

400 Years Through The Telescope

2009 is the International Year of Astronomy and also sees the four hundredth anniversary of the first drawing of the moon as viewed through a telescope.

A forthcoming exhibition at the West Sussex Record Office in Chichester (officially open from 24 July) will display copies of Lord Egremont's privately-owned priceless originals of Thomas Harriot's drawings of the moon made in July 1609, some five months before Galileo did the same. These drawings by Harriot have prompted national press coverage here in the UK – further details may be found on the BBC news website.

There has also been coverage of Harriot's drawings in the February 2009 edition of *Astronomy and Geophysics*, a journal of the Royal Astronomical Society. Historian Allan Chapman of the University of Oxford details how Harriot preceded Galileo and went on to make other maps of the moon's surface that would not be bettered for decades.

Harriot (1560-1621) had studied at St Mary's Hall (now part of Oriel College), Oxford, and achieved his BA in 1580. He worked as a teacher of mathematics and was also a companion to Sir Walter Raleigh. When Raleigh, his patron, was imprisoned in the Tower of London, Henry Percy, the Ninth Earl of Northumberland, who was himself imprisoned as one of the Gunpowder Plotters in 1605, became Harriot's patron. Thus Harriot's patronized existence allowed him to live in relative wealth and prosperity.

Harriot became an important figure in mathematics and worked on algebraic theory while also corresponding with scientists across Europe. His first "Dutch trunk" (telescope), which had been invented in The Netherlands in 1608, was acquired in 1609 and his first map was made on July 26. These early telescopes had only a narrow field of view, meaning that only a small portion of the moon could be seen at any one time – Harriot's feat seems all the more impressive with this in mind.

This first moon map by Harriot will be on display in Florence this summer as part of an exhibition on Galileo, while a selection of other images will go on display at the Science Museum in London from 23 July at an exhibition, *Cosmos and Culture*, to celebrate the International Year of Astronomy.

Harriot's drawing shows a rough outline of the lunar terminator (the line marking the division between night and day on the moon, as seen from the Earth) and includes a handful of features such as the dark areas Mare Crisium, Mare Tranquilitatis and Mare Foecunditatis. Harriot went on to produce more maps from 1610 to 1613. However, he never actually formally published his findings and drawings as Galileo did in his famous booklet *Siderius Nuncius* of 1610.

To coincide with this celebration of the telescope we are pleased to be able to offer a selection of maps made possible by the existence of the "Dutch trunk":

The Geography Of The Great Solar Eclipse ... With The North Pole

by G.Smith / Gentleman's Magazine

Published London, 1748]

43 x 30cms. Copperplate. Uncoloured. **£ 400**

Showing parts of North and South America, Hispaniola, North Africa, Europe and Asia, this map also clearly indicates the area of the world in which the eclipse was visible. Diagrams on the map indicate the extent of the eclipse at certain times of day in different places around the world. The path of the eclipse is shown and apparently Edinburgh was the best placed European city for observation - the eclipse being "Nearly Central". **(31182).**

Armitage, *The Shadow Of The Moon*, Map 14.

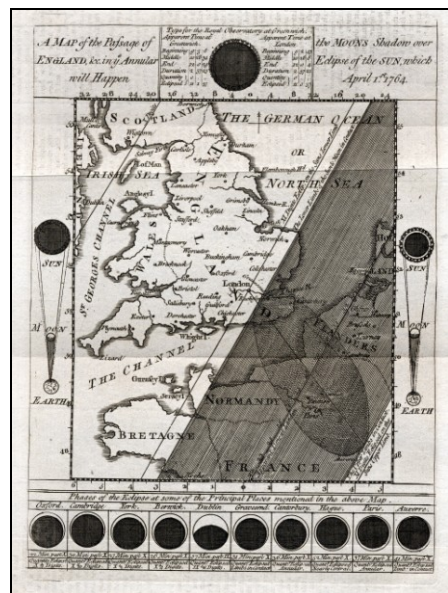
Carte Geographique ... Les Observations De La Comete

by P.Buache

Published Paris, 1757

25.5 x 23cms. Copperplate. Original colour. **£ 420**

This map shows the geographical outline of much of Europe, Africa and Middle East, but the focus is the track of three comets sighted in 1531, 1607 and 1682. Edmund Halley had relatively recently identified these three comets as the same mass and predicted its return for 1759. The signature of the engraver, Desbruslins, appears lower right. **(31376).**



A Map Of The Passage of The Moon's Shadow Over England ...

by the London Magazine

Published London, 1764

16 x 21cms. Copperplate. Uncoloured. **£ 240**

Published in the monthly periodical *The London Magazine*, this interesting unsigned plate illustrates the predicted path of a solar eclipse on April 1st 1764. This is a reduced size version of the original plan calculated by George Witchell, mathematician and Master of the Royal Naval Academy at Portsmouth. The map shows England and Wales and the north part of France with the path of eclipse shaded over, while around the map at each edge are diagrams and notes explaining the principle and details of the phases. A fascinating and uncommon scientific map. **(33776).**

The following charts share a celestial (if not telescopic) theme and are offered for sale:

Imagines Constellationum Borealiū / ... Australium
by J.Honter / H.Petri

Published Basle, 1541

Each 26.5 x 29cms. Woodblock. Uncoloured. **£ 4400**

An important pair of woodblock celestial charts of the northern and southern skies showing the "stars as seen from earth" (Warner). The maps were first published in 1541 by Henri Petri in *Omnia, Quae Extant Opera, Geographia Excepta*, although the date in the banner on the northern hemisphere shows 1532. Early charts such as these illustrate the constellations in human form and in consistent poses, but with varied attire depending on whether the engraver followed the Roman or Arab tradition. Here, Johannes Honter has utilised, for the first time, flamboyant contemporary costume. Honter's charts proved popular and influential and were reissued, with varying titles, for the next fifty years and much copied by other engravers. **(29455)**.

Warner, *The Sky Explored*, p.123.

Untitled [Celestial Double Hemisphere]
by N.Picart ?

Published Paris, 1657

20.5 x 10.5cms. Copperplate. Uncoloured. **£ 400**

An attractively engraved and detailed celestial chart, composed on northern and southern hemispheres, set in a page of Latin text. Appearing in a general work by Fr Leon ... *Studium Sapientiae Universalis* ... the plate is unsigned but is very similar, in execution, to the world map from this work by N.Picart - the plate also repeats the curious addition of the Greek symbols for alpha and omega of that work. **(24886)**

[Untitled] Celestial Planisphere
Anonymous

Unknown Place of Publication, c.1700

35.5 x 44cms. Copperplate. Coloured. **£ 1850**

A boldly engraved celestial planisphere with the north polar star central and extending southwards to include the constellations of Lepus, Canis Maior, Navis and the Corona Australis. The signs of the zodiac are clearly shown with the whole overlaid with a separately engraved and neatly cut out paper dial (rete). We have been unable to find any record of this or any similar celestial plate and have applied the date of engraving as stylistic grounds. It is possible that this was made as a working instrument whose overlaid dial was to have been attached by a thread to a central point pivoting as a volvelle, however, the lack of any reference suggests that, either, no other examples are known to have survived, or, the project was abandoned before commercial production commenced. The chart is well and clearly engraved with attractive hand colour, creating a wonderful decorative item. **(33730)**

We are fortunate to have available three examples of this plate, each with a slightly differently placed overlay.

Planispheres Celeste
by N.De Fer

Published Paris, 1705

33.5 x 23cms. Copperplate. Coloured. **£ 600**

An uncommon celestial pair of spheres, engraved by H.Van Loon, for De Fer's *Atlas Curieux*. The spheres are set against a background of clouds within which details of the sun, according to Kircher, the moon as observed by Cassini, diagrams of the planets Mars, Mercury, Jupiter, Venus and Saturn, and a key identifying the relative sizes of the stars as defined in the main chart are set. Old extension to the right blank margin but a most decorative chart in attractive pastel tones. **(33741)**

And finally we can offer an attractive and rare nineteenth-century celestial globe:



Globe Celeste, Approuve Par L'Universite ...
by A.Delamarche

Published Paris, c.1851-

Diameter 25cm, Height 48c

Copperplate. Original colour. **£ 4500**

This finely engraved celestial globe sits on an elegantly turned brass and ebony base. Among the figures of the constellations, at about 15 degrees on the brass horizon ring, is a row of six stars bearing the legend "Les Positions Des Etoiles Sont Calculee Pour Le Premier Janvier 1850." Another feature of interest is a machine shown at 30 degrees - on first sighting a planetarium, for which the Delamarche family were also known. However, closer inspection reveals it to be an electrostatic machine. In about 1787 the astronomer Johann Elert Bode had named a constellation after a machine that had been both a scientific instrument and a source of popular entertainment "Die Electricmaschine". The firm of A.Delamarche was a successor to those of C-F Delamarche and his son Felix. Opening in 25 Rue Serpente, Paris in 1851, it continued in business until the 1890's. Our example is well presented, having received expert attention to three small areas of the printed surface and, at some point, reinforcement of the brass cradle. A compact and handsome celestial globe, which, because of its size, would complement rather than dominate the top of its owner's desk. **(33112)**.

cf Dekker, *Globes At Greenwich*, p321.

cf Dahl & Gauvin, *Sphaerae Mundi*, p191.

A View From The Top

Welcome to our first *Encompass* and catalogue of 2009.

After a rather too interesting and unpredictable 2008, we are hoping for a more stable economic environment and have a number of exciting prospects during the year ahead.

I can usually answer most questions of an antique map related nature with some degree of certainty or, at the very least, know where to find the answer. However, one question I find particularly difficult is, "what is your favourite map, mapmaker or period?" I honestly have to say that I don't have a personal favourite and, like a number of our collector clients, can be fascinated by cartography of any period and in many styles. I could list any number of specific maps which spark my imagination for, if we talk about the "virtual" world of the internet, surely maps were an earlier version of this principle – displaying a "virtual" picture of a landscape and the relationship of its places and physical nature, albeit on a flat piece of paper.

One broad category of maps which I do find fascinating, and which spans the years and styles of most cartographic production, are those defined as "thematic" – maps informing the viewer of more than just the location of places – perhaps indicating the industrial or agricultural output of an area, the religious inclination of different parts of the world, the natural or physical features and influences, distribution of flora and fauna, and so on. Most such maps appeared as a consequence of the scientific and social studies of the nineteenth century but many other examples exist of this informative use of cartography from earlier times.

Amongst the earliest examples of "thematic" cartography are those maps by Abraham Ortelius of the classical world, reflecting his own personal interest in ancient history. Many subsequent maps, and I exclude the Ptolemaic re-issues, display historical detail, in themselves reflecting the enquiring nature of their period or cartographer.

'Thematic', strictly speaking, is defined as, "an important class of maps, the objective of which is to portray the character of a particular distribution in contrast to general maps, eg. topographical maps, which show the locations of a variety of phenomena" (H.Wallis and A.Robinson, *Cartographical Innovations*, 1987). We are pleased to offer some interesting items within this category such as those showing paths of an eclipse, geological features and Kircher's map of Ocean Currents.

However, returning to the question of favourite maps we are asking you, our *Encompass* readers, to tell us about your personal favourites. In this issue of *Encompass*, William Latey, who most of you know and who has been with Jonathan Potter Limited for over 14 years, describes his choice. We would be delighted to hear from you as to your choice and why. Is it a map you own, or long-for? Let us know and, if you agree, we will be delighted to publish a variety of your selections in forthcoming publications or on www.jpmaps.co.uk.

Item 8.
An example of thematic mapping.
Kircher's map of the Ocean Currents.

Map Price Trends

In the recent, turbulent financial times there has been much written in the press about collectibles and investment. Certainly many commentators, in the wake of the decline of stocks and financial markets, have been looking for items that maintain a value and which can be enjoyed for what they are. Some categories of collectibles have been marketed aggressively for their 'investment' quality – none more so than postage stamps. I suspect there are few collectors of any subject who, at some point in their life, probably their schooldays, have not collected stamps. I still have and enjoy those which I accumulated as a child and there are many similarities in collecting stamps and maps.

A detailed analysis of the popularity of the two fields, which I am certainly not attempting here, would make interesting reading. In the UK, and I suspect throughout the world, there are innumerable magazines devoted to philately, whereas map collectors are very poorly provided for. The worldwide business in stamps must be many multiples of that in maps. Is this simply a reflection of the existence of far more stamps than maps, or are there other elements in this comparison?

The enthusiast may aim to collect all the maps, or stamps, of their area of interest or of a particular era. Edition and condition issues are important, printing and production quality is significant, even errors in production can add interest and value. The respective physical size of a collection obviously allows stamps to be more transportable and, consequently, a more easily transferable cash asset.

I am not familiar with the reference material on the history of stamp production but I imagine it is comparable to that for cartography. However, and I wonder if this is not one of the biggest appeals for stamp collectors, the existence of Stanley Gibbons (and other) specialized catalogues and price guides allows the easiest reference comparison to the big question of just what an item may be worth.



The map trade has never, and possibly will never, have a comparable guide for the reasons that virtually no two maps are exactly the same. Ostensibly similar editions of a map may vary in condition and colour quality which makes any value judgement subjective rather than objective. However, perhaps the map business retains a relatively low profile in comparison as the supply of good, interesting maps actually struggles to satisfy the demand in popular areas. Price is less of an issue than problems of supply – surely that is the key to map appreciation and price rises in the future.

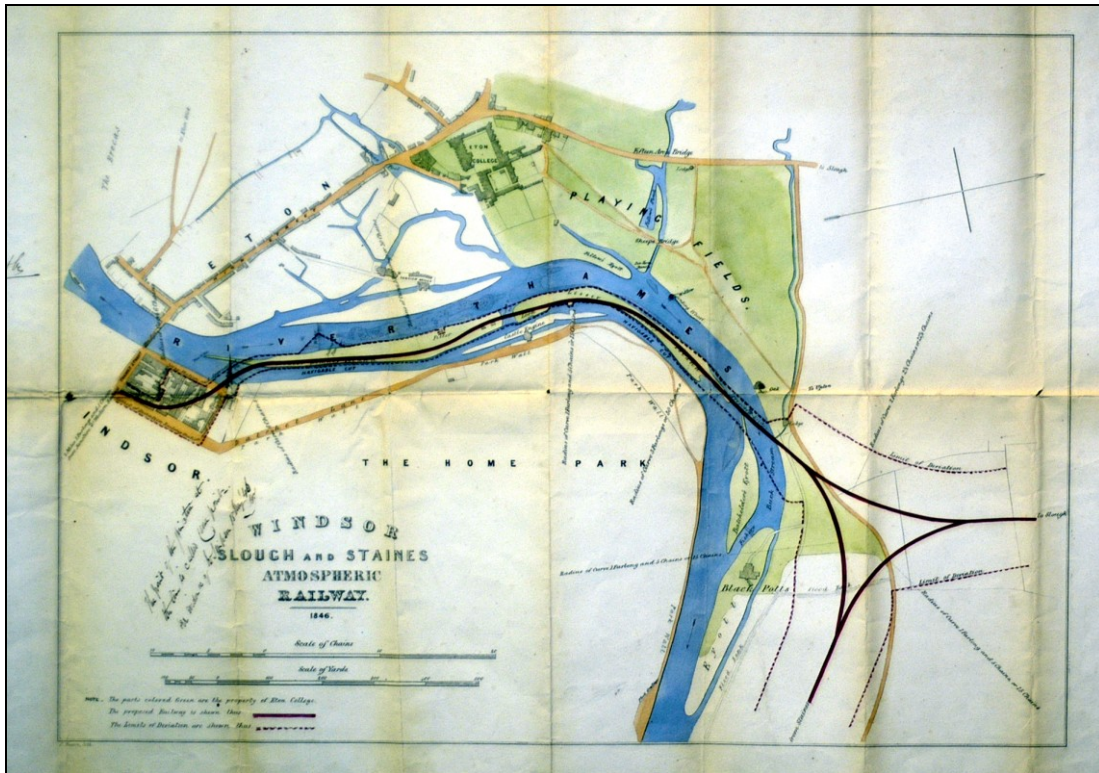


My Favourite Map

By William Latey

My favourite map, entitled **Windsor, Slough And Staines Atmospheric Railway**, appeared in 1846 and marked yet another unsuccessful scheme in the long and extraordinary sequence that would eventually bring the railways to Windsor. The map is a lithograph prepared by J. Basire and, for the time being, I would like to attribute the cartography to Charles Vignoles, engineer to the line. He, after an army career, had been engaged to survey South Carolina and adjacent states from 1816. His *Observations On The Floridas*, published in New York in 1823, contained the Florida map that was to be the standard cartographic source for the state for many years. Returning to Great Britain, Vignoles worked as a railway engineer from 1825 until 1865. He became a professor of civil engineering and, as a Fellow of the Royal Society, he also published geographical and astronomical notes.

What was an atmospheric railway? The trains on an atmospheric railway were drawn by vacuum in a pipe set between the rails. There were no locomotives on the railway, simply pumping stations every few miles sustaining the vacuum. Brunel, concerned by the ability of steam locomotive power over gradients, installed such a system in 1846 on the South Devon Railway – soon to reverse his plans when they were unsuccessful. Vignoles, however, had made such a system work well in Ireland on an extension to the Dublin and Kingstown Railway (1844).



Vignoles' chosen alignment approached Windsor along the River Thames, straddling the narrow Greater and Lesser Romney Islands, with perhaps the intention of minimising disturbance to Crown (Windsor Castle) and Gown (Eton College). However, the College did raise a petition against the parliamentary bill for the railway. The proposed bridge, low and obstructive and at a wide angle to the Thames, would make winter flooding worse, it was claimed, putting the boys in peril. And they faced moral peril too! When the Great Western Railway Act was passed in the previous decade, the College had managed to insert a clause preventing any proposed railway within three miles of Eton being built without its express permission. The College had been concerned by the moral effect of easy access to London on the boys. We may laugh now, but we have to recall that Eton's Provosts were in Holy Orders.

Perhaps the final straw for the demise of the proposed Atmospheric Railway scheme was Prince Albert's bathing house - the map showing simply a "Bathing Place". Set in grounds on Romney Island, it was but a few yards from the proposed line and its pumping station.

Visiting the Jonathan Potter Gallery in 2009

A visit to the gallery is always worthwhile for any collector of antique maps. We have a large number of maps available to the collector that are not yet displayed on our website. We also have a constant stream of maps which we have recently acquired, but are not yet catalogued or entered into stock.

You can always be assured of a warm welcome when you visit us in New Bond Street and London always has much to offer any visitor to the city. If you are planning to stay in London, we have arranged discounts for our collectors at a number of leading London Hotels. The Hotels include the Sofitel in St James, The Hilton in Upper Woburn Place and the

Hyatt Regency Churchill in Portman Square. Discounts for our clients range from ten to thirty per cent.

You can also enjoy a complimentary glass of wine on arrival at some excellent local restaurants.

Please contact us for further details and booking arrangements. We hope to see you soon in 2009!