (some other colonies/states similarly claimed territories in the new republic's far West, such as Massachusetts' Western Reserve in today's northeast Ohio). In 1784, Congress set the state's western boundary at the Ohio River, but the border south of the Ohio River was still uncertain. As governor of Virginia and afterwards, Jefferson successfully lobbied to have the border set at a line defined by a 1770 treaty between Britain and the Cherokees, extending beyond the Kanawha River (here as 'Great Kanhaway') to access mineral resources in the area and provide a buffer between American settlers and Native Americans.

Originally a single county of Virginia established in 1776, Kentucky was subdivided into three counties in 1780, with new counties being added successively afterwards. Momentum was clearly building towards statehood and the counties petitioned the Virginia General Assembly to separate and create a new state, but this was delayed by other events (such as the adoption of the U.S. Constitution, replacing the Articles of Confederation) until both Virginia (1789) and the U.S. Congress (1791) approved Kentucky's statehood.

The map contains many other curious elements, such as those indicating the roughness of the new country's terrain, the reason why most of its population continued to live near the Atlantic Coast. Aside from the imposing barrier of the Appalachian Mountains, these include a large 'Buffalo Swamp' in northern Pennsylvania, an even larger 'Great Swamp' in northeastern Pennsylvania, and a 'Dismal Swamp' spanning the border of Virginia and North Carolina.

Washington, D.C. is marked here in ink manuscript, near Georgetown ('George T.'). While the location of the nation's capital was not decided until 1790, in a compromise brokered by Jefferson along with James Madison and Alexander Hamilton, when Jefferson was creating this map there was already a lively debate on where to situate the nation's capital (originally Philadelphia and then, temporarily, New York City). After the 1790 Compromise, additional debate took place over the inclusion of Alexandria, Virginia, which was indeed a part of the federal district until 1846.

The future state of Ohio is simply noted as 'a new state,' and in fact, Jefferson, as chair of the Continental Congress's 1784 Committee for the Western Territory, envisaged three states emerging here (with the proposed names of Washington, Saratoga, and Metropotamia). This map was prepared before the establishment of the Northwest Territory by Congress in the Northwest Ordinance of July 1787. But Jefferson was well familiar with the region from his work on the aforementioned committee and other pursuits. He recognized the need to plan for the reality of increasing numbers of American frontier settlers pushing into new lands, including those nominally forbidden to them by existing treaties. In some examples of the map (such as that digitized by Yale's Beinecke Library), a potential boundary between these new states is traced northwards from the meeting point of the Ohio and Kanawha Rivers.

One particularly interesting feature in the land of 'new states' is the 'proposed canal' between the Cuyahoga River and the Big Beaver Creek in what became eastern Ohio. Jefferson and George Washington had considered the possibility of a canal between Lake Erie and the Ohio River as early as 1787, the year of this map's production, so the question was fresh in Jefferson's mind. However, the practical and financial difficulties of such a project delayed it for many years, and it ultimately followed a different route than that proposed here when constructed as the Ohio and Erie Canal, completed in 1832.

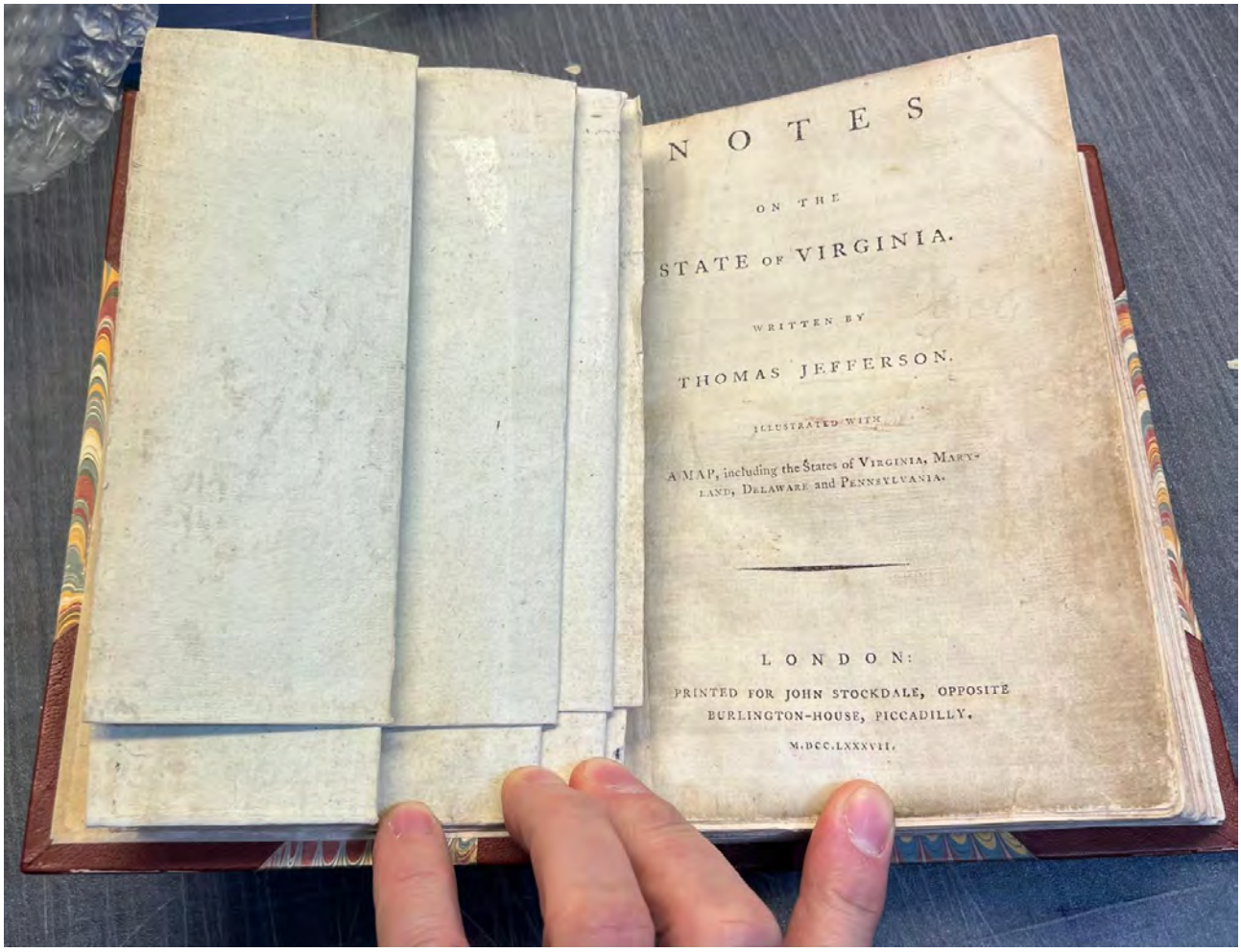
The State of Frankland / Franklin

Perhaps the most interesting and certainly the most recognizable feature of this map is the inclusion (seemingly the first on any map) of the state of Frankland at bottom-left, in what is now eastern Tennessee. The idea for this state dates to the early 1780s, and the effort was led by prominent frontier settlers and Revolutionary War veterans Arthur Campbell and John Sevier. Though Campbell and Sevier disagreed on the exact boundaries of the proposed state, both represented a strong sentiment among frontier settlers that they had a distinct identity from those residing east of the Appalachian Mountains and would be better off managing their own affairs. An opportunity presented itself in 1784, when North Carolina ceded its territory west of the mountains, known then as the 'Washington Territory,' to Congress to pay off its Revolutionary War debts (previously, North Carolina, like Virginia, theoretically claimed land westward all the way to the Mississippi River).

As Congress had neither the interest nor the means to govern the area, this arrangement left the ceded territory in a sort of administrative limbo, to the great annoyance of the frontiersmen who had several pressing issues to deal with, including potential conflicts with the nearby Cherokee. Therefore, initially three and eventually eight counties joined the self-declared state of Frankland, set up a capital at Jonesborough, and applied to Congress for admission to the Union. Campbell, initially the more active leader of the movement, imagined an expansive new state covering the entire American frontier, including portions of Virginia, future Kentucky, Georgia, and future Alabama. For his part, John Sevier, who had reservations about the whole enterprise, though supporting it in principle, served as the first governor of the 'state.'

Frankland immediately ran into problems, as the constitution that was drafted for the state failed to pass a referendum. Moreover, there was little enthusiasm for these actions, seen as frontier shenanigans, in the capitals of the extant states, which moved to legally bar any counties from seceding. Frontiersmen of the westernmost portion of Virginia (future Kentucky) were also uninterested, as they were already independently moving towards statehood, as discussed above. Nevertheless, when a delegation from Frankland petitioned Congress to join the Union in May 1785, they gained the support of seven states, short of the two-thirds needed for admission, but still a surprisingly good showing. Desperate for additional support, the leaders of Frankland changed the territory's name to 'Franklin' to gain the support of Benjamin Franklin, but this effort also failed. The state continued to operate independently for a time, effectively as a separate republic (as Vermont was at the time). Some courts and government offices were

established, and there was an intention to collect taxes at some future date. However, neither a flag nor a currency was ever adopted (frontiersmen being accustomed to bartering anyhow). The state did sign some treaties with neighboring Native American groups, mostly various branches of the Cherokee.



In 1787, North Carolina tried to forcibly reincorporate the territory, sending troops under Col. John Tipton and re-establishing its own administration. However, the Franklin courts and offices continued to exist alongside the North Carolina ones. In February 1788, matters came to a head when the North Carolina-appointed sheriff of Washington County seized several of Sevier's slaves as compensation for taxes he owed to North Carolina, keeping the slaves at the home of Col. Tipton. Both Sevier and Tipton called in reinforcements, and a brief skirmish ensued, resulting in three deaths and more injuries. Afterwards, Sevier, seemingly radicalized by the experience and concerned with continued fighting between frontiersmen and Cherokee, sought the help of Spain and even considered having the territory join the Spanish Empire. As a result, Sevier was arrested, but then forcibly freed by supporters who retreated to a rump holdout state of 'Lesser Franklin.' Finally, in February 1789, Sevier and his supporters surrendered to North Carolina authorities. North Carolina then returned the land to the federal government, when it became part of the Southwest Territory, and a comprehensive treaty was signed with the Cherokee. Some diehard supporters of Frankland/Franklin continued to defy outside authority for several years afterwards. Still, the issue was finally settled when

Tennessee joined the Union in 1796, with Sevier serving as its first governor and Tipton as a signer of the state's constitution, representing Washington County, epicenter of the hostilities of the late 1780s.

Production and Census

This map was prepared for Thomas Jefferson's Notes on the State of Virginia, the only full-length book by Jefferson to be published during his lifetime. The map is likewise the only map published by Jefferson, though he produced many others for his private use. Better known for his political and scientific pursuits, Jefferson was no amateur cartographer. His father, Peter Jefferson, was a surveyor and was partly responsible for the important Fry-Jefferson map of Virginia produced in the early 1750s. Thomas Jefferson inherited his father's surveying tools and knowledge, skills that were put to use on his own lands (including a survey for Monticello, which appears here near center) and in his legal practice in the years before the American Revolution, when he frequently handled land disputes. He briefly was the Surveyor of Albemarle County just prior to the Revolution, but did not produce any surveys of his own while in this position.

While Jefferson was serving as the governor of Virginia in 1779, he was asked by the French official François Barbé-Marbois (who had married the daughter of the governor of Pennsylvania and later served as French Ambassador to the U.S.) to respond to a series of questions about Virginia (similar requests were made to the governors of all the states). Jefferson's lengthy responses were then expanded further and others requested copies for their own edification, leading Jefferson to privately publish the Notes in Paris (where he was, by then, serving as the American ambassador) in 1785, sending a handful of copies across the Atlantic to his American compatriots (Madison, Adams, Monroe). Even greater interest in the work led to an attempted unauthorized French translation before Jefferson, with some reluctance, and some of his French associates proceeded with an authorized French translation and English edition, published in 1786 and 1787, respectively. Though he repeatedly insisted that his name not appear on it, this map was indeed compiled by Jefferson in Paris using what sources he could access, including a copy of the Fry-Jefferson map, with updated information (explained in a note below the title at top-right). Though not included in the earliest French printing, the map (first engraved by Guillaume Delahaye and printed in March 1787, after a mistake-ridden engraving by Samuel Neele was rejected by Jefferson) was included in later printings of the French edition and the first English edition.

The map is independently cataloged with thirteen institutions in the OCLC, while the first edition of the book in either English or French is somewhat more widely distributed. Its appearance on the private market presents a rare opportunity to own a critically important piece of early Americana, authored by one of the country's most influential founders.

4. With the proto-State of Franklin and the colony of New Iberia (Morgania)!

Title: The United States of North America: with the British Territories and Those of Spain.
Cartographer: William Faden
Place/Date: London, 1809
Dimensions: 63.5 x 53 cm (25 x 21 inches)

$ 6,500

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

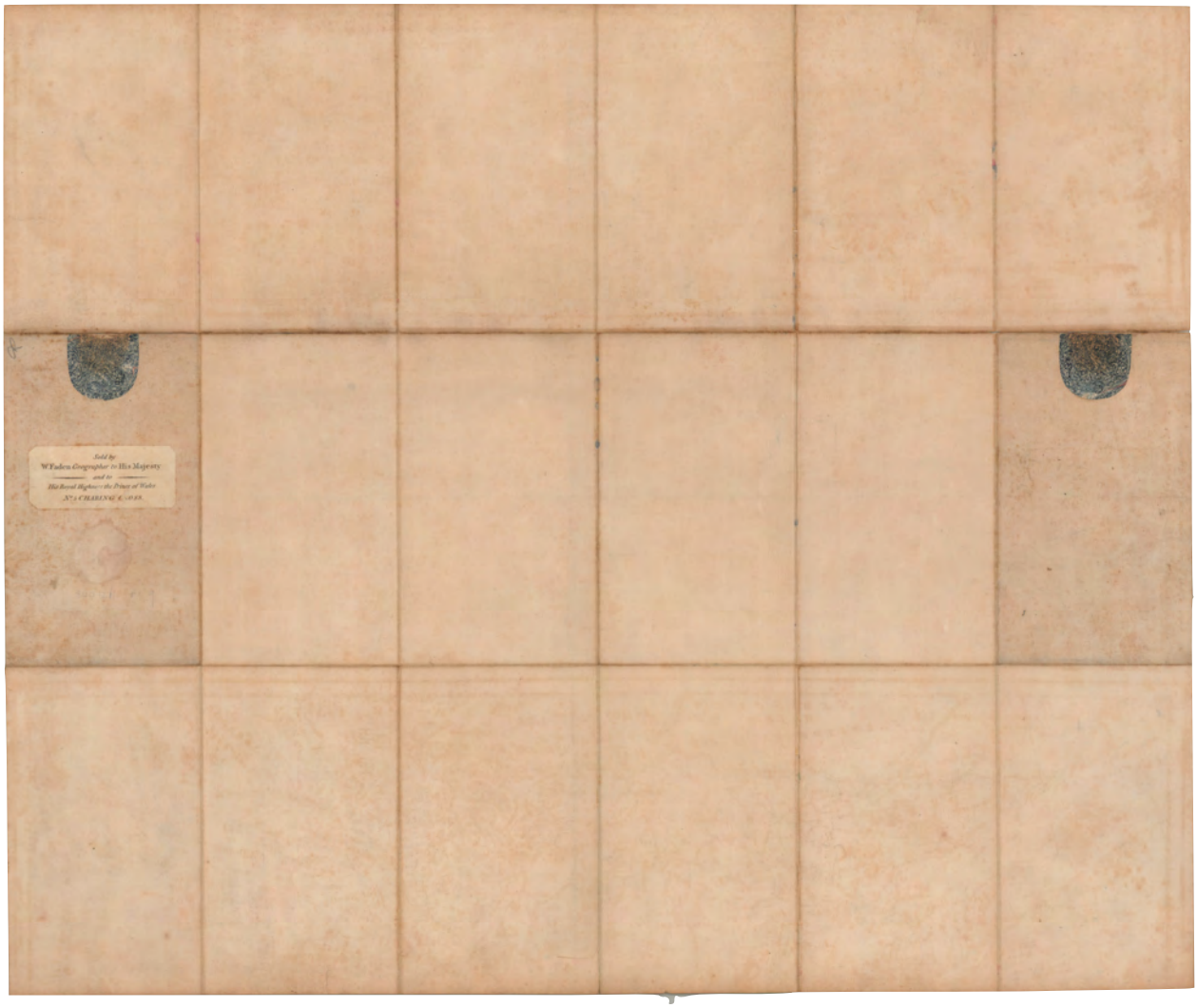
Franklinia was located in what is now eastern Tennessee. North Carolina offered it to the U.S. Congress as partial payment for its Revolutionary War debt. Franklinia was expected to become the 14th state, with its capital in Jonesborough, leading to the establishment of a provisional government in 1785. 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 "Tanessee 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.

5. A scarce 1926 Zionist statistical atlas of life in Palestine, published in Weimar Germany.

Title: [Data Visualization – Early Zionist Movement Atlas] Palästina-Wirtschafts-Atlas..
Cartographer: Davis Trietsch
Place/Date: Berlin, 1926
Dimensions: Folio. 50 x 38 cm (20 x 15 inches)

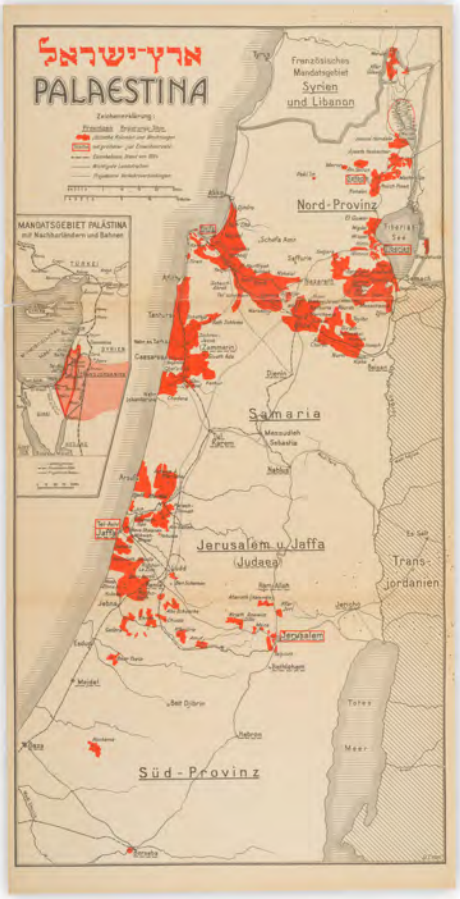
$ 8,500

The Zionist promotion of a Jewish return to Eretz Israel.

A rare and remarkable work, this is Davis Trietsch's Palästina-Wirtschafts-Atlas, published in Berlin in 1926. It provides statistics and information about the Jewish population of Palestine with the hope that it would encourage further Jewish emigration from German-speaking lands to Eretz Israel. Maps and charts abound, with information on the Jewish population in Palestine and beyond. Perhaps the most impressive of these is a large foldout map titled 'Die Jüdische Welt,' noting the distribution of the 26 million Jewish people throughout the world. True to its title, economic life in particular is emphasized, with charts on population, labor, employment in various industries, trade, investment, land ownership, grain production, and more.

Together, these data highlight the rapidly growing Jewish population of Palestine in the post-World War I period, when the British Mandate administration of the region

committed itself to supporting Zionism. They were also meant to persuade Jews in German-speaking lands that a decent life awaited them in Palestine.

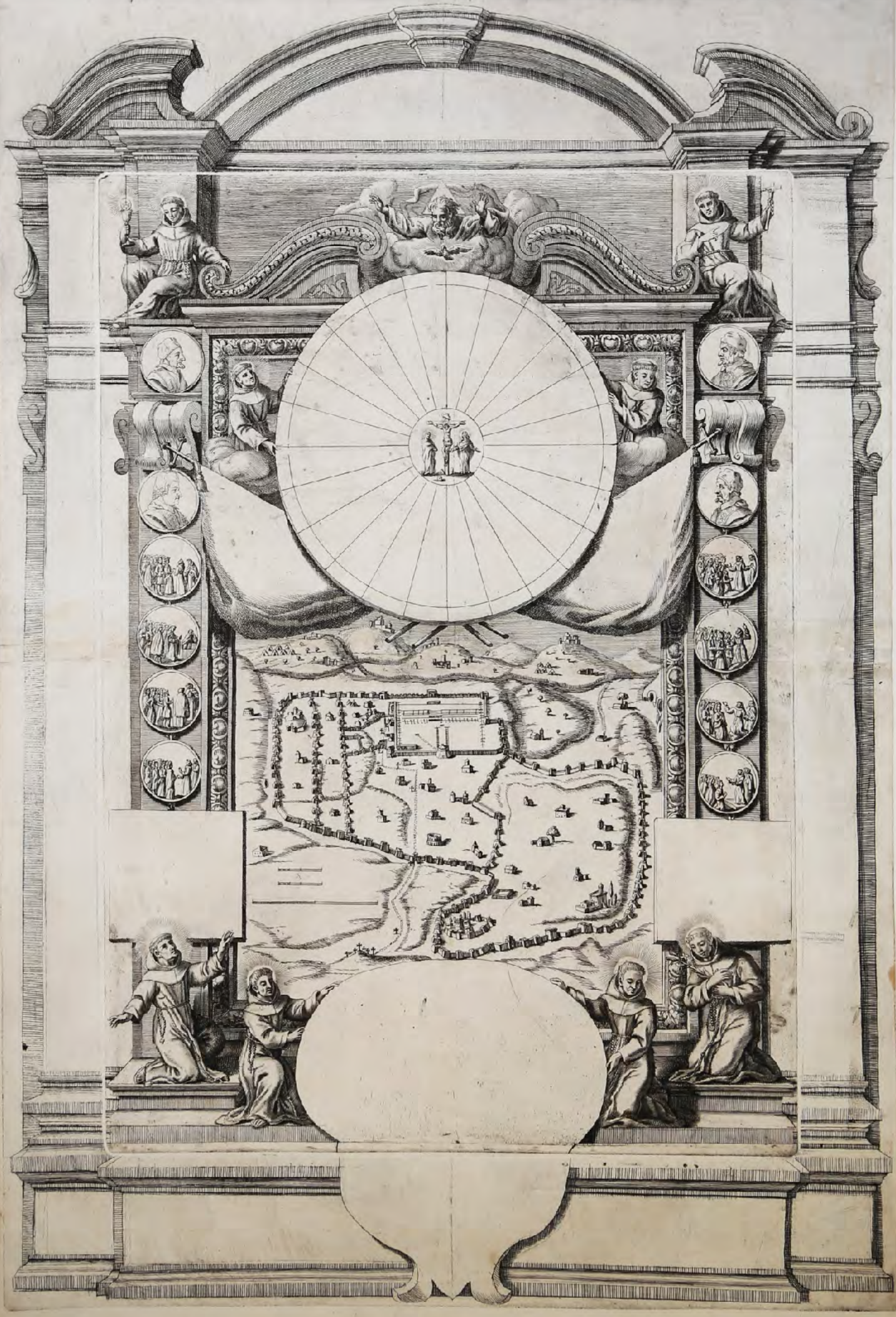


Census

This atlas (OCLC 1127394683, 976000885) was written by Davis Trietsch and published by Orient-Verlag in Berlin in 1926. It overlaps significantly with another work authored by Trietsch, also published by Orient-Verlag in Berlin in 1926, titled Atlas der Jüdischen Welt (OCLC 247065698). The two works were so closely related that the title page of the latter is included here. Regardless of title, the work is quite rare, only being held by New York University, the University of Illinois, the National Library of Israel, the Goethe-Universität Frankfurt am Main, and the Staats- und Universitätsbibliothek Hamburg. An additional copy is found in the David Rumsey Map Collection (#12136).

Cartographer

Davis Trietsch (January 4, 1870 – January 31, 1935) was a German-born Jewish writer, publisher, and intellectual who was a leading member of the Zionist movement in the early 20th century. An attendee at the First Zionist Congress in 1897, Trietsch was a self-described 'Zionist maximalist' who advocated immediate settlement throughout 'Greater Palestine,' focusing initially on Cyprus and then concentrating on Palestine. Having been born in Dresden, Trietsch traveled throughout Europe as a young man and lived in New York City for most of the 1890s before relocating to Berlin, where he co-founded the magazine Ost und West, the Jüdischer Verlag, and the organization Jüdische Orient-Kolonisations-Gesellschaft. Trietsch himself emigrated to Palestine in 1932 and died there a few years later.



6. An extremely rare 17th-century view of Jerusalem.

Title: Untitled [Gerusaleme]
Cartographer: Sebastian Münster
Place/Date: Unknown, 17th century

$ 2,200

Quite likely the only surviving example.

From time to time, we encounter works that, despite our best efforts, resist definitive identification. Such is the case with this fascinating 17th-century engraved view of Jerusalem. The sheet, which survives in excellent condition, appears to have been designed for inclusion in a larger publication. However, the absence of editorial data, institutional records, or market parallels makes it impossible to determine the intended work or its creator with certainty.

A somewhat schematic bird's-eye view of the fortified ancient city of Jerusalem dominates the center of the composition. Among the recognizable landmarks are the large enclosure of the Temple Mount (Haram al-Sharif) and the Roman amphitheater below it. Mount Zion, with the palaces of David and Solomon, appears as a small walled cluster near the bottom of the scene. Outside the city walls, crosses mark the site of Golgotha — locus of the Crucifixion.

Above the city view, virtually dominating the composition, is a large circular panel depicting the crucified Christ, flanked by the Virgin Mary and Mary Magdalene. Hovering above this scene, God the Father looks down with open hands, offering a gesture of blessing. The triangular halo symbolizes the Trinity, and his presence completes the Trinitarian theme, complemented by the dove of the Holy Spirit and the Son depicted in the panel below.

The entire composition is framed by an elaborate architectural border in the ornate Baroque style typical of the period. At the base, a large blank cartouche—meant to hold editorial information—is held by two monks. Above, two additional monks support the circular panel of Christ. While the monks serve as generic emblems of sacred authority and devotion, the frame's four corners include identifiable saints: at the top, St. Bernardino of Siena (left) and St. Francis of Assisi (right); at the bottom, St. Bonaventure (left) and St. Anthony of Padua (right), each flanking a second pair of empty cartouches intended for annotation.

Census

We have not been able to identify the publication for which this engraving was intended. Indeed, we do not even know if that publication ever came to fruition, or who was behind it. From our extensive descriptive and pictorial searches, we have found no parallels or bibliographic references, allowing us to conclude that this view is very rare.

7. Ottoman Hajj scroll with a personalized incantation.

Title: Untitled (Hijaz, 1829/30)
Cartographer: Muhammad ʿAbd al-Bari ibn Muhammad Amin
Place/Date: Hijaz, 1830
Dimensions: 19.5 x 80 cm (8 x 31.5 inches)

$ 6,500

A stunning manuscript depiction of the Holy Cities of Islam.

This is an Ottoman-era Islamic pilgrimage or hajj scroll, which, based on the inscriptions, dates to July 1829. It is a manuscript illustration depicting the Muslim pilgrimage route in Western Arabia, specifically the holy sites in Mecca and Medina. The composition is rendered in a stylized, bird's-eye view format that is typical of Ottoman religious cartography.

Among its key pictorial features is the Kaaba, located at the very top of the scroll. This is the sacred, cube-shaped structure at the center of the Masjid al-Haram in Mecca. The Kaaba is surrounded by a colonnaded courtyard with minarets, domes, and is fronted by the Maqam Ibrahim (Station of Abraham), a small, glass-and-gold structure.

Moving down the scroll, the imagery includes a number of ritual stations associated with the Hajj, mostly depicted in the form of brightly colored tents and stands. While the tents are likely representations of the Mina, Muzdalifah, and Arafat stations, where various rites of the Hajj are performed, the stone pillars serve as a tangible representation of the devil. They constitute an essential part of the hajj ritual, in which pilgrims chase away evil by stoning the pillars. The dangling red shapes may well constitute the stacks of stones gathered for the pilgrims in advance.

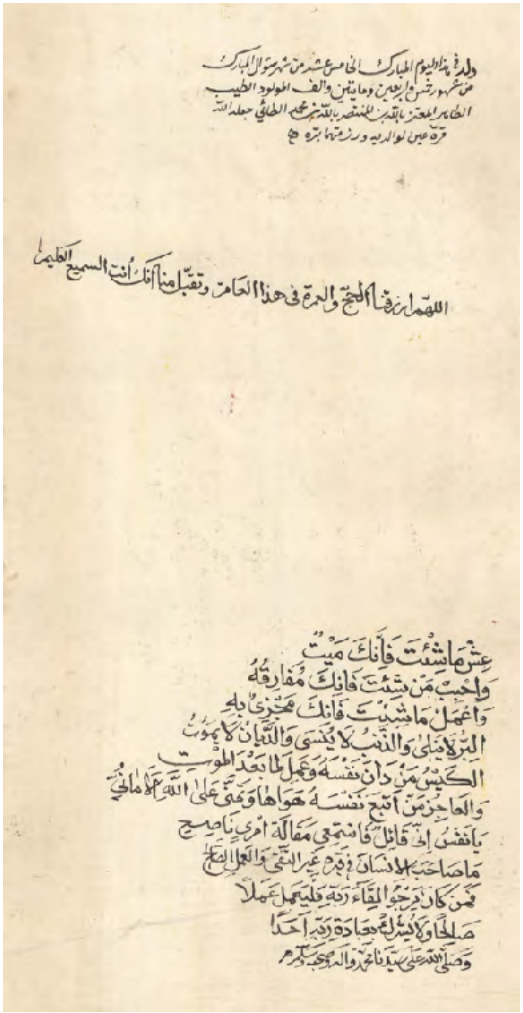
Near the bottom of the scroll, in the fourth panel from the top, the large complex represents the Prophet's Mosque (Al-Masjid an-Nabawi) in Madinah, identifiable by its characteristic green dome, which is where the tomb of the Prophet Muhammad is located. Adjacent buildings and minarets signify other important religious and historical sites within Madinah.

The entire pictorial composition consists of five panels, which are framed by elaborate Arabic calligraphy that surrounds the whole piece. Other than a few labels for sacred locations (e.g., الكعبة [al-Ka'bah]; زمزم [Well of Zamzam]; مقام إبراهيم [Maqām Ibrāhīm]; and المسجد النبوي [al-Masjid al-Nabawī]), these are all carefully selected Qur'anic verses, meant to contextualize the imagery for Muslims.

A complete translation of the text is provided below, but to illustrate the contextualizing trend, it is worth noting that one of the most prominent verses is from Sura al-Imran (3:97), which addresses the obligation for Muslims to participate in the Hajj. Interspersed within the calligraphic border, we also find four directional markers, similar in style to European compass roses. Such markers are relatively typical in Islamic manuscript maps and usually serve to align the view with the correct qibla, the direction of prayer.

Translation of the calligraphy

Front (Ornamented Page)
بسم الله الرحمن الرحيم
In the Name of Allah, the Most Compassionate, Most Merciful.
قُل إنَّ الحقَّ من ربكم
Say, "Indeed, the Truth is from your Lord."
فَاتَّبِعُوا أَثَرَ إبراهيمَ حَنِيفاً
So follow the example of Abraham the Upright,
ما كان من المشركين
who was not of those who associate partners with God.
أولَ بيتٍ وُضِعَ للناسِ
The first House [of worship] established for humankind
للهُ،
is that at Bakkah,
مَبارَكٌ وَهُدىً للعالَمينَ
a blessed sanctuary and guidance for all people.
فيه آياتٌ بَيناتٌ ومَقامُ إبراهيمَ
In it are clear signs and the Station of Abraham.
مَن دَخَلَهُ كان آمِنًا
Whoever enters it is safe.
وَأُمرتم بالحَجِّ إليهِ
And pilgrimage to this House is an obligation by Allah upon those who are able.
مَن كَفَرَ فَإِنَّ اللهَ غَنِيٌّ عَنهُ
And whoever disbelieves, then surely Allah is Free of need of all creation.
(Qur'an 3:95–97)
إِنَّا فَتَحْنَا لَكَ فَتحًا مُبِينًا



Indeed, We have granted you a clear victory,
لِيَغفِرَ لَكَ اللهُ مَا تَقَدَّمَ مِن ذَنبِكَ وما تَأَخَّرَ
so that Allah may forgive you your past and future sins,
وَيُتِمَّ نِعمَتَهُ عَلَيكَ وَيَهديكَ صِرَاطًا مُستَقيمًا
and perfect His favor upon you, and guide you to the Straight Path,
وَيَنصُرَكَ نَصْرًا عَزيزًا
and grant you mighty assistance.
(Qur'an 48:1–3)
كَتَبَهُ وعَلَّقَهُ المسكينُ محمدُ عبد الباري بن محمد أمين، خادمُ العلمِ بالمسجد النبويِّ
It was scribed and finely composed by the humble Muhammad ʿAbd al-Bari ibn Muhammad Amin, servant of knowledge at the Prophet's Mosque.

Verso

While the front contains much of the calligraphy, most of this is formal incantation rooted in the Quran. The verso text is in many ways more interesting, as it provides personal details and aspirations that transform this formulaic map into something more intimate and human. In addition to giving a birth date for the scroll's recipient - July 25, 1829 - the dedicatory text also establishes that this scroll was most likely commissioned during the Hajj of 1830. As the Islamic calendar follows a lunar year, dates shift in relation to the Gregorian calendar. In 1829, the Islamic year 1245 AH began on July 3. The subsequent month of Dhu al-Hijjah, during which the hajj pilgrimage takes place, would not commence until May 24, 1830. It is thus likely that this scroll was made for the newborn during the hajj of that year.

The verso text can essentially be divided into three distinct sections: a historical date and birth notice, identifying not only the recipient but also the spiritual motivation behind the scroll's creation; a supplication for the Hajj and Umrah (minor pilgrimage); and, last but not least, a devotional poem. All three have been translated below:

Historical Date & Birth Notice

"On the fifteenth day of the Blessed Month (Safar), in the year 1245 AH, a noble and pure newborn was delivered: al-Muʿizz, son of al-Muntasir bi-Llāh, son of Muhammad al-Taʾī. May Allah make him a delight to his parents and bless him with piety."

Supplication for hajj and umrah

"O Allah, grant us the opportunity to perform Hajj and ʿUmrah this year, and accept them from us—indeed, You are the All-Hearing, the All-Knowing."

Devotional Poem

You are the refuge of lost hearts,
The sanctuary of the poor and broken,
The goal of yearning travellers.

Here I stand—my soul and body—at Your door:
If You turn me away, to whom shall I turn?
If You reject me, where shall I go?

So I beseech You by Your mercy and bounty,
Accept me,
And enroll me among Your nearest servants.

May Allah's blessings and peace be upon
Muhammad,
the best of all creation,
and upon his pure family and companions.

Census

Hajj scrolls exist in a broad variety, dating across a range of centuries, and making their sub-classification somewhat arbitrary. Scrolls such as these were produced throughout the Islamic world, particularly in the Ottoman Middle East and North Africa. They were a common commodity sold to pilgrims during the Hajj, and thus, a considerable industry also existed in the Ottoman Hijaz. As Neatline's example reveals, these scrolls, although hand-painted, often had a highly decorative yet generic front and could then be personalized on the verso. Much as is the case here. Their nature as hand-drawn and subsequently personalized makes most such scrolls unique. In addition to the Hajj itself, our scroll was associated with the birth of a child, who would have otherwise remained historically obscure. As a consequence of the way these scrolls were made and distributed - and augmented by the fact that artisans in the Islamic world rarely are recognized by name - finding two identical hajj scrolls is quite rare.

While our scroll has no exact parallels, notable institutional and private collections of Islamic art hold similar documents. These include the private Khalili Collection of Hajj and the Arts of Pilgrimage, an extensive collection with more than 5,000 items related to the Hajj; the Museum of Islamic Art in Doha, which holds and displays a number of pilgrimage scrolls; and The British Museum, which also has an extensive collection of Islamic objects related to Islamic pilgrimage. Finally, a hajj certificate from around the same period as our scroll (19th century) is held by The British Library (OCLC 499857217).

8. Portable Precision: Islamic Sundial, Compass & Qibla Finder.

Title: Untitled
Cartographer: Anonymous
Place/Date: Persia, 19th century
Dimensions: 10.5 x 16 cm (4 x 6.3 inches)

$ 1,200

An Islamic scientific instrument for orienting body and soul.

This combined Qibla finder, compass, and sundial, made in 19th-century Persia, was a sophisticated multifunctional instrument used by Muslims to determine the direction of prayer (qibla), as well as to tell time during daylight hours. Designed for orientation, instruments such as these were finely made, reflecting the high value placed on astronomy and religious observance in Islamic culture.

The device is typically a two-faced box. On one side is a horizontal sundial, often with a folding gnomon (a triangular blade or rod) that casts a shadow on engraved hour lines to indicate the local solar time. The gnomon must be positioned perpendicular to the dial face and aligned according to the user's latitude for accurate readings. Surrounding or integrated with the sundial is a magnetic compass, usually set in a recessed circular

cavity. The compass needle points north, enabling the user to orient the sundial and, more importantly, to establish geographic direction. The verso contains a grid-like arrangement known as a Qibla table. This displays the correct angle to Mecca from various cities or regions. Each diamond includes the name of a city along with a numerical value, usually an azimuth angle, measured clockwise from true north.

To use the device, one would begin by placing it on a level surface and allowing the magnetic compass to settle. The box is then rotated until the needle aligns with the north marking on the compass rose. Once oriented, the sundial can be read to tell the approximate local time based on the sun's shadow. Concurrently, the user refers to the Qibla diagram to establish the direction of Mecca, adjusting their orientation accordingly for prayer. Such instruments were portable, elegant, and symbolically important. They served not only practical purposes but also demonstrated the fusion of religious devotion and scientific inquiry prevalent in early modern Islamic societies.

9. Piranesi's famous view of the Pantheon.

Title: Veduta del Pantheon d'Agrippa
Cartographer: Giovanni Battista Piranesi
Place/Date: Rome, c. 1761
Dimensions: 76 x 54 cm (29.9 × 21.3 in)

$ 4,500

In the rare FIRST STATE.

Veduta del Pantheon d'Agrippa is a large-format burin-etching by Giovanni Battista Piranesi, executed around 1761 and published in his renowned series "Vedute di Roma" (Views of Rome). The print depicts the Pantheon, one of the most iconic architectural monuments of ancient Rome, with a remarkable balance of architectural accuracy, dramatic perspective, and Baroque theatricality. This impression belongs to **the first state of five**, as catalogued by Arthur M. Hind in his critical 1922 study. The plate bears the early imprint indicating it was sold directly by the artist from his residence at Palazzo Tomati on Strada Felice in Rome.

The engraving shows the Pantheon as viewed from Piazza della Rotonda. Piranesi captures the monument's massive portico, Corinthian columns, and inscribed frieze

(M·AGRIPPA·L·F·COS·TERTIVM·FECIT), leading into the rotunda beneath the vast dome. The space in front of the structure is populated with lively genre scenes—figures of merchants, travelers, beggars, and carriages—that animate the setting and ground the ancient architecture in contemporary Roman life. Piranesi's play of light and shadow heightens the dramatic impact of the print, with deep contrasts emphasizing the monumental solidity of the structure. The fine hatching and meticulous burin work convey the texture of weathered stone and architectural detail with exceptional clarity.

Historical Context

Although the Pantheon had been depicted in earlier guidebooks and engravings, Piranesi's treatment elevates the subject to a monumental vision of the Roman past. Created during the height of the Grand Tour, the engraving served both as an educational artifact and a luxury collectible for aristocratic travellers and antiquarians.
The plate was included in successive editions of the Vedute di Roma, a body of work that became foundational to the modern image of classical Rome. Later impressions, including posthumous ones issued in Paris and by the Calcografia Nazionale, differ notably in quality from this first Roman edition. The original plate survives today in the holdings of the Istituto Centrale per la Grafica, Rome.

Giovanni Battista Piranesi (1720–1778)

Piranesi was one of the most influential Italian artists and printmakers of the 18th century, known for his architectural fantasies, archaeological reconstructions, and monumental engravings of ancient and modern Rome. Born in Mogliano Veneto, near Venice, he trained in architecture and engraving before moving to Rome in the early 1740s. In Rome, Piranesi developed a passionate interest in the ruins of antiquity, which he believed demonstrated the grandeur and technical superiority of Roman architecture over Greek models. His prints are distinguished by masterful use of perspective and light, highly detailed renderings of architectural surfaces; and not least, a unique blend of scholarship and imagination.

Following his death in 1778, his son Francesco Piranesi continued to publish and disseminate his father's work. Today, Piranesi is celebrated as a foundational figure in the visual culture of architecture and antiquity.

10. Coronelli's Paired Celestial Planispheres.

Title: Planisfero Meridionale, Corretto, et Accresciuto di Molte Stelle & Planisfero Settentrionale, Corretto, et Accresciuto di Molte Stelle
Cartographer: Vincenzo Maria Coronelli
Place/Date: Venice, 1691

$ 4,500

A whole new take on the heavens - in stunning color.

Vincenzo Maria Coronelli's famous multi-volume atlas, the Atlante Veneto, opens with two these two large circular star charts. On both charts, the stars are rendered using an azimuthal polar projection, indicating that the hemispheres are centered on the celestial North and South Poles, respectively. By depicting the heavens in this manner, the celestial equator appears as an inner concentric circle, while the horizon circles indicate declination bands from 16° to 66°. A horizontal banner across the top of each chart bears the titles in Italian. In the upper left corner, a dedicatory cartouche reads "Al Serenissima Repubblica di Venetia," and across from that, we find the coat-of-arms of the Venetian Republic (i.e., the winged lion of Saint Mark). A second inscription along the bottom of each chart credits Coronelli - the Cosmografo della Serenissima Republica di Venetia - as the author. It also notes that the charts were prepared by the Accademia Cosmografica degli Argonauti and calculated for the epoch 1700.

Each hemisphere is flanked by vertical panels respectively listing and positioning the Stelle dell'Emisfero Meridionale (Stars of the Southern Hemisphere) and Stelle dell'Emisfero Settentrionale (Stars of the Northern Hemisphere). In the lower-left quadrant of each chart, a six-tier legend correlates dot size to star magnitude. Baroque scrollwork and architectural piers frame the hemispheres themselves. This symmetrical ornamentation visually unifies these charts as a pair, but we shall return to this later.

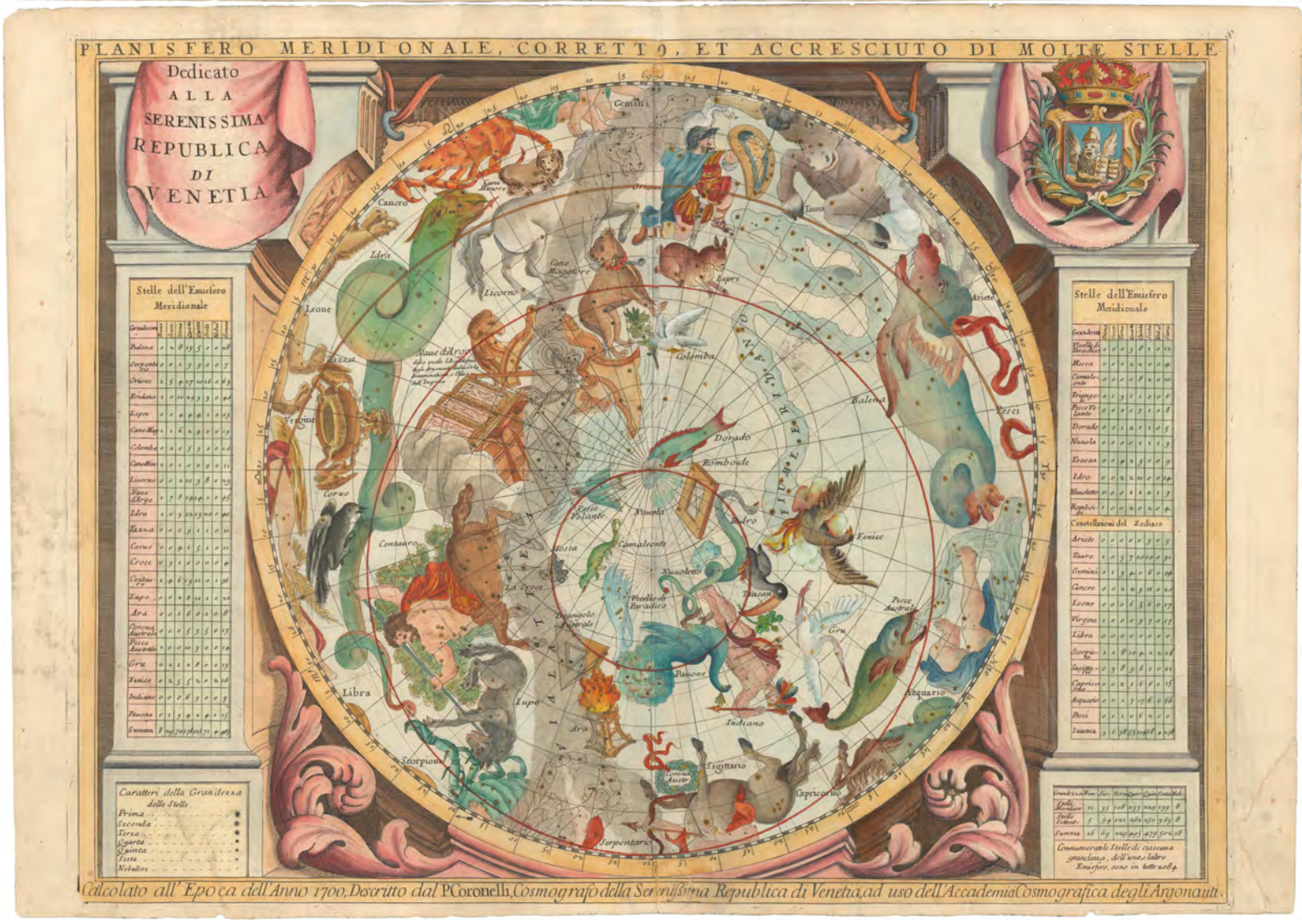
Constellations: Classical vs. Modern

Coronelli includes all 48 Ptolemaic constellations visible in each hemisphere: for example, Ursa Major, Andromeda, and most of our zodiac in the north; and Centaurus and Hydra in the south. Notably, Coronelli depicts the new southern constellations introduced by Pieter Dircksz Keyser and Frederick de Houtman in 1596. Many of these are directly inspired by the discovery of the New World (e.g. the Toucan, Indiano, Columba, and Rhombus/ Reticulum). A key inclusion on the southern hemisphere is the maritime constellation Naue d'Argo, after which Coronelli's academy was named. This connection is noted by the image of the ship.

For the star positions and their magnitudes, Coronelli drew on a variety of sources, including Johann Bayer's Uranometria (1603), Johannes Hevelius's Firmamentum Sobiescianum (1690), and Edmond Halley's catalogue of southern stars observed at Saint Helena (1678–79). Despite compiling these charts in the 1680s, Coronelli corrected for precession to the 1700 epoch, and cross-checked discrepancies among

PLANISFERO SETTENTRIONALE, CORRETTO, ET ACCRESCIUTO DI MOLTE STELLE

PLANISFERO MERIDIONALE, CORRETTO, ET ACCRESCIUTO DI MOLTE STELLE

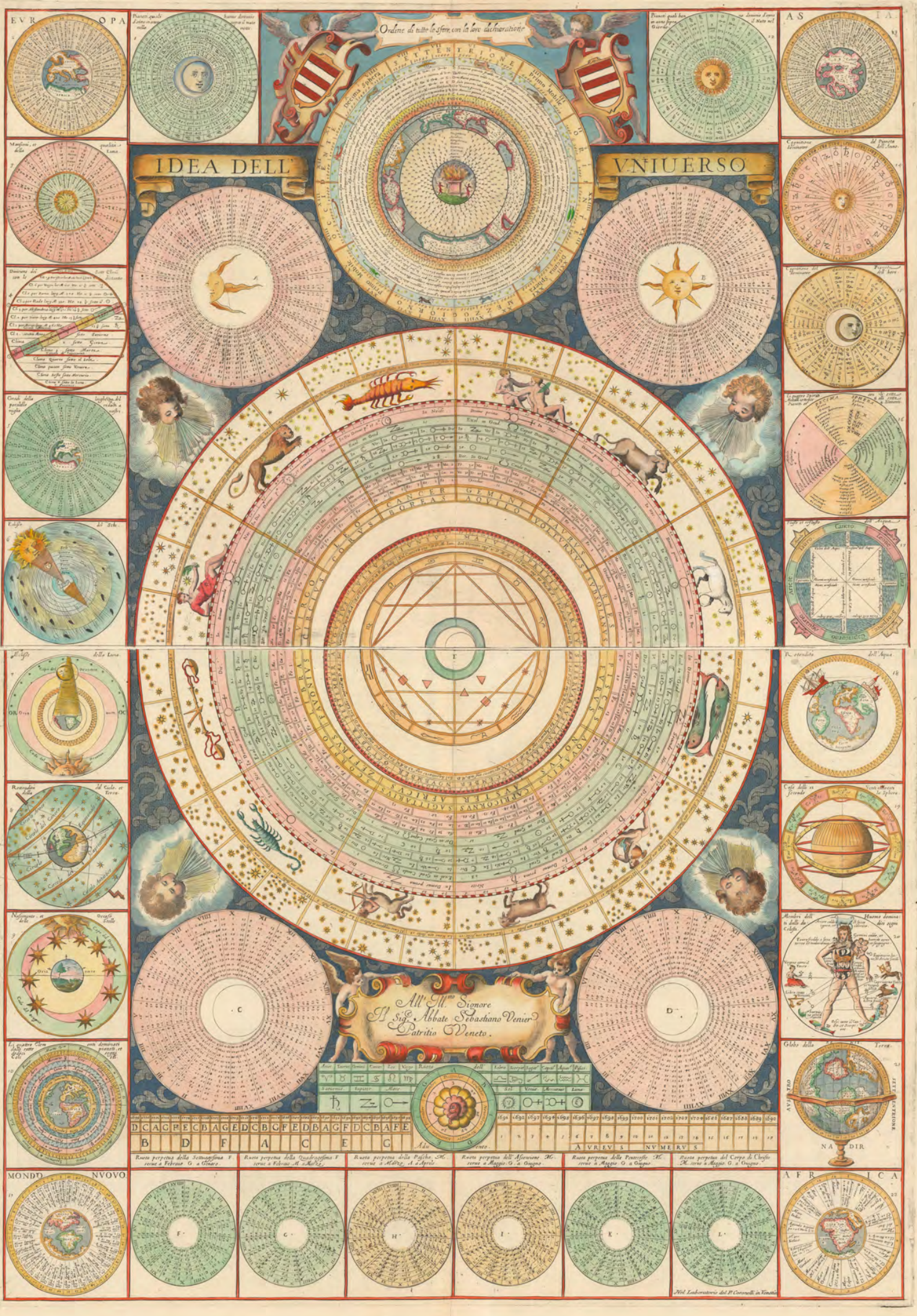


the listed authorities. To maintain visual clarity, Coronelli deliberately omits right-ascension and declination lines on the star field itself, relying instead on the implied polar grid of concentric equator and ecliptic circles.

Coronelli's workshop employed precise line engraving, with fine hatching to denote the Milky Way and stippling for dense star fields. The lettering is clear and legible, featuring constellation names in Latin and Italian. Dot sizes accurately reflect relative magnitudes, and the marginal tables provide quantitative scales for navigational use. Issued by the newly founded Accademia Cosmografica degli Argonauti, these planispheres served both academic and navigational communities, used for lunar-distance calculations, star-sighting navigation, and scholarly presentations in learned societies.
While each chart stands independently, their mirrored layout, identical decorative frames, and shared cartographic conventions affirm their design as a unified pair. The northern planisphere emphasizes classical Greco-Roman constellations, while the southern introduces newer figures reflecting Portuguese and Dutch exploratory astronomy. Together, they provide a complete celestial reference that combines accuracy with the elegance of the Italian Baroque.

Census

The charts were published in Coronelli's iconic atlas, the Atlante Veneto (1691). This monumental work combined terrestrial, maritime, and celestial charts and was published under the patronage of the Venetian Senate. Coronelli's earlier commission in Paris (1681–1683) to construct globes for Louis XIV had granted him access to French cartographic data via Jean-Baptiste Nolin. This collaboration enriched his knowledge of southern skies, supplementing Dutch and German sources and enabling him to produce these decisive celestial representations.


IDEA DELL' VNIVERSO
Ordine di tutte le Sfere con la loro declinatione
All'Ill.mo Signore
Il Sig.r Abbate Sebastiano Venier
Patritio Veneto.
EVROPA
ASIA
AFRICA
MONDO NVOVO

11. Coronelli's spectacular schematization of the Universe.

Title: Idea dell'Universo
Cartographer: Vincenzo Maria Coronelli
Place/Date: Venice, 1691

$ 4,800

Printed across two sheets and adorned with gorgeous color.

Vincenzo Coronelli's "Idea dell'Universo" is a fine Baroque Cosmographia produced at the dawn of the Enlightenment. This stunning cosmological chart was printed across two folio sheets in the first volume of Coronelli's iconic atlas, the Atlante Veneto (1691). The composite engraving features a large central diagram accompanied by numerous subsidiary figures, graphs, and tables. The two-sheet format allowed Coronelli to pack in an enormous amount of detail, much of which is described in engraved captions in Italian.

At the very top are two ornate title banners reading "Idea dell'" and "Universo" flanking a large circular diagram labelled "Ordine di tutte le sfere, con la loro dichiaratione" on a banner carried by putti. This is a traditional Ptolemaic nested-sphere diagram: a schematic cosmological model that represents the universe as a series of concentric spheres, each enclosing the next, usually with Earth at the center. In this case, however, the innermost circle is Hell itself, complete with devils and subdivided into ten circles (Limbo, Purgatory, etc.). Only in the subsequent circle do we find our earthly domain, which Coronelli has depicted cartographically in four continental quadrants. The outermost ring (Decima Sfera Primo Mobile) is segmented into 24 hours, which are then subdivided into the 36,000 parts, or "Great Year" cycle, required for all the planets to return to their zodiacal starting positions. The inclusion of this universal calendar reveals that some of the latest astronomical observations and hypotheses informed this chart.

Below the nested sphere sits a vast astrological planisphere, constituting the central motif. This is a large astrological chart containing vignettes of the zodiac, planetary orbit data, and a wealth of annotations in concentric rings of tables and texts. The central diagram is surrounded by four circular calendrical tables showing solar phases at the top and lunar phases at the bottom, and tabulating the times of sunrise, midday, new moon, and full moon. Along the bottom, inset lettered panels and tables are arranged, and above them, a central cartouche dedicates the chart to Coronelli's patron, Sebastian Venier.
In the spaces between the central diagrams, we find customary wind-heads: personifications of the four cardinal winds. These are purely ornamental, meant only to enhance the chart's visual impact. A border of smaller diagrams encloses the entire composition. In unison, these elements form a comprehensive visual compendium of the latest astronomical and cosmological knowledge.

A border of tables and diagrams

The central planispheres are framed by an outer border comprised of 28 small circular diagrams, each of which relays specific information. Coronelli's annotations inform viewers about the nature of each diagram, identifying, among others, the mechanics of

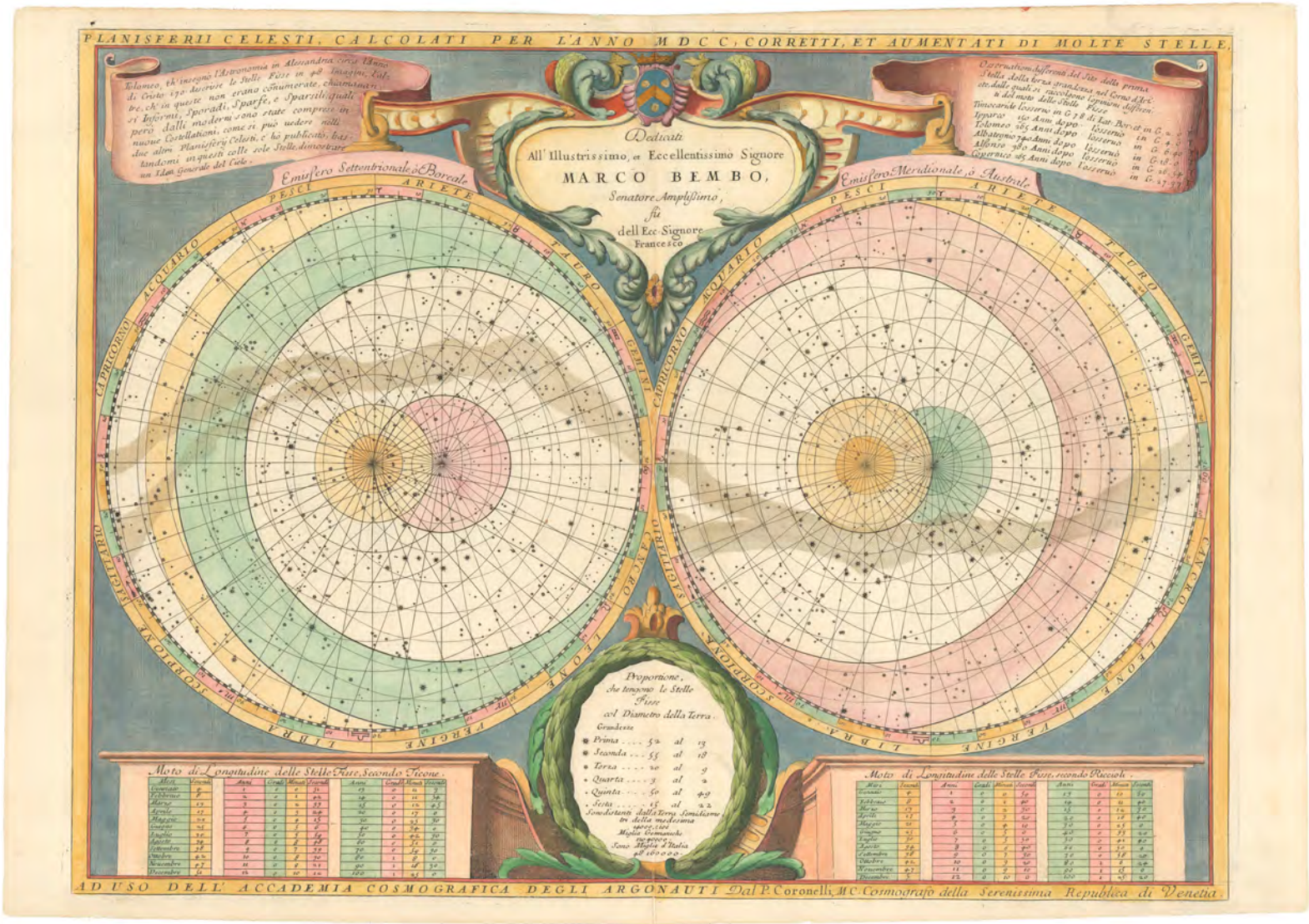
solar and lunar eclipses, astrological aspect grids, and perpetual calendar tables. For those interested in Coronelli as a cartographer, 10 terrestrial maps—showing the world in both hemispheres and continents—have been integrated into these framing diagrams. Also present is a Zodiac Man chart, depicting which body parts are ruled by which zodiac signs, as well as related medical-astrological tables. In sum, the diagrammatic border combines star charts, eclipse diagrams, miniature world maps, zodiacal and calendrical wheels, and astrological and magical charts to provide cosmographic references for the central planispheres.

Context is Everything

In the Idea dell'Universo, Coronelli explicitly engages the major cosmological models of his day by emphasizing a Ptolemaic (Earth-centered) system, as seen in the nested sphere with Hell at its center. The adjacent text labels it as the "ordering of all the spheres", which is meant in the Aristotelian sense. Applying the view of the ancients stands in stark contrast to other celestial charts in the same atlas, which present the rival—and more modern—Copernican and Tychonic models (after Tycho Brahe). In the Copernican system, planets orbit a central Sun. In contrast, the Tychonic scheme employs a geocentric model in which the Sun orbits a fixed central Earth, with the other planets orbiting the Sun.

The inclusion of complex cosmological charts in the first volume of the Atlante Veneto reflects a 17th-century trend toward encyclopaedic atlases. However, juxtaposing the contrasting cosmographic systems also served to demonstrate how informed Coronelli and his argonauts were. Thus, while the formal aim may have been to present a comprehensive and authoritative view of the cosmos, Coronelli also used celestial charts to address the competing cosmological opinions of his day. The Idea dell'Universo embodies this goal by visualizing both traditional and recent astronomical concepts side by side. It assembles classical Ptolemaic astronomy, Renaissance astrology and calendrics, and the latest scholarship (e.g. recognition of the Great Year) into a single large illustration. The presence of explicitly Catholic elements, such as the portrayal of Hell and Purgatory, underscores the Counter-Reformation context in which Coronelli worked.

The "Idea dell'Universo" chart is a complex schematic visualization that merges scientific data with astrological lore and religious symbolism, embodying the early Enlightenment's quest for scientific truth.



12. Coronelli's schematic representation of the heavens on a single sheet.

Title: Planisferii Celesti, Calcolati per l'anno MDCC, Corretti, et Aumentati di Molte Stelle
Cartographer: Vincenzo Maria Coronelli
Place/Date: Venice, 1691

$ 1,600

A testament to Coronelli's genius as a celestial mapmaker.

This is Vincenzo Maria Coronelli's Planisferii Celesti, a schematic representation of the heavens depicted as a double-hemisphere and designed as a complete astronomical atlas on a single sheet. Rather than pictorial ornamentation, the hemispherical circles are surrounded by inscribed scrolls, panels with astronomical data, and two stunning central cartouches. The large central cartouche above the hemispheres bears Coronelli's dedication of this chart to Venetian senator Marco Bembo, and is crowned by the Argonauts' academy star-studded shield.

Flanking the dedicatory cartouche on either side, inscribed scrolls summarize the history of celestial mapping from Ptolemy onward (left) and provide the ecliptic longitudes of a bright Aries star (right), as well as the differences in perception between "Tychean" (after renowned Danish astronomer Tycho Brahe) and "Copernican" paradigms. Below the

hemispheres, two tables list precession values at regular intervals, as set by astronomers Tycho Brahe (left) and Giovanni Battista Riccioli (right). This sober layout, with formal borders and inscriptions but no constellation artwork, deliberately prioritizes information over decoration.

Projection, Precession, and Positioning

The sky is charted in a standard azimuthal or polar projection for each of the two hemispheres, with concentric rings marking the key circles, such as the celestial equator, tropics, or ecliptic. Importantly, the chart is explicitly calculated for the year 1700 (MDCC), as indicated by the title inscription along the top of the sheet. Coronelli demonstrates the shift from an earlier epoch to 1700 by tracking the longitude of a 3rd-magnitude star on Aries' horn (upper-right scroll). Similarly, the precession tables in the lower cartouches show how to adjust older star positions to the new epoch. In essence, this meant that the stellar positions plotted on the hemispheres corresponded to future coordinates, appropriate for the year 1700. Applying the precessional correction in advance cemented Coronelli's authority among heavenly cartographers of his day.
The chart plots thousands of stars using symbols of varying size to represent a scheme of six magnitude classes. No constellation figures or names are shown, only the naked star field. Coronelli based his star data on the latest catalogs, utilizing the work of contemporary astronomers such as Hevelius, Bayer, and Halley. The plotting of stars according to perceived size was, in other words, standard practice at the time.

Comparison with Coronelli's Decorative Planispheres

Coronelli's Atlante Veneto contained two distinct representations of the heavens. In addition to the present schematic chart, the atlas also included a pair of more richly ornamented zodiac maps entitled Planisfero Settentrionale and Planisfero Meridionale. The pair of planispheres is profusely illustrated with mythological constellation figures and an ornamental Baroque border. In the Planisferii Celesti chart, no such figures appear: only plain dots mark stars. The individual planisphere plates employ a polar stereographic projection that centers on the celestial poles, essentially providing a geocentric view. In contrast, the double-hemisphere presentation presents both halves of the sky as coordinate grids. In sum, the Planisferii Celesti may be classified as a purely informational star map. By contrast, the individual pictorial planispheres include constellation artwork and astrological iconography.

13. An exceptional and rare 1903 large-format map of New Caledonia.

Title: Nouvelle Calédonie dressée pour l'Union Agricole Calédonienne.
Cartographer: Union Agricole Calédonienne
Place/Date: Paris, 1903
Dimensions: 176 x 45.75 cm (69.25 x 18 inches)

$ 2,800

Agriculture at the end of the Earth.

This rare large-format map of the island of New Caledonia, published in 1903 at a scale of 1:300,000, was created for the benefit of the Union Agricole Calédonienne (U.A.C.), an association founded in 1894 to promote New Caledonia in mainland France. Covering Grande Terre (the main island) and its closest islets—from Yandé in the north to the Isle of Pines in the south—the map reflects a moment of profound transition in the colony's history, coinciding with the scheduled end of penal deportation and an urgent push by settlers to redefine the island's future.

Features and Omissions

The map includes a detailed legend marking "established free colonization centers," "indigenous reserves," roads, trails, railways, and mining tramways, elevations, forests, and wetlands. In the lower right, a large inset titled "Environs de Nouméa" depicts what is now the Greater Nouméa area, including Dumbéa, Saint Louis, and Nou Island. While hospital and school buildings are named, prison facilities are left unnamed—an apparent omission likely intended to suppress reminders of the colony's penal past. Though deportation was officially halted in 1897, many penal colonies remained operational, and the labor of non-pardoned prisoners was still central to the economy.

Precursor Map for the 1900 Paris Exposition

The 1903 edition was a streamlined follow-up to a grand 8-meter relief map created in 1900 for the Paris Universal Exposition. That version, made by Gendarmerie Commander Laporte with funding from the U.A.C. and colonial authorities, was displayed alongside products from the colony's agricultural, mining, and industrial sectors. Today, this monumental relief map remains on display at the Territorial Archives Center of Nouméa.

Colonial Messaging and Racial Ideology

In its official promotional materials, the U.A.C. explicitly stated its desire to present a vision of New Caledonia devoid of its indigenous Kanak population. A 1900 brochure

emphasized that “serious minds” had from the start rejected “any idea of exhibiting what is a thing of the past: the Kanaks.” Instead, the U.A.C. promoted immigration and settler colonization as the future, arguing that the native population could be “uplifted” through their labor for European settlers. The goal was to attract markets, capital, and new settlers to supplant the island’s penal economy.

Subsequent Editions and Enduring Legacy

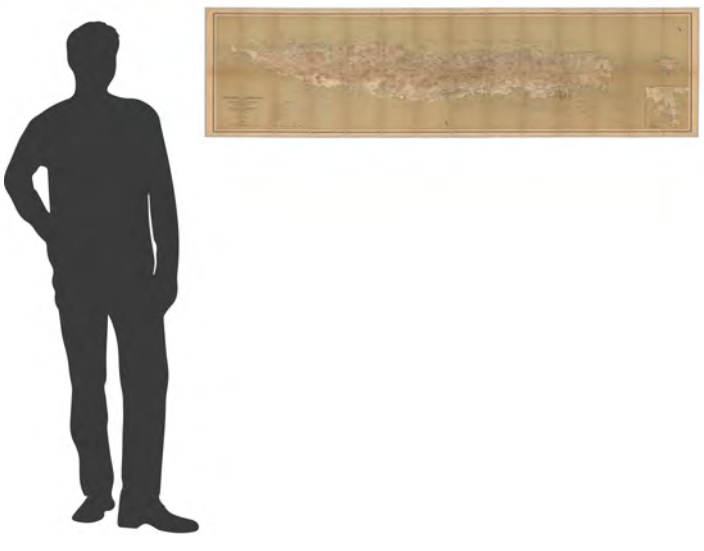
Following the favorable reception of the relief map, the U.A.C. commissioned a more practical edition—the present 1:300,000 scale version. Though reduced in size, it retained the promotional and strategic aims of its predecessor. This version soon became the standard reference map for the island. It was later updated by Nicolas Ratzel and reissued in 1939 under the title Carte de la Nouvelle-Calédonie dressée par le Commandant Laporte. A wartime version was published by the U.S. Army in 1942 for strategic use in the Pacific Theater during World War II, reflecting the map’s lasting utility and symbolic role in successive waves of colonization and military engagement.

Cartographers and Production

The map’s creation involved prominent figures in colonial cartography. Rémy Hausermann, a Protestant Calvinist and regular contributor to French Catholic Missions, partnered with Augustin Challamel, a publisher known for his large-format maps. The scale of the project—especially the massive 1:100,000 map composed of eight sheets measuring 104 × 69 cm—indicates the substantial budget and institutional backing behind the U.A.C.’s campaign to rebrand and resell the island to metropolitan investors and policymakers.

Rarity

To our knowledge, this is the first copy to appear on the market in several decades. We have not found another copy in dealer catalogs or auction archives going back more than 50 years. WorldCat (OCLC) lists it in only three libraries: Paris (BNF, two copies), Sydney (State Library of New South Wales), and Berlin (Staatsbibliothek).



14. The first printed folio map of North America.

Title: Americae Pars Borealis, Florida, Baccalaos, Canada, Corterealis. A Cornelio de Iudaeis in luce edita.
Cartographers: Gerard (1511–91) & Cornelis de Jode (1568-1600)
Place/Date: Antwerp, 1593
Dimensions: 56 x 41 cm (22 x 16.2 inches)

$ 34,000

Among the most iconic American charts of the 16th century.

Key points:

1. Cornelius de Jode's 1593 "America Pars Borealis" encapsulates the European understanding of North America only a century after Christopher Columbus.
2. With its singular focus on North America and its extensive notes, De Jode's map has no contemporary equal and provides a window into the difficulties of cartographic compilation during times of constant change.
3. The list of firsts or near firsts associated with this map is long and impressive. In addition to being the first printed folio map of North America, it makes one of the first references to the Apache Tribe, is among the first continental maps to name Virginia and St. Augustine, and is the first map to associate 'Appalachian' with mountains.

This rare chart has become the quintessential early map of the North American continent. Compiled and printed a century after Columbus reached the New World, it is a testament to the impressive scale of exploration that characterized the 16th century and the genius of the cartographers who documented it. The map symbolizes the fearless and ruthless efficiency of European penetration. As demand for news about the New World's treasures and dangers soared, mapmakers all over Europe, aided by the most recent reports and surveys, were soon engaged in a competition to create the most informative, most accurate, and most evocative depiction of this virgin continent.

Cornelis de Jode compiled this chart for the revised version of his father's atlas, Speculum Orbis Terrarum, published in 1578. The new edition, Speculum Orbis Terrae, published in 1593, included both reissued versions of his father's maps (e.g. Septentrionaliu regionum Svetiæ Gothiæ Norvegiæ Daniæ), as well as entirely new compilations drawn up independently by Cornelis. The North American chart is one of these new additions and was among the seminal maps that have caused Cornelis de Jode's atlas to stand out in posterity. Yet because the atlas was issued in competition with the atlas of Abraham Ortelius, its circulation and success were limited. Some years after its publication, the plates were acquired by fellow Antwerp publisher Jan Baptiste Vrients, who first prevented new printings and later destroyed the plates to ensure that no further editions of Speculum Orbis Terrae could be issued. These circumstances make all De Jode maps scarce and highly collectible.

The present chart is a fascinating amalgamation of tradition and innovation; of cartographic aspiration and aesthetic vision. It represents the transitional cartography of the 16th century and aims to depict, in as accurate a form as possible, all that was known about the New World. The East Coast littoral is beset with detail, with labelled settlements, coves, inlets, rivers, and islands. While Native American toponyms are present, most place names relate to European discoveries. While such attributions might be seen as a cog in the wheel of colonial imperialism today, using these references was not just the standard mode at the time, but also a means of underlining how well-researched and reliable a map was. It was the job of any good cartographer to ensure that he was familiar with the latest findings and reports, and when studying De Jode's chart, we see that there is no doubt he lived up to that expectation.

Cornelis De Jode's map was influential, and his innovations and mistakes were carried into new maps of America for over a century. The only accurate continental chart to precede this one was the Forlani/Zaltieri map from 1565, from which De Jode clearly drew inspiration, but did not copy outright. Philip Burden suggests that a more likely source of inspiration was the 18-sheet map produced by Petrus Plancius in 1592. Another possible source was Theodor de Bry's maps of Virginia and Florida, issued in 1590 and 1591, respectively. Knowing the sources for this map is of some importance, as the map skews the North American landmass, causing a more than 5° northerly deviation along the east coast and generally warping the continent. Thus, we find an identifiable element, such as Chesapeake Bay (Chesipooc Sinus), placed at the latitudes of Maine and New Hampshire.

15. Lithuania, Belarus, and Ukraine on the eve of independence and the cusp of war.

Title: Mapa Litwy i Rusi (Litwa, Białoruś, Podole, Wołyń i Ukraina) [Map of Lithuania and Rus' (Lithuania, Belarus, Podolia, Volhynia and Ukraine)]
Cartographer: Józef Michał Bazewicz
Place/Date: Warsaw, 1911
Dimensions: 112 x 150 cm (44 x 59 inches)

$ 1,600

A masterpiece in political cartography, showcasing a collapsing Russian Empire

This rare and historically significant Polish wall map depicts the historic lands of Lithuania, Belarus, Podolia, Volhynia, and Ukraine under the waning Russian Empire and on the cusp of World War I. Lithographed in vibrant colors and dissected into sixteen linen-mounted panels (150 × 112 cm), it is a testament to the cartographer's nationalist vision. The map tentatively delineates the new national borders emerging at the time, while also tracing every road, railway, town, village, and post office in these lands. The man behind the map: **Józef Michal Bazewicz** (1867–1929) was a leading Polish nationalist, publisher, and cultural figure in Warsaw.

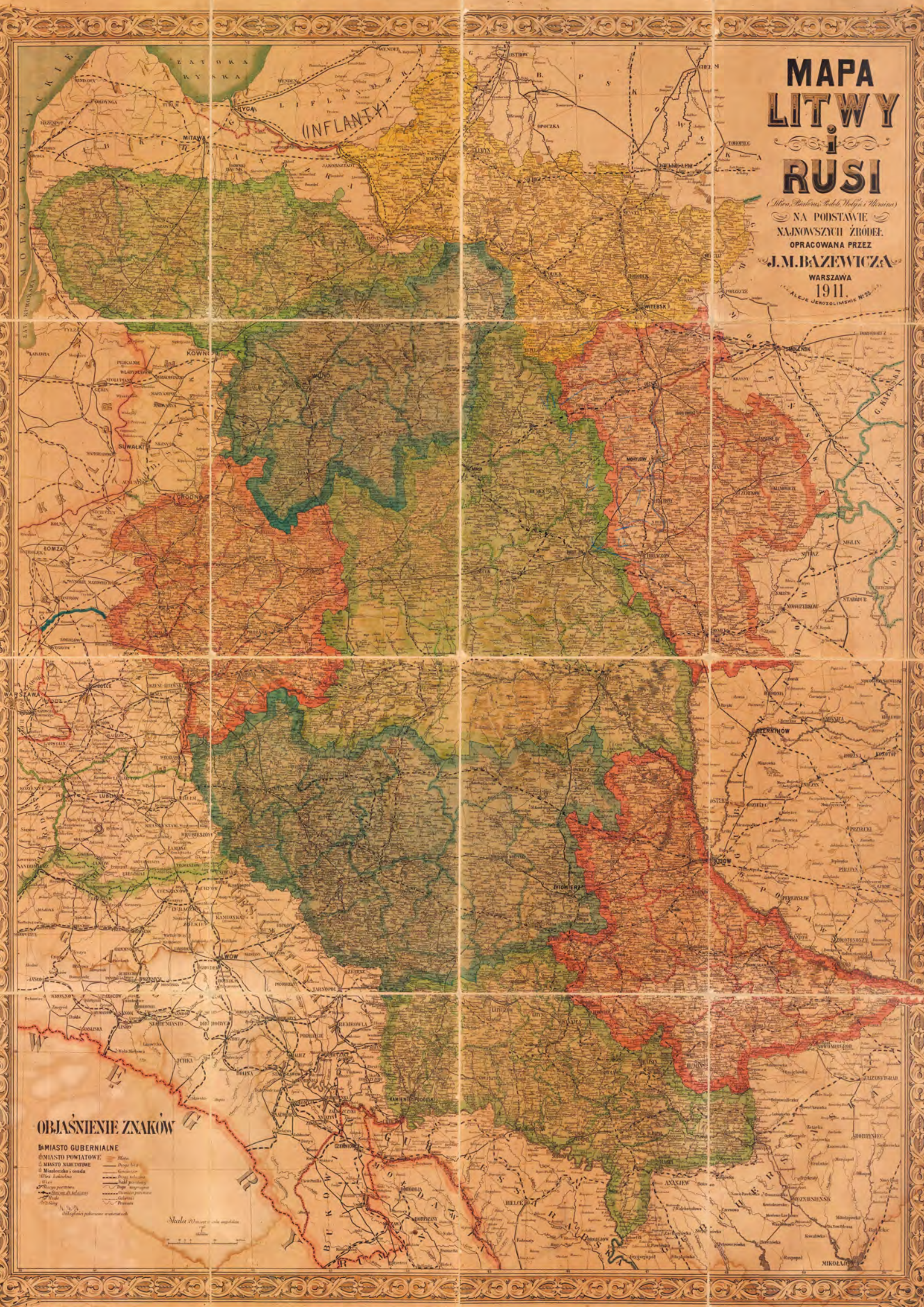
Historical significance

The map was produced in 1911, while most of this region remained a fixed part of the Russian Empire. The First Russian Revolution (1905) had, nevertheless, reduced the harshly imposed influence of Russian language and culture on these regions, prompting a growing nationalism that, in part, manifested through language and ethnicity. These emergent historical trends were embedded in this map, which foreshadowed the short-lived national sovereignties that would emerge soon after its publication. Ukraine declared independence in 1917, and the following year, Lithuania and Belarus followed suit. Over the coming decade, and not least as a consequence of World War I, these young nations would be reshaped into modern Poland, Ukraine, Lithuania, Belarus, and Moldova.

The map was designed to delineate the emerging national identities in the westernmost part of the collapsing Russian Empire. Cultural hubs like Lublin and Warsaw hint at Poland's future borders. In the north, Lithuania and Latvia border the Baltic Sea, with Riga as the coastal capital. Belarus extends eastward to Klimowicze, Cernihów, and Kiev. And on the southern frontier, Ukraine's Podolia region includes Kamianets-Podilskyi and Mohyliv-Podilskyi on the Moldova border, extending down to Iagorlîc in Transnistria.

Census

The map is untraced in collections outside Poland and Lithuania. OCLC 782188062.


MAPA
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RUSI
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NAJNOWSZYCH ŹRÓDEŁ
OPRACOWANA PRZEZ
J. M. BAZEWICZA
WARSZAWA
1911.
ALEJE JEROZOLIMSKIE No 25
OBJAŚNIENIE ZNAKÓW
MIASTO GUBERNIALNE
MIASTO POWIATOWE
MIASTO NADETATOWE
Miasteczko i osada
ZATOKA RYSKA
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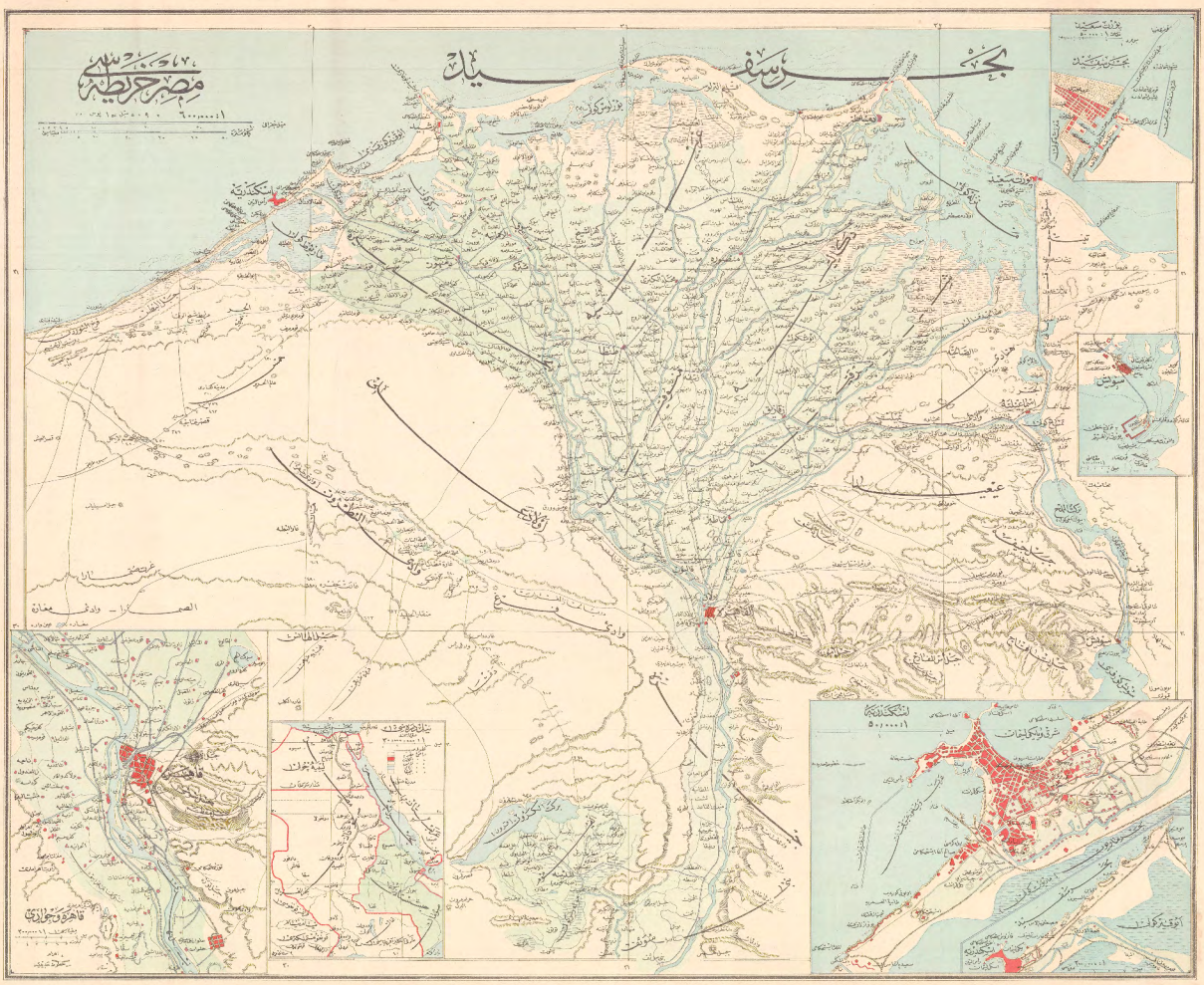


16. Strategic Ottoman map of Lower Egypt.

Title: مصر خريطه سى [Mısır Haritası]
Cartographer: Erkân-ı Harbiye-i Umûmiye Matbaası / Ottoman Ministry of General Staff Press
Place/Date: Istanbul, 1330 AH [1914/15 CE]
Dimensions: 82.5 × 57.5 cm (32.5 × 22.6 inches)

$ 1,800

The outbreak of WWI and the final disintegration of empires.

A rare and imposing survivor of late Ottoman cartography, this map of Lower Egypt is like a window onto a world poised at the brink of global conflict. Produced by the Ottoman Ministry of General Staff in Istanbul in Rumi 1330 (i.e., March 1914–February 1915), it would have graced the walls of Ottoman military headquarters preparing for an anticipated yet sudden outbreak of war. Its size, four-colour lithography, and folding format suggest both a display piece for strategic briefings and a portable aid for field planning. It is a testimony to the fusing of cartography, military intelligence, and imperial ambition on the eve of World War I.

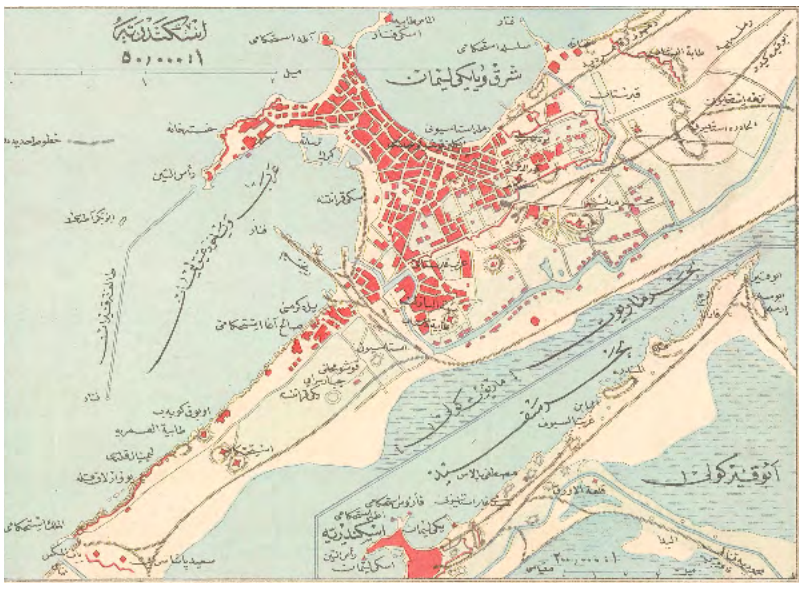
At first glance, the great fan of the Nile Delta dominates the centre, its waterways and agricultural contours rendered in subtle greens and blues, while the Suez Canal and Cairo–Suez railway cleave the map in bold black lines. Every city, town, railway spur, and

main road is meticulously labeled, and topographical shading denotes desert expanses and inland elevations.

Five insets frame the sheet and imply broader regional relevance: Cairo's fortified districts (lower left), Alexandria's deep-water docks (lower right), the twin canal ports of Port Said and Port Suez (upper right), and a small but sweeping overview extending south into Sudan and Ethiopia (lower left, next to Cairo map). Military installations and foreign-concession stations (British, Italian, and others) are discreetly marked, underscoring Lower Egypt's geostrategic importance. Lithographed in black, green, blue, and orange, the map's clarity and designed durability make it clear that Ottoman officers in both the Sinai and the Delta relied on it as their tactical roadmap.

Context is Everything

Behind the fine contour lines and subtle hues lies the urgency of an empire under threat. Since Britain's occupation of Egypt in 1882, the Suez Canal had stood as the linchpin of imperial communications: a 100-mile artery carrying troops and supplies from India, Australia, and beyond. Within weeks of the Ottomans' entry into the war in late October 1914, German commanders, such as Col. Freiherr Kress von Kressenstein, began plotting to sever this crucial lifeline for the British. In January 1915, under the cover of a desert sandstorm, an Ottoman-German force methodically crossed the Sinai to strike the canal near Ismailia. Although the initial surprise was achieved, the attackers' hastily constructed pontoon bridges broke or were destroyed before sufficient troops could cross the waterway, which meant the raiders were repulsed with heavy losses. Undeterred, in the summer of 1916, the same expeditionary army massed once more, this time aiming at Romani's sand-sculpted ridges east of the canal. Despite seizing important high ground on August 4, the attackers, hampered by heat, failing supplies, and inaccurate artillery, were driven back into the open, where British counter-battery fire and mounted units forced a retreat to El Arish. These two dramatic but ultimately unsuccessful assaults sealed the Canal's defence and marked a turning point in the Sinai campaign. As a silent witness to these unfolding dramas, the map stands not only as a masterwork of Ottoman military printing but as a prelude to the desert campaigns that would help reshape the modern Middle East.



Census

An example of this map can be found in the David Rumsey Map Collection (15008.000). The OCLC lists no institutional holdings.

17. Ferdinando Bertelli's extremely rare view of Cairo.

Title: LA GRAN CITTÀ DEL CAIRO
Cartographer: Ferdinando Bertelli
Place/Date: Venice, 1568
Dimensions: 38 x 26 cm (15 10 inches)

$ 1,900

One of the earliest printed views of Cairo, with no institutional parallels.

This rare bird's-eye view of 16th-century Cairo was engraved by the Lafreri cartographer Ferdinando Bertelli for his 1568 Cosmografia Universale. Examples of the print are also known to have been preserved in some composite atlases of the era. The view is not to be confused with Donato Bertelli's view from the following year, which used this as its template. While both views are rare, Donato Bertelli's view occasionally surfaces on the market. Ferdinando's view has few, if any, historical sales recorded.

When Bertelli first issued his view in 1568, Cairo was the thriving capital of Ottoman Egypt and home to about half a million inhabitants. Its urban landscape was a magnificent blend of Fatimid, Ayyubid, Mamluk, and Ottoman architecture that European intellectuals and merchants could only admire from a distance. Bertelli's view mirrored European knowledge of Cairo at the time, identifying the ancient core and successive phases of

urban growth, including the eastern suburbs. And he shows how an impressive network of Nile-fed aqueducts and grand thoroughfares tied all of it together.

A broad title cartouche in Italian crowns the view, and beneath it is a six-column numerical key (1–54) identifying the city's gates, mosques, markets, and other public buildings. The perspective was deliberately rotated so that north is to the viewer's left. By applying this orientation, the Nile sweeps diagonally from the upper right toward the lower left of the composition, underscoring the river's central role in Cairo's commerce and daily life. The engraving meticulously traces both Old Cairo, clustered around the ruined Babylon fortress, and the Azbakiya quarter on the eastern bank of the Nile. The delicate etching is characteristic of Lafreri-school views and shows the city's main thoroughfares, bridges, and aqueduct in impeccable detail.

When Bertelli compiled his view, some information on Cairo was available to a scholastic elite, but there were only a few visuals to aid the European understanding of the city. Bertelli's Cosmografia provided one of the first accurate views, and he designed it specifically to complement European accounts of the city's sophisticated water-management systems. This does not mean that Bertelli did not leave for other essential features. Along the west bank of the Nile, for example, we find the iconic Giza plateau with its pyramids (18) and an early and rather humorous depiction of the Sphinx (15).

Within the walled city, important historical structures include the ancient core and Roman fortress of Babylon (25), the theologically decisive Mosque of al-Azhar, the great citadel commissioned by Sultan Salāh ad-Dīn al-Ayyūbī (a.k.a. Saladin), and the more recent (constructed in the 1470s) but equally impressive madrasa of the Mamluk Sultan Qaytbay. The Fatimid gates of the old city are also listed (37 & 46). Bertelli rendered all of these institutions in Cairo in pictorial elevation, keying each site to the legend for easy and exact identification. The 54-entry index is unusually comprehensive for its time, providing a precise cross-reference to the view's many pictorial details. This reflects both the meticulousness of the Lafreri School in general and the late Renaissance fashions prevalent among Venetian engravers.

Census

The Cairo view first appeared in Ferdinando Bertelli's Cosmografia Universale (1568). Examples also survived in composite Lafreri atlases, testifying to its popularity. No intact examples of the Cosmografia Universale are known to have survived, although various institutional libraries hold one or more maps from the work. Among institutional holdings, the only example of Ferdinando Bertelli's Cairo view is a reproduction in the Bayerische Staatsbibliothek (OCLC 1164177530). Donato Bertelli's emulation is considerably more common, with many institutional holdings and some examples on the open market.

18. A rare large-format bird's-eye-view of California's Lake County.

Title: Birds-Eye View of Clear Lake and Surroundings, Lake Co., Cal.
Cartographer: Elliott Publishing Company
Place/Date: San Francisco, c. 1890
Dimensions: 40.75 x 27 inches

$ 4,500

The Switzerland of America.

This unusual promotional bird's-eye view of Clear Lake, California, and its surroundings offers a sweeping perspective from above Lakeport, looking east across the largest natural freshwater lake entirely in California, toward Mount Konocti (right mid-ground) and the volcanic ridges that encircle the basin. The composition is impressive and grand today, just as it was intended to be when Elliott Publishing Company of San Francisco produced it at the end of the 19th century. It was designed to impress nineteenth-century viewers enough to visit, invest, or move here, promoting the region's development and health tourism, as emphasized by the subtitle "Lake County, The Switzerland of America."

Mount Konocti is an extinct volcano, about 4,305 feet in elevation, which has long been held as sacred to the local Pomo Indians. To this day, its dramatic dome remains the unmistakable landmark of California's Lake County. The broad triple summit overlooks Buckingham Bay and looms as the scenic boundary between the two large bodies of water. One of the print's central aims was to show Lake County as accessible from the

outside. This is reflected in the depiction of fixed passenger-ferry routes crossing the lake in a triangular network that connected Lakeport with Bartlett Springs and Lower Lake. The lake itself is vast, covering an area of nearly 68 square miles. Geologists estimate the depression to be 2.5 million years old, making it the oldest freshwater lake on the North American continent. Steep forested hills, dotted with farms and scattered homesteads, surround the basin. The makers of this view were well aware of the lake's attraction and deliberately designed it with the lake as its centrepiece. The placid water is dotted with sailboats and steamers, while cultivated fields, orchards, and small towns cluster along the shore. Two steamers are heading towards the Lakeport township in the foreground, trailed by dotted lines to confirm their nature as permanent public transportation.

Lakeport

The lithograph is as much a map as it is a picture. The county seat of Lakeport has been drawn in plan, its streets and buildings carefully arranged to reflect a late 19th-century reality. Among its distinguishable features are the courthouse (built in 1871), the docks, and several churches. Beyond the township are green fields, tidy orchards, and an early race track. The legend at the bottom of the view identifies some of the area's key locales, including hotels, liveries, saloons, and the local Farmers Savings Bank. Several large ranches and fine residences are also listed. Smaller villages, such as Upper Lake, Lower Lake, Kelseyville, and Bartlett Springs, appear in the main image as labeled clusters of houses.

Framing vignettes

As was common in many of Elliott's landscape views, the margins are filled with inset illustrations portraying local landmarks (e.g. hotels, residences, ranch homes, churches, and businesses – each labeled by name). In the center of the lower register, a smaller bird's-eye-view depicts the broader region, situating Lakeport and Clear Lake in relation to the Russian River and the North Pacific Railway, and showing the transportation infrastructure that connected Clear Lake to San Francisco and via stage from the nearby railroad towns of Ukiah, Hopland, or Pieta.

Among the places highlighted by the pictorial vignettes was a frontal view of Rufus Tallman's two-story hotel (built in 1874) and the attached Blue Wing Saloon. Tallman's was so well known that when a fire destroyed it in 1895, a headline in the San Francisco Chronicle called it "the loss of a popular resort." Another image shows horses hitched outside Grewell's Livery, Feed & Sale Stable in Lower Lake, while A.A. Carley's Residence in Lakeport underscores the town's fine private residences.

Among the most resonant images is a view of Bartlett Springs: one of the area's finest spa facilities. To a 19th-century audience, these vignettes were crucial selling points that showcased Lake County's appeal to visitors, immigrants, and investors alike. Owners of

the depicted facilities would happily have paid a premium to be featured in this manner. For the modern viewer, however, it provides a comprehensive and faithful visual record of Clear Lake in the late 19th century.

An idyllic township under development

Late-19th-century Lake County was in the thralls of rapid growth: pioneers had cut trees, tilled land, and planted crops for decades. In the 1850s and '60s, settlers planted orchards and tended cattle on ranches and farms around the lake. By the 1880s, the hillsides bore enough vines and fruit trees to ensure that during the harvest, wagon loads of produce would be shipped from the Lakeport docks. Some of these orchards and vineyards are depicted in the main view as planted rows of trees and shrubs, while some larger estates and their owners are identified in the framing vignettes.

In the late 1800s, California's Lake County was well known for its fruit, particularly pears and grapes. The British actress Lillie Langtry had bought thousands of acres to start a vineyard here, and local farmers were already shipping their produce across county lines. Railroads never quite reached Lakeport, but every spare acre was put to use. Walnut and fruit orchards, dairy ranches, and hop fields are all suggested by the patchwork of fields in the print. To late 19th-century viewers, the combination of a temperate climate, fertile volcanic soils, and hard work implied an enormous potential for prosperity.

Health Resorts and Spa Tourism

In addition to local agriculture and emergent industries like quicksilver mining and commercial fishing, one of Lake County's great booms came as resort and health tourism. When this view was published around 1890, wealthy travelers from San Francisco and beyond would travel north "to take the waters." Advertisements like this often refer to Clear Lake as the "Switzerland of America," highlighting its dramatic peaks, clean air, and alpine-like retreats. Once the railroad came within a day's ride, visitors flocked to the area's hot springs and mountain retreats. This commercial dynamic is revealed in the vignettes, which focus on Lakeport's grand hotels.

The presence and promotion of spas were just as significant, signaling health and leisure to most viewers. The popular spa resort at Bartlett Springs is shown in the main view as a cluster of buildings across the water from Lakeport. But an enlarged vignette in the top band captures it in much greater detail, underscoring its luxurious conditions. Unsurprisingly, such advertisements would also be exaggerated at times, as is seen here in the presentation of the Stockwell property as "Highland Springs". This suggests the presence of a hot-spring spa when the property was more of a camping ground outside Lakeport.

Rarity

The view is extremely rare. Reps locates only the example at the Bancroft Library (UC Berkeley).

19. Jorgensen's very scarce view of Bartlett Springs, California.

Title: Bartlett Springs. Lake Co. Cal.
Cartographer: Chris Jorgensen
Place/Date: San Francisco, c. 1890
Dimensions: 56 x 37 cm (22 x 14.5 inches)

$ 1,600

California's Premier Progressive Era Sanatorium.

This is a lovely c. 1890 view of the resort at the Bartlett Springs in Lake County, California, not ten miles from Clear Lake, which gives the county its name. The view looks over the grounds of the springs resort, near Nice in Lake County, California, which included a hotel (eventually four two-story buildings like the one depicted in an inset at top-left), dormitories for workers, a sawmill, a recreation hall, a bottling plant, and more, in addition to the springs itself, depicted in an inset at top-right. In the view, people relax and engage in various leisure activities around the resort grounds, including partaking of its healing waters and playing croquet.

The springs, one of several set up around the same time in Lake County, became a destination after Greene Bartlett passed through the area on a hunting and camping trip in 1869. As he was suffering from rheumatism, he tried the waters to see if they would help his condition and was pleasantly surprised to see that they did. A return trip with some fellow convalescents showed similar results for them. The following year, Bartlett and a business partner bought the springs and the surrounding property, dubbed it

Bartlett Springs, and began building accommodations there. These were fairly rudimentary at first, and the trip to reach them was no simple jaunt but a miles-long trek through the wilderness, hardly ideal for people suffering from ailments.

But Bartlett continued to marginally improve the quantity and quality of the resort's accommodations and carve out a still-rough but much improved path from Ukiah and Lakeport, while also setting up a mineral water bottling plant, which was successfully marketed throughout California. By the late 1870s, other entrepreneurs were interested in investing in Bartlett's resort and by 1887 Bartlett was bought out by his business partners, who quickly set to drastically improving the resort's accommodations and constructing a toll road (built by Chinese laborers), which was connected by a steamer across Clear Lake to Lakeport, to make the resort more accessible.

Soon, the resort was the largest in Lake County and lauded as one of the best in California, if not the world. It continued to be a popular destination into the 20th century, but was hurt by the lack of a nearby rail connection (the nearest being Williams and Cloverdale mentioned in the subtitle, Lake County being the only county in the state never to be traversed by a rail line) and the unimproved state of the mountain road leading to it, making automobile trips a harrowing proposition. In 1934, a fire destroyed the resort despite the efforts of nearby Civilian Conservation Corps (CCC) members to douse the flames, which would have spread further without their actions.

Publication information

This view was drawn by Chris Jorgensen, a celebrated artist of the era who frequently depicted California's lovely vistas and landscapes. It is undated, but likely dates to the 1880s or 1890s. It is quite scarce, with only two known institutional holdings: a hand-colored example at the California State Library and an uncolored example in the Special Collections of the Meriam Library at California State University, Chico.

20. "A fine summer resort for tourists and invalids."

Title: Allen Springs. Lake Co. Cal.
Cartographer: Chris Jorgensen
Place/Date: San Francisco, c. 1890
Dimensions: 56 x 37 cm (22 x 14.5 inches)

$ 1,600

California's Premier Progressive Era Sanatorium.

This is Chris Jorgensen's view of Allen Springs in Lake County, California, dating to around 1890. The Allen Springs complex was one of several natural spring resorts that arose in the vicinity of Clear Lake in the late 19th century.

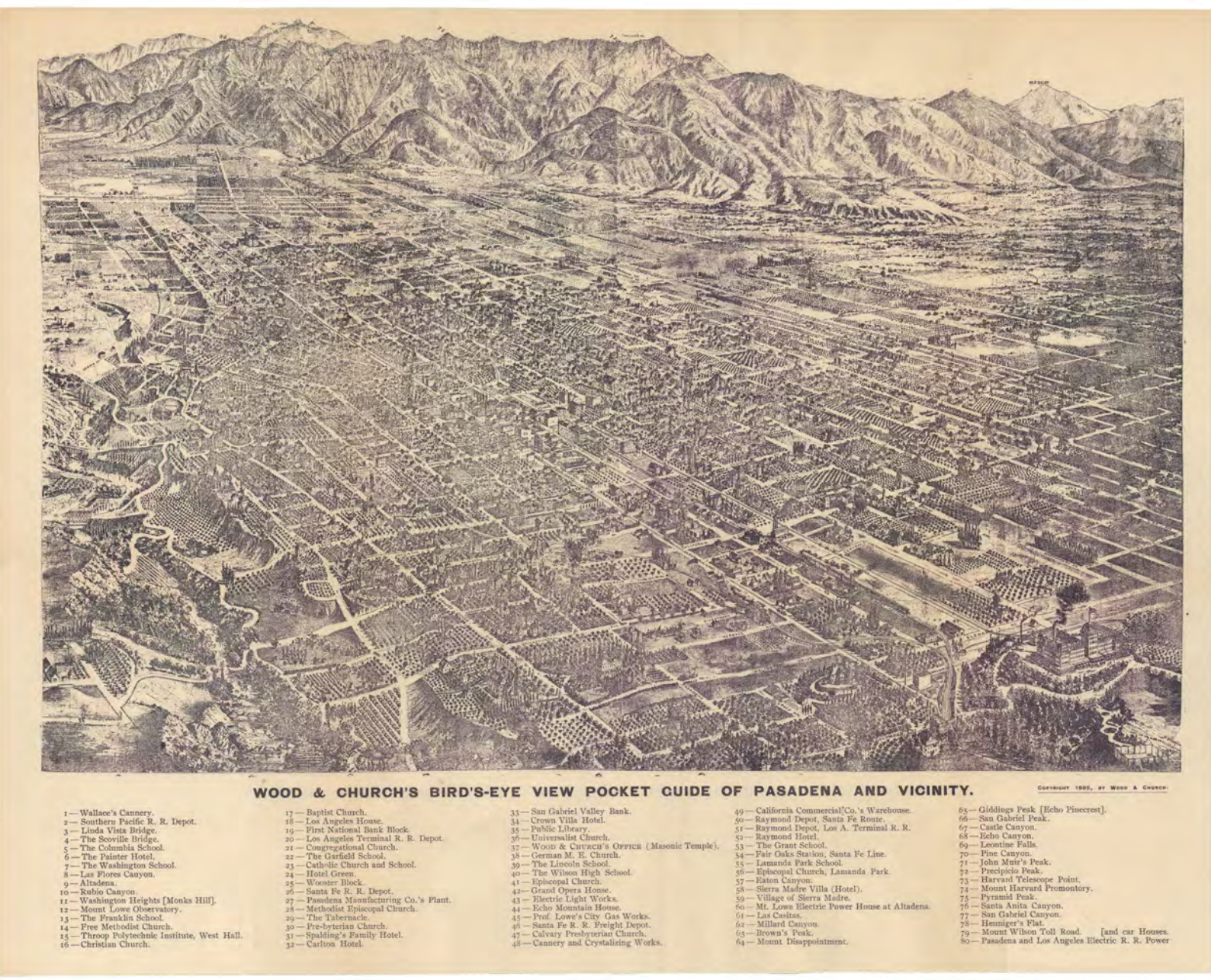
Allen Springs was one of several natural mineral springs, including Bartlett Springs, Hough Springs, and Wilbur Springs (formerly Simmons Springs), that are located several miles northeast of Clear Lake. Generally, these were discovered by Europeans and their descendants in the decades after the California Gold Rush, acquired by an aspiring resort owner, and named after him. In this case, the springs are named after George Allen and his brother, who located them in 1871 and purchased the surrounding land to build a resort. A hotel, some thirty cottages, a saloon, a stable, a general store, a barbershop, and a town hall (most of which are labelled here) were quickly built. Many of the resort's visitors were invalids who resided there for relatively lengthy stays. In 1881, Allen sold the resort to James D. Bailey, at which time it could be reached by stagecoach line from Lakeport or Williams. As with nearby Bartlett Springs, the springs' healthful mineral

waters were bottled and sold throughout California as an additional means of raising revenue. A flood in the early 20th century damaged the resort, closing it for several years. It reopened but faced difficulties and was resold in 1912, becoming a private members-only club named the Allen Springs Club of Woodland. By 1940, this had also closed, marking the end of Allen Springs as a settled community.

The view includes three insets at the top: one of the local springs, the billiard saloon, and an iron spring. Resort visitors and residents are seen riding in carriages, hiking, and playing croquet. The text at the bottom reads: “A fine summer resort for tourists and invalids. There are found iron springs, white sulphur springs, and cold fresh water springs that are unsurpassed on the Pacific coast. The route from Sacramento and San Francisco is by railroad to Williams, thence by stage (daily) 40 miles over a romantic mountain road.”

Publication information

This view was drawn by Chris Jorgensen, a master landscape painter of California scenes, around the year 1890. Only two institutional examples are known to exist, both colored (chromolithographed) and neither of which is in the OCLC, one held by the California State Library (dated c. 1900) and one by the University of British Columbia as part of the Tremaine Arkley Croquet Collection (dated c. 1880).



21. Documenting the Rise of Pasadena.

Title: Wood & Church's Bird's-Eye View Pocket Guide of Pasadena and Vicinity.
Cartographer: Wood & Church
Place/Date: Pasadena, 1875
Dimensions: 47 x 38 cm (18.5 x 15 inches)

$ 875

A historic panorama of Pasadena at the dawn of the Rose Parade era.

This is a 1895 bird's-eye view of Pasadena, California, produced by Wood & Church. Providing an intricate overview of the city, illustrating each structure, it captures Pasadena at a time of tremendous growth, highlighting the lush landscape and stunning views it afforded.

The view is oriented towards the northeast, with downtown Pasadena (now known as Old Pasadena) at center-left, the Arroyo Seco at far left, and the San Gabriel Mountains, including Mt. Lowe and Mt. Wilson, in the background. Eighty points of interest are noted

on the view and recorded in an index at the bottom, including schools, churches, businesses, hotels, rail stations (depots), and natural features like mountain peaks and canyons. Local landmarks such as the Raymond Hotel and the Throop Polytechnic Institute (future California Institute of Technology) are readily identifiable.

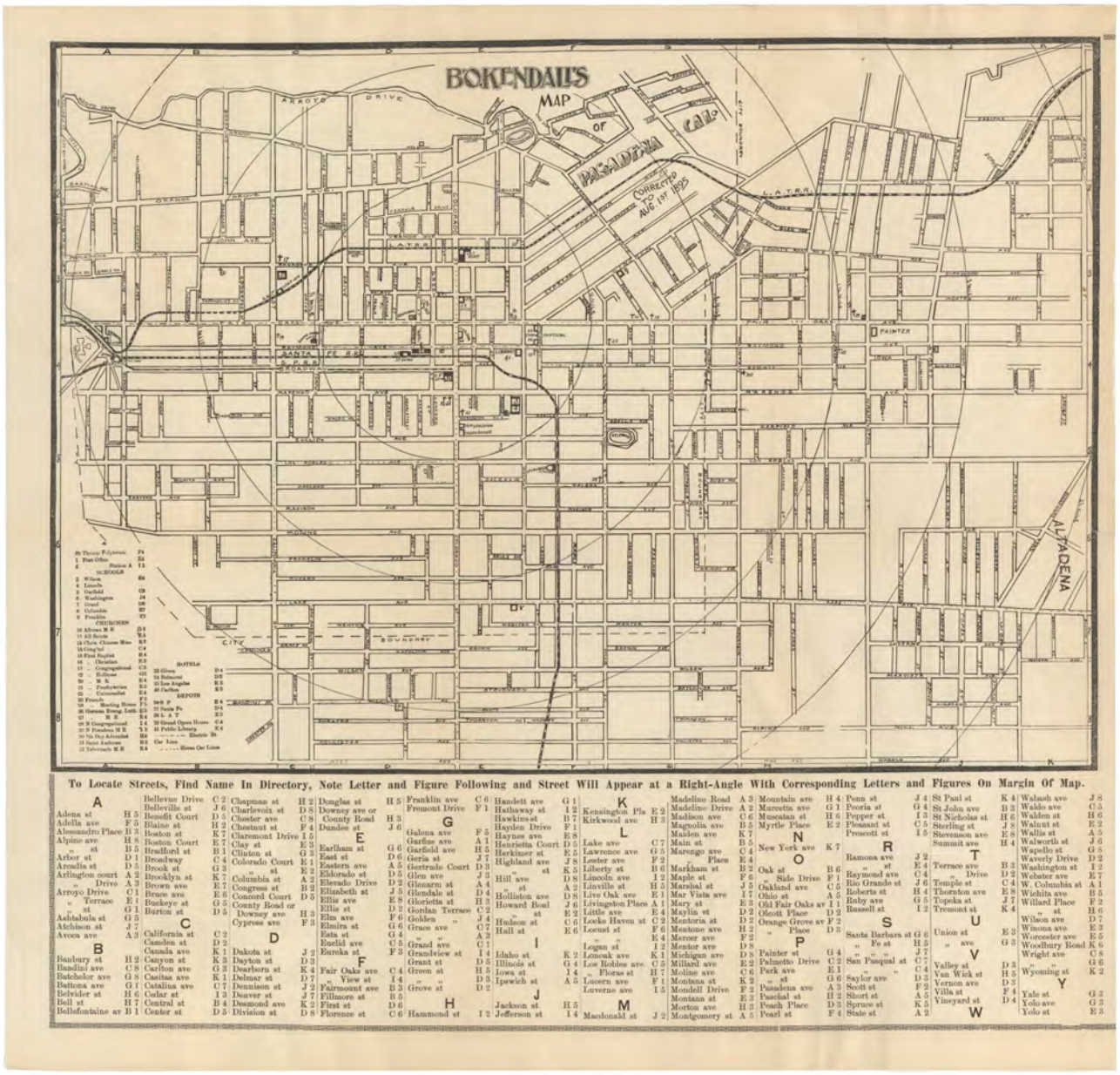
Several features related to the Mt. Lowe Railway (the critical piece being the "Great Incline" labelled here) were still under construction when Wood & Church prepared the view, and were quite the sensation when opened. Several railroad and streetcar lines appear, including the Santa Fe Railway, Southern Pacific Railroad, and L.A. Terminal Railway. As a 2014 article on Los Angeles Magazine's website by L.A. Public Library Map Librarian Glen Creason (https://lamag.com/news/citydig-mapping-pasadenas-first-rose-parade) notes, this view is ideal for tracing the routes of the earliest occurrences of the Rose Parade, beginning in 1891 and managed by the Valley Hunt Club until the Tournament of Roses Association was created in 1895.

Publication information

This view appeared in the 1895 Hiram Reid book, History of Pasadena... It is a facsimile, reduced in size, of the 1893 bird's-eye view of the city (OCLC 227493858), drawn by Bruce Wellington Pierce and lithographed by Wood & Church. This printing of the view is not independently cataloged in the OCLC.

Cartographer

Wood & Church was a publishing firm active in the early 1890s, known for producing illustrated guides and maps of Pasadena, California. Their most notable work is the Bird's-Eye View Pocket Guide of Pasadena and Vicinity, originally published in 1893. This detailed panoramic map provided a comprehensive visual representation of Pasadena and its surroundings during that period.
In Hiram A. Reid's 1895 book History of Pasadena, Wood & Church's 1893 bird's-eye view is included. This inclusion underscores the significance of their work in documenting the city's development. The original 1893 edition of the map is considered extremely rare and is highly sought after by collectors and historians interested in Pasadena's early history.



22. An early map of Pasadena, published by one of its most prominent builders.

Title: B. O. Kendall's Map of the City of Pasadena, Cal. Corrected to August 1st, 1895.
Cartographer: Bela Otis Kendall
Place/Date: Pasadena, 1895
Dimensions: 43 x 41 cm (17 x 16 inches)

$ 375

Pasadena's path to prosperity.

This is an early and scarce 1895 indexed city plan or street map of Pasadena, California, credited to B. O. Kendall, a prominent local real estate developer. It depicts the city at a time of tremendous growth, when developers like Kendall were building at a frenetic pace to meet demand for greater residential and commercial space. Though not noted, the map is oriented towards the west, with part of Altadena at right. Concentric circles emanate at half-mile intervals from the intersection of Colorado St. (late Blvd.) and Fair

Oaks Ave. The Santa Fe Railway cuts through the city on the way to Los Angeles; this was the recently built Los Angeles and San Gabriel Valley Railroad, which was immediately bought upon completion in 1887 by the California Central Railway, which was itself a subsidiary of the Santa Fe. These acquisitions were the product of a rapid consolidation of railroads in the American West in the 1880s and 1890s, which was even more pronounced in Southern California as the region's population grew quickly. What became Pasadena was in 1880 unincorporated territory of Los Angeles County home to less than 400 people; by 1886 Pasadena had incorporated and by 1890 it had a population of nearly 5,000 (by 1900 it had increased to over 9,000 and by 1910 to over 30,000, with the railways playing no small part in facilitating this boom).

The Southern Pacific Railroad also had a terminus at Pasadena. At the same time, the Los Angeles Terminal Railway (known informally as the Altadena Railway) ran through the western part of the city and into Altadena. These three lines converged at the Raymond Hotel, a towering resort opened in 1886 for convalescents and other travellers from the eastern U.S., where Pasadena was rapidly developing a reputation as an Eden-like paradise situated in the foothills of the San Gabriel Mountains. In future decades, highways often followed the routes and rights-of-way of these rail lines, including the unfinished extension of the Long Beach Freeway, which was successfully opposed by South Pasadena residents. The Santa Fe right-of-way is also the basis for much of the L.A. Metro L (Gold) Line, connecting Downtown Los Angeles with Azusa via Pasadena.

In addition to railroads and rail stations, electric streetcar lines on Raymond and Fair Oaks Avenues (electrified earlier the same year) and a horsecar line on Colorado Street are noted. Street names are recorded throughout and listed in an index at the bottom, while hotels, churches, schools, and other public institutions are labelled and listed in an index at the bottom left. Throop Polytechnic, founded by Amos G. Throop (1811-1894), was the forerunner to the California Institute of Technology.

Census

This map is quite rare. We note only two examples independently cataloged in institutional collections, one held (and digitized) by the Huntington Library (OCLC 79121500, dated 1902 due to manuscript updates) and one held by the Claremont Colleges (OCLC 34520204). The Huntington example contains an advertisement for B. O. Kendall's real estate and related insurance, loan, and contract services at right, missing here, indicating that the present map most likely appeared as a foldout map in Hiram A. Reid's 1895 book A History of Pasadena.

Another, equally rare 1895 map titled "W.A. Hagans Map of Pasadena, Cal. Corrected to August 1st 1895" matches the present map in appearance, but was published for Wotkyns Brothers, another local real estate broker. Both appear related to an 1893 map, somewhat narrower in scope but otherwise highly similar, which appeared in a brochure 'Railway Time-Tables and Map of the City of Pasadena.' Above that map was a prominent advertisement for [B. O.] Kendall & Howe, Brokers.

23. Sebastian Münster's iconic map of the New World.

Title: Die neüwe Inseln so hinder Hispanien gegen Orient bey dem land Indie ligen..
Cartographer: Sebastian Münster
Place/Date: Basel, 1567
Dimensions: 14 x 10.5 inches

$ 6,500

The first printed map of the American continents in their entirety.

Münster's map of the Americas is a work of firsts. It is the first printed map in history to depict the American continents in their entirety, the first map to apply the term "Mare Pacificum" as a place name, and one of the earliest European depictions of Japan and its associated archipelago (published three years before the first European ships reached Japan). For decades, this was the most widely circulated and influential map of the New World. It held unparalleled dominance for thirty years, only gradually being replaced after Abraham Ortelius published his seminal map of America in 1570. These characteristics make it one of the most collectible maps of the Americas today and an essential cornerstone of any serious collection.

The most significant achievement of this map is its complete depiction of the Americas. While the outline is somewhat distorted, North and South America are clearly recognizable—a remarkable feat for a map published in 1540. North America's division best exemplifies its early nature into two nearly separate landmasses. A large body of water bisects the continent, with the two halves labeled FRANCISCA and Terra Florida, respectively. Another distinctive feature that sets Münster's map apart is the absence of a landmass in the Pacific Northwest and the clear separation of America from Asia. The coastal mountain range, while tempting to associate with the Rocky Mountains, is more likely a cartographic embellishment. Similarly, Central America is rendered distorted, forming an elongated and exaggerated isthmus that connects to Guyana and northwestern Brazil. This depiction results in a flattened northwest region of South America and an oversized bay separating Central and South America.

Analyzing the place names helps us understand the distortions in the continents' shapes. Münster's toponymy provides insights into 16th-century European perceptions of the Americas. The northeastern landmass is labeled FRANCISCA, a tribute to King Francis I of France, who sponsored Giovanni da Verrazzano's 1524 expedition. Verrazzano was the first European to survey the North American coastline from Florida to New Brunswick, including Narragansett Bay, New York Harbor, and New England. During his journey, he mistakenly reported a vast "Oriental Sea" along the Outer Banks of North Carolina, which Münster incorporated into his map. C. Britorum marks the region explored by John Cabot, and early fishing and whaling activities dating back to the late 15th century. Terra Florida appears on a printed map in this 1540 edition for the first time. Chamaho, a generic term, represents what would later become Mexico. A large Castilian banner marks Spain's Caribbean possessions, reinforcing the Treaty of Tordesillas (1494), which divided the Spanish and Portuguese spheres of influence. A Portuguese banner on Fernando de Noronha emphasizes Portugal's claim to Brazil.

South America's labeling differs significantly from North America's. The two most extensive inscriptions are Die Nüw Welt and Nouus Orbis, both meaning "The New World" (the former in German, the latter in Latin). Between them, a Latin text reads: "Noua Insula Atlantica quam uocant Brasily & Americam" (The new Atlantic island called Brazil and America). Münster was not the first to name the New World "America" — that distinction belongs to Martin Waldseemüller's 1507 world map — but his map played a crucial role in popularizing the name. In western South America, **Catigara** appears on the coast of modern-day Peru. Originally described by Ptolemy as the southeasternmost city in the known world, Catigara was believed to be part of a landmass connecting Asia and Africa. When explorers disproved this theory, geographers shifted Catigara to South America, as Münster does here. The most dramatic visual scene is found in northeast Brazil, where a large pyre with human body parts labeled "Canibali" illustrates the European perception of cannibalism among the inhabitants of this New World.

A legend in southwest South America reads Regio Gigantum, referencing the so-called Patagonian Giants. This myth originated from Magellan's 1520 expedition, during which he claimed to have encountered giant natives along the Patagonian coast. Though

Magellan's original report was lost, his crew's exaggerated tales ensured the legend's survival in European cartography for centuries. Magellan's impact is even more obvious in the depiction of the Pacific Ocean. Among its many firsts, Münster's map is the earliest printed map to label this body of water "Mare Pacificum". Magellan is further honored with Fretum Magaliani, the Magellan Strait, a name it retains today. The large vignette of a caravel represents the "Victoria" - the only ship in Magellan's five-vessel fleet to return. It carried just 18 survivors. Magellan himself was killed in the Philippines.

Census

Due to its iconic status, Münster's America's map was reissued for over a century in at least thirteen known states. This 1567 German edition of Cosmographia is the 11th state (Burden 12).

24. Münster's Seminal Map of Africa.

Title: Africa Lybia Morenlandt mit Allen Künigreichen so zu unsern zeiten darin gefunden werden
Cartographer: Sebastian Münster
Place/Date: Basel, 1567
Dimensions: 14 x 10.5 inches

$ 2,000

A landmark in the early mapping of Africa.

Sebastian Münster's map of Africa, first published in 1540 and later included in the 1567 German edition of Cosmographia Universalis, is one of the earliest obtainable printed maps of the continent. This work provides a fascinating glimpse into the geographical knowledge and misconceptions of the 16th century, incorporating both ancient sources, such as Ptolemy, and new information from contemporary explorations. The map was significantly influenced by Portuguese maritime discoveries, marking one of the earliest printed attempts to depict the complete outline of Africa. Key figures in this endeavor included Bartolomeo Dias, who rounded the Cape of Good Hope in 1488, and Vasco da Gama, who reached India by sea in 1498. Münster's work reflects these breakthroughs, notably featuring a cartouche offering navigational guidance from

Hispania to Calicut in India and a vignette of a Portuguese carrack rounding the cape. Both elements underscore the widespread European interest in maritime trade and exploration during the Renaissance.

Illustrations and Mythology

Münster's map is rich in detailed illustrations and mythical elements, which were common in early Renaissance cartography. In present-day Nigeria and Cameroon, a one-eyed giant (Monoculi) is depicted—a reference to the legendary Cyclops. Elsewhere, the map features an elephant and tropical birds in Southern Africa, symbolizing the continent's exotic wildlife. Various kingdoms are identified using crowns and scepters, marking the locations of historical and legendary rulers, including the Nubian kings of Meroë and the mythical Kingdom of Prester John.

Geographical Features

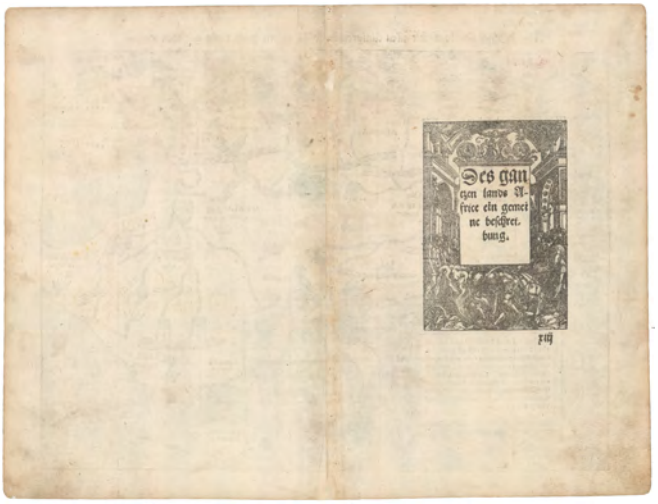
While the map contains inaccuracies by modern standards, it provides valuable insight into the prevailing geographic theories of the 16th century. The Senegal River is depicted looping into the Gulf of Guinea, a course later corrected to reflect the Niger River. The source of the Nile appears as two lakes positioned just north of Ptolemy's "Mountains of the Moon", a mythic location often referenced in maps of the era. However, Münster refrains from explicitly labeling them, suggesting a willingness to challenge Ptolemaic authority rather than blindly adhering to ancient traditions.

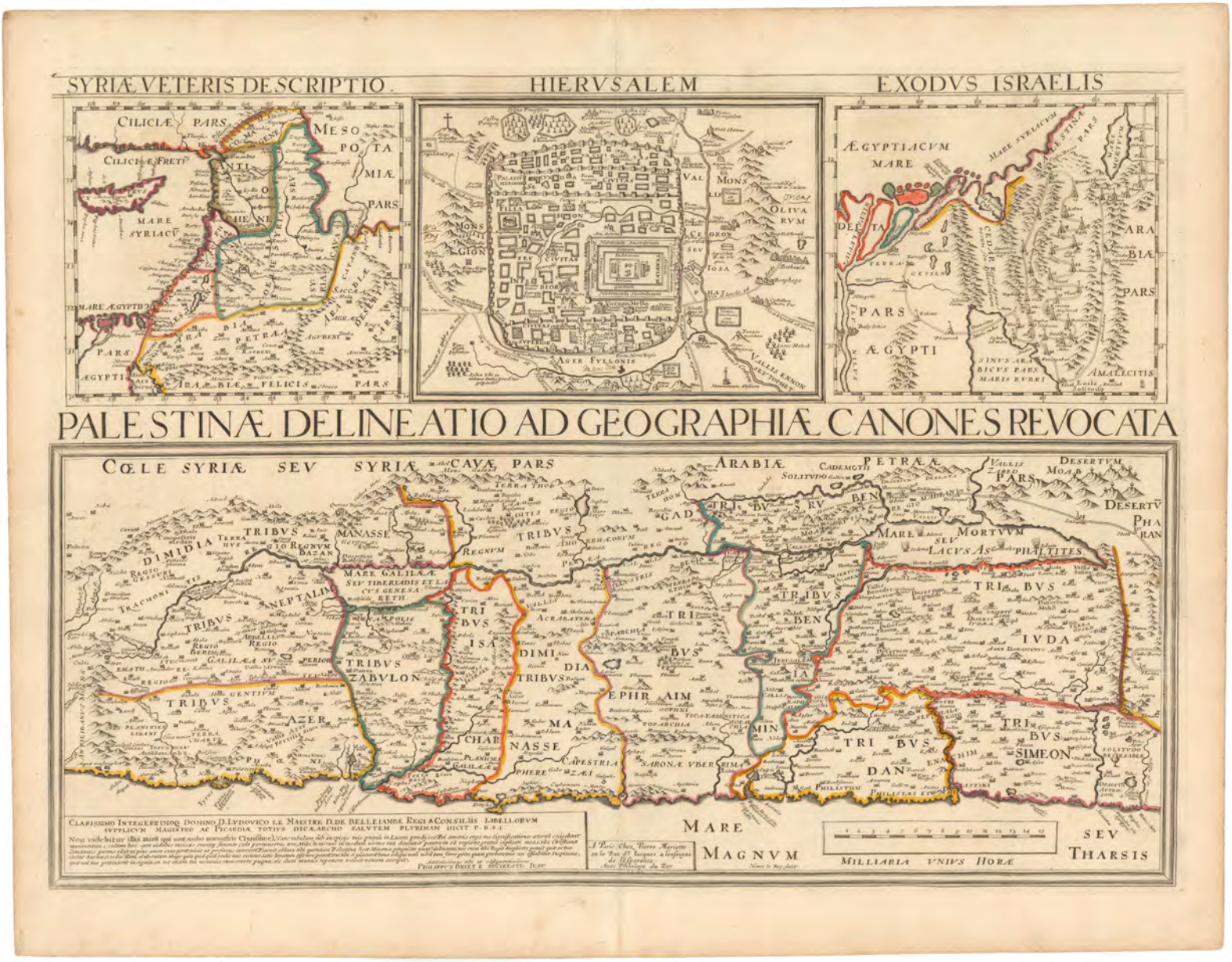
Historical Impact

Though limited in accuracy, Münster's map was groundbreaking for its time. It blended empirical observations with mythological and cultural narratives, reflecting both scientific curiosity and artistic storytelling. This map significantly influenced European perceptions of Africa, shaping cartographic traditions for centuries and feeding the Renaissance fascination with the mysteries beyond Europe's borders.

Publication information

Münster's Cosmographia was published in multiple editions and languages, broadening its accessibility across Europe. The present example is from the 1567 German edition, printed in Basel.





25. Briet's illuminating map of the Holy Land.

Title: Palestinae delineatio ad geographiae canones revocata.
Cartographers: Henri Le Roy, Philippe Briet, Pierre Mariette
Place/Date: Paris, 1641
Dimensions: 58.5 x 44.5 cm (23 x 17.5 in)

$ 975

A visualization of theological geography in the 17th century.

Philippe Briet's 1641 map, Palestinae delineatio ad geographiae canones revocata, is a rare and meticulously crafted depiction of the Holy Land, produced in accordance with the most advanced cartographic principles of its time. The main map, occupying the lower portion of the sheet, presents ancient Palestine oriented with the east at the top, a common convention in early biblical cartography. This alignment positions the Mediterranean Sea (Mare Magnum) along the bottom edge, creating an inversion that encourages contemplation of the region from a spiritual, rather than strictly geographical, perspective. The Holy Land is carefully subdivided into the territories of the

twelve tribes of Israel, extending from Sidon in the north to Rhinocolura (modern El-Arish in Egypt) in the south, and encompassing both sides of the Jordan River.

Above the principal map, three inset panels provide complementary historical and theological views. On the upper left, Syriae veteris descriptio maps ancient Syria according to classical sources, offering a broader geographical context of the Eastern Mediterranean and Near East. At the center, a detailed plan of ancient Jerusalem (Hierusalem) reconstructs the city as it was believed to appear during the Roman era, reflecting both religious tradition and contemporary archaeological interpretation. On the upper right, Exodus Israelis traces the biblical journey of the Israelites from Ramses in Egypt, across the Red Sea and the Sinai Peninsula, to their arrival in the Promised Land, following the Old Testament narrative.

Palestinae delineatio is thus more than a geographic document—it is a visualisation of theology. A product of Jesuit scholarship, this map exemplifies a new paradigm in 17th-century cartography: one that sought not merely to describe the physical world but to illuminate the spiritual and historical dimensions embedded within the land itself. Briet's innovation lies not only in his subdivision of the Holy Land into tribal territories—an uncommon feature in maps of the time—but also in his fusion of classical geography with sacred history, creating a cartographic tableau that served both educational and devotional purposes.

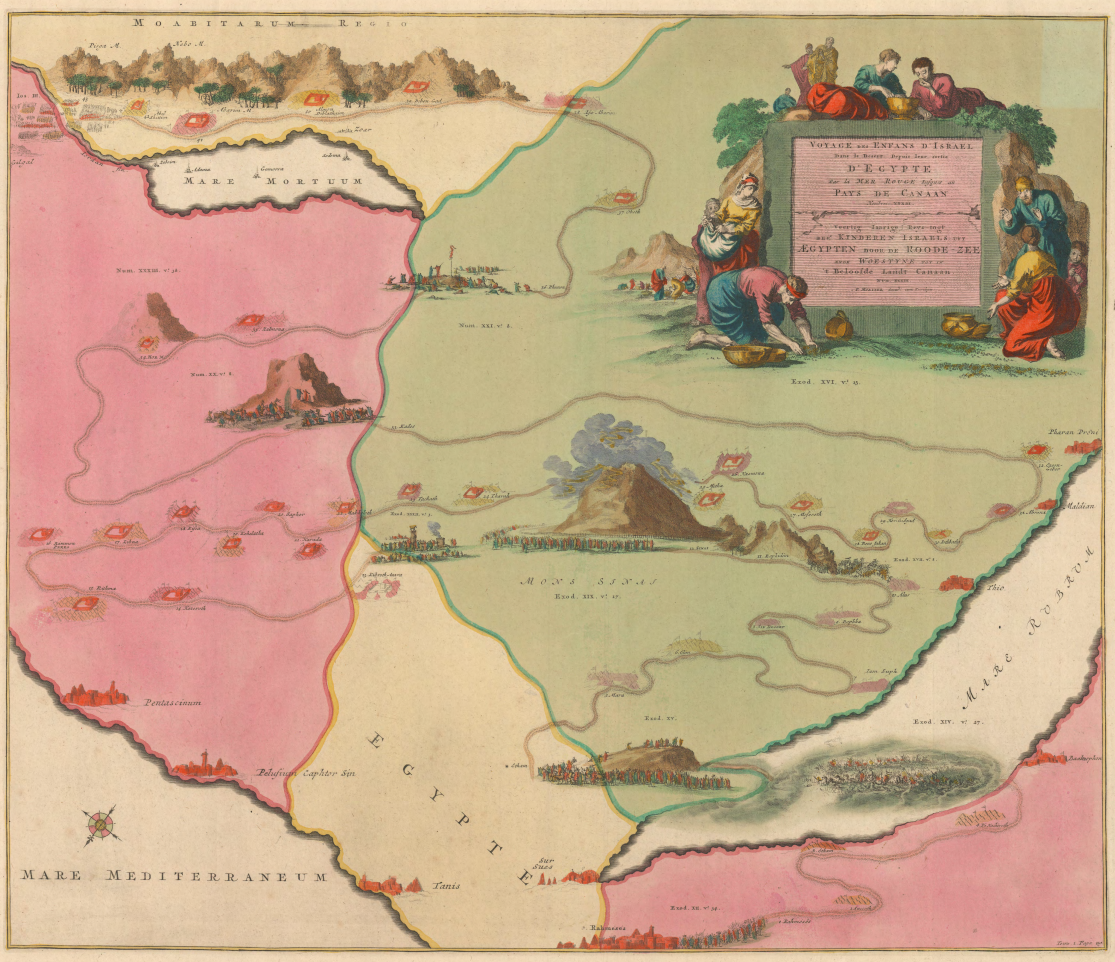
Context is Everything

When the present map was published in 1641, Europe was gripped by a surge of intellectual and religious fascination with the Holy Land—a movement fuelled mainly by the rise of Jesuit scholarship and education. As a key figure in the new cartographic-humanist paradigm, Philippe Briet sought to employ geographical precision to illuminate the sacred narratives of Christianity. His map reflects the broader intellectual climate of 17th-century France, where scholars increasingly sought to merge historical inquiry, religious devotion, and geographic science. The goal was not merely to map territory, but to animate Scripture through space, making the ancient world intelligible and spiritually resonant for contemporary readers.

Census

This map was part of Briet's more extensive work, Parallela Geographiae Veteris et Novae, a three-volume historical atlas published between 1641 and 1649 that juxtaposed ancient and contemporary geographic knowledge. Notably, Briet's maps were engraved by Henri Le Roy. This specific version bears the imprint of the publisher Pierre Mariette, implying that it is the second state (Michel van Lochom published the rarer first state). From 1650 onwards, the map was sometimes included in the atlases of Nicholas Sanson, who shared a close working relationship with Pierre Mariette.

The OCLC lists several institutional copies, many of which have been recorded under distinct identifiers (e.g., 494957632, 868853167, 494949941, 801694085, 837646542).



26. Mapping the Exodus.

Title: Voyages des Enfans d'Israel Dans le Desert.
Cartographer: Covens & Mortier
Place/Date: Amsterdam, c. 1725
Dimensions: 47 x 40 cm (18.5 x 15.75 inches)

$ 575

The Israelites' long journey from Egypt to Canaan.

A richly detailed 17th-century French map illustrating the biblical Exodus of the Israelites from Egypt through the wilderness to the Promised Land, based on the account in the Book of Exodus. Published in Amsterdam by Pierre Mortier around 1725, this example is notable for its vivid hand coloring, ornate decorative features, and religious symbolism. The map charts the Israelites' path from Rameses in Egypt across the Sinai Peninsula, including stops such as Marah, Elim, Mount Sinai, and ultimately to the borders of Canaan. Topographic features are depicted pictorially, with stylized mountains, rivers, tents, and encampments. The Red Sea crossing is prominently illustrated with a dramatic parting of the waters, and the route is dotted with encampment numbers, corresponding to the biblical narrative.

A large and finely engraved title cartouche dominates the lower left, flanked by Moses, Aaron, and other biblical figures, while a scene of manna falling from heaven appears in the lower right—a visual reminder of divine intervention during the Israelites' 40-year journey. The map merges cartographic precision with allegorical richness, serving both as a geographic reference and a theological reflection.

Originally published by Mortier as part of his ambitious "Suite de la Carte de Canaan", this map reflects the blending of classical cartography with Baroque-era religious devotion. Mortier, a prominent Amsterdam-based publisher with French Huguenot roots, was known for republishing and refining French cartographic works for a broader European audience.

Significance

Maps of the Exodus were popular devotional and educational tools in early modern Europe, often used to illustrate the Old Testament's historical geography. Mortier's version is particularly prized for its size, artistry, and association with leading cartographic works of the period. Well-preserved examples, especially with original color and full margins, are increasingly scarce in today's market.

27. Mapping the Persian rug craze.

Title: Wandkarte der Teppichgebiete
Cartographer: Verlag der "Teppich-Börse"
Place/Date: Vienna, c. 1931
Dimensions: 79 x 167 cm (31 x 66 in)

$ 975

A 1930s thematic map of carpet regions in the Middle East and Central Asia.

This attractive and unusual thematic map focuses on the distribution of rug production in the Middle East and Central Asia. It extends from Turkey and Egypt in the west to the borders of India, China, and Tibet in the east. Despite having been designed as a wall map, it would have been an excellent tool for people planning and executing carpet-buying trips in the 1930s. Traveling long distances in order to acquire particular goods for one's estate was not an uncommon pastime of the post-Victorian age, and the map demonstrates this trend on several different levels. For those with cultural inclinations, the map includes the region's most essential ruin fields (Ruinenstädte) such as Persepolis.

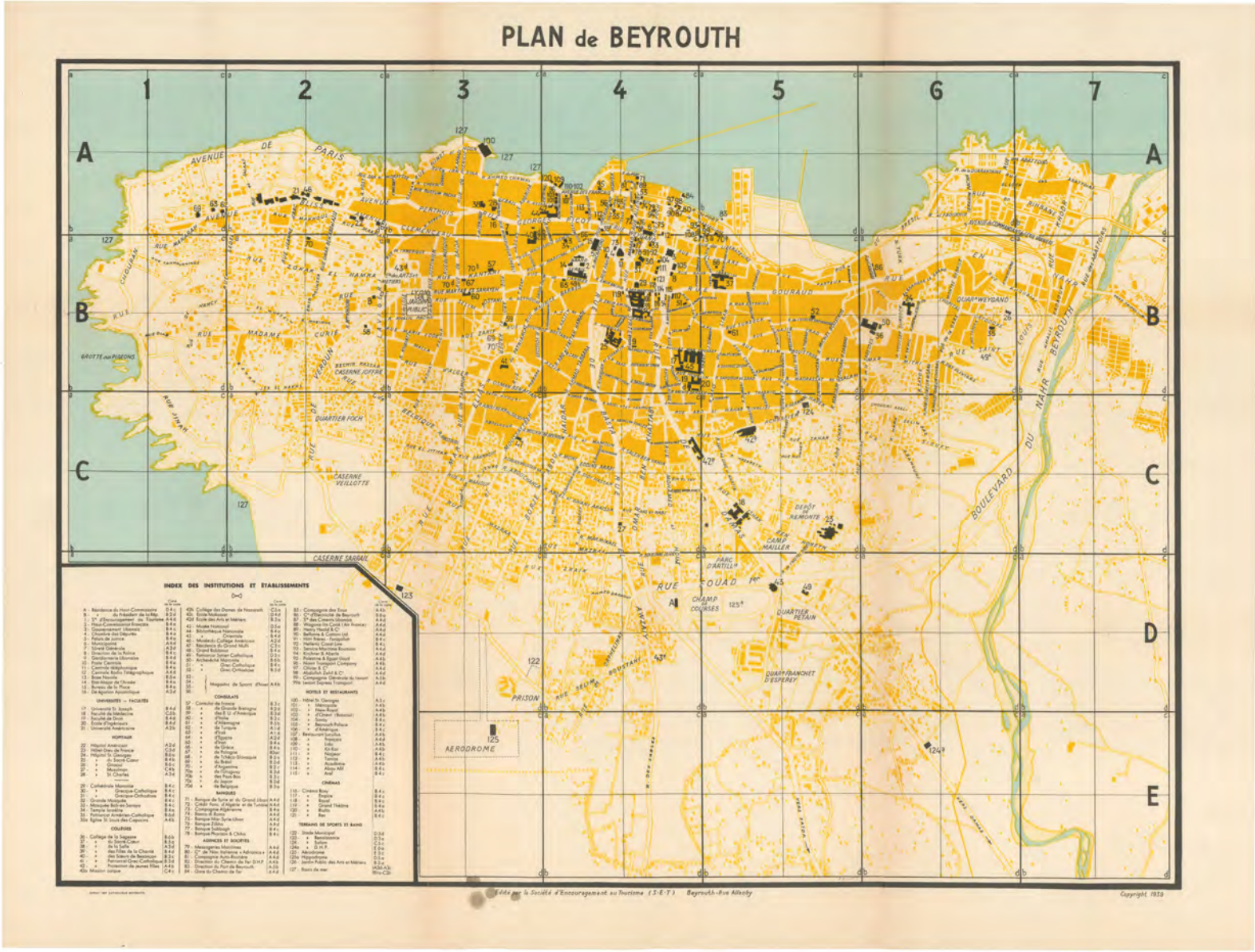
The map subdivides Western Asia into distinct carpet-producing regions, giving each a color code for easy distinction and identification. Even though the legend suggests these to be state borders (Staatsgrenzen), the subdivisions do not reflect the political realities of the age. Instead, its primary purpose is the subdivision of the region into different weaving and patterning traditions that translate into distinct and nameable carpet styles. Most of these would only have been vaguely familiar to buyers, implying that this map was intended as support material for the sale of Oriental rugs and carpets in the German-speaking world. That said, it also contains a number of elements to suggest that may also have been intended for buyers, but to this we shall return.

Looking at the map, each region is distinguished from its neighbors by color-coding the borders and naming it in thick black lettering. As is usually the case with maps, they are products of a specific time and typically embody a particular ambition or desire. In this case, the global upheaval that came in the wake of World War I is elegantly avoided through a focus on regional differences in aesthetics and craft. Often, the styles and nomenclature of carpets can be more or less directly connected with the ethnic groups producing them. It is therefore not surprising that Baluchistan (Beludschistan) is distinct from the rest of India, Britain's greatest colony in the early 20th century, or that Soviet-controlled Central Asia simply is referred to as Turkestan. Current political affiliations are irrelevant here.

The obvious demarcation of major carpet-producing centers using large red dots is one indication of the map's functional dimension. This not only allows the viewer to find specific places of production, but also permits one to gauge the density of varying traditions in a given region (e.g. it is clear that areas like Persia and Turkey have greater variety than say Arabia or Egypt). The map's legend offers limited and somewhat misleading information on what the dots constitute, noting them as 'Capital cities and important carpet-areas' (Hauptstädte und wichtige Teppichorte). While not always capitals, they do designate major production centers, as well as the most critical market-cities for rugs and carpets (e.g. Mecca and Damascus).

The map features the two most critical commercial pathways in the carpet supply chain: railways (Eisenbahn) and caravan routes (Karawanewege). Railways were the most efficient way for foreigners to move across land. The large number of caravan routes marked on the map reflects the fact that, as late as the early 20th century, many people in carpet-producing regions were still relying on pack-animal caravans to move products over large distances. These caravan routes zigzagged the entire region, many of them in operation since antiquity. The most important have been included on the map, and many of these would by the 1930s already have begun the process of being converted into roads for motorized traffic.

Being a large wall map and using exclusively German place names (e.g., Jesd = Yazd), the primary purpose of this impressive map was for mounted display. Yet it is sectioned on original linen and folds into its original case for easy portability.



28. Rare locally published 1939 map of Beirut.

Title: Plan de Beyrouth
Cartographer: La Société au Tourisme
Place/Date: Beirut, 1939
Dimensions: 63.5 x 48.25 cm (25 x 19 in)

$ 875

A scarce map that captures a city in transformation, anticipating the end of the French Mandate and the birth of modern Lebanon.

This 1939 map of Beirut, titled Plan de Beyrouth, offers a striking and highly detailed portrait of the city at the close of the French Mandate period. Published locally by the Société d'Éncouragement au Tourisme and printed by Imprimerie Catholique, the map reflects both the colonial administration's influence and the modernization efforts underway in Lebanon's capital. Its clean grid overlay and vibrant yellow coloration indicate the dense urban core stretching along the Mediterranean coastline, while the surrounding areas remain largely undeveloped, foreshadowing Beirut's future postwar expansion. The sea frames the map's northern edge, emphasizing the city's long-standing importance as a maritime hub and point of imperial interest.

Drawn with clarity and precision, the map documents Beirut's infrastructure on the eve of World War II, including a well-developed road network, railway lines, an aerodrome, port facilities, and military zones. A detailed index at the lower left identifies over 120 institutions and landmarks—government ministries, churches, mosques, synagogues, markets, hospitals, foreign embassies, and prominent schools—marking Beirut's layered religious and cultural geography. Central districts such as Rue Gouraud, Sodeco, and the government quarter are clearly labeled, as are peripheral suburbs and outlying villages along the Damascus road. The inclusion of both Christian and Muslim quarters, along with international hotels and consular buildings, attests to Beirut's cosmopolitan character and its role as a political and commercial gateway between Europe and the Middle East.

The timing of the map's publication is also significant. In 1939, France was on the verge of entering World War II, and Beirut stood at the crossroads of imperial interests and rising nationalist sentiments. Although nominally under French administration, the city had begun to assert its autonomy in the cultural and political arenas. This map captures Beirut at a pivotal moment—modernizing rapidly yet still under foreign rule, expanding physically while shaped by deep-rooted communal traditions. As such, it stands as both a practical urban plan and a historical artifact of a complex and transitional era in Lebanese history.

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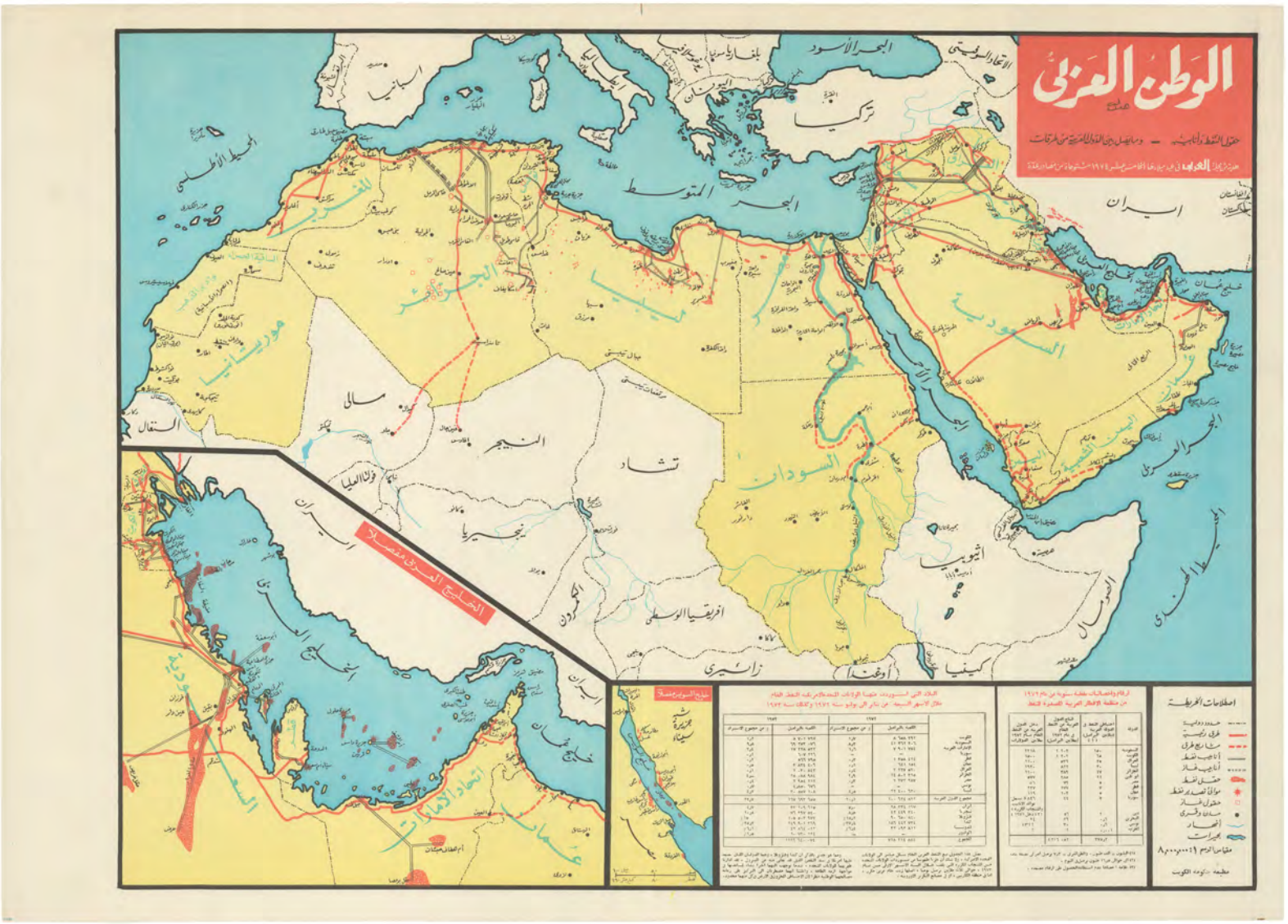

29. Pan-Arabism and Petroleum in the 1970s.

Title: الوطن العربي – شبكات المواصلات والإذاعة [The Arab Homeland – Transportation, Broadcasting, and Oil Infrastructure]
Cartographer: Al-'Arabi Magazine [مجلة العربي] & Kuwaiti Ministry of Information
Place/Date: Kuwait, 1975
Dimensions: 71 × 51 cm (28 x 20 inches)

$ 875

A comprehensive view of the Arab world's integration through its transport systems, communication infrastructure, and petroleum resources.

This thematic map was published in the mid-1970s by Al-'Arabi Magazine [مجلة العربي], a cultural and educational periodical issued by the Kuwaiti Ministry of Information. Based on statistical tables referencing the year 1975, the map presents a comprehensive view of the physical integration of the Arab world through its transport systems, communication infrastructure, and most crucially, petroleum resources.

Key features

The map spans the entire Arab world, showing international borders, major cities, and key logistical routes. Red lines indicate railway networks and main roads; dotted lines

suggest planned or under-construction routes. Symbols denote radio and television broadcasting stations, airports, and seaports. A prominent feature is the inclusion of oil fields (marked by red squares) and oil pipelines, reflecting the critical importance of energy resources to the region.

Oil Infrastructure and Geopolitical Importance

A major and distinguishing feature of this map is its detailed representation of oil fields and pipeline routes, underscoring the Arab world's role as a global energy powerhouse during the 20th century. The placement of oil infrastructure across Iraq, Saudi Arabia, Libya, Algeria, Kuwait, and the Gulf States illustrates both the economic lifeblood of these countries and the geopolitical leverage they held—especially in the context of the 1973 oil crisis and the strengthening of OPEC (the Organization of the Petroleum Exporting Countries). This cartographic emphasis on oil also aligns with broader themes of economic nationalism and resource sovereignty, key narratives in Pan-Arab discourse. The infrastructure depicted links resource production areas with export terminals, projecting a vision of inter-Arab connectivity and strategic self-sufficiency. At the bottom of the map, extensive tables provide comparative data across Arab countries, including total lengths of railways and roads; numbers of radio and TV stations; and oil-related data, including fields and pipeline capacities.

The map also sports a number of inset maps, including the Persian Gulf, with dense infrastructure around major oil-producing states like Kuwait, Saudi Arabia, Qatar, and the UAE; and the Red Sea and Suez region, emphasizing its strategic maritime and energy-related value.

Historical Context

The map was produced at a time when many Arab countries were experiencing rapid post-colonial modernization, largely driven by oil wealth. It reflects a dual ambition: first, to promote technical and developmental progress; second, to present a unified Arab vision grounded in shared resources and coordinated infrastructure. The Pan-Arab movement of the 1960s and 1970s saw such maps as tools of education and mobilization, reinforcing the idea of a collective Arab destiny.

Publisher Background

Al-'Arabi Magazine (founded in 1958 in Kuwait) was a flagship publication promoting Arab cultural identity, unity, and intellectual development. Its maps, often issued as educational inserts, were widely distributed in schools, homes, and public institutions. This map exemplifies Al-'Arabi's mission: combining geographic literacy with political and economic awareness to strengthen Arab solidarity.

30. A rare plan of Algiers published at the Height of French Colonial Rule, in the city itself.

Title: Plan d'Alger.
Cartographer: P. & G. Soubiron
Place/Date: Algiers, 1931
Dimensions: 63 x 45.75 cm (24.75 x 18 in)

$ 525

A vivid capture of Algiers' urban duality.

Rare and beautiful map of the port of Algiers, published in the same city in 1931 by P. & G. Soubiron Éditeurs. It covers an area from the Hussein Dey and El Annasser (Ruisseau) districts in the south to Bab El Oued and Bologhine (Saint-Eugène) in the north, passing through the Plateau Saulière and the Casbah.

The map captures Algiers at the height of French colonial rule, marking its centennial as the capital of French Algeria. Then a bustling Mediterranean port city of over 200,000 inhabitants, Algiers was the administrative, military, and commercial hub of the colony. The map reflects the stark duality of the colonial urban landscape: the European quarter,

with its wide boulevards, civic buildings, and port infrastructure, contrasts sharply with the dense, labyrinthine Casbah, home to much of the indigenous Muslim population. That year, French authorities commemorated 100 years of occupation with grand exhibitions and celebratory propaganda, framing the city as a model of colonial modernity. Yet beneath the surface, growing economic hardship from the global Depression and increasing political unrest among Algeria's Arab and Berber communities signaled the early rumblings of anti-colonial nationalism. Reformist movements, including the newly founded Association of Algerian Muslim Ulama, began advocating for cultural and political rights, even as the colonial administration sought to tighten its grip on the region. The map thus documents a city poised between imperial celebration and mounting social tension, offering a compelling visual record of colonial Algiers on the eve of a transformative era.

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